

The 15th shiseido art egg

Hedgehogs 中島 伽耶子

ハリネズミたち Kayako Nakashima

SHISEIDO GALLERY

Duration: November 23 (Tue) – December 19 (Sun), 2021

Weekdays: 11:00–19:00

Sundays and holidays: 11:00–18:00

Closed Mondays (including national holidays falling on Monday)

Organized by Shiseido Company, Limited

\*Content and schedule are subject to change depending on the status of Covid 19 infection.

“shiseido art egg” is an open-call program that offers up-and-coming artists the chance to exhibit at the Shiseido Gallery, now dedicated to the discovery and creation of new kinds of beauty for over a century. This 15th edition of the program received 243 applications from all over Japan, including, once again, a large number of extraordinarily creative proposals making optimal use of the Shiseido Gallery exhibition spaces. From these, the artists Umi Ishihara, Mika Kan, and Kayako Nakashima were chosen for their unconventional takes on today’s new values and aesthetics, with solo exhibitions by these artists being staged in turn at the Shiseido Gallery from September to December.

All three artists came up with proposals that subtly interrogate the dangers of these times of uncertainty and instability, look at potential sources of hope, and encourage us to rethink conventional notions of “the art experience.” Perhaps their efforts to share, by exhibiting, experiences that only art can offer, in turn offer valuable clues for the generation of new values at a time when the future is so hard to see.

The 15<sup>th</sup> shiseido art egg’s third exhibiting artist, Kayako Nakashima, has used the whole of the Shiseido Gallery to create a single installation, titled Hedgehogs. Nakashima makes works that interrogate the relationality of people and places, taking walls and boundaries as her motifs. For this exhibition she has installed a massive wall dividing the large and small rooms of the gallery from each other. The smaller space is a brightly lit, the larger space dark, and although those on the other side cannot be seen, a door in the wall suggests the possibility of passage through. Installed on the landing above the brighter room is a bell button that when pressed, causes a bell to sound across the venue. The wall on the dark side is decorated with wallpaper, giving the space the relaxing feel of a bedroom, yet are pierced by multiple pieces of acrylic resembling shards of glass, their insertion points allowing light to filter through from the bright side, generating at once both a sense of violence, and of beauty. Nakashima wants spectators to link the viewing experience, with its wallpaper, bell tone, and acrylic fragments, to their personal memories.

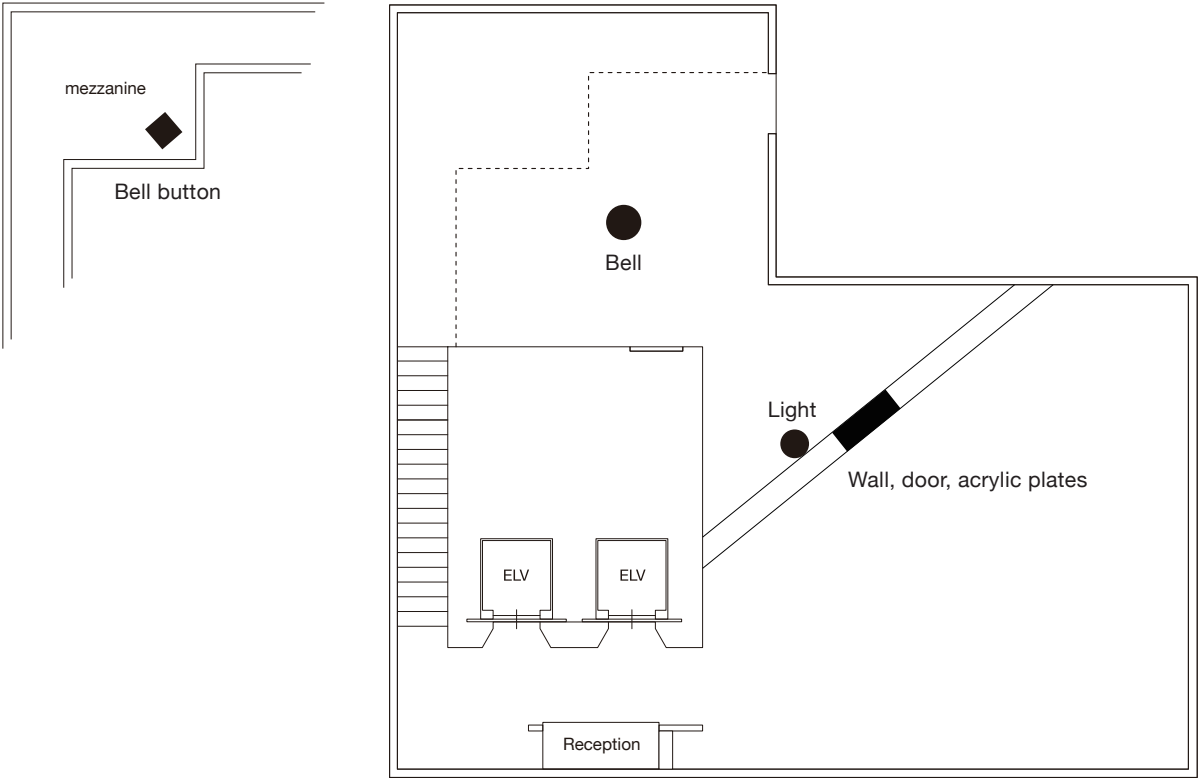
While the pandemic has given a positive slant to terms connected with isolation and solitude such as “stay home” and “ohitorisama” (lit. “party of one”), online communication able to occur anyplace and anytime has flourished. Yet it has also increased the number of settings exposing people’s unconscious assumptions and biases. In today’s world, where maintaining the right distance from others is trickier than ever, what role do walls play? Hopefully the experience of imagining the other side of the wall, as conveyed by light and sound, will prompt visitors here to ponder afresh the nature of communication.

With the barriers and borders dividing things as my motif, I make works that take as their departure point involvement with place. For this exhibition I have composed a space on the theme of desire and violence in our relationships with other people. In a manner regardless of the spectator’s intent, some kind of sign – a bell to summon someone, light flickering through a door, an incursion of light – is sent to the other side of a giant wall. Just as it is not easy for us to communicate, the reaction to the sign sent cannot be seen; at times the sign will be ignored, or have an unexpectedly violent quality, depending on the environment of the person on the receiving end. It is unclear whether the huge wall dividing the gallery is a protective barrier keeping out invaders, or a prison wall keeping something in. It strikes me that as society has become more open to different values over time, along with becoming familiar with more diverse ways of thinking, and gaining an opportunity to understand each other better, there are now more situations in which we can unconsciously cause hurt to others. Rather than tearing down the barriers separating ourselves from others, my interest lies in exploring the kind of dialogue we can engage in, using our imaginations, to surmount those barriers.

About the title

The title “Hedgehogs” is taken from the similarity between the shards of acrylic piercing the wall, and the spines of a hedgehog, and the phrase “hedgehog’s dilemma” from Schopenhauer’s parable. This describes how in the cold of winter, a group of hedgehogs attempt to huddle together to keep warm, but being stabbed by each other’s spines, keep moving closer to and further away from each other, and is used to express the psychological conflict of seeking an appropriate distance from others. The story originally featured a different creature, the porcupine, but the two animals seem to be used interchangeably, due to their similar prickly appearance. I imagine the hedgehog was none too happy about being bundled so simplistically into the same category as their larger quilled cousins.

Kayako Nakashima



Kayako Nakashima

1990 Born in Kyoto Prefecture

2020 PhD, Intermedia Art, Tokyo University of the Arts

Currently lives in Akita Prefecture

Selected solo exhibition

2021 “Talk to the wall, Kayako Nakashima” galerie 16 (Kyoto)

Selected group exhibitions

2021 “SUZU 2020+ OKU-NOTO TRIENNALE” (Ishikawa)

2019 “FREMANTLE BIENNALE 2019” (Perth, Australia)

2019 “Kehai to Sonzai” A-Lab (Hyogo)

2019 “Fault line art festival” (Hualien, Taiwan)

2018 “Compiling behaviors, digesting actions”

Creator-in-Residence 2018 Exhibition

Tokyo Arts and Space Gallery (Tokyo)

2018 “Sculpture by the sea 2018” (Perth, Australia)

2017 “Treasure Hill residency artists solo exhibition 2017” season 4 (Taipei, Taiwan)

2017 Discover premium green “Tea plantation viewing 2017” (Kyoto)

2017 “Rokko Meets Art 2017” (Kobe)

2017 “Takamijima-Kyoto: On the Far Side of Daily Life” Gallery FLEUR (Kyoto)

2017 “Sculpture by the sea 2017” (Perth, Australia)

2016 “Open call for art project ideas 2016”, Hiroshima city museum of contemporary art (Hiroshima)

2016 “Setouchi Triennale 2016” (Kagawa)

2015 “Echigo-Tsumari Art Triennale 2015” (Niigata)

2014 “Art Setouchi 2014” (Kagawa)

2013 “Setouchi Triennale 2013” (Kagawa)

2012 “Echigo-Tsumari Art Triennale 2012” (Niigata)

Award

2017 Tokyo Arts and Space : Exchange Residency Program, Treasure Hill Taipei artist village (Taipei, Taiwan)

2016 Ryo Sawayama Award : Open call for art project ideas 2016

Collection

2013 [Transition House] (Takami Island, Kagawa, Japan)

2016 [Time falls] (Takami Island, Kagawa, Japan)

Commission work

2019 Garden City Kokura



Kayako Nakashima Website