

The Silhouette of Dreams (2025-)

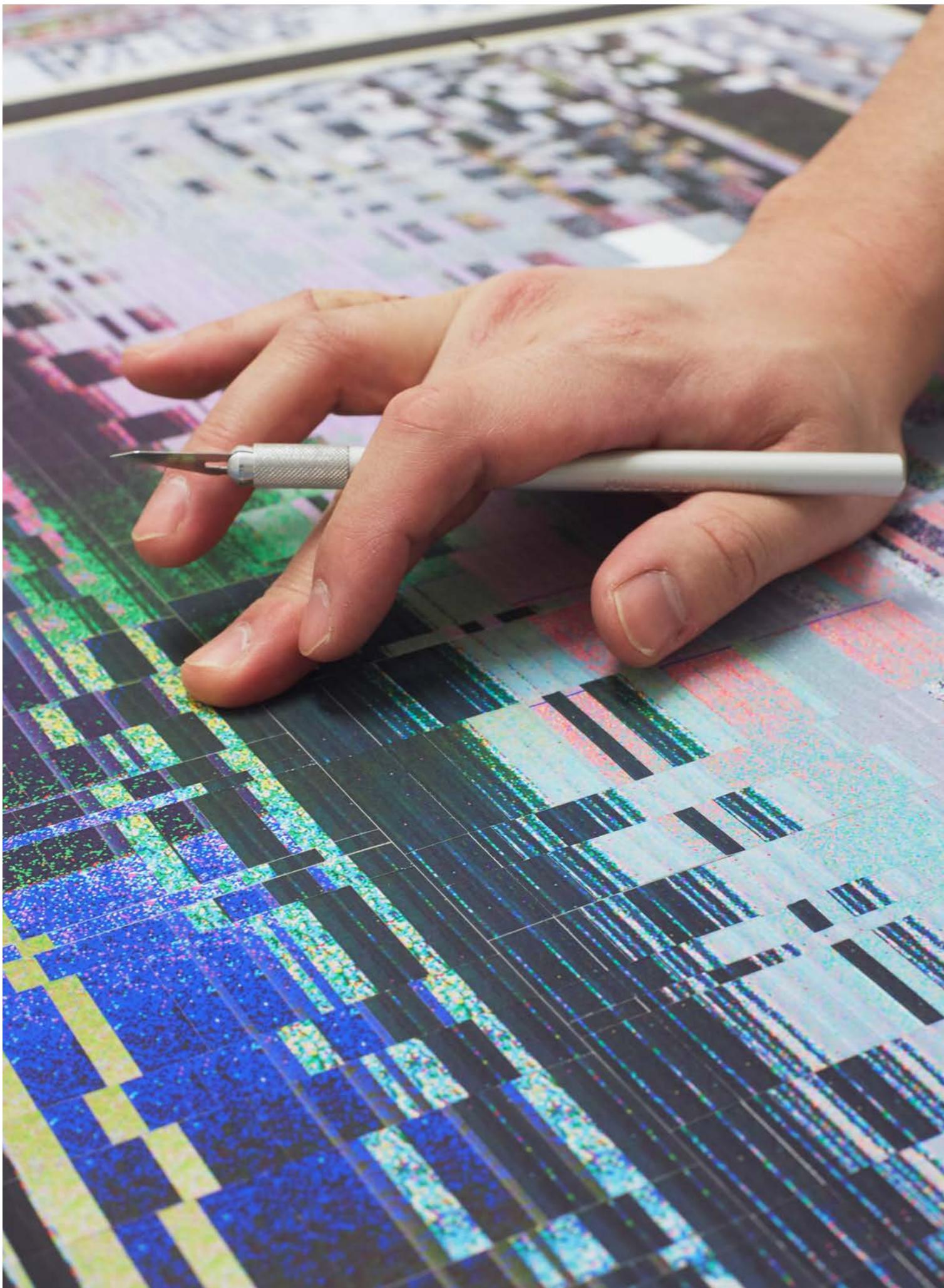
This series began by exploring the parallels between the flow of information in today's data-driven society and the invisible currents of the human unconscious.

Rather than treating photography as a visual record, the medium is reinterpreted as data embedded with fragments of memory.

It focuses in particular on dreams —phenomena that arise beyond will or control—and seeks to trace their indistinct outlines, prompting the viewer to connect with their own personal memories and inner imagery.

The Silhouette of Dreams_10
2025, 50 x 70 x 2.5cm
Digital inkjet print, hand cut and assembled,
Colored paper mounted on KAPA Graph and original Aluminium frame



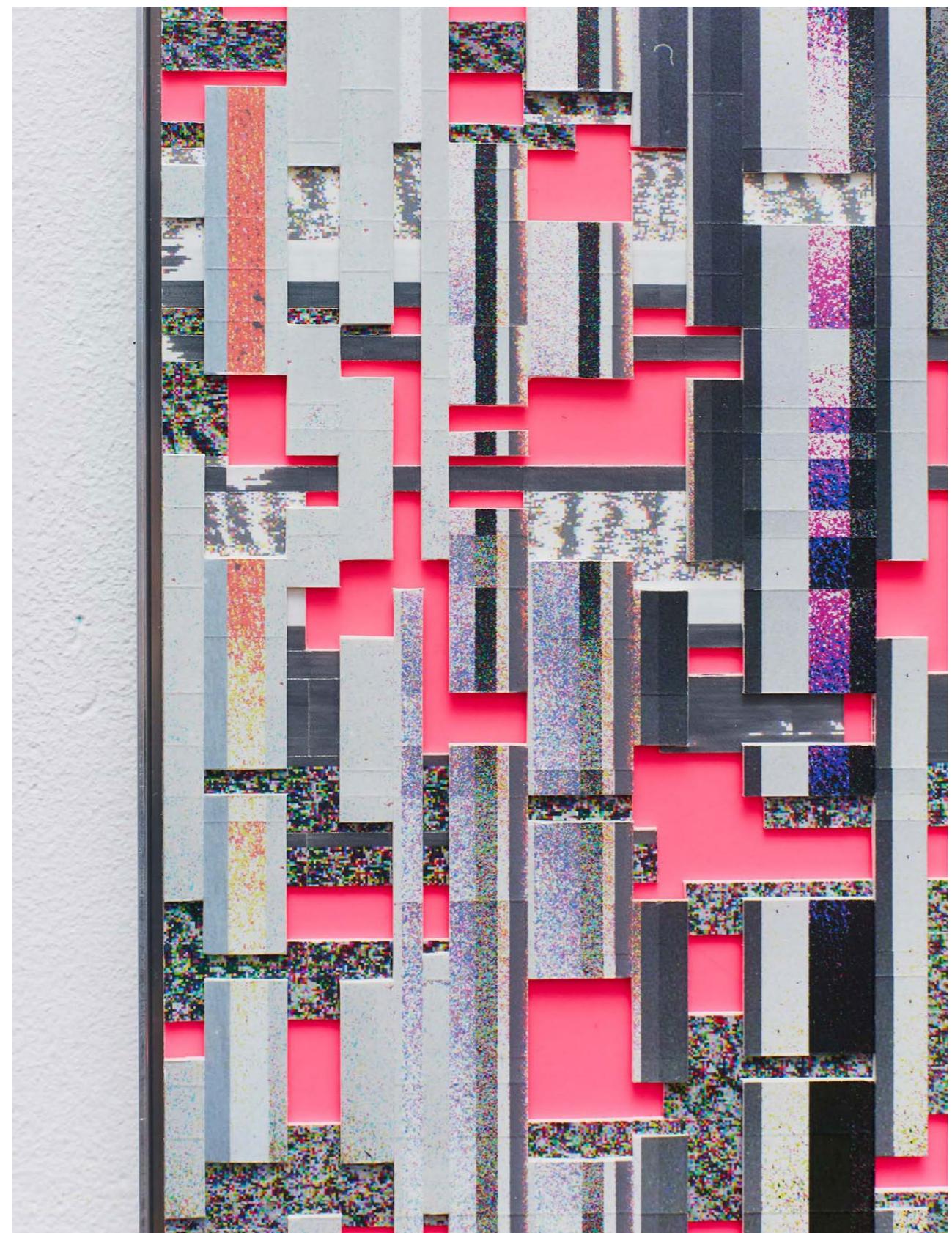


By editing photographic material using audio software—removing intention and control from the process—the work invites unexpected forms to emerge. The resulting images are printed, finely cut, and reassembled into mosaic-like structures. Portions of the image are then deliberately removed at random, evoking the inherent ambiguity and fragmentation of memory. Through layering these altered fragments, a visual field takes shape in which absence and discontinuity intersect, giving rise to new patterns.

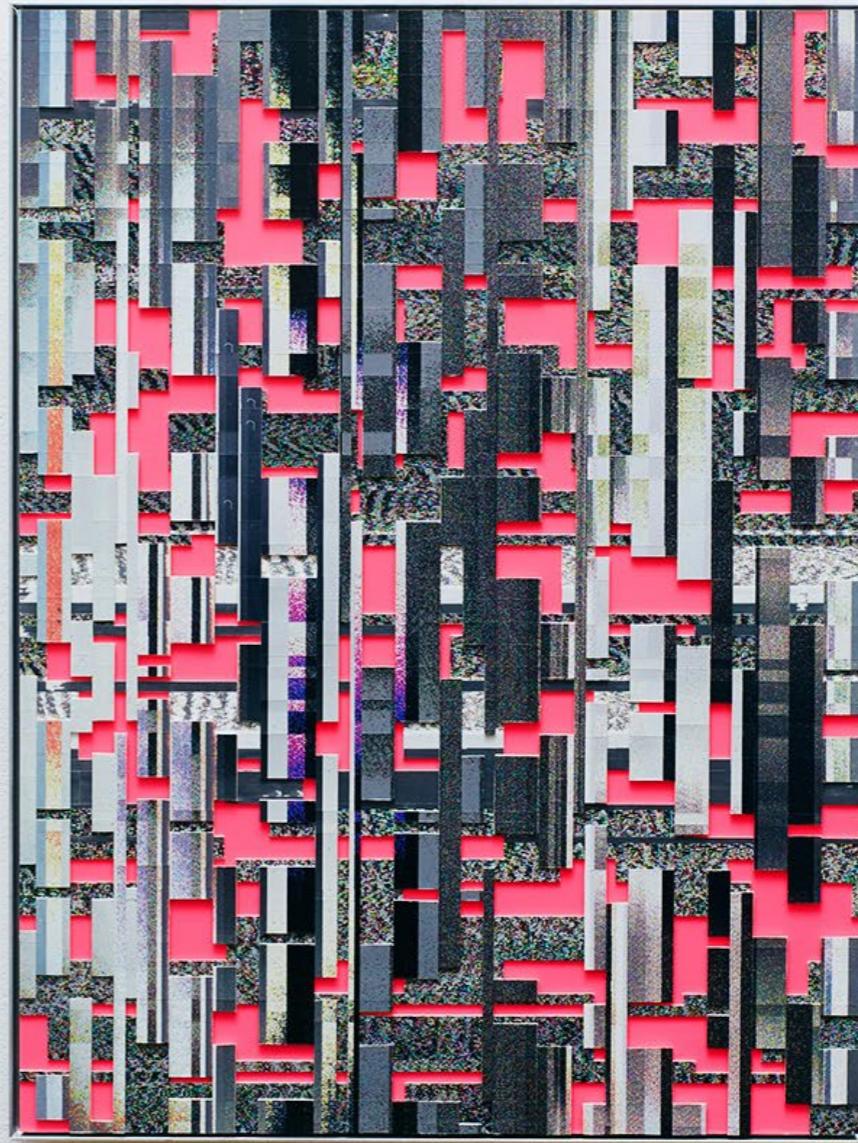


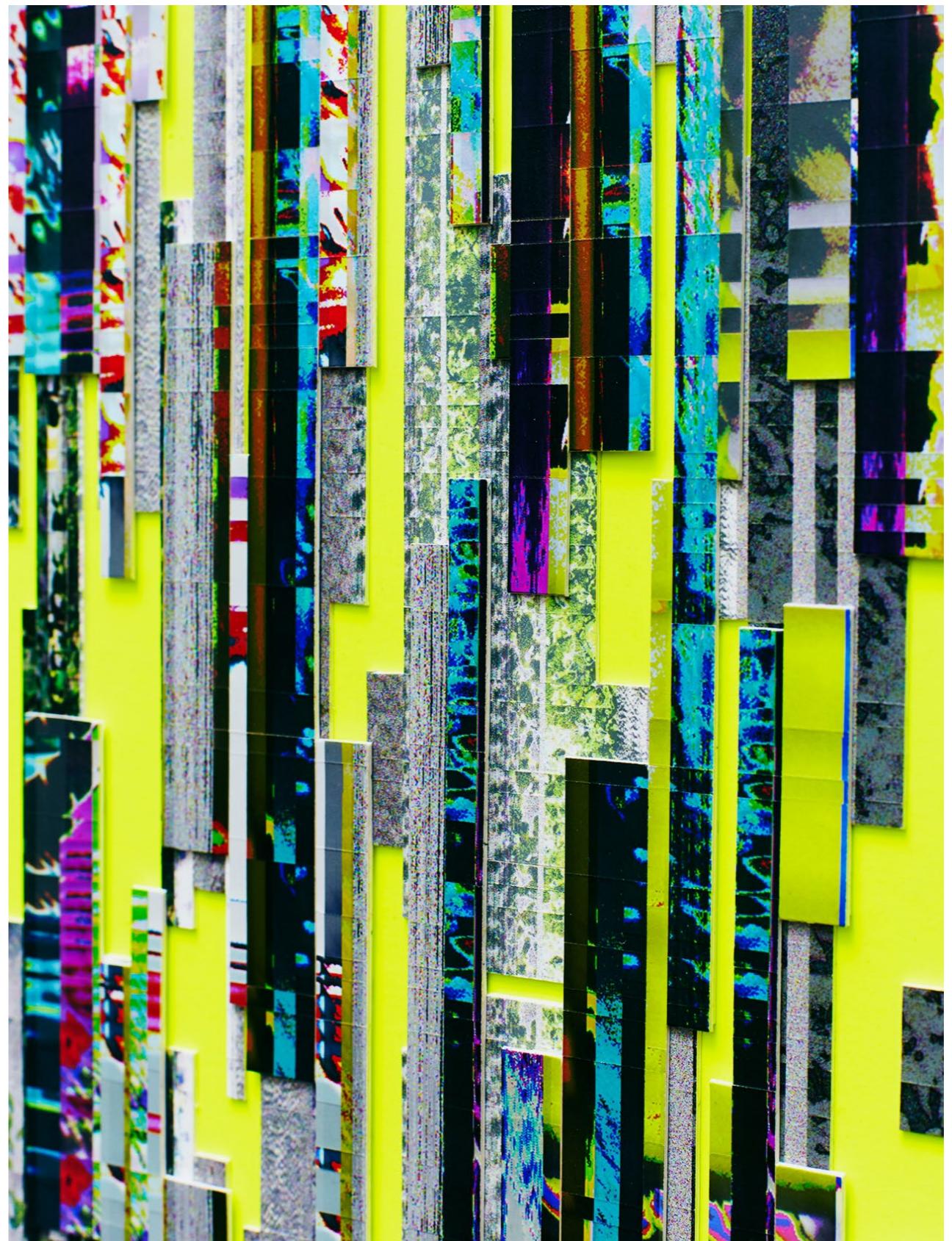
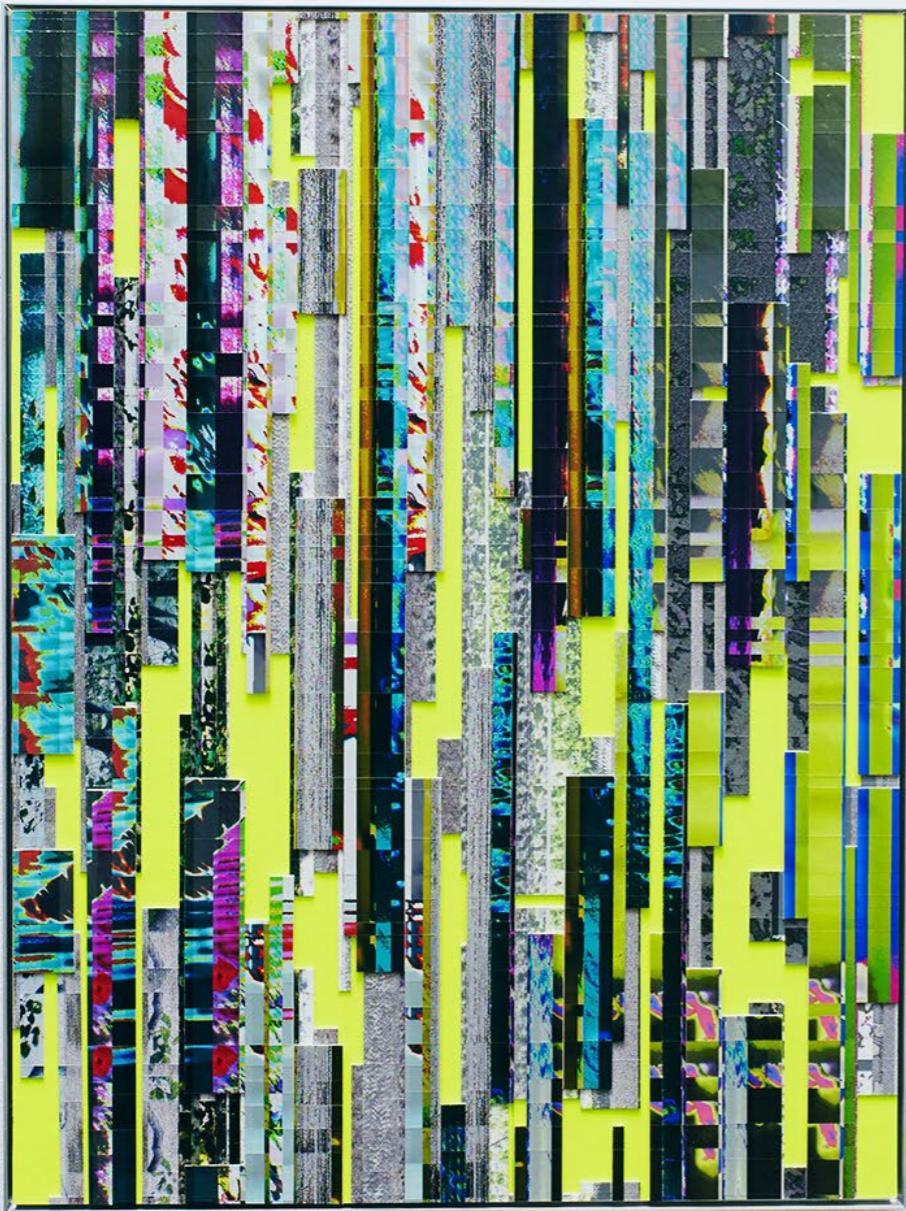
The Silhouette of Dreams_11
2025, 80 x 34 x 2cm

Digital inkjet print, hand cut and assembled, Colored paper
mounted on Aluminium composite sheet and original Aluminium frame

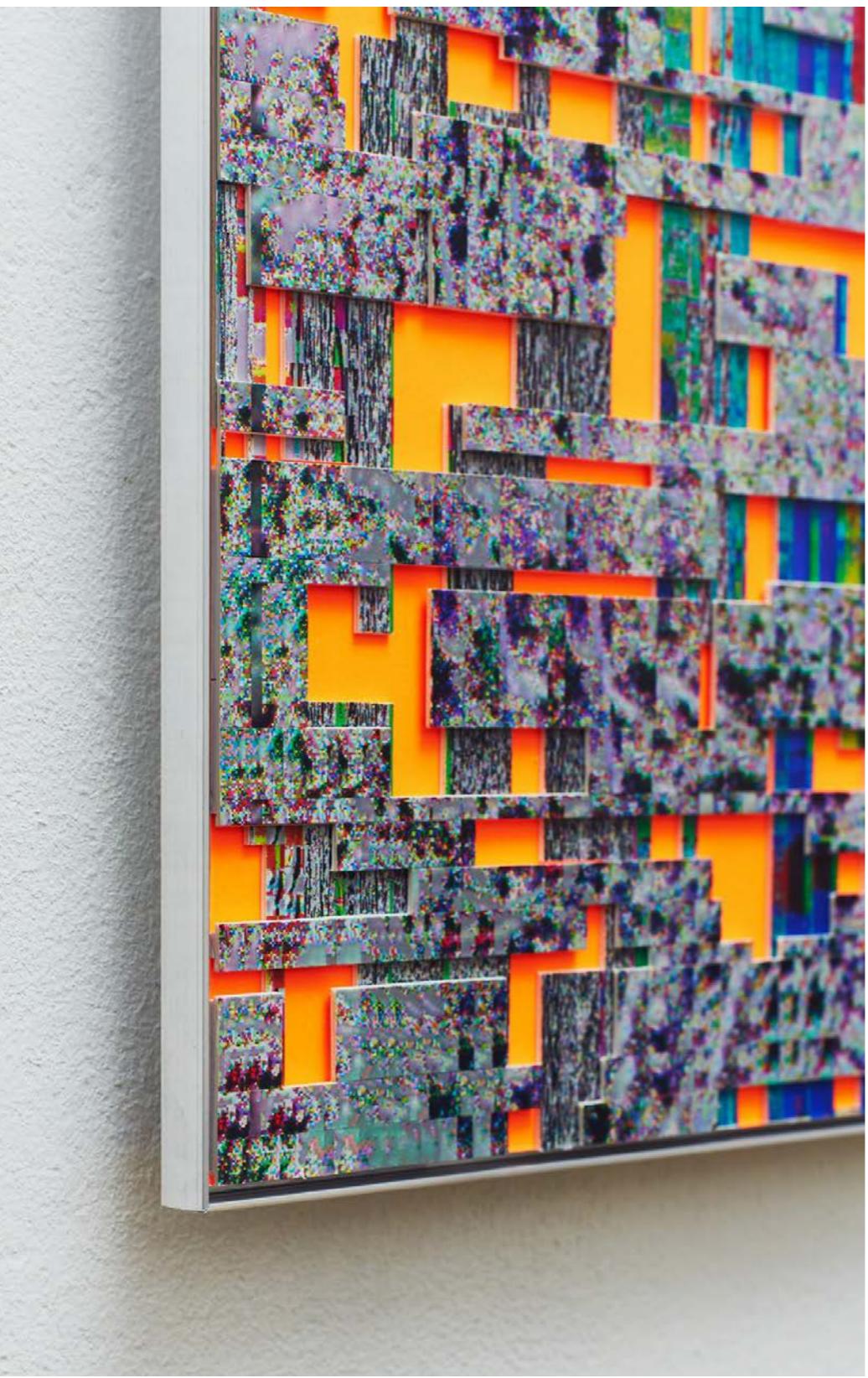


The Silhouette of Dreams 23
2025, 30 x 40 x 2.5cm
Digital inkjet print, hand cut and assembled,
Colored paper mounted on KAPA Graph and original Aluminium frame



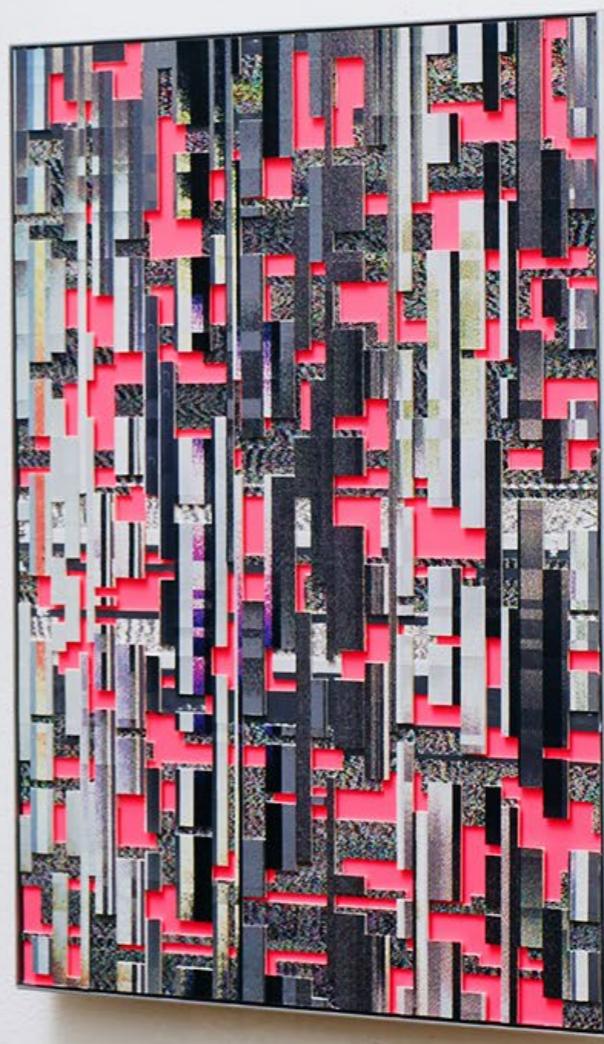
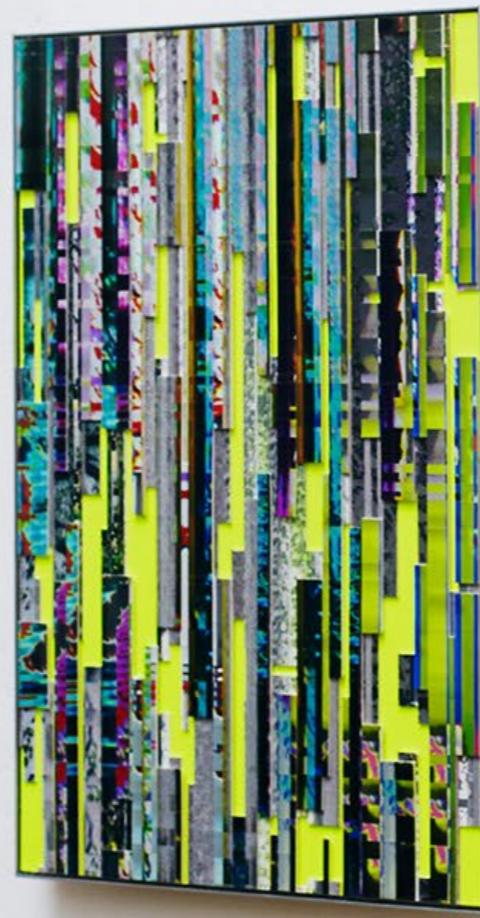


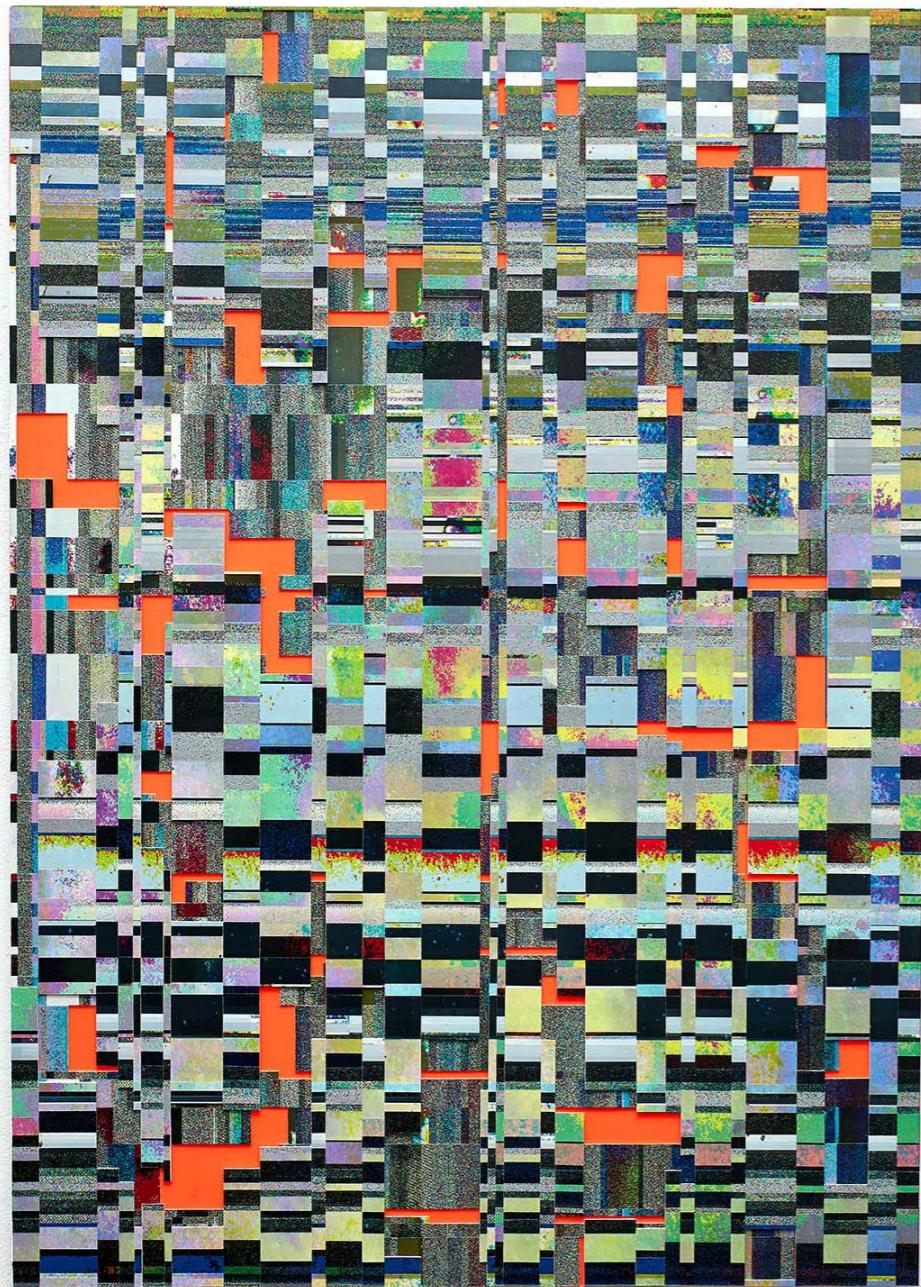
The Silhouette of Dreams_20
2025, 30 x 40 x 2.5cm
Digital inkjet print, hand cut and assembled,
Colored paper mounted on KAPA Graph and original Aluminium frame



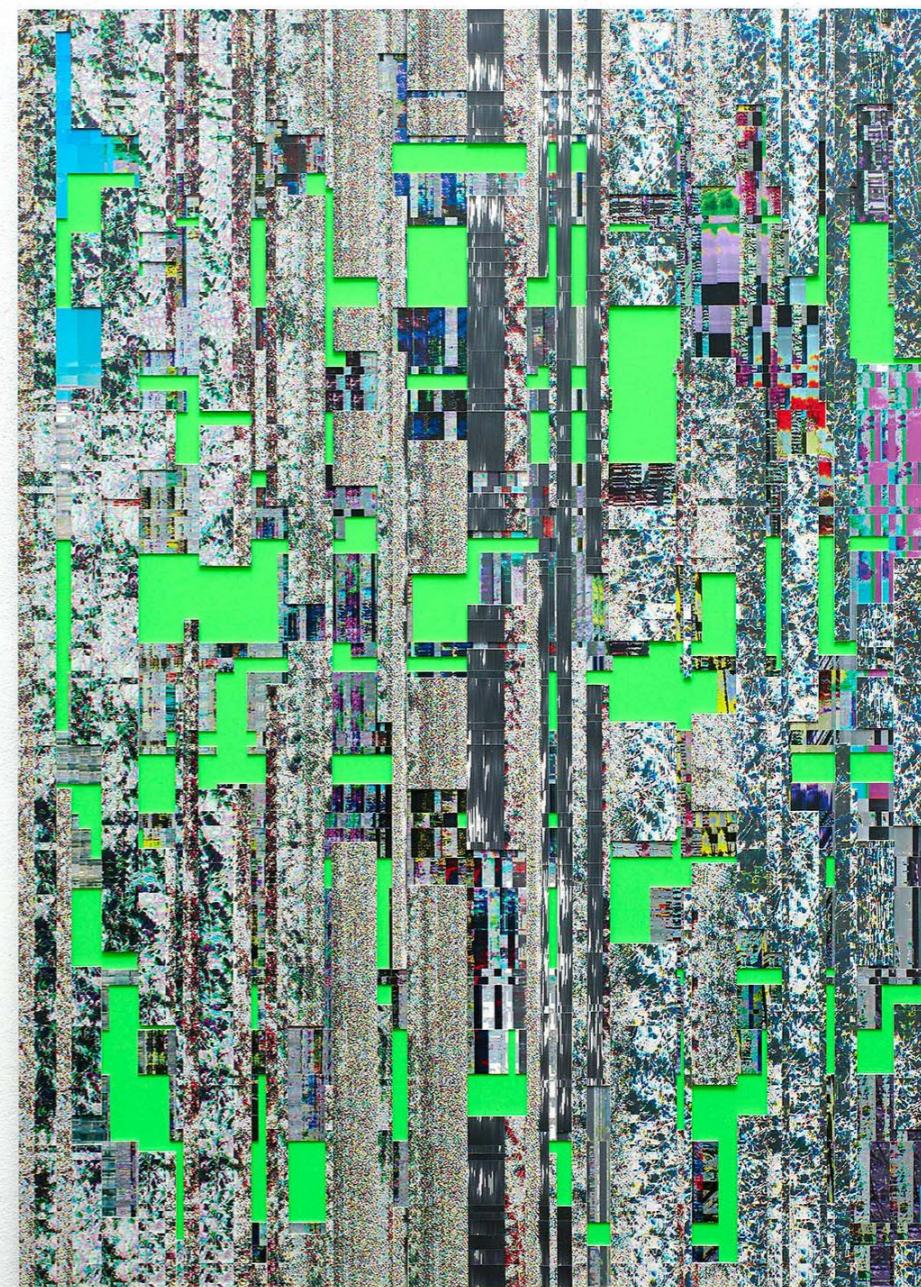
The Silhouette of Dreams 22
2025, 30 x 40 x 2.5cm
Digital inkjet print, hand cut and assembled,
Colored paper mounted on KAPA Graph and original Aluminium frame



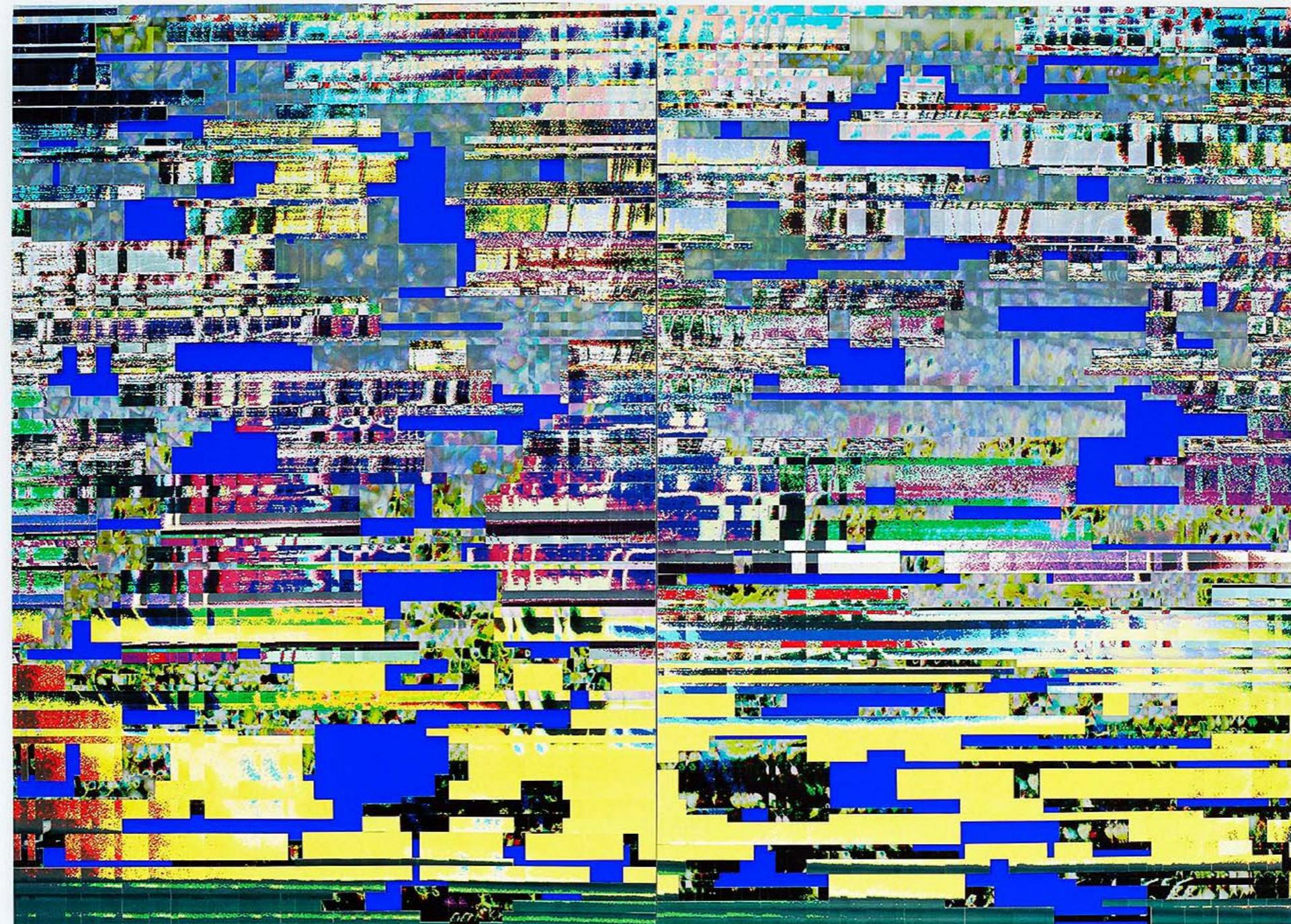




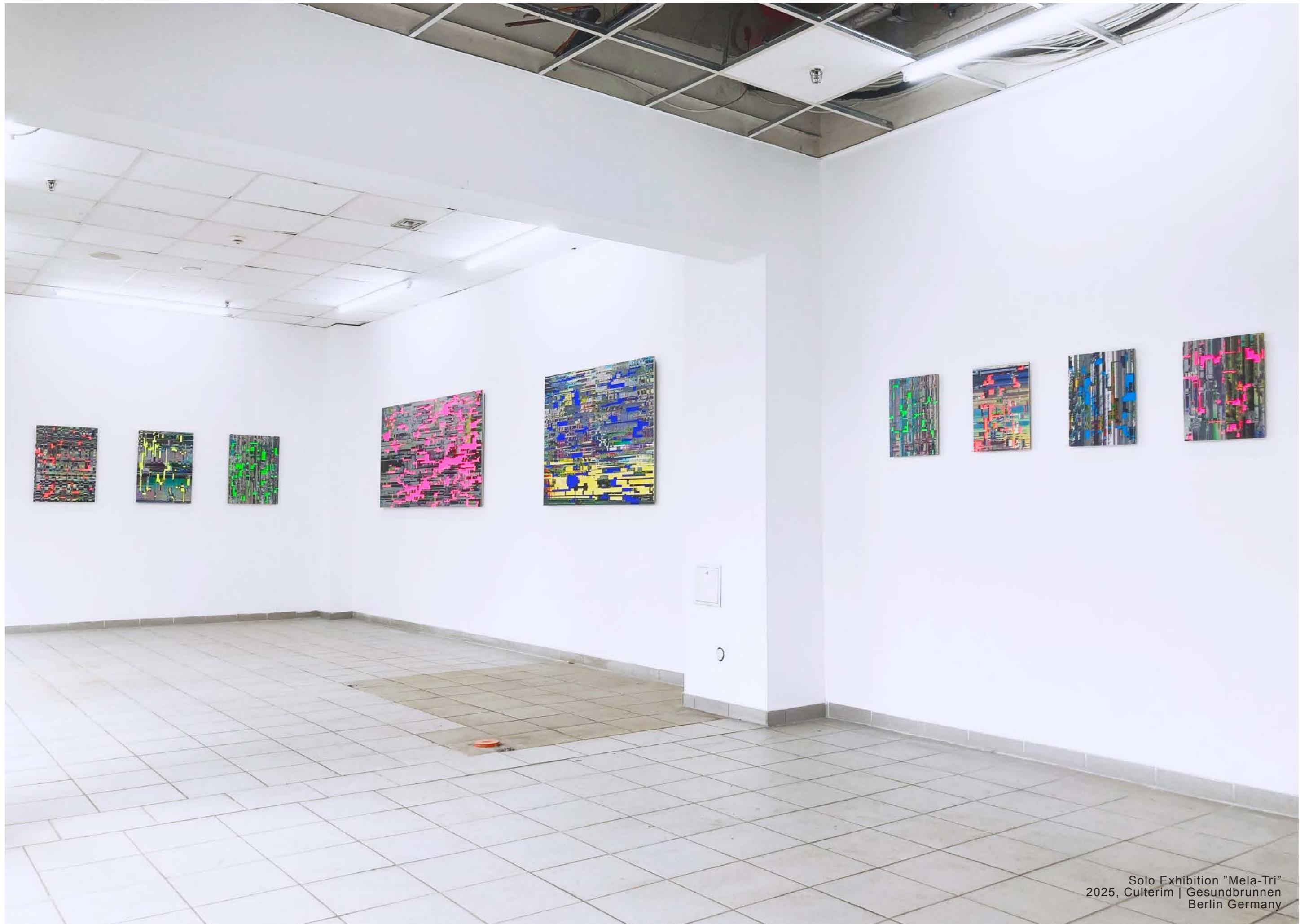
The Silhouette of Dreams_12
2025, 50 x 70 x 2.5cm
Digital inkjet print, hand cut and assembled,
Colored paper mounted on KAPA Graph and original Aluminium frame



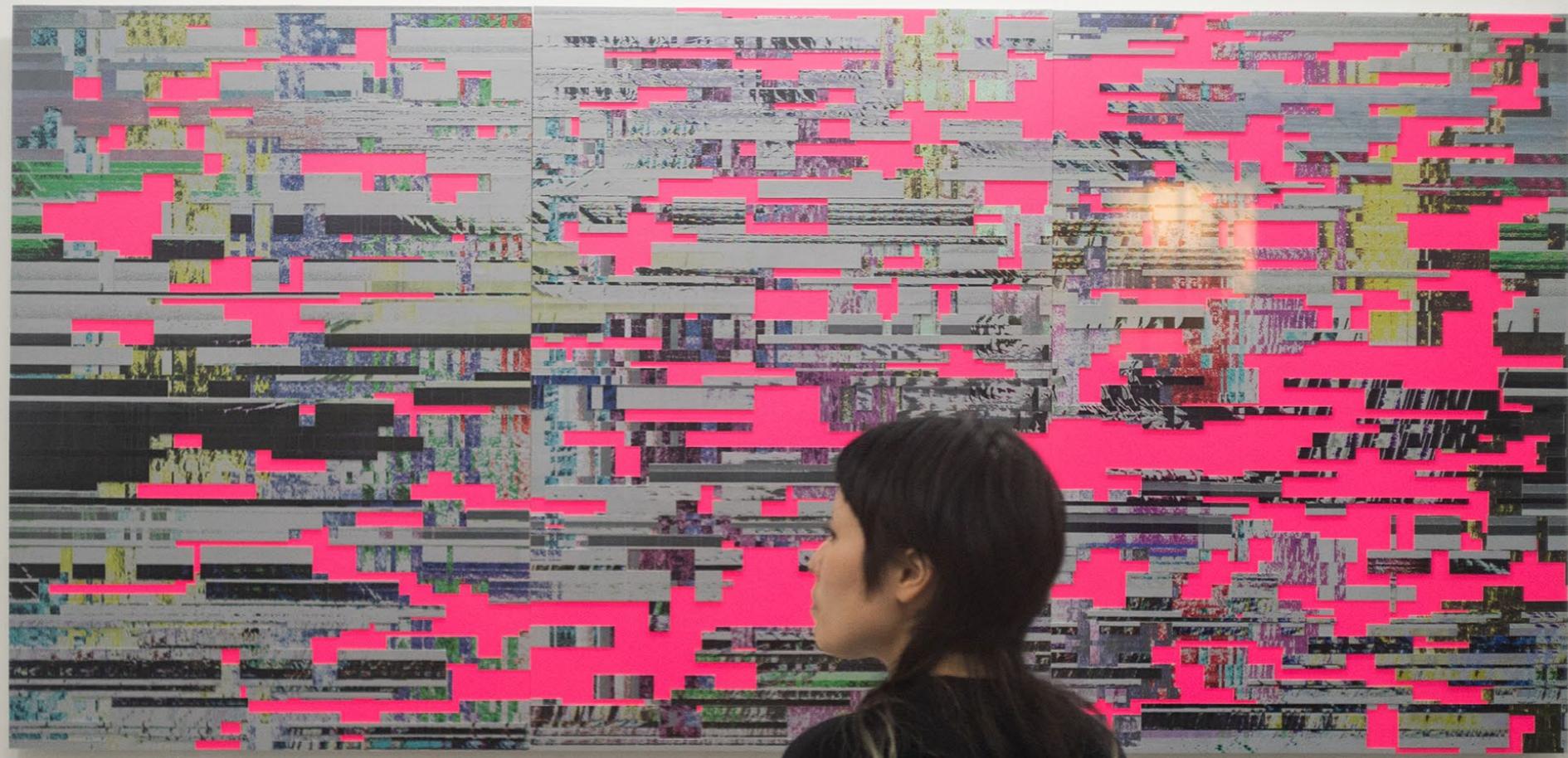
The Silhouette of Dreams_18
2025, 50 x 70 x 2.5cm
Digital inkjet print, hand cut and assembled,
Colored paper mounted on KAPA Graph and original Aluminium frame



The Silhouette of Dreams_13
2025, 210 x 100 x 3.5cm
Digital inkjet print, hand cut and assembled, Colored paper
mounted on KAPA Graph and original Aluminium frame



Solo Exhibition "Mela-Tri"
2025, Culterim | Gesundbrunnen
Berlin Germany



The Silhouette of Dreams_19
2025, 210 x 100 x 3.5cm
Digital inkjet print, hand cut and assembled,
Colored paper mounted on KAPA Graph and original Aluminium frame

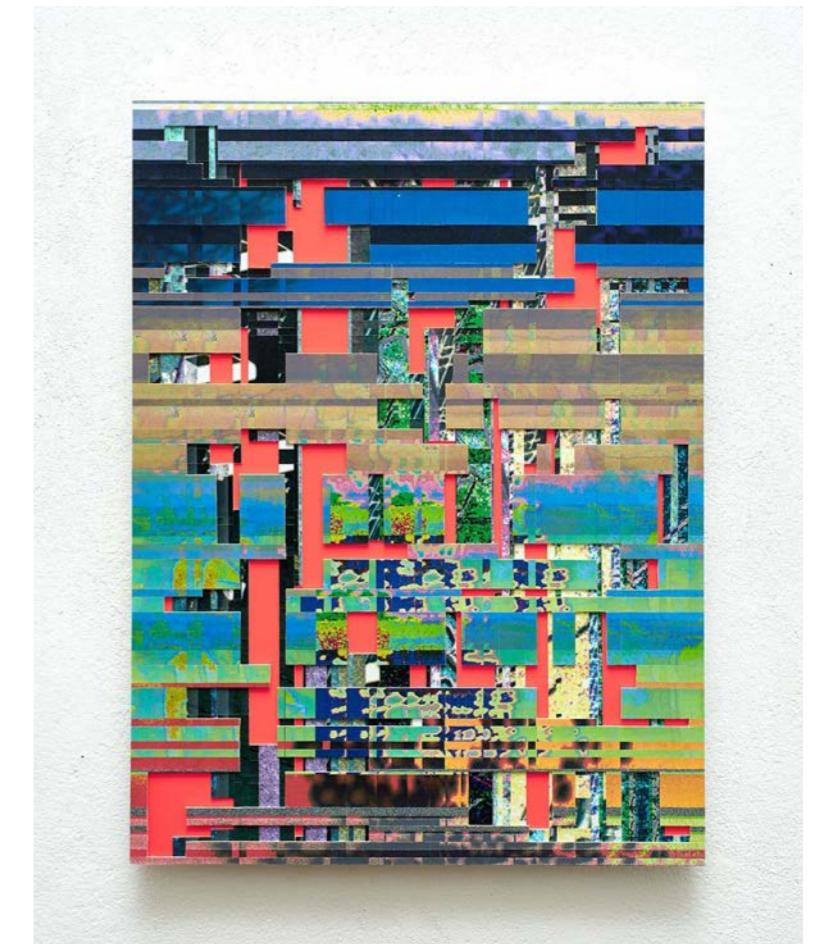


Top left:
The Silhouette of Dreams_15
2025, 30 x 40 x 2.5cm
Digital inkjet print, hand cut and assembled, Colored paper mounted on
KAPA Graph and original Aluminium frame

Top right:
The Silhouette of Dreams_14
2025, 30 x 40 x 2.5cm
Digital inkjet print, hand cut and assembled, Colored paper mounted on
KAPA Graph and original Aluminium frame

Bottom left:
The Silhouette of Dreams_17
2025, 24 x 30 x 2.5cm
Digital inkjet print, hand cut and assembled, Colored paper mounted on
KAPA Graph and original Aluminium frame

Bottom right:
The Silhouette of Dreams_16
2024, 24 x 30 x 2.5cm
Digital inkjet print, hand cut and assembled, Colored paper mounted on
KAPA Graph and original Aluminium frame





Top left:
The Silhouette of Dreams_04
2024, 30 x 40cm (Framed)
Digital inkjet print, hand cut and assembled, Colored paper mounted on
wood board

Top right:
The Silhouette of Dreams_07
2024, 30 x 40cm (Framed)
Digital inkjet print, hand cut and assembled, Colored paper mounted on
wood board

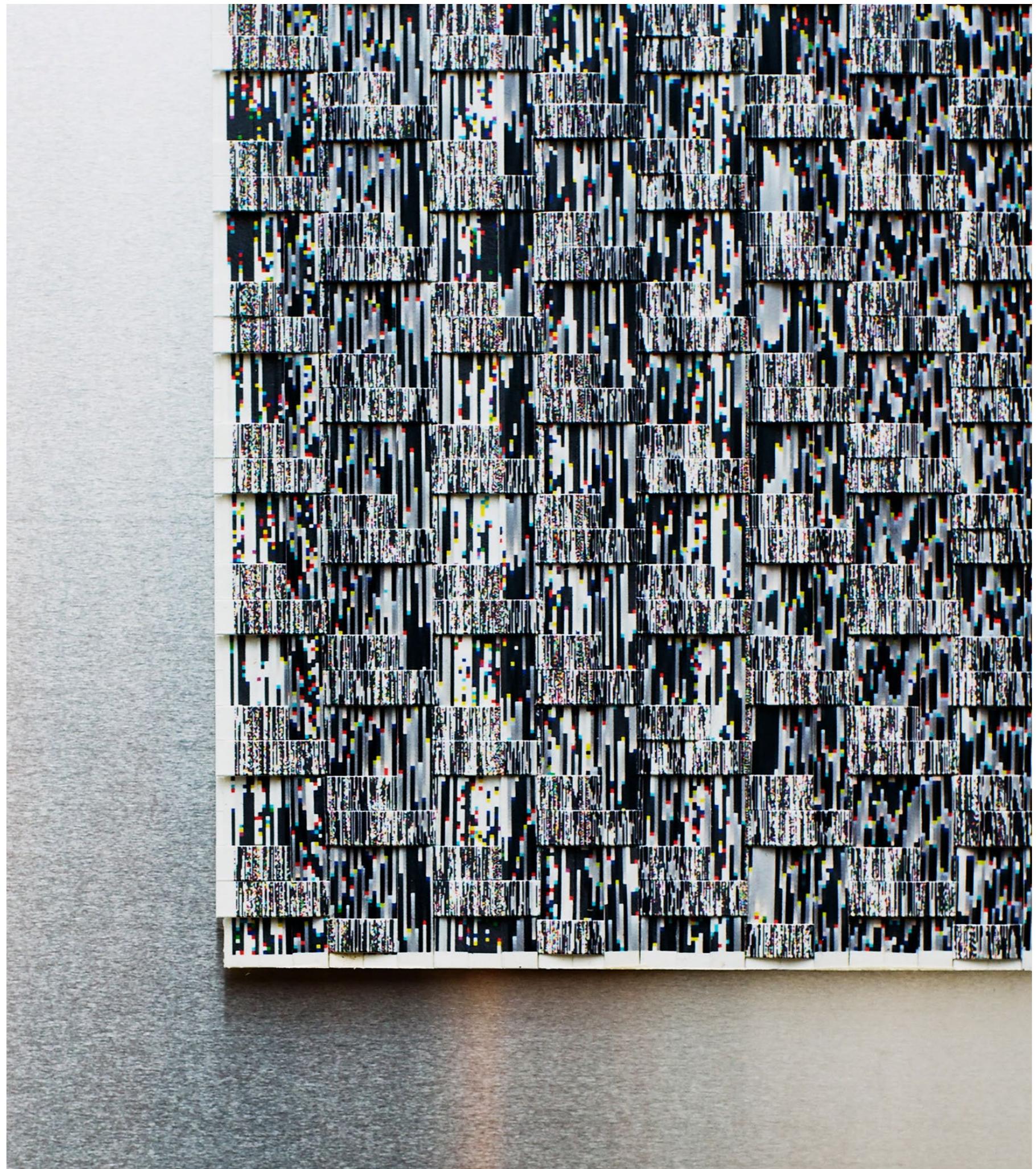
Bottom left:
The Silhouette of Dreams_05
2024, 24 x 30cm (Framed)
Digital inkjet print, hand cut and assembled, Colored paper mounted on
wood board

Bottom right:
The Silhouette of Dreams_06
2024, 24 x 30cm (Framed)
Digital inkjet print, hand cut and assembled, Colored paper mounted on
wood board

Sound Pixelization (2024)

This work emerged from an attempt to transform sound—an inherently invisible form of information—into visual art. The printed “images” of sound were then finely cut and woven together like threads, reconstructing fragments of audio into new visual structures. Like overlapping urban noise and fragmented dialogue generating an imagined melody in visual form, these works aim to blur the boundary between seeing and hearing, while granting new sensory value to data as material.

Sound Pixelization_005
Close up
2024, 30x 40cm
Sound material converted into digital images using Audacity,
Digital inkjet print, Hand cut and woven,
Aluminium board, Aluminium frame





Sound Pixelization_002
2024, 30x 40cm

Sound material converted into digital images using Audacity,
Digital inkjet print, Hand cut and woven,
Aluminium board, Aluminium frame

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All forms of data we encounter in our daily lives share similar structures of code and can often be converted from one type to another; sound can become image, and image can become sound. Focusing on this plasticity of information, I used everyday recordings of ambient noise and conversations as raw material, extracting visual representations from the audio data.



Sound Pixelization_001

2024, 30x 40cm

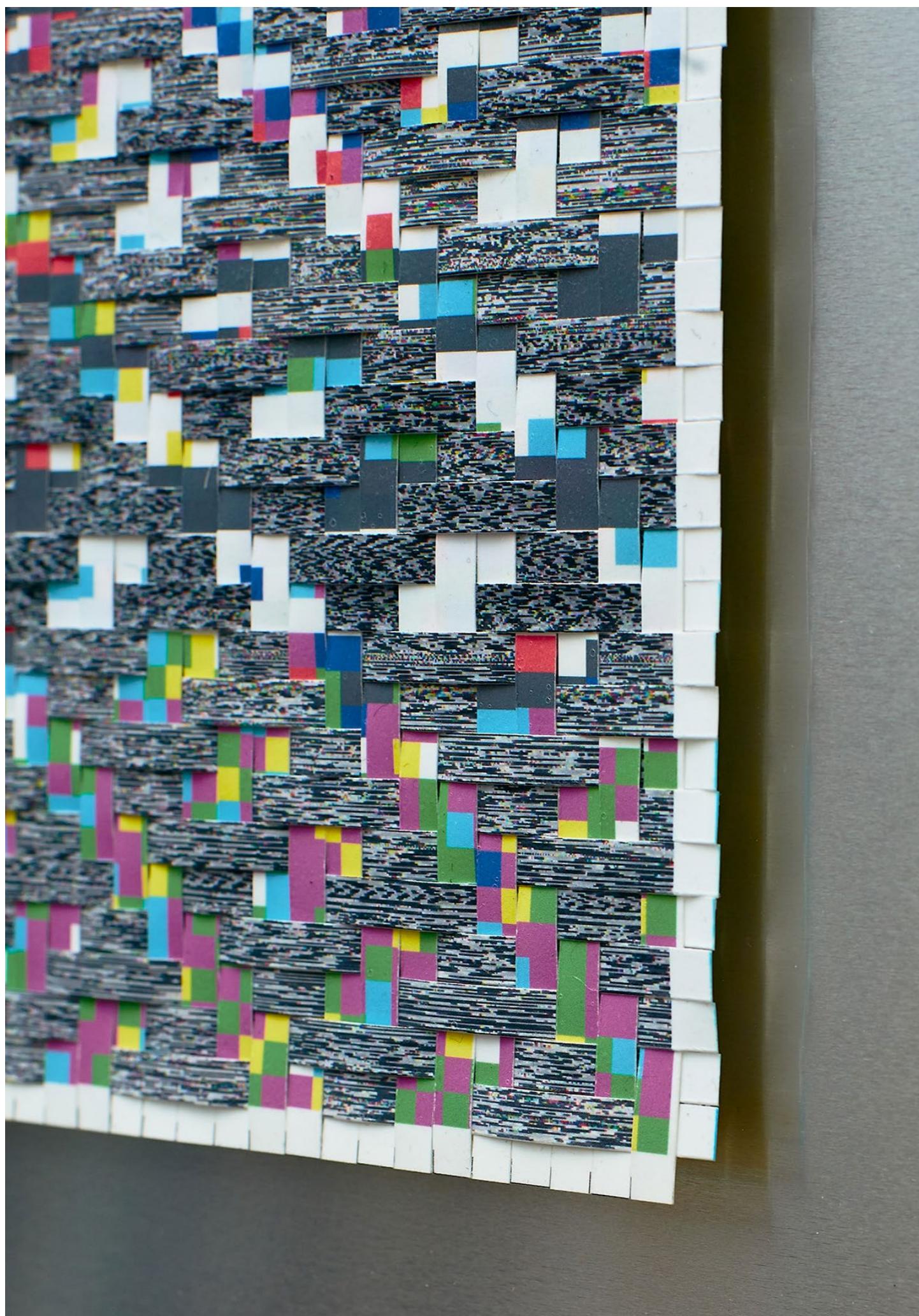
Sound material converted into digital images using Audacity,
Digital inkjet print, Hand cut and woven,
Aluminium board, Aluminium frame



Sound Pixelization_003

2024, 30x 40cm

Sound material converted into digital images using Audacity,
Digital inkjet print, Hand cut and woven,
Aluminium board, Aluminium frame



Sound Pixelization_004
2024, 30x 40cm
Sound material converted into digital images using Audacity,
Digital inkjet print, Hand cut and woven,
Aluminium board, Aluminium frame

Anonymity and Human Body (2022)

This series explores new approaches to photography—not merely as a medium for visual representation, but as data entangled within systems of surveillance and extraction.

Through this series, viewers are invited to reflect on the ways personal data and bodily images are commodified, extracted, and surveilled online, while considering the possibility of reclaiming visual anonymity within the digital realm.

Te
2022, 210 x 297mm
Digital inkjet print on copier paper, Transparent tape





The approach involved photographing parts of the human body that could potentially function as personal identifiers, printing these images, and then meticulously cutting, fragmenting, and reconstructing them through various manual techniques. This process seeks to disrupt the functionality of photographic data as a means of identification.



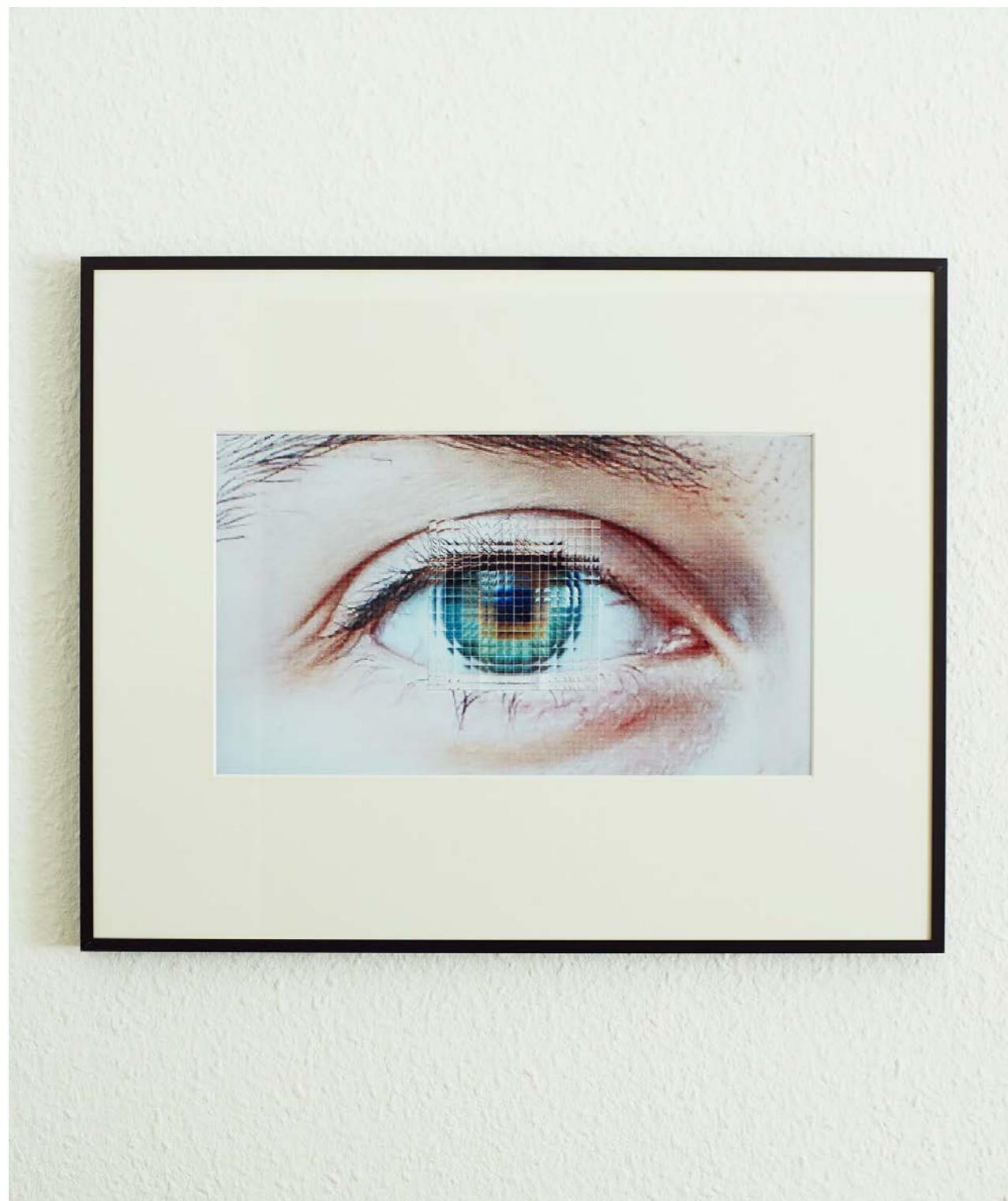
Kao
2022, 59 x 84cm (Framed)
Digital inkjet print on Canon Photo paper, Hand cut and assembled



Oyayubi

2022, 600 x 600mm (Framed)

Light jet print on Ilford B/W Matt paper, Hand cut and collaged



Me_A
2022, 50 x 40cm (Framed)
Digital inkjet print on Canon Photo paper Matt
Hand cut and assembled



Me_B
2022, 50 x 40cm (Framed)
Digital inkjet print on Canon Photo paper Matt
Hand cut and assembled



Photography Works (2018-)

Since 2018, photography has been a primary medium of practice. Early works emerged from an intuitive engagement with geometric composition and the interplay of light and form.

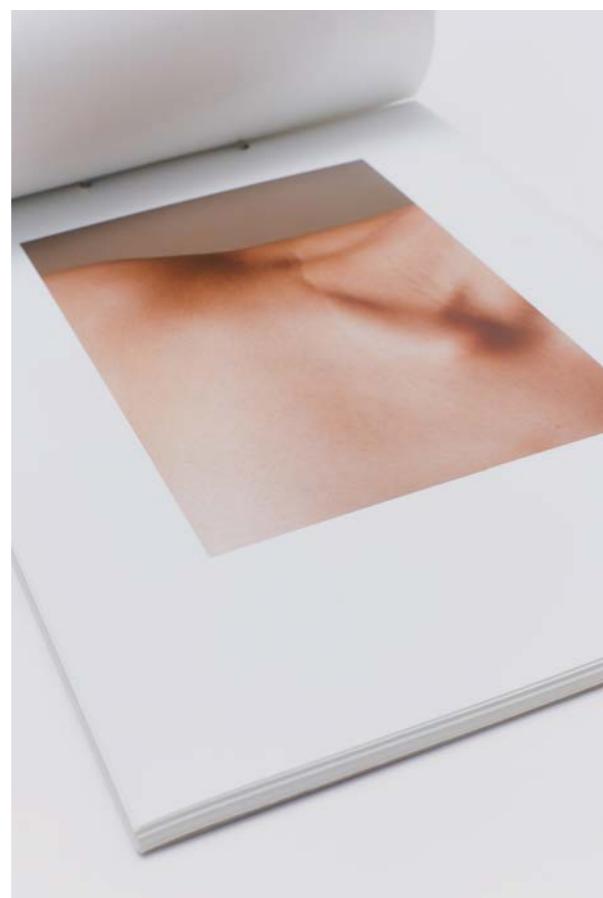
Light

2020, Berlin, Germany

Photograph published in i-D Japan Online as part of *Photo Diary in Quarantine*,

a feature highlighting emerging photographers.

Published online only.



401
2020, 38 x 50cm
Self published photo book, 30 pages
All pictures were taken in Tokyo Japan in 2017 - 2019
Printed in 2020
Designed by Mai Tsukishiro

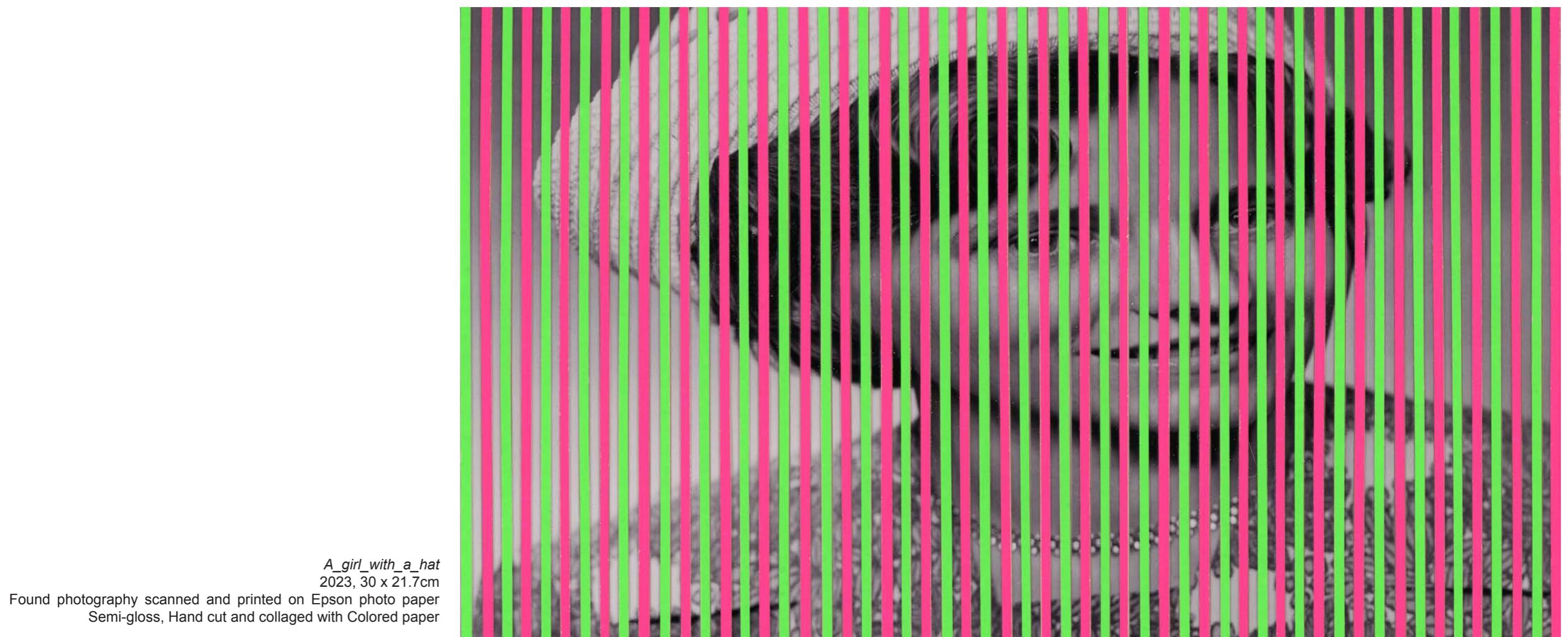


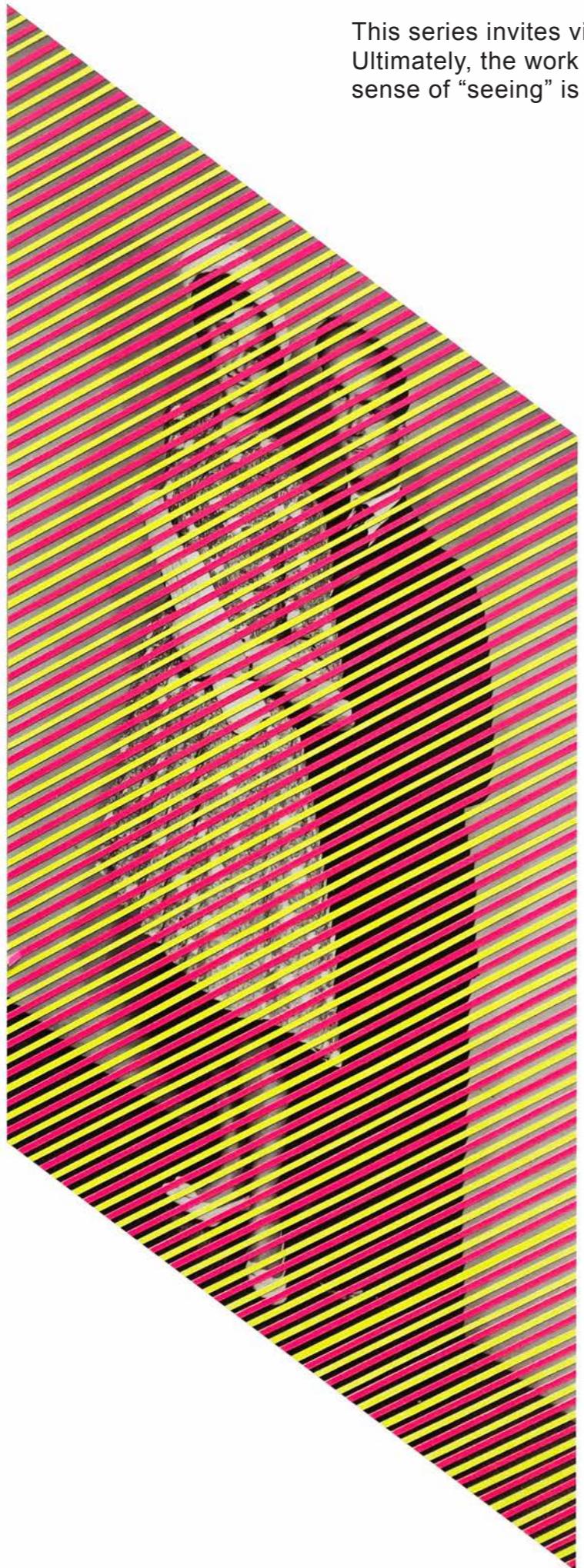
Sway
2022, Printed and shot in Berlin
Light-jet print on Ilford B/W Matt paper
Image size: 168.2 x 118.9cm



(Someone's) Image (2023)

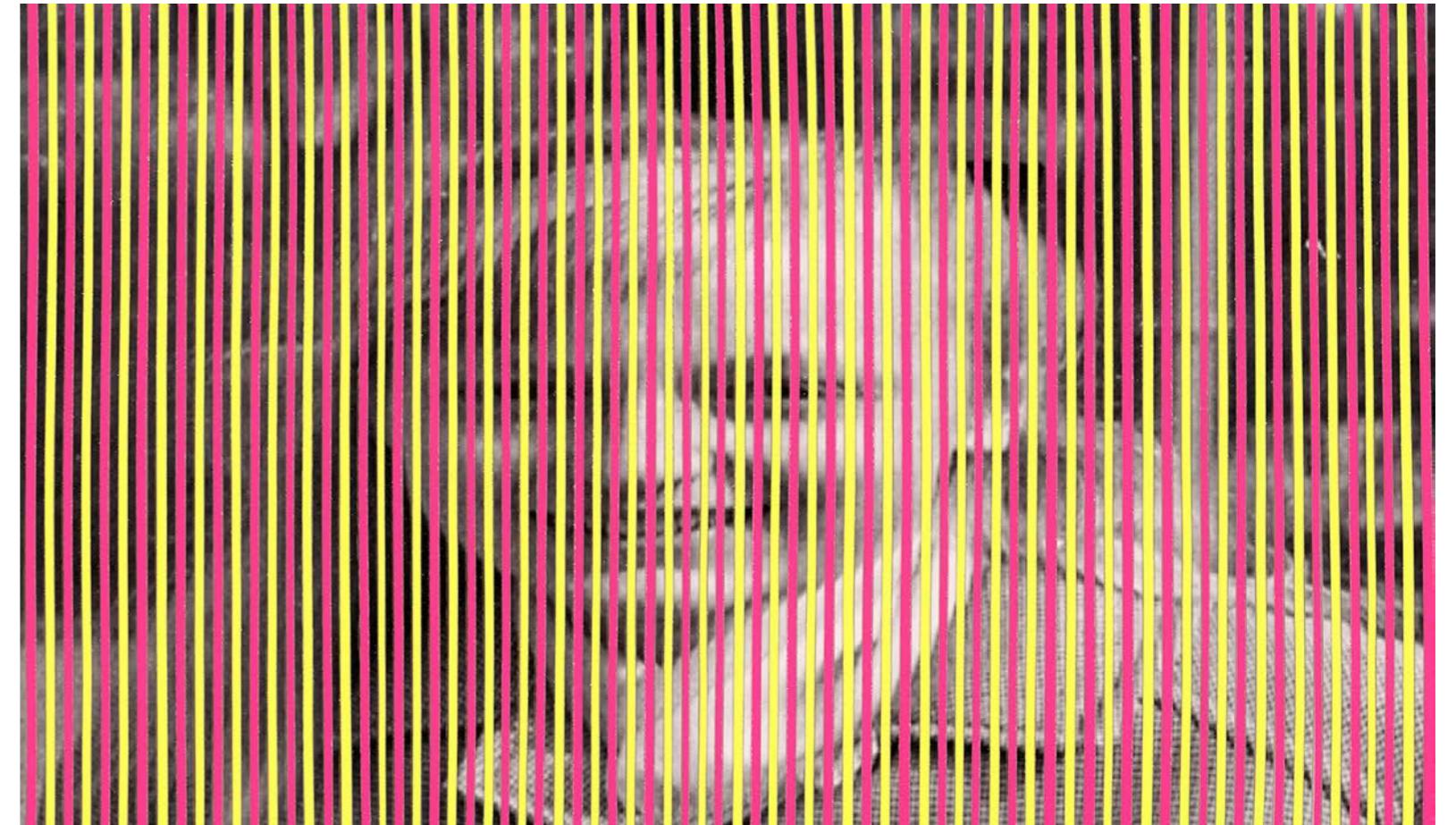
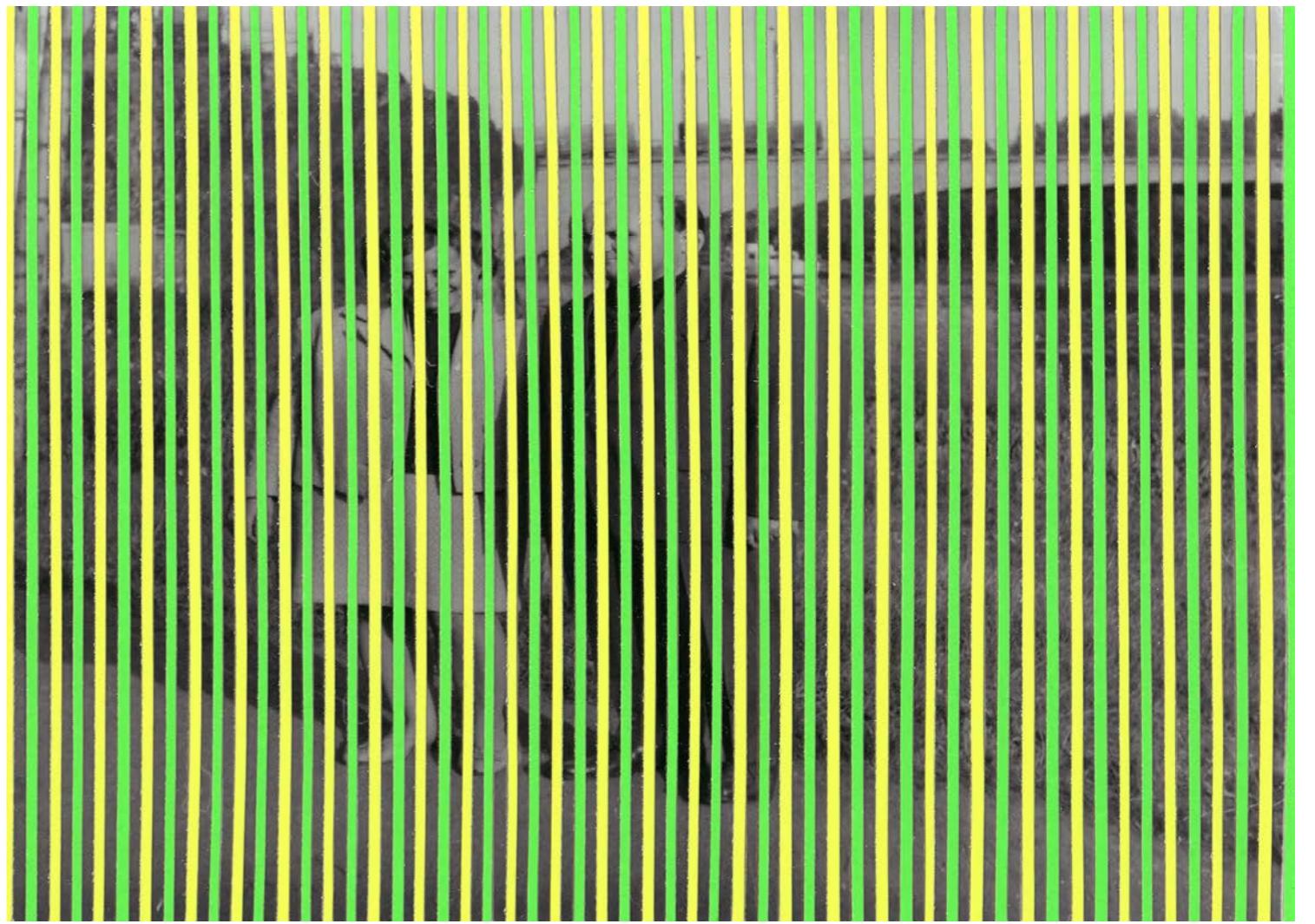
In this series, found photographs of anonymous individuals are interwoven with thinly cut strips of fluorescent-colored paper, producing an optical effect that echoes the experience of viewing an image through a digital screen. This visual construction invites a renewed attention to the photograph's material presence, and to the quiet shift in the value of photographic media within an endlessly consuming digital landscape.





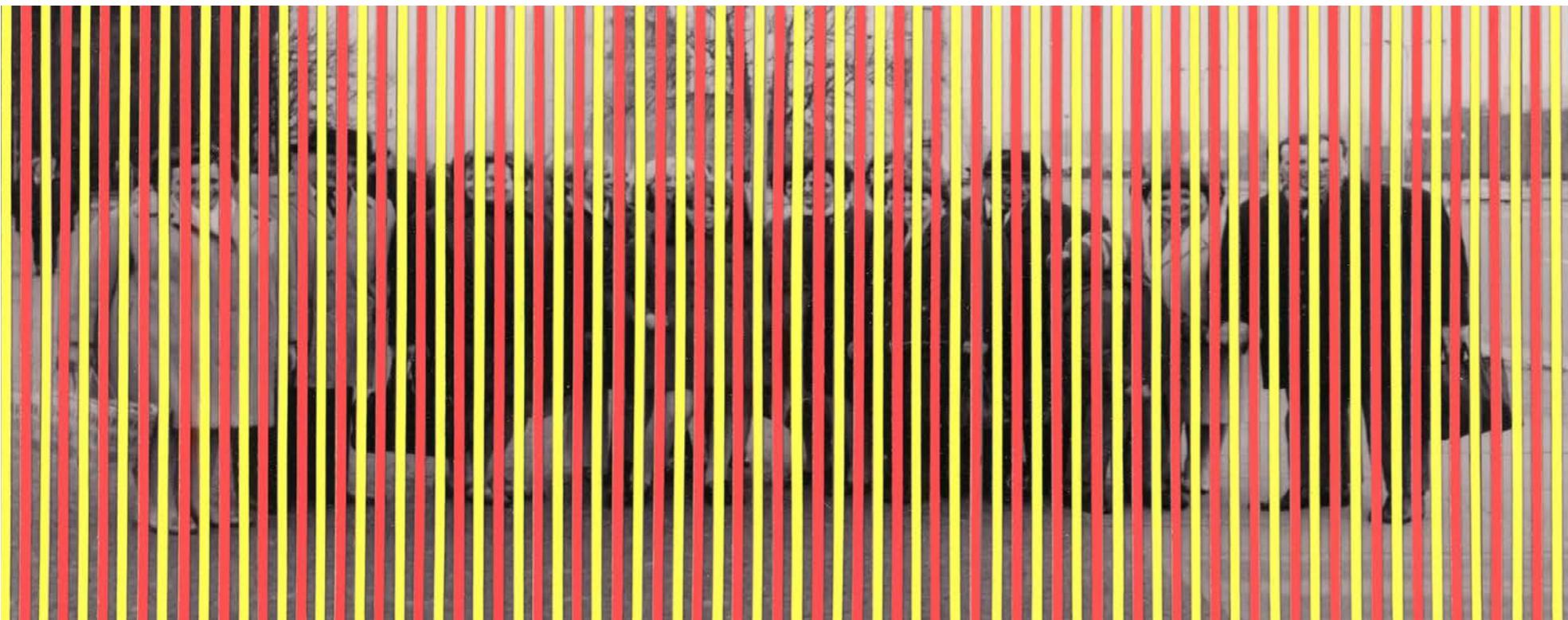
This series invites viewers to reconsider the act of seeing—not as instant consumption, but as a layered engagement that unfolds over time. Ultimately, the work seeks to return depth and presence to the image, offering a renewed way of looking within a screen-based culture where the sense of “seeing” is gradually flattened.

A_couple_2
2023, 27 x 42cm
Found photography scanned and printed on Epson photo paper Semi-gloss, Hand cut and assembled with Colored paper



Top:
A_couple
2023, 30 x 21.7cm
Found photography scanned and printed on Epson photo paper
Semi-gloss, Hand cut and assembled with Colored paper

Bottom:
A_smiling_girl
2023, 35 x 20cm
Found photography scanned and printed on Epson photo paper
Semi-gloss, Hand cut and assembled with Colored paper



Top:
A girl with a scarf
2023, 30 x 19.5cm

Found photography scanned and printed on Epson photo paper
Semi-gloss, Hand cut and assembled with Colored paper

Bottom:
A group
2023, 40 x 26.5cm
Found photography scanned and printed on Epson photo paper
Semi-gloss, Hand cut and assembled with Colored paper



Tuning in (2025)

Collaboration with gameisalreadyset

This performance begins with the premise that “misunderstanding is natural.”

The two performers attempt to mirror each other’s movements. Their bodily misalignments are captured through motion capture technology, while simultaneously projected visuals render visible the subtle discrepancies between physical existence and digital information.

The work explores the intersection of body and data, sound and image —portraying the inherent uncertainty within communication, and the persistent attempt to reach toward the other despite it.



Tuning in

2025, Live performance with audio visual projection, 30min

In Collaboration with performance duo *gameisalreadyst*

Live music by Won June Choi

At haubrok foundation, Berlin Germany

Live visual system developed in Python using the open-source framework MediaPipe and OpenCV, implemented in TouchDesigner to capture and visualize performers' movements in real time

Photography by Liangshiyu Liu



Ordinary (2025)

Collaboration with Tomoya Kawamura and Atsushi Takahashi

Ordinary is a dance-theater work that takes the everyday as its central theme. The piece focuses on the experience in which the ordinary—assumed to continue without interruption—suddenly and fragilely collapses, rendering visible its boundary through bodily expression and responsive projected visuals.

On stage, distinct realms emerge through lighting, spatial composition, and projected imagery, symbolically delineating the boundary between the everyday and what lies beyond it. Costumes in black and white, together with bodily expressions informed by the aesthetics of Noh theater, evoke a state in which life and death, the visible and the invisible, quietly intersect.

Ordinary

2025, Live performance with real time projection, 30min

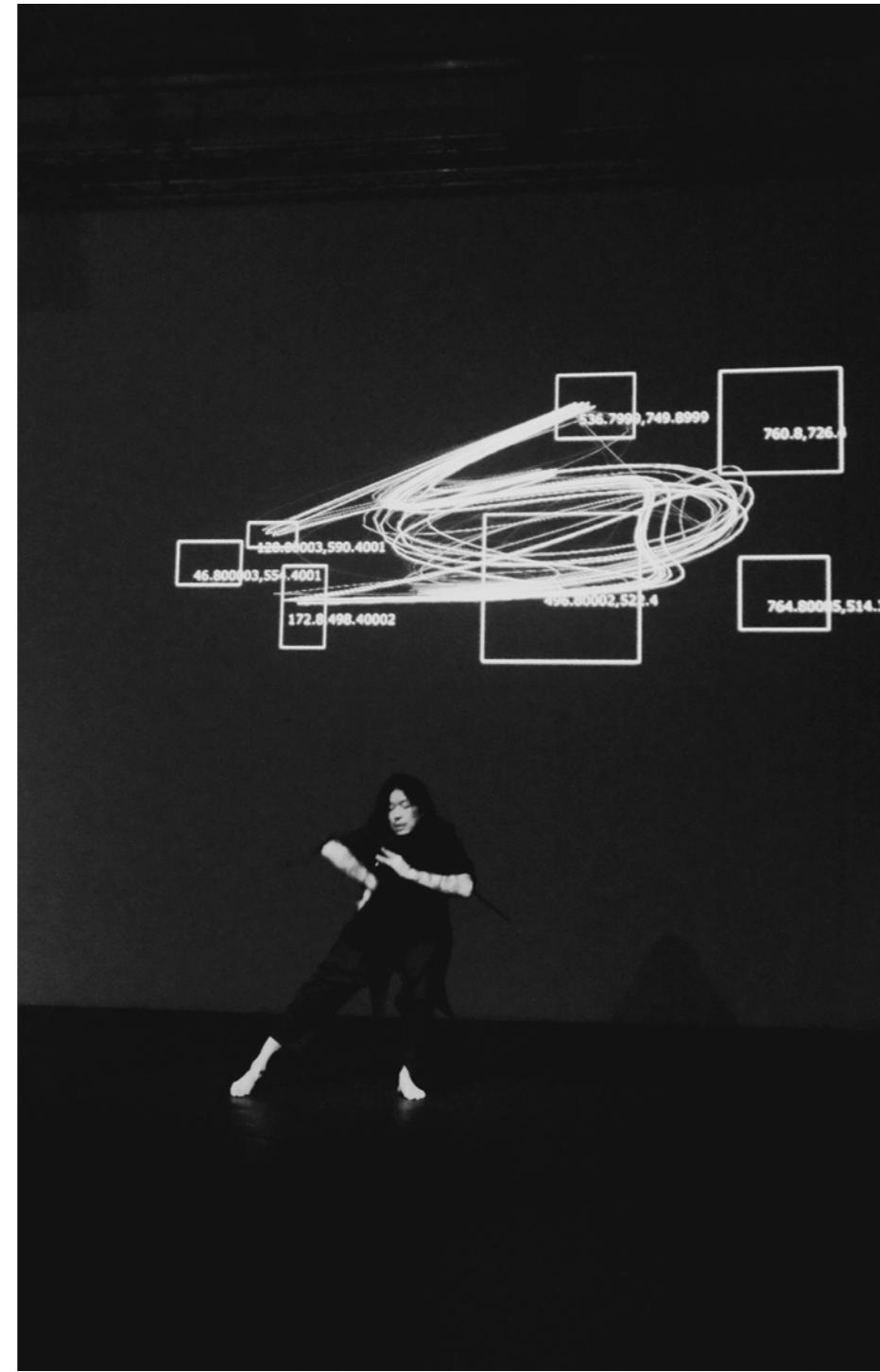
In collaboration with dancers Atsushi Takahashi and Tomoya Kawamura

Music by Tomoya Kawamura

At Ufer Studios, Berlin Germany

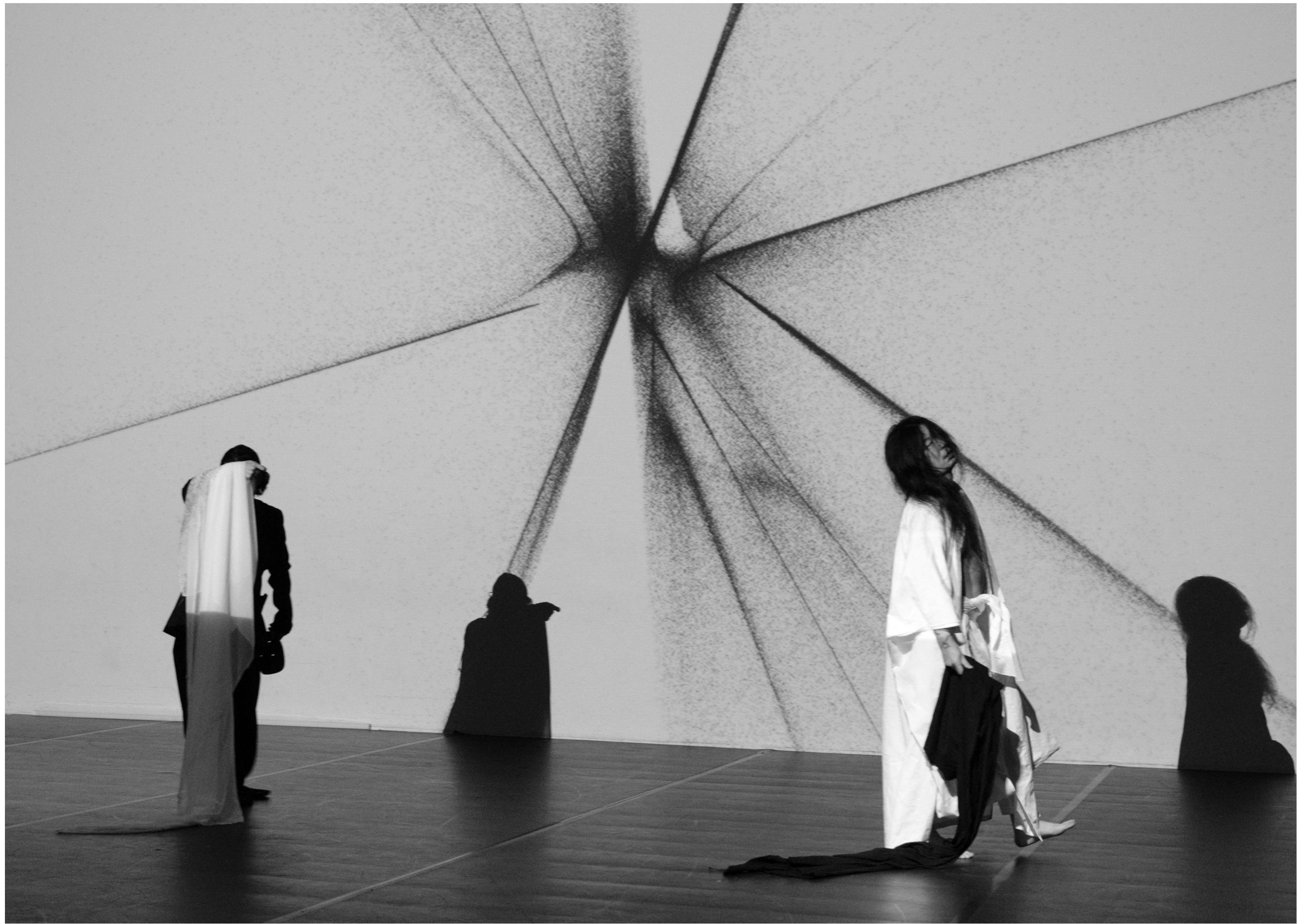
Audio-reactive images generated using TouchDesigner are projected as a backdrop to the dance performance

Photography by SHUTO





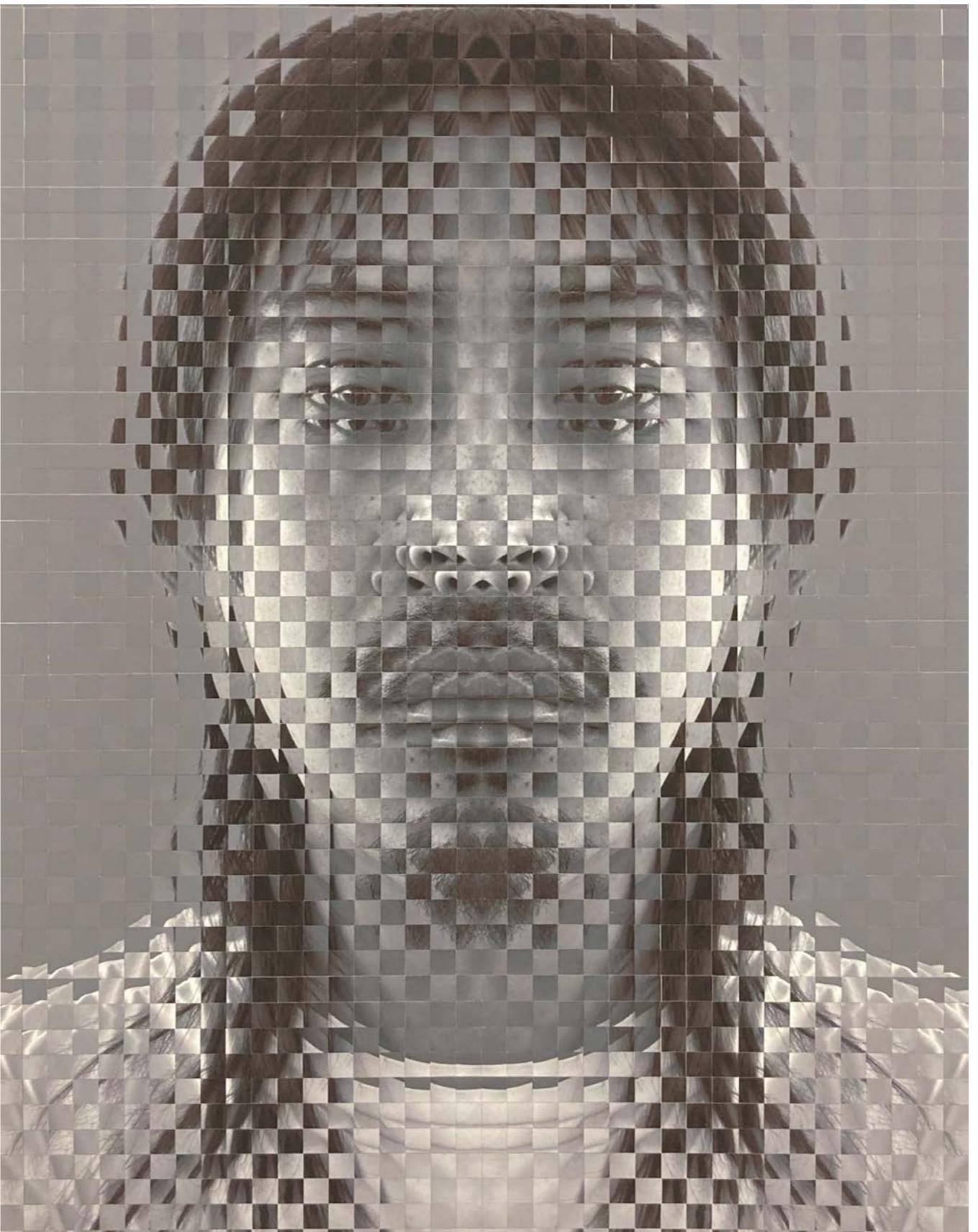
The work aligns itself with the perspectives of ordinary people who have witnessed moments in which the everyday was lost, offering the questions “What is the ordinary?” and “What does it mean to lose it?” as experiences to be felt and reflected upon by the audience themselves.

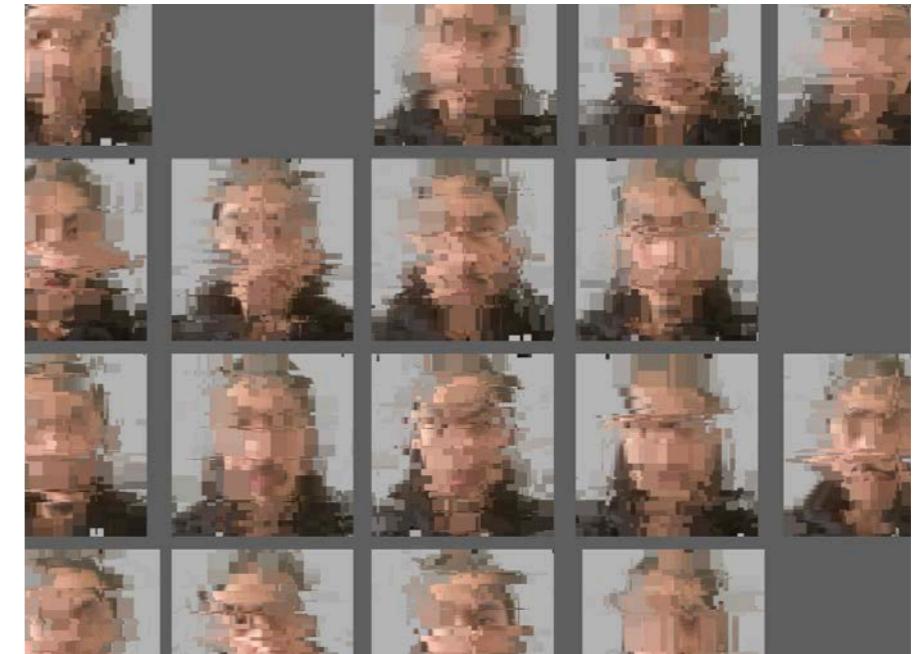
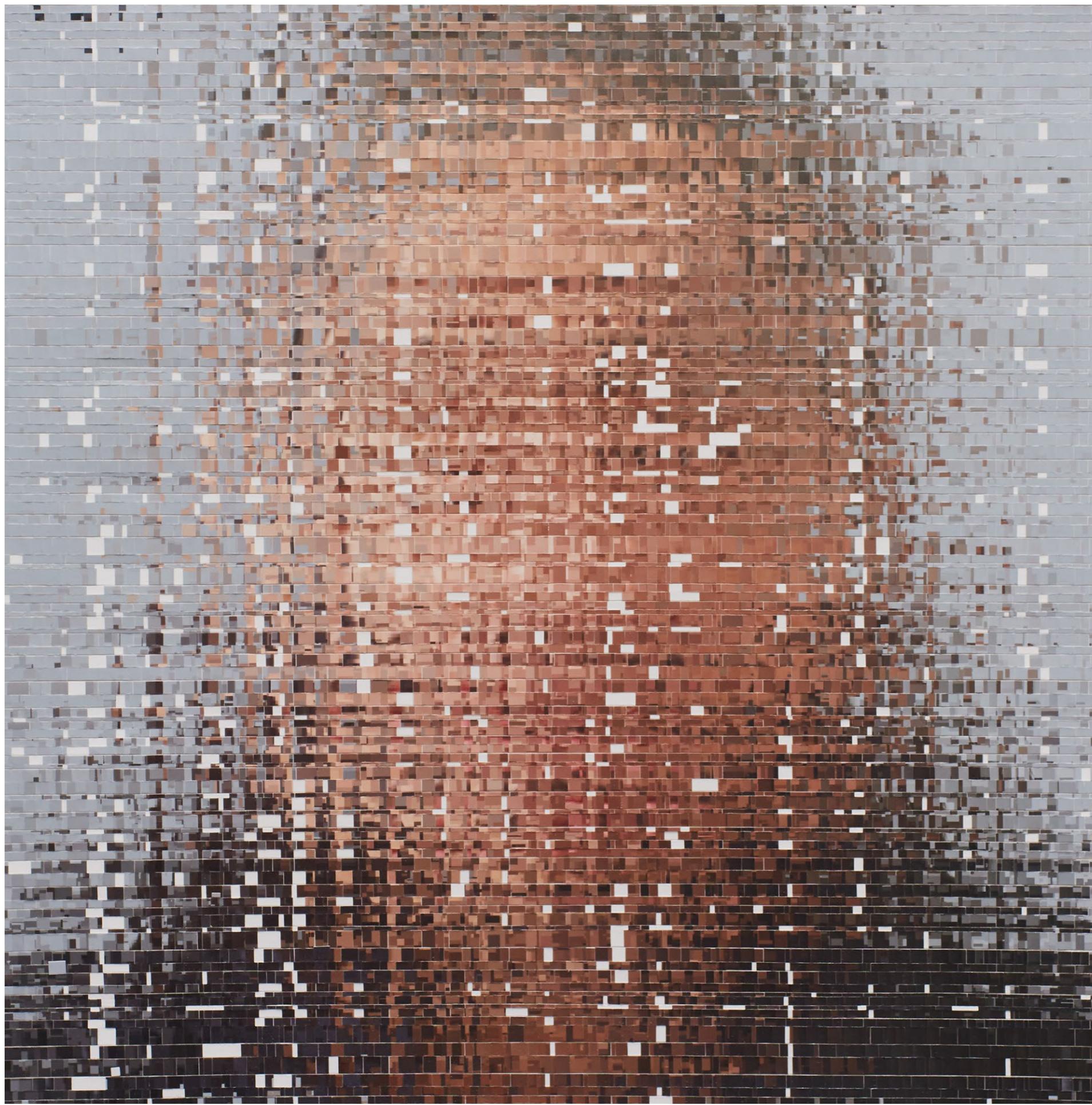


Selfie (2024-)

Over time, the cells that shape our bodies are quietly renewed.
A moment in which the body appears as pixels, and the self dissolves into an ocean of data,
may already be closer than we imagine.

Selfie 2024
2024, 38 x 50cm
Selfie inkjet-printed on photo paper, hand-cut and assembled





Selfie 2025
2025, 50 x 50cm
Selfie processed with custom Python-based glitch effects. inkjet-printed on
photo paper, painting on paper, hand-cut and assembled

