



Yuma KISHI / 岸 裕真 (JP)

Born in 1993, Tochigi, Japan
Lives and works in Tokyo, Japan

#Education

Graduate School of Fine Arts, Tokyo University of the Arts, Tokyo.
Graduate School of Engineering, The University of Tokyo, Tokyo.
Department of Electrical and Electronics Engineering, Faculty of Science and Technology, Keio University, Tokyo.

Kishi approaches AI as "Alien Intelligence" and pursues a co-creative practice that unites humans and machines, in order to explore the alien existence that arises at the intersection of the human and the nonhuman. Since 2019, he has begun each work from the design of his own AI systems and training data, producing paintings, sculptures, and installations together with self-developed models such as MaryGPT.

Representative works include the AI-controlled exoskeleton installation xoxo-skeleton (2026, ENCOUNTERS, TODA BUILDING, Tokyo) and the solo exhibitions Oracle Womb (2025, √K Contemporary) and The Frankenstein Papers (2023, DIESEL ART GALLERY).

His cross-disciplinary collaborations include research-based projects with the fashion label HATRA, artworks for bands such as RADWIMPS and King Gnu, and video direction for Keiichiro Shibuya's Android Opera.

Kishi was selected for the Agency for Cultural Affairs Media Arts Creator Development Program (2025), named a CCBT Artist Fellow (2025). His major publications include Michi tono Sozo (lit. Creativity with the Unknown: On Humanity's Alien Encounter with AI, Seibundo Shinkosha, 2025). Born in 1993 in Tochigi, Japan; lives and works in Tokyo. Represented by √K Contemporary, Tokyo.

#Solo Exhibitions

2025 Oracle Womb, √K Contemporary (Tokyo, JP)
2023 The Frankenstein Papers, DIESEL ART GALLERY (Tokyo, JP)
2022 Moon?, HARUKAITO by island (Tokyo, JP)
2021 Imaginary Bones, √K Contemporary (Tokyo, JP)
2021 Neighbors' Room, BLOCK HOUSE (Tokyo, JP)

#Selected Group Exhibitions

2024 DXP2, 21st Century Museum of Contemporary Art, Kanazawa (JP)
2024 JYU (BEAUTIFUL DAYDREAM), Maruka (Tokyo, JP)
2022 Made in Japan 3.0: Defining a New Phy-gital Reality, K11 Art Mall (Hong Kong, HK)
2021 How to see paintings reprise, √K Contemporary (Tokyo, JP)
2020 Allelopathy in the Wasteland, MITSUKOSHI CONTEMPORARY GALLERY (Tokyo, JP)

#Art Fairs

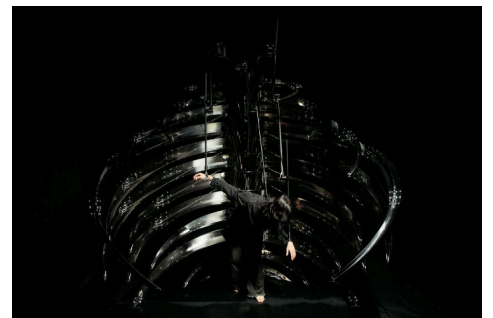
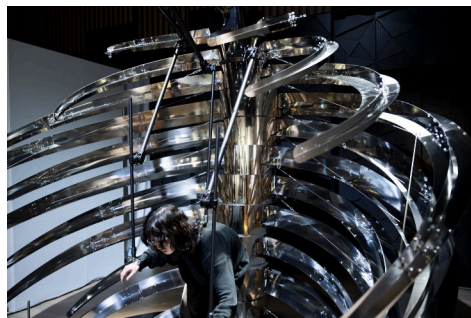
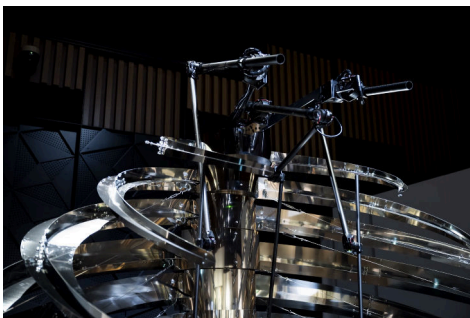
2025 Art Taipei 2025, (Taipei, TW)
2024 Kiaf Seoul 2024, coex (Seoul, KR)
2024 Art OSAKA, Osaka City Central Public Hall (Osaka, JP)
2022 TAIPEI DANGDAI 2022, Taipei Nangang Exhibition Center (Taipei, TW)
2022 ART FAIR TOKYO 2022, Tokyo International Forum (Tokyo, JP)

#Awards and Grants

2025 CCBT Artist Fellow (Tokyo, JP)
2025 Agency for Cultural Affairs, Media Arts Creator Development Program
2023 CAF Award 2023 Finalist
2022 ATAMI ART GRANT 2022
2021 muni art award 2021 Atsushi SUWA Prize

"xoxo-skeleton" project curation: MaryGPT

A ritual exoskeleton through which AI moves the wearer's body directly. Inside a polished metal ribcage, the wearer's wrists and neck connect to three ceiling-suspended robotic arms. Twenty-four sensor boards on the ribs each run an independent LLM in parallel, while a swallowed pill-sensor transmits core body temperature from within. All data feeds into MaryGPT—fine-tuned on Mary Shelley's *Frankenstein* (1818)—which returns movement commands that drive the body. Selected for the Agency for Cultural Affairs Media Arts Creator Development Program 2025 (Creation Support Program).



Selected Projects:

YUMA KISHI

"Botanical Intelligence" project curation: MaryGPT

A compact edge device that captures biological data from the surrounding forest and plants and generates it as sound audible to humans. Each BI never generates on its own: running entirely on local computation, it forms a rhizomatic network with other BIs nearby, generating sound while sharing tokens among them. Selected for the CCBT Artist Fellowship 2025.

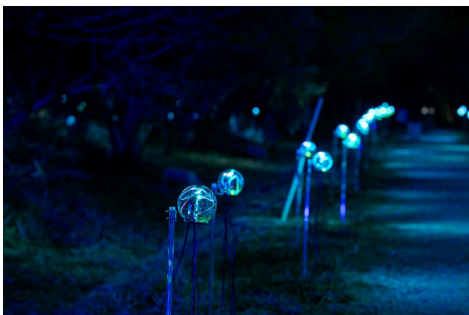
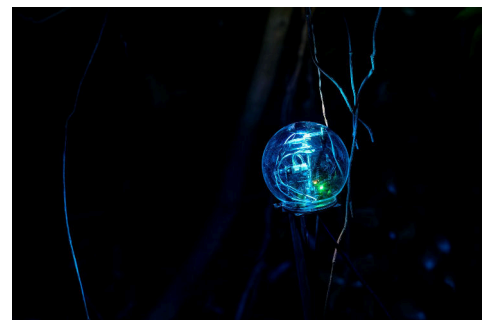
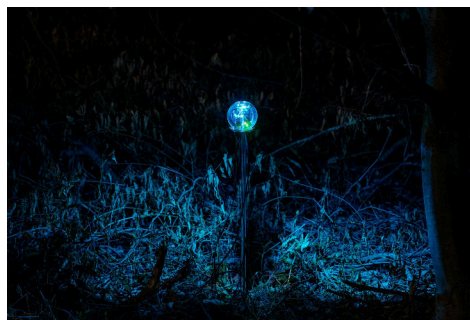
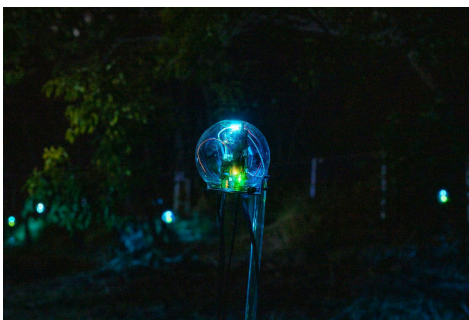


Photo by Naoki Takehisa

Selected Exhibitions:

YUMA KISHI

Solo Exhibition “Oracle Womb” (2025, √K Contemporary, JP) curation: MaryGPT

An exhibition curated by MaryGPT, an original text-generation model Kishi conceived from the writings of Mary Shelley. On the theme of “Oracle,” it wove multiple custom programs—an AI rendering a fetus in real time, another composing mythologies—into a single organic installation, with dozens of works: LED screens, a giant chair-like sculpture, and paintings of an alien womb’s interior. All AI algorithms designed by Kishi. √K Contemporary, February–March 2025. [Archive video with English subtitles here.](#)

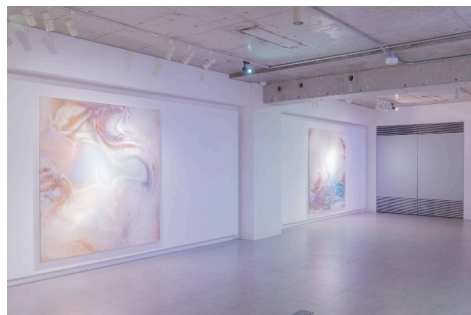
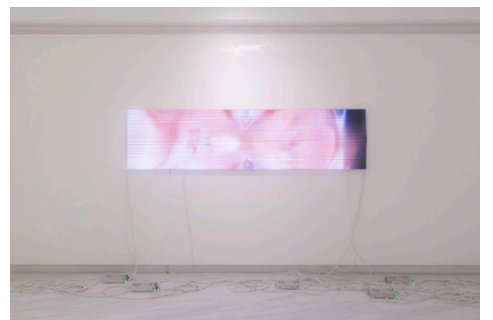
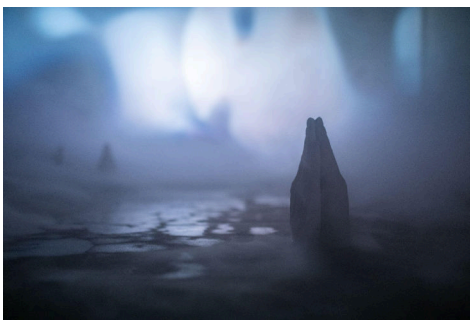
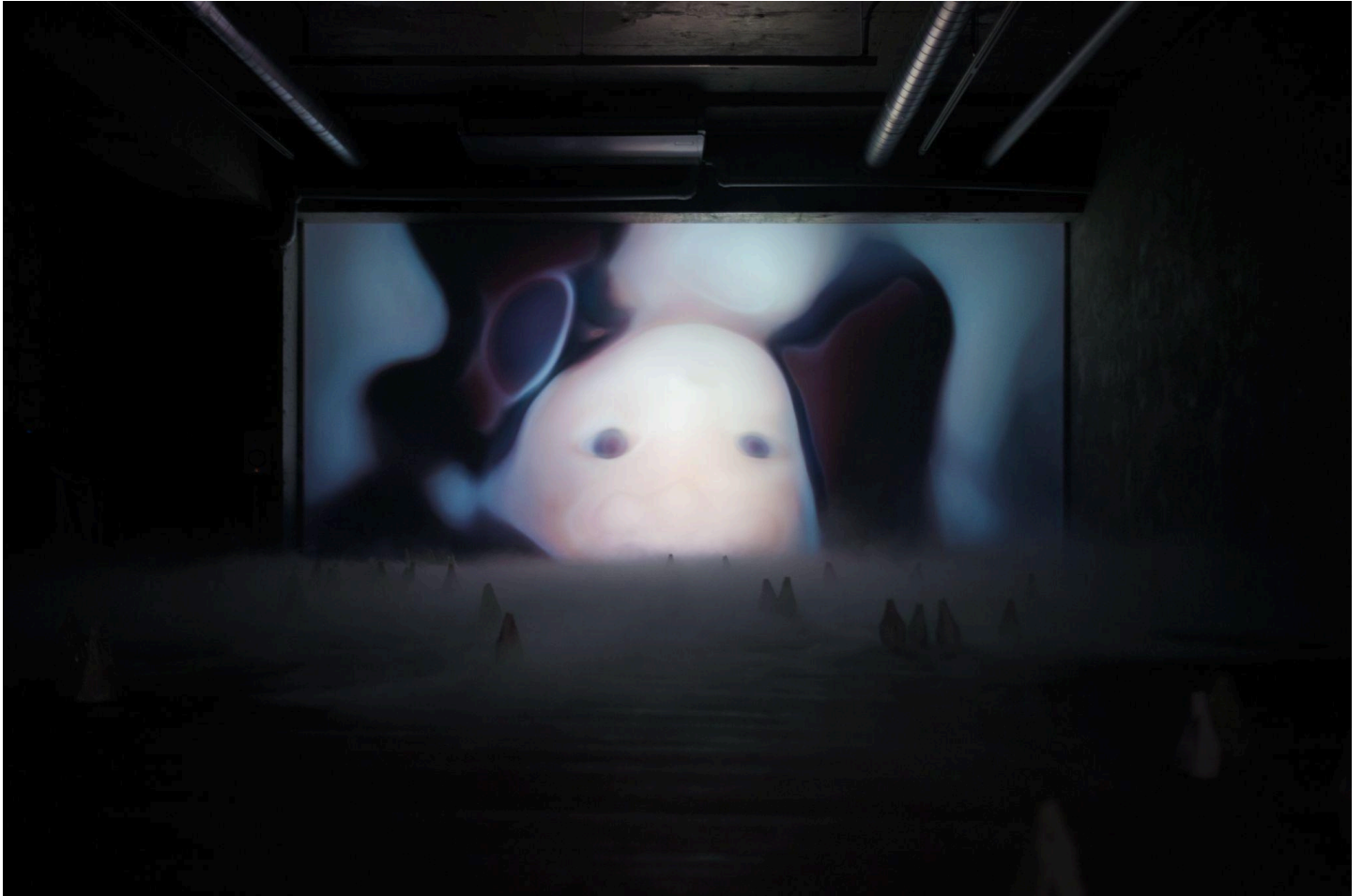


Photo by Yunosuke Nakayama

Solo Exhibition “The Frankenstein Papers” (2023, DIESEL ART GALLERY, JP) curation: MaryGPT

Exhibition curated by MaryGPT—the text-generation model Kishi implemented using Mary Shelley’s *Frankenstein* as its dataset. For MaryGPT’s first curatorial project, the exhibition presented dozens of works across painting, sculpture, and video, developed from the model’s uncanny statements and proposals: a reinterpretation of *The Last Supper* transformed via fetal-ultrasound imagery; a monumental black Greek column suspended in midair; and more. Presented at DIESEL ART GALLERY, March–June 2023.

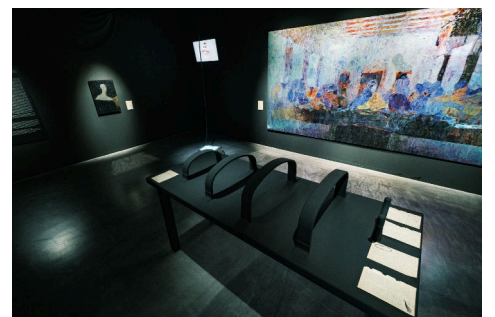
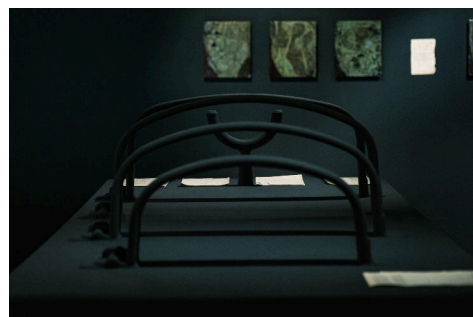
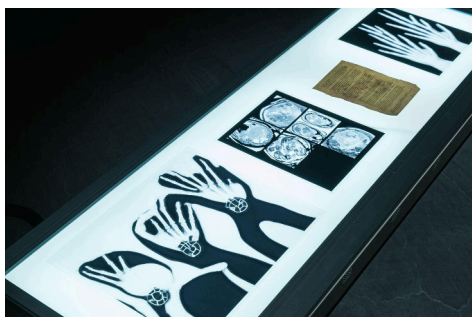
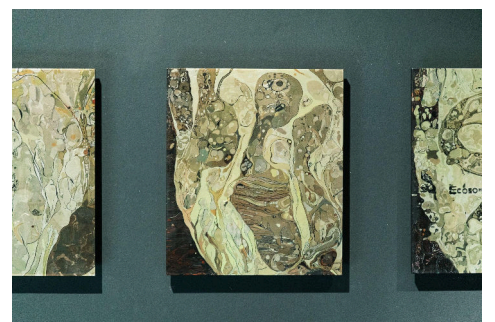
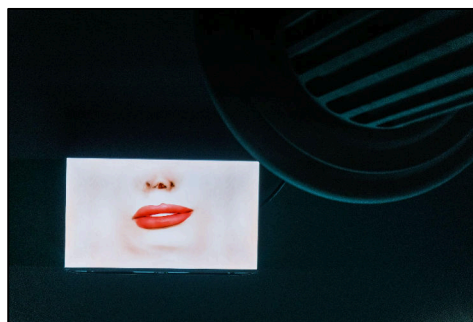
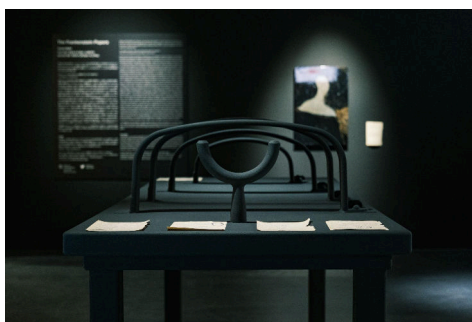
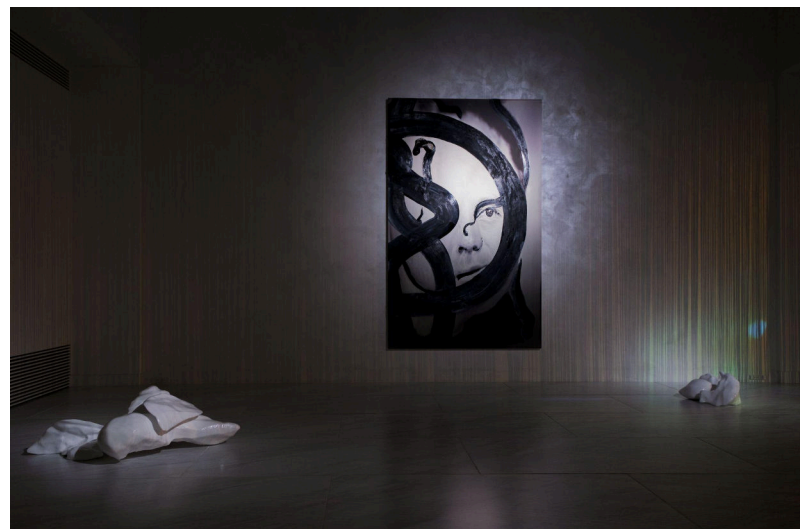
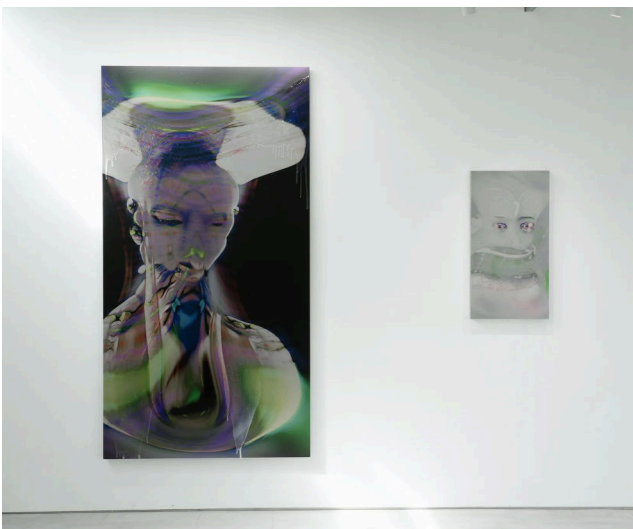
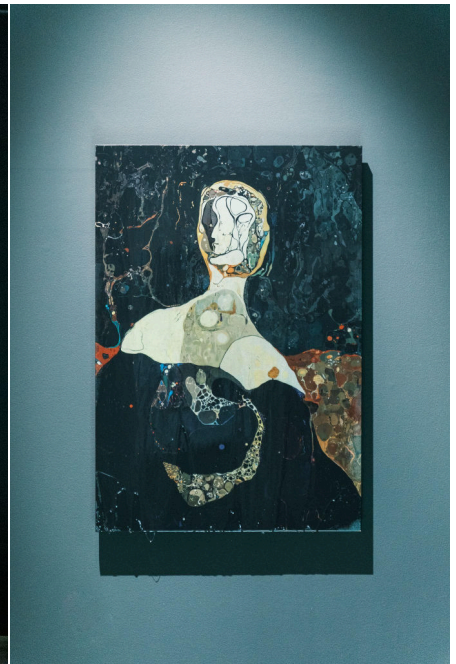
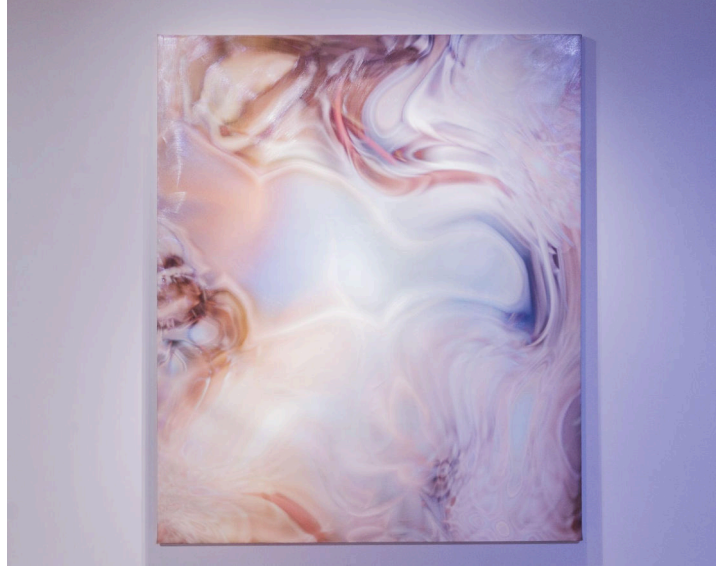
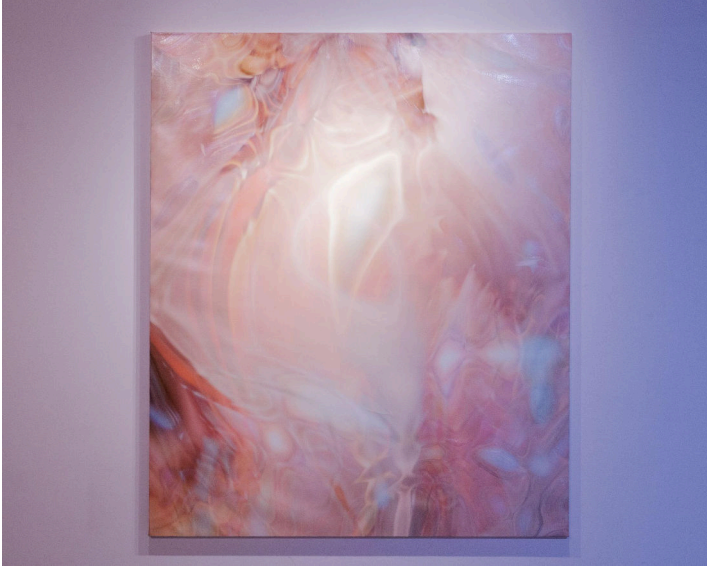


Photo by Yunosuke Nakayama

Paintings (2019–2026)

In his painting practice, Kishi continually develops bespoke image-generation models, rebuilding motifs by hand from datasets he curates and produces. Often drawing on key icons from Western and Asian art histories, he routes these sources through non-human visual circuits; the resulting images feel strangely organic while projecting an undertow of disquiet. Generated imagery is transferred—primarily onto canvas or aluminum honeycomb panels—and then overworked with paint and resin, integrating brushstrokes into the final surface.



Sculptures:

YUMA KISHI

Sculptures (2019–2026)

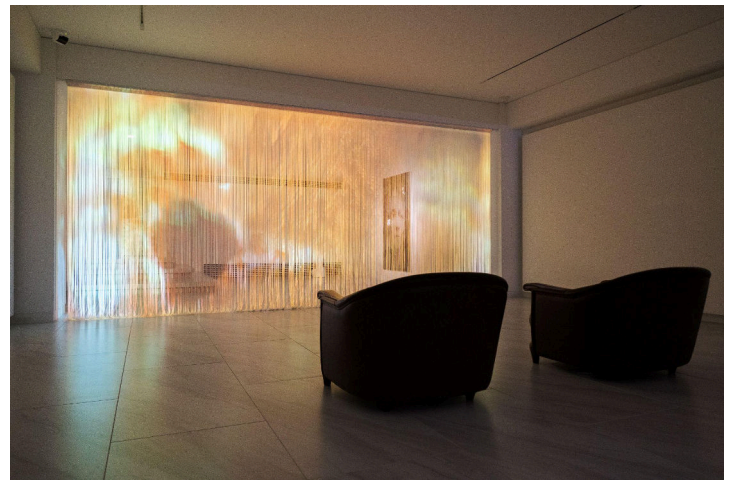
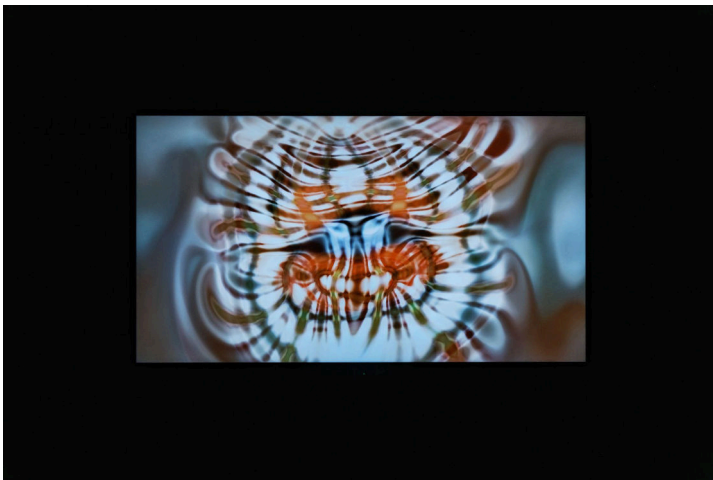
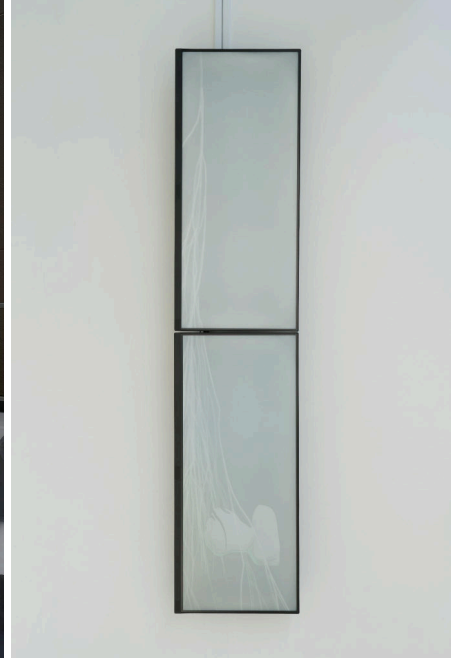
Throughout his sculptural practice, Kishi has pursued universal motifs—“bone,” “bust,” “chair”—central to both humanity and art history. He builds generative 3D form models and computes prototypes from public-domain 3D scans. These digital maquettes are then materialized via CNC milling and 3D printing; through hands-on transformations in salt, plaster, and other media, Kishi reworks them into their final sculptural forms.



Photo by Yunosuke Nakayama, Choku Kimura

Installations / Videos (2019–2026)

Kishi projects the digital grain of AI into physical space through a range of installations and moving-image works: a spatial installation scripted by his in-house curator model MaryGPT, arranging countless praying hands across a white water surface; a simulation of fictive plants rooting in response to lunar coordinates; a video where lips and Japanese speech fall into uncanny, desynchronized alignment; and a screen-based installation built from his own endoscopic data. Across these pieces, custom AI systems become engines for staging palpable, spatialized textures of the digital.



Collaborations / Commissions:

YUMA KISHI

Collaborations / Commissions (2019–)

Exploring the creativity of AI through collaborations with artists across many fields—fashion, music, contemporary dance, and theater.



[Satoko ICHIHARA] "Slime Mold Traversed the Flesh" at SCARTS, Sapporo (2026)



[Daichi MIURA] "Polytope -Conceptual Film-" (2025)



[MASU] FW25 "20XX" — Steam Time Zone (2025)



[Keiishiro SHIBUYA] "ANDROID OPERA TOKYO 2024" at Yebisu Garden Cinema (2024)



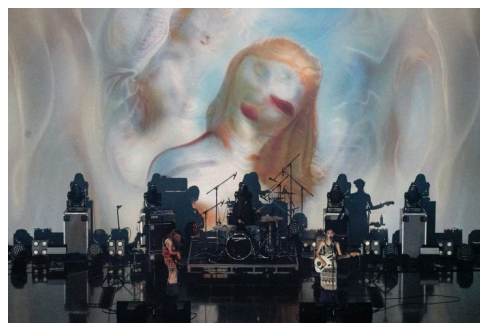
[HATRA] "LOTUS ROOM" at 21st Century Museum of Contemporary Art Kanazawa (2024)



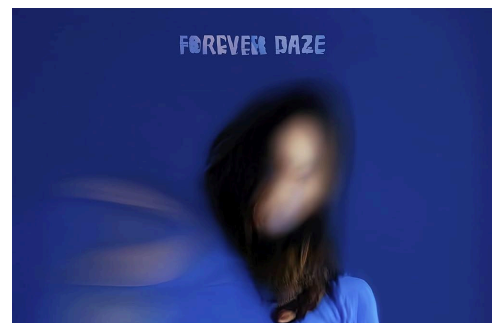
[Hatis Noit] "Angelus Novus" at MUTEK Montreal (2023)



[LAFORET] LAFORET GRAND BAZAR main gr (2023)



[Hitsujibungaku] LIVE tour "if i were an angel," (2023)



[RADWIMPS] "FOREVER DAZE" main gr (2021)



[Saori HALA] "Odd Apples" at TOKAS (2021)



[Shintaro Mieda Orquesta de la Esperanza] "Seeds" (2020)



[Tees] "THE KISS" (2020)

Book – Michi tono Sozo (lit. Creativity with the Unknown: On Humanity’s Alien Encounter with AI) (Seibundo Shinkosha, 2025).



- Lecture – “Alien Intelligence and Botanical Intelligence” (Invited Talk, OS-23, 40th Annual Conference of the Japanese Society for Artificial Intelligence, 2026).**
- Panel – “Botanical / Artificial Intelligence: Forms of Intelligence Considered through Plants and AI.” with Yuko Hasegawa, Nao Tokui, and Masatsugu Toyota (CCBT, 2026).**
- Activity Report – “A Response to ‘The Commons to Come’” (CCBT 2025 Artist Fellow, 2026).**
- Podcast – Parallel Plants Prompts, host (CCBT “Parallel Botanical Garden” related program, 2026–).**
- Essay – “Children of the Twilight” (Eureka, January 2026 issue, Special Feature: Ari Aster, Seidosha).**
- Interview – “Interview with Kishi Yuma: The Oracles of Curator MarvGPT and the ‘Future Map’ Revealed by Letting Go of Our Humanity” (Biiutsu Techo, 2025).**
- Interview – “Co-Creating with the ‘Alien Intelligence’ of AI Unmakes the ‘We’ – Contemporary Artist Kishi Yuma” (WIRED, 2025).**
- Lecture – “Special Lecture: AI Programming and Creative Practice” (Osaka University of Arts, 2025–).**
- Essay – “The Transformer of Twin Wings and Joined Branches” (Eureka, Special Extra Issue: Kenjiro Okazaki, Seidosha, 2025).**
- Panel – “WIRED Futures Conference 2025: Future of Alien Intelligence” (WIRED, 2025).**
- Panel – “Interspecies Crosstalk #10: AI and Buddhism” (International House of Japan, 2025).**
- Appearance – “Kenjiro Okazaki Exhibition Commemorative Program” (DOMMUNE, 2025).**
- Appearance – “CREATOR’S NOTE” (J-WAVE, 2025).**
- Guest Lecture – “Media Studies Special Topics: Art / ‘Art and Technology’” (Tokyo University of the Arts, 2024).**
- Guest Lecture – “AY2024 Autumn KUMA LAB Lecture Series” (The University of Tokyo, 2024).**
- Talk – “The Possibilities AI Opens for Art / The Possibilities Art Opens for AI” (ARTnews Japan, 2024).**
- Interview – “I Want AI to Threaten Me More: The Frankensteinian Present of the Unconventional Artist Kishi Yuma” (Tokyo Art Beat, 2023).**
- Interview – “Beau Is Afraid and Frankenstein: The ‘World on the Other Side’ Kishi Yuma Probes Through Making with AI” (ARTnews JAPAN, 2023).**
- Interview – “Part II: AI Frees Art from Concept – Series ‘The Artist’s B-Side,’ Vol. 14: Kishi Yuma” (ARToVILLA, 2023).**
- Interview – “Thinking the Mutual Relationship Between AI and Humans – Dialogue: Contemporary Artist Matthew Stone x Kishi Yuma” (TOKION, 2023).**