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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

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poems inscribed alongside the images.

~~Destruction of the Father / Reconstruction of the Father ...~~

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~~Louise Bourgeois: Destruction of the Father/Reconstruction ...~~

Louise creates the image of the disgusting, skin-like bed which reflects her feelings about her father corroding the bed that he shares with her mother by cheating with the nanny. The father is destroyed by what he has done in the bed.

~~In Focus: The Destruction of the Father (1974) | ArtSlant~~

Fine 2nd impression 2000 Violette paperback, with plenty of photos, a terrific collection, light corner rub only, else fine and unmarked. Immediate dispatch

~~Louise Bourgeois; Destruction of the Father ...~~

"Destruction of the Father" by Louise Bourgeois Information About Work
"Destruction of the Father" is the first installation of Bourgeois, a sculptor and painter born in Paris in 1911. The art work was done in 1974 and it reveals the anger of Bourgeois due to the dictatorship and infidelity of her father.

~~"The Two Fridas" and "Destruction of the Father" | Free ...~~

Bourgeois died of heart failure on 31 May 2010, at the Beth Israel Medical Center in Manhattan. Wendy Williams, the managing director of the Louise Bourgeois Studio, announced her death. She had continued to create artwork until her death, her last pieces being finished the week before.

~~Louise Bourgeois - Wikipedia~~

The Destruction of the Father is a visual manifestation of a revenge fantasy aimed at Bourgeois' father, who according to the artist was known to gloat and brag at the daily dinner table. Relying on the soft forms of her Landscape series and her often-explicit body imagery, the work reflects a scene at a life-sized dining table placed inside an intimate interior reminiscent of a cave or womb.

~~Louise Bourgeois Artworks & Famous Sculptures | TheArtStory~~

Bourgeois only named these pieces Cells from 1991 onwards, which explains the inclusion of earlier work that seemed to inspire or

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influence the series, such as the famous *The Destruction of the...*

~~Louise Bourgeois — the reluctant hero of feminist art ...~~

The bulbous forms of the plaster and latex sculpture called *Avenza* were used as a basis for later, more ambitious works, such as *The Destruction of the Father* 1974, also shown in this room. This is the first self-enclosed environment or installation Bourgeois created.

~~Louise Bourgeois: Room 6 | Tate~~

Early Life . Bourgeois was born on Christmas Day in Paris to Joséphine Fauriaux and Louis Bourgeois, the second of three children. She claimed that she was named after Louise Michel (1830–1905), an anarchist feminist from the days of the French Commune (1870–71).

~~Biography of Artist Louise Bourgeois — ThoughtCo~~

In the same vein *Destruction of the Father* is not just a child's desire to regain control over the family home, but to protect their mother. Home in the art of Louise Bourgeois emerges not so much as a place, but as a series of relationships. Her work acts as a form of therapy which enables her to explore her childhood memories, and her ...

~~Sewing and safety: Louise Bourgeois' spiders | Varsity~~

Louise Bourgeois has 61 books on Goodreads with 1750 ratings. Louise Bourgeois's most popular book is *Destruction of the Father/Reconstruction of the Fat...*

~~Books by Louise Bourgeois (Author of Destruction of the ...)~~

Louise Bourgeois claimed to be named after Louise Michel (1830 – 1905), the 'red virgin of Montmartre' from the days of the French Commune who was infamously known for her anarchist feminist politics. Such a bold allusion secures Louise Bourgeois' status as one of the most eminent and provocative artists of all time.

~~Louise Bourgeois | The Artist Who Brought Sexuality to the ...~~

'Fear makes the world go round.' (Quoted in Marie-Laure Bernadac and Hans-Ulrich Obrist (eds), *Louise Bourgeois: Destruction of the Father, Reconstruction of the Father*, London 1998, pp.222 and 223.)

~~'Maman', Louise Bourgeois, 1999 | Tate~~

For *Destruction of the Father*, Bourgeois bought hunks of mutton and beef, decidely on the bone, cast them in plaster and then covered the plaster with latex rubber. She put them in a cave-like...

~~Louise Bourgeois obituary | Art and design | The Guardian~~

Louise Bourgeois: To Unravel a Torment Will Explore the Career of the Trailblazing Artist; Exhibition Includes the Recently Acquired Installation *The Destruction of the Father*. Louise Bourgeois, *Destruction of the Father*, 1974. latex, plaster, wood, fabric, and red light, 93 ½ x 142 ½ x 97 ¾ inches (238 x 362 x 249 cm), Photo: Ron

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Amstutz, Courtesy: Glenstone Museum. ©The Easton Foundation/VAGA at Artists Rights Society (ARS), NY.

~~Louise Bourgeois: To Unravel a Torment at the Glenstone ...~~

In this respect, 'Destruction of the Father / Reconstruction of the Father' is a very important anthology of writings by Louise Bourgeois that also includes interviews the artist gave over a period of seven decades.

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."

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:

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•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.

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

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

133 Colour Illustrations

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.

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

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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.

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.

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