

“This is not a catalogue. This is a record of disruption.”

This lookbook is not a catalog of decoration.

It is a record of fragments, pressure, distortion, solitude, memory, and controlled unrest. Each work exists as part of a larger visual language shaped by noise, digital decay, personal mythology, and the refusal to soften what was never meant to be comfortable.

SHIMETSUKAGE (死滅影) is not built around explanation. The work speaks through symbols, damaged faces, broken signals, ritual color, and figures caught between survival and disappearance. Some pieces confront the world directly. Others stare inward, where the darker machinery of thought continues to move.

These images are not made to please the room.

They are made to remain after the room goes quiet.

” My work ethic is not for applause.
It’s because I’d rather collapse from effort
than rot from excuses.

If you respect art after a gallery
validates it, you don’t respect art. You
respect permission.

“CINIS ERAM ANTE MORTEM. FUROR ME TENET, NON SPES.”
I was ashes before death. Fury, not hope, holds me.

This phrase is not a cry for destruction. It is a philosophy of survival after the world has already burned something out of you.

Cinis eram ante mortem speaks to the feeling of becoming ash before physical death — of being worn down by society’s rituals, expectations, false promises, social performance, grief, labor, solitude, and the repeated weight of having to endure what others do not see. It is the condition of living after illusion has been burned away.

Furor me tenet, non spes rejects the idea that hope is always the thing that keeps a person moving. For me, hope is not the engine. Hope is too polite, too fragile, too easily sold back to people as comfort. What holds me is furor — not mindless rage, but disciplined intensity. Controlled unrest. The refusal to collapse. The force that says: even if nothing saves me, I will still create, still move, still mindless rage, but disciplined intensity. Controlled unrest sharpen, still remain.

This philosophy applies to both my life and my art.

In life, it is the code behind my solitude, my work ethic, my boundaries, and my refusal to live by society’s approved script. I do not move through the world seeking permission, completion, or acceptance. I move through it with the understanding that peace is something I protect, not something I beg for.

In the arts, this phrase becomes the foundation of my visual language. The distorted faces, fractured bodies, dead signals, corrupted symbols, and ritualistic colors are not made from hope. They are made from pressure. They are made from the ash left behind after expectation fails. Each work becomes a document of survival, fury, silence, and transformation.

I do not create to decorate the world.

I create because something in me refuses to disappear quietly.

ABOUT SMK

Richard Michaud, or by the moniker SHIMETSUKAGE, is an underground artist based in Stamford, Connecticut.

A multidisciplinary creator working across visual art, experimental video, sound design, writing, and gaming culture, his work explores distortion, solitude, memory, and emotional rupture.

Blending glitch aesthetics, horror atmosphere, cultural commentary, and personal mythology, he creates pieces that feel raw, cinematic, and confrontational.

Through SHIMETSUKAGE, Michaud builds an internationally exhibited body of work rooted in survival, observation, and the refusal to soften what was meant to remain sharp.



THE MONCHŌ

Designed in 2023, this monchō is the personal crest of Richard Michaud, known by the moniker SHIMETSUKAGE. Built from three white moon forms enclosed within a circular border, the crest represents identity shaped through darkness, solitude, creation, and transformation. It is not a traditional family crest, but a personal emblem—an underground mark of presence, discipline, and survival.

The first moon represents solitude: the quiet space where SMK's vision sharpens away from noise, expectation, and outside approval.

The second moon represents creation: the act of carving light from darkness through visual art, distortion, symbolism, and emotional atmosphere.

The third moon represents transformation: the constant cycle of decay, rebirth, struggle, and evolution that shapes SHIMETSUKAGE's work and identity.

The circular border binds the three moons together. It represents protection, focus, and completion—a sealed world where shadow, memory, and artistic will move as one. The crest stands as a visual oath: SMK exists within darkness, but is never consumed by it.

AWARDS & CERTIFICATES

Teravarna Gallery. 14th Open Exhibition. Honorable Mention. APRIL 2026.

Design Festa Gallery. Tokyo, Japan. Art on Loop hosted by The Holy Art. Participation Certificate. APRIL 2026.

Blue Koi Gallery.

Emotion & Expression. Finalist. MAY 2026.

Human Form Exhibition. Finalist. FEBRUARY 2026.

International Open Theme Gallery. Finalist. OCTOBER 2025.

International Open Theme Gallery. Finalist. FEBRUARY 2025.

Kongregate Forums. Artist of the Year. 2009.

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PROOF OF EXISTENCE



SUTURE.
ZONE



the warhol:



PASSENGER PRESS



BIGSCREENPLAZA



GAWKER
ARTISTS



REVOLUTIONART

BLUE KOI GALLERY

SELECTED PLACES THAT I HAD THE HONOR OF WORKING,
EXHIBITING, FEATURED, & PUBLISHED UNDER THEN & NOW.

COMMUNITY SERVICES

THE WARHOL MUSEUM. YERWOOD CENTER.

IN-PERSON GALLERIES & EXHIBITS

ARTHOUSE NYC. THE HOLY ART. STREETERS GALLERY. CON ARTIST COLLECTIVE. ARRIVAL GALLERY.
CLIMATE GALLERY. BIG SCREEN PLAZA.

ONLINE GALLERIES & EXHIBITS

MUSEUM OF COMPUTER ART. BLUE KOI GALLERY. TERAVARNA GALLERY. SUTURE ZONE.

PUBLICATIONS

PASSENGER PRESS. REVOLUTIONART. BREADCRUMBS MAGAZINE. SPREADS MAGAZINE.
KAIMAS STUDIOS. CANDY* MAGAZINE.

FEATURES

EVENTHUBS. HELLO YOU CREATIVES. BBC AMERICA. PADMAG. SCHWEINKATZE. PAS QU'UN PEU.
GAWKER ARTISTS. CYCOMANIACS. VURAL TUNA. TRENDHUNTER MAGAZINE. MANGOWAVE MAGAZINE.

ANIMATION, GAMES, & DESIGN

AMERICAN COMEDY NETWORK. ALCONE MARKETING. BIG HUGE GAMES. S2 GAMES.

MISC.

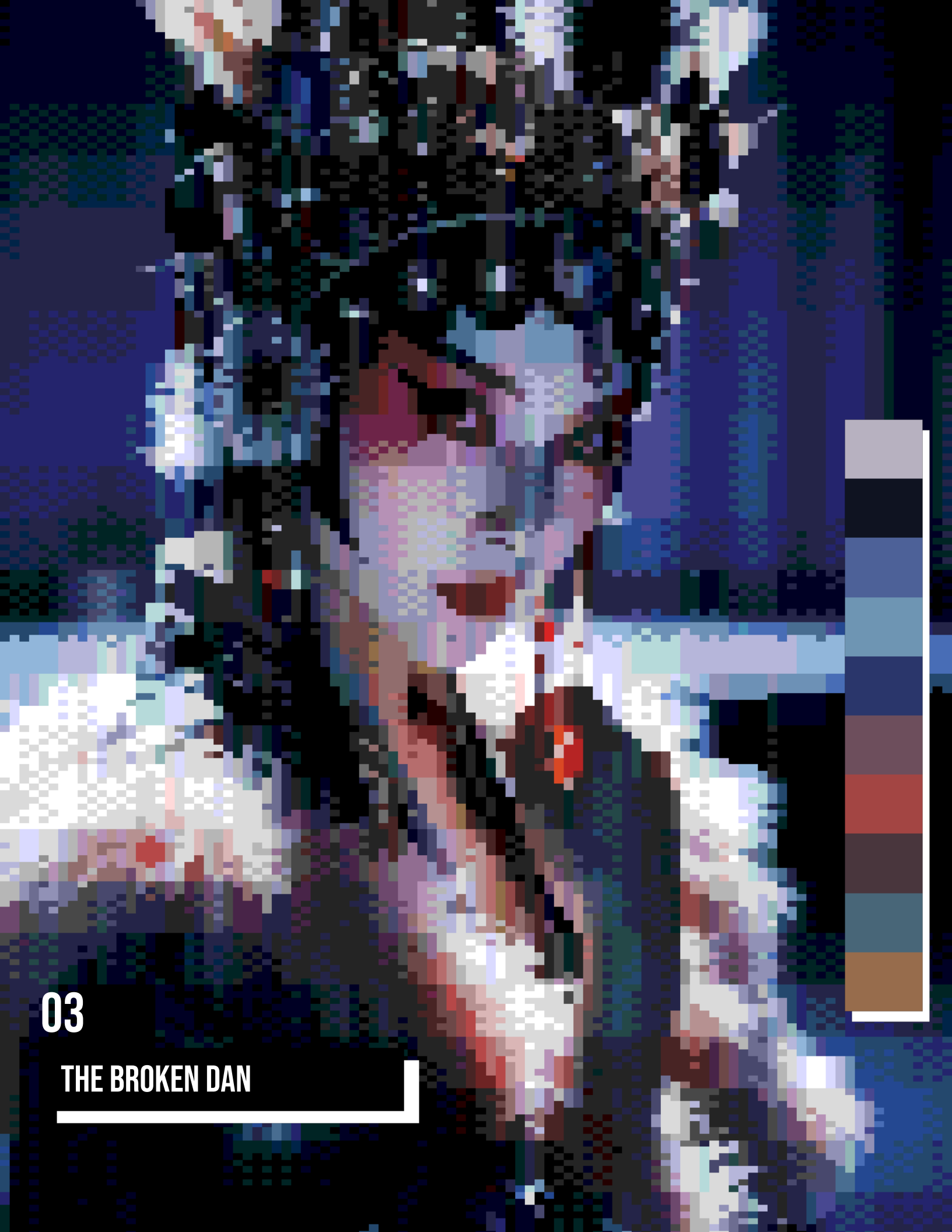
CLAUDIA MORENO TOSCANE.

SAMPLE WORKS



02

NEON OMEN



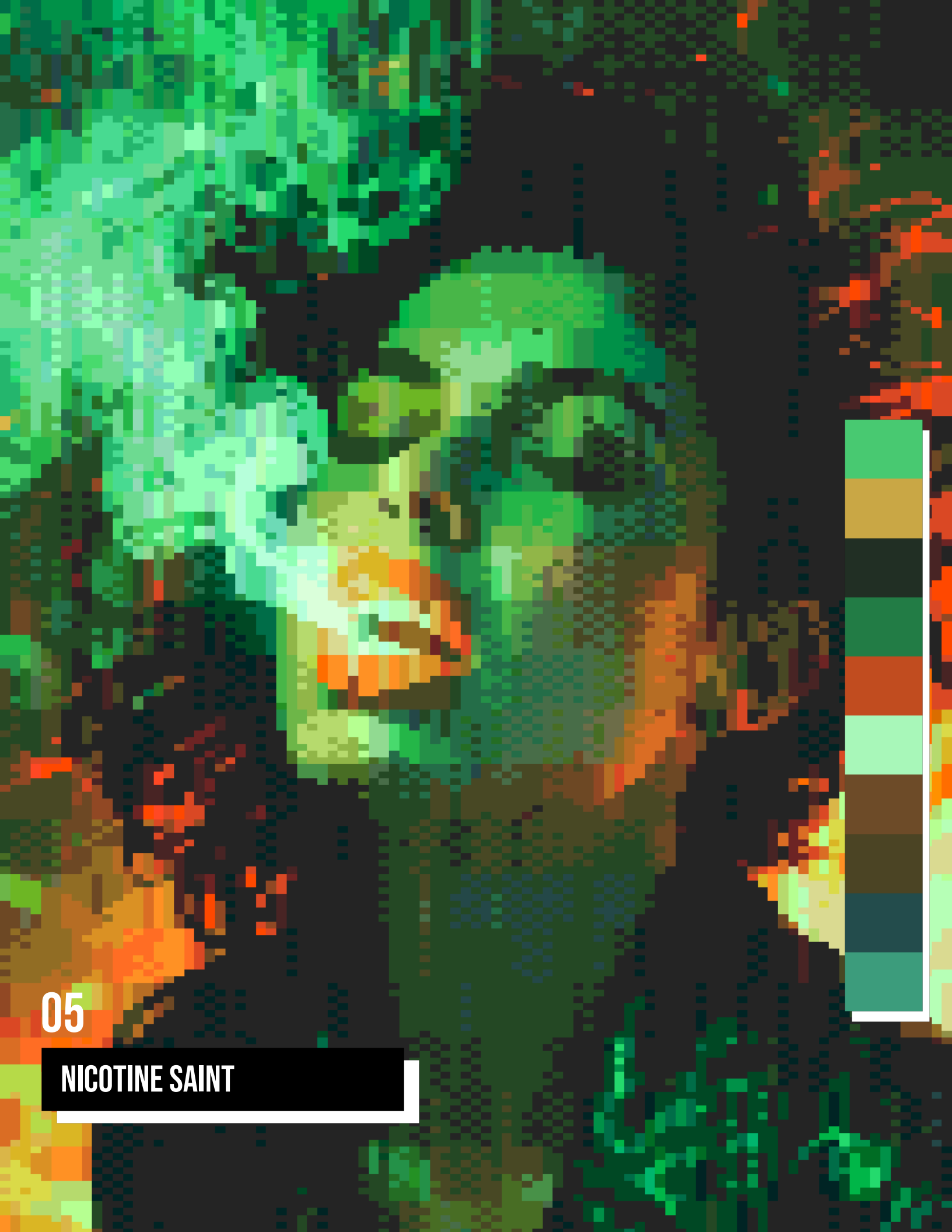
03

THE BROKEN DAN



04

FISH IN THE WATER



05

NICOTINE SAINT



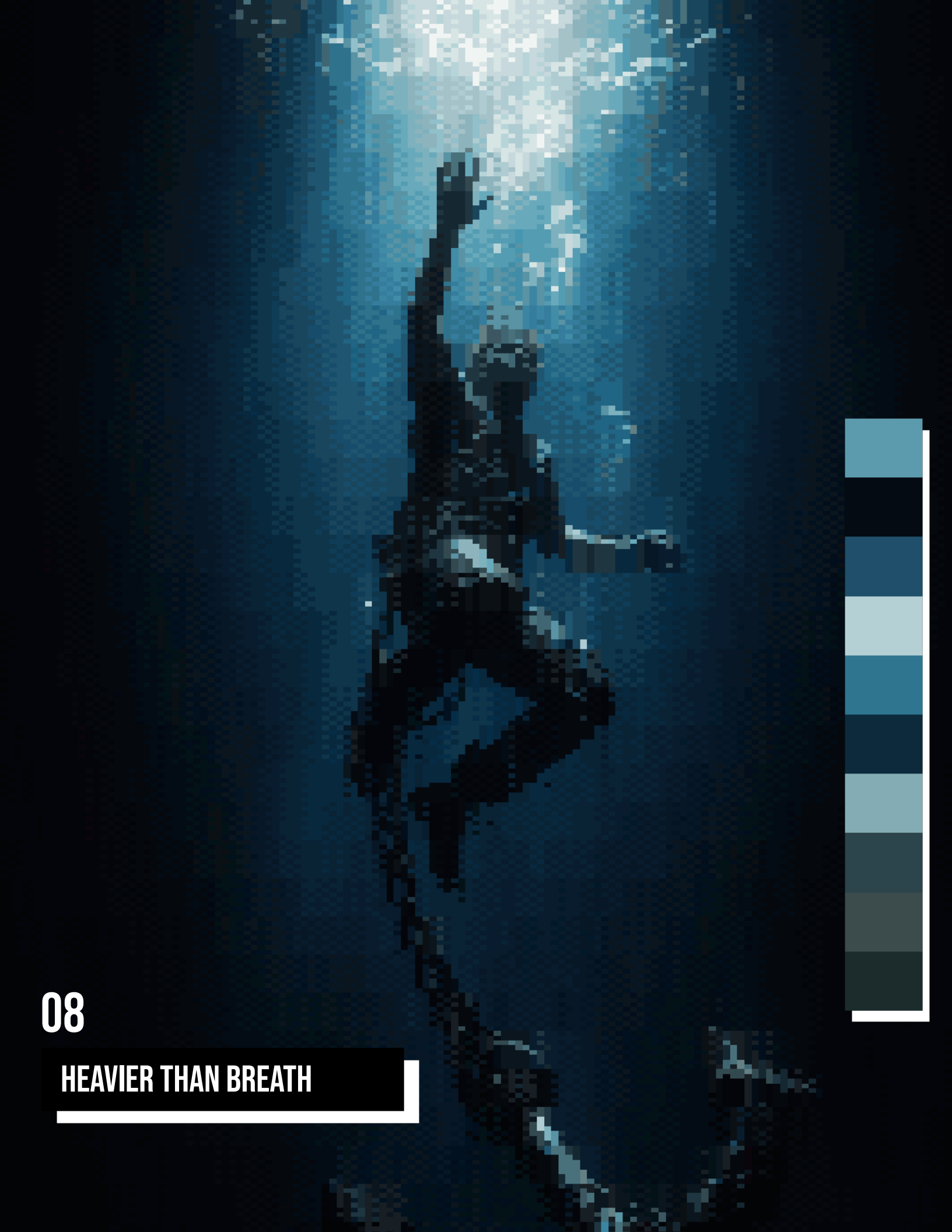
06

DON'T TREAD ON ME!



07

HELLSPAWN



08

HEAVIER THAN BREATH



09

KEY TO THE MIND

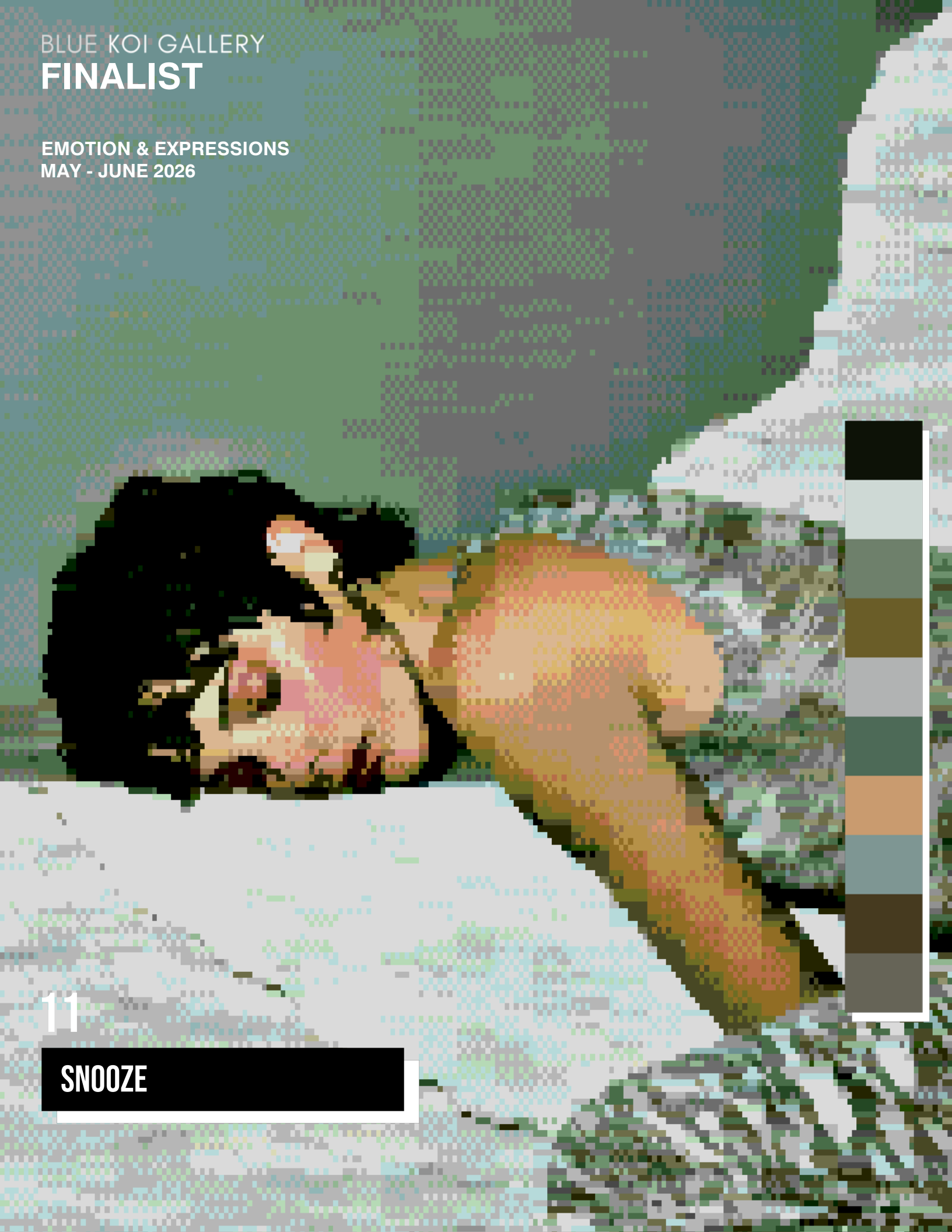


10

一瞬千擊

BLUE KOI GALLERY
FINALIST

EMOTION & EXPRESSIONS
MAY - JUNE 2026



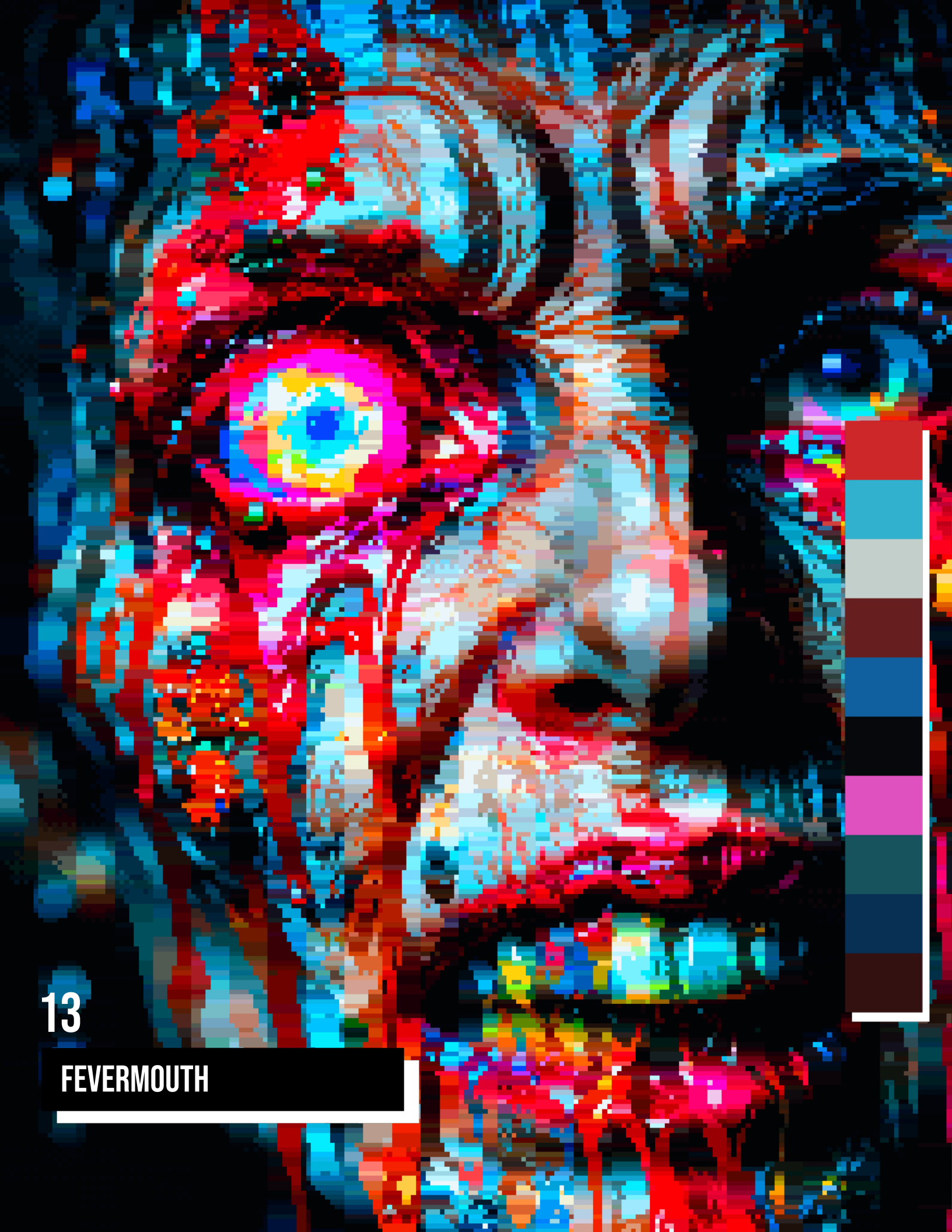
11

SNOOZE



12

X'D OUT!



13

FEVERMOUTH

EPILOGUE

These pixel art experiments began as a return to the old machinery of imagination—the years when screens were smaller, limitations were heavier, and every flicker of color had to fight for its place. Inspired by the demoscene, retro-gaming, early computer graphics, and the raw visual language of corrupted signals, this body of work treats pixels not as nostalgia, but as evidence of survival.

The demoscene taught that restriction could become spectacle. Memory limits, low resolutions, hard edges, looping motion, and electronic sound were never weaknesses; they were materials. From that same spirit, these works build atmosphere through compression, distortion, rhythm, and restraint. Each image carries the pulse of old hardware, arcade screens, cartridge-era worlds, and the strange beauty of systems pushed beyond their intended use.

For him, pixel art is not simply about looking backward. It is about reclaiming a visual language that still feels alive—imperfect, sharp, haunted, and direct. These experiments stand between past and present: part tribute, part mutation, part refusal to let old digital ghosts disappear.

” *Pixel art does not need smoothness to breathe. Its rough edges are part of its pulse.*

Every pixel is a relic of patience in a world addicted to shortcuts.

HONOURING THE DEMOSCENE IN THE MODERN ERA

These pixel art experiments pay tribute to the demoscene’s old-school spirit—where limitation became invention, and machines were pushed beyond expectation. Inspired by retro-gaming, early computer graphics, glitch, and digital restraint, this work carries those raw electronic ghosts into the present.

~~SELMER/OKAY~~

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