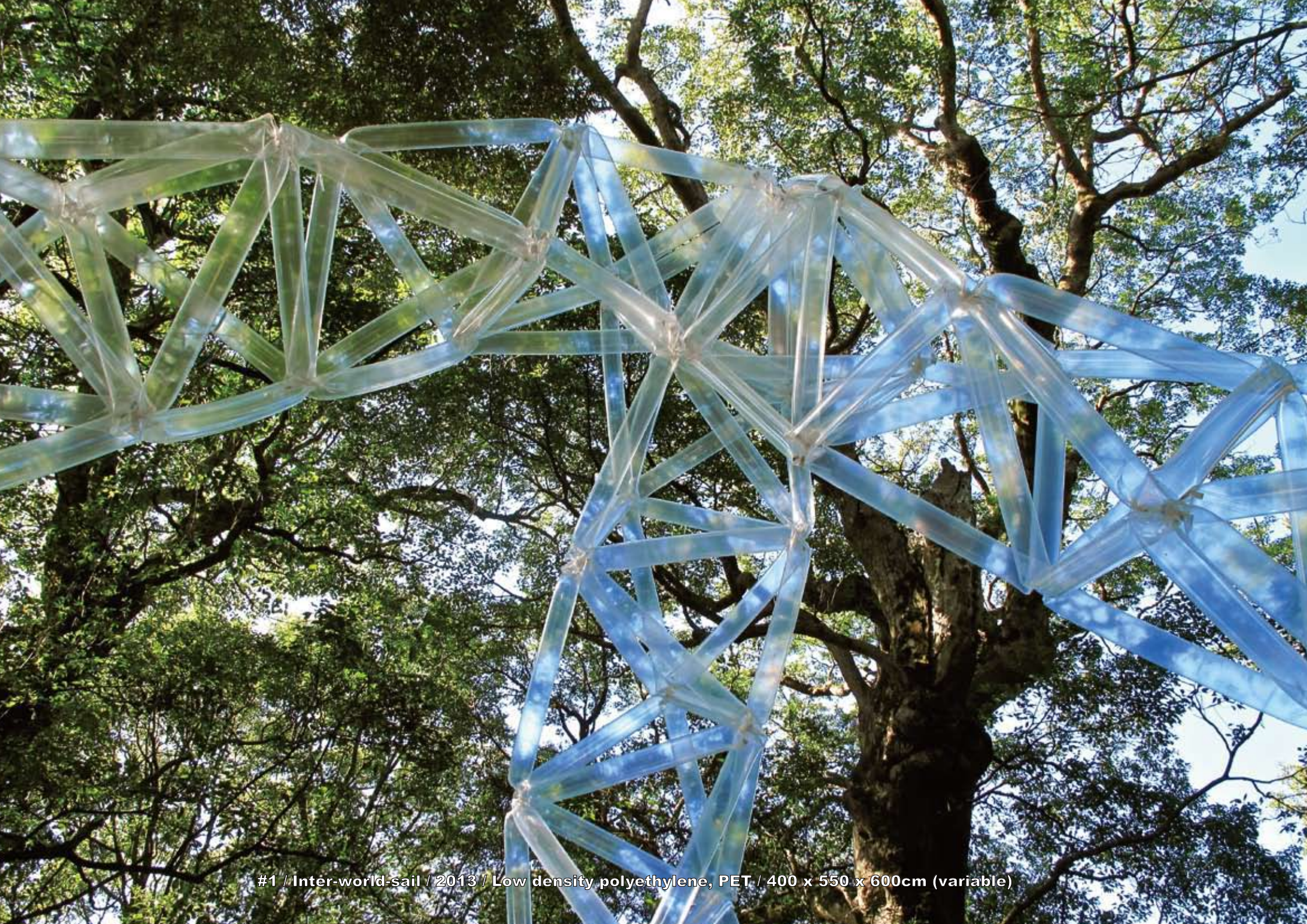


**#1 / Inter-world-sail / 2013 / Low density polyethylene, PET / 400 x 550 x 600cm**





#1 / Inter-world-sail / 2013 / Low density polyethylene, PET / 400 x 550 x 600cm (variable)





#1 / Inter-world-sail / 2013 / Low density polyethylene, PET / 400 x 550 x 600cm (variable)





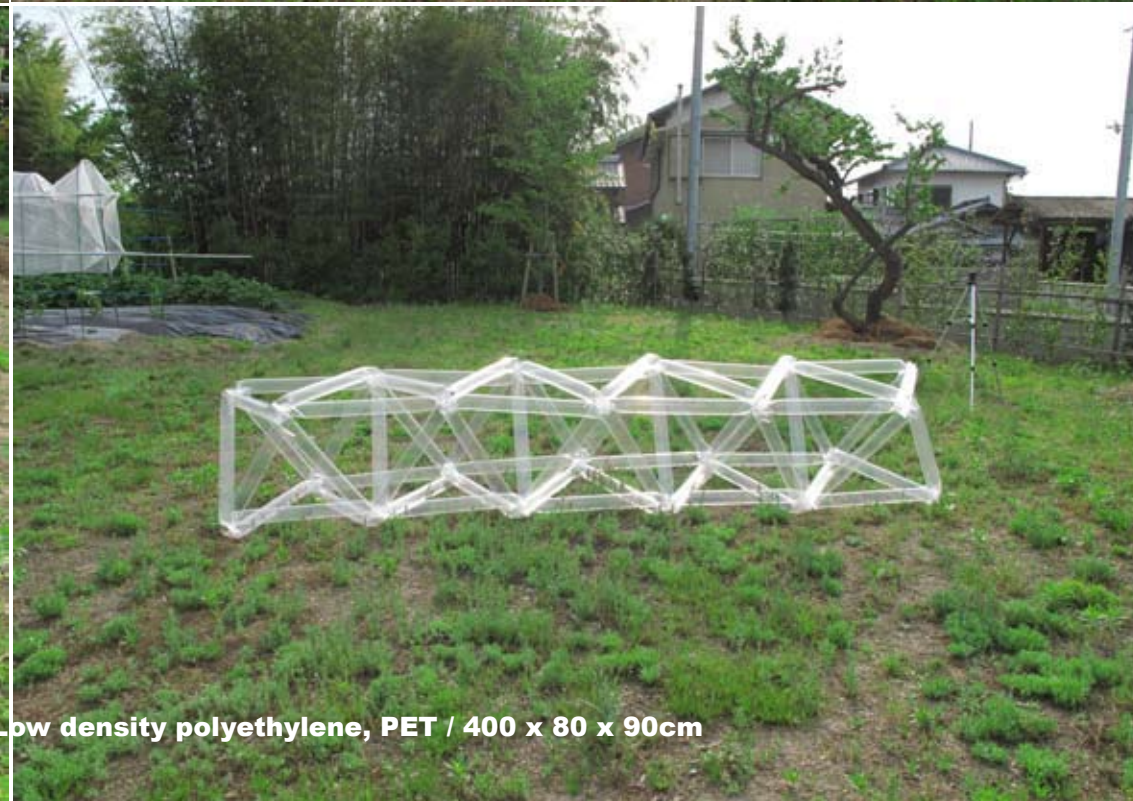
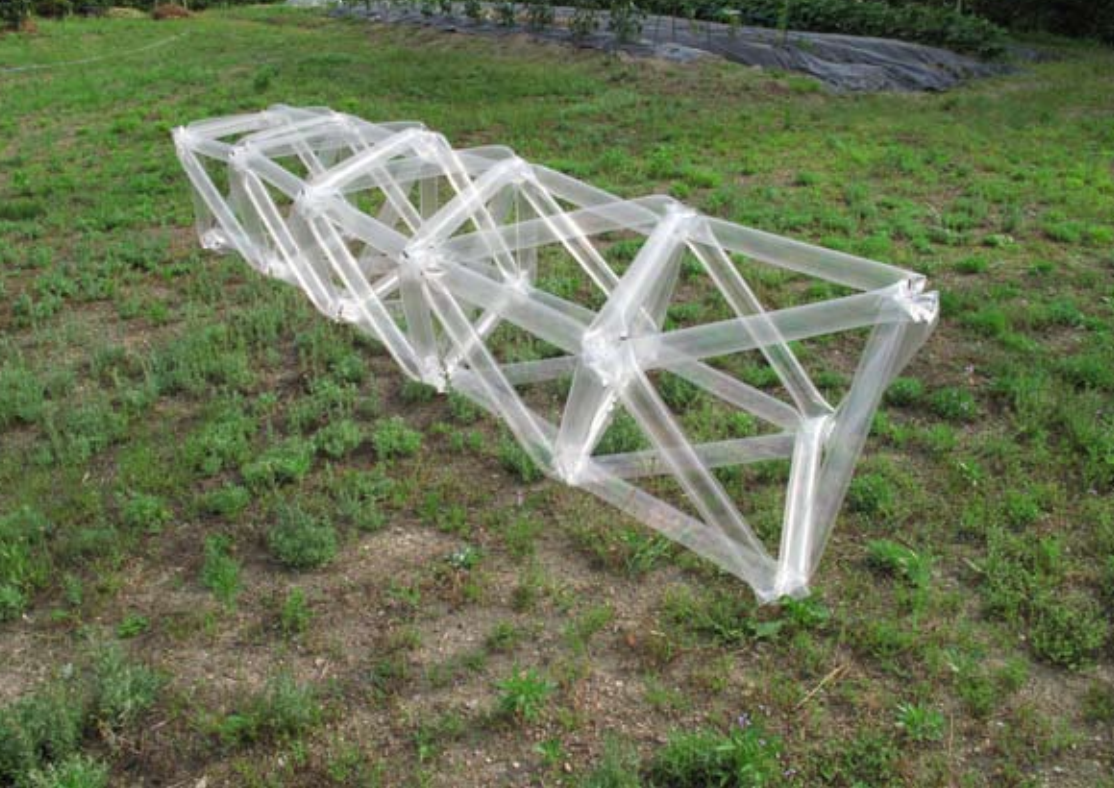
#1 / Inter-world-sail / 2013 / Low density polyethylene, PET / 400 x 550 x 600cm (variable)





**#2 / Study for "inter-world-the air" / 2012 / Low density polyethylene, PET / 590 x 80 x 90cm**





#2 / Study for "inter-world-the air" / 2012 / Low density polyethylene, PET / 400 x 80 x 90cm





#3 / Inter-world-fukiage / 2012 / Low density polyethylene, PET / 300 x 700 x 1000cm





#3 / Inter-world-fukiage / 2012 / Low density polyethylene, PET / 300 x 700 x 1000cm





#3 / Inter-world-fukiage / 2012 / Low density polyethylene, PET / 300 x 700 x 1000cm





#3 / Inter-world-fukiage / 2012 / Low density polyethylene, PET / 300 x 700 x 1000cm





#4 / Inter-world-Nagara / 2012 / Stainless Steel / 500x1000x1000cm / Workshoped Installation





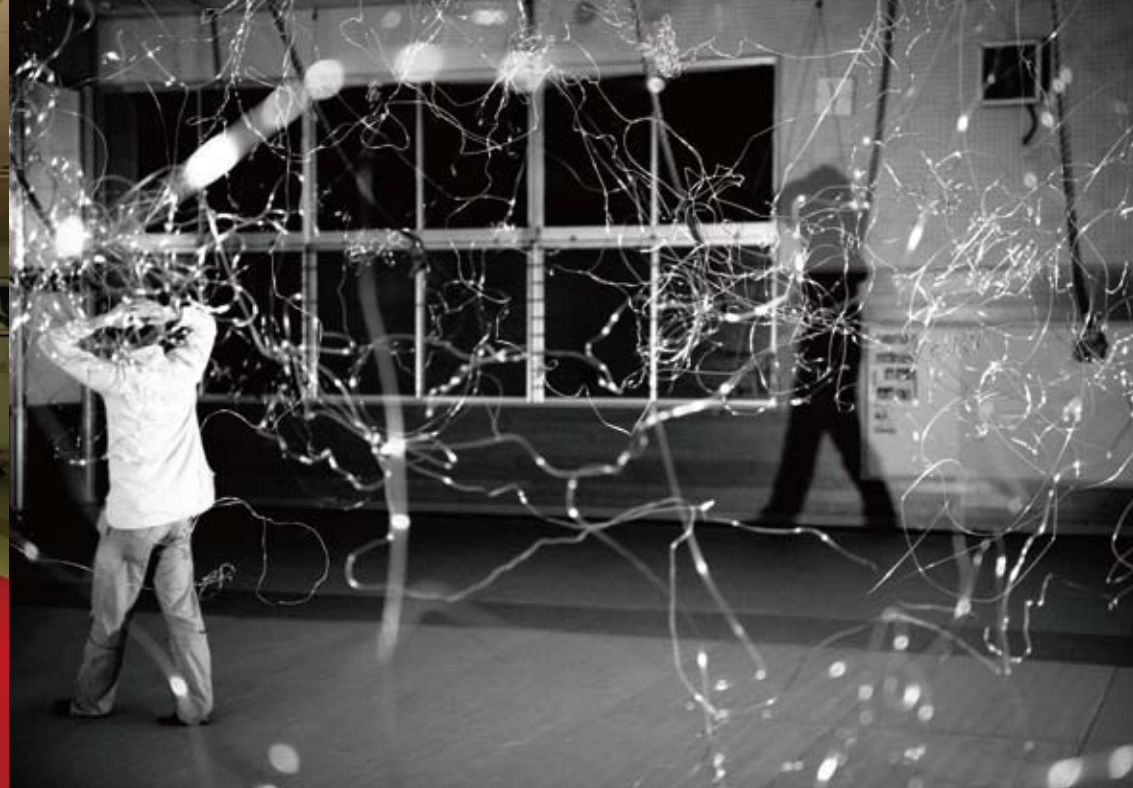
#4 / Inter-world-Nagara / 2012 / Stainless Steel / 500x1000x1000cm / Workshopped Installation





**#5 / Inter-world-Minobu.H.S. / 2012 / Incjet print photo on tracing paper, Plywood / 200x500cm**





**#5 / Inter-world-Minobu.H.S / 2012 / Stainless Steel / 400 x 2000 x 3000cm / Workshoped Installation**





**#6 / Inter-world-tensile / 2011 / Stainless steel (φ1.0mm) / 300 x 300 x 300cm (Variable)**





#6 / World-tensile / 2009 / Stainless steel ( $\phi 1.0\text{mm}$ ) / 300 x 300 x 300cm (Variable)



#7 / Inter-world-jellyfish / 2011 / Stainless steel ( $\phi$ 0.5mm) / 120x120x120cm (Variable)







#8 / World-variable / 2010 / Aluminum / 120x120x120cm (Variable)





#9 / World-granship / 2009 / Stainless steel (φ2.0mm) / 350 x 400 x 400cm





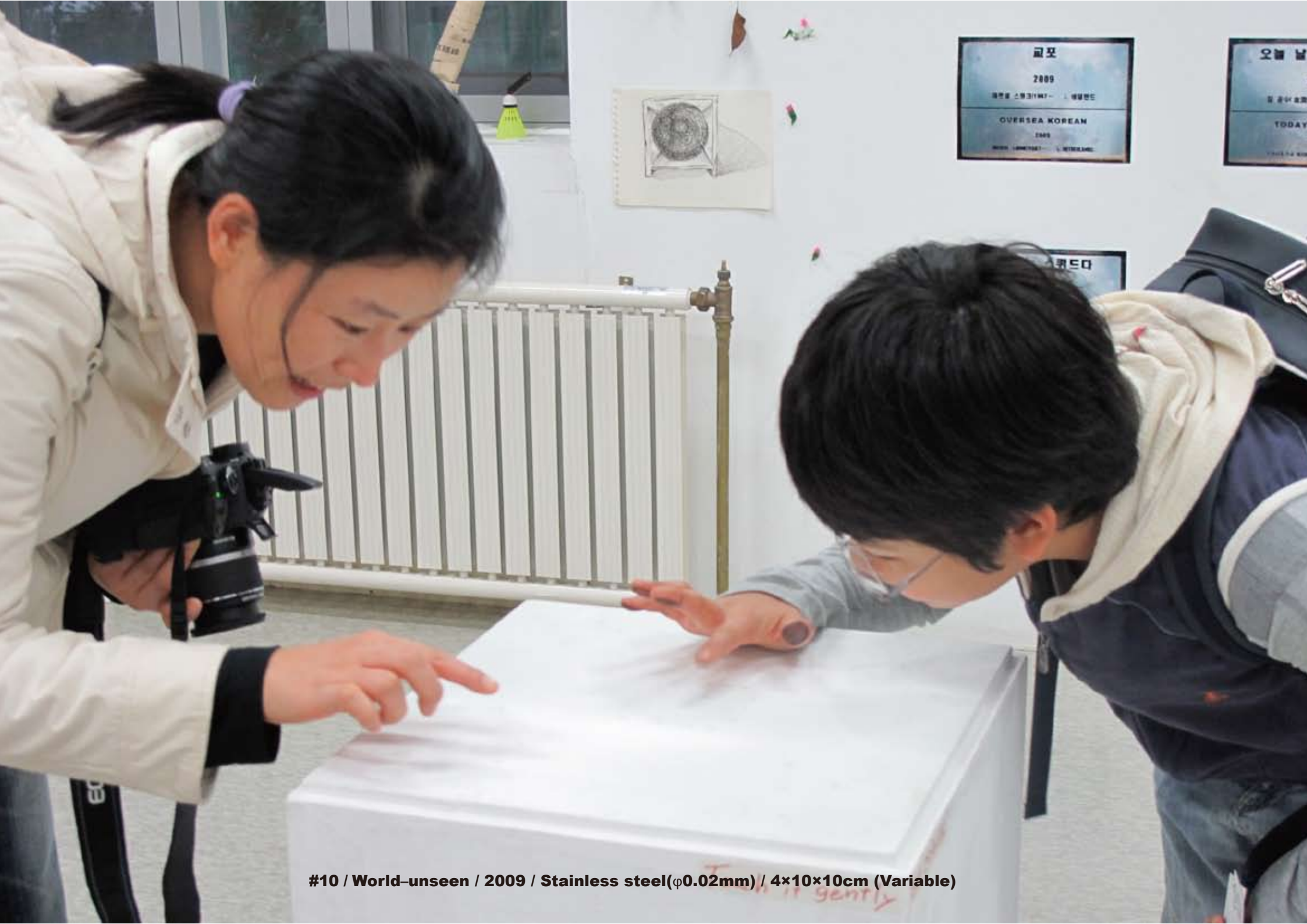
#9 / W rld-o ranghip / 2009 / Stainless steel (φ2.0mm) / 350 x 400 x 400cm



#10 / World-unseen / 2009 / Stainless steel( $\varphi$ 0.02mm) / 4×10×10cm (Variable)







#10 / World-unseen / 2009 / Stainless steel( $\phi$ 0.02mm) / 4×10×10cm (Variable)





**#11 / World-danchi / 2008 / Stainless Steel / 270 x 400 x 400cm**





#12 / World-cave human / 2007 / Stainless Steel / 300 x 350 x 600cm





**#13 / Earth-shoot the piece of the peace / 2010 / Clay, FRP, Seed, Toy gun / 250x300x300cm**





#13 / Earth-shoot the piece of the peace / 2010 / Clay, FRP, Seed, Toy gun / 250x300x300cm





#14 / Inter-world-house / 2010 / Mixed media / 250 x 700 x 900cm





#15 / World-Porcelain Squadron TOMIEMONGER / 2010 / Porcelain clay, Satin, Torso / 150 x 40 x 30cm x 5





#16 / World-personalized saying / 2009 / Stainless Steel, Wood, Inkjet print / 30 x 21cm x26





**#17 / World-dive to the sunset / 2008 / Mixed media / 250 x 600 x 600cm**





#18 / Wind-Yokosuka / 2007 / Thread, Plastic line, Steel wire / 600 x 600 x 600cm





#19 / Water-the water over the water / 2007 / Water, Plastic sheet, Water pump / 300 x 200 x 10000cm



**#20 / Contemporary Dance Show "Turtle Sings in the Darkness of the Valley" /  
2011 / Stainless steel, Aluminum / 400 x 600 x 1000cm**







#20 / Contemporary Dance Show “Heat haze, Lightning, Moon Water” 2th / 2010 /  
Stainless steel, Aluminum / 350 x 2000 x 600cm







**#20 / Contemporary Dance Show "Heat haze, Lightning, Moon Water" / 2010 /  
Stainless steel / 400 x 600 x 1000cm**



# Akihito Okunaka Description List 1

[ Static images of my work sample ]    Number of the image / Title / Year / Medium / Size

## #1 / Inter-world-sail / 2013 / Low Density Polyethylene、PET / 400 x 550 x 600cm(Variable)

This art work is an interactive soft sculpture. A form of the work is inspired by stories of the holy precincts named Thousand Great Camphor Trees in Kagoshima.

Recent years I explored the way to materialize structures of metaphysical theme. Metaphysical theme is my artistic themes, the dynamism of the relationships and its interactions. I thought that those structures have similar characteristics to the air and the characteristics comes from geometric structures employed by nature.

To express metaphysical structures of the dynamism, I employed a low density polyethylene to pack the air.

In ancient days, Thousand Great Camphor Trees was chopped down for the keel of sailing boats. For doing that, the ancients pressed the trees by the weight to grow them laying down. After thousand years, the trees was grown sideways. Those look like huge dragons or snakes comes from the earth and flies to the sky. People worship of them.

My work is included two abstract images inspired from those stories. One is an image of sailing boats. The other is an image of a dragon form coiled itself up when it rains. This art work changes its form depending on the environment of the air. When it rains, the work get heavy and squash itself and change into a dragon form. When strong wind comes, the work rolls powerfully and freely.

Observers who watched this wonderful action lifted the work up easily and rolled it freely. Not only children but also adults played with it enough.

## #2 / Study for "inter-world-the air" / 2012 / Low density polyethylene, PET / 590 x 80 x 90cm

In recent years, I'm interested in invisible relation and its structure, and I found a strong resemblance between my thought of its structure and characteristics of the air. I began to plan a huge artwork that show people the dynamism of the air and the invisible relation as floating structure on the air.

I explored the dynamism of the air and I attempt to build those study works . Those works are made by low density polyethylene that is often employed for plastic waste bags in our daily life, and moreover for observation balloons as space engineering. Due to understand the dynamism of the air, I explored tessellation structures that is often employed for modern architectures. Finally I got important first step and knowledge to built my floating artwork.

## #3 / Inter-world-fukiage / 2012 / Low density polyethylene, PET / 300 x 700 x 1000cm(Variable)

"Fukiage" is a Japanese word means "blowing up" or "welling up", and this is one village name in Japan. Japan has many thinly populated villages. Fukiage village is also a same case.

Then I stayed there for a month as a residency program, I was inspired this name very much. It is because I noticed one unique point between the words "Fukiage" and old people who live in Fukiage. Village people are so energetic that all around also get energy. This exactly means welling up energy = Fukiage. The season of my residency was winter has strong wind from valley. This also lets me imagine the word.

In this exhibition, I gave workshops that observers write messages or paint something for a cheer on a polyethylene balloon. After observers finish to write, they connect it to the body of my work and blow it up. Some two hundred observers participated in my workshops and glow up my work bigger and bigger. Finally, my balloon structure was built and sometimes it was blown up by strong valley wind.



## Akihito Okunaka Description List 2

### #4 / Inter-world-Nagara / 2012 / Workshopped installation with stainless steel / 500x1000x1000cm

This is an art work made by stainless steel through my workshop with elementary school children. As an experiment of Akihito Okunaka works, I instructed them workshop sensorially and told them how to knit high tensile stainless steel wire. First I taught them characteristics of stainless steel wire through role playing games. They felt characteristics of stainless steel even its taste and smell, and they understood it with their experiences and their knowledges.

Through the RPGs, they learned basically way of making, and moreover let them make a huge installation work as their group work. They made their bodies and decorate them with one single wire 2000 meters long. They cooperate with their friends and finally they completed to build a huge tree made of bodies of all school children. (The huge tree is a famous motive of this school area. )

### #5 / Inter-world-Minobu.H.S / 2012 /

#### #5-1 / Inkjet print on tracing paper, Printed plywood / 200 x 500cm / Photo by Ayako Ishikawa

This is my installation work of photograph. Photographer Ayako Ishikawa took pictures of my sculpture expressing a structure of the relational dynamism. She edited them and printed on tracing papers.

An entrance hall of this high school has a special window described an arc. I built photo flame on this window perfectly, and it operated as a moving installation work that reflects visions of the out side, lights of the sun and shadows of the human.

#### #5-2 / Workshopped installation with stainless steel / 400 x 2000 x 3000cm

This is an art work also made by stainless steel through my workshop with high school students of Art class. In the workshop, I instructed them as a sensorial role playing game. I wanted to give them experiments to know my artistic concept and my view of the world. Although they learned the way to use a stainless steel wire easily through the dramatic RPG, the wire length are 1000 meters long, and it make them difficult to make their own work little by little. They started to support each other to complete each work but it was too difficult to make it up personally. Finally the installation work was completed chaotic that even student who make his part by himself can find what he made.

### #6 / Inter-world-tensile / 2011 / Stainless steel (ø1.0mm) / 300 x 300 x 300cm(Variable)

This soft sculpture is built by weaving one single line. It gave people two different feelings. One is a soft feeling of whole structure, and the other is a local, strong resistant because this sculpture is built with a high tensile and hard wire. Thus, the sculpture always has a resonance. Everything of the world always resonate more or less, and it is difficult for us to recognize that resonation from looking at its surface without our sensorial experience.

Even when you don't touch the sculpture, you will see the resonance as influenced from the surrounding environment. Children are just playing with my sculpture. To appreciate my work enough, people can touch it and play with it enough. This double-layered sphere has this entertaining function of autonomously coming back to its original spherical shape, even if you squash it completely.

My works and people are involved with each other, and both of them cooperatively make a small local world that is free of my control, and that is the most interesting thing for me in my artist life.

### #7 / Inter-world-jellyfish / 2011 / Stainless steel (ø0.5mm) / 120 x 120 x 120cm (Variable)

I built this work right in the center of a hot spring village along the ocean. To express dynamism in this site, everyday I gave an open-production or a workshop for making relationships with people who live there.

That is because I found something common between my making interpersonal relationships in my everyday life and weaving the network with one single line. Finally, I completed the steel network that looks like a jellyfish to let the residents sense our interpersonal relationships.



## Akihito Okunaka Description List 3

### #8 / World-variable / 2010 / Aluminum (ø1.0mm) / 120 x 120 x 120cm (Variable)

As a sensorial soft sculpture, I built this sphere by weaving a very flexible aluminum line and this art work can change its form freely and is delicate. This is also weaved of one single line and observers can touch, lift up and compress it to appreciate that sense. Observers said "I never felt this good!!" while touching my globe.

Because the structure of this work is like Floral-Foam (an absorbent sponge for flower arrangement).

### #9 / World-granship / 2009 / Stainless steel (ø2.0mm) / 350 x 400 x 400cm

I made the space interactive by installing the model and it made effects on people like a playground as a site-specific work. In the night, the reflection of lighting changed the appearance of the work very much and people could not tell what material it's made of from far away.

They told me that it looks like a huge bubble. That is because this work always wavers like a bubble when people play with it.

The woman is appreciating my work from the inside of it. I employ a three-dimensional network as a model of the dynamism. When observers go into my space, they can see the structure of the dynamism and the surrounding environment at the same time from the inside.

### #10 / World-unseen / 2009 / Stainless steel(ø0.02mm) / 4 x 10 x 10cm(Variable)

This is an important model for my next works to explore in your program. This is a soft sculpture made by weaving just one single steel line and that thinness is approximately a quarter of human hair. A three dimensional network weaved of the line makes it so sensitive that people can not find the object easily or touch it, either. When they stare and poke it, they can watch its wavering as they poke it, although they have little sense of touching.

The people appreciating my works by watching and touching them. They could not feel like they were touching them, although they knew my works are at their hands. What are they experiencing sensorially at this moment? With the help of my work as a model, They are experiencing metaphysical structures of the dynamism that occurs in this world, although they don't notice they are.

### #11 / World-danchi / 2008 / Stainless steel (ø2.0mm) / 270 x 400 x 400cm

I built this work all in the garden of the apartment complex to express the dynamism in this place, and everyday I gave open-productions or workshops as actions of making relationships with people who live there.

That is because I found a common form between my making interpersonal relationships in my everyday life and the knitting a net with one single line. Finally I built a sphere of the steel net to let the residents see from the inside our living environment and our interpersonal relationships.

### #12 / World-cave human / 2008 / Steel (ø2.0mm) / 300 x 350 x 600cm

The photo shows a part of the network that composes a giant I built by weaving a steel line. The giant was born in a small room, grew up bigger and bigger, and finally became unable to go out of the cave.

In order to build the work, I stayed in the gallery for a month as I do in a residency program and I built the giant 15 meters tall. I thought the human relationships are very complex like a network and I built a strong network that nobody can take apart. Besides, it is made by weaving just one single line because I think everything comes from one origin. After I completed it, many people climb up in inside of the giant.



## Akihito Okunaka Description List 4

### #13 / Earth-shoot the piece of the peace / 2010 / Clay, FRP, Seed, Toy gun / 250x300x300cm

I built a clay doll and provided toy guns loaded with seeds. People can shoot the doll, and few days later, buds came out of the doll and grew up. I arranged this work for people to feel uneasy, having some doubts in their action. The people can shoot this doll. This action is the same as a murder, though this action makes new lives (buds). This is a work for people to face their feelings caused by their action. I wanted to ask them if all action for peace actually go for peace or not.

### #14 / Inter-world-house / 2010 / Mixed media / 250 x 700 x 900cm

This is my improvisational art work that is another way of expressing the dynamism besides my wire works.

I participated an international art project in which artists exchanged our houses between Korea and Japan. Then I stayed and worked in one house having a cafe and a gallery space. Everyday I gave drawing workshops to people who relax and make themselves at home in the cafe. The motives for drawings are THE nostalgic images of their houses. While people were drawing, I took pictures of them, one person at a time, posing like relaxing in their houses. I painted their silhouettes from the pictures to the wall in the gallery. In addition, I copied to each of their silhouettes the images of their houses they drew. This is how I completed this installation work presenting people an unseen interrelationship in the local site. After all, what I attempted to do is to make a visual image projecting the relationship between the cafe and the cafe customers, and the relationship among different customers who did not know each other at that time.

### #15 / World-Porcelain Squadron TOMIEMONGER / 2010 / Porcelain clay, Satin, Torso / 150 x 40 x 30cm x5

Tomieumon Pottery is a classical porcelain pottery in Arita that was in operation for 300 years. Although it stopped its operation, now many contemporary artists come to the pottery and make their works for promoting this local community. I also started to make local-specific works. In my residency program, I asked many people in Arita for their help, and got great helps by very skilled people. I made 5 masks of Arita porcelain as 5 power rangers. Finally, Heroes were born to get Tomieumon Pottery out of difficulty.

### #16 / World-personalized saying / 2009 / Stainless Steel, Wood, Inkjet print / 30 x 21cm x26

In my first residency program in a foreign country, Korea, I stayed in a residency studio provided by the Museum of Contemporary Art, Korea. There I learned many interesting Korean words, and discovered that some Korean words sound very similar to Japanese words. Japanese and Korean words influenced each other over the long history of the two countries. After I noticed this fact, I started to collect words from my friends that gave me strong impressions. Each of the personalized sayings has its story between a friend of mine and myself and it brings us closer to each other. When it happens, the friend of mine and I share what's common between our different personal histories. After this experience of mine, I wrote down those words on each of the panels that faked the captions of the Museum of Contemporary Art, Korea.

### #17 / World-dive to the sunset / 2008 / Mixed media / 250 x 600 x 600cm

This is a room that expresses birth and reproduction. When I visited in this place for the first time, the room was lit up in red by the sun. I stayed in this room for a month to express my first impression of the place, and I began to recall and recollect my memories associated with the color, red-hot. This installation reflects my memories



## Akihito Okunaka Description List 5

#18 / Wind-Yokosuka / 2007 / Thread, Plastic line, Steel wire / 600 x 600 x 600cm

I gave an exhibition in front of an old sake (rice wine) cellar that was built 130 years ago along this historic street. The cellar has been eroded because of a special wind named "Dry and Salty Wind from Enshu Open Sea". I attempted to build this installation that reminds people this wind and the history of this street. I collected many leftover threads from old women who worked in spinning factory after world war II, and I gave a workshop to build my work of threads with children in the neighborhood.

#19 / Water-the water over the water / 2007 / Water, Plastic sheet, Water pump / 300 x 200 x 10000cm

This work was installed in arcade buildings named Over The Water Building. They were built over the irrigation canal enriching this city for a long time. After industrial revolution, the government covered the river and now it is hidden underground. I attempted to make people aware of the canal. I hung over our head a small artificial canal made of an agricultural plastic sheet that it is one hundred meters long, and pumped up a lot of water to flow in the small canal. People could feel the cold water running by touching this work of mine.

[ Collaborative works with performing artists ]

#20 / Contemporary Dance Show "Turtle Sings in the Darkness of the Valley" / 2011 / Stainless steel, Aluminum / 400 x 600 x 1000cm

#20 / Contemporary Dance Show "Heat haze, Lightning, Moon Water" 2th / 2010 / Stainless steel, Aluminum / 350 x 2000 x 600cm

#20 / Contemporary Dance Show "Heat haze, Lightning, Moon Water" / 2010 / Stainless steel / 400 x 600 x 1000cm

These dance show are improvisational work of mine. My soft sculptures and installation works give the performing artists inspirations for a new sensorial experience, and that experience will lead them to new ways of their expression. Performing artists and I built these dance stages together.

I expect that like these collaborative works give people different perspectives to appreciate the expression of each artist.