

SHUN OWADA Recent works



photo: Ryohei Tomita

scales

2012

sound installation

Dimension variable (diameter of sphere-like structure: 1.2m)

128 handmade small microphones, single powered speaker, motor, audio mixer

Exhibited in: BankART Studio NYK (2012, Yokohama, JP), Sound Reasns Festival (2016, Bangalore, IN)

A structure that composed of 128 ultra small and highly sensitive microphones is rotating like a mirrorball facing with one speaker. This configuration activates audio feedback between microphones and the speaker. The sound continuously changes according to the distance between rotating microphones and speaker and also involves characteristics of exhibition space. Audio feedback is a state of "out of control" in the system. but the rotation of the structure keeps trying to avoid this collapse moment. Trough this process, the artist not only tries to "sonificate" the inter-action among objects, space, and environment but also make an unstable state of atmosphere audible.



photo:Ryohei Tomita

unearth/dissolution

2014 -

A project for sound installations

Dimension variable

Limestone fossils, Acid, microphones, speakers

exhibited in (selected): Ars Electronica Festival (2018, Lintz, AT), Volvo Studio Aoyama (2017, Tokyo, JP), NTT InterCommunication Center (2016, Tokyo, JP)

unearth / Paleo-Pacific is a project that explores the fundamental elements of sound: the atmosphere and time. Various versions of works have been shown from 2014.

The work utilizes limestone produced through the fossilization of fusulina, small marine organisms that vanished during the greatest mass extinction 250 million years ago. Fusulina formed their bodies by biological fixation of CO₂ in the sea. Which means that CO₂ is stored in these fossils (limestones) as an ingredient. Dripping dilute acid onto them causes the fossils to melt, and releases CO₂ into space. Standing in front of the speaker, viewers can listen to the extremely subtle sound of fossils melting. By using fossils that preserve geological long time, The artist questions the perception of "gap" beyond the human scale and relation between living things and non-living.



Installatin view: Kurumaya City Museum, Tochigi, Japan, 2017



2015.12.24 11:59:25



2016.01.08 16:04:26



2016.01.10 17:26:46



2016.02.20 12:59:31



2016.03.06 22:02:15

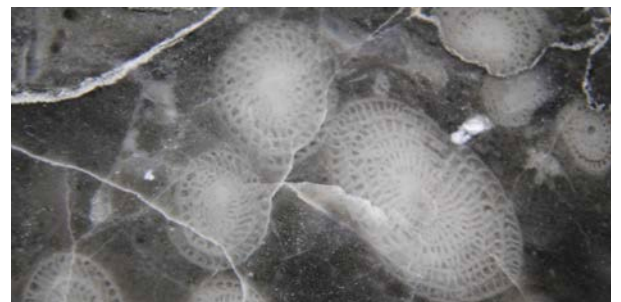


photo: Takeshi Hyakutou

The project started from researching limestone mine located in Kuzu, Tochigi prefecture in Japan. From Edo period, the area has been famous for limestone mining industry. There are a lot of mines, the factory that process limestones into chemical products. In the same time, the area is also famous for fossils of small creatures of 270 million years ago such as Fusulinas, Crinoids. There is a small institution for studying these fossils. The artist carried out his projects in cooperation with the institution and the mining company.



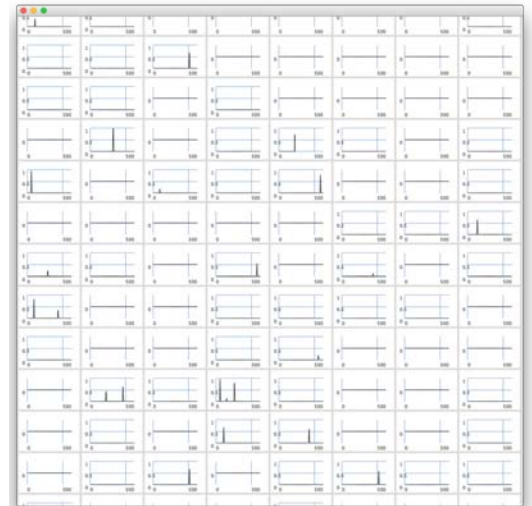
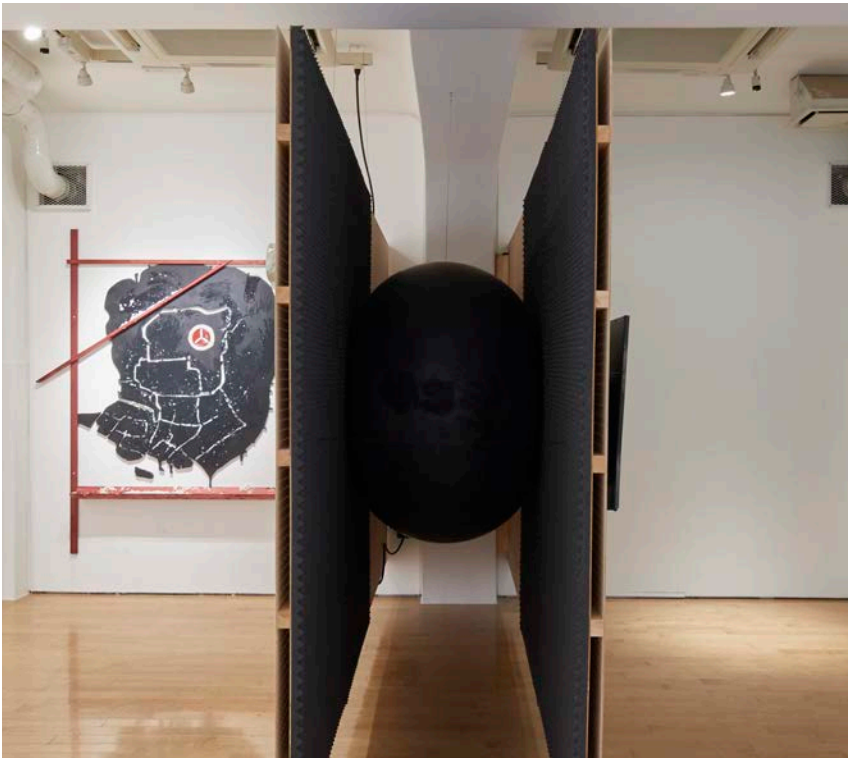
Installation view: NTT Inter Communication Center [ICC], Tokyo, Japan, 2015



Installation view: VOLVO Studio Aoyama, Tokyo, Japan, 2017



Installation view: Kurumaya City Museum, Tochigi, Japan, 2017



Simulation process. Each graph indicates one exhibition and the artist simulated exhibition 1000times.

I never lock a door of a room different from the one you are in

2017

wall-like structure with large balloon

W 3640mm D 700mm H 2250mm maximum diameter of the balloon 1500mm

Perforated board, sound-absorbing sponge, large sized balloon, nitrogen, triggering device

Exhibited in: Tokyo Arts and Space Hongo (2017, Tokyo)

This work is a structure like a temporary wall which actually functions as a wall on which other artist's work to be exhibited. Hanged from the ceiling, the wall-like structure is floating. Between two walls, A big balloon is sandwiched. Watching carefully, a viewer can notice that the balloon supports the wall's architectural structure with its air pressure. The balloon is filled up with nitrogen. When Lavoisier discovered nitrogen, the gas was called "azote", which means "no life" in French.

Behind the balloon, a triggering device which continuously calculating the possibility to burst the balloon. The possibility of burst at least one time in the exhibition period is set to 51%. When this works showed in Tokyo, applying approximate 0.1% per hour summed up 51% per exhibition period. If the trigger is on, the balloon is burst with loud sound and the walls lose its balance. Artist tries to bet that there will be sound through calculation of possibility. And he also tries to redefine the timeframe of exhibition period as a crucial element of one artwork showed inside the exhibition.

Shun Owada

Born in 1985, Shun Owada is a Tokyo/India based sound artist. Having an interest in physical/physiological aspects of sound, he explores relation between sound and perception of (living) things. His works varies from live improvisation using computers to sound installation.

Education

2012 MFA, Tokyo University of the Arts (JP)

2010 BA, Tokyo University of the Arts (JP)

Solo Exhibition

2017 "Volvo Art Project" (Volvo Studio Aoyama, Tokyo, JP)

2016 "dissolution-Berlin" (Kunstraum Kreuzberg / Bethanien)

2016 "Paleo-Pacific" (Tokyo Wonder Site Hongo Tokyo, JP)

2015 "unearth" (NTT Inter Communication Center (ICC), Tokyo, JP)

2014 "dissolution" (Tokyo Wonder Site Hongo Tokyo JP)

Selected Group Exhibitions

2018 "Ars Electronica Festival 2018" (POSTCITY, Linz, Austria)

2018 "Shinku-Roman(真空ろまん)" (KYOTO ART HOSTEL kumagusuku, Kyoto, JP)

2017 "Impurity/Immunity (不純物と免疫)" (Tokyo Arts and Space Hongo, Tokyo, JP)

2017 "Singing in Falsetto (裏声で歌へ)" (Kurumaya Museum of Art, Tochigi, JP)

2017 "BAC Trans Studio Project 1.0" (BAC Art Center, Patan, Nepal)

2017 "Malformed Objects" (Yamamoto Gendai, Tokyo, JP)

2016 "Sound Reasons" (1 Shanti Road, Bangalore, IND)

2015 "Nothing but Sounds(現実のたてる音)" (ARTZONE, Kyoto, JP)

2011 "Tokyo Art-Power Plant" (Tokyo University of the Arts, Tokyo JP)

2010 "Mode Tone and Cluster" (GTS Art Project, Tokyo JP)

Selected Live Performances

2018 Akita University of ART (Akita, JP)

2017 Dommune (Tokyo JP)

2016 Spektrum (Berlin DE)

2016 DAT Festival (Kesselhaus Herzberge, Berlin DE)

2016 HORS PISTES TOKYO (SuperDeluxe, Tokyo JP, with Kosuke Nagata)

2016 OSMOSIS Audiovisual festival (Pier2 Art center, Kaohsiung TW)

2016 Srishti Institute of Art, Design and Technology (Bangalore IN)

2016 Sound Reasons Festival (Alliance française, Bangalore IN)

2015 Kyoto City University of Arts Gallery (Kyoto JP)

2013 The University Art Museum, Tokyo University of the Arts (Tokyo JP)

2012 The National Museum of Modern Art (Tokyo JP)

Artist in Residence

2018 1 Shanti Road (Bangalore, IN)

2017 BAC Art Center (Patan, Nepal)

2016 Kunstraum Kreuzberg / Bethanien (Berlin, DE)

Teaching Experience

2018- Music department, Tokyo University of the Arts (Tokyo JP)

Selected Lectures/Artist talk/WorkShops

2018 Akita University of ART (Akita, JP)

2016 Tokyo University of the Arts, Arts and Media Center (Tokyo JP)

2016 Srishti Institute of Art, Design and Technology (Bangalore IN)

2015 Kurumaya Museum of Art, Oyama City (Tochigi JP)

2014 The University of Tokyo, Department of Architecture (Tokyo JP)

Award/Grant

2018 Pola Art Foundation (Pola Art Foundation, Tokyo, JP)

2015 Second term of fiscal year 2015 (Arts Council Tokyo, JP)

2015 Grant for Artist from Oyama city (Tochigi JP)

2014 Grand Prix in Tokyo Experimental Festival vol.9 (Tokyo JP)