

Ryoko Furukawa, Yuka Nishihisamatsu,
Marta Ravasi, Tomonari Hashimoto

Art fair information

PAVILION Hong Kong

Opening Hours

VIP Preview

March 23, Monday, 12–8 pm

March 24, Tuesday, 2–8 pm

Opening Party

March 24, Tuesday, 8–11 pm

Public View

March 25, Wednesday, 2–7 pm

March 26, Thursday, 10 am–7 pm

March 27, Friday, 10 am–7 pm

March 28, Saturday, 10 am–7 pm

Venue

11/F & 12/F, H Queen's, 80 Queen's Road Central,
Hong Kong

Eunoia will participate in PAVILION Hong Kong 2026, presenting works by Ryoko Furukawa, Yuka Nishihisamatsu, Marta Ravasi, and Tomonari Hashimoto.

Artists profiles ►

Ryoko Furukawa (b. 1994, Yumesaki, Hyogo) completed her M.F.A. at Hiroshima City University in 2022 and is now based in Chiba Prefecture. Her practice explores the relationship between images and language, particularly between paintings and their titles. Using found texts such as vocabulary books, manuals, and diaries, she cuts and reconstructs fragments of words to create whimsical, dreamlike titles that reshape familiar meanings. Inspired by Dadaist collage and the narrative experiments of William S. Burroughs, as well as the constrained writing methods of Oulipo, Furukawa challenges the hierarchy between image and title. Her paintings employ surreal, often humorous mismatches to explore uncertainty and reinterpret language. In recent years, she has expanded into installation, quilts, video, and artist books, exhibiting in Japan and internationally.

Yuka Nishihisamatsu (b. 1992, Kameoka, Kyoto) graduated from the Department of Ceramics at Kyoto City University of Arts in 2016 and completed her M.A. there in 2018. Raised in a family of painters, she developed an early sensitivity to observing nature, deeply influenced by the misty, mountainous landscape of her hometown.

Working primarily in clay, Nishihisamatsu creates vividly colored, intricately ornamented ceramics. Drawing on Japanese Buddhist culture, historical artifacts, and religious symbols, she reinterprets these motifs in a contemporary context. Her practice centers on the Buddhist cycle of life and death. While her earlier works referenced relics and sacred icons, recent series explore the concept of Umwelt, how living beings perceive the world, focusing on insects and microorganisms. Through clay, she gives tangible form to otherwise invisible lives, preserving their fleeting presence in lasting sculptural works.

Marta Ravasi was born in 1987, Lecco, Italy and lives and works in Milan. Ravasi received her MA in Fine Art from Wimbledon College of Arts, UAL, London in 2012 and her BA in Painting from Accademia di Belle Arti di Brera, Milan in 2009. She also studied at Hogeschool Sint Lukas in Brussels, Belgium in 2008. Her paintings are based on research of the moment when the image becomes a paintings and vice versa. She uses pictures that she took or found online as motif of painting, and uses same images to paint different ones. In this way she is exploring when the traditional styled still life painting becomes painting itself from an image that is just existing on flat two

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dimensional screen that we faces everyday. The textures are intentionally added to give surface of the painting sculptural quality which detonating the “image” and defusing is at the same time. She also uses smaller canvases to make the relationship between viewer and painting more intimate, and questions and make viewer discover different ways to interact with an image in front of them.

Tomonari Hashimoto was born in 1990 in Wakayama Prefecture. He received his M.A. in Fine Arts, Crafts at Kanazawa College of Art and also holds Ph.D. in the same area of study. He is based in Shigaraki which is one of the oldest ceramic district in Japan. He grew up with sculptor father who created 1:1 scaled human sculpture made by plaster or bronze. His focus on the creative process is more on the sculptor point of view. He creates artworks over 2 meter size often, to have a scale of the sculpture rather than ceramic piece. He hand-build (without wheels and shaving) and create a form of his sculpture which he calls he is creating a skin/layer of the soil. Through this primitive process of creating layer of soil and firing them, he is trying to glimpse the invisible existence. His creative process is almost like a monk that keep questioning about himself to chase true nature of the things and way of existence. His work is in the collections of Victoria and Albert Museum, Los Angeles County Museum of Art, Kalamazoo Institute of Arts, LOEWE Foundation, KOREA Ceramic Foundation, Shigaraki Ceramic Cultural Park, Shigaraki, Japan.

For further information and press inquiries,
please contact k@eunoia-gallery.com