

[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.

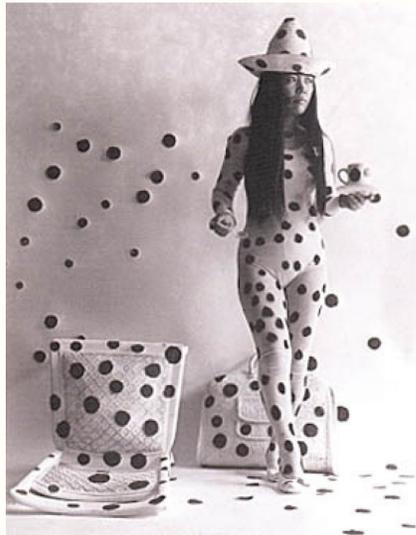
[The Tate Modern](#) featured Kusama's six decades of work in her largest exhibition to date in 2012. Infinity rooms, paintings, prints, and sculpture were showcased, in addition to her audience-participation centered [Obliteration Room](#). Tate captured Kusama at work in a [video interview with the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

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

