

THE TURNER

American International: Abstract Expressionism **Abstract Expressionism Living On (wall 4)**

Despite its culmination and dominant moment being located primarily in America in the 1950's, the legacy of the Abstract Expressionism movement would live on in much artwork produced in later times and different locations.

Gestural strokes to convey the effect of a body in movement became an increasingly legible sign. Expressive color could continue to register and resonate as representative of powerful personal, psychic feeling. In these prints produced in the 1960's and later, the intensely individual but reaching-for-universal abstract visual language developed by Abstract Expressionist forbears is adopted and modified. Abstract Expressionists posed unruly psychic expression, made through their abstract expressive forms, as a practice to take one through the confusing and obliterating nature of modern life. Artists yearned to align their practice with, and become closer to nature, eschewing the detrimental mechanisms and effects of culture.

In works by subsequent artists such as Robert Rauschenberg, the expressiveness of color and gesture, as personally and individually fortifying, and resistant to the more dominant forces of modern culture (commercial or militaristic), was appealing, and could be added to by incorporating aspects of "everyday" experience.

Formally, this is achieved through the use of everyday cultural material: lifting text from other sources, and attaining the look of a collage. Grand gesture would gradually be set aside for more idiosyncratic representations of life and more composed fields of color. But the means toward communication here rest heavily on and riff from the ideals first explored so thoroughly by the abstract expressionists— for them and for their disciples feelings have become facts.

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