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| **Abstract Expressionism in Japan** |
| **抽象表現主義, chūshō hyōgenshugi** |
| Abstract Expressionism developed in Japan in 1954, after the end of the American Occupation. Nine years after Hiroshima and Nagasaki, a group of seventeen artists living in Osaka founded the Gutai (具体, embodiment) artists’ association. More than any other group in Japan, the Gutai artists considered and engaged with Abstract Expressionism, particularly the works of Jackson Pollock. Arguably one of the most successful Japanese disciples of American Abstract Expressionism was Okada Kenzō, who migrated to the United States in the 1950s and made a name for himself through using the decorative effects of traditional Japanese paintings in his works. Just as the members of the Japanese artistic diaspora had infused Abstract Expressionism with their alterity in New York, American Expressionism was transposed in Japan through Gutai artists, whose derivative Abstract-Expressionistic paintings were the rebellions of a younger generation of artists against a society responsible for the destruction of the war. |
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| Further reading:  (Kenzō, 1968)  (Marter, 2007)  (Tiampo, 2011)  (Winther-Tamaki, 2001) |