

# **GALERIE KARSTEN GREVE**

**Press Release**

**Louise Bourgeois**

**RECENT WORKS**  
**Works on Paper and Sculptures**

**26th April 2003 to 19th July 2003**

Louise Bourgeois, born in Paris in 1911, is considered to be one of the most important artists of the 20<sup>th</sup> Century and is still producing works of major significance.

The exhibition **Recent Sculptures and Drawings** opens at Galerie Karsten Greve in Drususgasse at 6 p.m. on 25th April 2003 to coincide with the Cologne "Premierentage". The exhibition premiers recent sculptures in fabric and silver and works on paper that continue Bourgeois's exploration of the Self.

Bourgeois revealed to a greater public at the time of her Retrospective at the Museum of Modern Art in New York in 1982 that her childhood is the source of inspiration for her art. In her sculpture, the memories of the past and their emotional resonance collide with the present moment that summons them up. To Bourgeois, art making is her form of psychoanalysis. By giving a tangible form to her emotions and anxieties, she is able to process them and better understand who she is.

Beginning with the Cells in the early 1990s, Bourgeois began to incorporate objects from her life into architectural settings. In this recent body of work, Bourgeois continues cannibalising her clothes to create sculptures that on a psychological level reflect Bourgeois's need to bind things, to restore things, to hold things together to ensure that they will never be separated.

The act of sewing harks back to Louise's childhood and the family business of tapestry restoration and connects her to her mother.

THE CHILD, 2003, in its contemplative pose connects the body to abstraction by way of its plaid fabric.

FEMME MAISON, 2001, continues Bourgeois's exploration of the body and architecture, fusing them both in a white fluffy fabric.

FEMME COUTEAU, 2002, in pink fabric includes a menacing knife which acts as a metaphor for protection against the vulnerable woman.

THE COUPLE, 2002, symbolizes the ideal vision of happiness in a beautiful and protected world. Here Bourgeois incorporates beads from her necklaces to create an architectural setting in which the pink fabric Couple will remain together.

GIVE OR TAKE, 2002, in bronze, reflects the hand gesture of both giving and taking.

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In *THE INSTITUTE*, 2002, modelled on a noble French country house, precision reaches its zenith and now - which is new - also extends to the interiors. The silver-plating of the model gives the building the appearance of a kind of treasure case and stresses the artist's emotional ties with the building. In fact, the miniature is a replica of the James B. Duke House of New York University where her husband Robert Goldwater was Professor of Modern Art and Art Ethnology and where she herself attended lectures. Even today, she has close links with the Institute of Fine Arts, thanks in part to her close friendship with its current professor Robert Storr, formerly a curator of the Museum of Modern Art who is now writing a book on Bourgeois.

Precisely rendered after the rectory of Saint Peter's Episcopal Church, *THE RECTORY*, 2002, also in silver, sits across the street from the window of Bourgeois's Chelsea home, and she looks out at it each day. Bourgeois's seat in front of the window is her "favorite place in the world", and it is here where she draws.

On 11th May 2003, Louise Bourgeois will receive the **Wolf Foundation Prize in the Arts 2003** for her life's work, which over a period of more than "six decades (...) has marked and enriched both the aesthetic and formal innovation, intellectual complexity and contemporary relevance" of art and the social role of the artist, even in a political sense. The prize will be presented by Isreal's President Moshe Katsav in the Knesset in Jerusalem.

For Louise Bourgeois, mystery is by no means incompatible with rationality. Asked about art's future role in an interview in *DIE ZEIT* last September, she answered: "Making people see reason." Perhaps the magic of her art, her most captivating appeal to us, lies precisely in this idea.