

[Kusama at David Zwirner](#)[Kusama at Gagosian Gallery](#)

In 1998 MoMA debuted [Love Forever, Yayoi Kusama](#), celebrating the artist's debut decade in New York from 1958-1968 during which she organized such seminal happenings, installations, and performances as [Love Forever](#) as well as [Peep Show](#) and [Self Obliteration](#). MoMA's [downloadable catalogue](#) contains critical essays and photographs of the paintings, works on paper, sculptures, and mirror rooms on view in the exhibition.

"I am an obsessional artist...I consider myself a heretic of the art world. I think only of myself when I make my artwork. Affected by the obsession that has been lodged in my body, I created pieces in quick succession for my new "-isms," reflected Kusama in a 1999 [conversation with BOMB Magazine](#) conducted via fax from her mental institution in Tokyo.

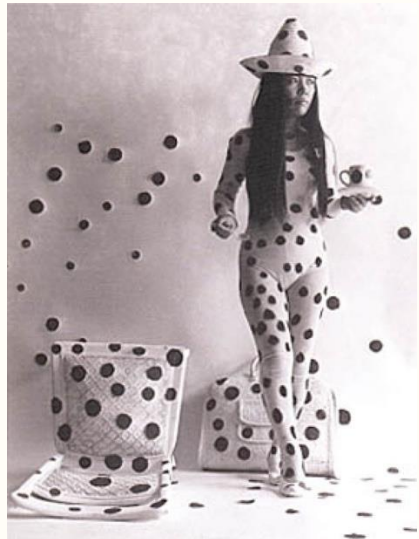
[The Tate Modern](#) featured Kusama's six decades of work in her largest exhibition to date in 2012. Infinity rooms, paintings, prints, and sculpture were showcased, in addition to her audience-participation centered [Obliteration Room](#). Tate captured Kusama at work in a video [interview with the artist, curators, and gallery owners](#).

Kusama sang and reflected on her abusive childhood, mental disease, and journey as an artist in a [2015 video interview](#) with the Louisiana Channel.



Kusama, 2017

Photography: Jeremy Sutton-Hibbert/Getty

Kusama during 1968 performance
Photography: Hal Reif

"I aspired to grab everything that went on in the city and become a star. At the time, New York was inhabited by some 3,000 adherents of action painting. I paid no attention to them, because it was no use doing the same thing. As you said, I am in my heart an outsider," Kusama told poet and critic Akira Tatehata in [an abbreviated interview](#), published in full in [Phaidon's 2017 monograph](#).

[The Seattle Art Museum](#) played host to over 90 paintings, sculptures, works on paper, and archival materials for Kusama's 2017 touring [Infinity Mirrors](#) exhibition, which culminated in a series of her [Infinity Mirror Rooms](#), a practice she has evolved since in the 1960s. Organized by [The Hirshorn](#) in Washington D.C. the immersive show also toured [The Broad](#) in LA, [The Art Gallery of Ontario](#), and others.

Kusama's 1966 installation, [Narcissus Garden](#), found a new temporary home [at the Crystal Bridges Museum of American Art](#) in Arkansas in 2020. Consisting of hundreds of mirrored balls, the work was an unofficial participant at the 1966 Venice Biennale, where Kusama advertised each ball for sale for \$2. The installation [has been recreated and toured internationally](#) since its debut.

[Kusama: Cosmic Nature](#) debuted at the New York Botanical Garden in April 2021. On view through October, the outdoor exhibition features a new infinity room that harnesses natural light and new and classic sculptures by the artist strewn about the 250-acre landscape.

Kusama will return to the [Tate in 2021](#) with a special feature of two infinity rooms: [Filled with the Brilliance of Life](#) and [Chandelier of Grief](#).



KUSAMA Yayoi 草間 彌生 (Japanese, b. 1929)

Pumpkin, 2022

Fiberglass reinforced plastic and urethane paint, in three parts

Private Collection; L2025:54.1

Born and raised in Japan at the height of World War II, Yayoi Kusama trained in *nihonga* (traditional Japanese ink painting) at the Kyoto Municipal School of Arts and Crafts before moving to New York City from 1957 until 1972. She is one of the most influential artists of her generation, with a wide international following for her polka dot motifs and immersive, mirrored installations. **Pumpkin** is a recent sculpture of another favorite subject: the polka-dotted pumpkin. The artist explains: “I love pumpkins because of their humorous form, warm feeling, and a human-like quality and form. My desire to create works of pumpkins still continues. I have enthusiasm as if I were still a child.”

On view August 20 – December 3, 2025

KUSAMA Yayoi 草間 彌生 (Japanese, b. 1929)

Flower O.P.X.A., 1954/1963

Tempera and pastel on buff paper

Private Collection; L2025:66.1

Kusama Yayoi is one of the most influential artists of her generation. Born and raised in Japan, Kusama lived in New York City from 1958 until 1973, becoming an instrumental figure in the city's avant-garde before returning to Tokyo for psychiatric treatment. The artist has always been open about her mental health, particularly the hallucinations she has experienced since childhood that continue to influence her paintings, sculptures, and immersive installations. **Flower O.P.X.A.** was painted when Kusama was in her twenties and experiencing visions of flower patterns. As the artist describes: "One day I was looking at the red flower patterns of the tablecloth on the table, and when I looked up I saw the same pattern covering the ceiling, the windows, and the walls, and finally all over the room, my body and the universe. I felt as if I had begun to self-obliterate, to revolve in the infinity of endless time and the absoluteness of space, and be reduced to nothingness."

On view July 2 – October 10, 2025





KUSAMA Yayoi 草間 彌生 (Japanese, b. 1929)
White Infinity Nets, 2016
Acrylic on canvas

Private Collection, San Francisco; L2022:96.1

On view October 26, 2022 – January 29, 2023

KUSAMA Yayoi 草間 彌生 (Japanese, b. 1929)

Infinity Net, 2017

Acrylic on canvas

Private Collection, Los Angeles; L2021:8.1

Yayoi Kusama participated in some of the most influential artistic movements of the second half of the twentieth century, experimenting with painting, environmental sculpture, and performance art in New York and Japan. She began producing *Infinity Nets* during her early years in New York in the 1960s, influenced by vivid childhood hallucinations inspired by floral patterns on a tablecloth that she feared might envelope her and everything around her. Ever since, she has created objects and immersive environments with repetitive patterns. After a productive and successful stint living and working in the U.S., Kusama returned to Japan and in 1977 checked herself into a Tokyo psychiatric hospital where she has lived ever since, invested with renewed artistic productivity and inspiration. The primary difference between her earliest canvases and recent iterations, like this **Infinity Net** from 2017, is a change in medium from oil to acrylic. One result is that the viewer's attention shifts from focusing on the intricacy of the surface design to the overall impression, reinvigorating the expansive, enveloping patterns Kusama first articulated in the 1960s.

On view April 14 – July 18, 2021

