



**YAYOI KUSAMA**

Born in 1929 in Matsumoto, Japan



Born into a family of merchants who owned a plant nursery and seed farm, [9] Kusama began drawing pictures of pumpkins in elementary school and created artwork she saw from hallucinations, works of which would later define her career

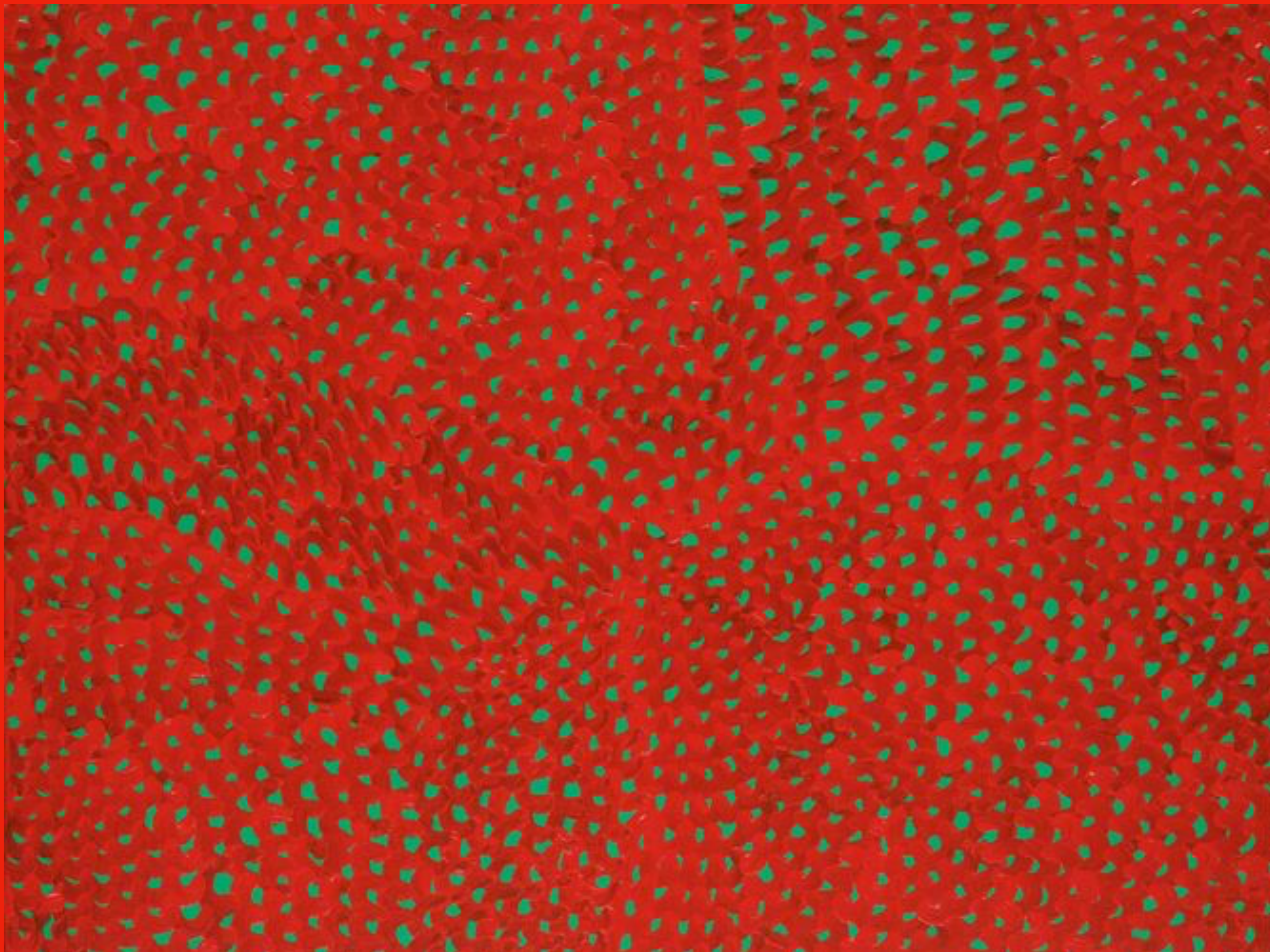


When she was ten years old, she began to experience vivid hallucinations which she has described as "flashes of light, auras, or dense fields of dots"

When Kusama was 13, she was sent to work in a military factory where she was tasked with sewing and fabricating parachutes for the Japanese army, then embroiled in World War II. Her childhood was greatly influenced by the events of the war, and she claims that it was during this period that she began to value notions of personal and creative freedom. She went on to study *Nihonga* painting at the Kyoto Municipal School of Arts and Crafts in 1948.<sup>[19]</sup> Frustrated with this distinctly Japanese style, she became interested in the European and American avant-garde, staging several solo exhibitions of her paintings in Matsumoto and Tokyo in the 1950s



Rakuyō (落葉, Fallen Leaves) by Hishida Shunsō, Important Cultural Property (1909)



New York City: 1957–1972: After living in Tokyo and France, Kusama left Japan at the age of 27 for the United States. She has stated that she began to consider Japanese society "too small, too servile, too feudalistic, and too scornful of women"

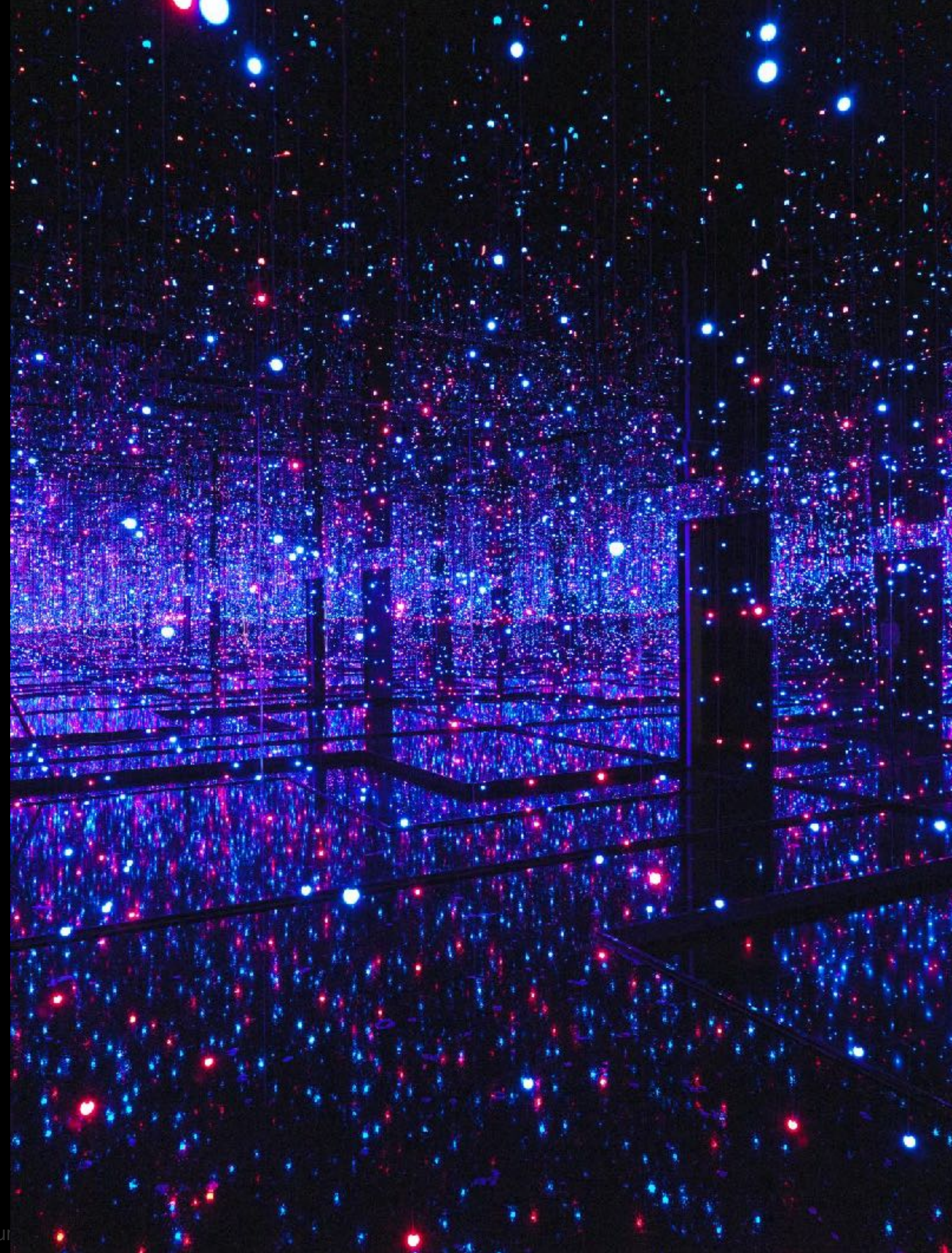
Infinity Nets



1973, Kusama returned in ill health to Japan, where she began writing shockingly visceral and surrealistic novels, short stories, and poetry. In 1977, Kusama checked herself into a hospital for the mentally ill, where she eventually took up permanent residence. From this base, she has continued to produce artworks in a variety of media, as well as launching a literary career by publishing several novels, a poetry collection, and an autobiography.[12] Her painting style shifted to high-colored acrylics on canvas, on an amped-up scale

<https://www.tate.org.uk/art/artworks/kusama-infinity-mirrored-room-filled-with-the-brilliance-of-life-t15206>

*Infinity Mirrored Room – Filled with the Brilliance of Life 2011* is a room through which visitors pass on a walkway made of mirrored tiles. The walls and ceiling of the room are also mirrored, and the floor surrounding the walkway is covered with a shallow pool of water. Hanging from the ceiling are hundreds of small, round LED lights that flash on and off in different colour configurations on a timed programme. The pinpricks of light in the otherwise darkened room appear to reflect endlessly in the mirrors and the water, giving the viewer the experience of being in a seemingly endless space.



Mirrored glass, wood, alu



## Yayoi Kusama: *I Want Your Tears to Flow with the Words I Wrote*

4 June–31 July 2021

16 Wharf Road, London N1 7RW

The exhibition is available to view by free timed ticket.

<https://online.victoria-miro.com/yayoi-kusama-london-2021/>





On Hearing the Sunset Afterglow's Message of Love, My Heart Shed Tears, 2021

‘Pumpkins have been a great comfort to me since my childhood. They speak to me of the joy of living. They are humble and amusing at the same time, and I have and always will celebrate them in my art.’





An Offering From My Heart to Michelle Obama, 2020

the plant, ... be brought to the surface

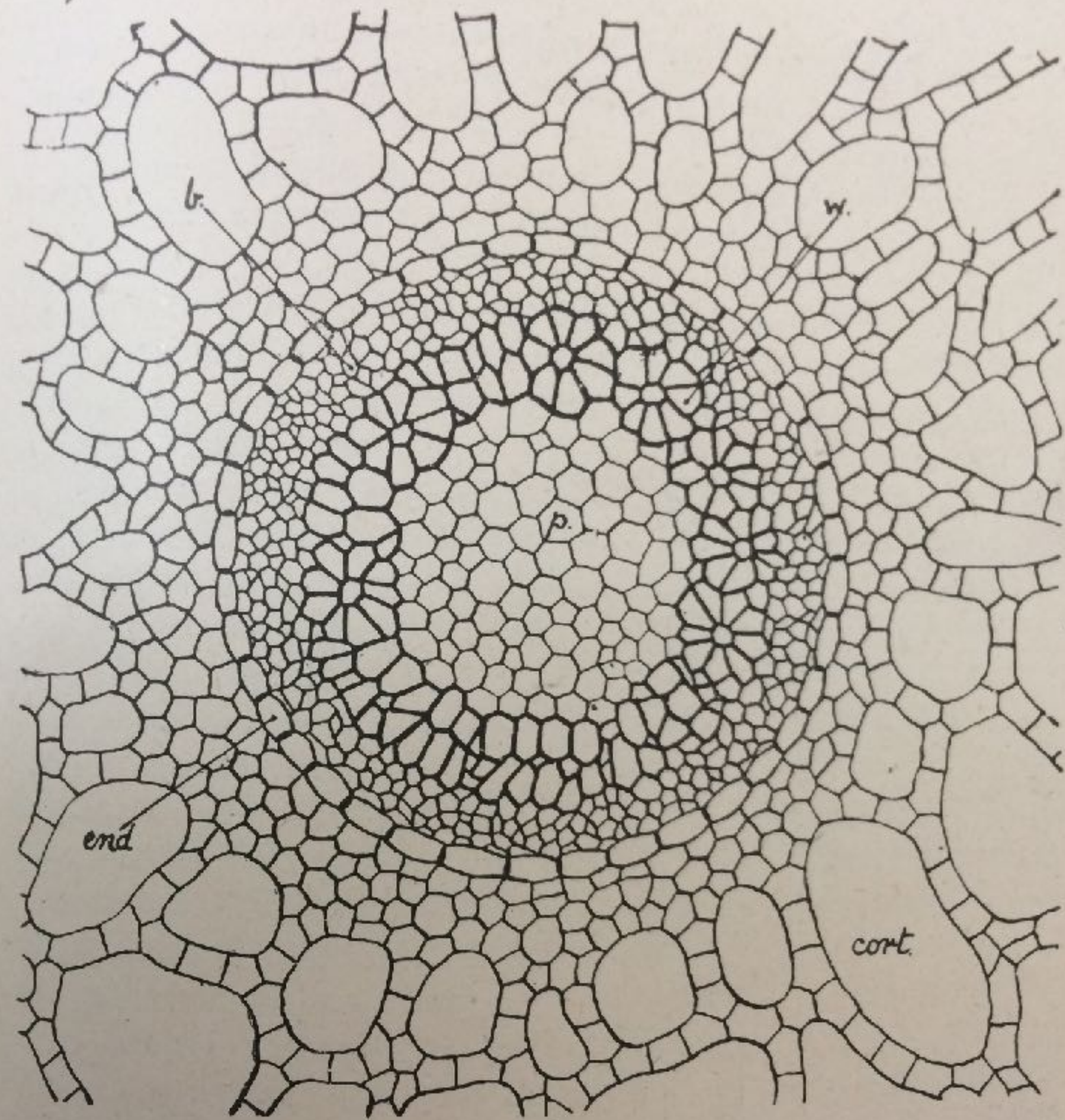


FIG. 207.—TRANSVERSE SECTION OF THE STELE OF HIPPURIS.  
cort, cortex; end, endodermis; b, bast; w, wood; p, pith.

of the water, but intercellular spaces are mainly developed for respiration as is seen in plants rooted in mud. There is not sufficient oxygen for the respiration of these structures in the ... of a pond, so the

in the spring.  
(b) Roots.

Since many of these plants or the greater part, of their sur

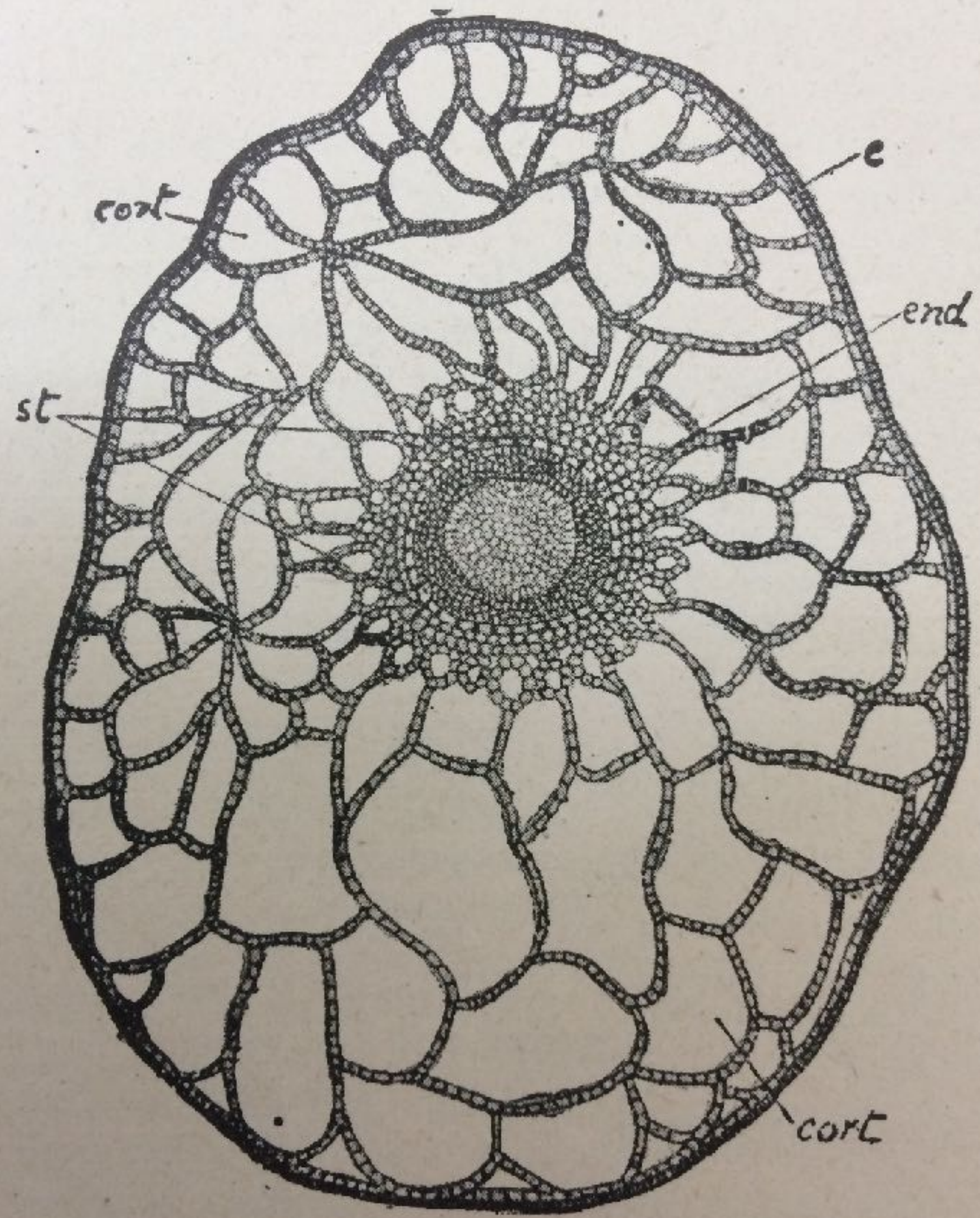


FIG. 206.—TRANSVERSE SECTION OF THE STEM OF HIPPURIS.

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Before Indigenous Australian art was ever put onto canvas the Aboriginal people would smooth over the soil to draw sacred designs which belonged to that particular ceremony. Body paint was also applied which held meanings connected to sacred rituals. These designs were outlined with circles and encircled with dots. Uninitiated people never got to see these sacred designs since the soil would be smoothed over again and painted bodies would be washed. This was not possible with paintings. Aboriginal artists abstracted their paintings to disguise the sacred designs so the real meanings could not be understood by Westerners.



Early Papunya paintings showed strong representations of artefacts, ritual objects and spiritual ceremonies. This style disappeared within a few years. These art works could show dots, cross hatching, maps of circles, spirals, lines and dashes which is the long established pictorial language of Western Desert Aboriginal People.

Aboriginal artworks painted in acrylic are a beautiful blend of traditional and contemporary. The dot technique gives the painting an almost 3D effect and a sense of movement and rhythm. Many people comment that the paintings look alive and that they literally seem to jump out at you. The flat canvas comes to life with energy and vivacity just like the dreamings and rituals that inspired them

<https://www.aboriginal-art-australia.com/aboriginal-art-library/aboriginal-dot-art-behind-the-dots/>

The typical artists' paint or pigment color wheel includes the blue, red, and yellow primary colors. The corresponding secondary colors are green, orange, and violet or purple. The tertiary colors are green-yellow, yellow-orange, orange-red, red-violet/purple, purple/violet-blue and blue-green. Non-digital visual artists typically use red, yellow, and blue primaries (RYB color model) arranged at three equally spaced points around their color wheel.[5] Printers and others who use modern subtractive color methods and terminology use magenta, yellow, and cyan as subtractive primaries. Intermediate and interior points of color wheels and circles represent color mixtures. In a paint or subtractive color wheel, the "center of gravity" is usually (but not always[6]) black, representing all colors of light being absorbed.

