



Although it deviates from the existing sculptural expression of "carving a cavity," it can be said to be a representative work that questions its essence. A polyethylene sheet is put on the piled cardboard boxes to give the space an ambiguous shape like the ridgeline of a mountain. From near the ceiling directly above it, hang a black adhesive heated with a glue gun, fill the upper space from the surface of the sheet to the ceiling with a large amount of organic vertical lines, and finally pull out the cardboard box to make it increase. The viewer can enter the inside of the cavity and experience the new perception of "seeing the sculpture from the back" while being filled with the soft gradation and shadow of the light created by the floating sheet.

By filling the space of "it's worth", "itself" can be seen more clearly. It makes something like a mountain, but it does not show any particular event, it is a sculpture that leaves the interpretation largely to the viewer. By pondering beyond and beyond, and complementing the cavities and blanks with imagination, one can obtain each entity.

video

<https://vimeo.com/41997966>

images

<http://onys.net/works/rice-gallery/>

体積の裏側 RG *reverse of volume* RG

2012 h470×w1340×d1210cm

接着剤、ポリエチレンシート、他 glue, polyethylene sheeting, other

solo exhibition / Rice Gallery, Houston [USA]

photo / Nash Baker







After hanging the tree upside down and dropping an organic adhesive in the space from the branch to the floor, urea crystals are generated throughout. It is an attempt to fill the space between the upside-down world and our world with a large number of vertical lines and fill the space with uncontrollable elements called crystals.

video

<https://vimeo.com/73378946>

images

<http://onys.net/vertical-emptiness-fp/>



垂直の隙間 *vertical emptiness FP*

2016

木、接着剤、尿素ほか tree branch, glue, urea, other  
Fresh Paint 8 - Tilted / Yarid Hamizrach, Tel Aviv [Israel]





The rope is entwined from the ceiling like weaving and hung to create a structure like a coarse net. From there, the adhesive is dropped vertically onto the floor, and a saturated aqueous solution of urea is sprayed over the entire surface to generate crystals. Unstable situations such as scooping or missing something appear, creating an extraordinary space.

images

<http://onys.net/works/2014-2/fukuoka-2/>



*vertical emptiness (volume of strings)*

2014 h590×w1820×d1360cm

ロープ、接着剤、尿素ほか rope, glue, urea, other

想像しなおし / 福岡市美術館、福岡

In Search of Critical Imagination / Fukuoka Art Museum, Fukuoka [Japan]





Create a new landscape below the familiar landscape on the table. It is a place to add depth to your thoughts and imagination by spreading from the outside and other parts of everyday life. The familiar objects that spread on the desk are close to the viewer's daily life and provide an opportunity to recall past experiences. A myriad of vertical lines of adhesive stand under the desk to imitate those objects, and the parts are vacant to trace the shadows of the objects. The lines created by the melted adhesive are intricately entwined in the process of falling and cooling due to gravity, forming a collection of organic vertical lines. It reminds us of invisible things like nerves and information in the body, and natural phenomena such as forests and rain, but there are cavities under some things on the desk. Urea crystals are generated on all of the desk objects and adhesive lines, and the surface is covered in white. It's an extraordinary landscape, as if dust and ash had piled up, white and densely covered with moss, and a long time had passed since the desk was used, and people's hands were separated. The cavity created there is filled with the imagination connected from the viewer's memory, and the scenery spreading under the desk becomes a place to look into this world from the back side.

video

<https://vimeo.com/73378946>

image

<http://onys.net/ditch-of-time/>

時間の溝 *ditch of time*

2020 h360×w460×d460cm

mesh table, article for daily use, book, glue, urea, other

清流の国ぎふ芸術祭 Art Award IN THE CUBE 2020 / 岐阜県美術館、岐阜  
Art Award IN THE CUBE 2020 / The Museum of Fine Arts, Gifu [Japan]

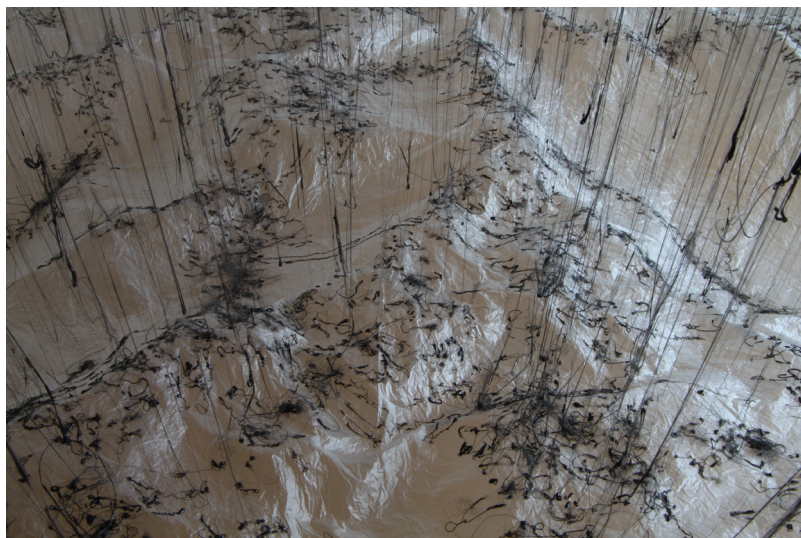






images

<http://onys.net/distance-to-forest/>

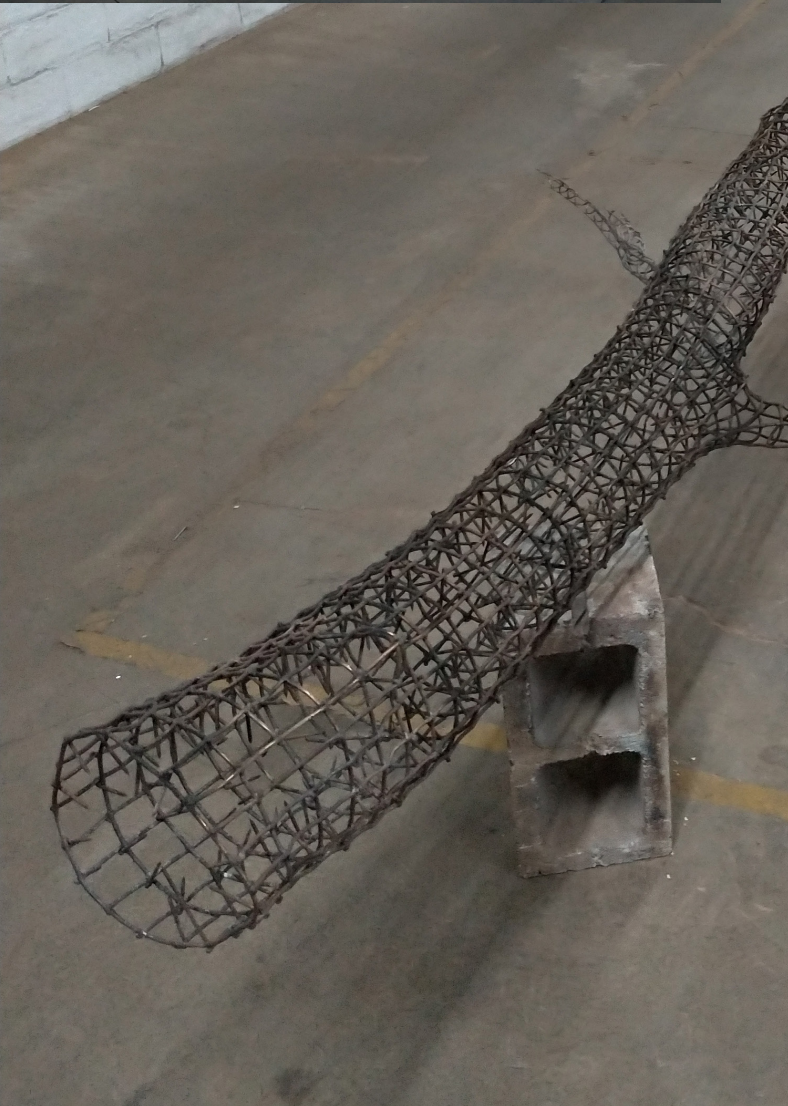


*distance to forest*

2011 h370×w680×d680cm

木、接着剤、ポリエチレンシート、他 tree, glue, polyethylene sheeting, other  
open studio / Schloss Plüschow, Plüschow [Germany]





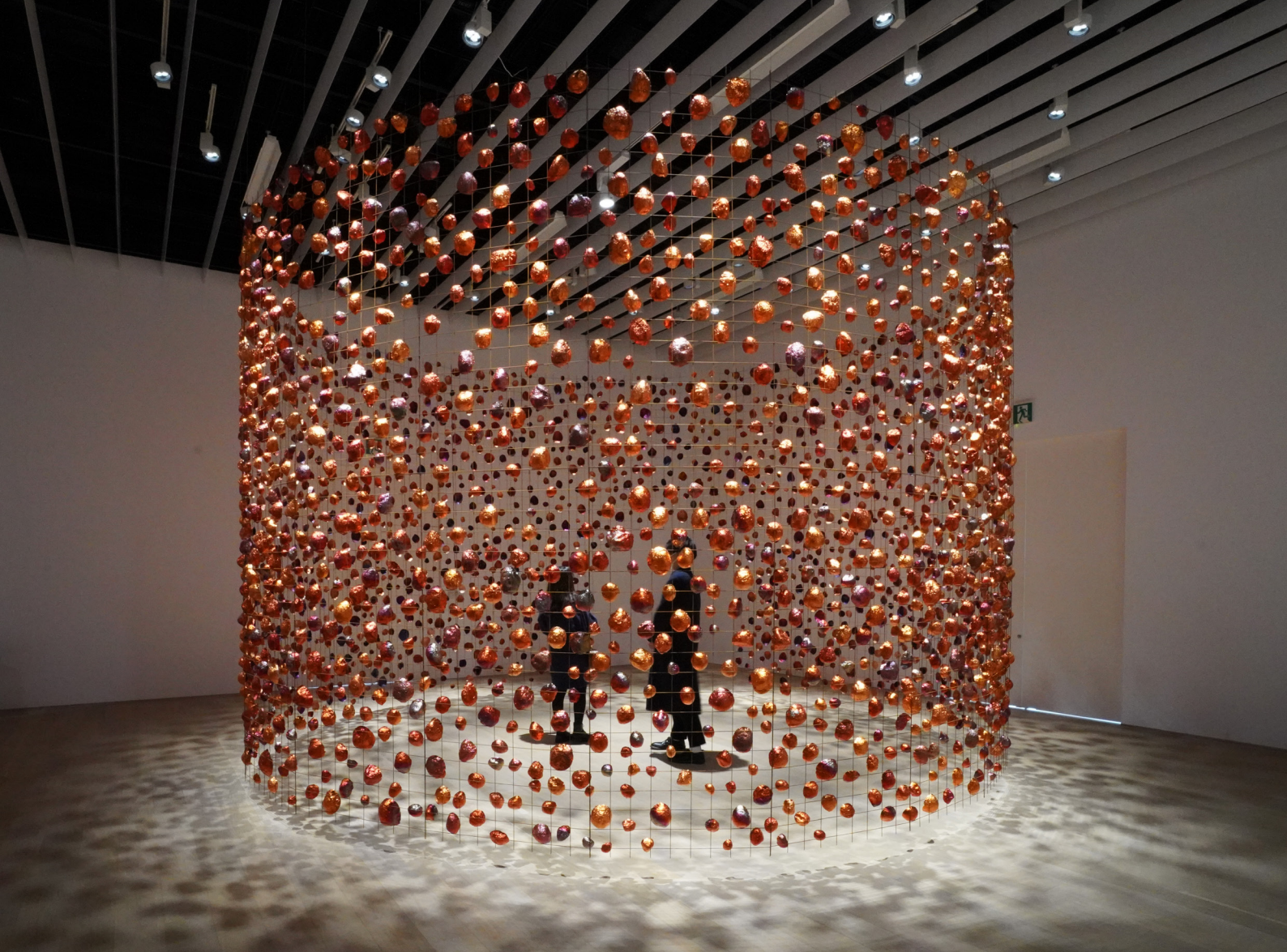
A stainless steel wire is welded to the surface of a locally obtained eucalyptus tree to cover it, and finally the wood is burned and extracted to create a metal shell with the shape of a tree.  
Shape the boundary between humans and nature from the traces of actions and phenomena.

images  
<http://onys.net/pipe/>  
<http://onys.net/gawaring/>

*Pipe*  
 2019 h150×w300×d900cm  
 ステンレス stainless steel  
 collection / MGM Resorts International, Las Vegas [USA]







In this project, he endeavors to trace an overall image of a riverbed by appropriating the forms of stones that symbolize the accumulation of time. Volcanic rocks, which originate as magma inside the earth, solidify and change shape as they are gradually eroded by the flow of water and sediment in a river, are analogous to the outcomes of trial and error by a company that has engaged with society over the course of its history, and with the process of producing metal foil powder. The stones of a riverbed, which under natural conditions spread horizontally following the topography of the earth's surface, are composed vertically by artificial boundaries such as fences or lines of columnar structures. Stones washed into a riverbed are cast with copper foil to show their outer and inner morphology, in a process that reconfigures and restores them to the vast forms from whence they originated, revealing the volumes and amounts of time of their past and future erosion. The simple approach of covering a stone with copper foil and removing the stone to leave its shape implies that stones are only partially reproducible, and there are some things beyond our understanding.

video

<https://vimeo.com/700369832>

images

<http://onys.net/stone-and-fence/>



石と柵 *Stone and Fence*

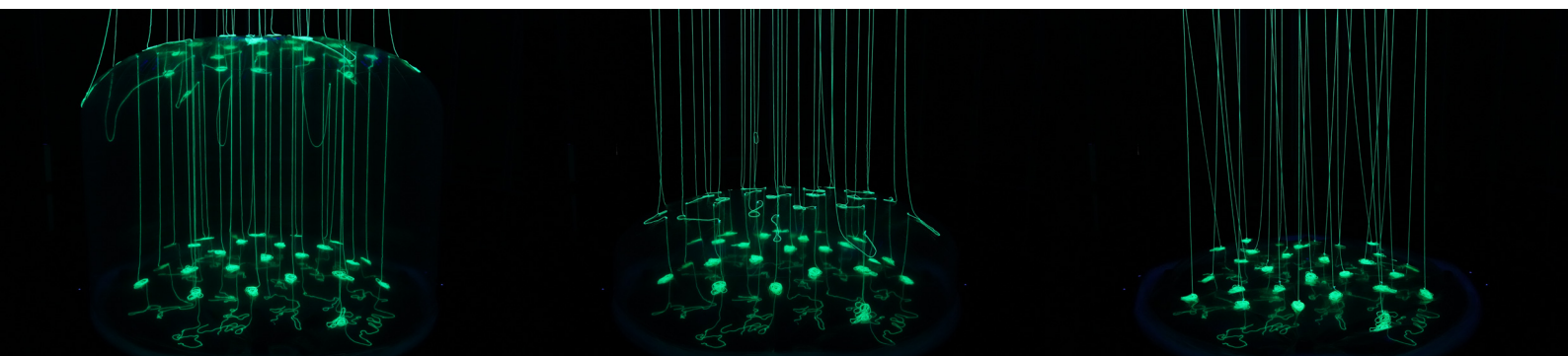
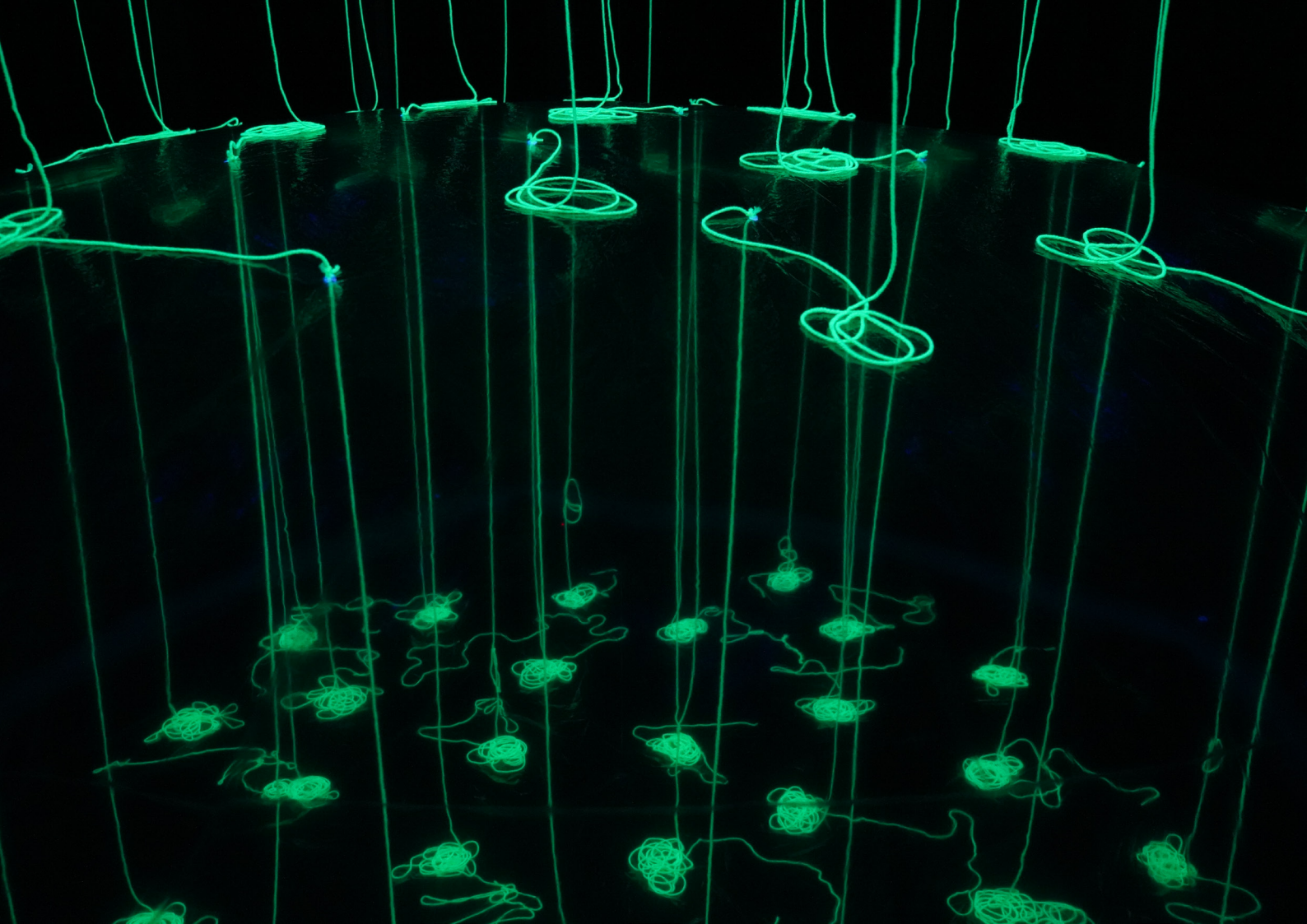
2022 h402 × w600 × d600cm

copper foil, iron, other

KYOTO STEAM 2022

/ Higashiyama Cube, Kyoto City KYOCERA Museum of Art, [Japan]





Fluorescent yarns are attached to the inside and outside of the transparent cylindrical bag, and the black light makes the yarns appear to shine. As the bag expands and contracts due to the fan, the thread stretches straight on the inside and outside of the bag, or it slackens and winds a bag. The movement of the thread reveals the edge, which is the boundary surface that changes as the air moves.

video

<https://vimeo.com/565414786>

images

<http://onys.net/edge-of-void/>

空洞の縁 *edge of void*

2020 h400×w600×d600cm

ポリシート、糸、ファン、タイマーほか polyethylene sheeting, thread, fan, timer, other  
Writing of light / National Taiwan Museum of Fine Arts, Taichung [Taiwan]





video  
<https://vimeo.com/212181669>

images  
<http://onys.net/edges/>

空間の縁 *edge of space*  
 2017 h540×φ220cm  
 ポリシート、糸、ファン、タイマーほか plastic sheet, thread, fan, timer, other  
 個展 / アートコートギャラリー、大阪  
 solo exhibition / ARTCOURT Gallery, Osaka [Japan]



Slowly expanding and contracting over and over in a vertical direction, the volumes of twelve cylindrical bags sway in the space. Each of them inflates and floats up at random on air currents emitted by small fans equipped with timers. With the organic motions of its polyethylene sheeting, this piece imparts to the viewer a sense of "seeing and attaining emptiness". In creating this work, Onishi discovered a "volume" corresponding to air and emptiness that he would develop further in his major work reverse of volume.

video

<https://vimeo.com/118679874>

images

<http://onys.net/vertical-volume-acg/>



垂直の量 *vertical volume*

2014 h700×w570×d890cm

ポリシート、ファン、タイマー、他 plastic sheet, fan, timer, other

個展 / アートコートギャラリー、大阪

solo exhibition / ARTCOURT Gallery, Osaka [Japan]

photo / Toyonaga Seiji Courtesy of ARTCOURT Gallery





The translucent cylindrical bag slowly moves vertically between the tableware placed on the ground and the food suspended from the ceiling, exchanging the air inside. As the bag inflates, it fills the volume of the room and swallows rice and soybeans, which are a collection of seeds in a transparent tube on the top of the bag. After that, when the bag withers, it moves away from it and approaches the floor, gradually revealing the outline of the tableware through the double membrane. These move in a regular cycle in various parts of the exhibition room.

What you can see, what you cannot see, what you can see or what you cannot see. Trying to see them or imagining something else. It is not the same even though it is repeated in the same cycle every day in the constantly flowing time. That there are concaves and convexes. Approaching and leaving. Being imaginary and real. The existence of other things makes it even clearer. There is also a distance between the two.

The events and relationships that occur in these works suggest the way we live in this world and society. And I will present the opportunity to look at them from a different position while working on our perception as a work.

video

<https://vimeo.com/531307838>

images

<http://onys.net/distance-between-presence-and-absence/>

虚実の距離 *Distance between presence and absence*

2020 Size Variable

ポリエチレンシート、ファン、タイマー、食器、米、大豆、他

polyethylene sheeting, fan, timer, tableware, rice, soybeans, other

Takamatsu Contemporary Art annual vol.09/ Takamatsu Art Museum, [Japan]







video

<https://vimeo.com/296334045>

images

<http://onys.net/fluid-volume/>



*fluid volume*

2018 Size Variable

ポリシート、ファン、タイマー、他 polyethylene sheeting, fan, timer, other  
solo exhibition: Hidden Landscapes  
Coconino Center for the Arts, Flagstaff AZ [USA]







This work was created with a particular focus on "wind" from the theme of "groundwater fire breeze and the life nurtured by it" at the main venue of the Water and Land Niigata Art Festival. A thin polyethylene sheet that shrinks with heat and has a texture like cells, bubbles, and the ground surface is hung from the ceiling in a multi-layered circular shape with a diameter of 10 m, making you aware of "clouds and sky flowing in the wind." The material, which is light enough to shake even in a breeze, gently wraps the viewer and creates a place for a sensory experience full of floating feeling. Although it is an artificial film that does not return to water or soil, the work that shows an organic texture and movement like clouds makes us feel as if it corresponds to the vast sky of Niigata and the landscape that spreads horizontally. It leads the imagination to a new horizon on the other side of the view.

images

<http://onys.net/untitled-wl/>



*untitled WL*

2018 h9.0×w10.0×d10.0m

ポリエチレンシートほか polyethylene sheeting, other

水と土の芸術祭 / 万代島多目的広場、新潟

Water and Land Niigata Art Festival 2018

/ Bandaijima Multipurpose Plaza, Niigata [Japan]





Structures of spherical bodies of connected wire with glue dripped in all directions inside them, suspended high overhead and arranged around a single light source. Catching the air currents of the exhibition space, the movements of the randomly turning bodies create shadows that amplify their volume and cast virtual images.

An installation work that treats the exhibition space as a vast vessel, recalling the image of something frothing up inside a transparent glass bottle. This piece brings together the actions and phenomena of this empty-interior-creating artist, and the viewer perceives a world brimming with multilayered structures of light and gravity.

video

<https://vimeo.com/118451184>

images

<http://onys.net/empty-sculpture/>



空洞の彫刻 *empty sculpture*

2014 h700×w925×d900cm

針金、接着剤、ライト、他 wire, glue, light, other

個展 / アートコートギャラリー、大阪

solo exhibition / ARTCOURT Gallery, Osaka [Japan]

photo / Toyonaga Seiji. Courtesy of ARTCOURT Gallery





First, a 6-layer grid of fishing lines is placed in a huge space with a width of about 22m, a depth of about 22m, and a height of about 6m. After that, 640 paper tapes are thrown from the landing in the center of the exhibition room in all directions. The tape draws a line according to gravity, and a layer of TEGS entangles the trajectory. Numerous lines of paper tape reveal the shape of the space, and the pile of colorful tapes gives a festive image. At this gallery facing the port of Yokohama, you can imagine paper tapes thrown from passenger ships on a journey.

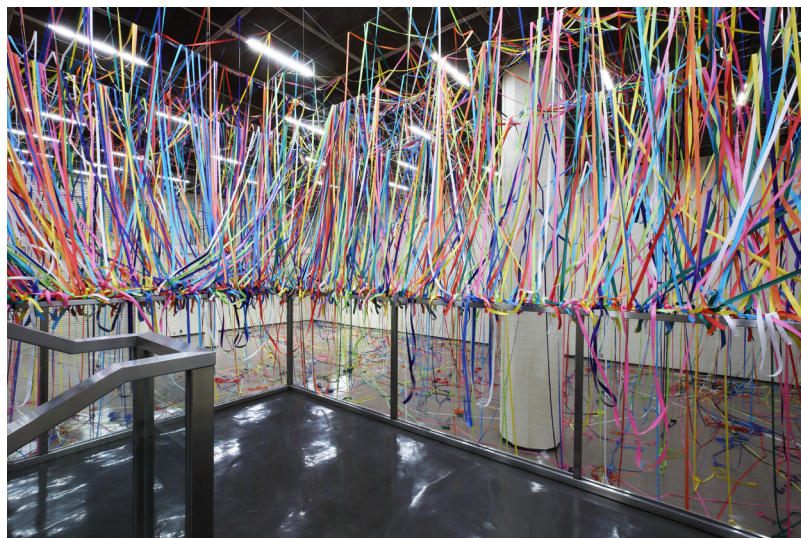
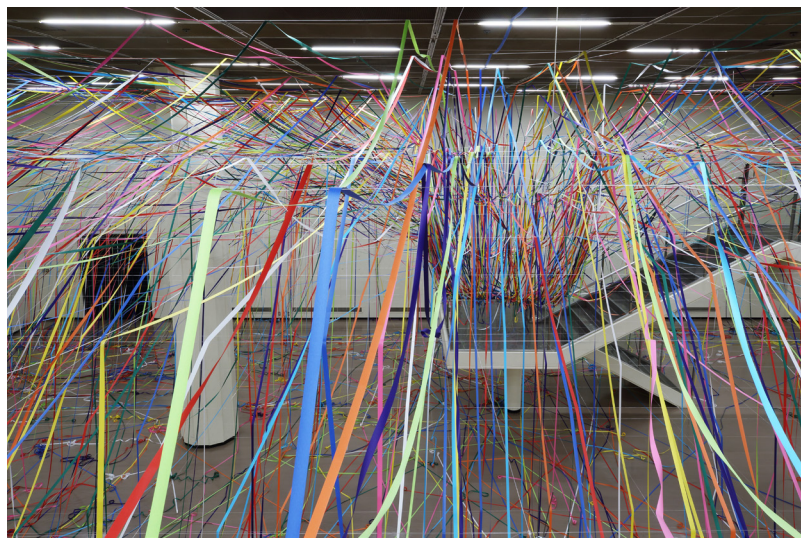
The thrown paper tape passes through the air and fills the space in all its orbits. It seems to pour actions and phenomena into the large mold of the exhibition room, and it is also the debris that they have accumulated. And it will awaken a new physical sense of space.

video

<https://vimeo.com/344557320>

images

<http://onys.net/tracing-orbit/>



*tracing orbit*

2018 h6.4×w22.7×d22.6m

紙テープ、テグスほか paper roll, fishing line, other

5 Rooms II - けはいの純度 / 神奈川県民ホールギャラリー、横浜

5 Rooms II - THE TRUTH IS IN THE AIR

/ Kanagawa Prefectural Gallery, Yokohama [Japan]

photo / Koroda Takeru