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# YAYOI KUSAMA

LIFE IS THE HEART OF A RAINBOW

12 Mei — 9 September 2018



**museumacan**

## **YAYOI KUSAMA: Life is the Heart of a Rainbow**

Yayoi Kusama adalah salah satu seniman paling ternama di dunia yang masih hidup saat ini. Lukisan, patung, video dan *Infinity Mirrored Rooms* ciptaannya telah merambah budaya pop global. Pameran ini menelusuri perkembangan sang seniman selama tujuh dekade, dimulai di Jepang pada awal 1950an, kemudian berpindah ke New York pada 1960an, dan kembali ke Jepang pada 1973, di mana Kusama hidup dan berkarya hingga kini.

*Life is the Heart of a Rainbow* adalah sebuah pameran survei yang berfokus pada keluaran Kusama yang berjumlah besar. Pameran ini menjelajahi perkembangan motif dan tema ikoniknya, juga keterhubungan formal dan konseptual kedua hal tersebut sepanjang karier sang seniman. Termasuk di dalam pameran ini adalah eksperimen lukis Kusama di awal kiprahnya pada 1950an yang menunjukkan kemunculan dari penggunaan polkadot, jaring dan labu yang khas; sepilihan lukisan *Infinity Nets* yang tersohor; dokumentasi performans publik dan happenings; instalasi berukuran besar dan lukisan-lukisan baru yang mendemonstrasikan pendekatan Kusama yang memikat terhadap ruang.

## **YAYOI KUSAMA: Life is the Heart of a Rainbow**

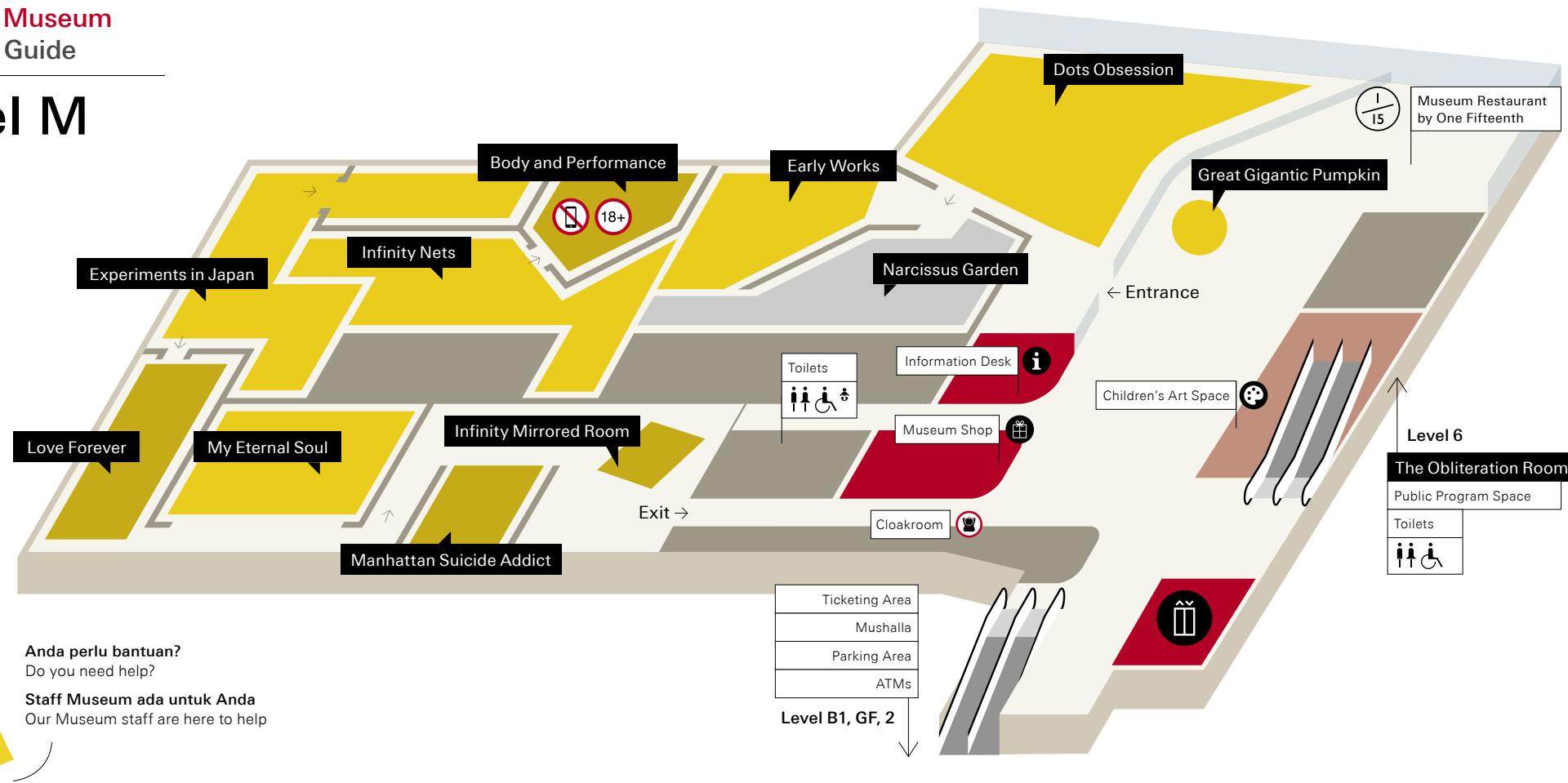
Yayoi Kusama is one of the world's most recognized living artists. Her paintings, sculptures, videos and *Infinity Mirrored Rooms* have transcended into global popular culture. This exhibition traces the artist's development over seven decades, beginning in Japan in the early 1950s, moving to New York in the 1960s and returning to Japan in 1973 where Kusama lives and works today.

*Life is the Heart of a Rainbow* is a focused survey of Kusama's vast output. It explores the development of her iconic motifs and themes, and their formal and conceptual interconnections through her career. The exhibition includes Kusama's early painterly experiments from the 1950s that show the advent of her signature use of dots, nets, and pumpkins; a selection of the celebrated *Infinity Nets* paintings; images of public performances and *happenings*; large-scale installations and recent paintings which demonstrate Kusama's fascinating approach to space.

#KUSAMAxMACAN #KusamaJakarta

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# Level M



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**Great Gigantic Pumpkin (2013)**

Fiberglass Reinforced Plastic, urethane paint, metal. 245 x 260 cm. Collection of Gandaria City



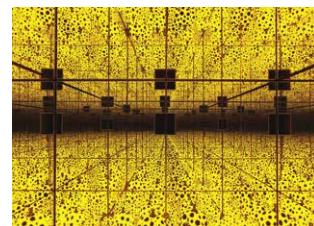
**Dots Obsession – Infinity Mirrored Room (2008/2018)**

Suspended vinyl balloons, large balloon dome with mirror room, and peep-in mirror dome. Dimensions variable. Installation view at Museum MACAN.



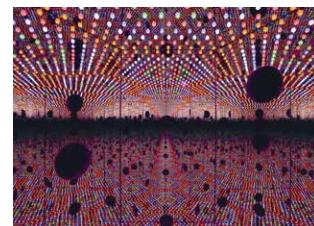
**Narcissus Garden (1966/2018)**

Suspension vinyl balloons, 1,500 spheres; Ø 30 cm each. Installation view at Museum MACAN.



**THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS (2015)**

Installation. 300 x 600 x 600 cm.



**I WANT TO LOVE ON THE FESTIVAL NIGHT (2017)**

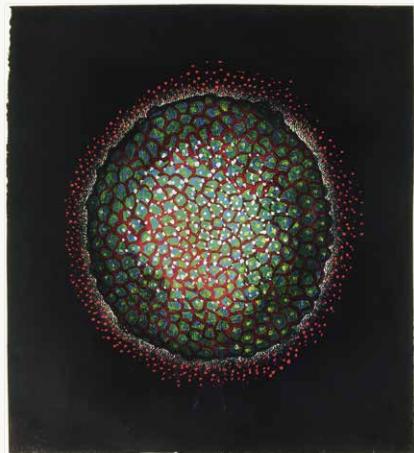
Mirrored box and light bulbs. 220 x 214.3 x 185 cm. Collection of Museum MACAN.



**Infinity Mirrored Room - Brilliance of the Souls (2014)**

Mirror, wooden panel, LED, metal, acrylic panel, water. 287.4 x 415 x 415 cm. Collection of Museum MACAN.

# Early Works



Periode awal Kusama sebagai seniman pada 1940-an sangat dipengaruhi oleh tekanan yang ia alami di rumah, juga di negara asalnya Jepang, yang saat itu sedang berusaha pulih dari kekalahan yang tragis pada Perang Dunia II.

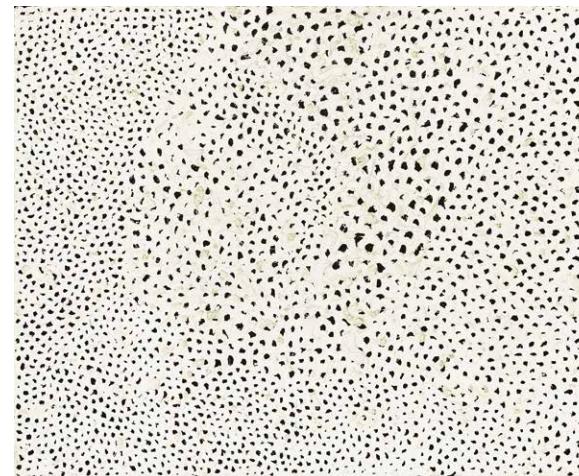
Seni adalah pelarian Kusama, juga caranya untuk mengatasi gejala halusinasi yang terus-menerus ia alami sejak kecil.

The earliest works in this exhibition were made in Yayoi Kusama's studio in Matsumoto, Japan, following her study of *nihonga* (Japanese-style painting) in the Kyoto Municipal School of Arts and Crafts during the late 1940s.

Kusama grew up in a conservative Japanese family, where her ambition to be an artist was not encouraged, at a time when Japan was recovering from its defeat in World War II. The oppressive environment at home, and within Japanese society at large, made a strong impact on Kusama's fragile psyche. From childhood Kusama has experienced regular hallucinations which take form as auras around objects or talking plants and animals. Recording her hallucinations through drawings, Kusama's art making activities became a way to deal with her condition. Later, when she found the traditional *nihonga* style limiting, Kusama was drawn to the avant garde, in particular the influence of dada and surrealist movements which reached Japan in the 1920s and 1930s.

*Flower*. 1953. Pastel and gouache on paper. 35.7 x 32.2 cm. Collection of Museum MACAN

# Infinity Nets



*Infinity Nets* (jaring tak berhingga) adalah figur konsisten yang muncul dalam kekaryaan Kusama sejak akhir 1950an. Motif ini terinspirasi oleh pengalaman pribadi sang seniman, termasuk saat mengamati gelombang Samudera Pasifik dari jendela pesawat dalam perjalannya dari Jepang menuju Amerika Serikat pada 1957. Bagian pameran ini menampilkan seri lukisan *Infinity Nets* yang diciptakan dalam jangka waktu hampir 70 tahun, serta menunjukkan proses perkembangan yang berlangsung atas seri ini, melintasi berbagai medium, spektrum warna dan skala.

The *Infinity Nets* have been a consistent feature in Yayoi Kusama's practice since the late 1950s. The pattern is inspired by the artist's personal experiences including seeing the waves of the Pacific Ocean from the plane window on her journey from Japan to the United States in 1957. This section showcases *Infinity Nets* paintings created over nearly 70 years, demonstrating the ongoing development of the series over time, across mediums, color spectrum and scale.

No. A. 1959. Oil on canvas. 64 x 80 cm. Collection of Yas Takeda, Japan

# Body



and



# Performance

Tubuh manusia adalah elemen yang sangat penting dalam kekaryaan Yayoi Kusama. Saat ia tinggal di Amerika Serikat pada tahun 1960an dan 1970an, Kusama memiliki sentimen personal yang sangat besar terhadap isu-isu politik dan sosial di negara tersebut. Sentimen tersebut mendorongnya untuk menampilkan banyak performans eksperimental, yang disebut *happenings*, di beberapa tempat ikonik New York, termasuk Brooklyn Bridge, Central Park dan Wall Street. Bagian pameran ini menampilkan dokumentasi terpilih dari happenings tersebut – diantaranya dikenal sebagai Body Festivals, Naked Happenings dan Anatomic Explosions.

The human body holds a central importance in Yayoi Kusama's vast output of work. In the United States in the 1960s and 1970s, she was attuned to the changing political and social environment, which encouraged her to stage many experimental performances, called 'happenings' at New York City landmarks like the Brooklyn Bridge, Central Park and Wall Street. This section displays selected documentation of these happenings – known variously as Body Festivals, Naked Happenings and Anatomic Explosions.

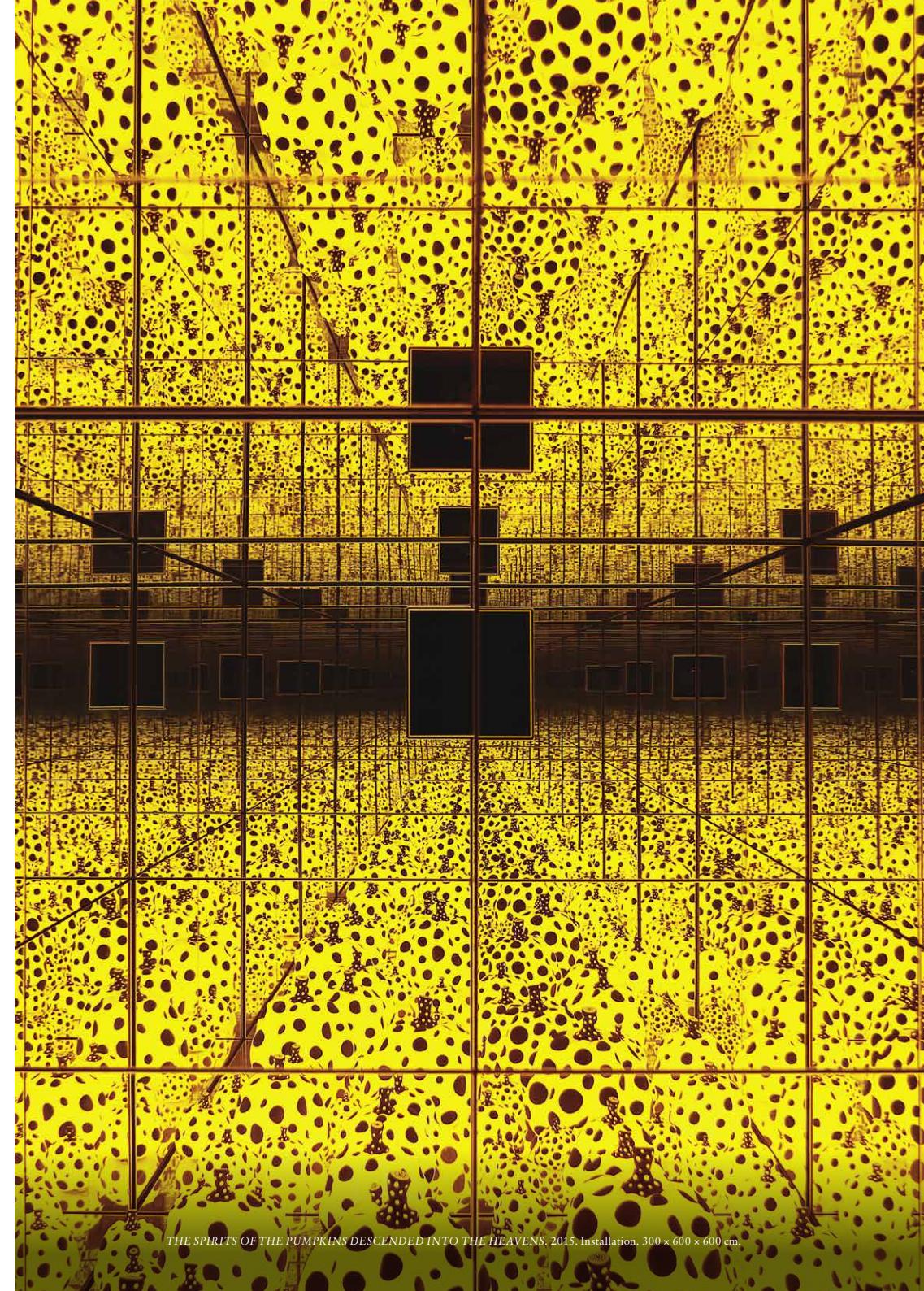
# Experiments in Japan



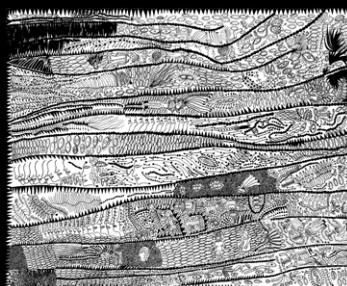
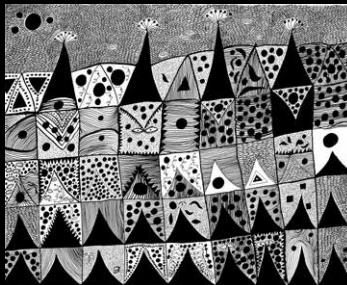
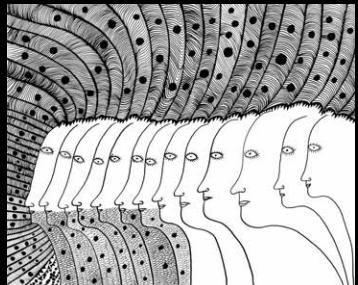
Saat ia kembali ke Jepang pada 1973, Kusama menemukan bahwa tanah airnya telah berubah drastis. Dalam periode ini, ia kembali menekuni motif-motif khasnya dari periode kekaryaan sebelumnya, termasuk polkadot, bunga dan labu, yang muncul dalam berbagai karya berskala besar.

Upon her return to Japan in 1973, Kusama discovered that her homeland had changed dramatically. In this period, earlier motifs such as polka dots, flowers and pumpkins, reappeared, as her practice underwent several shifts: her paintings and installations expanded in scale to encompass the viewer; she resumed making large-scale soft sculptures; and experimented with different materials and techniques including collage and print making.

*Pollen*. 1986. Sewn stuffed fabric, synthetic fiber, paint. 170 × 88 × 88 cm. Collection of Ota Fine Arts



# Love Forever



Pada awal 2000an, Kusama mulai memasukkan tanda dan gambar khas anak-anak dalam berbagai karyanya. Seri yang berjudul Love Forever ini dapat dilihat pada karya cetak saring, yang dikembangkan dari gambar monokrom yang dibuat dari pena pada 2004 hingga 2007. Kumpulan karya ini ditampilkan bersama dengan sebuah kotak intip bertajuk *I Want to Love on a Festival Night* (2017).

In the early 2000s, Kusama began incorporating childlike marks and imagery into her works. This can be seen in 'Love Forever', a large suite of works, developed from monochromatic felt pen drawings, created between 2004 – 2007. These works are displayed surrounding a 'peep box' titled *I Want to Love on the Festival Night* (2017).

MORNING SPLENDOR [TWHIOW], 2007. DAYS OF YOUTH [YOZMTO], 2007.

LOVE FOREVER (TAOW), 2004. LOVELY NIGHT [ABCTW], 2005.

Silkscreen on canvas. 130.3 x 162 cm. Collection of the artist.



I WANT TO LOVE ON THE FESTIVAL NIGHT, 2017. Mirrored box and light bulbs. 220 x 214.3 x 185 cm. Collection of Museum MACAN

# My Eternal Soul



Bagian pameran ini berpusat pada salah satu seri lukisan terbaru Kusama, berjudul *My Eternal Soul*. Seri monumental ini dimulai pada 2009 dan masih terus berlangsung, kini berjumlah lebih dari 500 lukisan. Salah satu lukisan dalam seri ini, *Life is the Heart of a Rainbow* (2017), dijadikan judul pameran ini.

This section centers around Kusama's recent painting series. The monumental series began in 2009 and continues to this day. The series currently includes over 500 individual paintings. One of these paintings, *Life is the Heart of a Rainbow* (2017), is also the title of this exhibition.

LIFE IS THE HEART OF A RAINBOW. 2017. Acrylic on canvas. 194 x 194 cm. Collection of the artist.



ENTRANCE TO DEATH. 2016. AFTERGLOW. 2016. DREAMS OF THE GIRLS. 2016.  
EVERLASTING BEAUTY FOR THE NEVER ENDING UNIVERSE. 2016 THE MORE WE SEEK  
THE MORE DISTANT THE BRILLIANCE OF THE STARS BECOME. 2016. LOVE THAT WAS LOST. 2017.  
WHERE THE SOUL LIES. 2017. FLOWER FAIRIES CONVERSING. 2015. THE APPEARANCE OF LIFE. 2017.  
Acrylic on canvas. 194 x 194 cm. Collection of the artist.

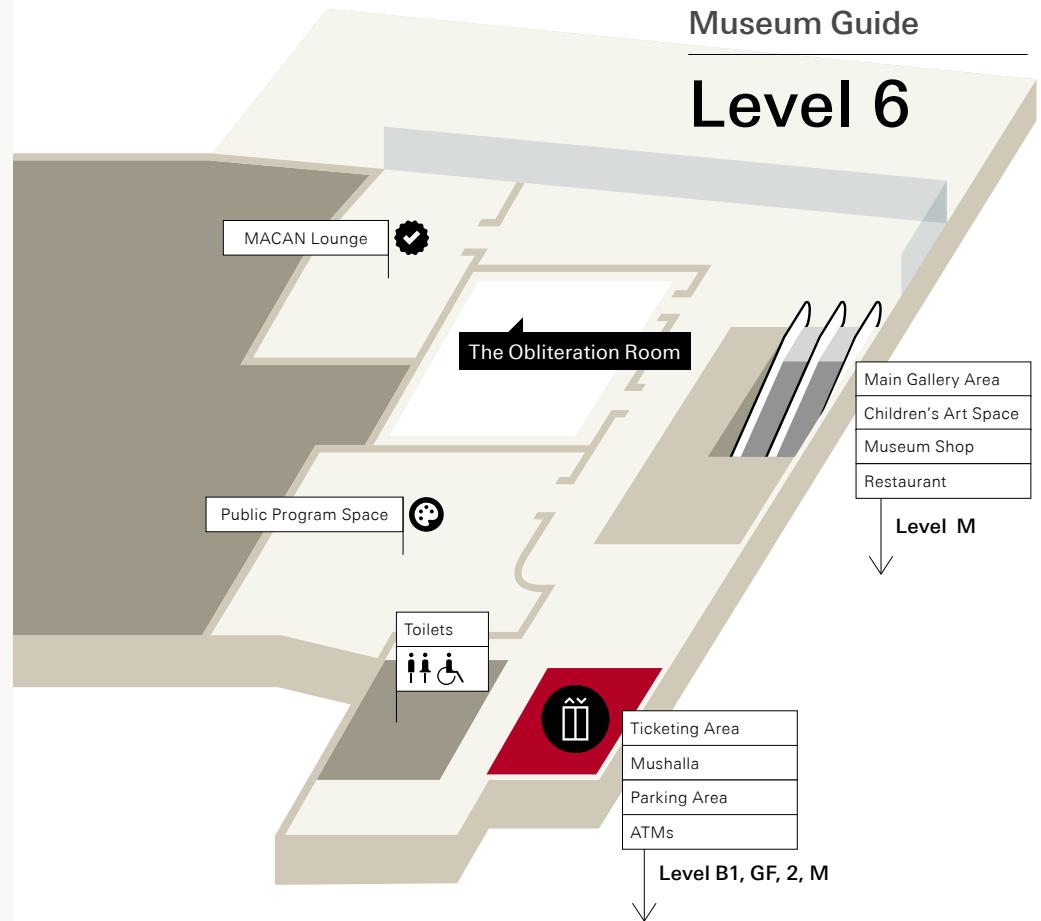
# The Obliteration Room



Yayoi Kusama adalah seorang seniman Jepang. Ketika ia masih kecil, ia mulai melihat dunia melalui sebuah layar penuh berisi polkadot mungil, yang menyelubungi apapun yang ia lihat—dinding, langit-langit dan bahkan seluruh tubuhnya. Selama lebih dari 40 tahun, ia telah membuat lukisan, patung dan karya fotografi menggunakan polkadot untuk menutupi bermacam-macam permukaan dan mengisi ruangan. Kusama menyebut proses ini ‘kemusnahan’ yang berarti hancur dan hilangnya suatu benda tanpa bekas sama sekali. Yayoi Kusama mengundangmu untuk bergabung dan bersenang-senang, menutupi seluruh mebel dan dinding di ruangan ini dengan polkadot berwarna-warni!

Panduan Museum  
Museum Guide

Level 6



Yayoi Kusama is a Japanese artist. When she was a small girl she started seeing the world through a screen of tiny dots. They covered everything she saw—the walls, ceilings, and even her own body. For 40 years she has made paintings, sculptures and photographs using dots to cover surfaces and fill rooms. Kusama calls this process ‘obliteration’, which means the complete destruction of every trace of something. Yayoi Kusama invites you to join in and have fun covering all the furniture and walls in this living room with bright colourful dots!



*The Obliteration Room*, 2002 - present. Furniture, white paint, dot stickers. Dimensions variable. Collaboration between Yayoi Kusama and Queensland Art Gallery. Commissioned Queensland Art Gallery, Australia. Gift of the artist through the Queensland Art Gallery Foundation 2012. Collection of Queensland Art Gallery, Australia

## Program Khusus Special Programs

### Kuliah Terbuka Open Lecture

Key Speaker :  
Akira Tatehata  
Director, YAYOI KUSAMA MUSEUM

Rabu / Wednesday  
1 Agustus / August 2018  
19.00 – 21.00

Gratis, tempat terbatas  
Free, limited seats

IFI Jakarta  
INSTITUT FRANÇAIS D'INDONÉSIE  
JI M.H.Thamrin No. 20  
Jakarta Pusat

### Pemutaran Film Film Screening

Yayoi Kusama: I Adore Myself (2008)

Jumat / Friday  
24 Agustus / August 2018  
19.00 – 21.00

Gratis, 100 tempat terbatas  
Free, 100 limited seats  
Public Area Museum MACAN

## Program Rutin Regular Programs

### Soft Sculpture Workshop

Patung lunak adalah salah satu kekhasan Yayoi Kusama. Mari eksplorasi pembuatan patung dengan bahan lunak!

Soft sculpture is one of Yayoi Kusama's signatures. Let's explore sculpture-making with soft materials!

Jumat / Friday  
6 Juli / July 2018  
15.00 – 17.00

Jumat / Friday  
24 Agustus / August 2018  
15.00 – 17.00

Biaya bergabung / Joining fee :  
IDR 150,000  
Level 6 Museum MACAN

### Ikebana Workshop

Bunga adalah salah satu benda yang menginspirasi Yayoi Kusama. Pada lokakarya ini, mari merangkai bunga menggunakan bunga khas Indonesia.

Flower is one of the item that inspires Yayoi Kusama. In this workshop, let's create a flower arrangement using Indonesian flowers.

Sabtu / Saturday  
4 Agustus / August 2018  
14.00 – 16.00

Biaya bergabung / Joining fee :  
IDR 150,000  
Level 6 Museum MACAN

### Pumpkin Playdough

Mari membuat sebuah makhluk dengan buah kesukaan Yayoi Kusama, labu! Untuk meningkatkan pengalaman inderawi kalian, playdough ini dibuat khusus oleh tim Edukasi kami.  
Untuk anak-anak berusia 2-5 tahun.

Let's create a creature with Yayoi Kusama's favorite fruit, pumpkin! To enhance your sensory experience, the playdough is specially made by our Education team. For children between 2-5 years old.

Sabtu / Saturday  
28 Juli / July 2018  
14.00 – 15.00

Biaya bergabung / Joining fee :  
IDR 150,000  
Level 6 Museum MACAN

### Cosplay Poetry Participatory Program

Sabtu / Saturday  
25 Agustus / August 2018  
19.00 – 21.00

Gratis / Free  
Public Area Museum MACAN

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### Seed Mosaic

Biji adalah benda yang misterius. Dari benda kecil, ia bisa tumbuh menjadi sesuatu yang mungkin menginspirasimu. Karya apakah yang dapat kamu buat dengan biji-bijian? Untuk anak-anak berusia 5-9 tahun.

Seeds are mysterious things. From a small thing, it can grow into something that might inspire you. What kind of artwork can you make with seeds? For children between 5-9 years old.

Sabtu / Saturday  
30 Juni / June 2018  
14.00 – 15.00

Sabtu / Saturday  
25 Agustus / August 2018  
14.00 – 15.00

Biaya bergabung / Joining fee :  
IDR 150,000  
Level 6 Museum MACAN

Seluruh program memerlukan email konfirmasi terlebih dahulu melalui :  
All programs require RSVP, please send email to :  
[education@museummacan.org](mailto:education@museummacan.org)

Ruang Seni Anak  
Children's Art Space



The Tinkering Box  
Gatot Indrajati

Gatot Indrajati telah mengubah Ruang Seni Anak menjadi sebuah *Kotak Utak-Atik* – sebuah pabrik kreativitas yang diisi dengan ‘mesin’ yang telah didekonstruksi. Gatot Indrajati has turned the Children’s Art Space into a tinkering box – a factory of creativity filled with deconstructed ‘machines’.

Dengan menggunakan kardus dan kayu, pengunjung diajak untuk menggunakan imajinasi mereka dan membuat sesuatu yang baru menggunakan material yang ada. Instalasi *Kotak Utak-Atik* mendorong aktivitas ‘mengutak-atik’ di mana benda yang rusak akan diperbaiki atau dirombak dan tidak dibuang untuk sesuatu yang baru.

Pesatnya pertumbuhan sektor industri manufaktur Indonesia, yang dimulai pada akhir 1960-an, membuat budaya konsumsi tertanam dalam masyarakat kita. Konsumen memilih untuk membeli produk baru daripada memperbaiki yang lama. Melalui tindakan ‘mengutak-atik’, Gatot mengingatkan kita tentang berharganya kedulian masyarakat terhadap proses pembuatan, dan dalam skala yang lebih besar, kontribusinya terhadap kelestarian lingkungan.

**Tentang Gatot Indrajati**  
Lahir pada tahun 1980 di Bogor, Gatot saat ini bekerja dan bermukim di Yogyakarta. Praktik kakaryaannya kerap menggunakan medium utama kayu dan berkisar pada lukisan, patung dan instalasi.

Using cardboard and timber offcuts, the audience is invited to use their imagination and make something new using the objects in front of them. *The Tinkering Box* encourages ‘tinkering’ where a broken object is mended or remodeled instead of being thrown away for something new.

Since the manufacturing boom in Indonesia, which began in the late 1960s, a culture of consumption has increasingly been embedded in our society. Buying new products rather than fixing old things has become the norm. Through the act of ‘tinkering’ Gatot reminds us of the valuable and rewarding process of making and, on a larger scale, its contribution to environmental sustainability.

**About Gatot Indrajati**  
Born in 1980 in Bogor, Gatot currently works and resides in Yogyakarta. His practice mainly revolves around the use of wood as the medium across painting, sculpture and installation.

# Tata Tertib Museum

## Museum Manners



Selalu simpan tiket Anda.  
Pengecekan bisa sewaktu-waktu dilakukan di area pameran.  
Hold your ticket at all times.  
Ticket checks may be performed at any points of the exhibition area.

Masuklah ke area pameran sesuai waktu yang tertera pada tiket.  
Enter the exhibition between the stated times on your ticket.

Dilarang membawa segala jenis kamera, termasuk DSLR, SLR dan Polaroid.  
Dilarang menggunakan lampu kilat.  
Cameras are not allowed; these include DSLR, SLR and Polaroid.  
No flash photography.

Hanya kamera ponsel yang diizinkan untuk dibawa ke area pameran.  
Only phone photography is allowed.

Dilarang membawa segala jenis alat bantu / perlengkapan fotografi seperti tripod, monopod, dan tongkat swafoto.  
No tripods, monopods, selfie sticks or any other photography tools are allowed.



Dilarang membawa makanan dan minuman ke dalam area pameran.  
No food and drinks allowed in the galleries.

Dilarang membawa binatang peliharaan ke lantai museum.  
No pets allowed in the Museum floor.

Demi keamanan dan kenyamanan, semua barang bawaan harus diperiksa di pintu masuk.  
For safety reasons, all belongings must be checked at the entrance.

Semua barang yang berukuran lebih besar dari 24 x 24 x 15 cm harus disimpan di penitipan barang.  
All belongings measuring more than 24 x 24 x 15 cm must be stored in the cloakroom.

Jangan menyentuh karya seni.  
Do not touch the artworks.

Berbicaralah dengan lembut.  
Atur ponsel Anda ke mode senyap dan jangan melakukan percakapan telepon di dalam area pameran.  
Speak softly. Set your phone on silent mode and refrain from making phone calls in the gallery.

Berjalanlah dengan tenang.  
Walk calmly.

Dilarang berlari dan memakai sepatu roda di dalam museum.  
Do not run or wear roller shoes in the museum.

Diperbolehkan menggambar sketsa dengan pensil di area pameran, dengan buku yang berukuran tidak lebih dari 22 x 28 cm.  
Pencil sketching is permitted in the galleries with sketchbooks no larger than 22 x 28 cm.

Arang, krayon, spidol permanen, cat air, cat minyak, dan benda tajam tidak diperbolehkan di area museum.  
Charcoal, pastel, permanent markers, watercolour, oil paint, and sharp objects are not permitted in the museum area.

Staf museum dan pengunjung museum berhak atas lingkungan yang aman yang bebas dari kekerasan, penganiayaan, atau perilaku yang mengancam. Kami berhak mengeluarkan pengunjung dari area museum atas alasan-alasan tersebut.  
Museum staff and museum visitors have the right to a safe environment free from violence, abusive, or threatening behavior.  
The museum reserves the right to remove individuals from the Museum's premises.

## Jadwal Tur Tour Schedule

YAYOI KUSAMA: Life is the Heart of a Rainbow

<b>Tur Harian</b> Weekday Tour	Selasa – Kamis Tuesday – Thursday	10.00 / 14.00
	Jumat Friday	10.00 / 15.00
 <b>Tur Kuratorial</b> Curatorial Tour	Kamis, 12 Juli 2018 Thursday, 12 July 2018	14.00
	Sabtu, 28 Juli 2018 Saturday, 28 July 2018	11.00
	Kamis, 9 Agustus 2018 Thursday, 9 August 2018	14.00
	Sabtu, 25 Agustus 2018 Saturday, 25 August 2018	11.00
 <b>Tur Anak</b> Children's Tour	Minggu Sunday	14.00

Pemesanan khusus tur rombongan, dilengkapi dengan tur kuratorial, silakan hubungi kami sekurang-kurangnya satu minggu (7 hari) sebelum tanggal kunjungan.

For group bookings with complimentary curatorial tour, please contact us at least one week (7 days) prior to the preferred visit date.

[groupvisit@museummacan.org](mailto:groupvisit@museummacan.org)

Bergabunglah menjadi anggota, dan dapatkan satu dari seribu kartu Yayoi Kusama MACAN Society edisi terbatas.

Join as member now and receive this limited,  
Yayoi Kusama MACAN Society card (limited to 1000)



[www.museummacan.org/membership](http://www.museummacan.org/membership)



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"YAYOI KUSAMA: Life is the Heart of a Rainbow" was organised by National Gallery Singapore and Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia in collaboration with Museum of Modern and Contemporary Art in Nusantara (Museum MACAN)



Yayoi Kusama in front of *Life is the Heart of a Rainbow* 2017 / © YAYOI KUSAMA /  
Courtesy: Ota Fine Arts, Tokyo/Singapore/Shanghai; Victoria Miro, London; David Zwirner, New York