

## *Louise Bourgeois Destruction Of The Father Reconstruction Of The Father Writings And Interviews 1923 1997*

Louise Bourgeois (1911–2010) was a world-renowned modern artist noted for her sculptures made of wood, steel, stone, and cast rubber. Her most famous spider sculpture, *Maman*, stands more than 30 feet high. Just as spiders spin and repair their webs, Louise's own mother was a weaver of tapestries. Louise spent her childhood in France as an apprentice to her mother before she became a tapestry artist herself. She worked with fabric throughout her career, and this biographical picture book shows how Bourgeois's childhood experiences weaving with her loving, nurturing mother provided the inspiration for her most famous works. With a beautifully nuanced and poetic story, this book stunningly captures the relationship between mother and daughter and illuminates how memories are woven into us all.

Louise Bourgeois (1911–2010) is celebrated today for her sculptures. Less known are the paintings she produced between her arrival in New York in 1938 and her turn to three-dimensional media in 1949. Crucial to her artistic practice, these early works—the focus of this groundbreaking publication—show how Bourgeois evolved her deeply personal artistic lexicon, and how the themes and motifs she explored in her paintings coalesced into symbols of her sculptural practice. Informed by new archival research and the artist's extensive diaries, *Louise Bourgeois: Paintings* explores Bourgeois's relationship to the New York art world of the 1940s and her development of a unique pictorial language, adding a key element to our understanding of this crucial artist's career.

« Qu'est-ce que c'est ? » « Que voyons-nous ? » Ou, plus précisément : « Que s'est-il passé ? ». La vision est soudain confrontée à un trauma : nous sommes saisis par l'urgence et l'intensité d'une présence qui tout à la fois captive la vue et incite à détourner le regard. *Three Horizontals* a la force d'une énigme. À qui sont ces corps mutilés ? D'où proviennent-ils ? Ce sont des corps génériques en mal d'appartenance. Corps de Louise Bourgeois. Corps de sculpture. Corps de la féminité. Corps aussi d'une nécessité aveugle. Corps enfin de nos sociétés contemporaines. Fabien Danesi replace *Three Horizontals* dans l'ensemble du corpus de Louise Bourgeois ainsi que dans les explorations esthétiques et théoriques de cette fin du XXe siècle. Evelyne Grossman retrouve dans les motifs biographiques de l'oeuvre les affres de l'identité confrontée à l'instabilité des différences sexuelles. Frédéric Vengeon voit dans cette oeuvre la puissance d'un sphinx contemporain qui interroge la condition humaine. Sculpteur et plasticienne américaine d'origine française, Louise Bourgeois (1911-2010) a reçu le Lion d'or de la Biennale de Venise en 1999. Une rétrospective lui a été consacrée à Paris, au Centre Pompidou, en 2008.

Louise Bourgeois: To Unravel a TormentGlenstone Museum

Cloth Lullaby

Fantastic Reality

The Art and Life of Louise Bourgeois

We are in Open Circuits

The Woven Life of Louise Bourgeois

A Psychoanalytic Exploration of Louise Bourgeois' *The Destruction of the Father*

**Contemporary art historians - all of them women - probe the dilemmas and complexities of writing about the woman artist, past and present. These 13 essays address the work and history of specific artists, beginning with the Renaissance and ending with the present day.**

**A visually stunning, unusual cookbook presents a selection of favorite recipes from some of the world's leading artists, including Michelangelo, Matisse, Pollock, Cassatt, and Warhol, with more than 125 delicious recipes from eighty-nine great artists, period photographs, reproductions, and memorabilia. Anyone who has stood underneath one of Louise Bourgeois' "Mamans"-her sculptures of spiders, symbolizing maternal protection-understands the singularity of her artistic approach. Stylistically, her pioneering body of work is complex: she deployed a wide variety of materials and practices-drawings, etchings, installations, works made of fabric, sculptures in wood, marble, bronze, latex, plaster and hemp-to address universal questions. This extensive monograph provides an overview of Bourgeois' artistic development, and presents a large number of works, including some that have never before been reproduced. The volume is grouped into themes that characterize her oeuvre, including memory, trauma, relationships, sexuality, fear and the difficulties of being an artist and mother at the same time. Personal photographs further document the artist's childhood and family life, with several letters and documents being made available for the first time. Born in Paris, where she studied with Fernand Léger, Louise Bourgeois (1911-2010) moved to New York in 1938, where her first solo exhibition was held at the Bertha Schaefer Gallery in 1945. She quickly developed a sculptural vocabulary that drew inventively and equally on Abstract Expressionism, Surrealism and psychoanalysis. Bourgeois had her first retrospective in 1982, at The Museum of Modern Art in New York. She died in May 2010.**

**Writings by the conceptual artist Michael Asher—including notes, proposals, exhibition statements, and letters to curators and critics—most published here for the first time. The California conceptual artist Michael Asher (1943–2012) was known for rigorous site specificity and pioneering institutional critique. His decades of teaching at CalArts influenced generations of artists. Much of Asher's artistic practice was devoted to creating works that had no lasting material presence and often responded to the material, social, or ideological context of a situation. Because most of Asher's artworks have ceased to exist, his writings about them have special significance. Public Knowledge collects writings by Asher**

about his work—including preliminary notes and ideas, project proposals, exhibition statements, and letters to curators and critics—most of which have never been previously published. Asher gave few interviews, didn't write art criticism, and rarely published extensive accounts of his own work. Yet writing was central to his artistic practice, serving as a tool for working out ideas, negotiating institutional parameters, and describing thought processes. In these texts, he considers writing and documentation, discusses artistic practice, offers notes for gallery and museum talks, presents artist statements for exhibition-goers, describes individual works and their situational context, and reflects on teaching and art education. Among other things, Asher provides his definition of site specificity, addresses the function of art in public space, and analyzes the intersection of teaching art and institutional models of education. Readers will see an artist at work, formulating ethical and political strategies for making art in a situational world.

I Am Louise's Inflamed Sense of Rejection

An Intimate Portrait (Artist Biographies, Women in Art)

Louise Bourgeois: Paintings

Life as Art

Now, Now, Louison

Public Knowledge

***The artwork of the French-American artist, Louise Bourgeois, was influenced by her childhood, particularly her relationship with her overbearing father. In 1974, Bourgeois used the narrative of children killing and eating their father as the basis of her artwork The Destruction of the Father. Art historians maintained that this work served as the artist's attempt to therapeutically resolve the damage caused by her sexist father's emotional abuse. This thesis posits that The Destruction of the Father is not an outlet of catharsis or healing. Instead, the art work reveals the artist's obsessive fascination with patricide. Using the theories of the psychoanalyst, Jacques Lacan, this thesis examines the artist's childhood and artwork. According to Lacan, the unconscious is comprised of three registers (or groups) that impact an individual's interaction and reaction to the world around them. Additionally, these registers are shaped by the development of the unconscious during three important psychic events in early childhood: the mirror stage, the Oedipal complex, and the libidinal economy. This thesis utilizes Lacan's theories on the development of the unconscious to establish the artist's ongoing compulsion to murder her father in her artwork. This thesis not only provides an alternate viewpoint on Bourgeois' artistic motivations, but it also incorporates an analysis of the film Fight Club to highlight the erratic and violent nature of the unconscious mind. In Fight Club, a unnamed man unknowingly creates an alternative personality called Tyler Durden to live out his unconscious fantasies. Durden is hyper-masculine, aggressive, and overly sexual -- everything his alter ego is not. As his life becomes more complicated by his relationship with Durden, the man attempts to extricate himself from Durden. The film ends with the man believing he is free from the maniacal Durden, but the audience is given hints that Durden will actually return. Like the unnamed narrator in Fight Club, Bourgeois attempted to rid herself of her compulsive and violent behavior. After she symbolically killed her father in her art, like in The Destruction of the Father, she felt temporary pleasure but once that pleasure subsided the urge returned. This thesis ties these apparently disparate works (The Destruction of the Father and Fight Club) together to reveal the impact of the unconscious on an individual.***

***Financial Times Book of the Year The extraordinary artist, the spider woman, the intellectual, the rebel, the sly enchantress, and the "good girl" sing together in this exuberant, lithe text beautifully translated by Cole Swensen. This brilliant portrait of the renowned artist Louise Bourgeois (1911-2010) shows a woman who was devoted to her art and whose life was also that of her century. The art world's grande dame and its shameless old lady, spinning personal history into works of profound strangeness, speaks with her characteristic insolence and wit, through a most discreet, masterful writer. From her childhood in France to her exile and adult life in America, to her death, this phosphorescent novella describes Bourgeois's inner life as only one artist regarding another can. Included as an afterword is Frémon's essay about his own "portrait writing" and how he came to know and work with Louise Bourgeois.***

***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.***

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

***The Artist's Palate***

***Destruction of the father, reconstruction of the father***

***Writings and Interviews 1923-1997***

***Louise Bourgeois & Pablo Picasso***

***Stitches in Time***

***Writing the Artist***

A rare glimpse inside the private world of Louise Bourgeois, one of the greatest artists of the twentieth century. "Readers who already love the artist will be thrilled by the richness of this book, and those who didn't know her work before will discover a complex, brilliant, and deeply emotional artist who used her creative gifts to reshape the world around her." – Architectural Digest "Bound in soft sky-blue linen cloth and full of suggestive photography, the pleasure begins when the book is first held, its heft and weight, the mix of textures and fonts suggest something to be savored, then saved." – New York Journal of Books Louise Bourgeois was one of the greatest artists of the twentieth century and photographer Jean-François Jaussaud met her for the first time in 1994 at her studio in Brooklyn. But it was not before she had interrogated him about every aspect of his life that he earned her trust. A rare photo session was set up in Spring 1995, under one condition: she would destroy the photographs if she didn't like them... Jaussaud agreed to it and passed the test. He was then given carte blanche to photograph her studio and her house in Chelsea, and he kept coming back for

another eleven years. Jaussaud's photographs of Louise Bourgeois in her house and studio are a moving testimony showing how completely implicated in her work she was, to the point that her private life and her work were inextricably interwoven. **Louise Bourgeois: An Intimate Portrait** also contains: •Extracts from Bourgeois' diary • Personal notes • Short texts from Jaussaud, Marie-Laure Bernadac, and Xavier Girard. This is a must-have addition to any serious admirer of Louise Bourgeois as well as a fascinating entry point for those just discovering her groundbreaking explorations of the family, sexuality, bodies, death, and the unconscious.

"I've worked my whole life to hold onto my memories. I don't want them to slip away. This is what the work is about, trying to hold onto my memories." Louise Bourgeois, February 11, 2007. **Nothing to Remember** is a facsimile of 22 delicately-coloured prints on hand-drawn music paper created between 2004 and 2006 by Louise Bourgeois. This artists' book follows from an earlier publication, *Ode à l'Oubli (Ode to Forgetfulness)*, which Bourgeois made entirely out of fabric, using the linens and clothing remnants from her past. The words and images in **Nothing to Remember** are tentative and delicate, conveying the significance and fleetingness of memories.

Ouvrage essentiel pour entrer plus profondément dans l'oeuvre de la grande artiste franco-américaine dont tout le travail s'est sans cesse nourri de l'histoire de sa famille. Cet ouvrage paraît à l'occasion d'une exposition d'estampes de L. Bourgeois des années 90 à la Galerie Lelong.

Reexamines Freud's concepts of male and female sexual identity and discusses how feminine sexuality fits into modern psychoanalytic doctrine

**Feminine Sexuality**

**Louise Bourgeois's Objects of Destruction and Reparation**

**The return of the repressed. 1**

**Selected Writings by Michael Asher**

**Jacques Lacan and the École Freudienne**

**Louise Bourgeois: the Return of the Repressed**

A definitive two-volume set comprising Louise Bourgeois' previously unpublished psychoanalytic writings alongside a complete overview of her work Louise Bourgeois (1911-2010) invented a new kind of language for sculpture--a language that was essentially psychoanalytic, uniquely capable of expressing oedipal struggle, ominous forces of repression, sexual symbolism and material uncanniness. Famed for some of the twentieth century's most enduring works, such as "The Destruction of the Father" (1974), "Arch of Hysteria" (1993) and "Maman" (1999), Bourgeois also disseminated influence through her writings, collected in the 1998 volume *Destruction of the Father/Reconstruction of the Father Writings 1927-1997*--originally published by Robert Violette, also the publisher of this new deluxe writings-cum-monograph two-volume set. **Louise Bourgeois: The Return of the Repressed** highlights the enduring presence of psychoanalysis as a motivational force and a site of exploration in the artist's life and work. Selected and edited by Larratt-Smith (Bourgeois' literary archivist), and contextualized with eight extensive scholarly essays, this collection of approximately 80 previously unpublished writings spans some six decades of the artist's production. The second volume in this gorgeous slipcased set is an impressive, up-to-date Bourgeois monograph that details works made right up until the artist's death in 2010. Together, the two volumes comprise the most complete portrait of the life, work and thought of this seminal figure.

Showcases over three hundred pieces made out of fabric that aims to express the emotion that the artist attempted to recreate during its creation.

Her increasing recognition since then culminated with the selection of her work to represent the United States at the Venice Biennale.

In a career spanning nearly 75 years, Louise Bourgeois created a vast body of work that enriched the formal language of modern art while it expressed her intense inner struggles with unprecedented candor and unpredictable invention. Her solo 1982 retrospective at The Museum of Modern Art launched an extraordinarily productive late career, making her a much-honored and vivid presence on the international art scene until her death in 2010 at the age of 98. Trained as a painter and printmaker, Bourgeois embraced sculpture as her primary medium and experimented with a range of materials over the years, including marble, plaster, bronze, wood, and latex. Bourgeois contributed significantly to Surrealism, Postminimalist, and installation art, but her work always remained fiercely independent of style or movement. With more than 1000 illustrations, *Intimate Geometries: The Art and Life of Louise Bourgeois* comprehensively surveys her immense oeuvre in unmatched depth. Writing from a uniquely intimate perspective, as a close personal friend of Bourgeois, and drawing on decades of research, Robert Storr critically evaluates her achievements and reveals the complexity and passion of one of the greatest artists of the twentieth century.

**Destruction of the Father**

**Psychoanalytic Writings**

**Destruction of the Father, Reconstruction of the Father**

**Cooking with the World's Greatest Artists**

**écrits et entretiens, 1923-2000**

**Writings by Nam June Paik**

"Published on the occasion of the exhibition *Louise Bourgeois & Pablo Picasso: Anatomies of Desire*, Hauser & Wirth Zürich, June 9-September 14, 2019."

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.

Gustave Courbet (1819-1877) is considered to have introduced the practice of socially engaged painting, and he is viewed as one of the most important representatives of Realism. The direct and honest depictions of Realist painters challenged the idealized subject matter of academic painting and scandalized the Parisian society of the nineteenth century. Courbet became a leading figure of the rebellious artistic bohemia and cultivated a lively exchange with the predominant poets and artists of his era. However, he was not merely an anti-establishment provocateur; he significantly revolutionized landscape painting. With seven essays, this volume offers an introduction to selected aspects of the artist's life and work. His paintings will also inspire even those who may not be well versed in the world of art. Courbet's incredibly rich oeuvre and his exciting biography make him an artist worth discovering again and again.

Celebrated for her singular contributions to 20th-century sculpture, drawing, painting, printmaking, installation and writing, French-born American artist Louise Bourgeois' (1911-2010) explorations of the human condition originated from her own lived experience. "My goal is to relive a past emotion," Bourgeois explained. "My art is an exorcism." Psychologically, emotionally and often sexually charged, Bourgeois' works intermingle the abstract and corporeal, the voluptuous and the distressing, to striking effect. Louise Bourgeois: To Unravel a Torment accompanies the first exhibition of the artist's work at Glenstone Museum, and features more than 30 major works drawn from the museum's collection. From her early wooden Personages to her large hanging sculptures, from suites of drawings and prints to textile works and her immersive Cells, To Unravel a Torment surveys Bourgeois' career through selected examples from her enormous body of work. Bourgeois was also a prolific writer, matching her sculptural language with reams of psychoanalytic musings on repression, symbolism and material. To Unravel a Torment also brings together never-before-published diary entries by the artist, annotated by Bourgeois scholar Philip Larratt-Smith, a contribution by art historian Briony Fer and an introduction by Emily Wei Rales, founder and director of Glenstone Museum.

Three Horizontals

Louise Bourgeois and a Story of Modern Art

Intimate Geometries

Anatomies of Desire

Writings and Interviews, 1923-1997

Gothic Art Saves Lives

***These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" Since the 1970s Rosalind Krauss has been exploring the art of painters, sculptors, and photographers, examining the intersection of these artists concerns with the major currents of postwar visual culture: the question of the commodity, the status of the subject, issues of representation and abstraction, and the viability of individual media. These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" In the case of surrealism, in particular, some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny. Krauss resists that claim, for these "bachelors" are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics. Some of this work, such as the "part object" (Louise Bourgeois) or the "formless" (Cindy Sherman) could be said to find its power in strategies associated with such concepts as écriture féminine. In the work of Agnes Martin, Eva Hesse, or Sherrie Levine, one can make the case that the power of the work can be revealed only by recourse to another type of logic altogether. Bachelors attempts to do justice to these and other artists (Claude Cahun, Dora Maar, Louise Lawler, Francesca Woodman) in the terms their works demand.***

***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.***

***Prácticamente desconocida por el gran público hasta la gran retrospectiva celebrada en el Museo de Arte Moderno de Nueva York en 1982, cuando la artista contaba 71 años, la escultura de Louise Bourgeois (París, 1911), de marcado carácter autobiográfico y personal,***

**no es fácilmente catalogable en ningún movimiento ni tendencia establecidos. Según sostiene la propia escultora, toda su producción gira en torno a una suerte de mito fundador: el adulterio de su padre, que introdujo a su amante, una joven institutriz inglesa llamada Sadie, en la casa familiar. De hecho, desde sus primeros dibujos y pinturas de "Femmes-maison" (Mujeres-casa), realizados en los años cuarenta, hasta sus "Cells", instalaciones a modo de celdas o pequeñas habitaciones, de los años noventa, pasando por sus esculturas de yeso y látex de los sesenta o imágenes del cuerpo desmembrado de la década de los ochenta, toda su producción se halla marcada, de una forma u otra, por ese recuerdo de la "traición" paterna. Ello no implica, sin embargo, que la escultura de Bourgeois tenga un significado exclusivamente íntimo o biográfico. Su obra nos desvela las relaciones de poder, la situación de opresión sexual y la experiencia de dolor que anidan en el interior de la familia patriarcal, demostrando en último término que, como subraya el célebre eslogan feminista, "lo personal es político".**

**edited by Marie-Laure Bernadac and Hans-Ulrich Obrist 'Everyday you have to abandon your past or accept it and then if you cannot accept it, you become a sculptor.' Since the age of twelve, the internationally renowned sculptor Louise Bourgeois has been writing and drawing--first a diary precisely recounting the everyday events of her family life, then notes and reflections. Destruction of the Father--the title comes from the name of a sculpture she did following the death of her husband in 1973--contains both formal texts and what the artist calls 'pen-thoughts': drawing-texts often connected to her drawings and sculptures, with stories or poems inscribed alongside the images. Writing is a means of expression that has gained increasing importance for Bourgeois, particularly during periods of insomnia. The writing is compulsive, but it can also be perfectly controlled, informed by her intellectual background, knowledge of art history, and sense of literary form (she has frequently published articles on artists, exhibitions, and art events). Bourgeois, a private woman 'without secrets,' has given numerous interviews to journalists, artists, and writers, expressing her views on her oeuvre, revealing its hidden meanings, and relating the connection of certain works to the traumas of her childhood. This book collects both her writings and her spoken remarks on art, confirming the deep links between her work and her biography and offering new insights into her creative process.**

**Spiral**

**Bachelors**

**Rebuilding the Inner Realm**

**To Whom it May Concern**

**Lynda Benglis, Louise Bourgeois**

**The Prints of Louise Bourgeois**

Since the age of twelve, internationally renowned sculptor Louise Bourgeois has been writing diaries, notes and reflections on her everyday life. This book contains a selection of her writings and sketches.

Louise Bourgeois wurde am 25. Dezember 1911 geboren. Aus Anlass ihres 100. Geburtstages erscheint dieses Buch, das zentrale Themen des Schaffens der im letzten Jahr gestorbenen Künstlerin behandelt: die Verarbeitung ihrer Lebensgeschichte, ihre Auseinandersetzung mit anderen Künstlern und die Umsetzung ihrer Emotionen in Kunstobjekte. In neun Kapiteln werden exemplarische Werke behandelt und in den Kontext der Kunstgeschichte gestellt, indem sie mit Werken aus der Sammlung Beyeler konfrontiert werden. So wird deutlich, dass Louise Bourgeois nicht nur den für die Kunst der Moderne wichtigen Gegensatz zwischen Figuration und Abstraktion aufgehoben hat; sie hat auch dazu beigetragen, der modernen Kunst eine eigentümliche Interpretationsebene neben dem rein Sichtbaren zu geben. Das Buch ist eine Einführung in das Leben und Werk einer der bedeutendsten Künstlerpersönlichkeiten unserer Zeit. (Deutsche Ausgabe ISBN 978-3-7757-3311-3) Ausstellung: Fondation Beyeler, Basel/Riehen 3.9.2011 – 8.1.2012 Sprache: Englisch

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."

"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.

Louise Bourgeois

Nothing to Remember!

Destruction du p è re Reconstruction du p è re

Singular Women

Schriften und Interviews 1923-2000

**ToWhom It May Concern is one of the final projects Louise Bourgeois completed, and is an apt demonstration of the enduring power of her work. Rich pinks, purples, reds and blues describe bodies comprising swollen bellies, heavy breasts, engorged phalluses and stooped torsos are presented in a series of pairings on facing pages. Deceptively simple in design, the varying intensity and range of colour within each figure reveals a dynamism in each repeated coupling of these headless, limbless bodies: male and female at their essential, and the relationship between the two, changing but the same. Indianas short, visceral but lyrical texts are interspersed throughout and form a conversation with these images, an unconventional non-narrative, part of a broader dialogue about the barrier of flesh, about desire and intimacy. This Violette Editions publication, developed in collaboration with The Easton Foundation, faithfully reproduces in reduced size the original large-format artists book, made in fabric in an edition of seven.**

**Louise Bourgeois. Textiles. Ediz. italiana e inglese**

**Memory and Architecture**

**Louise Bourgeois: To Unravel a Torment**

**Louise Bourgeois, Freud's Daughter**

**I Have Been to Hell and Back**

**Circa 70**