



SHO SHIBUYA

Each day since April 2020, Sho Shibuya has painted the sunrise from his window on the cover of the daily newspaper. Sho Shibuya's commission for Dib Bangkok's grand opening exhibition brings this series titled "Sunrise from a Small Window" to a monumental scale. Visible from the nearby highway, the installation invites reflection on how we mark each day in our personal and collective memories.

Shibuya's systematic practice—his daily ritual of capturing the dawn—draws inspiration from other serial art practices such as On Kawara and Tehching Hsieh. But whereas Kawara's character-based *Date Paintings* are devoid of figural specificity, Shibuya's colorful sunrises are embedded with the changeability of the skies above. Shibuya also paints the found object of that day's newspaper—a record of our attempts to document and make meaning from our present moment.

Shibuya's choice of the newspaper as his canvas connects to the collections of Thai artists Udomsak Krisanamis and Rirkrit Tiravanija, who write over these records. Krisanamis's blacked out newspaper collages preserving only the empty space forming an "O" offer portraits of meaning in the negative. Tiravanija applies gold leaf to political news, obscuring the immediate narrative to comment on propaganda and the nature of truth. Preserving only the masthead and the occasional headline, Shibuya's abstract paintings create a dialogue between the fleeting issues of our historical moment and the eternal promise of a new day. The rectangle of color obscuring the news foregrounds the insufficiency of such papers as containers for our personal and universal experiences, which often transcend cultural narratives and geographies.

The exhibition also includes a rare example of Shibuya's sculpture, an interactive punch-card machine developed from the artist's longstanding exploration of how we mark time. Titled *Present*, the artwork offers visitors a gift to take home, a "present" to frame personal memories of the present moment into the future.



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Bangkok Post

LIFE | ARTS & ENTERTAINMENT

Sho Shibuya's mindful art comes to Bangkok

ARTS & ENTERTAINMENT

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WRITER: SUWITCHA CHAIYONG



New York based artist Sho Shibuya uses the Bangkok Post as a canvas for his artwork, which is on show at the new contemporary art museum Dib Bangkok.



Sho Shibuya uses the Bangkok Post as a canvas.
(Photos: Wisuttipong Rodpai)

Sho is known for his painting series "Sunrise From A Small Window" where he used The New York Times as his canvas. He began to create the series during the Covid-19 pandemic when he was stuck in his apartment and decided to capture colours of the sky from his window.

He painted daily for The New York Times but preserved the masthead. His paintings also reflect current events, such as the Bondi Beach shooting in Australia, the Black Lives Matter movement in the US and the supermoon.

Purat Osathanugrah, founding chairman of Dib Bangkok, explained that Sho's paintings in The New York Times were similar to mindful practice.

"In the morning, after reading about world problems in the newspaper, he tried to calm his mind by looking at paintings in the The New York Times," Purat said.

As a part of the grand opening of Dib Bangkok, Sho visited Bangkok and created a painting using the Bangkok Post as his canvas.

Sho's series "Sunrise From A Small Window" was commissioned to become a part of Dib Bangkok's inaugural exhibition "(In)visible Presence", which began on Sunday. The series showcases at two locations.

The first location is the 2nd floor of the building by the Dib Bangkok's courtyard and the painting appears as a large billboard visible from the nearby highway. The other location is on the second floor of another building.

This location displays Sho's series in its original size along with his sculpture, an interactive punch-card machine titled Present. The title can be interpreted to mean a gift as well as present time. The painting which preserves the Bangkok Post masthead while depicting the sky of Bangkok is on display next to Present.

Viewers can use Present to punch today's date on a card. Each card features a square cutout designed to let the light pass through. Viewers can use the card while viewing the Bangkok sky or keep it as a memento.

"(In)visible Presence" features artworks by 40 leading artists, including Montien Boonma, Lee Bul, Anselm Kiefer and Alicja Kwade.

"(In)visible Presence" runs at Dib Bangkok, 111 Soi Sukhumvit 40, until Aug 3. Tickets cost 550 baht for Thai nationals and 700 baht for international visitors. For more information, visit dibbangkok.org.

MISSION

ART ISSUE THIRTEEN

SHO SHIBUYA PAINTS WHAT IT MEANS TO BE FREE AND HUMAN

By Anderson Shao-Wei Hung. October 29, 2025



Following the opening of his new exhibition, the artist who uses *The New York Times* as a canvas reflects on freedom of expression, fear and anxiety, and navigating life as an immigrant.

There couldn't be a more fitting time for a Sho Shibuya exhibition on free speech. The Brooklyn-based artist's ongoing exhibition *Freedom of Speech* is a compilation of twenty paintings made after the election and inauguration of President Donald Trump. Confronting media censorship and the retaliation against political expression, he responds with meditative paintings layered over the front page of *The New York Times* that invite viewers to reflect on the boundaries of free speech at a moment when expression in the United States feels increasingly fragile. Using *The Times* as a canvas also feels especially apt amid the President's continuing legal battle with the paper.

The vulnerability of free speech isn't just observed, but felt and shared by Shibuya, who sometimes finds himself wondering, "if I post something like this, will I be punished or face any consequences for expressing my true feelings?" As a Japanese national, Shibuya has also drawn attention to the fragility of immigrants' freedom of speech — the risk of losing one's visa for what is said. "I've been experiencing this kind of ups and downs, but I post anyway because I don't want to write my feelings over," said the artist. "Instead of hiding, I think about how I can conquer my anxiousness and fear."

"They can say anything, but they can't stop me from creating. I don't know if this is the right way to digest frustrations, but at least I'm very honest with myself."

Such works speak to Shibuya's deep conviction in the power of expression — a value that first drew him to the United States. Fifteen years ago, a 26-year-old Shibuya who barely spoke any English had saved enough from his work as a graphic designer to take a trip to New York City. Right after he dropped off his luggage in the Bronx, he made his way to the top of the Empire State Building, where he looked down to see the Pride parade marching through the streets of Manhattan.

“I could be wrong, but 15 years ago, LGBTQ activism did not garner as much attention in Japan,” the artist reminisced. “I saw so many energetic people strolling on Broadway very proudly. I’ve never felt that kind of energy before, and I thought it was a good sign to move here.”

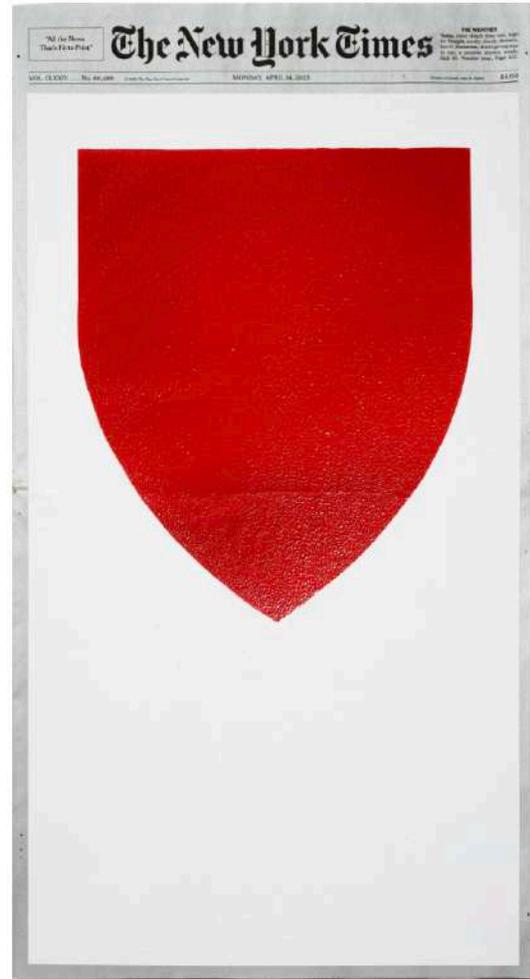
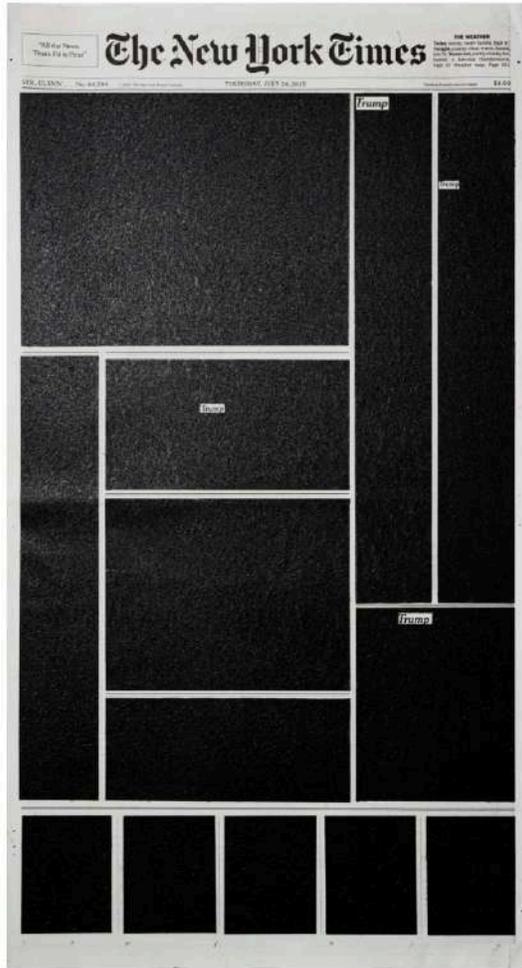
Though the idea of the American Dream has long been disillusioned, it’s fair to say that Shibuya has, in many ways, lived one. Three months after he first visited New York City, he moved there with a B4-sized portfolio, with hopes to intern while he learns English.

“Interning meant not getting paid, but I wanted to learn to be a great designer,” said Shibuya. He was subsequently hired by a fellow graphic designer who had just started his own business. “I don’t know why, but he also provided a private English tutor — work started at 9 a.m. and I went at 8 a.m. to take English lessons.”

After securing a proper visa, Shibuya hopped between many companies — without an academic background in design, he prefers “learning by doing.” At a start-up that sells suitcases, Shibuya was inspired by the calligrapher who hand-painted customers’ initials onto the products. “I looked at it and thought, oh, maybe I can do it too,” the artist said. “I went to Blick, an art supplies store in the city, and got the same exact materials. I started spending two to three hours every day for four years on calligraphy of Japanese Katakana letters and posting the results.”

Shibuya’s newfound routine stands in stark contrast to his earlier years working in Japan. Not only are the geometric, minimal Katakana calligraphy a sharp contrast to the dense, overflowing Japanese magazine spreads he used to design, but the work-life balance in the U.S. also gave him the space to explore his own creativity. “In Japan, I was an editorial designer with four magazine deadlines every week, so all designers just slept on the office floor at night.” In both ways, he gained more space to breathe.

This sense of ritual continued into the pandemic, when he began climbing to his rooftop each morning to watch the sunrise and paint its shifting colors onto that day’s front page — a daily practice he has kept up with for the past five years. In June 2020, he woke up to the news of George Floyd’s murder and the flood of all-black posts expressing solidarity on social media. Responding instinctively, he painted the entire front page black, marking the beginning of what he would later call his “event paintings.”



Above left: 'Epstein Files,' by Sho Shibuya. Above right: 'Harvard,' by Sho Shibuya. Courtesy of Bienvenu Steinberg & C and Sho Shibuya.

All of Shibuya's work has come about naturally. He never set out to start a series, only to maintain the routines he created for himself. The routines are guided by the spontaneity that arises from responding intuitively to life's changes, which he renders visually. "To be honest, I still don't know if the sunrise paintings are different from the event paintings," he says. "They may be the same; they may not. But they're certainly an integral part of my daily life — they use the same medium, and they coexist in my mind."

Almost every day, Shibuya wakes up at 5 a.m. Besides painting, he reads, runs, takes a cold shower, and makes breakfast. He likes to think that "consistency makes him open to anything beyond it," a mindset reminiscent of time-based art like On Kawara's date paintings or Tehching Hsieh's year-long performance works. As with his commitment to free expression — and to painting as a way to cope with overwhelming headlines — he embraces whatever feels *human*. He sometimes forgets the themes of past works and isn't concerned with the future of the series.

“It’s never really just about painting on newspapers,” Shibuya said. “It’s an instinctive process — something very natural and true to myself. Even if *The Times* stops printing one day, until then I’ll keep painting; I’ll paint the sunrise every single day, and figure the rest out later.”

As of recently, Shibuya’s sunrise paintings have gotten a little bluer than before because he recently became a father and needs some more well-deserved rest. “Before I could capture the really bright orange at the bottom and the purple sky to the top, but now things are changing,” he said. “At the beginning, I didn’t know if that was okay or not. But I think it’s all natural because we are human.”

Homepage banner image: ‘Distressed Flag.’ Inside top image: Gallery, atmosphere image. Courtesy of Bienvenu Steinberg & C, Photograph by Guillaume Zicarelli. The exhibition Freedom of Speech runs from October 9 to November 8, 2025, at Bienvenu Steinberg & C.



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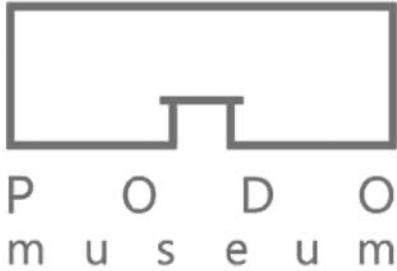
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Sho Shibuya



Sho Shibuya

SUNRISE FROM A SMALL WINDOW series, 2020-present, Acrylic, 55.9 x 30.5 cm. Courtesy the Artist

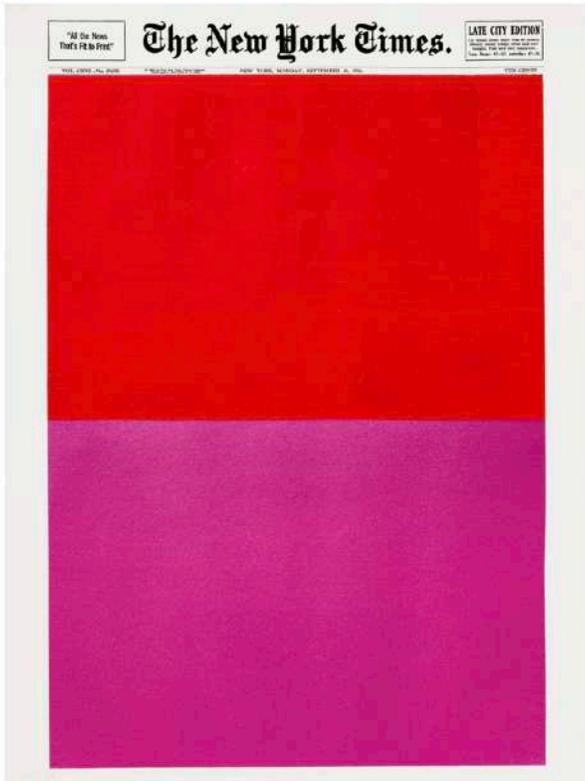
EVENT series, 2020-present, Acrylic, 55.9 x 30.5 cm. Courtesy the Artist

Thirty-six beautifully colored copies of The New York Times hang in orderly rows. On one wall, news of shootings, wars, and disasters compresses into color fields; on the opposite wall, that same morning's sky unfolds. Shibuya began this daily ritual in early 2020 during the pandemic's onset: meditating on a Brooklyn rooftop while observing the sky, then rendering both headline news and sky onto newspaper. Viewers flip hinged frames, alternating between painted surfaces and original newspapers, witnessing human turmoil and cosmic tranquility coexisting within the same 24 hours. The unchanging sunrise amid chaotic reality demonstrates the consoling power of sustained daily ritual through suffering. Japanese artist Shō Shibuya, based in Brooklyn, transforms meditation and daily routine into art, offering methods to find peace within modern society's noise.





VOGUE



CULTURE

Sho Shibuya's sunny paintings are being exhibited by Saint Laurent Rive Droite at Art Basel Miami

Journey over to Miami beach

BY MARTHE MABILLE
3 décembre 2021

Courtesy of Saint Laurent x SHO SHIBUYA

It would seem that **Anthony Vaccarello** is bubbling with ideas for his Saint Laurent Rive Droite creative project. For Miami's Art Basel, the artistic director of the fashion house asked the artist **Sho Shibuya**, founder of the New York creative studio Placeholder, to exhibit his work in a temporary gallery built on the sand of Miami Beach.



Simon Chaput

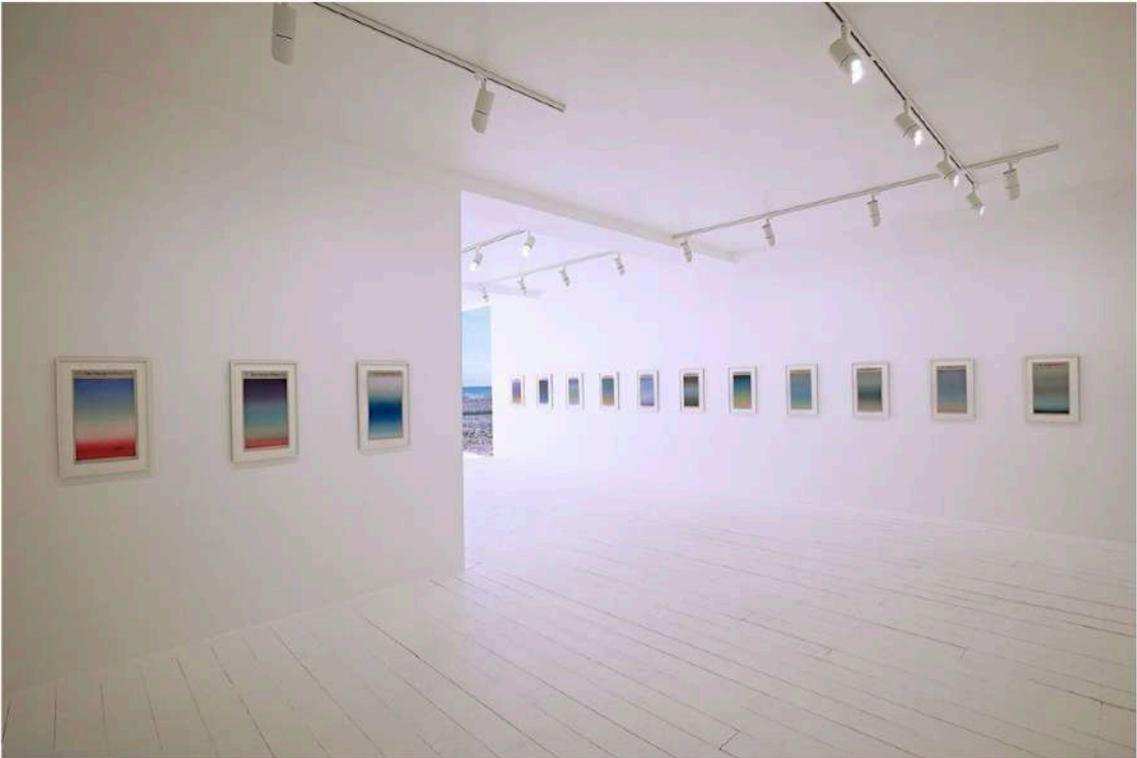
A graphic journey to the thousand and one colors of the sun

On display at the "55 Sunrises" exhibition? A series of paintings that explore the contrasts of the sky throughout the day. From the soft blue of the early morning to the brightest cyan at noon, passing through the vibrant oranges and pink hues before nightfall... In total, 55 gradations of colors are spread out on the blank walls of the gallery. These creations are as subtle as they are powerful, commemorating the 55th anniversary of the opening of the fashion house's first ready-to-wear boutique on the Parisian Left Bank.

"The idea for the location came from Anthony; I never expected the show to be held on the beach," says **Sho Shibuya** regarding his collaboration with the **Saint Laurent** creative director. "I thought, it's a brave idea, that you will be able to look back and experience the sunrises from the turmoil of 2020 and 2021. Then, after you are finished looking at the painted sunrises, you can see the real sunrise on the ocean outside. It's like a time capsule, or like a pathway from past to present, and perhaps a future, because I believe the sunrise carries with it some bit of hope or optimism for the future."



Simon Chaput



Simon Chaput

A metaphor for the passing of time

These paintings were born from a meditation about sunlight during the confinement in 2020. The Japanese artist had begun to photograph the sunrises seen from the window of his New York apartment before reproducing them in acrylic on the covers of the American daily newspaper *New York Times*. A way for him to symbolize the passing of time with poetry and optimism. The reuse of this paper is not a coincidence when we know **Sho Shibuya's** commitment to creative processes are oriented towards sustainability.



Simon Chaput

The temporary exhibition can be seen from November 30 to December 5, on Miami Beach, the works are displayed and available for sale from early 2022, in the Saint Laurent Rive Droite boutiques in Paris and Los Angeles.

Galerie



Installation view of "Half-Century of Cartier in Japan and Beyond: An Everlasting Dialogue of Beauty and Art" at Tokyo National Museum.

PHOTO: COURTESY CARTIER

Cartier Presents an Exhibition Celebrating 50 Years in Japan

Mounted at the Tokyo National Museum, the dual-part show features extraordinary jewels, works by Japanese artists, and a special commission by Sho Shibuya

BY JACQUELINE TERREBONNE

JULY 12, 2024

A 50th anniversary is no small occasion, and Cartier is celebrating its half century in Japan with a look to both the past and present. Entitled "Half-Century of Cartier in Japan and Beyond: An Everlasting Dialogue of Beauty and Art," the show at the [Tokyo National](#)

Museum, which runs through July 28, brings together Cartier's jewelry and the artists of the Fondation Cartier for the first time. The architecture of the Hyokeikan gallery of the



Installation view of "Half-Century of Cartier in Japan and Beyond: An Everlasting Dialogue of Beauty and Art" at Tokyo National Museum.
PHOTO: COURTESY CARTIER

museum is particularly suited to the duality of the exhibition with its symmetrical wings that project from its rotunda. That central space welcomes visitors with a special commission for this event by Sho Shibuya.

The artist, known for his paintings on *New York Times* covers that gained popularity through social media during the pandemic, created a series of 50 new works as an homage to Utagawa Hiroshige's *53 Stations of the Tokaido*. "For this contemporary tribute, Shibuya chose to travel to all 47 prefectures in Japan, painting a view of the sky on the front page of the local daily newspaper each day, offering both a timeless vision and a contemporary perspective," says Hélène Kelmachter, who co-curated the exhibition with Masato Matsushima. The display of the works on an angle allows the viewer to experience both the painting on the front as well as a sense of the place and day by the news stories still visible on the reverse. The artist explains, "It's very fascinating to experience and to talk with the local people too, completely different character, people from each region."

Forbes

This Japanese Artist Repaints The Front-Page News

By [Y-Jean Mun-Delsalle](#), Contributor. ⓘ Y-Jean Mun-Delsalle is a Paris-based re...

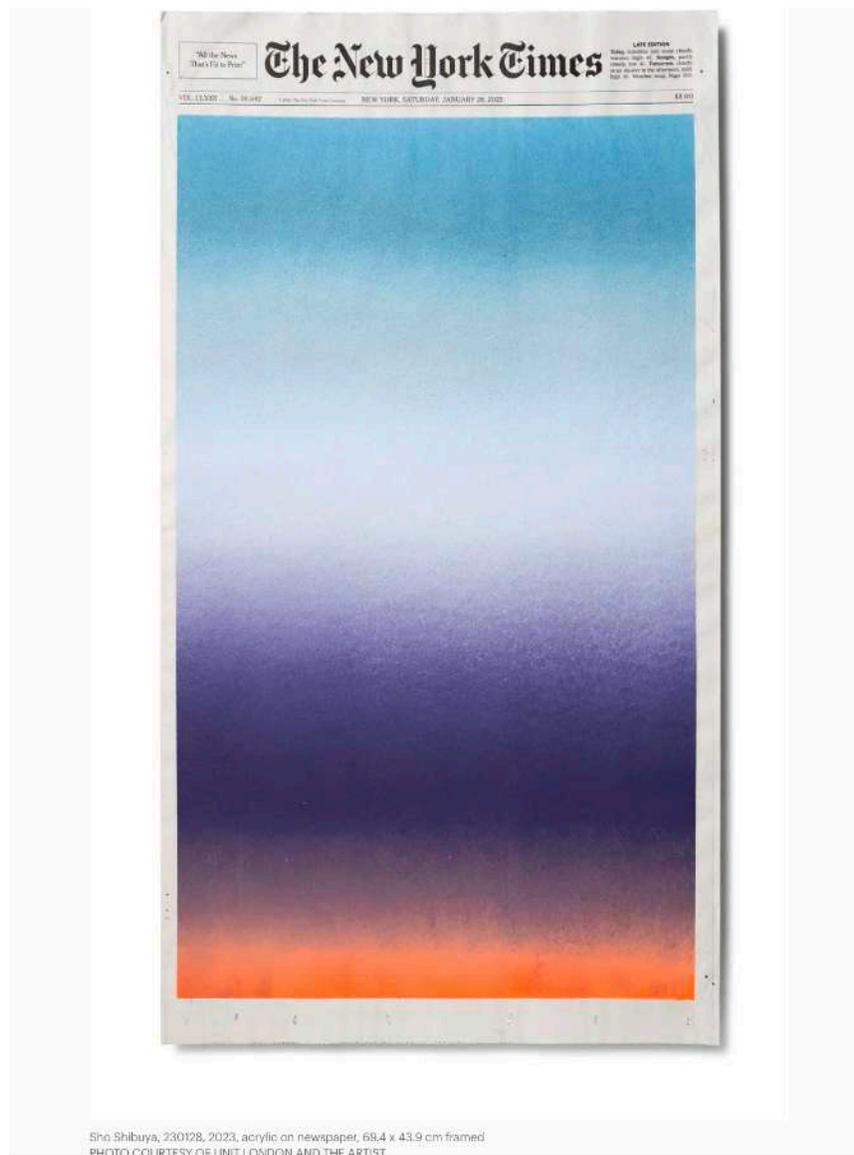
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May 16, 2024, 10:30am EDT



Sho Shibuya, Devastation, August 12, 2023, acrylic, paper ash & paper, 12 x 22 in.
PHOTO COURTESY OF SHO SHIBUYA

Like clockwork, [Sho Shibuya](#) automatically wakes up every day between 5am and 6am, reads *The New York Times* and photographs the sunrise from his window or rooftop. Then he goes for a run, takes a cold shower and has breakfast with his wife before painting the morning's sunrise on the newspaper's front page. Concealing the print beneath a layer of acrylic paint, he finishes the piece with a deacidification spray to prevent the newspaper from yellowing. Depicting the constantly changing color palette of the sky spanning pale to deep blue, pink-violet and intense orange, his daily ritual went on to become the series "Sunrise from a Small Window" documenting his life during the COVID-19 pandemic. Posting his artworks day by day on Instagram, they were an instant hit, providing a sense of relief, calm and inspiration not just for himself, but for thousands of viewers. That morning sky quickly evolved into an abstract, prismatic reflection of Shibuya's emotions on a given day, whenever he was especially moved by a news story, which could be depicting fires, floods, hurricanes, manmade disasters, wars, shootings, election results, natural phenomena, significant global events or more light-hearted subjects.



Sho Shibuya, 230128, 2023, acrylic on newspaper, 69.4 x 43.9 cm framed
PHOTO COURTESY OF UNIT LONDON AND THE ARTIST

Tell me about the origins of your “Sunrise from a Small Window” series in April 2020 during the COVID-19 lockdown in New York, the main idea behind it and why you use *The New York Times* front cover as your canvas.

I was stuck in my small studio apartment in Brooklyn. Every day, absorbing the bad news, I wondered how I could adapt to this new normal without feeling overwhelmed. Some days passed and I realized that from the small windows of my studio, I could not hear the sounds of honking cars or people shouting. I could hear the birds chirping energetically and the sound of the wind in the trees, and I looked up and saw the bright sky, beautiful as ever despite the changed world beneath it. I was intrigued by the contrast between the chaos in the world and stunning sunrises every day. I started to capture the moment in the newspaper, contrasting the anxiety of the news with the serenity of the sky, creating a record of my new normal. I selected *The New York Times* because it's the newspaper I read every day, and because New York City is my home.

Describe your recent exhibition “Month” at Unit London. What did you want people to take away or learn from your exhibition? What is your relationship with time and the morning sky?

Sometimes, when I look up at the sky, I can always find the most calming and beautiful thing above us. It's always there and always will be. It's a good reminder to pause and reconnect with nature.

How do you currently divide your time between your art and your graphic design work?

I am focusing on my painting. I haven't done graphic design work since 2020.

How does graphic design inform your art today, as some of your artworks have very strong design elements that resemble advertising?

Fundamentally, what I have been doing is the same between graphic design and art; it's all about visual communication. The only difference is the client is now myself.

Why did you move to New York City in 2011 despite having no connections there and speaking little English? Why do you choose to live and work in Brooklyn, and what have you been able to achieve there that you wouldn't have been able to anywhere else?

I wanted to be a better designer. Three years after working at a publishing company as an editorial designer, I started my company in Tokyo when I was 24 years old. I hustled to make the company survive. Later, my business went well, and I hired people and had more clients; however, what I did was the same level of design, with nothing new to learn. I could not imagine myself in 10 years continuing doing the same thing. So I spent all my savings to go to New York

City. I decided to go there because friends of mine recommended many great artists and designers who live there. I believed them, and I booked a ticket.

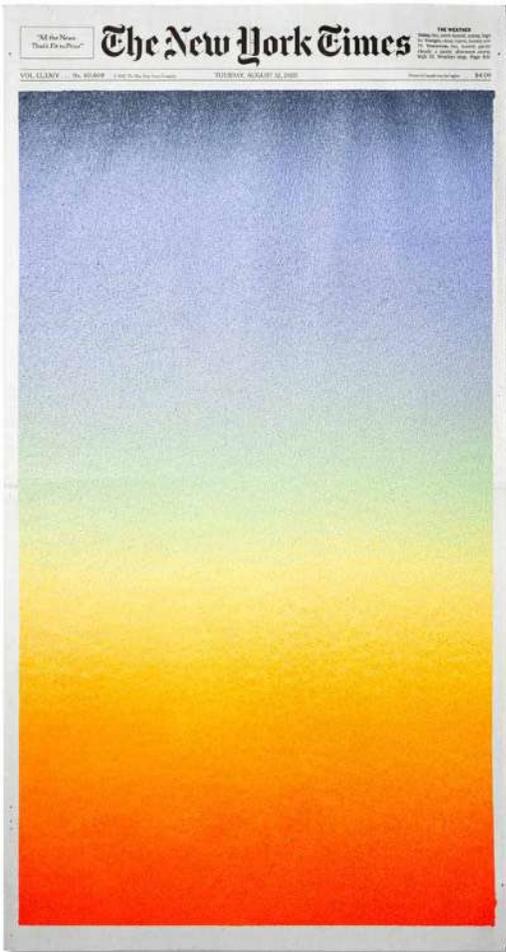


What new projects or exhibitions are you currently working on?

Traveling to different countries to collect and paint local newspapers like the old Japanese woodblock artists Hiroshige and Hokusai had done.



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HOME / ART

Artist Transforms Daily Newspaper Front Pages Into Striking Minimalist Works

By Eve Baron on September 13, 2025

For years, Shibuya has reclaimed pages pulled from *The New York Times*, transforming them into canvases upon which he splashes stark colors, gradient maps, and minimalist graphics. Haunting and uplifting headlines alike accompany the artist's crisp visuals, each reducing the publication's top stories to their most essential parts.

"I subscribe to *The New York Times* because I live in New York and, since its founding in 1851, it has become one of the city's enduring symbols," Shibuya tells My Modern Met. "I wanted to borrow that cultural legacy and weave it into my own work."

FAMILY STYLE

ART

Keep Pulse

Everyday moments both near and far find their way into Sho Shibuya's paintings, which he ritualistically layers over *The New York Times* newspaper. In his new exhibition, he hones in on the duality of rain.

Words by Meka Boyle

August 18, 2025



Sho Shibuya, *240306*, 2024. Image courtesy of the artist and Unit.

Sho Shibuya's paint-covered hands flit into frame as he moves his screen around to face a corner of his studio where neat stacks of newspapers line the wall, all purchased from his local newsstand. "In Japan, the newspaper is huge. My parents always have one on the table," he tells me as he gestures towards his collection: "They stack them like this in between recycling days, too."

Shibuya began painting over *The New York Times* during the beginning of the pandemic, when the rays of light emitting out his window became a refuge from the increasingly devastating news. "At the time the sunrise was my only hope," he says, recalling the days he was stuck in his tiny apartment and taught himself how to paint. He's been doing it everyday since. Every day Shibuya wakes up and looks out the window. Later, he reads the paper. It is from these two vantage points that his paintings are born, divided into two series: one in which he covers the news with gradients of blue and orange and sometimes rain, and one in which he distills the day's headline into a graphic symbol (like bullet holes that appear to puncture the page).

The Korea Times

Small beings, vast universe: Jeju's Podo Museum contemplates our shared fragility



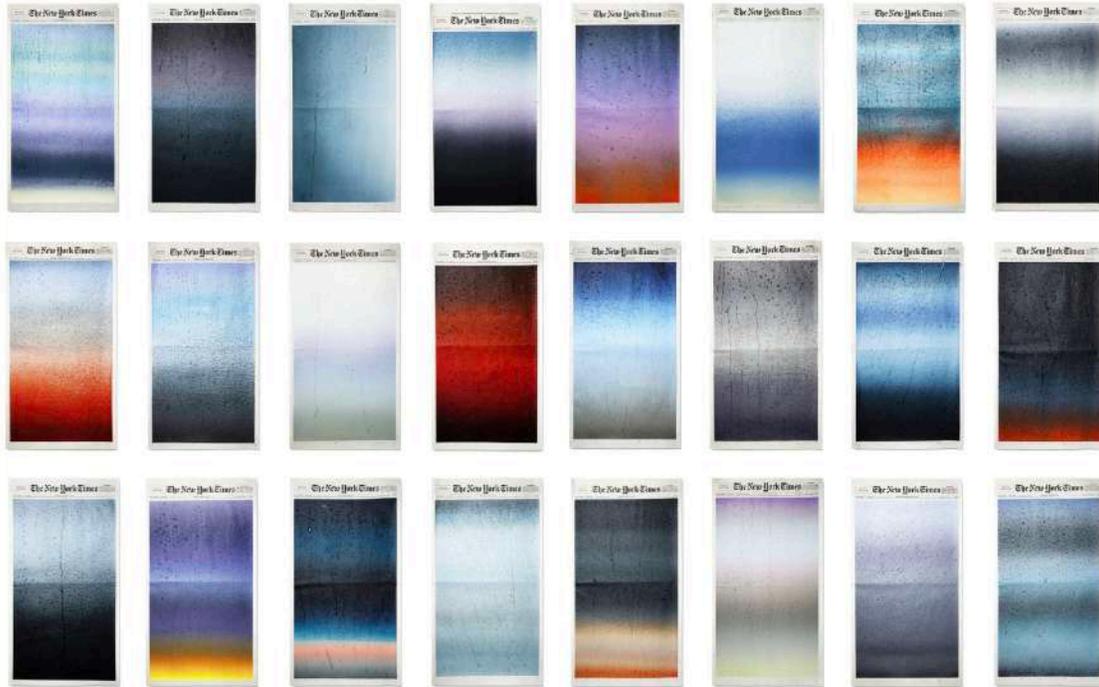
Sho Shibuya's "Sunrise from a Small Window" and "Event" series (2020-present) at the Podo Museum on Jeju Island / Courtesy of Podo Museum

SEOGWIPO, Jeju Island — Inside the Podo Museum, there is a copy of the March 23, 2025, edition of *The New York Times* that can't be read. Where rigid columns of text and photographs would normally recount the day's events, the entire page has been drowned in a field of velvety black.

Cutting through this darkness is a single serpentine curve of glowing red-orange light. At first glance, it could be many things — a river of lava or a solar flare seen from outer space. Only when you flip the page does its origin come into focus: a photograph of wildfires tearing through southeastern Korea last spring.

Such "visual translations" have become the daily ritual of artist Sho Shibuya. Each morning, from the rooftop of his Brooklyn apartment, he reads *The Times* and paints over its front page with an image born from the story that grips him most that day.

COLOSSAL



All images courtesy of Unit London, shared with permission

Sho Shibuya Meditates on Rainy Days and the Fragile Nature of Peace

August 14, 2025 | Art

Grace Ebert

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The ever-observant [Sho Shibuya](#) is known for [his daily meditations](#) blanketing the covers of *The New York Times*. From trenchant commentary on global happenings to peaceful gradients depicting the sky, the artist's paintings are a tactile record of contemporary life, considering elements both in our control and not.

Shibuya returns to [Unit London](#) this month with *Falling From The Sky*, a collection of works covered in trompe l'oeil droplets. Although typically despised more than bright sun and cloudless skies, rain offers endless inspiration for the artist as he watches a downpour "dance and drift across the glass, creating shapeshifting patterns, leaving streaks that track the wind," he says. "I love the way these patterns never repeat, perpetually unique."

PLUS

ONLINE EXCLUSIVE

SHO SHIBUYA

Under a Sky That Changes

Words PLUS MAGAZINE

Photography JAE KIM



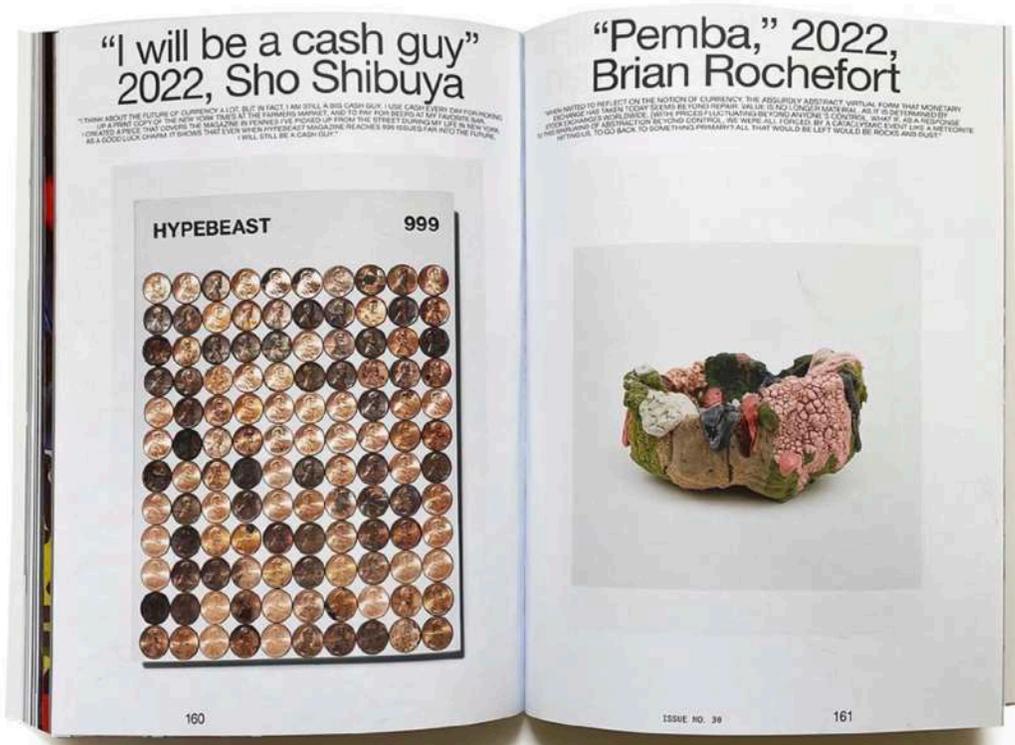
Before the city wakes, Brooklyn-based artist Sho Shibuya begins his day in stillness: watching the sky shift, reading the news, and noticing what might otherwise pass unseen. Over time, this quiet ritual became the foundation of his practice.

In *Sunrise From a Small Window*, he paints over the front page of *The New York Times* with colors drawn directly from the morning sky, each one marking a fleeting moment in time.

His process is rooted in observation: a specific sunrise, a specific headline, a specific day. In his hands, time is gently recorded, where the passing of time is marked through shifting gradients and quiet gestures.

Beauty is found in the act of paying attention.

Photography by Jae Kim for Plus Magazine.



Click [HERE](#) to access the full article



From sunrises to headline stories, The New York Times is Sho Shibuya's daily canvas

With an everyday ritual of painting the newspaper, the artist's project is a testament to what happens when we treat creativity as something as intrinsic as eating breakfast or brushing our teeth.

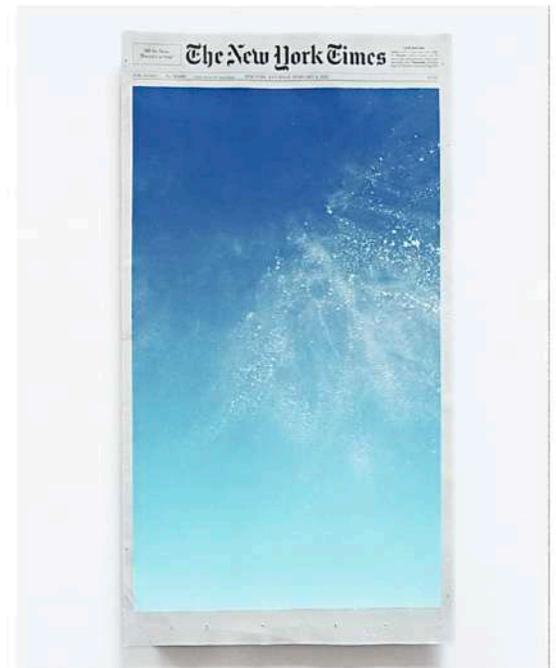


Sho Shibuya's work is synonymous with *The New York Times* newspaper. Since 2020, the Brooklyn-based artist and designer has been framing his daily paintings inside the broadsheet's 12 by 22 format; a size that he fittingly compares to a typical New-York-sized apartment window. The paper's presence in his practice started in the long days of lockdown when he began covering increasingly ominous headlines with sunrise views from his small studio; a meditation to stay sane while stuck inside.

Unlike projects many of us started in the quiet of lockdown that later got lost when life picked back up again, Sho's daily ritual stuck. What started as painting over the news with the everyday beauty of nature, slowly turned into facing it head on: exploring his emotions and reactions to a daily onslaught of sad, sometimes happy, but always immediate stories. The artist has been holding onto the paper's headlines for a little bit longer each day, visualising them into simple, graphic artworks that have the ability to replace words. His goal? To create things that "share a concept without a caption", just like a billboard.

I meet with Sho on a video call from his studio, which he answers, apron on, seemingly mid-painting, a floor-to-ceiling set of archival drawers behind him that hold only a fraction of the works he's made over the years. When turning the camera to show me the size of the window he looks at every sunrise out of, he reveals another side of his studio that's piled high with an evergrowing collection of paintings. Newspapers are stacked from the floor up, covering every surface. He laughs, saying it's something he needs to get round to sorting out – the cost of being so prolific; an ongoing storage problem.

He doesn't focus much on these past works, but always on the painting he's doing today. And so, these daily creative acts, built by constraints and consistency, are a true testament to what happens when we treat creativity as something as intrinsic as eating breakfast or brushing our teeth. They're also a display of what new creative possibilities a commitment to an unchanging format for our work can offer.



Above Sho Shibuya: Popped Balloon, Saturday, February 4, 2023. The United States Air Force shoots down the Chinese spy balloon off the coast of South Carolina. Chinese officials maintain that it was a civilian weather balloon (Copyright © Sho Shibuya, 2023)

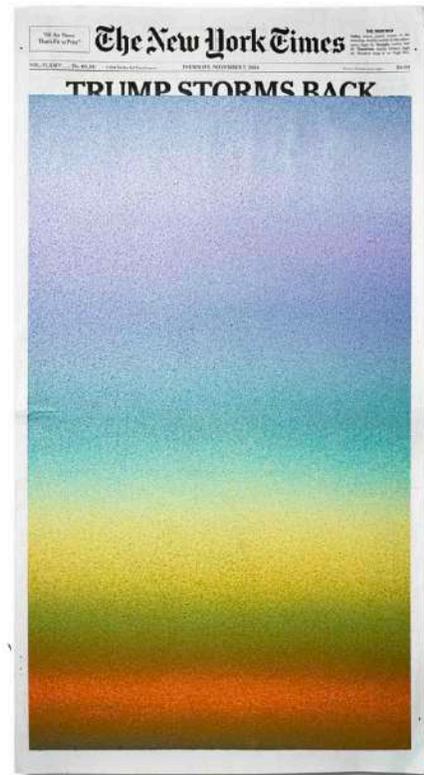
It's Nice That: I guess to start off it would be lovely to know a bit about how you got into painting. You previously ran a graphic design studio, Placeholder, which we featured on It's Nice That back in 2020! So it's lovely to be in touch again, and to be getting some insight into your personal work this time around.

Sho Shibuya: Yes, that's right, it's so nice to be speaking with you again!

I have been painting for probably around eight years now. I started painting back in 2016 – back then, I didn't know how to paint at all. At the time, I was an art director at a luggage company called Away. When I joined, I was their first creative employee, working on campaigns and so on, and there was one particular campaign I was doing some graphic design work for, which was about customers being able to personalise the cases they bought, so we had local calligraphers painting directly onto cases. They were working with us in our very small studio on the project. So while I was working away on the graphic design they painted behind me, and I got quite curious about the process.

At the same time, coincidentally, I had recently visited the Dia Beacon museum in upstate New York, where I saw an exhibition on the Japanese artist On Kawara. Kawara simply painted each day he lived with the date – for example, March 26, 1984 – on a plain coloured canvas. If he couldn't finish a painting in one day he destroyed it. I was really struck by his precise style of painting, where every letter is carefully drawn by hand. He also used to create these boxes for each of the artworks to live inside, and behind these storage boxes were newspapers from the same day he painted on, showing what happened on the day. I was really taken aback by the whole concept, that you could tell a story with something so mundane.

So these two events kind of came together and made me think that maybe I could start painting. I asked the calligrapher working in the studio at the time about what kind of brushes he was using and straight after work that day I stopped by the art supply store and picked up some things to get me started.



Above Sho Shibuya: The Sun Still Rises, November 7, 2024, Early in the morning on November 6th, the election was called for President Donald Trump, who won all seven swing states, as well as the popular vote, the first time a Republican achieved that in over 20 years (Copyright © Sho Shibuya, 2024)

“I began to paint over The New York Times, almost as if to erase the news with nature, and that kept me sane.”

Sho Shibuya

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Lufthansa

23.01.2025

Sho Shibuya designs loungewear for Lufthansa Allegris First Class

- Partnership between Lufthansa and Japanese artist Sho Shibuya
- Loungewear available on selected flights in the new Lufthansa Allegris First Class from Munich to New York in February



Lufthansa starts an exclusive partnership with Sho Shibuya. The artist will be designing unique loungewear for the airline's new Allegris First Class.

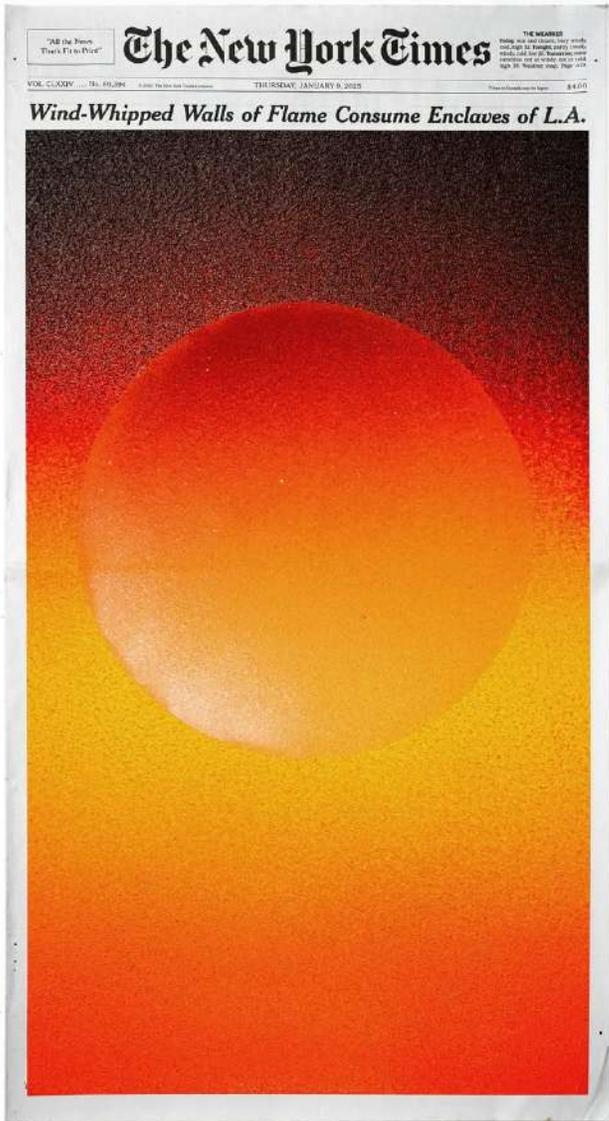
The Japanese artist Sho Shibuya became world-famous with his works, which change in impressive color gradients from dawn to sunset. The contemporary artist has created a unique design for Lufthansa, inspired by the view of the sky that can only be experienced high above the clouds from an airplane. However, his art is not just for viewing but can be felt and experienced up close.

With great craftsmanship, the premium homewear brand Tekla from Copenhagen has brought the artist's skyline to life in a collection of high-quality loungewear and produces the exclusive garments. They are made from fine organic cotton satin with a shiny finish. The collection is available where its design was inspired: Above the clouds in Lufthansa's Allegris First Class. Each piece of the limited-edition loungewear is unique, like the ever-changing sky outside the airplane window. The loungewear is available on selected flights from Munich to New York (JFK) in February.

Further information on the cooperation can be found at:

[Lufthansa Allegris First Class Loungewear: Exclusive Sky-Inspired Art | Lufthansa](#)

Collateral



Before the city wakes, Brooklyn-based artist Sho Shibuya begins his day in stillness: watching the sky shift, reading the news, and noticing what might otherwise pass unseen. Over time, this quiet ritual became the foundation of his practice.

In *Sunrise From a Small Window*, he paints over the front page of *The New York Times* with colors drawn directly from the morning sky, each one marking a fleeting moment in time.

His process is rooted in observation: a specific sunrise, a specific headline, a specific day. In his hands, time is gently recorded, where the passing of time is marked through shifting gradients and quiet gestures.

Beauty is found in the act of paying attention.

Los Angeles fire on the pages of Sho Shibuya's newspapers

9 months ago · Giulia Guido

FUDGE

FUDGE | special feature

Who is Sho Shibuya?

N.Y.の空を切り取り続ける
ペインター・澁谷 翔って何者だ？

コロナ禍の2020年から現在まで、ニューヨーク・タイムズの一冊をキャンパスに見立て、その日の朝日を毎朝欠かさず焼き付け、《サンローラン》、《カルティエ》といったブランドと協業した経歴も持つN.Y.在住のペインター。「今の僕にとってのペイントは、寝る、食べると同じようなものなんです」と語るSho Shibuyaとは何者なのか？ 本人のインタビューと作品を通して、彼の魅力に迫る。

photo: Rafael Immanuel, Sho Shibuya
edit: Takashi Fukuda/STP/STC
design: Takahiroku Suzuki

