

夏清用皂

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>

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
"ATAMI GRANT 2023 Off-site Exhibition " Annex Aoyama, Aoyama, 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 Dvice" Chinretsukan Museum Ueno, Tokyo
"Yebisu International Festival for Art& Alternative Visions" Tokyo Photographic Art Museum
- 2019** "Tokyo University of the Arts Graduation and Final Works Exhibition", Ueno, Tokyo
- 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)





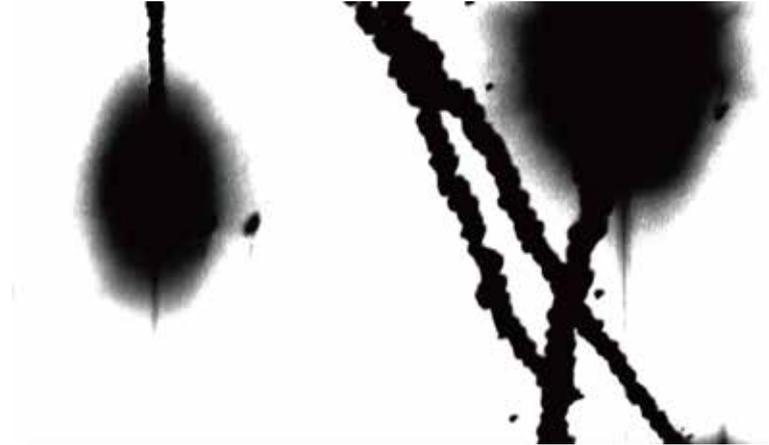
火影 HIKAGE

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:

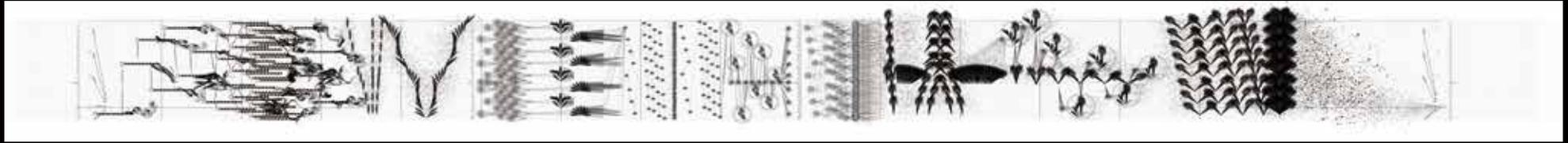
2017-2018 "Cloud ⇄ Forest" the 7th Moscow Biennale, @The National New Tretyakov Gallery, Russia

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

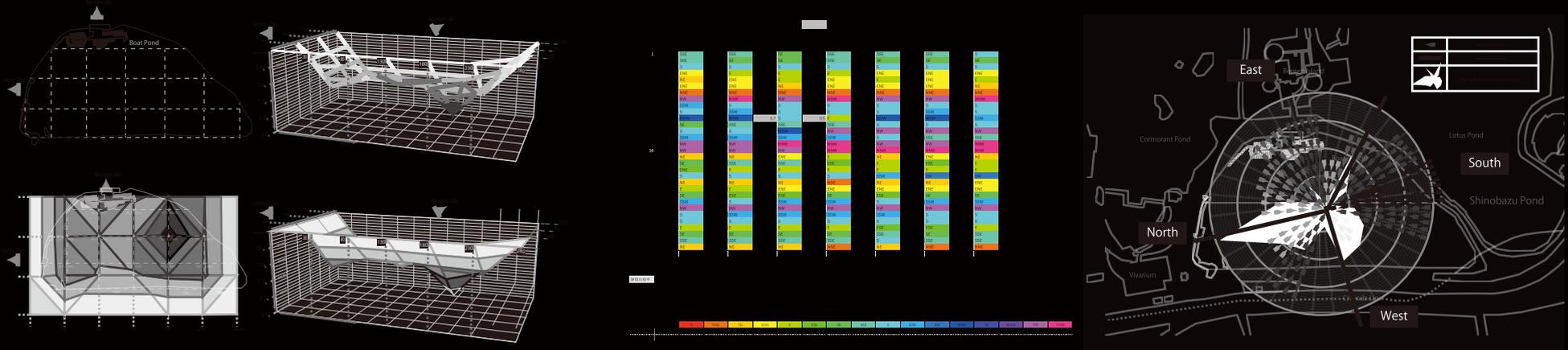
2011 Kuala Lumpur Experimental Film&Video festival Program "3.11".

“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



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.



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

Gaving 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, while a symbol of celebration, originate from gunpowder and can, depending on intention and context, become a technology of violence. This work explores that duality—the coexistence of “beauty,” which gives pleasure, and “fear,” which carries the potential to harm—within a single fireworks performance.

The production process is based on a reciprocal method in which music generates fireworks, and the movement of fireworks in turn feeds back into music. For example, Mozart’s Requiem (“Dies Irae”) was selected as a starting point to evoke the aspect of fear, and the fireworks were choreographed in response to this composition. The temporal structure and tension produced by the movement of the fireworks then served as a basis for requesting a composer to create music embodying “beauty” as a counter-image to “fear.” Other musical sections were developed through the same cycle of music → fireworks → music.

Through this back-and-forth process, the work brings “fear” and “beauty” into simultaneous operation within a single performance. It reveals the latent violence embedded within the form of celebration, while allowing light to emerge as a fleeting yet powerful presence.

BEAUTY AND/OR SCARY

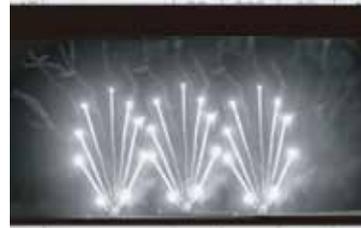


Photo: Hubert.h.Hartmann



Photo: Sebastian Gerhard

	Event	PFI	ADDR	DDHZ	QTY	DAL	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
09		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
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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.

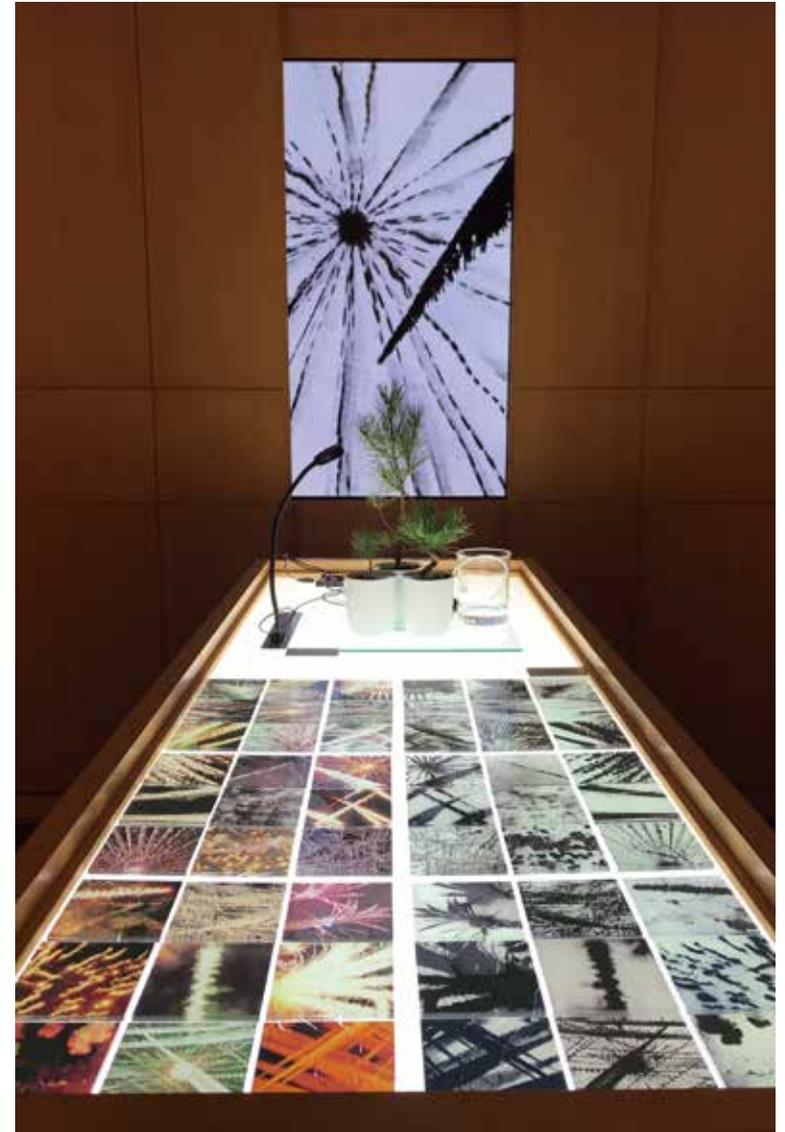
With the cooperation of Franklin Japan Inc., a lightning professional, data was obtained through a network when lightning strikes occurred within a radius of 1,000 km around Kitano Tenmangu Shrine.

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



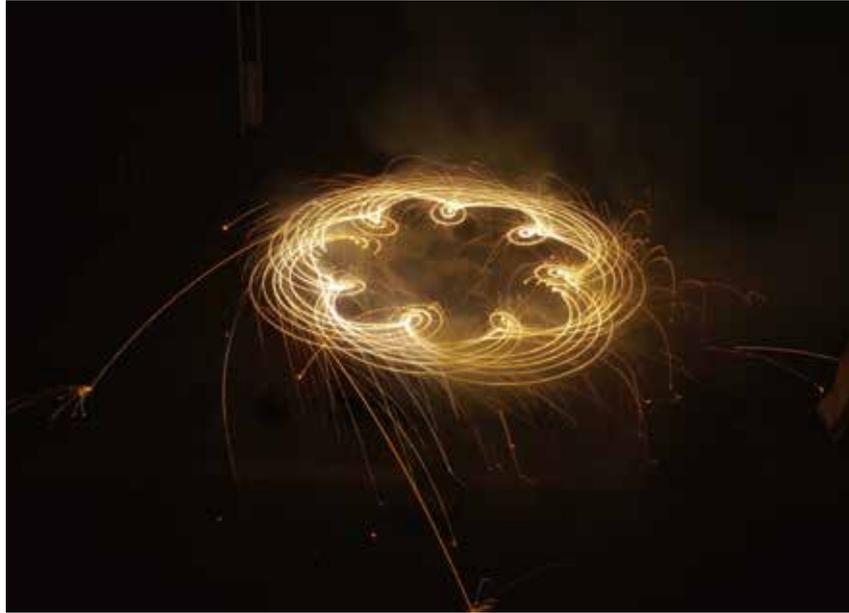
This work is an experimental project that examines how the “height of viewpoint” when viewing fireworks affects perception and psychological response.

The title 7HX+8H4V is derived from Google Plus Codes, a system that encodes geographic locations. The code of the fireworks ignition point, “V4H8+XH7,” was reversed in a mirror-like manner and adopted as the title.

This mechanism, by which a single point on the earth’s surface is converted into a string of characters, symbolizes contemporary visual culture, in which places are treated from an aerial and relative perspective, particularly within an environment where maps and satellite images circulate in everyday life.

(continued on the next page →)

7HX+8H4V



Today, images from a downward-looking viewpoint have become familiar through platforms such as Google Earth. In contrast, fireworks have traditionally been experienced as something to look up at in the sky. 7HX+8H4V is an experimental device that examines how the experience of fireworks changes when this direction of vision is reversed.

Since it is not realistic to view conventional aerial fireworks from high altitudes, this work employs small-scale pyrotechnics combined with mechanical systems to generate trajectories of fire on the ground. Rather than looking up from below, viewers observe the work from the upper floors of surrounding buildings, looking down to grasp its full configuration.

Seen from above, the fiery phenomenon appears not as a fleeting explosion but as a form unfolding in time. At the same time, the distance created by looking down produces emotions and interpretations different from those of looking up. The work investigates how a shift in viewpoint reorganizes perception and meaning.

/HX+8H4V



Exhibition:

2019 "Tokyo University of the Arts Graduation and Final Works Exhibition", Ueno, Tokyo

/HX+8H4V



still from beside view



from drone footage

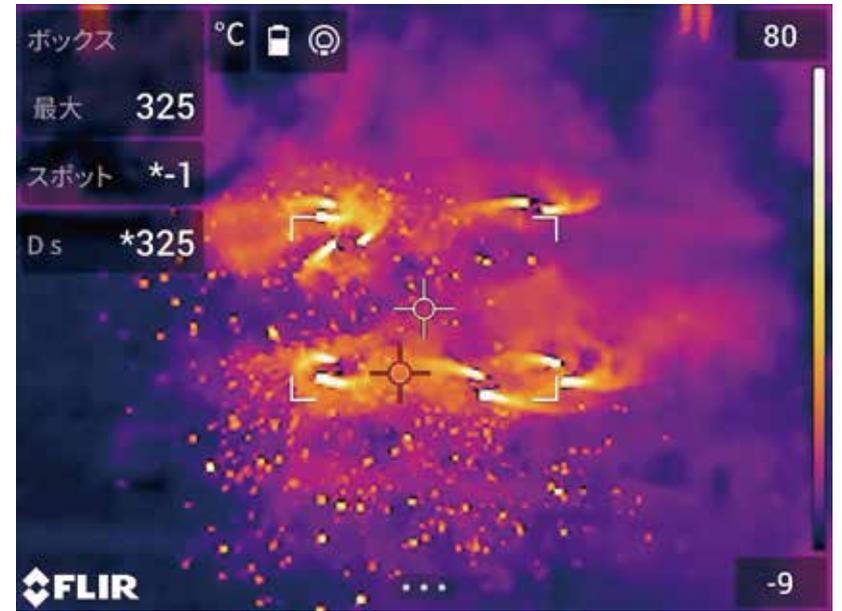


from drone footage

/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.



Photo: Great the Kabukicho

This work was realized as the second performance in a series of experiments and demonstrations examining perspective and psychological effects in watching fireworks. It took place at the end of 2020, when the COVID-19 situation had temporarily eased.

The site was marked by no-trespassing signs, safety distances, repeated inspections, flying sparks, the smell of smoke, gunpowder workers in yellow vests, and instructions exchanged over the radio. These conditions of the site themselves became elements of the work.

Portable radios were distributed to the audience so that they could hear the wireless communication normally shared only among the crew.

Invisible boundaries became perceptible through sound. The audience did not simply watch; by listening, they became aware of being positioned outside the operational zone.

R9+C9QP



Photo: Great the Kabukicho

To avoid crowding, viewing points were dispersed. The work was structured so that it could be seen from multiple locations in the surrounding university buildings, all from a downward-looking perspective.

The same fireworks appeared differently depending on where one stood.

This variation echoed the social distancing of the time and became part of the structure of the work.

The event was filmed and live-streamed.

The difference between the bodily experience of being on site and the mediated viewpoint through a screen also formed part of the piece.

R9+C9QP



Photo: Great the Kabukicho

Exhibition:

2020 ""Public Dvice" Chinretsukan Museum Ueno, Tokyo

R9+C9QP

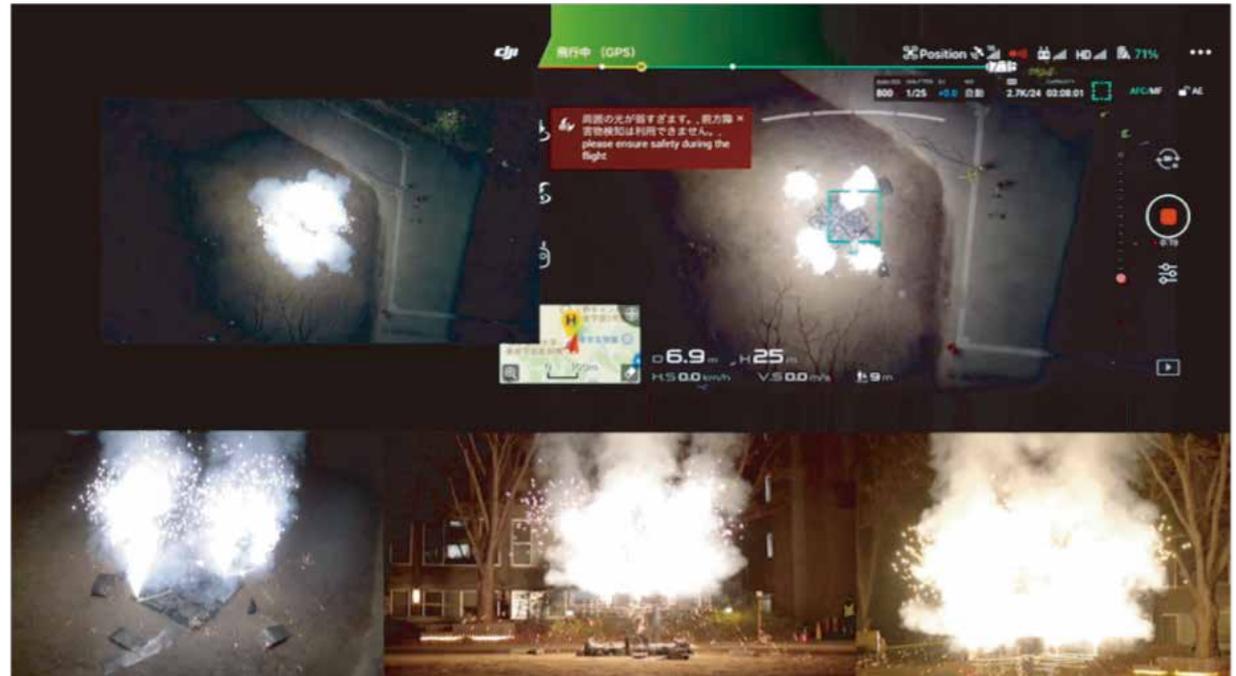


Photo: Great the Kabukicho

R9+C9QP



R9+C9QP



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

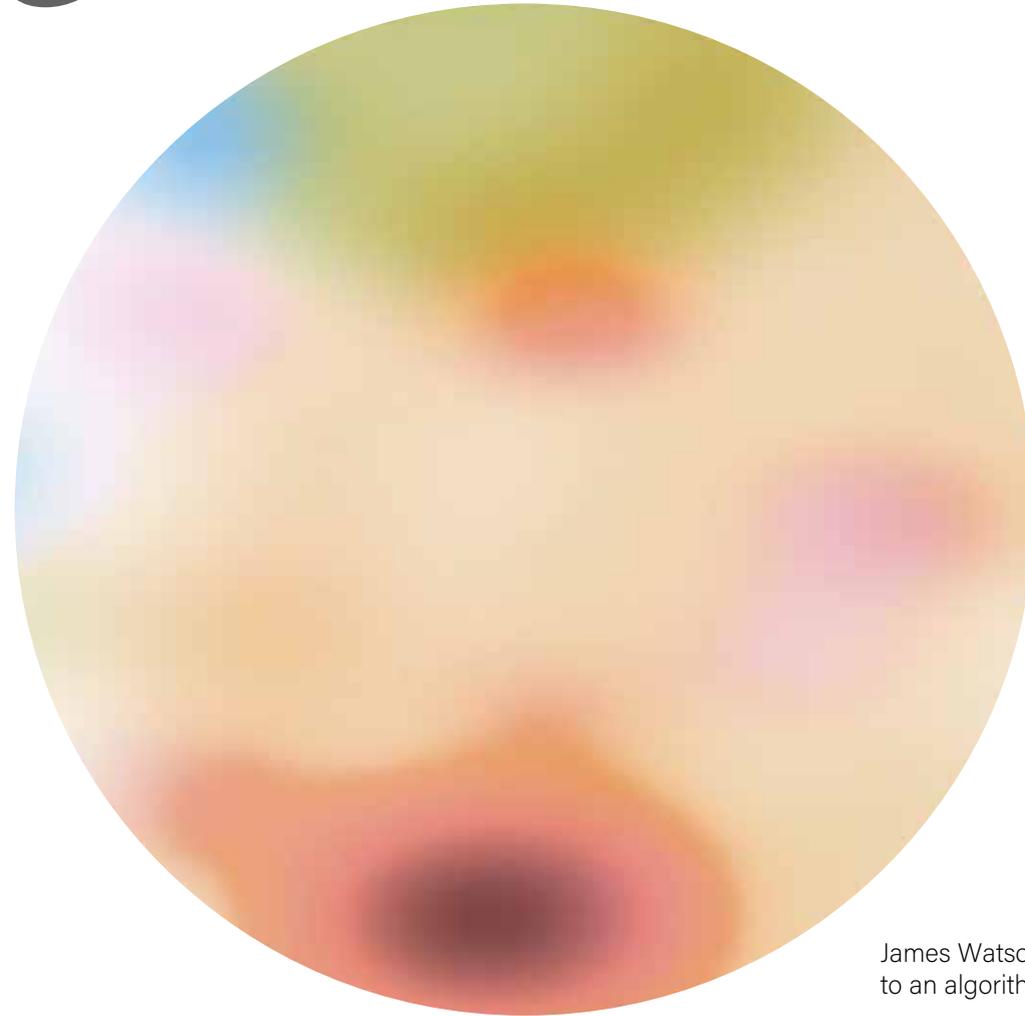
This is an ongoing project to create fireworks based on human DNA information.

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:

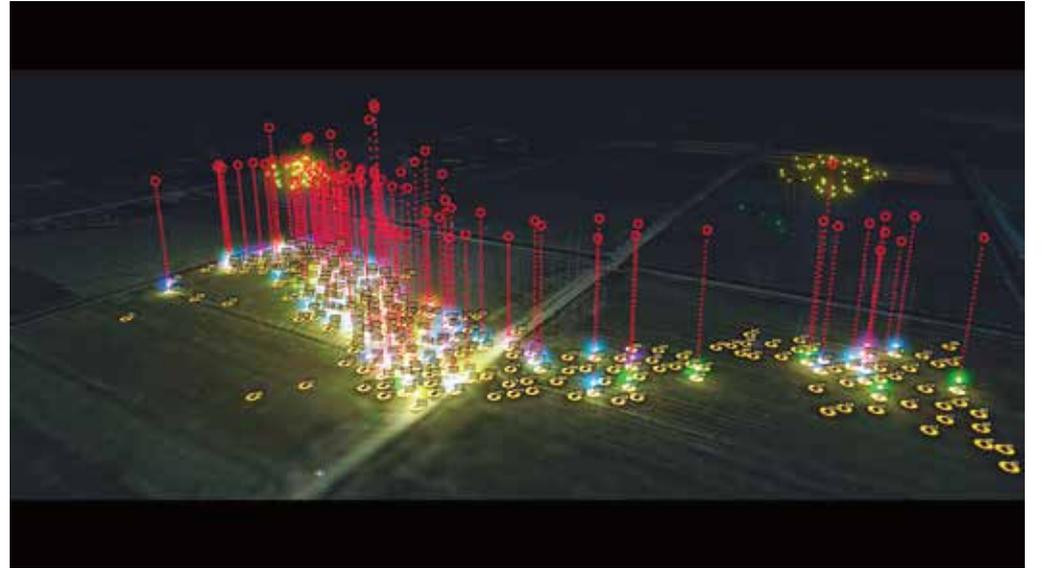
From 2020 to 2021, most of the events and festivals that attract large crowds were cancelled due to COVID-19. For this work, I've used the data of those 1,300 cancelled fireworks festivals, launched the actual fireworks, and reconstructed the installation with the used tubes from the launch and the footage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

2023 "Invisibles in the Neo City" SUSHI Tech Square, Yuraku-cho, Tokyo

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



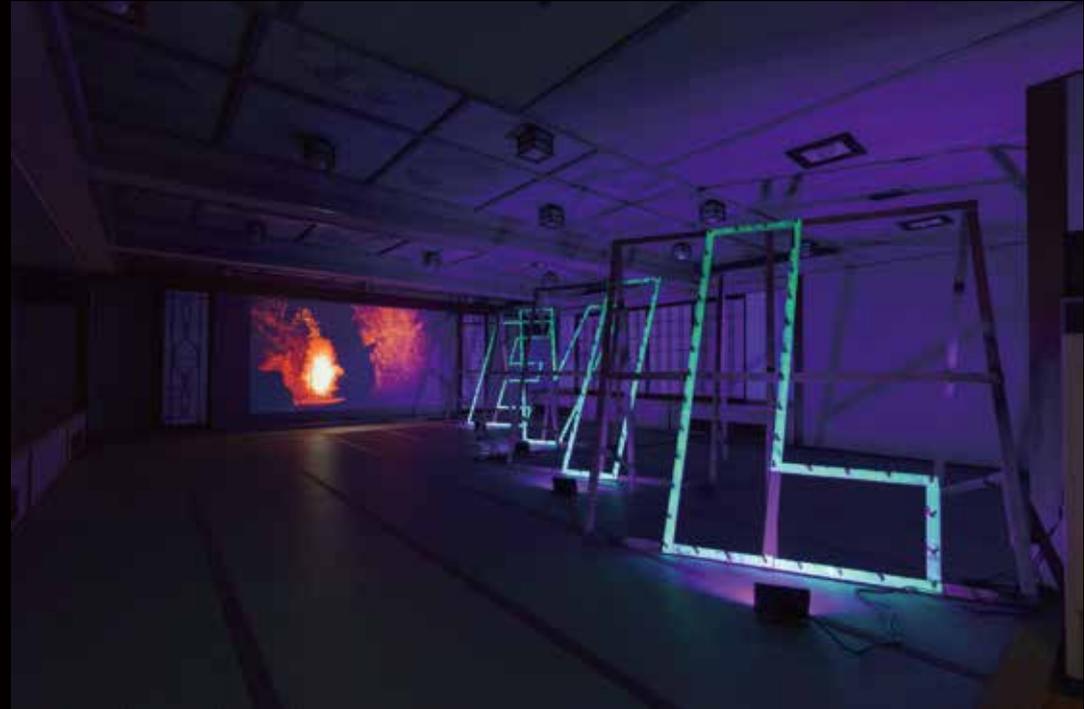
Photo: Ryuichi Maruo



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 letter of "LIVE" consists of an actual wooden frame with fireworks attached. When illuminated by black light, the scorch marks left by the fireworks appear as dark traces, like shadows cast against the light they once produced.

If read from the opposite side, the word "LIVE" becomes "EVIL."
In Japan, fireworks carry meanings of requiem and prayers for peace, affirming life (LIVE). Yet the same gunpowder can be used as a weapon in wars born of hatred (EVIL), denying life.

The brief moment in which the fire burns beautifully with smoke is as quiet as a silent prayer.

LIVE/EVIL

From the fireworks performance

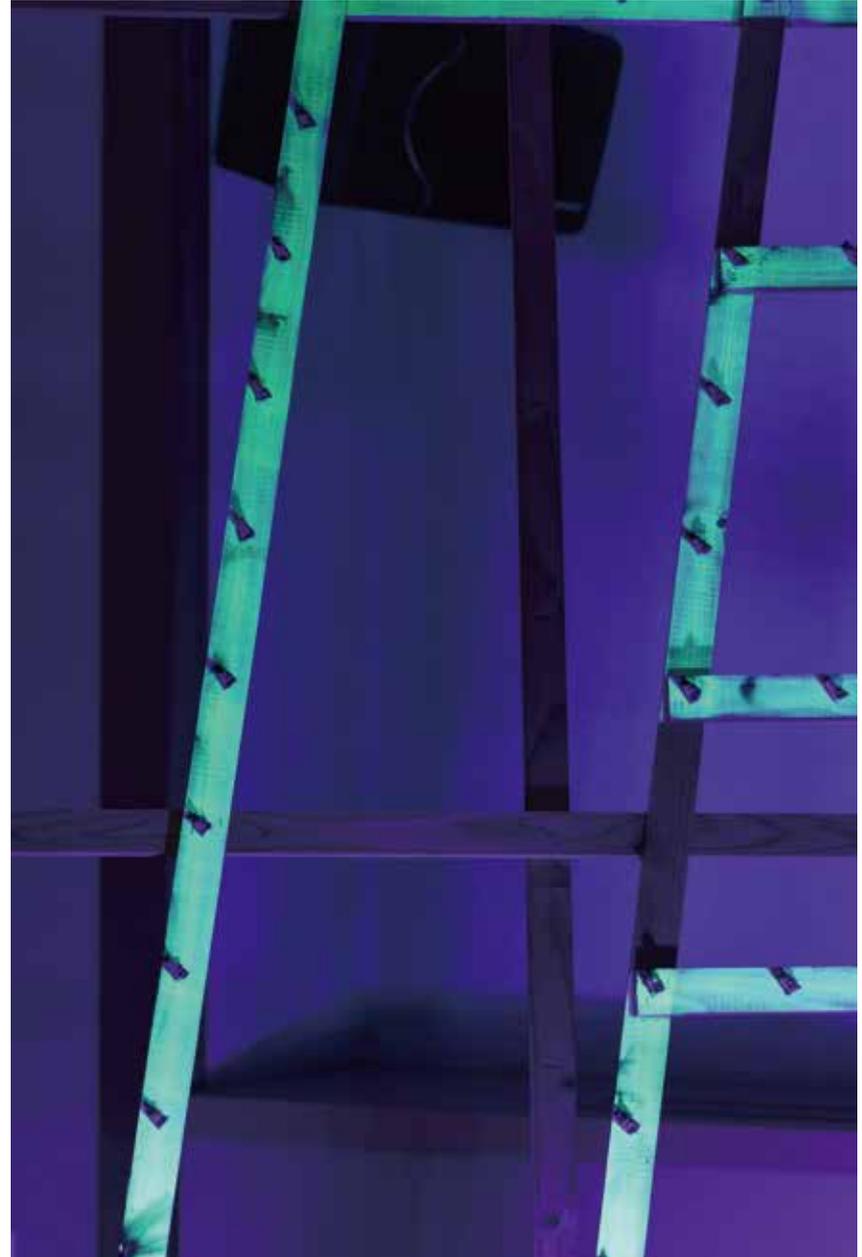
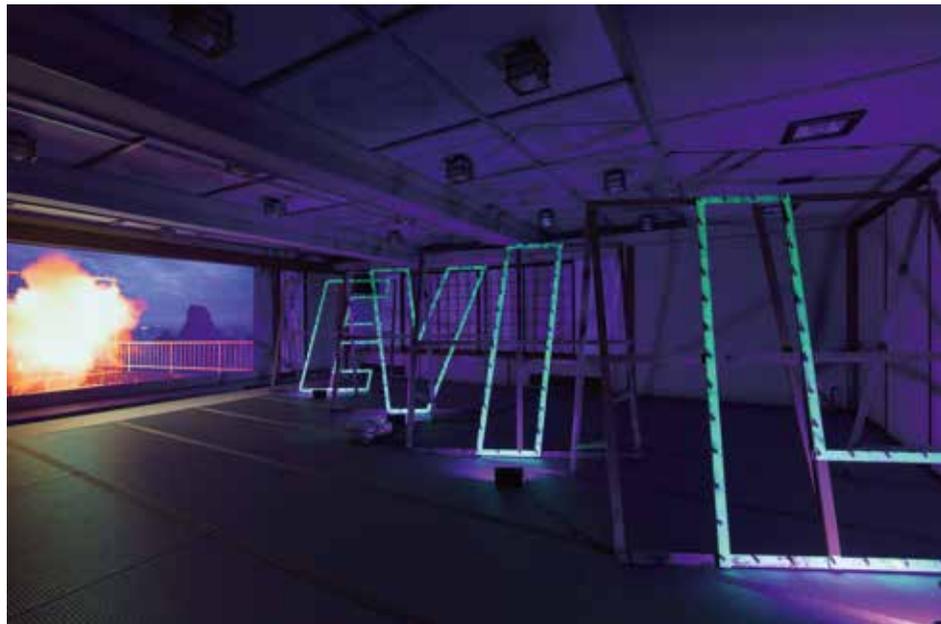


LIVE/EVIL

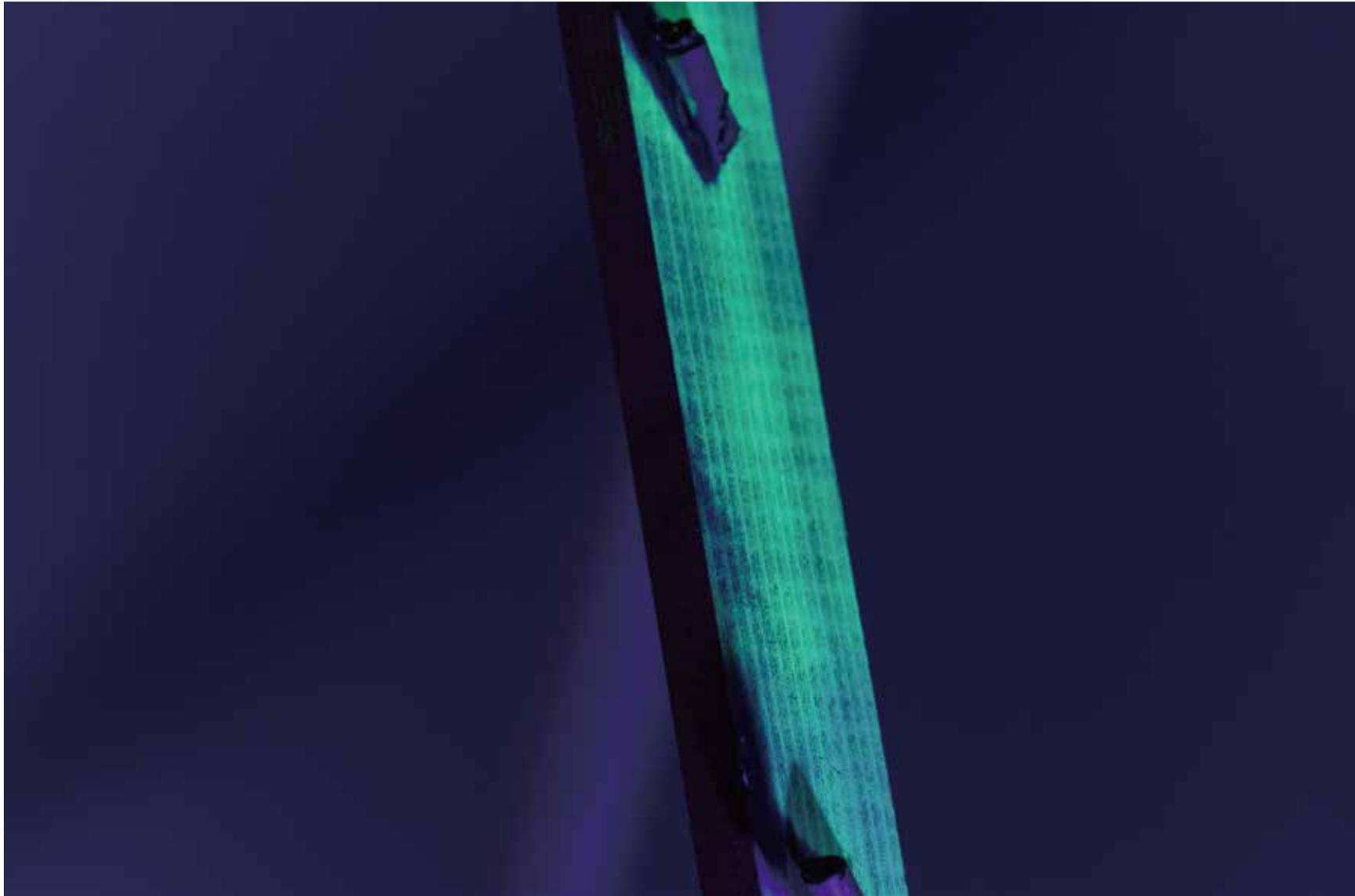
From the fireworks performance



LIVE/EVIL



LIVE/EVIL



©ATAMI ART GRANT 2022
Photo: Naoki Takehisa

Exhibition:

2023 "ATAMI GRANT 2023 Off-site Exhibition " Annex Aoyama, Aoyama, Tokyo

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

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

Performance, Video and Installation/ 2025

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



This work was 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 and the foundation of compulsory education, was enacted 150 years ago. However, girls’ school attendance remained low until the early Shōwa period, reflecting household attitudes 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—burned using fireworks coated with phosphorescent paint—is illuminated once every hour during the exhibition by indoor pyrotechnics, slowly emerging into view.

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

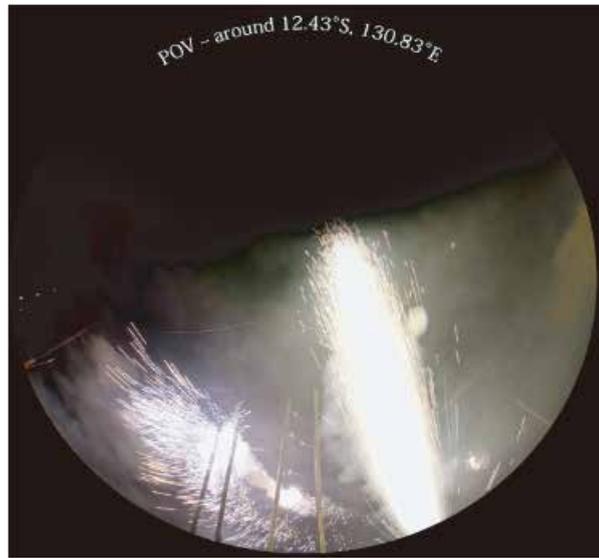


installation view



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



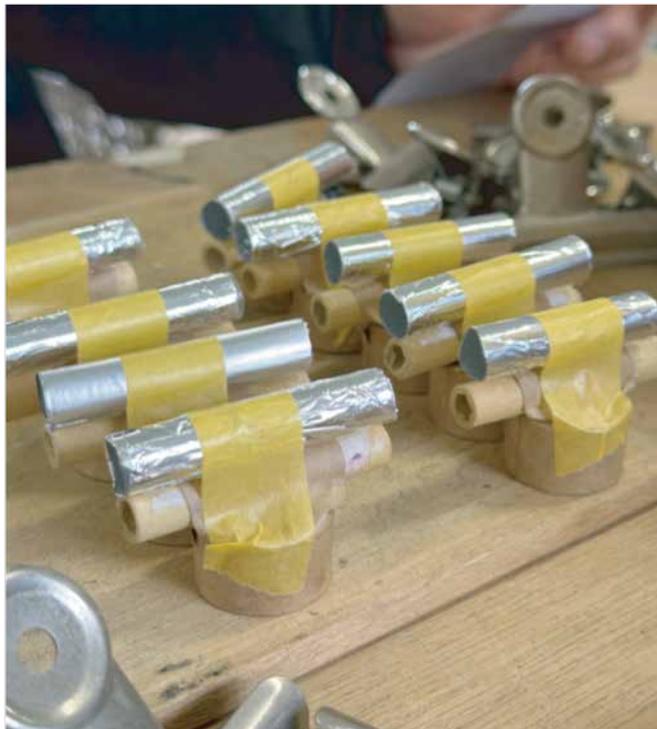
here/there



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

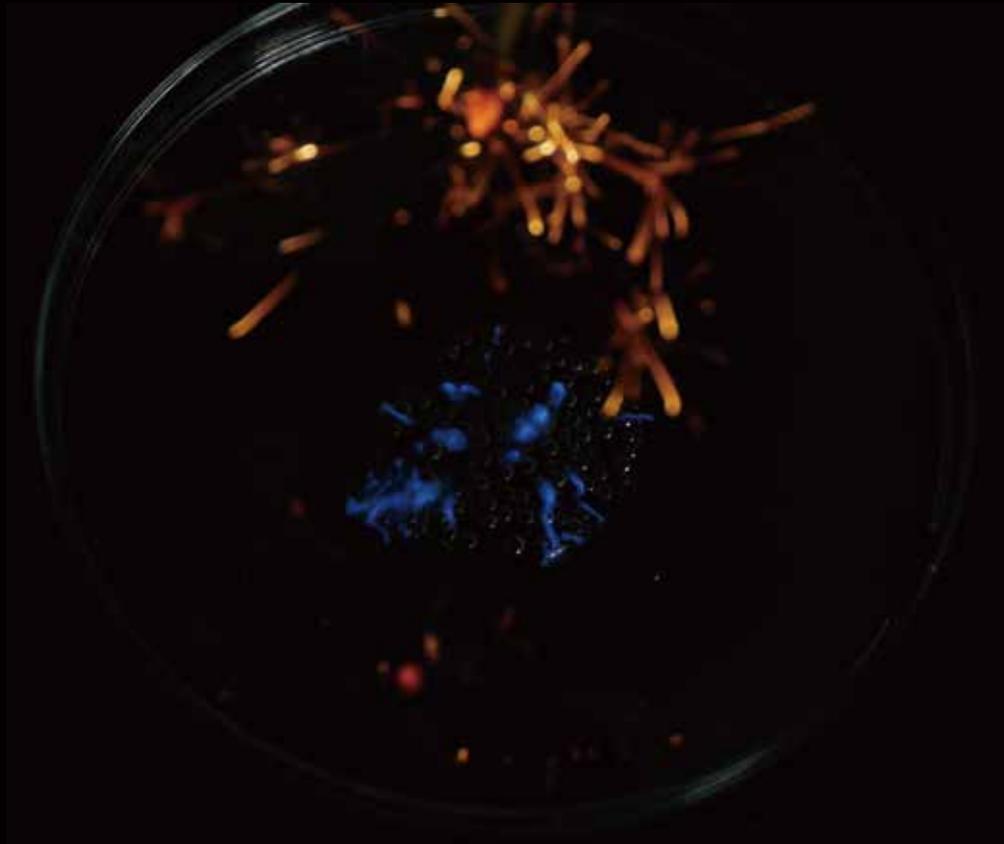


Image of an experiment to create fireworks from blood.
making blood react with a luminol solution and emit light like a blue flame.

HANABI FROM HUMAN BODY



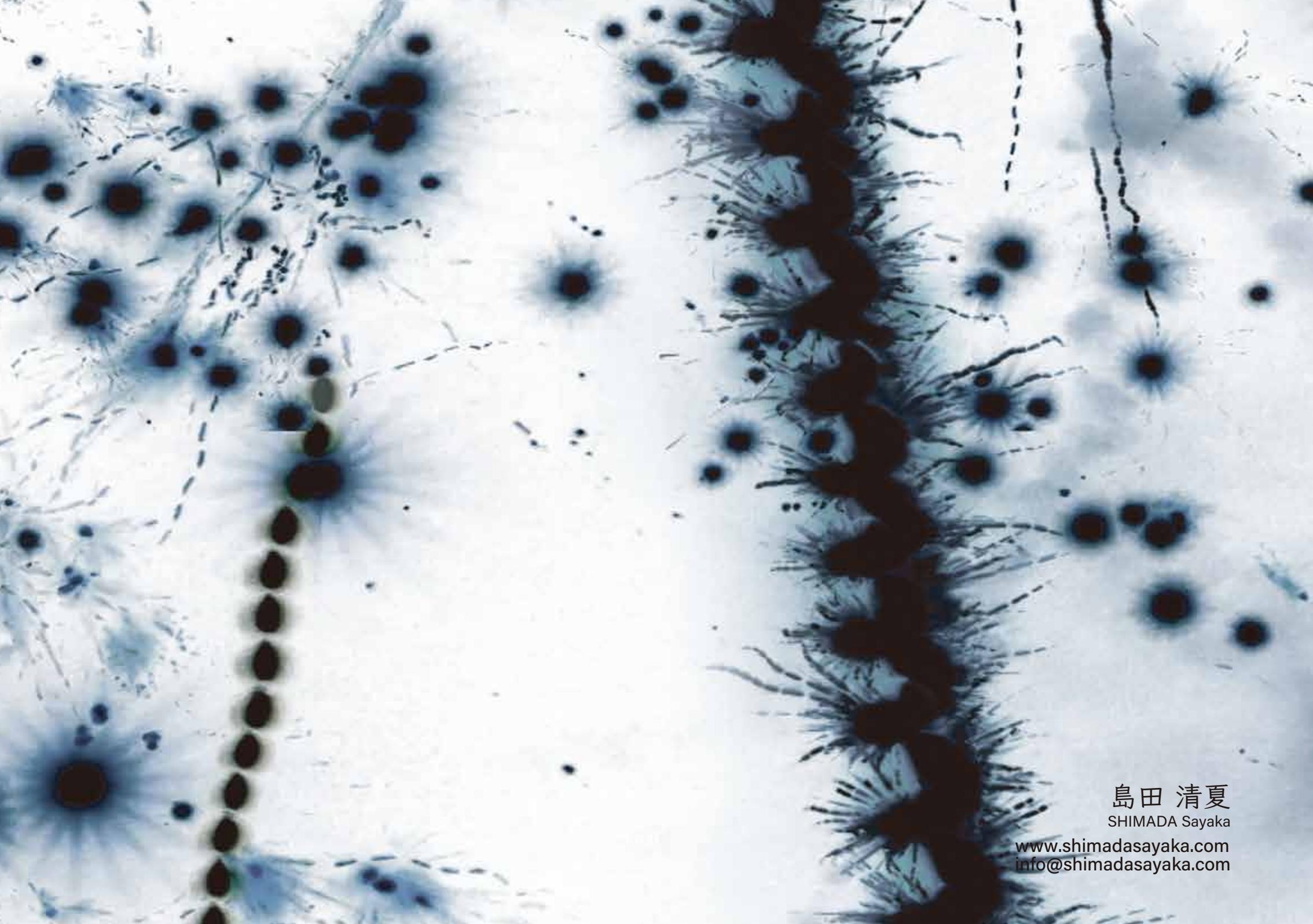
Comment:

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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