

Louise Bourgeois Art To Read Kunst Zum Lesen

Spirals are a recurring motif in the work of Louise Bourgeois, including her sculpture, painting, and drawings from as early as the 50s through 2010 the year of her death. It has two directions. Where do you place yourself, at the periphery or at the vortex? The spiral is simultaneously "the fear of losing control" and the experience of "giving up control; of trust, positive energy, of life itself." In another book Bourgeois is quoted as saying "The spiral is important to me. It is a twist. As a child, after washing tapestries in the river, I would turn and twist and wring them... Later I would dream of my father's mistress. I would do it in my dreams by wringing her neck. The spiral -- I love the spiral -- represents control and freedom." In materials as diverse as wood, steel, bronze, latex, marble, plaster, resin, hemp, lead, ink, pencil, crayon, woodcut, watercolor, and gouache, Bourgeois investigates every imaginable manifestation of the spiral, from graphic patterns to graphite whorls, wobbly orbits to chiseled vortices, twisted columns to coiling snakes, staircases, and pyramids. The cursive blue-paper word drawings, in English and French, complement the purely visual works by conveying the spirit of Bourgeois' poetry in extraordinary pictorial forms.

Born in Paris in 1911, Louise Bourgeois is one of the great lone wolves of 20th-century art. The work of the sculptress, a resident of New York since 1938, has attracted a steadily growing circle of admirers in the U.S. since the 1970s. The strong interest in her work found its first major expression in the retrospective presented by the New York Museum of Modern Art in 1982. The work itself cannot be appraised from the detached standpoint of cultural evolution or art history, nor is it possible to associate it with any given group of artists (L. Lippard). It is the expression of radical, personal symbolism that at the same time breaks through the boundaries of the personal sphere in its objectification of fundamental feelings and psycho-physical states. This volume contains a series of essays by leading American art historians, who approach her work from a variety of different perspectives. It also includes a complete bibliography on Louise Bourgeois and her work.

Published to accompany the exhibition at Tate Modern 12 May - 17 December 2000.

Hilary Robinson looks at the work of groundbreaking women artists including Louise Bourgeois, Rachel Whiteread, Bridget Riley and Jenny Saville in light of the key strands of Irigaray's thought, from ideas of masquerade, mimicry, morphology and the maternal to the original notions of 'mucous' and 'the speculum' for which she is well known. Robinson reveals the implications of Irigaray's work for the relationships between gender, subjectivity, language and art.

Key Writers on Art: The Twentieth Century

The Politics of Art by Women

A House Divided

The Blind Leading the Blind

Intimate Ephemera is the first major study of autobiographical writing produced and consumed in a youth subculture. Investigating the uses of the zine form for life writing, it examines the recurrent themes in texts circulating in Australian zine culture, including depression, consumerism, popular culture and political identity. Intimate Ephemera also examines zine culture as a unique community of life writing and reading, where handmade texts circulate in an economy of gifting and exchange utilising the postal system. The book analyses the material diversity of zines as handmade objects, examining the use of the photocopier and craft techniques in these limited edition publications, bringing a focus to the role of the text-object in communicating personal experience.

The sculptor Louise Bourgeois is best known for her monumental abstract sculptures, one of the most striking of which is the installation Spider (1997). Too vast in scale to be viewed all at once, this elusive structure resists simple narration. It fits both no genre and all of them—architecture, sculpture, installation. Its contents and associations evoke social issues without being reducible to any one of them. Here, literary critic and theorist Mieke Bal presents the work as a theoretical object, one that can teach us how to think, speak, and write about art. Known for her commentary on the issue of temporality in art, Bal argues that art must be understood in relationship to the present time of viewing as opposed to the less-immediate contexts of what has preceded the viewing, such as the historical past of influences and art movements, biography and interpretation. In ten short chapters, or "takes," Bal demonstrates that the closer the engagement with the work of art, the more adequate the result of the analysis. She also confronts issues of biography and autobiography—key themes in Bourgeois's work—and evaluates the consequences of "ahistorical" experiences for art criticism, drawing on diverse sources such as Bernini and Benjamin, Homer and Eisenstein. This short, beautiful book offers both a theoretical model for analyzing art "out of context" and a meditation on a key work by one of the most engaging artists of our era.

Pictures and text to describe the diverse work of Bourgeois. It reflects the qualities of many traditions -- surrealism, abstract expressionism, minimalism, and post-minimalism.

Louise Bourgeois uses a range of materials from wood and plaster to marble and latex, to explore universal themes - the body, childhood, maternity and sexuality.

History Painting Reassessed

The Architecture of Art-Writing

Drawings and Works on Paper

Circa 70

Louise Bourgeois, Meret Oppenheim, Ilse Weber

From "Cape Cod" to "Time," an illustrated guide to the keywords of Edward Hopper's iconography The distinctive melancholy found in Edward Hopper's (1882-1967) paintings often leads viewers to wonder about the more intimate details of the artist's life. Where exactly did this master of loneliness live and work? What influenced him most while he was working on his great paintings of America? In this wonderful, simply structured A-to-Z book, Ulf Küster pursues these themes, telling us a great deal about the painter and his interests without losing sight of the work itself. Küster takes us through the ABCs of Hopper's life and work, from "American landscape," "Buick," "Cape Cod," "Dos Passos," "El[evated] Train," "Frost," "Goethe," "House," "Illustration" and "Josie" to "Shadow and Sunlight"--and of course the keyword, "Time." On the way he opens up many new doors and insights, enriching the views of Hopper's paintings and the possible reinterpretation of them. Touching on lesser-known facets of the artist's life such as his passion for literature, as well as his early pursuits in illustration as a career, this entertaining and informative book provides a closer look into the life of this master in American realism, who continues to be a source of inspiration for countless painters, photographers and filmmakers today.

"There is a constant desire to manipulate instead of being manipulated. Art is manipulation without any intervention." So said Louise Bourgeois in a 1988 statement, and so she has attempted to do throughout her life's work, which continues to this day. This modest yet comprehensive volume reveals Bourgeois' *Life as Art*, reproducing a range of work from throughout her career alongside a selection of photographs, incisive essays and an illustrated biography.

The recently deceased French-American sculptor Louise Bourgeois (1911-2010) was one of the most important artists of the last century. Her fleshy blobs, skeletal spiders and the aggressive fragility of her work offered a new solution to the antagonism between the figurative and the abstract that had previously been part and parcel of modernism. Bourgeois herself provided a unique interpretive level to modern art through the uses she made of childhood trauma, family life and sexuality. This accessible study serves as both an ideal introduction to the central themes of the late artist's oeuvre and as a commemoration of her one-hundredth birthday. Over the course of nine chapters, it examines her life, her exploration of the works of other artists and the transformation of her emotions into such works of art as the now iconic pieces "Destruction of the Father," "Fillette," "Cells" and "Maman."

Complex and highly idiosyncratic, the work of Louise Bourgeois enthralled audiences throughout the world. Beginning in the 1940s, shortly after arriving in New York City, Bourgeois produced her first mature, highly original paintings, drawings, and sculptures. While most of her contemporaries were drawn toward pure abstraction, the work of Louise Bourgeois entered the realm of the psychological and symbolic. Themes already evident in these early works continued to resonate throughout her career. The *Personages* represent her first explorations in sculpture; summoning a physical presence, they suggest moments of alienation as well as evocative encounters. This comprehensive catalogue features the artist's work from the 1940s and 1950s, including 25 sculptures, 17 paintings, 30 drawings, and the series of prints inspired by New York's landscape of skyscrapers, "He Disappeared into Complete Silence," which presents Bourgeois' own hermetic texts juxtaposed with enigmatic pictures. An essay explicates the role of ritual and representation in the work of Louise Bourgeois and includes rare documentary photos. Josef Helfenstein is director of Krannert Art Museum at the University of Illinois at Urbana-Champaign.

The Early Work

Gaston Lachaise and Louise Bourgeois

Theory for Art History

Louise Bourgeois' Spider

The Secret of the Cells

Today's leading poets and writers--from Anne Carson to Roxane Gay--respond to modern and contemporary masterpieces In this book, 26 internationally renowned poets, writers and essayists such as Anne Carson, Richard Ford, Roxane Gay, Colm Tóibín, Eileen Myles, Sjöfn, Gunnhild Øyehaug, Anne Waldman and Claudia Rankine engage in dialogue with artworks from the collection of the Louisiana Museum of Modern Art by artists as different as Louise Bourgeois, Francis Bacon, Alberto Giacometti, Alicja Kwade, Andy Warhol, Julie Mehretu, Joseph Beuys, Tacita Dean, Yayoi Kusama and Francesca Woodman. The writers deploy their poetic gaze in texts that open our eyes to the works. By way of a wide range of literary genres such as poems, essays, memoir and notes, the contributions to the book demonstrate how differently one can experience art.

"In this much-needed and courageous book, Anne Wagner lays down a gauntlet to all those interested in modern and contemporary art: to think anew about these works by canonic artists, and about the relationship of art to recent history and politics. Wagner presents an exhilarating and innovative set of closely worked historical arguments that are remarkably timely, and her lucid prose makes complex ideas and critical debates accessible to a broad audience."—Briony Fer, Professor of History of Art, UCL

"In *A House Divided*, Anne Wagner takes on the so-called post-war era in American art and asks searching questions about what that term might mean now, amid cultural division and perpetual war. Far more than a sum of its parts, this collection of essays is essential reading on American artists' 'post-war' responses to nationalism, state violence, and the 1960s."—Mignon Nixon, author of *Fantastic Reality: Louise Bourgeois and a Story of Modern Art*

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

The exhibition *Aller - Retour* at Kunsthalle Wien showed Louise Bourgeois' later works as a dialogue between sculpture and drawing. The exhibition focused on the artist's works, the majority of which are diary-like drawings in which text and symbols frequently mix.

Adapted from *Theory for Religious Studies*, by William E. Deal and Timothy K. Beal

Women Who Transformed Contemporary Art

Writings on Art 1980-2005

Lynda Benglis, Louise Bourgeois

Looking Writing Reading Looking

"Why Have There Been No Great Women Artists?" asked the prominent art historian Linda Nochlin in a provocative 1971 essay. Today her insightful critique serves as a benchmark against which the progress of women artists may be measured. In this book, four prominent critics and curators describe the impact of women artists on contemporary art since the advent of the feminist movement.

This handsomely designed catalogue presents a stimulating collection of largely unknown watercolors and drawings by these three prominent artists.

In this book from the critically acclaimed, multimillion-copy bestselling Little People, BIG DREAMS series, discover the life of Louise Bourgeois, the inspiring French-American sculptor and installation artist. When Louise was a little girl, her mother died. She learned to express her feelings through drawing – and when she grew up, she turned these drawings into sculpture, confronting her own fears through art. This moving book features stylish and quirky illustrations and extra facts at the back, including a biographical timeline with historical photos and a detailed profile of the artist's life. Little People, BIG DREAMS is a bestselling series of books and educational games that explore the lives of outstanding people, from designers and artists to scientists and activists. All of them achieved incredible things, yet each began life as a child with a dream. This empowering series offers inspiring messages to children of all ages, in a range of formats. The board books are told in simple sentences, perfect for reading aloud to babies and toddlers. The hardback versions present expanded stories for beginning readers. Boxed gift sets allow you to collect a selection of the books by theme. Paper dolls, learning cards, matching games and other fun learning tools provide even more ways to make the lives of these role models accessible to children. Inspire the next generation of outstanding people who will change the world with Little People, BIG DREAMS!

Louise Bourgeois (1911–2010) was born on December 25, 1911. This book, which is devoted to the central themes of the late artist's oeuvre, is being published on the occasion of her one-hundredth birthday. It examines her life, her exploration of the works of other artists, and the transformation of her emotions into works of art. Over the course of nine chapters, characteristic works are presented in the context of art history by comparing and contrasting them with works from the Beyeler Collection. The book brings home the fact that Bourgeois not only offset the important antagonism between the figurative and the abstract in modernism, she also helped to provide a unique interpretive level to modern art beyond that of the purely visible. This publication is an introduction to the life and work of a woman who was one of the most important artists of her time. (German edition ISBN 978-3-7757-3311-3) Exhibition schedule:

Fondation Beyeler, Basel/Riehen, September 3, 2011–January 8, 2012 Language: English

Louise Bourgeois, Freud's Daughter

TRASH Rubbish Mongo

An Unfolding Portrait : Prints, Books, and the Creative Process

The Representation of History in Contemporary Art

Spiral

A critical study of Louise Bourgeois's art from the 1940s to the 1980s: its departure from surrealism and its dialogue with psychoanalysis.

'Reclaiming Feminine Agency' identifies female agency as a central theme of recent feminist scholarship & offers 23 essays on artists & issues from the Renaissance to the present, written in the 1990s & after.

'When I asked Louise if she wanted me to go back to her childhood haunts and photograph them, I never imagined the extraordinary adventure into which this would plunge me. In this book I have tried to describe, step by step, how, from a small gesture of friendship and nostalgia, I came to feel that I had been thrown into Louise's memory and into the heart of her work, through the complex mysteries of the creative process' Mâkhi Xenakis Tracing a path through Louise Bourgeois's memories, Mâkhi Xenakis guides the reader through the places that marked the artist's childhood and formed her spirit, taking us back to France, to Louise's school and family homes. The book, which is published to coincide with a major exhibition at the Guggenheim Museum in New York, also reproduces vintage photographs and sculptures from the Bourgeois archives. These images, together with Xenakis's reflections on the way in which Bourgeois's past has informed her work, make this book an essential read for all lovers of this distinguished artist, as well as anyone with an interest in contemporary art.

Published to mark exhibitions *The prints of Louise Bourgeois* and *Louise Bourgeois: sculpture* at the Museum of Modern Art 15/10 - 31/12 1995.

Stitches in Time

Louise Bourgeois and a Story of Modern Art

Feminist Art History After Postmodernism

The Reticent Child

Reading Art, Reading Irigaray

Theory for Art History provides a concise and clear introduction to key contemporary theorists, including their lives, major works, and transformative ideas. Written to reveal the vital connections between art history, aesthetics, and contemporary philosophy, this expanded second edition presents new ways for rethinking the methodologies and theories of art and art history. The book comprises a complete revision of each theorist; updated and trustworthy bibliographies on each; an informative introduction about the reception of critical theory within art history; and a beautifully written, original essay on the state of art history and theory that serves as an afterword. From Marx to Deleuze, from Arendt to Rancière, Theory for Art History is designed for use by undergraduate students in courses on the theory and methodology of art history, graduate students seeking an introduction to critical theory that will prepare them to engage the primary sources, and advanced scholars in art history and visual culture studies who are themselves interested in how these perspectives inflect art historical practice. Adapted from Theory for Religious Studies by William E. Deal and Timothy K. Beal.

"All of the 90 pieces selected from more than 350 works in the collection are presented here in full color, each accompanied by a brief discussion of the artist and his or her work by leading scholars in the field as well as authorities on the collection. The essays examine the works of sculptors represented in the Sheldon's collection, including Barlach, Brancusi, Calder, Duchamp, Moore, and Rodin, and present a concise yet comprehensive overview of pertinent scholarship that will be of value to both students and experts in the field."--BOOK JACKET.

Louise Bourgeois: The Secret of the Cells is the first publication to present an introduction to the stylistic diversity and scope of Bourgeois' work within the context of 20th-century sculpture. This volume focuses on her installations, which she calls "cells". For the first time, all 27 cells -- a cycle which Bourgeois has now declared complete -- are depicted in both full-page and detailed illustrations, as well as being catalogued according to their component parts. The comprehensive narrative on Louise Bourgeois' fascinating life -- the most detailed and extensive to date -- is documented in over 100 photographs from the artist's own archive, many of which have never been published before. These range from her youth in Paris, her student years at the art academy under Ferdinand Leger, and her experiences with the leading artists of the New York School in the 40s and 50s, up to her famous performance, The Confrontation, in 1978. In 1982 the Museum of Modern Art honored Bourgeois in a grand retrospective of her work; in 1992 her installation Precious Liquids caused an international sensation at documenta IX. Her radical re-evaluation of the medium of sculpture, particularly evident in her unusual and unparalleled work of the last 10 years, calls for a thorough review of art in modern times.

Louise Bourgeois has been on a journey inspired by architecture for six decades, from the early realistic drawings of interiors she made upon her arrival in New York in the late 1930s, to the plaster Lairs of the 1960s, to the Cells and recent commissioned works of the 1990s. In her figurative work she has drawn, painted, printed, and sculpted everything from skyscrapers, courthouses, and greenhouses to labyrinths, sanatoriums, towers, nests and of course the many different houses and buildings she has lived in over the years. Throughout her career Bourgeois' work has always had a strong and essential autobiographical element -- and this book illuminates an area of her life that has heavily informed her work, in addition to exploring the relationship of her sculpture to architectural forms.

Intimate Ephemera

After the Revolution

Writers on Art from the Louisiana Collection

Sculpture from the Sheldon Memorial Art Gallery

American Art Since 1955

From essays on gender in the work of Louise Bourgeois to a review of Art Spiegelman's comic memoir Maus, Robert Storr: Writings on Art is expertly curated from his prolific output and illustrated with 175 images to accompany the texts. Written with Storr's signature intellect and wit, the book is the definitive collection of his multi-faceted writing and features the best of Storr's criticism, reviews, essays, and other writings from the 1980s to the mid 2000s. A must read for curators, students, artists, exhibition-goers and all those interested in the art and culture of today.

Key Writers on Art: The Twentieth Century offers a unique and authoritative guide to modern responses to art. Featuring 48 essays on the most important twentieth century writers and thinkers and written by an international panel of expert contributors, it introduces readers to key approaches and analytical tools used in the study of contemporary art. It discusses writers such as Adorno, Barthes, Benjamin, Freud, Greenberg, Heuser, Kristeva, Merleau-Ponty, Pollock, Read and Sontag.

"The sculptures in this exhibition all hang from the ceiling. Along with a group of drawings from the 1940s, in which pendulous forms are delineated in black ink, the selection of works traces the theme of suspension throughout Bourgeois's long career. Spanning more than forty-five years -- from the organic Lair forms of the early 1960s and the Janus series of 1968, to the cloth figures of the 1990s, the hanging heads of the 2000s, and the torqued spirals of shining aluminum made in the last years of Bourgeois's life -- they demonstrate the myriad ways in which she approached material, form, and scale. They also affirm the various readings of Bourgeois's work, whether formal, physiological, biographical, or experiential. For Bourgeois, the sculptures' suspension is an expression of the psyche; as she stated:

"Horizontal is a desire to give up, to sleep. Verticality is an attempt to escape. Hanging and floating are states of ambivalence." In psychology, ambivalence refers to conflicting but coexisting feelings for the same person, place, or event. The many dualities at play within Bourgeois's oeuvre (organic/geometric; rigid/pliable; male/female) provide this condition with fertile ground. -- Cheim & Read website.

Trash Rubbish Mongo examines the work of artists who use garbage as their artistic medium, creating art that mirrors our alienation and consumerism. Author Lea Vergine suggests trash is a natural medium: "It has been said that trash represents risk and fascination, impending disaster and seduction. Now and then it is the mark of a creativity as menacing as it is ambiguous-garbage cannot be foreseen and therefore cannot be eluded." In fact, trash and found objects can be seen in works from the early part of the twentieth-century by Fortunato Depero, Kurt Schwitters, and others, as well as through current works by Christian Boltanski, Cindy Sherman, Louise Bourgeois, and Andreas Serrano. Vergine's view is not limited to figurative art; she also explores the use of trash in other expressive modes such as architecture, cinema, dance, music, and theatre, thus providing a multifaceted interpretation of the artistic use of the very things cast off and abandoned by society.

Drawings and sculptures
When Trash Becomes Art
Memory and Architecture
Life as Art

A Freudian Reading of Louise Bourgeois and Christian Boltanski

An exploration of the art and writing of Louise Bourgeois through the lens of her relationship with Freudian psychoanalysis From 1952 to 1985, Louise Bourgeois (1911-2010) underwent extensive Freudian analysis that probed her family history, marriage, motherhood, and artistic ambition--and generated inspiration for her artwork. Examining the impact of psychoanalysis on Bourgeois's work, this volume offers insight into her creative process. Philip Larratt-Smith, Bourgeois's literary archivist, provides an overview of the artist's life and work and the ways in which the psychoanalytic process informed her artistic practice. An essay by Juliet Mitchell offers a cutting-edge feminist psychoanalyst's viewpoint on the artist's long and complex relationship with therapy. In addition, a short text written by Bourgeois (first published in 1991) addresses Freud's own relationship to art and artists. Featuring excerpts from Bourgeois's copious diaries, rarely seen notebook pages, and archival family photographs, Louise Bourgeois, Freud's Daughter opens exciting new avenues for understanding an innovative, influential, and groundbreaking artist whose wide-ranging work includes not only renowned large-scale sculptures but also a plethora of paintings and prints.

The first publication to fully survey Louise Bourgeois's printmaking, a major component of her artistic practice. Louise Bourgeois: An Unfolding Portrait explores the prints, books and creative process of the celebrated sculptor Louise Bourgeois whose printed oeuvre, while lesser known than other aspects of her work, is vast in scope and comprises some 1,400 printed compositions. Over the course of her career, Bourgeois constantly revisited the themes and motifs of her art - all of which emerged from troubling emotions she struggled with for a lifetime. This investigation reveals the creative process underlying her artistic practice through evolving states for print compositions, as well as through the juxtaposition of works in different mediums and from different periods of her long career. Published in conjunction with an exhibition at The Museum of Modern Art, the book features over 250 prints organized thematically and placed within the context of the artist's sculpture, drawings and paintings. The book also sheds light on the collaborative relationships between Bourgeois and her printmaking associates who often came to her home studio to work with her there - sometimes on a daily basis - pulling trial proofs from printing presses she kept in her basement. Interviews with Bourgeois's primary assistant, with whom she worked for decades, as well as with a printer and a publisher, each of whom helped foster her creative engagement with the medium, provide insight into her working process.

Reading Young Lives in Australian Zine Culture

**Fantastic Reality
New York Magazine
Louise Bourgeois
Suspension**