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SHIMADA  
SAYAKA

# 島田 清夏 / SHIMADA SAYAKA

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photo: Utsuki Tsuchiya



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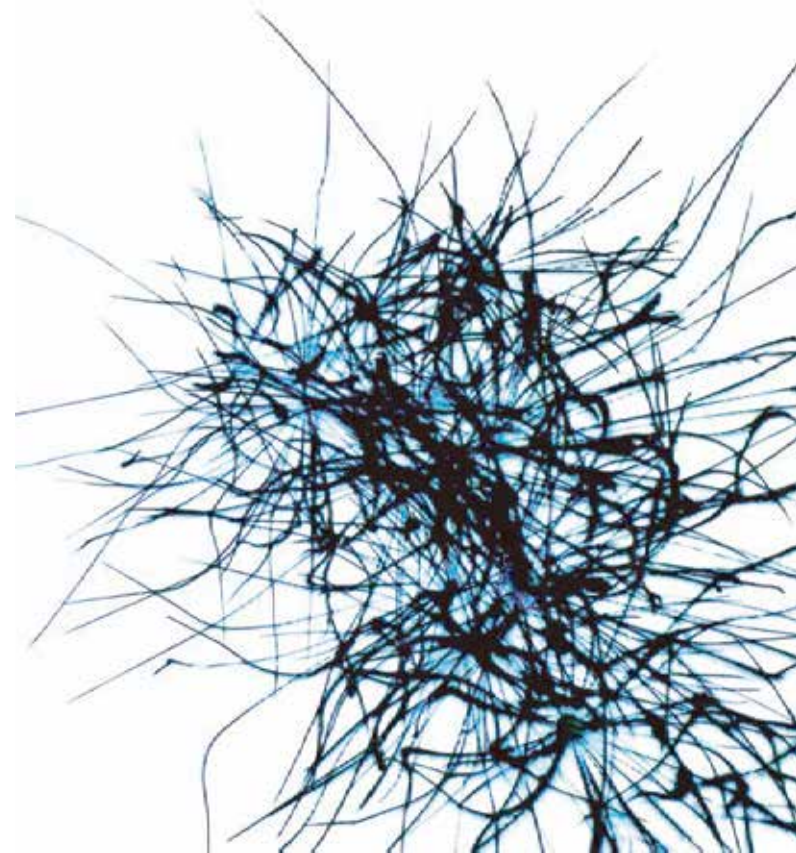


<https://www.facebook.com/sayaka.shimada>

日本大学藝術学部映画学科卒業後、短編映像を中心に作品を発表。  
「オーバーハウゼン国際短編映画祭」をはじめ国内外の映像祭で作品を発表する。  
また、学部在学中に花火と出会い、花火の持つエネルギーに魅了され、  
卒業後、(株)日本橋丸玉屋にて、花火師としても活動。  
「ハノーヴァー国際花火競技会」など、国内外の花火大会に花火演出家として参加。

社会人経験を経て、東京藝術大学美術学部先端芸術表現課修士課程に入学。  
修士在学より、花火を構成する要素、身体性、火薬学、文化や歴史的背景等を研究し、  
様々な角度で領域横断的にリサーチし、再構築することで、  
新たな気付きや問題を浮き彫りにすることを試みている。

また、2010年から2023年まで霧の彫刻家である中谷芙二子に師事。  
現在、東京藝術大学大学院後期博士課程在籍。  
花火の他、火・雷・放射線、水といった現象をモチーフにした作品を制作している。



# MAIN EXHIBITION

## Exhibition

2025 "150 年" 展, 東池袋一区画の建築群 (全 6 棟), 東池袋, 東京  
"掟破 -Tränßkayfabedoktrîn", BUoY, 北千住, 東京

2023-2024 "都市にひそむミエナイモノ展" SUSHI Tech Square, 有楽町, 東京

2022 "Culture Gate to Japan" 羽田空港第 2 ターミナル, 東京  
"ATAMI ART GRANT 2022" ホテルニューアカオ, 熱海, 静岡

2021 "次元の衝突点" 展, The 5th floor, 根津, 東京 (Collaborated with 鈴木ゆりあ)  
"Future Artist Tokyo" 展, アートフェア東京, 東京国際フォーラム

2020 "Public Dvice" 展, 陳列館, 東京  
"第 12 回恵比寿映像祭 - 時間を想像する -" 恵比寿ガーデンプレイスセンター広場

2019 "平成 31 年度 東京藝術大学 卒業・修了作品展" 上野, 東京

2018 "KYOTO NIPPON FESTIVAL" 北野天満宮, 京都  
"New Japan" ソリャンカ美術館, モスクワ, ロシア  
"Shibuya Art Gate" 渋谷西武, メインエントランス, 東京

2017-2018 "Cloud ⇄ Forest" 第 7 回 モスクワビエンナーレ, 国立新トレチャコフ美術館, モスクワ, ロシア

2017 "RÊVER 2074", FIAC, グラン・パレ, パリ, フランス  
"RÊVER 2074", by Comité Colbert, 東京藝術大学美術館, 東京 (グランプリ 受賞)  
"ふたしかなその日" 陳列館, 東京

2016 "数寄フェス" 上野公園 不忍池, 東京 (Collaborated with 日比野克彦)



"Shibuya Art Gate" 渋谷西武, メインエントランス, 東京, 2018



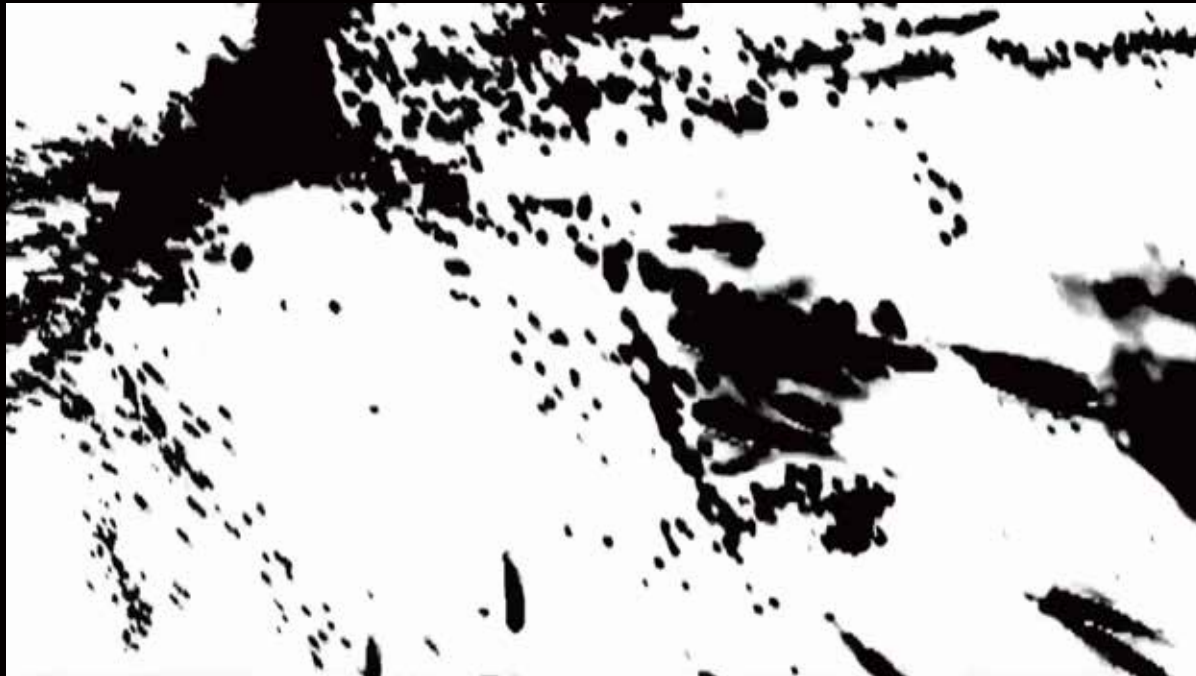
第 12 回恵比寿映像祭 - 時間を想像する -  
恵比寿ガーデンプレイスセンター広場, 2020



# 火影 HIKAGE

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**Video:** 1920\* 1080, 3min11sec, Black and White, Silent,  
2004, 2011 (Remake)



"Color", "light", and "sound" being the vital elements of regular fireworks are removed and the movement of the fireworks was stressed by a blinking of black lights with high contrast. Inversion between negative/positive images makes the festive nature of essential fireworks vanish, and allows amorphous explosions which presence imposes itself.

# 火影 HIKAGE

映像作品 / 2004, 2011 (Remake)

Data: Video 1920\* 1080, 3min11sec, Black and White, Silent

本作が映し出すのは、通常の花火が放つ鮮やかな色彩ではなく、ハイ・コントラストな黒い光の明滅である。

映像のネガ・ポジを反転させ、かつ、音を奪うことによって、花火本来の祝祭性と集合性は影を潜め、モニター上に、まとまりのない個々の爆発とその軌跡が、特異な毒々しさをもって姿を現す。



"Seize the Uncertain Day" The Chinretsukan Museum Ueno, Tokyo, 2017  
Photo: Ryohei Tomita

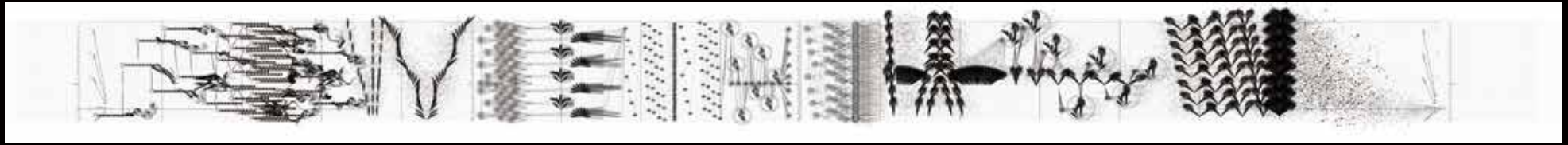
## Main Exhibition:

2017-2018 "Cloud ⇄ Forest" 第7回 モスクワビエンナーレ, 国立新トレチャコフ美術館, モスクワ, ロシア

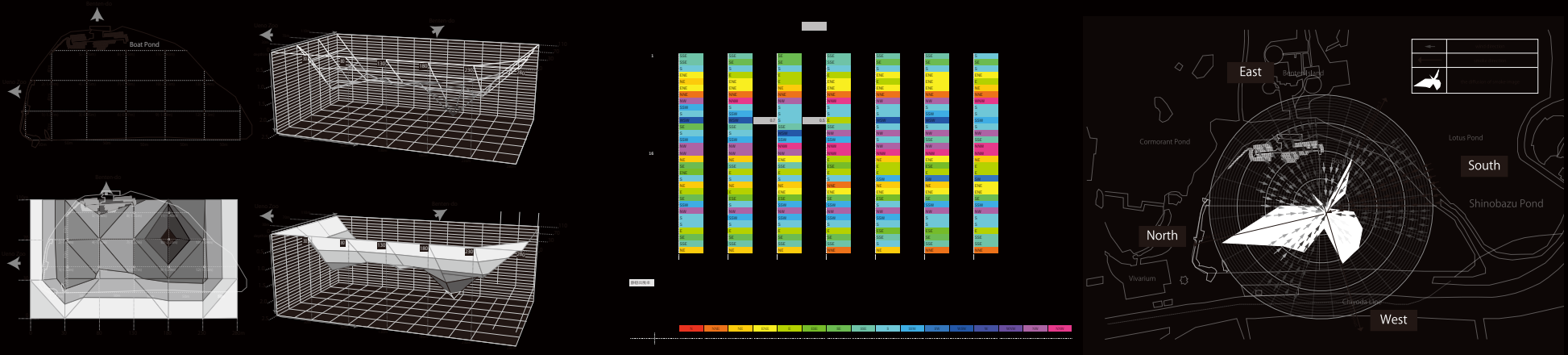
2017 "ふたしかなその日" 陳列館, 東京

# “和火・寂火”のためのリサーチと花火スコア RESEARCH AND HANABI SCORE FOR "WABI, SABI"

**Data and Hanabi Score** (592.3 x 59.4 cm, Thick Fine Paper and Scorch Marks) /2016



Hanabi Score



The results of environmental research for the fireworks piece "Wabi- Sabi" to be presented at Shinobazu Pond in Ueno, Tokyo, were compiled into a data file.

Shimada researched the surrounding environment (distance from the zoo and road, exhaust vents to the subway), wild bird life, wind direction, wind speed, humidity, pond water level, and other factors.

Based on this data, the fireworks were placed on 41 barges and designed so that they could be viewed from all directions 360 degrees around the pond.

Since it takes 15 minutes to walk around the pond at an average walking speed, Shimada decided to make the fireworks performance for 15 minutes and created a score for the 15 minutes of fireworks.

# 和火・寂火 WABI-SABI

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**Fireworks Performance:** 15min, Collaborated with Hibino Katsuhiko/2016

Fireworks(gerbs, white comets, white mines, air-bursts, white flickers ect.), 41 fireworks barges



Photo: Masashi Hiruta

The work environment to rise to surface utilizing the features that fireworks have: intensive lights(viewing sense), burst noises(hearing sense), and smokes(smelling sense).

This is not a work by which we enjoy fireworks but a work by which we feel environment of the venue through the movement of the wind and the echo from the surrounding buildings etc., which can caught by the fireworks.



# ファイアー・アート “和火・寂火” FIREART “WABI/SABI”

花火パフォーマンス / 2016

Data: 花火 ( 小型煙火 ), バージ /duration: 15min

花火の持つ特性、強い光（視覚）・破裂音（聴覚）・煙（臭覚）を利用しその環境を浮き彫りにする作品。会場である上野・不忍池を1ヶ月間、ほぼ毎日環境をリサーチし、その結果から、花火の配置をデザイン。花火そのものを楽しむ作品ではなく、メディアとして強い花火を使用することでわかる風の動きや周りのビルの反響音などを通じ、会場である公園の環境を感知する作品。

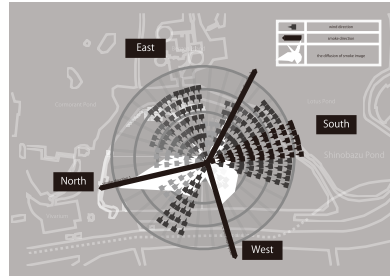
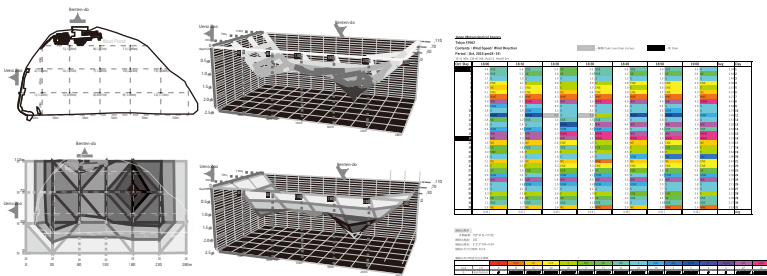


Photo: courtesy of the Moscow Biennale Foundation

## Main Exhibition:

2017-2018 "Cloud ⇄ Forest" 第7回 モスクワビエンナーレ, 国立新トレチャコフ美術館, モスクワ, ロシア / 花火スコア、映像展示

2016 "数寄フェス" 上野公園 不忍池, 東京 (Collaborated with 日比野克彦) / 花火パフォーマンス



# 和火・寂火 / WABI-SABI



Photo: Masashi Hiruta

# 和火・叙火 / WABI-SABI



Photo: Kazuma Saeki

## Exhibition:

2016 Fire art "Wabi-Sabi", Suki Festival, Shinobazu Pond, Ueno Park, Tokyo , Collaborated with Hibino Katsuhiko

# 7HX+8H4V

## Fireworks Performance/ 2019

fireworks, fireworks ignition systemn, steel, aluminum, winch, battery, pulley, drone camera



An experiment to examine perspectives and psychological effects of watching fireworks.

The title "7HX+8H4V" is arranged from the symbols by Google plus code.

The Google plus code is a bird's eye view of all places in the world, coded and relative.

The code for the point where fireworks are ignited was "V4H8+XH7,"

and the code was written in reverse (mirror) as the title.

Nowadays, images from a viewpoint looking down,

as represented by Google Earth (map), are becoming more accessible to people than before.

However, as of 2019, this viewpoint from artificial sanitation is not a viewpoint that individuals can control.

(continued on the next page →)



# 7HX+8H4V

花火パフォーマンス /2019, 2020

Date: fireworks, fireworks ignition system, steel, aluminum,  
winch, motor, battery, pulley, drone camera  
No trespassing tape, pylons, FM radios, screens, etc.

作品のコンセプトは「見下ろして見る花火」。見上げることで感じる花火への崇高や畏怖を、見下ろすことでどのように変わるかを探る。

ドローン映像での見下ろす視点を応用し、直径4mのスピログラフ原理の回転装置で光の軌跡を描き、花の模様を作る方法を考案した。

回転は星や原子の軌道などの基本的な動きであり、火は生命の象徴と見なす。回転する火に生命エネルギーを感じさせる。

実演では立ち入り禁止区域や安全距離を設け、火花が飛び散る中、作業員の無線指示や煙の匂いを通じて観客を巻き込み、観客は周囲の建物から見下ろすようにし、また、その様子は撮影・ライブ配信された。



## Main Exhibition:

2020 "Public Divice"展, 陳列館, 東京 / R9+C9QP (version 2)

2019 "平成31年度東京藝術大学卒業・修了作品展" 上野, 東京 / 7HX+8H4V

/HX+8H4V



# /HX+8H4V



真横からの映像より



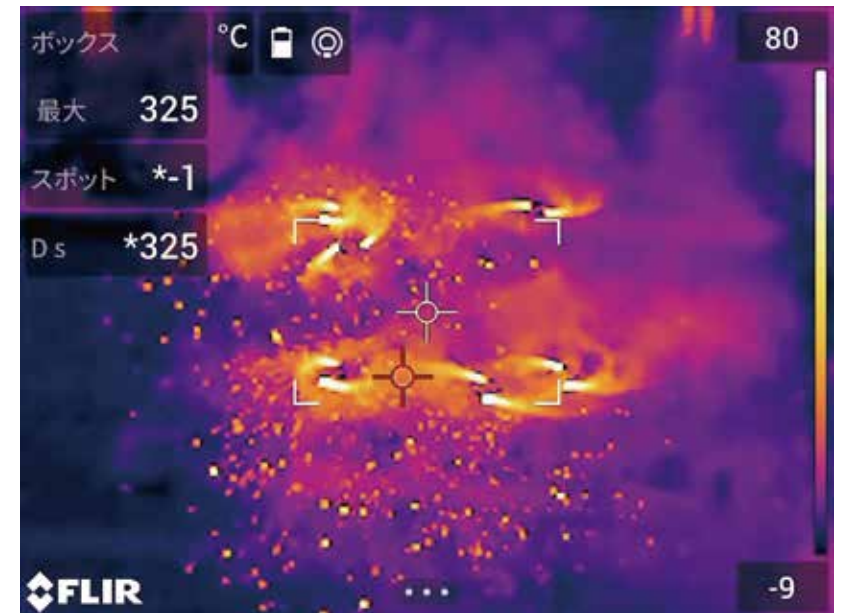
ドローンからの映像より



ドローンからの映像より



# /HX+8H4V



サーモグラフィー映像より



ドローンからの映像より



展示（一部）

# R9+C9QP

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## **Fireworks Performance/ 2020**

fireworks, fireworks ignition system, steel, aluminum, winch, motor, battery, pulley, drone camera  
No trespassing tape, pylons, FM radios, screens, etc.



This is the second performance in a series of experiments and demonstrations of perspectives and psychological effects of watching fireworks, conducted at the end of 2020, when the new coronavirus had eased up a bit.

No trespassing, safety distances, repeated inspections, flying sparks, gunpowder workers in yellow vests, instructions over the radio, smoke smells, and fireworks.....

With these keywords, the demonstration was performed in a way that involved the audience and was filmed and live-streamed.

Photo: Great the Kabukicho



# R9+C9QP



Photo: Great the Kabukicho



# R9+C9QP



Photo: Great the Kabukicho

# R9+C9QP



# R9+C9QP





# おとずれなかったもう一つの世界のための花火 FIREWORKS FOR ANOTHER WORLD THAT NEVER CAME

**Performance, Video and Installation/ 2022**

fireworks (aprox. 1,300 shots) , drone camera \*2 , tubes for fireworks, LED multi-monitor, monitor display (2022)



The shape of Japan appeared mapped by fireworks in a 20,000 m<sup>2</sup> rice paddy

Historically, the Japanese fireworks displays are known to have contradicting meanings of “festival” and “reposing the souls” and have thrived with both aspects.

Shimada collects and analyzes the temporal and geographical data of all the fireworks canceled in Japan through 2020 because of COVID-19 and creates the actual fireworks that evoke another world that could have been and to honor the lost festivals.



# おとずれなかったもう一つの世界のための花火

花火パフォーマンス、インスタレーション / 2022

Data: 花火 (約 1,300 shots), drone camera \*2, tubes for fireworks, LED multi-monitor, monitor display

日本の花火大会は歴史的に「祭り」と「鎮魂」という相反する意味を持ち、その両面で繁栄してきたことが知られている。COVID-19によって2020年までに中止される日本の花火の時間的・地理的データを収集・分析し、あったかもしれない別の世界を想起させ、失われた祭りを称える花火を実際に制作し打ち上げた。



2万㎡の田んぼに花火で日本の形が浮かび上がる



横から見た花火様子



田んぼに設置された花火の様子



花火制作過程の様子

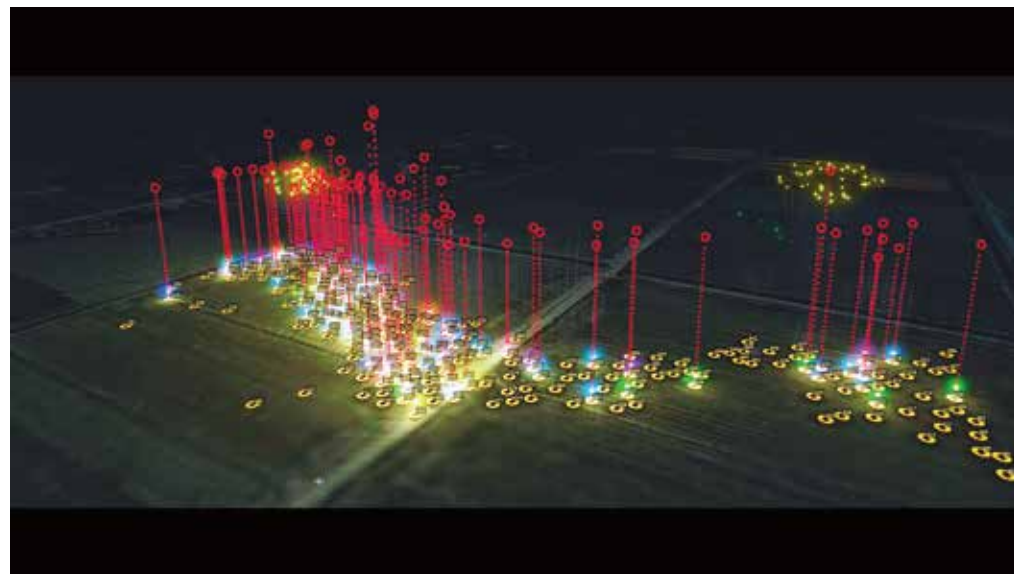
Main Exhibition:

2018 "Culture Gate to Japan" 羽田空港第2ターミナル, 東京

From the video documentation



Fireworks footage from the side



Carefully produced simulations for live video shooting of fireworks



Fireworks tubes set up in rice paddy field



Fireworks gunpowder is packed in a tube for this project





Photo: Ryuichi Maruo





Installation view of the actual fireworks tube used in this project



Photo: Ryuichi Maruo

## Exhibition:

2022 "Culture Gate to Japan" by Agency for Cultural Affairs, Tokyo International Haneda Airport Terminal 2, Japan

# VOICE OF VOID ; 4600000000

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**Installation Work:** 150.0 x 80.0 x 195.0 cm/ 2017

Video, Photo, Acrylic, Peltier Thermoelectric Cooler, Meteorite, LED, Male and Female Voice



A view of the work visualizing the radiation of the ore

## ***Giving a voice to something doesn't have a voice***

It was inspired by "Diamond Anniversary" a Sci-Fi short story written by Jean-Claude Dunyach which looks ahead to 2074. The work is depicted in such a way that subtle radiation emitted by minerals and cosmic rays (radiation that flies in the air) are caught and their movement is converted into human voices to hear the voice of the minerals. The sounds are sampled from human voices and vary in conformance with the movement of radiation. In addition, the "voices" are expressed with the locus, which was synthesized every 100 frames, based on the photographs of 18,000 frames written out from the video images in which the locus of radiation was shot. As found in the short story, the artwork uses radiations to express time (eternity and instant) such as the marriage ring called the "Nebular Diamond", of the main character and his late wife.

# VOICE OF VOID ; 4600000000

インスタレーション / 2017

Date: video, photo, acrylic, peltier thermoelectric cooler, meteorite, LED

フランス・コルベール委員会が主催する「Rêver 2074」参加作品。SF 小説 “Noces de Diamant” (Jean Claude Dunyach 著) からインスピレーションを受け、制作した。鉱物の発する微量な放射線をキャプチャーし、その動きを人の声に変換し、鉱物の声を聞くというもの。また、放射線の軌跡を撮影した映像より、18,000 フレームの写真を書き出し、100 フレームごとに合成し「声」を軌跡で表現している。小説作中に出てくる、“霧のダイヤモンド” という隕石でできた結婚指輪を通して、主人公と彼の亡くなった妻との時間（永遠と瞬間）を放射線を使って表現した作品。



Photo: Pierre Morel © Comité Colbert



Photo: Pierre Morel © Comité Colbert



鉱石の放射線を可視化した作品の様子



写真展示の展開を変えたバージョン (ソリャンカ美術館) Photo: Ira Polyarnaya

## Main Exhibition:

2018 "New Japan" ソリャンカ美術館, モスクワ, ロシア

2017 "RÊVER 2074", FIAC, グラン・パレ, パリ, フランス



# VOICE OF VOID; 4600000000

## Voice of Void; 4600000000 II

Created another version for an exhibition in Solyanka State Museum, Moscow, Russia. 1,764 photos were installed all over the wall.



"Voice of Void; 4600000000 II" Installation View from "NEW JAPAN", Solyanka State Museum, Moscow, Russia  
Photo: Ira Polyarnaya

### Main Exhibition:

**2018** "NEW JAPAN", Solyanka State Museum, Moscow, Russia( Voice of Void; 4600000000 II )

**2017** "RÊVER 2074", FIAC, Grand Palais, Paris, France

"RÊVER 2074", by Comité Colbert, The Tokyo University of the arts museum, Ueno, Tokyo (*Grand Prix Winner*)

# HANABI GATE

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**Video:** 5min, Color or Black and White, Sound/ 2018  
4 cylinder LED HD Displays, 5 Sound Speakers



This video work at the main entrance of Shibuya Seibu near the Shibuya scramble crossing. The energy of the city of Shibuya was created to be seen as a single image with four pillars, centering on the center of the firework explosion and the fire sparks raining down on the city. In addition, the program changes with each hour in the order of "color\_normal," "color\_reverse," "B/W\_normal," "B/W\_reverse," and "color\_normal." Viewed throughout the day, the image of the explosion changes in response to the changing energy of the Shibuya area.

# HANABI GATE



## Exhibition:

2018 "ARTS AFFAIR Of GEIDAI" Main Entrance "Art Gate" Shibuya Seibu, Tokyo



# BEAUTY AND/OR SCARY

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**Fireworks Performance:** 25min, Fireworks / 2018



Photo: Hubert.h.Hartmann

This work was created as an invitation piece for an international fireworks competition in Heilbronn, Germany. Fireworks (gunpowder), depending on the person who handles them, can be both a weapon that harms people and a firework that gives pleasure. To express this duality, I created a work that included both "beauty" and "scary" at once in the same firework design. For example, we first selected Mozart's "Requiem, Day of Wrath" as the music to evoke the image of fear and scary. From there, Shimada choreographed fireworks to the music, and based on the movement of the fireworks, Shimada asked the composer to compose "beauty" music with the opposite image of "scary". Through the process of music to fireworks and fireworks to music, Shimada created a product that included both "scary" and "beauty" in one firework performance.

# BEAUTY AND/OR SCARY



Photo: Hubert.h.Hartmann



Photo: Sebastian Gerhard

	Event	PFI	ADDR	DDHZ	QTY	GAL	REF	TYPE	DUR	Effect Description
00		00	000	00	1	65	224	Shell	00:00	Yellow Peony
00		00	000	00	1	65	224	Shell	00:00	Yellow Peony
06		00	000	00	1	65	224	Shell	00:00	Yellow Peony
24		00	000	00	1	25	187	ONE SHOT EF	00:03	10'S Red Comet Tail - 1 x 10-shots
00		00	000	00	1	25	187	ONE SHOT EF	00:03	10'S Red Comet Tail - 1 x 10-shots
09		00	000	00	1	25	187	ONE SHOT EF	00:03	10'S Red Comet Tail - 1 x 10-shots
00		00	000	00	1	30	178	ONE SHOT EF	00:03	7'S One Shot Fan Silver Comets and F
00		00	000	00	1	30	178	ONE SHOT EF	00:03	7'S One Shot Fan Silver Comets and F
06		00	000	00	1	30	178	ONE SHOT EF	00:03	7'S One Shot Fan Silver Comets and F
00		00	000	00	1	100	274	Shell	00:00	Purple Swirly Chrysanthemum
						100	274	Shell	00:00	Purple Swirly Chrysanthemum
						100	274	Shell	00:00	Purple Swirly Chrysanthemum
						100	274	Shell	00:00	Purple Swirly Chrysanthemum
						75	273	Shell	00:00	Purple Swirly Chrysanthemum
						75	273	Shell	00:00	Purple Swirly Chrysanthemum
						75	273	Shell	00:00	Purple Swirly Chrysanthemum
						75	273	Shell	00:00	Purple Swirly Chrysanthemum
						75	273	Shell	00:00	Purple Swirly Chrysanthemum



Fireworks Design and Fireworks Simulation for Composition

## Performance:

2018 "Flammende Stren" International Fireworks Competition, Heilbronn, Germany

# 雷松・花松 RAISHO-RAIKA

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## Installation works / 2018

Pine (Japanese black pine, Japanese red pine, Pinus pumila)、Arduino、PC、Monitor、Water、LED、Acrylic



The land of Kitano was originally a land of frequent thunderstorms, and the god of thunder existed as the "god of fire and lightning" before Tenmangu Shrine was established. It is said that a year with many thunderstorms will bring a good harvest because lightning discharges cause nitrogen fixation, which results in rich soil and a bountiful harvest. Lightning is considered to be terrifying, but on the other hand, it has the duality of giving fruitfulness. It is similar to fireworks (gunpowder), which I usually handle.

(continued on the next page →)



# 雷松・雷花

インスタレーション / 2018

Date: Video, 松の苗木（黒松、赤松、這松）

Arduino、PC、Monitor、Water、LED、Acrylic

北野の地は元来雷の多い土地であり、天満宮が鎮座する以前より「火雷神」として雷の神様が存在していた。  
雷放電が窒素固定を起こすことで豊かな土壌になり、五穀豊穡をもたらすことから、雷が多く鳴る年は豊作になると言われている。  
雷は恐ろしいものとされているが、一方で実りを与えるという2面性を持つ。それは私が普段扱っている花火（火薬）に似ている。

作品を試行錯誤している中、9月に京都に上陸した台風によって北野天満宮のたくさんの松が倒木したことをニュースで知る。

これを受けて、雷で松を期間中に育てる作品に急遽決めた。

雷のプロフェッショナルである株式会社フランクリン・ジャパンの協力の元、北野天満宮を中心に半径1,000km以内に落雷があるとネットワークを通してデータを取得。

落雷があるとモノクロの映像に色が付き、ある一定数落雷があると松に水が与えられ、さらに落雷があると、植物育成用のLEDが点灯、  
赤 - 青 - 紫 - と落雷の回数によって松にエネルギーが与えられる。落雷が多いほど、松が育つ。展示期間中に松が育つかどうか火雷神のみぞ知る。  
展覧会后、北野天満宮に成長した松を奉納した。



Main Exhibition:

2018 "KYOTO NIPPON FESTIVAL" 北野天満宮, 京都

# 雷松・雷花 / RAISHO-RAI-KA



When lightning strikes, the movie image is in color.



When lightning strikes, water is given through the tube, and after a certain number of lightning strikes LEDs for plant growth change from red to blue to purple to encourage growth and nurturing.

## Exhibition:

2018 "KYOTO NIPPON FESTIVAL" Kitano Tenmangu Shrine, Kyoto, Japan

# ATgC PROJECT

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**Project/** Algorithm generation : Suzuki Yuria(Bioinformatics, The University of Tokyo) /2021  
video, fireworks simulation, algorithm software



Fireworks generated from James Watson's DNA

This is an ongoing project to create fireworks based on human DNA information.

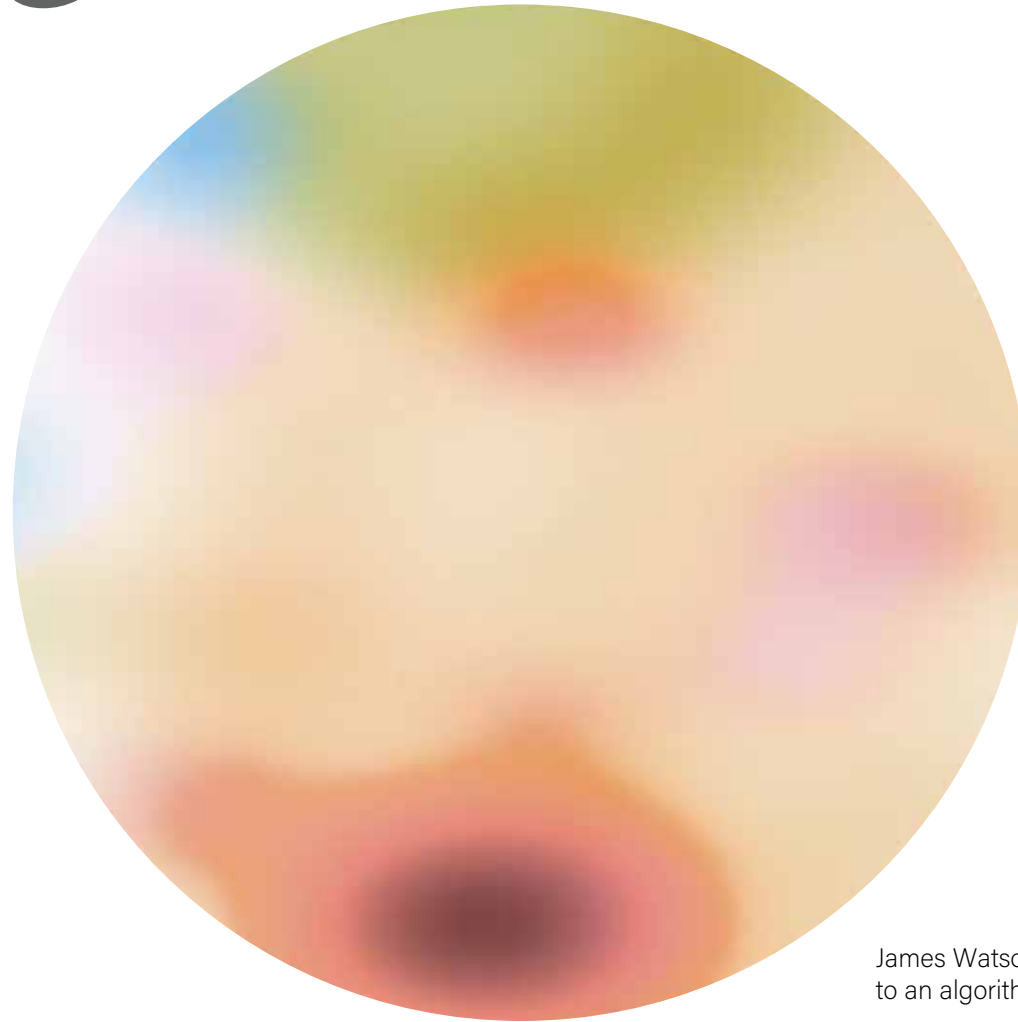
Based on the genetic information of James Watson (1928-), one of the researchers who discovered the double helix structure of DNA and the first person in the world to disclose his own genetic information, some of his genetic characteristics were mapped to the types and colors of fireworks, which were then developed into an installation of simulated images, sounds, and photographs. The installation was developed as an installation of simulated images, sounds, and photographs.

In addition to the genetic information, "environmental factors" that are important in shaping a person's character and life were also taken into consideration and reflected.

In the future, this project will be further developed with the goal of making it possible for anyone to display fireworks as a representation of themselves or someone they love.



# AlgCPROJECT



James Watson's haplotype values are subjected to an algorithm to determine the color pattern

## **Exhibition:**

*2021* "Collision point on dimensions" The 5th floor, Nezu, Tokyo (Collaborated with Yuria Suzuki)

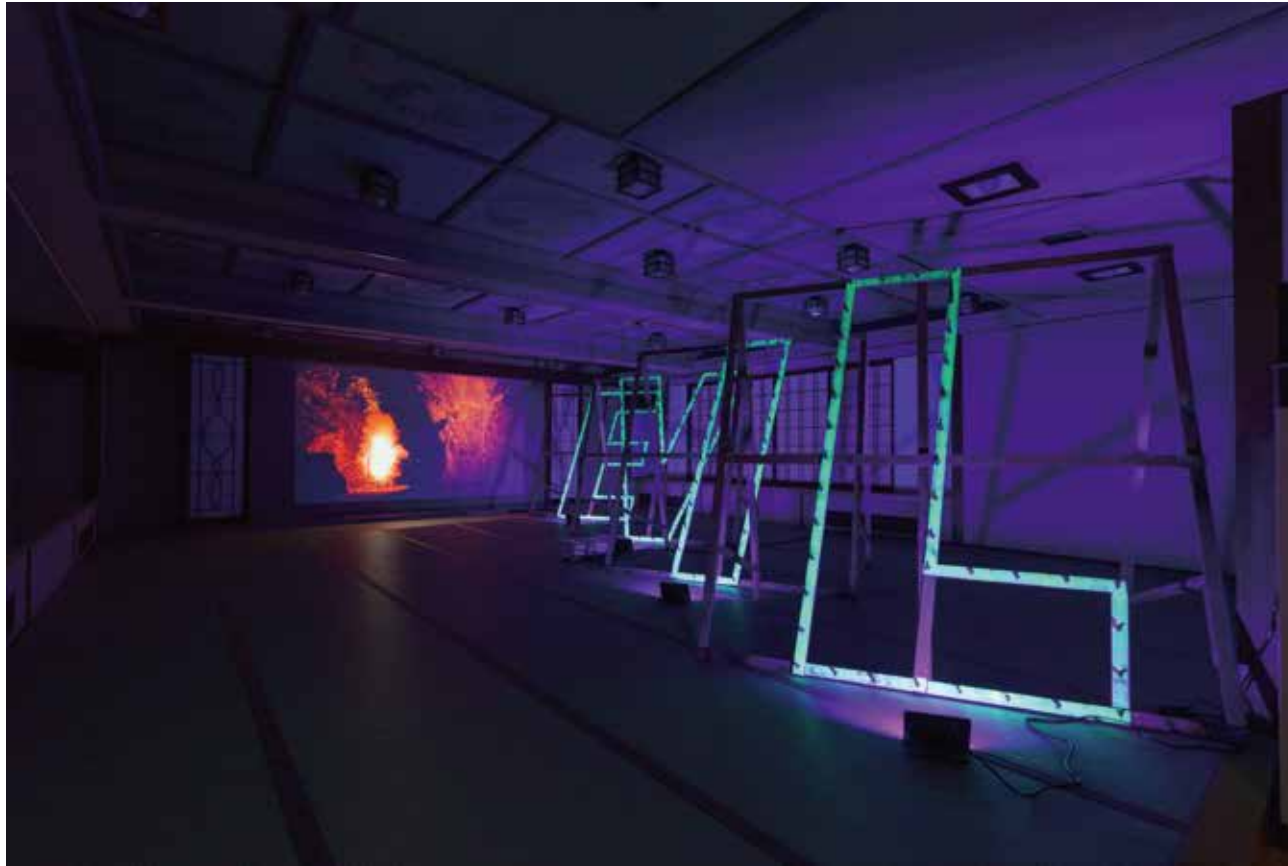
# LIVE/EVIL

花火パフォーマンス・インスタレーション / 2022

**Date:** 花火 (lance red to blue 1min 168shots and fuses) ,  
wooden frame, phosphorescent paint , 4 black lights, projector

L/I/V/E も文字は 実際に花火を取り付けた木枠である。ブラックライトに照らされると、花火の焦げ跡が黒く浮かび上がる。

日本の花火には、生命（LIVE）を肯定する「鎮魂」「平和への祈り」の意義があり、同じ火薬でも憎しみ（EVIL）から生まれる戦争では、生命を否定する武器にもなる。リニューアル最後となるホテル ニュー・アカオの絶景でそれぞれの文字が花火で光を放った。



Installation view "LIVE" and "EVIL"

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Photo: Naoki Takehisa



**Main Exhibition:**

2023 "ATAMI ART GRANT 2022" ホテルニューアカオ, 熱海, 静岡

# LIVE/EVIL

From the fireworks performance





# LIVE/EVIL

From the fireworks performance



# LIVE/EVIL



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Photo: Naoki Takehisa

$$L = \sum_{i=1}^N t_{\text{刹那}}$$

## 花火パフォーマンス・インスタレーション / 2025

**Date:** 花火（星 8mm 100 個，導火線，他），室内花火

wooden frame, phosphorescent paint, 2 black lights, モニター

東池袋一区画の建築群（全 6 棟）を会場に開催された「150 年」展での作品。

150 年前に制定された義務教育の基となった学制。しかし女子の就学率は昭和初期まで低く、女性は家のことを行うもので教育は必要ないという当時の家庭環境より作者の祖母も小学校低学年までしか通えず、文字をのちに独学で学んでいた。その祖母の辿々しくも美しい「花」という文字を花火の一瞬の光で蘇らせた。

また蓄光塗料を塗った花火で焦げた文字は、1 時間に一度、室内花火の光で会期中照らされ、花火によってじんわりと浮き上がってくる。



Installation view



Photo: Naoki Takehisa

### Main Exhibition:

2025 “150 年” 展，東池袋一区画の建築群（全 6 棟），東池袋，東京



# 進行中PROJECT/W.I.P PROJECT

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**Project/** from 2022

black powder, blood, dna(protein), etc..

***Works in progress and ongoing research***

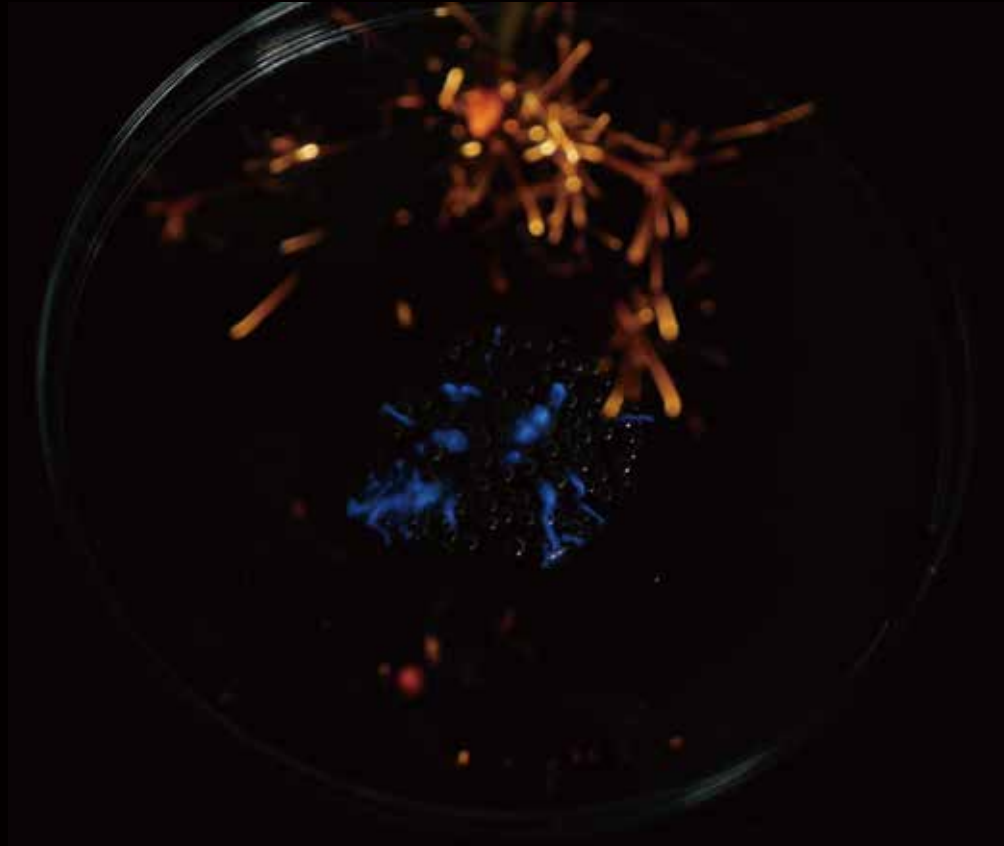


Image of an experiment to create fireworks from blood.  
making blood react with a luminol solution and emit light like a blue flame.

# HANABI FROM HUMAN BODY



Comment:

The concept of his work is "to make fireworks (gunpowder) from human beings.

I am experimenting to see if it is possible to make fireworks from the elements of the human body.

We have taken blood, separated it, extracted iron, and mixed it with gunpowder; we have taken DNA, dried it, and mixed it with gunpowder; we have extracted sulfur from hair...

In the future, I would like to create inorganic fireworks from organic materials that can be taken from a human body and create a metamorphosis from me →gunpowder→ fireworks→ combustion→smok and so on.





