

TADAAKI KUWAYAMA

Alison Bradley Projects

March 10 - May 7, 2022

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Curated by Gabriela Rangel

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Introduction

Tadaaki Kuwayama (b. Nagoya, 1932) arrived in New York in 1958, shortly after his graduation from Tokyo University of the Arts where he trained in the Japanese traditional painting style of *nihonga*. Rejecting nihonga's strict aesthetic principles, Kuwayama came to eschew all modes of representation, instead dedicating his career in the United States, now in its seventh decade, to *the creation of pure art without history*.

Acclaimed as a pioneer of Minimalism in the 1960s, Kuwayama never thought of his work as such. Despite formal affinities with what later came to be critically constructed as post-painterly abstraction, Kuwayama's commitment to non-compositional works and investigation of color, material, and space have always been on his own terms. His work considers the experience of perception—the interaction between his works and the audience within space is central to his practice.

This exhibition gathers key historic works that attest to the artist's contribution to expanding the limits of *the art object as presence* through the reflective properties of color and the interplay of the art object in space. Kuwayama's paintings from the 1960s capture the artist's striking shift away from his nihonga training—the more gestural use of black pigment and incorporation of silver and gold leaf in these works made way for his continued experiments with more industrial materials such as acrylic, metallic oils, and aluminum. Serial works from the 1980s and early 2000s highlight the artist's *spatial turn*, in which Kuwayama has used a multitude of approaches to challenge the boundaries of aesthetics, collapsing the distinctions between painting and sculpture, art and architecture. His particular attention to placement, repetition, and the reflective properties of paint and metal are in constant dialogue with the spatial environment, an awareness that is experienced in the viewing space.

Curated by Gabriela Rangel

Press Release

Alison Bradley Projects is pleased to present **TADAAKI KUWAYAMA**, curated by Gabriela Rangel.

Tadaaki Kuwayama (b. Nagoya, 1932) arrived in New York in 1958, shortly after his graduation from Tokyo University of the Arts where he trained in the Japanese traditional painting style of *nihonga*. Rejecting nihonga's strict aesthetic principles, Kuwayama came to eschew all modes of representation, instead dedicating his career in the United States, now in its seventh decade, to the creation of pure art without history.

Acclaimed as a pioneer of Minimalism in the 1960s, Kuwayama never thought of his work as such. Despite formal affinities with what later came to be critically constructed as the "minimalist" mode of post-painterly abstraction, Kuwayama's commitment to non-compositional works and investigation of color, material, and space have always been on his own terms. The artist was interested in Color Field paintings, in particular the principle that paintings could be subjects in and of themselves. Kuwayama's work considers the experience of perception—the interaction between his works and the audience within space is central to his practice. His distinctive style deliberates materiality itself, typified by monochrome compositions devoid of excessive and expressive elements.

Gabriela Rangel's selection for **TADAAKI KUWAYAMA** gathers key historic works that attest to the artist's contribution to expanding the limits of *the art object as presence* through the reflective properties of color and the interplay of the art object in space. Kuwayama's paintings from the 1960s capture the artist's crucial shift away from his nihonga training—the more gestural use of black pigment and incorporation of silver and gold leaf in these works made way for his continued experiments with more industrial materials such as acrylic, metallic oils, and aluminum. Serial works from the 1980s and early 2000s highlight the artist's *spatial turn*, in which Kuwayama has used a multitude of approaches to challenge the boundaries of aesthetics, collapsing the distinctions between painting and sculpture, art and architecture. His particular attention to placement, repetition, and the reflective properties of paint and metal are in constant dialogue with the spatial environment, an awareness that is experienced in the viewing space.

Quickly establishing himself as an active member of the avant-garde in New York, Kuwayama was well acquainted with art world luminaries such as Kenzō Okada, Sam Francis, Donald Judd, Dan Flavin, and Frank Stella. His first solo show was held at Green Gallery in 1961, the prominent vanguard gallery run by eccentric art dealer Richard Bellamy, and his striking work was included in *Systemic Painting*, the emblematic exhibition organized by art critic Lawrence Alloway at the Guggenheim in 1966. Kuwayama has been the subject of countless solo and group exhibitions around the world, and his work is included in the collections of institutions such as the Guggenheim Museum and MoMA in New York, the Foundation for Constructivist, Concrete and Conceptual Art in Zürich, and the National Museum of Modern Art in Tokyo.

Tadaaki Kuwayama currently works and resides in New York City with his wife and fellow artist Rakuko Naito.

Curatorial Statement

Tadaaki Kuwayama was trained in Tokyo in a Japanese style of traditional painting known as *nihonga*, the aesthetic principles of which he incorporated and ultimately rejected in the years following his move to the United States. Kuwayama states: “I never thought I was a Minimalist artist. That came later. Maybe art critics gave it that name. I wanted to make pure art without history. That’s what I wanted, and I still try to do it that way—my art has not changed much since those days.” According to the literature on his early years in New York, Kuwayama was influenced by Color Field paintings’ over-dimensional size and impersonal approach to chromatic tenets that declared painting as an object that transcends subjectivity and representation. Acquainted with Sam Francis, Donald Judd, and Frank Stella, it is not accidental that Kuwayama exhibited work at Green Gallery in 1961 and in emblematic group shows of the period such as the Guggenheim’s *Systemic Painting* in 1966.

Emerging in the 1960s as a historical and critical construction, Minimalism is a synonym for a broader art tendency also called ABC art, Literalism, Object Art, and Specific Objects, among other rubrics. The movement is mostly defined by its adversaries—notably, Clement Greenberg and Michael Fried, who provided the theoretical tools to frame Minimalism as a depersonalized and reductive variant of geometric art produced in the postwar era through industrial means. A few artists embraced the new tendency and provided discursive clues for the understanding of this “new sensibility,” as it was characterized by Barbara Rose, in which the presence of the spectator was crucial to complete a relational experience with the object within space.

This exhibition gathers an archipelago of key historic pieces that attest to Tadaaki Kuwayama’s journey from a gestural to an objective mode of abstraction. This path prompted him to bring together a groundbreaking investigation into chromatic potential as a tool that helped redefine the perceptual role of the audience. In this sense, Kuwayama contributed to expanding the limits of the art object as presence through the properties of color. His early paintings, made on paper and wood with organic pigments and silver and gold leaf, blend Japanese traditional methodologies and materials with an infinite sense of freedom that the artist continues to explore today. Influenced by American jazz music, Kuwayama merged his practice of monochrome with chance during his first years in New York. This strategy later evolved in the mid-1960s into serial works made with industrial materials and experimentation with paint application, in which the artist’s hand is removed, thus provoking an in-depth dialogue with space and architecture.

Gabriela Rangel



TK10173/8-60

1960

Signed & dated on verso

Dry black pigment on paper on canvas with tarnished silver leaf

17 3/8 x 17 3/8 in

44.1 x 44.1 cm

PROVENANCE

Artist

The work *TK 10173/8-60* (1960) corresponds to what the artist defines as the Nihonga Period, a transitional passage during which Kuwayama moved to New York with his wife Rakuko Naito after completing their degrees in Japanese painting at Tokyo University of the Arts. Shortly after relocating to the United States, Kuwayama began to explore a mode of gestural abstraction using non-Western natural pigments, paper, and wood that he learned in his native country. He enrolled at the Art Students League where he met other artists and became aware of the aesthetic debates that had been triggered after the consolidation of Abstract Expressionism, and the beginning of Pop Art and other variants of post-painterly abstraction.

Referring to this coming-of-age period, the artist stated: “I know [nihonga’s] materials: pigment and paper. Those materials I carried to this country [...]. I saw Barnett Newman’s work, Sam Francis, Rothko—all these so impressed me. And I thought, these are great artists, but I won’t follow them. This work is already passé. We should make another generation of art.”

The groundbreaking early painting *TK 10173/8-60* was made through a spontaneous dripping method used by applying various layers of pigment-based black paint on paper that descended in a cascade. The falling drips at the bottom of the work traced random vertical lines, in contrast to the upper area of the composition which consists of a saturated black monochromatic square applied with a brush. In his aim to reject representation, the artist has spoken of his attraction to the non-narrative structure of jazz, a response that can be observed in this early work. The use of Japanese materials contrasts to the unplanned, delicate form in which two antagonistic elements are juxtaposed in the same painting: chance and deliberate flatness.



TK7549-61

1961

Signed & dated on verso

Black dry pigment with aluminum on paper mounted on board with aluminum strip

49 x 33 in

124.5 x 84 cm

PROVENANCE

Artist

Kuwayama created *TK7549-61* (1961) only two years after he began his career in New York. This work encapsulates the transitional period of the young artist as he began to turn away from nihonga and commit his practice fully to exploring the new avant-garde sensibility emerging in the artist circles that he was active amongst. Layering strips of paper horizontally across the board, Kuwayama created subtle breaks in the vertical composition that diffuse the viewer's eye from the stark contrast of the aluminum strip that seems to almost split the piece in two. Following the recommendations of close artist friends such as Sam Francis, Kuwayama had begun to turn to acrylics at this time— for this piece, he combined acrylic paint with dry pigment. This combination created an emanative, velvety effect with the paint, resulting in a very distinctive surface quality.

The early aesthetic decisions that can be observed in *TK7549-61* highlight Kuwayama's interest in experimenting with materials and painting outside of history. Viewers must consider the various shifts in the painting's surface and texture when viewing it in the exhibition space—in this way, the piece reckons with materiality itself. This is the first time *TK7549-61* has been exhibited.

“Ideas, thoughts, philosophy, reasons, meanings, even the humanity of the artist, do not enter into my work at all. There is only the art itself. That is all.”

Kuwayama's statement for Art in America New Talent USA (1964)



TK4612-3/4-64

1964

Signed & dated on verso

Gold leaf on paper on panel

12 x 12 in

30.5 x 30.5 cm

PROVENANCE

Artist

Kuwayama's series of boxy golden and silver monochromatic paintings from the beginning of the 1960s were created during a transitional period in which the artist was getting acquainted to Western modes of post-painterly abstraction using materials that he brought from his native Japan.

TK4612-3/4-64 (1964) is one such piece, composed of gold leaf applied to paper on wood in a way that emphasizes the reflective quality of color. This emphasis is a sign of what became a central feature of Kuwayama's work towards the end of the 1960s, in which he applied layers of colors with brush or spray that produced an iridescent patina on the surface, as well as outsourced the industrial application of color on metallic media such as aluminum or anodized titanium.

The delicacy of this work made through artisanal methods may deceive an audience that is eager to perceive only an exoticized approach to the medium. However, Kuwayama's chromatic exploration places this early work as an important marker for the artist's rigorous industrial methodology that matured in New York, allowing him to create iridescent metallic hues of pink, brown, silver, gold-yellow, green, and beige, among other unique blends of color. In short, *TK4612-3/4-64* points to the beginning of Kuwayama's search for a spatial immanence using color.

Later in his career, Kuwayama's consistent tonal research would become fully developed using unclassifiable hues that for art historian Michio Hayashi are located outside language. Created in tandem with his aim to produce art outside history, this early piece articulates his tactical intent to develop a chromatic singularity for his objects.



TK7623-5/8-67

1967

Signed & dated on verso

Acrylic on canvas stretched over board in polished aluminum frame

23 3/4 x 12 3/4 in

60.3 x 32.4 cm

PROVENANCE

Artist

The two pieces *TK7623-5/8-67* (1967) and *TK161-22* (2022), made more than 50 years apart, manifest Kuwayama's outstanding knowledge of color, which is materialized in the extremely saturated palette of some of his monochromatic paintings (yellow, blue, red, black, green, white.) Trained at the art university that claimed to have reinvented Japanese-style painting, Kuwayama's expertise on nihonga painting's techniques—the use of organic and mineral pigments fixed through a glue made of animal gelatin—allowed him to conduct in-depth research into color over the years. As a result, the artist adapted the use of water-based industrial pigment by mixing different colors and applying different layers to the canvas to produce an overflow in hue that projects the object in space.

At the beginning of the 1960s, Kuwayama learned to use acrylic paint from American artist Sam Francis, one of the few Western figures along with French Michel Tapié who were close to Japanese artists at the time. When asked by curator Russell Storer about the system of aluminum dividing strips used in his monochrome paintings, Kuwayama stated: "First I did two panels, multiple panels joined together. If the panels are made in the same color, then this is a joint line, right—not a drawn line, which means *you cannot deny it*. If you paint a line, this is already to me a composition."

If Minimalism is considered quintessentially three-dimensional, Kuwayama's chromatic mark adopts this principle by interrogating the status of the work as an object, its definition, and its aesthetic properties beyond the psychological realm that lures subjectivity. His works, located in the interstice between painting and sculpture, *become set forms* installed at a gallery.



TK5610-1/2-82

1982

Signed & dated on verso

Metallic oil painted with palette knife on canvas mounted on masonite board

Each triangle is 10 1/2 in / 26.7 cm on each side

PROVENANCE

Artist

EXHIBITIONS

Similar works exhibited in Mies Van Der Rohe Haus, Berlin July, 2021

According to Donald Judd, who met Kuwayama in the 1960s when both artists crossed paths at Green Gallery in New York: “The main thing wrong with painting is that it is a rectangular plane placed flat against the wall. A rectangle is a shape itself; it is obviously the whole shape; it determines and limits the arrangement of whatever is on or inside of it.” Judd’s blatant critique required new spatial configurations and definitions for painting, beyond such a confined and limited language encapsulated in different media for an incommensurable broader space surrounded by a wider context. In short it required a *spatial turn*.

Kuwayama’s “Spatial Turn,” a shift towards the gallery space as part of the work beyond the wall, as it was defined by Mishio Hayashi, is the central point explored in the outstanding *TK5610-1/2-82* (1982) installation. Here a serial work includes both the spatial conditions and the environment where the work is contained and presented. The six triangles in different hues of metallic oil paint applied with a palette knife are playfully installed by the artist as an interpretation of the architecture around it. The artist inverts the triangles’ directions in sequences—as a sort of aleatory rhythmic subversion of the serial order—eventually occupying the walls and corners of the white cube. Kuwayama’s poetic expansion of space collapses the distinctions between painting and sculpture, and art and architecture.



TK28-2-1/4-02

2002

Signed & dated on verso

Anodized aluminum, 10 of 26 brackets exhibited at gallery

8 x 8 x 2 ¼ in

20.3 x 20.3 x 5.7 cm

PROVENANCE

Artist

EXHIBITIONS

8 brackets of same series exhibited at Mies Van Der Rohe Haus, Berlin 2021

Seriality was a logical step that Kuwayama undertook after moving forward with his larger-than-life endeavor to produce “pure art without history.” Repetition prevented a work from becoming unique and compositional. Systemically produced art was part of the “new sensibility” that arose by the end of the 1950s, taking over the following decade through the principles of repetition and seriality, which constituted the most elementary systems to resist conventional art practice.

The piece *TK28-2-1/4-02* (2002) consists of anodized aluminum brackets that entail the viewers’ scrutiny of color through her or his movement in space. The experience of this piece within the space and in relation to the body is what has been often identified as the theatrical feature attributed to Minimalism. The installation is part of a larger series of anodized aluminum and titanium works Kuwayama made in blue, red, yellow, green, silver, and gold. *TK28-2-1/4-02* manifests Kuwayama’s entrance into a circuit of production that involved the loss of manual control of his work, contradicting an art principle that states that the quality of the work depends on the manual skill of the maker. Pairing with Donald Judd’s *Specific Objects*, Kuwayama’s anodized aluminum brackets avoid any metaphysical intention and become objects that compel the viewers to look at the object and color within space—and monochrome, in particular— in an increasingly alienating world of banal objects and digital screens.

Kuwayama stated: “In 1961 or 62 I made the first monochrome. I think it was red, with a silver wooden ready-made frame. I didn’t want to make a composition. Sometimes when artists need red, they need a little yellow here or maybe a blue there to make a composition. I didn’t want that, so I used just one color; this means no composition.”



TK37-7/8-16

2016

Signed & dated on verso

Anodized titanium, 4 of 30 brackets exhibited at gallery

7.8 x 7.8 x 2 in

20 x 20 x 5 cm

PROVENANCE

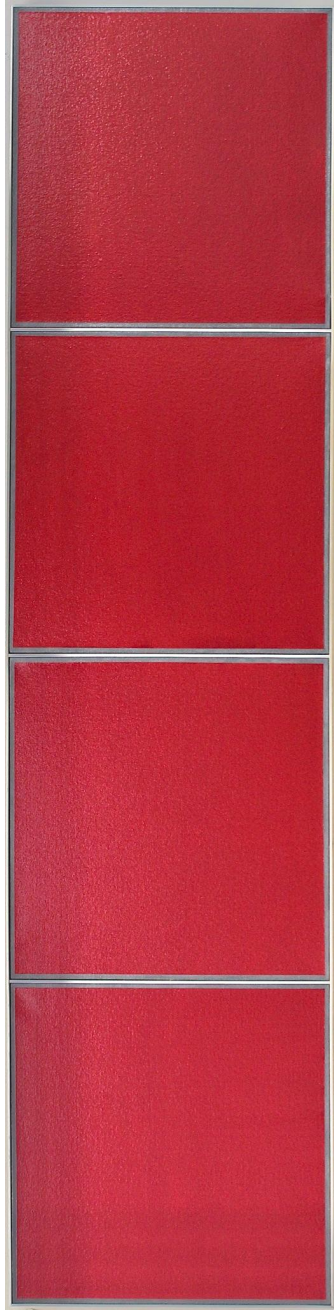
Artist

EXHIBITIONS

30 brackets of same series exhibited at Gallery Yamaguchi, 2016

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The piece *TK37-7/8-16* (2016) consists of anodized titanium brackets that entail the viewers’ scrutiny of color through her or his movement in space. This installation is part of a larger series of anodized aluminum and titanium works Kuwayama made in pink, blue, red, yellow, green, silver, and gold. *TK37-7/8-16* manifests Kuwayama’s entrance into a circuit of production that involved the loss of manual control of his work, contradicting an art principle that states that the quality of the work depends on the manual skill of the maker. Pairing with Donald Judd’s Specific Objects, Kuwayama’s anodized brackets avoid any metaphysical intention and become objects that compel the viewers to look at the object and color within space—and monochrome, in particular— in an increasingly alienating world of banal objects and digital screens.



TK161-22

2022

Signed & dated on verso

Acrylic on canvas with aluminum

61 x 15 in

154.9 x 38.1 cm

PROVENANCE

Artist

The two pieces *TK7623 5/8-67* (1967) and *TK161-22* (2022), made more than 50 years apart, manifest Kuwayama's outstanding knowledge of color, which is materialized in the extremely saturated palette of some of his monochromatic paintings (yellow, blue, red, black, green, white.) Trained at the art university that claimed to have reinvented Japanese-style painting, Kuwayama's expertise on nihonga painting's techniques—the use of organic and mineral pigments fixed through a glue made of animal gelatin—allowed him to conduct in-depth research into color over the years. As a result, the artist adapted the use of water-based industrial pigment by mixing different colors and applying layers to the canvas to produce a dense hue that projects the object into the space.

At the beginning of the 1960s, Kuwayama learned to use acrylic paint from American artist Sam Francis, one of the few Western figures along with French Michel Tapié who were close to Japanese artists at the time. When asked by curator Russell Storer about the system of aluminum dividing strips used in his monochrome paintings, Kuwayama stated: "First I did two panels, multiple panels joined together. If the panels are made in the same color, then this is a joint line, right—not a drawn line, which means *you cannot deny it*. If you paint a line, this is already to me a composition."

If Minimalism is considered quintessentially three-dimensional, Kuwayama's chromatic signature adopts this principle by interrogating the status of painting as object, its definition, and its aesthetic properties beyond the psychological realm that lures subjectivity. His works, located in the interstice between painting and sculpture, *become set forms* installed at a gallery.

Biography

Born in 1932 in Nagoya, Japan, Tadaaki Kuwayama graduated from the Japanese Painting course at Tokyo University of the Arts where he found himself uninterested in both the rigid traditional nihonga apprentice system as well as the contemporary Japanese art scene in Japan of the time. He moved to New York in 1958, along with his young wife, the painter Rakuko Naito, where they have been living and working ever since. After his 1961 solo exhibition at Green Gallery, the prominent vanguard gallery run by eccentric art dealer Richard Bellamy, Kuwayama began making monochromatic acrylic paintings in geometric forms, becoming a pioneer of what became known as the American Minimalist movement of the 1960s and 1970s. The artist turned his back on the abstract, and gesture based painting style of the era, beginning to pursue another style of “pure abstract” painting alongside other young artists of his generation. Donald Judd, then an art critic, was an early advocate of Kuwayama and followed his career noting his contribution to the emerging form of what would later be termed Minimalism.

Kuwayama's oeuvre can be understood as spanning several periods, marked in part by his use of different materials. Until 1962, when he had his second solo exhibition in the United States, he produced paintings using Japanese mineral pigments and acrylic solvent on boards wrapped in Japanese paper. After that, the artist used acrylic paint until around 1969; then he turned to metallic paints through the 1970s; and oil in the 1980s. But since the 1990s, Kuwayama has made space itself his work. His globally acclaimed works display no subjective expression—they are intended as pure art and provide an immersive experience in the viewing space.

Kuwayama's artistic journey has extended over half a century. His relentlessly experimental spirit and ferocity of art-making continues to today.

Exhibitions

SOLO EXHIBITIONS

- 2019 Nonaka-Hill, Los Angeles, CA, USA
- 2018 Taka Ishii Gallery, Tokyo, Japan
- 2017 *Tadaaki Kuwayama: Radical Neutrality*, The Mayor Gallery, London, UK
Recent works, Willem Baars Projects, Amsterdam, Netherlands
- 2016 *Tadaaki Kuwayama: From the 60s Till Today*, Galerie Grand Cicle, Taipei
Tadaaki Kuwayama: titanium 4 colors, Gallery Yamaguchi Kunst-bau, Osaka, Japan
Not Primary Color, Hill Gallery, Birmingham, MI, USA
- 2015 Gallery, Shilla, Daegu, Korea
Tadaaki Kuwayama: Early Work, 1962-1975, Barbara Mathes Gallery, New York, NY, USA
- 2014 *Tadaaki Kuwayama: Pure Painting*, Hill Gallery, Birmingham, MI, USA
- 2013 *Tadaaki Kuwayama*, Gallery Shilla, Daegu, Korea
Titanium 2 Lines, Gallery Yamaguchi Kunst-bau, Osaka, Japan
60-70s, Gallery Yamaguchi Kunst-bau, Osaka, Japan
Tadaaki Kuwayama Titanium-Art as Space, Space as Art, Nagoya University of Art, Art & Designed Center, Aichi, Japan
Titanium, Gallery Yamaguchi Kunst-bau, Osaka, Japan
- 2012 *TADAAKI KUWAYAMA:HAYAMA*, The Museum Modern Art, Hayama, Kanagawa, Japan [Cat.]
Six Elements or More, Tayloe Piggott Gallery, Jackson Hole, WY, USA
Gary Snyder Gallery, New York, NY, USA
- 2011 *White Tadaaki Kuwayama Osaka Project*, The National Museum of Art, Osaka, Japan [Cat.]
Untitled, Tadaaki Kuwayama, 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa, Japan [Cat.]
Gallery Yamaguchi Kunst-bau, Osaka, Japan
- 2010 *Out of Silence: Kuwayama Tadaaki*, Nagoya City Art Museum, Aichi, Japan [Cat.]
- 2008 *Gold & Silver Recent works*, Gallery Yamaguchi Kunst-bau, Tokyo, Japan
Bjorn Ressle Gallery, New York, NY, USA
PAINTINGS FROM THE 1970s, Gary Snyder Project Space, New York, NY, USA
Large Paintings from 60s & 70s, Gallery Yamaguchi, Osaka, Japan
- 2006 *One Room Project 2006*, Nagoya City Art Museum, Aichi, Japan; Aichi Prefectural Museum of Art, Aichi, Japan
One room Project 2006 in Osaka, Gallery Yamaguchi kunst-bau, Osaka, Japan
Galerie König, Hanau/Frankfurt, Germany
- 2005 *'90 [part 1-2]*, Gallery Yamaguchi kunst-bau, Osaka, Japan
- 2003 *Selected Works 1992-2003*, Tamada Project, Tokyo, Japan
Space as art-art as space, Gallery Yamaguchi kunst-bau, Osaka, Japan
- 2002 Galerie Renate Bender, Munich, Germany
Tadaaki Kuwayama: Repetition & Continuity II, Riva Gallery, New York, NY, USA
- 2001 Folin/Riva Gallery, New York, NY, USA
Project' 01, Gallery Yamaguchi, Osaka, Japan; Contemporary Art Space Osaka, Osaka, Japan
- 2000 Contemporary Art Space Osaka, Osaka, Japan
TADAAKI KUWAYAMA: Positionenreihe 17, Rupertinum Museum, Salzburg, Austria

- 1998 *The Zürich Intervention*, Stiftung für Konstruktive und Konkrete Kunst, Zürich, Switzerland
- 1997 *A Retrospective for Works*, Galerie Renate Bender, Munich, Germany
PROJECT FOR INGOLSTADT, Museum für Konkrete Kunst, Ingolstadt, Germany; Städtische Galerie im Teather Ingolstadt, Ingolstadt, Germany
recent works, Gallery Yamaguchi, Osaka, Japan
- 1996 *Recent Drawings*, Satani Gallery, Tokyo, Japan
PROJECT '96, Chiba City Museum of Art, Chiba, Japan,
 Kawamura Memorial Museum of Art, Chiba, Japan
- 1995 *Project for Stiftung für Konkrete Kunst Reutlingen*, Stiftung für Konkrete Kunst Reutlingen, Reutlingen, Germany
- 1994 *Past through Present Eye*, Gallery Yamaguchi, Osaka, Japan
Pencil and Wax on Paper, Gallery Yamaguchi, Osaka, Japan
Drawing on Mylar, Gallery Yamaguchi, Osaka, Japan
- 1993 *recent works*, Gallery Yamaguchi, Osaka, Japan
60s-90s, Shugado Gallery, Osaka, Japan
- 1992 *5 metallic colors*, Satani Gallery, Tokyo, Japan
The Snow Country Suite, Ibaraki Municipal Kawabata Literature Memorial Hall, Osaka, Japan
Metallic green, Sakura Gallery, Aichi, Japan
- 1991 *NEW PRINTS*, Gallery Yamaguchi, Osaka, Japan
Recent Works, Gallery Yamaguchi Warehouse, Osaka, Japan
 Gilbert Brownstone et Cie, Paris, France
- 1990 *RECENT WORKS 1989-90*, Satani Gallery, Tokyo, Japan
The Snow Country Suite, Gallery Yamaguchi, Osaka, Japan; Gallery Yonetsu, Tokyo, Japan; Gallery Sumi, Okayama, Japan
Drawings, Gallery Sumi, Okayama, Japan
- 1989 Nagoya City Art Museum, Aichi, Japan
 Sakura Gallery, Aichi, Japan
 Gallery Yamaguchi, Osaka, Japan
Bilder 1988-1989, Galerie Reckermann, Cologne, Germany
 Michael Walls Gallery, New York, NY, USA
 O.K.Harris Works of Art, New York, NY, USA
- 1988 *Part V: Chrome Age 1968-69*, Gallery Yamaguchi, Osaka, Japan
Part IV: Cross Chrome Age 1966, Gallery Yamaguchi, Osaka, Japan
Part III: Pigment Age – Canvas 1962-65, Gallery Yamaguchi, Osaka, Japan
Part II: Pigment Age – Paper 1960-61, Gallery Yamaguchi, Osaka, Japan
Part I: New Paintings – White Series 1986-78, Gallery Yamaguchi, Osaka, Japan
New Paintings, Akira Ikeda Gallery, Tokyo, Japan
 Sakura Gallery, Nagoya, Japan
- 1985 *A Retrospective 1960-1985*, Kitakyushu Municipal Museum of Art, Fukuoka, Japan
Two recent works, Gallery Yamaguchi, Osaka, Japan
 Gallery Kasahara, Osaka, Japan
 Laboratory, Sapporo, Hokkaido, Japan
- 1984 *Early Paintings*, Akira Ikeda Gallery, Tokyo, Japan
New Paintings, Akira Ikeda Gallery, Aichi, Japan
- 1983 Sakura Gallery, Aichi, Japan

- NEW PAINTING*, Akira Ikeda Gallery, Tokyo, Japan
- 1982 *Ölbilder 1980 bis 1982*, Gimpel-Hanover + André Emmerich Galerie, Zürich, Switzerland
Ölbilder 1980 bis 1982 [Oil paintings 1980-1982], Galerie Reckermann, Cologne, Galerie Linie, Moers, Germany
 Galerie Linie, Moers, Germany
- 1981 *KUWAYAMA WALLS*, Akira Ikeda Gallery, Aichi, Japan
- 1980 *Drawings*, Akira Ikeda Gallery, Aichi, Japan
Paintings 1980, Galerie Reckermann + Galerie Valeur (Akira Ikeda Gallery), Basel 11th International Art Fair 1980, Basel, Switzerland
- 1979 Protech-McIntosh Gallery, Washington D.C., USA
 Sakura Gallery, Aichi, Japan
- 1978 Koh Gallery, Tokyo, Japan
- 1977 Galerie Denise René, New York, NY, USA
- 1976 *Drawings Show*, Contemporary Art Laboratory-T, Tokyo, Japan
7 Paintings 1976, Galerie Reckermann, International Kunstmarkt, Düsseldorf, Germany
- 1975 Galerie Denise Rene, New York, NY, USA
Bilder und Zeichnungen [Paintings and drawings], Galerie Müller, Stuttgart, Germany
- 1974 *Einraum Ausstellungen '74* [One room exhibitions '74], Museum Folkwang, Essen, West Germany
 Kaneko Art Gallery, Tokyo, Japan
- 1973 Kaneko Art Gallery, Tokyo, Japan
 Galerie Kowallek, Frankfurt am Main, Germany
Bilder [Paintings] 1966-1973, Galerie Reckermann, Cologne, Germany
- 1972 *New Paintings*, Henri 2, Washington D.C., USA
- 1969 Galerie Reckermann, Cologne, Germany
 Henri Gallery, Washington D.C.
- 1968 Galerie d'Aujourd'hui, Palais des Beaux-Arts, Brussels, Belgium
 Galerie Bischofberger, Zürich, Switzerland
 Galleria del Leone, Venice, Italy
- 1967 *New Paintings*, Richard Gray Gallery, Chicago, IL, USA
 Franklin Siden Gallery, Detroit, MI, USA
 Galerie Mutzenbach, Dortmund, Germany
 Galerie Bischofberger, Zürich, Switzerland
 Tokyo Gallery, Tokyo, Japan
- 1966 *The Systemic Paintings of Kuwayama*, The Red Carpet Gallery, Minneapolis, MN, USA
- 1965 Daniels Gallery, New York, NY, USA
- 1964 Kornblee Gallery, New York, NY, USA
- 1962 Swetzoﬀ Gallery, Boston, MA, USA
 Green Gallery, New York, NY, USA
- 1961 *PAINTINGS*, Green Gallery, New York, NY, USA

GROUP EXHIBITIONS

- 2021 *White*, Sokyō Annex, Kyoto, Japan
Forms in Space: from Alberto Giacometti to Tadaaki Kuwayama, Hayama, The Museum of Modern Art, Kamakura & Hayama, Kanagawa, Japan
"Colours of the imagination" Collection Exhibitions curated by Ryan Gander, Tokyo Opera City Art Gallery, Tokyo, Japan
Three Colours, Red-White-Blue, The Mayor Gallery, London, UK
- 2020 *Gallery Collection*, Ginza New Gallery, Whitestone Gallery, Tokyo, Japan
- 2019 *Tadaaki Kuwayama and Rakuko Naito*, Adrian Rosenfeld Gallery, San Francisco, CA, USA
Survived !, Taka Ishii Gallery, Tokyo, Japan [Cat.]
Beautiful Nothing, Whitestone Gallery Taipei, Taipei, Taiwan
 Group Exhibition, Taka Ishii Gallery, Tokyo, Japan
- 2018 *First Choice 2018*, Willem Baars Projects, Amsterdam, The Netherlands
MINIMALISM: SPACE. LIGHT. OBJECT., Singtel Special Exhibition Gallery, National Gallery Singapore, Singapore
Inventing The New: Tadaaki Kuwayama & Rakuko Naito, Hill Gallery, Birmingham, MI, USA
 Taka Ishii Gallery New York, New York, NY, USA
Giant Steps: Artists and the 1960s, Albright-Knox Art Gallery, Buffalo, NY, USA
The Essential Perspective. Minimalisms in the Helga de Alvear Collection, Centro de Artes Visuales Fundación Helga de Alvear, Cáceres, Spain
MOMAT Collection, National Museum of Modern Art, Tokyo, Japan
FIRST CHOICE 2018. A selection of post-war highlights, Willem Baars Projects, Amsterdam, Netherlands
NAITO & KUWAYAMA, Borzo Gallery, Amsterdam, Netherlands
Being Alive, Hill Gallery, Birmingham, MI, USA
- 2017 *Gallery Selections: Assorted Artists*, Barbara Mathes Gallery, New York, NY, USA
- light of darkness abyss -, Gallery Yamaguchi Kunst-bau, Osaka, Japan
First choice 2018: A selection of post-war highlights, Willem Baars Projects, Amsterdam, Netherlands
Tadaaki Kuwayama and Rakuko Naito, Barbara Mathes Gallery, New York, NY, USA
Interaction of color, Gallery Yamaguchi Kunst-bau, Osaka, Japan
Inventing Downtown: Artist-Run Galleries in New York City, 1952–1965, Grey Art Gallery, New York University, New York, NY, USA
- 2016 *NEW SPACE with THE ARTISTS and ART*, Gallery Yamaguchi Kunst-bau, Osaka, Japan
- 2015 *Printer's Proof: Thirty Years at Wingate Studio*, Wingate Studio, Boston, MA, USA
Op Infinitum: 'The Responsive Eye' Fifty Years After (Part II) - American Op Art In The 60s, David Richard Gallery, Santa Fe, NM, USA
Characteristic sense of the Rectangle, Gallery Yamaguchi Kunst-bau, Osaka, Japan
- 2013 *LINE [Tadaaki Kuwayama / Akiko Horio / Simon Fitzgeland]*, Gallery Yamaguchi Kunst-bau, Osaka, Japan
- 2011 *Surface, Support, Process: The 1960s Monochrome in the Guggenheim Collection*, Solomon R. Guggenheim Museum, New York, NY, USA
Painting in Parts, Maryland Art Place, Baltimore, MD, USA

- 2010 *grid: Minimal Art and Kimono*, grid I, Tottori, Japan
Aichi, Contemporary Art, Nagakute Bunka-no-Ie, Aichi, Japan
- 2009 *The Third Mind: American Artists Contemplate Asia, 1860-1989*, Solomon R. Guggenheim Museum, New York, NY, USA
- 2008 *Eureka! : art as traces and/or lines*, Osaka City Museum of Modern Art, Shinsaibashi Temporary Exhibition Space, Osaka, Japan
Choosing, Galerie Sfeir-Semler, Humburg, Germany
New American Abstraction 1950-70, Gary Snyder Project Space, New York, NY, USA
- 2007 *Margin of Painting: Minimal Art*, Cohju Contemporary Art, Kyoto, Japan
- 2005 *Placements*, Galerie König, Hanau/Frankfurt am Main, Germany
- 2004 *Lodz Biennale*, Lodz, Poland
Monocromos: de Malevich al presente [Monochromes: from Malevich to the present], Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain
- 2002 *The Unfinished Century: Legacies of 20th Century Art*, The National Museum of Modern Art, Tokyo, Tokyo, Japan
Samadhi, Chelsea Art Museum, New York, NY, USA.
Austere Geometry, Gary Snyder Fine Art, New York, NY, USA.
- 2000 *Towards Utopia*, Contemporary Art Space, Osaka, Japan
Summer Group Show, Folini/Riva Gallery, New York, NY, USA
Photograph / Painting / Plane: Collection of Osaka City Museum of Modern Art, ATC Museum, Osaka, Japan
- 1999 *5th Kitakyushu Biennale Aesthetics of Repetition and Continuity*, Kitakyushu Municipal Museum of Art, Fukuoka, Japan
- 1998 *Collection of Chiba City Museum of Art*, Chiba City Museum of Art, Chiba, Japan
- 1997 *Ad Reinhardt, Tadaaki Kuwayama, Donald Judd, an Flavin*, Gallery Yamaguchi, Osaka, Japan
Tadaaki Kuwayama / Andreas Karl Schulze, Japanisches Kulturinstitut Köln, Cologne, Germany
- 1996 *Creativity of Abstract Paintings*, Fukushima Prefectural Museum of Art, Fukushima, Japan
The Structure of Painting: One Color, One Form, Bumpodo Gallery, Tokyo, Japan
Yo Akiyama, Tadaaki Kuwayama, Frank Stella, Julian Schnabel, Gallery Emon, Aichi, Japan
- 1995 *Structure and Void: Matti Kujassalo and Tadaaki Kuwayama*, Galerie Renate Bender, Munich, Germany
- 1994 *Japanese Art After 1945: Scream Against the Sky*, Yokohama Museum of Art, Kanagawa, Japan;
 Traveled to: Solomon R. Guggenheim Museum, Soho, New York, NY, USA; San Francisco Museum of Art, San Francisco, CA, USA (-'95)
- 1993 *Rudolf Mumprecht, Hernández Pijuan, Tadaaki Kuwayama: DREI POSITIONEN*, Galerie Mielich-Bender, Munich, Germany
Works on Paper: TADAAKI KUWAYAMA, TOEKO TATSUNO, MASAAKI YAMADA, Satani Gallery, Tokyo, Japan
Metallic Work, Gallery Yamaguchi, Osaka, Japan
prints show: Donald Judd, Tadaaki Kuwayama, Brice Barden, Joel Shapiro, Gallery Yamaguchi, Osaka, Japan
Judd & Kuwayama: 60's works and prints, Gallery Yamaguchi, Osaka, Japan
 Michael Walls Gallery, New York, NY, USA

- 1992 Michael Walls Gallery, New York, NY, USA
Espace 446, Osaka, Japan
TADAAKI KUWAYAMA, RAKUKO NAITO, Sakura Gallery, Aichi, Japan
- 1991 *After Reinhardt: The Ecstasy of Denial*, Tomoko Oguri Gallery, New York, NY, USA
THE PAINTINGS: POST 50'S Vol.II, Gallery Yonetsu, Tokyo, Japan
Contemporary Art of America and Japan: Collection of The Museum of Modern Art, Shiga, The Museum of Modern Art, Saitama, Saitama, Japan
Abstract Art in Japan, Art Museum Ginza, Tokyo, Japan
- 1990 *Minimal and ...*, Gallery Yamaguchi, Warehouse, Osaka, Japan
Minimal Art, The National Museum of Art, Osaka, Osaka, Japan
TADAAKI KUWAYAMA, MASAACKI YAMADA: two man show, Gallery Yamaguchi, Warehouse, Osaka, Japan
An exhibition to commemorate the publication of Gazing at Hokusai's Constellation, Sakura Gallery, Aichi, Japan
Carl Andre, Tadaaki Kurayama, Donald Judd, Gallery Yamaguchi, Warehouse, Osaka, Japan
THE PAINTINGS: POST 50'S, Gallery Yonetsu, Tokyo, Japan
Tadaaki Kuwayama, Masaaki Yamada, Gallery Yamaguchi, Warehouse, Osaka, Japan
Gegenwart Ewigkeit [Present Eternity], Berlinische Galerie [Martin-Gropius-Bau], Berlin, Germany
- 1989 *TECHNO-METAPHYSICS: Five Japanese Artists*, Grace Borgenicht Gallery, New York, NY, USA
Blank in Modern Painting: from Cézanne to Conceptual Art: an Approach to Modern Art, Shizuoka Prefectural Museum of Art, Shizuoka, Japan
- 1988 *Art Kite*, The Miyagi Museum of Art, Miyagi, Japan; Mie Prefectural Museum of Art, Mie, Japan; The Museum of Modern Art, Shiga, Shiga, Japan; The Himeji Castle Sannomaru Park, Hyogo, Japan; Shizuoka Prefectural Museum of Art, Shizuoka, Japan; Nagoya City Art Museum, Aichi, Japan; Hiroshima City Museum of Contemporary Art, Hiroshima, Japan; thereafter traveled to: Munich, Germany; Paris, France; Düsseldorf, Germany; Moscow, Russia; Vienna, Austria; Lonon, UK; and New York, NY, USA
- 1987 *Paintings in Japanese Contemporary Art*, Kumamoto Prefectural Museum of Art, Kumamoto, Japan
The Tenth Anniversary Exhibition: Panting 1977-1987, The National Museum of Art, Osaka, Osaka, Japan
The 18th Contemporary Art Exhibition of Japan 1987, Tokyo Metropolitan Art Museum, Tokyo, Japan; Traveled to: Kyoto Municipal Museum, Kyoto, Japan; Kitakyushu Municipal Museum of Art, Fukuoka, Japan; The Miyagi Museum of Art, Miyagi, Japan
- 1986 *Black and White in Art Today*, The Museum of Modern Art, Saitama, Saitama, Japan
Gallery Biitker, Detroit, MI, USA
The Message: Japanese Contemporary Paintings, Sogo Museum of Art, Kanagawa, Japan
- 1985 *Contemporary Japanese Paintings*, National Gallery of Modern Art, New Delhi, India
- 1984 *Constructivism and the Geometric Tradition*, Indianapolis Museum of Art, Indianapolis, IN, USA; Traveled to: Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, NY, USA; The National Museum of Modern Art, Tokyo, Tokyo, Japan; Hokkaido Museum of Modern Art, Hokkaido, Japan

- Japanese Contemporary Paintings, 1960-1980*, Museum of Modern Art, Gunma, Gunma, Japan
- 1983 *Constructivism and the Geometric Tradition*, San Antonio Museum of Art, San Antonio, TX, USA; The New Orleans Museum of Art, New Orleans, LA, USA; The Toledo Museum of Art, Toledo, OH, USA
Small Works, Bonnier Gallery, New York, NY, USA
- 1982 *Geometric Art at Vassar*, Vassar College Art Gallery, Poughkeepsie, NY, USA
Constructivism and the Geometric Tradition, Denver Art Museum, Denver, CO, USA
Kunst wird Material [Art becomes Material], Nationalgalerie Berlin, Berlin, Germany
The 1960's: A decade of Change in Contemporary Japanese Art, The National Museum of Modern Art, Kyoto, Kyoto, Japan
Group Show, Akira Ikeda Gallery, Tokyo, Japan
- 1981 *The 1960's: A decade of Change in Contemporary Japanese Art*, The National Museum of Modern Art, Tokyo, Japan
Konsekvens en Konstnär's Hyllning till Olle Baertling, Liljevalchs Konsthall, Stockholm, Sweden
Contemporary Japanese Art: Trends of Japanese Art in '70's, Fine Art Center Gallery of Korean Culture and Art Foundation, Seoul, Korea
Constructivism and the Geometric Tradition, William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Art, Kansas City, MO, USA; Detroit Institute of Art, Detroit, MI, USA; Milwaukee Art Center, Milwaukee, WI, USA
- 1980 *variations on planar paintings: Tadaaki Kuwayama, Kishio Suga, Masaaki Yamada*, Fukuoka Art Museum, Fukuoka, Japan
Japanese Art Now: Tadaaki Kuwayama & Rikuro Okamoto, Japan House Gallery, New York, NY, USA
F. STELLA + TADAAKI KUWAYAMA, Koh Gallery, Tokyo, Japan
Constructivism and the Geometric Tradition, Dallas Museum of Fine Art, Dallas, TX, USA; San Francisco Museum of Modern Art, San Francisco, CA, USA; La Jolla Museum of Contemporary Art, La Jolla, CA, USA; Seattle Art Museum, Seattle, WA, USA; Museum of Art, Carnegie Institute, Pittsburgh, PA, USA
- 1979 *Constructivism and the Geometric Tradition*, Albright-Knox Art Gallery, Buffalo, NY, USA
- 1978 *Constructivism and the Geometric Tradition*, Tel Aviv Museum, Tel Aviv, Israel
Henri Gallery, Washington, D.C., USA
- 1977 *The Sacred Image in Traditional and Contemporary Art, East & West*, The Cathedral Church of St. John the Divine, New York, NY, USA
Less is More: an Exhibition of American Minimal Painting, Koh Gallery, Tokyo, Japan
Line, Weight, Color, Galerie Denise René, New York, NY, USA
Contemporary Art '77-1, Contemporary Art Laboratory T, Tokyo, Japan
Aspekte konstruktiver Kunst [Constructivism and the Geometric Tradition], Kunsthau Zürich, Zurich, Switzerland
Contemporary Art Laboratory T, Tokyo, Japan
- 1976 Contemporary Art Laboratory T, Tokyo, Japan
- 1975 *International Exhibition of Small Sizes*, Galerie Lydia Megert, Bern, Switzerland
View of Japanese Contemporary Art, The Seibu Museum of Art, Tokyo, Japan

- Japan I bild: konst från fyra århundraden [Japan in the picture: art from four centuries]*, Henie Onstad kunstsenter, Høvikodden, Norway
- 1974 *Japan I bild: konst från fyra århundraden [Japan in the picture: art from four centuries]*, Göteborgs konstmuseum, med konsthallen, Gothenburg, Sweden
- The Modern Paintings of Tadaaki Kuwayama Plus the Primitive Sculpture of the New Hebrides*, Inter River Trading Company, New York, NY, USA
- Japan på Louisiana: Moderne Japansk Kunst [Japan on Louisiana: Modern Japanese Art]*, Louisiana Museum of Art, Humblebaek, Denmark
- Painting – Kuwayama Sculpture – Kipp*, Galerie Denise René, New York, NY, USA
- JAPAN: Tradition und Gegenwart [Japan: radiation and Present]*, Städtische Kunsthalle Düsseldorf, Düsseldorf, Germany
- The 1960s: Color Painting in the United States from the Michener Collection*, The University of Texas at Austin, Austin, TX, USA
- Kaneko Art Gallery, Tokyo, Japan
- Japanese Artists in the Americas*, The National Museum of Modern Art, Tokyo, Tokyo, Japan
- 1973 *Art and Things: Paintings in the Sixties*, The University of Texas at Austin, Austin, TX, USA
- Japanese Artists in the Americas*, The National Museum of Modern Art, Kyoto, Kyoto, Japan
- Kaneko Art Gallery, Tokyo, Japan
- The Art of Surface: A Survey of Contemporary Japanese Art*, Art Gallery of New South Wales, Sydney, Australia
- 1972 *The Michener Collection: American Paintings of the Twentieth Century*, The Michener Galleries, The University of Texas at Austin, Austin, TX, USA
- 50 Jahre Museum Folkwang in Essen III: Kunst seit 1960 [50 years Museum Folkwang in Essen III: Art since 1960]*, Folkwang Museum, Essen, Germany
- The University of Texas at Austin, Austin, TX, USA
- Kaneko Art Gallery, Tokyo, Japan
- The '60s Revisited, Aldrich Contemporary Art Museum*, Ridgefield, CT, USA
- 1971 *The Sixties from the Michener Collection, The University of Texas at Austin*, Springfield Art Museum, Springfield, MO, USA
- Contemporary American Drawings*, French & Company, New York, NY, USA
- Saikodo Gallery, Tokyo, Japan
- The Exhibition of Tokyo Gallery 1971*, Tokyo Gallery, Tokyo, Japan
- 1970 20th Century American Masters, William Zierler Gallery, New York, NY, USA
- American Paintings of the Sixties from the Michener Collection, The University of Texas at Austin*, Witte Memorial Museum, San Antonio, TX, USA; Herron Art Museum, Indianapolis, IN, USA; University of Illinois, IL, USA
- 1969 Noah Goldowsky Gallery, New York, NY, USA
- 1968 *Selections from the Michener Foundation Collection*, Freedman Art Gallery, Albright College, Reading, PA, USA
- Plus by Minus: Today's Half-Century*, Albright-Knox Art Gallery, Buffalo, NY, USA
- The 1st Triennale-India*, Lalit Kala Akademi, New Delhi, India
- Cool Art 1967*, Aldrich Museum of Contemporary Art, Ridgefield, CT, USA
- 1967 *Normal Art*, The Lannis Museum of Normal Art, New York, NY, USA

- The 1967 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, Museum of Art, Carnegie Institute, Pittsburgh, PA, USA
- Domestic Exhibition of 1st Indian Triennial of Contemporary World Art*, Tokyo Central Museum, Tokyo, Japan
- Henri Gallery, Washington, D.C., USA
- Noah Goldowsky Gallery, New York, NY, USA
- Neue Formen der Farbe [New Forms of Color]*, Württembergischer Kunstverein, Stuttgart, Germany; Kunsthalle Bern, Bern, Switzerland
- 1966 *Black & White*, Wordsworth Atheneum, Hartford, CT, USA
- Four Directions: Burns, Breder, Brass, Kuwayama*, A.M.Sax Gallery, New York, NY, USA
- Vormen van de Kleur [Forms of Color]*, Stedelijk Museum, Amsterdam, Netherlands
- Systemic Painting*, The Solomon R. Guggenheim Museum, New York, NY, USA
- White on White*, Addison Gallery of American Art, Phillips Academy, Andover, MA, USA
- Cross Section of Contemporary Art*, Arnot Art Museum, Elmira, NY, USA; State University of New York, College at Oswego, Oswego, NY, USA; Wake Forest University, Winston-Salem, NC, USA; Bemidji State College Bemidji, MN, USA; Art Gallery of Greater Victoria, Victoria, Canada; University of California Riverside, CA, USA; Madison Art Center, Madison, WI, USA; Ithaca College Ithaca, NY, USA; Skidmore College, Saratoga Springs, NY, USA
- 1965 *FIVE PAINTERS*, Tokyo Gallery, Tokyo, Japan
- Exhibition of Japanese Artists Abroad: Europe and America*, The National Museum of Modern Art, Tokyo, Japan
- White on White*, De Cordova and Dana Museum and Park, Lincoln, MA, USA
- Cross Section of Contemporary Art*, Allentown Art Museum, Allentown, PA, USA; Davenport Municipal Art Gallery, Davenport, IA, USA; Tougaloo College, Tougaloo, MS, USA; Fort Wayne Art Museum, Fort Wayne, IN, USA; Oak Ridge Community Art Center, Oak Ridge, TN, USA; Huntington Galleries, Huntington, WV, USA; Museum of Art, University of Oklahoma, Norman, OK, USA; Paterson State College, Wayne, NJ, USA; Bacardi Imports Inc., Miami, FL, USA
- New Eyes*, Chrysler Museum, Provincetown, MA, USA
- Contemporary Japanese Painting*, Laura Knott Gallery, Bradford Junior College, Bradford, MA, USA
- 1964 Daniels Gallery, New York, NY, USA
- Cross Section of Contemporary Art*, Brooks Memorial Art Gallery, Memphis, TN, USA
- Motion and Movement*, Contemporary Art Center, Cincinnati, OH, USA
- June Exhibition*, Green Gallery, New York, NY, USA
- Classic and Poetic Box Forms in Art*, Southampton Art Gallery East, NY, USA
- Box Show*, Dwan Gallery, Los Angeles, CA, USA
- 1963 *Formalists*, Washington Gallery of Modern Art, Washington, D.C., USA
- Green Gallery, New York, NY, USA
- 1962 *Geometric Paintings classic & Romantic*, Jerrold Morris International Gallery, Toronto, Canada
- 1961 Cornell University, Ithaca, NY, USA; Colorado College Museum, Colorado Springs, CO, USA
- The 1961 Pittsburgh International: Exhibition of Contemporary Painting and Sculpture*, Department of Fine Arts, Carnegie Institute, Pittsburgh, PA, USA

1960 *A Group of Paintings, Sculptures and Drawings*, Green Gallery, New York, NY, USA
New Currents / Six Younger American Painters, Holland Goldowsky Gallery, Chicago, IL, USA

PUBLIC COLLECTIONS

Solomon R. Guggenheim Museum, New York, USA. Museum of Modern Art, New York, USA. Albright-Knox Art Gallery, Buffalo, USA. Nationalgalerie, Berlin, Germany. Foundation for Constructivist, Concrete and Conceptual Art, Zürich, Switzerland. National Museum of Modern Art, Tokyo, Japan. National Museum of Art, Osaka, Japan. Louisiana Museum of Modern Art, Humblebaek, Denmark.

AWARDS

1986 Adolph and Esther Gottlieb Foundation Grant
1969 National Endowment for the Arts Grant
1964 Art in America New Talent USA — Recommended by Kenzō Okada

Courtesy of Tadaaki Kuwayama and Alison Bradley Projects

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