

Media release, 10 October 2025

Yayoi Kusama

12 October 2025 – 25 January 2026

This autumn, the Fondation Beyeler is proud to present the first solo exhibition in Switzerland dedicated to the work of Yayoi Kusama (*1929, lives and works in Tokyo), one of the most groundbreaking artists of the 20th and 21st centuries. The exhibition, developed in close collaboration with the artist and her studio, brings together over 300 works from Japan, Singapore, the Netherlands, Germany, Austria, Sweden, France and Switzerland, underscoring the global resonance and enduring impact of Kusama's artistic legacy.

Spanning over seven decades, the exhibition traces Kusama's extraordinary journey from her earliest creative efforts in postwar Japan to her internationally celebrated status today. Beginning with rarely seen paintings and watercolours made in the early 1950s in her hometown of Matsumoto, the exhibition follows her bold transition to New York in the late 1950s, where she played a formative role in the avant-garde scenes of the 1960s and 1970s. Returning to Japan in the 1970s, Kusama continued to reinvent her artistic language in deeply personal and politically resonant ways. Today, she is arguably the most well-known living female artist and remains a force of remarkable innovation and relevance, creating new work with undiminished intensity.

Through more than 70 years of production, Kusama has consistently defied categorization. Her practice spans a rich array of media – painting, drawing, sculpture, installation, performance, collage, fashion, literature, and film – making her one of the most versatile and influential artists of our time. The exhibition foregrounds key periods of radical invention, offering a dynamic portrait of an artist who continues to reshape our understanding of art and experience.

Central to Kusama's oeuvre is the concept of infinity – not merely as a formal device, but as a lived, spiritual, and psychological reality. Her hallmark motifs – polka dots, nets, mirrors, and repetitive forms – are more than aesthetic signatures; they reflect a profound meditation on the cycles of life and death, the dissolution of the self, and the desire for transcendence. From the hypnotic intricacy of her infinity net paintings to the immersive intensity of the Infinity Mirror Rooms especially produced for the exhibition, Kusama creates worlds that envelop the viewer in endless visual loops. These recursive environments disrupt the boundaries between interior and exterior, body and space, self and cosmos. Through repetition, Kusama evokes the rhythmic pulse of existence.

Her works are not simply to be observed – they are to be experienced. Her mirrored installations and expansive environments pull viewers into perceptual and emotional states of suspension and immersion. In doing so, Kusama transforms personal struggle into shared sensation. Her art becomes a space of connection, where repetition offers both confrontation and comfort, vulnerability and power.

This landmark exhibition will feature a wide range of iconic pieces, including over 130 works that have never been shown in Europe, alongside new works produced specifically for this occasion. Among the highlights are her mesmerising early works, the iconic infinity nets and the accumulation sculptures, *Narcissus Garden*, 1966/2025, and *Infinity Mirrored Room – Illusion Inside the Heart*, 2025. “Yayoi Kusama” will also feature a brand-new Infinity Mirror Room and immersive environment created especially for the exhibition. Visitors will have the rare opportunity to experience the full scope of Kusama's vision – from intimate early drawings to monumental environments – unfolding across the galleries of the Fondation Beyeler. Taking over 10 galleries and the garden, her mesmerising installations will transform not only the museum interiors and architecture but also the adjacent park. Visitors can expect an immersive experience

as Kusama's iconic Infinity Mirror Rooms and vibrant sculptures extend beyond traditional gallery walls, creating a seamless flow of art that engages the museum environment and surrounding landscape in a captivating dialogue of colour, light, and form.

The exhibition offers a multilayered encounter with an artist whose work continues to challenge perception, provoke thought, and awaken feeling. It is a celebration of Kusama's boundless imagination and an invitation to reflect on the infinite within ourselves.

A richly illustrated exhibition catalogue, edited by Leontine Coelewijn, Stephan Diederich, and Mouna Mekouar, and designed by Teo Schifferli, is published by Hatje Cantz Verlag, Berlin. Conceived not just about the artist, but with the artist and her studio, the publication features new texts from different fields such as astrophysics, biology, fashion, computer science, and sociology by Emanuele Coccia, Katie Mack, Stefano Mancuso, Ralph McCarthy, SooJin Lee, Agata Soccini, and Helen Westgeest, archival materials, and contributions from Kusama herself. Through her own words, the book will offer deeper insight into the world as Kusama sees it.

An exhibition by: Fondation Beyeler, Riehen/Basel, Museum Ludwig, Cologne, Stedelijk Museum, Amsterdam.

Curated by Mouna Mekouar, Curator at Large, with project management by Associate Curator Charlotte Sarrazin.

The exhibition is generously supported by:

Beyeler-Stiftung

Hansjörg Wyss, Wyss Foundation

Thomas & Doris Ammann Foundation, Zurich

HMSL Stiftung

FX and Natasha de Mallmann

Max Kohler Stiftung

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as well as further patrons who prefer to remain anonymous.

The art education programme and the free admission scheme for children and young adults up to 25 are supported by the Thomas & Doris Ammann Foundation, Zurich.

Press images are available under www.fondationbeyeler.ch/en/media/press-images

Fondation Beyeler

The Fondation Beyeler in Riehen near Basel is internationally renowned for its high-calibre exhibitions, its significant collection of modern and contemporary art, as well as its ambitious schedule of events. The museum building was designed by Renzo Piano in the idyllic setting of a park with venerable trees and water lily ponds. It boasts a unique location in the heart of a local recreation area, looking out onto fields, pastures and vineyards close to the foothills of the Black Forest. In collaboration with Swiss architect Peter Zumthor, the Fondation Beyeler is constructing a new museum building in the adjoining park, thus further enhancing the harmonious interplay of art, architecture and nature.

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Fondation Beyeler opening hours: 9a.m. to 6p.m. daily, Wednesday through 8p.m.



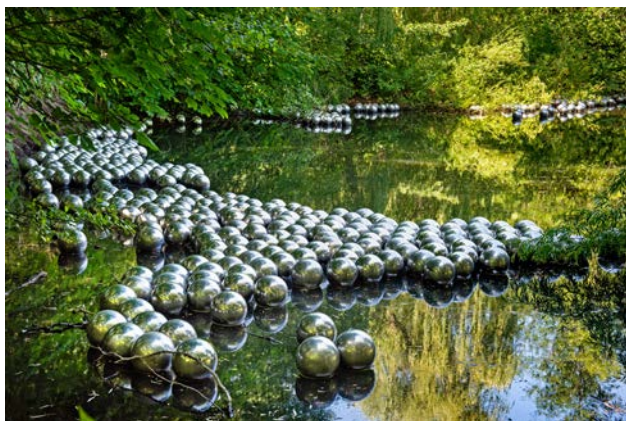
KUSAMA with **YELLOW TREE / Living Room** at the Aichi Triennale, 2010
© YAYOI KUSAMA, Courtesy of Ota Fine Arts, Victoria Miro, David Zwirner



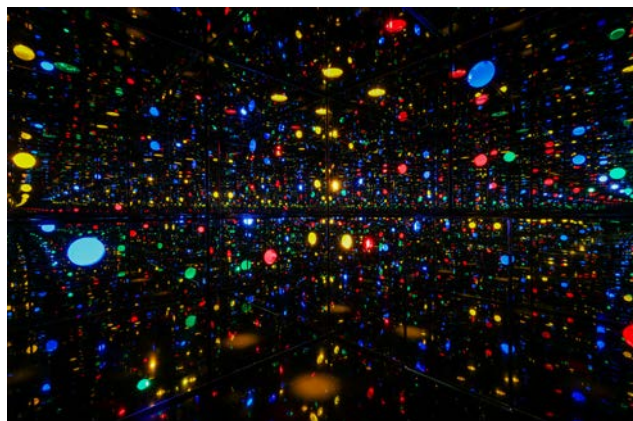
Kusama with her installation **Narcissus Garden** at the 33rd Venice Biennale, 1966
© YAYOI KUSAMA



Yayoi Kusama in her studio in New York in 1971 photographed by Tom Haar
Photo: Tom Haar
© YAYOI KUSAMA



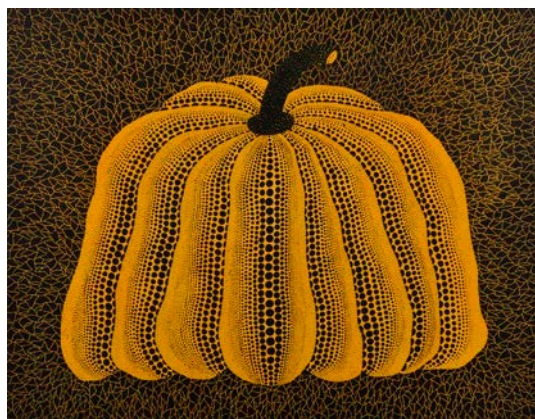
Yayoi Kusama
Narcissus Garden, 1966/2020
Installation view, Louisiana Museum of Modern Art
Stainless steel spheres
Courtesy Ota Fine Arts, David Zwirner and Victoria Miro
Louisiana Museum of Modern Art / Photo: Kim Hansen
© YAYOI KUSAMA



Yayoi Kusama
Infinity Mirrored Room – Illusion Inside the Heart, 2025
Inside view
Mirror-polished stainless steel with glass mirrors and colored acrylic,
300x300x300 cm
Collection of the artist
© YAYOI KUSAMA



Yayoi Kusama
Untitled (Chair), 1963
Chair, sewn stuffed fabric, and paint,
81 x 93 x 92 cm
Collection of the artist
© YAYOI KUSAMA



Yayoi Kusama
Pumpkin, 1991
Acrylic on canvas, 91 x 116.7 cm
Collection of the artist
© YAYOI KUSAMA



Yayoi Kusama
The Hope of the Polka Dots Buried in Infinity Will Eternally Cover the Universe, 2019/2024
Vinyl inflatables, plywood, and fans; dimensions variable,
installation view, National Gallery of Victoria, Melbourne
© YAYOI KUSAMA

Press images: www.fondationbeyeler.ch/en/media/press-images

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Yayoi Kusama
Screaming Girl, 1952
Ink and pastel on paper, 25 x 18 cm
Oketa Collection, Tokyo
© YAYOI KUSAMA



Yayoi Kusama
No. N2, 1961
Oil on canvas, 125 x 178 cm
Private collection, deposit YAYOI KUSAMA MUSEUM
© YAYOI KUSAMA



Yayoi Kusama
Self-Portrait, 1972
Collage, pastel, ballpoint pen, and ink on paper, 74.4 x 44 cm
Collection of the artist
© YAYOI KUSAMA



Yayoi Kusama
Rain of City, 1987
Acrylic on canvas, 45.5 x 38 cm
Collection of the artist
© YAYOI KUSAMA



Yayoi Kusama
Everything about My Love, 2013
from the My Eternal Soul series, 2009–2021
Acrylic on canvas, 194 x 194 cm
Collection of the artist
© YAYOI KUSAMA



Yayoi Kusama
Death of My Sorrowful Youth Comes Walking with Resounding Steps, 2017
from the My Eternal Soul series, 2009–2021
Acrylic on canvas, 194 x 194 cm
Collection of the artist
© YAYOI KUSAMA

Biography Yayoi Kusama

1929	Born in Matsumoto, Japan in a family of plant nursery and seed farm owners, Yayoi Kusama's childhood is deeply shaped by her natural surroundings.
1939	Kusama's fascination with flowers and patterns of the natural world became apparent at an early age. This later evolved into visions of repeating dots, nets and organic forms that have shaped her art to this day.
1944	As a teenager during the Second World War, Kusama is sent to work in a military factory sewing parachutes – an experience that deepens her commitment to peace and introduces her to sewing, central to her soft sculptures.
1948–1952	Despite her parents' disapproval of her artistic ambitions, they allow her to move to Kyoto to study traditional Japanese painting. Frustrated by the conservatism of her training, Kusama turns to self-taught oil painting, a pivotal step in shaping her unique visual language.
1952	Just before her twenty-third birthday, Kusama holds her first solo exhibition in Matsumoto, presenting over 200 paintings and drawings.
1954	One of Kusama's works appears on the May 1954 cover of Japanese art journal <i>Mizue</i> , in which art critic Masao Tsuruoka praises her exhibition for its "microcosmic worlds".
1955	In November, Kusama writes to American painter Georgia O'Keeffe, seeking guidance for her practice and advice on exhibiting in the United States. The two artists maintain a close correspondence for several years.
1957	Before leaving Japan, Kusama destroys many of her early works, aiming to create greater ones abroad.
1957	Kusama moves to the United States, first to Seattle and then to New York City, carrying hundreds of drawings in her suitcases.
1958	Kusama arrives in New York in the summer and rents a studio in the East Village, Georgia O'Keeffe visits her studio in 1961.
1958	Kusama begins producing larger oil paintings, inspired by the surface patterns of the Pacific Ocean observed from the plane on her way from Japan to the United States.
1961	Kusama presents her first Infinity Net paintings in New York, some of them up to 10-metre-long. She also explores new media and produces <i>Accumulation of Letters</i> using the invitation to her exhibition in Washington, D.C.
1961	For her first soft sculpture, <i>Accumulation #1</i> , Kusama transforms a discarded armchair with white, stuffed-fabric phallic shapes. Crude, humorous and provocative, the piece challenges domestic, sexual and bodily norms, marking a bold new artistic direction.
1963–1964	In December 1963, Kusama presents her first immersive installation, <i>Aggregation: One Thousand Boats Show</i> , at a solo show at Gertrude Stein Gallery in New York.

1965–1966	Kusama's work is shown in Stockholm, Amsterdam, The Hague and Bern. Invited by Lucio Fontana, she joins <i>New Tendencies</i> exhibitions in Milan and Venice.
1965	Kusama presents her most experimental work to date, the installation <i>Infinity Mirror Room – Phalli's Field</i> , at a solo show at Richard Castellane Gallery in New York.
1966	In March, Kusama's <i>Peep Show / Endless Love Show</i> opens at Richard Castellane Gallery in New York, featuring a hexagonal mirrored chamber with flashing lights.
1966	With support from Lucio Fontana, Kusama creates her first outdoor installation, <i>Narcissus Garden</i> , as an unofficial display at the 33rd Venice Biennale.
1960–1972	Kusama quickly integrates into New York's art scene, meeting artists like Barnett Newman and befriending Donald Judd. Although connected to Pop, Minimalist and Op art circles, her work defies categorisation.
1969	In New York, Kusama opens a boutique selling clothing items, blending art and fashion. Her repetitive patterns and cut-out designs draw attention beyond the art world, bringing her vision into everyday life.
1967–1969	Actively involved in the counterculture, Kusama develops her concept of <i>Self-Obliteration</i> and stages numerous public and studio happenings in New York.
1970	In a statement, Kusama criticises museums for constraining art and urges support for bold, experimental works that challenge social and political norms.
1966–1972	Kusama and Joseph Cornell form a close friendship in New York, exchanging ideas and sharing a vision of turning everyday objects into poetic, imaginative art.
1973	Exhausted by the intense pace of the New York art scene and a worsening of her personal struggles, Kusama returns to Japan permanently.
1975–1976	In 1975, Kusama presents her collages in her first solo exhibition back in Tokyo, <i>Message of Death from Hades</i> at Nishinura Gallery. In 1976, she has another solo show in Tokyo, <i>Yayoi Kusama: Obsessional Art, A Requiem for Death and Life</i> .
1977	Kusama voluntarily admits herself to a hospital in Tokyo, where she has lived by choice ever since, maintaining a nearby studio and pursuing her prolific artistic practice.
1978	Kusama publishes her first novel, <i>Manhattan Suicide Addict</i> , written in three weeks. Over the years, it is followed by several other novels and poetry collections.
1982–1994	In 1982, Tokyo's Fuji Television Gallery hosts Kusama's largest exhibition since her return to Japan, followed by five more shows between 1984 and 1994.
1987	Kusama's first institutional retrospective in Japan is held at the Kitakyushu Municipal Museum of Art.
1989	In September, Kusama's first international retrospective opens at New York's Center for International Contemporary Arts (CICA), highlighting her impact on 1960s American art and establishing her as a global icon.

1993	Kusama officially represents Japan at the 45th Venice Biennale. Curator Akira Tatehata presents key works from the 1960s alongside recent biomorphic sculptures and <i>Mirror Room (Pumpkin, 1991)</i> , emphasising the depth of her work and legacy, beyond her famed eccentricity.
1996–ongoing	Kusama’s first balloon installation, <i>Dots Obsession</i> (1996) at Pittsburgh’s Mattress Factory, marks a key shift in her practice toward ambitiously scaled immersive installations.
2004	The exhibition <i>Yayoi Kusama: Eternity – Modernity</i> at the National Museum of Modern Art, Tokyo (MOMAT) presents her artistic universe as an “eternal present”.
2009–2021	Kusama begins her colourful acrylic on canvas series <i>My Eternal Soul</i> , which features faces, flowers and eyes, marking a shift from her earlier austere abstract style.
2010	Kusama participates in the inaugural Aichi Triennale in Nagoya, showcasing her signature bright polka dots, immersive installations and playful spaces.
2017	Kusama opens her own museum in Tokyo.
2021– ongoing	Kusama begins her series <i>Every Day I Pray for Love</i> , which explores repetition, spirituality and emotional intensity, offering intimate, meditative reflections on love and infinity.
2025–2027	<i>Yayoi Kusama</i> , the first major retrospective devoted to the artist in Switzerland, is staged at the Fondation Beyeler in Riehen/Basel, travelling on to the Museum Ludwig in Cologne and the Stedelijk Museum in Amsterdam.

Kusama in her own words

On her first hallucinations

Recording them helped to ease the shock and fear of my episodes.

Painting as an escape

(...) Painting was a fever born of desperation, the only way for me to go on living in this world.

Reality and Illusion in her youth

One day, after gazing at a pattern of red flowers on the tablecloth, I looked up to see that the ceiling, the windows, and the columns seemed to be plastered with the same red floral pattern. I saw the entire room, my entire body, and the entire universe covered with red flowers, and in that instant my soul was obliterated and I was restored, returned to infinity, to eternal time and absolute space. This was not illusion but reality itself. I was shocked to the depths of my soul. And my body was caught in that terrifying infinity net. (...)

About *The Parting*

My main intention has always been to record the images before they vanish. Take, for example, my oldest work, *The Parting*, which I made when I was very sad about being separated from a certain person. In the cupboard I found a piece of material that matched my feelings, and I clung to it and dried my tears with it before using it as my canvas.

Contacting Georgia O'Keeffe

Gazing at O'Keeffe's paintings, I somehow felt that she was someone who might help me if I went to the United States. She was the only American artist I knew anything about, and until this point all I knew was what I heard from a friend – that she was the most famous painter in the USA. And yet, right then and there, I decided to write her a letter. (...)

About going to America

My constant battle with art began when I was still a child. But my destiny was decided when I made up my mind to leave Japan and journey to America.

I was twenty-seven when I went to the United States. (...) The environment I grew up in was exceedingly conservative, and escaping it at the earliest possible moment had been my dream, and my struggle. (...) Still, I made it, and I am glad I did. If I had stayed in Japan, I would never have grown as I have, either as an artist or as a human being. America is really the country that raised me, and I owe what I have become to her.

About painting her Infinity Nets

In fact, I often suffered episodes of severe neurosis. I would cover a canvas with nets, then continue painting them on the table, on the floor, and finally on my own body. As I repeated this process over and over again, the nets began to expand to infinity. I forgot about myself as they enveloped me, clinging to my arms and legs and clothes and filling the entire room.

Description of infinity nets

My desire was to predict and measure the infinity of the unbounded universe, from my own position in it, with dots – an accumulation of particles forming the negative spaces in the net. How deep was the mystery? Did infinite infinities exist beyond our universe? In exploring these questions, I wanted to examine the single dot that was my own life. One polka dot: a single particle among billions. I issued a manifesto stating that everything – myself, others, the entire universe – would be obliterated by white nets of

nothingness connecting astronomical accumulations of dots. White nets enveloping the black dots of silent death against a pitch-dark background of nothingness. By the time the canvas reached 33ft it had transcended its nature as canvas to fill the entire room. This was my 'epic', summing up all that I was. And the spell of the dots and the mesh enfolded me in a magical curtain of mysterious, invisible power.

Soft sculptures

From around 1961 something new appeared in the world of my art. It came to be known as 'soft sculpture'. The nets I was painting had continued to proliferate until they had spread beyond the canvas to cover the tables, the floor, the chairs, the walls. The result of the unlimited development of this obsessional art was that I was able to shed my painter's skin and metamorphose into an environmental sculptor.

Infinity Mirror Room – Phalli's Field

The walls of the room were mirrors, and sprouting from the floor were thousands of white canvas phallic forms covered with red polka dots. The mirrors reflected them infinitely, summoning up a sublime, miraculous field of phalluses. People could walk barefoot through the phallus meadow, becoming one with the work and experiencing their own figures and movements as part of the sculpture. (...)

Her self-description

From the Establishment point of view, public sex and flag-burning were clearly outrageous acts, and everywhere I went the police were sure to turn up. I never let that bother me, however. I had five or six lawyers advising me as I carefully walked the blurred line between art and the law. I also had a contingent of hippie bodyguards. (...)

As I said before, my Psychosomatic Art is about creating a new self, overcoming the things I hate or find repulsive or fear by making them over and over and over again. That is why I incited the men and women in my Happenings to strip of their clothes and submit to having their naked flesh painted. I was the creator and choreographer, but never a participant. This was how I expressed myself.

Return to Japan

And I wanted to create my own future. I wanted to start a revolution using art to build the sort of society I myself envisioned.

Back in Tokyo

I began working at a furious pace as soon as I got back to Tokyo. But my Tokyo was rather different from the Tokyo experienced by most people. I moved into an open ward at the hospital where I have remained ever since. Across the street from the hospital I built a studio, and this is where I work each day, commuting back and forth between the two buildings.

About her art

I am deeply interested in trying to understand the relationships between people, society, and nature; and my work is forged from accumulations of these frictions.

About her fascination with art

What I think about first and foremost is that I want to create good art. That is my sole desire. It would be futile and meaningless to focus on the shrinking time-frame before me, or to think of my limitations. I shall never stop striving to create works that will shine on after my death. There are nights when I cannot sleep simply because my heart is bursting with the aspiration to make art that will last forever. I feel how truly wonderful life is, and I tremble with undying fascination for the world of art, the only place that gives me hope and makes life worthwhile. And no matter how I may suffer for my art, I will have no regrets. This is the way I have lived my life, and it is the way I shall go on living.

Associated Events “Yayoi Kusama”

Events

Kusama Mornings

Early risers are invited to begin their day with a moment of mindfulness and inspiration. In the stillness of the morning, participants will enjoy a guided session designed to cultivate presence and inner calm. Guests have the rare opportunity to explore Kusama's Infinity Mirrored Room: *Illusion inside the Heart*, 2025 and *Infinity Mirrored Room - The Hope of the Polka Dots Buried in Infinity will Eternally Cover the Universe in peace*, 2025, experiencing their infinite reflections without the usual crowds. The small number of visitors during these morning hours allows for an intimate and contemplative encounter with Kusama's art, encouraging visitors to pause and reflect in line with the exhibition's themes of infinity, mindfulness, and awareness.

Price: admission fee + CHF 7.–

Thursday, 9–9:45 a.m.

16 October and 11 December 2025:

‘Have some tea and think of me’, Tea Gathering

13 November 2025 and 8 January 2026:

A guided mindfulness journey to infinity

Kusama Evenings

On selected Wednesday evenings, visitors are invited to experience the museum in a relaxed, social and inspiring atmosphere.

These evenings offer a chance to unwind and transition into the night through an enriched program that may include Jazz Kissa, Sake tastings, sound experiences, or curated film screenings inspired by Kusama's oeuvre. Guests can enjoy the exhibition in a special atmosphere, accompanied by music or sound installations that encourage a new, sensorial connection to the works on view.

Wednesday, 6–8 p.m.

5 November 2025

Jazz kissa pop-up

Price: CHF 125.– incl. museum admission

19 November 2025

Sake tasting

Price: admission fee + CHF 20.–

3 December 2025

Kanpai with Sala of Tokyo

Price: Free admission, Restaurant according to consumption

17 December 2025

Sound bath in hall 20

Price: admission fee + CHF 7.–

14 January 2026

Screening “Kusama Infinity – The Life and Art of Yayoi Kusama”

Price: museum admission

Art Breakfast – in German

A delicious breakfast at the Beyeler Restaurant im Park, followed at 11 a.m. by a guided tour of the current exhibition.

Price: Adults CHF 80.– / IV CHF 75.– / Visitors up to age 25 CHF 55.– / Art Club, Young Art Club, Friends of the Fondation Beyeler CHF 48.–

Sunday, 19 October, 23 November and 7 December 2025, 9–12 a.m.

Beyeler Ball

On the weekend before Halloween, the Beyeler Ball will once again be held in and around the Fondation Beyeler. All guests, young and old, are invited to dress up inspired by Yayoi Kusama's iconic use of polka dots and enjoy an unforgettable evening in an exuberant setting. The museum, park and restaurant will open their doors until midnight and put on a varied programme: take part in the costume competition, explore the Kusama exhibition with Ask Me guides or embark on a musical journey to Japan in the park.

The Beyeler Ball promises to be a colourful night with a vibrant mix of artistic experiences, music and culinary delights.

Price: CHF 40. – incl. museum admission

Saturday, 25 October, 6 p.m.–midnight

Family Day

On the Family Day during the exhibition by Japanese artist Yayoi Kusama and the collection showcase, everything will revolve around colourful patterns, dots, light, infinite spaces and creative experiments. Family tours and the activity booklet provide entertaining approaches to the works of the exhibition. Children can travel on the storytelling magic carpet or explore art and nature with Owl Ursula in the Fondation Beyeler park. Drop-in workshops for all ages will be held in the museum and the park for participants to create, learn and play.

Sunday, 9 November 2025, 10 a.m.– 8 p.m.

Coffee & Conversation: Fashion and Favourites – in German

Taking inspiration from the works of Japanese artist Yayoi Kusama, Coffee & Conversation invites you to talk fashion! Open up your wardrobe, pull out your favourite pieces, and tell their tale. Listen to fellow guests reveal beloved garments, hairstyles, and accessories, and swap insights about personal expression and style.

Coffee & Conversation, hosted at the Foyer Public by the Fondation Beyeler for the duration of the «Yayoi Kusama» exhibition, is free for everyone. Its friendly atmosphere provides a pleasant opportunity to talk and listen, to discover new stories and remember old ones while sharing rich memories and moments.

Coffee & Conversation is led by Monika Hungerbühler, a feminist theologian trained in pastoral care and story sharing, and a member of Fondation Beyeler's education team.

Open to participants aged 18 and above

Price: Tickets are free.

Please note that Coffee & Conversation does not take place in the museum.

Venue: Foyer Public, Theaterstrasse 9, 4051 Basel

Tuesday, 18 November 2025 and 20 January 2025, 2–3.30 p.m.

Tours

Wednesday Matinée – in German

In a career extending over seven decades, Japanese artist Yayoi Kusama has achieved international cult status through her exploration of patterns and structures in multiple media. The retrospective shows iconic creations as well as numerous works not previously seen in Europe. It includes an Infinity Mirror Room and new productions made specially for the exhibition. Join us at the Wednesday Matinée for a detailed discussion of selected groups of works.

Price: CHF 10.– (including entry to the museum)

Wednesday, 22 October 2025, 10–11 a.m.

Family Tour – in German

The interactive family tour for children aged six to ten, accompanied by their parents, offer a playful experience of art for young and old alike.

Price: children up to 10 years old: CHF 7.– / adults: CHF 7.– + admission fee

Sunday, 26 October, 16 November, 21 December 2025 and 18 January 2026, 11 a.m.–12 noon

Guided tour for visitors with hearing impairment – in German

Visitors with hearing impairments are invited to discover the artworks in the exhibition in this signed tour.

Price: admission fee / free for accompanying person

Thursday, 6 November 2025, 4.30–5.30 p.m.

Curator's Tour – in German/French

See the exhibition through the eyes of the show's curators on this tour.

Price: CHF 35.– / Art Club, Young Art Club, Friends of the Fondation Beyeler, Museums–PASS–Musées CHF 10.–

Wednesday, 12 November 2025 (in French) and 26 November 2025 (in German), 6.30–7.30 p.m.

Guided tour for visitors with visual impairments – in German

Works in the exhibition are carefully transposed into words.

The number of participants is limited. Registration is required: tours@fondationbeyeler.ch or 061 645 97 20.

Price: admission fee / free for accompanying person

Thursday, 13 November 2025, 4.30–5.30 p.m.

Art appreciation for visitors with dementia – in German

This museum tour looks in detail at selected works in the exhibition and, as part of a group conversation, gathers and shares the many observations, thoughts, memories and associations they call forth.

Price: admission fee / free for accompanying person

Wednesday, 7 January 2026, 10.30–11.15 p.m.

Workshops

Open Studio on Tour – in German

The October edition of the “Yayoi Kusama” Open Studio will be hosted at the kHaus plaza. Join a free drop-in workshop and get your creativity going while you explore the art of Yayoi Kusama. From fabric painting to Japanese bookbinding, a broad array of techniques and materials invites you to design your own projects.

Open to participants of all ages. Children aged 12 and under must be accompanied by an adult.

Venue: Plaza im kHaus, entrance at Kasernenhof 8 and Unterer Rheinweg 24–28, 4058 Basel

Price: Sessions are free and drop-in. No booking required.

Saturday/Sunday, 18/19 October 2025, 11 a.m.–4 p.m. each day

Open Studio on Tour – in German

The November edition of the “Yayoi Kusama” Open Studio will be hosted at Theater Basel's Foyer Public. Discover your creativity while learning about the work of Yayoi Kusama. Performances and interventions invite experimentation and artistic participation – meet others in a creative environment.

The programme was developed by BA Fashion Design students at the FHNW University of Applied Sciences and Arts Northwestern Switzerland, Basel, led by Bakri Bakhit, Susi Hinz, Iva Wili, and Jörg Wiesel.

Open to participants of all ages. Children aged 12 and under must be accompanied by an adult.

Venue: Foyer Public, Theaterstrasse 9, 4051 Basel

Price: Sessions are free and drop-in. No booking required.

Saturday/Sunday, 29/30 November 2025, 11 a.m.–4 p.m. each day

Workshop for children – in German

An afternoon of stories and sculptures at an event developed in collaboration with Riehen's public library. Participants listen to episodes from the life of Japanese artist Yayoi Kusama, get inspired by her art, and make their own hanging paper sculptures. Recommended for ages 6–10.

Please book tickets at dorf@bibliothek-riehen.ch or telephone 0041 61 646 82 39

Price: Tickets are free.

Venue: Bibliothek Riehen, Baselstrasse 12, 4125 Riehen

Further offers

Audioguide

The audio guide invites you on an inspiring stroll through the exhibition “Yayoi Kusama”. Dialogues around selected works provide captivating insights into the biographical context of Kusama’s artistic development, shed light on her working processes and offer elements of interpretation for her themes and motifs.

The audio guide is available from the information desk in English, German and French.

Cost: CHF 8.– with rental device, CHF 5.– on your own smartphone (free up to age 25).

Activity Booklet

The activity booklet with ten exciting hands-on activities invites children to explore the exhibition room by room. The activity booklet is available free of charge in the museum foyer.

Public guided tours and events

Daily programme at: fondationbeyeler.ch/en/program/calendar

Yayoi Kusama



Description

Recognized as one of contemporary art's most influential figures, Yayoi Kusama has gained cult status through her exploration of repetitive patterns and structures— especially her signature polka dots and mirror rooms, which immerse viewers in seemingly infinite worlds. This catalogue, accompanying Kusama's retrospective in Riehen/Basel, Cologne, and Amsterdam, showcases the broad spectrum of media she has engaged with over the years, spanning painting, sculpture, installations, drawing, collage, happenings, live performances, fashion, and literature. Organized in close collaboration with the artist and her studio, the exhibition provides a comprehensive overview of Kusama's more than seven- decade career. In addition to some of her most iconic works, exhibition and catalogue include early pieces never before seen in Europe, as well as new productions.

Biography

Yayoi Kusama (*1929, Matsumoto) is one of the most renowned Japanese artists, known for her immersive installations, polka dots, and Infinity Mirror Rooms. Active for over seven decades, she has worked across painting, sculpture, performance, and literature. Kusama's art explores themes of repetition, self-obliteration, and the infinite. A pioneer of contemporary art, she has achieved global recognition and continues to influence generations of artists. Kusama lives and works in Tokyo.

Exhibitions

Fondation Beyeler, Riehen/Basel
October 12, 2025–January 25, 2026

Museum Ludwig, Cologne
March 14–August 2, 2026

Stedelijk Museum, Amsterdam
September 11, 2026–January 17, 2027

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