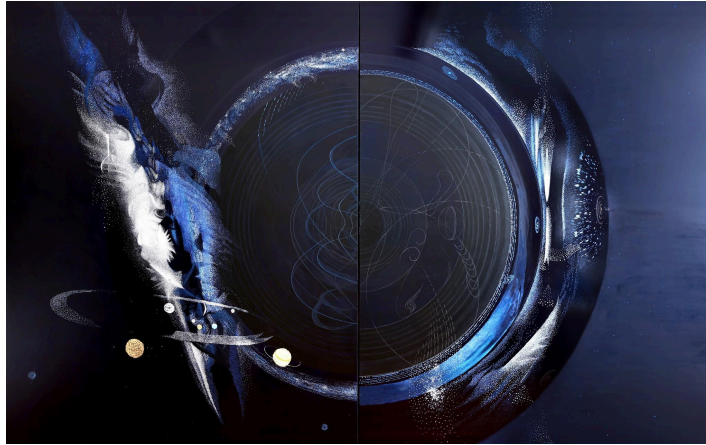


AMOS ENO GALLERY

Hiroko Ohno *Event Horizon*

On view October 15 – November 15, 2026



Galaxy: Event Horizon, 2018–2021 (diptych). Mineral pigments (lapis lazuli, azurite), seashells, mica, coral, salt, acrylic on linen. 96 × 152 inches.

Opening Reception

Friday, October 16, 2026, from 6 p.m. – 8 p.m.

Amos Eno Gallery is pleased to present *Event Horizon*, a solo exhibition by Japanese artist Hiroko Ohno featuring large-scale paintings and sculptural elements. The monumental paintings, some developed over many years and others newly created, are being presented publicly for the first time.

Inspired in part by recent advances in astronomy and the Event Horizon Telescope project, Ohno's work explores the invisible structures that connect cosmic formation, geological time, and human experience.

For a deeper exploration of Ohno's artistic practice and the ideas informing *Event Horizon*, we are pleased to share the following essay by Charlotta Kotik, former Chair and Curator of Contemporary Art at the Brooklyn Museum.

Space and Its Magnificence

By Charlotta Kotik

The work of Japanese-born artist Hiroko Ohno, now a Brooklyn resident, is prophetic. It deals with interstellar spaces, our constantly evolving observation of the cosmos and its phenomena, and man's attempts to ultimately conquer it for his own use — which, tragically, can also spell misuse. At a time of the constantly accelerating race to subdue space for many different reasons, the work of Hiroko Ohno is

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taking a different approach — that of presenting the diversity, beauty, and complexity of the universe and our need to learn about its endless apparitions.

Ohno's gravitation towards the conceptual pondering and the physical depiction of the constantly changing skies and the magical spaces they create is longstanding. When looking at early works such as *Dispatch from Seneca*, 1985, we are encouraged to think about our relationship with our surrounding interior spaces, their everyday utilitarian furnishings, but also our relationship toward the Universe — suggested in this piece by large circular forms possibly alluding to the shape of the moon.

Connecting the everyday human experience and our overall perception of space was thus at the very beginning of Ohno's artistic endeavors. It is her own personal encounter with the objects' position in the interstellar sphere that is at the core of her aesthetics. An avid traveler, Ohno encountered a phenomenon that deeply affected her — she witnessed the simultaneous setting of the sun and rising of the moon, which gave her a new perception of the immensity of the universe and the position of the planet Earth within its structure. It is a world full of wonders and unexpected encounters that is at the core of Ohno's visual philosophy and aesthetic.

Materials used in the creation of the works are mostly drawn from nature. Mineral pigments used in the majority of Ohno's paintings were created over millions of years within the depths of our planet. They indicate various geological strata and the immensity of cosmic time. But there are also other more common substances in use, some alluding to the immediate present and to the artist's environment of the moment, such as shells, corals, mica, and other more common minerals.

The artist travels extensively, often to hard-to-reach places — all of them selected for one reason: to uncover additional mysteries and beauty of the universe.

It was the already mentioned experience in the Gobi Desert in Mongolia where the almost mystical appearance of the rising moon and setting sun on the horizon became a revelation. The immensity of the universe and the endless variations of the visual phenomena it creates had a lasting impact on the artist. Ohno devoted her career to depicting the elements connected with astrophysics and cosmology, frequently also with the geology of the particularly selected areas. She carefully chooses her travels to places that can enhance knowledge in either of the mentioned disciplines.

One such place is the Atacama Desert in Chile, home of the famed ALMA Observatory, which plays an important role in the Event Horizon Telescope project. The place is considered to be a prime space for astronomical studies — it is deemed to have the darkest night skies in the world. There she met a number of astronomers and further enhanced her theoretical knowledge of astronomy and astrophysics.

The Event Horizon Telescope project was a major source of inspiration for some of the most iconic pieces of her career, including the monumental two-canvas *Galaxy: Event Horizon*. Ohno completed its right-hand canvas at the end of 2018 and exhibited it independently in January 2019. She completed the

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second canvas in 2021, bringing the two together as a single work, which is presented in its complete form for the first time in this exhibition.

Having long wished to visit ALMA, she finally traveled there in 2023 after completing the two-canvas painting. The visit further deepened her exploration and inspired her subsequent works. Ohno captured images for *Milky Way* while painting outdoors under the canopy of the famed darkness, observing changes in the position of all the varied astronomical elements. Naturally, the direct observation of galactic events is transformed by the artist's imagination into an array of unexpected situations and intergalactic beauty. The series deals with space and color in a way unique in the story of contemporary painting.

The title of the exhibition, *Event Horizon*, is based on the Event Horizon Telescope project. The radio telescopes in this global network are synchronized to ultimately create one large telescope that can collect data from different parts of the observed skies. The long-term goal of the project is to reach a deeper knowledge and understanding of black holes, including their origins, behavior, and gravitational pull.

Beautiful as individual works of art, the pieces in this series lead far beyond the aesthetic experience — they lead us into an intellectual consideration of the cosmos, into thoughts that vastly expand the boundaries of our imagination of the universe. It is the masterly depiction of interstellar spaces and the captured movement of celestial bodies that makes us ponder Ohno's paintings for extended periods of time. Not at all illustrative, they still capture the immense realities of the cosmos that have inspired human curiosity and imagination since the very beginnings of time.

Ohno states herself: "I began researching black holes, gravitational waves, wormholes, spacetime and the large-scale structures of the universe. I was not interested in illustrating these scientific phenomena. Rather, I wanted to construct a pictorial space in which different scales, forces, distances and dimensions could coexist and through which invisible structures might become perceptible."

In all of that, Hiroko Ohno succeeded brilliantly.

Charlotta Kotik
Brooklyn/Prague
September 2026

Contact

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