

夏清用皂

SHIMADA
SAYAKA

島田清夏 / SHIMADA SAYAKA

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photo: Utsuki Tsuchiya



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Sayaka Shimada graduated from the Cinema Course at Nihon University College of Art.

While studying film, she encountered fireworks and was captivated by their energy.

After graduation, she worked as a pyrotechnician at Nihonbashi Marutamaya Co., Ltd., and has participated as a fireworks director in displays and festivals both in Japan and internationally.

After gaining professional experience, she entered the MFA program in Advanced Art Expression at Tokyo University of the Arts.

Since her MFA studies, her work has pursued interdisciplinary research into the constituent elements and materiality of fireworks, explosives science, and the cultural and historical contexts of pyrotechnics, reworking the medium to surface new questions and underlying issues.

From 2010 to 2023, she worked with and was mentored by the fog sculptor Fujiko Nakaya. She is currently a doctoral candidate at Tokyo University of the Arts and is expected to receive her PhD in March 2026.

In addition to fireworks, her work also draws on phenomena such as fire, thunder, radiation, and water.

MAIN EXHIBITION

Exhibition

- 2025** "Tokyo University of the Arts Doctoral Review Exhibition", Ueno, Tokyo
MYNAVI ART SQUARE Award Finalists Exhibition "In Motion with the Sky", Ginza, Tokyo (Finalist)
"150 Years" Exhibition, Architectural complex occupying one block (six buildings total), Higashi-Ikebukuro, Tokyo
- 2023** "Invisibles in the Neo City" SUSHI Tech Square, Yuraku-cho, Tokyo
- 2022** "Culture Gate to Japan" Tokyo International Airport (Haneda airport) Terminal 2, Tokyo
"ATAMI ART GRANT 2022" The NEW AKAO HOTEL, Shizuoka, Japan (Selected for official competition)
- 2021** "Collision point on dimensions" The 5th floor, Nezu, Tokyo (Collaborated with Yuria Suzuki)
"Future Artist Tokyo" Art Fair Tokyo, Tokyo International Forum
- 2020** "Public Divice" Chinretsukan Museum Ueno, Tokyo
"Yebisu International Festival for Art& Alternative Visions" Tokyo Photographic Art Museum
- 2018** "KYOTO NIPPON FESTIVAL" Kitano Tenmangu Shrine, Kyoto, Japan
"New Japan" Solyanka State Museum, Moscow, Russia
"Shibuya Art Gate" Shibuya Seibu, Main entrance gate, Tokyo, Japan
- 2017-2018** "Cloud ⇄ Forest" the 7th Moscow Biennale, The National New Tretyakov Gallery, Russia
- 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)
"Seize the Uncertain Day" Chinretsukan Museum Ueno, Tokyo
- 2016** "Wabi, Sabi", Suki Festival, Ueno, Tokyo (Collaborated with Hibino Katsuhiko)

MAIN EXHIBITION

Fireworks International Festival/ Competition

2025 International fireworks competition "Flammende Stern" Ostfildern, Germany (Granprix)

2021 IGNIS Brunensis, Brno, Czech Republic

2020 Finale 3D International Competition, (3rd Prize)

2019 29th Int. Firework Competition in Hannover, Royal Gardens of Herrenhausen, Germany

2018 International fireworks competition , Heilbronn, Germany

2014 24th Int. Firework Competition in Hannover, Royal Gardens of Herrenhausen, Hannover, Germany (3rd Prize)

2013 International fireworks competition "Flammende Stern" Ostfildern, Germany (2nd Prize)





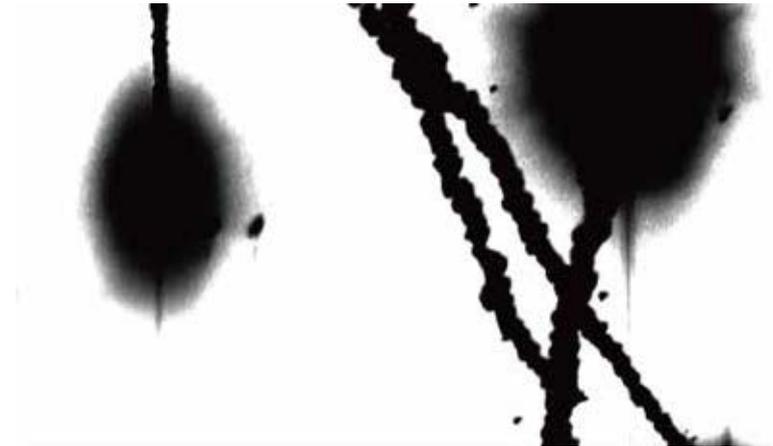
火影 HIKAGE

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



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



"Seize the Uncertain Day" The Chinretsukan Museum Ueno, Tokyo, 2017

Main Exhibition:

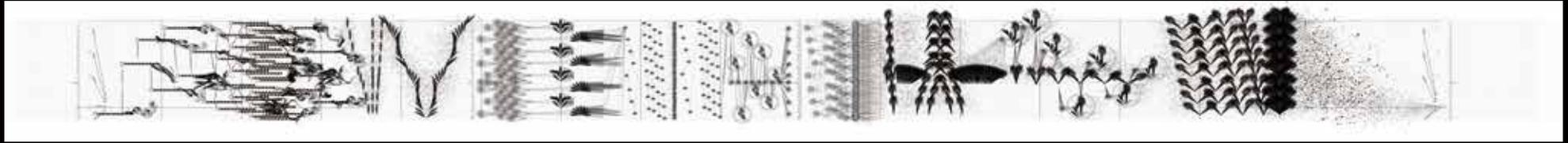
2017-2018 "Cloud ⇄ Forest" the 7th Moscow Biennale, @The National New Tretyakov Gallery, Russia

2017 "Seize the Uncertain Day" @Chinretsukan Museum Ueno, Tokyo

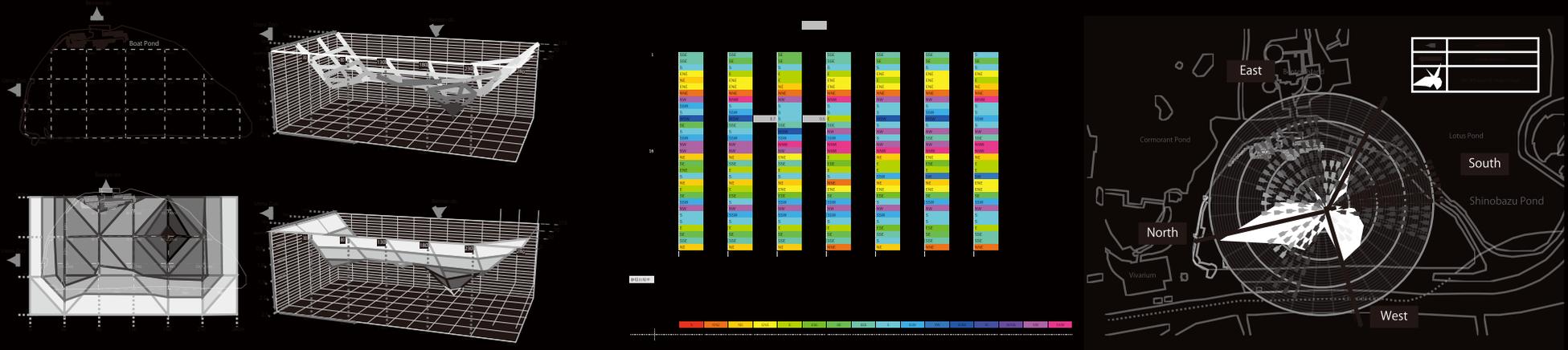
2011 Kuala Lumpur Experimental Film&Video festival Program "3.11".

“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



Habai 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.



photo: courtesy of the Moscow Biennale Foundation



Main Exhibition:

2017-2018 "Cloud ⇄ Forest" the 7th Moscow Biennale, @The National New Tretyakov Gallery, Russia

2016 "ATLAS" @Tokyo University of the Arts, the Toride Campus, Ibaraki, Japan

和火・寂火 WABI-SABI

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.

和火・叔火 / WABI-SABI



Photo: Masashi Hiruta

和火・寂火 / WABI-SABI



Photo: Kazuma Saeki

Exhibition:

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

VOICE OF VOID ; 4600000000

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



"RÊVER 2074", FIAC, @Grand Palais, Paris, France
Photo: Pierre Morel © Comité Colbert



"RÊVER 2074", FIAC, @Grand Palais, Paris, France
Photo: Pierre Morel © Comité Colbert

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

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

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

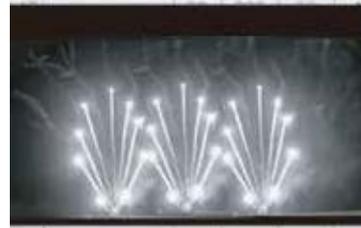


Photo: Hubert.h.Hartmann



Photo: Sebastian Gerhard

	Event	PFI	ADDR	DDHZ	QTY	QAL	REF	TYPE	DUR	Effect Description
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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	00:00	10'S Red Comet Tail - 1 x 10-shots
00		00	000	00	1	25	187	ONE SHOT EF	00:00	10'S Red Comet Tail - 1 x 10-shots
08		00	000	00	1	25	187	ONE SHOT EF	00:00	10'S Red Comet Tail - 1 x 10-shots
00		00	000	00	1	30	178	ONE SHOT EF	00:00	7'S One Shot Fan Silver Comets and P
00		00	000	00	1	30	178	ONE SHOT EF	00:00	7'S One Shot Fan Silver Comets and P
06		00	000	00	1	30	178	ONE SHOT EF	00:00	7'S One Shot Fan Silver Comets and P
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
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						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

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・雷化 / RAISHO-RAI-KA

While I was experimenting with my work, I learned on the news that many pine trees at Kitano Tenmangu Shrine had been felled by a typhoon that hit Kyoto in September.

In response to this, he hastily decided on a work in which pine trees are made to grow during the period by lightning.

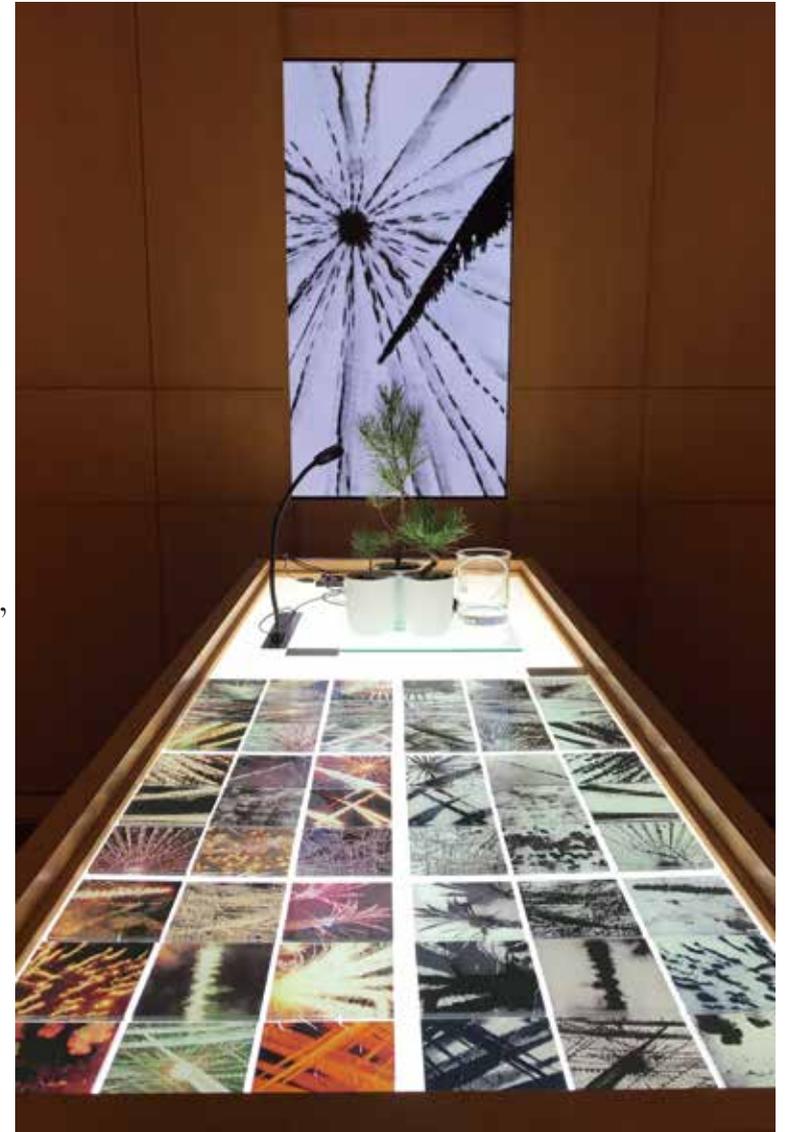
With the cooperation of Franklin Japan Inc., a lightning professional, data was obtained through a network when lightning strikes occurred within a radius of 1,000 km around Kitano Tenmangu Shrine.

When lightning strikes, the black-and-white images are colored, and when a certain number of strikes occur, the pine trees are watered, and when more strikes occur, LEDs for growing plants are turned on.

The more lightning strikes, the more energy is given to the pine trees.

The more lightning strikes, the more the pine trees grow.
Only the god of fire and thunder knows if the pine trees will grow during the exhibition period.

After the exhibition, the grown pine trees were dedicated to Kitano Tenmangu Shrine.



雷松・雷化 / 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

7HX+8H4V

Fireworks Performance/ 2019

fireworks, fireworks ignition system, 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.

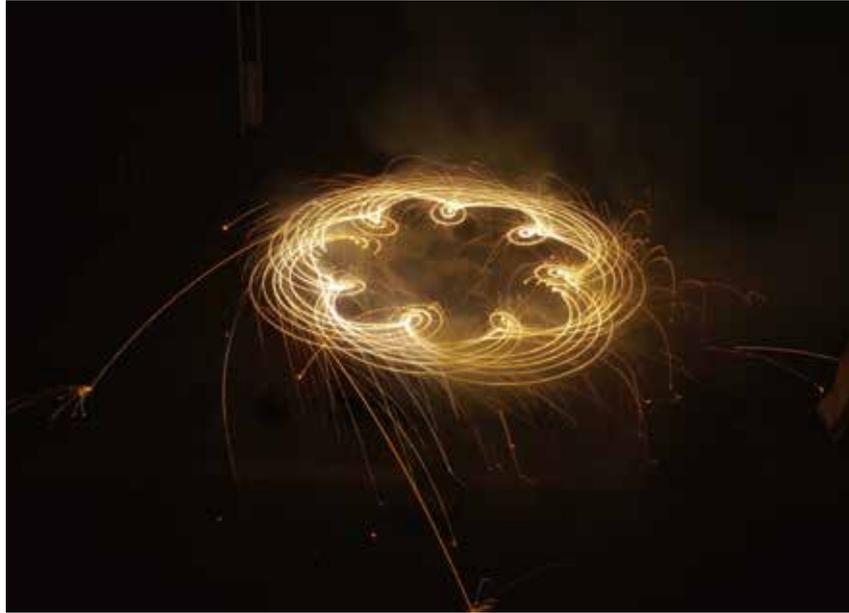
Nowadays, images from a viewpoint looking down,

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 →)

/HX+8H4V



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.

It is a kind of privileged viewpoint of the state, giant corporations, etc. In interpreting the physical act of looking down, Shimada divided the height of perspective into three levels.

1. the globalized "viewpoint from space" (satellite viewpoint)
2. the "viewpoint from an airplane" after World War I
3. the "halfway point," based on which this work is called the viewpoint from the "halfway height", the drone's viewpoint is set as the localized viewpoint

What are the psychological (physical) effects of looking down from this "halfway height," a position slightly higher than the height of a human being, from a bird's eye view?

This work is an experimental device for this consideration.

/HX+8H4V



/HX+8H4V



still from beside view



from drone footage

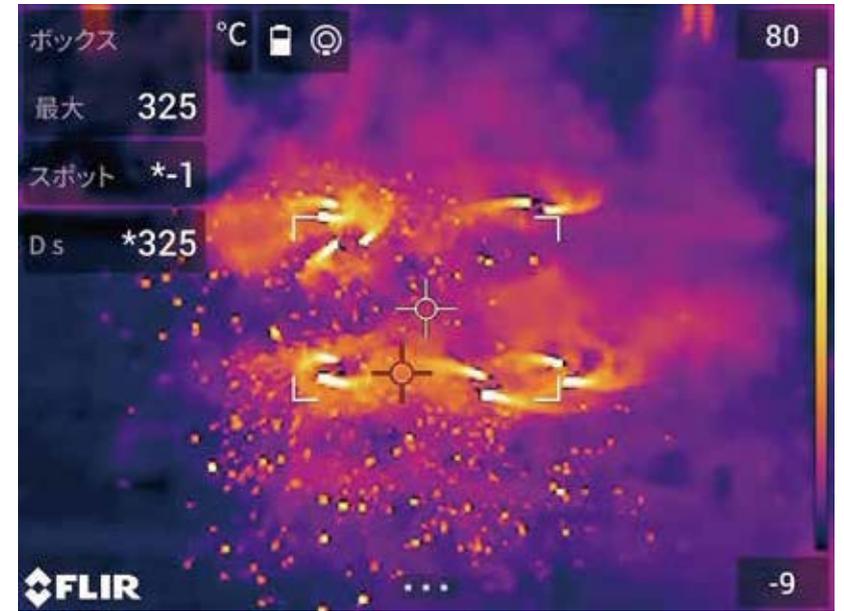


from drone footage

/HX+8H4V



from drone footage



from the thermography footage



a part of installation view

R9+C9QP

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.

R9+C9QP



Photo: Great the Kabukicho

R9+C9QP



Photo: Great the Kabukicho

R9+C9QP



Photo: Great the Kabukicho

R9+C9QP



R9+C9QP



HANABIRIUM & DRAWING BY FIREWORKS

Full-Dome Planetary Video



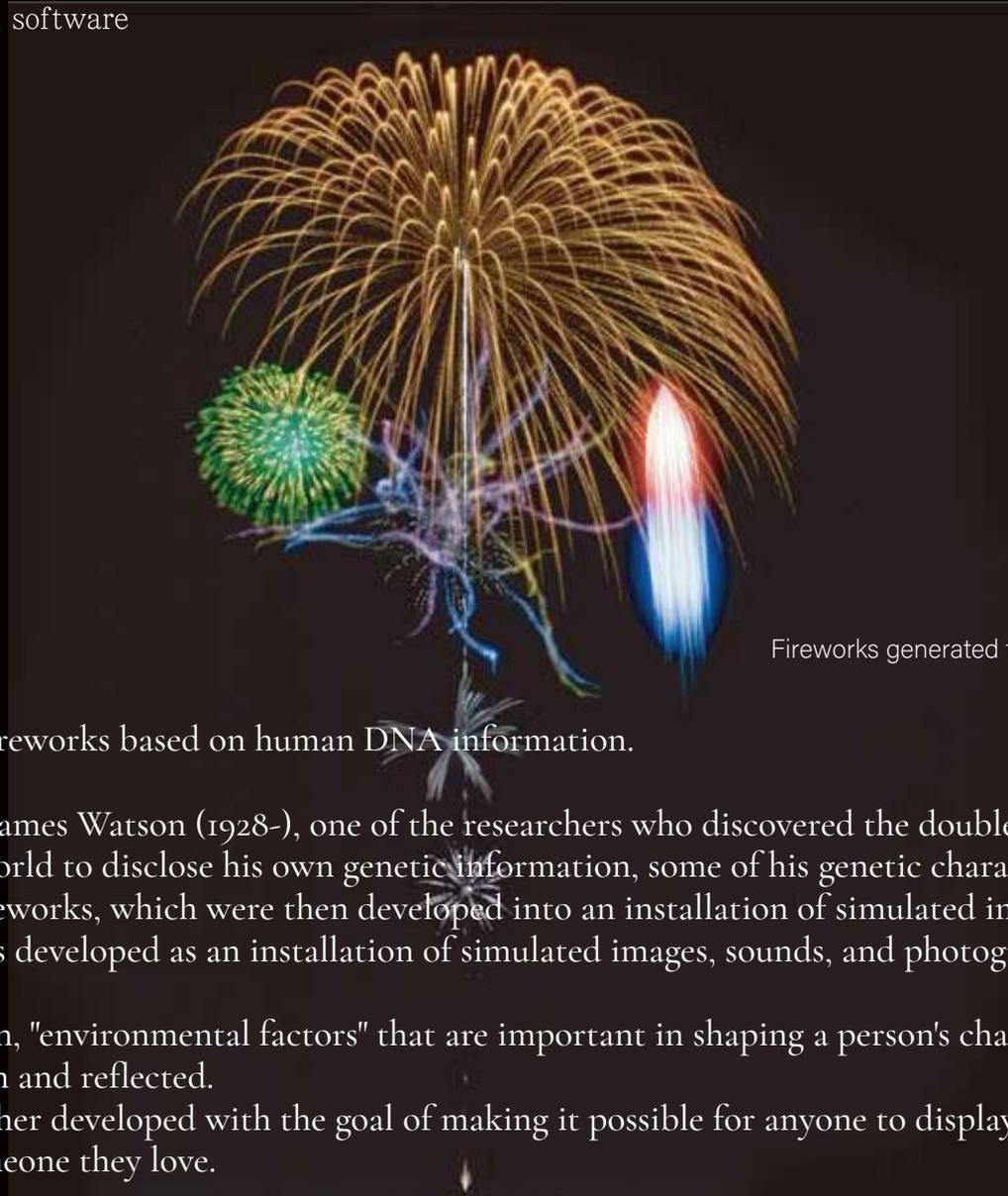
Hanabirium, an all-sky projection created using fireworks as its motif, and the drawing animation created by Hanabi that played during the intermission of its program.

Exhibition:

2020 "Yebisu International Festival for Art& Alternative Visions" Tokyo Photographic Art Mu, Tokyo

ATgC PROJECT

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



Fireworks generated from James Watson's DNA

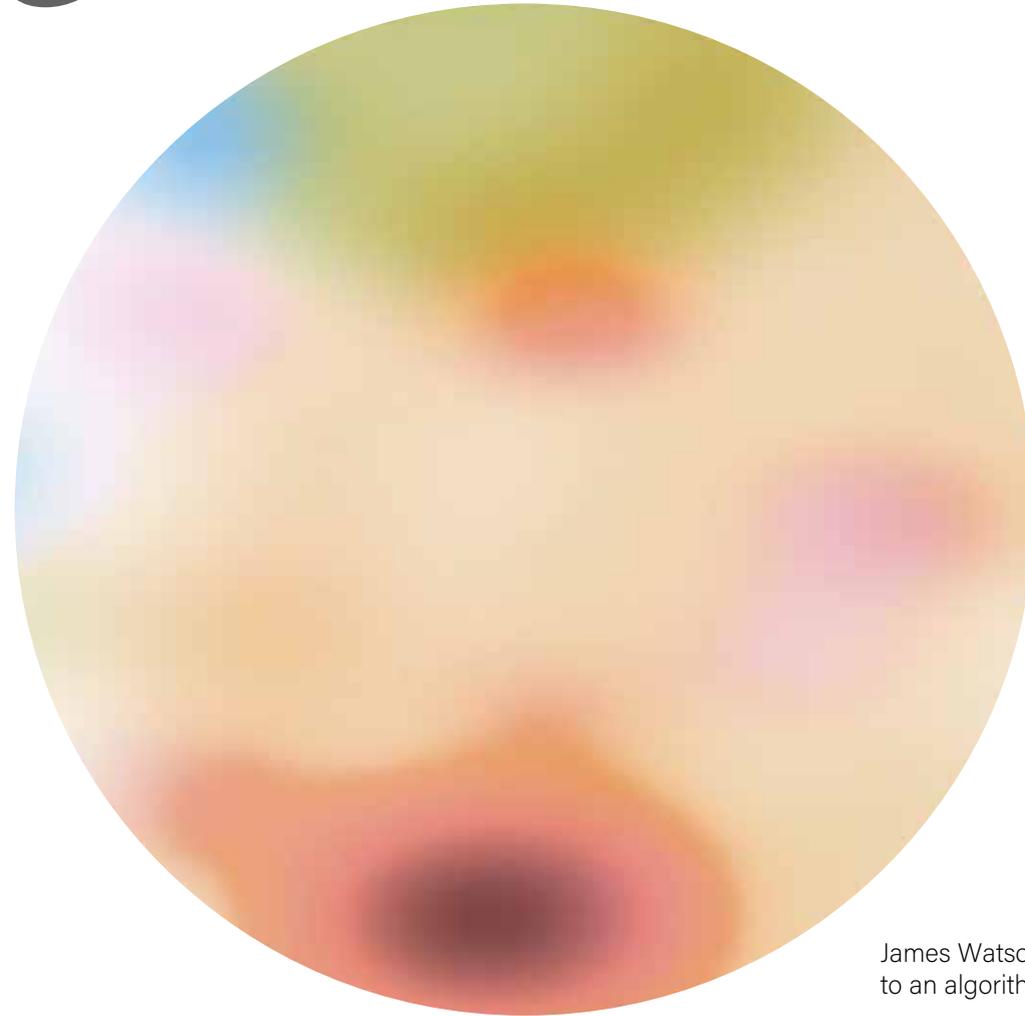
This is an ongoing project to create fireworks based on human DNA information.

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.

A1gCPROJECT



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)

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 m² 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.

With one day as one second, the company created a 365-second fireworks performance. The scene was filmed live with a drone.



Artist's Comment:

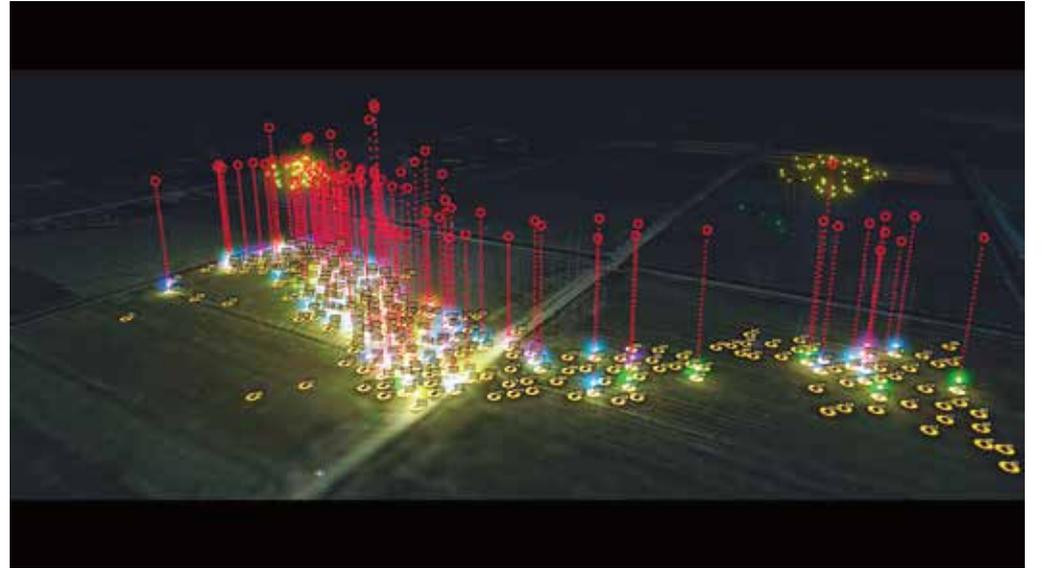
From 2020 to 2021, most of the events and festivals that attract large crowds were cancelled due to COVID-19. For this work, I've used the data of those 1,300 cancelled fireworks festivals, launched the actual fireworks, and reconstructed the installation with the used tubes from the launch and the footage of the "missed" fireworks.

I truly hope this work could help us to remember the feelings we've somehow left behind in the last few years and light the "fireworks for another world that never came" in our hearts.

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

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



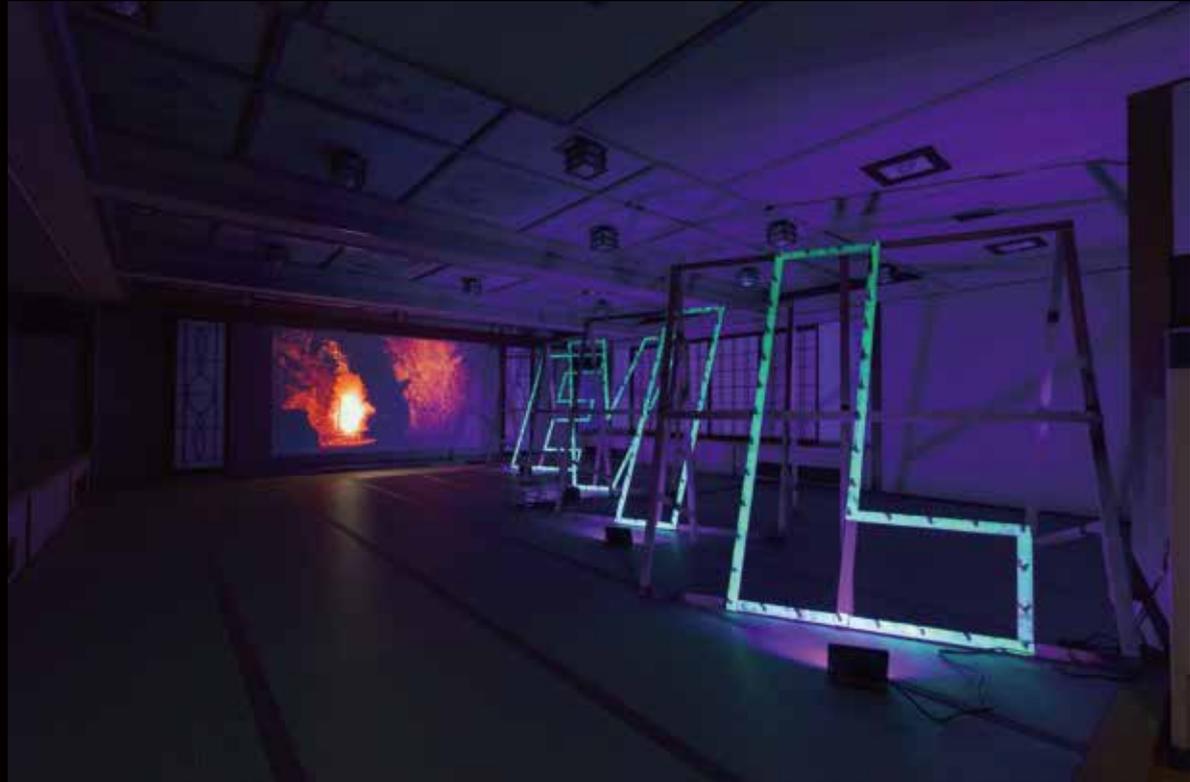
Photo: Ryuichi Maruo



LIVE/EVIL

Performance, Video and Installation/ 2022

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



Installation view "LIVE" and "EVIL"

©ATAMI ART GRANT 2022
Photo: Naoki Takehisa

Each crate of "L/I/V/E" is an actual wooden frame with fireworks attached.

Illuminated by a black light, the scorch mark of the fireworks appears black. It is like a shadow against the light of the fireworks.

If you read the word "LIVE" from the opposite side, it becomes "EVIL".

Japanese fireworks have the meaning of "requiem" and "prayer for peace," affirming life (LIVE), while the same gunpowder can be used as a weapon in wars born out of hatred (EVIL) and denying life.

The minute of the beautifully burning fire with smoke is as silent as a silent prayer.

LIVE/EVIL

From the fireworks performance

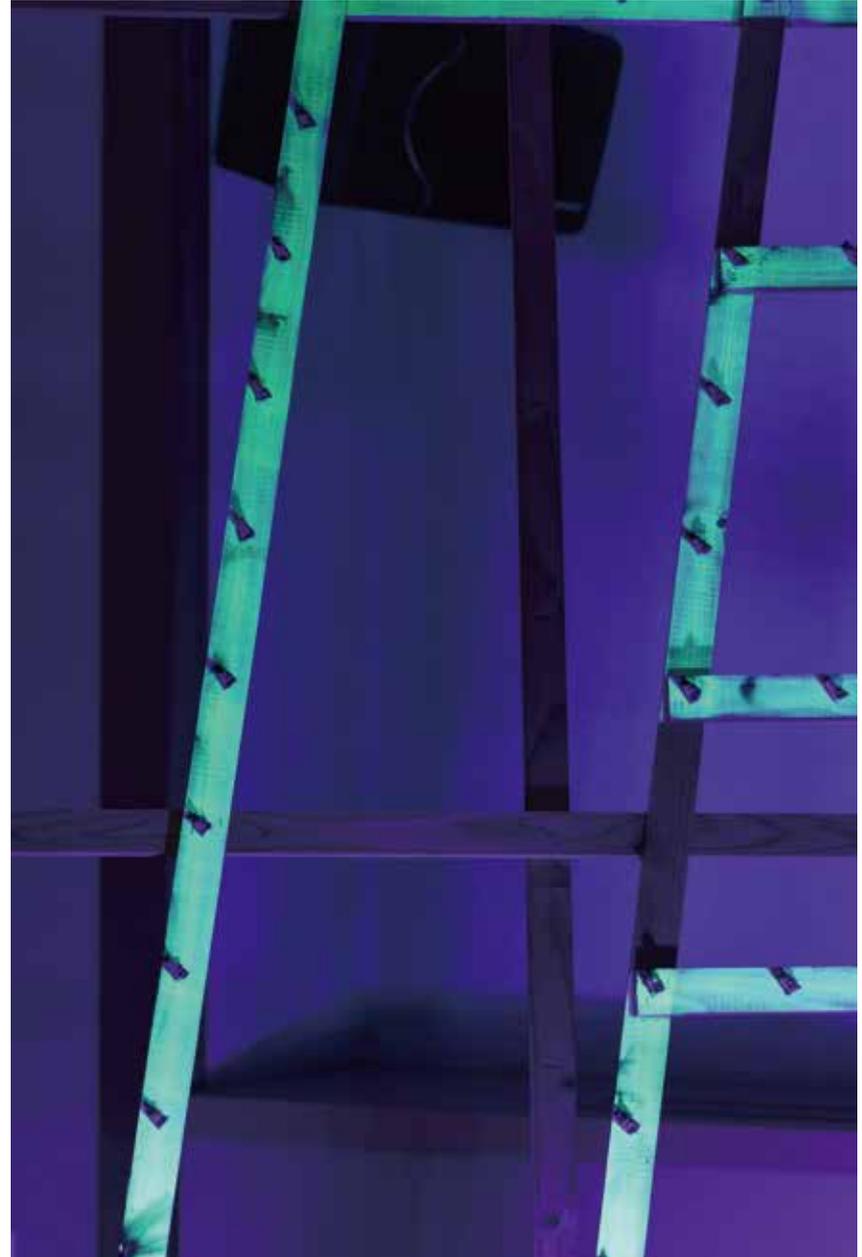
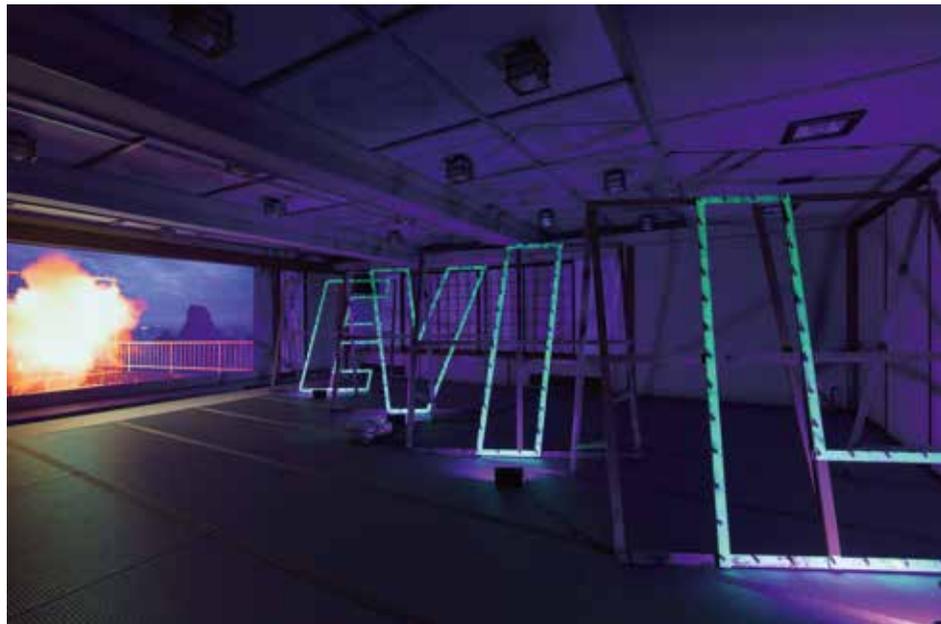


LIVE/EVIL

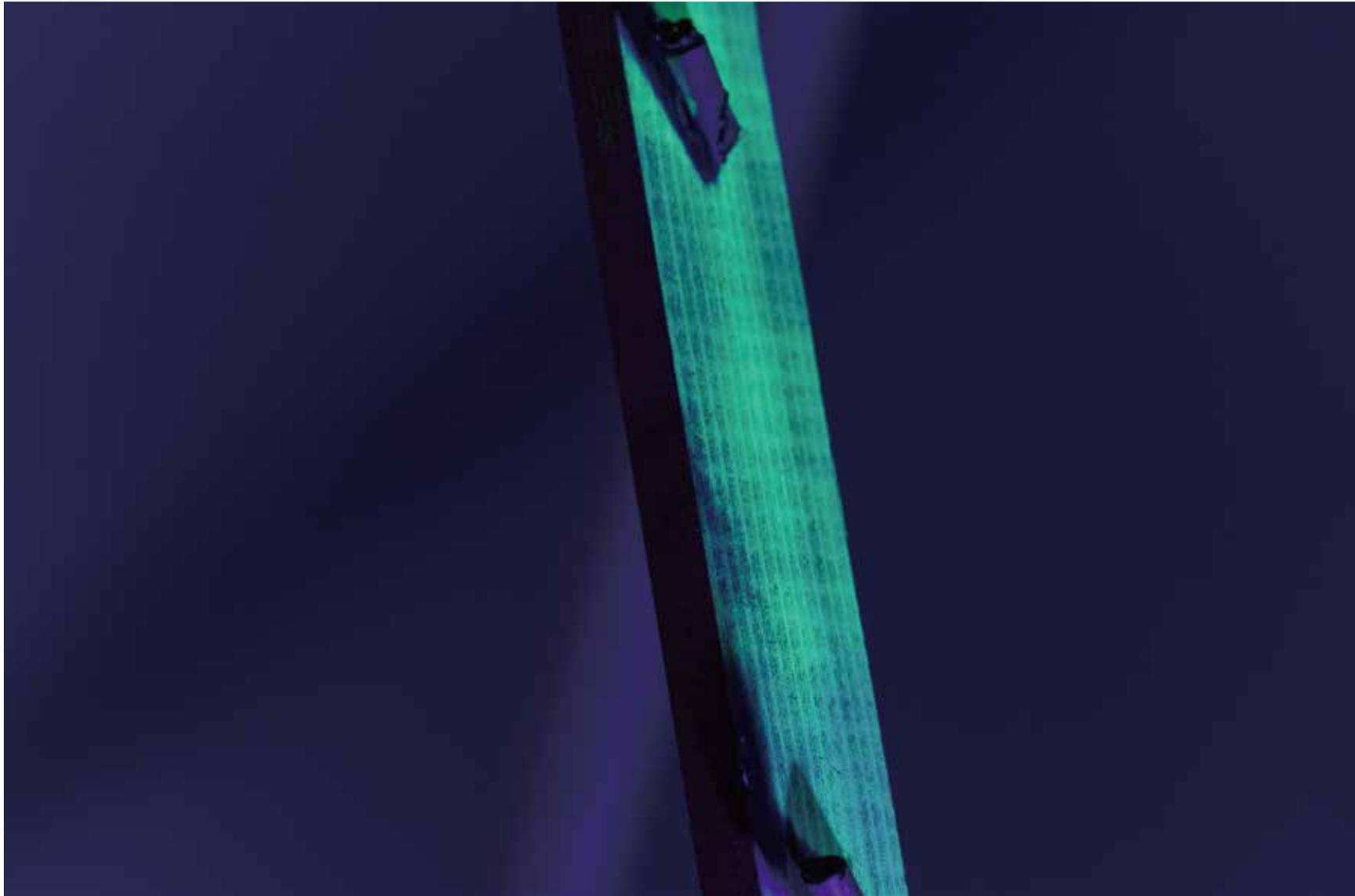
From the fireworks performance



LIVE/EVIL



LIVE/EVIL



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Photo: Naoki Takehisa

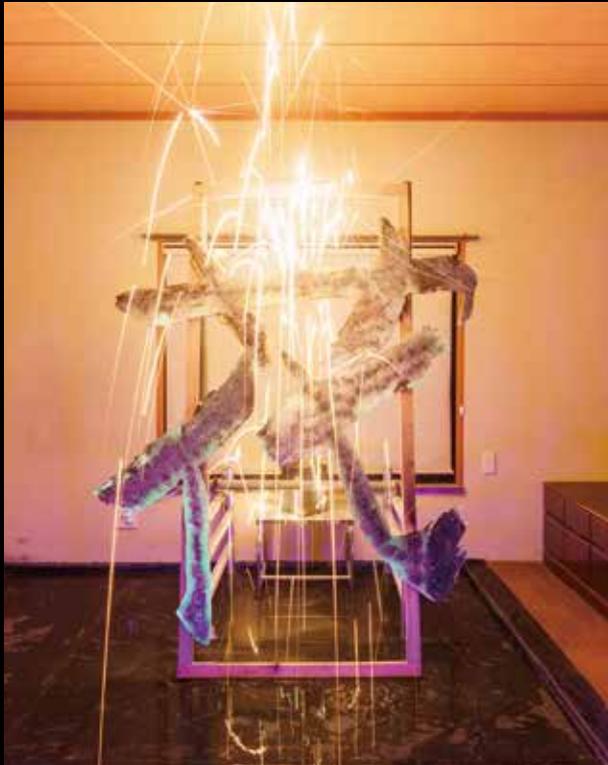
Exhibition:

2022 "ATAMI GRANT 2022" The New AKAO Hotel, Shizuoka, Japan

$$L = \sum_{i=1}^N t_{\text{ephemeral}}$$

Performance, Video and Installation/ 2025

fireworks (100 × 8 mm stars, fuse, etc.), indoor fireworks/pyrotechnics, wooden frame, phosphorescent paint, two black lights, monitor (display)



A work shown in the exhibition “150 Years”, held across a group of buildings (six in total) occupying one block in Higashi-Ikebukuro. The Gakusei—Japan’s modern school system, enacted 150 years ago and the foundation of compulsory education—was established then. However, girls’ enrollment remained low until the early Shōwa period, reflecting household attitudes of the time that women belonged in the home and did not need education.

The artist’s grandmother, too, was only able to attend elementary school through the lower grades, and later taught herself to read and write. This work revives her halting yet beautiful handwritten character for “flower” (花) through the fleeting flash of fireworks.

The scorched character, made with fireworks coated in phosphorescent paint, is illuminated once every hour during the exhibition by the light of indoor pyrotechnics, slowly emerging—drawn out, gently—by fireworks.

$L = \sum_{i=1}^n$ ephemeral



installation view
Photo: Naoki Takehisa

Main Exhibition:

2025 "150 Years" Exhibition, Architectural complex occupying one block (six buildings total), Higashi-Ikebukuro, Tokyo

2025 MYNAVI ART SQUARE Award Finalists Exhibition "In Motion with the Sky", Ginza, Tokyo (Finalist)

here/there

Performance, Video and Installation/ 2025

555 gerbs, 213 rocket fireworks, 768 ignition pellets, approx. 8,000 m of wire, approx. 200 wooden stakes, fireworks firing system (two circuits), steel stakes, two surveying instruments, two drone cameras, five ground cameras (360 degrees ultra-wide), one side camera



installation view



This work scales and positions World War II attacks as “points and lines,” drawing them onto the ground through the flash of gunpowder. It reveals the asymmetry between the panoramic clarity granted by an aerial, overhead view and the visceral closeness—its pain—produced by a ground-level, subjective viewpoint. By juxtaposing not only aerial footage but also multiple ground perspectives, the piece makes the viewer move back and forth between viewpoints, presenting as its structure the gap between legible understanding and embodied sensation. Created for the doctoral degree exhibition.

here/there



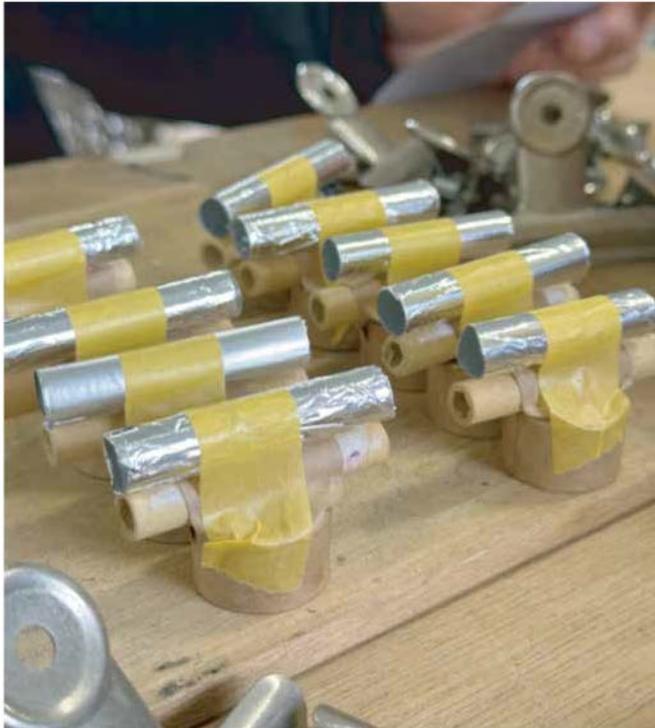
here/there



part of the research data



fireworks setup scene



Processing of gunpowder for this work



fireworks setup scene

進行中PROJECT/W.I.P PROJECT

Project/ from 2022

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

Works in progress and ongoing research

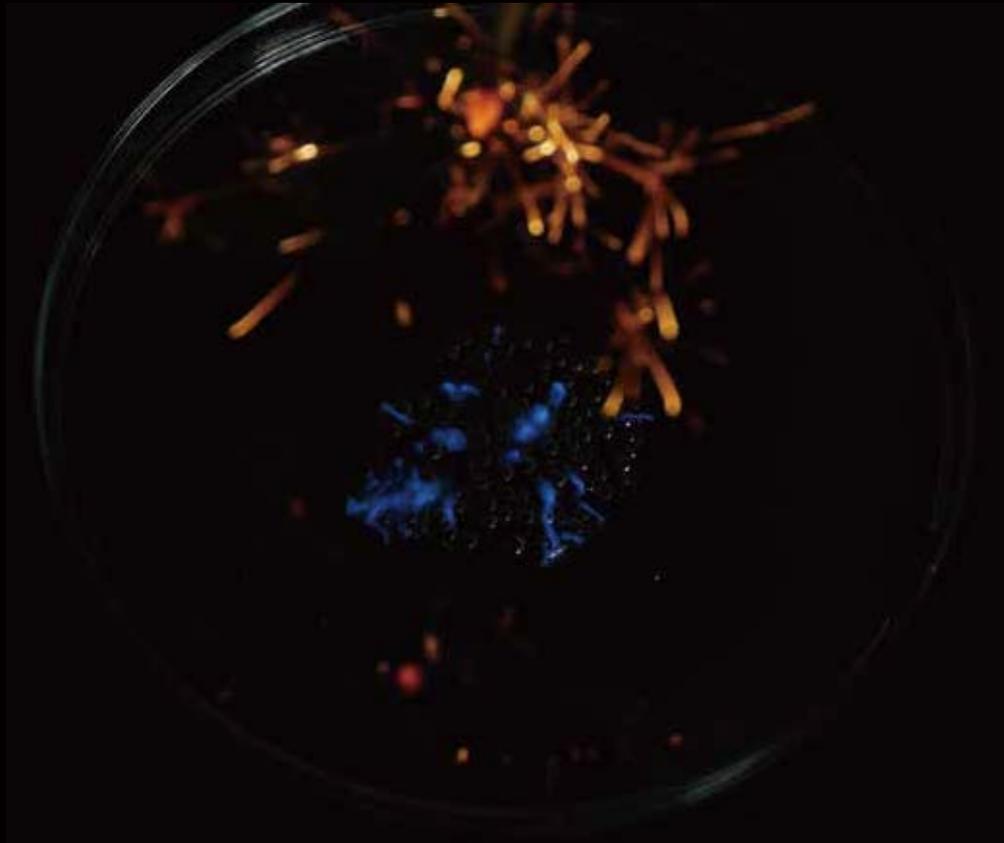


Image of an experiment to create fireworks from blood.
making blood react with a luminol solution and emit light like a blue flame.

HANABI FROM HUMAN BODY



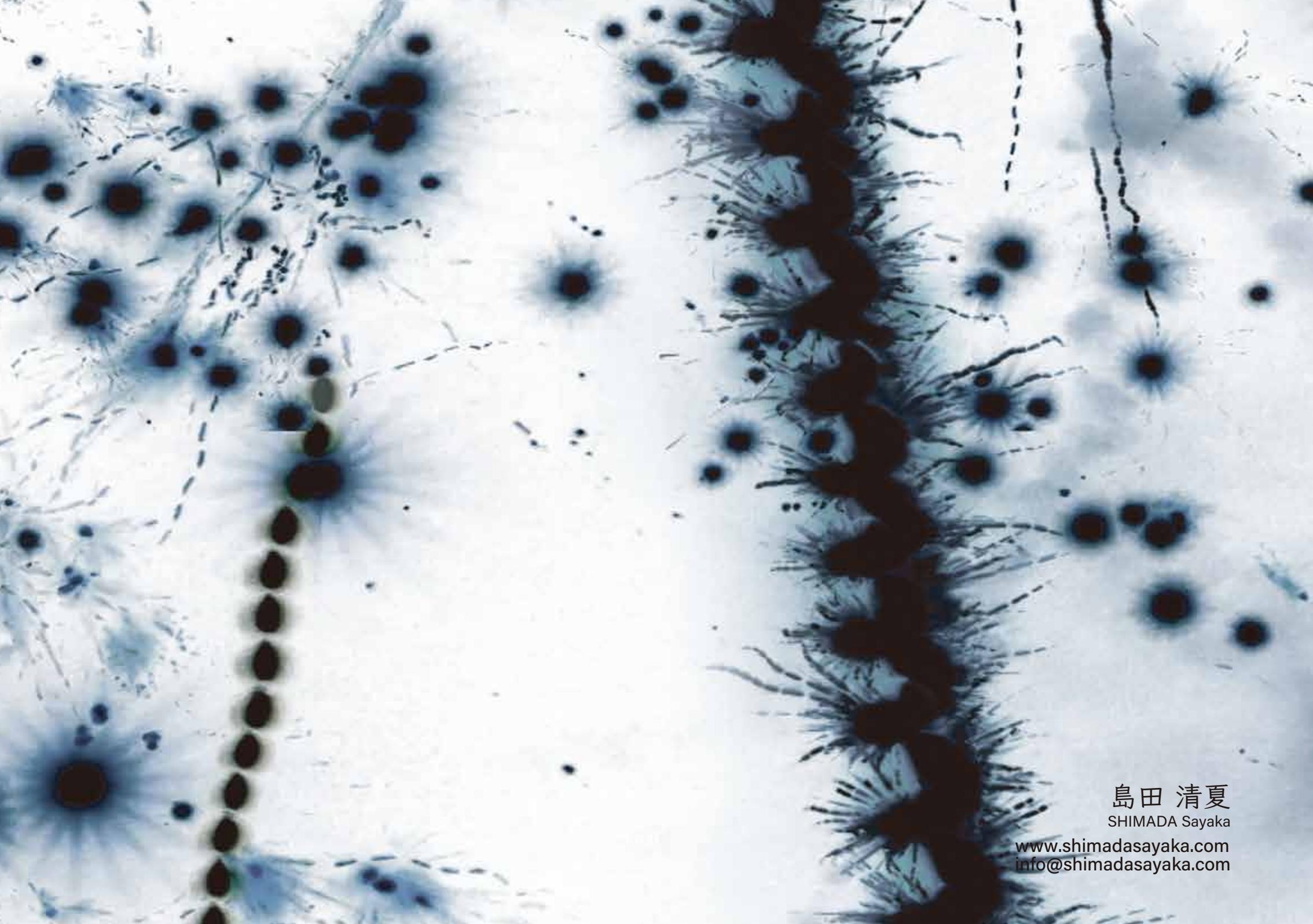
Comment:

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.



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