

Louise Bourgeois

Flammarion - Louise Bourgeois: Fear, Trauma and Catharsis



Description: -

- Gogol', Nikolai Vasil'evich, -- 1809-1852 -- Biography
- Bourgeois, Louise, -- 1911- -- Criticism and interpretation
- Louise Bourgeois
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- Notes: Includes bibliographical references (p. [189]-190) and filmography (p. 191)
- This edition was published in 1996



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Louise Bourgeois 1911

The sculpture, which depicts a , is among the world's largest, measuring over 30 ft high and over 33 ft wide 927 x 891 x 1024 cm. As a child, after washing tapestries in the river, I would turn and twist and wring them. Two years later, she mounted another solo show at Norlyst Gallery in New York.

Biography

She referred to her art as a series or sequence closely related to days and circumstances, describing her early work as the fear of falling which later transformed into the art of falling and the final evolution as the art of hanging in there. She would smash things, destroy her work.

Louise Bourgeois

Louise Bourgeois : Maman 1999. She began creating sculptural forms out of found wood on the roof of her apartment building, Stuyvesant's Folly, in the mid-1940s. Inside the cage there is a singular chair with a tapestry on it.

Biography

Her father was drafted into , and her mother frantically lived through those years, infecting her toddler daughter with great anxieties. Partly a reference to her mother, partly to herself, spiders for her represented cleverness, industriousness, and protectiveness.

Louise Bourgeois: a web of emotions

They married and moved to the United States where he taught at New York University.

Louise Bourgeois: Fear, Trauma and Catharsis

For Bourgeois, the spider embodied an intricate and sometimes contradictory mix of psychological and biographical allusions. Each drawing or painting in the series depicts a nude female figure whose head has been replaced by architectural forms that resemble houses.

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