

***Connecting the Dots: Obsessions, Fears and Parallels between Yayoi Kusama and Salvador Dalí***

By Kelsey Hallbeck

*\*Note to the reader:*

*In Japan, names are conventionally expressed family name first. However, to avoid possible confusion, in this paper Japanese names are printed family name last.*

Often recognized by her polka-dot covered installations, Yayoi Kusama is a Japanese contemporary artist who works primarily in sculpture and installation, but has worked in other mediums such as painting, performance, writing and fashion, most recently completing her second collaborative campaign with Louis Vuitton. She is considered to be one of the most successful living artists and among the most important artists to come out of Japan and has continually reinvented her style over her seven + decade career. As a result, she has inspired many contemporary artists today. Her work, while remaining uniquely her own, encompasses stylistic features from several different movements, despite never declaring loyalty to a single one. These movements include but are not limited to: Abstract Expressionism, Surrealism and Minimalism while addressing her obsessions: phallic obsessions and obsessions of fear. This paper will assert her awareness of Surrealism, which informed her of Dalí, and argue that Dalí's juxtaposing of the hard and the soft, while at the most basic aesthetic level only, was an influence on Kusama and reflected in her work.

At the surface level, it may appear that Dalí and Kusama have nothing in common, but this is not true. In fact, they shared uncannily similar lives and have multiple parallels. Both felt the effects of World War II and both were writers, having written multiple novels each and creating their own newspapers. They both lusted after publicity, resulting in eccentric public personas, and were excited about creating new environments. For Dalí an example would be the *Dream of Venus* pavilion at the 1939 New York World's fair and for Kusama, her infamous Infinity Rooms she developed in the sixties and continues to do so to this day. The three parallels most relevant to this paper, are none of the above and instead are their

shared parental issues, obsessions and paranoia which can also be referred to as their madness.

For different reasons, both Kusama and Dalí had strained relationships with their parents. Dalí's relationship with his father was not on edge until Gala entered the picture, causing Dalí to be disowned on two separate occasions. Kusama by contrast, always had a strained relationship with her parents. She felt her father was absent and her mother was continually unsupportive of Kusama as an artist well into her career. For both of them, these strained relationships played a part in their eventual sexual anxieties, which was a strong presence in their work.

Paranoia, which manifested differently for both of them emerged in their bodies of work. Dalí's paranoia took the form of laughing fits, which he described in *The Secret Life of Salvador Dalí* as: "my laughter was not frivolity; it was cataclysm, abyss, and terror."<sup>1</sup> Gala was in his life at the onset of his paranoia and he credits her for helping him channel his paranoia into what is now known as the Paranoiac-Critical Method. Kusama's paranoia stemmed from childhood, as young as the age of ten, in the form of hallucinatory repetitive patterns, specifically dots. She has said: "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."<sup>2</sup>

Their paranoia additionally played a part in their obsessions, of which Dalí had an ever-changing list and Kusama had a steadfast few. Dalí's obsessions were often figurative or representational. An obsession relevant to this paper, were those to do with painting 'soft' objects. Early on in his surrealist career, Dalí had a fascination with cranial deformations, a temporary fixation, and a fear of impotence, which was an obsession that stayed with him throughout his life. These obsessions took the form of 'soft' objects in his paintings, the first

example being the soft watches in *The Persistence of Memory*, 1931 that make a reappearance in *The Disintegration of the Persistence of Memory*, 1952-54. Kusama's obsessions took the form of repetition and repetitive patterns as evidenced by the above quote. Her obsessions, unlike Dalí's, did not continually evolve and instead have been used in her artwork throughout her entire career.



Figure 1. Salvador Dalí, *The Disintegration of the Persistence of Memory*, 1952-4, Collection of The Dalí Museum, St. Petersburg, FL. ©Salvador Dalí. Fundació Gala-Salvador Dalí (Artists Rights Society), 2023.

While uncannily similar in many aspects, it has been very difficult to link these two artists for a singular reason. Kusama never committed to a specific art movement, preferring to work independently of them, but yet related to several movements and art styles that she has never claimed to be associated with. In fact, she is notorious for not discussing the work of other painters.<sup>3</sup> To illustrate this lack of a label, in the words of Japanese art historian Alexandra Munroe: "In her painting, sculpture, environments and Happenings, Kusama exploited the art styles occurring around her to express her individual aesthetic. The art world is her costume trunk: She grabs what strikes her fancy, shoves aside what bores her, wears styles in unheard of ways."<sup>4</sup> This quote serves as evidence that she took from many

movements, not just Dalí and Surrealism, but it's incredibly important to note that her reasoning and objectives for making art were solely her own. While the goal of the paper is to establish a clear connection between Kusama and Dalí, it is not possible to do so without discussing her exposure to Surrealism, to in turn prove that she knew of Dalí. To do both requires a brief summary of Surrealism in Japan.

As far as international art movements go, Surrealism was by far one of the furthest-reaching, global movements. Surrealism entered Japan in the 1920s, around the same time it was becoming established in Europe, but was infinitely more complex than it was in Paris. This complexity was caused by a variety of reasons, but a few made more of an impact than the rest. Unlike in Europe where there was at one point a single cohesive group of surrealists, there was no singular cohesive group in Japan, only smaller subsets and individuals who self-identified with Surrealism. In a nutshell, there were many branches and many players and a couple of generations between those who fostered the start of Surrealism and those who saw it through to the end. This lack of cohesion, this caused different interpretations to ensue of what was and was not Surrealism and also caused different artists to identify with different surrealist tenets. For example, Koga Harue who is identified as the first surrealist Japanese painter, thought Surrealism to be in alignment with traditional Buddhist thought while other surrealists adhered to André Breton's principles. Also in play is the level of commitment each artist was willing to give. Some were more loyal than others, accepting the surrealist label where other artists chose not to declare an alliance, but still incorporated surrealist aesthetics into their work.

A final reason, but potentially the most important one, as to why Surrealism in Japan was so complex, was due to communication difficulties between Japan and Europe, and the availability of translations, which were hard if not impossible to find. For example, European surrealists were well aware of the strong surrealist movement in Japan and invited the Japanese surrealists to participate in the 1936 International Surrealist exhibition in London, but the invitation sent by Breton did not reach Shūzō Takiguchi, a key figure, in time for them

to attend.<sup>5</sup> Japan did however, participate in the 1937 surrealist exhibition curated by Takiguchi and Chirū Yamanaka with advice from Éluard, Georges Hugnet and Roland Penrose. This was the third International Surrealist exhibition following those in Copenhagen and London, featuring 400 surrealist works, none of which were by Japanese artists as the two curators could not decide who should be considered a surrealist.<sup>6</sup> Following this, five Japanese surrealists participated in the 1938 International Surrealist exhibit in Paris, though who participated were not what historians would cite as the most important or relevant Japanese surrealists.<sup>7</sup>

But why did the Japanese take so well to Surrealism, despite all the hurdles to understanding it? "One suspects that the appeal of Surrealism for many Japanese Avant-garde artists was that it could render tangible things unseen, and that it was avoided by the establishment figurative artists."<sup>8</sup> Another example of a reason was "The great appeal of Surrealism as a public discourse in art was that by its handling of the unconscious it could criticize the world which denied it, and yet it was precisely this that laid Surrealism open to criticism."<sup>9</sup> Criticism is important here, as it solidifies that Surrealism was important enough in Japan to have even been debated. Among these debaters was Shūzō Takiguchi, mentioned previously, whose projects and achievements we will be focusing on as they relate to Kusama's exposure to Surrealism.

Takiguchi was essential in promoting, growing and developing Surrealism in Japan and is often thought to be the most important figure in Japanese Surrealism. Additionally, He was considered the undisputed surrealist mentor and his book, *Kindai geijustu* (Modern Art) which, discussed the opposition between abstract art and Surrealism, was their bible. He was parallel to the European founders of Surrealism in the way that at his core, he was a poet and writer and as such produced a plethora of reading and research materials for budding surrealists. Having immersed himself directly into readings of French Surrealism, unlike other surrealist figures, he translated Breton's *Surrealism and Painting* (1928) which he would publish in Japan in 1930 and additionally published<sup>10</sup>:

- *Ishō no Taiyō* (The Costumed Sun, six issues between 1928-29)
- *Shi to Shiron* (Poetry and Poetics, 14 issues between 1928-31) which published both original texts by Japanese surrealists and translations from the French, including:
  - Breton's manifestos in its issues 4-5 and 7-8
  - Robert Desnos's *Third Surrealist Manifesto* in Issue 11 (1931)

This does not even include the wealth of journals written by other Japanese leaders to which Takiguchi did and did not contribute, and only provides a handful of his literary contributions. Through his writings and those of others is where we have strong evidence that Japan was aware of Surrealism and Dalí because as it turns out, Takiguchi was also instrumental in circulating information about Dalí and his work.

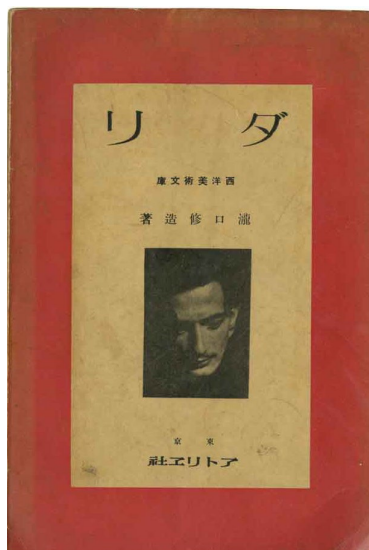


Figure 2. *Salvador Dalí*, Monograph on Salvador Dalí written by Shūzō Takiguchi in Japanese, 1939  
Collection of The Dalí Museum Library & Archives, St. Petersburg, FL.

1937 specifically, was the year when increasing information about Dalí was available in Japan through various art journals.<sup>11</sup> Then there was the 1939 monograph on Dalí, written by Takiguchi which featured 51 works, a number of which championed Dalí's 'soft,' anamorphous objects such as: *The Persistence of Memory*, *Profanation of the Host*, *The Memory of the Child-Woman* and *Atmospheric Skull Sodomizing a Grand Piano*. It is crucial to

note that these were the works by Dalí that the Japanese were not only exposed to, but would also be the Dalí they knew and understood after the conclusion of World War II and the emergence of Post-War art in Japan, prior to his 1964 exhibition. Surrealism's prevalence in the Japanese Avant-garde coupled with the circulation of writings and visuals of Dalí's work is enough evidence to believe that Kusama knew who Dalí was although she denies knowledge of Surrealism to this day. All further work inspired by Surrealism, Dalí or not, was to be put on hold until the conclusion of World War II and the emergence of Post-war art.



Figure 3. Salvador Dalí, *Atmospheric Skull Sodomizing a Grand Piano*, 1934  
Collection of The Dalí Museum, St. Petersburg, FL. ©Salvador Dalí. Fundació Gala-Salvador Dalí (Artists Rights Society), 2023.

All the previous information provided in this paper serves to assert and provide evidence that both Surrealism and Dalí were prominent in the Japanese Avant-garde arts scene. Post-war, many artists who identified as surrealists either died or denounced their association while still working in the same fashion that they had before the war. This was how many slid under the radar as Surrealism had never been received favorably by the government. For example, Kitawaki, an artist previously mentioned, continued to work in a surrealist style, but argued his work was about mathematic symbols. Post-war, Kusama had just graduated high school at the conclusion of WWII in 1945 and enrolled at the Kyoto

Municipal School of Arts and Crafts (now Kyoto City University of Arts) in 1948 where she studied for only a year and a half. However brief, she did experiment in both yōga (Western) and Nihonga (reaction to yoga) styles before settling in with the Avant-garde. This short period as a student is referred to as her Kyoto period and within this period we can see the first evidence of a surrealist influence. In the words of art historian Akira Tatehata in *Lingering Dream*, 1949 recalls a memory of a seed-harvesting field a part of the nursery her parents owned in Matsumoto. "This image of crimson earth, a green butterfly, and biomorphic foliage arguably represents Kusama's closest approach to surrealist illusionism."<sup>12</sup> He follows this observation with a statement, which at the time this work was created, is likely to be true. "However, she says she knew nothing about this movement at the time. If indeed these images took form through a combination of skilled draftsmanship and the hallucinations of mental illness, then we must say that Kusama was an autonomous surrealist."<sup>13</sup>



Figure 4. Yayoi Kusama, *Lingering Dream*, 1949  
© Yayoi Kusama. Kusama Studio, Inc.



Post-Kyoto period, *Accumulation of Corpses* is thought to be Kusama's first true surrealist work, and is considered as such because post-war, Japanese surrealists were preoccupied with deformity and horror and the depiction of an imaginary landscape, which is surrealist by nature. This work also provides insight into the psyche, as she describes this work as an illustration of her experiencing *rijin-sho*, "an illness in which her perception of the outer world—including landscapes, people and sounds—suddenly faded, submerged behind a swirling curtainlike haze."<sup>14</sup>



Figure 5. Yayoi Kusama *Accumulation of the Corpses (Prisoner Surrounded by the Curtain of Depersonalization)*, 1950

© Yayoi Kusama Kusama Studio, Inc. Collection: National Museum of Modern Art, Tokyo

At the same time Kusama was getting established, the Avant-garde was undergoing a period of reconstruction. "Between 1945-1955 two individuals rebuilt the Avant-garde movement, Jirō Yoshihara, founder and patron of the Gutai Art Association and Takiguchi who upheld and advanced Surrealism and later Neo-Dada and conceptual art."<sup>15</sup> After the Avant-garde split, "she was more naturally inclined to Takiguchi's Surrealist group and is sure to have been informed of, if not influenced by his writings."<sup>16</sup> She was delighted to be recognized by the most influential critic of the Japanese art world in that period, but she took no active

interest in the surrealist movement itself.<sup>17</sup> This is a statement supplied by Tatehata, but it is hard to believe that this is true, considering her work *A Circus Rider's Dream*, painted in 1955 and exhibited in "[Surrealism Beyond Borders](#)" at The Met, which demonstrates a knowledge and influence of Joan Miró's biomorphic forms. Takiguchi wrote the first ever monograph on Miró in 1940, and if anything, this further supports that she was influenced by Takiguchi and his writings while she was aligned with him.



Figure 6. Yayoi Kusama, *A Circus Rider's Dream*, 1955

© Yayoi Kusama. Courtesy David Zwirner, New York; Ota Fine Arts, Tokyo/Singapore/Shanghai; Victoria Miro, London/Venice. Photo by Elisabeth Bernstein

Mixed feelings and statements about Surrealism aside, this natural inclination toward Takiguchi's camp worked in Kusama's favor. The support of Takiguchi and other influential art critics contributed greatly to her success while still in Japan. "They singled out her work among the younger generation of Japanese Avant-garde artists for its 'extraordinary, unusual originality' and for its expression of a strong internal vision."<sup>18</sup> Takiguchi even went so far to organize Kusama's one-person exhibition in 1955 at the Avant-garde Takemiya

Gallery in Tokyo. This was not the only exhibition she was in, just her first solo endeavor, but Takiguchi's assistance and Kusama's alignment with him caused her work to be discussed in relation to Surrealism<sup>19</sup> and for Kusama, this just simply would not do. She severed her tie, which in turn kicked-off her departure to New York in 1957, where she would stay until her return to Japan in 1972.

"I don't consider myself an artist; I am pursuing art in order to correct the disability which began in my childhood."<sup>20</sup> For a well-rounded argument, it is also important to understand how Kusama works and why. Kusama has suffered since her childhood from some sort of disability, separate from *rijin-sho*, which has never been revealed to the public, but has been speculated to be some form of Obsessive compulsive disorder. Whatever the official illness is, it manifests in the form of hallucinations: "Kusama's hallucinations have been the visual inspiration for much of her art. The subject of repetition and infinite aggregation of one form which interpenetrates objects, self and space has preoccupied her since childhood. Hallucinations not only provided images for her work; they also generated a compulsion to make it."<sup>21</sup> Separately, "in her statements and interviews over the last forty years, she has ascribed the origin of the repetitive vision so basic to her imagery to certain hallucinations she experienced as a child, and intermittently ever since. She has frequently spoken of her art-making as both the symptom of and cure for her 'obsession' and more recently calls her work 'psychosomatic art.'"<sup>22</sup> Used as a form of therapy, "Yayoi Kusama's art is fundamentally about obsession and the need born of anxiety, to repeat certain acts in an attempt to free herself from that obsession."<sup>23</sup> This is to say that the reasoning behind her artwork, cannot be attributed to another and is solely her own. Aesthetics however, is another story.

A second consideration is Kusama's use of accumulations, first referenced in this paper with *Accumulation of Corpses* but functions as a device consistently used in her works from the sixties on. Accumulations are specific to Japanese culture in the way that: "It relates more to the artifices of Japanese cultural experience going back to its writing system, and

accumulation of ideograms, or the core of its complex social system. Japanese social intercourse is a series of perpetual transactions involving *giri* (obligation) and *on* (favor). From birth to death, the Japanese are obsessed with accumulating and balancing obligations and favors owed to parents, to the family, to the group, to the company, to the emperor or to the country.... It is this notion of accumulation with nested and ever-evolving agendas that seems to engage Kusama."<sup>24</sup> Most, if not all of her works from the start of her career to the present day manifest themselves as accumulations. Hence the accumulations, also referred to as collecting, whether they be the entirety of the work or a feature, can have no explanation or inspiration other than cultural.

Both the cultural instilment of collecting/accumulating and the hallucinations caused by her illness, became obsessions for Kusama. The marriage of these obsessions along with others, resulted in the production of her Infinity Nets, a series of paintings executed immediately after her arrival in New York that play on her obsession with repetition, as well as her aptly titled Accumulations series. Started in 1962, it will be this series which is comprised of found objects covered in phallic objects, which will be our focus as it relates to Dalí. Up until this point, she had worked exclusively on paper with the exception of her *Infinity Nets*. "Her new interest in unconventional, common-object materials and three-dimensional construction that followed her infinity nets paintings can be attributed to the influence of certain ideas that were being discussed and explored among artists in the Avant-garde community."<sup>25</sup> This interest is what helped develop her *Accumulations* series: "the first of her phallus-covered objects in which a common object was covered with protruding phallic forms made of sewn-and-stuffed cloth."<sup>26</sup> *Accumulation No. 1* was the first of this series and over the following three years she would continue to make more. Essentially, she took found pieces of furniture, ladders, shoes or whatever else she deemed fit and covered them repetitiously with several hundred white cloth sacs that were anywhere from 3-12 inches in length and 2-4 inches in diameter.

The protrusions, which she often referred to as phalluses, brings her phallus obsession to life executed by the way of her obsession with accumulations and the physical need she felt to expel her illness by the way of repetition.



Figure 7. Yayoi Kusama, *Accumulation No. 1*, 1962  
Collection of the Museum of Modern Art, New York

The best known work from Kusama's accumulation series is *Aggregation: One Thousand Boats Show*, where she takes her phallus-covered objects, in this case a boat and oars, and places it within an environmental installation. This work was presented at the Gertrude Stein Gallery. In his 1965 article "Specific Objects" of Kusama's work, Donald Judd writes: "The boat furniture that Kusama covered with white protuberances have a related intensity and obsessiveness and are also strange objects. Kusama is interested in obsessive repetition, which is a single interest."

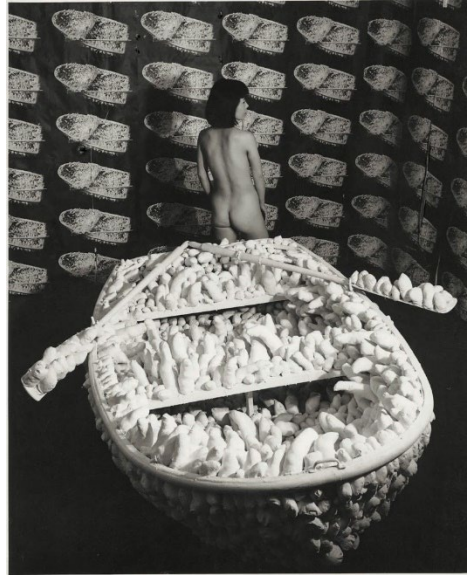


Figure 8. *Yayoi Kusama posing*, 1964 New York. ©Yayoi Kusama and Yayoi Kusama Studios Inc.

Her accumulations are the first examples of what is now known as “soft sculpture.” The idea behind soft sculpture is that it juxtaposes the hard and the soft. The soft being the phallic protrusions and the hard being whatever she stuck the protrusions to. This juxtaposition is where I believe she borrowed aesthetically from Dalí and only as it pertains to his ‘soft’ objects. Never prior to Dalí or post-surrealist period had the idea of the “soft” been presented and with her likely understanding and exposure to Dalí and his work it seems plausible that she made this connection and then proceed to make the first “soft” sculpture. Dalí used the “soft” to illustrate his sexual anxieties and she in a way, did too. She used “soft” construction to illustrate that: “her ambition for supremacy over men and over sexuality is relentlessly expressed in her repetitive and aggregate use of the phallus form, which can be interpreted as an aggressive will and fantasy to defy oppressive male power by possessing it symbolically herself.” (CICA, 12) Simply put, she despised patriarchal domination and wanted to possess her oppressor’s power, and the only way she felt she could do so, was by taking a phallic form and repetitiously multiplying it.

There have been a few other explanations that have emerged as to who inspired the “soft” aspect of Kusama’s art that were not Dalí. The first is Swiss-American sculptor Claes

Oldenburg. Oldenburg is known and often recognized as a “soft” sculpture artist and he debuted his sculpture very closely to when Kusama was debuting hers. Factually, his sculpture came after hers despite the close time frame. In Heather Lenz’s documentary on Kusama, *KUSAMA-INFINITY* Kusama recalls that after Oldenburg debuted his soft sculptures, his wife pulled Kusama aside and asked Kusama for her forgiveness.



Figure 9. Claes Oldenburg. *Floor Cone*, 1962.  
Collection of Museum of Modern Art, New York

Andy Warhol and Pop Art in general is an additional consideration due to one of Pop Art’s key characteristics of taking mundane objects and making some sort of contradiction. In this case, Kusama was making objects “soft.” Warhol was also using repetition as an aesthetic device, first done with rubber stamps and then silkscreen in 1962. Warhol praised Kusama’s repetitive wall paper she created of her phallus covered boat when exhibiting *Aggregation: One Thousand Boats Show*. She then felt cheated when in 1966 he copied the way she used repetition as a device and created *Cow wallpaper* and continued to do so in future exhibitions receiving much acclaim for it. It’s important to note that Kusama existed within, but prior to Pop Art and she truthfully served as a bridge between pre-post-war art and all other post-war art movements. Any say that Pop Art inspired her, instead of the other way around is one

I believe to be false. In short, her male peers took credit for her ideas, and not the other way around.

Another theory that can be nipped in the bud is one that she was influenced by the Avant-garde movements in Japan occurring in the 1960s while she was in New York. They (the Japanese Avant-garde) did work in a similar way to Kusama at the time of her Accumulations but their works were ephemeral where hers were not. Often referred to as “junk sculptures” and proudly so, the intention of the work was its' impermanence. Kusama's Accumulation sculptures were in no way ephemeral. She created her Infinity rooms partly to establish a never-ending continuation of her works, with the mirrors creating the illusion that whatever was in her infinity rooms went on forever. The only time her work could be described as being ephemeral, is when it's being deinstalled in one place to be installed in another, which would not fit the definition of what ephemeral is. If there was any inspiration beyond the 'soft' aesthetic from Dalí, it may have been the work of Zero and Nul artists who worked with unconventional materials. Due to her having exhibited with them, she may have adopted their way of using materials other than paint and canvas.<sup>27</sup>

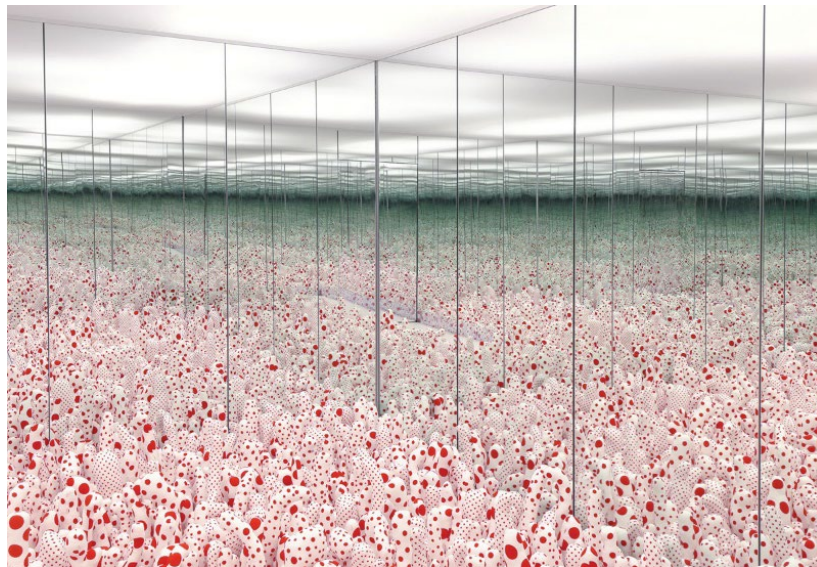


Figure 10. Yayoi Kusama's Infinity Mirror Room—*Phalli's Field*, 1965, installed at the Hirshhorn Museum and Sculpture Garden, 2017.  
PHOTO: CATHY CARVER.



The most difficult aspect of this essay was gathering conclusive evidence that supported Kusama borrowing the 'soft' aesthetic from Dalí. This was mainly due to the recurring problem that she never committed to any label and denounced any association with any active group-- both in Japan and the West. More than anything, I believe she denounced any influence in an effort to remain autonomous and independent and because she simply didn't want to be labeled. Historically, labels are something she has always fought. While still aligned with Takiguchi's surrealist camp prior to leaving for New York, as soon as she felt she was being labeled surrealist, she claimed greater affinity with Symbolism rather than Surrealism<sup>28</sup> in what I've concluded was an effort to move away from the surrealist affiliation. "By debunking the Surrealist fraternity, by disavowing any involvement with aesthetic theory, by remaining engrossed in herself to the point of being unreceptive to influence, Kusama chose to be a heretic, rather than be anointed by the surrealists of any other group."<sup>29</sup> In summary, she left before she could be labeled.

Another difficulty in labeling her is that while she denounced any hint of affiliation, her work incorporates many stylistic and thematic traits of Abstract Expressionism and Surrealism<sup>30</sup> and other movements too, but she resists all 'isms' in an effort to remain independent.<sup>31</sup> An underlying reason too, I suspect as to why she never committed is how Surrealism was received beyond the Avant-garde in Japan, which is not a topic that has been touched on in this paper as of yet. Surrealism at the time of its creation and up until World War II was linked to Communism in Japan and as a result led to arrests and some artists were even forced to recant their stance on Surrealism and denounce any relation. This makes me pause to think that any connections or links to Surrealism even after the war, were always going to be downplayed, maybe even a little taboo. Or, maybe it was simply too soon after the war to be open about alliances. In summary, "Kusama is best understood as an original, independent artist whose work prefigures some and relates to several styles, but resists fitting with any one modernist movement."<sup>32</sup> She herself is an accumulation, pulling

where she saw fit while simultaneously being extraordinarily original and by becoming an accumulation, she has successfully interpreted anything she has pulled in a way that serves her and her obsessions.

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<sup>1</sup> Salvador Dalí. *The Secret Life of Salvador Dalí* (New York: Dial Press, 1942), 232.

<sup>2</sup> Alexandra Munroe. *Japanese Art After 1945: Scream Against the Sky* (New York: Harry N. Abrams, Incorporated, 1994), 105, Exhibition catalog.

<sup>3</sup> Akira Tatehata. *Love Forever: Yayoi Kusama, 1958-1968* (Los Angeles: Los Angeles Museum of Art, 1998), 62, Exhibition catalog.

<sup>4</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), Exhibition catalog.

<sup>5</sup> John Clark. *Surrealism: Revolution by Night* (Canberra, Australia: National Gallery of Australia, 1993), 210. Exhibition catalog.

<sup>6</sup> International Encyclopedia of Surrealism, Volume 1: Movements, Edited by Michael Richardson (Great Britain: Bloomsbury Academic, 2019), 87.

<sup>7</sup> International Encyclopedia of Surrealism, Volume 1: Movements, Edited by Michael Richardson (Great Britain: Bloomsbury Academic, 2019), 87.

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<sup>12</sup> Akira Tatehata. *Love Forever: Yayoi Kusama, 1958-1968* (Los Angeles: Los Angeles Museum of Art, 1998), 62-63, Exhibition catalog.

<sup>13</sup> Akira Tatehata. *Love Forever: Yayoi Kusama, 1958-1968* (Los Angeles: Los Angeles Museum of Art, 1998), 68, Exhibition catalog.

<sup>14</sup> Akira Tatehata. *Love Forever: Yayoi Kusama, 1958-1968* (Los Angeles: Los Angeles Museum of Art, 1998), 68, Exhibition catalog.

<sup>15</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 15, Exhibition catalog.

<sup>16</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 15, Exhibition catalog.

<sup>17</sup> Akira Tatehata. *Love Forever: Yayoi Kusama, 1958-1968* (Los Angeles: Los Angeles Museum of Art, 1998), 62, Exhibition catalog.

<sup>18</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 16, Exhibition catalog.

<sup>19</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 16, Exhibition catalog

<sup>20</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 12, Exhibition catalog.

<sup>21</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 14, Exhibition catalog.

<sup>22</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 11, Exhibition catalog.

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- <sup>23</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 12, Exhibition catalog.
- <sup>24</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 7-8, Exhibition catalog.
- <sup>25</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 22, Exhibition catalog.
- <sup>26</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 20, Exhibition catalog.
- <sup>27</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 22, Exhibition catalog.
- <sup>28</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 16, Exhibition catalog.
- <sup>29</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 16, Exhibition catalog.
- <sup>30</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 18, Exhibition catalog.
- <sup>31</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 20, Exhibition catalog.
- <sup>32</sup> *Yayoi Kusama: A Retrospective*, Edited by Bhupendra Karia (New York: Center for the International Contemporary Arts, 1889), 11, Exhibition catalog.