

Ongoing / Pacific Crossings

Marico Aoki, Maiko Jinushi, Shiho Kagabu, Takuro Kotaka, Karilynn Ming Ho, Mineki Murata, Aoi Nakamura, Kento Nito, Hiroyuki Oki, Haruka Saito, Yusuke Shibata, Masahiro Wada

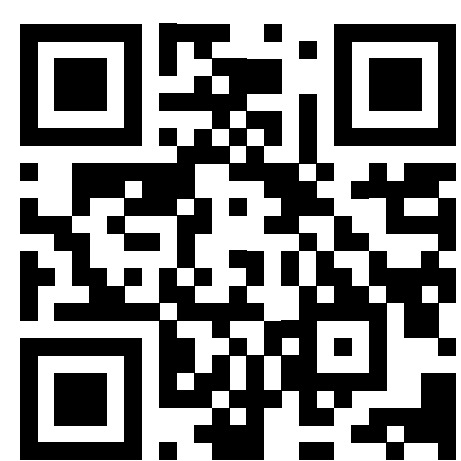
Curators: Makiko Hara & Nozumu Ogawa

Ongoing / Pacific Crossings is a group exhibition featuring eleven Japanese artists—of varying genders and generations—affiliated with Art Centre Ongoing in Tokyo. Since its founding in 2008, Ongoing has provided a vital platform for fostering alternative and experimental contemporary art practices in the Tokyo art scene. Through its artist-in-residence program, established in 2013, Ongoing has built and expanded a globally active network of artists spanning Asia, Europe, and beyond.

In 2019, the BC-based curatorial initiative Pacific Crossings (including Makiko Hara and Shaun Dacey, Richmond Art Gallery's Director, among others) invited Ongoing's director Nozomu Ogawa to Vancouver for a curatorial residency. Since then, the two groups have organized cultural exchanges between artists and curators based in Vancouver and Tokyo, fostering long-term dialogue and collaboration. Representing a wide range of contemporary art practices including drawing, painting, textile, sculpture, installation, performance, and video, the exhibition is the culmination of this seven-year partnership. Vancouver-based artist

Karilynn Ming Ho, who participated in an artist-in-residency program hosted by Ongoing in 2022, also contributes a new video, inspired by her research in Japan, while Japanese artists Yusuke Shibata and Mineki Murata have created site-specific installations and performances in response to the City of Richmond. A dedicated screening room presents a diverse selection of experimental videos in a wide range of styles, including mockumentaries and 3DCG animations.

Through this exhibition highlighting the activities of Art Center Ongoing and their artists, the curators re-examine the spirit of the "alternative" and its importance in contemporary art practices and new forms of existence—and resistance. While maintaining its independent position without governmental or corporate support, Ongoing continues to tackle the simple yet profoundly complex question in real time: *What can art do today?* *Ongoing / Pacific Crossings* is an occasion to discuss together new possibilities for "alternativeness"—in both art and life.



To listen to an audio recording of this text,
please scan the QR code with your smartphone.

《Ongoing / Pacific Crossings》

藝術家：青木真莉子、地主麻衣子、利部志穗、小鷹拓郎、何銘茹、村田峰紀、中村葵、二藤建人、大木裕之、齋藤春佳、柴田祐輔、和田昌宏

策展人：原萬希子 & 小川希

《Ongoing / Pacific Crossings》是一場匯聚了十一位日本藝術家的群展。這些藝術家來自不同世代，有著多元的性別認同，且皆與東京藝術組織 Art Centre Ongoing 有深度合作。自2008年成立以來，Ongoing 一直是東京當代藝術界推動另類與實驗性藝術的重要平台，並於2013年設立藝術家駐留項目，逐步建立起一個橫跨亞洲、歐洲及其他地區，活躍於國際的藝術家交流網絡。

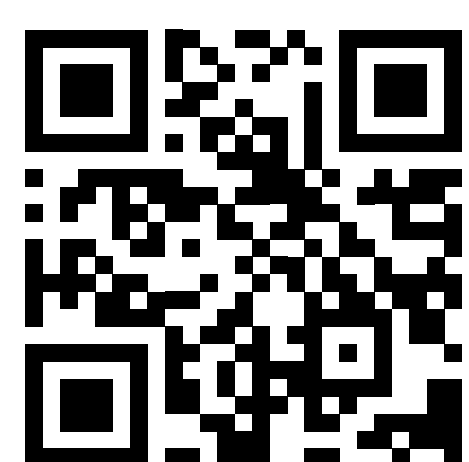
2019年，卑詩省策展項目小組 Pacific Crossings (成員包括原萬希子、列治文美術館館長 Shaun Dacey 等) 邀請 Ongoing 總監小川希來到溫哥華駐留，進行策展研究。此後，這兩個團體組織了多場溫哥華與東京兩地藝術家及策展人之間的文化交流，逐步建立起長期的對話與合作。本次展覽是這段長達七年的合作歷程的重要成果，作品涵蓋了繪畫、纖維、雕塑、裝置、行為與影像等廣泛的當代藝術媒介。其中，溫哥華藝術家何銘茹曾

於2022年參與 Ongoing 的東京駐留計畫，此次亦帶來一件靈感源於她駐地研究的全新影像作品；日本藝術家柴田祐輔和村田峰紀則對於列治文的城市環境進行了回應，創作了特定場域的裝置和行為作品。另外，本展設有一個專門的放映空間，展示一系列風格多元的實驗影像，其中包括偽紀錄片和 3DCG 動畫作品。

本展透過聚焦 Art Center Ongoing 及其藝術家的創作，重新檢視「另類」(有時譯作「替代性」) 精神在當代藝術實踐中的重要性，以及其作為一種新的存在方式和抵抗形式的意義。Ongoing 在不依賴政府、企業資助、保持獨立立場的情況下，持續探討一個看似簡單卻極為深刻的問題：「今時今日，藝術能做什麼？」

《Ongoing / Pacific Crossings》藉此邀請觀眾共同思考「另類性」在藝術與生活中的嶄新可能。

—— 翻譯：王晨鈺



掃碼聆聽此文本的音頻。

Haruka Saito

Space (a window), 2021

Space (Pay Attention / From the Preface of "Protect the Territory of Conscience" by Susan Sontag), 2025

ceramic

Courtesy of the artist

Haruka Saito

Space (About Myself Disappearing on My Birthday), 2025

ceramic

Courtesy of the artist

Haruka Saito

Space (Pouring Rain / Zoom!), 2025

ceramic

Courtesy of the artist

Mineki Murata

My Back Talk, 2007 – ongoing

crayon on white business shirts

My Back Talk, 2026

video documentation of performance, 10:00 min. (approx.)

Courtesy of the artist

Karilynn Ming Ho

The Weight of One Strawberry (excerpt), 2026

video, 8:00 min. (approx.)

Courtesy of the artist

Shiho Kagabu

Statue of Small Miracles, 2026

fabric, wire, thread, wood, clay, other materials

Living Water and Flow, 2026

video, 12:36 min.

poem

Courtesy of the artist

Marico Aoki

***The Drifting Mountains and the Gate*, 2026** [textile arch]
embroidery on cloth

***Love Plants*, 2023**

embroidery and watercolour on cloth, acrylic on vinyl sheet

***Nurture Feelings of Love*, 2023**

***Beautiful Poem*, 2022**

video, 13:18 min. (total)

Courtesy of the artist

Marico Aoki believes that the world she sees is just one fragment, and that the worlds others see are also just fragments. By piecing these fragments together, she creates a world that is strange yet beautiful, absurd yet comical.

She focuses on the relationship between nature and humans, as well as the cross-cultural links between folktales, myths, and ceremonies of various groups. Through video, painting, embroidery, and installation, she creates a world where diverse global stories and the personal narratives of others and herself intertwine. For Aoki, this intertwined world is every world and, at the same time, no world at all. She explores how to visualize a world filled with diverse stories in a poetic and playful way.

In this installation, the artworks express a world where the interconnected stories of poets, the owner of a nightgown, plants, emotions, characters from past works, Aoki herself, and others intermingle. The artist aims for these works to transcend differences in culture, values, ethnicity, and even materials.

– M.A.

Haruka Saito

[left to right]

I Can Touch Them but I Don't. (Leaves, Stars, Moon, Dogs), 2022

pencil crayon on paper

Television, 2025

crayon on paper

His Perspective about Orange (Moon/Boat), 2025

crayon and pencil crayon on paper

The shadow of a tulip falls upon the hiragana chart., 2025

pencil on paper

Stars Don't Gaze Back, or They Do; Their Phones Lit Up, but Neither Answered, 2021

oil on canvas

An "Unagiinu" (Eel -Dog) I Saw in My Dream / A Story of A "Unagiinu" Someone Saw, 2020

oil on wood

Times of Tulip Bulb, Cicada Shell, Stone, 2026

oil on wood

Courtesy of the artist

Haruka Saito

[left to right]

Hidden Dimension, 2026

Two hairstyles cannot exist simultaneously. Stretching into the future somehow naturally draws one closer to the past. Rewind and replay overlap in motion., 2025

The tulip not now in bloom exists as a bulb, sleeping sideways and standing upright into view again, repeating this for decades., 2025

oil on canvas

Courtesy of the artist

Yusuke Shibata

HAPPYLAND, 2026

mixed media

Courtesy of the artist

HAPPYLAND was once the name of an amusement park located on the grounds of Hastings Park/PNE. During the Second World War, that same site, which had promised happiness and entertainment, also became a temporary holding place for Japanese Canadians before they were sent to internment and labour camps across the country.

Beyond a gate bearing the same name is a language school classroom, now closed. Scattered throughout are words evoking the history of Japanese picture brides; immigration recruitment; language school and career college websites, and working holiday visas. The time periods, contexts, and realities are all different. Yet certain aspects begin to overlap: the dream of changing one's life in a distant place; the images and words that sustain that dream; and the systemic structures that exploit it.

At the root of all this is the ordinary and urgent desire: to succeed, to evolve, to be happy. What remains after the dream has fallen away may not be merely failure or emptiness, but the bare reality of one's experiences. This work looks toward the complex feelings surrounding this reality, which the artist describes as a hole in an identity left suspended in between.

Additional Notes

* The texts in this work are drawn from the artist's research on Japanese picture brides; his interviews with Japanese Canadians as well as international students with working holiday or language school experience in Vancouver; and his study of the promotional language used in study abroad, language school, and career college websites.

** The graduation portraits in the classroom depict fictional individuals generated using AI.

– Y.S.

Marico Aoki

[left to right, top to bottom]

Tree of Life, 2023
watercolour and pen on paper

A Song of Ravens, 2020
watercolour and pen on paper

God Tree, 2020
watercolour and pen on paper

Deep Inside the Red Cat, 2020
watercolour and pen on paper

Searching for a Rock, 2020
watercolour and pen on paper

Running All Together, 2020
watercolour and pen on paper

Sniff as the Rock Says, 2019
watercolour and pen on paper

The Gate - Pankao and Maosya,
2026
watercolour, pencil crayon and pen on
paper

*The Brothers, the Tigers, the
Guardians of the Living*, 2026
watercolour and pen on paper

*The Guardians of the Drifting
Mountains and Forests*, 2026
watercolour, pencil crayon and pen on
paper

Today’s March, 2026
watercolour and pen on paper

Ceiba pentandra’s hand, 2024
watercolour and pencil crayon on paper

The Gate - Howari and Aruran,
2026
watercolour, pencil crayon and pen on
paper

Value of Life on the Net, 2022
embroidery on cloth

[adjacent wall with textiles]

Calling for a Heaven, 2020
embroidery on cloth

Dream of the Northern Soil, 2020
embroidery on cloth

Calling for a Bear, 2020
embroidery on cloth

No One Looks Like Their Mother,
2020
embroidery on cloth
Courtesy of the artist

VIDEO SCREENING ROOM

Aoi Nakamura

Was it a cat I saw?, 2026

video, 12:49 min.

Sound Design: Ichiro Fujimoto

Courtesy of the artist

Kento Nito

The Weight of the Boat, 2018

video, 12:21 min.

Courtesy of LEESAYA

Takuro Kotaka

The Man Who Cannot Use Telepathy, 2023

4K video, color, stereo 30:00 min.

Courtesy of the artist

Maiko Jinushi

Mishearing, 2023

video, 30:00 min.

Courtesy of Maiko Jinushi, Mori Art Museum and HASEGAWA PROJECTS

Hiroyuki Oki

Miwoki / Sei Sei, 2015

video, 30:48 min.

Special thanks to Tomomi Nishimura & ANOMALY

Courtesy of the artist

Masahiro Wada

YAMANBA, 2016

HD video, 38:00 min.

Courtesy of LOKO GALLERY

***These videos are also available for viewing individually on the monitor in the Art Lounge.**

Collection Close-up

Kinichi Shigeno (b. 1953)

Untitled, 1990

ceramic with glaze

Richmond Art Gallery Permanent Collection

This compact, tactile ceramic work invites visitors to experience it from every angle. While deceptively simple, at closer glance it resembles an artifact unearthed from the ocean, with fossilized remains encased in stone over time. Wrapped around the piece's slab-like form is the embedded figure of a fish and hand-painted and stylized sakura (cherry blossoms). This lyrical entwining evokes movement and emphasizes the work's materiality and unusual shape. *Sakura*, a familiar motif in Japanese art, conjures images of spring, renewal, and abundance. The fish suggests not only sustenance but the cyclical rhythms of life. In the context of Richmond, it also represents a way of living deeply tied to the sea.

Through his skillful use of Japanese motifs and command of ceramic techniques—honed over the years in his homeland—Shigeno creates a silent prayer in clay, wishing prosperity for those who make their living from the water. *Untitled* is part of a quadriptych: a series of similarly formed sculptures, each varying slightly in ornamentation, reflecting on Steveston's fishing history. In this successful repetition of clay firing, Shigeno demonstrates his precise proficiency with the ceramic medium. With this work, he pays tribute to Japanese Canadian master boatbuilders and fishermen who, despite profound discrimination, built an enduring and vital chapter of our local history.

Kinichi Shigeno was born in Ina, Japan, and trained in Seto, a city celebrated as Japan's ceramic capital. His fascination with archaeological artifacts led him to discover ancient kiln sites in Mino, Seto, and Takaname. After immigrating to Canada in 1984, he established a studio in Richmond, where he continues to work to this day.

- Maria Filipina Palad

Collection Close-up is an ongoing initiative highlighting works from the Permanent Collection that share a formal or thematic connection with the Gallery's featured exhibition. This piece was selected for its links with Japanese contemporary art practices, international exchange, and the Japanese cultural presence in BC connecting it to the exhibition *Ongoing Pacific Crossings*.