

4. The Art Market

When considering whether art can become an asset, the perspective of **whether it is connected to the art market** is extremely important.

This is not only about whether a work already has market value today, but also whether there is the potential for that value to be created and renewed in the future.

Galleries are what form and sustain the art market.

Despite this, in many cases, the difference between a situation in which an artist is forced to sell their work independently and one in which a gallery assigns an official presentation price does not seem to be well understood.

Similarly, the distinction between a gallery that simply functions as a rentable exhibition space open to anyone, and a program-based gallery that selects artists, enters into agreements with them, and takes responsibility for the entire process—from exhibition planning to promotion and sales—is often discussed in an ambiguous way.

Even if the same price of “200,000 yen” is attached to a work, the context behind it and the weight of responsibility involved are completely different.

From my perspective, that is not the “same price”; it represents a different dimension of value.

Of course, from the artist’s point of view, there is the harsh reality that they must present their work, sell it, and sustain their livelihood on their own.

However, when viewed over a longer time frame, I have seen many cases where artists raise their prices recklessly through

independent sales,
which eventually leads to galleries being unable to work with them,
and in the end, they abandon their practice altogether.

What artists should first consider is
how to be recognized by galleries that have influence in the market
and how to build relationships with them.
This is not a compromise of expression,
but rather a choice that allows their work to continue existing within society.

For collectors,
and for artists themselves,
without a strong awareness of the **art market**,
value will neither be created nor renewed.

As a result, art remains confined to the level of interior decoration,
and its wider development stops there.
This, perhaps, has been one of the major challenges that Japanese art has
faced until now.