

RIE NAGAI Works 2025

Website: <http://rie-n.com/>
Instagram: [rie.nagai.painting](https://www.instagram.com/rie.nagai.painting)
E-mail: lyc10g@gmail.com



RIE NAGAI

1990 Born in Gunma, Japan

2012 Bachelor of Japanese painting in art department, Tohoku University of Art and Design, Yamagata, Japan

2014 Master of Japanese painting in art department, Tohoku University of Art and Design, Yamagata, Japan

SOLO EXHIBITIONS

2025 "Place with Light" (Galerie Suiran, Gunma, Japan)

2024 "Be" (Galerie Chêne Tokyo, Ginza, Japan)

2023 "Burning Blue" (Galerie Suiran, Gunma, Japan)

2022 "Before Dawn" (Galerie Suiran, Gunma, Japan)

2021 "Nacht" (Galerie Suiran, Gunma, Japan)

2020 "Night" (Künstlerhaus Bethanien, Berlin, Germany)

2017 "Area" (Galerie Suiran, Gumma, Japan)

2013 "AKA-NO-ANATA - Beyond the Red / Red you" (Art room enoma, Sendai, Japan)

SELECTED GROUP EXHIBITIONS

2025 "Re:Another Art of Maebashi 2025" (Galerie Suiran, Gunma)

2024 "The 9th Higashiyama Kaii Memorial Nikkei Nihonga Award" (The Ueno Royal Museum, Tokyo)

2024 "Art of Maebashi 2024" (Arts Maebashi, Gunma)

2024 "Re:Another Art of Maebashi 2024" (Galerie Suiran, Gunma)

2023 "Pola Museum Annex Exhibition 2023 -Independence and Integration-" (Pola Museum Annex , Ginza, Tokyo)

2023 "Re:Another Art of Maebashi 2023" (Galerie Suiran, Gunma)

2022 "Idemitsu Art Award Artist Selection 2022" (The National Art Center Tokyo, Roppongi, Tokyo)

2022 "4+3=1" (SAVVY Contemporary, Berlin, Germany)

2021 "The rising generation 1x1+1=" (The Museum of Sibukawa City, Gumma, Japan)

2021 "The rising generation What can be seen in the Box vol.5" (The Museum of Sibukawa City, Gumma, Japan)

2020 "Another Art of Maebashi" (Galerie Suiran, Gumma, Japan)

2017 "The rising generation What can be seen in the Box vol.4" (The Museum of Sibukawa City, Gumma, Japan)

2016 "Shell Art Award 2016 be accepted" (The National Art Center, Tokyo)

2016 "Amadare" (Galerie Suiran, Gumma, Japan)

2015 "The rising generation 13 Rie NAGAI Yuki YANAGISAWA" (The Museum of Sibukawa City, Gumma, Japan)

2015 Nakanojo Biennale 2015 (Nakanojo Town, Gumma, Japan)

2015 "Amadare" (Galerie Suiran, Gumma, Japan)

2014 Tohoku University of Art and Design Graduation Exhibition in Tokyo (Tokyo Metropolitan Art Museum, Tokyo, Japan)

2014 "The light of Tohoku" (gallery KUNIMATSU Aoyama, Tokyo, Japan)

2012 Art Aoi Iwami Art College Scholarship Japan Exhibition 2013 (Shimane, Japan)

2012 "The Breath of Tohoku - dadacha -" (gallery Surugadai Ginza, Tokyo, Japan)

2012 Art Aoi Iwami Art College Scholarship Japan Exhibition 2012 (Shimane, Japan)

ART FAIR

- 2023 Art Fair Tokyo 2023 (Pola Art Foundation, Tokyo, Japan)
- 2014 Fountain Art Fair New York 2014 (EMP Gallery, New York, USA)
- 2013 Suisse Montreux Art Fair 2013 (EMP Gallery, Switzerland)
- 2012 Shanghai Art Fair 2012 (EMP Gallery, Shanghai)

GRANT

- 2019 The Pola Art Foundation grant (residency for Künstlerhaus Bethanien)

RESIDENCIES

- 2019 Studio residency for the international program, Künstlerhaus Bethanien, Berlin, Germany From Nov 1, 2019 to Oct 31, 2020, As a trainee of the Pola Art Foundation
- 2015 Nakanojo Biennale 2015, Nakanojo Town, Gunma, Japan

AWARD

- 2024 The 9th Higashiyama Kaii Memorial Nikkei Nihonga Award (The Ueno Royal Museum, Tokyo)
- 2016 Selected Shell Art Award 2016

BIOGRAPHY

- 2020 Be Magazine #27 p24-27, Künstlerhaus Bethanien, ISSN 0946-3585

Statement

In my past works, I have extracted the forms of structures discovered through observation of public spaces, extreme colors, and allegorically reconstructed them on two-dimensional surfaces in cities in Japan and Germany. These public spaces include nightclubs in Berlin, trains, roads, 24-hour stores, and amusement parks in Japan, and other places that are familiar to the people who gather there, familiar to them, and already a part of themselves. I see such places as spaces where the boundary between the self (subject) and others (object) dissolves. I continue to attempt to express the human mind (thoughts and feelings) by reconstructing the elements that make up such places.

My interest in “place = mind” is rooted in my experience of being born and raised in Japan. Japanese people have a cultural tendency to conform to the group, and therefore, they behave differently depending on where they belong. Even the feelings and thoughts that come to mind seem to change from place to place. My work is based on the question of whether the subject of the mind can be considered to be the “place” rather than the individual.

I went to Germany to deepen my research by experiencing cultures other than Japan, and I learned that the places where people's minds tend to appear differ from place to place. Since then, I have been creating paintings based on different places in different cultures.

The paintings, reconstructed from elements of reality, take on a semblance of reality by abstracting and reinforcing the elements to create a more emphatic emotional experience.



Be

Cotton on Panel, Mixed Media 112 x 194 cm, 2024



Place with Light / Carousel Upstairs

Cotton on Panel, Mixed Media 27.3 x 45.5 cm, 2025



Place with Light / Roller Coaster

Cotton on Panel, Mixed Media 27.3 x 45.5 cm, 2025



Place with Light / Motel

Cotton on Panel, Mixed Media 27.3 x 45.5 cm, 2025



Place with Light / Swing

Cotton on Panel, Mixed Media 24.2 x 41 cm, 2025



Place with Light / Shadow

Cotton on Panel, Mixed Media 24.2 x 41 cm, 2025



Place with Light / Cup

Cotton on Panel, Mixed Media 41 x 31.8 cm, 2025

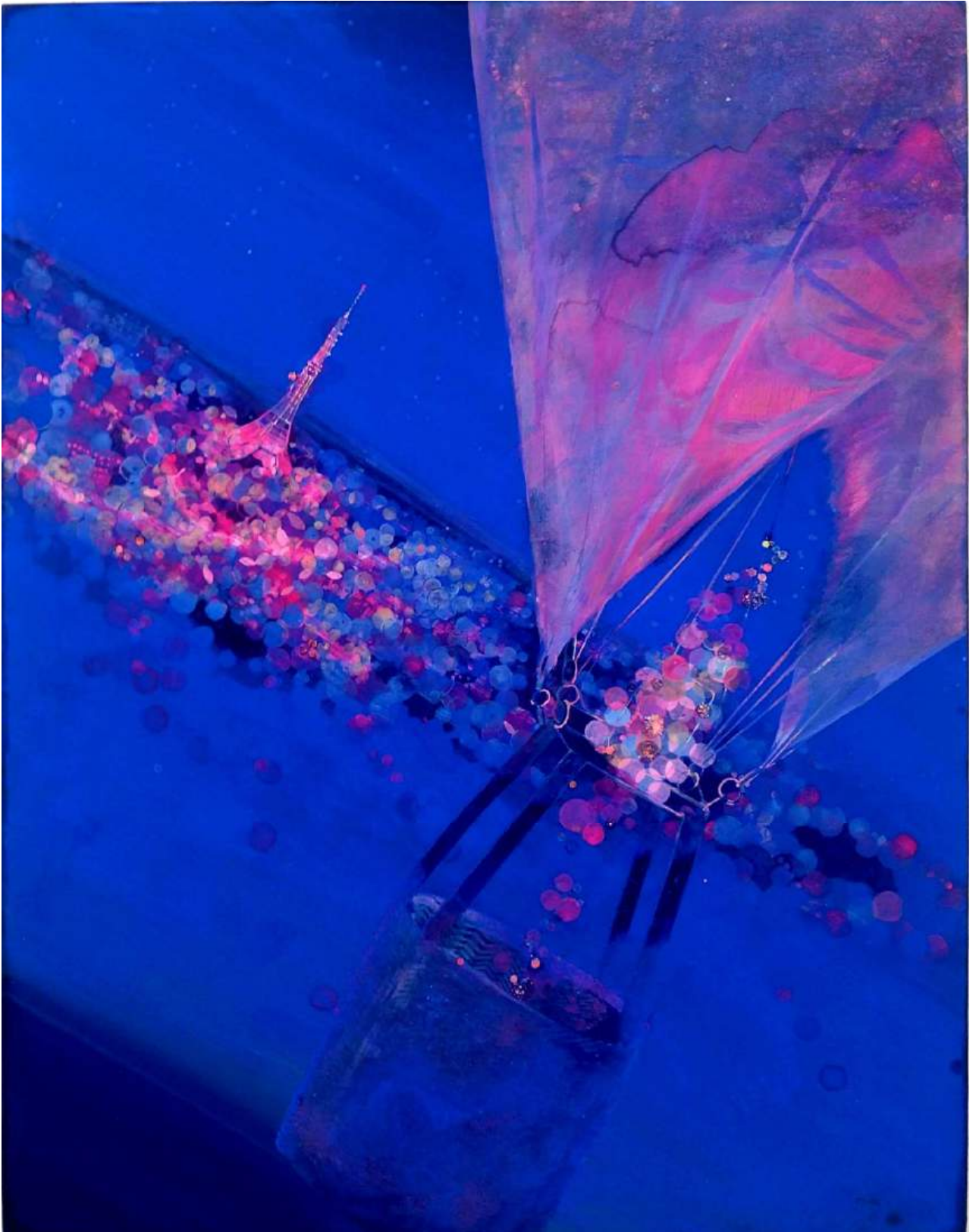
Amusement Park Series

A "place" is more than just a physical space. It is connected to emotional experiences such as people's touch, conflict, and compassion, which have been historically accumulated. In this show, I will exhibit works based on my research of "amusement parks" that deposit these strong emotions and experiences that transcend generations.

Not a metaphor, we can fly there. When we are riding in a toy airplane, our consciousness is melting in the wind like a bird. We can gallop like a horse. Man-made playthings expand our perception and dissolve the boundary between mind, body, and outside of them.

In other words, the boundary between the subject and the object is dissolved. Donna Haraway (1944-) discussed the present age of the melting of subject and object based on her view of the human being as a hybrid of machine and organism (i.e., cyborg). In this show, I will present an image of human beings as cyborgs spanning generations by drawing a place, soaring like birds, and neighing like horses.

The pigments, colors, and images are melted into the works. The vibrant movements of the mind are expressed in blue like burning.



Place with Light / City Night

Cotton on Panel, Mixed Media 41 x 31.8 cm, 2025



Place with Light

Cotton on Panel, Mixed Media 97 x 130.3 cm, 2025



Be (Rose Red)

Cotton on Panel, Mixed Media 65.2 x 80.3 cm, 2024



Be (Blue)

Cotton on Panel, Mixed Media 65.2 x 80.3 cm, 2024



Be (Red)

Cotton on Panel, Mixed Media 80.3 x 65.2 cm, 2024



Be (Golden)

Cotton on Panel, Mixed Media 65.2 x 53 cm, 2024



Be (Green)

Cotton on Panel, Mixed Media 53 x 65.2 cm, 2024



Be (Aqua)

Cotton on Panel, Mixed Media 38 x 45.5 cm, 2024



Be (Baby Pink)

Cotton on Panel, Mixed Media 18 x 14 cm, 2024



Place with Light / Echo

Mixed Media 2025



Burning Blue

Foil and Pigment on Cotton, 194 x 162 cm, 2023



Burning Red

Foil and Pigment on Cotton, 31.8 x 41 cm, 2023



Burning Sky Blue

Foil and Pigment on Cotton, 31.8 x 41 cm, 2023



Burning Yellow

Foil and Pigment on Cotton, 24.2 x 33.3 cm, 2023



Burning Emerald Green

Foil and Pigment on Cotton, 24.2 x 33.3 cm, 2023



Burning Silver

Foil and Pigment on Cotton, 33.3 x 24.2 cm, 2023



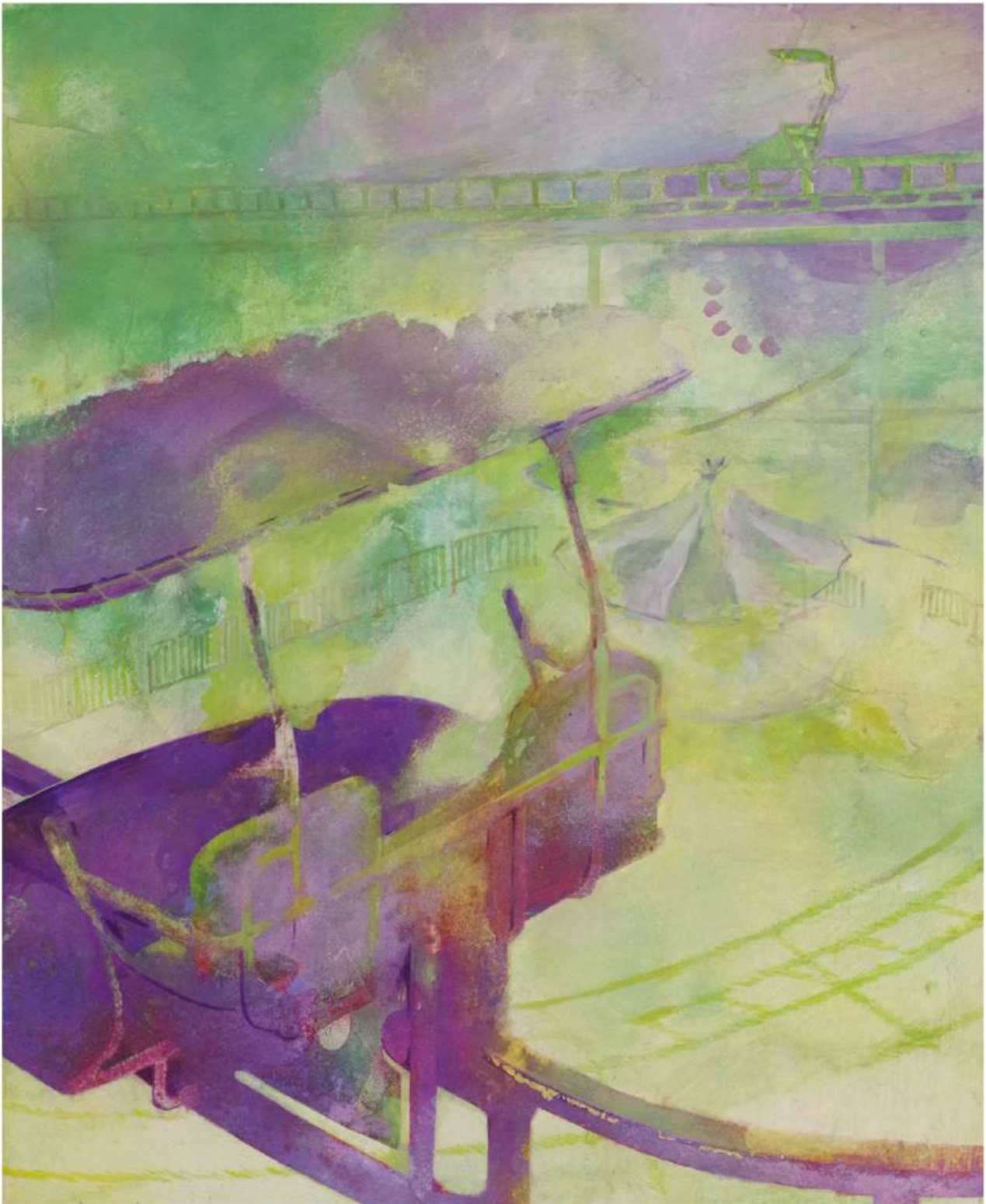
Burning Bright Red

Foil and Pigment on Cotton, 53 x 45.5 cm, 2023



Burning Lemon Yellow

Foil and Pigment on Cotton, 27.3 x 22 cm, 2023



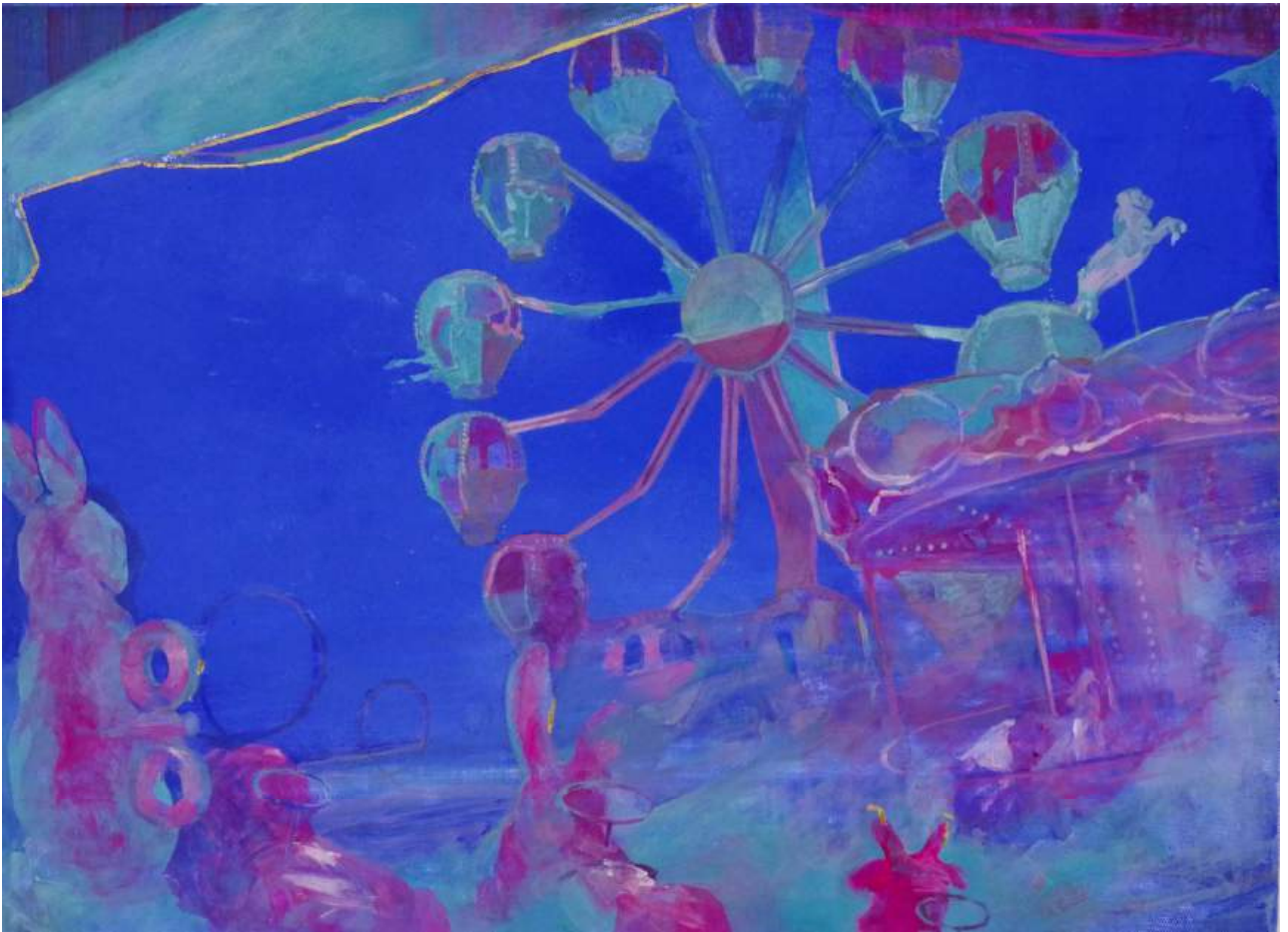
Burning Yellow Green

Foil and Pigment on Cotton, 27.3 x 22 cm, 2023



Burning Orange

Foil and Pigment on Cotton, 41x 31.8 cm, 2023



Burning Aquamarine

Foil and Pigment on Cotton, 24.2 x 33.3 cm, 2023



Burning Pink

Foil and Pigment on Cotton, 27.3 x 22 cm, 2023



Blueprint

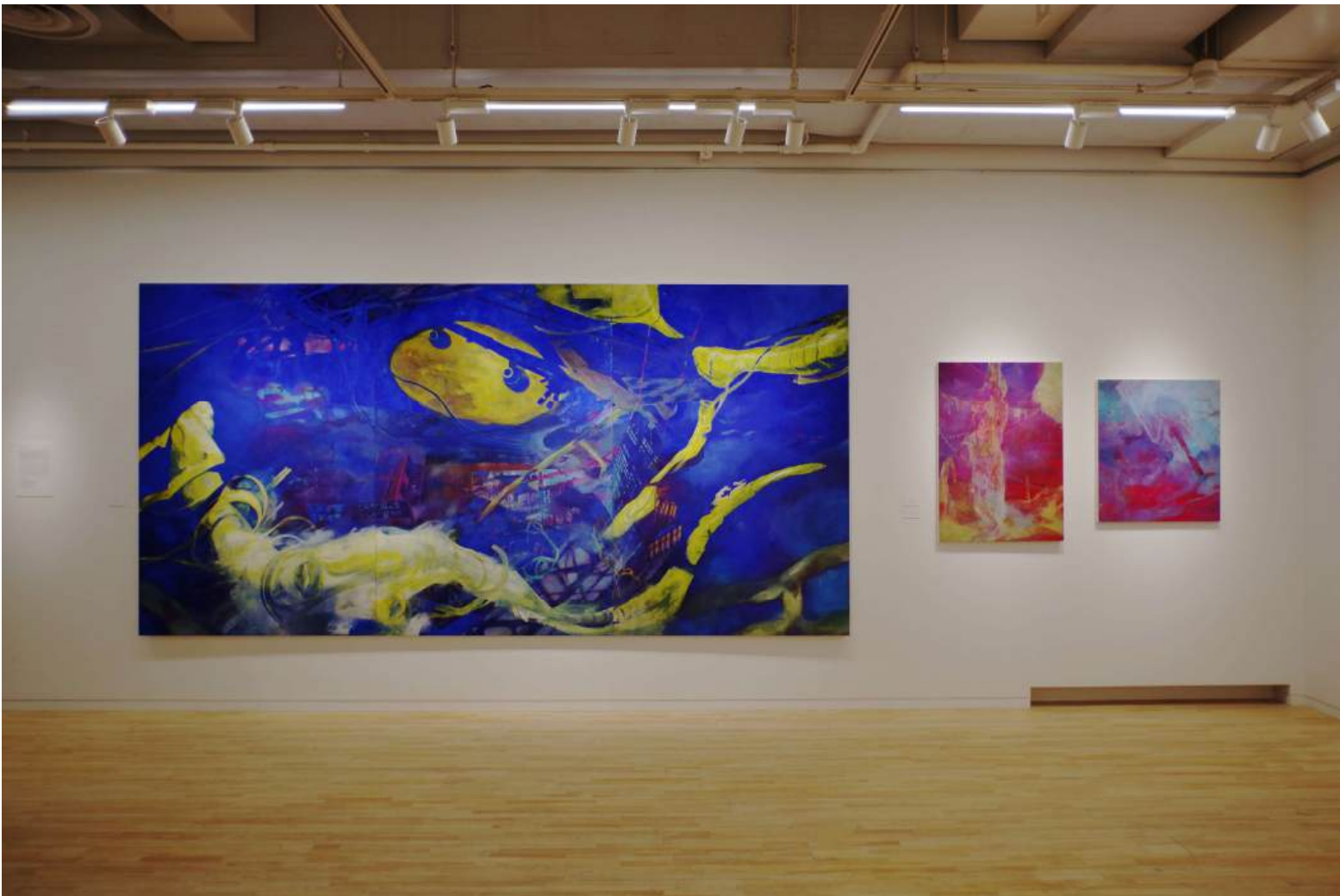
Foil and Pigment on Cotton, 194 x 390.9 cm, 2023



SOLO EXHIBITION

Rie Nagai – Burning Blue-

November 4- 12, 2023 Galerie Suiran, Gunma, Japan



GOUNP EXHIBITION

Pola Museum Annex Exhibition2023 -Independence and Integration-

17 March - 16 April 2023 Pola Museum Annex , Ginza, Tokyo

Night Series

In Japan, “Kuuki wo yomu,” which loosely translates as “reading the air,” refers to the custom of adapting one’s behavior according to the mood of any given situation. Bound up in ideas of social conformity, this concept is central to the work of the Rie Nagai, whose emotionally charged indoor landscape paintings explore the cultural imperative, dominant in Japanese culture, to prioritize the needs of a group over one’s personal interests.

For her exhibition at KB, Nagai has created an entirely new body of work based on her experiences of living and working in Berlin. As the starting point for this project, the artist visited a number of well-known nightclubs, including Berghain, Tresor, Watergate, and Sisyphe, which she sees as cultural symbols of the German capital as well as spaces of intense social pressure. Working from memory, Nagai then translated her observations onto paper in a series of paintings collectively titled Night followed by the geographical coordinates of the individual locations. Using color to express feelings of repression and suppression, Nagai’s distinctive palette stems from her avoidance of warm shades like vermilion, which has positive connotations in many cultures, in favor of cooler tones like magenta, pink, and violet to engender feelings of tension in her audience. In the wake of the disruption to Berlin nightlife wreaked by Covid-19, the series has taken on unexpected new meanings, with the empty spaces in Nagai’s paintings coming to stand for an experience that is no longer possible. As the artist puts it, “With clubs closed, the situation inside them is as obscure as Schrödinger’s cat. It’s a fantastic fantasy, but I sometimes imagine it’s possible to hear music blaring by itself in an empty nightclub.”



Night (52° 30'39.9"N, 13° 26'34.5"E, c.2X20)

Pigment on Paper, 270 x 665 cm, 2020

52° 30'39.9"N, 13° 26'34.5"E: Nightclub in Berlin "Berghain"



Night (52° 30'44.0"N, 13° 25'32.2"E, c.2X20)

Pigment on Paper, 100x70 cm, 2020

52° 30'44.0"N, 13° 25'32.2"E: Nightclub in Berlin "Kater Blau"



Night (52° 29'34.6"N, 13° 29'28.5"E, c.2X20)

Pigment on Paper, 80 x 70 cm, 2020

52° 29'34.6"N, 13° 29'28.5"E: Nightclub in Berlin "Sisyphos"



Night (52° 30'03.8"N, 13° 26'42.9"E, c.2X20)

Pigment on Paper, 95 x 162 cm, 2020

52° 30'03.8"N, 13° 26'42.9"E: Nightclub in Berlin "Watergate"



Night(52° 30'38.2"N, 13° 25'11.1"E, c.2X20)

Pigment on Paper, 50 x 70 cm, 2020

52° 30'38.2"N, 13° 25'11.1"E: Nightclub in Berlin "Tresor"



Night (52° 30'58.3"N, 13° 25'02.2"E, c.2X20)

Pigment on Paper, 35 x 45 cm, 2020

52° 30'58.3"N, 13° 25'02.2"E: Nightclub in Berlin "Golden Gate"



Night (52° 30'39.9"N, 13° 26'34.5"E, c.2X21)

Pigment on Paper, 24.2 x 33.3 cm, 2021

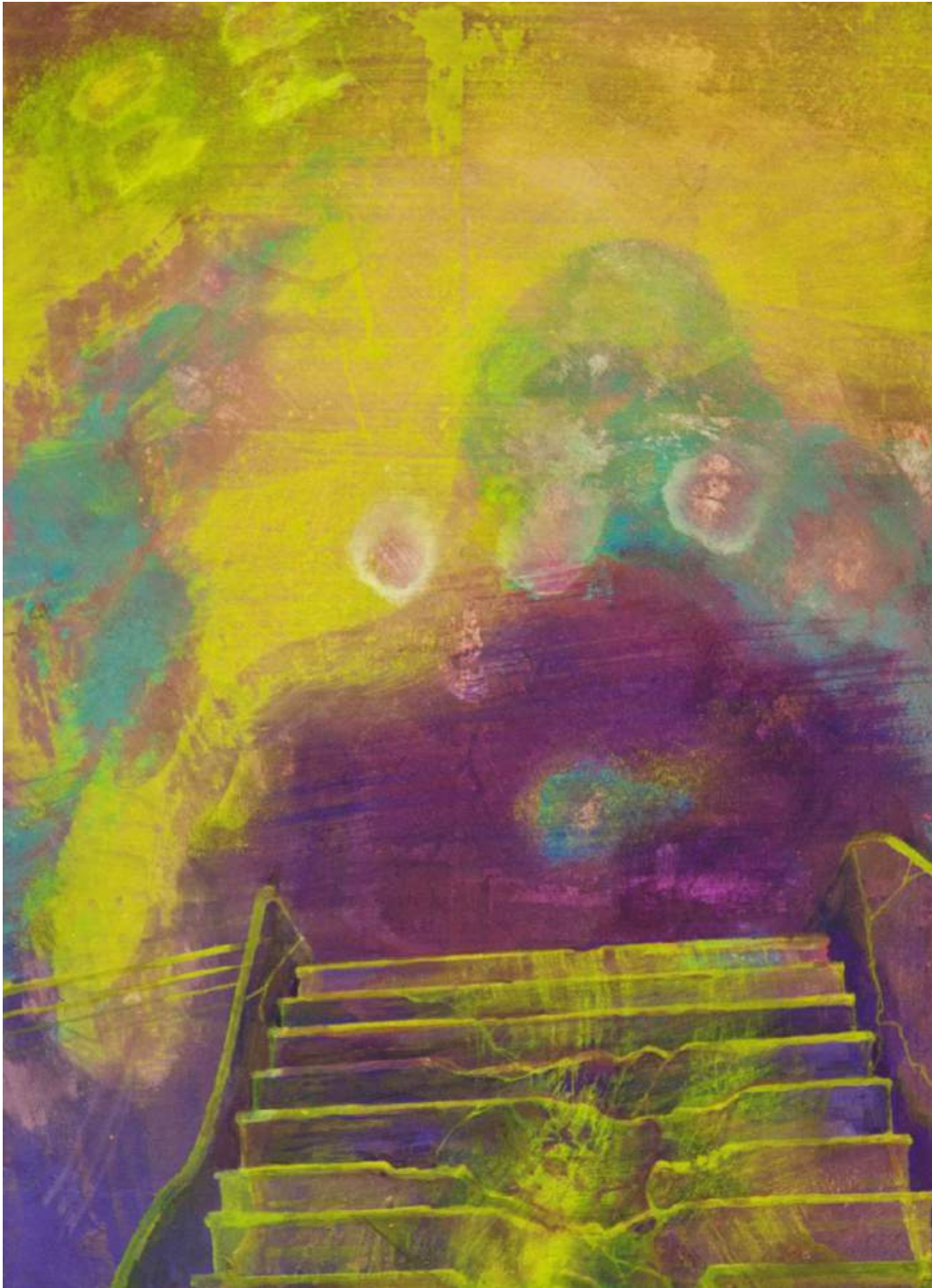
52° 30'39.9"N, 13° 26'34.5"E: Nightclub in Berlin "Berghain"



Night/Loo (52° 30'39.9"N, 13° 26'34.5"E, c.2X20)

Pigment on Paper, 70 x 50 cm, 2020

52° 30'39.9"N, 13° 26'34.5"E: Nightclub in Berlin "Berghain"



Night/Upstairs (52° 30'39.9"N, 13° 26'34.5"E, c.2X20)

Pigment on Paper, 33.3 x 24.2 cm, 2020

52° 30'39.9"N, 13° 26'34.5"E: Nightclub in Berlin "Berghain"



Night/Speaker (52° 30'39.9"N, 13° 26'34.5"E, c.2X21)

Pigment on Paper, 33.3 x 24.2 cm, 2021

52° 30'39.9"N, 13° 26'34.5"E: Nightclub in Berlin "Berghain"



Night/Bridge (52° 30'03.8"N, 13° 26'42.9"E, c.2X21)

Pigment on Paper, 24.2 x 33.3 cm, 2021

52° 30'03.8"N, 13° 26'42.9"E: Nightclub in Berlin "Watergate"



Night/Messy (52° 29'34.6"N, 13° 29'28.5"E, c.2X21)

Pigment on Paper, 33.3 x 24.2 cm, 2021

52° 29'34.6"N, 13° 29'28.5"E: Nightclub in Berlin "Sisyphos"



SOLO EXHIBITION

Rie Nagai – Night -

October 21 - September 13, 2020 Künstlerhaus Bethanien, Berlin, Germany

Aria Series

My theme is born from one question: Where is the heart? I see the answer as "place" and attempt to express the emotions and thought of the people who take part in there, primarily by depicting public spaces. For me, places and communities seem to have their own invisible rules, authorities, norms and they seem to have a strong power/pressure that brings the people there into an agreement with their ideas and values. Sometimes the place looks like a living thing or panopticon/prison. I reinterpret the place and its pressure with intense color and movement while still following the reality. While taking the form of a painting as a semblance of reality. I hope that the stirring of unfamiliar colors and emotions will allow the viewer to unravel the power of place and the viewer's own emotional movements.



Area(35° 40'17"N, 139° 45'57"E, c.2071)

Foil and Pigment on Paper, 72.7 x 116.7cm, 2017

35° 40'17"N, 139° 45'57"E : Mitsukoshi, Ginza, Tokyo



Area(34° 23'44"N, 132° 27'13"E, c.2071)

Foil and Pigment on Paper, 45.5 x 53cm, 2017

34° 23'44"N, 132° 27'13"E : Hiroshima Peace Memorial



Area(35° 40'31"N, 139° 44'41.9"E, c.2071)

Foil and Pigment on Paper, 53 x 65.2cm, 2017

35° 40'31"N, 139° 44'41.9"E : National Diet, Tokyo



Area(35° 40'35"N, 139° 44'41.9"E, c.2071)

Foil and Pigment on Paper, 24.2 x 33.3cm, 2017

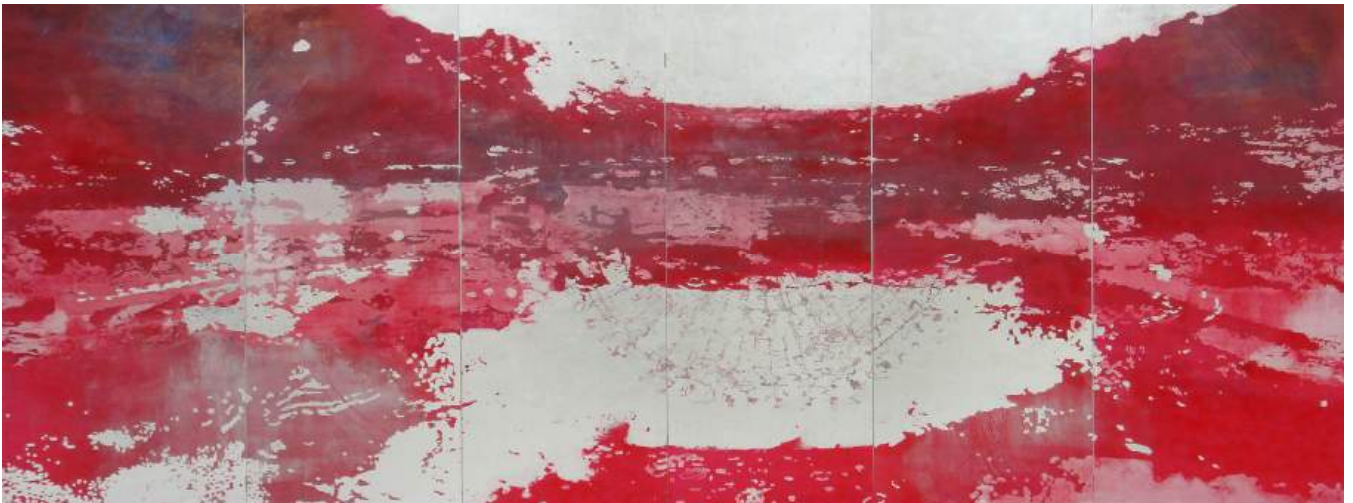
35° 40'35"N, 139° 44'41.9"E : National Diet , Tokyo



Here(0° , 0° , XXXX)

Foil and Pigment on Paper, 130.3 x 162cm, 2016

Selected Shell Art Award 2016



Etika Exposed To Rain

Foil on Wood, 240 x 550.2cm, 2014

Graduation work Master of Japanese painting in art department, Tohoku University of Art and Design



0,0 (No.81)

Foil and Pigment on Wood, 181.8 x 227.3cm, 2013

Graduation work Master of Japanese painting in art department, Tohoku University of Art and Design