

To know the conditions of the object's formation – this is the purpose of my photography, which is founded on a desire to pursue metamathematic propositions such as "the possibility of existence" and "the possibility of optional choice."

As a means to achieve this, I believe it is crucial to form images of things rid of all constraints, such as spaces under mathematical conditions or physical time and space. To explain my works: the mutually contradictory forms in our images, or the simultaneous use of concrete and abstract things, have as their purpose the (visual) formation of ideas.

The introduction of chance elements – uneven development, discoloration, fogging, and so on – is an attempt to obtain elements beyond one's planned intention. In truth, if your photograph consists only of planned elements, it is essentially identical to a drawing of a single equilateral triangle.

In terms of techniques, I use multiple exposure, superimposition, printing on photographic paper that has been prepared with a sponge or brush, intentional fogging, intentional discoloration with acetic acid, and occasionally film plane processing; as for color correction, I generally proceed by varying the temperature during development between 8 and 80 degrees.

Moreover, as long as the images are not for use in news media or travel promotion, the discoloration and tonal instability that naturally arise with time can even be seen as chance elements, which help to bring out the flavors of the image as they change.

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