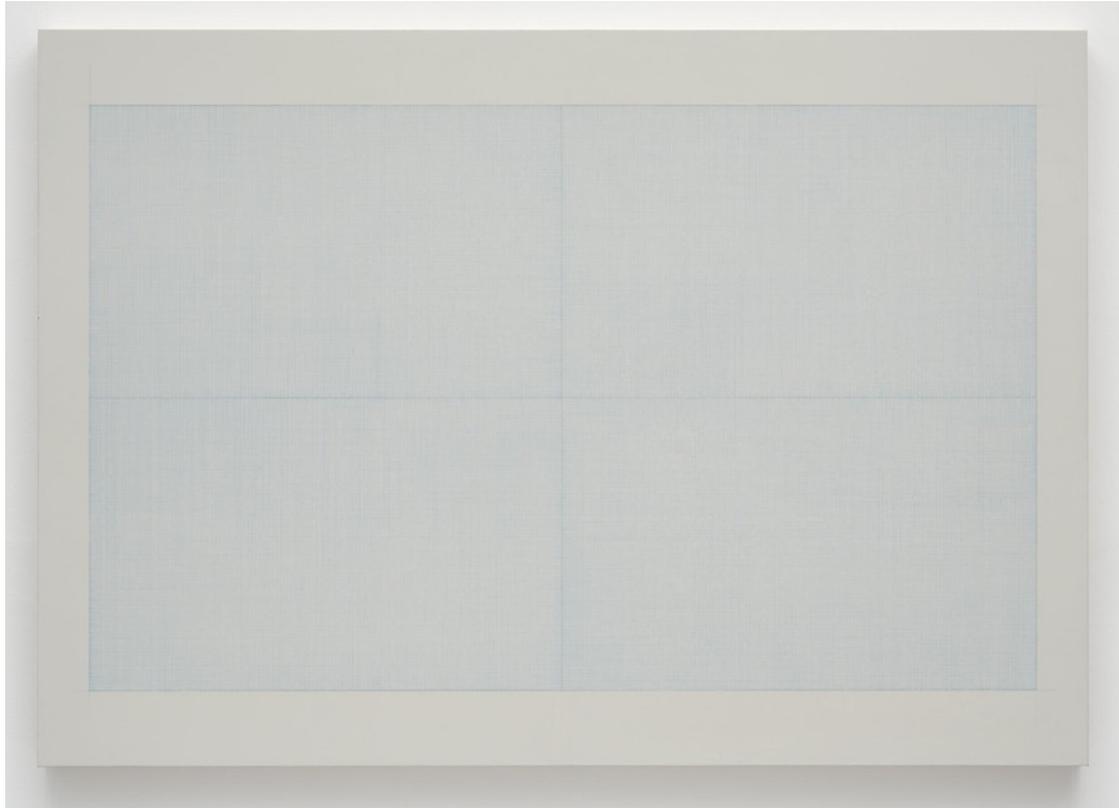


Nanami Inoue brings “undrawn paintings” into existence for her solo exhibition ‘Maybe so, maybe not’ at KOTARO NUKAGA, Tennoz.

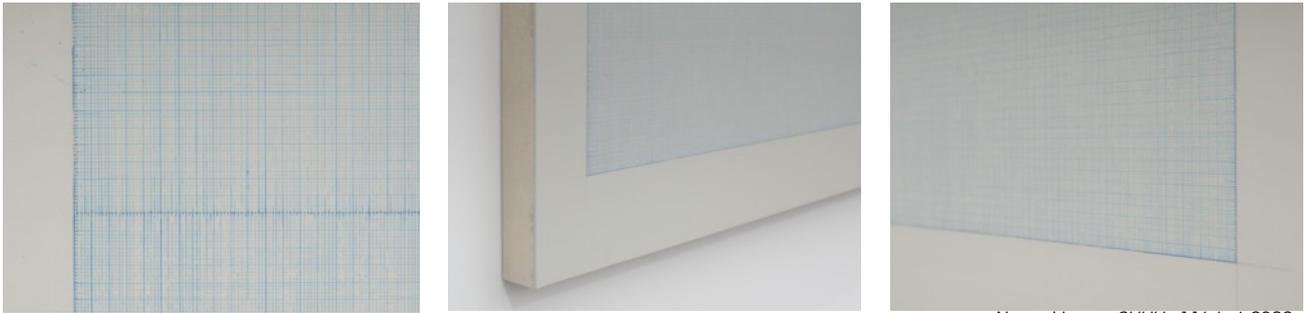


Nanami Inoue, *SUHU_11(plus)*, 2022

From March 5th (Sat) to April 16th (Sat), 2022, KOTARO NUKAGA, Tennoz is pleased to announce ‘Maybe so, maybe not’, Nanami Inoue’s solo exhibition. The exhibition will feature 21 new works, including works from Inoue’s representative “SUHU” series as well as a collection of drawings that revisit the roots of her artistic philosophy.

“Maybe so, maybe not.” This is a phrase that the artist often says during conversation. This hesitant and roundabout phrase may at first sound insecure, but it belies a firm perspective. Inoue’s sensations and fluctuating perceptions of the world are expressed just as surely through her paintings.

"To make a painting without drawing anything" is the constant motivation that lies behind Inoue’s works. Each artwork has a fixed rule that determines how the straight lines are drawn. This simple and repetitive act then turns into an image through accumulation; an image that, at first glance, appears to look like grid paper, the kind typically used for drawing diagrams and graphs.



Nanami Inoue, *SUHU_11(plus)*, 2022

Many paintings are often composed of a separate and frontal "figure", and a "ground" which serves as the backdrop. However, in Inoue's works, graph paper, which has primarily been used to depict the ground, becomes the figure. The "figure" and the "ground" become inverted. At the same time, because the repetitive lines are the drawing of a "ground" which depicts no subject in particular, one could also say that it becomes a "drawing that does not draw anything." In other words, Inoue creates a suspended state in which "something might be drawn there, or nothing might be drawn there at all."

Digitally-reproduced lines limit all outcomes to one of two states: "Is (1)" or "Is not (0)". However, as long as Inoue remains human, no matter how she attempts to draw the same line over and over again, she will never be able to create an exact replica of any line. The varied lines that Inoue draws do not all exist in the same way such that they can all simply be defined as "1". Between "Is (1)" and "Is not (0)" exists an infinite gradation.

Allowing the reversal of "figure" and "ground" forces the viewer to swing back and forth between "understanding" and "not understanding." Making the judgment to "understand" the drawing as a grid can, in the next instant, become the gateway to "not understanding" when one realizes that the drawing may actually be a drawing of nothing.

In Japanese, the word "to understand (*wakaru* / 分かる)" is derived from the same root character as *wakeru* (分ける), "to separate." The etymology of the word "understand", therefore, comes from the idea that one must "separate the world and think about it." Understanding is achieved by distancing oneself from the world and organizing and categorizing its chaos. Then, what is "not understanding"? If "understanding" is to reach a certain destination, then "not understanding" must mean that the destination remains unreached. However, understanding can not be summarized with such a dualistic definition. To not understand something does not mean that that "something" does not exist. Even if one has not arrived at understanding, there is still definitely something there to be understood. The relationship between understanding and not understanding is absolutely different from the relationship between 0 and 1. "Not understanding" has the possibility of "becoming something" someday, and like the lines Inoue draws, it exists in the infinite world between 0 and 1. Indeed, the majority of human action cannot be simply divided into 0 or 1. However, this inability to be categorized is the very essence of what it means to be human. And of the possibilities that exist within this space of "not understanding", we just might or might not find the possibility of human potential.

In an age where the world is becoming increasingly digitized and we are expected to create 1 from 0, we hope that you will view this exhibition as a reminder that the gap between these two numbers is infinite.

EXHIBITION DETAILS

Nanami Inoue, 'Maybe so, maybe not'

March 5 (Sat) – April 16 (Sat), 2022

11:00-18:00 (Tue - Sat)

*Closed on Sun, Mon and Public Holidays

*Schedule and contents are subject to change at the request of the national and local governments.

VENUE

KOTARO NUKAGA, Tennoz

TERRADA Art Complex 3F, 1-33-10 Higashi-Shinagawa, Shinagawa-ku, Tokyo, 140-0002 Japan

Access

8 minute walk from Tokyo Waterfront Area Rapid Transit Rinkai Line "Tennoz Isle Station"

10 minute walk from Tokyo Monorail Haneda Airport Line "Tennoz Isle Station"

8 minute walk from Keikyu Main Line "Shinbanba Station"

ARTIST PROFILE



Nanami Inoue

Nanami Inoue was born in 1996 in Aichi Prefecture, Japan, where she currently lives and works. She graduated BA oil painting Nagoya University in 2019 and received her MFA in oil painting from Kyoto University of the Arts Fine & Applied Arts field in 2021.

By repeating the singular act of drawing lines, Inoue attempts to free the painting from being bound to the idea that a painting must necessarily be a drawing of something. Inoue's physically repetitive actions may seem mechanical, but the more precise she aims to become, the more apparent it becomes that she is not a machine. This difference turns into a visual image through the tracks she leaves behind in her paintings. In an age where we are required to create 1 from 0, the inadvertent and slight differences that make up Inoue's works allow us to become aware of the infinity that lies between 0 and 1.

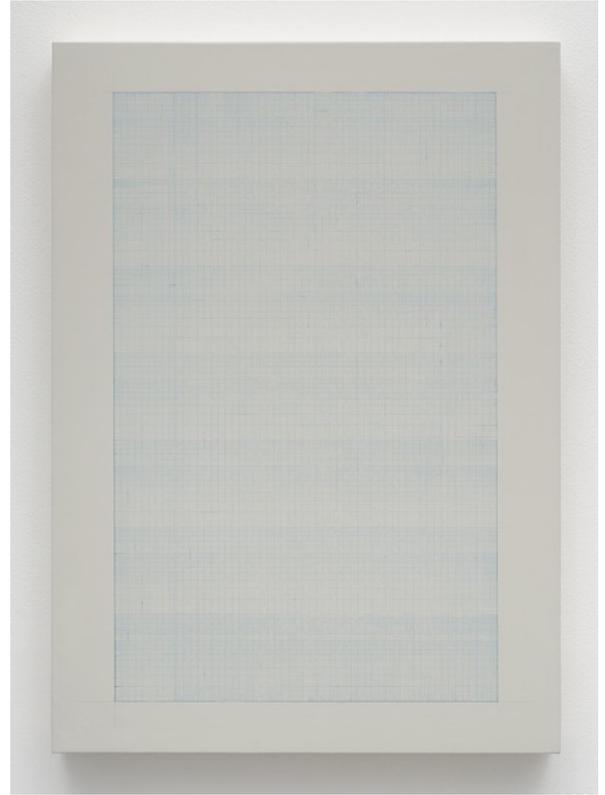
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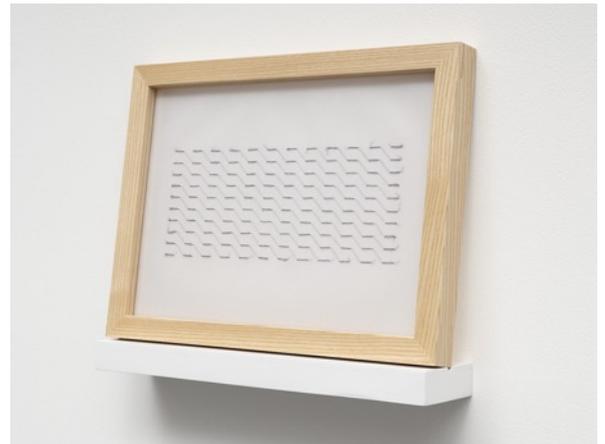
Nanami Inoue, *A drawing of 60 cubes*, 2019



Nanami Inoue, *SUHU(green)_11*, 2022



Nanami Inoue, *SUHU(log)_1*, 2021



Nanami Inoue, *A drawing for the frontside and backside*, 2021

PRESS CONTACT

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