



Artist Bio: **Yayoi Kusama**

born March 22, 1929 is a [Japanese](#) artist and writer. In 1957, she moved to the United States, settling in [New York City](#), where she produced a series of paintings influenced by [abstract expressionism](#). Switching to sculpture and installation as her primary media, Kusama became a fixture of the New York avant-garde during the early 1960s when she became associated with the [pop-art](#) movement. Embracing the rise of the [hippie counterculture of the late 1960s](#), Kusama's work is based in [conceptual art](#) and shows some attributes of feminism, [minimalism](#), [surrealism](#), [Art Brut](#), pop art, and abstract expressionism, and is infused with autobiographical and psychological content. In 2008, [Christie's New York](#) sold a work by her for \$5.1 million, at the time the record price paid for a work by a living female artist.

Artwork:



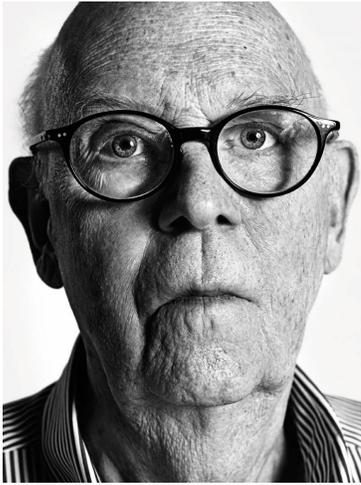
This installation is the first mirror pumpkin room created by Kusama since 1991, and the only Infinity Mirror Room of its kind in a North American collection. *Yayoi Kusama: All the Eternal Love I Have for the Pumpkins* focuses the reflective chamber on a series of acrylic yellow gourds covered in black polka dots, one of Kusama's frequently used symbols. Visitors will step inside the mirrored space and fully immerse themselves in Kusama's creation, becoming part of the art.

All the Eternal Love I Have for the Pumpkins (2016) Wood, mirror, plastic, acrylic.

Kusama's *All the Eternal Love I Have for the Pumpkins* is a precisely conceived, sublime

space. She extends the structure of her bronze pumpkin sculptures met on the journey to the installation by surrounding the room with a field of intensely coloured lantern pumpkins covered in her signature rhythmic pattern of black and yellow spots. A repeated reflection in mirrored walls and ceilings conveys the illusion of being adrift in an endless landscape, where moments of personal vulnerability come to form. It is the silence of these figures as they surround you that will perhaps expose fear.

If its the theme of infinity, personal obsession or isolation, Kusama confronts it. She wants you to be alone with your thoughts. It is a scary feeling that's most notably experienced when entering *Where My Heart Goes*. Located in the gallery's water terrance, the stainless steel room punctured with small holes beckons in natural light. Stand in silent towards the centre to listen to your surroundings. The sound of water gently crashing into the pond or the conversations taking place outside develops a heightened sense of self-awareness often lost in the rhythm of everyday life.



Artist Bio: **Claes Oldenburg**

was born on January 28, 1929 in Stockholm, the son of Gösta Oldenburg[1] and his wife Sigrid Elisabeth née Lindfors.[2] His father was then a Swedish diplomat stationed in New York and in 1936 was appointed Consul General of Sweden to Chicago where Oldenburg grew up, attending the Latin School of Chicago. He studied literature and art history at Yale University[3] from 1946 to 1950, then returned to Chicago where he took classes at The School of the Art Institute of Chicago. While further developing his craft, he worked as a reporter at the City News Bureau of Chicago. He also opened his own studio and, in 1953, became a naturalized citizen of the United States. In 1956, he moved to New York, and for a time worked in the library of the Cooper Union Museum for the

Arts of Decoration, where he also took the opportunity to learn more, on his own, about the history of art.

Artwork:



Claes Oldenburg is best known for his ingenious, oversized renditions of ordinary objects. He and Coosje van Bruggen, his wife and collaborator, had already created a number of large-scale public sculptures, including the Batcolumn in Chicago, when they were asked to design a fountain-sculpture for the planned Minneapolis Sculpture Garden.

The Spoonbridge and Cherry (1988) Aluminum, stainless steel, paint.

The spoon had appeared as a motif in a number of Oldenburg's drawings and plans over the years, inspired by a novelty item (a spoon resting on a glob of fake chocolate) he had acquired in 1962. Eventually the utensil emerged--in humorously gigantic scale--as the theme of the Minneapolis project. Van Bruggen contributed the cherry as a playful reference to the Garden's formal geometry, which reminded her of Versailles and the exaggerated dining etiquette Louis XIV imposed there. She also conceived the pond's shape in the form of linden seed. (Linden trees are planted along the allées that stretch before the fountain.)

The complex fabrication of the 5,800 pound spoon and 1,200 pound cherry was carried out at two shipbuilding yards in New England. The sculpture has become a beloved icon in the Garden, whether glazed with snow in the Minnesota winters or gleaming in the warmer months, with water flowing over the surface of the cherry and a fine mist rising from its stem.