

Yui Onodera

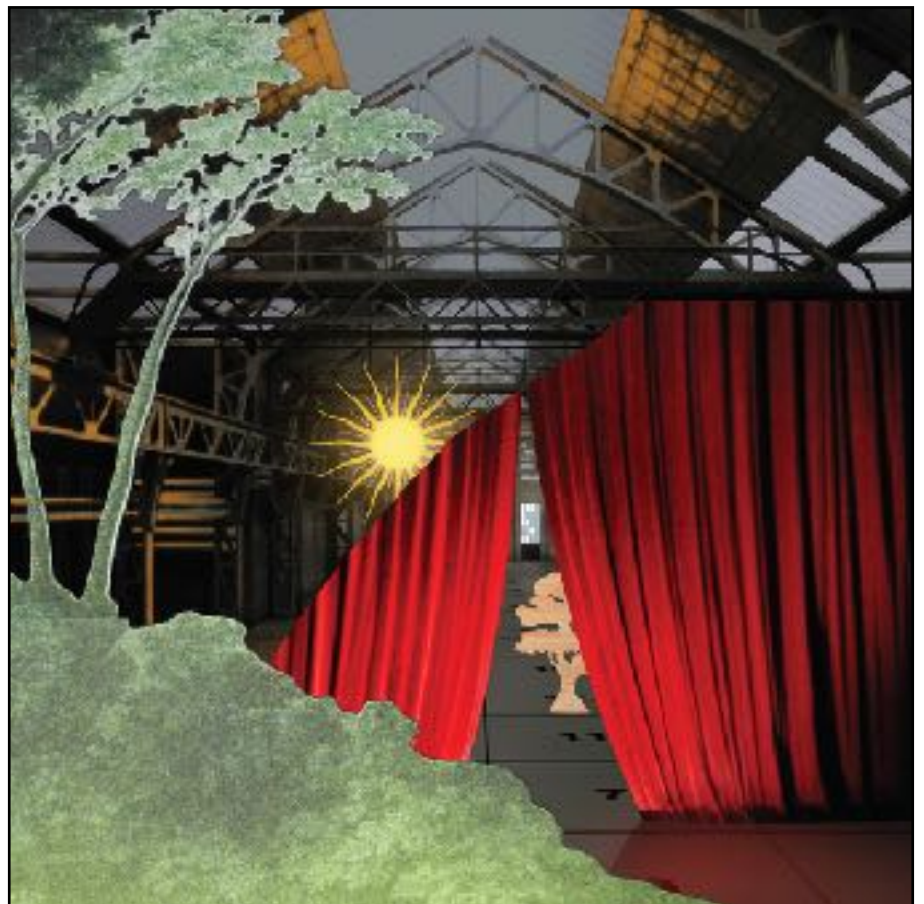
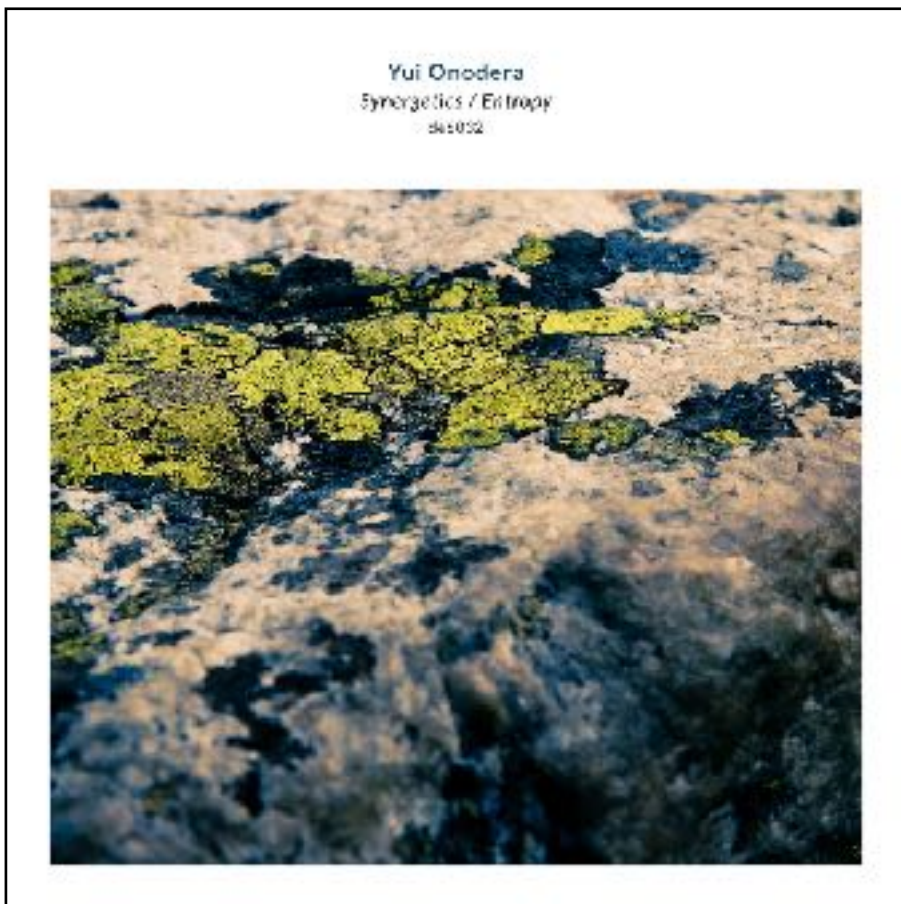
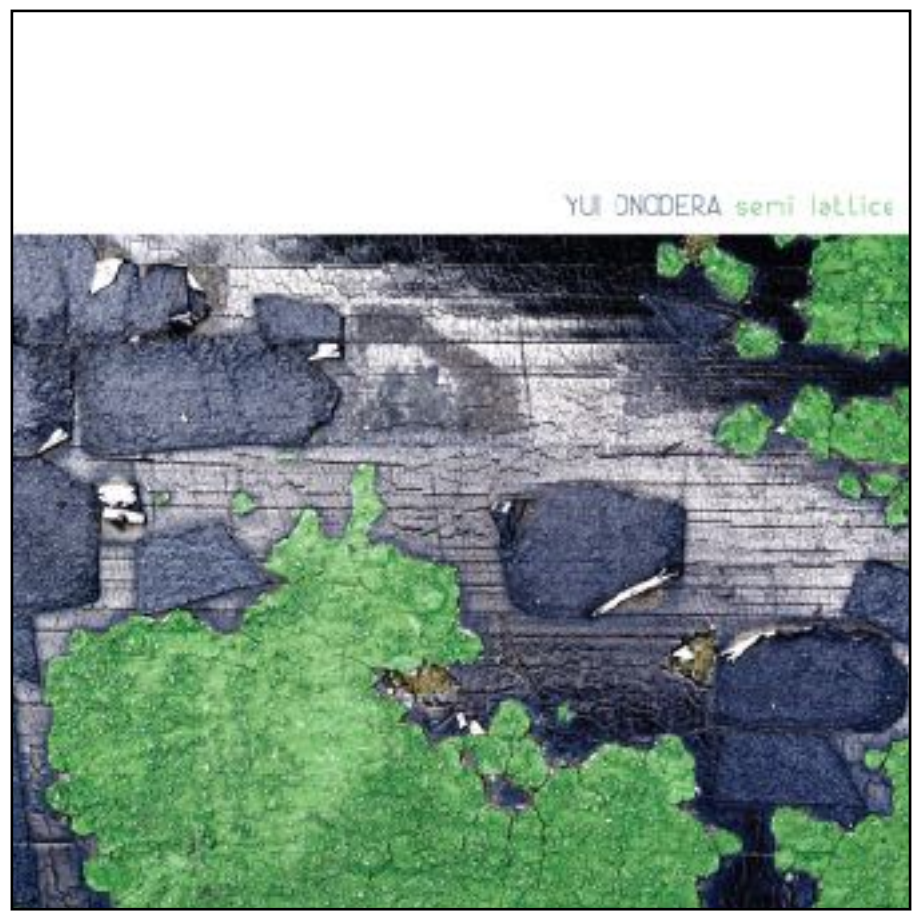
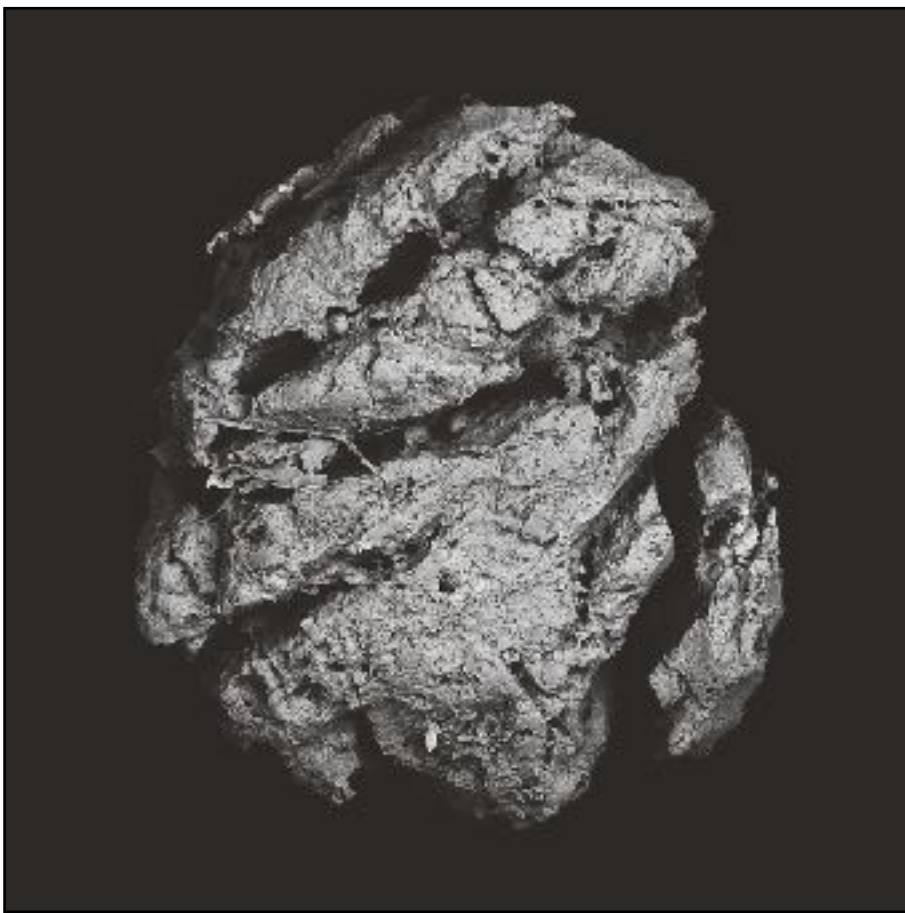
Composer, Producer, Sound Artist

Contact:

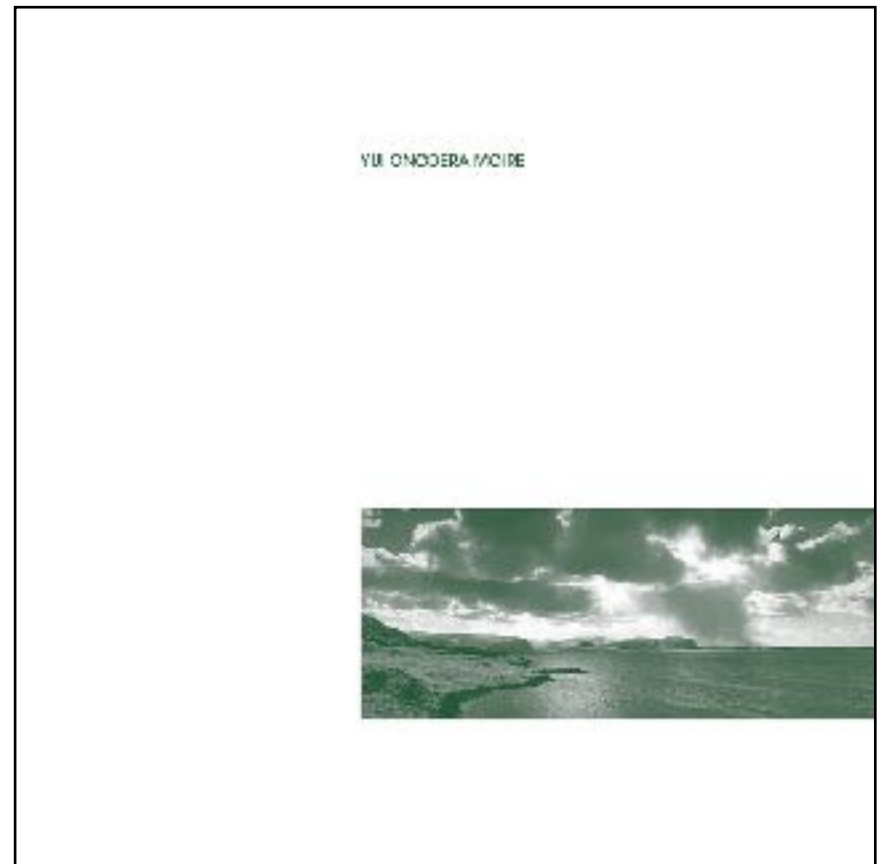
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Yui Onodera is a Tokyo-based composer, producer, sounds artist and new media artist whose works explore the relation between musical forms, architectural acoustics and spatial awareness. He has a distinctive figure in the fields of experimental ambient/electro-acoustic music involving delicate hybrids of digital technology and acoustic instrumentation, working across the spheres of composition and installation work. Exploring notions of perception, memory and sonic affect across a wide array of creative forms, he uses a broad palette of musical instruments, field recordings and electronics to craft provocative listening experiences and creating dense clouds of blurry, hypnotic sound. His works are widely published internationally, he has released numerous works on esteemed labels like KOMPAKT, Room40 and more. In addition to his studio albums he composed the music for the documentary film about John Cages "Cage 64". In 2017, alongside his musical profession he works as a sound art lecturer at Rikkyo University and Musashino Art University. He has also produced collaboration works with artists from every imaginable genre: sound artists Francisco Lopez, Stephen Vitiello, musician/visual artist Robert Lippok, composer Scanner, producer Pjusk, Yotam Avni.



His debut album *Suisei* was released in 2007 by experimental and sound art label and/OAR(USA). This approximately 45min-long piece of music is a work composed from field recordings and pump organ. His sound is largely based on environmental sound and various musical instruments (guitar, piano, organ and electric violin, etc.), re-editing techniques, and dedicated software processes, for electro-acoustic, experimental and ambient pieces. Through a process of layering and synthesis, he was create incredibly minimal, yet dense sound textures from very singular materials. He tries to reduce the "material" to its basic aesthetic structure by using digital and analog processing in order to release it from its original meaning and context.

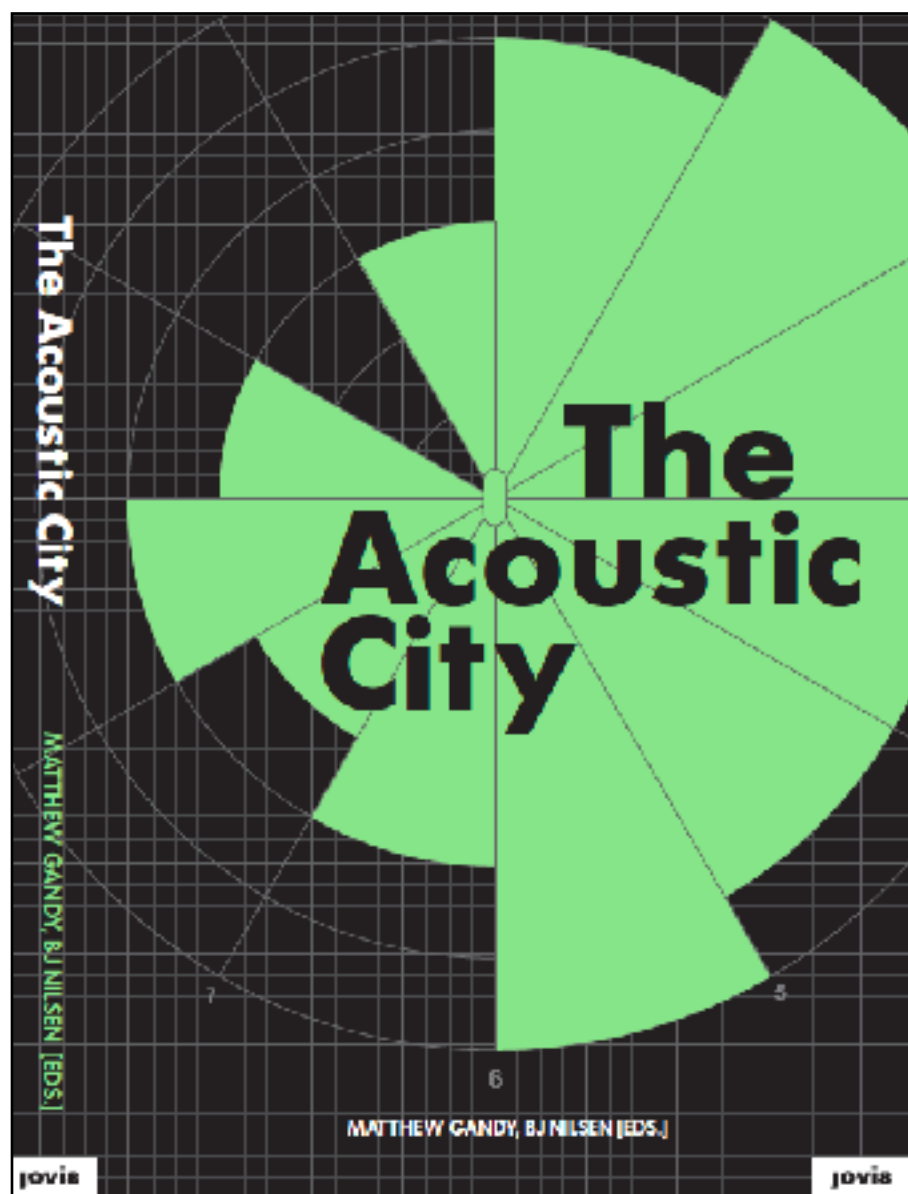


The Shō is a reed instrument that has maintained a place at the very heart of traditional musics in Japan.

Introduced from China during the Nara Period (AD 710–794), its timbre is as haunting as its visual appearance. Held across the face, the shape of the instrument is said to resemble a phoenix. Sonically too, the instrument maintains a mythic quality. Its reeds resonate creating a beautiful and deeply affecting sound. This feature is undoubtedly why the Shō was such a central feature of Gagaku (music of the Imperial Japanese Court).

This affective quality is also what drew Tokyo musician Yui Onodera to seek out the instrument. Onodera, known for his work creating lilting ambient sound fields, began learning the instrument in 2016 and gradually developed an approach to it that merged his interests in cavernous acoustic spaces, with the sonic potentials of the instrument.

MOIRE is the first resolution of these interrogations. It allows both the timbral sensibility of the instrument and his unique production approaches to co-exist in a loose orbit that extends the hazy dreamlike tones of the instrument, shaping new ambient states that echo outward from the past.





He investigates the politics of perception, through live performance and installation, to create works that ponder subtle transformations of space and ask audiences to become aware of that which exists at the edge of perception. He invites audiences to enjoy impressions of depth, distance and disappearance, and to fathom the qualities of the space around our limits of perception. His concerts at museums, churches, Japanese temples, and other non-traditional performance spaces explore the physicality of sound. He produces installation pieces and live performance, often using multiple speaker systems. Include concerts and installations at prestigious festivals STÖRUNG FESTIVAL (ES), Unyazi Festival (RSA), etc. And he hosts radio shows on "dublab.jp"; showcasing diverse environmental music and ambient music in Japan. dublab.jp was launched as a Tokyo branch of the LA-based non-profit dublab radio station.



AUDIOSFERA. EXPERIMENTACIÓN SONORA 1980-2020
Museo Nacional Centro de Arte Reina Sofía. Octubre, 2020
Fotografía: Alex Moltó. Archivo fotográfico del Museo Reina Sofía.



He has also produced collaboration works with artists from every imaginable genre: sound artists Stephen Vitiello, composer Scanner, sound artists Francisco López, sound artists BJ Nilsen, musician/visual artist Robert Lippok, electronic music duo Pjusk, Yotam Avni, vibraphone player/composer Masayoshi Fujita, musician Chihei Hatakeyama.

He is also organizing electronic music shows, experiential performances and symposium at concert halls, churches, and art spaces. Those event was responsible for the artists working in the modern electronic music field (Wolfgang Voigt, Carl Stone, Christophe Charles, Pjusk, Chra, to name a few), and bringing to Japanese shores influential artists from abroad.

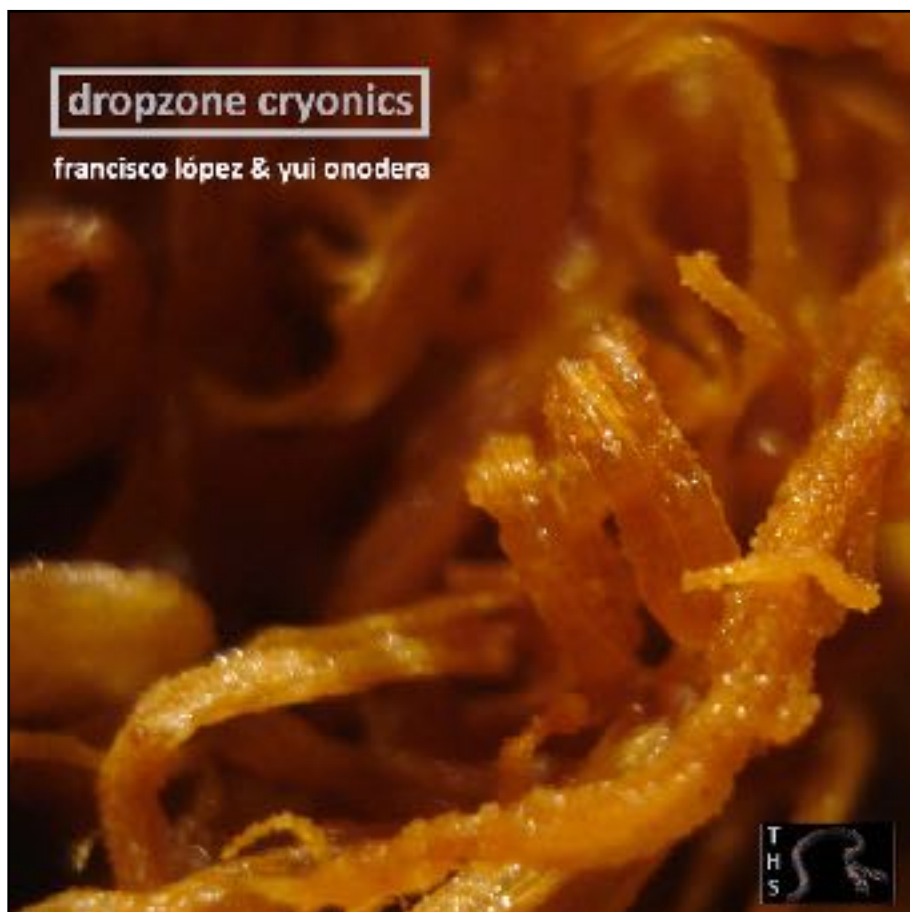
Pjusk Solistay

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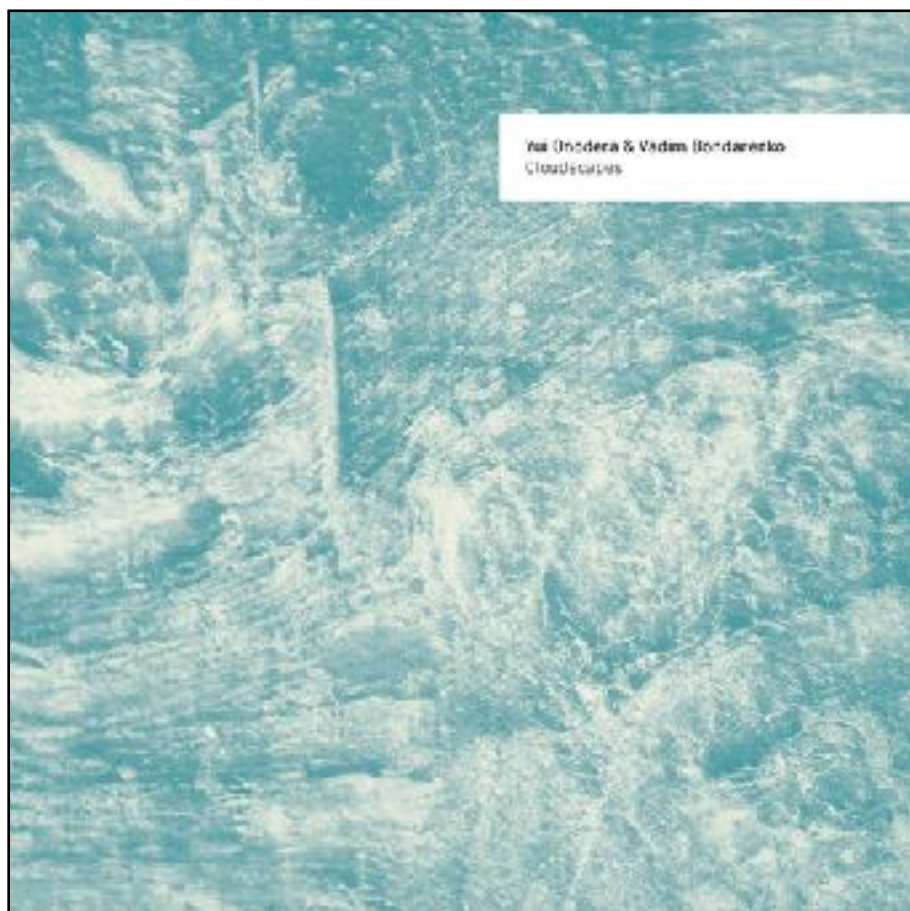


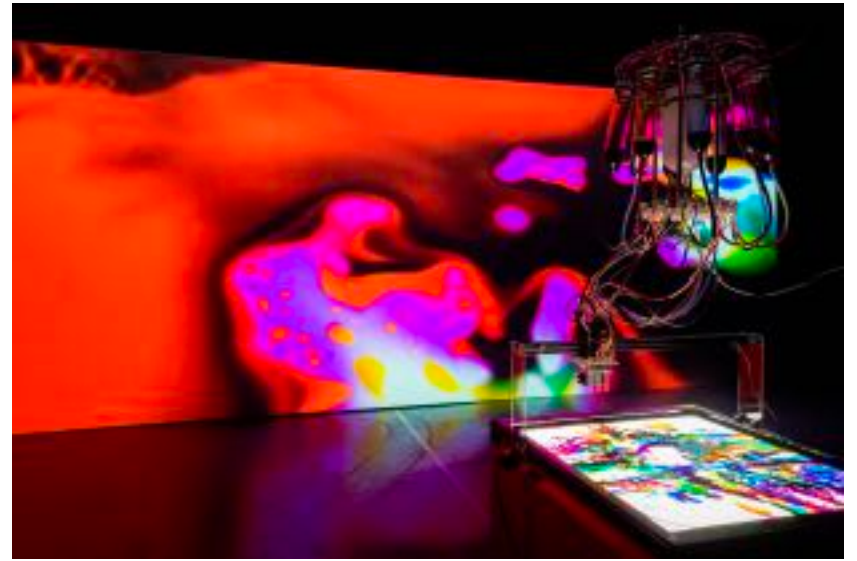
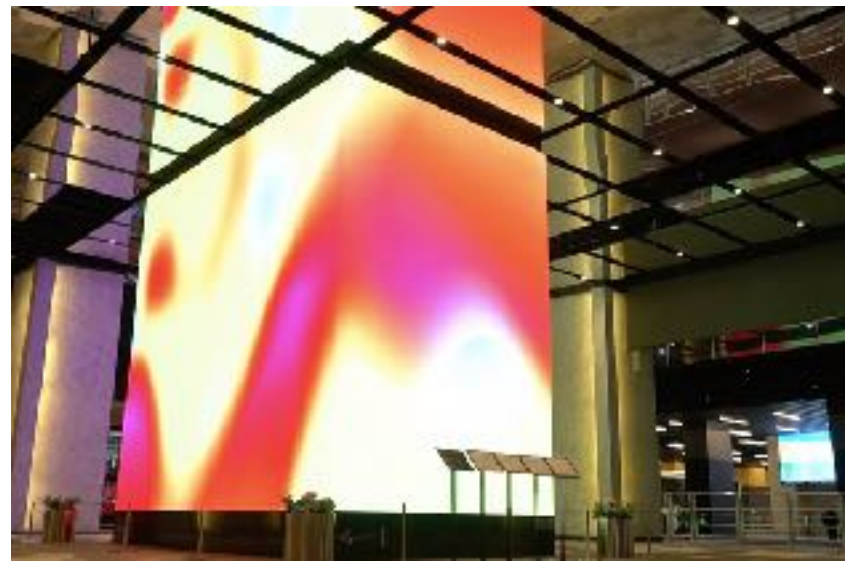
dropzone cryonics

francisco lópez & yui onodera

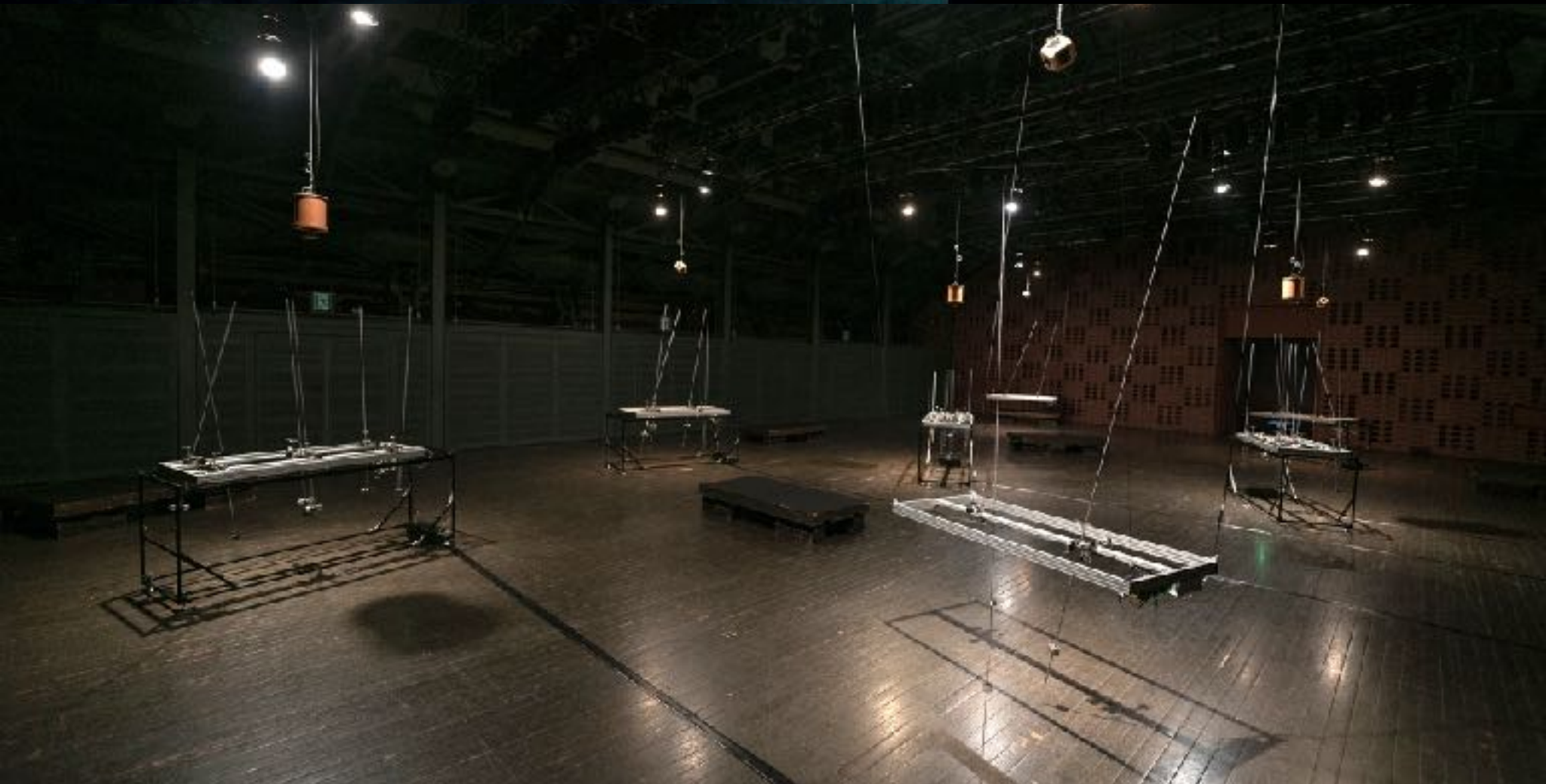
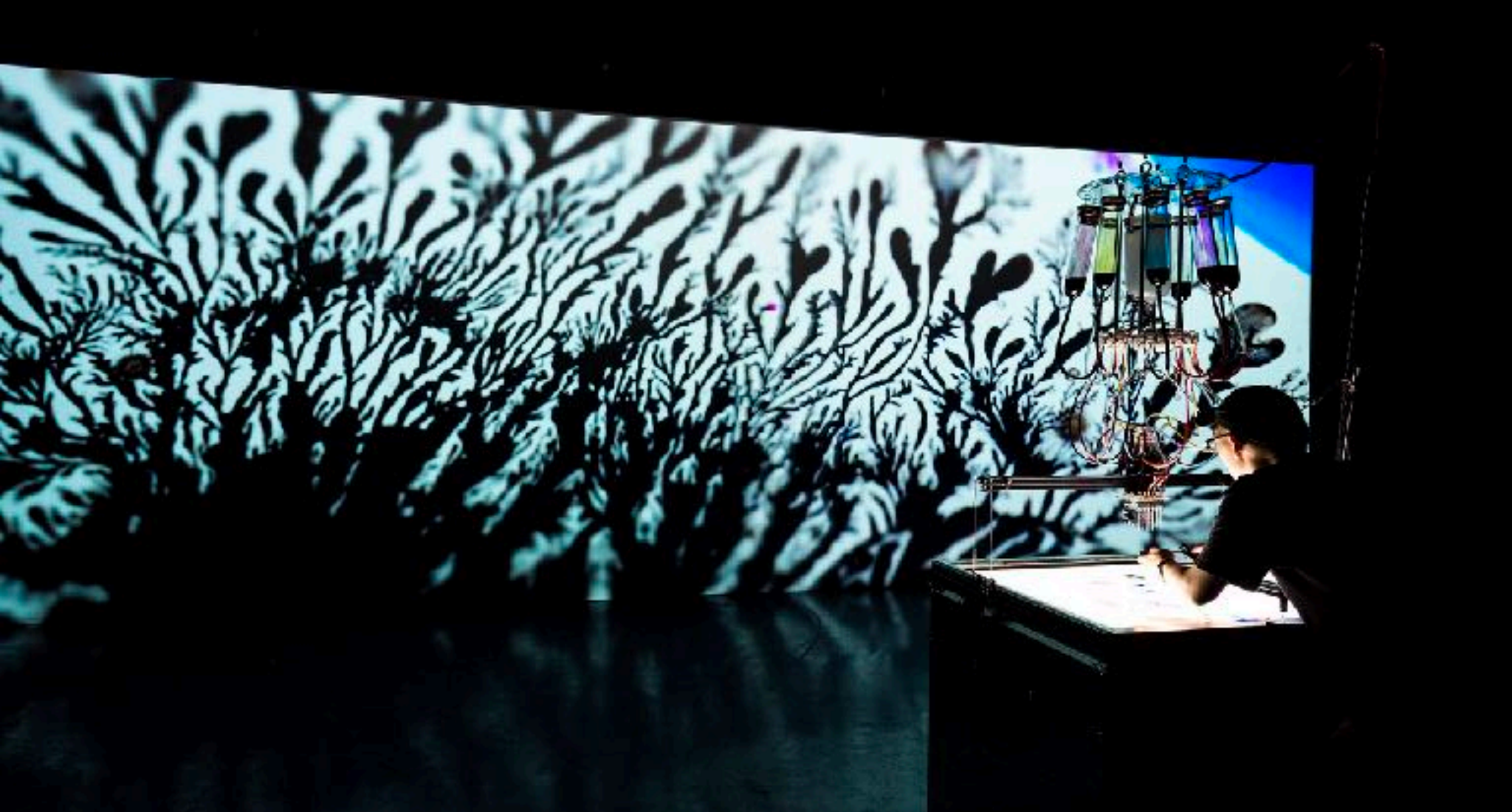


Yui Onodera & Vidim Bondarenko
Cloudscapes





He is a founding member of the art collective "nor" whose ethos is centered around the production of multidimensional work through sound, visual and Installation art. In recent years, his work has been exhibited at international festivals and museums including Media Ambition Tokyo, MUTEK.JP and NTT inter communication center [ICC].



Awards

PRESENT FUTURE Art & Technology Star Award 2019 : Installation Star Award

Japan Media Arts Festival | Art Division : Jury Selections prize

ALIFE 2018 | ALife Art Award : Honorable Mention prize

Art Hack Day 2016 | Top prize



He studied music and architecture design, after working as an architectural acoustics designer, his familiarity with both the architectural acoustics and sonic arts resulted in numerous commissions to create sounds and music for specific, tangible locations (complex facility, office, airplane, etc). Interested in the psychological effects of sound, he identifies those works as “environmental music”, the Japanese translation of “ambient” but one that framed it in a new context. They are reminders that how this can define and centre yourself within your own space.

Awards

Sound of the Year Awards 2021 | BEST SOUND INNOVATION IN EVERYDAY LIFE

ADFEST 2019 | MEDIA LOTUS : BEST USE OF AUDIO_SILVER

ADFEST 2019 | AUDIO LOTUS : USE OF AUDIO_BRONZE

New York Festivals 2019 | AUDIO/RADIO : Best Use of Medium

Spikes Asia 2018 | Radio & Audio : Silver Spike

AD STARS 2018 | Data Insights : Crystal

Selected reviews

The Sounds within aspire to the dreamtime electronica of Lawrence English, Biosphere, BJ Nilsen and plenty of others on Touch. Onodera doesn't pretend that his field recording techniques enjoy the pristine fidelity of Chris Watson or a Douglas Quin, rather his mottled sounds embrace the abstraction produced through contact microphones and consumer-grade dictation mics. Sustained drones from his pump organ buttress the quiet hypnosis of these field recordings, thanks to the instrument's woozy oscillations. – **THE WIRE (UK)**

The three albums he churned out in 2007 alone would have fueled the career of other artists for at least a decade. The accuracy of his vision is astounding: In the best of Japanese traditions, his compositions are the most immediate realisation of a single idea imaginable. Onodera is constructing a greater picture from these small-scale miracles as well. As the market becomes saturated, artists like Yui Onodera are thus becoming ever-more important. His work always goes that one decisive step deeper. – **TOKAFI (Germany)**

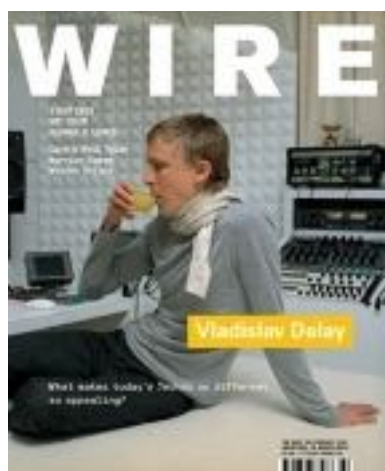
Great album of processed instrumental drones by Yui Onodera. I'd be happy to align Yui Onodera with a number of other genius Japanese solo creators such as Ryoji Ikeda who are capable of creating fully-realised, self-sufficient universes in sound, then leaving them for others to explore and chart while they set off across the horizon in their strange sky-boats. And he creates a world more tolerant of human passions than the strictly-demarcated tones of Ryoji Ikeda, that ruthless architect of enormous sci-fi virtual palaces in digital sound. – **THE SOUND PROJECTOR (UK)**

Imprints such as Touch, 12k and Baskaru have made their names with music such as this, but the constructs of Tokyo's Onodera possess enough poise and finesse to rank them alongside works by Christian Fennesz, Lawrence English and Ethan Rose. Like those aforementioned artists, Onodera is a sculptor in total control of his materials, deploying the timbre and tempo (or absence thereof) of a minimalist palette for maximum effect. – **RECORD COLLECTOR (UK)**

Onodera has created a set of seemingly minimal sound structures out of complex interactions that will effortlessly transform any room, while the details of their intriguing inner architectures only begin to become apparent through focused listening. – **THE QUIETUS (UK)**

A master at extracting audio gold from lead, Onodera can make the thinnest octave resonate brighter than a thousand supernova. Operating at bracingly abstract levels, and using only bare essentials (piano, voice, and processed electronics) he constructs Ikeda-like oscillations that appear to leach out of the universe's atomic structure. – **SIGNAL TO NOISE (USA)**

"Suisei" is a gorgeous album of darkly textured drones with parallels to Thomas Koner's isolationist compositions or Keith Berry's precious deconstructions. Wind, rain, and water all make themselves known in the collection of field recordings, as does the pump organ, which reveals itself in harmonic sustained tones with a spectral timbre (e.g. Niblock, Radigue, Chalk, etc.). These crunching textures situate humbly next to a hypnotic wash of compressed static and melancholic shadowy drone, which sublimely shift into a slippery crescendo of grey massed sound. Very, very well done! – **AQUARIUS RECORDS (USA)**



Discography (selection)

year	artist	title		label	
album					
2023	yui onodera	mizuniwa		decaying spheres	(UK)
2022	yui onodera	too ne		room40	(AUS)
2020	yui onodera	ray		serein	(UK)
2020	yui onodera	moire		room40	(AUS)
2020	yui onodera	synergetics / entropy		dragon's eye recordings	(USA)
2018	yui onodera	substrate / the garden		dragon's eye recordings	(USA)
2015	yui onodera	semi lattice		baskaru	(FR)
2015	yui onodera	sinkai		arctic tone	(JP)
2007	yui onodera	susei		and/oar	(USA)
2007	yui onodera	rhizome		gears of sand	(USA)
collaboration					
2023	yui onodera + takashi kokubo	thousand bells		constellation tatsu	(USA)
2022	stelios vassiloudis + yui onodera	white cells		balance music	(AUS)
2022	yotam avni + yui onodera	YY		AVN	(ISR)
2020	francisco lópez + yui onodera	dropzone cryonics		two-headed snake	(NL)
2018	yui onodera + stephen vitiello	quiver		mikroton	(RUS)
2015	yui onodera + vadim bondarenko	cloudscapes		serein	(UK)
2011	yui onodera + the beautiful schizophonic	night blossom		whereabouts records	(JP)
2009	yui onodera + celer	generic city		two acorns	(USA)
year	artist	track	title	label	
contributions					
2023	yui onodera	untitled #1	micro ambient music	Tribute to Ryuichi Sakamoto	(JP)
2021	yui onodera	cromo6	pop ambient 2022	kompakt	(DE)
2020	yui onodera	cromo5	pop ambient 2021	kompakt	(DE)
2019	yui onodera	cromo4	pop ambient 2020	kompakt	(DE)
2018	yui onodera	cromo3	pop ambient 2019	kompakt	(DE)
2017	yui onodera	prism	pop ambient 2018	kompakt	(DE)
2016	yui onodera	cromo2	pop ambient 2017	kompakt	(DE)
2016	yui onodera	cromo1	pop ambient 2017	kompakt	(DE)
2016	yui onodera + scanner	locus solus	pop ambient 2017	kompakt	(DE)
2016	yui onodera + chihei hatakeyama	solaris	orbital planes & passenger trains	serein	(UK)
2014	pjusk	skimt	solstøv	12k	(USA)
2013	yui onodera	blue planet sky	vernacular	whereabouts records	(JP)

Exhibitions & Concerts (selection)

year	artist			venue	
concerts & feativals					
2019	yui onodera	minamo, and more.	90l editions night	soup	(JP)
2017	yui onodera	wolfgang voigt		trunk hotel	(JP)
2016	yui onodera	pjusk, and more.	experimental room		(JP)
2015	yui onodera		hors pistes japon 2015	kyoto cinema	(JP)
2015	yui onodera		störung festival 10		(ES)
2014	yui onodera	cristian vogel, and more.		kosmos lane gallery	(JP)
2013	yui onodera		störung festival 8		(ES)
2013	yui onodera	w/ carl stone + christophe charles		super deluxe	(JP)
2012	yui onodera	brandt brauer frick, and more.	musa	unit	(JP)
2011	yui onodera	w/ celer		yougenji	(JP)
2010	yui onodera	machinefabriek, and more.	moire	super deluxe	(JP)
2009	yui onodera	yves de mey, and more.		ottomainzheim gallery	(JP)
installation art					
2023	w/ Andreas Gursky	cromo3	visual spaces of today	MAST	(IT)
2022	nor	syncrowd	ICC annual 2022	NTT icc	(JP)
2022	nor	syncrowd-seven chorus	solo exhibition	Yokohama Red Brick Warehouse	(JP)
2020	w/ Francisco López	entropy	audiosphere	Museo Nacional Centro de Arte Reina Sofía	(ES)
2018	nor	dyebirth & specimens	mutek JP	USN gallery	(JP)
2018	w/ Mischa Kuball	res o nant	res o nant	Jewish Museum Berlin	(DE)
2018	nor	dyebirth	media ambition tokyo	roppongi hills	(JP)
2017	nor	herering	open space 2017	NTT icc	(JP)
2014	w/ Carl Stone	listening room	unyazi festival 2014		(ZA)
2009	+LUS	flex acoustics	experimental sound, art & performance festival	tokyo wonder site	(JP)
2008	w/ Kenichi Kanazawa	oto no kakera	oto no kakera	kawagoe city museum	(JP)

year	artist	title			
film					
2017	giuseppe carrieri	hanaa	cape town international film festival	best documentary film	(IT)

Selected interviews

Cyclic Defrost [2020]

<https://www.cyclicdefrost.com/2020/12/yui-onodera-we-are-involved-in-a-life-that-passes-understanding-and-our-highest-business-is-our-daily-life-john-cage/>

CLOT Magazine [2019]

<http://www.clotmag.com/yui-onodera>

The Quietus [2017]

<http://thequietus.com/articles/21534-yui-onodera-interview>

Tanzgemeinschaft [2016]

<http://www.tanzgemeinschaft.com/interview-yui-onodera-4006>

Chain D.L.K. [2016]

<http://www.chaindlk.com/interviews/yui-onodera/>

Employment History

Lecturer, Rikkyo University, Department of Body Expression and Cinematic Arts [2017]

Lecturer, Musashino Art University, Department of Imaging Arts & Sciences [2017]

Awards

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ADFEST 2019 | MEDIA LOTUS : BEST USE OF AUDIO_SILVER

ADFEST 2019 | AUDIO LOTUS : USE OF AUDIO SUB-CATEGORY_BRONZE

New York Festivals 2019 | AUDIO/RADIO : Best Use of Medium_Finalist Certificate

PRESENT FUTURE Art & Technology Star Award 2019 : Installation Star Award

22nd Japan Media Arts Festival | Art Division : Jury Selections prize

Spikes Asia 2018 | Radio & Audio : Silver Spike

AD STARS 2018 | Data Insights : Crystal

ALIFE 2018 | ALife Art Award : Honorable Mention prize

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