

PROFILE

Ryoko Furukawa

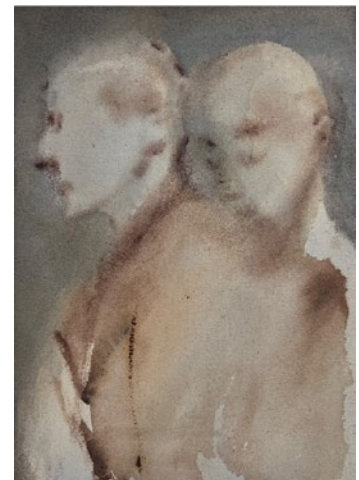
Ryoko Furukawa was born in 1994 in Yumesaki, Hyogo Prefecture. She completed her M.F.A. at Hiroshima City University in 2022 and is currently based in Chiba Prefecture. Her practice centers on the relationship between images and words, paintings and their titles, and the structures of language, such as naming and word order. The artist cuts and reshapes words into whimsical creative titles, transforming familiar meanings into dreamlike scenarios. She uses English vocabulary books, instruction manuals, piano textbooks, friends' diaries, and more of those texts written by others as source material, extracting and reconstructing fragments of language to develop her paintings. Furukawa's work is inspired by the random collage techniques of Dadaism and the narrative style of William S. Burroughs' novels, challenging the conventional practice of titling a work after its completion and deconstructing the hierarchical relationship between the image and its title. Whether it's a meaningful scene paired with a humorous title or a humorous work matched with a serious title, the artist aims to explore the relationship between images and language through this sense of mismatch, like chopping up and splicing language on a cutting board and boiling it in a large pot to generate new works. In recent work, she refers to the Oulipo, which is a French-speaking group of writers and mathematicians who were experimenting with systematic ways of writing. Furukawa said that this way, she can explore more than what she can think of and paint something that she would never think of. In recent years, she has also worked with installation, patchwork quilts, video, and art books, presenting her works both in Japan and internationally. Furukawa's paintings attempt to explore a sense of uncertainty and insecurity, using bizarre and surreal visual imagery to reinterpret the meaning of words.



トムは草を食べて生きている
(Tom eats weeds to live)
2022
acrylic on cotton
44×57inches (H112×W145cm)



他の人のために皿を置いた
(I put the dish for others)
2023
acrylic on cotton
15×18inches (H38×W45.5cm)



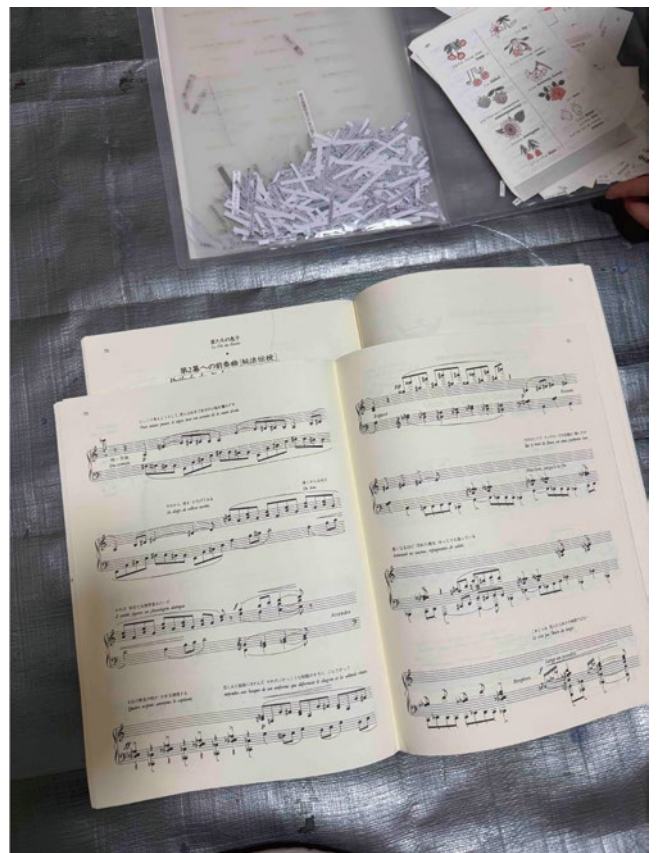
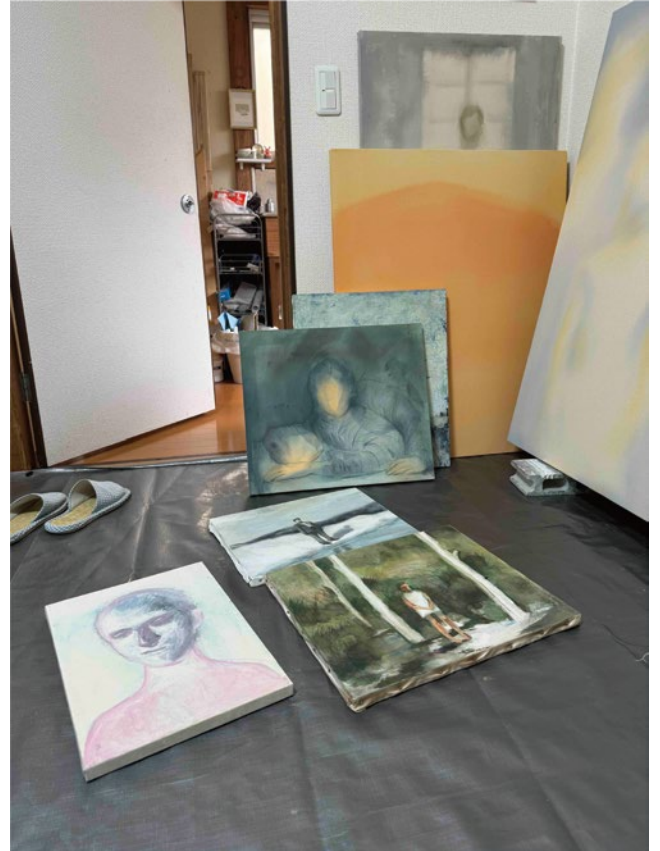
Loneliness comes with freedom,
who would've known?
2025
acrylic on cotton
13×9.5inches (H33.3×W24.2 cm)

Influence and humor of Ryoko Furukawa:
At her studio in Chiba-prefecture

Ryoko Furukawa's research extends beyond painting into literature. Her distinctive process begins by cutting up words from instruction manuals or vocabulary books. Influenced by Dadaism, particularly its literary aspects and she reconstructs these fragments into new sentences, forming the titles that inspire her paintings.

When I asked how she chooses the words, she explained that she follows her own sense of humor. That humor, in turn, is shaped by her personal history. She grew up in Japan's Kansai region, known for its strong comedy culture and its reputation for warmth and wit. As a child, she would watch popular television comedy shows and transcribe them in full, believing it to be the best way to practice her ambition of becoming a writer.

This early experience and cultural environment have profoundly shaped her personality and her intuitive approach to humor, which now plays a central role in the titles of her paintings.



Images: Furukawa's studio



This work is a painting reconstructed through the cut-up technique, using two television dramas that were broadcast around the same time—*Sex and the City* (USA) and *Wataru Sekai wa Oni Bakari* (Japan)—as its source material. The former portrays the desires and independence of single women living in the city, while the latter depicts the labor and struggles of women who sustain the family as a social unit. What these two dramas share is that the women are constantly “speaking.” The work began with the question: what would happen if the characters from these two worlds were to start a conversation with one another?

In order to let them “speak,” I began by transcribing both dramas. In doing so, I discovered that these seemingly unrelated worlds shared more vocabulary than I had expected. Beyond predictable words such as “work” and “marriage,” there were also terms relating to emotion and relationships, such as “fed up,” “happiness,” and “together.”

To bring their imagined dialogue closer, I cut the transcribed text into fragments—words and phrases—and recomposed them into new sentences. Examples of these cut-ups include phrases like “A salaryman doctor can’t tolerate cutting corners on housework” and “The son-in-law of the Honma family made a fine play.” These seemingly nonsensical sentences then became the basis for the paintings.

The paint seeps into the surface, spreading ambiguously and leaving traces of bleeding. Some colors blend together, while others remain in tension as separate layers. When different value systems collide, do their differences become more pronounced, or do they dissolve into one another within the act of narration? By interweaving the voices of women from different contexts, this work attempts to visualize overlapping voices that emerge across cultures.



海洋で一番大きな家を建てた (Build the biggest house in the ocean)

35.8×28.6inches (91×72.7cm)

2022

Acrylic on cotton



かわいそうなジェーン・ブラウンさんは国民に演説を行った (Poor Jane Brown gave a speech to the nation)

51×38inches (130×97cm)

2023

Acrylic on cotton

Education

- 2022 MFA, Oil painting, Hiroshima city University
- 2020 BFA, Oil painting, Hiroshima city University

Solo exhibition

- 2025 〈S+7〉 , iti_Book Store, Hiroshima
Cathedral, gallery TOWED, Tokyo
Valley for the unnamed, Totan, Tokyo
- 2024 Seeing Absurd Picture, PTT space, Taiwan
Self-Tourism, KATSUYA SUSUKI GALLERY, Tokyo
- 2023 Poor Jane Brown gave a speech to the nation, biscuit gallery, Tokyo
Invisible Person, CREATORE with PLUS Hiroshima, Hiroshima
There are only two computer books on Mars, ARTDYNE, Tokyo
The Pacific is Made of Silver, Hirose Collection, Hiroshima
- 2022 The fan's wings spin, MONO.LOGUES, Tokyo
- 2021 About Mr. and Mrs. X, Gallery RYO, Tokyo
The cowboy with no memory is in the garden, Gallery G, Hiroshima
- 2020 Strangers in a strange place, Hiroshima art center, Hiroshima
- 2019 Faceless ghost, Book and liberty, Hiroshima

Group exhibition

- 2025 Rooms of Our Own (studio NAYAZ / Tokyo)
Futurama (FOAM CONTEMPORARY / Tokyo)
- 2023 Mishima Mangan Art Festival 2023 (Mishima City / Shizuoka)
ART SESSION (Ginza Tsutaya / Tokyo)
Summer time (NIGHT OUT GALLERY / Tokyo)
People (Chotei Gallery / Tokyo)
Words and Images (Hiroshima T-SITE Tsutaya / Hiroshima)
grid2 (BISCUIT GALLERY / Tokyo)
grid2 with DAIKANYAMA TSUTAYA BOOKS (Daikanyama Tsutaya Bookstore / Tokyo)
Expression of Contemporary Artists (Soil Museum SHIDO / Hyogo)
kuβziβre^ collapse (Decameron / Tokyo)
- 2022 SHIBUYA STYLE vol.16, Seibu Shibuya, Tokyo
Art Show!III, Shibatacho gallery, Osaka
It's Gonna Be Awesome!!! Part 2, YOD TOKYO, Tokyo
grid, biscuit gallery, Tokyo
Inch by inch, Tamenatai Gallery Tsurumicho Labo, Hiroshima
Between one and another, ARTDYNE, Tokyo
Hiroshima city University Graduation Doctoral Program Final Exhibition, Hiroshima city University, Hiroshima
Oysters Collection, Hiroshima Drawing Lab, Hiroshima
- 2021 Let' s present, Gallery G, Hiroshima
LIGHT BRAIN Vol.1, XORK, Tokyo
The 30th Annual Scholarship Recipient Art Exhibition, The Sato Museum of Art, Tokyo
Breath, Hiroshima city University, Hiroshima
SLANGS, WHAT CAFE, Tokyo
Azure Hiroshima Base Opening Exhibition, Azure Hiroshima Base, Hiroshima
- 2020 Let' s present, Gallery G, Hiroshima
Hiroshima city University Graduation Doctoral Program Final Exhibition, Hiroshima city contemporary museum /
Hiroshima city University, Hiroshima
- 2019 Forest without a figure, Hiroshima art center, Hiroshima
Gaza, Godosha Wendy hito-machi plaza, Hiroshima

Award / Grant

- 2022 Hiroshima city University Graduation Doctoral Program Final Exhibition, Oil Painting
- 2020 Sato International Cultural Scholarship Foundation

PROFILE

Yuka Nishihisamatsu

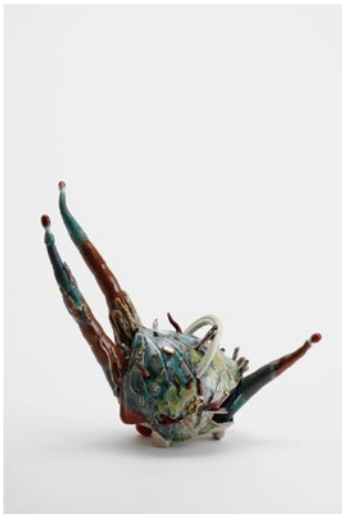
Born in Kameoka, Kyoto Prefecture in 1992. She graduated from the Department of Ceramics, Faculty of Crafts, Kyoto City University of Arts in 2016, and completed her Master's degree in Ceramics at the Graduate School of Arts, Kyoto City University of Arts in 2018.

Yuka Nishihisamatsu grew up in a family of painters. Accompanying her parents on sketching trips from an early age, she cultivated a sensitivity toward observing nature and translating it into visual expression. Her hometown of Kameoka, surrounded by mountains and known for its cold climate and dense fog, profoundly shaped her sensibility.

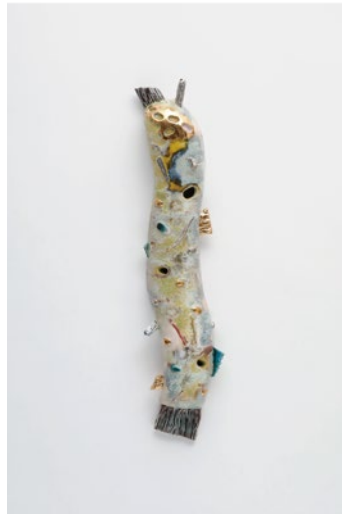
Working primarily with clay, Nishihisamatsu creates ceramic works distinguished by vivid coloration and intricate ornamentation. Her practice is deeply influenced by Japanese Buddhist culture, historical artifacts, indigenous traditions, and religious symbols, which she reconfigures and reinterprets through the materiality of clay. Rather than treating these references as static, she infuses them with new meaning, situating them in a contemporary context.

At the core of her practice lies an inquiry into the Buddhist notion of the cycle of life and death. While her earlier works often reflected on relics and sacred icons, her recent series has shifted toward the microscopic scale of existence. Drawing inspiration from small insects dwelling on riverbeds and even microorganisms invisible to the naked eye, she seeks to render their traces and ephemeral presence tangible through clay. In doing so, her works embody the memory of lives otherwise imperceptible, transforming them into lasting forms.

Nishihisamatsu's ceramics stand at the intersection of tradition and contemporaneity. From the fog-shrouded landscapes of her childhood to inherited symbols of faith and the invisible vitality of micro-organisms, her works invite viewers to encounter the unseen dimensions of existence that permeate the world around us.



蘇生 Rebirth, 2025
Porcelain, glaze, gold, platinum
16×8.2×17.3inches
(W41.2×D21×H44cm)
photo by Takeru Koroda



仮の足 Temporary Legs, 2025
Porcelain, glaze, gold, platinum
16.3×4.3×1.5inches
(H41.5×W11×D4cm)
photo by Takeru Koroda



翅の行方 Whereabouts of wings, 2025
Porcelain, glaze, gold, platinum
8.6×16.1×6.7inches
(H22×W41×D17cm)
photo by Takeru Koroda

New chapter for Yuka Nishihisamatsu:
The Shigaraki Ceramic Cultural Park Artist In Residence

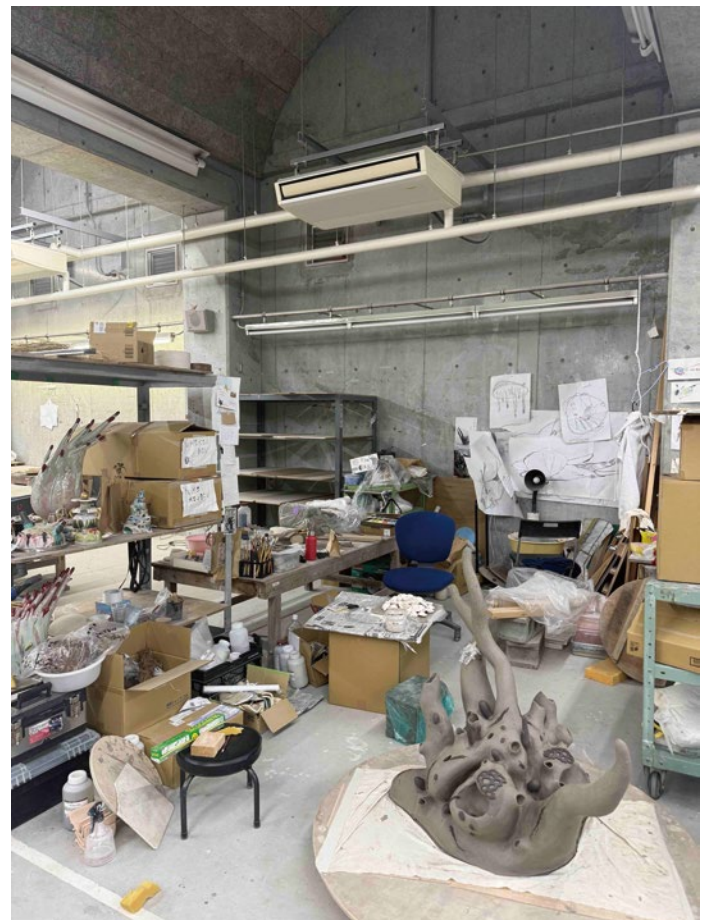
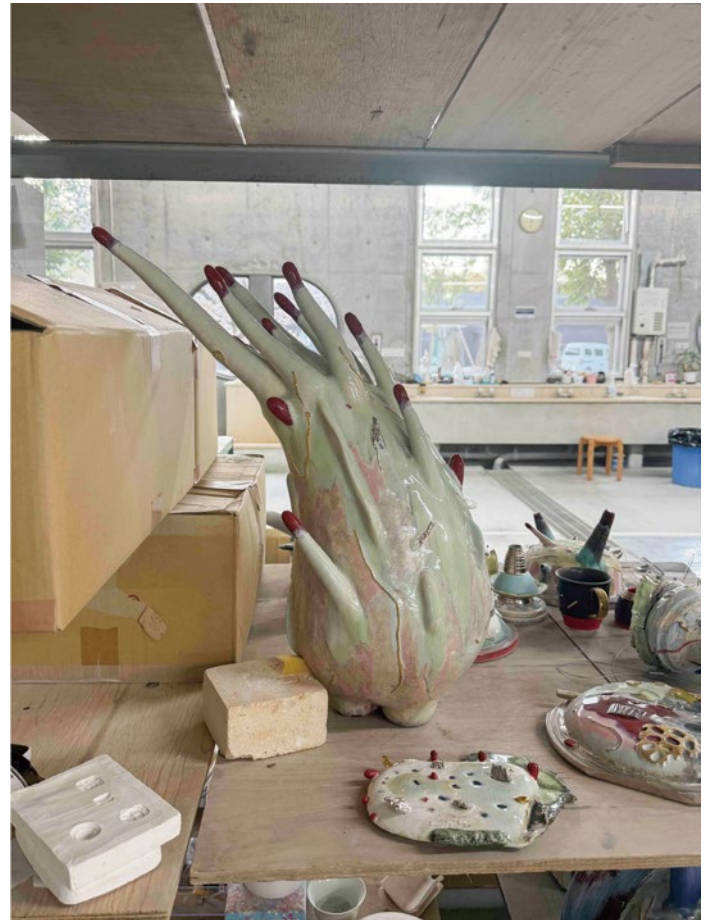
During her residency in Shigaraki, Shiga (one of the oldest ceramic district in Japan), Nishihisamatsu developed a new body of work characterized by larger, thicker, and more dynamic forms. Shigaraki is one of Japan's oldest ceramic production centers, dating back to around the 13th century, and offers a historically and materially rich environment for ceramic practice.

The residency is situated in the mountains not far from Lake Biwa, the largest lake in Japan, and is surrounded by abundant natural landscapes. This region was once submerged under the lake in ancient times, resulting in clay that is exceptionally well suited for ceramic production.

From the beginning of the program, the environment became a key source of inspiration for Nishihisamatsu. Nature, and particularly the often overlooked organisms and small creatures that quietly sustain ecological systems, plays a central role in her thinking. These invisible yet essential life forms mirror the underlying structures that support both natural environments and human society.

In many ways, the residency itself embodies the conceptual foundation of her work. One series she developed, Body of Threads, draws inspiration from fungal networks that spread beneath the forest floor. These subterranean systems connect and support plant life, forming intricate networks that sustain the entire ecosystem.

This process parallels Nishihisamatsu's own experience in Shigaraki, where she is immersed in an environment that shapes her practice in subtle and often imperceptible ways. Through her work, she reflects on how both ecological systems and human communities are formed and sustained by countless interconnected elements, many of which remain unseen.



Nishihisamatsu's studio area at Shigaraki's residency



Symbiote

2025
W610×D540×H715(mm)
Clay, glaze, gold, platinum



Exhibition view at the residency



Chloroplasts
2024
W320×D60×H380mm
Porcelain , glaze, gold, platinum



Exhibition view at Numero. 51, Milan, Italy



Exhibition view at Numero. 51, Milan, Italy

Education

- 2016 B.A. Ceramics, Kyoto City University of Arts
- 2018 M.A. Ceramics, Kyoto City University of Arts

Solo exhibition

- 2016 Scarlet Decorations, Gallery Hill Gate, Kyoto
- 2017 Kashoku, Gallery Hill Gate, Kyoto
- 2018 Prayer decoration, Gallery Hill Gate, Kyoto
- 2019 Rin, Gallery Hill Gate, Kyoto
- 2020 Kyo, Gallery Hill Gate, Kyoto
- 2021 Mani, Gallery Hill Gate, Kyoto
- 2022 Kesho, Shibatacho Gallery, Osaka
- 2022 Yuka Nishihisamatsu exhibition, The Prince Kyoto Takaragaike, Kyoto
- 2024 Kasokekisumika, Marco gallery, Osaka
- 2025 SPRING/BREAK Art Show 2025, Eunoia, New York

Group exhibition

- 2016 Yuka Nishihisamatsu/Iyona Yamamoto 'Yuge' , Keibunsha Ichijoji Bookshop
Kyoto Rinpa Forever Kyoto Art for Tomorrow, The Cultural Museum of Kyoto
Kyoto Art Osaka, Hotel Granvia Osaka, Osaka
- 2017 Kyoto Art for Tomorrow 2017, The Cultural Museum of Kyoto, Kyoto
- 2018 Kyoto Art for Tomorrow 2018, The Cultural Museum of Kyoto, Kyoto
KOGEI Art Fair Kanazawa, KUMU KANAZAWA THE SHARE HOTELS, Ishikawa
- 2019 Yoshio Nishihisamatsu, Aya, Yuka exhibition - shape of the land, blessed water, power of soil -,
Chushin Art Museum, Kyoto
KOGEI Art Fair Kanazawa, KUMU KANAZAWA THE SHARE HOTELS, Ishikawa
- 2020 Kyogei transmit program2020, Kyoto City University of Arts Art Gallery @KCUA, Kyoto
- 2021 Kameoka KIRI Art Cultivation, Kameoka Cultural Museum, Kyoto
International KOGEI Award in Toyama 2020, Museum of Modern Art, Toyama
KOGEI Art Fair Kanazawa, KUMU KANAZAWA THE SHARE HOTELS, Ishikawa
- 2022 Kameoka KIRI Art Cultivation, Shunyokaku, Kyoto
Kobe Art Marché, Kobe Meriken Park Oriental Hotel, Kobe
Kameoka KIRI Art Cultivation, MIROKU HALL, Kyoto
D-art,ART2022, Daimaru, Kobe, Kyoto
Two artists exhibition 'todomarumono todomaranaimono' , Ninnaji temple
KOGEI Art Fair Kanazawa, KUMU KANAZAWA THE SHARE HOTELS, Ishikawa
- 2023 Kyoto Art for Tomorrow 2023,The Cultural Museum of Kyoto, Kyoto
Study:Osaka Kansai International Art Festival, GRAND FRONT OSAKA, Osaka
D-art,ART2022, Daimaru, Tokyo
Slow Culture #kogei, Kyoto City University of Arts Art Gallery @KCUA, Kyoto
ART FAIR ASIA FUKUOKA 2023, Marine Messe Fukuoka, Fukuoka
ceramic synergy, Kyoto City KYOCERA Museum of Art, Kyoto
- 2024 TRILOGY, Numero. 51 with Eunoia, Milan, Italy
- 2025 Distance of the Rim, Eunoia, @BUoY, Tokyo
In the spiral, Eunoia, Kobe, Japan

Award

- 2016 Kyoto City University of Arts Exhibition, Mayor's Award
- 2017 Kyoto Art for Tomorrow 2017, NHK Kyoto Award
- 2025 Kyoto City Art Newcomer Award
Nominated in Taro Okamoto Award
...etc.

Public Collection