Onishi Yasuaki: reverse of volume
Installation view: Aomori Contemporary Art Centre, Aomori [Japan]
Reversing Sculpture

The fluorescent coating gives off a chilly light. The electric fan moans quietly. The glue hangs in the air. The polyethylene plastic sheet sways lightly. Onishi Yasuaki combines regular tools and electrical appliances in their original form to create large, three-dimensional works that exceed human scale. Sometimes a vinyl sheet catches the wind and rises up in a pure white space; other times, shiny, fluorescent-colored string expands and contracts in the darkness. Onishi’s works softly fill an exhibition space for a set period of time, and are later dismantled without a trace.

Despite Onishi’s use of a fragile and hypothetical means of expression, the overall work maintains a cohesive power that verges on spectacle without ever becoming disjointed. This is because the things he creates are unquestionably “sculptures.” But in creating his works according to modern sculptural concepts, it might look as if Onishi has deliberately tried to distort them.

In fact, in gazing at his work, one realizes that Onishi has reinterpreted the essential concepts of modern sculpture, such as volume, mass, movement, and form, according to his own unique approach. For example, the physical volume of a work may not be endowed with mass because the interior of an object is hollow. In addition, as Onishi makes use of things like electric fans and model-train motors, he instills a sense of movement in his work in a very direct way. This simple, mechanical method, however, seems to imbue it with a clear sense of indifference. On the other hand, I would also like to mention a series of works that makes use of extremely light materials, which fluctuate by picking up vibrations in the air. With this approach, one might say Onishi is attempting to discard the peculiarly solid and permanent quality of sculpture and replace movement with actual movement. Moreover, the form of the sculpture is created through a reciprocal relationship with its surroundings and a dynamic system – in and of itself, it lacks any definite substance. With each instant or point of perception, the form is renewed.

Thus, Onishi adopts classical sculptural concepts one after another and interprets them according to his position to give rise to something – which might be seen as a phenomenon or presence – that would normally be difficult to create. As he moves back and forth between a sense of tension and relaxation, floating and gravity, he captures a unique atmosphere that gradually comes to life.

Titled reverse of volume, Onishi’s work in this exhibition establishes a void. By suspending the glue and polyethylene plastic sheet from the ceiling, the artist draws our attention to the empty space and heightens the intensity of the void at its center. Normally, in the process of casting a bronze statue, the undulations of the work are the inverse of the mold used to make it, but is Onishi perhaps attempting to cast the entire exhibition space here? And is it perhaps we the viewers who are being poured into the temporary mold? The title of the work refers to the inversion of substance and void, but Onishi seems to be using nothing less than sculptural concepts as we know them. What exactly is he hoping to discover through these two- and three-fold transitions?

Nakamura Fumiko, Aichi Prefectural Museum of Art Curator
installation view : Not Quite Gallery, Fengerfors [Sweden]

installation view : Kala Gallery, Berkeley [U.S.A]
volume of strings
2010  360 × 500 × 60km
Religare Art Gallery, Delhi [India]
Installation view: Religare Art Gallery, Delhi [India]
untitled [p.13]
2007  538 × 260 × 175cm
polyethylene plastic sheet, balloon, helium, railroad model et al.
Installation view : PANTALOON, Osaka [JAPAN]

untitled [p.14]
2007  250 × 260 × 412cm
polyethylene plastic sheet, fan et al.
Installation view : PANTALOON, Osaka [JAPAN]
日々の距离 daily distance
2008 244×745×870cm
ポリエチレンシート、ファン、食器ほか：polyethylene plastic sheet, fan, tableware et al.
展示風景：Soby Art in Residence Centre, Sølyst [Denmark]
Installation view : Soby Art in Residence Centre, Jyderup [Denmark]

untitled
2009 400×660×960cm
ポリエチレンシート、ファンほか：polyethylene plastic sheet, fan, et al.
展示風景：ソウル市民美術館, ソウル [韓国]
Installation view : Seoul Museum of Art, Seoul [Korea]
polyethylene plastic sheet, paper, fluorescent paint, fan, black light et al.

Installation view: Aichi Arts Center, Nagoya [Japan]
restricted sight TOM

Installation view: The Taro Okamoto Museum of Art, Kawasaki [Japan]
seeing darkness

Installation view: GALLERY b.TOKYO, Tokyo [Japan]

light, luminous painted label, container et al.

Installation view: METAL ART MUSEUM HIKARINOTANI, Inzai [Japan]
大西 優明

1979 大阪生まれ
2001 福岡芸術専門学校美術専攻 卒業
2004 京都市立芸術大学大学院美術研究科彫刻専攻 修了

2007 新進アーティストの発見 in あいち 美術部門入選
第10回国本太郎現代芸術賞 奨励賞受賞
第1回秀松基金留学賞受賞

2009 IASK アジア・パシフィック・アーティスト・フェローシップ授与
2010 ポロック・クラウナー財団より制作助成
来日財団よりフェローシップ授与

【主な個展】
2003 『帰返』GALLERY b.TOKYO, 東京
2004 「restriction sight」neutron B1 GALLERY, 京都
2005 『無言の秘密』Sfera Exhibition, 京都
『呼喚星雲』INAX GALLERY 2, 東京
2007 『表裏の障壁』PANTALOON, 大阪
2008 『dairy distance』Solo Artists in Residence Centre, ユードロップ | デンマーク
「mountain」KONGSI, エンスヘデ | オランダ
2010 『reverse of volume』KINOKINO Centre for Art and Film, サンヌス | ヌルウェー
「ridge of boundary」para...SITE Gallery, グラッツ | オーストリア
『horizontal forest』Not Quite Gallery, フェンゲフォシュ | スウェーデン
『reverse of volume』Vermont Studio Center Red Mill Gallery, ジョンソン | アメリカ合衆国

【主要グループ展】
2006 『仮想をめぐって piano,piano』大阪筑波レマレ倉庫, 大阪
2007 新進アーティストの発見 in あいち 愛知芸術文化センター, 名古屋
2008 『太陽系外の児童-日本・現代美術』Soka Contemporary Space, 台北 | 台湾
『point ephemère』Bunkamura Gallery, 東京
2009 『SU MBISORI』Jeju Museum of Art, 济州 | 韓国
『HOME』国際芸術センター 岐阜, 岐阜
『Against The Sculptural』ソウル市立美術館, ソウル | 韓国
2010 『Art Court Frontier #8』ARTCOURT Gallery, 大阪
『The Transforming State』Religare Art Gallery, デリー | インド

Onishi Yasuaki

1979 Born in Osaka
2001 B.A. Sculpture Course in School of Art & Design, University of Tsukuba,
2004 M.A., Sculpture Course, Graduate School of Art, Kyoto City University of Arts

2007 ARTS CHALLENGE 2007
10th The Taro Okamoto Award for Contemporary Art, Taro prize
The Award from The SHUO Foundation
2009 IASK Asia Pacific Artists Fellowship
2010 The Grant from The Pollock-Krasner Foundation
U.S. Japan Foundation Fellowship

【selected solo exhibitions】
2003 『thing of darkness』GALLERY b.TOKYO, Tokyo, Japan
2004 restriction sight, neutron B1 GALLERY, Kyoto, Japan
2005 『twin in the void』Sfera Exhibition, Kyoto, Japan
breath nobody, INAX GALLERY 2, Tokyo, Japan
2007 『space between face and reverse』PANTALOON, Osaka, Japan
2008 dairy distance, Solo Artists in Residence Centre, Jydersup, Denmark
mountain, KONGSI, Enschede, Netherlands
2010 reverse of volume, KINOKINO Centre for Art and Film, Sandnes, Norway
ridge of boundary, para...SITE Gallery, Graz, Austria
horizontal forest, Not Quite Gallery, Fengersfors, Sweden
reverse of volume, Vermont Studio Center Red Mill Gallery, Johnson, USA

【selected group exhibitions】
2006 Remove a sign, piano,piano, Osaka Port Red Brick Warehouse, Osaka, Japan
2007 ARTS CHALLENGE 2007, AICHI ARTS CENTER, Nagoya, Japan
2008 Eyes Curiosity-Japanese Contemporary Art, Soka Contemporary Space, Taipei, Taiwan
point ephemère, Bunkamura Gallery, Tokyo, Japan
2009 SU MBISORI, Jeju Museum of Art, Jeju, Korea
HOME, Aomori Contemporary Art Centre, Aomori, Japan
Against The Sculptural, Seoul Museum of Art, Seoul, Korea
2010 Art Court Frontier #8, ARTCOURT Gallery, Osaka, Japan
The Transforming State, Religare Art Gallery, Delhi, India