

Uematsu Mizuki cuts paper, dyes it, presses stamps into its surface. The same actions, repeated across an expanse of time. Action accumulates in material; material is transformed by action. In that exchange, something unreachable through a single contact begins to emerge. In Uematsu's practice, repetition is not the doing of the same thing. It is the circuit through which contact with the world first becomes possible.



Tenjite, 2023, Receipt roll paper and ink, 60 × 190 × 190 mm (2.4 × 7.5 × 7.5 inches)



Mizu ni Tadayou, 2019, Iron, 180 × 150 × 50 mm (7.1 × 5.9 × 2.0 inches)

ARTIST STATEMENT

Uematsu Mizuki cuts paper, dyes it, presses stamps into its surface. She strikes iron, folds it, layers it. The same actions, repeated across an expanse of time.

Action accumulates in material. Material is transformed by action. This exchange is not a process in which the artist's intention governs the medium—it is one in which repetition itself generates a relationship between the two that could not have been decided in advance. Something unreachable through a single contact begins to emerge, gradually, within the accumulation of return.

In Uematsu's practice, repetition is not the doing of the same thing. To cut is to cut upon the trace of the previous cut. To dye is to lay color over what has already received it. To press is to inherit the minute deformation left by the pressure before. Each action accumulates; each accumulation alters the conditions of the next. The same gesture is never the same gesture twice.

Within this structure, what Uematsu pursues is neither efficiency of making nor the completion of expression. It is the perceptual circuit that opens only through sustained contact with the world—contact maintained across an almost unreasonable duration. The work exists as the trace of that circuit having passed through.

BIOGRAPHY

Uematsu Mizuki pursues what repetitive action generates between material and body. Working with iron and paper across an almost unreasonable duration—striking, cutting, returning to the same gesture—she finds that action gradually comes into sync with her own breathing. The traces left on the work are not a record of completion but evidence of that synchronization having passed through. Born in Hyogo Prefecture in 1995. PhD in Fine Arts, Tokyo University of the Arts.

CV

Education

- 2018 B.F.A., Sculpture Course, Department of Fine Arts, College of Art, Nihon University
- 2020 M.F.A., Sculpture, Graduate School of Fine Arts, Tokyo University of the Arts
- 2023 Ph.D., Sculpture, Graduate School of Fine Arts, Tokyo University of the Arts

Solo Exhibitions

- 2025 *Sayuragi*, aaploit, Tokyo
- 2024 *Furitsumu*, Nazukari Warehouse, Chiba
Floating on the Moon, aaploit, Tokyo
- 2023 *Nomura Art Prize Special Exhibition*, aaploit, Tokyo

Group Exhibitions

- 2023 *P.O.N.D. 2023 Dialogue: Encountering New Conversations*, Shibuya PARCO, Tokyo
Nomura Art Prize Commemorative Exhibition, Tekko Building, Tokyo
- 2022 *Tokyo University of the Arts Graduate School of Fine Arts Doctoral Examination Exhibition 2022*, University Art Museum, Tokyo University of the Arts, Tokyo
- 2021 *Yanase Sanso and Sculpture*, Yanase Villa, Saitama
- 2020 *The 68th Tokyo University of the Arts Graduation Exhibition*, Tokyo University of the Arts,
Tokyo Geidai Arts in Marunouchi, Marunouchi Building, Tokyo
- 2019 *Stone, Earth, Metal: Amidst Diverse Materials*, gallery SOL, Tokyo
tokensterlem, University of Münster, Münster, Germany
Kitano Lifelong Education Foundation Sculpture Scholarship Exhibition, College of Art,
Nihon University, Tokyo

2018 *Five Art Universities of Tokyo Joint Graduation Exhibition*, The National Art Center, Tokyo

Collections

2022 The University Art Museum, Tokyo University of the Arts

2021 Charm Care Gotenyama, Entrance

2019 Okubo Iyashi no Mori Park, Fuefuki City, Yamanashi

2018 Nishi-Magome V Project [Asile Court Nishi-Magome], Condominium Entrance

Awards

2024 Selected for the 17th "ART IN THE OFFICE"

2023 Terrace Art Shonan Award 2023, Grand Prix Nomura Art Prize

2020 Geidai Arts in Marunouchi 2020, Mitsubishi Estate Prize

2019 Hirayama Ikuo Scholarship

2018 Kitano Lifelong Education Foundation Sculpture Scholarship

2017 International Takifuji Art Award, Special Prize

Media

2024 Interview featured on ArtSticker — <https://artsticker.app/events/31736>

2023 Interview featured in *Bijutsu no Mado* No. 476, May 2023 issue

Other Activities

2024 Artwork displayed at the Ministry of Economy, Trade and Industry

2019 Kamiyama Art in Hotel

Residency International Sculpture Research Project (Münster, Germany)

Residency Stanley Electric Co., Ltd.

Artwork Rental (May 2019 – May 2020) Tokai Saruku (Nobeoka, Miyazaki). Residency & Workshop

2018 Big on Bloor Festival (Toronto, Canada) / Workshop

aaploit

TMK Building 2F, 1-21-17 Sekiguchi, Bunkyo-ku, Tokyo

info@aaploit.com



View more works

<https://aaploit.com/en/artists/uematsu-mizuki>

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Information last updated: April 12, 2026