

Kusama

Almost a half-century after Yayoi Kusama debuted her landmark installation *Infinity Mirror Room--Phalli's Field* (1965) in New York, the work remains challenging and unclassifiable. Shifting between the Pop-like and the Surreal, the Minimal and the metaphorical, the figurative and the abstract, the psychotic and the erotic, with references to "free love" and psychedelia, it seemed to embody all that the 1960s was about, while at the same time denying the prevailing aesthetics of its time. The installation itself was a room lined with mirrored panels and carpeted with several hundred brightly polka-dotted soft fabric protrusions into which the visitor was completely absorbed. Kusama simply called it "a sublime, miraculous field of phalluses." A precursor of performance-based feminist art practice, media pranksterism, and "Occupy" movements, Kusama (born in 1929) was once as well known as her admirers--Andy Warhol, Donald Judd, and Joseph Cornell. In this first monograph on an epoch-defining work, Jo Applin looks at the installation in detail and places it in the context of subsequent art practice and theory as well as Kusama's own (as she called it) "obsessional art." Applin also discusses Kusama's relationship to her contemporaries, particularly those working with environments, abstract-erotic sculpture, and mirrors, and those grappling with such issues as abstraction, eroticism, sexuality, and softness. The work of Lee Lozano, Claes Oldenburg, Louise Bourgeois, and Eva Hesse is seen anew when considered in relation to Yayoi Kusama's.

Drawn from her blog of the same name, this entertaining guide, which is part memoir, part-commiseration, and part how-to, shows new moms how to care for themselves post-partum to feel a little more like their glam former selves, while still being the best mommy they can be. Original.

Get to know Yayoi Kusama, a Japanese artist known for her extensive use of polka dots and for her infinity installations, in this fascinating nonfiction *Level 3 Ready-to-Read*, part of a series of biographies about people "you should meet!" Meet Yayoi Kusama. When Yayoi Kusama was a little girl, she told her parents she wanted to be an artist. Her parents forbade her and tore up her drawings. But that didn't stop her. When she couldn't afford art supplies, she used old paper sacks and mud to create her art. Eventually, she convinced her parents to let her go to art school and study painting. In 2006, she became the first Japanese woman to receive the *Praemium Imperiale*. It is one of the highest honors given by the Japanese imperial family. Ten years later, she received the *Order of Culture*, another prestigious award given to people who make important contributions to Japanese culture. Today, she is one of the most famous artists in the world.

As articulated by art critic and poet Akira Tatehata in his accompanying catalogue essay, the genius that generates [Kusamas] fertile artistic world, a paean to life, is driven by obsessive thoughts and her extraordinary and highly influential career encompasses works in various mediums that unfailingly conjure both microscopic and macroscopic universes at once. Kusamas critically acclaimed inaugural 2013 exhibition at David Zwirner in New York presented a selection of the artists large-scale square-format acrylic on canvas paintings. This vibrant publication printed with multiple inks at the highest quality to fully capture the dazzling glow of Kusamas colorful canvases opens with a selection of these works, which anchored the gallery

presentation. Kusama's practice recurrently integrates motifs that evoke the cosmic and the primordial, from the ethereal to earthly, and embodies the unique amalgamation of representational and non-representational subject matter. Also featured are stills of the video installation *SONG OF A MANHATTAN SUICIDE ADDICT*, as well as stunning panoramic views of the exhibition's two infinity rooms, including *INFINITY MIRRORED ROOM THE SOULS OF MILLIONS OF LIGHT YEARS AWAY*, which was hailed by *The New York Times* as encouraging the ultimate selfie. The other room, *LOVE IS CALLING*, stands out as among the artist's most immersive environments to date: a darkened, mirrored room illuminated by inflatable, tentacle-like forms covered in her signature polka dots, extending from floor to ceiling and slowly shifting color.

Concluding the publication, an original poem written by Kusama herself, *After the Battle, I Want to Die at the End of the Universe*, contextualizes her practice: Having always been distressed over how to live, she writes, I have kept carrying the banner for pursuit of art.

A comprehensive overview of the visionary work of the Japanese artist.

A career retrospective of Yayoi Kusama, Japan's most prominent artist and "Queen of Polka Dots," covering all aspects of her provocative work.

Yayoi Kusama: Give Me Love documents the artist's most recent exhibition at David Zwirner, New York, which marked the US debut of *The Obliteration Room*, an all-white, domestic interior that viewers are invited to cover with dot stickers of various sizes and colors. Widely recognized as one of the most popular artists in the world, Yayoi Kusama has shaped her own narrative of postwar and contemporary art. Minimalism and Pop art, abstraction and conceptualism coincide in her practice, which spans painting, sculpture, performance, room-sized and outdoor installation, the written word, films, fashion, design, and architectural interventions. Born in 1929 in Matsumoto, Japan, Yayoi Kusama briefly studied painting in Kyoto before moving to New York City in the late 1950s. In the mid-1960s, she established herself in New York as an important avant-garde artist by staging groundbreaking happenings, events, and exhibitions. Now in her late 80s, Kusama is entering one of the richest creative periods of her life. Immersed in her studio six days a week, Kusama has spoken of her renewed dedication to creating art over the past years: "[N]ew ideas come welling up every day.... Now I am more keenly aware of the time that remains and more in awe of the vast scope of art." Taking *The Obliteration Room* as its centerpiece, this catalogue reveals, in vivid large-scale plates, the transformation of the space from a clean white interior to a stunningly saturated room, with ceilings, walls, and furniture covered in myriad multicolored stickers put there by viewers over the course of the exhibition. The catalogue also includes beautiful reproductions of Kusama's new large-format paintings from *My Eternal Soul* series. Ranging from bright and densely pixelated forms, to amber figures with darker blues and muted oranges, these paintings demonstrate the artist's striking command of color, and her exceptional control over balance and contrast. Bold brushstrokes hover between figuration and abstraction; vibrant, animated, and intense, these paintings introduce their own powerful pictorial logic, at once contemporary and universal. The catalogue continues with a selection of new, large Pumpkin sculptures, a form that Kusama has been exploring since her studies in Japan in the 1950s, and which gained prominence in the 1980s, continuing to remain an essential part of her practice. Made of shiny stainless steel and featuring painted

dots or dot-shaped perforations that recall The Obliteration Room, these immersive works seem created on human scale, with the tallest measuring 70 inches (178 cm). Vibrant plates capture how color, shape, size, and surface merge in these sculptures and mesmerize the viewer. Texts include a "Hymn to Yayoi Kusama" by art critic and poet Akira Tatehata and a poem by the artist herself.

Yayoi Kusama, on la savait excentrique, on la découvre scandaleuse, incorrecte, embarrassante mais sacrément juste et nécessaire. Publié pour la première fois en 1978, à son retour à Tokyo après un long exil volontaire à New York, Manhattan suicide addict n'avait jusqu'alors connu de traduction. Il est presque compréhensible que personne n'ait voulu se lancer dans la traduction d'un tel brûlot qui met à mal, non seulement le puritanisme américain, protestant et honteux, mais surtout la bonne forme, par la totale incorrection du propos et sa manière - précise et onirique à la fois, factuelle jusqu'à l'hyperréalisme et délirante simultanément. C'est l'histoire d'une artiste d'avant-garde qui tourne mal, qui s'affiche en Pimp Kusama, fournissant à l'élite médiatico-intellectuelle (des deux sexes) une cohorte de jeunes éphèbes gay en rupture de famille. Mais c'est aussi l'histoire d'une souffrance, d'une jeune femme en proie à un syndrome narcissique avec dépersonnalisation et hallucinations que l'usage immodéré de drogues en tous genres apaise (et/ou accentue ?). L'histoire d'une réécriture des années 60 à l'aune d'un Japon étouffant qui malgré tout accueillit sa prose et la célébra.

"With great originality and scholarship, Amelia Jones maps out an extraordinary history of body art over the last three decades and embeds it in the theoretical terrain of postmoderism. The result is a wonderful and permissive space in which the viewer...can wander" ...-Moira Roth, Trefethen professor of art history, Mills College.

Sculptural Materiality in the Age of Conceptualism is structured around four distinct but interrelated projects initially realized in Italy between 1966 and 1972: Yayoi Kusama's Narcissus Garden, Michelangelo Pistoletto's Newspaper Sphere (Sfera di giornali), Robert Smithson's Asphalt Rundown, and Joseph Beuys's Arena. These works all utilized non-traditional materials, collaborative patronage models, and alternative modes of display to create a spatially and temporally dispersed arena of matter and action, with photography serving as a connective, material thread within the sculpture it reflects. While created by major artists of the postwar period, these particular projects have yet to receive substantive art historical analysis, especially from a sculptural perspective. Here, they anchor a transnational narrative in which sculpture emerged as a node, a center of transaction comprising multiple material phenomenon, including objects, images, and actors. When seen as entangled, polymorphous entities, these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three-dimensional phenomena and photographic image, in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere. Published to accompany the exhibition held at Tate Modern, London, 26 May - 2 October 2011.

This career-spanning, multi-faceted retrospective will appeal to new as well as lifelong fans of the legendary Japanese artist. Yayoi Kusama has worked tirelessly since the 1950s, influencing some of the world's most prominent artists, and pioneering the art of self-promotion. But widespread popular acclaim for her work is a relatively recent phenomenon, with crowds lining up for hours to experience her "Infinity Rooms," and a new museum dedicated to her work opening in Tokyo. This companion volume to a groundbreaking new Kusama retrospective examines her work from myriad aspects, many of which are provocative and wholly original. The book pays particular focus to the years Kusama spent in the US and Europe, tracing her development through early paintings and accumulative sculptures to her hugely popular immersive environments. It examines Kusama's genius for personal branding, and illuminates her commitment to political and social issues in Europe, America and Japan. A diverse selection of images and archival documents are augmented through enlightening texts by authors from different theoretical backgrounds. These essays discuss Kusama's accomplishments in the worlds of fashion, film, art marketing, and publishing; focus on her cultural identities and artistic spheres; and offer genre-specific observations about Kusama's performances, installations and series of paintings. As panoramic and fascinating as its subject, this monumental retrospective will guide Kusama's enormous fan base toward a deeper understanding of her creative trajectory and of the breadth of her extraordinary achievement.

How the Vietnam War changed American art By the late 1960s, the United States was in a pitched conflict in Vietnam, against a foreign enemy, and at home—between Americans for and against the war and the status quo. This powerful book showcases how American artists responded to the war, spanning the period from Lyndon B. Johnson's fateful decision to deploy U.S. Marines to South Vietnam in 1965 to the fall of Saigon ten years later. *Artists Respond* brings together works by many of the most visionary and provocative artists of the period, including Asco, Chris Burden, Judy Chicago, Corita Kent, Leon Golub, David Hammons, Yoko Ono, and Nancy Spero. It explores how the moral urgency of the Vietnam War galvanized American artists in unprecedented ways, challenging them to reimagine the purpose and uses of art and compelling them to become politically engaged on other fronts, such as feminism and civil rights. The book presents an era in which artists struggled to synthesize the turbulent times and participated in a process of free and open questioning inherent to American civic life. Beautifully illustrated, *Artists Respond* features a broad range of art, including painting, sculpture, printmaking, performance and body art, installation, documentary cinema and photography, and conceptualism. Published in association with the Smithsonian American Art Museum, Washington, DC Exhibition schedule: Smithsonian American Art Museum, Washington, DC March 15–August 18, 2019 Minneapolis Institute of Art September 28, 2019–January 5, 2020

Essay by Laura Hoptman.

In *Punctuation: Art, Politics, and Play*, Jennifer De Vere Brody places punctuation at center stage. She illuminates the performative aspects of dots, ellipses, hyphens, quotation marks, semicolons, colons, and exclamation points by considering them in relation to aesthetics and experimental art. Through her readings of texts and symbols ranging from style guides to digital art, from emoticons to dance pieces, Brody suggests that instead of always clarifying meaning, punctuation can sometimes open up space for interpretation, enabling writers and visual artists to interrogate and reformulate notions of life, death, art, and identity politics. Brody provides a playful, erudite meditation on punctuation's power to direct discourse and, consequently, to shape human subjectivity. Her analysis ranges from a consideration of typography as a mode for representing black subjectivity in Ralph Ellison's *Invisible Man* to a reflection on hyphenation and identity politics in light of Strunk and White's prediction that the hyphen would disappear from written English. Ultimately, Brody takes punctuation off the "stage of the page" to examine visual and performance artists' experimentation with non-grammatical punctuation. She looks at different ways that punctuation performs as gesture in dances choreographed by Bill T. Jones, in the hybrid sculpture of Richard Artschwager, in the multimedia works of the Japanese artist Yayoi Kusama, and in Miranda July's film *Me and You and Everyone We Know*. Brody concludes with a reflection on the future of punctuation in the digital era.

Experience the brilliant artist's lifelong obsession with nature and immersion in gardens, a bedrock of her hugely influential work. Yayoi Kusama's work is the product of an infinite curiosity and obsessive drive to create. Throughout the artist's long and varied career, there is one persistent yet little-studied through line—her deep engagement with nature. From early sketches depicting flowers at her family's plant nursery in Japan, to her most recent monumental sculptures of botanical forms poised to take flight, Kusama consistently calls our attention to the patterns, connections, and cycles of living things that are not always visible.

KUSAMA: Cosmic Nature is the accompanying catalogue to the first comprehensive exploration of the artist's enduring fascination with the natural world, exhibited across the 250-acre landscape of The New York Botanical Garden. The exhibition examines her lifelong awareness and attunement to nature, which serves not merely as a source of inspiration, but is an integral source of power for her artistic language. This profound life force pervades all of Kusama's work, from studies of the molecular to contemplations of the universal, resulting in a transcendent, cosmic nature. Exhibition guest curator Mika Yoshitake, an independent scholar specializing in postwar Japanese art, and Joanna L. Groarke, NYBG exhibitions curator, catalogue co-editors, bring together essays by art historians, curators, and a scientist, who each present unique interpretations of Kusama's engagement with the natural world. Featuring more than 120 drawings, paintings, sculptures, and archival photographs, including stunning views of the works displayed in NYBG's gardens and

galleries, **KUSAMA: Cosmic Nature** offers a new perspective on one of the world's most celebrated contemporary artists.

Japanese painter, sculptor, writer, installation and performance artist Yayoi Kusama has been in the vanguard of contemporary art for sixty years. Best known for her use of patterns of dots (which she claims evolved from the hallucinations she's had since childhood), Kusama, now 84 years old, is finally getting the international recognition she deserves. Hi, Konnichiwa brings together Kusama's vivid imagery and haunting words with photos of the artist at work and at various stages in her life. The pieces are mostly from recent years (2000-2012), although there are some that go back as far as the 1950s. Here are Kusama's large-scale canvases, environmental sculptures, multi-media installations, and numerous self-portraits. Here, too, are photos of the artist at ten years old, and as a young woman in Tokyo and then New York, often wearing outrageous clothes of her own design. And we see Yayoi Kusama in recent years, working in her studio in Tokyo – minus the garish make-up and red wig. The book is a chronicle of her creative endeavors and of her life, offering a glimpse into the fevered imagination of this very complicated and fascinating woman. Yayoi Kusama was born in 1929 in Japan, and from an early age, suffered from hallucinations, which she maintains inspired the visual language she continues to use today. At art school in Kyoto, she first began to experiment with the subversive themes that became her trademark. After leaving school, Kusama had a period of intense productivity, and by 1955, was gaining prominence as an artist in Japan. In 1958, Yayoi Kusama moved to New York, where she was one of the pioneers of the Pop Art and performance art movements. She became a darling of the media, promoting free sex and anti-war activism. She started Kusama Fashion Company, which was quite successful -- her clothes sold in hundreds of stores including Bloomingdales. By the 1970s, the earlier energy and excitement of the New York art scene had subsided. In 1973, Kusama went back to Japan, and in 1977, took up residence in a psychiatric hospital, where she still lives. She built a large studio nearby and continues to work there. While she certainly didn't fade into obscurity, Yayoi Kusama moved out of the spotlight. The last few years, however, have seen renewed interest in her work. In 2008, Christie's sold a painting for \$5.1 million, then a record for a living female artist. A major retrospective opened at the Whitney Museum in New York in Summer 2013; and at the same she Kusama collaborated with Marc Jacobs for Louis Vuitton collection featuring her polka dots. Kusama recently signed with a new gallery in New York, and a solo show is planned for Fall 2013.

I am deeply terrified by the obsessions crawling over my body, whether they come from within me or from outside. I fluctuate between feelings of reality and unreality. I, myself, delight in my obsessions.' Yayoi Kusama is one of the most significant contemporary artists at work today. This engaging autobiography tells the story of her life and extraordinary career in her own words, revealing her as a fascinating figure and maverick artist who channels her obsessive neuroses into an art that transcends cultural barriers. Kusama describes the decade she spent in New York, first as a poverty stricken artist and later as the doyenne of an alternative counter-cultural scene. She provides a frank and touching account of her relationships with key art-world figures, including Georgia O'Keeffe, Donald Judd and the reclusive Joseph Cornell, with whom Kusama forged a close bond. In candid terms she describes her childhood and the first appearance of the obsessive visions that have haunted her throughout her life. Returning to Japan in the early 1970s, Kusama checked herself into a psychiatric hospital in Tokyo where she resides to the present day, emerging to dedicate herself with seemingly endless vigour to her art and her writing. This remarkable autobiography provides a powerful insight into a unique artistic mind, haunted by fears and phobias yet determined to maintain her position at the forefront of the artistic avant-garde. In addition to her artwork, Yayoi Kusama is the author of numerous volumes of poetry and fiction, including *The Hustler's Grotto of Christopher Street*, *Manhattan Suicide Addict* and *Violet Obsession*.

A clever, quirky book about one of the world's most beloved contemporary artists - aimed at young readers and written from Kusama's point of view! Yayoi Kusama covers her paintings in hundreds and hundreds of dots. Her dots come off her canvases to cover dresses, tables, walls, and more! She creates mirrored rooms and fills them with glittering balls and lights, until there is an infinity of dots - just like in her paintings. Fausto Gilberti brings movement, life, and whimsy to the true life story of one of the most important contemporary Japanese artists of our time - an artist who is still dazzling museum- and gallery-goers around the globe today. Ages 4-7

From rural Japan to international icon - Yayoi Kusama has spent her remarkable life immersed in her art. Follow her incredible journey in this vivid graphic biography which details her bold departure from Japan as a young artist, her embrace of the buzzing New York art scene in the 1960s, and her eventual return home and rise to twenty-first-century super-fame.

In her most personal book to date, Yayoi Kusama brings us into her private world through poetic recollections, giving insight into her creative process and the essential role language plays in her paintings, sculptures, and daily life. With a new focus on Yayoi Kusama's use of language, this book features an impressive overview of her poetry, which the artist creates alongside her work in other mediums. Highlighting the importance of words to the artist, the book draws special attention to the captivating, poetic titles of her paintings, such as in *I WOULD LIKE TO SHOW YOU THE INFINITE SPLENDOR OF STARDUST IN THE UNIVERSE* and *FIGURE OF THE MIDNIGHT DARKNESS OF THE UNIVERSE THAT I DEDICATED ALL MY HEART*. These visionary titles are a quintessential part of Kusama's eye-catching artworks, but also hold their own as unique aphorisms and appealing statements of cosmic spirituality. The poetry also collected here touches on Kusama's personal trials, her human ideals, and her heroic pursuit of art above all else. Centered around *EVERY DAY I PRAY FOR LOVE*, Kusama's acclaimed exhibition at David Zwirner, New York, in 2019, the book features more than 300 pages of new paintings, sculptures, and Infinity Mirror Rooms. It also includes photographs of Kusama over time, offering a unique visual timeline of this iconic artist.

In a unique style that is both sensory and utopian, Yayoi Kusama's work possesses a highly personal character, yet one that has connected profoundly with large audiences around the globe. Throughout her career she has been able to break down traditional barriers between work, artist, and spectator. Kusama's work—which spans paintings, performances, room-size presentations, sculptural installations, literary works, films, fashion, design, and interventions within existing architectural structures—has transcended some of the most important art movements of the second half of the twentieth century, including pop art and minimalism. Conveying extraordinary vitality and passion, her work seems to encompass an autobiographic, even confessional dimension. As stated by Roberta Smith in *The New York Times*, “These paintings form a great big infinity room of their own, but one in which each part is also an autonomous work of art, its own piece of wobbly, handwrought infinity. You may not want to know these paintings Ms. Kusama has made, but in the moment their vitality is infectious. It is the vitality of an artist who lives to work, whose work keeps her alive.” *Yayoi Kusama: Festival of Life* documents the artist's exhibition at David Zwirner's Chelsea location in New York in late 2017, featuring a selection of paintings from her iconic *My Eternal Soul* series, new large-scale flower sculptures, a polka-dotted environment, and two Infinity Mirror Rooms. The monograph includes new scholarship on the artist by Jenni Sorkin, as well as a special foldout poster.

The declaration that a work of art is “about sex” is often announced to the public as a scandal after which there is nothing else to say about the work or the artist-controversy concludes a conversation when instead it should begin a new one. Moving beyond debates about pornography and censorship, Jennifer Doyle shows us that sex in art is as diverse as sex in

everyday life: exciting, ordinary, emotional, traumatic, embarrassing, funny, even profoundly boring. *Sex Objects* examines the reception and frequent misunderstanding of highly sexualized images, words, and performances. In chapters on the “boring parts” of *Moby-Dick*, the scandals that dogged the painter Thomas Eakins, the role of women in Andy Warhol's Factory films, “bad sex” and Tracey Emin's crudely evocative line drawings, and L.A. artist Vaginal Davis's pornographic parodies of Vanessa Beecroft's performances, *Sex Objects* challenges simplistic readings of sexualized art and instead investigates what such works can tell us about the nature of desire. In *Sex Objects*, Doyle offers a creative and original exploration of how and where art and sex connect, arguing that to proclaim a piece of art “about sex” reveals surprisingly little about the work, the artist, or the spectator. Deftly interweaving anecdotal and personal writing with critical, feminist, and queer theory, she reimagines the relationship between sex and art in order to better understand how the two meet—and why it matters. Jennifer Doyle is associate professor of English at the University of California, Riverside. She is coeditor, with Jonathan Flatley and Jos Esteban Muoz, of *Pop Out: Queer Warhol*.

A study of Kusama's era-defining work, a “sublime, miraculous field of phalluses,” against the background of abstraction, eroticism, sexuality, and softness. Almost a half-century after Yayoi Kusama debuted her landmark installation *Infinity Mirror Room—Phalli's Field* (1965) in New York, the work remains challenging and unclassifiable. Shifting between the Pop-like and the Surreal, the Minimal and the metaphorical, the figurative and the abstract, the psychotic and the erotic, with references to “free love” and psychedelia, it seemed to embody all that the 1960s was about, while at the same time denying the prevailing aesthetics of its time. The installation itself was a room lined with mirrored panels and carpeted with several hundred brightly polka-dotted soft fabric protrusions into which the visitor was completely absorbed. Kusama simply called it “a sublime, miraculous field of phalluses.” A precursor of performance-based feminist art practice, media pranksterism, and “Occupy” movements, Kusama (born in 1929) was once as well known as her admirers—Andy Warhol, Donald Judd, and Joseph Cornell. In this first monograph on an epoch-defining work, Jo Applin looks at the installation in detail and places it in the context of subsequent art practice and theory as well as Kusama's own (as she called it) “obsessional art.” Applin also discusses Kusama's relationship to her contemporaries, particularly those working with environments, abstract-erotic sculpture, and mirrors, and those grappling with such issues as abstraction, eroticism, sexuality, and softness. The work of Lee Lozano, Claes Oldenburg, Louise Bourgeois, and Eva Hesse is seen anew when considered in relation to Yayoi Kusama's.

This book explores Yayoi Kusama's best-known and most spectacular series--the *Infinity Mirror Rooms*--and its influence on the course of contemporary art over the past 50 years. World-renowned Japanese artist Yayoi Kusama has worked in a variety of media, including painting, sculpture, performance art, and installation. Kusama's iconic *Infinity Mirror Rooms*, which originated with *Phalli's Field* in 1965, situate viewers in kaleidoscopic spaces filled with multicolored lights or whimsical forms. These mirror-lined installations reflect endlessly, distorting rooms to project the illusion of infinite space. Over the years, the works have come to symbolize different modalities within the various contexts they have inhabited, from Kusama's “self-obliteration” in the Vietnam War era to her more harmonious aspirations in the present. By examining her early unsettling installations alongside her more recent ethereal atmospheres, this volume aims to historicize the body of work amidst the resurgence of experiential practices within the global landscape of contemporary art. Generously illustrated, this publication invites readers to examine the series' impact over the course of the artist's career. Accompanying essays, an interview with the artist, and a scholarly chronology round out the book.

Publisher description

Growing up in the mountains of Japan, Yayoi Kusama (b. 1929) dreamed of becoming an artist. One day, she had a vision in which the world and everything in it--the plants, the people, the sky--were covered in polka dots. She began to cover her paintings, drawings, sculptures, and even her body with dots. As she grew up, she traveled all around the world, from Tokyo to Seattle, New York to Venice, and brought her dots with her. Different people saw these dots in different ways--some thought they were tiny, like cells, and others imagined them enormous, like planets. Every year, Kusama sees more of the world, covering it with dots and offering people a way to experience it the way she does. Written by Sarah Suzuki, a curator at The Museum of Modern Art, and featuring reproductions of Kusama's instantly recognizable artworks, this colorful book tells the story of an artist whose work will not be complete until her dots cover the world, from here to infinity.

Hans Christian Andersen's fairy tale 'The Little Mermaid' (1839), a story about a girl from the sea who followed her dreams and suffered a disastrous fate on land, is known all over the world (particularly in its animated incarnation). But the familiar story is brought to new life in this gorgeous edition, a collaboration between the Louisiana Museum of Modern Art and artist Yayoi Kusama. Paired with Hans Christian Andersen's original text, the densely patterned, undulating line drawings of Kusama's Love Forever series (2004-2007) conjure up storms in the roiling waves of the ocean, the Little Mermaid's vast underwater kingdom and her longing to live in the human world. Kusama's fertile, endlessly repeating forms are an ideal match for the poetic and disturbing universe evoked in the fairy tale; the result is a true collaboration. Kusama's drawings both illustrate and interpret Andersen's story, bringing it to terrifying life, and Andersen's words lend narrative content to Kusama's landscapes of unblinking eyes, curling tendrils and disembodied profiles.

Texts by Laura Hoptman, Akira Tatehata, Lynn Zelevansky

"A sumptuously documented book, one that makes innovative use of the principle of montage to generate informative historical readings of Japan's myriad mass cultural phenomena in the early twentieth century. Both in terms of its scholarship and its methodology, this is a truly admirable work."—Rey Chow, Andrew W. Mellon Professor of the Humanities, Brown University

"As Miriam Silverberg has brilliantly shown here, the modern times of 1920s and '30s Japan were rendered in a cacophony of cultural mixing: a period of consumerist desires and Hollywood fantasy-making but also the rise of nationalist empire-building. Excavating its kaleidoscope of everyday culture Silverberg astutely offers a theory of montage for how Japanese subjects 'code-switched' in juggling the mixed cultural/political elements of these times. Utilizing a montage of media, texts, sites, and scholarship, Silverberg leads the reader into the terrain of the 'erotic grotesque nonsense' in a work that is as scintillating as it is theoretically important."—Anne Allison, author of *Millennial Monsters: Japanese Toys and the Global Imagination* "Unlike other scholars who merely view ero-guro-nansensu in its literal meanings, Silverberg brilliantly documents it as a complex cultural aesthetic expressed in a spectrum of fascinating mass culture forms and preoccupations. With great erudition and humor, she traces the sensory and conceptual modes that are animated with potency and sophistication through this cultural metaphor. This book is destined to be a classic in Japan scholarship."—Laura Miller, author of *Beauty Up: Exploring Contemporary Japanese Body Aesthetics*

Infinity Net: The Autobiography of Yayoi Kusama Tate Enterprises Ltd

Nonagenarian Japanese artist is simultaneously one of the most famous and most mysterious artists on the planet. A wild child of the 1950s and 1960s, she emerged out of the international Fluxus movement to launch naked happenings in New York and went on to become a doyenne of that city's counter-cultural scene. In the early 1970s, she returned to Japan and by 1977 had checked herself in to a psychiatric hospital which has remained her home to this day. But, though she was removed from the world, she was definitely not in retirement. Her love and

belief in the polka dot has given birth to some of the most surprising and inspiring installations and paintings of the last four decades - and made her exhibitions the most visited of any single living artist.

Accompanying the first major survey of Yayoi Kusama's work in Southeast Asia, this catalogue explores the captivating work of one of the world's most influential artist. It features essays by curators from National Gallery Singapore and Queensland Art Gallery | Gallery of Modern Art, a biographical timeline, and beautifully reproduced images of her paintings, sculptures, collage, performances, video works and installations.

An updated edition of the acclaimed monograph, celebrating one of the most iconic and revolutionary artists of our time. "Yayoi Kusama transcended the art world to become a fixture of popular culture, in a league with Andy Warhol, David Hockney, and Keith Haring." —The New York Times Kusama is internationally renowned for her groundbreaking work on themes such as infinity, self-image, sexuality, and compulsive repetition. A well-known name in the Manhattan scene of the 1960s, Kusama's subsequent work combined Psychedelia and Pop culture with patterning, often resulting in participatory installations and series of paintings. This revised and expanded edition of the 2000 monograph, which is arguably still one of the most comprehensive studies on her work to date, has been augmented by an essay by Catherine Taft and a collection of new poems by the artist.

An examination of Yayoi Kusama's work that goes beyond the usual biographical interpretation to consider her place in postwar global art history. Yayoi Kusama is the most famous artist to emerge from Japan in the period following World War II. Part of a burgeoning international art scene in the early 1960s, she exhibited in New York with Andy Warhol, Donald Judd, Claes Oldenburg, and other Pop and Minimalist luminaries, and in Europe with the Dutch Nul and the German Zero artist groups. Known for repetitive patterns, sewn soft sculptures, naked performance, and suggestive content, Kusama's work anticipated the politically charged feminist art of the 1970s. But Kusama and her work were soon eclipsed by a dealer-controlled art market monopoly of white male American artists. Returning to Japan in 1973, Kusama became almost as famous for her self-proclaimed mental illness and permanent residence in a psychiatric hospital as she was for her art. In this book, Midori Yamamura eschews the usual critical fascination with Kusama's biography to consider the artist in her social and cultural milieu. By examining Kusama's art alongside that of her peers, Yamamura offers a new perspective on Kusama's career. Yamamura shows that Kusama, who came of age in totalitarian wartime Japan, embraced art as an anticonformist pursuit, seeking a subjective autonomy that resulted in the singular expression of her art. Examining Kusama's association with European and New York art movements of the 1960s and her creation of psychedelic light-and-sound "Happenings," Yamamura argues that Kusama and her heterogeneous peers defied and undermined various pillars of modernity during the crucial transition from the modern nation-state to global free-market capitalism. The art market rediscovered Kusama in the 1990s, and she has since had a series of high-profile exhibitions. Recounting Kusama's story, Yamamura offers an incisive, penetrating analysis of postwar art's globalization as viewed from the periphery.

Known for her rooms that make you feel like you're in endless, infinite space and her vibrant, eclectic sculptures and paintings, Japanese American artist Yayoi Kusama has made a name for herself in the Art world since the 1950's. Now, read about her life and journey from Japan to America, following along as she fights the odds to pursue what she loves most.

Architecture and Control addresses the urgent question residing at the intersection of architectural and cultural theory: how can the interplay between designed structures and practices of control foster an emergence of the unforeseen and the uncontrolled in post-2000 architectures and infrastructures?

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