



portfolio Youri
enoui

statement

Within a single landscape, a variety of elements intersect and overlap. When distinct elements—nature, the built environment, and human presence—come together, I believe new value and beauty emerge.

Growing up in Tama New Town, a vast modernist planned city, I lived alongside natural ridgelines and the sharp concrete lines of urban architecture. Rooted in this coexistence, my practice explores *awai*—the in-between space where contrasting elements meet.

Through daily observation, I give form to subtle relationships, shifting balances, and the traces of accumulated time using metal and concrete.

Infusing organic shapes and textures into inorganic materials is more than a simple exercise in form-making. It is an attempt to move beyond rigid divisions, allowing new relationships to emerge and opening up different ways of seeing.



Tama New Town, Tokyo

Sculptor

Youri Inoue | 井上 悠理

Born in Tokyo, Youri Inoue graduated from Musashino Art University with a B.A. (2018) and an M.A. (2020) in Industrial, Interior and Craft Design (Metalwork Course). Currently based in a studio in the suburbs of Tokyo, she draws inspiration from landscapes where urban environments and nature overlap, creating sculptural works in concrete and metal.

【Selected Commissions】

NOZO HOTEL (Hokkaido, Japan)

Charm Premier Yoyogi Hatsudai / Charm Premier Gran Shoto, and others (Tokyo, Japan)

Grand Bleu Gamin, Private Villa (Okinawa, Japan)

Circle Clinic Chigasaki (Kanagawa, Japan)

【Awards】

2020 Excellent Graduation Work Award, Musashino Art University

2019 Third Prize, The 3rd Powerlong Art Award

【Selected Exhibitions】

2026 landscape of coming together, Tokyo, Japan

2024 SICF25 (EXHIBITION category), SPIRAL, Tokyo, Japan

2023 The Creator: Exhibition of Contemporary Japanese Craft Works,

SHaN SHaNG Art Space, Fujian, China

2023 SICF24 (EXHIBITION category), SPIRAL, Tokyo, Japan

2021 some more., Grand Bleu Gamin, Okinawa, Japan

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OBJECT

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兆し / *dawning*

H45 W5.5 D5.5 cm

Mortar, aluminium

2025



the pillar of phenomenon

H110 W11.5 D11.5 cm

Mortar, aluminium

2020



浮標 / *buoy*

H36 W9 D9 cm, etc.

Mortar, cork, air plants

2023



時の恵みをのせて / *carrying the blessing of time*

H65 W40 D28 cm
Mortar, aluminium
2024



光脈 / *vein of light*

H103 W14 D8 cm (Wall-mounted)
Aluminium
2024



軌跡 / *trajectory*

H54 W18 D15 cm

Mortar, aluminium

2025



風の踊り / *dance of the wind*

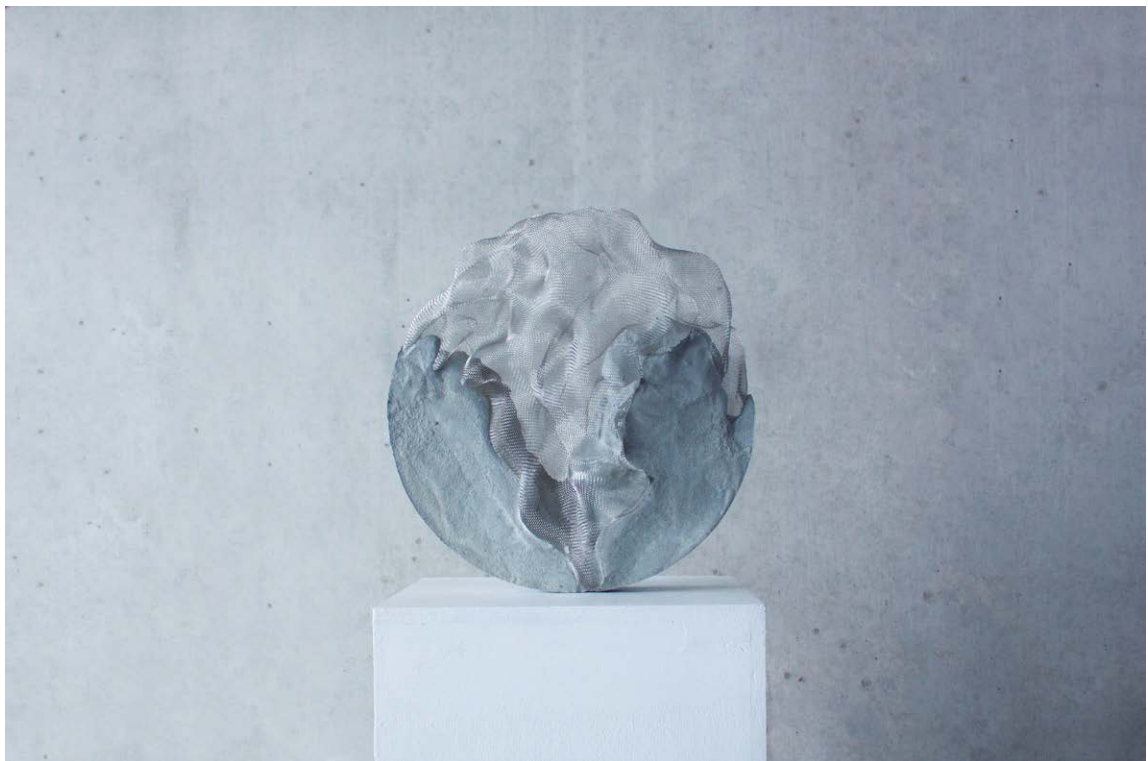
H43 W20.5 D17.5 cm

Mortar, aluminium

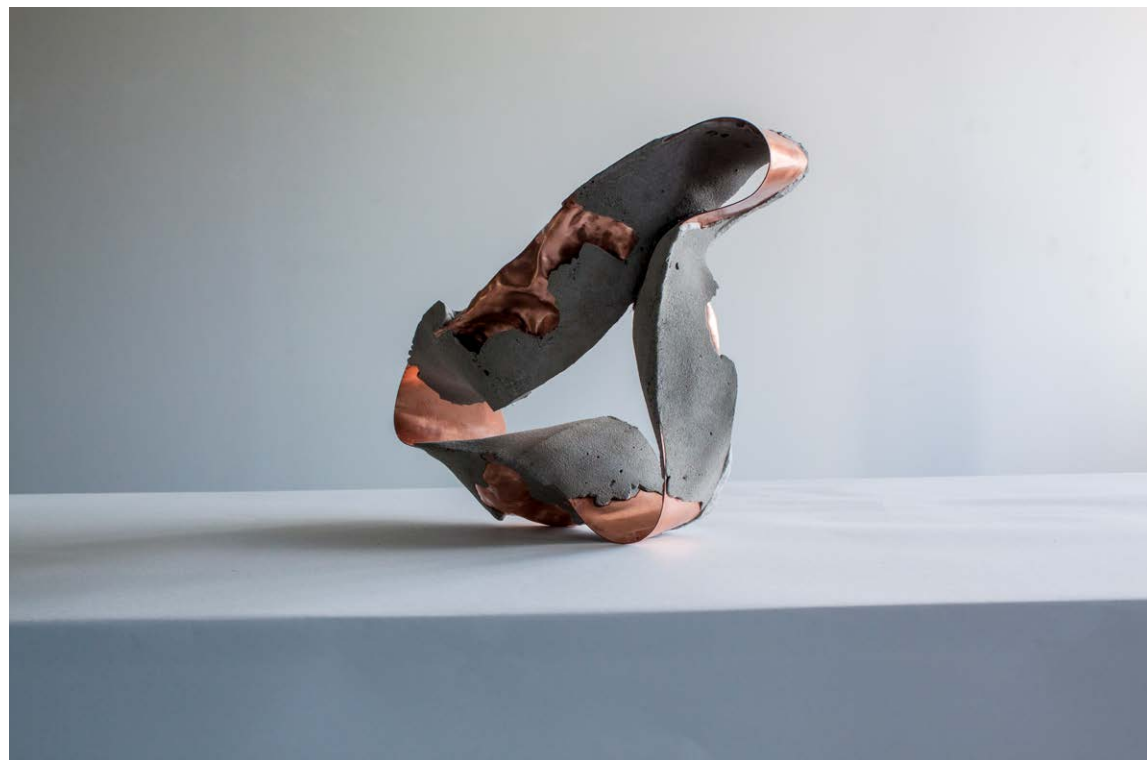
2025



frame_01
H37 W44 D14 cm
Mortar, copper
2018



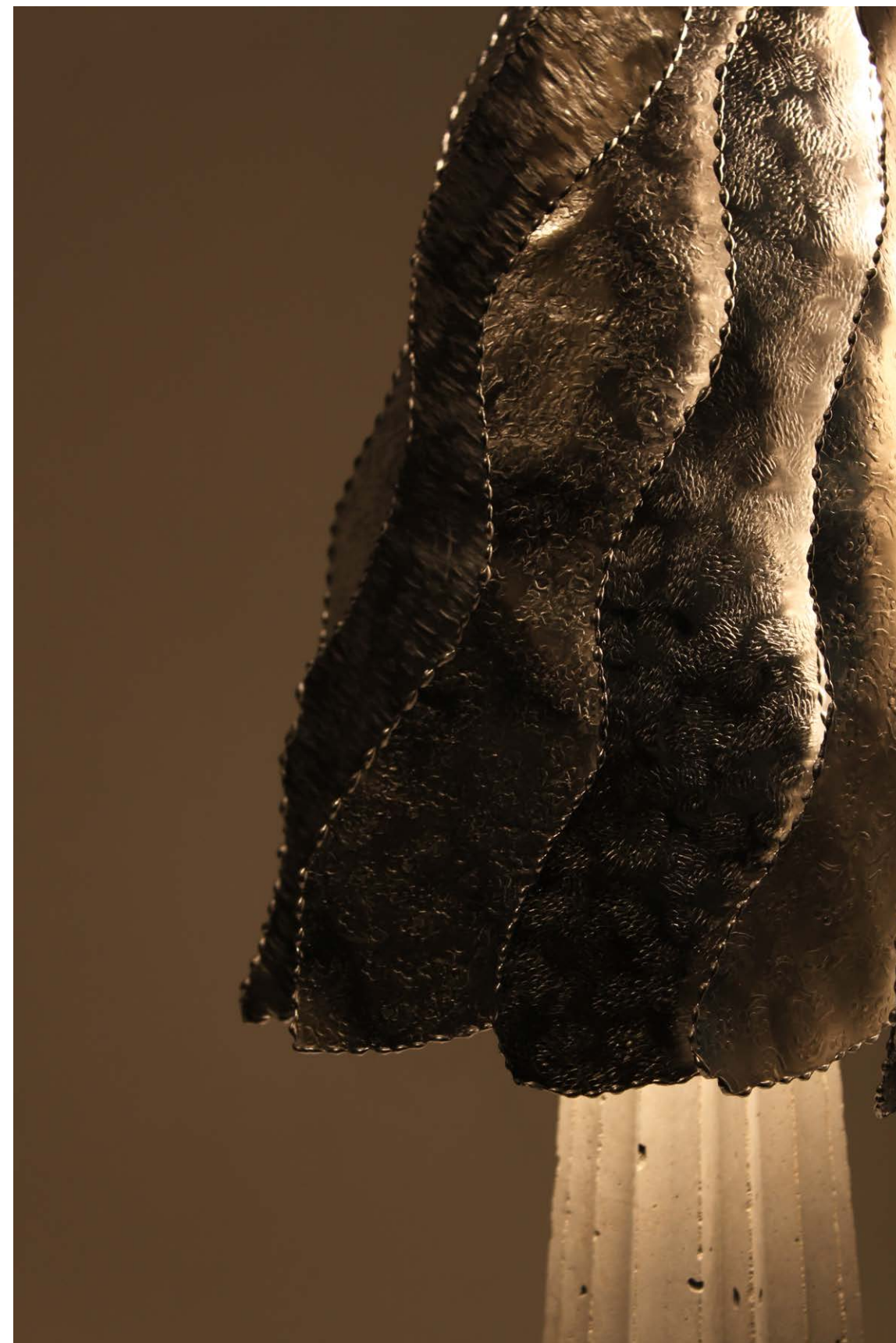
misty
H34 W32 D6 cm
Mortar, stainless mesh
2019





灯りの像 / *figure of light*

H44 W17 D14 cm
Mortar, aluminium, LED
2026



stitched light

H62 W23 D23 cm

Mortar, aluminium, stainless steel, LED

2026



filled light i

H19 W9 D9 cm

Mortar, copper, LED

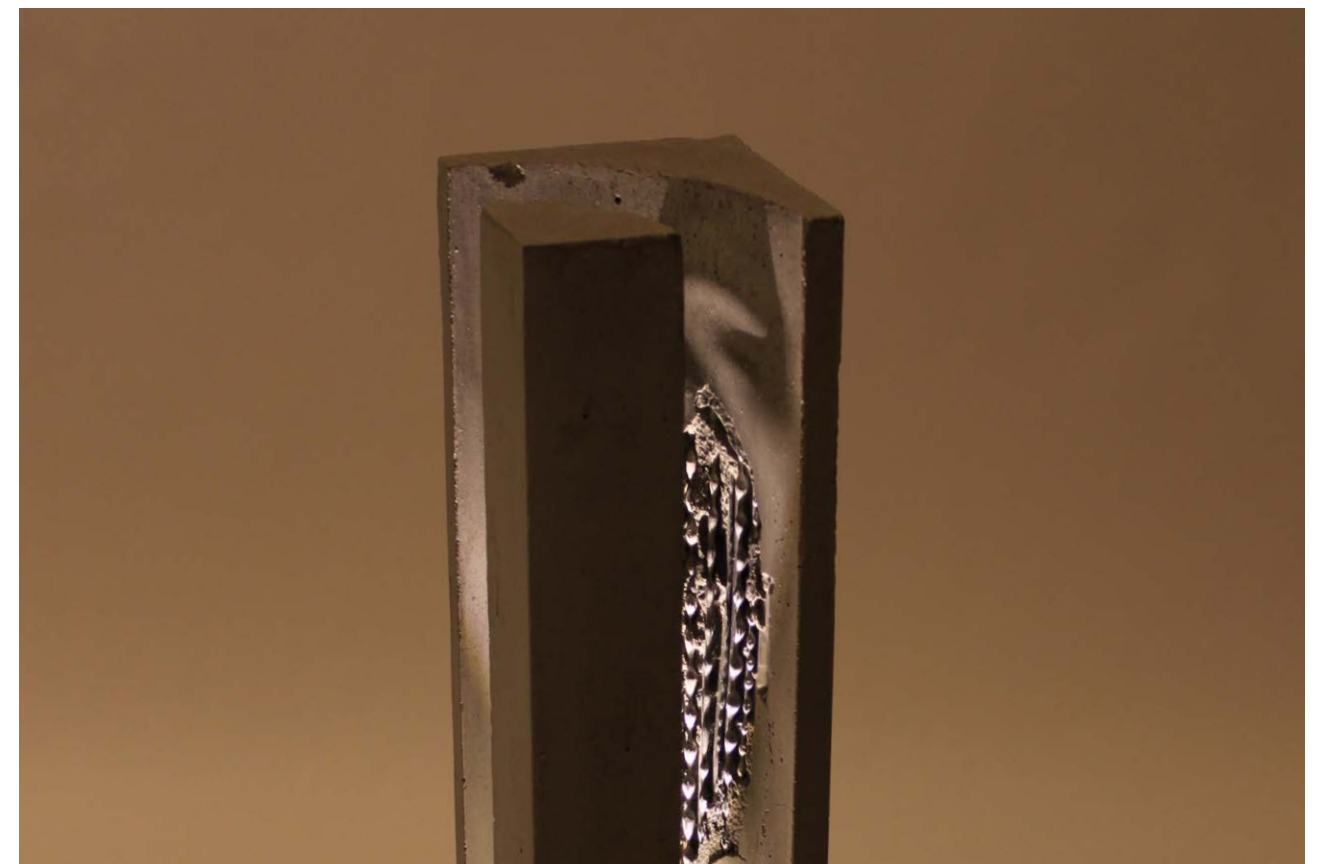


光路 / *passage of light*

H38 W10 D10 cm

Mortar, LED

2025



光路 ii / *passage of light ii*

H42 W8 D8 cm
Mortar, aluminium, LED
2026

MATERIALS & PROCESS

My creative process begins with an interest in forms, phenomena, and materials encountered in everyday life. Through repeated prototyping, I observe the process behind these forms and transformations, exploring their unique characteristics.

[METAL]

For each piece, I select techniques and materials that harness the inherent rigidity and plasticity of metal. Through processes such as hammering, bending, cutting, and welding, I explore the behavior of the metal and the shifting nuances of its expression.

Original Hammers



Applying Surface Texture



Melting Plate Edges



Layering and Joining Plates into a Single Component

[ENAMEL]

A technique in which vitreous enamel is fused onto a metal surface. By using transparent rather than opaque glazes, I allow the natural color and texture of the underlying copper to shine through.

Before Firing

After Firing



Depending on the firing temperature, the copper shifts subtly into shades of red and orange, creating a unique landscape within each piece.

[MORTAR]

I use mortar, a material typically employed in construction, as my primary medium. Through experimentation with formwork and combinations of aggregates, I explore sculptural forms with organic curves and expressive surfaces.



Model for the sculptural piece "Buoy"

The smooth, curved form of the mortar was brought to life through a rigorous process of verification and prototyping using paper models.



SICF24 「__共鳴」 / "_esonance"

Spiral, Tokyo

May 5-7, 2023



SICF25 「時の庭」 / "garden of time"

Spiral, Tokyo

May 5-7, 2024



「交わりの風景」 / landscape of coming together

Tokyo

May 21–26, 2026





the pillar of phenomenon

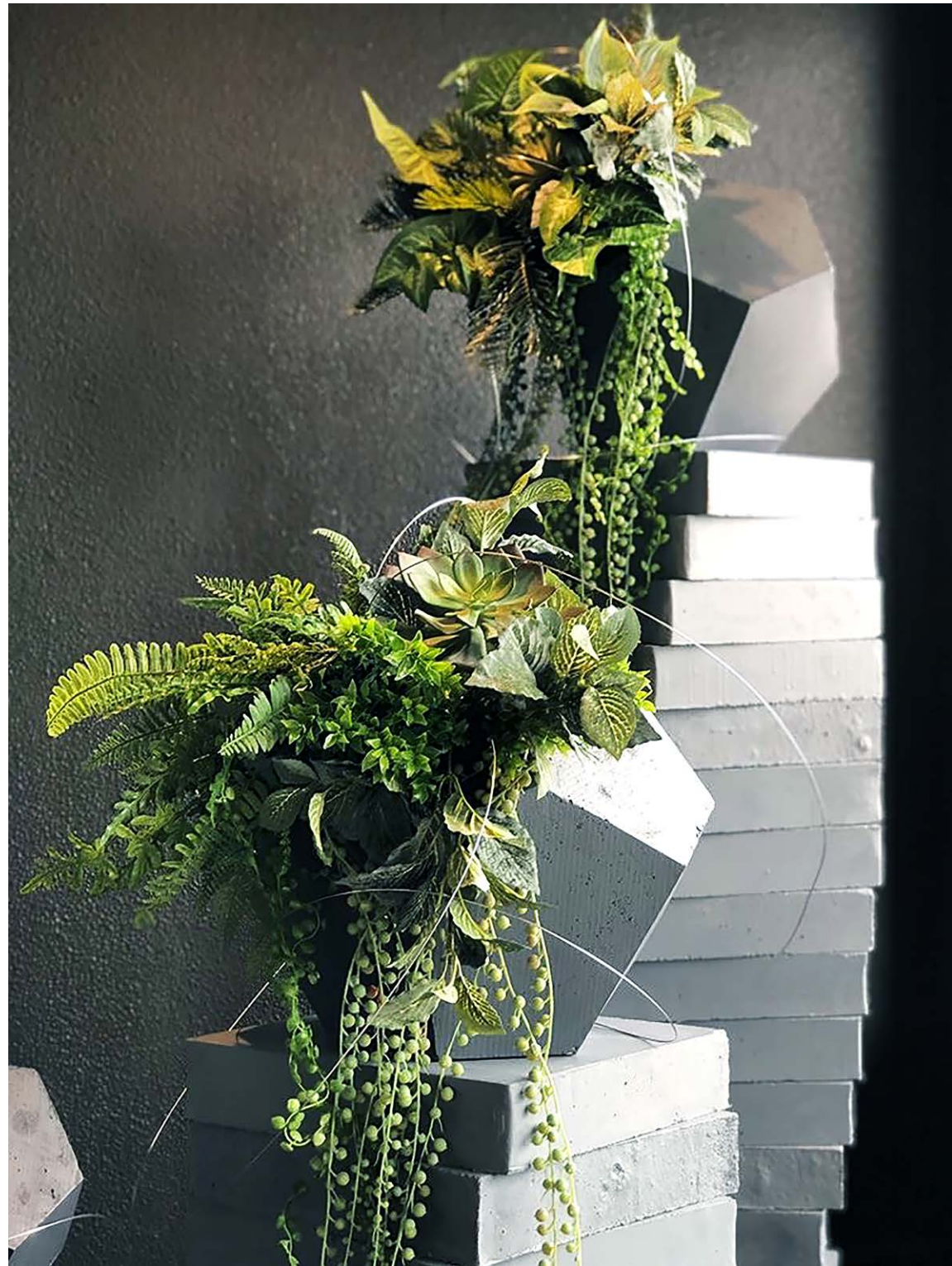
Nozo Hotel, Hokkaido
H135 W15 D15 cm
Mortar, aluminium, stainless steel, air plants
2023





stacked i / stacked ii

Charm Premier Gran Gotenyama, Tokyo
H77 W73 D17 cm / H70 W69.5 D17 cm
Mortar, stainless steel
2021



geometry of nest [collaboration]

Welfare facility
H37 W37 D36 cm, etc.
Mortar, artificial greenery, wire
2020

Based on the sculptural work *mutual becoming*, the form was reconfigured to function as a cigar tray and ashtray through ongoing dialogue with the client. The pieces were installed at Grand Bleu Gamin, a private villa in Miyakojima, Okinawa.



交じりあう / *mutual becoming*

H21 W33 D6 cm, etc.
Mortar, copper
2018



enamel tray

H5 W11.5 D11 cm, etc.
Mortar, copper, enamel
2019



IORI
 Charm Premier Gran Minami-Azabu, Tokyo
 H30 W22 D12 cm
 Mortar, metal leaf, pigment
 2021



sequential moments: bench

Private residence
H30 W72 D20 cm
Mortar, wood
2026

SMALL WORKS



月の水面 / *piece of moon*

H4.5 W15.5 D5 cm, etc.
Mortar, aluminium
2025



trace of the view

H26 W15 D14 cm
Mortar, copper, enamel
2024



浮巢 / *floating nest*

H7.5 W8 D5.5 cm
Mortar, stainless mesh
2026



melt cube

H8 W8 D8 cm
Mortar, copper
2019

melt cuboid

H15 W6 D5 cm
Mortar, copper
2019



舟殻 / *shell of boat*

H10.5 W29 D9 cm
Mortar, aluminium
2026



とまり木 / *roost*

H23 W16 D10 cm
Mortar, copper
2024

PRODUCTS



Enriching everyday landscapes through mortar and metal.