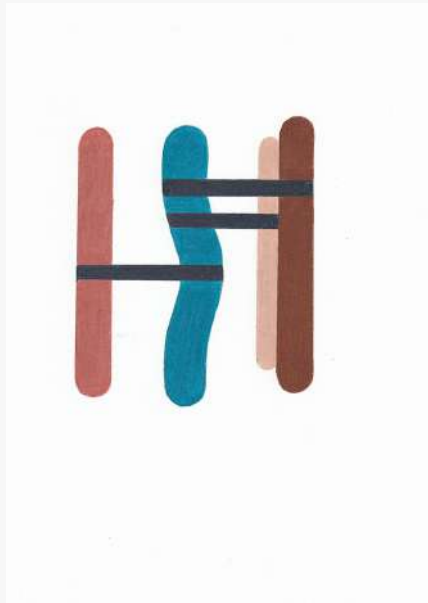
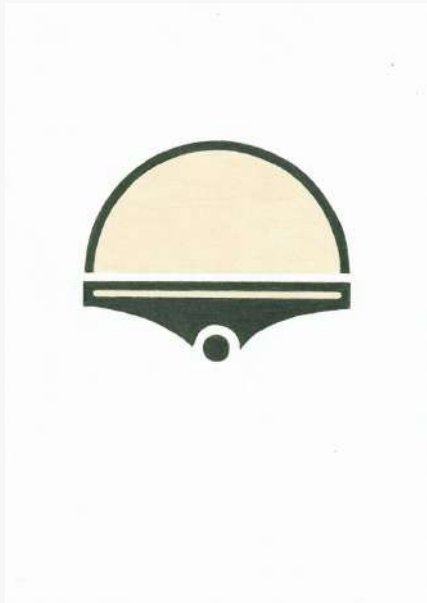


WORK DOCUMENTATION | YUYA SUZUKI



The drawing process of Yuya Suzuki is a gradual swelling and reducing, taking place in the pre-reflexive gap between the eye and the hand. It begins with the gathering of images: Accumulations of junk, things and other clutter, like the mattresses, parking placeholders, abandoned sofas and construction site waste that belong to the periphery of most urban cityscapes. They are signs of a collective subconscious, gestures of a city's inner essence. A collaboration between human hands and the natural phenomena that mold them; rain-slicked, mold-ridden, rat-gnawed.

These fragments serve as the raw material for a semiotic process, where Suzuki, through repetitive drawing, seeing and depicting, distills them into signs. Here, the intuition of the urban interweaves together with that of the artist, and the resulting signs represent an alphabet of an urban subconscious as much as they represent the subconscious of Suzuki. His manipulation of these objects is, in other words, not too dissimilar to that of the rat, of the rain or of the person who assembled it in the first place. Ultimately, the essence of the city lies in its entanglements. As with any artistic endeavor, at some point Suzuki's engagement with these objects must be passed on to the public, where it becomes the viewer's task to further transform, shape and entangle.

- Gustav Elgin

archegraph_Berlin

2020
21cm x 28cm
color pencil, paper



archegraph study_Tainan

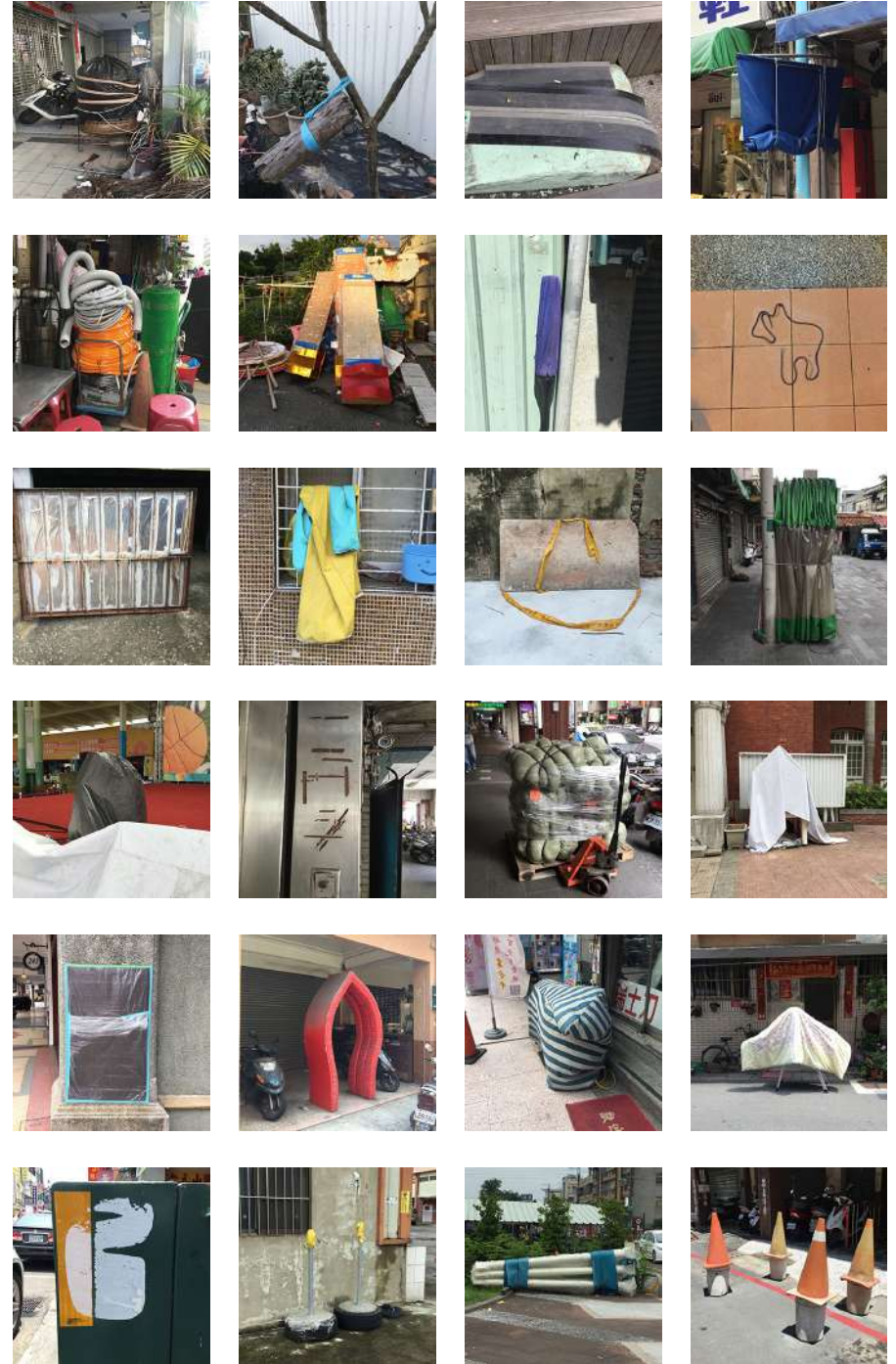
2018

color pencil, paper

21cm×28cm (per each)

photo ; Naoki Wagatsuma

archegraph study
(Research photo in Tainan)
2018



In search of a new visual language, Japanese artist Yuya Suzuki responds to the environment around him: minimalist amorphous shapes, semi-symmetric patterns and bright, blazing colours function like fragments or syllables of an unintelligible code. When viewed as series or as room-filling installation, Suzuki's works unfold into a linguistic landscape that feels strangely familiar, yet cleverly escapes definitive meaning. Each image is created from a part of an actual city-scape, but the level of abstraction varies: from motifs that closely resemble the original to heavily abstracted patterns. His "archegraph studies" – a term he coined in 2016– are visual texts that could also be described as an abstract syntax or musical pattern. Suzuki's notes proliferate endlessly, defying a harmonious melody.



Suzuki creates drawings, paintings and sculptures that are linked to our unconscious perception of contemporary urban life. He is a flaneur. Travelling the world, Suzuki wanders through cities he visits and collects impressions of mundane objects and elements that easily escape our attention. Suzuki uses these neglected objects to create his own visual vocabulary. Even though his work is based on his subjective perception, he aims to create a language that is universal at the same time. City-dwellers all over the world will be able to recognise certain elements: may these be associations to skyscrapers, bridges, windows and trees or smaller banal objects like a stack of boxes, plastic curtains or traffic lights – for each viewer there will be different motifs to identify and connect to. Suzuki's post-minimal abstractions – he regards Sol Lewitt as an inspiring influence – provide just enough imaginative space to remain accessible to any audience. The term "arche" in his title "archegraph Study" refers to the Greek word for "origin", whereas the word "graph" translates as "symbol" or "image". Suzuki's "original images" therefore depict a minimal archetypal language, shared by humans worldwide. By abstracting elements that are familiar across cultures, he taps into the collective unconscious of urban life.





While in the streets, Suzuki collects his impressions by taking photographs. Back in his studio, he pencils an outline of each visual fragment and transforms it into a finely drawn abstracted symbol. He then uses colour-pencils or acrylic gouache for colour. Some of his motifs are outright flat, simple and two dimensional, whereas others are more detailed and contain a three-dimensional perspective. His working process is swift and spontaneous. "When choosing the colours for my drawings, I try not to think too much. It is a very intuitive, quick approach." He uses a heavy, porous paper that in itself has an almost haptic structure and absorbs the paint, leaving a velvety finish. His precise colour-pencil drawings are just as buoyant and intense. While there are recurring elements in each of his archegraph studies— as of now, there are individual series for Tainan, Nagoya, Sapporo, Beijing and Berlin – every study is clearly different, assembling different colour-schemes and abstract urban shapes. Each series captures a city in a unique way, yet also tells a common story of urban spaces everywhere. As Suzuki travels across the world, he takes the viewer to seemingly familiar places, all the while projecting a futuristic vision of indefinite possibilities.

- Dr. Eva Morawietz " Yuya Suzuki | archegraph study"

3 (4)

2021

acrylic resin, fiberglass, styrofoam,

acrylic paint

85cm×100cm ×100cm

Nightmare eyes

2022

acrylic resin, fiberglass,
styrofoam, acrylic paint

50cm×25cm×35cm





archegraph_Berlin

2022

acrylic, paper

50cm×60cm



Archaic Future

2023

Installation

mixed media

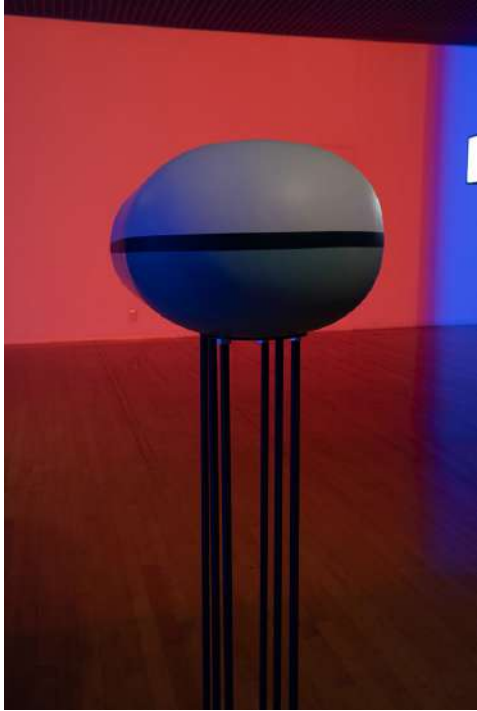
dimension variable

Moerenuma Park, Sapporo



У	В	Г	Д	Е	Ж	З
И	Й	К	Л	М	Н	О
П	Р	С	Т	Ф	Х	Ц
Ч	Ш	Щ	Ъ	Ы	Ь	Э
Ю	Я					









Zäsur

2023

Jesmonite (water-based resin), Fiberglass
Styrofoam, Acrylic paint, Wood
W1100×D200×H950mm



Submersion

2022

Jesmonite (water-based resin), Fiberglass
Styrofoam, Acrylic paint, Steel
W1000×D300×H1250mm



Totem

2023

Wood, Acrylic paint
W1500×D450×H1600mm



Starfish Embodiment

2023

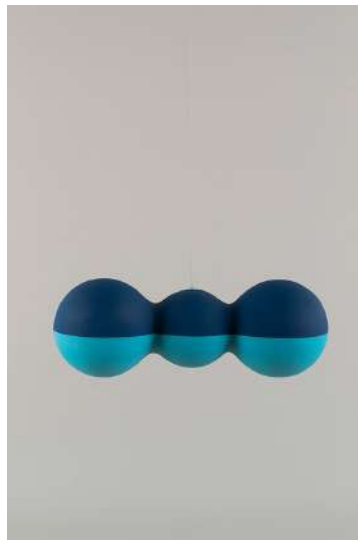
Jesmonite (water-based resin), Fiberglass
Styrofoam, Acrylic paint
W850×D320×H320mm



POOL

2023

Jesmonite (water-based resin), Fiberglass
Styrofoam, Acrylic paint, LED light, Acrylic board
W1720×D270×H250mm



Curved Little Sea

2023

Jesmonite (water-based resin), Fiberglass
Styrofoam, Acrylic paint, Motor, Wire
W700×D250×H250mm



Idol

2023

Jesmonite (water-based resin), Fiberglass
Styrofoam, Acrylic paint
W320×D500×H850mm



Evening Appearance No.2 (Pink)

2023

Wood, Acrylic board, Cutting shirt, LED light,
Acrylic paint, Wire
W700×D308×H1615mm



Moerenuma Park, Sapporo, is thrilled to announce the solo exhibition, "ARCHAIC FUTURE," by Japanese artist Yuya Suzuki. This landmark event marks the 20th anniversary of the Glass Pyramid's inauguration at the park.

Yuya Suzuki creates "archegraphs" (a term coined by Suzuki), seeking universal shapes, images, and symbolic systems beyond cultural boundaries and within the potential realms of the world. "Forms" that unconsciously continue to be recognized in urban landscapes, such as randomly placed trash on the streets, torn posters, graffiti-covered walls, and architectural details. These non-functional elements existing in public spaces are abstracted through an extensive drawing process and then transformed into three-dimensional artworks, videos, lightboxes, and more, presenting them in new compositions with soft colors and shapes.



In this exhibition, he will unveil new works inspired by the pieces left behind by sculptor Isamu Noguchi, who was involved in the design of Moerenuma Park. Noguchi traveled to various lands worldwide, discovering values that connect from ancient ruins and traditional artifacts to the future, which he then reflected in his creations. Drawing from the universality of "forms" found in Noguchi's works, Suzuki's new installation pieces explore the gap between the past and the future, offering a glimpse of the expanding possibilities of the future, transcending eras and cultures. These artworks are reminiscent of unearthed relics from ancient times and, at the same time, resemble the new devices of the future that we will eventually encounter. We invite you to witness Suzuki's visionary installation pieces that pursue the enduring essence of "forms" across time and culture.

[Installation view \(video\) >>](#)

Archaic Future

(or Imaginary time travel based on objects as universal codes)

text by Yuya Suzuki

Walking through a contemporary city and at the same time walking through an ancient city of another era. As I traverse the streets of Naples, I sometimes come across places where the excavation of the modern city exposes the faults of the ancient city. Suddenly the city of 2000 years ago appears like a phantom, and at the same time, I imagine that all the objects in the city, architectural fragments, advertisements, and commercial signs that I see in the streets of Naples today will be discovered as ruins or excavations 2000 years in the future.

A little more than 30 minutes by train from Naples brings us to the city of Pompeii.

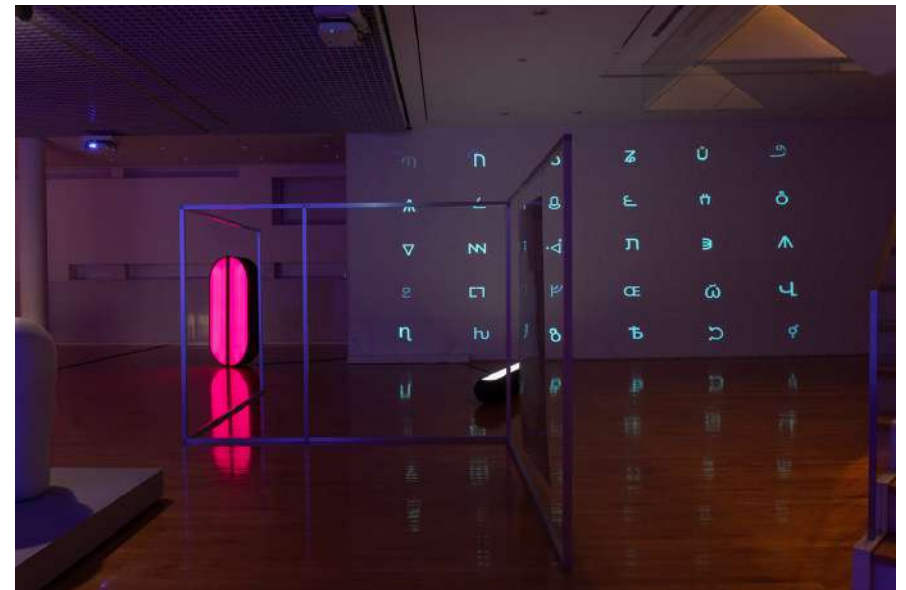
There was a bakery 2000 years ago, and 2000 years later I am standing in front of that bakery; will there still be a bakery 2000 years from now? Surprisingly, human life has not changed. At the same time, it seems to me that the forms of man-made objects do not change much, even though the times change. Or maybe it will be the same in the future, 2000 years from now.

Form is a basic element of human creation.

At the same time, form is another, more universal form of language, outside the established system of language. Forms do not limit and point to specific meanings as language does. It is the experience and memory of the person who sees them that interprets the forms. Or an element that exists in the realm of the unconscious.

When we feel a certain familiarity and empathy when looking at ancient artifacts, the forms function as a timeless universal language. We can imagine that time period and be a small part of its landscape.

I walk through contemporary cities, and through drawings, I draw out a kind of universal code based on the objects and forms I discover in the streets, as well as the fragmentary forms I find in ancient cities and archaeological museums. These are then transformed back into objects and made present in the installation as excavated objects in the imaginary future.





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А	У	Б	У	»	Н
А	Е	Р	О	С	Э
О	С	С	А	»	





Intermediate

2022

Installation

mixed media

dimension variable

CAI03, Sapporo



Submersion

2022

acrylic resin, fiberglass, styrofoam, wood, steel,

acrylic paint

80cm×35cm×120cm



Words like Houseplants

2022

acrylic resin, fiberglass, styrofoam,

wood, acrylic paint

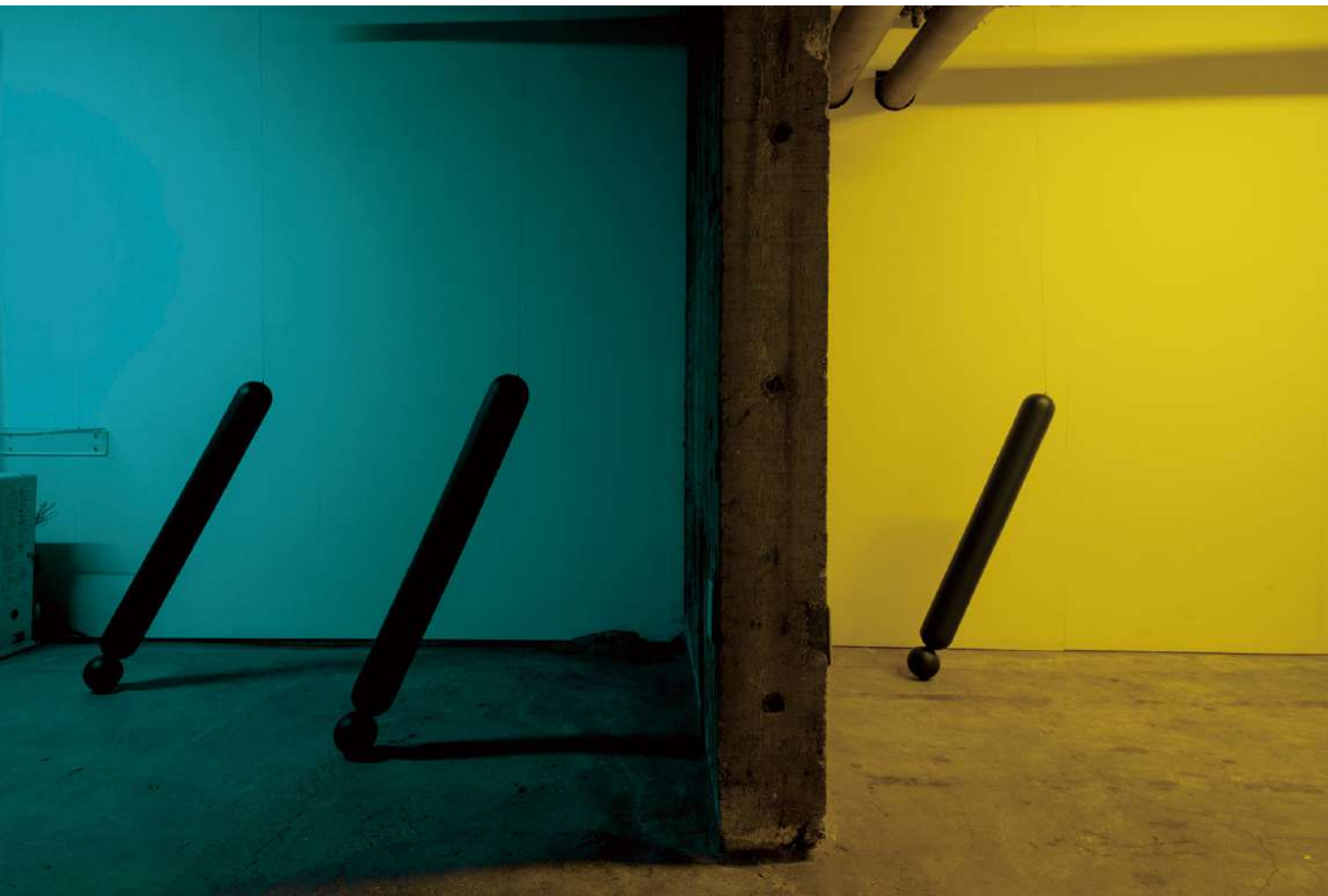
70cm×50cm×70cm



In his works, Suzuki has developed a series of “archegraph studies” in which he considers the city as an accumulation of the collective unconscious and extracts the shapes and structures found there as his unique symbols through the process of drawing, mainly in European and East Asian cities. In recent years, these symbolic images have been transformed into various media such as three-dimensional, video, advertising signage, and multiples, and through the form of installations, he has presented his simulation of the real world. In this exhibition at CAI03, with “Intermediate” as the keyword, he will present an installation work based on the architectural structure and features of six small rooms that were originally used as apartments.



The word “intermediate” means an intermediate state between a certain state and the final state or a reaction that occurs there. Suzuki considers the exhibition space of his installations as an intermediate between reality and fiction, or between consciousness and unconsciousness. The fragmentary images of the city, symbolized by Suzuki in his unique way, continue to dissociate in the viewer’s inner without being connected to a concrete object or meaning, even though they are accompanied by a sense of familiarity. When these images exist in reality again as three-dimensional objects, a realm that is neither reality nor fiction, but an intermediate realm, emerges. At the same time, this quietly shakes the way we perceive our reality.



Exclamation Arrows

2022

acrylic resin, fiberglass, styrofoam,

acrylic paint, wire

Φ10cm×100cm



New Tomb

2022

acrylic resin, fiberglass, styrofoam,

acrylic paint, electric turning table

Φ30cm×80cm



Post Language Realm

2021

Installation

mixed media

dimension variable

Künstlerhaus Bethainen, Berlin



garbled letter

2021

print on acrylic board

100cm×82cm





Post Language Realm

2021

Installation

mixed media

dimension variable



Post Language Realm

2021

Installation

mixed media

dimension variable

Künstlerhaus Bethainen, Berlin

YUYA S
Post La



3 (4)
2021
acrylic resin, fiberglass, styrofoam,
acrylic paint
85cm×100cm ×100cm



()
2021
acrylic resin, fiberglass, styrofoam,
acrylic paint
180cm×30cmΦ



mid water
2021
wood, acrylic
60cm×60cm×82cm



canals shoe
2021
acrylic resin, fiberglass, styrofoam,
acrylic paint
120cm×50cm×50cm



echo
2021
acrylic resin, fiberglass, styrofoam,
acrylic paint
90cm×100cm×15cm



garbled letter
2021
print on acrylic board
100cm×82cm



c (a) r_p
2021
wood, acrylic
180cm×40cm

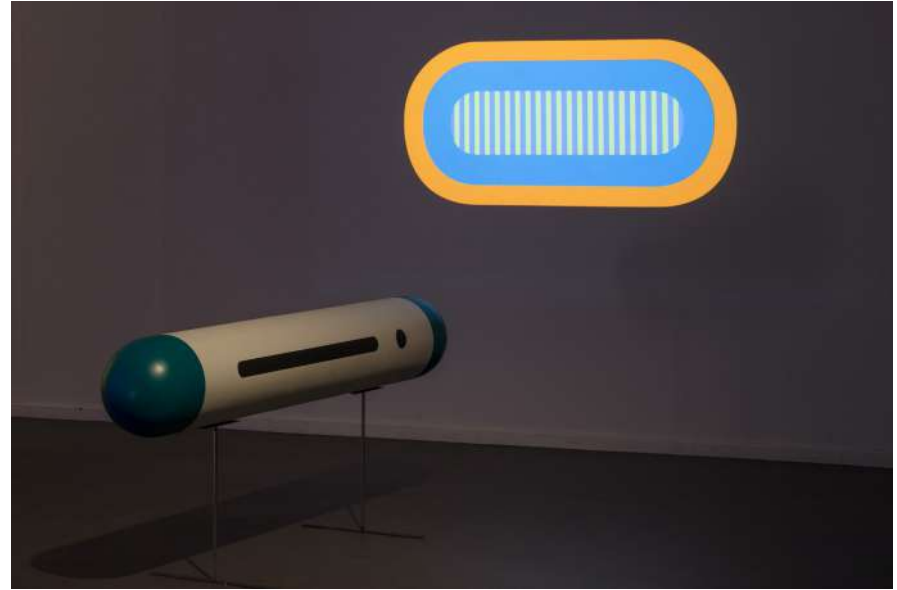


smoke (lightning)
2021
LED light, steel
90cm×55cm×10cm

In search of the ideal image and the sign system of a potential world that can be shared universally across cultures, Yuya Suzuki works on "archegraphs", as he calls to them. He responds to the mundane things in the city, such as trash, architectural details, walls covered by torn posters or graffiti, shapes in nature - the leftovers that are perceived continually but unconsciously within urban landscapes. These non-functioning elements in public space are abstracted throughout an extensive drawing process and transformed into compositions of colour and shape that point to their origins and result in a new, complete shape for themselves. Together, they create Suzuki's personal alphabet.

In his exhibition Post Language Realm at Künstlerhaus Bethanien, Suzuki shows an installation composed of 3-D objects, animations, murals and light boxes. The artist focuses on the potential and simultaneous impossibility of a universal language. Through his archaeological search for independent sign in public space, he turns away from hierarchical symbols that simulate power on the most diverse levels, for example in the form of brands or stereotypical images from the advertising industry.

Text : Carola Uehlken
photo : David Brandt





Phantoms Agora

2019

Installation

mixed media

dimension variable

Siao-Long Children Museum, Taiwan

Smoke (Siao-long)

2019

stone plaster clay, styrofoam, acrylic

80 × 35 × 60cm

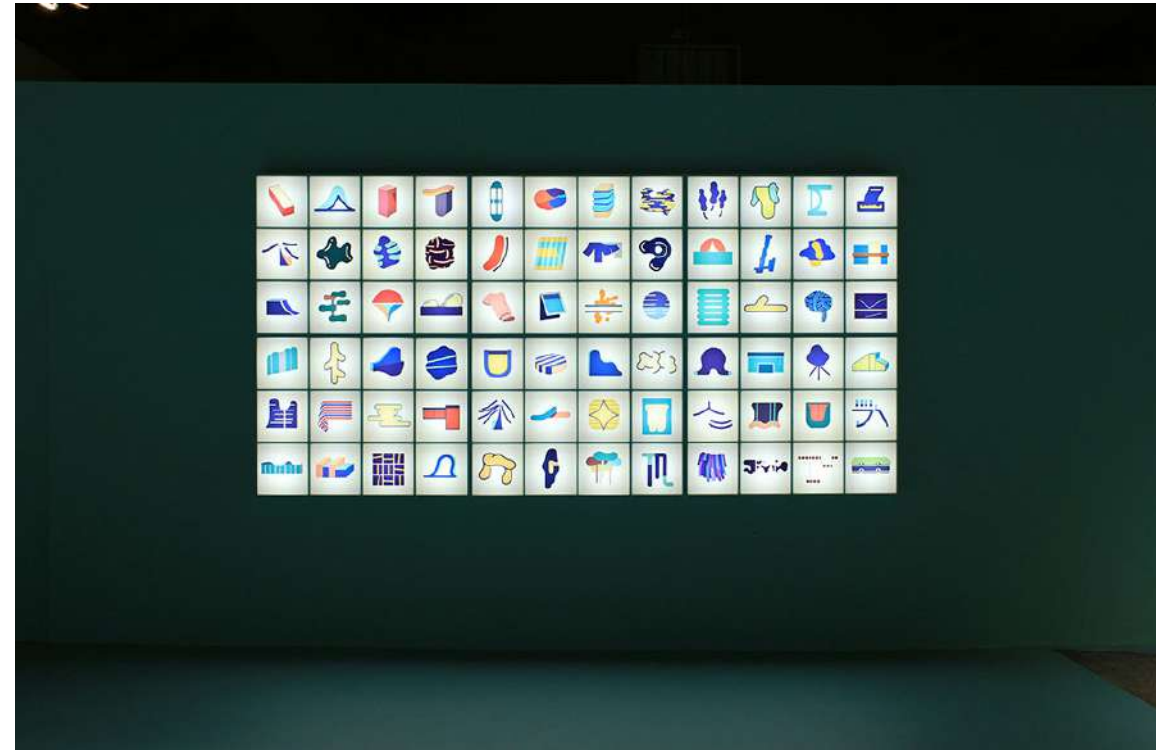


Red maker

2019

stone plaster clay, styrofoam, acrylic, wood

Ø75 × 95cm



Invisible world

2019

LED light, wood, acrylic board

180 × 360 × 20cm



The new installation “Phantoms Agora” at Siao-Long Children’s Museum of Arts held as permanent exhibition, created by Japanese artist Yuya Suzuki, is composed of various media such as three-dimensional work, animation, lightbox and fabric work mainly, and each image is based on his observation in several East Asian cities, mainly in Taiwan.

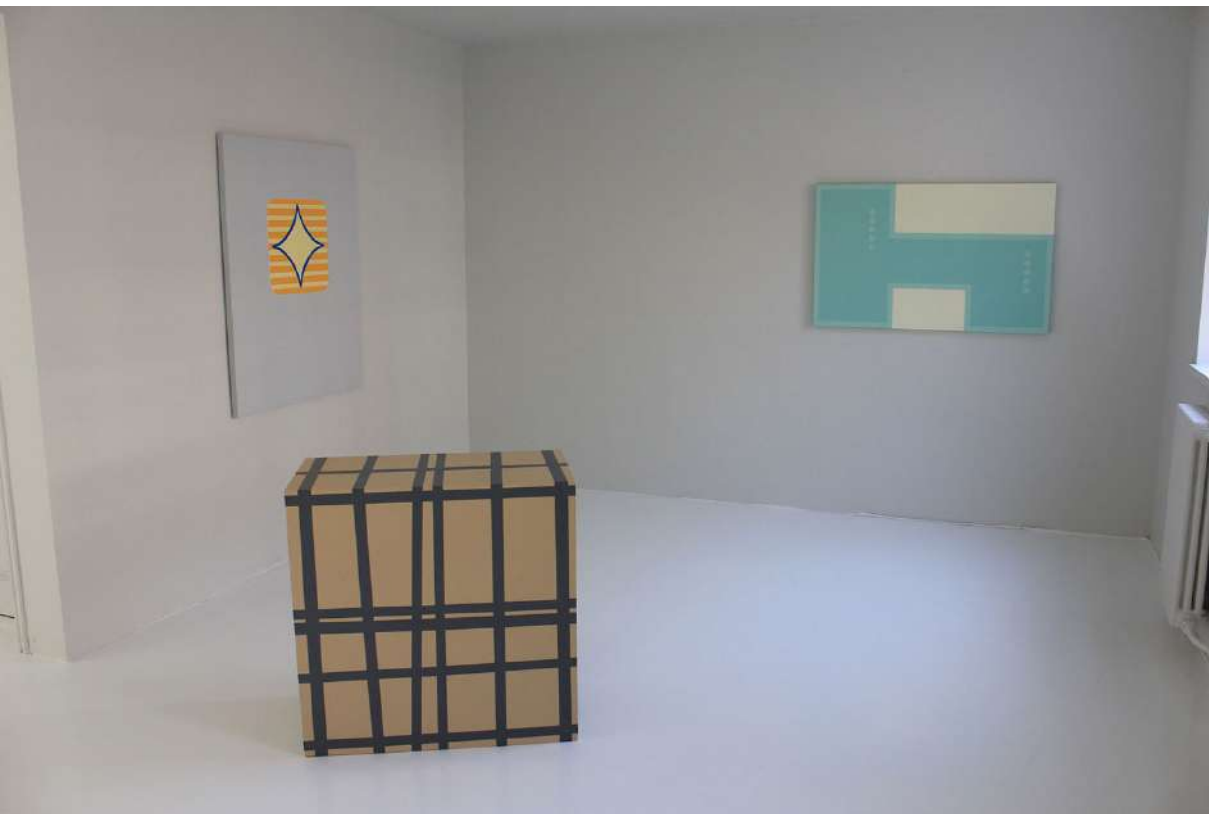
The elements he picks up from the city are out of the context of the city’s function and meaning, which is an unconscious element in the city that we are used to passing through. He records these elements by photographing through urban observation and creates symbolic images while imitating, copying or abstracting elements of the reality through the drawing process. Those images that look like unintelligible characters or symbols without meaning and content that appears as descriptions of collective unconsciousness in the city help to dig up a layer of potential images from the reality of the city where we live.

Based on the symbolic images generated from his walking and observation, he transforms them into three-dimensional objects and animation, or forms such as electric advertisements (lightbox) and multiple objects that can be seen in the city, then finally he composes the installation work by these art pieces. With this method, he tries to create the secondary reality by presenting a simulation of the real world. While it is an approach to the world’s potential and collective unconsciousness, it gives a new perspective on this reality we live in.

In this exhibition, Yuya Suzuki creates one place for the public beyond the framework of installation by taking advantage of characteristic that this space is usually visited by many local people, mainly children. He envisions to create a new place where has characteristics crossing between installation work and semi-public space. It means, in this installation work, the viewer's activities become part of the artwork, and at the same time, this artwork becomes part of the place where they live. He names this space "Agora" derives from the ancient Greek word "ἀγορά" where Greek people gather, talk and think. As Comparing to it, in this installation space, Viewers (visitor, local people and children) can do everyday activities despite being in an installation work. For example, in this place the viewer can rest, play, read a book, draw a picture, hold a workshop, be alone with absent-minded, chat and so on. In addition, based on the features of the art pieces, the viewer can touch them or bring them for using as a chair or a desk depending on their activity. In this place where many children visit usually, these art pieces will be involved in their play while the changing arrangement and composition will always create a fluid landscape.

This is significantly different from the conventional art appreciation method, but by choosing this way he tries to eliminate the hierarchy that lies between the artwork and the viewer and build a new equivalent relationship. Furthermore, he thinks the artwork will change to a more organic one by intervening the life and customs of the viewer.





Furturistic Allegory

2019

Installation

mixed media

dimension variable

Migrant Bird Space, Beijing



archegraph_Beijing #13

2019
acrylic, canvas
194×112 cm



archegraph study_Beijing

2019
color pencil, paper
21×28 cm

archegraph study_Beijing

2019

acrylic gouache, paper

50 × 60 cm





Anonymous Sculpture_Beijing
2019



Remaking Ghosts

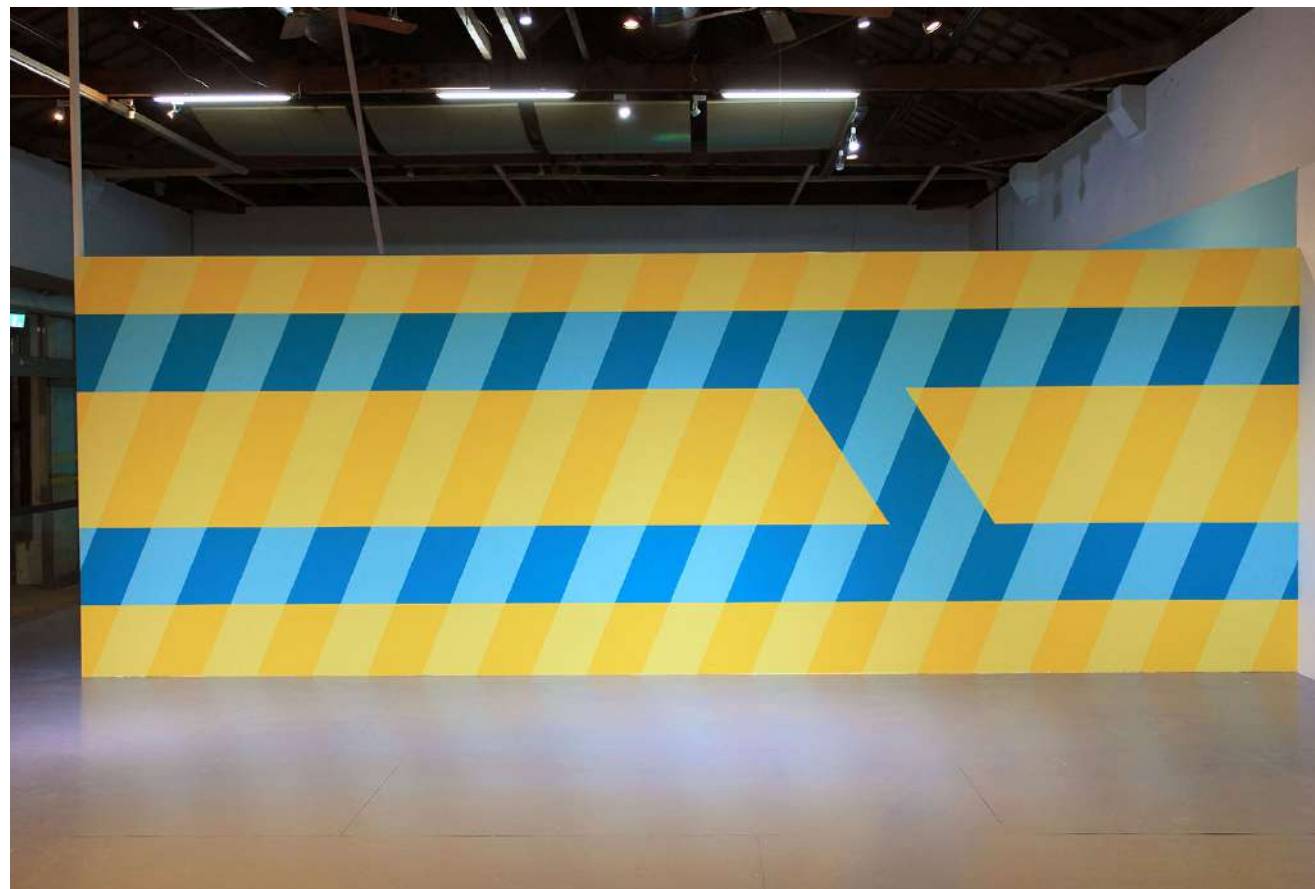
2017

Installation

wood, acrylic, video HD

dimension variable

Siao-Long cultural park gallery, Tainan



archegraph_Wall #03

2017
acrylic
270 x 800 cm



archegraph study_Seoul

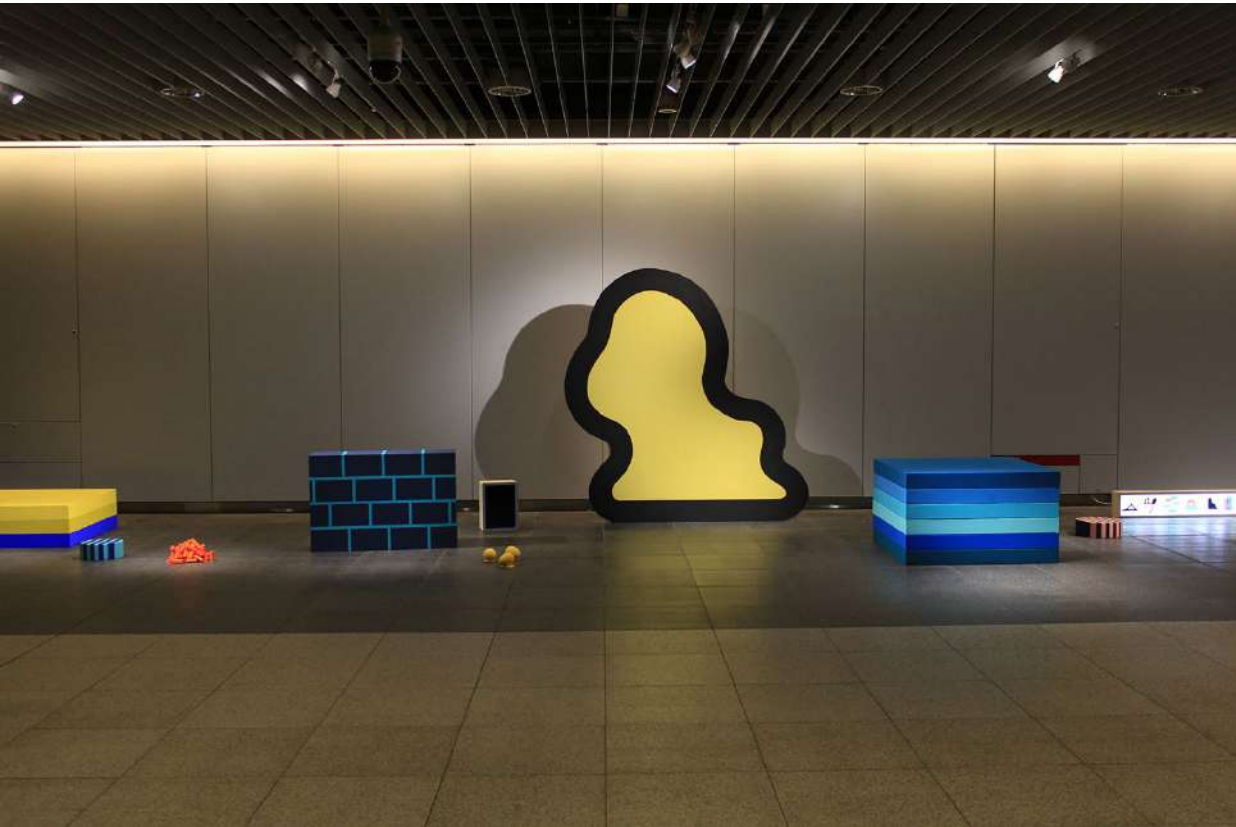
2017

Drawing

color pencil, paper

21×28cm (228 pieces)

SeMA Nanji Residency exhibition hall, Seoul



archegraph study_Sapporo

2016

installation

wood, acrylic, styrofoam, LED light

dimension variable

Sapporo metro station underground walkway, Japan

archegraph_Wall #02

2016

Mural

acrylic

dimension variable





Mistletoe

2022

acrylic resin, fiberglass, wood,

styrofoam,

acrylic paint

120cm x 35cm x 35cm

Yuya Suzuki

1983 born in Fukushima / Japan

lives and works in Berlin

Selected solo exhibitions

- 2023 Archaic Future, Moerenuma Park, Sapporo / Japan
- 2023 Post Language Realm / variation, Setareh X, Düsseldorf / Germany
- 2022 Urban Iconography, Migrant Bird Space, Berlin / Germany
- 2022 Intermediate, CAI03, Sapporo / Japan
- 2021 Post Language Realm, Künstlerhaus Bethanien, Berlin / Germany
- 2020 archeograph study_Berlin, Migrant Bird Space, Berlin / Germany
- 2019 Phantoms Agora, Siao-Long Children's Museum of Arts, Tainan / Taiwan
- 2019 New Excavation, MUMU Gallery, Tainan / Taiwan
- 2019 Futuristic allegory, Migrant bird space, Beijing / China
- 2018 City under the water, Points Center for contemporary Art (PCCA), Jinxi, China
- 2018 archeograph study_Tainan, Absolute space for the Arts, Tainan / Taiwan
- 2017 Remaking Ghosts, Siao-Long cultural park, Tainan / Taiwan
- 2017 archeograph study_Seoul, salon cojica, Sapporo / Japan
- 2016 walk and cultivation, CAI02, salon cojica, Sapporo / Japan
- 2013 out of the music, CAI02, Sapporo / Japan
- 2012 garden and half of there, world, and something, CAI02, Sapporo / Japan

Selected group exhibitions

- 2023 Museum collection, Aichi prefecture Museum of Art, Nagoya / Japan
- 2022 Jiá Fèng, Troy House Art Foundation, London / UK
- 2021 Open Closed Open, TOKU Gallery, Nanjing / China
- 2021 Tokyo Express, AN+Art & Design Center, Shenzhen / China
- 2020 Unnamed Reality (Duo show with Wang Hua), Local Landscape Public Space, Guangzhou / China
- 2020 Microworld -Hidden Prototype, Today Art Museum, Beijing
- 2019 Sapporo Art stage 2019, SCARTS, Sapporo / Japan
- 2019 BENIZAKURA ARTANNUAL 2019, Benizakura park, Sapporo / Japan
- 2019 grafting, naebono art studio, Sapporo / Japan
- 2019 ASYAAF, DDP, Seoul / South Korea
- 2019 grafting, Art space + cafe Barrack, Seto /Japan
- 2017 Sapporo international Art festival 2017 - guest house project, Sapporo / Japan
- 2017 Nanji 11th Season 1 Group Exhibition, SeMA Nanji Residency, Seoul / South Korea
- 2016 Sapporo Art Stage 2016, Sapporo Station Underground Passage CHI KA HO / Sapporo / Japan
- 2016 Assembrige NAGOYA 2016, MAT NAGOYA / Japan
- 2016 Hekiga Planning 02, Terrace planning / Sapporo / Japan
- 2016 The Emerging Artists in Hokkaido, Hokkaido Museum of Modern Art, Sapporo / Japan
- 2016 Sapporo Station JR Tower Art Box 2016, Sapporo / Japan
- 2016 Think Tank Lab Triennale open call exhibition, Gappert's Apartment Gallery, Wroclaw / Poland
- 2016 The gap, Sapporo Odori 500-m underground walk way gallery, Sapporo / Japan
- 2014 Sapporo International Art Festival 2014, Sapporo / Japan
- 2014 Art Osaka 2014, Hotel Granvia, Osaka / Japan

- 2014 Becoming Undone, Kleiner salon, Berlin / Germany
- 2014 Entre Nous, Neukölln 48 stunden, Berlin / Germany
- 2013 Jeune creation 2013, 104 Centquatre, Paris / France
- 2012 The last one before the break, Duende studio, Rotterdam / Netherlands
- 2012 Adventure of the Everyday, Sapporo Odori 500-m underground walk way gallery, Sapporo / Japan

Grants and Awards

- 2020 Stiftung Kunstfonds NEUSTART KULTUR, Germany
- 2019 Japanese government oversea research program, Agency for Cultural Affair / Japan
- 2019 Nomura Foundation Art and Cultural Grant, Japan
- 2019 Shenzhen Metro Art Museum Competition, Shenzhen Center for public Art, Finalist / China
- 2016 Sapporo Station JR Tower Art Box / Japan
- 2015 Nomura Foundation Art and Cultural Grant / Japan
- 2013 Art Osaka, Grand Prize / Japan

Residency programs

- 2020 -21 Künstlerhaus Bethanien, Berlin / Germany
- 2018 Points Center for Contemporary Art, Jinxi / China
- 2017 Siao-Long Artist Village, Tainan / Taiwan
- 2017 SeMA NANJI Residency, Seoul / Korea
- 2015 Sapporo Tenjinyama Art Studio, Sapporo / Japan
- 2014 GlogauAIR, Berlin / Germany
- 2014 SIM Residency, Reykjavik / Iceland
- 2012 Duende Studio, Rotterdam / Netherlands

Workshops

- 2018 Video workshop, Absolute space for the Arts, Tainan / Taiwan
- 2017 Video workshop, Soulangh cultural park, Tainan / Taiwan
- 2011 Drawing and video workshop, Saeed Ensafi studio, Tehran / Iran

Publication

- 2020 Exhibition catalogue, archeograph study_Berlin, Migrant Bird Space
- 2019 Phantoms Agora, Cultural Affair bureau Tainan city government
- 2019 Fukt - the system issue #18, Fukt magazine
- 2017 SeMA NANJI Residency 11th catalogue, Seoul Museum of Art
- 2017 archeograph study, salon cojica, CAI02

Education

- 2003 - 2007 Nihon University college of Art (B.A) / Japan

Public Collection

- Aichi Prefectural Museum of Art / Japan

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