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Sounding A Long Exposure, -WAYS OF TELLING- Tokyo Shibuya Koen-dori Gallery, 2021

Sound Installation

Field Recordings

The world is made of sound and light. However, most of us are sight-obsessed and mainly listen to the sounds made by what we see. When we remove one by one the auditory habits tied to sight and give ourselves over to a variety of sounds, we get the sensation that our body expands along with the sounds. When our physical senses change, the way we see the world also changes. You are a reflection of the world, and the world is a reflection of you. In recent years, Yamasaki has conducted sound walks and discussions with a variety of people, including the visually impaired and the hearing impaired, to research how different individuals hear sound according to their own experiences and circumstances. She has begun to apply her findings to editing, using special playback methods to depict simple field recordings as rich chaos.

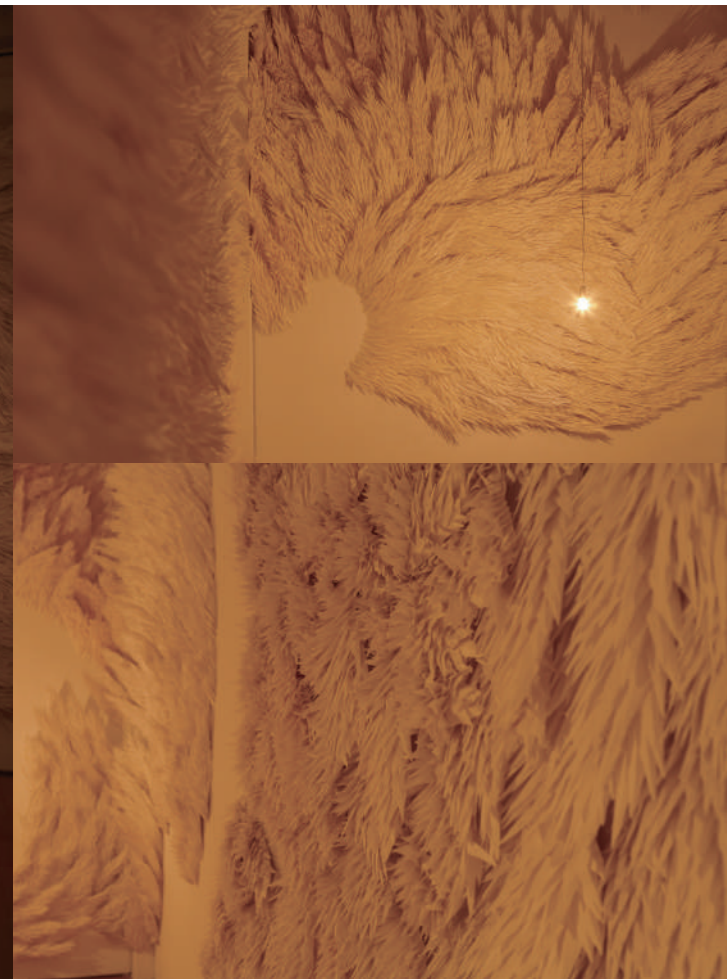


till a quiet room sings, Tokyo Experimental Festival vol.9, Tokyo Wonder Site, 2014

Sound Installation

FEATHER

For this installation Yamasaki checked and received nuances about the density of sounds: how sounds go around and flow in the space, and how muffled, crisp, or clear the sounds are. She attached numerous paper feathers covering the space to amplify or loosen up the sonorous features she caught, and those feathers function to resonate, reflect, or absorb the sounds. She vocalized and attached feathers again and again, while communicating with the space to let it sing in a new way.



till a quiet room sings

Encouragement Prize

Tokyo Experimental Festival vol.9, Tokyo Wonder Site, Japan, 2014

size : w 24.0 × d 0.2 × h 3.3m

material : paper / equipment : triangle, bi-angle

▶ Video

<https://www.youtube.com/watch?v=ojC4AUvyDg8>



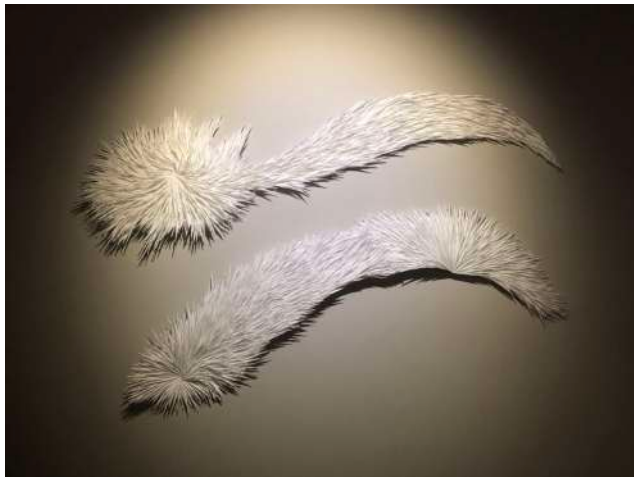
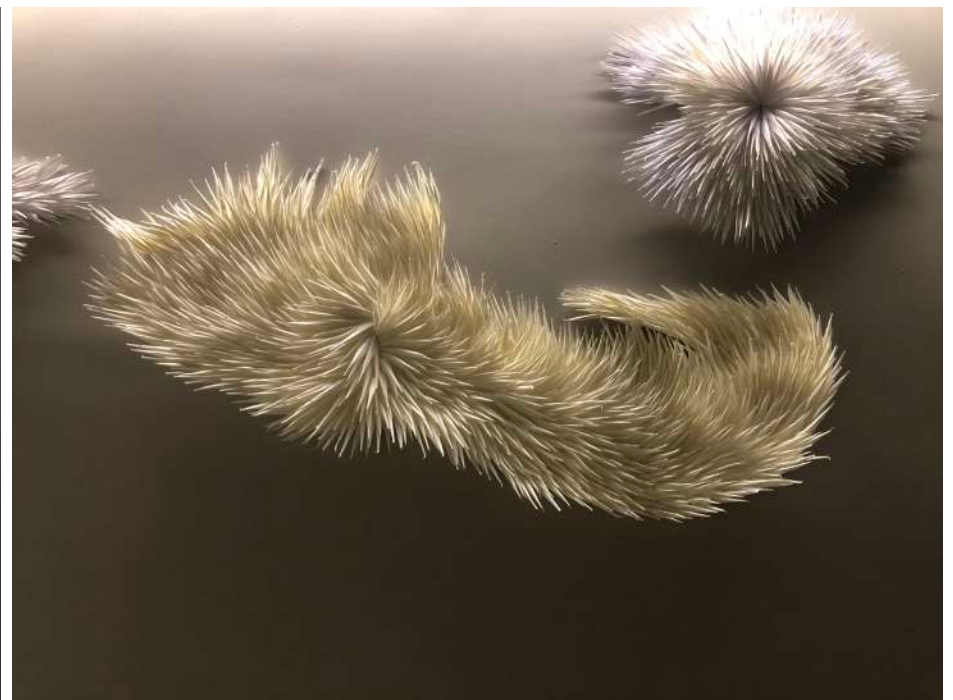


Here (Qui), You (Tu), Hear (Senti)

JAPAN. BODY PERFORM LIVE (group show) , Padiglione d'Arte Contemporanea, Italy, 2022

size : w 35.0 × d 0.2 × h 2.5m / material : paper



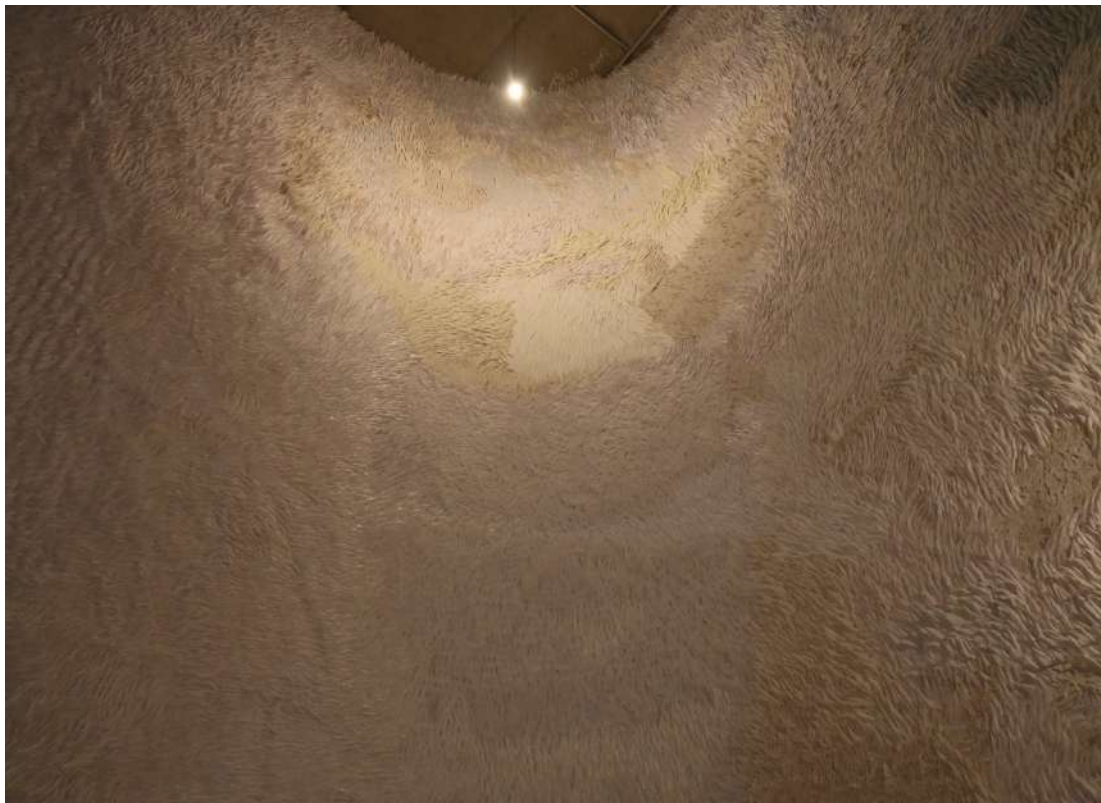


Whispers travel and whisper to you again

Prize-winning work (permanent exhibition)

The G. & A. Mamidakis Foundation Art Prize, Minos Palace, Greece, 2023 size : w 50.0 × d 0.1 × h 0.7m / material : paper





SONG/the animal in man, RHYTHM

Exchange - planting the seed

Aomori Contemporary Art Center, Japan, 2013

size : w 25.0 × d 0.2 × h 6.0m

material : paper

▶ Video

<https://www.youtube.com/watch?v=Xo3acmaulyM>





Sign of Voices [re:verb]

KAC Performing Arts Program 2016 / Music
Kyoto Art Center, Japan, 2016

size : w 3.8 × d 0.7 × h 0.5m

material : paper, speaker, piezo

▶ Video

<https://www.youtube.com/watch?v=SVXELyQ2ecI>



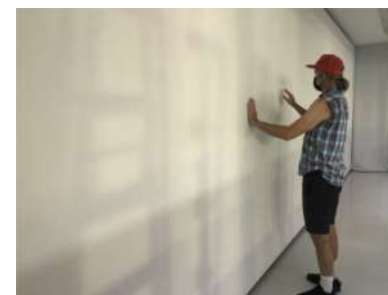


Sounding A Long Exposure

WAYS OF TELLING (group show)
Tokyo Shibuya Koen-dori Gallery, Japan, 2021

Sound: 18min 44second, edited field recordings

Two Vibrating Speakers, amplifier, mixer, music player



Two vibrating speakers were installed behind a long wall directly opposite the window to play a binaural sound recordings of the city of Shibuya at multiple times, seasons, and weather conditions. The field of recording was the area within view of the gallery window and the source area of the sounds heard. Binaural recordings are a method of recording that reproduces the way the recordist hears, but because the sounds are also collected and edited to reflect the way the visually and hearing impaired perceive sound, sounds that many people normally do not hear are vividly brought to life in their ears.

Visitors travel through time between the view of the real world outside their windows and the similar but different soundscapes that the sounds create.



SSP6 INVISIBLE SPEAKER
(Vibrating Speaker by HSS)



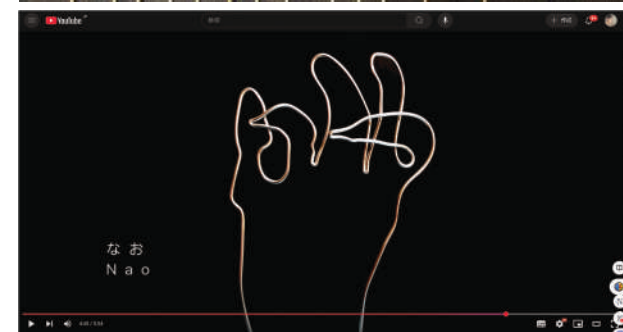
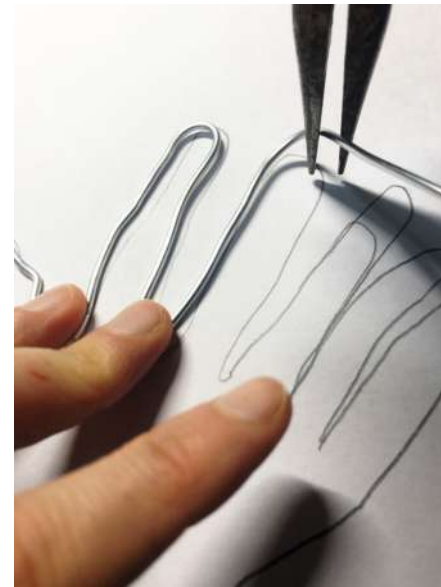
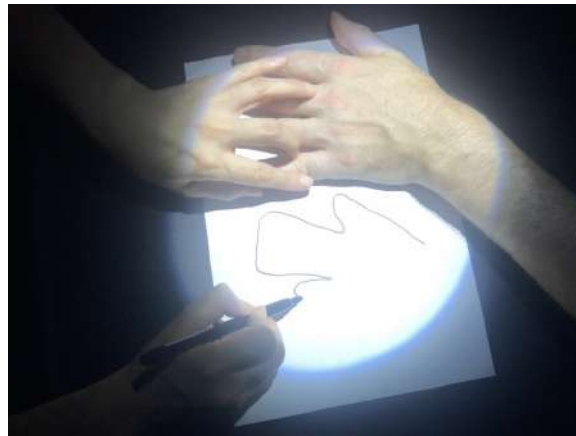
lost in the wind rose

KYOTO STEAM International Competition 2022, Kyoto City KYOCERA Museum of Art, Japan, 2022

electromagnet, LiDAR, electronic circuit, styrofoam, wood

An unfamiliar form, its body covered with feathers, makes a commotion upon encountering a person. The form was created by combining shapes optimized for harnessing the wind, such as those of swallows and airplanes, with tentacle-like sensing ranges rendered by sensors, and it uses LiDAR light-based sensing technology to capture the position and motion of participants. 224 electromagnets generate a magnetic force field and wing-like surfaces made of paper move in response. It is as if a chance encounter between this creature and a human being creates a sensation, or wind. The organic relationship that connects the two exposes an invisible medium, which unveils a new form of physical computing.

This work inherits the spirit, concept, and technology from TOU - Breathing Wall, which was developed by Konel in collaboration with Panasonic. The new system was developed by Konel engineer tettou (TAKATA Toru). "Wind rose" is another name for a wind map (which illustrates the wind direction and speed for a particular location over a period of time).



Your Hands Sing

ST SPOT presents Workshop Series at School in Kanagawa Pref.
Yokohama City Kamisugeta Special Support School, Kanagawa, Japan, 2024

Aluminum wires, contact microphones, various materials (mallets)

▶ https://youtu.be/AgmONHScgj0?si=jROLvrLi_nS0d-3F

Visiting the special support school for workshops and exploring the relationship between sound and forms with students who have severe multiple disabilities and the teachers who care for them. We got some artworks from the workshop. An image of a student's hand was drawn by a teacher while they physically sensed the student's hand without seeing it with their eyes. A musical instrument was created in the shape of that image. By playing the instrument, the presence and physicality of the person who created the form are further reproduced. This process blurred the boundaries between self and others.



The Ebb And Flow

ART THINKING WEEK IN THE OFFICE
Shibuya QWS, Tokyo, Japan, 2021

Sound: 15min, edited field recordings

Two Vibrating speakers, music player, paper boxes, shells for firework



Sound-α
(Vibrating Speaker by EEYAN)

[hemisphere] The story that if you hold a shell to your ear, you can hear the sound like a tide is because when you hold the shell to your ear, some frequencies are blocked out and only sounds that resonate easily with the shell's internal structure are heard, along with the sound of your own blood flow, so you generally perceive it as a tide. The thousands of feathers in the hemisphere also thin out some of the frequencies and bring in the sounds of the body to mix and deliver them to the ear.

[box] The vibrating speaker inside the box play the sounds of Shibuya, recorded at different times of the day and in different seasons. You are in a building in the middle of Shibuya, and the vibrating Shibuya is in your hands. You spend the time as if you are looking down yourself from the outside with resonating body by the sound of Shibuya.



The Ebb And Flow

[Workshop] Walking by ear. To hear sounds we don't hear.

ART THINKING WEEK IN THE OFFICE

Shibuya QWS, Tokyo, Japan, 2021

This workshop helps to enjoy more the way of listening to the sound proposed by the two types of sound installations ("The Ebb And Flow").

In this workshop, Yamasaki will offer a way of listening to sound that she does every day. Following her guidance, participants will step-by-step capture the sounds around them within the expanse of the SHIBUYA QWS space. After flexing their ears, participants will walk through the office space in pairs, one blindfolded and the other wearing earplugs, hand in hand.

This is a work to notice and face the senses that had not yet been activated within yourself.





City's Limb, when your ears blink

Grand Prix

The 4th Annual
Sapporo Odori 500-m Underground Walkway Gallery Award
Sapporo 500m Gallery, Hokkaido, Japan, 2016

size : w 48.0 × d 0.65 × h 2.0m

material : paper





Ear to Catch

Asian Cultural Council Grantee Reflection
Tokyo, Japan, 2020

size : w 6.0 × d 6.0 × h 12 cm

material : paper, glass



▶ Video

<https://www.asianculturalcouncil.org/about-acc/stories/ami-yamasaki-ear-to-catch-2>



My Vehicle / white colored black hole

Gallery YUME, Tokyo, Japan, 2014

material : paper, wood





& before birth

Beyond the tangible
Zuiun-an, Kyoto, Japan, 2016

size : w 0.7 × d 1.0 × h 1.2 m

material : paper, glass





jimaku_ibuki, Setouchi Triennale 2019, Kagawa, Japan, 2019



Winter Solstice Observation, Enoura Observatory, Kanagawa, Japan, 2018

Voice Performance

Yamasaki's expressions are based on the exploratory projection of her own voice. She captures the particularities of "resonance" that belongs to the unique condition in the space where she is situated by means of projecting her voice and receiving nuances about the density of echoes. The performances or artwork seek to make tangible what would be otherwise difficult to see or hear, as she seeks to give material form that can serve as a mediation between the audience and the space that surrounds them. "Voice" is something that would keep existing in the air as a physical phenomenon, even after it disappeared as sound, in the form of "vibration." It is her belief that artistic expressions which considers this trajectory — the birth, disappearance, and resonance of "voice" — can be seen as thought experiments which opens possibilities of a deeper understanding towards the mechanism of the world.



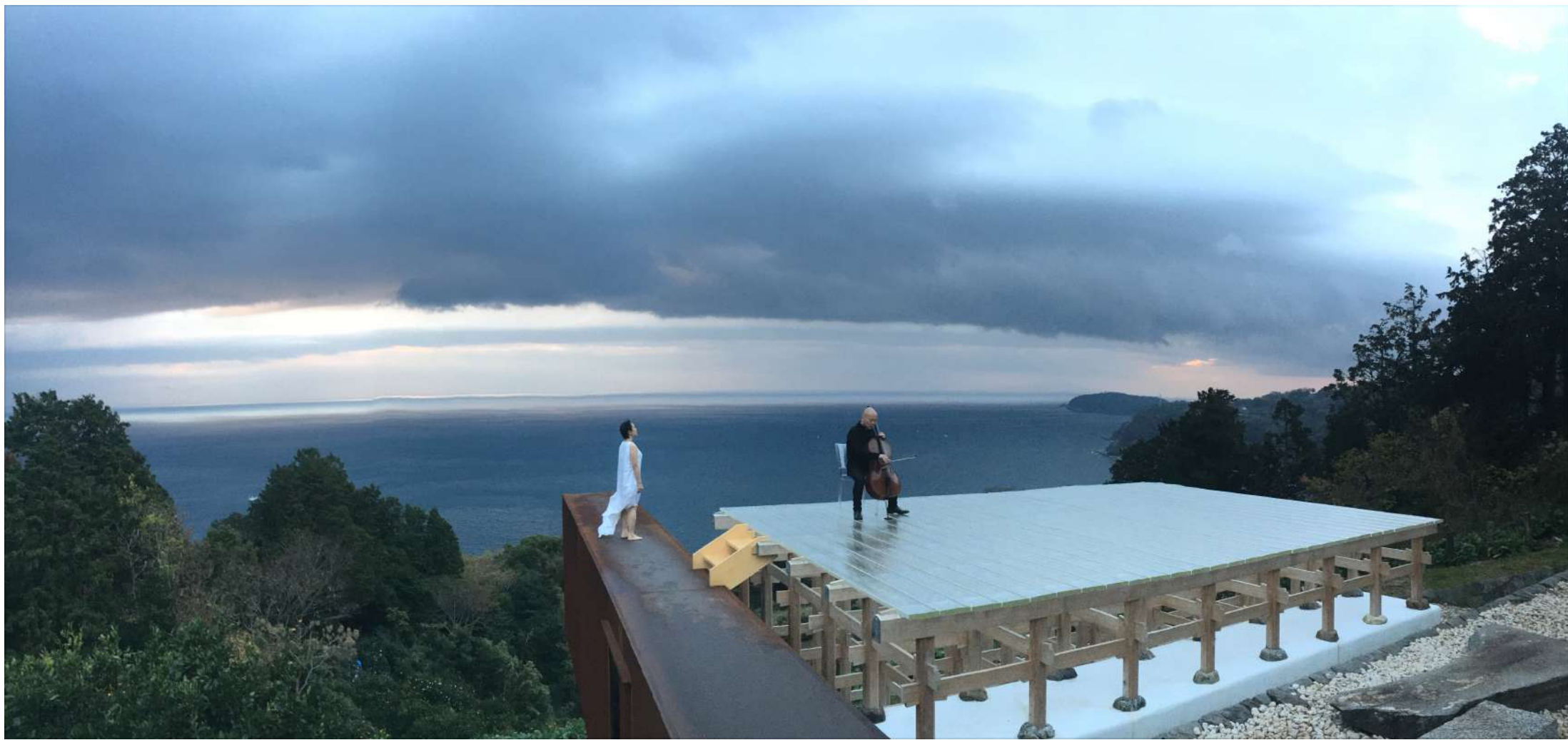
jimaku_Ibuki

Setouchi Triennale 2019, Kagawa, Japan

malti media performance

► Video

<https://www.youtube.com/watch?v=GDuGS08UU0g>



Winter Solstice Observation

Odawara Art Foundation Enoura Observatory Created by Hiroshi Sugimoto
Kanagawa, Japan, 2018

voice performance

Documentation

<https://www.realtokyo.co.jp/en/exhibition/winter-solstice-observation-at-odawara-art-foundation-enoura-observatory-december-22-2018/>



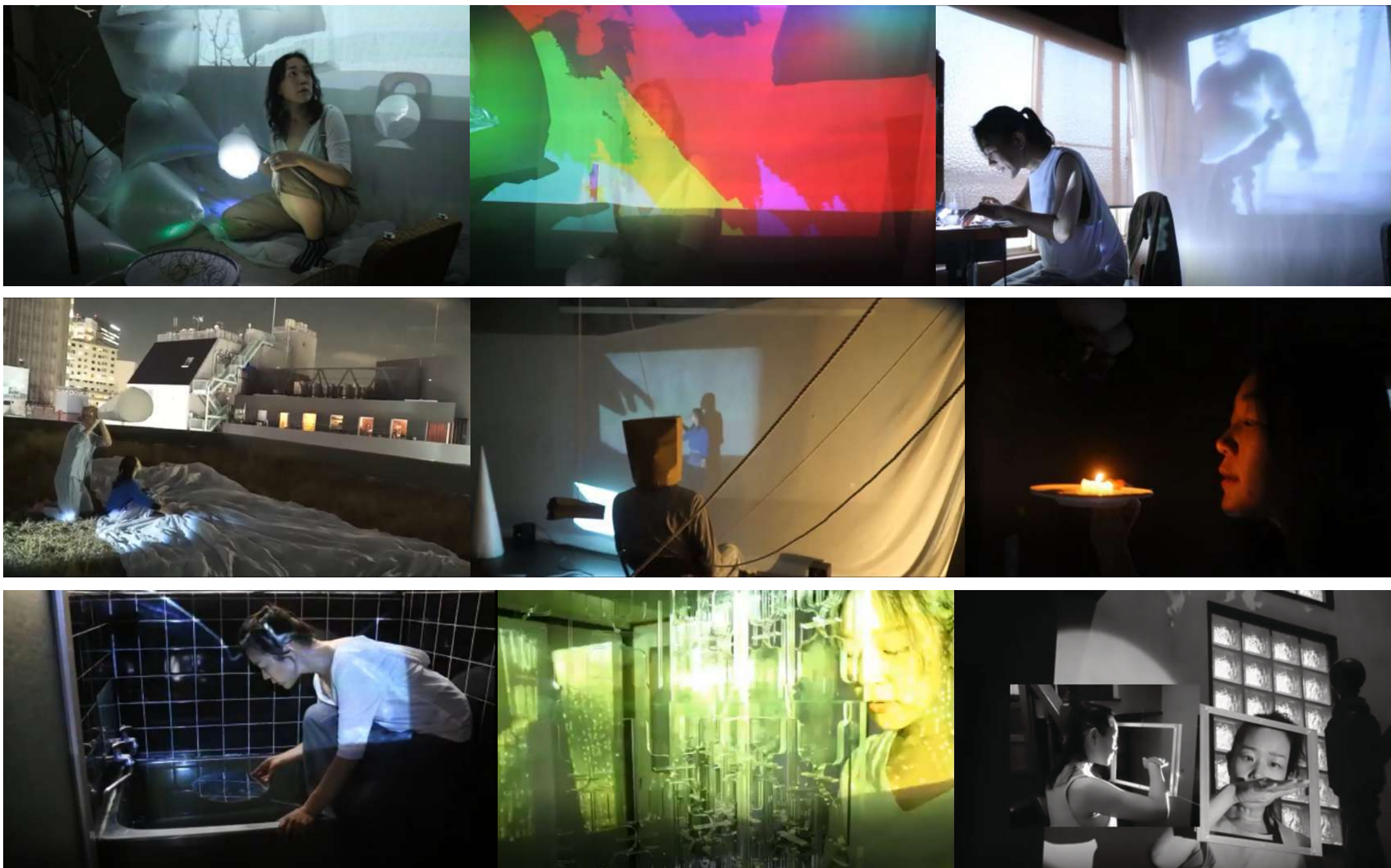
Translating Christian Marclay's Manga Scroll _ voice performance

Christian Marclay [Translating] Museum of Contemporary Art Tokyo, Japan, 2022

Christian Marclay [Found in Odawara] Enoura Observatory Created by Hiroshi Sugimoto, Kanagawa, Japan, 2021

Documentation

<https://youtu.be/u1KNPBYOcgw>



leap2live (online performance series) Japan, 2020 - / multi media performance, live streaming



Sounds to Summon the Japanese Gods

Noh Theatre, Sumiyoshi Shrine, Fukuoka, Japan, 2015

Japan Society, NYC, U.S.A, 2016

voice performance incorporates the sounds of fermenting shochu, a highly sacred beverage in Japanese mythology



Yamasaki, Abdelnour, Ernst

music unlimited #33, Wels, Austria, 2019

<https://www.youtube.com/watch?v=sU1PxxgUNP0w>



STONE, ROTHENBERG, YAMASAKI

ISSUE PROJECT ROOM, NYC, U.S.A., 2018

<https://vimeo.com/282747476>

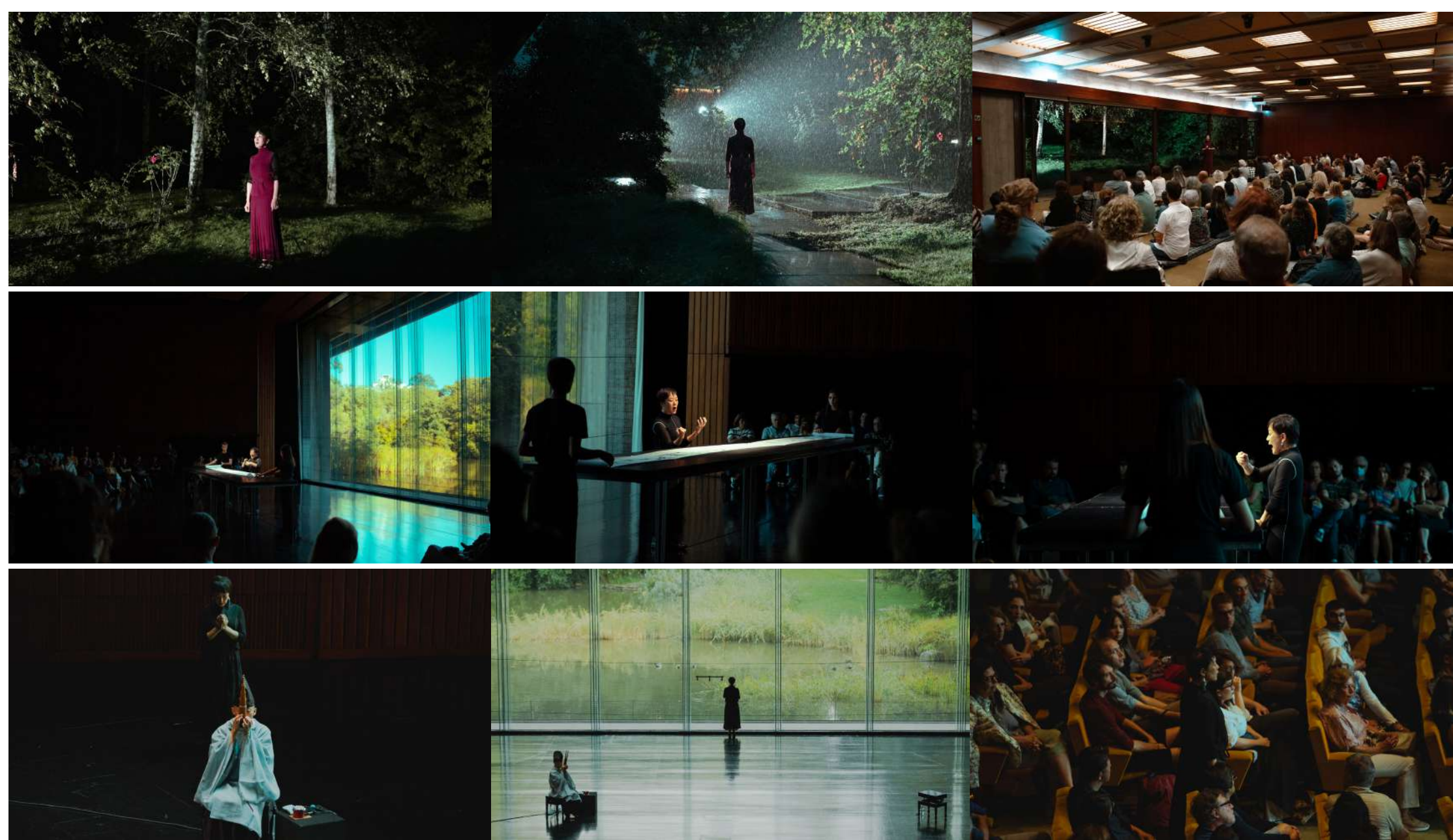


Ephemeral Knots

VIVA EXCON 2018 Capiz, Philippines, 2018 / voice and dance performance

► Video

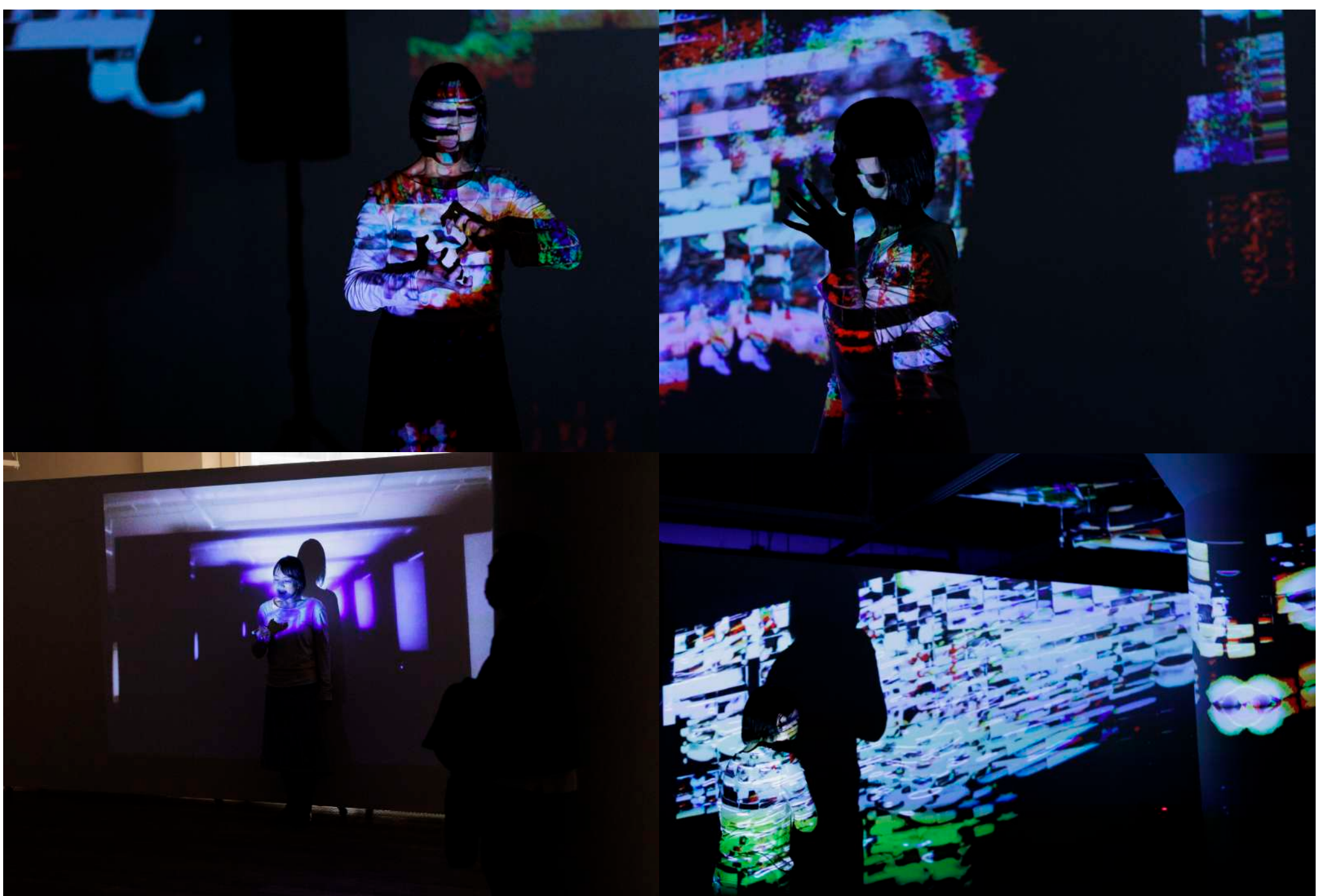
<https://www.youtube.com/watch?v=ejdinYSvl1Q>



ENGAWA – A season of contemporary art from Japan

Centro de Arte Moderna Gulbenkian, Portugal, 2023 / voice performance, artist talk

'Engawa' is a programming that brings to Lisbon a set of creators from Japan and the Japanese diaspora, many of them for the first time in Portugal. Since 2023, the Engawa Season has been introducing to the city of Lisbon a set of artists and thinkers from Japan and the Japanese diaspora, bringing together various collaborations with artists and cultural institutions. I gave a talk, and three performances including Christian Marclay's "Manga Scroll" and "Yobimizu" with Ko Ishikawa (sho).



YPAM2021: Sounds and Space in Affection

Yokohama International Performing Arts Meeting 2021, BankART KAIKO, Kanagawa, Japan



Sign of Voices [re:verb]

KAC Performing Arts Program 2016/ Music
Kyoto Art Center, Japan, 2016

voice performance



▶ Video

<https://www.youtube.com/watch?v=gll9LqjUZ5I>



Dream in Firelight

Trans Arts Tokyo, Japan, 2015



NEW Approaches to LIVE Media and Vocalism

Chukyo University, Aichi, Japan, 2015

<https://www.youtube.com/watch?v=n5g1P6ZIJ0Y>



To day Odorini Ikuze!! II, 5 cities tour in Japan, 2015 / voice and dance performance



Stage direction and set design

"Lohengrin" composed by Salvatore Sciarrino

Kanagawa Kenmin Hall 50th Anniversary Opera Series Vol.2

As director, I oversaw the acting and movement direction for the sole character "Elsa," her character design and voice design including voice training, the set design for the water mirror and its reflected ripples, and the design and production of the egg-shaped swan (symbol of the knight Lohengrin).

Research and Residence



Asian Cultural Council, NYC, U.S., 2017



Rockefeller Foundation Pocantico Art Center, NYC, U.S., 2017



Japan Foundation Asia Center Fellow, Philippines, 2018



Setouchi Triennale 2019, Japan, 2019

Workshop



"World Listening Day" 2018, Casa San Miguel, Zambales, Philippines



"Imagine" 2018, Filamer Universtiy, Roxas, Philippines



"Imagine" 2018, Roxas, Philippines



"Listen - to know by ears" 2015. 8/22, 23 National Museum of Art, Osaka



"Artist in School" 2016. 10/3 - 10/22 Sapporo Kojo Elementary, Hokkaido



"To welcome the sound" 2013. 10.29 / 11.2 / 12.1 Aomori Contemporary Art Center, Aomori

STATEMENT

I have been exploring the multiplicity of the world through my work. The "world" is not equally objective and unique to all living things, but rather multiple subjective worlds are dependent upon the differences in perceptions of living things. In other words, if we change our sensitivity, our perception of the world and our image of the world will also change. From this perspective, my work to create a place where the audience can experience the world as an extension of the body. The sound is yourself.

I became especially aware of this idea when I created a sound sculpture in 2009 by affixing thousands of small handmade 3D pieces of paper on the interior walls of a gallery. When I made a voice during the production, the echoes changed from moment to moment, and I realized that the cause of this change was the uneven surface topography of the wall created by the paper parts. The shape of the sculpture as visual elements created different sounds and acoustics. I also realized that I was usually capturing space through echolocation in my voice unconsciously.

Recently, I have been working with particle physicists and astronomers to create works that recapture physical phenomena related to light and sound on a finer scale. I am also interacting with neuro-diverse people to share the differences in worldviews caused by differences in perceptual characteristics.

Art appeals to the philosophies and mechanisms underlying our existence in ways that only art can.

CONCEPT of VOICE and SOUND



TEDx

Once you start to listen to the world, the world will start ringing

Ami Yamasaki | TEDxTokyoyz

<https://www.youtube.com/watch?v=YV7HwUuXd2Q>