

Tokyo International Gallery

Group Exhibition

Figround

Exhibition Period : 2026. 5. 23. Sat. – 6. 27. Sat.

Opening Reception : 2026. 5. 23. Sat. 16:00 ~ 19:00



Tokyo International Gallery presents “Figround,” a group exhibition by Rio Uchino, Haruki Ohno, and Fu Nagasawa

Tokyo International Gallery (Shinagawa–Tennoz, Tokyo) is pleased to announce, “Figround”, a group exhibition by Rio Uchino, Haruki Ohno, and Fu Nagasawa, on view from Saturday, May 23 to Saturday, June 27, 2026.

When we see paintings and sculptures in a gallery or museum, the works appear as the “figure”, while the walls, the pedestals, and the exhibition space serve as the “ground.” When we consider the relationship between a representation and its medium, it might seem that the former is the “figure”, and the latter “ground.” Similarly, when looking at a painting and considering the relationship between material and support, the former might seem like the “figure”, and the latter “ground.” The “figure” is often regarded as essential, while the “ground” is treated as mere background.

However, is this relationship truly axiomatic?

In the works of the three artists presented in this exhibition, the relationship between “figure” and “ground” is variously intertwined — sometimes disturbed, sometimes obscured.

Rio Uchino creates “paintings” made from woven oil paint that has been dried and formed into strings, as well as works composed of a paper frame. Here, paint forms an image entirely on its own, without any canvas, and paper — traditionally regarded as support in paintings — serves as a framing device, deconstructing the conventional relationships among material, support, and exhibition equipment.

The sculptures of Haruki Ohno are inspired by religious art forms. They evoke objects of personal prayer kept close to their owner — and sometimes carried by them — rather than those installed in grand churches or cathedrals. In these works, the “ground” or the environment in which they are situated bleeds into the choice of materials and the act of making itself.

Fu Nagasawa paints motifs of animals and plants drawn from mingei-hin (folk crafts) onto canvas, using oil painting and woodblock printing. In the Western art tradition, images on canvas have always been regarded as the central part of expression. By migrating these images from their original “grounds” — ceramics or textiles — to canvas, the works invite us to reconsider the boundary between “decoration” and “representation.”

Through works that consciously deploy and seek alternative forms to elements such as material, support, and exhibition equipment and space, this exhibition explores what—in material, spatial, and institutional terms—enables a “work of art” to exist as we stand before it.



Rio Uchino



Haruki Ohno



Fu Nagasawa

Photo: Kenji Takahashi

ARTIST PROFILE

Rio Uchino



<BIOGRAPHY>

2000 Born in Tokyo

2024 Graduated from the Oil Painting Course, Department of Painting,
Faculty of Fine Arts, Tokyo University of the Arts

2026 Completed the Master's Program at the 6th Laboratory of Oil Painting,
Department of Painting, Graduate School of Fine Arts,
Tokyo University of the Arts

<PROFILE>

Born in Tokyo, in 2000. He completed his Master's Program at the 6th Laboratory of Oil Painting, Department of Painting, Graduate School of Fine Arts, Tokyo University of the Arts in 2026. His main exhibition includes "from the ROOM" (MJK Gallery, Tokyo, 2024), "Pithecanthropus: Project by the 6th Laboratory Oil-Painting Department of Tokyo University of the Arts" (MITSUKOSHI CONTEMPORARY GALLERY, Tokyo, 2025).

<EXHIBITIONS>

[Group Exhibition]

2022 "Dinosaur, Box, Yellow, and Sheet" (Gallery Dalston, Tokyo)

2024 "from the ROOM" (MJK Gallery, Tokyo)

2024 "Geidai Arts in Marunouchi 2024" (Marunouchi Bldg., Tokyo)

2025 "Pithecanthropus: Project by the 6th Laboratory Oil-Painting Department of Tokyo University of the Arts"
(MITSUKOSHI CONTEMPORARY GALLERY, Tokyo)

2025 "Kagirohi" (Oil Painting Gallery in the Painting Bld., Faculty of Fine Arts, Tokyo University of the Arts, Tokyo)

<OTHER>

2024 Won the Mitsubishi-Jisho Award

= Artist Statement =

The act of “hanging a painting in the sky” is situated just outside two pictorial traditions concerning distance and height.

It is less an act of painting than an attempt to temporarily entrust an image — one that has lost its support — to the space between the gaze and gravity.

In Western painting, where there is a convention of representing distance as height, a horse receding into the background is simply placed a few centimeters higher on the canvas.

The farther an object is, the higher it is pushed on the picture plane; as depth is lifted into the vertical axis, the sky has functioned as a device for converting distance.

There, the gaze penetrates from front to back, and space is measured, organized, and grasped.

Eastern painting, by contrast, offers a different kind of depth — one that fragments the composition through scattered-point perspective or a bird’s-eye view.

For example, by incorporating clouds, mountains appear to rise, and the relationship between foreground and background becomes one of “sliding and layering” rather than “rising.”

Here, distance is not translated into height; instead, height is folded like a *fusuma* screen that compresses distance within itself.

The act of “hanging a painting in the sky” resist absorption into either of these spatial treatments. It uses the sky neither as a device for converting distance nor as a field for folding layers; instead, it is an attempt to hold the image, suspended between the body and the gaze.

Here, the sky is no longer the subject to be painted.

Woven and reconstructed, the painting is given a place to exist in space without being fixed to a wall. Paint generates differences in tension and density, and the image neither stands on its own nor touches the ground. It is perceived as weight and density, yet it refuses to settle into spatial coordinates — up or down, front or back, supported or unsupported.

What wavers is not the image itself, but the room that contains it.

This condition arises quietly, as the very terms on which a painting can exist.

Height is not a measurable quantity, but the interval that comes into being so that an image may be hung; distance is not depth, but the invisible tension stretched between the body and the image.

Perhaps this state is the minimum form of the act of “hanging a painting in the sky.”

ARTIST PROFILE

Haruki Ohno



<BIOGRAPHY>

1992 Born in Saitama

2017 Completed the Master's Program at the Sculpture Course,
Fine Arts Course, Musashino Art University

<PROFILE>

Born in Saitama, in 1992. He completed his Master's Program at the Sculpture Course, Fine Arts Course, Musashino Art University in 2017. His main solo exhibition includes "Serve" (Fujimidai Tunnel, Tokyo, 2023), "Masonry" (WALLA, Tokyo, 2022).

<EXHIBITIONS>

[Solo Exhibition]

2015 "Operation" (Minowa Atelier, Tokyo)

2017 "EXODUS" (Gallery b. Tokyo, Tokyo)

2017 "HOAX" (from the consecutive solo exhibition series " mushiro tatoete shimau")
(mime, Tokyo Zokei University, Tokyo)

2018 "NEIGHBOR" (Daita-bashi Nando / gallery DEN5, Tokyo)

2022 "Masonry" (WALLA, Tokyo)

2023 "Serve" (Fujimidai Tunnel, Tokyo)

[Group Exhibition]

2015 "Art Program Ome 2015" (Tokyo)

2016 "Sculpture and Dialogue II: The World as Seen by Artists" (Citizen Gallery, Fuchu Art Museum, Tokyo)

2016 "Nearly Equal" (Gallery NIW, Tokyo)

2018 "About Community" (URANO, Tokyo)

2018 "TRACTOR BEAM vol.1/ataxia" (Geijuku, Ishikawa)

2018 "small good things" (HAGIWARA PROJECTS, Tokyo)

2018 "Lucky Open Day 2018" (LUCKY★STUDIO, Saitama)

- 2018 “OMUSUBI vol.1” (405 Kanko, Tokyo)
- 2019 “Daita-bashi Nandonale II” (Daita-bashi Nando / gallery DEN5, Tokyo)
- 2019 “crossing” (HAGIWARA PROJECTS, Tokyo)
- 2019 “OMUSUBI vol.2” (405 Kanko, Tokyo)
- 2019 “WALLA OPEN Exhibition & Party” (WALLA, Tokyo)
- 2019 “Arm Angle, Knee Position” (gallery TOWED, Tokyo)
- 2019 Kanazawa Sculpture Festival 2019 “Betsujin” (Geijuku, Ishikawa)
- 2019 “TRACTOR BEAM vol.2 -TALISMAN-” (WALLA, Tokyo)
- 2020 “WALLAby / Wallaby” (GINZASIX Tsutaya Books, Tokyo)
- 2021 “Polyphonic Process + Pressure” (Hashikko, Musashino Art University, Tokyo)
- 2021 “rib” (WALLA, Tokyo)
- 2021 “Assistant Lecturers and Research Assistants Exhibition 2021: Musashino Art University Research Presentation”
(Musashino Art University Museum & Library, Tokyo)
- 2022 “UNLOGICAL 04” (MONO.LOGUES, Tokyo)
- 2022 “MIMOCA Eye 2022” (Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa)
- 2022 “Wandering People” (MA2 Gallery, Tokyo)
- 2023 “Shutcho Monologues #4” (GASBON METABOLISM, Yamanashi)
- 2023 “Wandering People – Touring Exhibition” (GASBON METABOLISM, Yamanashi)
- 2024 “Tonight, they fly to Kilimanjaro” (Higashi-Kasai 1-11-6-A Warehouse, Tokyo)

<OTHER>

- 2022 *The Mud Vomiting Fish and The Fisherman* (SUB-ROSA, Tokyo)
- 2020 “HEATHEN” (NADiff a/p/a/r/t Window gallery, Tokyo)
- 2020 “Showcase Gallery: Haruki Ohno” (Yokohama Citizen Gallery Azamino, Kanagawa)
- 2018 Michinooku Art Festival Yamagata Biennale 2018: Between Café and Sculpture”
(ROOTS & technique in Tohoku University of Art and Design, Yamagata)

= Artist Statement =

I have been creating work with the intention of archiving, in sculptural form, something like the “faith” I have cultivated day by day living in Japan — a country where religious events and customs of all kinds intermingle.

The act of making and presenting something in the society feels continuous with other acts that nourish a certain spirituality and curiosity: visiting shrines and temples, seeking good fortune through images of treasure ships or auspicious symbols, tending graves, or enjoying fortune-telling and spiritual entertainment. My motifs range without fixed consistency — from things associated with “water” in folklore, to human figures, insects, and still-life objects like tableware, — yet I hope that, gathered in the same space, they bear witness to my own small, personal faith.

Fu Nagasawa

<BIOGRAPHY>

1999 Born in Kochi

2022 Graduated from the Department of Painting, College of Art and Design,
Musashino Art University

2025 Completed the Master's Program at the Oil Painting Program, Arts Major,
Graduate School of Kyoto University of the Arts



<PROFILE>

Born in Kochi, in 1999. Currently based in Kyoto. He graduated from the Department of Painting, College of Art and Design, Musashino Art University in 2022, and completed his Master's Program at the Oil Painting Program, Arts Major, Graduate School of Kyoto University of the Arts in 2025. His main exhibition includes “★(Book Mark)” (COHJU, Kyoto, 2026), and “Zankyu” (Taka Ishii Gallery Maebashi, 2026).

<EXHIBITIONS>

[Solo Exhibition]

2026 “★(Book Mark)” (COHJU, Kyoto)

2026 “Zankyu” (Taka Ishii Gallery Maebashi, Gunma)

[Group Exhibition]

2023 “SHIBUYA STYLE vol.17” (Seibu Shibuya, Art Gallery and Alternative Space, Tokyo)

2024 “Artificial-Natural” (COHJU, Kyoto)

2025 “Mark Making” (Taka Ishii Gallery Maebashi, Gunma)

2025 “Second Signal” (biscuit gallery, Tokyo)

2025 “(subliminal) pre-player” (Paichyu, Tokyo)

= Artist Statement =

Drawing on images rooted in everyday life — painted plates, *fusuma* screen paintings, and folk paintings discovered on my walks — I reflect on painting in the East. Images painted on everyday objects carry respective functions and roles grounded in daily life: decoration, wishes, and prayers. Through such images, we interpret feelings and desires directed toward those close to us, translating them into something personally felt.

■ Exhibition Overview

- Title : Figround
- Artist : Rio Uchino, Haruki Ohno, Fu Nagasawa
- Venue : Tokyo International Gallery
- Address : TERRADA ART COMPLEX II 2F, 1-32-8 Higashi-Shinagawa, Shinagawa-ku, Tokyo
- Dates : May 23 (Sat) – June 27 (Sat), 2026
- Hours : 12:00 – 18:00
- Closed : Sundays, Mondays and Holidays (Tuesdays by appointment)

■ Opening Reception

- Date : Saturday, May 23, 2026, 16:00–19:00 (No reservation)
- Venue : Tokyo International Gallery

【 Contact 】

Tokyo International Gallery Co., Ltd.

Kousuke Shimamura, Director

info@tokyointernationalgallery.co.jp