

IKEDA Terumasa, *Error: Brick*, 2020
Private collection
H23.7×W10.6×D6.7 cm
Lacquer, abalone shell, green turban shell on wood (Japanese cypress)
courtesy: Sakiyama Design Corporation

Shell of Phantom Light

2023.4.8 (Sat) -
9.18 (Sun)

IKEDA Terumasa embodies a futuristic view of the world by incorporating new technologies into traditional *raden* (mother-of-pearl) inlay techniques. His interests, which serve as the source of his ideas and collaborations with different industries, are introduced along with his recent works.

Exhibition Title	Shell of Phantom Light
Period	Saturday, April 8, 2023 – Monday, September 18, 2023
Closed	Mondays (except July 17 and September 18), May 14, July 18
Hours	10:00-18:00 (until 20:00 on Fridays and Saturdays)
Venue	21st Century Museum of Contemporary Art, Kanazawa, Design Gallery
Number of exhibits	14 (Some exhibits may be changed during the exhibition period.)
Admission	Free
Organized by	21st Century Museum of Contemporary Art, Kanazawa [Kanazawa Art Promotion and Development Foundation]
In Corporation with	Sakiyama Design Corporation
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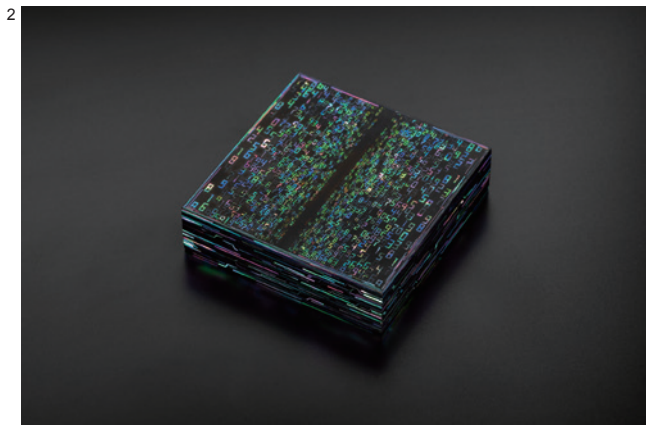
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About the Exhibition

Using the *raden* (mother-of-pearl inlay) technique, the craft artist IKEDA Terumasa (1987-) depicts insubstantial objects such as data and electrical signals, as well as imaginary animals. Numbers fall down like rain, and patterns resembling electronic circuits exhibit movement depending on the angle. The iridescent light of the shells represents the electric current and data that underlie human life today. A conch features long water-tube grooves like a bone shell, while a dragonfly has five pairs of wings. The mother-of-pearl inlay decoration on the surface imparts the sublimity of the idol to these fictional forms. Ikeda's act of creation is akin to a "Shin," a mythical shell-like creature in folklore embodying a landscape that does not exist in this world by spitting out mirages.

This exhibition presents a total of 14 works from the first 10 years of Ikeda's creative practice, divided into two phases. The exhibition venue, which brings together his own collection and works, including biological and mineral specimens as well as toys and books, allows visitors a glimpse into Ikeda's "Natural History," as well as an intuitive experience of the genealogy of his outlandish forms. In order to express his exquisite worldview in the form of minute vessels, Ikeda introduced new technologies such as a cutting machine for the production of the base material, and a pulsed laser for the cutting out of the mother-of-pearl inlay chips, while continuing to use traditional lacquer techniques. Each step in the production process and the production of *raden* obi, the result of a collaboration with the textile industry, are introduced through videos.



IKEDA Terumasa, Incense case *Infinity*, 2021
Private collection
H1.4×W5.6×D5.6 cm
Lacquer, abalone shell, green turban shell,
gold on wood (Japanese cypress)
photo: NAKAGAWA Akifumi

Exhibition features

A world of works that incorporate modern technology into traditional mother-of-pearl inlay techniques

A world of works interlaced with fantastic designs

IKEDA Terumasa combines traditional *raden* inlay techniques with modern technologies such as pulsed lasers and ultrasonic vibrators used in the production of IC chips, creating new forms of artistic expression that have never been seen in lacquerware or *raden* inlay before. Ikeda draws us into his imaginary world with designs like numbers and electronic circuits that remind us of the information society and the near future that surrounds us.

Sources of Imagination Deciphered from Ikeda's Collection

Ikeda's studio is filled with specimens of living creatures and minerals. In addition to these items from the collection, this exhibition displays Ikeda's influences, such as manga and video games, in the form of a "Natural History" of Ikeda, alongside his early works. The exhibition explores where Ikeda's ideas and imagination came from, and what influences his designs.

The first solo exhibition at a public art museum where IKEDA Terumasa's recent works can be seen

The exhibition features 14 of Ikeda's recent works spanning a period of 10 years, from the early "Neoplasia" series dating from his student days, in which he created fictional creatures based on motifs from real-life creatures such as the cowry and bivalve shells, to his "Electric" series, which can be considered his most iconic work. This is the first solo exhibition at a public museum where Ikeda's works from different series can be seen together.

Raden obi (mother-of-pearl inlay), created in collaboration with the textile industry

Since 2021, IKEDA has been collaborating with Kawashima Selkon Textiles of Kyoto, a company with 180 years of history, on a series of *raden* (mother-of-pearl inlay) obi. This exhibition features the *raden* obi "Yaegasumi," produced by cutting *raden* inlaid foil into fine threads and weaving them into silk warp threads as weft threads. Visitors can enjoy viewing these *raden* obi, which is the result of the extremely detailed handiwork of weavers faithfully reproducing Ikeda's design.

Artist's Profile

IKEDA Terumasa

Born 1987 in Chiba, Japan. Lives and works in Kanazawa, Ishikawa, Japan. Completed Master's program in Crafts, Kanazawa College of Art in 2016. Completed training program at the Kanazawa Utatsuyama Kogei Kobo in 2019. Major exhibitions include "POKÉMON X KOGEI Playful Encounters of Pokémon and Japanese Craft" (National Crafts Museum, 2023); "In the Genes Taking Marvelous Meiji Craftsmanship into the Future" (Museum of Modern Ceramic Art, Gifu, 2023); "Genreless *kōgei*" (National Crafts Museum, 2022); "*Twelve Hawks* and Crafts in Modernizing Japan: Changing Phases from the 1870s to the Present" (National Crafts Museum, 2021); and "Contemporary Japanese Crafts — Reinterpretation, Exquisite Craftsmanship, and Aesthetic Exploration" (Panasonic Shiodome Museum of Art, 2020).

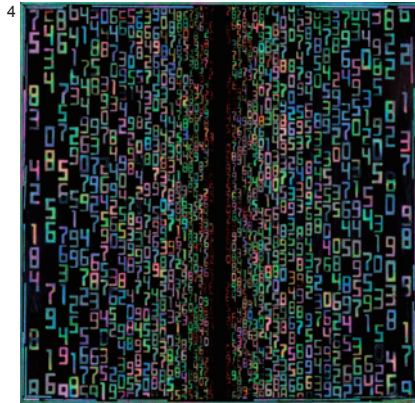


Exhibition Structure

Do Humans Dream of Data Streams?

In the near future described by Philip K. Dick in his novel *Do Androids Dream of Electric Sheep?*, androids inhabiting a war-torn earth are obsessed with acquiring real living creatures that have become precious to them. What kind of fetish, then, do we, as living beings inhabiting the real world, have towards the currents and data invisible to the naked eye that underlie the existence of information technology?

In a contemporary world that has become globalized alongside the development of science, science fiction images such as those from Dick's novels have swept the world through popular culture such as manga and movies, replacing classical images of flowers, birds, wind, and the moon, and becoming images shared across the world that transcend cultural boundaries. Ikeda's "Electric" series, which he has been showing since 2016 while working at the Utatsuyama Kogei Kobo in Kanazawa, uses images shared in popular culture, such as numbers falling like rain and electronic circuit-like patterns that exhibit movement depending on the angle you see them, to embody his imagination of the digital world in his lacquer art works.



IKEDA Terumasa, Incense case *Infinity* (detail), 2021
Private collection
H1.4×W5.6×D5.6 cm
Lacquer, abalone shell, green turban shell,
gold on wood (Japanese cypress)
photo: NAKAGAWA Akifumi



The green machine in the middle of
IKEDA Terumasa's studio is a pulsed laser capable of
cutting *raden* chips as fine as 0.2 mm.
photo: NAKAGAWA Akifumi

The Natural History of IKEDA Terumasa

IKEDA presented his “Neoplasia” series while a student at Kanazawa College of Art. Known as the abnormal growth of cells or tissues in medical terminology, “neoplasia” originally means new organism in Greek. Whether it is molding a cowry into a dry-lacquer work or growing a long water pipe groove on a conch, Ikeda uses his imagination to create imaginary forms based on actual living creatures. This exhibition traces the sources of the artist’s imagination, which runs throughout his works from his early “Neoplasia” series to his later “Electric” series. Assembled here is Ikeda’s own collection and works, including biological and mineral specimens, toys, and books. By getting a glimpse of Ikeda’s “Natural History,” visitors gain an intuitive experience of the genealogy of his outlandish forms.



At the studio of IKEDA Terumasa. The work on the left in the second row from the top is *Neoplasia02* (2014), while the work on the left in the middle of the second row from the top is the dry lacquer work *Neoplasia03* (2014).
photo: NAKAGAWA Akifumi

Collaboration with the Textile Industry

Since 2021, IKEDA has been presenting a collaborative series of *raden* (mother-of-pearl inlay) obi with Kawashima Selkon Textiles. The *raden* obi “Yaegasumi” to be shown at this exhibition is made by cutting *raden*-infused foil into thin threads and weaving them into a silk warp as a weft thread. Faithfully reproducing Ikeda’s designs, which are interspersed with patterns on the order of millimeters, would not be possible without the superb skills of textile artisans, who never deviate from the original down to the smallest detail. This exhibition presents these superb works, created in collaboration with the textile industry, along with video footage documenting their production.



7,8
IKEDA Terumasa × Kawashima Selkon Textiles Co.,Ltd.
Raden Obi *Yaegasumi* 2022
photo: KORODA Takeru

Images for Publicity

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