

Louise Bourgeois Autobiographical Prints

Louise Bourgeois Louise Bourgeois.2019-02-19 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.

Louise Bourgeois Prints, 1989-1998 Louise Bourgeois.1999

Max Beckmann in New York Sabine Rewald.2016-10-19 In December 1950, the German Expressionist Max Beckmann set out from his Manhattan apartment to see his Self-Portrait in Blue Jacket, on view at The Met, when he suffered a fatal heart attack. Inspired by the poignant circumstances of the artist's death, Max Beckmann in New York focuses on 40 beautifully illustrated works that Beckmann painted in the city during the last 16 months of his life, as well as earlier works in New York collections. An informative and accessible essay by art historian Sabine Rewald, as well as detailed catalogue entries for each work and generous excerpts from the artist's letters, diaries, and ephemera, illuminate Beckmann's difficult and tumultuous life and make this an essential volume for anyone interested in the artist.

Seeing Ourselves Frances Borzello.2016-05-17 The first chronicle of the whole story of female self-portraiture through the centuries—a key work in the study of women's art For centuries, women's self-portraiture was a highly overlooked genre. Beginning with the self-portraits of nuns in medieval illuminated manuscripts, *Seeing Ourselves* finally gives this richly diverse range of artists and portraits, spanning centuries, the critical analysis they deserve. In sixteenth-century Italy, Sofonisba Anguissola paints one of the longest series of self-portraits, from adolescence to old age. In seventeenth-century Holland, Judith Leyster shows herself at the easel as a relaxed, self-assured professional. In the eighteenth century, from Elisabeth Vigée-Lebrun to Angelica Kauffman, artists express both passion for their craft and the idea of femininity; and the nineteenth century sees the art schools open their doors to women and a new and resonant self-confidence for a host of talented female artists, such as Berthe Morisot. The modern period demolishes taboos: Alice Neel painting herself nude at eighty years old, Frida Kahlo rendering physical pain on the canvas, Cindy Sherman exploring identity, and Marlene Dumas dispensing with all boundaries. Frances Borzello's spirited text, now fully revised, and the intensity of the accompanying self-portraits are set off to full advantage in this new edition, now in reading-book format.

Louise Bourgeois Louise Bourgeois, Charlotta Kotik, Terrie Sultan, Christian Leigh, Brooklyn Museum.1994 Catalogus met informatieve hoofdstukken over het werk van de Amerikaanse beeldhouwster (geb. 1911)

Coventry Rachel Cusk.2019-09-17 NPR's Favorite Books of 2019 Rachel Cusk redrew the boundaries of fiction with the Outline Trilogy, three "literary masterpieces" (The Washington Post) whose narrator, Faye, perceives the world with a glinting, unsparing intelligence while remaining opaque to the reader. Lauded for the precision of her prose and the quality of her insight, Cusk is a writer of uncommon brilliance. Now, in *Coventry*, she gathers a selection of her nonfiction writings that both

offers new insights on the themes at the heart of her fiction and forges a startling critical voice on some of our most urgent personal, social, and artistic questions. Coventry encompasses memoir, cultural criticism, and writing about literature, with pieces on family life, gender, and politics, and on D. H. Lawrence, Françoise Sagan, and Kazuo Ishiguro. Named for an essay Cusk published in *Granta* ("Every so often, for offences actual or hypothetical, my mother and father stop speaking to me. There's a funny phrase for this phenomenon in England: it's called being sent to Coventry"), this collection is pure Cusk and essential reading for our age: fearless, unrepentantly erudite, and dazzling to behold.

Louise Bourgeois Louise Bourgeois, Museo Nacional Centro de Arte Reina Sofía. 1999 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.

Committed to Print Deborah Wye, Museum of Modern Art (New York, N.Y.). 1988 Artists: Vito Acconci, Jerri Allyn, Luis Alonso, Emma Amos, Benny Andrews, Ida Applebroog, Tomie Arai, Robert Arneson, Eric Avery, Luis Cruz Azaceta, Sonia Balassanian, Rudolf Baranik, Romare Bearden, Nan Becker, Rudy Begay, Leslie Bender, Jonathan Borofsky, Louise Bourgeois, Vivian Browne, Chris Burden, Luis Camnitzer, Josely Carvalho, Sabra Moore, Elizabeth Catlett, Judy Chicago, Miriam Schapiro, Eva Cockcroft, Sue Coe, Michael Corris, Carlos Cortez, Anton van Dalen, Jane Dickson, Jim Dine, James Dong, Mary Beth Edelson, Melvin Edwards, Marguerite Elliot, John Fekner, Mary Frank, Antonio Frasconi, Rupert Garcia, Sharon Gilbert, Mike Glier, Leon Golub, Nancy Spero, Peter Gourfain, Ilona Granet, Dolores Guerrero-Cruz, Marina Gutiérrez, Hans Haacke, David Hammons, Keith Haring, Edgar Heap of Birds, Jenny Holzer, Rebecca Howland, Arlan Huang, Robert Indiana, Carlos Irezarry, Alfredo Jaar, Luis Jimenez, Jasper Johns, Jerry Kearns, Edward Kienholz, Janet Koenig, Margia Kramer, Barbara Kruger, Suzanne Lacy, Jean LaMarr, Jacob Lawrence, Michael Lebron, Colin Lee, Jack Levine, Les Levine, Robert Longo, Paul Marcus, Marisol, Dona Ann McAdams, Yong Soon Mim, Richard Mock, Josely Carvalho, Robert Morris, Bruce Nauman, Joseph Nechvatal, Claes Oldenburg, Ed Paschke, Adrian Piper, Susan Pyzow, Robert Rauschenberg, Faith Ringgold, Larry Rivers, Elizabeth Rodriguez, Tim Rollins, Rachael Romero, Leon Klayman, James Rosenquist, Martha Rosler, Erika Rothenberg, Christy Rupp, Jos Sances, Juan Sánchez, Peter Saul, Ben Shahn, Marguerite Elliot, Mimi Smith, Vincent Smith, Nancy Spero, Frank Stella, May Stevens, Mark di Suvero, Dennis Thomas, Day Gleeson, Francesc Torres, Andy Warhol, John Pitman Weber, William Wiley, John Woo, Qris Yamashita.

Louise Bourgeois Drawings Louise Bourgeois. 1988

It is Almost that Lisa Pearson. 2011 It is almost that collects twenty-six visionary works by women artists and writers.--P. [4] of jacket.

Louise Bourgeois Jerry Gorovoy, Louise Bourgeois, Pandora Tabatabai Asbaghi, Fondazione Prada. 1997 Born in 1911 in Paris, Louise Bourgeois was raised in a household that famously included her father's mistress, who was also Louise's nanny. She studied philosophy and mathematics before turning to art in 1934, and over the next few years studied at various art academies and in the atelier of Fernand Léger, among others. She moved to New York in 1938 with her new husband, American art historian Robert Goldwater. Her first U.S. showing was in a print exhibit at the Brooklyn Museum, and over the next 50 years, she exhibited consistently in solo and group shows. In 1982, Bourgeois was the subject of the first retrospective ever given to a woman artist at The Museum of Modern Art, New York, and her work has remained in the spotlight ever since.

Louise Bourgeois Juliet Mitchell. 2016 Featuring two series (25 works) by one of the most influential artists of recent decades Louise Bourgeois: Autobiographical Prints presents these highly

personal and dreamlike expressions of this formidable creative force. Most of the French-American artist's work dealt with strongly autobiographical themes, invoking her childhood emotions of loneliness, desire, anxiety and jealousy. A prolific printmaker, Bourgeois' Autobiographical Series capture her deepest thoughts and memories, particularly in a suite of 14 etchings (from 1994). As a companion, the collection of 11 Drypoints (from 1999) offer a more abstract perspective, using metaphorical motifs and themes to conjure the dreams and images that haunted her to the very end of her life. Faithfully reproduced with arresting clarity, intriguing and highly immersive, both sets of prints open a window into the mind of the artist. Featuring two new texts: Roger Malbert provides an overview of the role that printmaking played in the artist's long career, while psychoanalyst and feminist Juliet Mitchell explores themes of childhood trauma and sexuality. Published to accompany a touring exhibition across the UK and Ireland in 2015-16.

Fantastic Reality Professor of Art History Mignon Nixon, Mignon Nixon, Louise Bourgeois. 2005 A critical study of Louise Bourgeois's art from the 1940s to the 1980s: its departure from surrealism and its dialogue with psychoanalysis.

Louise Bourgeois Philip Larratt-Smith. 2015 Xavier Hufkens is pleased to announce an exhibition of late fabric sculptures and gouaches by Louise Bourgeois (1911-2010). For Louise Bourgeois, fabric and sewing held great symbolic significance. Born into a family of tapestry restorers, she was surrounded by textiles as a child, and was witness to her mother's constant efforts at conservation and repair. Bourgeois also helped in the atelier, drawing in the missing parts of tapestries that needed reweaving. The artist came to associate sewing with reconstruction, reparation and reconciliation. In contrast to her earlier bodies of work, in which aggressive acts of separation, like cutting and carving, were predominant, Bourgeois's late work focused on joining elements together, a restorative act that helped to dispel anxiety and her life-long fear of abandonment.

The Annotated Mona Lisa Carol Strickland, John Boswell. 2007-10 Like music, art is a universal language. Although looking at works of art is a pleasurable enough experience, to appreciate them fully requires certain skills and knowledge. --Carol Strickland, from the introduction to *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* * This heavily illustrated crash course in art history is revised and updated. This second edition of Carol Strickland's *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* offers an illustrated tutorial of prehistoric to post-modern art from cave paintings to video art installations to digital and Internet media. * Featuring succinct page-length essays, instructive sidebars, and more than 300 photographs, *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* takes art history out of the realm of dreary textbooks, demystifies jargon and theory, and makes art accessible—even at a cursory reading. * From Stonehenge to the Guggenheim and from Holbein to Warhol, more than 25,000 years of art is distilled into five sections covering a little more than 200 pages.

In the Dream House Carmen Maria Machado. 2019-11-05 A revolutionary memoir about domestic abuse by the award-winning author of *Her Body and Other Parties* *In the Dream House* is Carmen Maria Machado's engrossing and wildly innovative account of a relationship gone bad, and a bold dissection of the mechanisms and cultural representations of psychological abuse. Tracing the full arc of a harrowing relationship with a charismatic but volatile woman, Machado struggles to make sense of how what happened to her shaped the person she was becoming. And it's that struggle that gives the book its original structure: each chapter is driven by its own narrative trope—the haunted house, erotica, the bildungsroman—through which Machado holds the events up to the light and examines them from different angles. She looks back at her religious adolescence, unpacks the stereotype of lesbian relationships as safe and utopian, and widens the view with essayistic explorations of the history and reality of abuse in queer relationships. Machado's dire narrative is leavened with her characteristic wit, playfulness, and openness to inquiry. She casts a critical eye over legal proceedings, fairy tales, *Star Trek*, and Disney villains, as well as iconic works of film and fiction. The result is a wrenching, riveting book that explodes our ideas about what a memoir can do and be.

Mary Heilmann Mary Heilmann, Jutta Koether, Mark Magill. 1999 I was in the process of writing these stories from my life when Iwan Wirth proposed that we do an exhibition catalogue together. So the two projects converged. [Mary Heilmann]--T.p. verso.

Louise Bourgeois Museum of Modern Art (Oxford, England). 1996 Published to mark exhibitions The prints of Louise Bourgeois and Louise Bourgeois: sculpture at the Museum of Modern Art 15/10 - 31/12 1995.

Louise Bourgeois Louise Bourgeois. 2015 Those who have stood under one of her 'Mamans,' sculptures of spiders that symbolize maternal protection, understand the singularity of Louise Bourgeois's artistic approach. In terms of style, her pioneering body of work is complex, and she uses a wide variety of materials - drawings, etchings, installations, works made of fabric, sculptures out of wood, marble, bronze, latex, plaster, hemp - to deal with universal questions. The extensive monograph provides an overview of the overall artistic development of Louise Bourgeois and presents a large number of works. The volume is grouped into themes that characterize her oeuvre, including memory, trauma, relationships, sexuality, fear, as well as the difficulty involved with being an artist and mother at the same time. Personal photographs furthermore provide insight into the artist's childhood and family life.

Louise Bourgeois, Freud's Daughter Philip Larratt-Smith. 2021 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.

Picasso and the Weeping Women Judi Freeman, Los Angeles County Museum of Art, Metropolitan Museum of Art (New York, N.Y.). 1994 Published to accompany exhibition held at the Los Angeles County Museum of Art, 13/2 - 1/5 1994 and travelling.

Contemporary Art and Memory Joan Gibbons. 2007-12-19 Whether exploring the intimate recollections which make up the artist's own life history or questioning the way the gallery and museum present public memory, contemporary art, it would seem, is haunted by the past. *Contemporary Art and Memory* is the first accessible survey book to explore the subject of memory as it appears in its many guises in contemporary art. Looking at both personal and public memory, Gibbons explores art as autobiography, the memory as trace, the role of the archive, revisionist memory and postmemory, as well as the absence of memory in oblivion. Grounding her discussion in historical precedents, Gibbons explores the work of a wide range of international artists including Yinka Shonibare MBE, Doris Salcedo, Keith Piper, Jeremy Deller, Judy Chicago, Louise Bourgeois, Tracey Emin, Felix Gonzalez-Torres, Christian Boltanski, Janet Cardiff, Bill Fontana, Pierre Huyghe, Susan Hiller, Japanese photographer Miyako Ishiuchi and new media artist George Legrady. *Contemporary Art and Memory* will be indispensable to all those concerned with the ways in which artists represent and remember the past.?????

Louise Bourgeois: Paintings Clare Davies, Briony Fer. 2022-04-12 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.

Louise Bourgeois: To Unravel a Torment Louise Bourgeois. 2018-10-23 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.

The Prints of Louise Bourgeois Deborah Wye, Louise Bourgeois, Carol Hynning Smith. 1994 Her increasing recognition since then culminated with the selection of her work to represent the United States at the 1993 Venice Biennale.

Bachelors Rosalind E. Krauss. 2000-08-25 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.

Louise Bourgeois Louise Bourgeois, Scott Lyon-Wall. 2004

Now, Now, Louison Jean Frémon. 2019-03-26 *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.

Destruction of the Father, Reconstruction of the Father Louise Bourgeois. 1998 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 Jean-Francois Jaussaud.2019-10-15 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.

Homely Girl, A Life Arthur Miller.1997-01-01 In his long career, Arthur Miller has charted some of the most hidden aspects of the American character, and made us recognize ourselves. With Homely Girl, A Life, he turns his attention to a smaller, more intimate, canvas, but one that in its deceptive delicacy still encompasses a vast range of human fears, ambitions, and desires. Janice—the eponymous homely girl—has hated her face ever since she was a child and her mother held up Ivory Snow advertisements to her, saying, Now that is beauty. Homely she is, but also fiercely herself. Still, it is not until she falls in love with a blind musician that she feels her full nature unfold in this exquisite portrait of a woman finding a language to describe herself. Flanked by two stories also set in Manhattan, Fame and Fitter's Night, Homely Girl, A Life pays homage to a city constantly reinventing itself—and to the classic Miller themes of work, honor, and identity. Chekhovian . . . deserves praising to the top of the highest skyscraper for its humanity, wit, depth —A.N. Wilson

Intimate Geometries Robert Storr.2016-10-11 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.

Grayson Perry: The Vanity of Small Differences Perry Grayson, William Hogarth.2014-12-31

Louise Bourgeois Louise Bourgeois.2005 Published to accompany the exhibition held at Marlborough Graphics, London - 31 March - 22 April 2005.

Interfaces Sidonie Smith, Julia Watson.2002 Charts the ways that woman artists have represented

themselves and their life stories

Cloth Lullaby Amy Novesky.2016-03-01 Award-winning creators, Amy Novesky and Isabelle Arsenault, present a picture book biography of a beloved artist in *Cloth Lullaby: The Woven Life of Louise Bourgeois*. 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. "With evocative, gorgeous illustrations and an inspirational story of an artist not often covered in children's literature, this arresting volume is an excellent addition to nonfiction picture book collections, particularly those lacking titles about women artists." —Booklist, starred review

Louise Bourgeois: The Fabric Works .2010 Showcases over three hundred pieces made out of fabric that aims to express the emotion that the artist attempted to recreate during its creation.

Louise Bourgeois Deborah Wye.2017 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.

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

Art of Change Stephanie Rosenthal, Hayward Gallery.2012 Amongst a host of exhibitions and books surveying 'New Art from China', this title stands out as a uniquely focussed investigation of Chinese sculpture and installation. Exploring the work of a small number of artists - Liang Shaoij, Wang Jianwei, Xu Zhen/MadeIn Company, Gu Dexin, Sun Yuan/Peng Yu, Chen Zhen, Ying Mei Duan - and illustrating their most powerful and engaging works, this book traces a very particular seam of performative Chinese art from the late 1980s to the present. The artists featured here privilege performance, participation and change in their works. Often working on a grand scale, they invite the audience to engage with overwhelming, theatrical, yet ephemeral experiences - works which transform or change over time, as Xu Zhen's *Actions of Consciousness*, in which two concealed assistants make and toss into the air colourful sculptures, from inside an apparently sealed white cube. Published to coincide with a major exhibition at London's Hayward Gallery, this beautiful, lavishly illustrated book explores the political, social and cultural conditions that have shaped contemporary Chinese sculpture of this kind. Commentary on individual artists is accompanied by a central text by Hayward Chief Curator Stephanie Rosenthal, critical essays and individual texts on the artists featured.

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Louise Bourgeois Autobiographical Prints Introduction

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