

For the 2021 edition of FIAC, galerie frank elbaz wishes to present a Kenjiro Okazaki solo booth, highlighting the artist's diverse bodies of work since the 1980s: reliefs, large colored paintings, ceramic sculptures and works from his most recent *TOPICA PICTUS* series.

Kenjiro Okazaki (born in 1955) is a Japanese visual artist whose works span over several genres, including painting, sculpture, as well as landscape and architecture. Many of his works have been featured in public collections throughout Japan and in various exhibitions around the world. In 2002, Okazaki was presented in the Japanese pavilion of the International Architecture Exhibition in Venice Biennale.

In spring 2021, Okazaki presented his first solo show at galerie frank elbaz, *TOPICA PICTUS / Rue de Turenne*. From March to June 2020, the artist sheltered himself in his studio, producing over 150 works during this period of intense concentration. *TOPICA PICTUS* is a series that pushes the concept of the *Zero Thumbnails* series to a new level. The *Zero Thumbnail* series, which began around 2005, is Okazaki's smallest painting series in terms of size but the largest series in terms of quantity. The characteristics of Okazaki's art are compressed in these works such as the use of transparent paint that nonetheless retains the feeling of physical mass; the stretching of space by intricately cut wooden frames; or the sense of scale that extends beyond actual size.

From around 2015, Okazaki began to produce large paintings by connecting multiple panels. The brushstrokes of one panel can be linked through inversion of mirror image relation to panels other than the one adjacent to it, thus creating connections between otherwise distant strokes, generating a different plane every time it is looked at.

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.