

会期：2026年2月21日(土)―5月10日(日) 目黒区美術館

主催：(公財)目黒区芸術文化振興財団 目黒区美術館
協賛：(公財)北野生涯教育振興会
特別協力：秋田市立千秋美術館、横浜美術館

出品作品リスト List of Works

凡例：

- ・一部の作品名には、今日からすると不適切な表現や一般に使用されない表記が含まれているが、本展示では各所蔵館での作品名及び作家が命名したと思われる原題に従って表記する。
- ・会場構成の都合上、作品の展示順は作品リストの番号順と必ずしも一致しない。図録に掲載されている資料で一部展示されていないものもあります。

No.	作者名 Artist/Author	生没年 Years of birth and death	作品名 Title	制作・発行・通信年、会期 Date	技法・材質又は発行者 Medium	所蔵先(和) Collection
1	岡田謙三 OKADA Kenzo	1902-1982	静物 No.1 Still Life No.1	1922年 1922	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
2			渡仏時に謙三が兄・正三へ宛てた葉書 A postcard sent by Kenzo to his elder brother Shozo when he went to France	1924年1月7日 Jan. 7, 1924	インク・紙 ink, paper	個人蔵 Private Collection
3			渡仏時に謙三が兄・正三へ宛てた書簡 A letter Kenzo wrote to his elder brother Shozo when he went to France	1924年1月8日 Jan. 8, 1924	鉛筆・紙、封筒 pencil, paper, envelope	個人蔵 Private Collection
4			岡田謙三ときみ夫人関連の写真アルバム Photo album related to OKADA Kenzo and his wife, Kimi	1935年以降 from 1935	ゼラチン・シルバー・プリント、冊子体 gelatin silver print, photo album (bound)	横浜美術館 (岡田恵子氏寄贈) Yokohama Museum of Art (Donated by Ms. OKADA Keiko)
5			サロン・ドートンヌ入選票 Exhibitor Badge for Salon d'Automne 1926	1926年 1926	インク・紙 ink, paper	個人蔵 Private Collection
6	岡田謙三 OKADA Kenzo	1902-1982	人物 Figure	1932年 1932	油彩・キャンバス oil on canvas	横浜美術館 (岡田きみ氏寄贈) Yokohama Museum of Art (Donated by Ms. OKADA Kimi)
7	岡田謙三 OKADA Kenzo	1902-1982	花売り Flower Seller	1936年 1936	油彩・キャンバス oil on canvas	目黒区美術館 Meguro Museum of Art, Tokyo
8	岡田謙三 OKADA Kenzo	1902-1982	室内 Duet	1936年 1936	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
9	岡田謙三 OKADA Kenzo	1902-1982	幕合 Intermission	1938年 1938	油彩・キャンバス oil on canvas	目黒区美術館 Meguro Museum of Art, Tokyo
10	岡田謙三 OKADA Kenzo	1902-1982	セーナ河 The Seine	1936年 1936	油彩・キャンバス oil on canvas	目黒区美術館 Meguro Museum of Art, Tokyo
11	岡田謙三 OKADA Kenzo	1902-1982	巴里風景 A Street Scene in Paris	1938年 1938	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
12	岡田謙三 OKADA Kenzo	1902-1982	高原 Plateau	1939年 1939	油彩・キャンバス oil on canvas	秋田県立近代美術館 Akita Museum of Modern Art
13	岡田謙三 OKADA Kenzo	1902-1982	満人の家族 Manchurian Family	1942年 1942	油彩・キャンバス oil on canvas	横浜美術館 (岡田きみ氏寄贈) Yokohama Museum of Art (Donated by Ms. OKADA Kimi)
14	岡田謙三 OKADA Kenzo	1902-1982	ラマ寺 Temple of Lama	1941年 1941	油彩・キャンバス oil on canvas	横浜美術館 (岡田きみ氏寄贈) Yokohama Museum of Art (Donated by Ms. OKADA Kimi)
15	岡田謙三 OKADA Kenzo	1902-1982	人物のいる満州の街 Manchurian Town with a Figure	1941年 1941	油彩・キャンバス oil on canvas	横浜美術館 (岡田きみ氏寄贈) Yokohama Museum of Art (Donated by Ms. OKADA Kimi)
16	岡田謙三 OKADA Kenzo	1902-1982	《人物のいる満州の街》下絵 Sketch for Manchurian Town with a Figure	1941年 1941	鉛筆・紙 pencil, paper	秋田市立千秋美術館 Akita Senshu Museum of Art
17	岡田謙三 OKADA Kenzo	1902-1982	群像習作 Study of a Group	1943年 1943	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
18	岡田謙三 OKADA Kenzo	1902-1982	戦時スケッチ帖より Wartime sketchbook	1943-44年頃 c. 1943-44	鉛筆、紙、冊子 (21図収載) pencil, paper, sketchbook (21 sketches)	横浜美術館 (岡田恵子氏寄贈) Yokohama Museum of Art (Donated by Ms. OKADA Keiko)
18-1			「小銃」1 Rifle 1			
18-2			「小銃」2 Rifle 2			

19	岡田謙三 OKADA Kenzo	1902-1982	農婦 Farmer	1945年頃 c. 1945	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
20	岡田謙三 OKADA Kenzo	1902-1982	宮城の晩秋 Late Autumn in Miyagi	1945年頃 c. 1945	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
21	岡田謙三 OKADA Kenzo	1902-1982	シルク Circus (Cirque)	1947年 1947	油彩・キャンバス oil on canvas	横浜美術館 (岡田きみ氏寄贈) Yokohama Museum of Art (Donated by Ms. OKADA Kimi)
22	岡田謙三 OKADA Kenzo	1902-1982	五人 Five Women	1949年 1949	油彩・キャンバス oil on canvas	目黒区美術館 Meguro Museum of Art, Tokyo
23	岡田謙三 OKADA Kenzo	1902-1982	アトリエ In a Studio	1949年 1949	油彩・キャンバス oil on canvas	横浜美術館 (岡田きみ氏寄贈) Yokohama Museum of Art (Donated by Ms. OKADA Kimi)
24	[著者] 内村直也 [装丁] 岡田謙三 Author: UCHIMURA Naoya Book Design: OKADA Kenzo		『えり子とともに』(1) Eriko to tomoni (With Eriko) 1	1950年 1950	宝文館 Hobunkan Inc., Tokyo	目黒区美術館 Meguro Museum of Art, Tokyo
25	[著者] 内村直也 [装丁] 岡田謙三 Author: UCHIMURA Naoya Book Design: OKADA Kenzo		『えり子とともに』(2) Eriko to tomoni (With Eriko) 2	1950年 1950	宝文館 Hobunkan Inc., Tokyo	目黒区美術館 Meguro Museum of Art, Tokyo
26	[著者] 内村直也 [装丁] 岡田謙三 Author: UCHIMURA Naoya Book Design: OKADA Kenzo		『えり子とともに』(3) Eriko to tomoni (With Eriko) 3	1950年 1950	宝文館 Hobunkan Inc., Tokyo	目黒区美術館 Meguro Museum of Art, Tokyo
27	[著者] 内村直也 [装丁] 岡田謙三 Author: UCHIMURA Naoya Book Design: OKADA Kenzo		『えり子とともに』(4) Eriko to tomoni (With Eriko) 4	1950年 1950	宝文館 Hobunkan Inc., Tokyo	目黒区美術館 Meguro Museum of Art, Tokyo
28	[著者] エリザベス・グレイ・ヴァイニング [訳者] 坂部清子 [装丁] 岡田謙三 Author: Elizabeth Gray Vining Translator: SAKABE Kiyoko Design: OKADA Kenzo		『サンディ』 Sandy	1948年 1948	朝日新聞社 The Asahi Shimbun Company, Tokyo	目黒区美術館 Meguro Museum of Art, Tokyo
29	[表紙絵] 岡田謙三 Cover Design: OKADA Kenzo		『婦人公論』(31巻8号) Fujin Koron (Women's Public Opinion) vol. 31, no. 8	1947年8月 Aug. 1947	中央公論社 Chuokoron Inc., Tokyo	目黒区美術館 Meguro Museum of Art, Tokyo
30	[表紙絵] 岡田謙三 Cover Design: OKADA Kenzo		『婦人公論』(32巻2号) Fujin Koron (Women's Public Opinion) vol. 32, no. 2	1948年2月 Feb. 1948	中央公論社 Chuokoron Inc., Tokyo	目黒区美術館 Meguro Museum of Art, Tokyo
31	[表紙絵] 岡田謙三 Cover Design: OKADA Kenzo		『婦人公論』(32巻5号) Fujin Koron (Women's Public Opinion) vol. 32, no. 5	1948年3月 March, 1948	中央公論社 Chuokoron Inc., Tokyo	目黒区美術館 Meguro Museum of Art, Tokyo
32	[表紙絵] 岡田謙三 Cover Design: OKADA Kenzo		『婦人公論』(35巻4号) Fujin Koron (Women's Public Opinion) vol. 35, no. 4	1949年4月 April, 1949	中央公論社 Chuokoron Inc., Tokyo	目黒区美術館 Meguro Museum of Art, Tokyo
33	岡田謙三 OKADA Kenzo	1902-1982	葉 No.1 Leaves No.1	1951-52年 1951-52	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
34	岡田謙三 OKADA Kenzo	1902-1982	竹 Bamboo	1952年 1952	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
35	岡田謙三 OKADA Kenzo	1902-1982	花 Flower	1954年頃 c. 1954	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
36	岡田謙三 OKADA Kenzo	1902-1982	風 Wind	1954-55年 1954-55	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
37	岡田謙三 OKADA Kenzo	1902-1982	雨 Rain	1959年 1959	油彩・キャンバス oil on canvas	横浜美術館 Yokohama Museum of Art
38			個展招待状『KENZO OKADA』 Exhibition Invitation: KENZO OKADA	1953年10月5日—24日 Oct. 5-24, 1953	ベティ・パーソンズ・ギャラリー Betty Parsons Gallery	目黒区美術館 Meguro Museum of Art, Tokyo
39			目録『KENZO OKADA』 Exhibition Checklist: KENZO OKADA	1962年3月12日—31日 March 12-31, 1962	ベティ・パーソンズ・ギャラリー Betty Parsons Gallery	目黒区美術館 Meguro Museum of Art, Tokyo
40			目録『KENZO OKADA』 Exhibition Checklist: KENZO OKADA	1964年1月7日—2月1日 Jan. 7-Feb. 1, 1964	ベティ・パーソンズ・ギャラリー Betty Parsons Gallery	目黒区美術館 Meguro Museum of Art, Tokyo

41			図録『KENZO OKADA PAINTINGS』 Exhibition Catalogue: KENZO OKADA PAINTINGS	1967年3月7日—4月1日 March 7-April 1, 1967	ベティ・パーソンズ・ギャラリー Betty Parsons Gallery	目黒区美術館 Meguro Museum of Art, Tokyo
42			図録『KENZO OKADA PAINTINGS』 Exhibition Catalogue: KENZO OKADA PAINTINGS	1969年3月11日—29日 March 11-29, 1969	ベティ・パーソンズ・ギャラリー Betty Parsons Gallery	目黒区美術館 Meguro Museum of Art, Tokyo
43			図録『KENZO OKADA PAINTINGS』 Exhibition Catalogue: KENZO OKADA PAINTINGS	1971年3月16日—4月10日 March 16-April 10, 1971	ベティ・パーソンズ・ギャラリー Betty Parsons Gallery	目黒区美術館 Meguro Museum of Art, Tokyo
44			図録『KENZO OKADA PAINTINGS』 Exhibition Catalogue: KENZO OKADA PAINTINGS	1976年3月2日—27日 March 2-27, 1976	ベティ・パーソンズ・ギャラリー Betty Parsons Gallery	目黒区美術館 Meguro Museum of Art, Tokyo
45	岡田謙三 OKADA Kenzo	1902-1982	銀 Silver	1954-55年 1954-55	油彩・キャンバス oil on canvas	目黒区美術館（岡田きみ氏寄贈） Meguro Museum of Art, Tokyo (Donated by Ms. OKADA Kimi)
46	岡田謙三 OKADA Kenzo	1902-1982	黒と象牙色 Black and Ivory	1955年 1955	油彩・キャンバス oil on canvas	横浜美術館 Yokohama Museum of Art
47	岡田謙三 OKADA Kenzo	1902-1982	間隔 Between	1958年 1958	油彩・キャンバス oil on canvas	目黒区美術館 Meguro Museum of Art, Tokyo
48	岡田謙三 OKADA Kenzo	1902-1982	黒と白 Calm	1958年 1958	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
49	岡田謙三 OKADA Kenzo	1902-1982	扇 Fan	1958年 1958	油彩・キャンバス oil on canvas	群馬県立近代美術館 寄託 On Loan to the Museum of Modern Art, Gunma
50	岡田謙三 OKADA Kenzo	1902-1982	還 Return	1958年 1958	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
51	岡田謙三 OKADA Kenzo	1902-1982	竹 Bamboo	1959年 1959	油彩・キャンバス oil on canvas	目黒区美術館（岡田きみ氏寄贈） Meguro Museum of Art, Tokyo (Donated by Ms. OKADA Kimi)
52	岡田謙三 OKADA Kenzo	1902-1982	朱 Shu	1962年 1962	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
53	岡田謙三 OKADA Kenzo	1902-1982	垂直 Vertical	1964年 1964	油彩・キャンバス oil on canvas	横浜美術館 Yokohama Museum of Art
54	岡田謙三 OKADA Kenzo	1902-1982	《垂直》のためのエスキース Study for Vertical	1964年頃 c. 1964	鉛筆、紙、セロハンテープ pencil, paper, tape	横浜美術館（岡田恵子氏寄贈） Yokohama Museum of Art (Donated by Ms. OKADA Keiko)
55	岡田謙三 OKADA Kenzo	1902-1982	梅 Plum	1965年 1965	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
56	岡田謙三 OKADA Kenzo	1902-1982	重 Upon	1965年 1965	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
57	岡田謙三 OKADA Kenzo	1902-1982	雲と子供 Cloud and Child	1966年 1966	油彩・キャンバス oil on canvas	目黒区美術館 Meguro Museum of Art, Tokyo
58	岡田謙三 OKADA Kenzo	1902-1982	風 No.2 Wind No.2	1969年 1969	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
59	岡田謙三 OKADA Kenzo	1902-1982	三つの四角形 Three Squares	1970年 1970	油彩・キャンバス oil on canvas	目黒区美術館（岡田きみ氏寄贈） Meguro Museum of Art, Tokyo (Donated by Ms. OKADA Kimi)
60	岡田謙三 OKADA Kenzo	1902-1982	宿り Shelter	1972-73年 1972-73	油彩・キャンバス oil on canvas	秋田市立千秋美術館 Akita Senshu Museum of Art
61	岡田謙三 OKADA Kenzo	1902-1982	アッサンブラージュ Assemblage	1972-73年 1972-73	油彩・キャンバス oil on canvas	群馬県立近代美術館 寄託 On Loan to the Museum of Modern Art, Gunma
62	岡田謙三 OKADA Kenzo	1902-1982	エスキース 1 Esquisse 1	制作年不詳 n.d.	コラージュ collage	目黒区美術館（岡田きみ氏寄贈） Meguro Museum of Art, Tokyo (Donated by Ms. OKADA Kimi)
63	岡田謙三 OKADA Kenzo	1902-1982	エスキース 2 Esquisse 2	制作年不詳 n.d.	コラージュ collage	目黒区美術館（岡田きみ氏寄贈） Meguro Museum of Art, Tokyo (Donated by Ms. OKADA Kimi)
64	岡田謙三 OKADA Kenzo	1902-1982	エスキース 3 Esquisse 3	制作年不詳 n.d.	コラージュ collage	目黒区美術館（岡田きみ氏寄贈） Meguro Museum of Art, Tokyo (Donated by Ms. OKADA Kimi)
65	岡田謙三 OKADA Kenzo	1902-1982	エスキース 4 Esquisse 4	制作年不詳 n.d.	コラージュ collage	目黒区美術館（岡田きみ氏寄贈） Meguro Museum of Art, Tokyo (Donated by Ms. OKADA Kimi)
66	岡田謙三 OKADA Kenzo	1902-1982	ダブル・ランドスケープ Double Landscape	1974年 1974	油彩・キャンバス oil on canvas	群馬県立近代美術館 The Museum of Modern Art, Gunma
67	岡田謙三 OKADA Kenzo	1902-1982	流れ Stream	1980年 1980	油彩・キャンバス oil on canvas	横浜美術館 Yokohama Museum of Art

68	岡田謙三 OKADA Kenzo	1902-1982	春風 Spring Wind	1979年 1979	油彩・キャンバス oil on canvas	横浜美術館 Yokohama Museum of Art
69	岡田謙三 OKADA Kenzo	1902-1982	スケッチブック 1 Sketchbook 1	制作年不詳 n.d.	5葉／油彩フロタージュ、コラージュ、押し花 5 pages / oil-paint frottage, collage, pressed flowers	秋田市立千秋美術館 Akita Senshu Museum of Art
70-1	岡田謙三 OKADA Kenzo	1902-1982	スケッチブック 2 Sketchbook 2	制作年不詳 n.d.	4葉／油彩フロタージュ、コラージュ 4 pages / oil-paint frottage, collage	秋田市立千秋美術館 Akita Senshu Museum of Art
70-2	岡田謙三 OKADA Kenzo	1902-1982	スケッチブック 2 Sketchbook 2	制作年不詳 n.d.	冊子／水彩、鉛筆 sketchbook (bound) / watercolor, pencil	秋田市立千秋美術館 Akita Senshu Museum of Art
71	岡田謙三 OKADA Kenzo	1902-1982	旧岩田屋本館の大理石レリーフ壁画のためのエスキース Esquisse for the marble relief mural of the former Iwataya Main Building (Department Store)	1982年頃 c. 1982	コラージュ collage	秋田市立千秋美術館 Akita Senshu Museum of Art
72	岡田謙三 OKADA Kenzo	1902-1982	旧岩田屋本館の大理石レリーフ壁画のためのエスキース Esquisse for the marble relief mural of the former Iwataya Main Building (Department Store)	1982年頃 c. 1982	コラージュ collage	秋田市立千秋美術館 Akita Senshu Museum of Art
73	岡田謙三 OKADA Kenzo	1902-1982	旧岩田屋本館の大理石レリーフ壁画のためのエスキース Esquisse for the marble relief mural of the former Iwataya Main Building (Department Store)	1982年頃 c. 1982	コラージュ collage	秋田市立千秋美術館 Akita Senshu Museum of Art
74	岡田謙三 OKADA Kenzo	1902-1982	旧岩田屋本館の大理石レリーフ壁画のためのエスキース Esquisse for the marble relief mural of the former Iwataya Main Building (Department Store)	1982年頃 c. 1982	コラージュ collage	秋田市立千秋美術館 Akita Senshu Museum of Art
75			千代紙類一式 Set of chiyogami papers			秋田市立千秋美術館 (岡田謙三旧蔵) Akita Senshu Museum of Art (Ex. Collection OKADA Kenzo)
76			画材一式 Set of art materials			秋田市立千秋美術館 (岡田謙三旧蔵) Akita Senshu Museum of Art (Ex. Collection OKADA Kenzo)
79			筆 Brushes			目黒区美術館 (岡田謙三旧蔵) Meguro Museum of Art, Tokyo (Ex. Collection OKADA Kenzo)
80			筆立て (段ボール箱製) Brush holder		段ボール紙 cardboard	目黒区美術館 (岡田謙三旧蔵) Meguro Museum of Art, Tokyo (Ex. Collection OKADA Kenzo)
81			刷毛 Paintbrushes			目黒区美術館 (岡田謙三旧蔵) Meguro Museum of Art, Tokyo (Ex. Collection OKADA Kenzo)
82			絵具皿 Paint tray		金属 (缶の蓋) metal (can lid)	目黒区美術館 (岡田謙三旧蔵) Meguro Museum of Art, Tokyo (Ex. Collection OKADA Kenzo)
83			絵筆の代わりに使ったもの (木片、紙片、ペインティングナイフ、ヘラ、ローラー) Tools used instead of a brush (wood pieces, paper scraps, painting knives, spatulas, rollers)		木、紙など wood, paper, etc.	目黒区美術館 (岡田謙三旧蔵) Meguro Museum of Art, Tokyo (Ex. Collection OKADA Kenzo)
84			針のオブジェ1 (まち針) Needle Object 1 (Magnifying Pin)		まち針19本、画鋲2本、ピン2本、木の板 19 sewing pins, 2 thumbtacks, 2 pins, and a wooden board	目黒区美術館 (岡田謙三旧蔵) Meguro Museum of Art, Tokyo (Ex. Collection OKADA Kenzo)
85			針のオブジェ2 (三角錐) Needle Object 2 (Triangular Pyramid)		三角錐の木と針19本、ボード a triangular wooden piece, 19 pins, and a board	目黒区美術館 (岡田謙三旧蔵) Meguro Museum of Art, Tokyo (Ex. Collection OKADA Kenzo)
86			針のオブジェ3 (紡錘形) Needle Object 3 (Spindle Shape)		紡錘形の木と針15本、ボード a spindle-shaped wooden piece, 15 pins, and a board	目黒区美術館 (岡田謙三旧蔵) Meguro Museum of Art, Tokyo (Ex. Collection OKADA Kenzo)
87			針のオブジェ4 (球体) Needle Object 4 (Sphere)		丸い木と針18本、ボード a round wooden piece, 18 pins, and a board	目黒区美術館 (岡田謙三旧蔵) Meguro Museum of Art, Tokyo (Ex. Collection OKADA Kenzo)
88			針のオブジェ5 (小さい球体) Needle Object 5 (Small Sphere)		小さい丸い木と針16本、ボード A small round wooden piece, 16 pins, and a board	目黒区美術館 (岡田謙三旧蔵) Meguro Museum of Art, Tokyo (Ex. Collection OKADA Kenzo)
89			小さい人形のオブジェ Small doll object		人形、針金、板 A doll, wire, and a board	目黒区美術館 (岡田謙三旧蔵) Meguro Museum of Art, Tokyo (Ex. Collection OKADA Kenzo)
参考出品	小林萬吾 KOBAYASHI Mango	1870-1947	リンゴ畑 Apple Garden	1911年 1911	油彩・板 oil on board	目黒区美術館 Meguro Museum of Art, Tokyo
参考出品	高野三三男 KONO Misao	1900-1979	エチュード 1 Etude 1	1922年 1922	油彩・キャンバス oil on canvas	目黒区美術館 (高野耀子氏寄贈) Meguro Museum of Art, Tokyo (Donated by Ms. KONO Yoko)

1 From Paris to the Meguro Studio

OKADA Kenzo was born in 1902 in Yokohama, Kanagawa Prefecture. From an early age, he showed a keen interest in art, spending his childhood absorbed in drawing and in arranging pieces of chiyogami (traditional patterned paper) he had collected in various ways. Aspiring to become a painter, he entered the Department of Western Painting at the Tokyo Fine Arts School (now the Faculty of Fine Arts, Tokyo University of the Arts) in 1922.

In 1923, following the Great Kantō Earthquake, circumstances made it difficult for him to continue painting. When his classmate KONO Misao invited him to accompany him to Paris to study abroad, Okada decided to withdraw from the art school. In 1924, he traveled to France with KONO, TAKASAKI Takeshi, and OKANOUE Riu. While in Paris, he associated with artists such as FUJITA Tsuguharu, EBIHARA Kinosuke, and SHIMIZU Takashi, and attended the Académie de la Grande Chaumière for about six months.

Although he lived in poverty and struggled to make progress with his painting, Okada interacted with a wide range of artists from abroad who had come to Paris to study. Through social gatherings with these artists, he sought his own mode of expression, drawing on diverse opinions that transcended conventional artistic boundaries.

After returning to Japan in 1927, OKADA devoted himself to production based on the impressions he had gained during his stay in France. In 1928, he held his first solo exhibition at Mitsukoshi in Nihonbashi (Department Store), presenting works that mainly depicted lyrical Parisian landscapes and rendered romantic female figures. In 1929, he was selected for the first time for the 16th Nika Exhibition, after which he continued to focus his activities around the Nika Exhibition. In 1935, he built a new home and studio in Jiyūgaoka, Meguro-ku, where he began living with his wife, Kimi. Painter friends such as FUJITA, OGISU Takanori, and SHIMAZAKI Keiji visited frequently, fostering close exchanges.

Studying the works of Marie Laurencin, Henri Matisse, Pierre Bonnard, and Pablo Picasso, as well as those of Jules Pascin, whom he had befriended in Paris, OKADA developed distinctive surfaces by finely layering colors with a palette knife, achieving complex hues and textures. From 1937 onward, he also addressed the challenge of how to compose the spatial relationships among figures in group scenes on large-scale canvases.

2 Scenes from the Chinese Mainland and Evacuation Sites during the War

In the 1940s, Taiwan and Korea—then under Japanese colonial rule—and Manchuria, which was effectively under military control, were promoted as tourist destinations even during the Second World War. Many painters produced works depicting scenes from East Asia. OKADA was among them, traveling to Manchuria in 1941 with his painter friend OGISU Takanori, where he depicted local landscapes and people.

Works such as *Manchurian Family* (no. 13), in which details such as clothing are carefully rendered, and *Temple of Lama* (no. 14), portraying a Lamaist temple now designated as a World Heritage site, reflect the artist's perspective shaped by Japan's continental expansion and contemporary interest in the emergence of new nation states. At the same time, these works reveal OKADA's purely painterly concerns, including his attention to color composition and his varied use of brushwork in response to different motifs.

Among the artists who influenced OKADA, FUJITA Tsuguharu occupies a particularly important place. Their relationship extended beyond the three years of OKADA's stay in Paris and continued after the war, as both spent time in France and the United States, lasting until FUJITA's death in 1968. There are periods in which affinities in their styles can be observed. Notably, *Study of a Group* (no. 17), exhibited at the 30th Nika Exhibition in 1943, recalls the densely layered group figures seen in FUJITA's *Final Fighting on Attu*, completed the same year. In parallel, OKADA produced war record paintings between 1943 and 1944, including *The First Landing in Singapore*. During the war, artists were required to create persuasive images supported by solid technical skill.

In 1945, as the war situation deteriorated, OKADA evacuated with KONO Misao and IWATA Sentarō to Takarae Village, Tome District, Miyagi Prefecture (now Hasama, Tome City). There he painted rural landscapes and farmers. For OKADA, this marked his first experience of living away from the city. Though brief, the period is said to have inspired him with the rich colors of the changing seasons and the clear air offering expansive views—moments that momentarily allowed him to forget the realities of wartime.

3 A New Beginning in the Meguro Studio

After the war, OKADA returned to his studio in Meguro and resumed his exploration of figural expression, including female figures and group compositions that he had pursued before the war. In 1947, he received the First Members' Effort Award for works including *Circus (Cirque)* (no. 21), exhibited at the 32nd Nika Exhibition. From that year through 1950, he held three solo exhibitions and, at the same time, taught oil painting at Musashino Art School (now Musashino Art University) and Tama Zōkei Art School (now Tama Art University). He also led a busy professional life, contributing illustrations to newspapers, designing magazine covers, and creating book bindings. As his circumstances changed, shifts in his style became apparent.

The painting *Circus (Cirque)* reveals early signs of this transformation. Compared with earlier group compositions such as *Plateau* (no. 12) and *Study of a Group* (no. 17), the rules of perspective are relaxed, and greater emphasis is placed on the spatial arrangement of figures and objects. In terms of color, limited, near-monochrome color fields—rare in his earlier work—begin to appear, while motifs are increasingly simplified and defined primarily by line. These tendencies become even more pronounced in *Five Women* (no. 22) and *In a Studio* (no. 23).

It was during this period of stylistic transition that OKADA decided to move to the United States. In an interview conducted in 1948, he already spoke of his desire to take on new challenges abroad. The place he set his sights on was not Paris, which he had once known, but New York, where artists from around the world were gathering in the postwar years.

4-1 A New Challenge in New York

Arriving in New York in 1950, OKADA settled in Greenwich Village, an area known in the 1950s and 1960s as home to artists associated with the “New York School,” including painters, poets, dancers, and musicians. In between periods of work in his studio, OKADA frequented galleries, where he encountered the works of Abstract Expressionist artists who were then dominant in New York, such as Mark Rothko, Bradley Walker Tomlin, Clyfford Still, and Mark Tobey. Characterized by rough, expansive brushstrokes, color fields spreading as if they had seeped into the canvas, and paint dripped across large surfaces using the entire body, these works suggested new directions and possibilities for painting. Okada later recalled that he initially struggled to understand such expressions.

In 1952, after a period of trial and error, he completed works including *Leaves No. 1* (no. 33) and *Bamboo* (no. 34). At the same time, with the prospect of holding a solo exhibition in mind, he visited a wide range of galleries throughout the city.

4-2 A New Challenge in New York

Around 1951–52, while visiting galleries throughout New York, Okada approached the Betty Parsons Gallery, which he felt had a particularly congenial atmosphere, and directly asked for the opportunity to show his work. Parsons visited OKADA's studio, recognized the quality of his paintings, and agreed to hold a solo exhibition. The gallery was an early supporter of Abstract Expressionism, and through Parsons's introduction, OKADA came to associate with leading figures on the New York art scene. Among the artists with whom he formed close friendships were Mark Rothko, Barnett Newman, and Franz Kline; in particular, OKADA and Rothko became so close that they frequently visited each other's studios.

In 1953, OKADA held his first solo exhibition at the gallery, receiving favorable reviews in newspapers and magazines. Subsequently, *No. 3*, shown in that exhibition, entered the collection of The Museum of Modern Art, New York, while *Solstice*, which was exhibited the following year at the Solomon R. Guggenheim Museum, was acquired by that institution. Through these developments, OKADA's name became increasingly well known, especially in New York. From this period onward, Parsons continued to support OKADA as his dealer for some thirty years.

5 The World of “Yūgen” Blossoming in New York

OKADA eventually established a distinctive style characterized by delicate surfaces created with painting knives and rollers, and by compositions of softly layered, pale color fields. His work received high acclaim at international exhibitions such as the 3rd São Paulo Biennial and the 29th Venice Biennale. How, then, were OKADA’s paintings perceived at the time?

Insight into his position among New York painters can be found in the artist’s statement printed on the invitation (no. 38) for his first solo exhibition at the Betty Parsons Gallery in 1953. There, his work was described as recalling “the distinctly Japanese ability to fix images containing imagination and poetic meditation onto the picture plane in concise forms composed of line.” A review of the exhibition published in *Art Digest* (vol. 28, no. 2) likewise associated the suggestive, melancholic, deeply felt, and quietly persuasive qualities of these works with an “Eastern sensibility.” Parsons herself emphasized OKADA’s ability to give visual form to intangible, subjective images, coining the term “Yūgenism” (derived from the concept of *yūgen*) to express the distinctive sense of “stillness” perceived in his paintings.

In New York, OKADA also consciously revisited memories of the past, rediscovering beauty in small objects from his childhood, such as Japanese *origami* and wrapping papers he had eagerly collected, as well as festival lanterns. Following his intuition, he collaged these materials onto the walls of his studio and elsewhere, a practice he maintained into his later years. In works produced from the mid-1960s onward, the structures of these collages are sometimes directly reflected in his paintings.

While OKADA was influenced by Abstract Expressionism in New York, the years of exploration and experimentation he experienced in Paris, Meguro, and New York ultimately led him back to his own fundamental sensibility. This process gave rise to a pursuit of expression that transcended the distinctions between Western and Eastern traditions, and between abstraction and figuration.