

Naoki KOIDE: *Silent Guardians*

January 30 - March 7, 2026

No. 4 - 165 Wuyuan Rd, Shanghai

LINSEED is pleased to present "Silent Guardians", a solo exhibition by Naoki KOIDE (b. 1968, Japan), opening on 30 January 2026. Moving between sculpture and painting, Koide's practice unfolds at a measured pace and consistently revolves around family, companionship, and return. His works approach these themes with gentleness and humor, translating personal emotions into forms that can be sensed. Beneath their apparent lightness lies a careful observation of relationships, time, and love.

Once positioned as the one being protected, the artist now finds himself in the role of a parent who must protect others. The desire to safeguard one's child exists alongside moments that cannot be faced through individual effort alone. It is through these experiences of protection, responsibility, and uncertainty that Koide repeatedly returns to the image of the *komainu*. These paired guardian figures commonly found at Japanese temples and shrines. In Koide's work, they are no longer merely traditional symbols, but are invested with familial projection, carrying sensations of protection, companionship, and shifting positions.

Within the exhibition space, pairs of *komainu* appear almost casually, lightly placed throughout the gallery as if waiting to be discovered. They may suddenly come into view around a corner, gentle and playful. Stripped of the solemn authority of traditional stone guardians and detached from any symbolic threshold, they take on an endearingly off-centered presence, tinged with humor. Their surfaces retain clear traces of making: pressed marks, subtle undulations of material, and textures that have not been fully smoothed away. This unfinished warmth gives the forms a tactile immediacy, allowing protection, prayer, and time to be quietly held within a hushed scale. In this way, the works both extend Koide's existing sculptural language and open it toward renewed attentiveness.

During a recent residency in Jingdezhen, Koide's experience with blue-and-white porcelain subtly echoed his earlier experiences with oil painting during his student years. Restrained pastel tones are gently laid across the canvas, never rushing to dominate the surface but leaving space to breathe through mutual restraint. Flattened grey fields intersect with subtly humorous figures, while finely rendered floral motifs introduce layered rhythms across the picture plane. The figures rest quietly side by side, forming gentle relationships in stillness.

Between sculptures and paintings, "Return" gradually emerges as a posture rooted in the present. In the exhibition, Squid Head stands silently, its vertically stacked form resembling both a tower and a ruin, imbued with the atmosphere of a fictional era - suggestive of history, yet resistant to alignment with any known past. Themes of family no longer appear as imagery, but are translated into structural presence: quiet, stable, and enduring. Return, here, is not a retreat into memory, but a re-grounding after traversing the outside world, a way of standing again at the point of one's own sensibility. Through humor and tenderness, Koide's works gently counter the unease brought by shifting roles and the passage of time, allowing feelings of family, companionship, and love to be held, sustained, and carried forward.

About the Artist

Naoki KOIDE was born in Aichi, Japan in 1968. He graduated from Tokyo Zokei University in 1992 and currently lives and works in Chiba. His practice spans sculpture, painting, photography and installation, with many of biomorphic figures drawn from people and animals closely tied to his daily life. Koide frequently situates his sculptural figures within specific narrative settings, through photography and installation to pull these fictional characters into a ritualised space of reality, where the work cultivates an ambiguous register of perception between private fantasy and collective nostalgia. By merging and unsettling traditional sculptural vocabularies, the temporality of materials and the private emotion, Koide has developed a creative language that moves between play and ritual, fairy tale and relic, and opens onto an ongoing inquiry into memory, relationships and the boundaries between life and death.

His recent solo exhibitions include: "Silent Guardians", 2026, LINSEED, Shanghai (upcoming); "Fingertip Destination ~ Paper, Cloth, Wood, Plastic, Soil, and Then", 2023, Komaki City Central Library, Aichi; "JONICONIAN: Relics of an Unborn Kingdom", 2023, Tomio Koyama Gallery, Tokyo; "new frontier / I make over my room tonight + A DAY", 2022, artcafe TOAST AND HONEY, Chiba; "Gifted", 2018, Tokyo Shibuya Koen-dori Gallery, Tokyo; "Read Me a Story, Daddy", 2013, Tomio Koyama Gallery, Tokyo; His select group exhibitions include: "Sanbao International Ceramic and Glass Art Invitational Exhibition: Likeness and Unlikeness 2025", 2025, Sanbao International Ceramic Village, Jingdezhen; "SERENITY AND SURGE", 2025, Shalom Shalom, Taipei; "The Mush Room Show 2024 in Tokyo", 2024, TAKU SOMETANI GALLERY, Tokyo; "Small Things Here and There", 2024, PTT Space, Taipei; "25th Anniversary Project: Favorite Shapes", 2024, Gallery Suki, Aichi; "A Personal View of Japanese Contemporary Art: Takahashi Ryutaro Collection", 2024, Museum of Contemporary Art Tokyo, Tokyo; "Rokko Meets Art 2024 beyond", 2024, Kobe; The Museum of Contemporary Ceramic Art, 2024, Tajimi, Gifu.

Furniture in the exhibition is supported by GALERIE DEBUT

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小出直毅：悄然在侧

2026年1月30日 – 3月7日
上海市五原路165弄4号

请预约观展

LINSEED 欣然呈现小出直毅 (Naoki KOIDE, b. 1968, 日本) 个展“悄然在侧”，展览将于 2026 年 1 月 30 日开幕。在立体与绘画之间，小出直毅的创作缓慢展开，始终围绕家庭、陪伴与回归，却并不诉诸直白的叙事，而是以温柔而幽默的方式，将个人情感转化为一种可被感知的形态。在看似轻盈的作品之中，潜藏着他对他关系、时间与爱的细致观察。

作为曾经被守护的一方，如今艺术家的身份转换为“需要守护他人之人的父母”的位置上。在充满不安的世界里，一方面试图保护孩子，另一方面也会遭遇仅凭一己之力无法应对的事情。这些关于守护、责任与不确定性的体验，使小出反复唤回了狛犬这一形象。作为日本寺庙与神社中成对出现的守护神兽，狛犬在他的创作中不再只是传统的象征，而是被赋予了家庭的投射，承载着关于守护、陪伴与位置变化的感受。

在展览空间中，成双的狛犬以一种近乎不经意的方式出现，被轻轻放置在各处，等待被发现。有时在转角处突然映入视线，温柔而俏皮。它们不再承担传统石狮的威严职责，也不指向任何象征性的入口，而是以略显笨拙、带着幽默感的姿态出现。表面保留着清晰的制作痕迹，按压的印记与材料的起伏仍然可见，使形体带着一种尚未被抚平的温度。正是在这样轻声细语的尺度之中，守护、祈愿与时间被悄然容纳，使作品既延续着过往的创作脉络，也展开了一次重新的体察。

近期在景德镇的驻地创作中，小出在白色瓷胎上绘制青花的体验，唤起了学生时代油画的记忆，也让他在与绘画告别 15 年后重新意识到绘画可以成为与立体并行的一种表达方式。克制的粉彩色调被轻轻铺陈开来，并不急于占据画布，而是在彼此退让中留下呼吸的余地。被刻意压平的灰色色面，与略带幽默感的形象彼此交错，细笔绘制的花卉纹样则为画面引入多重层次。画面中的形象彼此相对、相随，安静地并置着，在静默中形成一种温和的关系。

在雕塑与绘画之间，“回归”逐渐显现为一种与当下紧密相连的姿态。展览中，《乌贼头》静静伫立，其形态向上堆叠，仿佛塔，又像遗迹，带着某种来自虚构时代的气息，它们仿佛来自某个时代，却始终无法与任何已知的历史对齐。潜在关于家庭的主题不再以形象出现，而是被转化为一种结构性的存在—沉默、稳定，却持续在场。回归并非回到过去，而是在经历外部世界的往返之后，重新站回自身感受的起点。小出直毅的作品以幽默而温柔的姿态，抵抗着角色更替与时间流逝所带来的不安，在不断回返之中，使关于家庭、陪伴与爱的感受得以被安放与延续。

关于艺术家

小出直毅 (Naoki KOIDE) 1968年生于日本爱知县，1992年毕业于东京造型大学，现生活和工作于千叶县。他的创作包括雕塑、绘画、摄影与装置，作品中的“类生命体”多源自与其日常紧密相关的人物与动物。小出常将雕塑角色置入特定叙事场景，通过摄影与装置将虚构角色拉入现实的仪式空间，使作品在私人幻想与集体怀旧之间生成暧昧的感知层次。通过对传统雕塑语言、材料时代感与私密情感的混合与颠覆，他形成了介于嬉戏与仪式、童话与遗迹之间的创作语言，指向对记忆、关系与生命边界的持续探问。

艺术家近期个展包括：“悄然在侧”，2026, LINSEED, 上海（即将展出）；“Fingertip Destination ~ Paper, Cloth, Wood, Plastic, Soil, and Then”, 2023, 小牧市中央图书馆, 爱知；“JONICONIAN: Relics of an Unborn Kingdom”, 2023, 小山登美夫画廊, 东京；“new frontier / I make over my room tonight + A DAY”, 2022, artcafe TOAST AND HONEY, 千叶；“Gifted”, 2018, Tokyo Shibuya Koen-dori Gallery, 东京；“Read Me a Story, Daddy”, 2013, 小山登美夫画廊, 东京。其主要群展包括：“三宝国际陶瓷与玻璃艺术邀请展：似与不似”，2025, 三宝国际陶艺村博物馆, 景德镇；“Three RECORDS”, 2025, TANERI Studio Gallery & Shop, 爱知；“静谧与灵动”，2025, 你好沙龙, 台北；“The Mush Room Show 2024 in Tokyo”, 2024, TAKU SOMETANI GALLERY, 东京；“我在你左右”，2024, PTT Space, 台北；“25th Anniversary Project: Favorite Shapes”, 2024, Gallery Suki, 爱知；“A Personal View of Japanese Contemporary Art: Takahashi Ryutaro Collection”, 2024, 东京都现代美术馆, 东京；“Rokko Meets Art 2024 beyond”, 2024, 神户；The Museum of Contemporary Ceramic Art, 2024, 岐阜县多治见市。

致谢GALERIE DEBUT支持展览家具陈列。
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