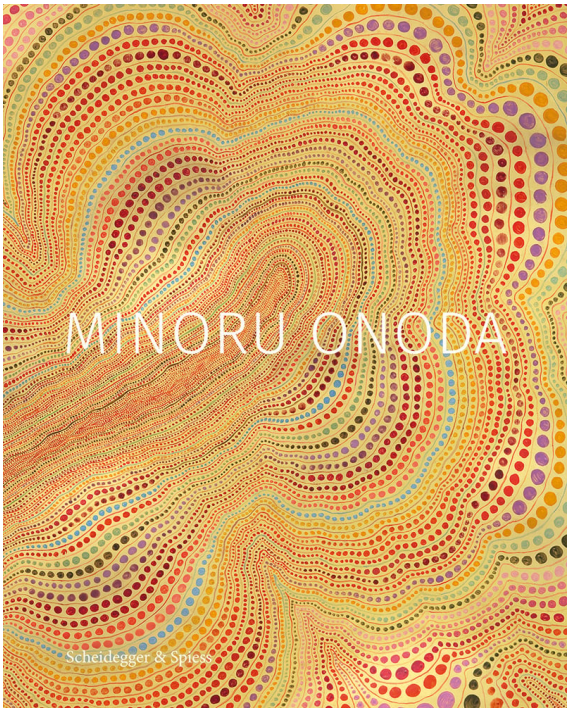
TITLE INFORMATION
Tel: +44 (0) 1394 389950
Email: uksales@accartbooks.com
Web: https://www.accartbooks.com/uk



Minoru Onoda

Edward M. Gomez

Astrid Handa-Gagnard

Shoichi Hirai

Koichi Kawasaki

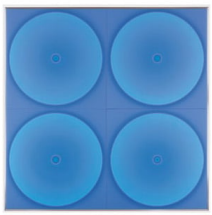
ISBN	9783858818218
Publisher	Scheidegger & Spiess
Binding	Hardback
Territory	World excluding Austria, Germany, Switzerland, Puerto Rico, United States, Canada, and Japan
Size	300 mm x 240 mm
Pages	224 Pages
Illustrations	170 color
Price	£60.00

- Minoru Onoda ranks among the most distinguished Japanese artists since WWII
- This is the first-ever monograph on Onoda
- Explores his relationship with the Gutai artists' movement and his creative process
- Richly illustrated in colour throughout

Minoru Onoda was born in Japanese-occupied Manchuria to a Japanese family in 1937. Before the outbreak of World War II, they moved to Himeji in Japan, which remained the artist's residence until his passing in 2008. Following his artistic education at the Osaka Institute of Fine Arts and at Osaka School of Art in the 1960s, Onoda joined the Gutai, Japan's first post-war radical artistic movement. Gutai challenged what the movement considered a reactionary understanding to initiate new notions of art, and redefined the relationships among body, matter, time, and space. Enchanted by concepts of repetition, Onoda produced panels with amalgamations of gradually increasing dots with relief, creating organically growing shapes, progressing to infinite circles and ultimately moving to a monochrome style in painting. When Gutai disbanded in 1972, he opted for a conceptual style in which the proliferating dots disappeared. The Western world has received Minoru Onoda's art almost exclusively in the Gutai context, for example in the 2013 exhibition *Gutai: Splendid Playground* at New York's Guggenheim Museum. This overdue first-ever monograph on Minoru Onoda introduces him as an artist in his own right. Apart from investigating his relations with Gutai, it explores his creative process with a particular focus on his sketchbooks.

Edward M. Gómez is a scholar of art history critic, curator and graphic designer. He also works as chief editor of British art magazine *Raw Vision*. **Astrid Handa-Gagnard** is a scholar of art histoy and curator and director of FRAC Bourgogne in Dijon, France. **Shoichi Hirai** is a Professor of Art History at Osaka's Kansai University. **Koichi Kawasaki** is Professor of Art History at Konan Women's University in Kobe.






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