

Solo exhibition by Nelo Akamatsu

POLYCOSMOS EVERYWHERE

24 May — 23 June 2024



MIZUMA GALLERY





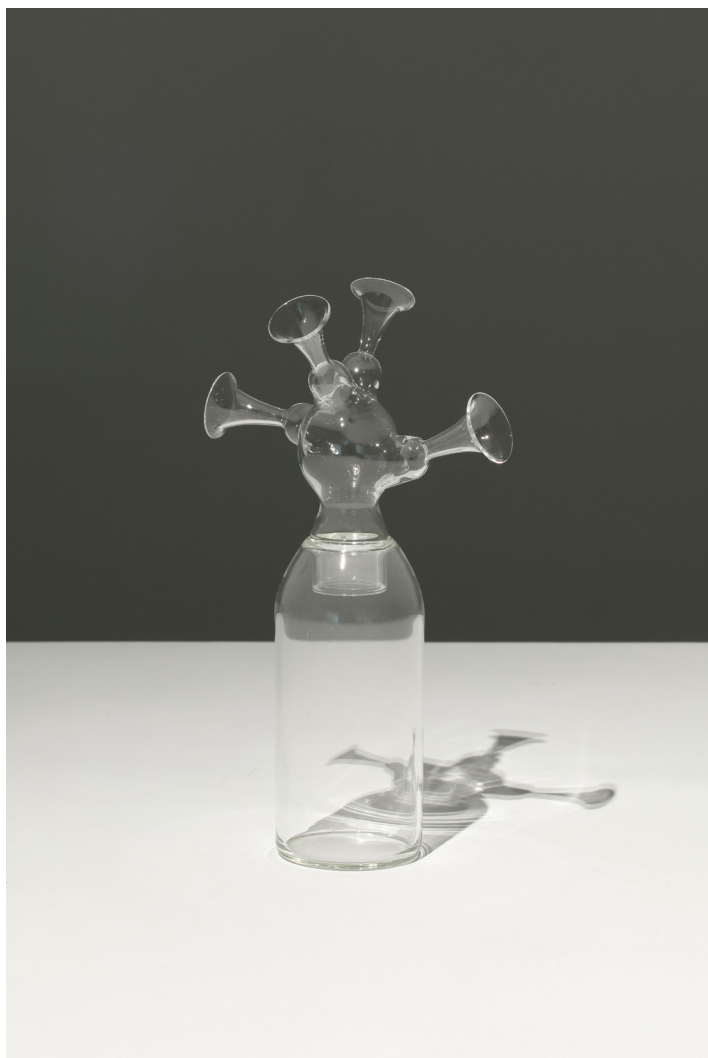
Polycosmos Everywhere

Nelo Akamatsu

For young children, blowing on dandelions and watching the fluffy seeds float away, or witnessing a line of ants carrying food back to the nest spark fascination. As they grow older, they begin to make friends. When they start going to school, their social circle, which was once confined to their home, expands exponentially. Every child builds his or her own little world from what they have seen and heard. Even as adults, there are as many small worlds as there are people, as natural environments and social structures vary depending on the country or region you live in, and people may perceive those surroundings differently. This applies not only to humans but also to animals. The same ants observed by children have unique sensory organs and form societies, creating a unique little world that only the ants themselves can see. From this perspective, rather than imagining a singular universe encompassing everything, it can be thought that countless individual worlds exist side by side, expanding infinitely.

In his writings, French philosopher Gilles Deleuze explores the concept of boundaries created by the rhythm of sound. He describes how a frightened young child walking home alone in the dark at night finds solace in humming a song to himself. The rhythm of the song forms a safe territory around him, a comforting space separate from the fearful outside world, allowing the child to return home without fear. Whilst this anecdote serves to illustrate his philosophical ideas, Japanese culture also contains numerous boundaries established between the mundane and the extraordinary, such as the torii gates at Shinto shrines. One example of the rhythmic function of boundaries is the *suikinkutsu*, an Edo-period garden ornament placed in front of traditional Japanese teahouses. Before entering the special world of the tea ceremony, participants listen to the sound of water dripping into a ceramic pot sunk into the earth, signalling their transition into a sacred space. This exhibition also includes artworks that evoke such awareness when traversing these small worlds. I find myself intrigued by the boundaries that separate them and wanted to see what would happen if I placed my artworks on the boundary's surface.

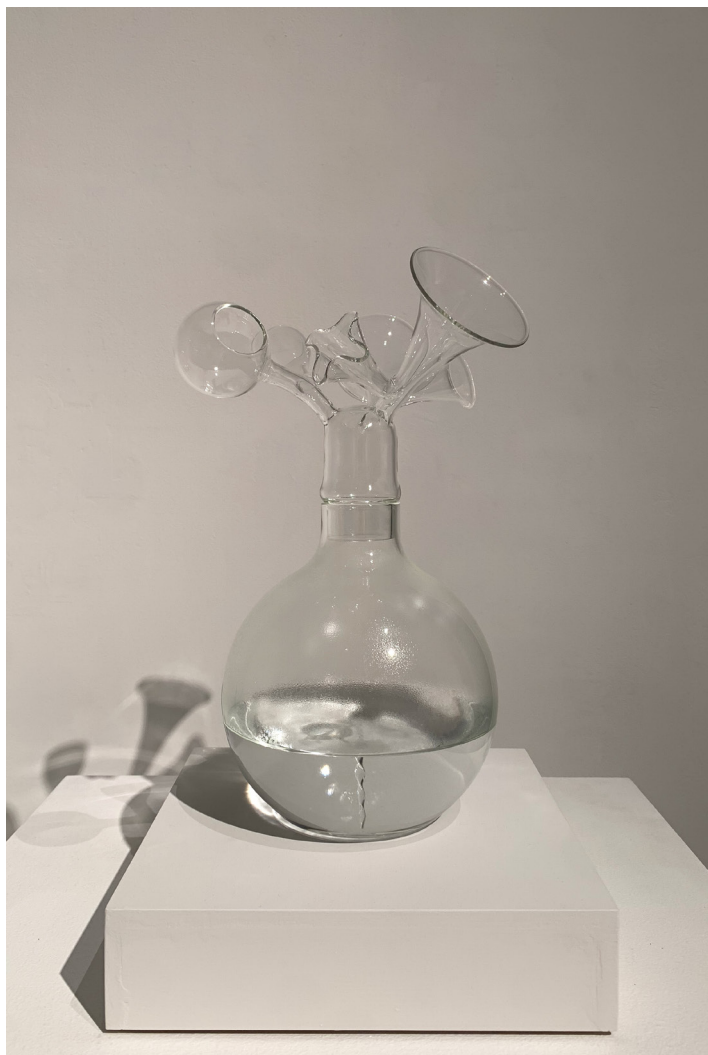




Chozumaki チョウズマキ (A), 2017
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



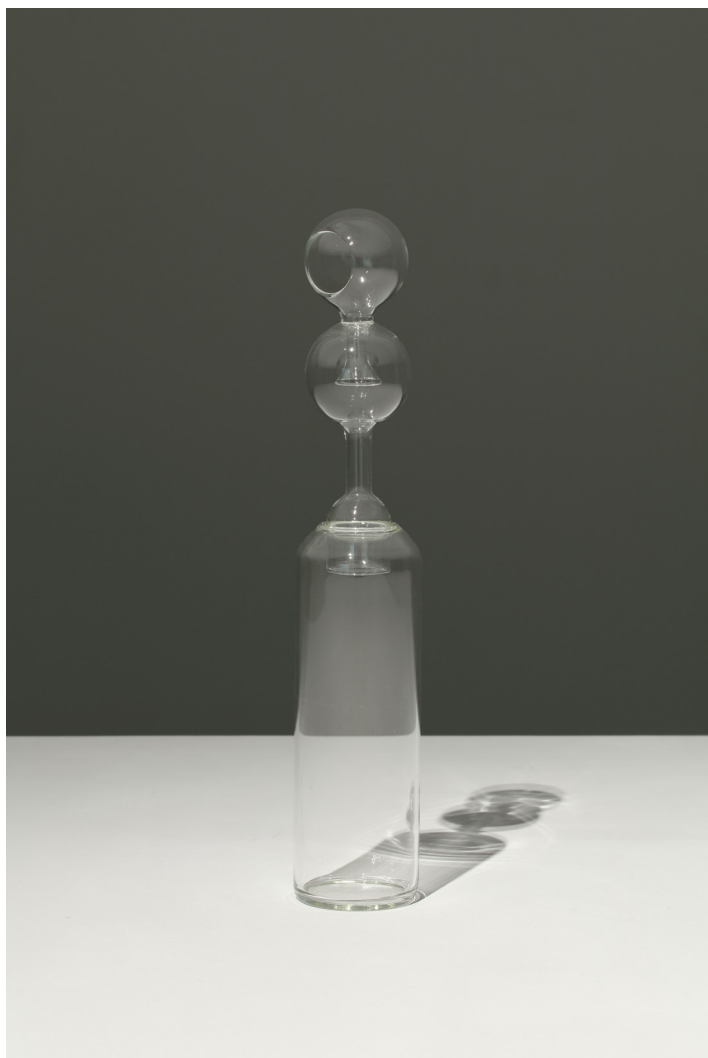
Chozumaki チョウズマキ (B), 2019
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



Chozumaki チョウズマキ (C), 2019
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



Chozumaki チョウズマキ (D), 2019
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



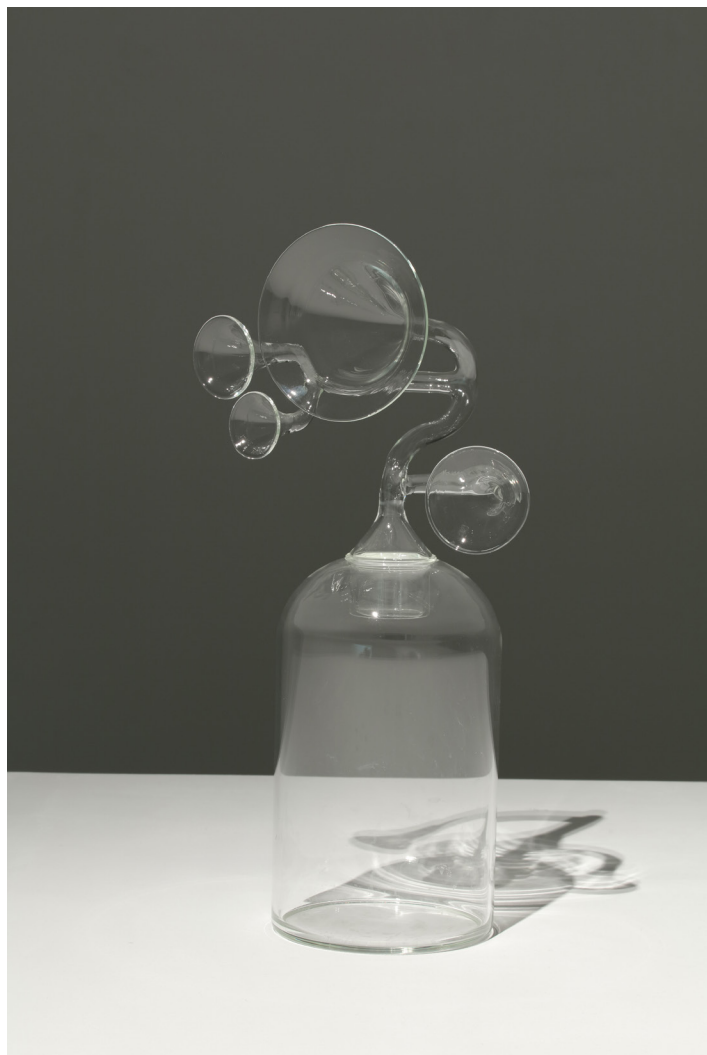
Chozumaki チョウズマキ (E), 2019
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



Chozumaki チョウズマキ (G), 2019
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



Chozumaki チョウズマキ (H), 2017
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



Chozumaki チョウズマキ (I), 2019
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



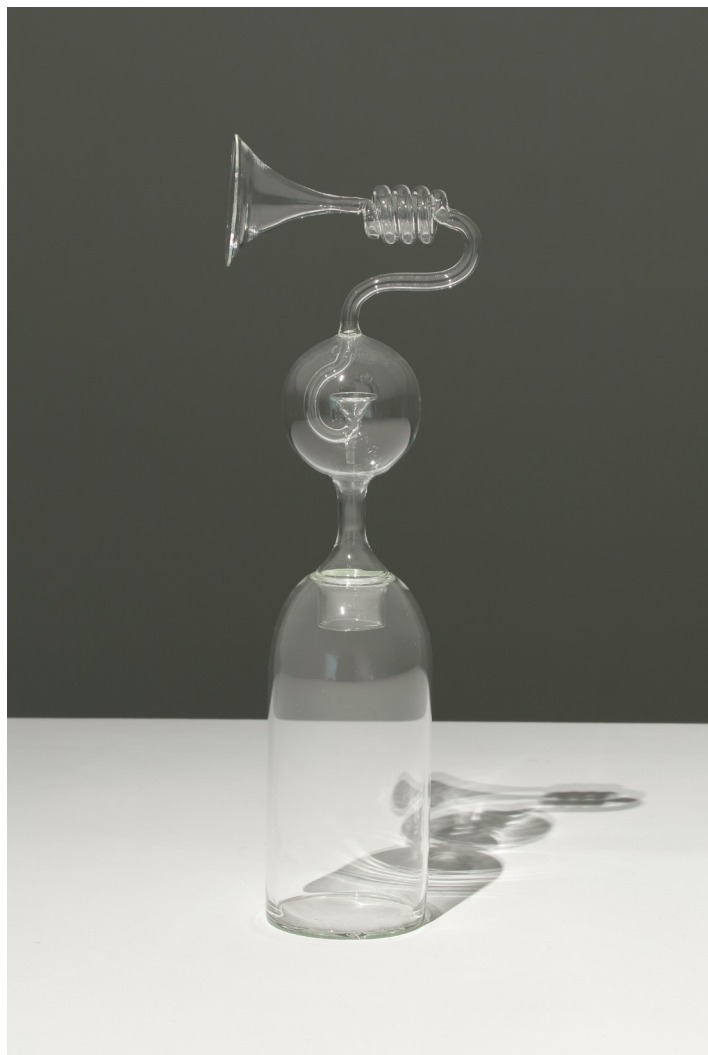
Chozumaki チョウズマキ (K), 2017
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



Chozumaki チョウズマキ (L), 2017
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



Chozumaki チョウズマキ (M), 2017
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



Chozumaki チョウズマキ (N), 2019
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



Chozumaki チョウズマキ(O), 2019
water, glass vessels, magnets, plastic, electronic devices, controllers
dimensions variable



Chozumaki チョウズマキ(P), 2018
water, glass vessels, magnets, plastic, electronic devices, controllers
dimensions variable



Chozumaki チョウズマキ(I), 2018
water, glass vessels, magnets, plastic, electronic devices, controllers
dimensions variable



Chozumaki チョウズマキ(5), 2018
water, glass vessels, magnets, plastic, electronic devices, controllers
dimensions variable



Chozumaki チョウズマキ (6), 2018
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



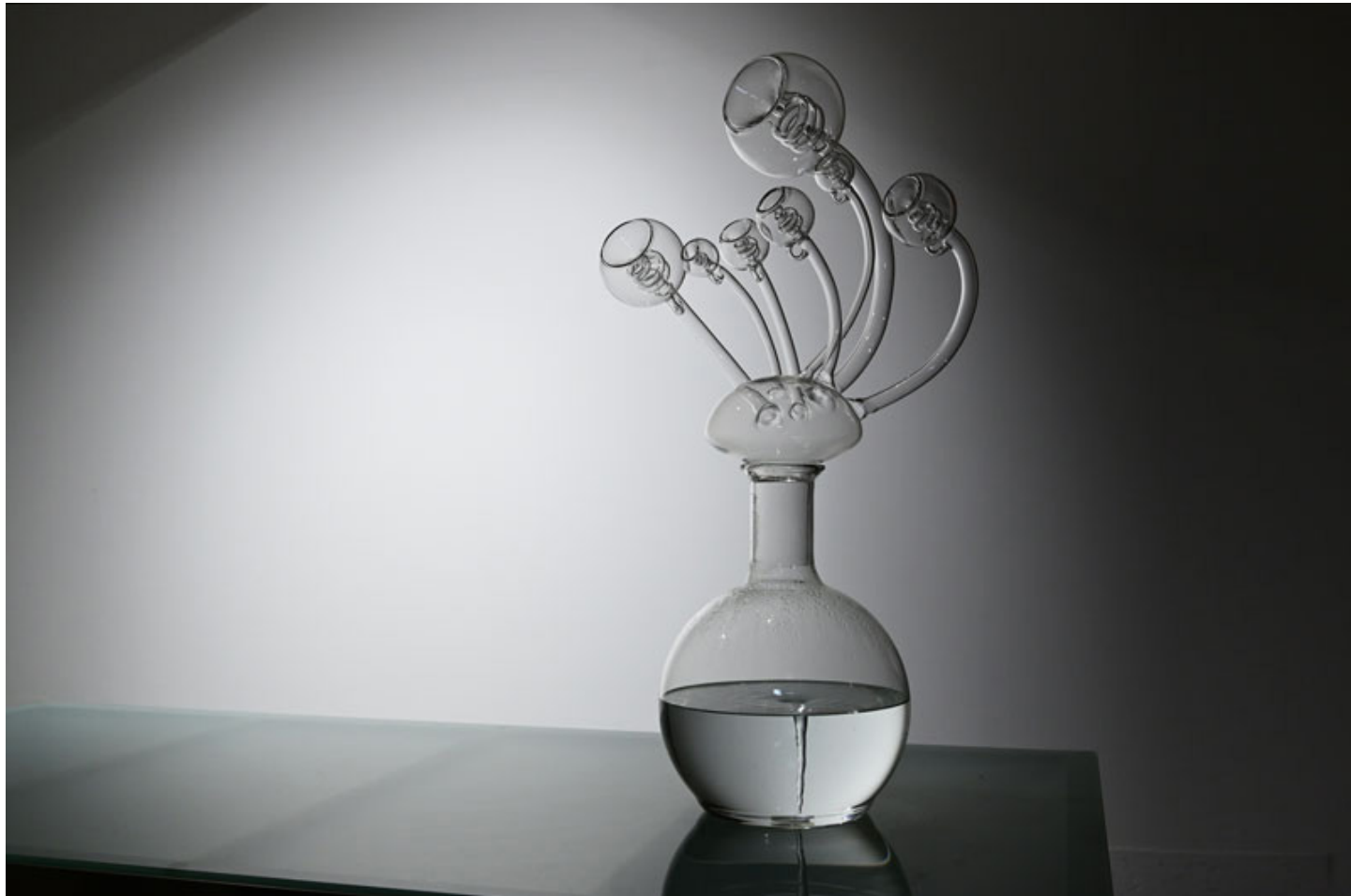
Chozumaki チョウズマキ (7), 2019
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



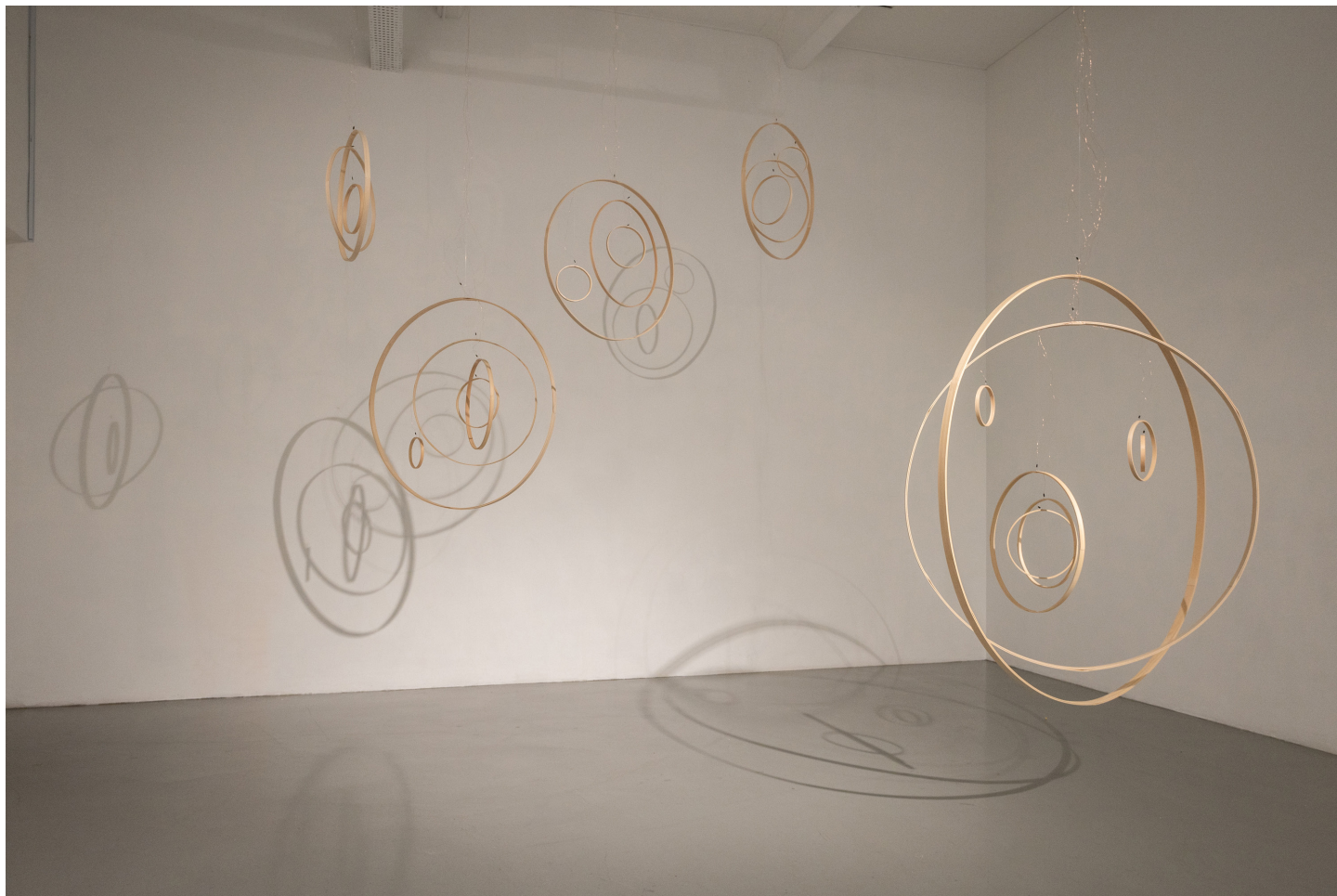
Chozumaki チョウズマキ (11), 2019
 water, glass vessels, magnets, plastic, electronic
 devices, controllers
 dimensions variable



Chozumaki チョウズマキ(#2020-A), 2020
water, glass vessels, magnets, plastic, electronic devices, controllers
110 x 30 x 30 cm



Chozumaki チョウズマキ(#2020-B), 2020
water, glass vessels, magnets, plastic, electronic devices, controllers
85 x 35 x 35 cm



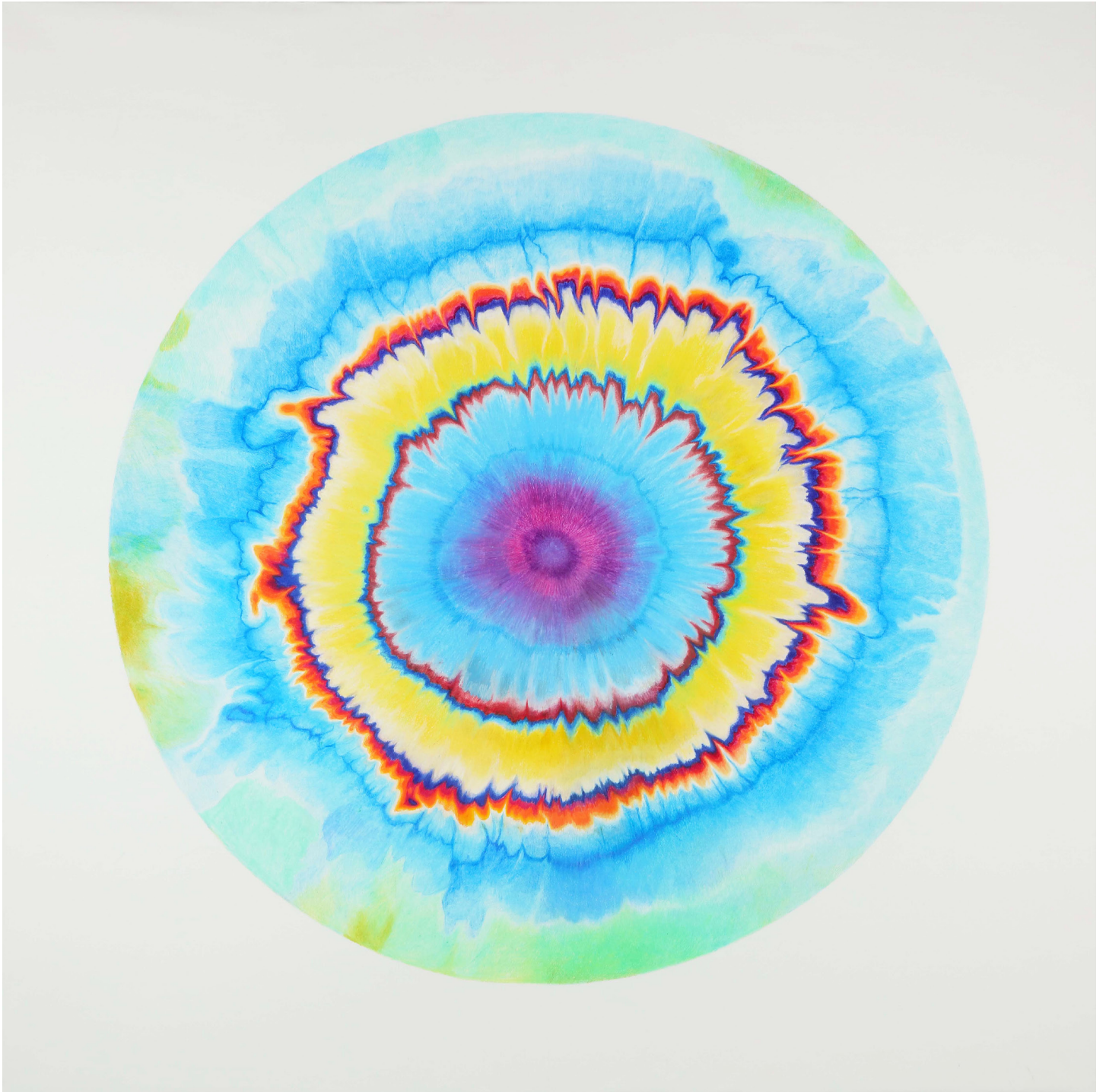
Chiji-ki チジ木 (installation) A+B / 24 rings, 2024
wood, copper wires, controllers, PC
dimensions variable



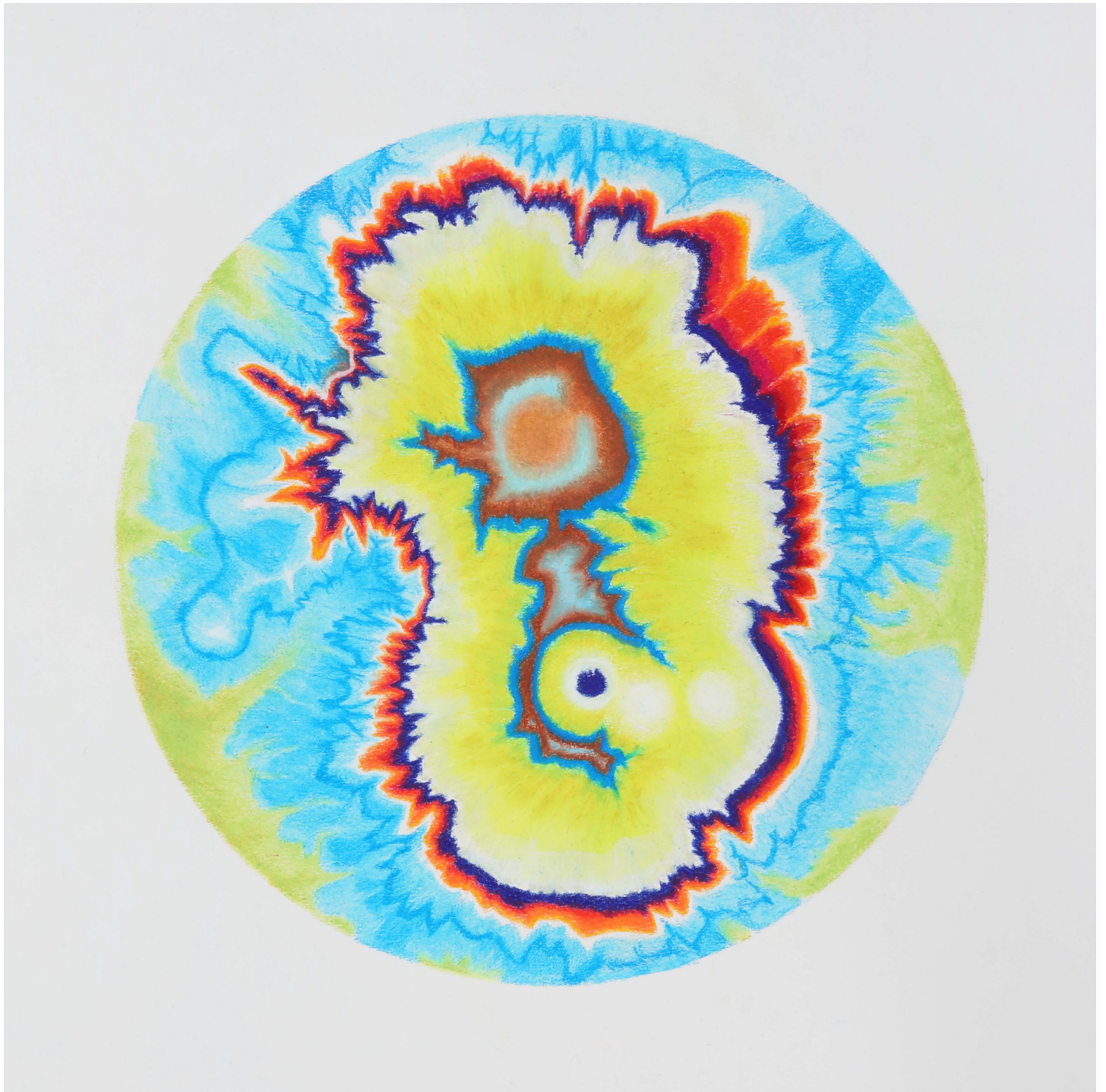
Chijikinkutsu チジキンクツ (installation), 2013
water, glass tumblers, glass jars, sewing needles, copper wires, wood shelves, magnetite,
electronic devices, controllers, PC
dimensions variable



Coloured Planet N36.26.12 E139.11.22, 2024
oil pastel on paper
140 × 140 cm (unframed), 142.7 × 143 × 5.3 cm (framed)



Coloured Planet N42.49.33 E140.48.46, 2024
oil pastel on paper
140 × 140 cm (unframed), 142.7 × 143 × 5.3 cm (framed)



Coloured Planet N31.35.44 E130.37.38, 2024
oil pastel on paper
35 × 35 cm (unframed), 37 × 37 × 3.3 cm (framed)



Nelo Akamatsu (born in Tokyo, Japan) graduated from Tokyo National University of the Fine Arts and Music, MFA in Intermedia Art in 2005. In 2015, Akamatsu was awarded the Golden Nica at the international new media arts competition Prix Ars Electronica held in Austria. As well as installations, his practice engages with a variety of other media including performance, video, sculpture and painting, extracting the rhythms that pulse unnoticed within our daily lives and transforming them into his works. His recent exhibitions include “*Imagine. fantasies, Dreams, Utopias*” (Saudi Arabia Museum of Contemporary Art, Riyadh, 2023), *Takamatsu Contemporary Annual vol.11 Fragile/Calm Landscape* (Takamatsu Art Museum, Kagawa, Japan, 2022), and *Interaction: Souls in Synchronicity* (Toyama Glass Art Museum, Japan, 2020). Nelo Akamatsu lives and works in Kanagawa, Japan.

Education

- 2005 MFA in Intermedia Art, Tokyo National University of the Fine Arts and Music, Tokyo, Japan
 2003 BFA in Sculpture, Musashino Art University, Kodaira, Japan

Solo Exhibitions

- 2024 *Polycosmos Everywhere*, Mizuma Gallery, Singapore
 2022 *Chijikinkutsu*, Galerija Nova, Zagreb, Croatia
 2019 *Meteon*, Mizuma Art Gallery, Tokyo, Japan
 2018 *Chijikinkutsu/Chozumaki*, Vima House, Taichung, Taiwan
Chijikinkutsu/Chozumaki, Mizuma Art Gallery, Tokyo, Japan
 2017 *+29/-5000*, Art Trace Gallery, Tokyo, Japan
 2016 *Chijikinkutsu*, Galerija Kapelica, Ljubljana, Slovenia
 2013 *Magnetica Animata*, Art Trace Gallery, Tokyo, Japan
 2012 *Lost in Clouds*, Art Trace Gallery, Tokyo, Japan
 2009 *Paradise in Train Window*, Embassy of Italy in Tokyo, Japan

Selected Group Exhibitions

- 2023 *Imagine. fantasies, Dreams, Utopias*, Saudi Arabia Museum of Contemporary Art (SAMoCA), Riyadh, Saudi Arabia
Typhoons, Mizuma Art Gallery, Tokyo, Japan
BienalSUR, Museo de Arte Hispanoamericano Isaac Fernández Blanco, Buenos Aires, Argentina
Takamatsu Art Museum Collection Exhibition 1st term 2023, Takamatsu Art Museum, Kagawa, Japan
 2022 *BIWAKO Biennale 2022 : ORIGIN*, Omihachiman Old Town, Shiga, Japan
Takamatsu Contemporary Annual vol.11 Fragile Calm Landscape, Takamatsu Art Museum, Kagawa, Japan
 2021 *The Invisible Sounds*, Museum of Waste, Changsha, China
Ōrai, Exhibition, Mizuma Art Gallery, Tokyo, Japan
 2020 *Interaction: Souls in Synchronicity*, Toyama Glass Art Museum, Japan
BIWAKO Biennale 2020 : Cosmic Dance, SMITH Memorial Hall, Shiga, Japan
Intermedia Art 2020 Apparation, Chinretsukan Gallery, Tokyo University of the Arts, Japan
SUKIKEI / New View, Nihombashi Mitsukoshi, Tokyo, Japan
SUKIKEI / New View, Mitsubishi-Jisho Artium, Mitsukoshi Gallery, Fukuoka, Japan
MATERIA Opening Exhibition, MATERIA – Centro de Ciencias de Sinaloa, Culiacán, México

- 2019 *CYFEST-12: ID*, The State Hermitage Youth Education Center, St. Petersburg, Russia
40 Years of Humanizing Technology, Design Society – Sea World Culture and Arts Center, Shenzhen, China
SUKIKEI / New View, Hankyu Umeda Gallery, Osaka, Japan
Lux Aeterna (ISEA2019), Asia Culture Center, Gwangju, Korea
magnetic_T, New Media Gallery, New Westminster, Canada
- 2018 *Hsinchu City Glass Art and Design Festival: LIGHT-DRIVING*, Hsinchu Park WIND livehouse, Hsinchu, Taiwan
HÖHENRAUSCH 2018: The Other Shore, OK im OÖ Kulturquartier, (OK Center for Contemporary Art), Linz, Austria
Abaton, Blueproject Foundation, Barcelona, Spain
- 2017 *Les Faits du hasard (Biennale Némo)*, Le Centquatre-Paris, France
УЯВНИЙ ПУТІВНИК. ЯПОНІЯ, Mystetskyi Arsenal, Kiev, Ukraine
Sonica, Govanhil Baths / Lighthouse, Glasgow, Scotland
¿Como decir nosotxs?, Casa de Electromagnético, Mexico City, Mexico
Ars Electronica in Berlin, DRIVE. Volkswagen Group Forum, Berlin, Germany
- 2016 *The Alchemists of Art and Science*, Ars Electronica Center, Linz, Austria
Alchemists of our Time (Ars Electronica Festival 2016), POSTCITY, Linz, Austria
Impetus and Movement, Knowledge Capital, Osaka, Japan
Open Space 2016 | Media Concious, NTT Intercommunication Center, Tokyo, Japan
- 2015 *Takamatsu Media Art Festival*, Tamamo Park Hiunkaku, Kagawa, Japan
Materia Prima, LABoral Centro de Arte y Creación Industrial, Gijón, Spain
CYBERARTS 2015, OK im OÖ Kulturquartier, Linz, Austria
- 2014 *The 17th Taro Okamoto Award of Contemporary Art Exhibition*, Taro Okamoto Museum of Art, Kawasaki, Kanagawa, Japan
- 2008 *SaiSei*, BankART Studio NYK, Kanagawa, Japan
- 2007 *RE:MELT*, ZAIM, Kanagawa, Japan
- 2004 *Asia Digital Art Award FUKUOKA*, Fukuoka Asian Art Museum, Japan
Digital Art Festival Tokyo 2004, Panasonic Center Tokyo, Japan
Me Kara Toku, Tokyo Zokei University Manzù Museum, Japan
The 7th Taro Okamoto Memorial Award of Contemporary Art Exhibition, Taro Okamoto Museum of Art, Kawasaki, Kanagawa, Japan
- 2003 *Green Space2_light/shadow*, Bauhaus-Universität Weimar, Germany

Collections

Takamatsu Art Museum, Kagawa, Japan

Awards

- 2023 Prix Ars Electronica 2023, Honorary Mention in AI & Life Art "Perhaps, art begins with the fireflies"
- 2017 Artist in Residence for the sound and visual arts festival "Sonica" by Cryptic in Glasgow, Scotland
Grant for "Sonica" over Daiwa Anglo-Japanese Foundation and Great Britain Sasakawa Foundation
- 2015 Prix Ars Electronica 2015, Golden Nica (Grand-Prix) in Digital Musics & Sound Art "Chijikinkutsu"
- 2014 The 17th Taro Okamoto Award of Contemporary Art, Selected "Magnetica Animata"
- 2004 Asia Digital Art Award FUKUOKA, Finalists' Awards in Interactive Arts "The Creation"
The 7th Taro Okamoto Memorial Award of Contemporary Art, Special Prize "Weather in Abyss"

About Mizuma Gallery

Executive Director Sueo Mizuma established Mizuma Art Gallery in Tokyo in 1994. Since its opening in Gillman Barracks, Singapore in 2012, the gallery aims for the promotion of East Asian artists in the region as well as the introduction of Southeast Asian artists to the international art scene. From 2014 to 2019, the artist residency space “Rumah Kijang Mizuma” opened in Yogyakarta, Indonesia, to create a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. From 2018 to 2023, “Mizuma & Kips” opened in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore and Kips Gallery from New York.

About Gillman Barracks

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks’ vision is to be Asia’s destination for the presentation and discussion of international and Southeast Asian art. Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore’s arts landscape, and anchors the development of visual art in the region and beyond.

Executive Director

Mizuma Sueo

Director

Fredy Chandra

General Manager

Theresia Irma

Project Manager

Marsha Tan

Designer

Yusuf Aji

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Text © Nelo Akamatsu

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Exhibition Views: Photography by Victor Gui

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