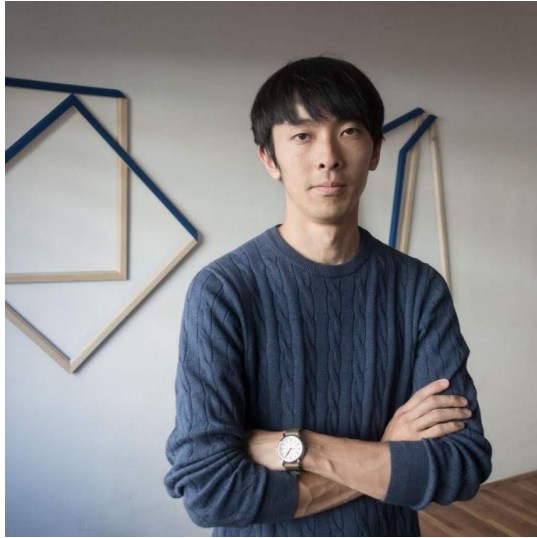




YUTARO AOKI



## Yutaro Aoki 青木 悠太朗

Sculptor born in Shizuoka Prefecture in 1988. Graduated from Tokai University Graduate School of Art, Department of Plastic Arts in 2013. He is based in Mexico City for two years from 2018. He finds sculptural volume in formless phenomena such as small desires and circumstances in daily life, and visualizes them while giving new perspectives and values to space.

Major exhibitions include “Distance” (msb gallery, Tokyo/2025), “New habits” (TS4312, Tokyo/2024), “MATSUMOTO Architecture + Art Festival” (Shitamachikaikan, Nagano/2023), “Business Trip Monologues #1” (GASBON METABOLISM, Yamanashi/2022), “Onsen Daisakusen” (Aoyama Meguro, Tokyo/2022), “double” (MONO.LOGUES, Tokyo / 2021), “Tokyo Nomadic Life” (art gallery closet, Tokyo/2021), “Quien sabe” (Itamuro Onsen Daikokuya, Tochigi/2020), “Puerta del cielo The Door in the Sky (Studio BlockM74, Mexico City/2019), “Madera para cosechar” (CASA EQUIS, Mexico City/2018) and “Oasis” (nap gallery, Tokyo/2017).



## Distance

Solo Exhibition at msb gallery, Tokyo

04 September 2025 - 14 September 2025



Silla de confidente, 2025, Wood and hemp cord, 105×110×93cm

In May 2025, I stayed for three weeks in the Yucatán Peninsula of Mexico. It was my first visit to Mérida, although I had lived in Mexico for two years, and this was my first visit to the city in six years. What stood out most was the intense heat, which was very different from that of Japan. The strong midday sunlight was so bright that it was almost impossible to open my eyes fully. The heat drained my energy, and the dry air made it feel dangerous to be outside. The local rhythm of life involved minimizing daytime activity and being more active in the evening or at night when the temperature dropped. Naturally, my own activities increased at night, and I gradually blended into the unique rhythm of the city.

While walking through Mérida at night, I encountered a chair of a strange shape. These chairs, found throughout the city, are called "silla de confidente" (the "confidant's chair"), and they are arranged so that two people sit facing each other. The unique feature of this chair is that it encourages conversation while preventing physical contact between the two people. There are various theories regarding the origins of this chair, but one popular story is that it was created by a father who had a chair made to keep his daughter and her lover at a certain distance. From this background, we can consider the chair not merely as a functional piece of furniture but as a piece of history that encapsulates human emotions and relationships.

This chair inspired me to rethink the concept of "distance" between people. For example, the way we choose our seats on a train reveals how we unconsciously measure psychological and physical distance with others. From the structure of this chair, I aimed to recreate a minimal public space that brings this distance to the forefront. In this work, I used a simple structure with two seats to design a comfortable form as a chair while sculpting the relationship between the people who sit in it. When friends sit together, a relaxed space is created, while a sense of tension arises when two strangers sit. Viewers will reexamine their own relationships and ways of communicating as they sit in this chair. The goal is to excavate the inherent sense of distance through the psychological changes that occur when people sit.

Unlike traditional sculpture, which creates form by "carving" the material, this work expresses the process of sculpting human relationships themselves. By interacting with the chair, viewers will gain an opportunity to deeply reconsider their own distance in relationships and the way they interact with others. This is a dialogical sculpture that invites an internal reflection on human connections.

The encounters I had in Mérida began through strange connections. Not only did I encounter the chair in the night streets, but I also realized how the contrast of light and shadow created by the intense midday sun deeply influenced the habits embedded in people's daily lives. I will express these experiences during my stay through a sculptural work.





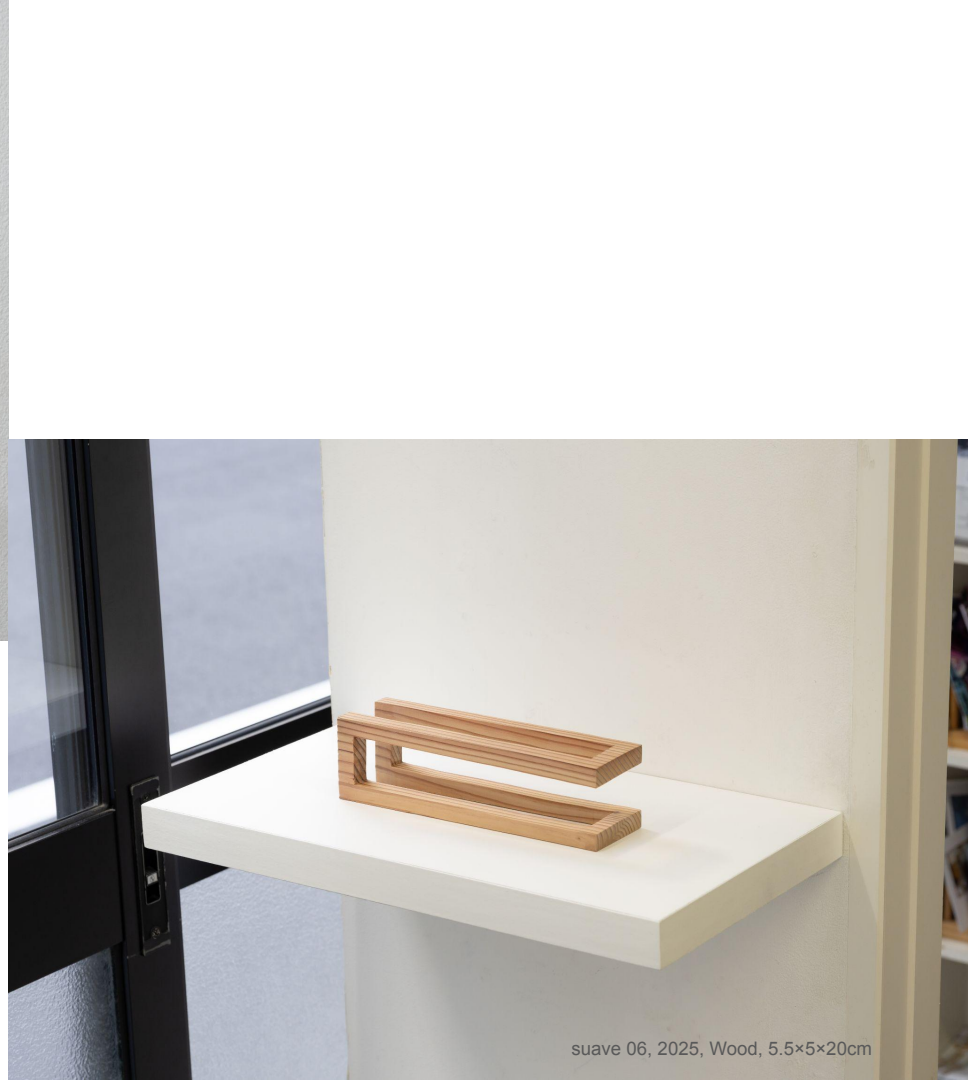
Two pots, 2025, Wood, 15×30×7.5cm



Contrast, 2025, Wood, 36×60×4.5cm



suave 07, 2025, Wood, 11×13×8cm



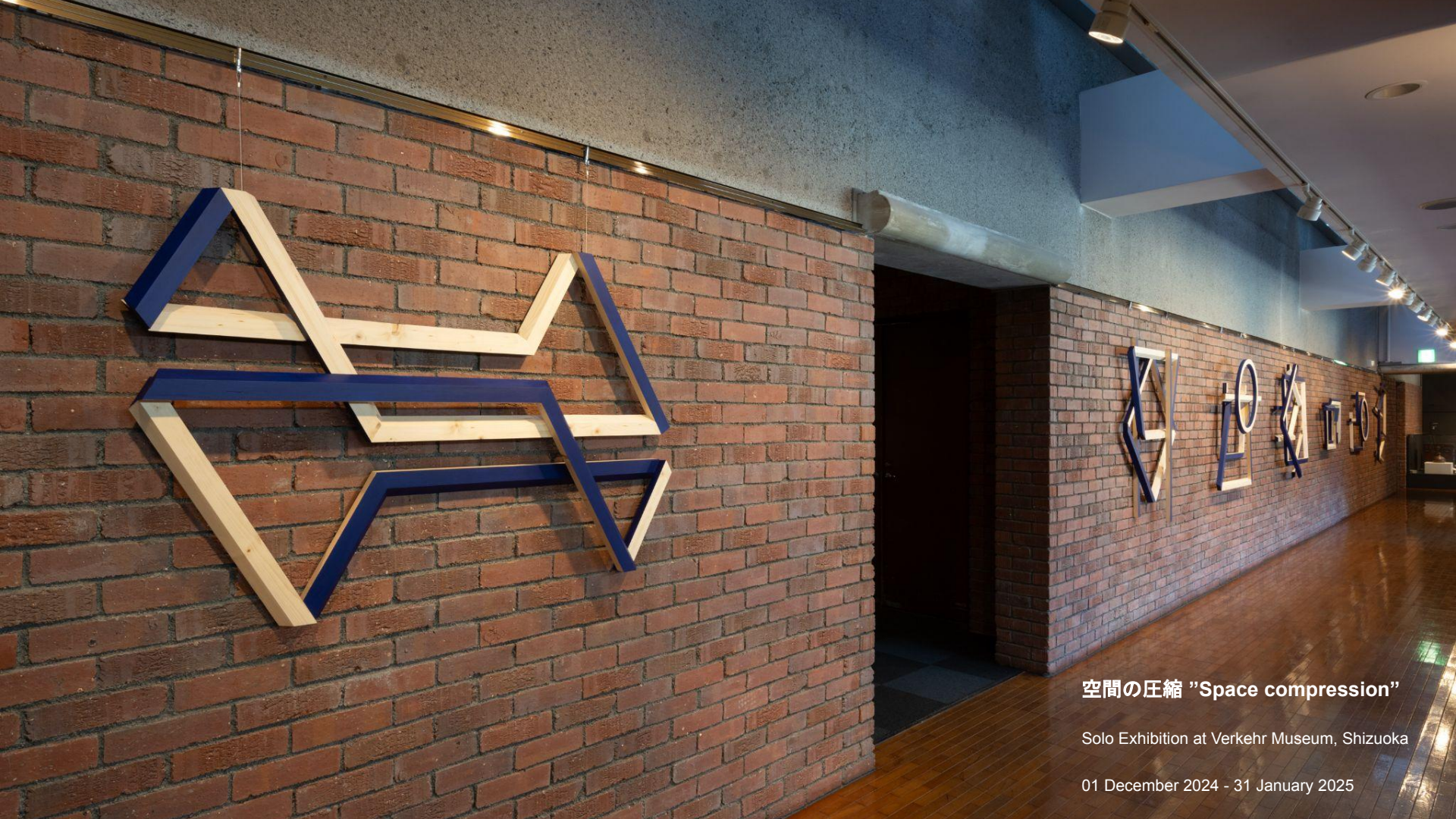
suave 06, 2025, Wood, 5.5×5×20cm





Silla de confidente  
2025  
Wood and hemp cord  
105×110×93cm





空間の圧縮 "Space compression"

Solo Exhibition at Verkehr Museum, Shizuoka

01 December 2024 - 31 January 2025









Space compression  
2024  
Wood and acrylic  
93×135×10cm

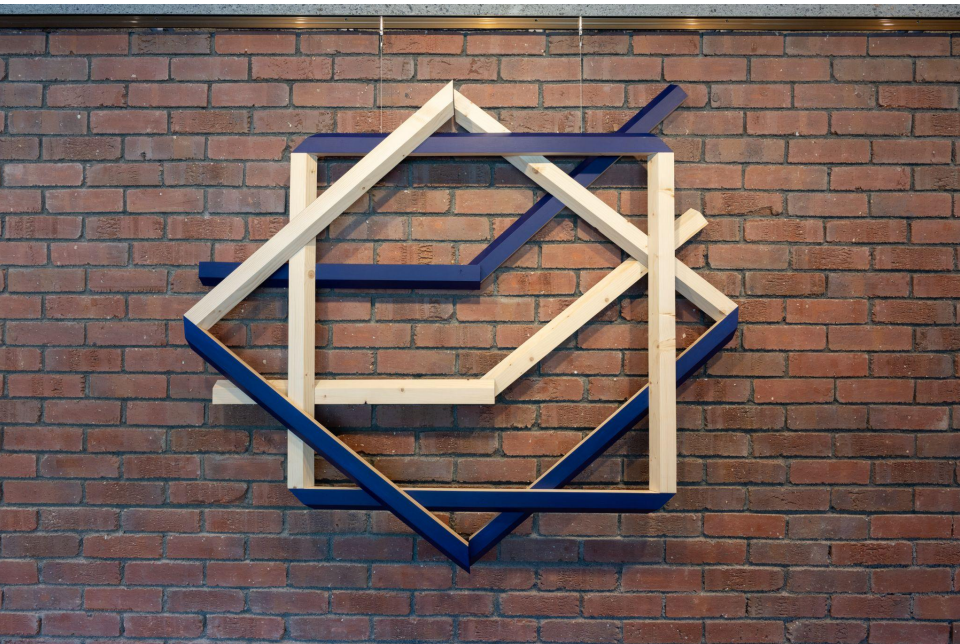


Space compression  
2024  
Wood and acrylic  
127×103×12cm



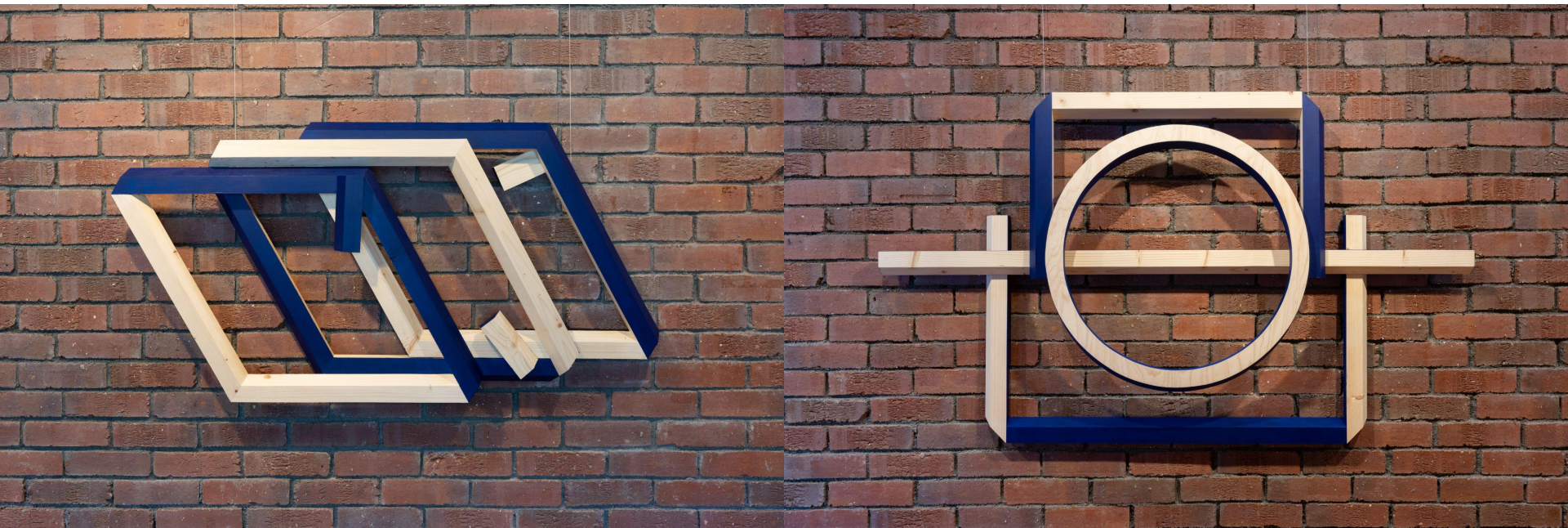


Space compression  
2024  
Wood and acrylic  
111×116×13cm



Space compression  
2024  
Wood and acrylic  
127×138×11cm





Space compression  
2024  
Wood and acrylic  
64×128×16cm

Space compression  
2024  
Wood and acrylic  
87×147×13cm



Space compression  
2024  
Wood and acrylic  
63.5×56×8cm





## Perspective

Solo Exhibition at msb gallery, Tokyo

03 October 2024 - 13 October 2024



Inside the arc  
2024  
Wood  
19×23.5×4cm



Inside the arc  
2024  
Wood  
19×23.5×4cm





Even out  
2024  
Wood  
52×47×6cm



**新しい習慣 "New habits"**

Solo Exhibition at TS4312, Tokyo

10 May 2024 - 2 June 2024

Costumbre, 2024, Wood, 34×20×26cm

This piece is called "Costumbre." It is part of a series of works. It is based on a Mexican custom. When I was living in Mexico, there was one thing I did not like. No one had change. It was very complicated at markets, OXXO, and on buses. That is something I remember very well. However, they always did have change. It is a mystery of Mexico. That is why I created this piece as a "change of custom." The forms are those of banknotes and coins.





Cilantro, 2024, Wood, 46×12×4cm



Costumbre, 2024, Wood and acrylic, 32×33×5cm





Bent seedling  
2024  
Wood  
216×7×292cm

## 他山の石 "a whetstone for the wits"

Solo Exhibition at KATSUYA SUSUKI GALLERY, Tokyo

02 December 2023 - 28 December 2023





Coin 01  
2023  
Wood  
117.5×130×70cm





Coin 02, 2023, Wood, 120×78×75cm



Coin 03, 2023, Wood, 113×115×64cm



Costumbre  
2023  
Wood and acrylic  
63.5×56×8cm



Costumbre  
2023  
Wood and acrylic  
78×47×7.5cm

**MATSUMOTO Architecture + Art Festival**

Group Exhibition at Shitamachi Kaikan, Nagano

04 February 2023 - 26 February 2023







Oasis=H, 2017, Wood, 94.5×380×75cm

When I first crossed over to Mexico in 2017, I was extremely nervous and constantly anxious. The greater that anxiety became, the more danger was next to me, and it was a constant paper-thin situation. At that time, the oasis I was looking for took shape.



Oasis#T  
2017  
Wood  
115×95×23cm

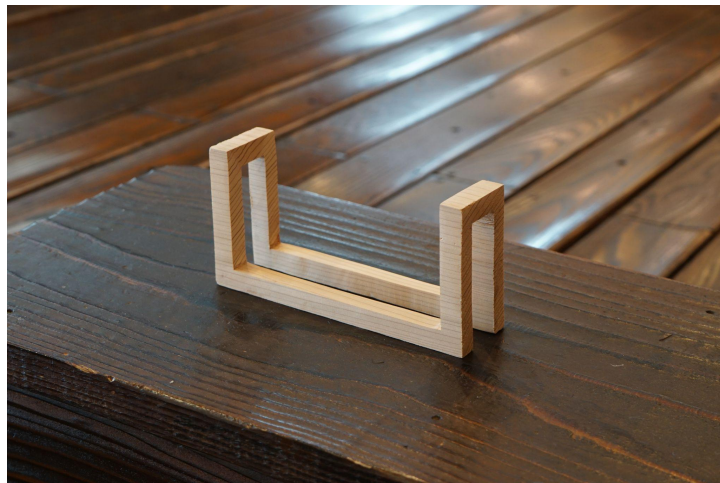


Abstract frame 32-1  
2015  
Wood  
48×38×96cm



## 《suave》

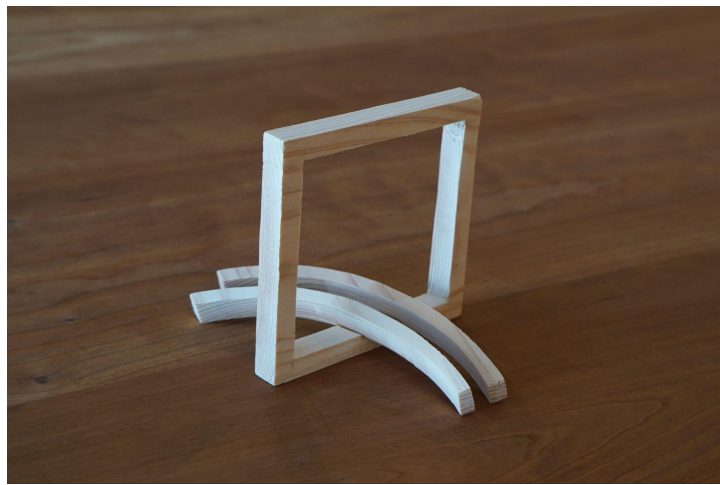
The word “suave” means gentle or soft in Spanish. My first encounter with the word was on a cab app in Mexico City. One day during my stay, my passenger rating had dropped from 5.00 to 4.87. The cause was the way the door was closed. Some drivers took my closing as abusive and angry. Based on this experience, I created this project with the theme of handling the car gently and carefully, without making any noise.



suave 02  
2020  
Wood  
8×4×15cm



suave 01  
2020  
Wood  
6×18×4cm



suave 03  
2020  
Wood  
12×16×12.5cm

《Matsumoto》

A friend of my mother's lives in Matsumoto City. We receive many gifts from her friend, Ms. Tanaka, every year. My mother and I are always fascinated by the overflowing density of the gifts that arrive, and we are quick to return the favor. The repeated exchanges are filled with more than just things; they fill our hearts to overflowing. The relationship between us is overlaid on the way things are densely packed together.



Matsumoto

2023

Wood, stainless and acrylic

36×24×15cm



Inside the arc  
2023  
Wood  
22×38×5.5cm



## 温泉大作戦 Onsen Confidential

Group Exhibition at AOYAMA | MEGURO, Tokyo

10 September 2022 - 02 October 2022





Equis  
2018  
Wood and acrylic  
45×60×5cm



SPOT  
2021  
Wood  
9×185×383cm



Costumbre, 2021, Wood and acrylic, 107×79×3cm



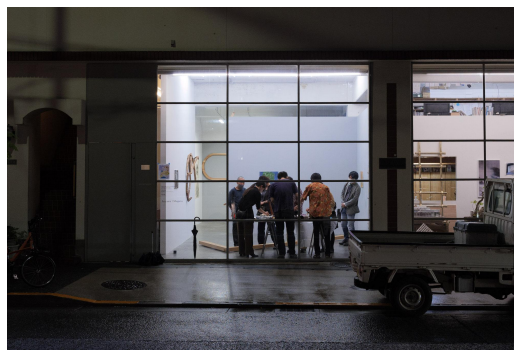


Oasis#A, 2017, Wood, 280×42×46cm



For Oasis, 2022, Wood, bolt, hinge, guest, host and taco recipe, 16×20×30 cm

This "For Oasis" sculpture is for heading to the oasis.  
If anyone needs a taco recipe, please contact me.





double

Solo Exhibition at MONO.LOGUES, Tokyo

26 November 2021 - 20 December 2021





ZURE  
2021  
Wood and oil  
225×317×105cm





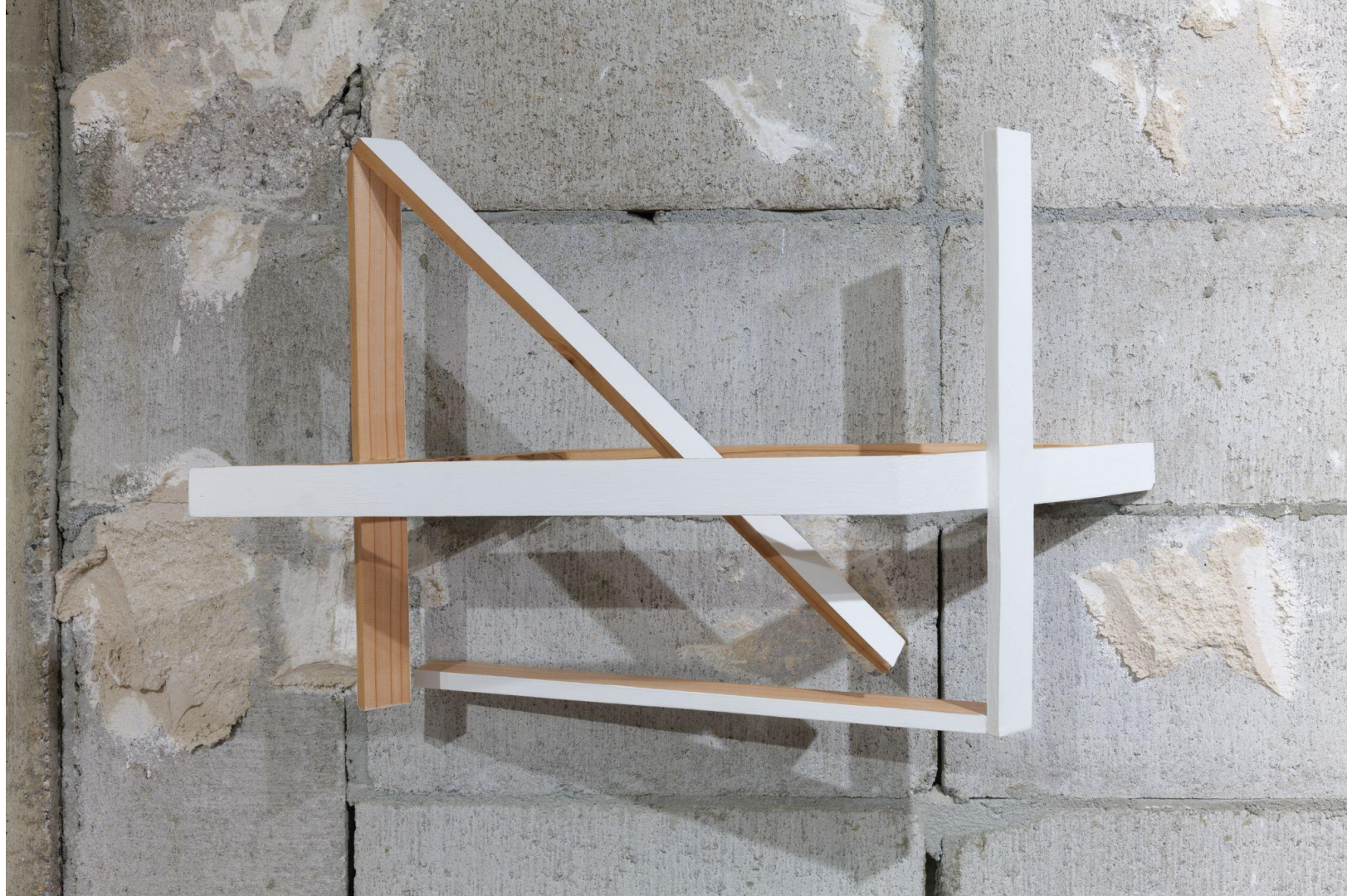
Translation  
2021  
Wood and oil  
116×64×38cm





Night  
2021  
Wood and oil  
50×48×20cm





tu-ka  
2021  
Wood and acrylic  
35×58×15.5cm





untitled  
2021  
Wood,oil and acrylic  
24×15×3.5cm





Sanjo Tsubame  
2021  
Wood and oil  
44×175×10cm

## Puerta del cielo 空の扉

Solo Exhibition at Studio Block M74, Mexico city

17 November 2019 - 14 January 2020



## Puerta del cielo

Yutaro Aoki  
Block M74  
2019

Crecí en Shizuoka, una ciudad ubicada en el centro de Japón, entre árboles, lagos y nieve, mirando los cambios del Monte Fuji por más de dieciocho años continuos. Estudiar artes implicó siempre la posibilidad del viaje: adecuarse a otros contextos, intentar entenderlos y producir desde ese lugar de asombro.

Llegué a México en 2018, gracias a un interés por el desarrollo de la arquitectura moderna de los años cincuenta, donde predominó el color y la geometría. Durante este tiempo hice muchos viajes, conocí un par de museos en Europa y zonas arqueológicas de México y Centroamérica. A finales de junio, tuve la oportunidad de estar en Pátzcuaro, Michoacán, un pueblo frío de paisaje urbano-colonial, con casas y locales comerciales unificados por los colores de sus fachadas, siempre rojos, blancos y marrones, donde el tiempo fluye lentamente. De día, el sol brilla en la tierra húmeda de la temporada de lluvias e ilumina toda su superficie, generando sombras contrastadas de los objetos y lugares.

A diferencia, Japón se caracteriza por tener una luz tenue, suave y efímera debido a la alta humedad que nos acompaña todo el año, y que hace que nuestros cuerpos y edificios generen sombras casi imperceptibles. En Pátzcuaro, fui consciente de la diferencia climatológica entre ambos países.

Sin embargo, los tejados y las construcciones eran similares a las de Japón. Con nostalgia llegué a sentirme en casa. Por las madrugadas, hay frío y neblina, el viento casi no sopla. En el amanecer, la neblina desaparece poco a poco y en el monte, mientras el sol se asoma, el cielo se abre. La gente, sus tradiciones y lugares están tan cerca de la tierra que parece viven en una relación de correspondencia: si las cosas cambian, la tierra cambia; si la tierra se afecta, las cosas dejan de funcionar.

Mis padres son arquitectos y desde muy joven he estado familiarizado con la madera. La madera en Japón es un material milenario arraigado a nuestra cultura, tan importante como el agua o la tierra, algo parecido a lo que sucede en Pátzcuaro, lo que me hizo entender que la relación entre madera y entorno es determinante para nuestra relación con este tipo de lugares. Entendí que a pesar de trabajar con los mismos materiales, son las condiciones de su lugar de origen las que los vuelven particulares y fue ese precepto el que quise desafiar.

Para esta exposición, compré madera en un aserradero a las afueras de Pátzcuaro con el objetivo de producir una serie de piezas que sugieran espacios construidos a través del espacio vacío, invisible. Crear un espacio intermedio entre las piezas y el entorno, incorporando parcialmente los mismos elementos del lugar, donde el material y el espacio estén unidos gracias a nuestra experiencia de estar en ellos.







200  
2019  
Wood and acrylic  
250×50×157cm

Lluvia  
2019  
Wood and acrylic  
280×238×230cm





Casa, 2019, Wood and acrylic, 253×12×410cm





ACL, 2019, Wood and acrylic, 63.5x56x8cm



HDC, 2023, Wood and acrylic, 78x47x7.5cm



Estrella de septiembre  
2019  
Steel  
390×20×450cm

## Solo Exhibitions

2025	Distance / msb gallery, Tokyo
2024	Space compression / Verkehr Museum, Shizuoka Perspective / msb gallery, Tokyo New habits / TS4312, Tokyo
2023	a whetstone for the wits / KATSUYA SUSUKI GALLERY, Tokyo
2021	double / MONO.LOGUES, Tokyo Tokyo Nomad Life / art gallery closet, Tokyo
2020	Quien sabe / Itamuro Hotel Daikokuya, Tochigi
2019	Puerta del cielo 空の扉 / Studio Block M74, Mexico City
2018	Madera para cosechar / CASA EQUIS, Mexico City
2017	Oasis / nap gallery, Tokyo
2016	YUTARO AOKI Exhibition / Itamuro Hotel Daikokuya, Tochigi
2015	YUTARO AOKI Exhibition / Gallery UDONOS, Shizuoka YUTARO AOKI Exhibition / Gallery GEN, Tokyo

## Prizes

2020	The 16th TAGBOAT AWARD, Koyama Tomio Award
2017	Shibuya Art Award, Koyama Tomio Award
2015	1st Prize at 10th DAIKOKUYA Contemporary Art Competition

## Artist in Residence

2025	Casa Framboyan / Merida Mexico
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## Group Exhibitions

2024	Mitsumeru / Ryodenji, Tokyo
2023	Mitsumeru / Ryodenji, Tokyo MATSUMOTO Architecture + Art Festival / Shitamachikaikan, Nagano
2022	MONO.LOGUES at GASBON #1 / GASBON METABOLISM, Yamanashi Onsen Confidential / AOYAMA   MEGURO, Tokyo CORE part7 / tagboatgallery, Tokyo The Diagonal and the Wind / KATSUYA SUSUKI GALLERY, Tokyo tagboat Art Fair 2022 / TOKYO PORTCITY TAKESHIBA, Tokyo grid / biscuit gallery , Tokyo
2021	TAGBOAT AWARD SELECTS / tagboatgallery, Tokyo The 16th TAGBOAT AWARD / Shibuya Hikarie CUBE1,2,3, Tokyo Mitsumeru / FEI ART MUSEUM YOKOHAMA, Kanagawa
2019	El castillo de los ladrillos rotos / guadalajara90210, Mexico City El jardin de Galileo / guadalajara90210, Mexico City
2018	Prairie Exhibition / Gallery KINGYO, Tokyo Shibuya Art Festival 2017 / Bunkamura Wall Gallery, Tokyo
2017	Shibuya Art Festival 2017 / Shibuya Station, Tokyo Green And Road Art Exhibition / Kurokawa Green Area, Kanagawa Prairie Exhibition / Gallery KINGYO, Tokyo
2016	LOGGER Exhibition / art sea, Kanagawa Mitsumeru / Kanagawa Prefectural Gallery, Kanagawa Daikokuya Contemporary Art Raise Exhibition / Itamuro Hotel Daikokuya, Tochigi
2014	The 50th Kanagawa Art Exhibition / Kanagawa Prefectural Gallery, Kanagawa The 2nd Prairie Exhibition / Gallery KINGYO, Tokyo
2013	The 2nd Derby Exhibition / Gallery KINGYO, Tokyo Yutaro Aoki x Mika Moriya Exhibition / Vision's, Tokyo WORKS - 8 Persons Work Exhibition - / Hiratsuka museum of art, Kanagawa



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