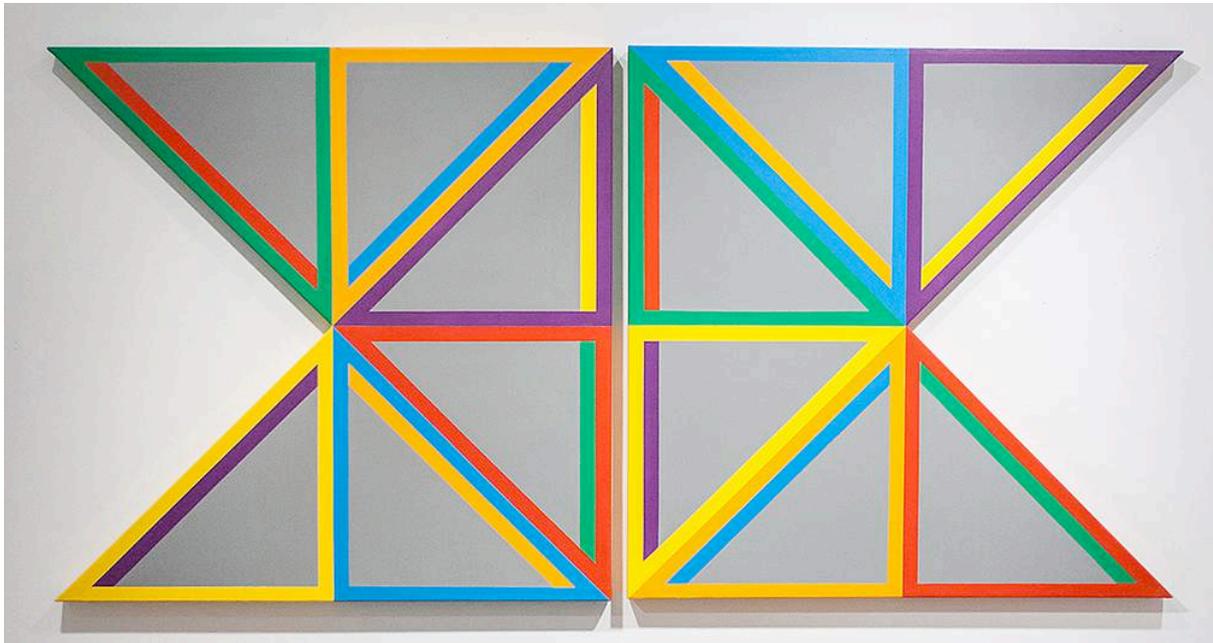
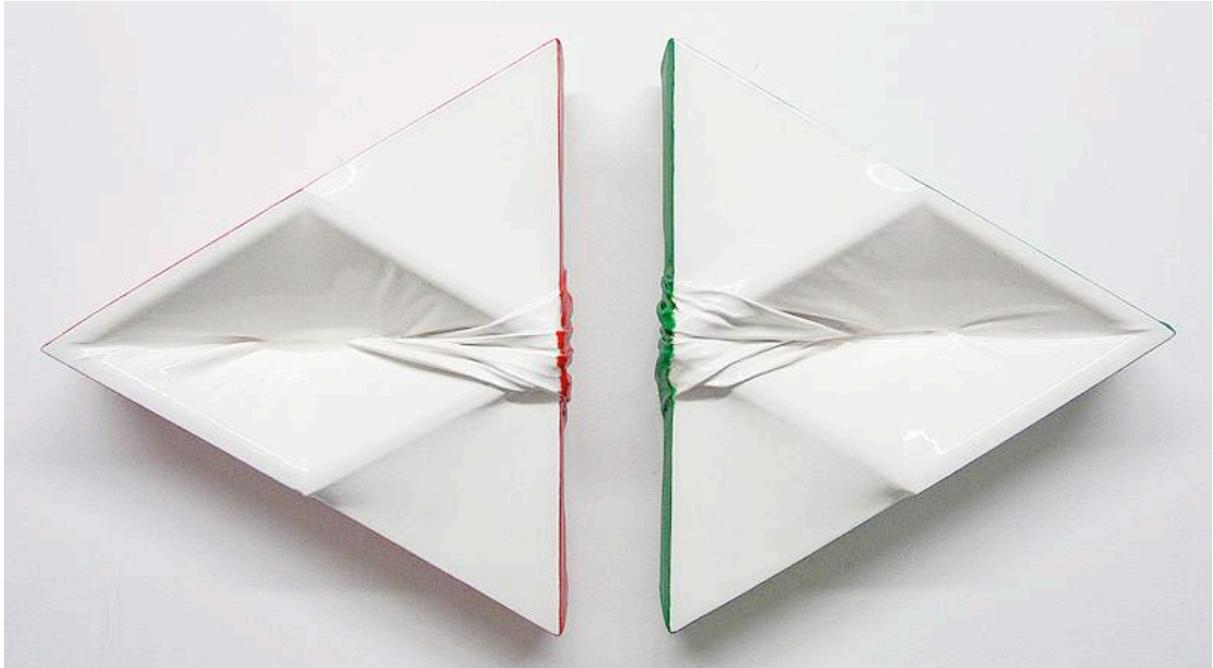


**One Cut One Bow interviews:
Tadasuke Jinno**



Top: Tadasuke Jinno; *[Device Red and Green]* (2014); epoxy resin, pearl pigment, acrylic on canvas; 15 x 26 inches
Bottom: Tadasuke Jinno; *[Gray Triangle#01]* (2013); urethane, acrylic on canvas; 60 x 30 inches



Tadasuke Jinno; [untitled#01_version1] (2016); silk, wood lumber, acrylic; 610 x1300 x 300 cm

One Cut One Bow (Magdalen Chua and Ryotaro Hoshino) interviewed Tadasuke Jinno on 6 February 2016 in Leipzig. From the perspective of a painter, he experiments with the properties of materials, setting up situations that provoke viewers to reconsider the objects and spaces they encounter. He talks to us about his philosophy in making art, his influences, and his cats. Originally from Nagoya, Japan, Jinno has been based in New York City since 2010.

Altering a viewer's consciousness

One Cut One Bow (OCOB): People can interact with your works such as [3x3x3] (2015) and [untitled#01_version1] (2016) as 3-dimensional spaces. How does creating these pieces as three-dimensional environments change your working method and the way you relate to your work?

Tadasuke Jinno (TJ): I feel that my works haven't changed much, but are more of an extension of my two-dimensional works. This is particularly so when I consider that there haven't been that many differences in my working methods.

Previously, some of my works were made with a little dent and I used a specific kind of pigment to coat the surface. Because of this special pigment, depending on where you stand, how the work appears and the reflection of colours are different. That has made me more aware of how viewers see my work. However, the way I think about my work is still pretty much as a painting. If you look at [untitled#01_version1] (2016), it is like a three-dimensional object, but another way of seeing it is that it has one flat surface, with another flat surface underneath. What is reflected on the lower surface is also flat. In my opinion, there is no depth. In terms of my working method, it is still

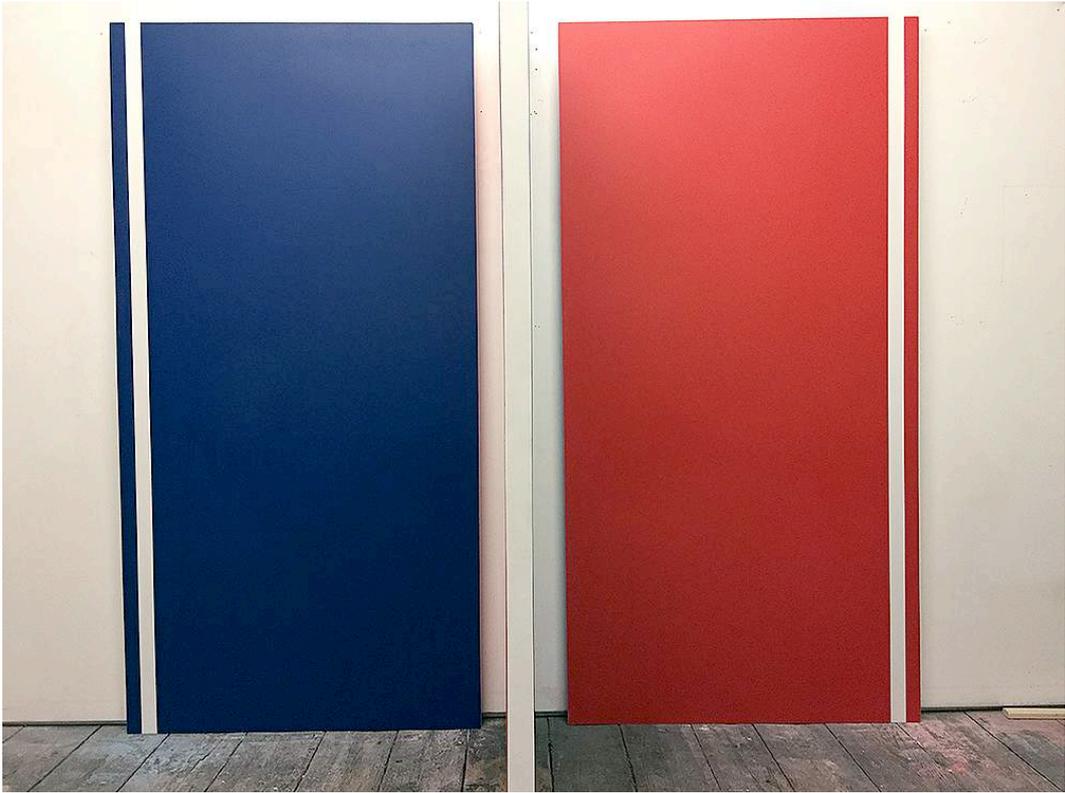
very much based in painting. I haven't quite deviated from how I usually make paintings and I do hope that one day, I will actually move away from this manner of working. If I were a sculptor, perhaps my way of thinking might be different. Right now, I add changes to my work incrementally, by altering it somewhat to make it appear like it is three-dimensional, while it actually isn't. I guess this is what I'm currently doing.

However, what has changed is my consciousness of the viewer, for example, how they stand in a space in relation to the work, how they see the work, and what would happen after they look at a certain point. In particular, I wish that my works enable myself or viewers to become more aware of the space around my works.

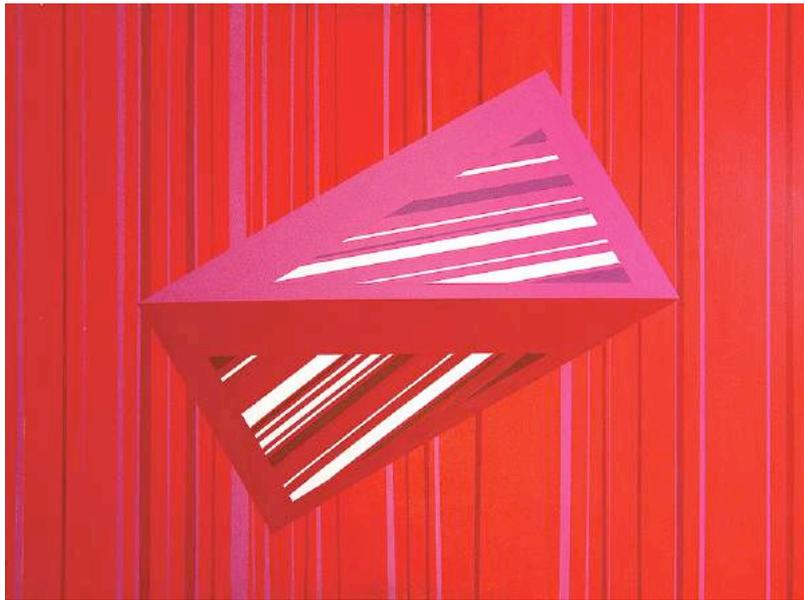
OCOB: It sounds like how your work develops depends on the materials you choose and how they have been used.

TJ: Of course the materials do provide me with a different kind of awareness. However, as from before, I am simply interested in how to make a two-dimensional work into something three-dimensional, though not in the sense of creating an illusionistic painting by altering the appearance of a flat surface. While materials support my artistic practice, they are not fundamentally important. I am more concerned with the experience someone has with my work. How people see it and how they think about it is the most important. Actually, rather than how people think about it, I would say that the most important thing is how there is a change. As long as I can tackle this issue, I am open to working with any material.

OCOB: So, what's more important for you is the different ways that the viewer can see or interact with the work in the space around it?



Tadasuke Jinno, [3x3x3] (2015); acrylic on wood; 72 x 74 inches



Tadasuke Jinno; [Red and Stripe] (2011); acrylic on canvas; 48 x 36 inches

TJ: Yes, the space, and something else I am interested in is the transformation of an object into an art object. Another way to put it is that this is about awareness — when you see something that you don't consider an artwork, yet think about it as art because of a change. I want to make people become conscious of something that they have not been aware of. For example, in *[untitled#01_version1]* (2016), there are two silk screens, which are rather like mosquito nets. When you overlay two mosquito nets, there is a dizzying effect, and that effect is created in the work. When people see two mosquito nets, they don't see them as art. I think they wouldn't think of such a phenomenon as artistic, but I want to make people feel that this is also art when they look at these works.

OCOB: Why is that so important for you and what experiences make you prioritize this idea of a viewer and its environment?

TJ: I think that art is actualized because someone sees it. Of course, this idea of art differs from person to person. For example, one might have a formula for art that includes factors like installing a work in a certain space, and having viewers see it, in order for art to be actualized. If a work is put on a street somewhere, I don't think that it would work as art. That is how I see it. I think that art is actualized for the first time in a particular space, in a particular condition, and if no one sees it, there is no meaning. People's reactions, and the changes in people through the work, are the most important for me.

Artistic influences and studying in New York

OCOB: Do you look up to any artists who work with environments or materials that are not generally regarded as art, and placed within a gallery environment?

TJ: I don't know much about artists who do such things, but someone close is Marcel Duchamp and also, Frank Stella who said something along the lines of, "what can be seen there is there," and this is something that speaks to me. Previously, when I did paintings, I was trying to see more than necessary in there. People may say, "This part

where the red and green overlaps shows your emotional blah blah blah...," but there is nothing there. The idea that "what can be seen there is there," has influenced me a lot.

OCOB: Do you choose materials based on an idea you have in mind? Are there occasions when you decide to make a work using a material and experience from your daily life?

TJ: It's half and half. There are times when I look for materials with a visual image already in my mind. There are also times when I am working on something, and come across a material that makes me think about using it in future.

OCOB: I'm curious. Can you give us an example about the materials you found interesting while working on something else?

TJ: One example I can think of is when I bought a chair. It had this structure on both sides with cloth, like a net, and the chair could be rotated. I put my cat on it and starting rotating the chair. Then I saw a moiré pattern. There was a change in the appearance of the chair, and it made me think of translating it into a work.

OCOB: Poor cat.

TJ: No, no, no, no, no...he was having a lot of fun. That was an experience that gave me the inspiration for *[untitled#01_version1]* (2016). As an artist, how one looks is very important. Looking at a chair and thinking that it is a chair, is not what an artist does. Referring to Frank Stella once again, when he looked at Jasper Jones' works, what he saw was a bit different from what a lot of people were discussing. The general discussion was on the fact that Jones used the national flag and the focus was about the national flag being used as a work of art. But what Stella looked at was the repetition of stripes and he realized its effect. So when I heard about this and thought about what he saw being different from others, it made me want to always see something different from what other people are seeing.

OCOB: You studied art in New York at the Art Students League and it seems that a lot of your references are from American artists.

TJ: I only started my involvement in art when I came to New York. I didn't know much about art before then and my life in New York has been crucial to my development. I don't know about Japanese art and have been influenced by American art, from pop art to modern art.

OCOB: Why did you study art?

TJ: When I first came to New York, I was under a lot of stress as I didn't have a job or money. My wife was very worried and suggested that I enrol in art school to take my mind off things. She didn't expect me to continue in art. It turned out that there were many American artists in the school that I went to. I met an artist, a teacher, from the Art Student League. I love his works and his thinking, and he was why I continued.

OCOB: Who was your teacher?

TJ: Charles Hinman. I think he is about the same age as Frank Stella. But he never teaches about techniques. He just talks about art, materials, art history, etc. I couldn't paint well and one day, I asked him how I should paint. He told me that I should buy a good brush. It made me feel that he is a good artist, but he doesn't teach. It was very interesting for me.

Initially, I had another teacher in a mixed media class. I made a work with wood pieces of the same height. He said that my work was not art because it could be measured and because one would know the total height. I didn't agree with him. I told him I was a graphic designer and he said that I should use digital printing and do collage. He was so boring — I don't have to do that! So, I quit his class after one day.

OCOB: That's a good story. So you moved from mixed media to painting?

TJ: Yes, but my teacher, Charles Hinman's works are three-dimensional paintings that play with shadow and light.

OBOC: Talking about all this and your history sheds a lot of light on your work.

Ideals and the future

OCOB: You were saying that are interested in the changes that happen when someone sees a work. What kind of changes do you have in mind?

TJ: For me, art happens at the moment when someone sees a work and a change takes place. However, I am buying "insurance", in the sense that I am still trying to make work that looks like art. This is something that I would like to get out of.

OCOB: So, you're not quite living up to your ideal?

TJ: My ideal is for people to change their values when they see my work. If that happens, then my work is art. However, if it doesn't, then it is just an object. At this point, I am afraid that people don't feel anything, so, well, I add to it, using colours or shapes, such that it looks like art.

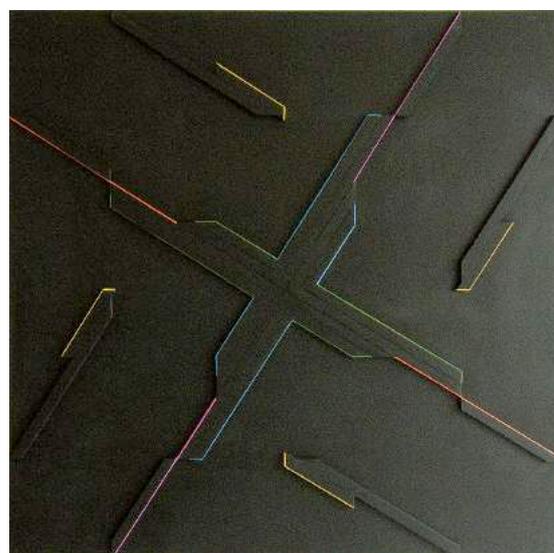
OCOB: What kind of art do you really want to make?

TJ: This is just an idea, but what I'm thinking about now is a helmet. Of course, I will do something to the helmet. I think it's the smallest space and enclosure that someone can experience. I got the idea when a friend told me that my current series was like looking through 3D glasses. It made me aware of the distance between a person and 3D glasses, which is very small, and I started to think about making small spaces and going through small spaces. I also wonder how it feels for people to go through a wall. I told my wife about this idea of going through the wall. She told me that if people are dirty and go through the wall, she wouldn't want to go through after. She said that it should be something I have to be concerned about.

OCOB: You can make a big wall with perfume.

TJ: Then for the helmet, I'd have to make a big one too.

OCOB: And one for your cat.



Tadasuke Jinno; *[Black and line]* (2012); acrylic, wood on canvas; 30 x 30 inches



Tadasuke Jinno; *[Gate#06]* (2014); epoxy, resin, acrylic on canvas; 28 x 28 inches