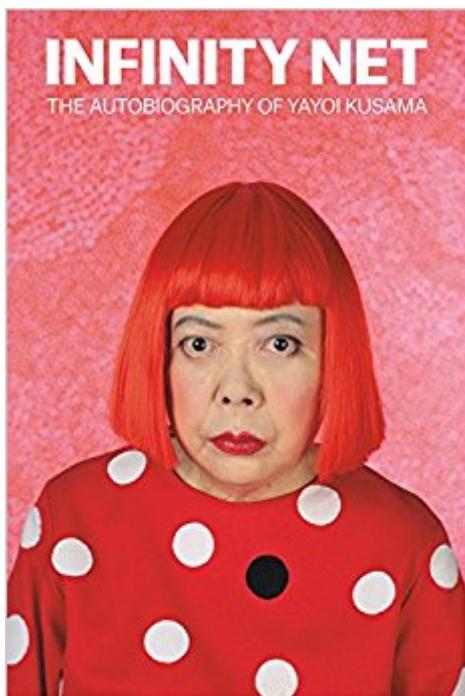


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Infinity Net: The Autobiography Of Yayoi Kusama



Synopsis

Japanese artist Yayoi Kusama (b. 1929) is one of the most talked-about artists working today. This remarkable memoir reveals her to be a fascinating figure, channeling her obsessive neurosis into an art that transcends cultural barriers. Kusama describes arriving in New York in 1957 as a poverty-stricken artist and later becoming the doyenne of an alternative art scene. She tells of her relationships with Georgia O'Keeffe, Donald Judd, Andy Warhol, and the reclusive Joseph Cornell. She candidly discusses the obsessive visions that have haunted her throughout her life; returning to Japan in the early 1970s, Kusama admitted herself to the psychiatric hospital in Tokyo where she lives today, and from which she has produced the seemingly endless stream of artworks and writings that have won her acclaim across the globe.

Book Information

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Customer Reviews

âœLike her paintings, veiled with a lively yet chilling surface of dots, [Kusamaâ™s] book evokes the intensity and âœinsanityâ™ of her life only remotely, through vivid, unsentimental descriptions. . . . Focusing on the facts and employing an impersonal tone, she writes as though she were presenting someone elseâ™s biography rather than her own. In this rather paradoxical way, the book brings us subtly closer to Kusama, who remains, in both her private life and her work, extremely self-absorbed and self-expressive yet stubbornly evasive and mysterious.â• (Art in America)âœThere is something restorative, refreshingly sincere, even magical about [Kusamaâ™s] work. It speaks for itself, suggesting that itâ™s not so much whether sheâ™s an outsider or an insider that matters but how her story dispenses with that distinction altogether.â•

(Sharon Mizota Los Angeles Review of Books) In *Infinity Net*, esoteric musings are interspersed with art-world gossip, creating an eccentric mix that is part manifesto on artistic form, part juicy tell-all. • (Bookforum) [Infinity Net] reminds us that Kusama's abiding, driving energy, which has found compelling expression in her work's love-sexy titillations, despite "or because of" "her magnificent obsessions, is and has been the real, central subject of her art. • (The Brooklyn Rail) A fascinating, self-absorbed recitation that spans 70 years. •

(ARTnews) Even with its mix of real and created memories, *Infinity Net* is valuable as it suggests many blind spots in the way official history is constructed, blind spots that can spur art historians to uncover specific historical fragments and destabilize the art-historical status quo. Only within such a context can an artist such as Kusama be fully appraised and appreciated. •

(Women's Art Journal) --This text refers to an out of print or unavailable edition of this title.

Yayoi Kusama is an internationally acclaimed, widely exhibited Japanese artist. • Ralph McCarthy is a literary translator.

Captivating story of a Japanese Artist who achieves World Recognition for her work while living in NYC. Her painful obsessive thoughts and hallucinations become the inspiration for Great Art.

Japanese avant-garde artist, sculptor, and novelist Yayoi Kusama begins her memoir with the Yokohama 2001 International Triennale of Contemporary Art exhibition in which she showcased two installations. She then goes back in time to 1957 when she left Japan to further her career in art in America at the age of 27: "my destiny was decided" in New York. After an initial struggle, she became a successful artist, noted for her "net" art and later for her polka dots and "Kusama Happenings" in the 1960s. She painted the same thing every day: black canvases covered with nothing but nets, which looked like white lace. She describes her obsessive repetitive patterns and her "severe neurosis" stemming from a "toxic childhood." She says that "before and after creating a work I fell ill, menaced by obsessions that crawl through my body." She suffered hallucinations, asthma, arrhythmia, tachycardia, and high and low blood pressure due to her severe anxieties. "If it were not for art, I would have killed myself a long time ago." Kusama's autobiography describes her thoughts behind her artwork, how they developed, and why she focussed on specific themes. It provides readers with a full understanding behind her as an iconic figure and her iconic art. She is exceptionally honest and open about her mental anguish, but also about how she fully

comprehends the triggers and how she deals with her demons “initially personally and later with the assistance of professional psychiatrists when she checked herself into a psychiatric hospital. Writing her autobiography in 2001 at 72 years of age, she is now 87, living in the psychiatric hospital, and still painting. This is a fascinating autobiography. This is more than a description of her artwork. It is an in-depth private view of her imagination and creativity, and the neuroses that drives her art as a way to exterminate her fears. “The positive and negative become one and consolidate my expression.” She defines her work as Psychosomatic Art. Kusama finishes her autobiography in 2001 in a reflective, calm state of mind, content to continue her art “because she needs to, because she has to, because she wants to, and because it keeps her alive.

good read

bought this book for my daughter and she loves it

I enjoyed the beginning of the book but as it went on my enjoyment dwindled. I began to feel that I was trapped in a room with Kusama listening to her talk while she looked in many mirrors.

Bought this book to read up on Kusama before I go see an exhibit at the Museum of Fine Arts Houston. Kusama: At the End of the Universe. Really interesting. Can't wait to see the exhibit.

Interesting artist- interesting life!

One of the most inspiring books i've read. When I finished, I was so full of the courage to be myself.

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