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artist with Sewon Kang Louise Bourgeois -
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Louise Bourgeois: Maman

~~TRACY EMIN CAN'T DRAW 'Maman' de Louise
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1/2 Tracey Emin on Louise Bourgeois: Women
Without Secrets - Secret Knowledge Louise
Bourgeois (Tate Modern) **Louise Bourgeois -
Spiderwoman Exploring Art with Louise
Bourgeois | cinnamon art stories Louise
Bourgeois "No Trespassing" (excerpt)
directed by Nigel Finch (BBC, 1994). Lecture -
"My Louise Bourgeois" by Siri Hustvedt
ARTIST ROOMS - Introduction Lucy McKenzie -
'It's important to stay true to your desires'
Tate Artist Rooms Louise Bourgeois Tate**
The greatness of a work of art consists ...
for Bourgeois. The staircases are her
grandest personages -- parental giants, as
those installed in the Tate Modern are, all
the more so because when one ...

The Phallic Woman

The indefatigable artist has been the subject
of exhibitions at the world's most
prestigious institutions, from the Museum of
Modern Art and Centre Pompidou to the

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Stedelijk Museum and Tate Modern.

Louise Bourgeois in 1975 wearing her latex sculpture Avenza (1968-1969) which became part of Confrontation (1978)., 1975

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Louise Bourgeois at the printing press in the lower level of her home/studio on 20th Street, New York, 1995

He established his Athens-based art foundation ... by Louise Bourgeois that encapsulates in many ways the spirit and essence of my collection, which has been on permanent loan to the Tate for ...

In Conversation With Entrepreneur And Art Collector Dimitris Daskalopoulos On Redefining The Greek Contemporary Art Scene

[Pictured: "El gato" by Leonora Carrington is on display during a preview of Christie's Latin American Art auctions, May 24, 2010 in New York.] French-American artist Louise Bourgeois doesn't ...

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They're all outshone, however, by "Louise Bourgeois: Stitches in Time," which enjoyed an all-too-brief run at the Museum of Contemporary Art. While not exactly a career retrospective for Bourgeois, ...

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From breaking news and insider insights to exhibitions and events around the world, the team at The Art Newspaper picks apart the art world's big stories with the help of special guests.

The Week in Art

We take a deep dive into the Japanese artist's polka dots, pumpkins and infinity rooms as major shows open at Tate Modern, Gropius Bau and the New York Botanical Garden Hosted by Ben Luke .

Aimee Dawson

They're all outshone, however, by "Louise Bourgeois: Stitches in Time," which enjoyed an all-too-brief run at the Museum of Contemporary Art. While not exactly a career retrospective for Bourgeois, ...

Scottish national gallery of modern art:
exhibition catalogue

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Catalog of an exhibition held at Tate Modern, London and four other institutions between Oct. 10, 2007 and June 7, 2009.

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

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

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

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,

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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.

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,

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this book stunningly captures the relationship between mother and daughter and illuminates how memories are woven into us all.

"From the beginning I was trying to see if I could make art that did that. Art that was just there all at once. Like getting hit in the face with a baseball bat. Or better yet, like getting hit in the back of the neck. You never see it coming; it just knocks you down. I like that idea very much: the kind of intensity that doesn't give you any trace of whether you're going to like it or not."—Bruce Nauman "Bruce Nauman's art is about heightened awareness, awareness of spaces we usually don't notice (the one under the chair, out of which he made a sculpture) and sounds we don't listen for (the one in the coffin), awareness of emotions we suppress or dread... It's hard to feel indifferent to work like his."—Michael Kimmelman, New York Times One of America's most important artists, Bruce Nauman has worked in a dazzling variety of media since the mid-1960s: sculpture, photography, performance, installation, sound, holography, film, and video. What has been a constant throughout his career, however, is his persistence in exploring both art as an investigation of the self and the power of language to define that self. The latest volume in the acclaimed Art + Performance series is the first book to combine the key

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critical writings on Nauman with the artist's own writings and interviews with him, as well as images of his work. Bruce Nauman offers a multifaceted portrait of an artist whose determination to experiment with style and form has created a body of work as eclectic and perhaps more influential than that of any other living American artist.

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

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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.

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

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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.

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