

**Minoru Onoda : Through another Lens**  
**Virtual Exhibition : April 23, 2021 – June 20, 2021**

Anne Mosseri-Marlio Galerie is extremely excited to present a selection of paintings and a group of works on paper ranging from 1960 to 2003 in a new virtual gallery space created by Oppenheim Architecture. The solo exhibition Minoru Onoda : Through another Lens brings together important works of each period in a setting that allows them to be viewed individually, each in their own niche. The Virtual Reality experience made possible by The Boundary allows the viewer to zoom in and meander through the gallery. The 3-dimensionality and details of the artworks and architecture come to the fore. This exhibition is concurrent with Himeji City Museum of Art's major retrospective dedicated to the artist and a new monograph published by Seigensha.

The inclusion of small tubes found in a nearby factory, incorporation of sand, plaster and paint in SAKUHIN64, 1960, and SAKUHIN II, 1960, is followed by iconic paintings SAKUHIN 64-R, 1964 and WORK67-80, 1967 both have relief made of gofun. The minute circles on the smooth, various sized and shaped bulbous mounds in shades of yellow, red, blue and green oil paint emit warmth and brightness. The acrylic spray paintings of the mid to late 1970s are examples of his continued fascination with depth, the circle and illusion of 3-D. The 2002 and 2003 paintings examine layers of colors and exploration of the periphery. By adventuring into The Space, WORK75–Blue1232, 1975 comes to view. The contrast between the naturally structured concave walls designed for an upcoming project in the Middle East by Oppenheim Architecture and the precise concentric circles allows us to escape into yet another world and culture.

Minoru Onoda was born in Japanese occupied Manchuria in 1937 and moved with his family to Himeji in 1944. He studied at the Institute of Fine Arts, Osaka, and The Osaka School of Art (1956-60). Perspective, relief and propagation of circles are early trademarks of the artist who spent his entire life in Japan. Using post WWII newly available materials (synthetic paint, glue, wood) and artistic freedom, Onoda's works make reference to Art informel and abstract art, along with some visual aspects of Suprematism, Constructivism, and even Op Art.

In 1960 Onoda incorporated plaster and found materials, mostly pieces of tubes and wooden slats, to create his first 3-dimensional paintings. He built-up relief surfaces using gofun, a powder made of crushed seashells, glue and water. His manifesto *Paintings of propagation* was published in 1961. He participated in the 3<sup>rd</sup> International Exhibition for Young Artists in Paris in 1964 and, at Sadamasa Motonaga's suggestion, Jiro Yoshihara invited him to join the Gutai Art Association as one of its youngest members.

In the 1970s Onoda explored the dynamic relationship between a human and his surroundings through geometric unity and simplicity of the circle. He often referred to himself as "the one who performs the circle". He presents the circle's endless proliferation as it journeys towards a perfect state of emptiness, silence. Later Onoda grew closer to Op Art, painting larger, radiating planetary circles that float weightlessly, alone or in ordered groups, within seemingly monochrome, but detailed canvases teeming with increasing spheres.

Yearly participation in shows in Himeji in the early 1960s, inclusion in important exhibitions such as *Trends in contemporary Japanese paintings and sculpture*, National Museum of Modern Art, Kyoto (1965), *The new generation of Japanese Art*, The National Museum of Modern Art, Tokyo, (1966), as well as other museum shows in Kobe, Osaka, Switzerland, The Netherlands and the United States of America gave Onoda domestic and international exposure although he personally did not travel abroad. He participated with Gutai members in Expo '70 in Osaka as well as their exhibits in the Gutai Mini Pinacotheca.

The 1996 exhibition, *A turning point in Japanese Art – 1964*, Museum of Contemporary Art, Tokyo, again brought international attention to Gutai members and other contemporary Japanese artists. In 2004 the Himeji City Museum of Art dedicated a solo show to him, *Contemporary Local Artists Exhibition: The World of Minoru ONODA*. The 2012 and 2013 survey exhibitions *Spirit of an Era* at the National Art Center, Tokyo, and *Gutai : Splendid Playground* at New York's Solomon R. Guggenheim Museum of Art included his 1960s paintings and generated international attention to the Gutai Art Association and its members.

Onoda's works are in private collections in Argentina, Belgium, France, Germany, Switzerland, The Netherlands, United Kingdom, United States of America, and Japan. Ashiya City Museum of Art and History, Himeji City Museum of Art, Hyogo Prefectural Museum of Art, Kobe, The Miyagi Museum of Art, JP, Museum Boijmans Van Beuningen, Rotterdam, NL, Sammlung Goetz, Munich, DE, Tate Modern, London, UK, are some of the museums who own and exhibit his paintings.

Scheidegger & Spiess (2019) and Seigensha (2021) have published monographs dedicated to the artist.

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