

大野 公士 個展

Ohno Kouji Exhibition

26.4.7 Tue - 5.2 Sat

生與死的境界領域

Deus
sive
Natura



ICHION CONTEMPORARY



大野公士

1996 年修畢多摩美術大學研究所雕刻專攻後，持續以「死生觀」與「對存在的思考」作為創作活動的核心。其探索的結晶，體現在運用多樣媒材所展開的空間表現之中，包括將木雕極限鏤空的立體作品、使用廢材製作的大型戶外雕塑，以及將絲線逐一繫結並藉由 UV 光發光的裝置等。2017 年，他透過日本文化廳「新進藝術家海外研修制度」前往荷蘭駐留，隨後於阿姆斯特丹居住三年。目前以東京與阿姆斯特丹為創作據點，除日本國內外，亦積極於國際舞台發表作品，尤其活躍於歐洲與美國地區。

個展

- 2024 年 Reflections on Invocation and Anima (The Terminal KYOTO, 京都)
- 2023 年 Le visible et l' invisible (Gallery YORI, 東京)
- 2022-2023 年 identification (岩崎博物館, 橫濱)
- 2021 年 Reflections on Mass and Prayer (SYP Gallery, 東京)
- 2018 年 Introspection (Wilfrid Israel Museum, 以色列)
- 2016 年 neural network (岩崎博物館, 橫濱)
- 2012 年 Centrum (金屬藝術博物館, 千葉)
- 2012 年 Scope of sanctuary (Gallery Simon, 橫濱)
- 2010 年 Internal-External (Vio Park 劇場, 松本)
- 2008 年 Dichotomic Structures (Gallery Q, 東京)
- 2006 年 The Awakening (Gallery Simon, 橫濱)
- 2003 年 The Body Wall (金屬藝術博物館光之谷, 千葉)

公共雕塑

- 2023 年 Butterfly effect -Homage to Paula Kouwenhoven- (荷蘭)
- 2017 年 Regenerative Cells 德爾夫特理工大學創校 175 週年紀念
- 2017 年 Human memory 文化廳海外派遣計畫 (荷蘭)

雙年展 / 特別展

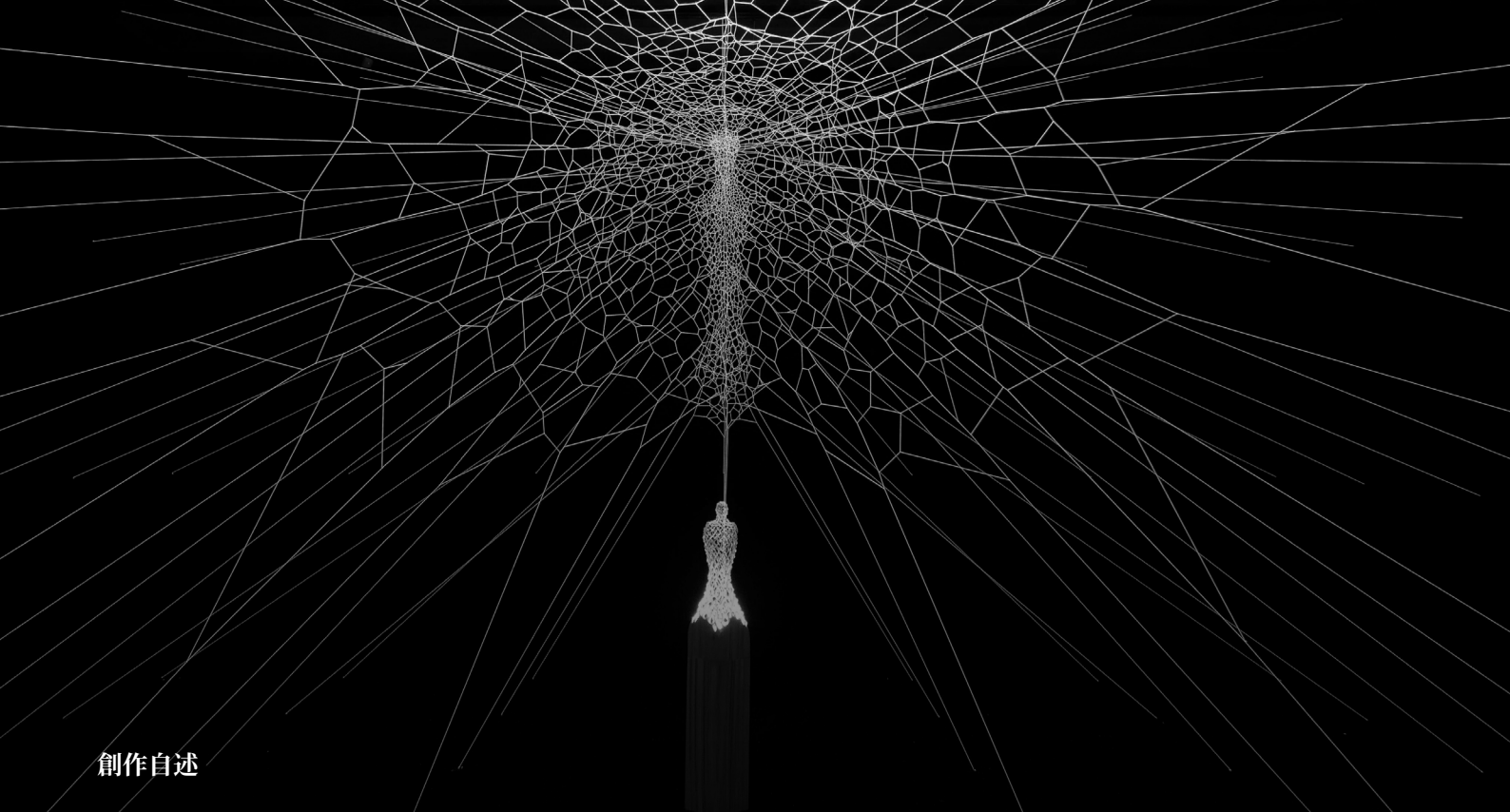
- 2026 年 Tobi Selection 2026 開館 100 週年紀念展 (東京都美術館, 東京)
- 2023 年 埼玉國際藝術祭 2023 市民計畫 ART-Chari (埼玉市, 埼玉)
- 2023 年 銀座 蔦屋書店 (銀座, 東京)
- 2019 年 威尼斯雙年展 歐洲文化中心展 2019 (威尼斯, 義大利)
- 2019 年 六甲 Meets Art 2019 (六甲山, 神戶)

藝術博覽會

- 2024 年 Focus Art Fair London 2024 (Saatchi Gallery, 倫敦)
- 2024 年 Art Fair Tokyo 2024 (東京)
- 2023 年 Focus Art Fair NY 2023 (Chelsea Industrial, 紐約)
- 2023 年 ART OSAKA 2023 (大阪)
- 2022 年 Focus Art Fair Louvre 2022 (Carrousel du Louvre, 巴黎)
- 2019 年 VOLTA Basel 2019 (巴塞爾, 瑞士)
- 2019 年 KunstRAI 2019 (阿姆斯特丹, 荷蘭)

常設公共收藏

- Fabergé Museum (聖彼得堡, 俄羅斯)
- 德爾夫特市、米登—德爾夫蘭市、德爾夫特理工大學
- 六甲 Meets Art 2019 觀眾大獎 Grand Prize 得主



創作自述

此次於 ICHION CONTEMPORARY 舉辦的個展標題《Deus sive Natura》，拉丁語意為「神即自然」。此一命題由近世荷蘭哲學家斯賓諾莎提出，並被視為泛神論思想的重要源頭之一。年輕時的斯賓諾莎在阿姆斯特丹潛心研究笛卡兒，並在「我思故我在」這一命題的啟發下，深化了對存在的思索。

當時的阿姆斯特丹，聚集了自歐洲各地遭受排斥、流亡而來的虔誠猶太教徒。生長於這樣環境中的斯賓諾莎，背離猶太一神教的教條，否定人格神，轉而探究將自然本身視為「神」的思想；他畢生投入《倫理學》的撰寫，尤令人驚嘆。這種「神即自然」的一元論世界觀，與現代物理學中的量子論，以及印度佛教思想中的空性，皆具有高度親和性。而將「神」視為與作為世界整體的「自然」同義的觀點，亦可在印度哲學《奧義書》所說的「梵我一如」中見其回響。

作為一種動物，智人透過形成個體集合的策略而取得生存領域。在這一過程中，也可以說逐步形成了「生」與「死」的二項對立概念，以及名為「神」的超自然絕對存在。

人類意識到死亡的痕跡，亦可從約七萬年前尼安德塔人留下的墓葬遺構中看出。本展作為藝術家創作活動中的一個節點，以斯賓諾莎「神即自然」這一命題為起點，呈現其長年以來對死生觀與存在的思考成果。

展覽概念

在二十一世紀，原本被認為不會在現行國際政治權力結構下發生的大規模消耗戰，再度以彷彿拖曳著第二次世界大戰惡夢的形式成為現實。本展以「在暴力性的『生』與『死』並存的世界中，世界是否仍能作為『神即自然』而存在？」這一提問為基本概念，試圖顯現彼岸與此岸這一死生觀的邊界領域。

入口的挑高中庭中，豎立著一件以鐵絲逐一焊接而成、高達五公尺的樹木作品，地面則鋪滿真實的落葉。觀者必須踏過其上才能進入畫廊，而那種觸感與聲響，作為一種啟始的儀式，使人意識到作為日常世界的此岸與作為非日常的彼岸之間的界線。巨木信仰見於世界各地的泛靈信仰，也成為喚起古老信仰記憶的契機。

進入畫廊之後，回遊式裝置沿著分為六層的安藤忠雄設計建築空間展開。地下空間呈現一件取材自婆羅洲古老傳說的裝置：在冥界之中，刻於自身身體上的刺青會發光，成為通往淨土的道標。一尊被雕刻至極薄、中空的人體木雕上，鏤空雕出的刺青放出光芒，照亮整個空間。與其形成對照的，則是最上層的挑高空間中，以淨土為意象的絲線裝置，將觀者的視線引向天頂般展開的空間。

大野的作品始終是在與空間的關係之中被構成。本展同樣唯有透過在 ICHION CONTEMPORARY 的親身體驗方能成立，成為一期一會、不可重複的空間經驗。

Kouji Ohno

Since completing the MFA program in Sculpture at Tama Art University in 1996, Ohno has continued to create work grounded in “views on life and death” and “reflections on existence.” This inquiry has taken shape as spatial expression through diverse materials, including sculptural works in wood hollowed out to their structural limits, large-scale outdoor sculptures made from reclaimed materials, and installations of individually knotted silk threads illuminated by ultraviolet light. Following a stay in the Netherlands in 2017 under the Agency for Cultural Affairs’ Program of Overseas Study for Upcoming Artists, he spent three years living in Amsterdam. He is currently based between Tokyo and Amsterdam, and actively presents his work in Japan and internationally, particularly across Europe and the United States.

Solo Exhibitions

- 2024 Reflections on Invocation and Anima (The Terminal KYOTO, Kyoto)
- 2023 Le visible et l’ invisible (Gallery YORI, Tokyo)
- 2022–2023 identification (Iwasaki Museum, Yokohama)
- 2021 Reflections on Mass and Prayer (SYP Gallery, Tokyo)
- 2018 Introspection (Wilfrid Israel Museum, Israel)
- 2016 neural network (Iwasaki Museum, Yokohama)
- 2012 Centrum (Metal Art Museum, Chiba)
- 2012 Scope of sanctuary (Gallery Simon, Yokohama)
- 2010 Internal-External (Vio Park Theater, Matsumoto)
- 2008 Dichotomic Structures (Gallery Q, Tokyo)
- 2006 The Awakening (Gallery Simon, Yokohama)
- 2003 The Body Wall (Metal Art Museum Hikari no Tani, Chiba)

Monuments

- 2023 Butterfly effect -Homage to Paula Kouwenhoven- (The Netherlands)
- 2017 Regenerative Cells, commemorating the 175th anniversary of Delft University of Technology
- 2017 Human memory, Agency for Cultural Affairs overseas dispatch project (The Netherlands)

Biennale / Special Exhibitions

- 2026 Tobi Selection 2026, 100th Anniversary Exhibition (Tokyo Metropolitan Art Museum, Tokyo)
- 2023 Saitama International Art Festival 2023, Citizen Project ART-Chari (Saitama, Saitama)
- 2023 GINZA TSUTAYA BOOKS (Ginza, Tokyo)
- 2019 European Cultural Centre Exhibition, Venice Biennale 2019 (Venice, Italy)
- 2019 Rokko Meets Art 2019 (Mt. Rokko, Kobe)

Art Fairs

- 2024 FOCUS Art Fair London 2024 (Saatchi Gallery, London)
- 2024 Art Fair Tokyo 2024 (Tokyo)
- 2023 FOCUS Art Fair NY 2023 (Chelsea Industrial, New York)
- 2023 ART OSAKA 2023 (Osaka)
- 2022 FOCUS Art Fair Louvre 2022 (Carrousel du Louvre, Paris)
- 2019 VOLTA Basel 2019 (Basel, Switzerland)
- 2019 KunstRAI 2019 (Amsterdam, The Netherlands)

Permanent Public Collections

- Fabergé Museum (Saint Petersburg, Russia)
- City of Delft; Municipality of Midden-Delfland; Delft University of Technology
- Winner of the Grand Prize, Audience Award, Rokko Meets Art 2019

Statement

"Deus sive Natura" is Latin for "God or Nature." It is a concept articulated by the early modern Dutch philosopher Baruch Spinoza and later regarded as an origin point for pantheistic thought. In his youth, Spinoza immersed himself in the study of Descartes in Amsterdam and, inspired by the proposition "I think, therefore I am," deepened his reflections on existence.

At that time, Amsterdam was home to a devout Jewish community formed by those who had fled persecution across Europe. Spinoza, raised within this milieu, departed from the dogma of monotheistic Judaism, rejected the notion of a personal God, and pursued a line of thought that understood nature itself as "God." His lifelong devotion to the writing of the *Ethics* is astonishing.

This monistic vision of "God or Nature" also resonates strongly with quantum theory in modern physics and with the concept of emptiness in Indian Buddhist thought. The idea that the being called "God" is identical with "Nature" as the totality of the world also finds resonance in the Upanishadic notion of the unity of the self and Brahman.

As a species, *Homo sapiens* secured its sphere of survival through the strategy of forming collectives. In that process, it may be said to have produced the binary concepts of "life" and "death," along with the supernatural absolute called "God."

Traces of humanity's awareness of death can also be read in graves left by Neanderthals some 70,000 years ago. In this exhibition, which marks a turning point in the artist's practice, the results of a long inquiry into life, death, and existence find expression, taking Spinoza's "God or Nature" as their point of departure.

Concept

In the twenty-first century, a large-scale war of attrition—once thought impossible under the current structure of international political power—has once again become a reality, as though dragging with it the nightmare of the Second World War. Against a world in which violent "life" and "death" coexist, this exhibition asks whether the world can still exist as "God or Nature." Taking this question as its central premise, the exhibition attempts to bring forth the liminal zone between this shore and the other shore—the boundary realm between life and death.

In the entrance atrium stands a five-meter tree form made by welding together individual strands of wire, while the floor is carpeted with real fallen leaves. Viewers cannot enter the gallery without stepping across them; their sensation and sound act as a kind of initiation, making the viewer aware of the boundary between the everyday world and an extraordinary realm beyond it. Tree worship appears in animistic traditions around the world and may serve as a trigger that recalls ancient layers of belief.

Further inside the gallery, a walk-through installation unfolds across the six levels of the Tadao Ando-designed building. In the subterranean space, an installation draws on an old Bornean story in which tattoos carved on the body glow in the underworld as guideposts to the Pure Land. Tattoo motifs carved in openwork into the surface of a human figure—itsself carved so thin as to become hollow—emit light and illuminate the space. As a counterpoint, in the top-floor atrium, an installation of silk thread, envisioned as a Pure Land, unfolds overhead, drawing the viewer's gaze upward.

Ohno's works are always shaped in relation to space. This exhibition, too, becomes an unrepeatable, site-specific experience, one that comes into being through direct encounter at ICHION CONTEMPORARY.



OHNO KOUJI
大野 公士

Deus sive Natura

2026 / Camphor wood W35 x D12 x H210cm
樟木



OHNO KOUJI
大野 公士

Identification algorithm_01

2024 / Camphor wood, Lumbercore, UV LED W60 x D60 x H240cm
樟木、實木芯板、UV LED



OHNO KOUJI
大野 公士

Identification algorithm_02

2024 / Silk, Lumbercore, UV LED W60 x D60 x H240cm
絲線、實木芯板、UV LED



OHNO KOUJI
大野 公士

Identification algorithm_03

2024 / Camphor wood, Iron, Stainless wire W115 x D20 x H150cm
樟木、鐵、不鏽鋼線



OHNO KOUJI
大野 公士

Identification algorithm_04

2024 / Camphor wood, Iron, Stainless wire W20 x D20 x H81cm
樟木、鐵、不鏽鋼線



OHNO KOUJI
大野 公士

Identification algorithm_05

2024 / Camphor wood, Iron, Stainless wire W20 x D20 x H81cm
樟木、鐵、不鏽鋼線



OHNO KOUJI
大野 公士

Identification algorithm_06

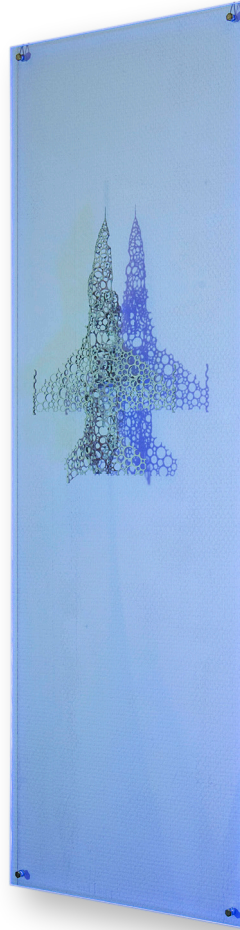
2024 / Camphor wood, Iron, Stainless wire W20 x D20 x H81cm
樟木、鐵、不鏽鋼線



OHNO KOUJI
大野 公士

Identification algorithm_07

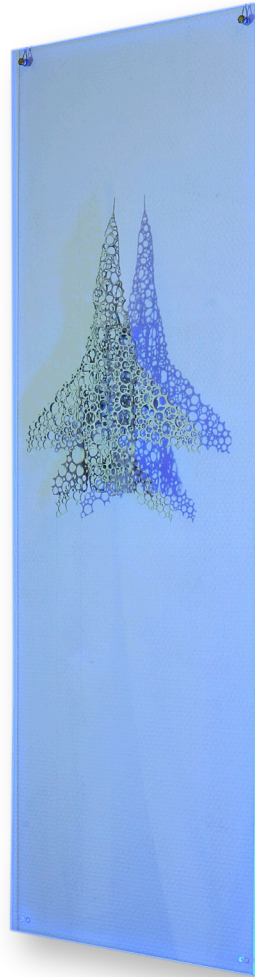
2024 / Camphor wood, Iron, Stainless wire W20 x D20 x H81cm
樟木、鐵、不鏽鋼線



OHNO KOUJI
大野 公士

Reflections on Mass_F16
關於質量的考察_F16

2023 / Acrylic, Stainless bolts, Polystyrene W33 x D7 x H100cm
壓克力、不鏽鋼螺栓、聚苯乙烯樹脂



OHNO KOUJI
大野 公士

Reflections on Mass_Mig29
關於質量的考察_Mig29

2023 / Acrylic, Stainless bolts, Polystyrene W33 x D7 x H100cm
壓克力、不鏽鋼螺栓、聚苯乙烯樹脂



OHNO KOUJI
大野 公士

Identification algorithm_2022_01

2022 / Camphor wood, LED W55 x D150 x H35cm (Variable size)
樟木、LED (尺寸可變)



OHNO KOUJI
大野 公士

Fundamentalist Existence_01
原理主義者の實存_01

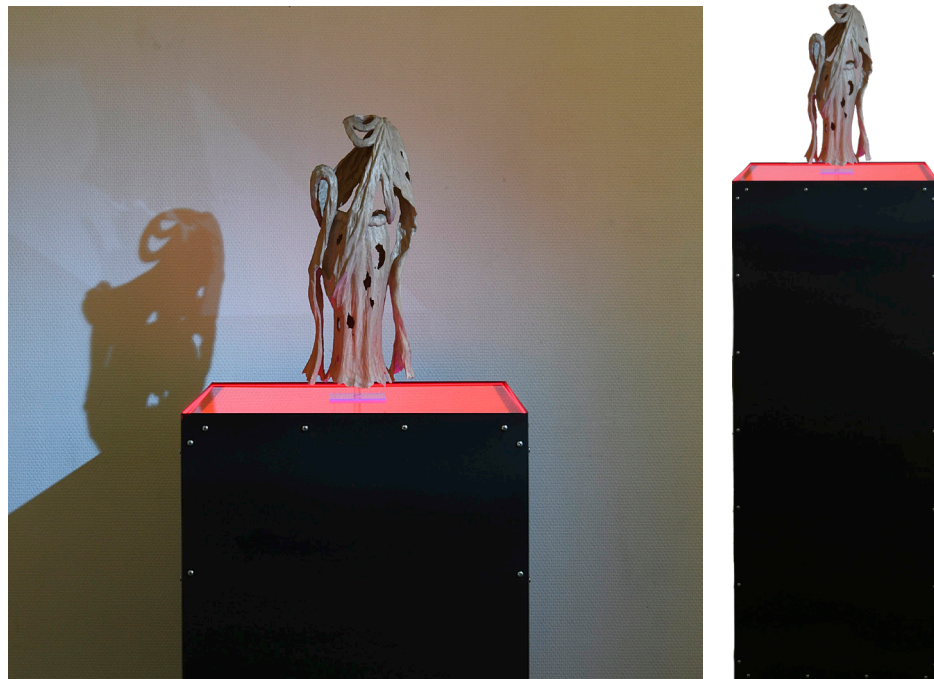
2026 / Camphor wood, Acrylic, UV LED, (Iron stand)
W18 x D15 x H38cm (Iron stand W45 x D45 x H110cm)
樟木、壓克力、UV LED、(鐵製底座)



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大野 公士

Fundamentalist Existence_02
原理主義者の實存_02

2026 / Camphor wood, Acrylic, UV LED, (Iron stand)
W18 x D15 x H40 (Iron stand W45 x D45 x H110cm)
樟木、壓克力、UV LED、(鐵製底座)



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Fundamentalist Existence_03
原理主義者の實存_03

2026 / Camphor wood, Acrylic, UV LED, (Iron stand)
W18 x D15 x H40cm (Iron stand W45 x D45 x H110cm)
樟木、壓克力、UV LED、(鐵製底座)



OHNO KOUJI
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Reflections on Mass_Ki115
關於質量的考察_Ki115

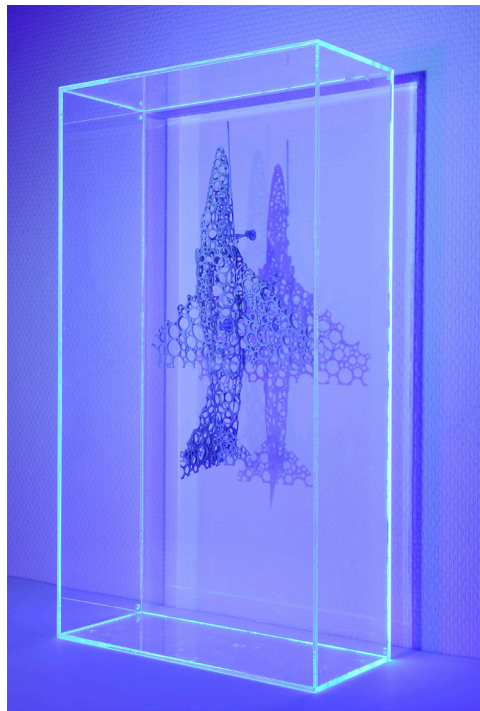
2022 / Acrylic, Polystyrene W21 x D7 x H34cm
壓克力、聚苯乙烯樹脂



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Reflections on Mass_Fw190 A-4
關於質量的考察_Fw190 A-4

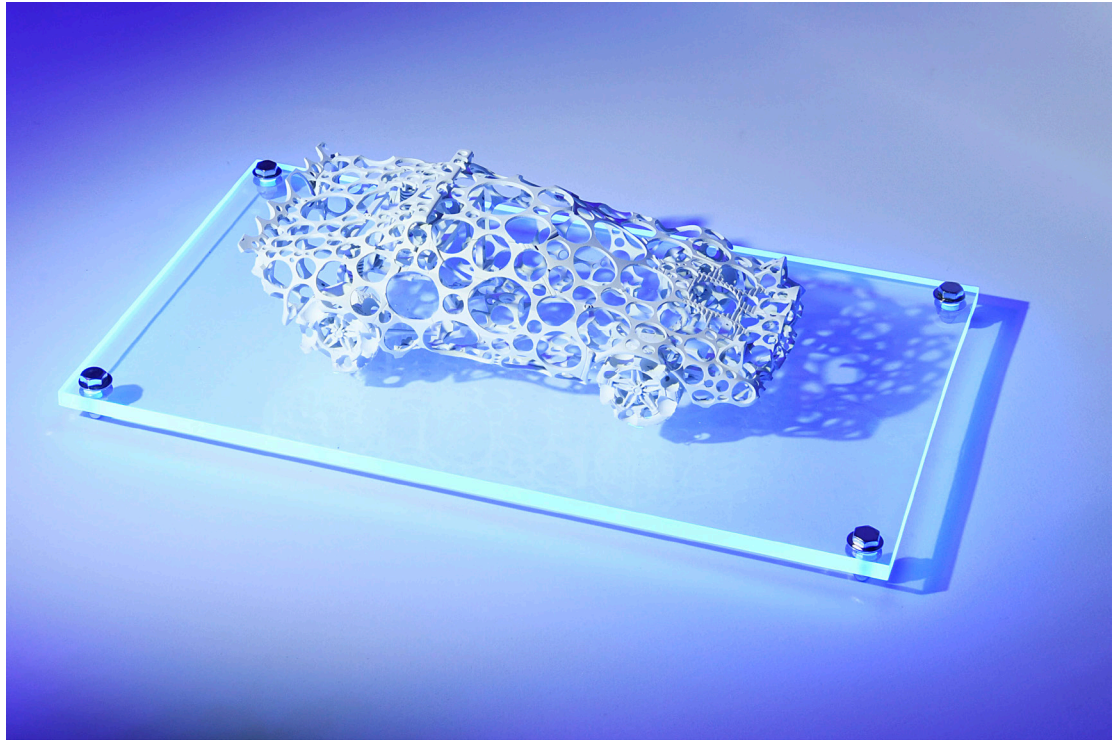
2022 / Acrylic, Polystyrene W25x D9 x H45cm
壓克力、聚苯乙烯樹脂



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Reflections on Mass_ A-4 F
關於質量的考察_ A-4 F

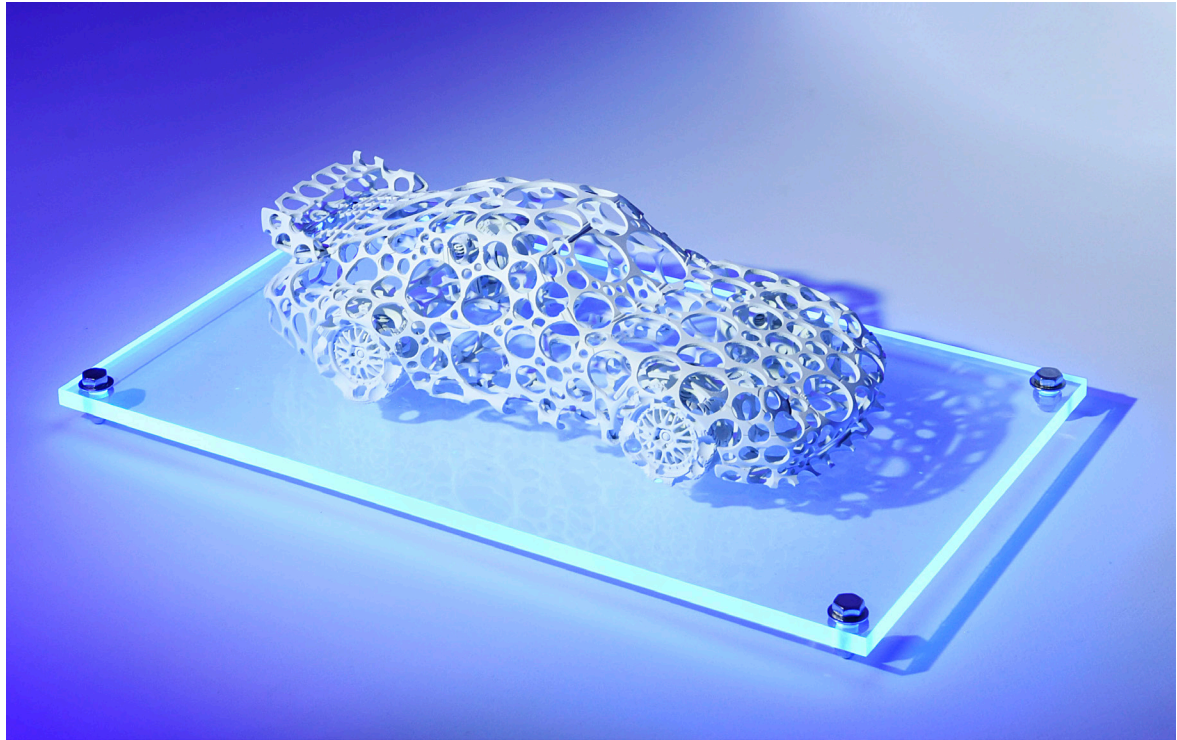
2022 / Acrylic, Polystyrene W25 x D9 x H45cm
壓克力、聚苯乙烯樹脂



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大野 公士

requirements_LANCIA STRATOS HF Gr.4

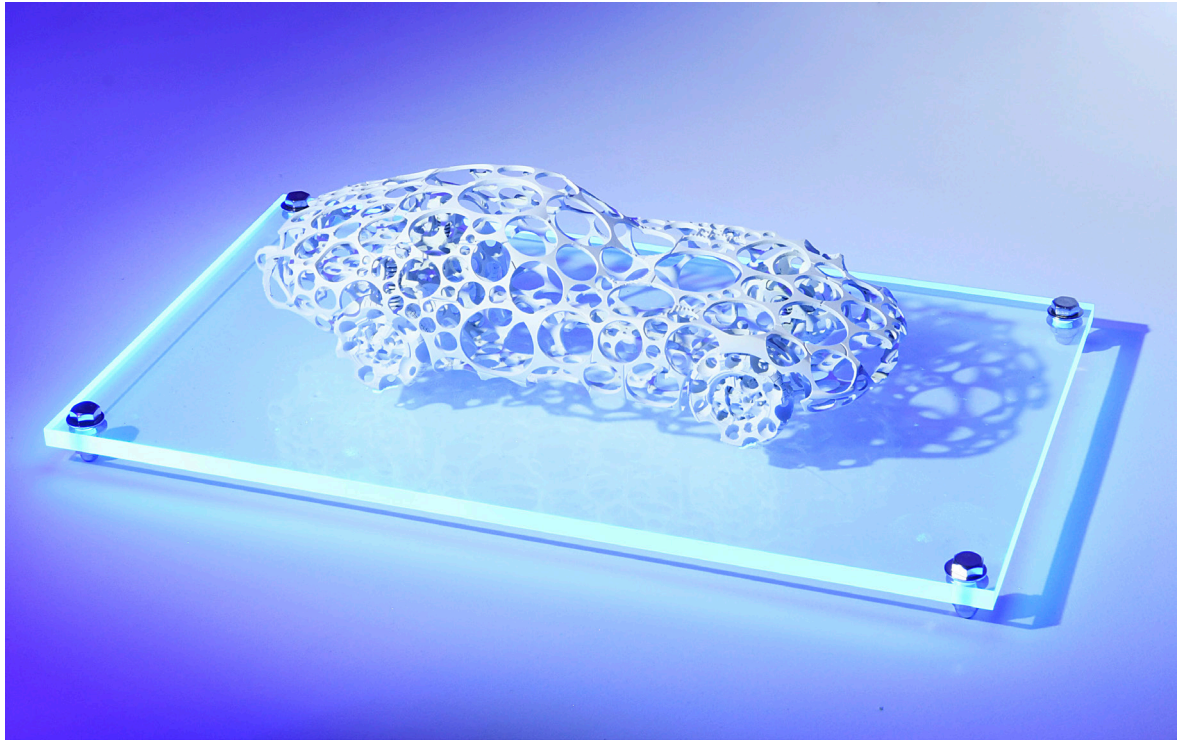
2024 / Acrylic, Stainless bolts, Polystyrene W15 x D24 x H6cm
壓克力、不鏽鋼螺栓、聚苯乙烯樹脂



OHNO KOUJI
大野 公士

requirements_PORSCHE 911 GT2

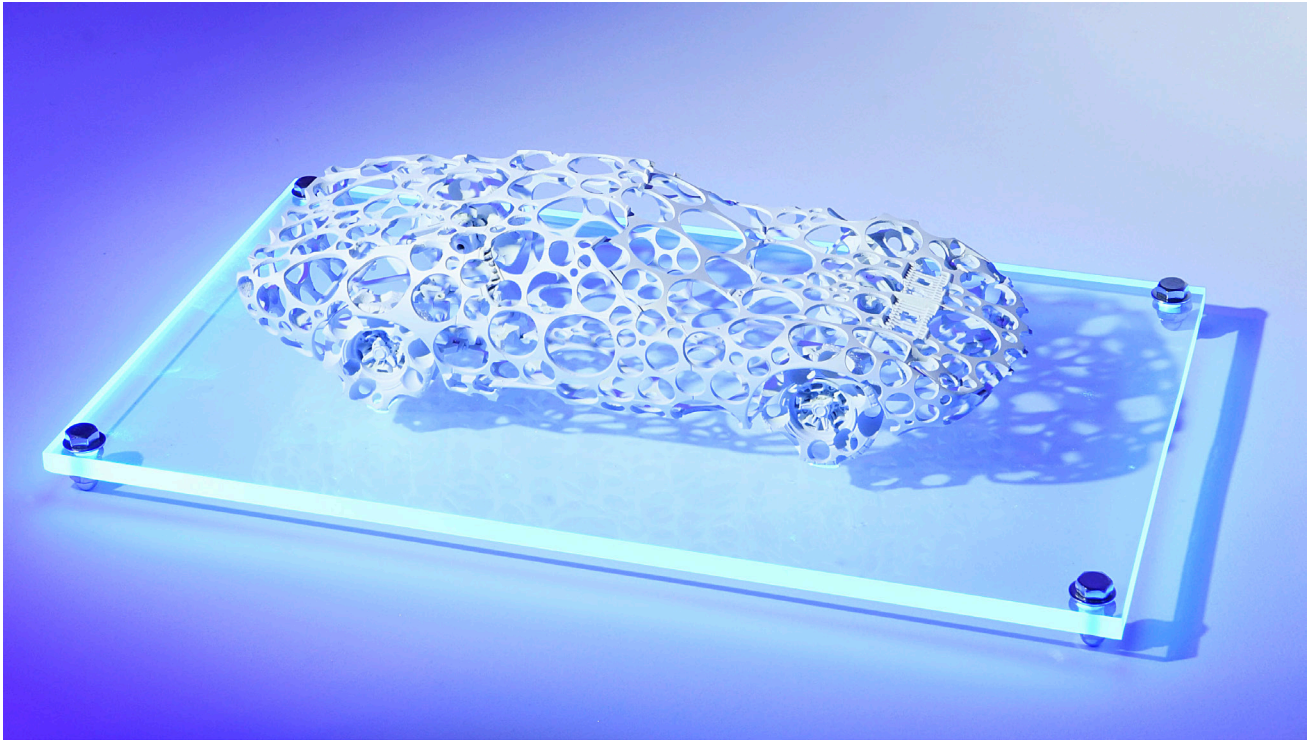
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壓克力、不鏽鋼螺栓、聚苯乙烯樹脂



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大野 公士

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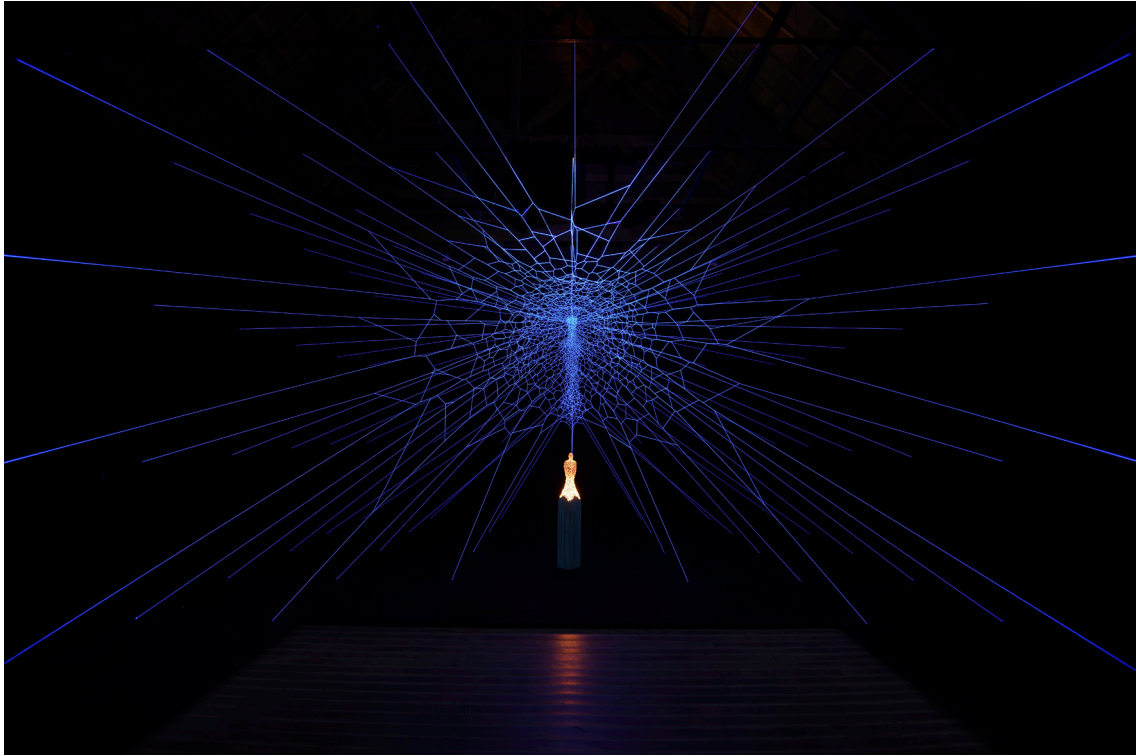
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壓克力、不鏽鋼螺栓、聚苯乙烯樹脂



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大野 公士

requirements_LAMBORGHINI MIURA P400 SV

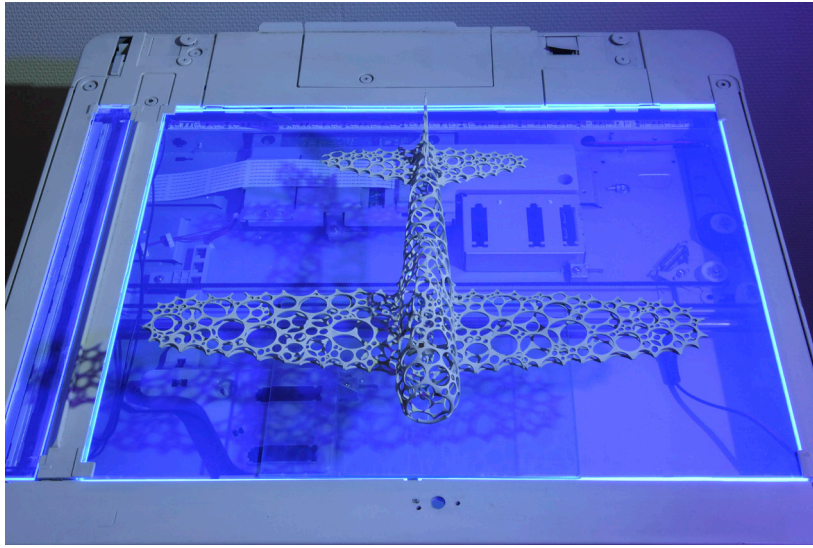
2024 / Acrylic, Stainless bolts, Polystyrene W15 x D24 x H6cm
壓克力、不鏽鋼螺栓、聚苯乙烯樹脂



OHNO KOUJI
大野 公士

In the mist_Rokko_Photo ver.

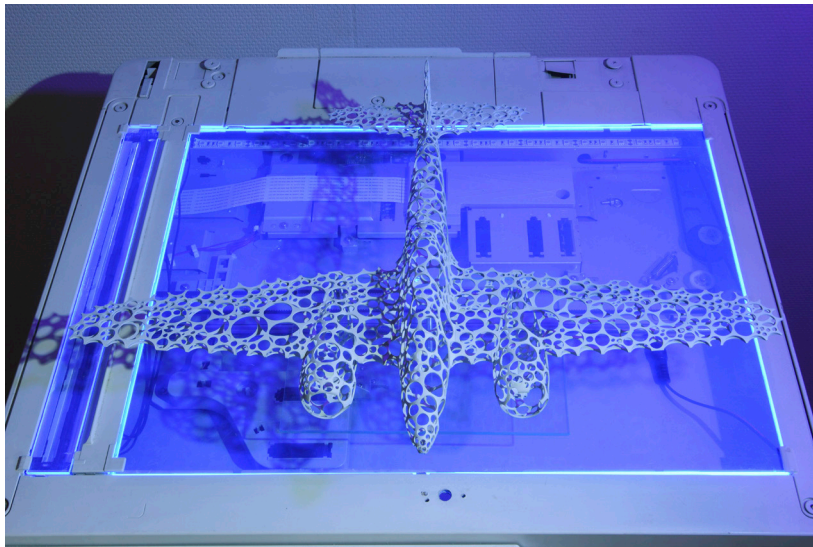
2023 / Acrylic-laminated Photo, Wood W59.4 x D2.5 x H42cm
壓克力貼合照片、木質底座



OHNO KOUJI
大野 公士

Reflections on Mass_Zero A6M7
關於質量的考察_零戰62型

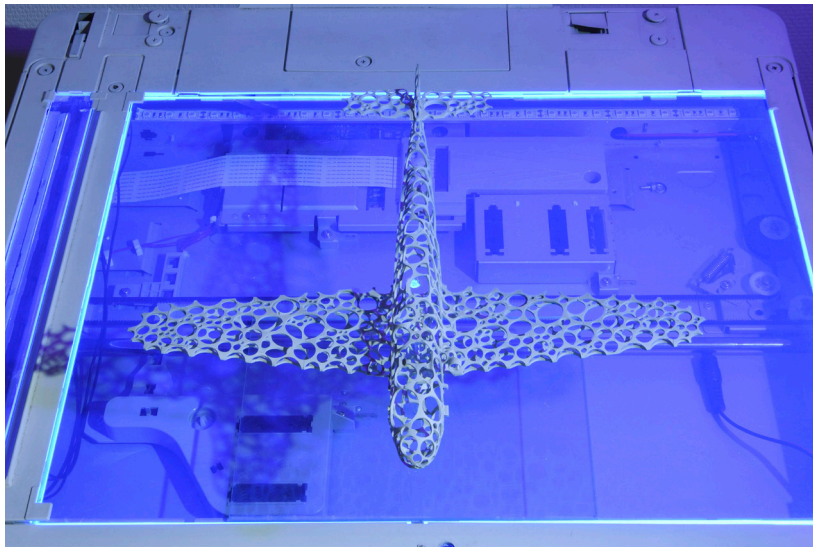
2021 / Acrylic, Polystyrene W30x D30 x H13cm
壓克力、聚苯乙烯樹脂



OHNO KOUJI
大野 公士

Reflections on Mass_Ki45 Kai c Nick
關於質量的考察_Ki45改丙 屠龍

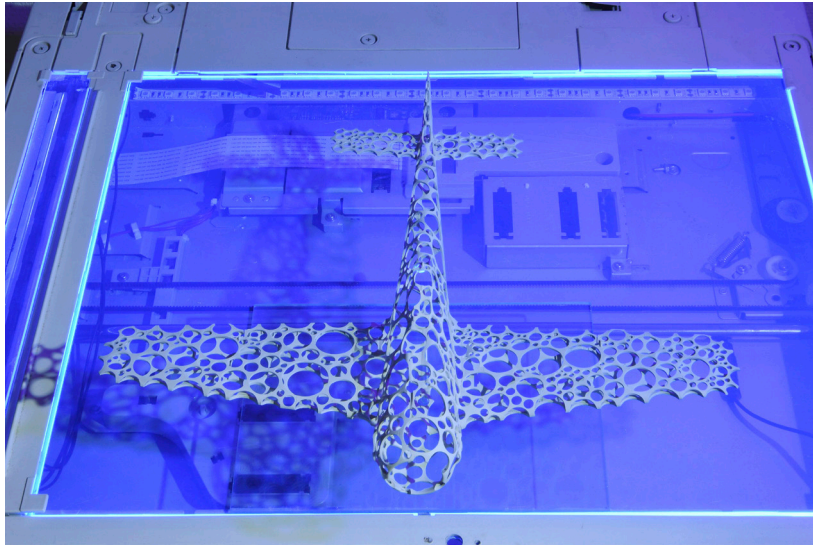
2021 / Acrylic, Polystyrene W50x D30 x H15cm
壓克力、聚苯乙烯樹脂



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大野 公士

Reflections on Mass_Bf109 G-6
關於質量的考察_Bf109 G-6

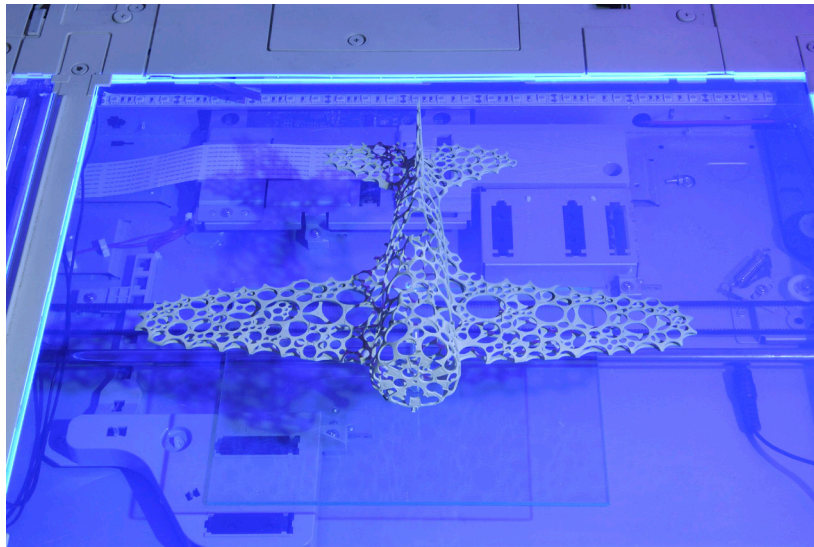
2021 / Acrylic, Polystyrene W30x D30 x H13cm
壓克力、聚苯乙烯樹脂



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Reflections on Mass_Fw190 A-8
關於質量的考察_Fw190 A-8

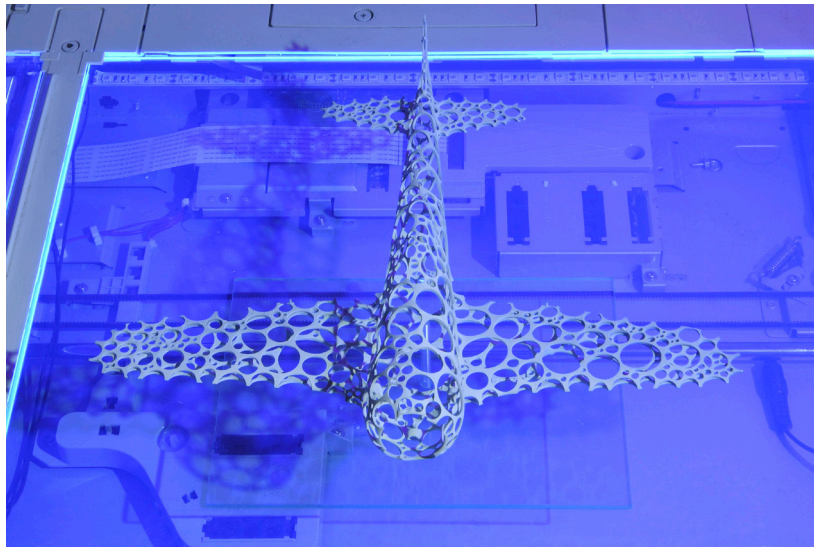
2021 / Acrylic, Polystyrene W30x D30 x H13cm
壓克力、聚苯乙烯樹脂



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Reflections on Mass_I-16
關於質量的考察_I-16

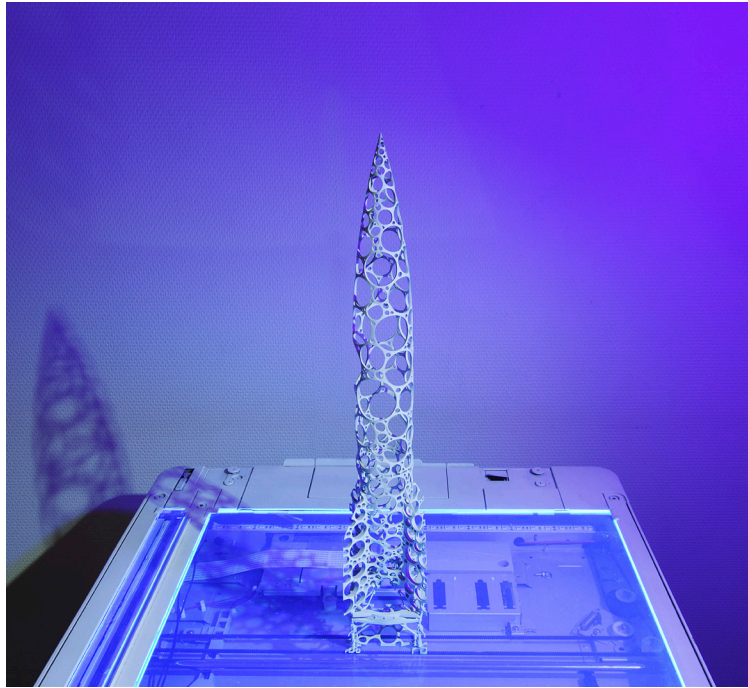
2021 / Acrylic, Polystyrene W25x D20 x H13cm
壓克力、聚苯乙烯樹脂



OHNO KOUJI
大野 公士

Reflections on Mass_Ki44I Ib Tojo
關於質量的考察_Ki44I乙 鍾馗

2021 / Acrylic, Polystyrene W30x D30 x H13cm
壓克力、聚苯乙烯樹脂



OHNO KOUJI
大野 公士

Reflections on Mass_V2
關於質量的考察_V2

2021 / Acrylic, Polystyrene W6x D6 x H13cm
壓克力、聚苯乙烯樹脂



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stigmata_02

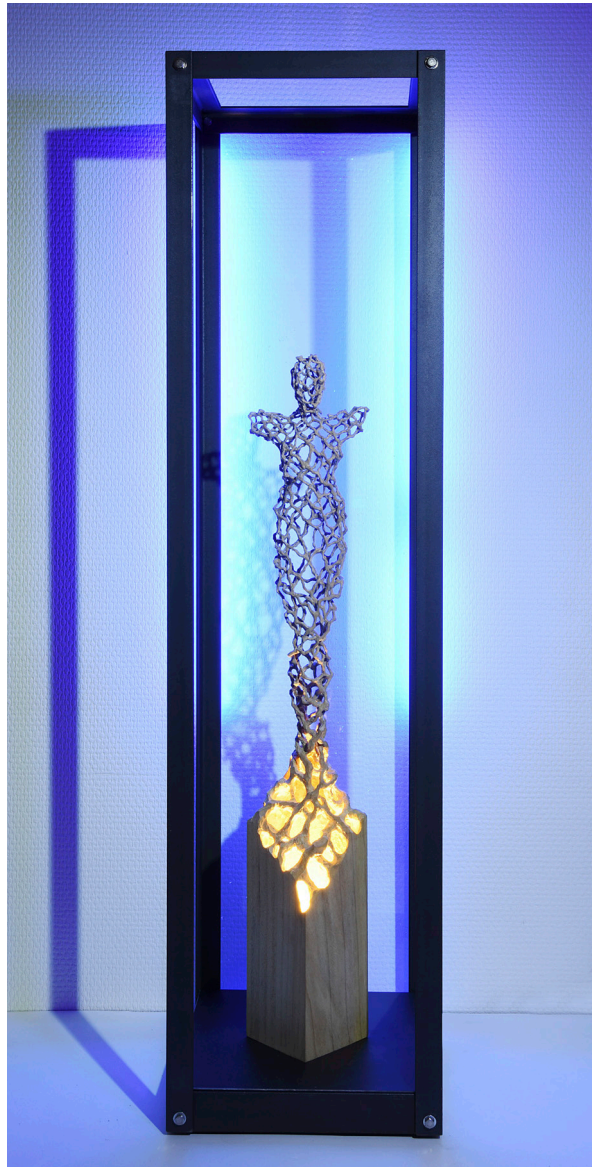
2023 / Camphor wood, Iron, Acrylic, UV LED W20 x D22 x H80cm
樟木、鐵、壓克力、UV LED



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大野 公士

stigmata_03

2023 / Camphor wood, Iron, Acrylic, UV LED W20 x D22 x H80cm
樟木、鐵、壓克力、UV LED



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stigmata_04

2023 / Camphor wood, Iron, Acrylic, UV LED W20 x D22 x H80cm
樟木、鐵、壓克力、UV LED



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stigmata_05

2023 / Camphor wood, Iron, Acrylic, UV LED W20 x D22 x H80cm
樟木、鐵、壓克力、UV LED



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Reflections on Prayer_2023
關於祈禱的考察 2023

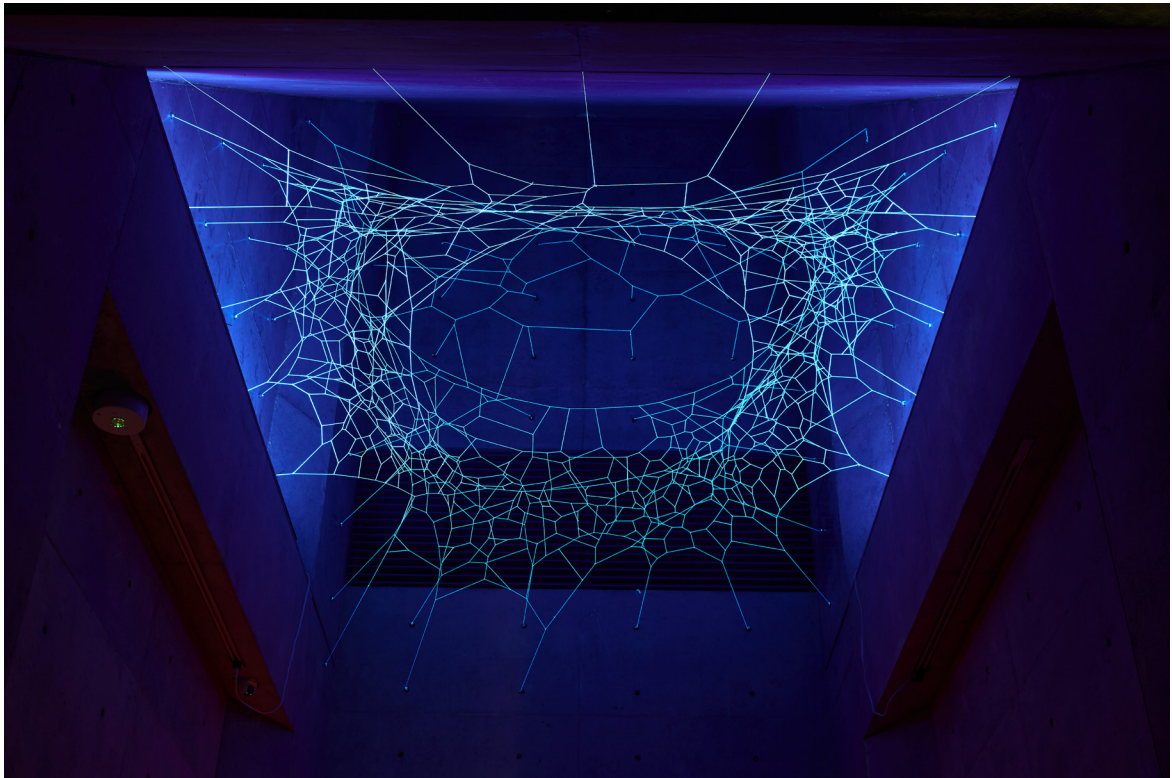
2023 / Camphor wood, Brass W35x D20 x H70cm
樟木、黃銅



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Reflections on Prayer_2022_03
關於祈禱的考察 2022_03

2022 / Camphor wood, LED W35x D20 x H70cm
樟木、LED



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Deus sive Natura - silk

2026 / Silk, UV LED (Variable size)
絲線、UV LED (尺寸可變)



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Deus sive Natura-tree

2026 / Iron W220cm x D180cm x H520cm (Variable size)
鐵 (尺寸可變)