



reverse of volume RG / 2012 / h470×w1340×d1210cm / glue, polyethylene sheeting, other  
solo exhibition / Rice Gallery, Houston [USA]

Reference video link  
<https://vimeo.com/41997966>



## Description

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.

reverse of volume RG / 2012 / h470×w1340×d1210cm / glue, polyethylene sheeting, other  
solo exhibition / Rice Gallery, Houston [USA]



Stone and Fence / 2022 / h402×w600×d600cm / copper foil, iron, other  
KYOTO STEAM 2022 / Higashiyama Cube, Kyoto City KYOCERA Museum of Art, [Japan]

Reference video link  
<https://vimeo.com/700369832>



## Description

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.

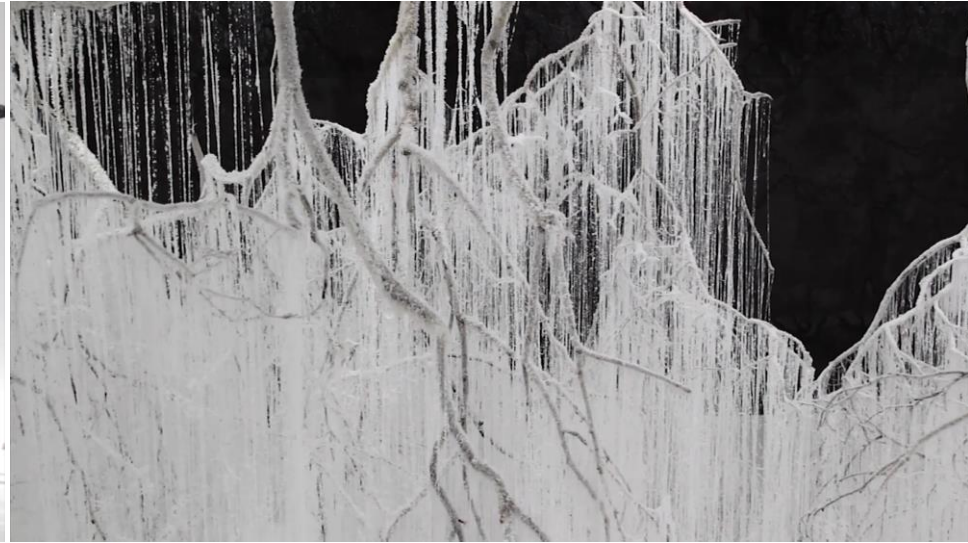
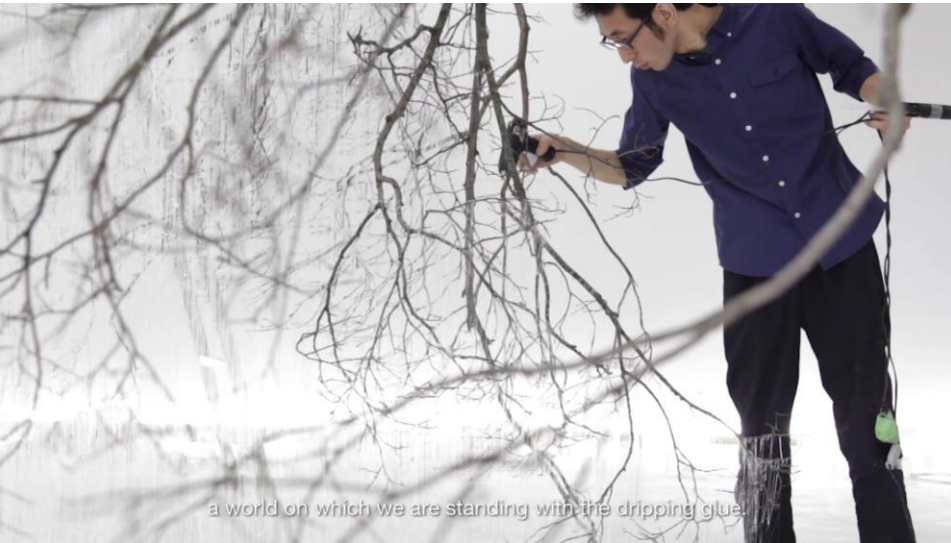
Stone and Fence / 2022 / h402×w600×d600cm / copper foil, iron, other  
KYOTO STEAM 2022 / Higashiyama Cube, Kyoto City KYOCERA Museum of Art, [Japan]



vertical emptiness FP / 2016 / Size Variable / tree branch, glue, urea, other

Fresh Paint 8 - Tilted / Yarid Hamizrach, Tel Aviv [Israel]

Reference video link  
<https://vimeo.com/73378946>



## Description

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.



vertical emptiness FP / 2016

Size Variable / tree branch, glue, urea, other

Fresh Paint 8 - Tilted / Yarid Hamizrach, Tel Aviv [Israel]



ditch of time / 2020 / h360×w460×d460cm / mesh table, article for daily use, book, glue, urea, other

Art Award IN THE CUBE 2020 / The Museum of Fine Arts, Gifu [Japan]



## Description

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.

ditch of time / 2020 / h360×w460×d460cm / mesh table, article for daily use, book, glue, urea, other  
Art Award IN THE CUBE 2020 / The Museum of Fine Arts, Gifu [Japan]





Distance between presence and absence / 2020 / Size Variable / polyethylene sheeting, fan, timer, tableware, rice, soybeans, other  
Takamatsu Contemporary Art annual vol.09 / Takamatsu Art Museum, Takamatsu [Japan]

Reference video link  
<https://vimeo.com/531307838>



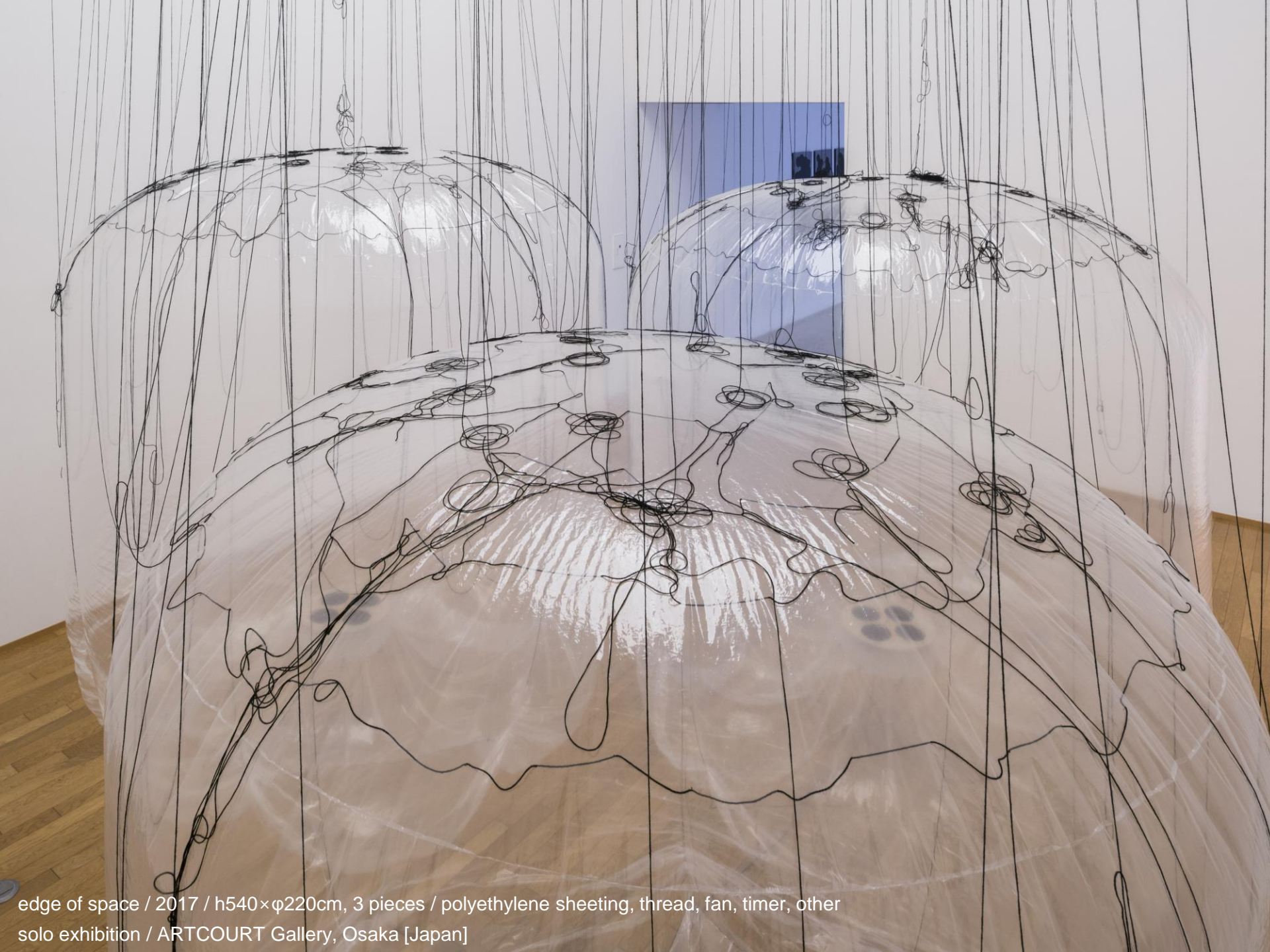
## Description

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.

Distance between presence and absence / 2020 / Size Variable / polyethylene sheeting, fan, timer, tableware, rice, soybeans, other  
Takamatsu Contemporary Art annual vol.09 / Takamatsu Art Museum, Takamatsu [Japan]



edge of space / 2017 / h540×φ220cm, 3 pieces / polyethylene sheeting, thread, fan, timer, other  
solo exhibition / ARTCOURT Gallery, Osaka [Japan]

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

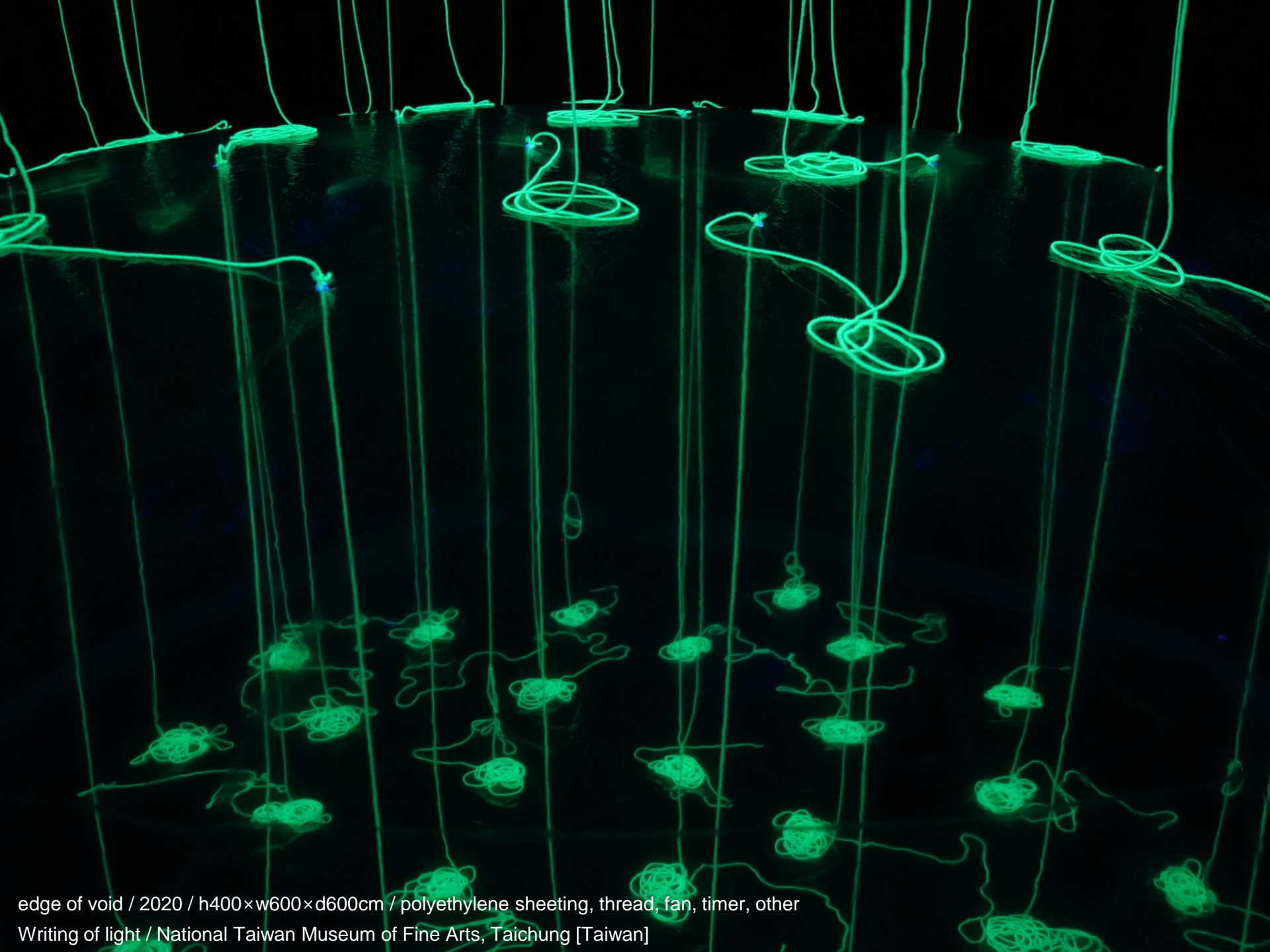


### Description

The transparent cylindrical bag has a black thread attached from the ceiling. When the bag expands and contracts due to the fan, the thread stretches straight or slacks and winds on the top surface of the bag, which is the boundary between the empty bag and the space. It's an attempt to visualize something like an edge that changes over time in space.



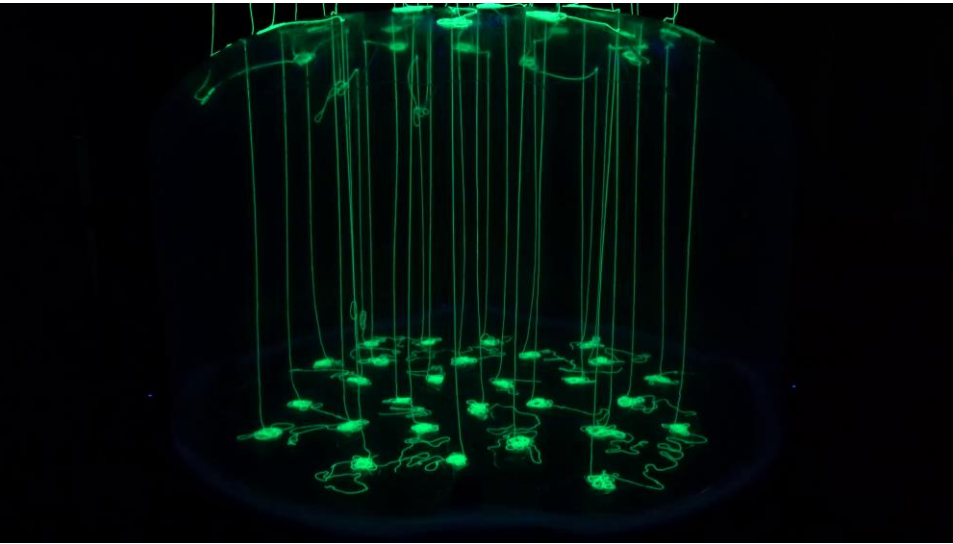
edge of space / 2017 / h540×φ220cm, 3 pieces / polyethylene sheeting, thread, fan, timer, other  
solo exhibition / ARTCOURT Gallery, Osaka [Japan]



edge of void / 2020 / h400×w600×d600cm / polyethylene sheeting, thread, fan, timer, other

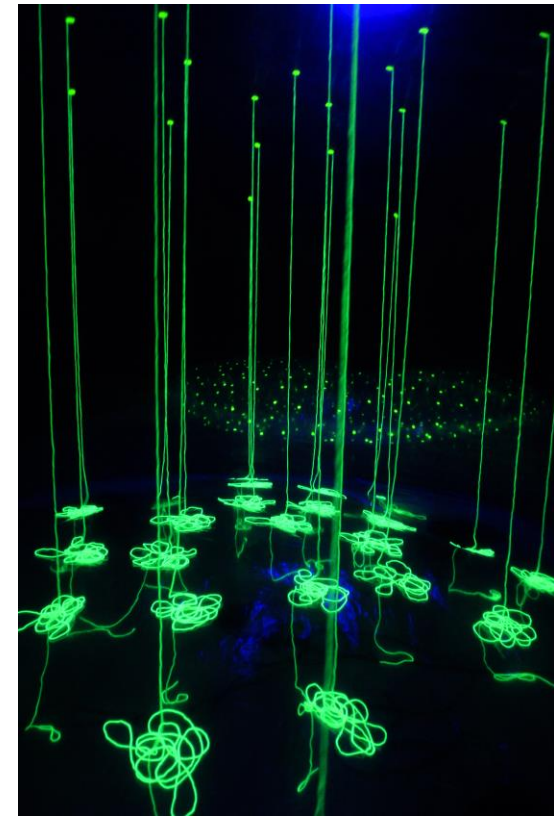
Writing of light / National Taiwan Museum of Fine Arts, Taichung [Taiwan]

Reference video link  
<https://vimeo.com/565414786>



### Description

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.



edge of void / 2020 / h400×w600×d600cm / polyethylene sheeting, thread, fan, timer, other  
Writing of light / National Taiwan Museum of Fine Arts, Taichung [Taiwan]



vertical volume / 2014 h700×w570×d890cm / plastic sheet, fan, timer, other  
solo exhibition / ARTCOURT Gallery, Osaka [Japan]

Reference video link  
<https://vimeo.com/719374182>



### Description

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.



vertical volume / 2014 h700×w570×d890cm / plastic sheet, fan, timer, other  
solo exhibition / ARTCOURT Gallery, Osaka [Japan]





untitled WL / 2018 / h9.0×w10.0×d10.0m / polyethylene sheeting, other  
Water and Land Niigata Art Festival 2018 / Bandaijima Multipurpose Plaza, Niigata [Japan]

Reference video link  
<https://vimeo.com/245023626>



## Description

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.

untitled WL / 2018 / h9.0×w10.0×d10.0m / polyethylene sheeting, other

Water and Land Niigata Art Festival 2018 / Bandaijima Multipurpose Plaza, Niigata [Japan]



fluid volume / 2018 / Size Variable / polyethylene sheeting, fan, timer, other

solo exhibition: Hidden Landscapes / Coconino Center for the Arts, Flagstaff AZ [USA]

Reference video link  
<https://vimeo.com/296334045>



fluid volume / 2018 / Size Variable / polyethylene sheeting, fan, timer, other  
solo exhibition: Hidden Landscapes / Coconino Center for the Arts, Flagstaff AZ [USA]]



empty sculpture / 2014 / h700×w925×d900cm / wire, glue, light, other  
solo exhibition / ARTCOURT Gallery, Osaka [Japan]

Reference video link  
<https://vimeo.com/118451184>



## Description

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.

empty sculpture / 2014 / h700×w925×d900cm / wire, glue, light, other  
solo exhibition / ARTCOURT Gallery, Osaka [Japan]





structure of emptiness / 2018 / h240×w490×d410cm / wire, glue, fishing line, other

Art Dubai Residents / Madinat Jumeirah, Dubai [UAE]

Reference video link  
<https://vimeo.com/267530313>

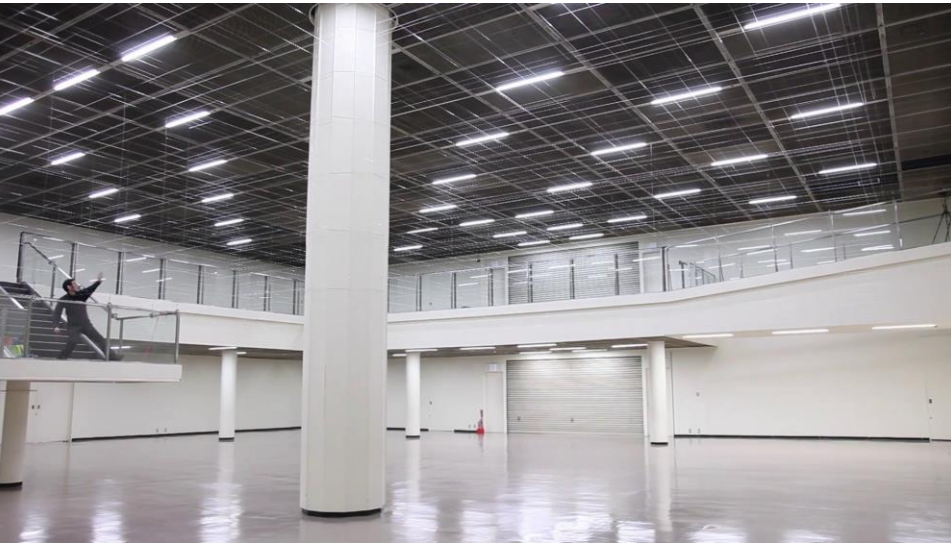


structure of emptiness / 2018 / h240×w490×d410cm / wire, glue, fishing line, other  
Art Dubai Residents / Madinat Jumeirah, Dubai [UAE]





tracing orbit / 2018 / h6.4×w22.7×d22.6m / paper roll, fishing line, other  
5 Rooms II – THE TRUTH IS IN THE AIR / Kanagawa Prefectural Gallery, Yokohama [Japan]

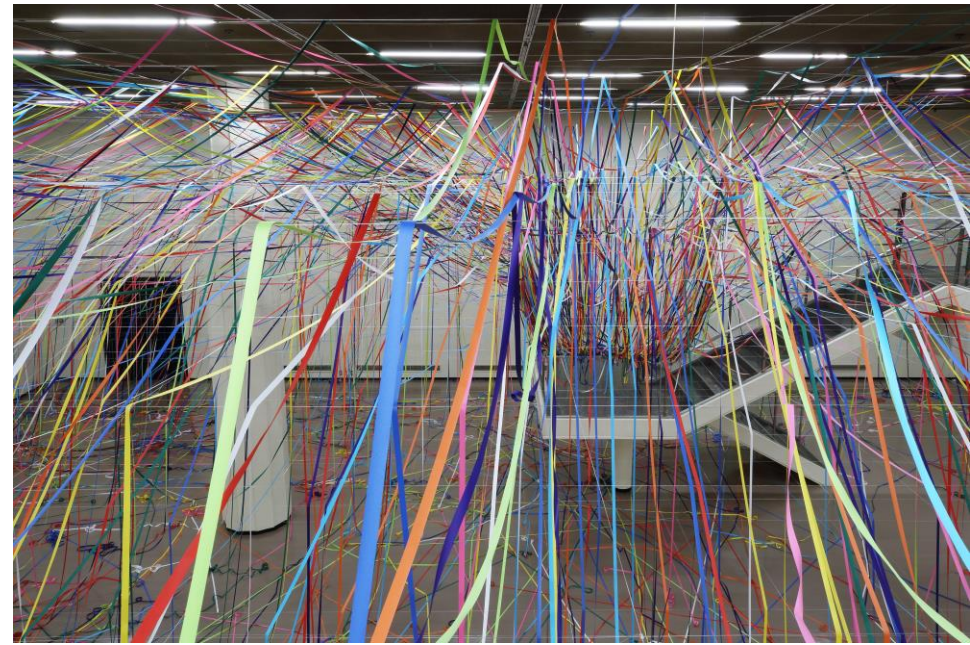


## Description

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 Tega 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.

tracing orbit / 2018 / h6.4×w22.7×d22.6m / paper roll, fishing line, other  
5 Rooms II / Kanagawa Prefectural Gallery, Yokohama [Japan]





Pipe / 2019 / h150×w300×d900cm / stainless steel  
collection / MGM Resorts International, Las Vegas [USA]



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.

Pipe / 2019 / h150×w300×d900cm / stainless steel  
collection / MGM Resorts International, Las Vegas [USA]

