

early 60's in Japan Excerpt from Bijutsu Techo 1971.10,
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As for GUTAI and Kyushu-Ha, in the art movement from the Unformel whirlwind to the end of the Yomiuri independents, the fact that this local artist group played the most radical role in art has never been seen before in the history of modern Japanese art.

The two groups were contrasting in every way, with <GUTAI> being oriented toward internationalism and Kyushu-Ha toward nationalism. Although I am completely ignorant of art exhibitions, it is not difficult to imagine that each movement had a significant impact in some way on the structure of the art world, which was intertwined with the government exhibitions, public group exhibitions, public group federations, and independents, as well as the Ministry of Education, newspapers, art organizations, democratic organizations, and local art organizations.

In addition, the flow of art due to the whirlwind of unformel is probably due in large part to the movements of these groups that took unformel seriously. It is clear that the beginning of the 1960s was marked by the "gaps" brought about by Unformel.

However, in the 1960s, all of these groups began their activities at once.

Rather than reducing painting to an act, they seem to have been born out of an attempt to forcefully fill in the gaps between the expressive acts of painting and everyday activities, considering them as equivalent.