



Kazutaka Shioi

Light of Langsuir

2024

light (Hulu Langat, Malaysia, Aug 2024), inkjet print on washi paper, leaves of Paku Langsuir, polyurethane clear coat

Variable dimensions

Kazutaka Shioi: Light of Langsuir, National Art Gallery Langkawi (Langkawi, Malaysia)

Artist's collection | Artwork ID: LOL-001

An installation that transfers photographs of light onto plants

This installation was presented as the outcome of a one-month residency in Malaysia. Photographs taken in the jungle outside Kuala Lumpur were printed on washi paper and attached to locally growing fern leaves. By bringing Malaysian and Japanese mythologies together, the work spatializes the presence of light and the forest through the movement of the leaves.



Kazutaka Shioi
Stone Garden

2025

steel

Variable dimensions

Re-aksi, Soemardja Gallery (Bandung, Indonesia)

Collection: Institut Teknologi Bandung | Artwork ID: SG-001

An iron installation that transforms drawings of stones into space

This work emerged from an artist residency in Bandung, Indonesia. Drawings made while visiting volcanoes, lakes, and limestone hills were translated into three-dimensional forms using iron rods. The installation extends the physical sensations and memories of the landscapes encountered during the residency into the surrounding space.



Kazutaka Shoi

Stone No. 1

2025

steel

H 140 × W 160 × D 130 cm

Kazutaka Shioi: Contingency Landscape, Mizoe Art Gallery Fukuoka (Fukuoka, Japan)

Artist's collection | S-001

An iron sculpture that transforms memories of landscapes into a stone-like form

This sculpture translates memories and imagined landscapes from places the artist has visited into a stone-like silhouette constructed from iron rods. Its hollow structure allows a heavy exterior appearance to coexist with the lightness of its linear construction. The work also draws on an animistic understanding of stones as yorishiro - vessels through which spiritual presences may be invited to dwell.



Kazutaka Shoi

Rhythm

2025

steel

H 144.5 × W 112 × D 10 cm

Kazutaka Shioi: Contingency Landscape, Mizoe Art Gallery Fukuoka (Fukuoka, Japan)

Private collection | S-006

A wall-mounted sculpture that transforms the rhythms of a landscape into accumulated iron lines

Short lengths of iron rod are layered into a dense composition across the wall. Each line extends in a different direction, creating multiple layers together with the shadows cast behind them and changing in appearance according to the viewer's position. Through the repetition of iron elements, the work visualizes movements and temporal rhythms perceived within a landscape.



Kazutaka Shioi

Landscape 260804

2026

steel

H 80 × W 75 × D 75 cm

Artist's collection | Artwork ID: LSS-001

An iron sculpture incorporating chance occurrences from the production process

This sculpture reconstructs memories of landscapes through iron. Rather than designing the final form in detail beforehand, the artist cuts each new component in response to the shape of the preceding piece and gradually builds the sculpture through welding. Distortions, welding marks, and other accidental traces produced during this process are actively incorporated into the finished form.



Kazutaka Shioi

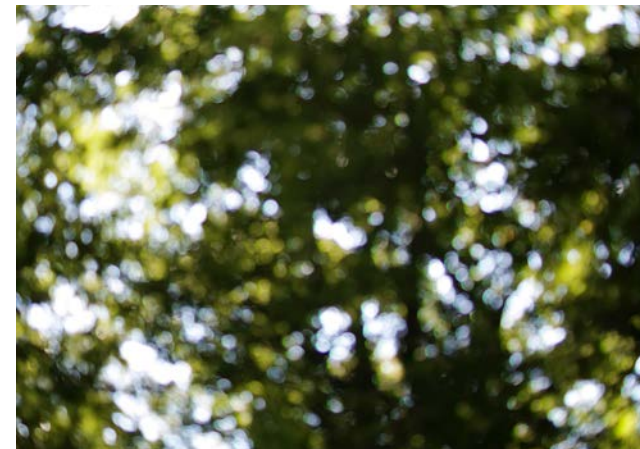
SHA-KO-SEKI: Munakata Taisha No. 31

2019

light (Munakata Taisha, Munakata, Fukuoka, Japan, Sep 18, 2017), inkjet print on washi paper, stone, polyurethane clear coat

H 4 × W 8 × D 7 cm

Private collection | Artwork ID: SKS-216



A sculpture that transfers the light of Munakata Taisha onto a natural stone

A photograph of sunlight filtering through the trees along the approach to Munakata Taisha was printed on washi paper and applied to a natural stone small enough to fit in the palm of one's hand. Blue and green light merges with the form of the stone, preserving the presence of the place as a physical object. The work gives tangible form to light and memories of a landscape from the past.



Kazutaka Shoi

SHA-KO-SEKI: Munakata Taisha No. 18

2018

light (Munakata Taisha, Munakata, Fukuoka, Japan, Sep 18, 2017), inkjet print on washi paper, glass, polyurethane clear coat

H 7 × W 15 × D 7 cm

Artist's collection | SKS-G010

A sculpture that transfers the light of Munakata Taisha onto glass

A photograph of sunlight filtering through the trees along the approach to Munakata Taisha was printed on washi paper and applied to a blown-glass stone form. When light passes through the glass, a colored shadow falls onto the floor, allowing light photographed in the past to reappear in the present space. The work creates an experience of being surrounded by light and coming into contact with a past moment.



Kazutaka Shoi

SHA-KO-SEKI: Munakata Taisha No. 38

2023

light (Munakata Taisha, Munakata, Fukuoka, Japan, 33.830491, 130.513922, Jun 16, 2023),
inkjet print on washi paper, stone, polyurethane clear coat

H 110 × W 160 × D 110 cm

Kazutaka Shioi: Breath of Light, Mizoe Art Gallery Fukuoka (Fukuoka, Japan)

Artist's collection | SKS-250

A sculpture that transfers a photograph of light onto a two-ton natural stone

A photograph of sunlight filtering through the trees along the approach to Munakata Taisha was printed on washi paper and applied to a natural stone weighing approximately two tons. The work expands SHA-KO-SEKI from an object held in the hand to a monumental scale exceeding the human body. Its surface gradually turns white over time, suggesting that the light belonging to a particular place is slowly returning to the white light of the sun.



Kazutaka Shoi

SHA-KO-SEKI Specimen: Munakata Taisha No. 2

2022

light (Munakata Taisha, Munakata, Fukuoka, Japan, Apr 2, 2022), inkjet print on washi paper, stone, polyurethane clear coat, wooden panel

H 130.3 × W 162 × D 5 cm

Artist's collection | SKSS-007

A relief composed of an accumulation of small SHA-KO-SEKI stones

Small SHA-KO-SEKI stones made from the light of Munakata Taisha are arranged across a wooden panel. Each stone functions as a specimen of light, bringing together memories received along the shrine's approach as a single surface. In 2022, the work was dedicated to Munakata Taisha with the support of a local company.



Kazutaka Shioi

SHA-KO-SEKI World Map Project

2021-2023

Light (landscape photographs provided by participants), personal narratives, inkjet print on washi paper, stone, polyurethane clear coat, web-based map

Variable dimensions

Private collection | Artwork ID: SKS-WMP-001

A participatory project transforming photographs and personal stories into SHA-KO-SEKI stones

Landscape photographs contributed by participants were printed on washi paper and individually transformed into SHA-KO-SEKI stones. The completed stones were connected with the stories behind the photographs on a web-based map, creating a shared map of personal memories from around the world. As the works passed into different hands, relationships were formed among the photographers, the artist, and the recipients.



Kazutaka Shioi

SHA-KO-SEKI in Futaba

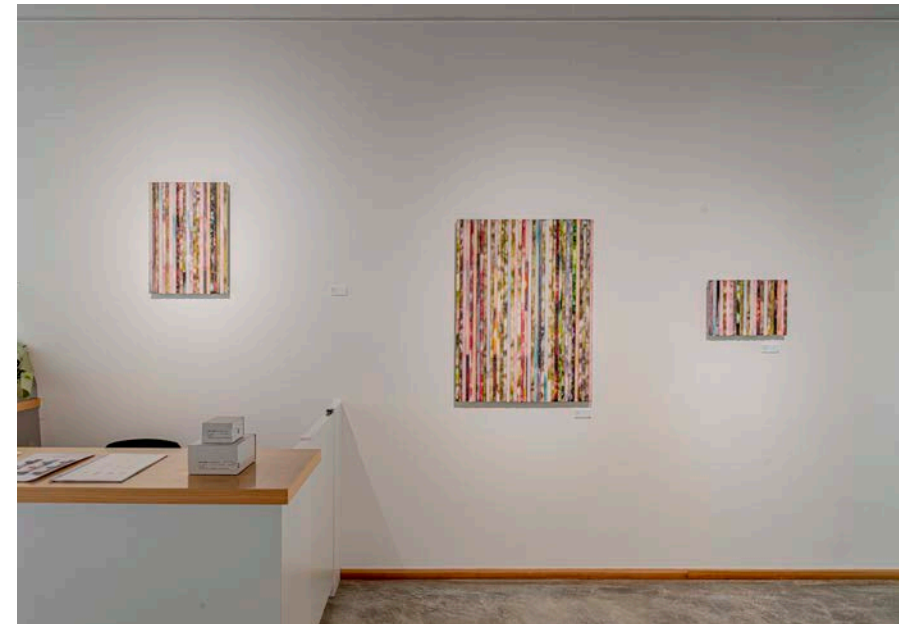
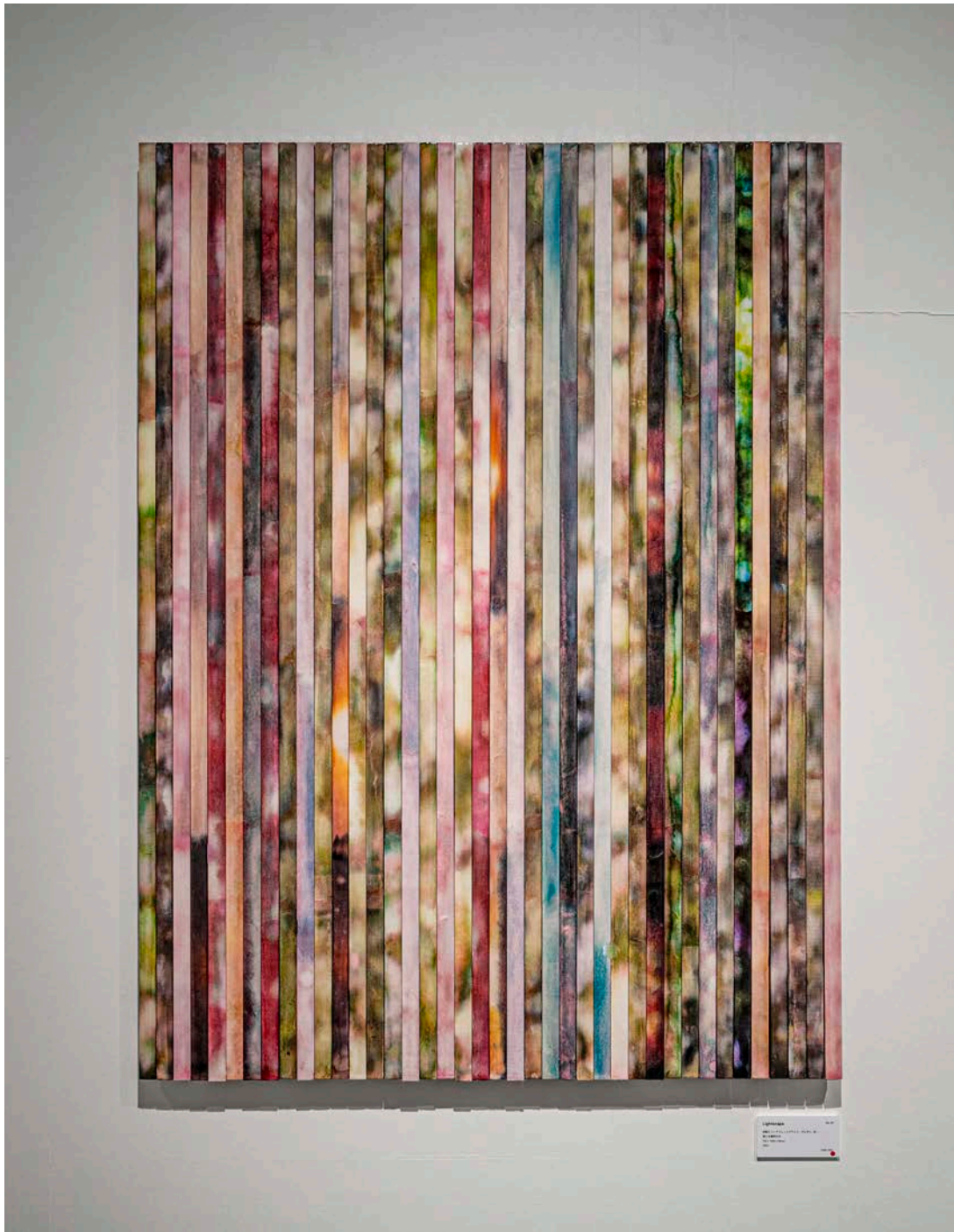
2024

light (Futaba Coast, Fukushima, Japan, Feb 24, 2024), inkjet print on washi paper, stone, polyurethane clear coat

Private collection | Artwork ID: SKS-SF-01

A participatory project exchanging the light of Futaba's coast for letters

For this project, the artist produced 300 SHA-KO-SEKI stones using photographs of light taken along the coast of Futaba, Fukushima. Following research in the town after the nuclear accident, the stones were entrusted with memories of the light and landscape remaining by the sea. Installed at a facility in Futaba, the project invited visitors to receive a stone in exchange for writing a letter addressed to the town.



Kazutaka Shoi

Lightscape No. 1

2023

light (Various locations), inkjet print on washi paper, polyurethane clear coat, wood

H 100 × W 75 × D 3.5 cm

Kazutaka Shioi: Breath of Light, Mizoe Art Gallery Fukuoka (Fukuoka, Japan)

Private collection | -LSL 1.00

A semi-three-dimensional work composed of light gathered from different places

Photographs of light taken during the artist's travels were printed on washi paper, applied to narrow pieces of cedar, and assembled into a single work. By combining light captured at different places and times, the work constructs a new landscape of light. It became the starting point for the Lightscape series, which crosses the boundaries between photography, sculpture, and landscape.



Kazutaka Shoi

Lightscape: Hulu Langat No. 2

2024

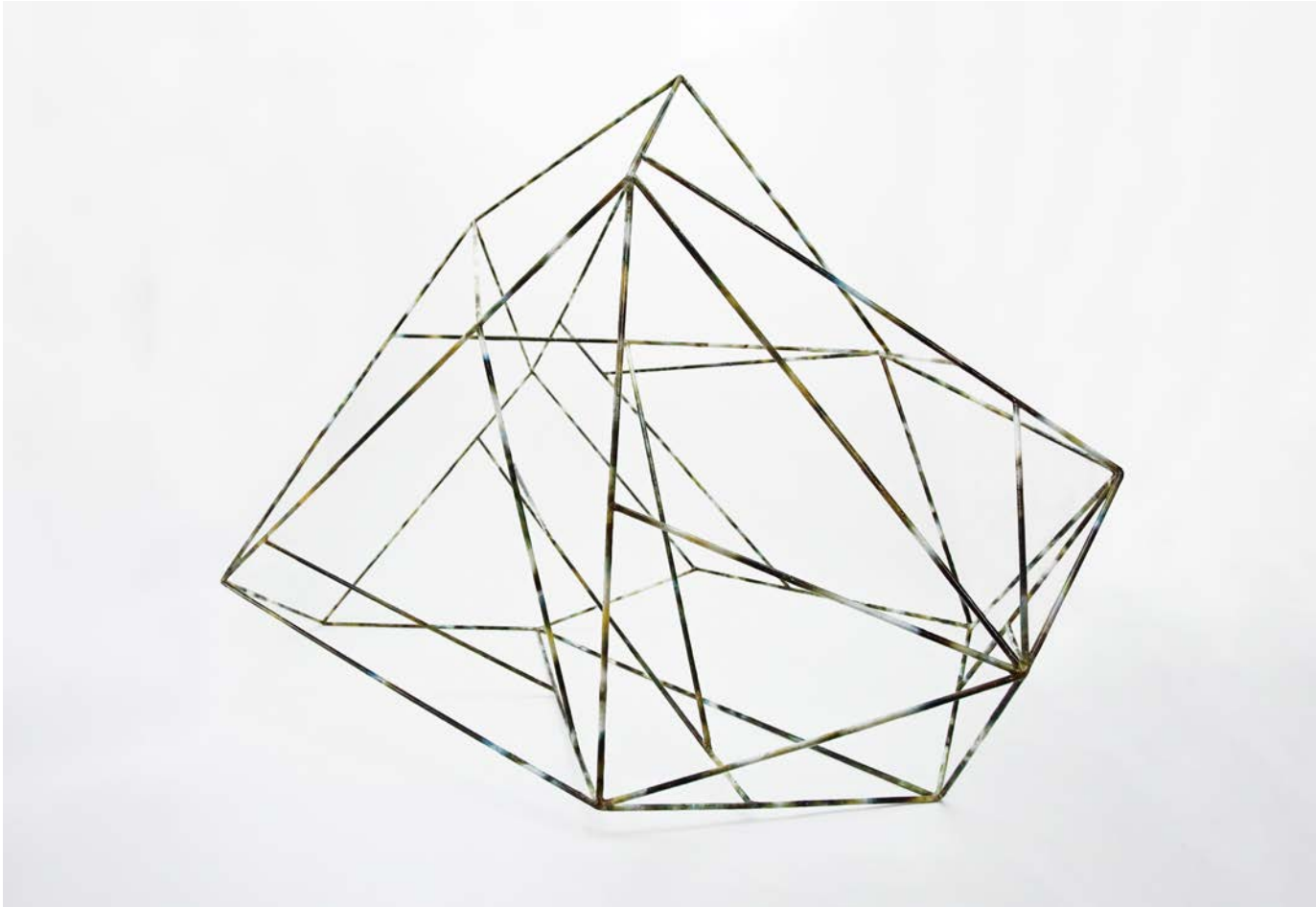
light (Hulu Langat, Malaysia, Aug 2024), inkjet print on washi paper, wooden panel, polyurethane clear coat

H 65 × W 53 × D 2.5 cm

Artist's collection | LS-020

A two-dimensional work composed of hand-torn fragments of forest light and open space

Photographs taken in the forest of Hulu Langat during a residency in Malaysia were printed on washi paper and torn by hand. Fragments of light are arranged together with expansive areas of open space, preserving memories of the forest's sounds, colors, and humidity. Rather than reproducing the photographed scene, the work reconstructs the landscape as it remains within the artist's body and memory.



Kazutaka Shioi

Dimensional Light: Munakata Taisha No. 1

2019

light (Munakata Taisha, Munakata, Fukuoka, Japan, Sep 18, 2018), inkjet print on washi paper, steel, polyurethane clear coat

H 68 × W 100 × D 110 cm

Artist's collection | Artwork ID: DL-001

A three-dimensional work combining photographs of light with an iron structure

Photographs of light taken at Munakata Taisha were printed on washi paper and applied to an iron framework. By joining photographic light with iron, the image acquires a physical presence and expands from a flat surface into space. The work develops light beyond the photographic image into something that can be experienced through the body.



Kazutaka Shioi

SHA-KO-SEKI: Bandung No. 4

2025

light (Bandung, Indonesia, Aug 2025), inkjet print on washi paper, steel, polyurethane clear coat

H 33 × W 38 × D 35 cm

Artist's collection | Artwork ID: SKS-259

A sculpture that transfers the light of Bandung onto a hollow iron support

Iron plates were welded into a hollow stone-like form, and photographs taken in Bandung, Indonesia, were applied to its surface. The work reconstructs SHA-KO-SEKI, traditionally made with natural stones, through the use of iron. By reducing its weight and increasing its formal flexibility, the sculpture connects the artist's work with light to his iron practice and opens the series toward future spatial development.



Kazutaka Shioi

Specimen from Oshima

2016

steel, driftwood, stones, and other found objects collected on Oshima Island

Variable dimensions

BAREHANDS, Asian Artist Residency Project - FUKUOKA, Gallery Ashiya (Fukuoka, Japan)

Artist's collection | Artwork ID: BRFUK-002

An installation juxtaposing iron forms with objects collected on Oshima Island

Driftwood, stones, and other objects collected on Oshima Island in Munakata were arranged on a display platform alongside forms made from iron. Natural and artificial objects - and the time carried by things washed ashore and the traces of the artist's production - are juxtaposed like specimens. This process of collecting materials from a place and transferring their memories into another substance anticipated the later development of SHA-KO-SEKI.



Kazutaka Shioi

INTO THE FOREST

2010

steel, wood

H 160 × W 160 × D 300 cm

Kazutaka Shioi Exhibition, konya-gallery (Fukuoka, Japan)

Not extant | Artwork ID: IF-001

An installation abstracting the spatial experience of a forest

Inspired by a familiar forest, this tunnel-like installation was constructed from collected tree branches and iron rings. By entering the structure, visitors experienced the sensation of physically moving deeper into a forest. The work explored relationships among forest, landscape, body, and space that would continue throughout the artist's later practice.



Kazutaka Shioi

LANDSCAPE-T

2008

steel

H 180 × W 180 × D 180 cm

Fukuoka University of Education, Art Education Program Degree Show,
Fukuoka Prefectural Museum of Art (Fukuoka, Japan)

Not extant | Artwork ID: LT-001

An iron sculpture based on the landscape of Takachiho Gorge

Inspired by Takachiho Gorge in the artist's home prefecture of Miyazaki, this work translates the gorge's rock walls into an iron polyhedral structure. Its circular composition encloses a large central void, evoking the flow of the river below. Rather than reproducing the landscape directly, the sculpture gives three-dimensional form to an embodied memory of the artist's hometown.



Kazutaka Shioi

Time Difference

2007

steel, water

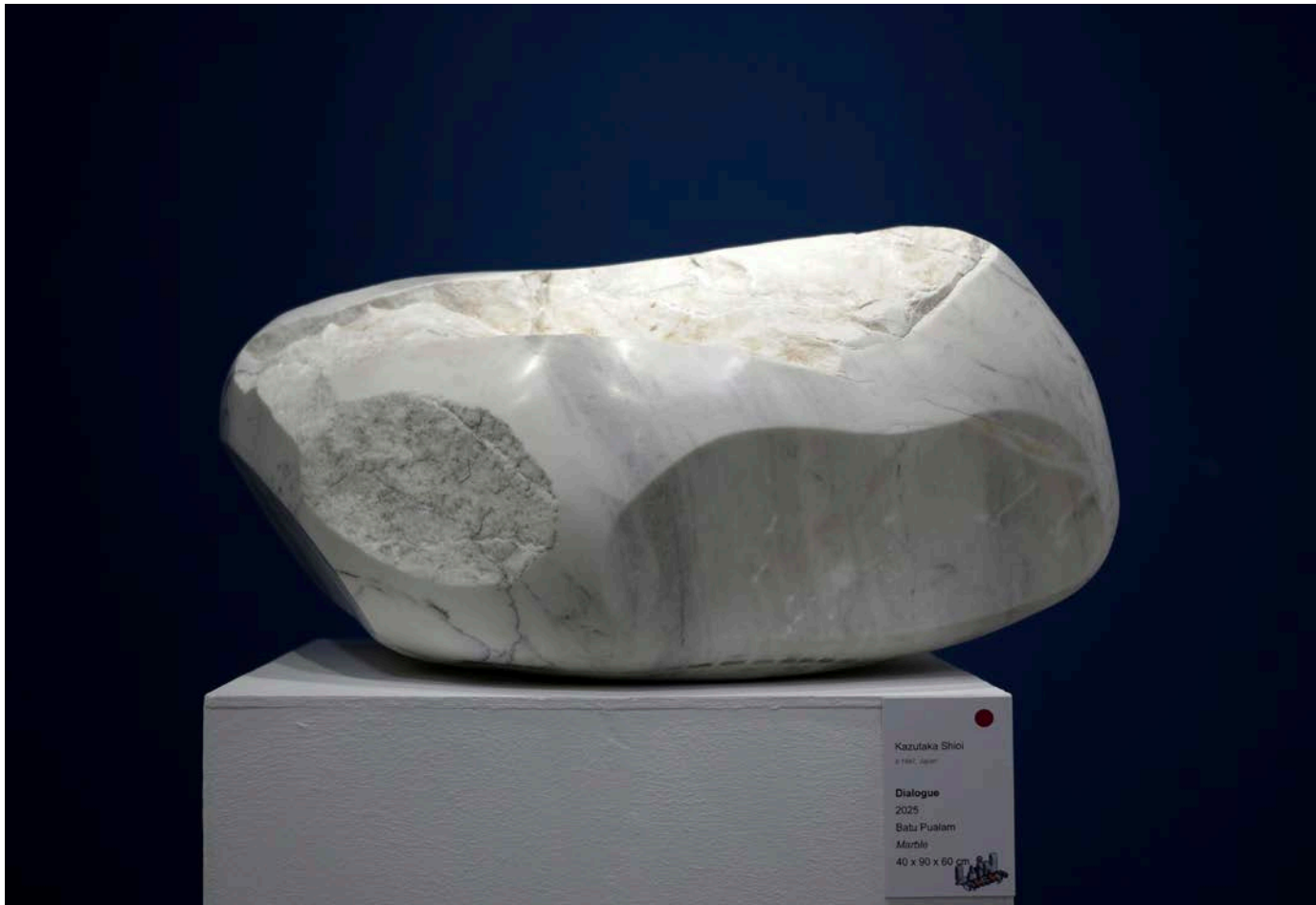
H 15 × W 300 × D 300 cm

Taipei – Fukuoka Contemporary Art Exchange, Kuandu Museum of Fine Arts,
Taipei National University of the Arts (Taipei, Taiwan)

Artist's collection | Artwork ID: TD-001

An installation visualizing the passage of time through rust

Twelve iron dishes filled with water were arranged in a circle on the floor. As rust gradually formed on their surfaces, the iron became increasingly connected to the water and surrounding space. The work evokes an invisible 'time difference' between the inside and outside of the circle, as well as between different places and temporalities.



Kazutaka Shioi

Dialogue

2025

marble

H 40 × W 90 × D 60 cm

Langkawi International Marble Art Camp 2025,
National Art Gallery Langkawi (Langkawi, Malaysia)

Collection: National Art Gallery Langkawi | Artwork ID: MS-001

A sculpture created through a dialogue with locally sourced marble

This work was produced from local marble during a sculpture symposium on Langkawi Island, Malaysia. The artist retained the stone's natural fractures and contours, shaping it through minimal intervention. Through this dialogue with the material, the sculpture explores a state in which natural form and human action coexist.