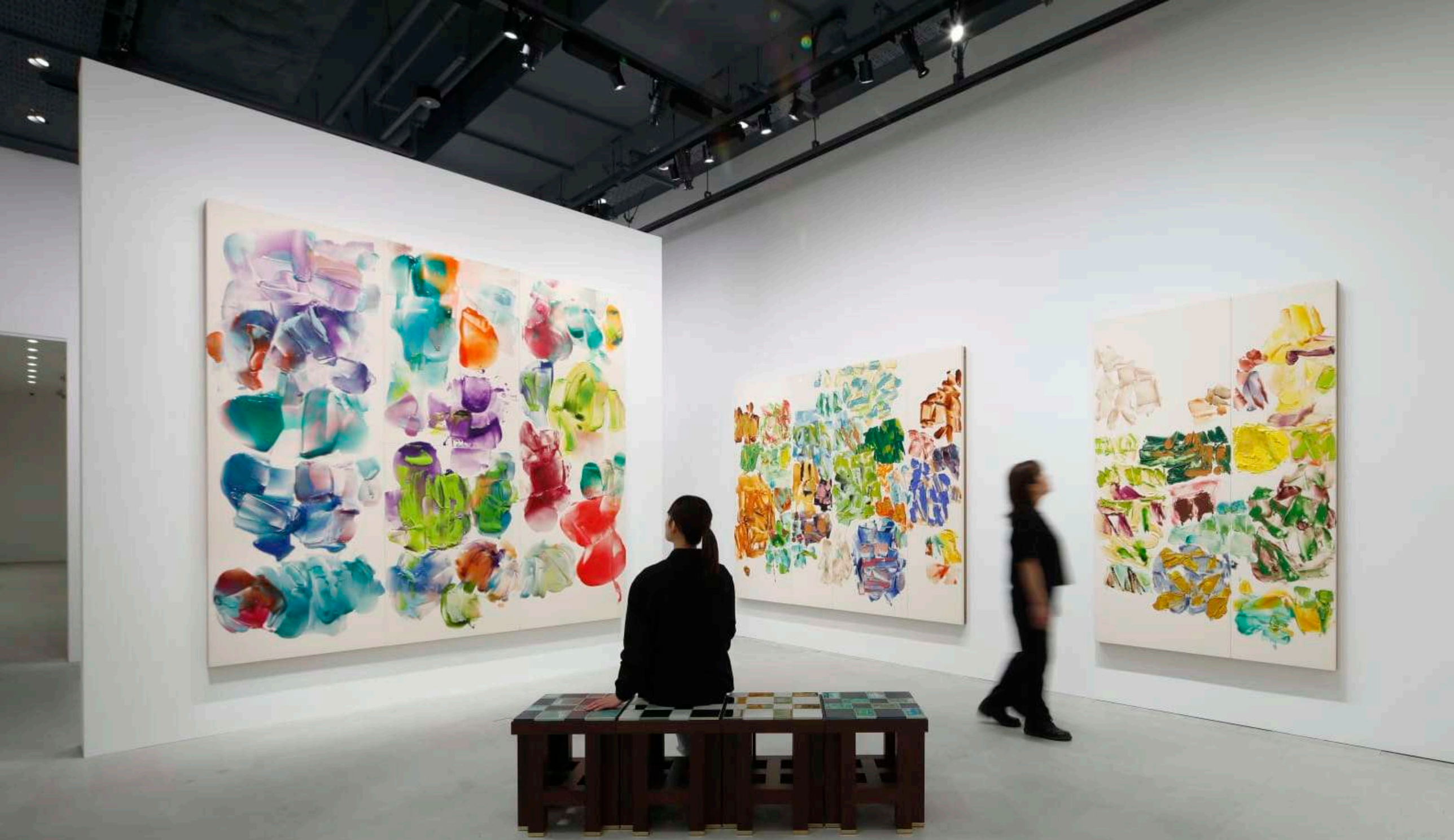
galerie frank elbaz.

Kenjiro Okazaki

Kenjiro Okazaki (born in 1955 in Tokyo) is an Artist, Critic and Visiting Professor of Musashino Art University. He lives and works in Tokyo.
Kenjiro Okazaki is a Japanese visual artist whose works span over several genres, including painting, sculpture, as well as landscape and architecture. Many of his works has been featured in public collections throughout Japan and in various exhibitions around the world. In 2002, Okazaki was selected as the director of the Japanese pavilion of the International Architecture Exhibition in Venice Biennale. His works include a collaborative performance 'I Love my Robot' with choreographer Trisha Brown. He received Smithsonian Artist Research Fellowship at Hirshhorn Museum and Sculpture Garden (HMSG) in 2014.

Okazaki is also extremely active as a theoretician and critic, and is the author or co-author of several books, including Renaissance: Condition of Experience (Bunshun Gakugei Library, 2015) featuring his analysis of Filippo Brunelleschi, and Abstract Art as Impact: The Concrete Genealogy of Abstract Art (Akishobo, 2018), which received the Minister of Education Award for Fine Arts in 2019.



Tender Buttons, 2025
Naoshima New Museum of Art

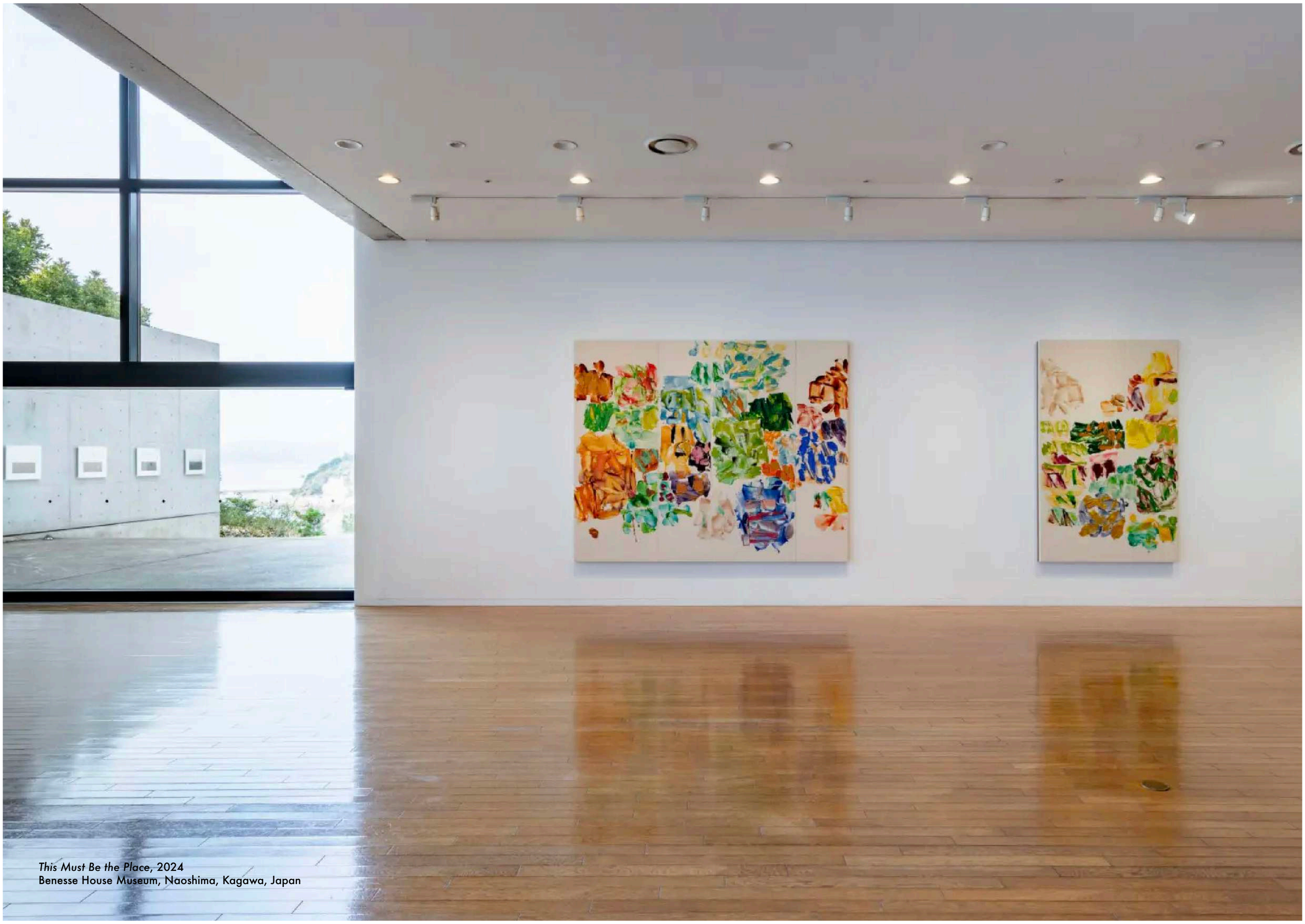
Tender Buttons, 2025
Naoshima New Museum of Art

Time Unfolding Here, 2025
Museum of Contemporary Art, Tokyo, Japan

Time Unfolding Here, 2025
Museum of Contemporary Art, Tokyo, Japan

Mettere a Nudo / Aeon Muttered, 2024
galerie frank elbaz, Paris, France

Mettere a Nudo / Aeon Muttered, 2024
galerie frank elbaz, Paris, France



This Must Be the Place, 2024
Benesse House Museum, Naoshima, Kagawa, Japan

Two rectangle tableaus with the same aspect ratio, one of which is rotated 90 degrees, are connected. T-SHAPE is created with just this operation.

Hang a tableau on a wall, which automatically has an up-and-down direction.However, if the tableau were hung on the ceiling, no up-and-down direction would be created in this tableau. That is, the four sides of the ceiling painting do not have an up-down distinction.
What is the difference between a tableau hung on a wall and a tableau on the ceiling? It is the body of the person looking at it and the direction of the gravity that restrains the viewer's body that determines the up and down direction of the tableau (as opposed to that up and down order treated as inherent to the tableau).

In short, if our body were in a zero gravity space (whether the tableau is on a wall or a ceiling), it would lose it is up and down order.

Kenjiro Okazaki
The startled moths scurry around the flickering candles. With their long eyebrows furrowed, silently, they passed from flower to flower of weeping autumn grasses, Tartarian aster, Gooseneck loosestrife, and Eastern valerian. I saw them as more noble than all the stars in the heavens, eternally circling from east to west. Two hinges align like peacocks' tail feathers in full bloom. An intricate layer is worn by cowrie, a night of rainbow ripples. cella-na and spider conch, saucer scallop, the lucky child. Crimson morning sun, pale yellow moon. The noble father, cradled by the poised mother, rests in the southern sea., 2023
Acrylic on canvas
208 x 117 cm (81 7/8 x 46 1/8 in.)
OKA2023-3327

Kenjiro Okazaki

Many footprints lead into the cave, and none come out. The path to the cave is clear, but the path out is obscured. How do visitors find their way out? The old lion, his teeth and claws worn, not as easy to get food as in his younger days, pretended that he was sick and waited in his cave for visitors., 2023
Acrilyc on canvas
164 x 91 cm (64 5/8 x 35 7/8 in.)
OKA2023-3379

In principle, 3-dimensional space can consist of at least two planes.
When there are two planes, the only clue to spatial orientation will be the relationship between the two planes. The observer comprehends=constructs, and positions themselves in space according to the relationship between the two planes. Then, they define their point of view.
When two identical planes are connected, but one has a 90° turn, the two planes will not be observed to follow the same spatial order.The observer comprehends=constructs, and positions themselves in space according to the relationship between the two planes. Then, they define their point of view.(It is routine on the film screen for the observer to vary their spatial position to the same plane.)

If one is a floor, one is a wall
If one is a ceiling, one is a wall
If one is a wall, one is a ceiling

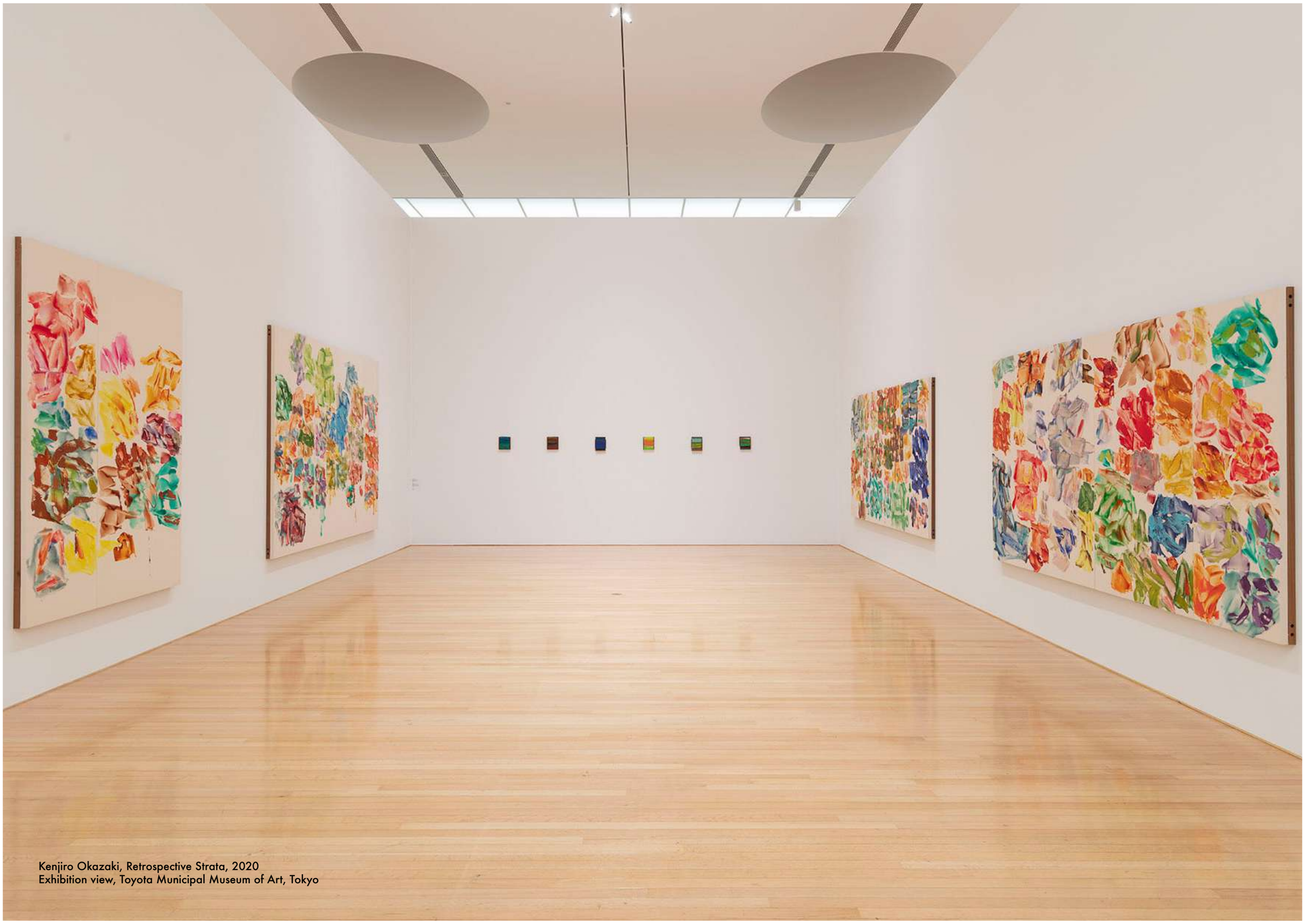
The line of sight changes its spatial orientation each time it moves between the two planes.
Even though the two planes are juxtaposed on the same plane (the wall), they are understood as two planes with different dimensions (e.g., three dimensions); suggested by the open hinge connecting the two planes, we apprehend and construct a space of composite dimensions.

Kenjiro Okazaki, Retrospective Strata, 2020
Exhibition view, Toyota Municipal Museum of Art, Tokyo

Kenjiro Okazaki
クルは道に迷ってしまった。どちらを向いても荒っぽい岩山ばかり。ひもじくて水が飲みたくて（カツテモ老人ガ水ヲ飲ミタクテ若イトキコノ島ニ来タママ五十年モ井戸ヲ見守ッタトイウ）、クルは疲れ、うたた寝をする。その間に井戸から水、誰も見ていないけれど、落葉が濡れている。茨の生えたところには薔薇が。不毛の荒地には蜜蜂、危険な道にも草木、断崖には川が流れ、正しきヒトは怒りの声をあげる。痩せ土からも泉は湧く。 Kur lost his way. Jagged mountains in all directions. Hungry and thirsty, (like the elderly man who came to this island searching for a drink of water as a young man and ended up staying for 50 years, looking after the well) Kur grew tired and snoozed. Meanwhile, water from the well, though no one watched, wet the fallen leaves. Roses where the bramble grew. Honey bees on barren wasteland, vegetation along dangerous paths, rivers below cliffs, and righteous humans raise their angry voice. And the spring flows out of infertile soil., 2019
Acrylic on canvas
160 x 260 x 6,7 cm (63 x 102 3/8 x 2 5/8 in.)

Kenjiro Okazaki
"一人でいるときは裸で過ごした。「ここには魚がいっぱいいるんです、たぶん」。自分自身を含め人間の姿などしばらく見ていない。多孔質の皮膚を剥き出しにした岩場まで泳いだ。見えるものすべてが裸だった。世界そして海とは仏陀の裸の体なのだ。私たち魚はその体に包まれている。When I was alone, I spent most of my time naked. ""There's a lot of fish here, I guess"" For a while, I hadn't seen anyone, including myself. I swam to the rocks, which are bared porous skin. Everything I saw was naked. The world's oceans were the Buddha's naked body as it was, and we fish were wrapped in his body.", 2021
Acrylic on canvas
210 x 130 cm (82 5/8 x 51 1/8 in.)

Kenjiro Okazaki
A small boat floats like leaves on the water. Ravens in the sky, crows descending to catch food on the shore. The fish dance and sparkle on the crests of the waves, again and again. When the wind blows a little, you can see the patterns of the waves. The sun is setting, the mountains are purple, and Awaji Island is nowhere to be seen.
木葉のよう小舟みだれ浮かぶ。空にはどこに帰るか鴉、渚に餌を捕ろうと降りたつ鵯。満汐の波頭にきらきら光る踊る魚、幾たびも。風いささか吹けば波の綾も見極められ。日が暮れ繞る山は紫、さすがに淡路島は見えず。, 2023
Acrylic on canvas
160 x 130 cm (63 x 51 1/8 in.)



Kenjiro Okazaki, Retrospective Strata, 2020
Exhibition view, Toyota Municipal Museum of Art, Tokyo

Kenjiro Okazaki, Retrospective Strata, 2020
Exhibition view, Toyota Municipal Museum of Art, Tokyo

TOPICA PICTUS is a suite of abstract paintings, each paired with a short essay and reference image(s), which function as key components to provide multi-layered experiences to audiences.

In this ongoing series that now comprises over 150 works since the start of the COVID-19 pandemic, the works were made in response to the unprecedented condition of isolated co-existence, the suspension of time and space, and the perceived loss of tactile or concrete experience, which has significantly impacted our social reality. For the artist, this condition has provided the "possibility of going everywhere because we cannot go anywhere," an opportunity to go on a solitary journey. In the process of making these paintings, Okazaki finds that the multitude of issues that historically face painting is akin to the discovery of a place. Namely, each painting confronts a unique issue and allows for a unique topos (place) to emerge. The term topica in *TOPICA PICTUS* is derived from Aristotle's Ars Topica (The Topics) on the art of the dialectic, and is associated with topos, which indicates a place. In the course of his work, Okazaki recalled not only art historical objects such as African masks, decorative and colored manuscripts, Kamakura-era picture scrolls, Momoyama-era Japanese paintings, Renaissance, Impressionist, and Modernist art, but also medieval maps, images of Dumbo, Pearl Harbor, and Google Earth.

Kenjiro Okazaki
Because the Jewels in Their Fore-Paws Shone Like Lamps, the Island Was Bright as Day / Bulukiya's Forepaws (left), 2023
Acrylic on canvas
20,1 x 16,6 x 3 cm (7 7/8 x 6 1/2 x 1 1/8 in.)
OKA2023-3376

Kenjiro OKAZAKI
The Monkey Mind and The Idea Horse / 壁観, 2020
Acrylic on canvas
25 x 18 x 3 cm (9 7/8 x 7 1/8 x 1 1/8 in.)
OKA2020-2556

From March to June 2020, Okazaki sheltered himself in his studio, producing over 150 works during this period of intense concentration. The *TOPICA PICTUS* series pushes the concept of the Zero Thumbnail series to a new level. The unprecedented motifs, titles, and bold compositions of these new works are full of surprises and discoveries to stimulate us to think afresh from various perspectives.

The work presented in the exhibition are acrylics on canvas in distinctive artist frames. Each is accompanied by an explanatory leaflet: a dedicated essay describing a topic, a feeling, or a framework of thought, shown alongside visuals of artworks the artist believes were created from the same problematic.

Le mur regarde de mon côté. Et ce qui est regardé par le mur, pour l'instant, c'est bien moi. Pourtant, si l'on considère que ce moi est ce mur, moi qui regarde le mur, je ne suis pas là. Ce qui est là, c'est seulement le mur. Il s'y trouve peut-être un moucheron qui s'est posé, ou bien un scolopendre qui avance, ou encore des gouttes de pluie qui s'écoulent. Il se peut aussi que le mur vacille du fait d'un tremblement de terre, que quelqu'un tende l'oreille vers un son en se tournant vers le mur. Pour finir, il est possible qu'un être humain apparaisse et regarde fixement ce mur.

Sur le corps en apparence immobile et silencieux du mur, de tels événements peuvent se produire. La conscience de ce mur est peut-être pareille à un insecte se déplaçant sur ce mur. Pour prendre un exemple, quand on parle face à un mur, celui-ci réfléchit le son émis. Ou bien encore, lorsqu'au crépuscule le jour illumine l'ouest, l'ombre projetée de la végétation oscille à la surface du mur. Dans la mesure où ce mur fait partie du monde, il n'est pas possible que rien n'y entre. Et si l'on s'approche de ce rien, le mur devient au contraire apte à tout recevoir, il n'est plus une simple surface plane dans laquelle rien ne peut pénétrer. Le paradoxe de la méditation, c'est que si on médite au point de se transformer en miroir, ce miroir peut devenir le réceptacle de l'univers tout entier : il est agité comme la terre de la Création, et il se peut qu'il se mette à trépider. Animé du *shin'en iba*, le Roi Singe bondit ça et là, et le Lièvre rouge (un cheval à la crinière rouge, agile comme un lapin) court en tous sens. Le mur en tant que tel est le substrat de notre esprit (en langage freudien, le « ça »).

Plus de la moitié des toiles peintes par Le Caravage au soir de sa vie mettent en scène un mur rouge sombre devant lequel toutes sortes d'événements tragiques se déroulent. Le mur les observe, et tout en les recueillant, demeure inchangé. Cette impassibilité du mur, qui observe et reçoit tout, fait écho à un épisode sinistre : derrière Daruma qui médite face au mur (au point de devenir littéralement mur lui-même), Eka, qui s'est amputé d'un bras, cherche à attirer l'attention de Daruma dont il souhaite devenir le disciple. Ce que Caravage a tenté de peindre, c'est peut-être ceci : le mur, sans cesse passif, nous provoque.

岡崎乾二郎
Kenjiro Okazaki
–
The Monkey Mind and the Idea Horse／壁観
L'esprit de singe et l'Idée de cheval／Contempler le mur
–
2020
アクリリック・キャンバス
acrylique sur toile
25,0×18,0×3,0cm

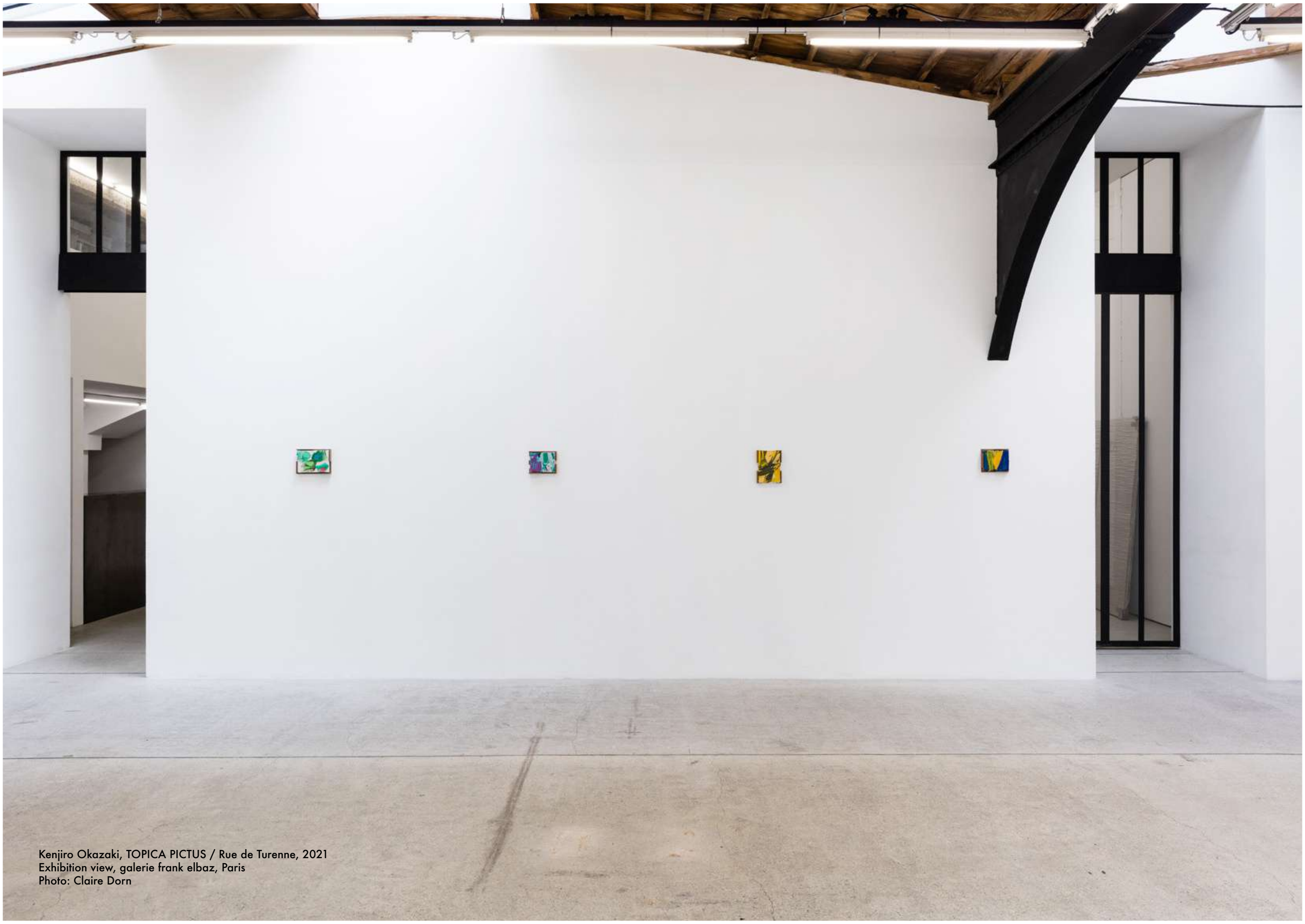
→
Edgar Degas
La Coiffure
ca 1896
National Gallery, Londres

—

↘
Le Caravage
L'enterrement de Sainte Lucie
1608
Eglise Santa Lucia alla Badia,
Syracuse, Sicile

L'accusant d'être chrétienne, des soldats emmenèrent de force Lucie, mais même attelée à de nombreux bœufs et soumise au supplice de l'écartèlement, elle restait fermement debout, aussi immobile qu'une montagne. Elle fut finalement mise à mort par un coup de poignard dans la gorge. A l'époque où Le Caravage peint ce récit relatant le martyre de Lucie, dont les yeux furent arrachés sans pour autant perdre la vue, il était très populaire. Telle était sainte Lucie, immuable telle une montagne et dotée de la vue même après avoir perdu ses yeux. Le Caravage la dépeint dans une attitude inébranlable tandis qu'on la porte en terre.

TOPICA PICTUS
rue de turenne

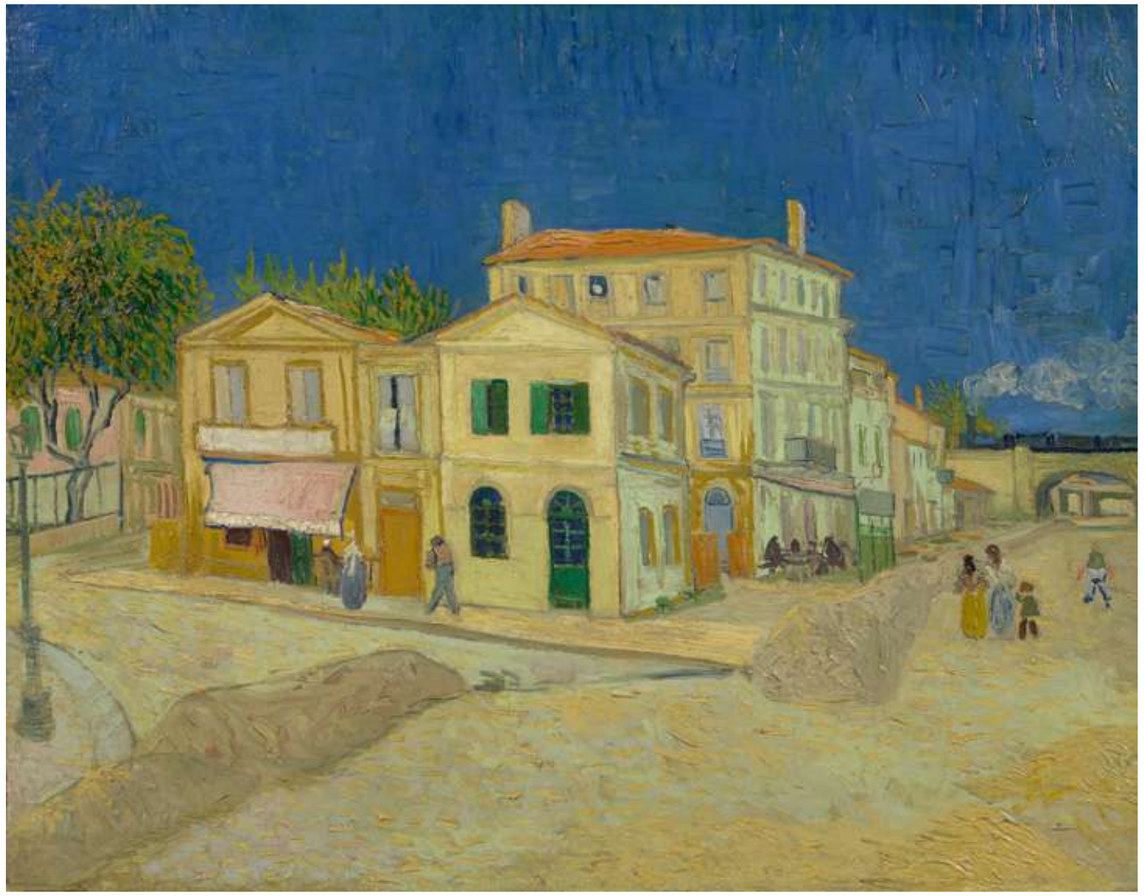


Kenjiro Okazaki, TOPICA PICTUS / Rue de Turenne, 2021
Exhibition view, galerie frank elbaz, Paris
Photo: Claire Dorn

Kenjiro Okazaki, TOPICA PICTUS / Rue de Turenne, 2021
Exhibition view, galerie frank elbaz, Paris
Photo: Claire Dorn

Kenjiro Okazaki
The Lamb Who Is the Lamp/ECCE AGNUS DEI QUI TOLLIT PECCATA MUNDI/The city has no need of sun or moon to shine on it, 2021
Acrylic on canvas
25,4 x 18 x 3 cm (10 x 7 1/8 x 1 1/8 in.)
OKA2021-2736

Van Eyck
The Adoration of the Mystic Lamb (Ghent Altarpiece), c1432 Saint Bavo's Cathedral, Ghent, Belgium



Vincent Van Gogh
The Yellow House (The Street), 1888
Van Gogh Museum, Amsterdam

Kenjiro Okazaki
カタクナな人、カタクに帰る/ヨシャ、ゴシャ、ロクシャ *Stubborn Person, Returning to the Burning house / Carts pulled by goats, Carts pulled by deer, Carts pulled by oxen*, 2021
Acrylic on canvas
20,5 x 16,5 x 2,9 cm (8 1/8 x 6 1/2 x 1 1/8 in.)
OKA2021-2715

Kenjiro Okazaki's relief works were first presented individually in 1981, and later developed into a series between 1987 and 1989. Although the series of reliefs may appear as an iteration of the same shape, the impression felt when seeing each work becomes detached from the shape that is understood as being the same, displaying instead a unique appearance and evoking a memory of a distinct place. Such discrepancy between what is recalled and what is actually seen is a characteristic that all of Okazaki's works share. It gives rise to a strange feeling that different times and places that are supposed to be distant from one another nonetheless have emerged instantaneously right here and right now as we watch.

Kenjiro Okazaki
おかちまち *E-3 Okachimachi E-3*, 2021
Acrylic, pigment, polypropylene, polyethylene
27,5 x 25 x 11,5 cm (10 7/8 x 9 7/8 x 4 1/2 in.)
OKA1987/2021-2730

Kenjiro Okazaki
おかちまち *E-2 Okachimachi E-2*, 2021
Acrylic, pigment, polypropylene, polyethylene
27,5 x 25 x 11,5 cm (10 7/8 x 9 7/8 x 4 1/2 in.)
OKA1987/2021-2729

Kenjiro Okazaki, Retrospective Strata, 2020
Exhibition view, Toyota Municipal Museum of Art, Tokyo

This series of drawings was created by Kenjiro Okazaki using a T.T.T. Bot (Turning Table Tripod Robot) developed by the artist in collaboration with robotics engineer Katsuyoshi Tsujita. The T.T.T. Bot is a rotating table tripod robot that allows the artist to re-live a painting process by simply touching the board with a pinpoint, without moving his hand as the board itself moves.

First, Okazaki draws an invisible picture on the board with his finger, and records its exact movements, which the board then reverses and reproduces. The artist's brush strokes, speed, angle, and pressure are precisely recorded, and all are completely reversed and recreated as the movement of the board.
Then, Okazaki himself touches the board with his brush and generates the image.

The artist can feel the minute movements of this moving board by just only touching it at a single point. The slight reaction that inevitably occurs at this point creates the touch of the brush. As long as the paintbrush does not touch the board, it only moves and does not produce any visual image.

These drawings are a collaboration between the artist and his past self, incarnated by the moving drawing board robot. Through this technique a painter can collaborate with past masters, but also with his past self.

Filmstill from *T.T.T.Bot (Turning Table Tripod Robot)*, 2015
Collection of the Artist.

Kenjiro Okazaki,
T.A.O.I.N.S.H.R.D.L / COME HEAR AT ONCE, 2019
Acrylic on paper
78 x 54 cm (30 3/4 x 21 1/4 in.)
TOPICA PICTUS / Rue de Turenne, 2021
Exhibition view, galerie frank elbaz, Paris
Photo: Claire Dorn

Kenjiro Okazaki
Make subservient like SHINFUKU
The barbarians of JIUKIYAU, 2000
Ceramic
39,5 × 40.5 × 30 cm

Kenjiro Okazaki
When I cut off the earth's branches against Tae-min and Tami, and cut off
the earth's branches against Batsusai, 2000
Ceramic
35.5×81×41cm

Kenjiro Okazaki

Born in 1955 in Tokyo, Japan. Lives and works in Tokyo.

Solo exhibitions

2026 *Never could be any other way – anagnorisis,* Pace, London, UK
Tender Buttons, Benesse Art Site Naoshima, Japan

2025 *Kenjiro Okazaki*, Museum of Contemporary Art Tokyo (MOT), Tokyo, Japan

2024 *Mettere a nudo* / *Aeon Muttered*, galerie frank elbaz, Paris, France
Form at Now and Later 形而の而今而後, Pace, Seoul, Korea
Kenjiro Okazaki: Kunitsukami as Chthonius, Yu-un, Tokyo, Japan
This Must Be the Place, Benesse House Museum, Naoshima, Japan

2023 *Kenjiro Okazaki: One Passed Over Head,* Nantenshi Gallery, Tokyo, Japan

2022 *TOPICA PICTUS Revisited: Forty Red, White, And Blue Shoestrings and a Thousand Telephones,* Blum and Poe, Tokyo, Japan

2021 *TOPICA PICTUS/La Cienega,* Blum & Poe, Los Angeles, USA
TOPICA PICTUS/Rue de Turenne, galerie frank elbaz, Paris, France

2020 *TOPICA PICTUS* きょうばし, Nantenshi Gallery, Tokyo, Japan
TOPICA PICTUS Tennoz, Takuro Someya Contemporary Art, Tokyo, Japan
岡﨑乾二郎 *TOPICA PICTUS* こざかほんまち, Toyota Municipal Museum of Art, Aichi, Japan
Kenjiro Okazaki | A Decade or So Ago・As Tears Go By, Takuro Someya Contemporary Art, Tokyo, Japan
TOPICA PICTUS たけばし, The National Museum of Modern Art, Tokyo, Japan

2019 *Kenjiro Okazaki – Retrospective Strata*, Toyota Municipal Museum of Art, Aichi, Japan
おかざき乾じろ『ねこかしら』ドローイング展, Seikosha, Kyoto, Japan
Solo exhibition, Takuro Someya Contemporary Art, Tokyo, Japan
PEAKES | Kenjiro Okazaki, *yang02*, Chuo Honsen Gallery, Tokyo, Japan

2018 *Kenjiro Okazaki*, Galleria Finarte, Nagoya, Japan

2017 *The Insight of Kenjiro Okazaki—Abstract Art as Impact: How Abstract Arts Can Become Concrete Tools*, Toyota Municipal Museum of Art, Japan
“Things” never die. It only changes its form. Kenjiro Okazaki paintings, A-things, Tokyo, Japan

2016 *Kenjiro Okazaki*, Takuro Someya Contemporary Art, Tokyo, Japan
Kenjiro Okazaki, Nantenshi Gallery, Tokyo, Japan
POST / UMUM = OCT / OPUS, Kazenosawa Museum, Miyagi, Japan

2015 *Kenjiro Okazaki*, Galleria Finarte, Nagoya, Japan

2014 *みだるるみだるるながきかみ ちいさきちょうとちいさきはな篇*, nowaki, Kyoto, Japan
B-things and C-things@A-things, A-things, Tokyo, Japan
Hand painted Ceramic Tile / Painting, Nantenshi Gallery, Tokyo, Japan

2011 *Solo exhibition*, Galleria Finarte, Nagoya, Japan

2010 *Solo exhibition,* Nantenshi Gallery, Tokyo, Japan

2009 *MOT Collection "Special feature: Kenjiro Okazaki",* Museum of Contemporary Art Tokyo, Tokyo
Solo exhibition, Galleria Finarte, Nagoya, Japan

2008 *Solo exhibition*, Nantenshi Gallery, Tokyo

2007 *ZERO THUMBNAIL*, A-things, Tokyo, Japan

2006 *Solo exhibition*, Eugine Gallery, Tokyo, Japan

2005 *Painting*, Nantenshi Gallery, Tokyo, Japan

2004 *Solo exhibition,* GALLERY OBJECTIVE CORRELATIVE, Tokyo, Japan

2002 *Solo exhibition*, Sezon Art Program Gallery, Tokyo, Japan
Art Today 2002, Sezon Museum of Modern Art, Nakakaruizawa, Nagano, Japan
Solo exhibition, Eugine Gallery, Tokyo, Japan

2000 *Solo exhibition,* Nantenshi Gallery, Tokyo, Japan

1999 *Solo exhibition,* Eugine Gallery, Tokyo, Japan
Solo exhibition, Nantenshi Gallery, Tokyo, Japan

1998 *ART SPHERE HAIZUKA'98*, 黒目スタジオ, Soryo, Hiroshima, Japan

1996 *Solo exhibition,* Nantenshi Gallery, Tokyo, Japan

1995 *Solo exhibition*, Nantenshi Gallery, Tokyo, Japan
Solo exhibition, T3 Collection Gallery, Tokyo

1994 *ART SCOPE'94*, Spiral, Tokyo, Japan
Solo exhibition, Musée des Beaux-Arts d'Agen, Agen, France

1992 *Solo exhibition*, OXY Gallery, Osaka, Japan
Solo exhibition, Nantenshi Gallery SOKO, Tokyo, Japan

1991 *Solo exhibition,* Hillside Gallery, Tokyo, Japan
THE NINETIES Vol.23, GALLERY KOBAYASHI, Tokyo, Japan

1990 *現代彫刻の歩み*, Kanagawa Kenmin Hall Gallery, Yokohama, Japan
Solo exhibition, Ten Gallery, Fukuoka, Japan
1989 *Toki no Katachi,* Setagaya Art Museum, Tokyo, Japan
1988 *Solo exhibition,* Hillside Gallery, Tokyo, Japan
1987 *Solo exhibition,* Nantenshi Gallery, Tokyo, Japan
Solo exhibition, Gallery Takumi, Okinawa, Japan
1986 *Solo exhibition*, Nantenshi Gallery, Tokyo, Japan
1985 *Solo exhibition*, ANDO Gallery, tokyo, Japan
1984 *Solo exhibition,* Ochanomizu Gallery, Tokyo, Japan
空間の詩学――文節と統合, R Gallery, Kyoto, Japan
Solo exhibition, Studio 4F ROOF, Tokyo, Japan
1982 *Solo exhibition*, Galerie Medianne Elko, Paris, France
Solo exhibition, Muramatsu Gallery, Tokyo, Japan
1981 *building through construction*, Muramatsu Gallery, Tokyo, Japan

Group exhibitions

2024 *A Personal View of Japanese Contemporary Art: Takahashi Ryutaro Collection*, Museum of Contemporary Art, Tokyo
Thirty Years: Written with a Splash of Blood, Blum, Los Angeles, USA
8th Yokohama Triennale "Wild Grass: Our Lives", BankART KAIKO, Yokohama, Japan
2023 *Borrowed Landscapes,* Blum & Poe, Tokyo, Japan
Collection: Small Things - Space/Cats, Toyota Municipal Museum of Art, Toyota, Japan
2022 *Mitaka City Gallery of Art Collection III*, Mitaka City Gallery of Art, Tokyo
2021 *BLUM & POE at COCON KARASUMA 301*, COCON KARASUMA, Kyoto
Waves and Echoes Postmodernism Global 1980s, Inside-Out Art Museum, Beijing
Mountains Carrying Suns, Blum & Poe, Tokyo
2020 *5,471 miles*, Blum & Poe, Tokyo, Japan

2019 *Drawing: Manner*, Takuro Someya Contemporary Art, Tokyo, Japan
Parergon: Japanese Art of the 1980s and 1990s, Blum & Poe, Los Angeles, California, USA
Abstraction in Asia: from 1960 to nowadays, Vazieux - Art Gallery Paris, France
This Must Be the Place（きっとここが帰る場所）= 鄙ぶり ―岡崎乾二郎新作とベネッセアートサイト直島―, Benesse House Museum BF, Naoshima, Kagawa, Japan
PEAKES | Kenjiro Okazaki, yang02, Chuo Honsen Gallery, Tokyo, Japan

2018 *The Myriad Forms of Visual Art: 196 Works with 19 Themes*, The National Museum of Art, Osaka, Japan
Bubblewrap, Contemporary Art Museum, Kumamoto, Kumamoto, Japan
Starting Points: Japanese Art of the '80s, 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa, Japan
Physica―自然哲学としての芸術原理, GALERIE OMOTESANDO, Tokyo, Japan

2017 *Art Basel Miami Beach 2017*, Takuro Someya Contemporary Art, Miami Beach Convention Center, Miami beach, Florida, USA
カイダンの女, nowaki, Kyoto, Japan
Art Stage Singapore 2017, Takuro Someya Contemporary Art, MARINA BAY SANDS, Singapore

2015 *TAKAMATSU MEDIA ART FESTIVAL "The Medium of the Spirit",* Hiunkaku, Tamamo Park, Kagawa, Japan
Shunsuke Imai, Kenjiro Okazaki, Enrico Isamu Ōyama, Takuro Someya Contemporary Art, Tokyo

2014 *BankART Life IV: Dreams of East Asia*, BankART1929, Yokohama, Japan
DOMMUNE University of the Arts, 3331 Arts Chiyoda, Tokyo, Japan
Whenever Wherever Festival 2014, MORISHITA STUDIO, Tokyo
Shintaro Tanaka, Kenjiro Okazaki, Kodai Nakahara : Articulating Form, BankART Studio NYK, Yokohama, Japan
Mud and Jelly, The National Museum of Modern Art, Tokyo, Japan

2013 *Et in Arcadia Ego, The Hidden Place Called "Sculpture"*, Musashino Art University Museum, Tokyo

2011 *Siding railroad 2011: Tokorozawa biennial of contemporary art*, 旧所沢市立第2学校給食センター, Saitama, Japan

2009 *Whenever Wherever Festival 2009,* MORISHITA STUDIO, Tokyo, Japan
Phirosophiae naturalis principia artificiosa, TOKYO ART MUSEUM, Tokyo, Japan

2008 *I love my robots,* Northrop Auditorium, University of Minnesota East Bank Campus, Minneapolis, USA
I love my robots, De Singel, Antwerp, Belgium
I love my robots, Joyce Theater, New York, USA

2007 *Europera 5*, Suntory Hall (Small Hall), Tokyo, Japan
Montpellier Dance Festival, Corum Theatre, Montpellier, France
Kenjiro Okazaki and Hisao Matsuura, Galleria Finarte, Nagano, Japan
Painting as Forest: Artist as Thinker, Okazaki City Mindscape Museum, Aichi, Japan
I love my robots, Zellerbach Hall, UC Berkeley, Berkeley, CA, USA
I love my robots, Alexander Kasser Theater, Montclair State University, New Jersey, USA

2005 *BankART Life 24時間のホスピタリティー ～展覧会場で泊まれるか？～*, BankART1929, Yokohama, Japan
Kenjiro Okazaki and Hisao Matsuura, Galleria Finarte, Nagoya, Japan
現在美術の手法（7）創造のさなかに展, Nerima Art Museum, Tokyo, Japan

2004 *Straight no chaser*, Ningyo-cho Vision's, Tokyo, Japan

2003 *12 YEARS OF ART SCOPE: Reflections on Artist in Residence*, Hara Museum of Contemporary Art, Tokyo, Japan

2002 *La Biennale di Venezia, 8th International Architecture Exhibition*, Japan Pavilion, Venezia, Italy
Cyclical art site, OITA ART MUSEUM, Oita, Japan,

2001 *文化庁主催 第35回現代美術選抜展*, 大垣市スイトピアセンターアートギャラリー、他, Gifu, etc
Kenjiro Okazaki×Syuji Okada, Kyoto Art Center, Kyoto, Japan
Dialogue 2001 バンフ・レジデンシーの作家たち, Embassy of Canada Prince Takamado Gallery, Tokyo

2000 *さまざまな眼112 ジュリオ・ロマーノもまた、才能がある。*, IBM-KawasakiCity Gallery, Kawasaki, Japan

1999 *作品ホームステイ（アートスフィア灰塚'99）*, Mirasaka, Soryo, Kisa, Hiroshima, Japan
SURFACE, Banff Centre for Arts and Creativity, Banff, Canada

1998 *Fast Forward to 2000――ACC奨学金授与芸術家の近作展*, フィリピン文化センター, マニラ（フィリピン）

1997 *The 9th Triennale of India*, Lalit Kala Akademi (National Academy of Art), New Delhi, India
庭園の会話, Bumpodo Gallery, Tokyo, Japan
Art Today 1997: Opera Aperta, Sezon Museum of Modern Art, Nakakaruizawa, Nagano, Japan
岡崎乾二郎／松浦寿夫展, Eugine Gallery, Tokyo, Japan
Yumeooka Art Project, Yumeooka building, Yokohama, Japan
The Mirage City: Another Utopia, NTT Inter Communication Center [ICC], Tokyo, Japan
Each Artist Each Moment 1997, Gallery GAN, Tokyo, Japan

1996 *PROTEAN ARTISTS OF THE TIMES*, The National Museum of Art, Osaka, Japan
Hiroshima Prefectural University Library, Hiroshima Prefectural University, Hiroshima, Japan
写楽再見：200年の時空を超えて, 国際交流フォーラム, Tokyo, Japan
Kume Sekkei Co., Ltd. head-office building, Kume Sekkei Co., Ltd. head-office building, Tokyo, Japan
Hotel Kinokonomori, Hotel Kinokonomori, Kiryu-shi, Gunma, Japan
日本の現代美術50人展, Navio museum of art, Osaka, Japan

1995 *on the Web -The Museum Inside The Network-*, NTT Inter Communication Center [ICC], Tokyo, Japan
Allegory of seeing 1995: painting and sculpture in contemporary Japan, Sezon Museum of Art, Tokyo, Japan
第6回小さな彫刻トリエンナーレ, シュドゥウエスト・LB・フォーラム, Stuttgart, Germany
小さな彫刻・素描の彫刻, Muramatsu Gallery, Tokyo, Japan
ドローイング展, Hillside Gallery, Tokyo, Japan
Japanese Art after 1945: Scream against the sky, San Francisco Museum of Modern Art, California, USA
戦後文化の軌跡 1945–1995, Meguro Museum of Art, Tokyo, Tokyo, Japan
Niigata Engineering Co.,ltd head-office building, Niigata Engineering Co.,ltd head-office building, Tokyo, Japan
Casting Art'95, T3 Collection Gallery, Tokyo, Japan
The 4th NICAF International Contemporary Art Festival, Japan, PACIFICO Yokohama, Yokohama, Japan

1994 *第13回平行芸術展 全面展開期の絵画――レトリックの一擲*, ESPACE OHARA, Tokyo, Japan
Faret Tachikawa Art Project, Faret Tachikawa, Tachikawa, Tokyo, Japan
Japanese Art after 1945: Scream against the sky, The Guggenheim Museum, New York, USA
Mercedes-Benz Japan Art Scope '94 , Monflanquin, France
Open Air'94 OUT OF BOUNDS, Benesse House Naoshima Contemporary Art Museum, Naoshima, Kagawa, Japan
ドローイング展, Hillside Gallery, Tokyo, Japan
Critical Quest Japan, Spiral, Tokyo, Japan
VOCA'94 THE VISION OF CONTEMPORARY ART, The Ueno Royal Museum, Tokyo, Japan
CAPUT MORTUUM 2, Aichi Arts Center, Nagoya, Japan
Of the human condition: hope and despair at the end of the century, Spiral, Tokyo, Japan

1993 *Random Accident Memory*, The Miyagi Museum of Art, Miyagi, Japan
Exchange 2, Shedhalle, Zurich, Switzerland
ARTLAB "Open Collaboration" Exhibition: "PSYCHOSCAPE", O Art Museum, Tokyo, Japan

Samazamana Me 50—Standard Discrimination Standards, IBM-KawasakiCity Gallery, Kawasaki, Japan

1992 *公開制作「映像」*, The Miyagi Museum of Art, Sendai, Japan
Triangle Artists' Workshop, Pine Plains, New York, USA
Bulbous Plants: Kenjiro Okazaki, Yoshinori Tsuda (Reinstalled), Naruse Mutara Gallery, Tokyo

1991 *Japan Art Today——現代日本美術の多様展*, Sezon Museum of Modern Art, Nakakaruizawa, Nagano, Japan
表現のためのワークショップBulbous Plants: Kenjiro Okazaki・Yoshinori Tsuda, The Miyagi Museum of Art, Sendai, Japan
Japan Art Today: Elusive Perspectives/Changing Visions, Kulturhuset Stadsteatern, Stockholm, Sweden
差異の現在展, Soh Gallery, Tokyo, Japan
Bulbous Plants: Kenjiro Okazaki and Yoshinori Tsuda, Naruse Mutara Gallery, Tokyo, Japan
90年代のアート・シーン——ネオ・モダニズムの4元素, NAMBA CITY HALL, Osaka, Japan
ねりまの美術'91——彫刻の現在, Nerima Art Museum, Tokyo, Japan

1990 *『THE EIGHTIES』出版記念展*, GALLERY KOBAYASHI, Tokyo, Japan
Museum City Tenjin, Tenjin area, Fukuoka, Japan

1989 *Europalia'89 – Contemporary Japanese Art*, Museum of Contemporary Art, Ghent, Gent, Belgium
抽象彫刻の旗手たち, Fukushima Prefectural Museum of Art, Fukushima, Japan
'89 ふくやま彫刻プロジェクト, Shinichicho, Fukuyama, Hiroshima
プリント、ドゥローイング、ペーパーワーク・ビエンナーレ, Langage Plus Gallery, Quebec, Canada
幻の山村コレクション展, The Hyogo Prefectural Museum of Modern Art, Hyogo, Japan
ねりまの美術'89, Nerima Art Museum, Tokyo, Japan

1988 *現代日本美術の動勢——絵画Part II,* The Museum of Modern Art, Toyama, Toyama, Japan
俳句・イン・ドローイング展, Gallery GEN, Tokyo, Japan
TAMA VIVANT'88 ——現代美術の6不思議 世界の模型, THE SEED HALL, Tokyo, Japan
手で見る美術展, Yurakucho Art Forum, Tokyo, Japan
The 4th International Drawing Triennale, Kunsthalle Nuremberg, Nuremberg, Germany
8 Drawings, Kodama Gallery, Osaka, Japan
IN・SPIRATION ——Lighting Design Exhibition, AXIS Gallery, Tokyo, Japan
New Year New Arts'88, Moris Gallery, Tokyo, Japan

1987 *ART TODAY 1987――趣味の社会への平手打ち* , Karuizawa Takanawa Art Museum, Nagano, Japan
もの派とポストもの派の展開 ――1969年以降の日本の美術展, The Seibu Museum of Art, Tokyo, Japan

1986 *現代日本の美術3――戦後生まれの作家たち*, The Miyagi Museum of Art, Miyagi, Japan
Monologue/Dialogue, Nabis Gallery, Tokyo, Japan
五つの表現, Muramatsu Gallery, Tokyo, Japan

1985 *85' Contemporary Art, Yamaguchi―迂回のパッサージュ*, Yamaguchi Prefectural Art Museum, Yamaguchi, Japan

1984 *Glass Art Akasaka*, Glass Art Akasaka, Tokyo, Japan
Art of Present –INTERNALIZED STRUCTURE 2, Tokyo Central Museum, Tokyo

1983 *Artists Today'83–INTERNALIZED STRUCTURE*, Yokohama Civic Art Gallery, Yokohama, Japan
現代日本美術の展望「立体造形」展, The Museum of Modern Art, Toyama, Toyama, Japan
2人展, Gallery PARERGON, Tokyo
12e Biennale de Paris Selected Traveling Exhibition, Helsinki, Oslo, etc.,

1982 *12e Biennale de Paris,* Musée d' Art Modern de la Ville de Paris, Paris, France
第2回平行芸術展, 小原流会館, Tokyo, Japan
The front line of modern art'82 -STRATEGIES OF FIGURES-, Gallery PARERGON, Tokyo, Japan

1981 *HARA ANNUAL II*, Hara Museum of Contemporary Art, Tokyo, Japan
Artists Today'81–THEME THE WALL, Yokohama Civic Art Gallery, Yokohama, Japan
干渉地帯, 画廊パレルゴン, Tokyo, Japan

1979 *Bゼミ展,* Yokohama Civic Art Gallery, Yokohama, Japan

1978 *Bゼミ展*, Yokohama Civic Art Gallery, Yokohama, Japan

Public collections

Japan
Agency for Cultural Affairs
Japan Foundation
Ohara Museum of Art
Toyama Prefectural Museum of Art and Design
Hyogo Prefectural Museum of Art
Setagaya Art Museum
Takamatsu Art Museum
Nakanoshima Museum of Art, Osaka

Kitakyushu Municipal Museum of Art
The National Museum of Art, Osaka
Chiba City Museum of Art
Mitaka City, Tokyo
Sezon Museum of Modern Art
National Museum of Modern Art, Tokyo
Oita Art Museum
Hiroshima City Museum of Contemporary Art
Iwaki City Art Museum
Benesse Art Site Naoshima
Okazaki City Art Museum
Museum of Contemporary Art Tokyo
Aichi Prefectural Museum of Art
Toyota Municipal Museum of Art
Suginami City, Tokyo
Tokyo Metropolitan Kokusai High School
Tokyo Metropolitan Kuramae Technical High School
Hiroshima Prefectural University [formerly Hiroshima Prefectural Women's University]
Faret Tachikawa, Tachikawa City, Tokyo
Fukuyama City, Hiroshima
Machida City Swimming Pool, Tokyo
Yumeooka Art Project, Yokohama City