



HIGH MUSEUM OF ART ATLANTA

1280 PEACHTREE STREET, N.E. • ATLANTA, GEORGIA 30309

**FOR IMMEDIATE RELEASE**

**Sept. 19, 2018**

## **MEDIA ALERT**

### **Tickets Sold Out for [“YAYOI KUSAMA: INFINITY MIRRORS”](#) at the High Museum of Art**

**WHAT:**

Advance tickets for [“Yayoi Kusama: Infinity Mirrors”](#) at the High Museum of Art are sold out. If you missed your chance to get advance tickets, a limited number of tickets (approximately 100) will be available on-site at the Museum each day for walk-up purchase beginning on Nov. 18. Those tickets will be available on a first-come, first-served basis and will be valid for that date only.

Those who scored tickets will be taken on a once-in-a-lifetime journey through more than 60 years of Japanese artist Yayoi Kusama’s creative genius, focusing on the evolution of her iconic kaleidoscopic environments called Infinity Mirror Rooms.

Check out [#InfiniteKusama](#) for photos of the rooms.

**WHEN:**

**Advance tickets went on sale to museum members on Aug. 27 and to the general public on Sept. 17.**

*Yayoi Kusama: Infinity Mirrors* will be on view at the High from Nov. 18, 2018, through Feb. 17, 2019.

**HOW:**

If you missed your chance to get advance tickets, a limited number of tickets (approximately 100) will be available on-site at the Museum each

day for walk-up purchase beginning on Nov. 18. Those tickets will be available on a first-come, first-served basis and will be valid for that date only. **The High will not be able to guarantee ticket availability for everyone in line.**

**MORE DETAILS:** Referred to as the [Hamilton of the art world](#), this exhibition previously sold out in cities from Washington, D.C., to Toronto to Cleveland. The exhibition’s momentum and excitement has continued as it finally makes its way to the last stop on its multi-city tour at the High Museum of Art.

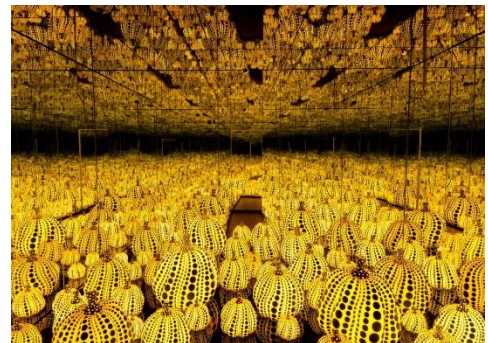
An extensive list of FAQs is online at [www.high.org/kusama](http://www.high.org/kusama) with specific tips for planning your visit and details about the immersive exhibition experience. If you have advance tickets, **please plan to arrive 30 minutes before your ticketed entry time.**

### **ABOUT THE EXHIBITION:**

Spanning the entire second floor of the High’s Wieland Pavilion, “Infinity Mirrors” will take visitors on a once-in-a-lifetime journey through more than 60 years of Kusama’s creative genius, focusing on the evolution of her iconic kaleidoscopic environments called Infinity Mirror Rooms. The exhibition features six of the rooms as well as additional large-scale installations, sculptures, paintings, works on paper, archival photographs and films from the early 1950s through the present. The 89-year-old artist, who is regarded as one of the most influential artists of the 20th century, is still very active in her Tokyo studio. New works in the exhibition include vibrantly colored paintings and the recently completed Infinity Room “All the Eternal Love I Have for the Pumpkins” (2016), filled with dozens of Kusama’s signature bright-yellow, dotted pumpkin sculptures.

“Yayoi Kusama: Infinity Mirrors” begins with the artist’s original landmark installation, “Infinity Mirror Room—Phalli’s Field” (1965/2016), featuring a vast expanse of red-spotted white tubers in a room lined with mirrors, which creates a dazzling illusion of infinite space.

The exhibition will also include “Infinity Mirrored Room—Love Forever” (1966/1994), a hexagonal chamber into which viewers peer from the outside to see colored flashing lights that reflect endlessly from ceiling to floor. The work is a re-creation of Kusama’s legendary 1966 mirror room “Kusama’s Peep Show” (or “Endless Love Show”), in which the artist staged group performances in her studio.



Kusama (Japanese, born 1929), *All the Eternal Love I Have for the Pumpkins*, 2016, at the Hirshhorn Museum and Sculpture Garden, wood, mirrors, plastic, glass, and LEDs. Collection of the artist. Courtesy of Ota Fine Arts, Tokyo/Singapore and Victoria Miro, London. © Yayoi Kusama. Photo by Cathy Carver.

Kusama’s signature bold polka dots will be featured in “Dots Obsession—Love Transformed into

Dots" (2007), a domed, mirrored room filled with inflatable spheres suspended from the ceiling. The artist's more recent LED environments, filled with lanterns or crystalline balls that seem to extend infinitely, will be represented in "Aftermath of Obliteration of Eternity" (2009) and "Infinity Mirrored Room—The Souls of Millions of Light Years Away" (2013).

"Kusama's Infinity Mirror Rooms open onto places within the imagination that are beautiful and transcendent. Like sensory-deprivation chambers, they leave the viewer grappling to reconcile the totality of the cosmos with a sense of microcosmic infinity within the body," said Michael Rooks, the High's Wieland Family curator of modern and contemporary art. "It is a privilege to present this foundational work by Kusama."

Also on view in the exhibition will be a selection of more than 60 paintings, sculptures and works on paper, including many of Kusama's infrequently shown collages, which she made after returning to Japan following a stay in New York City from 1957 to 1973. These works trace the artist's trajectory from her early surrealist works on paper, "Infinity Net" paintings, and "Accumulation" assemblages to recent paintings and soft sculptures that highlight recurring themes of nature and fantasy, utopia and dystopia, unity and isolation, obsession and detachment and life and death.

The exhibition will conclude with Kusama's iconic participatory installation "The Obliteration Room" (2002), an all-white replica of a traditional domestic setting. Upon entering, visitors will be invited to cover every surface of the furnished gallery with multicolored polka dot stickers to gradually engulf the entire space in color.

Prior to its presentation at the High, "Yayoi Kusama: Infinity Mirrors" was on view at the Hirshhorn Museum and Sculpture Garden (Feb. 23–May 14, 2017); Seattle Art Museum (June 30–Sept. 10, 2017); The Broad, Los Angeles (Oct. 21, 2017–Jan. 1, 2018); Art Gallery of Ontario, Toronto (March 3–May 27, 2018); and Cleveland Museum of Art (July 7–Sept. 30, 2018).

### **About Yayoi Kusama**

Born in 1929, Yayoi Kusama grew up near her family's plant nursery in Matsumoto, Japan. At 19, following World War II, she moved to Kyoto to study a traditional Japanese style of painting known as Nihonga that is typically made on washi paper or silk. During this period, Kusama began experimenting with abstraction, though it was not until her arrival in the United States in 1957 that she embraced it fully and began the phase that would characterize her mature work. While living in New York between 1958 and 1973, Kusama worked closely with important artists of the 1960s art world—including Eva Hesse, Allan Kaprow and Donald Judd—while refining her signature dot and net motifs, developing her soft-sculpture pieces and creating her first installations and performance-based works. In her 1965 "Infinity Mirror Room—Phalli's Field," Kusama first used mirrors to transform the intense repetition that marked some of her earlier works into an enveloping, seemingly endless experience. The artist returned to Japan in 1973 and has continued to develop mirrored installations, expanding her earlier work into immense and often immersive environments. Today, Kusama maintains an active studio practice in Tokyo, Japan, and is widely regarded as one of the most important artists of the 20th century.

## **Exhibition Catalogue**

“Yayoi Kusama: Infinity Mirrors” is accompanied by an exhibition catalogue that takes an unprecedented interdisciplinary approach to the artist’s work and includes a catalogue raisonné of Kusama’s Infinity Mirror Rooms, along with an illustrated chronology and artist biography with newly published archival material. Contributing authors introduce new research that sheds light on this pioneering contemporary artist. The book includes essays by Mika Yoshitake, former curator of the Hirshhorn Museum and Sculpture Garden; Gloria Sutton, associate professor of contemporary art history and new media at Northeastern University; and Alexander Dumbadze, professor of art history at The George Washington University. The essays are accompanied by an interview with Kusama by Hirshhorn Director Melissa Chiu.

## **Exhibition Organization and Support**

“Yayoi Kusama: Infinity Mirrors” is organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.



This exhibition is made possible by Premier Exhibition Series Partner Bank of America; Exhibition Series Sponsors Delta Air Lines, Inc., and Turner; Premier Exhibition Series Supporter the Antinori Foundation; Benefactor Exhibition Series Supporter Anne Cox Chambers Foundation; Ambassador Exhibition Supporters Bloomberg, Georgia Natural Gas, Northside Hospital, and Tom and Susan Wardell; and Contributing Exhibition Series Supporters the Ron and Lisa Brill Family Charitable Trust, Lucinda W. Bunnell, Marcia and John Donnell, Robin and Hilton Howell, and Mr. and Mrs. Baxter Jones. Generous support is also provided by the Alfred and Adele Davis Exhibition Endowment Fund, Anne Cox Chambers Exhibition Fund, Barbara Stewart Exhibition Fund, Marjorie and Carter Crittenden, Dorothy Smith Hopkins Exhibition Endowment Fund, Eleanor McDonald Storza Exhibition Endowment Fund, The Fay and Barrett Howell Exhibition Fund, Forward Arts Foundation Exhibition Endowment Fund, Helen S. Lanier Endowment Fund, Isobel Anne Fraser–Nancy Fraser Parker Exhibition Endowment Fund, John H. and Wilhelmina D. Harland Exhibition Endowment Fund, Katherine Murphy Riley Special Exhibition Endowment Fund, Margareta Taylor Exhibition Fund, Massey Charitable Trust, RJR Nabisco Exhibition Endowment Fund, and Dr. Diane L. Wisebram.

## **About the High Museum of Art**

Located in the heart of Atlanta, Ga., the High Museum of Art connects with audiences from across the Southeast and around the world through its distinguished collection, dynamic schedule of special exhibitions and engaging community-focused programs. Housed within facilities designed by Pritzker Prize–winning architects Richard Meier and Renzo Piano, the High features a collection of more than 17,000 works of art, including an extensive anthology of 19th- and 20th-century American fine and decorative arts; major holdings of photography and folk and self-taught work, especially that of artists from the American South; burgeoning collections of modern and contemporary art, including paintings, sculpture, new media and design; a growing collection of African art, with work dating from pre-history through the present; and significant holdings of European paintings and works on paper. The High is

dedicated to reflecting the diversity of its communities and offering a variety of exhibitions and educational programs that engage visitors with the world of art, the lives of artists and the creative process. For more information about the High, visit [www.high.org](http://www.high.org).

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