

Onosato development and progression

Artwork style, technique & development

1 – Bold blank circle are produced and only during the 1950's period and slowly after few years it evolve to a different approach. The most recognize and prominent period and artworks are in this period of 1950's.

His older artworks are mostly shown and sold in America in the 1960's when he was really popular. He also eventually joined Venice Biennale in the 50's – 60's but the awareness or the sales of his artworks during this showcase was not good due to the relationship with gallery that represented him in America. Eventually the gallery reevaluates his artworks for future showcase.

His style or techniques are by using a compass to form the circle. He is a very systematic person, he does a 40 - 50 canvases at one time, meaning that he work simultaneously with a number of canvas for a period of time and he will get a body of work. These processes usually take a year, and once he is done he will repeat it all over again.

For example, he will have his circles and pattern drawn in every single canvas, eventually he will start painting them canvas by canvas. One canvas he will be start painting one colour; for example orange colour. This will be a whole day process of 8 am to 5 pm. And once he is done with that, he will not continue with other colour on the same canvas but he move on to another canvas with another colour on a different area cover by the previous canvas. He will do this every single day until the process is done. And on his off day, he would probably colour blue on some areas, which is opposite then the initial colour he started with.

These patterns somehow give the feeling or the image of a mandala. It is the more favorite pieces and style during that period of his works by the collectors in America. As they respect the intricacy and the lines works on the painting and by using a microscope you are able to see the depth of it. It is build by layers of layers of colours of fine line work. The galleries and musuems in America really respected his work during this period.

Collections & Value

2 – In the 1970's, he will stop releasing his artworks to galleries or collectors. Most of his artworks are all kept by his family. This could be an assumption as there we no more new works that any gallery or museum is showcasing.

For example, the current gallery that collects his artworks (Toki-No-Wasuremono), does not want to sell some of his most valued artworks, especially during the 50's period. A small work were believed that it will be able to cost as much as USD\$ 100,000 in the future. This is also by the reference of Yayoi Kusama a Japanese artist that has been exposed to the American art market.

Prefecture Museums in Japan at least have 1 artwork in their collection. Museum of Contemporary Art Tokyo have about 100 pcs of artworks in their possession. Currently showcasing over 30 over artworks in the museum from 1940's to 1980's. 15 artworks that are showcases are usually in the 1970's period (blank circles). Most of these artworks are acquired from the owner of Shiseido company. Mr Fukuhara (3rd generation).

Art Politics point of view

3 – There are no iconic artist or artworks in America as of now. All the famous artist in history are now collected or sold to the Middle Eastern, names such as Andy Warhol, Picasso and such. Reason being that they have the money and the capabilities to acquire them. This is also part of National Security reasons; as they will collect and store this artworks in the middle east or you call it prison the artworks in this part of the world. And in this case, other country or parties cant attack their country as they are holding on precious collection that means more than the attack.

Major America museums collect or own artist that are groomed or born in America. And this is how the value of the artist or the artworks rises, or this is how collectors rate the artwork or artist. For example, Yayoi Kusama; born Japanese artist and came out of Japan to America in 1950's to pursue further in the art industry. Now she has made a name as an international artist and an important voice of the avant-garde.

Another example is On Kawara belonged to a broadly international generation of conceptual artist emerge in the 1960's. On Kawara is represented by David Zwirner Gallery, New York and Yvon Lambert Gallery, Paris. In 2007, one of Kawaras "Date Paintings" was sold for \$1.8 million at Christie's New York. Another date painting, *May 1, 1987*, set an auction record for Kawara when it sold for almost \$4.2 million at Christie's New York in 2014.

America likes multi nationality; it's not difficult to accept foreigners in and they will call them as their own. Kusama has worked and live in America for so long which means she is a product of the American Culture. Thus this will lead us back to the value and the ideas of American artist are more regconise. For example, when something is own or evaluate by or in America, it brings the value up or the sense of novelty. Another example like putting artworks in the Auction.

Research and evaluation are done in America as the artworks are in there. Which means they are all done in English since early years of artworks. And eventually become international and understand by most. This mean the value will be different from where it comes from.

Gutai is regarded more as a movement in America than it already is in Japan. Galleries selling these artworks outside Japan are more influential and will pay more for these artworks. And in Japan they would sell it a lower cost as the buying power is low. We could say the demand or the art market in this case.

In America, the collectors are thinking that there is nothing worth to collect anymore. As all the artist or artworks has been collected, so in this case they started to collect Japanese artworks as it very intricate and sophisticated; such as avant-garde artist. Techniques that uses foot for expressionism (Shiraga) or artworks that are very neat, tidy and clean. And these are the artworks that are regards as avant-garde artworks.

After the abstract expressionism, there are no prominent artworks to collect during a period of time. The have been wondering what is next to be collected and there comes about Japanese artworks that was start to be collected. And this will give credibility to Japanese artist and artworks. And collectors need not go or be in Japan but just to collect this works will give a certain kind of credibility.