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| **Okamoto, Tarō** |
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| [Enter an **abstract** for your article] |
| Tarō Okamoto (岡本太郎) (1911–1996) was one of Japan’s most visible artists during the post-WWII period. He was born in Kawasaki, Kanagawa, and his father was a cartoonist and his mother a writer. In 1929, having enrolled at Tokyo Fine Arts School, he travelled to Europe and from 1930 began living in Paris. A member of the Abstraction-Création group between 1933–1937, Okamoto associated with the likes of Georges Bataille, André Breton, Pablo Picasso, and Man Ray before returning to Japan in 1940. Working in many media and courting abstraction, biomorphic surrealism, and an abstracted figuration, his political-allegorical paintings are seemingly emblematic of the post-war decades; example include the paintings *Heavy Industry* (1949), an indictment of capitalism, and *Law of the Jungle* (1950). In 1954 he exhibited in the 27th Venice Biennale, also establishing the Institute of Esthetic Research. The 1960’s saw him working in Mexico on a large-scale commission, the nuclear-themed *Myth of Tomorrow* (1970) mural, which was subsequently returned and installed in Tokyo’s Shibuya Station in 2008. Okamoto’s sculptural output included *Tower of the Sun* for Osaka’s World Expo ’70, for which he was also artistic director. The Taro Okamoto Memorial Museum in Tokyo opening 1988 occupies his former Aoyama home and studio site, while The Taro Okamoto Museum of Art, opening 1999 in Kawasaki, holds an extensive collection of his work. |
| Further reading:  (Harada)  (MoMA)  (Otani and Murata)  (The Taro Okamoto Memorial Museum)  (Taro Okamoto Museum of Art, Kawasaki)  (Tower of the Sun) |