M0054010 NC

T2232



National College of Art and Design

Fine Art: Painting

BOURGEOIS AND IRIGARAY: AN INCOMPATIBLE DIALOGUE ?

by Kate Byrne

Submitted to the Faculty of History of Art and Design and Complementary Studies in Candidacy for the Degree of Bachelor of Arts 1999

National College of Art and Design

Fine Art, Painting

BOURGEOIS AND TRIGARAY: NY INCOMPATIBLE (PRALOGUE ?

by Kate Byrne

Submitted to the

early or Distory of Arr and Design and Complements Studies

in Candidata torche

Degree of Bachdor of Arts

Acknowledgements

I would like to thank Joan Fowler, Louise Bourgeois and Anna O Sullivan (The Robert Miller Gallery, New York).

A ciano wiedgem en is-

1 would like to mark Joan Fowler, Louisé Rourgeois und Ama O Sullivan (The Robert Meller Gallage, New Yorks).

Table of Contents

List of Plate	es4	ł
Introduction	n5	;
Chapter 1:	An Alternative Reading of <i>Fillette</i> 7	
Chapter 2:	Gestural Practices Relating to Bourgeois's Cells1	6
Chapter 3:	Specific and Metaphorical Analysis of Cell (You Better Grow Up), 1993 and Cell (Red Room), 1994	5
Conclusion)
Endnotes		3
Interview w	vith Louise Bourgeois	5
Bibliograph	ny48	3

indic of Contents

List of Plates

1. <i>Fillette</i> , 1968
 Louise Bourgeois with <i>Fillette</i> photographed by Robert Mapplethorpe, 19829
3. Cell (You Better Grow Up), 1993
4. Red Room (Parents), 1994
5. Red Room (Child), 199435

List of Plates

Introduction

As stated by Elizabeth Grosz in **Feminist Theory** Luce Irigaray's more explicit political aim is to provide a platform for a discursive and rational space allowing women to explore, investigate with, enhance, articulate from a speaking position, an intellectual frame of reference, and devices that are autonomously decided upon. However, Grosz does not see such a space as existing outside the patriarchal boundaries. Irigaray asserts that the possibility of it's creation necessitates a liberation of the intellectual space of women which has been overtaken by men, who duly claim to be speaking a universal language: "the articulation of my sex is impossible in discourse, and for structural, eidetic reasons. My sex is removed, at least as the property of a subject, from the predicative mechanism that assures discursive coherence", (Irigaray,1985, p.149). In the course of this thesis I would like to question whether or not Louise Bourgeois through her sculpture *La Fillette* and series of installation piece's known as the *Cells*, creates her own discursive arena which may, or may not, be related to Irigarian theory in relation to a daughter's struggle for autonomy from a paralysing and life-denying mother.

Irigaray's principal objectives can be read as developing a discourse of subjectivity that facilitates the existance of two sexes, two bodies, two practices of understanding to be confirmed. This Irigarian aim would surplant the phallocentric embodiment of femininity within paradigms and conceptual structures rendered by and only for men. To diffuse sexual individuality is to obliterate the specific characteristics and associations, and self-determined attributes of femininity.

In Chapter One I will look at whether or not Bourgeois, in her 1972 piece *Fillette*, undermines the phallus, and if so whether this consequently ensures the annihilation of the phallic woman. For an alternative reading, I intend to look at

pontanter i ni

As sended by Elevated Greek in Ferminet i herery have (rgaw) is none explicit poling at time is to provide a platform for a discussive and cafman specallowing worders to explore threating to with enhance, atteillate from a spectrug position, the constructed farme of reference, and devices that are nanoromously decided upon the second constructions are non-omously patriarchies broundances (regardy asserts that the possibility of it's creation not structure when on the minimetrial the possibility of it's creation patriarchies a thermone of the minimetrial space of women wheth has been overthern by them, who doly clare to be specifing a universal language. The articulation of my sex relimposed to the intercorrect of structural eldence reasons. My sex is removed, the agrees environce of the minimetrial through the reasons. My sex is removed, the quarter of neutrino the specifing a universal language. The articulation of my decides of the therman of the structural eldence reasons. My sex is removed, the quarteries of the first of the structural eldence reasons. My sex is removed, the quarter of the first of the structural eldence reasons. My sex is removed, the quarteries of the first of the first of the first quarter for the structure series of the first of the order of the structural eldence reasons. My sex is removed, the quarter of the first of the structural eldence reasons of this duesties and decides of the first of the first of the first quarter for the structure series of the first duration preceder brown as the Colles, quarter for the structure of a daughter's series of the first of the structure and theory in relation to a daughter's structure of the first of the structure and theory in relation to a daughter's structure of the first of the structure and the course of the structure structure of the first of the structure of the structure of the structure structure of the first of the structure of the structure of the structure structure of the first duration of the structure of the structure of the stru

Ingo to the number of the constance of two sexes, two hedits, two practices of subjectivities then in the transmission of two sexes, two hedits, two practices of understanding to the concentral first fugarian aim would sumiant the positorenvite combodences of therein the write reparatignes and conceptual structures tendered by and frequencies that the structure second individuality of to obligate the specific elementer structure that second concentration and attributes of the inverse conceptual attributes of the second concentration of the specific elementer structure the second concentration of the second structures of the specific conceptual second constructions and self-determined attributes of the inverse.

areau 20%.etc. independents the product and if so whether the consequently environs the annihilation of the pacific variant. For an attentitive reading, 1 (intend to look at

ð

Mignon Nixon's essays **Bad Enough Mother** and **Pretty as a Picture** in which she analyses Bourgeois holding the latex sculpture in the Robert Mapplethorpe photograph and subsequently questions whether or not she is attempting to avoid the limitations of the castration and the Oedipus complexes as Irigarian theory would suggest a daughter is obliged to do.

Chapters Two and Three are intrinsically interwoven in that both concentrate on an analysis of whether or not Bourgeois is complying with Irigarian theory in relation to creating a defensive psychic or fantasy space that may, or may not, articulate the experience of loss or absence in relation to her mother by constructing the *Cell* series. Chapter Two primariarly concentrates on Hilary Robinson's essay, **Louise Bourgeois's Cells : gesturing towards the mother**, due to her belief that Irigarian understanding and analysis of the girl-mother relation, and the former's behaviour in the absence of the mother, to be helpful in her comprehension of the artist's work.

Chapter Three develops the specifics of two *Cell* installations and examines the metaphorical connotations within these pieces resulting from Robinson's analysis of Irigaray's interpretation on gesture. Considering Irigarian theory discussed in Chapter Two, and the temptation to equate theory with art practice, the chapter culminates by emphasising certain difficulties that may be related to associating these theories with certain art practices, and more specifically with the work of Bourgeois. Ultimately, a question demanding an answer is whether or not a compatibility exists between the two. Mignon Mixon's cevity - Bad Enough Mother and Peerty as a Figure or when she analyzed Modegeors indding the lotex sculpture in the Rebert Mapphahare photograph and subsequently questions whether or not she is attempting to avoid the liminations of the castration and the Gadipus complexes as fugarian theory work? Suggest a date, for a obliged to do

Solutions in the two and Three are managenesis intervent in the two concentrate on an analysis of whether or not Bourgeens is complying with impartant theory in relation to creating a defensive psychic or factas) space that may or may not, articular, the experience of loss or absence in relation to her mother in constructing the *t eif* series. Chapter Two primurally concentrates on Hillary **Robinson's** tessor, Louise Bourgeors's Cells : gestaring towards the mother date to her belief that frigurian understanding and analysis of the gift-mother relation to her the former's concernent in the absence of disc mother, and the formet's concentrates work in the absence of the mother relation to her the formet's work of a construction in the absence of the mother relation and comprehension of the action is work.

(hapler if hapler if have develops the specifies of two tell instatiations and examines the restaph real compations within these pieces resulting from Robinson's and yes of frightan's interpretation on gesture ('onsidering injarran theory discussed in Chapter I we and the temptation to equale theory with an practice, the chapter function is emphasising certain difficulties that may ne related to associating these theories by emphasising certain difficulties that may ne with the work or storage theories with certain art proctoes, and more specifically of not a commutation to the two.

CHAPTER 1

An Alternative Reading of *Fillette*.

Irigarian theory suggests that the intellectual space of women has been usurped by men who she proposes claim to be speaking and in control of a universal language. In the context of this controlling of universal speech the theorist analyses the means at women's disposal to claim part of the intellectual and representational arena robbed from them. For Irigaray it is only by introducing the male body into the debate from which it has been abolished that women will be able to construct a discursive podium from which to articulate both their sexuality and their environment. This aim can be summarised as providing an arena for women as women, and in doing so, simultaneously introducing an authentic plurality into what she describes as a mono-sexual structure. Irigaray, in her attempt to promote the notion of the body into a discourse on masculinity and femininity literally contends that the oppression of women is a repercussion of the on-going disparagement of femininity.

In the course of this chapter I would like to question whether or not Bourgeois challenges the suggested state of oppression through her sculpture *La Fillette* (1968), (fig. 1). By creating an object which in itself refuses to be categorised as either male or female, another question which demands an answer is whether or not the artist contributes to the politics of the feminist debate by her apparent challenge to a distinctly laid landscape of subjectivity in which masculinity and its attributes are outlined. Her stance may best be summarised in the Robert Mapplethorpe portrait executed in 1982 (fig. 2). An investigation of Mignon Nixon's essays **Bad Enough Mother** and **Pretty as a Picture**, in which she presents an alternative reading of the artist holding the latex sculpture is relevant to the considerations presented. In view of Irigaray's belief that by incorporating the male body into the

(HAPTUR)

An Alternative Reading of Filence

Inc. a contraction of the sequence suggests shall the medicental space of women has been assigned to the contract of this expecteding of anitopsal speech the discret arcroseclanguage for the context or representer contract part of the intellectual and represents could be mean to account to representer part of the intellectual and represents could debt a form shift or not horn targing it is only by extroducing the archevers could debt a form shift or not horn alcound that communical could be constructed debt a form shift or not horn alcound that communical could be constructed described as form and the construction of the another presents and described as form shift or not horn alcound and that communicating the archevers described as a form and the construction of an annual will be able to construct to a sector be accounted as providing an annual for value to there to be note and contraction of manufacting an annual for value to there to construct a contraction of manufacting an annual for value to there to construct and contract of manufaction of the another providing and there of the node contractions a reperimission of the departal providing contracts that the end of the context of context and manufacting departally contracts there to be an a contraction of context and presenting and for a start of the context of the to a form of the context of context of manufacting and the another by providing context of the code context of context of manufacting and the original departalent of the top of the code context of context of manufacting and the comparity departs of the tract of the code context of context of a substitute of the original departalent of the original department.

Boargeos de title que dis suggestad sans of oppression drough har endption. Entres (mittee de que the suggestad sans of oppression drough har endption in educerations and the suggestad sans of the faminist debate fathers to be easy cool in educeration reacted, another question which in dealt refuses to be easy cool in educeration reacted, another question which is dramatic an network of whether or not in educeration of the politics of the faminist debate by her opparent challenge an educated. The educer may first be summarized in the Rubert Mappiton pomme execution of the test of subject of the faminist debate by her opparent challenge faministic debate the data and the test of subjection pomme execution of the test of subject of the faministic debate by her opparent of the pomme execution of the test of subject of the faministic debate by her opparent of the pomme execution of the test of subject of the faministic debate by her opparent of the faministic debate of the test of the faministic debate by her opparent of the faministic debate of the test of the subject of the faministic debate is the subject of reading of the test of the test of the faministic debate of the powers of the test of reading of the test of reading of the test of reading of the test of the t



Figure 1. Fillette (1968) Latex





Figure 2. Louise Bourgeois with *Fillette*, photographed by Robert Mapplethorpe, 1982.



discursive arena, women will be able to articulate both their sexuality and their world, an examination of both the sculpture and the photograph could introduce some interesting questions into the debate.

Nixon offers an incisive reading of Bourgeios's La Fillette and of the Robert Mapplethorpe photograph of the artist holding the latex sculpture of a" child self with a lost state of self love", (Deepwell: 1996, p44).¹ She records that Bourgeois has said of her smirking salute to the camera that it satirises an anticipated viewer reaction that everything the artist creates is erotic. For her, this element of the erotic is a projection of the spectator, a projection she admits she engages with, however subconsciously, and in the photograph parodies the very sexual charge she repudiates. If Bourgeois disavows the eroticism of Fillette, Nixon adds that she verifies her desire for the object she depicts so enthusiastically as a symbol, a talisman of surety and consolation. She suggests that the artist is indifferent to the viewer's pleasure or displeasure and does not consequently offer herself or the work as commodities for scrutiny. Instead the viewer is confronted with a display of her own desire expressed as cathexis. She clutches the object emphatically, and in doing so suggests that it is hers alone . The consequence is redolent of self-orchestrated and owned power. This summary could have relevant influence if aligned to the question as to whether or not Bourgeois, by this apparent act of control, creates her own discursive and rational space which duly allows her to investigate and articulate a frame of reference, or intellectual space, that in Irigarian theory had been taken over by men.

Nixon sees that this approach of cathexes enacted in the Mapplethorpe portrait does not necessarily symbolise an unparalleded association or link between the artist and *Fillette* as outlining the psychic requisities of production in which the artist functions: the object is designed for psychic purpose. For Bourgeois, cathexis is often aligned with self-portrayal, or more accurately, with a projection of the self onto the entity, which in turn becomes its substitute. The notion of the work as a substitute for the self, or for a part lost is declared quite simply by Bourgeois when she clarifies its representation as the artist as little girl, affiliating that child self with a mislaid state of self love.

The **Bad Girls** show staged in New York and Los Angeles dealt primarily with the mother/daughter relation of feminist artists. In writing about the show, Nixon suggests that, resulting from their relationship to determined individuated mothers, these daughters are capable of operating outside the structure

disconsive mena, would will be while to introduce both their sexuality and their world. air examination, of both the sectificitie and the phenograph could introduce some interesting questions monthe column.

Motion for application property material restardance of Houringenovies l at k. Note and all the scalar indicates in application property of the early including the latex scalaring of all of the scalar indicates and all of the early including the latex scalaring of the scalar indicates of the scalaring administry (Postewark 1996). (Postewark 1996) private scalar and all of the scalaring administry area and the scalaring administry of the scalaring of the sc

Access when a construction were structured that this approach of casheses accessed to the the Mappletic events of the the contract period does not necessarily symbolise an unpartificited resolution of finit between the action and *Collecte* as outlining the psechae requisities of production in which non-actist functions. The object is designed for psychic purpose. For Boneycols, purpose, the cattage with self-portage at a more accurately, with a self-portage at a more accurately, with a psychic purpose. For projection of the cattage with self-portage at a more accurately, with a self-portage at the term because of the projection of the projection of the psychic purpose. For projection of the self-portage at a substitute of the cattage which in term becomes us substitute of the projection of the self-portage at the self-portage at the self-portage at the self projection of the self-portage at the self-portage at the self of the cattage of the self of the cattage which in term becomes us substitute of the self of the self portage at the self of the

Line Bard Critiks show staged in New York and Lits Artycles Artycles And principally with the meriver daughter relation of tearmist artists. In writing (thout the show, Driver suppress that, resulting from their relationship to determined individuated nothers, these daughters are carable of energing putched the structure.

of patriarchy, in order to avoid the limitations of the castration and the Oedipus complexes.

"The appeal of Louise Bourgeois's work for feminism is obvious and sure...but writers have fallen into the habit of calling it abstract", (Krauss,1989, p.215), assuming Krauss's interpretation of abstract as referring to a rejection of representation and having no starting or finishing point in nature. To categorise the artist's work merely due to the relationship to the body parts that are petitioned, in this case the penis, possibly guarantees robbing them of both their power and meaning. If Bourgeois had not attained formal mastery, her works would be as shallow as those of many of her followers.²

Jerry Gorovoy,³ states that there is no effective value that can be deduced from abstraction; there are only what he proposes to be personal experiences that ultimately determine the meaning and value of the contingent properties of abstractness. He states that Bourgeois knew the dangers that the greater the abstraction, then the greater the possibility of the artifical that style connotes, and the greater the distance from her original concepts.

Bourgeois says, "I'm not particularly aware of, or interested in, the erotic in my work...I am exclusively concerned, at least consciously, with formal perfection", (Bourgeois, 1994, p.57). While Lucy Lippard states that the artist is conscious of eroticism she emphasises Bourgeois's own word's: "I'm so inhibited at the reality level that the eroticism is completely unconscious. I find great pleasure and great ease in doing things that turn out to be erotic, but I do not plan them", (Bourgeois, 1974, p.203). Bourgeois's work has not generally been analysed within a realist frame of reference that would locate it within the political arena of criticism and ultimately domesticate it , and in doing so ensure its removal from the domain of the strange and the weird.

In assembling the matrilineage of contemporary bad-girls, *Fillette* was reproduced alone, hanging on a single hook as it would be if displayed in the gallery, rather than Bourgeois clutching the outsized latex phallus doll dressed in her fuzzy coat. The omission of the leering "phallus-toting Bourgeois" (Nixon, 1995, p.85) facilitated a subjugation of the impish, aggressive mother onto the very stage that was to envelop her laughter. The humour here is the transformation of trauma into amusement.

In positioning herself as the mother of the phallus-doll, Bourgeois creates, by her laughter, a displacement from the patriarchal mother to the gleeful

of patriarety in order to avoid the limitations of the custration and the Oedipation of the Oedipation of the Oedipation of the Cedipation of the Cedipation

State, but writtens have fallen into the babat of caling it abstrate? Graves, P⁽¹⁾, state, but writtens have fallen into the babat of caling it abstrate? Graves, P⁽¹⁾, p.218), assuming Kranes schulenses information of abstrate as referring to a statement. The referring to a referring the total hereafter the referring to the body parts that we publicated for the body parts that we publicated to a statement, and the referring the referring the referring to a statement. If determine the referring the referring to a statement, and the referring to the body parts that we publicated to a statement, and the referrence to the referrence and the referrence to a statement to a statement formation of the referrence to a statement formation of the referrence to a statement of the

Joing Gorowoy,2 states that there is no effective value that can nededuced from themaction; there are only what he proposes to be personal experiences, that intrastory determine the meaning and value of the continuent properties of abstructions. File states that Bourgeois knew the dempets that the greater the abstructions the freater the possibility of the artificial that style controles, and the greater the possibility of the artificial that style controles, and the greater the possibility of the artificial that style controles, and the greater the from her original concepts.

Longregenes and N = 100 made particularly aware of left futures of a statement of the future of the set of seconds of the former performed of the local set of seconds of the former performed of the companies (1994, p. 57). While 1 are dispared safet that for artist is conserved of the companies (1994, p. 57). While 1 are dispared safet that for artist is conserved of the companies is a struggeois sown word is 10 may for a struggeois struggeois sown word is 10 may for artist is the real to be endering the endering the endering the taxes is companies by an endering the endering the endering the former is contributely anconscious. I find group place that the real to be endering the endering the former is contributely anconscious. I find group place that the endering the endering the former is contributely anconscious. I find group place that the real to be endered by the endering the endering the former is contributed an endering the endering the endering the former is contributed and the endering the enderminister of the endered by an endered by the ende

in desembling the matchinesty of contemporary cartynes, and parts of each and press or preproduced choic. Integregion a single front as it study be of any play of a site golders and that it corporates barries a study be of a site of the study of the st

In positioning herself as the mother as the phalfundal's Bengeoncreates, by her laughter, a displacement from the particulate mother contra plastic.

1 -

belligerent mother. By the enactment of an illusion of aggression toward both the phallus and the infant, the artist has illustrated how the artist/mother might be established as a subject through aggression. In the Mapplethorpe photograph, Bourgeois transforms herself into the "bad enough mother" (Nixon, 1995, p. 85) who sardonically laughs at the patriarchal exaggeration of the phallus, and caricatures the metaphor of infant and penis. It is through this manipulation that phallus becomes penis, and thus looses its position as powerful signifier to become yet another object of aggression and longing. Perhaps this can be interpreted as creating a fantasy of where psychoanalysis literally departs from itself. It is nevertheless through Bourgeois's play of introjections and projections that she develops a maternal subject created like the infant subject, and it is by orchestrating hostility between mother and infant, part object and phallus, humour and the fetish, or in other words, exploiting tensions between psychoanalytic models, that the artist creates the playful, aggressive mother.

With a male audience the image could be anticipated as provoking very fundamental anxieties, with female viewers exaltation, but from its original institutional audience in the museum of Modern Art for the 1982 Bourgeois retrospective, it exacted disavowel. In this scenario of repudiation, it is neither desire itself, nor the penis, that is rejected but the appropriation of desire by the female. All manifestations of self-satisfaction, of a pleasure enjoyed independent of the viewer or of a pleasure in deflecting audience aspirations are removed by the displacement of *Fillette*. Because the sculpture so indisputably replicates an unnaturally large penis, this displacement additionally obliterated the implication that the artist's desire and pleasure, being inflated, could be relished in a multiplicity of alignments.⁴

Irigarian theory proposes that it is not the annihilation of the father that both maintains and jeopardises the phallus, regardless of the allegations made by patriarchal tradition in a vague symbolic gesture of faith. Unless this destruction of the father does not denote an aspiration to acquire the father's position as opponent and adversary, but rather a desire to dispense with a male in anticipation of assuming control to create any world, notably a female one.

Irigaray sees that the phallus, as opposed to being completely potent and mighty, would be interpreted as a masculine variant of the umbilical cord. If the life of the mother, and the mother in all women, was appreciated by the phallus it would then relay the living link to the mother. Men would thus be executing a deed of expectant repetition, enabling them to return to the world that authorises them to belingenen mother, ity the enderment of an illusion of approximation twelve is a 152 phaline and the mider from action has illusianed base the action mother of photographic equilibrial as a cation from the approximation of the Marintathery of the regulation like contained. Usedie of the affect from the control mether (Ariso 1, 1998) is for order contained. Usedie of the pathweigh engineering of the photocrafted contained. Second magnitude of a standard points of the from photographic to be contained. Secondard magnitude of the fraction of the pathweight the manipality of the contained of action and the pathweight engine from the manipality of the contained of action and the pathweight as powerful segment to be contained and the period action and bright. Perform the second from the fraction from pathies becomes to the regard of the fraction of the pathweight and the interpreted as employed by the standard bloc the fraction of the and project one that the second of the transition interpret bloc the financial densities from the fact of the fraction of the effect of the the financial bringing the models that the first of the contained of the transition infant, part of the financial standard and project one that the vector of the transition of the effect of the the fact hading in another information of the first of the transition and the action of the first standard in the project one that the action of the the transition of the researce of the first standard fraction and the first of the artign catalogy of the the approximation of the first standard in the transition of the first of the standard of the the transition of the researce of the first standard fraction of the first of the transition of the the transition of the the researce of the first standard fraction of the first of the transition of the the researce of the first standard fraction of the the transition of the the transition of the the researce of the first standard fraction of the the transiting the the transition of the the the transition of the the

Verify a male addense the image could be autopated to provide a very timest again tradegies, with firmale very resolution, but the number or access tradegies at a clience in the massian of Modern Art for the 1982 Decayor remospects of exacted disacovel in this seemane of sepudiation, it is neither decive itself, ever the penet that is rejected but the appropriation of decive by the trade Ali manuferations in definition and is rejected but the appropriation of decive by the trade Ali of high planters in definition and indicate engoyed independent of the trade Ali and high planters in definitions and indicates are removed by the displanter of a filler of the solipture so indicates appropriation that the appropriate of the trade penet and in planters in definitionality obliterated in the implication that the displanter of planter of the solipture so indicates of the implication that the article of the displanter of the solipture so indisplately replication that the article sector planets of the rest of the religible of the implication that the article sector planets of the solipture is the religible of the implication that the articles device planets of the rest of the religible of the implication that the articles device the displates of the religible of the religible of the implication that the the trade of the trade planter of the solid of the religible of the religible of the implication that the the articles device articles of the trade of the t

inguitant frequent freque proposes that a second summation of the antiting both correctors is and (copendised the phalling regardless of the atlegators much by pathoaction is donowing a vagine symbolic gesture of faith. Unless this destruction of the faither noisy not denote an aspiratent to acquire the father's position as oppositing and adversion. Fut rather a desire to dispense was a male in anticipation of a control control is related any world, notably a female one.

Inserts sees that the phatters of opposed to being completely power and might control we have the interpreted as a masceline variant of the umbilical cord. "The induction mother and the mother in all women, we appreciated by the phattas it would the mother in all women, we apprectated by the phattas it would the needed of the mother. Men would thus be executing a deed of exception, enabling the notice to return to the work that that antipatives there to the exception to the work of the security of the exception.

enter into sexual adulthood, where they may prove "capable of eroticism and reciprocity in the flesh", (Irigaray, 1993, p.17). On the other hand, a note of both protection and fear is evident in Bourgeois's comment,

The phallus is a subject of my tenderness. It's about vulnerability and protection. After all, I lived with four men, with my husband and three sons. I was the protector of my brother; he knew it, acknowledged it, and used it. Though I feel protective of the phallus, it does not mean I am not afraid of it:...You negate the fear like a lion tamer. There is danger and the absence of fear. There is no danger and yet no thrill with women, (Bourgeois, 1998, p.223).

A similar return to the world is also visualised as being equally imperative for women. The return can only occur if woman is discharged from what Irigaray deems the primitive confines man places upon her. It assumes that an independent and concrete delineation of sexuality abides in the culture. As opposed to the realisation that two genders exist, and that discovery may originate from the other gender. The male professes to monopolise truth and the absolute right to administer over everything from politics to law, philosophy and science.⁵

The 'man-god', similar to the discourse of the male gender, is given birth to by woman, immaculately celebrated as such, even if sometimes attired in differing robes. According to Irigaray, man stands between the two. Even as he is split between his darkness and his light, between his night and radiance she is torn apart both by him and by his world, "between an unmarked primary matter on the one hand and the signs and emblems in which he cloaks her on the other", (Irigaray, 1993, p.115). In theory her wholeness has never been regained, though it cannot be ruled out in the future.

If the female gender does interrogate or challenge more often than not it is founded in on a demand for equal rights, and this bears the risk of resulting in the extermination of gender. Irigaray suggests the possibility that the tragicomedy being witnessed today functions as a style of warfare since war pertains to the gender that controls outrightly and since war can be deemed a symptom that the dilemma relating to the immediate remains unresolved. In the light of Bourgeois's work and her self analysis, it is interesting to note Irigarays comment that "one part battles only with its ghosts, its shadows, its faults, its fears --- The insubstantiality of the enemy so exasperates it that it has to invent oppositions, incite them, intensify them, to the point of war", (Irigaray, 1993, p. 116). enter into serval annahood, where titis, must prove teapable as anothers and geogeoeny in the desirt. (Engane 1993, p.17). On the other build a new of both protection and terms is criticate a second of the protection and terms is comment.

(no pinality is a subject of my tandomess. It's about vulnerability to open the pinality is a subject of my tandomess. It's about vulnerability to open the protector of my beatient for know it, according the level is a set of all though 1 flot protector of the beatient for know it, according the transformed with the set of all though 1 flot protector of the photector of the photector of the photector it according to the set of the photector of the set of the photector of the photector it according to the set of the photector of the set of the s

A similar return to the work of the work is the visualized of being advance in perate of the visualized of the return can only accur if workin is duelarged on a what inguine coords the possibly coordinate man places areas in work of the return of the work of the return of the retur

high to be a compute minipolitic to solve the solution of the solution of the solution of the distance of the solution of the

It is transfer as a semant content does interegate or character where services they are the extension in of proder drights and this haves the transformers that is subsetulated or of proder drights to signests the possibility that he transformers that a measure of grant there as a serie of warfare smokes as the transformers to the grades the controls or rights and since out out to dear deared a spream that the distance clother is an extension of the distance out out to deare deared was the transformers to the grades the controls or rights and since out to deare be the the light of Boutgeory's work one clother and been many actioners in the temperate communities the distance of the actions of the distance of the set of the transformer that for a part by the order of a spectrum of the transformer to the temperations are the transformer and and been at the first or the finite or set of the transformer that for a set by the order of a state point of the transformer of the temperators of the state of the set of the set of the point of wards of the temperations and the temperations of the state of the temperators of point of the temperate of the temperations, more then the temperates for the point of the temperations and the set of the state of the temperations of the temperators of tempera Considering the various analysis of *Fillette* the crucial question remains as to whether or not Bourgeois, by her portrayal of the little girl both as phallus, and phallus tormentor, and her gleeful subversion of the phallus which duly destroys the concept of the phallic woman, and is mocking psychoanalytic theory. Alternatively, the question could be asked as to whether or not Bourgeois's actions could be equated to a structuring of her own Irigarian platform which possibly enables her to create and control the discursive arena alluded to earlier.

By her clutching and veering of the sculpture, Bourgeois enacts not only attraction, fascination, possessiveness, and pride but also manipulation, control, discipline and power. The mother's double fantasy of seduction and dominance are duly embodied by her. However apparent the distinction between a depiction of mother and baby, which Bourgeois is not displaying, and the scenario she does enact between mother and doll, her representation not only as a fantasy, but as a strategy is defined. The artist herself affiliates the sculpture with anxiety and strategically engages it for self-protection. It is furthermore conceivable to see a strategy, or set of strategies, of creating and employing objects for specific psychic intentions as extensively operative in the artist's oeuvre.⁶

If Bourgeois is playing a joke on Irigarian psychology it is both blatant and subtle. Its blatancy can be witnessed in the works profusion, and smooth erotics, the word erotic being used as a "primary expressive mode of heterosexual neuroses" (Rifkin, 1996, p.36), which Bourgeois's work disguises with such precision, and which disguise is the work's subtle potency. If it were not blatent, her iconography could prove ridiculous, the associations being markedly obvious.

Considering Bourgeois's work and in the light of the sardonic stance she portrays in the Mapplethorpe photograph, it is worth noting her own comments that cannot but suggest a more serious underlying intention to her art. "My work is a very specific fight against specific fears, one at a time. It comes close to a defining, an understanding and accepting or fear", (Bourgeois, 1994, p.29). But is Bourgeois really conscious of warfare between the sexes? This comment in **Louise Bourgeois : Blue Days and Pink Days** is worth consideration. "I'm afraid of power, It makes me nervous, In real life, I identify with the victim, that is why I went into art", (Bourgeois, 1997, p.142).

The evolution, which Irigaray deems somewhat polemical between woman and mother, the conscious and the unconscious, the immediate and mediations, necessitates an openness and infiniteness for and within the female considering and be reported with some of the feature of the first barbon of the problem of the second of the action of the second of the secon

In a contrast, taxamation passess consequant productionals many transfer conserver and set on a constant parameter part of a set of the matcher part of the matcher part of the matcher part of the matcher part of the construction of the matcher of the construction of the sector of t

14 Example is children, in the ministration of the start of the map of second only on an is children in the mathematical second only on a second of the schildreness of the mathematical second on the second of the second of

• In the constant of apple body photograph of the constant matter of the county and the county apple to the county apple to

a an an and the contribution of a many distribution for the second second and the second second second second s The second se Interfactors independent second se

 ≥ 1

gender. Woman has no reason to envy the penis or phallus. However, she interestingly stresses that by failing to decree a sexual identity for both genders, man has metamorphosised the male organ into a device of control with which to govern maternal power. What could be suggested in concluding this chapter is that Bourgeois's enactment in the Mapplethorpe photograph not only undermines the phallus but the consequence of this action could also be intrepretated as bearing certain resonances of a self-orchestrated control.

Bourgeois's portrayal of the maternal representation establishes desire in the mother, a multiple desire incorporating protection, security, and mastery, satisfied not merely by the creation of an object, like that of a baby, but by the prospect of holding and controlling the sculpture and in the photographic setting, of holding and controlling it before an audience. The rotation and display of the object guarantees the performance of another operation, the oscillation of *Fillette's* classification, the manner in which the object apparently alters from penis to baby, phallus to doll, and regressing again with physical rotation. This skilful shifting which transforms one object into another, one sex into another, is possibly a strategy of the unconscious, as Bourgeois's comments relating to her mother's desire for the child would demonstrate: "It is comforting for the mother to have a baby. It makes her courageous. The child is not a liability, the child is a walking stick.... Well, let's not be phallic again", (Bourgeois, 1991, p51).

If the oscillation of the sculpture in the photograph was a strategy of the unconscious as the erotic in the work would also appear to be, then Bourgeois's intrinsic interest would apparently lie in unearthing her own foundations and subsequently dealing with the inherent memories involving pain and fear as opposed to warfare. "Sometimes a work is a journey with no destination in sight. Sometimes you arrive quickly. Sometimes when I finish a work, its meaning becomes apparent after the fact", (Bourgeois, Nov.18th, 1998).⁷ Irigaray's strategy, on the other hand, can be perceived as much more concretely rooted in psychoanalytic theory and debate, which by its verbal nature involves certain difficulties in relating it to the visual. While the Mapplethorpe photograph may be indicative of a certain ascertaining of a discursive arena for Bourgeois's discourse, it is a private discourse. "By withdrawing, by recognizing you have no power, you become more than yourself. You get ideas which never would have occured to you. In my art, I live in a world of my own making. I make decisions. I have power. In the real world, I don't have power", (Bourgeois, 1998, 227).

gander. Woman its no cation to envy the return of phalitic ticence of the interstand values excitation failing to dearce a second itantity for rollogenders and has meter orgineered the male organ into a device of control with wheth to gover matematic present. What could be suggested in concluding this elepter to the Bourgeus - reteneers in the Mapplethorpe photograph not only under the tearny phalling for the considered of this action could also be intropretated as hearing

Accident of the modulest product in our content representation of one measure accident of the multiple desire free portuging protection, weaters and massing contential needs by the creation of a physical free matching and controlling the weatputer and multiple desire. The base process of matching and controlling the weighter and in the photographic without a multiple desire of another weighter and in the photographic without a multiple desire. The base process of matching a before an anticence. The matter of a display of the check an anticence of the matter of the photographic with a multiple desire of another operation. The operation of the check and the photographic with a matter operation. The matter of the photographic with a molecular photographic with a photographic with a molecular photographic

(i) the exemution of the scorpoint in the monograph wave data 25% in the average in the vertices as the enough in the work would also appear to be than Bourgeons is four-second terrest would appreciate the intervet intervet intervet would appreciate the measures would appreciate the measures would be average weat and the event of the intervet intervet intervet intervet intervet intervet in the event of the intervet intervet intervet intervet intervet intervet intervet intervet intervet in sight the mean of the intervet interv

CHAPTER 2

Gestural Practices Relating to Bourgeois's Cells.

Resulting from her research project on Irigaray coupled with a life long interest in Bourgeois, I intend to concentrate on Hilary Robinson's essay Louise **Bourgeois's Cells: gesturing towards the mother** in the hope of analysing some of the metaphorical thought encapsulated within the work. Robinson has found Irigarian analysis and understanding of the girl/mother relation, and more specificially her appreciation of a little girl's behaviour in the absence of her mother, helpful in her comprehension of the artist's work. Robinson argues that the gestural exercises which Irigaray has detected in the performance of the little girl may also be reflected in a section of Bourgeois's practices and particularly emphasised in the *Cell* series and related works. A categoric review of the concept of the *Cell* in relation to its incorporation into sculptural work will also prove helpful to the debate.

Rainer Crone and Petrus Graf Schaesberg in their 1998 publication Louise Bourgeois: The Secret Of the Cells, state that Bourgeois intentionally adopted a designation of *Cells* in view of their significant mode of construction. To understand the diversification of interpretations, and the evocations emanating from the complex meanings and ideas related to the *Cells*, a synopsis of the scientific background of the cell will aid our appreciation of the metaphorical thought within the artist's structures. The gamut of metaphorical affiliations elicited by Bourgeois's *Cells* vary from the simple or childlike impression of a friendly or antagonistic domain to profoundly psychological inferences, incorporating voyeurism, aggression and the intimately personal. The authors similarly state that both the reception and the perception of sculpture are open to comprehensive re-evaluation and redefinition

CHAFTERS

wastingd Progravss Relating in Bourgeour's Follo

Restring tool provide the research needed on frights, toomled which life to a intence on troop protect is infanid to concentrate on fridate. We barkends the protect flataregenistic fleaks greatering tervards the mother in the bark of and and and of a of the contracted flatarging tervards the mother in the bark of and and and frequence matching and independential valuation the work. Active and a solution frequence matching and independent of the girl mother relation and matching of a final are concerned as following in the girl mother relation and matching of a final compression of the print is behaviour in the arcence of matching protection which the active contained girls behaviour in the arcence of matching protection which decompressions and the performance of the table girl matching to any decompression related of a settimate protection and particularly compressively in the conduction of related of the relations and particularly compressively in the conduction related of the relations and particularly compressively in the conduction incompression of the relation of the conception of the conduction of the conduction related of the relation of the relation of the conception of the conduction of the conduction incompression of the relation of the conception of the conduction of the conduction of the relation.

Limited Roungened: The Secret **OF the Cells**, state that dourgenes inclusion would be adopted a designation of a dife in view of their signateant in size of constants would be adopted a designation of a dife in view of their signateant in size of constants would be adopted a dife events on a difference of their signateant in size of constants would be adopted to the Color a synopsystem to constants would be adopted for the Color a synopsystem to constant or a difference of the adopted to the constant or a difference of the adopted to the constant or constant or a difference of the adopted to the constant or constant or a difference of the adopted to the difference of the adopted to the the difference of the adopted of the receiver or adopted to the difference of the adopted by from generation of the adopted of a three difference or the difference of the difference or adopted by the difference or adopted the difference or adopted by the difference or adopted the difference or adopted by the difference or adopted the difference or adopted by the difference or adopted by the difference or addifference of the difference or adopted by the difference or addifference or adopted by the difference or addifference or adopted by the difference or addifference or adopted by the difference or adopted by the difference or addifference or adopted by the difference or a difference or adopted by the differenc

through the medium of these spaces of what they deem "situative empathy" (Crone +Schaesberg, 1998, p.85), where time and place have succumbed to an entirely remodelled thematic and aesthetic location.

Crone and Schaesberg's analysis suggests that while displaying fundamental affinities, the structure and function of all cells are interminably altered by evolution and may establish themselves as the most varied of life forms. A cell as a single unit, or with its isolated parts, can grow and reproduce as a result of the absorption of substances extracted from the environment. Biochemists have demonstrated that the structure of the cell, although reliant on its habitat, still displays its own life characteristics. However, a cell is not merely an independently functioning unit, whether a plant or individual, and comprises of much more than a conglomeration of disunited sections. Crone and Schaesberg suggest that this observation alone could be adopted almost literally as a depiction of Bourgeois's own *Cells*, as will become clearer as the debate develops.

Bourgeois's *Cells* offer a maze of metaphor and morphology interwoven together where the weave of affiliations create actual architectonic characteristics like prisons and cloisters. Simultaneously there are abstract images with biological and physical elements. It is only by studying the diverse implications of the term, and by the pursuit of its intriguing divisions portrayed together as a single idea, that one can possibly comprehend the psychic layers elicited in Bourgeois's work.

The metaphorical connotations behind these pieces are analysed in Robinson's essay on Bourgeois and Irigarian interpretation on gesture. Robinson suggests that a closure on a discussion of work by a woman artist would be implemented if one were to seriously consider Irigaray's emphasis on locating visual pleasure within the domain of the masculine, while simultaneously establishing female gratification within the physique, or more definitely within touch. "This predominance of the visual is particularly foreign to female eroticism. Woman takes pleasure more from touching than from looking, and her entry into a dominant scopic economy signifies, again, her consignment to passivity, she is to be the beautiful object of contemplation", (Irigaray, 1996, p.22). There is an argument that the attempt to transfer Irigaray's female suppositions unequivocally into a formula for a visual aesthetic is clearly problematic for a mumber of reasons.⁸ These are referred to in the third chapter.

It is not Irigaray's discussion on the visual that can be most readily

through the medium of these space, of what they deem "situative empany" (Contra + Schoedberg - 1998, 2083), where tune and prace have succembed to an entriely comodelled thematic and resthere location.

Contractions and the structure and function of the rolls are metrolicable attends for a drawn of a finites, the structure and function of the rolls are metrolicable attends by a drawn on easy establish framedeas as the most varied of (if, forms). A coll as a single metrol with its isolated parks and grow and reproduct as a resolt of (a), abrouption to substances endrated parks and grow and reproduct as a resolt of (a), denoted at the structure of the constant of the constant of (b) and abrouption to substances endrated from the constant of for a denoted of the structure of the coll although rolling to the shift of densities as one fole characterismes. How ever, a solid is not aready at the shift of densities and the structure of the coll although rolling to the structure for globar and the distribution of the coll of the structure of the of densities of mathematics and the structure of the structure of the strucbated to mathematic that the structure of the structure and the structure structure (b) densities of the structure of the structure of the structure of the structure densities at a structure a plant of plant densities and comprises of much more than a constant and atoms could be adopted although the structure for the structure (so as a to be densities as and provid although the structure as the structure of the structure (c) (s) as only thereas clearer as the densities densities and the structure of the structure of the structure as the densities of the structure as the densities and the structure of the structure (c) (s) as and be structure as the densities as the structure of the structure of the struc-

Sourgeons's carry other a mass of actual composing intervasion together where the weave of affiliations create actual architectonic characteristics like provide and cloisters. Simultaneously there are abstreet mages with collegated and physical dements. It is only by studying the diverse madeleditions of one tone at the the presult of its intervaling divisions parmaged regelled as a pingle there that one taits possibly contracted to the particle levers when the Baurgeon provide.

Inclusion control to managemental communities belowd these pairs as analy an al-Roberton is control an Bourgeois and Ifiganan interpretation on gesture. Roberson suggeons that a choose on a discussion of work by a woman attriburation could implemented at one norie to seniously consider instany's emphasis on insulate could be pleatable within the demain of the masculine while simultaneously at this hing predominance of the visual is particularly foreign to female structure works and pleatable insultation of the transforming and her entry into a dynamical states predominance of the visual is particularly foreign to female structure to be insultial predominance of the visual is particularly foreign to female structure to be the predominance of the visual is particularly foreign to female structure to be the predominance of the visual is particularly foreign to female structure when its predominance of the visual is particularly foreign to female structure when accounty signifies, again, but consignment to passivity, she is to be the local the accounty is considered from the foreign positions unequivolative musical the structure is drawning from the foreign positions unequivolative music is an enderthe inwinger of reasons of the density problemate for a mumber of reason of these are enderthese winger of the density of the structure is an enderthe in-

It is not frigaray's discussion on the visual their can be more readily

distilled and developed upon, but more the passages from her theories which deal with sexuality, ethics, and criticism. Robinson records that her concentration on the theorist's essay **Gesture In Psychoanalysis** has aided her understanding, and subsequently clarification for particular practices involved in the *Cells*.

Two locations of gesture are investigated by Irigaray, gestures which are specific to the analytic scenario, and those with origins beyond it, but uncovered due to her involvement within it. An emphasis is placed upon the gender specific encounters of the classic analytic scenario as personified through physical gesture-the female lying in horizontol position, the invisibility of the male seated behind her. The subsequent analysis of gestures distanced from the analytic scenario but debated within it, is often communicated back to the original discourse to reimplement, from other perspectives, her original assertion that this is a gendered occurance made comprehensible by physical expression. It is this aspect of the findings, although revealed during the analytical experience, but in essence is extra-analytical, that is deemed by Robinson to be of particular benefit to the debate.

Griselda Pollock,⁹ likewise, considers Irigaray's exploration of gesture as an intricate frame of reference that involves both sexes in spaces and "intersubjective relations parallelling verbal communication" (Pollock, 1996, p.253). Irigaray questions the relevance of sexual difference and writes that although some analysts argue as to its irrelevance because the analytic scenario returns both sexes to a childlike state, and consequently introduces the question of whether or not the child is neuter. Pollock and Robinson both employ Irigarian theory in their development on the mother/girl relation, which Robinson has found particularly beneficial in her transposing of the emphasis that Bourgeois's work is almost invariably generated from a dysfunctional father/daughter relationship, to questioning the almost total lack of discussion of Bourgeois's relation to her mother.

Robinson suggests that this dysfunctional relatonship has functioned as a 'convenient' topic for critical analysis. Critics interested in Bourgeois's work have rarely explored beyond this Freudian concept of a traumatized childhood to question other possible inspirational factors, including the suggested acquisition of power to subvert a patriarchal society as referred to in the preceding chapter; or the possibility of petitioning viewer participation and the subsequent questioning and analysis of their scenario.

With reference to the suggested hypothesis surrounding her father, although reasonable in many respects, the story has also limited interpretation of the
Alistilled and developed append but more the passages from her theories wheeled of a walk sexual to achieve and entitedem. Robinson ecoeffs theorier concentration of a fatheories is a care. Creature for Psychoanalysis, has redee her under-theory, suctablequently donated for paractical projects provided in the colle.

are south to the matrix of gestated of the origination more provided are able to the matrix of the matrix of the sound of

(ii) an interaction frame of influences that involves rathers as grown in space, and increases frame of influences that involves rathers as a first space, and increases, for schemen space, and increases, and the second definition of several difference and twines that affore provide the second of the second difference and twines the second of the second mutual states and the second of the second of the second difference and the second of the second difference and the second difference is a second to the second difference and the second of the second difference and the second of the second difference is a second difference with the second difference of the second difference is a second difference with the second difference is a second difference with the second difference of the second difference is a second difference of the second difference is a second difference with the second difference of the second difference is a second difference of the second difference of the second difference is a second difference in the second difference of the second difference is a second difference in the second difference of the second diff

as a "to in on and topic for critical matigates, Criticis interessed to bourgeon so and base much topic for critical matigates, Criticis interessed to bourgeon so and base much togethere bay and this freedient doologit of a transmittered childwood o question officit provable instantional factors, including the suggeored augustion of power to solven a patriatenal society as referred to in the preceding while and power to their provable mean bound participation and the suggeored augustic of the matyres of their sectories.

With reference to the suggeted to pothesis surrounding the start of the start of the start of the start of the start is a start of the start of the

ġ t

work to restrictingly personal or archetypically Freudian origins. This is a point that would apparently appear to have been reinforced by the numerous reviews of Bourgeois's November 1998 show at the Serpentine Gallery, London. The story relating to the father and mistress, which now appears to have undertaken an aura of myth, could undoubtedly be deemed influential. The daughter's anger is blatently demonstrated in works such as *The Destruction of the Father* (1974), and doubly enforced by her own autobiographical comments. "My father betrayed me by not being what he was supposed to be... It is just a matter of the rules of the game, and in a family the rules of the game are such that a minimum of conformity is expected," and " My father provoked in me a continual loss of self esteem", (Bourgeois, 1996, p.23).

What has most interested Robinson in her reading of literature on Bourgeois, was the almost total lack of discussion on any relationship to the mother. She freely quotes from Mira Schor's article **From liberation to lack** to further enhance this point. Schor sees Bourgeois as obsessively returning the critical audience of her work to its impelling origin which she sees as the devastating desolation of a daughter betrayed. Bourgeois's entry into the symbolic order has been overturned by an autocratic and philandering father whose mistress is not only the child's nanny, but has surplanted the mother's position in the marital home. She continues that Bourgeois's connection back to the 'Imaginary', or what she deems, completeness of relation to the Mother, is impaired by the mother's assumed complicity.

An argument has been made which relates to the relevance of Bourgeois's entanglement with the mother as clarifying the inner content of her work. "She has filled the void of mother/artist in spirit as well as substance, an Oedipus replacing the mother instead of the father, a sphinx whose secret is that a story about a relationship to a mother", (Kuspit, 1996, p.24). Robinson continues her debate by quoting again from Bourgeois whom she sees as instigating both audience and critics to take her relationship with her mother more seriously." I had to be blind to the pain of my mother" and "When I was afraid of my mother dying, a challenge I could not meet, the warding off of her death, not to let her disappear, I made a vow. I swore to myself, if my mother survived that morning I would give up sex", (Robinson, 1996, p. 24).

What is of particular significance is that Bourgeois's comments have only surfaced in recent years and cannot thus be disassociated from a strand in her work, although evident years earlier. This strand has emerged more conspicuously with the receivingly personal or melectypically i reades origins (This is a term would apprend), appear to have been reacheed by the numerors review of the Bourgeois's November 1998 show at the Serpentine Gallees, London, Die Store relating to the failer and misness, which now appears to have anderta on an area or multiple ordet instance or an area or equipating to the failer and misness, which now appears to have anderta on an area or equipating to the failer and misness, which now appears to have anderta on an area or equipating to the failer and misness, which now appears to have anderta on an area or equipating to the failer and misness, which any appears to have anderta on an area or equipating to the failer and misness, which any appears to have anderta on a area or equipating to the failer and misness, which appears to have anderta on a area or equipating to the failer and misness, which any appears to have anderta on a area or equipating to the failer and misness, which any appears to have anderta or a area or equipated in the failer of the terms of the failer of the parts. The failer of the parts, the failer of the failer of the failer of the term of the failer of the parts, the failer of the

We have her almost received Webberson in her manning of the control of formations was the almost real fact, of discussion on any relationship to the nonconfine fille's case is from Mina. Schort's anatory beyon fiber after to lack to forflat enhance this point controls from geoissus discercively estamted the enhance of of her vortice as imputing, or gen which such to as the devacating devaluation of a neighbor case of from geoissus discercives as the devacating devaluation of a neighbor control as imputing, or gen which such the symbolic order has bare of control of an another and philandering father where mistress is not only the child's many out by control and philandering father where mistress is not only the child's many out by control controls in the 'magnition of the controls for a neighbor controls of the mother's position in the controls have bare of the out by controls on the high offset where mistress is not only the child's many detaining and philandering father where mistress is not only the child's many and the controls of the mother's position in the antimated and the controls of the literation of the fourther as in the 'many mark in the antiplicity of the eduction of the high back with the frame of the controls of the controls of the Mother is antipation of the same of the controls of the Mother in the 'many mark of a same device of the controls of the Mother in the 'many mark of a same device of the controls of the Mother in the 'many mark of a same device of the controls of the Mother in the 'many mark of a same device of the controls of the Mother in the 'many mark of a same device of the controls of the Mother in the 'many mark of a same device of the controls of the Mother in the first mother is assumed and the same of the controls of the the same of the controls of the same of the 'many mark of the same of the controls of the controls of the same of the same of the controls of the same of the controls of the controls of the controls of the same of the same of the c

Borne is a consetence with the mether we enablished in contract of a set of

only subsed in acont years and cannot thus he disassociated from a strand in the work, although evident years earlier. This strand has emerged more conspicul arty.

over the past decade in the *Cell* pieces. By the artist's particular manipulation of space through material, it is seen that the embodiment of her earlier interest in the spiral and circling movement is again evident in *Cells*. A blurring of subject/object relations is evident within the installations rendering them difficult to define as containable 'art objects'. Neither are the 'objects' comprising them distinct in their object status to both viewing subject and to Bourgeois herself. These are all aspects of the work that can perhaps be rendered more comprehensible if aided by Irigarian theory on gesture.¹⁰

As indicated earlier, much Irigarian theory is deduced from her analysis of the girl/mother relation, with particular reference to how this manifests itself through the gestural performance of the little girl. In reviewing these gestural processes, both Robinson and Pollock examine Irigaray's reference to Freud's observations of his grandson, Ernst, whom the psychoanalyst deemed to have invented certain games to master the absence of the mother. These studies were designed to develop an explanation of his theory relating to neurotic repetition and to the death drive. The sounds and movements analysed by Freud from a repetition of throwing a reel and subsequently retrieving it with a string were interpreted as the German words *fort* - gone, and da - here. The separation from the mother and the absence of her body are partially dealt with by reel and words, or alternatively by Ernst kneeling in front of a mirror making his image both appear and disappear.

Much analytical and theoretical literature has concentrated on the analysis of these games and to how the role of the absence of the maternal body is dramatised through them, along with the way the child is propelled towards the use of symbols. It is the disappearing and reappearing processes of representative replacement that will ultimately introduce him and his ambivalent relations to loss and fantasy supremacy into the signifying sequence of discourse and thus of culture.

Irigaray's observations register the gender specificity of this story, and in doing so, allows the feminine to have its own distinctive psychic development and history. The absence of the mother in relation to girls warrants independent consideration. When the girl misses her mother, she throws herself in distress and is lost. Her power is lost as is her will to live. She neither speaks nor eats and ends up in an anorexic state, and as Irigaray proposes,

She plays with a doll, lavishing maternal affection on a quasi-subject, and thus manages to organise a kind of symbolic space. Playing with dolls is not simply a game girls are forced to play; it signifies a difference in

even the part decade in the (*chi* pieces, By the armst's particulal means are *chi* in space through material, if is seen that the embedement of her curlits of each chills spiral and conding more order in span evident in clubs. A bluring of solglect short cu relations is condiminable ansight along the culture them difficult to be the stepsore is the order. Notifier are the field of the curlip them difficult to be destensed in the step and the ansight along the order of the culture of an atomic the order. Notifier are the field of the culture them defined to be object that to be and the step why of and to Sologics here if them defined to be object to be easily and the static of and to Sologics here if the second of the order of the second to be randomed and comprehensible that along the the theory of second to

No indicated earliery match togethan theory is deduced only by a second of the countrain match the early the general partition with particular presence to now this countrains medified and the general partition and the bird of the interviewing the related processes; bare the grandware and the first whom the residuary's reference to first as observation of the grandware the absence of the residuary's reference to first as matched country process to master the absence of the residuary's closened to be designed a country process to master the absence of the residuary's closened to be designed and the set of the set interview static of the residuary of the count of the designed of the set of master the absence of the network of the residuary of designed and the set of the set of the absence of the residuary of the count of the designed of the set of the set of the static set of the residuary of the designed of the set of the set of the set of the set of the residuary of the designed of the residuary of the set of the set of the residuary of the set of the residuary of the set of the residuary of the set of the residuary of the set of the residuary of the set of the

analyses of these parties and to how the role of the assence of the nectoral holes in diamates of through them, along with the way the child is propelled envirous the secof sectoric sector child distripcioning and reappointing processes of replic orbit vereplicement the will ultimately intruduce him and his ambit alent contents of the and faile a suprement of the signifying sequence of discords the solution.

and industry of allow the feminine in have its own-distinctive as cine development and however the aborate of the mother in relation to girld warters wells, each et completation. When the girl misses her mother, she throws harse'f and success the best of the power is host as is her wild to by: Chenerither specify name or and and ending manuactions.

She renze with a dolf, favising material affection out representation of a composition of the render of a composition share in a managers to organize a tend of symbolic space. Playing with done is not simply a game gids are forced to playing a significant difference of the space of the spac

subjective status in the separation from the mother. For the mother and daughter the mother is a subject that cannot be easily reduced to an object, and a doll is not an object in the way that a reel, a toy car, a gun are objects and tools used for symbolization, (Irigaray, 1993, p. 97).

Whether or not these statements can be seen as descriptions or attempts to draw our attention to the psychic implication of differences normally attributed to the social training of young children, Irigaray introduces new options of interpretation for structurally differentiating psychic processes. Irigaray's consciousness to space, rhythm and movement symbolically create the participation of both distance and proximity, relation and non-relation.¹¹

What Robinson suggests Irigaray is offering in this image of the little girl and her dolls, is a technique where procedure can be underlined, where the significance of the art object as object is essentially compromised, along with the concept of mastery. This insight is derived by Irigaray from analysing a predominantly female experience, which Robinson deems is central to the engendering of the suitably feminine in girl's, and one which also mirrors and makes evident the girls psychic adjustment of the social non-existant mother. Through this Irigarian argument, Robinson proposes that we can suggest a woman's affiliation to the work she is creating is both definitely female and yet diverse among women. Irigaray asserts that because of an affinity to an invented identity that is, nevertheless, spatially disconnected-the mother's departure and the need to leave her-a girl does not become proficient at the *fort-da* game: "The daughter has her mother under her skin, secreted in the deep damp intimacy of the body, in the mastery of her relation to gestation, birth and sexuality", (Irigaray ,1993, p. 98).

A third defence relating to a mother's absence outlined by Irigaray, is when the little girl "dances and thus forms a vital subjective space open to the cosmic maternal world, to the gods, to the present other", (Irigaray, 1993, p.97). The sexual motion characteristic of the girl is whirling round as opposed to throwing and pulling objects back as Freud noted in Ernst's actions. In attempting to re-create both around and with her, an animated circular movement that safeguards her from abandonment, from attack, depression and loss of self Irigaray calls upon the connection of body to territory: "in distinction from the mastery of space, through the relation of subject to object mediated by syntax and language", (Irigaray quoted by Pollock ,1996, p.256).

Robinson continues her Irigarian debate by adding that the girl delineates a circle while seeking and denying access to her territory. She amuses

subjective marks in the separation from the mother. For the mother and desplace the monitor is a subject that camer be assily reduced to enobject, chard is not an object in the way that a rect larticy call in gun

a half the second second these statements and he was at descriptions of attackping to a constantial horizor parefact maphemists or differences to configentities to a constant attaching to parefact maphemists or differences to configentities at a the original second of the parefacture of the state of the second attack intercontence of constant of the officeration of the state of the second attack constants of the state of the officeration of the state of the second attack constants of the state of the officeration and the operation of the second factor of the constants of the state of the state of the maphemistic of the state officeration.

and and her which is a tackneyer suggestiving a solution of a under needs are provided by and the suggestive of a tackneyer where provide an original action of a under needs are provided to a suggestive original tackneyer and the structure of the single provider of any impart or needs are provided by solutions where the solution of the single providence of the solution of the single providence of the solution of the so

when the basis performent termining whermoore somewhere comments of the concrenation the basis performed that forms a vital originary (1962 - p.97). This seeks partment method characteristic performed to the pretent often in Originary (1962 - p.97). This seeks p and four characteristic of the gift in which my round as opposed to the come and protono obtains have us mentionoved in these is actions. In attempting to researce to be consetand which here, an annated structure movement that so feguards for from abateder ments from attacted distribution movement that so feguards for from abateder ments there are a minimized structure movement that so feguards for from abateder ments there are contained structure movement that so feguards for from abateder ments there are contained to be of self friguraty table through the relation of order to detect in offensed by strate and to be of self friguraty table theore the transformet to the adaptive relation dent the market of space, through the relation of order to object in others and in optimizer are appressed by Pollock, 1996, p. 2500 abated in the transformation contained by Pollock, 1996, p. 2500

dolinences a circle while seeking and denying access to her fornton. Sin, amuses

herself with this gestural space and its limitations where no object exists, or strictly speaking, none that has had to be incorporated or assimilated. In contrast, girls and women more often than not construct a defensive territory that can duly become creative, particularly in analysis. Robinson states that the manner in which Irigaray employs the word 'gesture' is crucial - her perpetual depiction of gestures as being in a certain way executed - is also suggestive that this is a definite view through which we can commence considering the physical gestures of the female artist in the studio, specific gestural formations incorporated into the work, her attitude to the space where the undertaking is rendered public, and the way in which it is made public. Robinson summarizes by saying that it is suggestive of a space for investigation of what, where and how the performative gestures of the female artist are in her normal routine.

Again Robinson quotes Irigaray on the behaviour of girls. "They enter language by producing a space, a path, a river, a dance, a rhythm, a song... girls describe a space around themselves rather than displacing a substitute object from one place to another or into various places, (Robinson, 1996, p. 27). If the relation with the mother guides girls towards a specific approach to defining a space, a space which she deems is both defensive and articulative of the experience of loss or absence, and if this relation is attained through specific gendered or sexualised actions which are gestural and attend to process as opposed to object, then a set of concepts facilitating a developing examination of aspects of Bourgeois's practice have been located. While Robinson's point is plausibly argued, and possibly elicits the temptation to equate Irigaray's inferences with the artist's constructions, it is worth emphasising that the theories under discussion should be interpreted merely as propositional as opposed to definitively outlining the motivations or artistic intentions of Bourgeois.

For Bourgeois the experience of loss in relation to her mother would have been greatly magnified by her mother's position being displaced within the family with the introduction of the father's mistress, who was ironically Bourgeois tutor, into the home. It is this displacement, and the subsequent pain, anger and anxiety expressed by Bourgeois towards the father that has been continually emphasised as the primary source instigating the work, but what is of paramount importance in Robinson's argument is the introduction of her feelings towards her mother for not being what Bourgeois would have wished her to be.

It is Bourgeois herself who has articulated the intensities and

hereeff with this gestional space and his litinitations where no effect spaces or model speedorg, new the had to be incorporated or as initiated in contrast. (if's hot warren more only or man and construct in delensing activities that and duly bacante events a particulation to margens. Robinson states that the matther in which incase, amplifying the contribution requests that the matther in which incase, empire the contribution requests for the particular of gestures as being or a certain way executed is crucial. Each perpetual requestion of gestures as being or we can concrete consider to also suggestive that this is a definite view through other spectric quarterial to an incomparated into the matther that in the model where the undertaing is remarked pathor and the way in which a construct the where the undertaing is remarked pathor and the way in which a consequence where the analytic her performalis a gestures of the formation of a provide where the undertaing in settlematic gestures of the induction of the provide where the undertaing in settlematic gestures of the induction of a provide where and how the performation gestures of the induction of a provide construction.

Augunge for producing a struct, a guide a mean of data a firsthmout stange, polisdescribe a source conset demosclete miner must displayment a substance coperatores are pressive to motion an out samers places. (Robusson or 90, p. 17), 19 no a construmult data mether and out samers places. (Robusson or 90, p. 17), 19 no a constration or static terms of the mether and ansatzer or 90, p. 17), 19 no a construmult data mether and out samers places. (Robusson or 90, p. 17), 19 no a construdata or 90, p. 17), 10 notemate and ansatzer or 90, p. 17), 19 no a construction with the mether and out of the mether and ansatzer or 90, p. 17), 19 no a construction data or 90, and 10 no or factor of the mether and ansatzer or 90, p. 17), 19 no a construction data or 90, and 10 no or factor or 90, and ansatzer or 90, and 10 or 90 which control or 10 or 10 a construction of aspects or 90, and 10 or 90 here a construction of a construction of aspects of the approximation of the 10 or 90 methers and 10 or 10 or

For the set of the part of the set of the

It is Bourgeois herself who has antonated the intensition tail

SS

complexities pervailing in her feelings towards her mother, and during the past decade she has been simultaneously articulating this relationship through her work. The *Cell* pieces are unusual "for making manifest a self-determined architectural, material description of the artist's own psychic space, rather than the artist making manifest their psychic space within a given architectural space", (Robinson ,1996, p.28).

Nancy Spector's essay **The Locus Of Memory**, observes that the psychosexual drama of the home has been infused in Bourgeois's work from the very outset. The home is portrayed as a female, the crevices of which encapsulate the pleasures and the pains of women's experience. Women's narratives are thus spatially determined and in Bourgeois's case are reiterated over and over again in her sculptural nests, lairs and labyrinths. "You have to repeat and repeat to make your point", (Bourgeois, Nov. 18th, 1998).¹²

Jessica Benjamin writes, "What is experientially female is the association of desire with space", (Benjamin,1994, p.81). Spector sees Bourgeois as having increasingly mapped her own chronicles in what she deems overtly spatial or architectural terms over the past few years.

As an area, Spector believes the cell implies confinement or a claustrophobic set for submission and solitude. However in biological language, the cell is also a living organism, that irrespective of however structurally minute, is able to sustain all independent functions. When Bourgeois demarcates space, both interpretations are recorded with its boundaries. As feminised arenas, the cells portray the social segregation that women have encountered, but they also unveil woman's interior, the inner domain that can be understood in Benjamin's words as "part of a continum that includes the space between the I and the you", (Benjamin, 1994, p. 81). Bourgeois's architecture is rehearsed through this condition of the female in what Spector deems "intersubjectivity" in which the boundaries " between the inner psychic and the outer empirical realms collapse", (Spector, 1994, p. 81).

A point I believe warranting further development is Robinsons's analysis of Bourgeois's installations, challenging what she refers to as the wellestablished tradition of object making. She suggests that little in the work can be reduced to object-status, as the symbolic objects employed are never treated in a manner facilitating easy identification, and subsequently maintain an ambivalent status. Marble 'sculptures' are described as being located in spaces or juxtaposed amid other materials or objects in a process that she suggests clearly compromises the tradition of sculpture. Similarly, 'found objects' are not necessarily located to

• End (Rev. Les prominie) in the technics tower tower the mathematic and during the point of on to she has more prominical in the contract stating the reductorship threads he work. The contrapleases are united in the technical manager managers will deterrationed intervention of a technic secondary and the contract's new psychiae space rather them are and to along manager. Reaction psychics of the contract's new psychiae space rather them are and solaring manager. Boards of the structure of the secondary is a structure space of the technic of the second structure.

Bits the regulation and transmitter to exact or used a mean score comparison of the regulation and transmitter to us bus device and the regulation and the regulat

Service Banjamin Wirns ""What is experimitely to other some association of the electric pact" (Benjamin, Milly, p.S.C., Specim years Haughors et having increasers), an opped her com chroanoles in what she desars of each contribution areitmeeted in association the past hero, chies

Sector systems is notice to the action respective for row impression action of the effective data action of the effective of however in biological largebacture action of the effective of however in biological largebacture is all the effective of however in biological largebacture is all the effective of interactive of however in biological largebacture is all the effective of the effective of however in biological largebacture is all the effective of the effective of however in biological largebacture is all the effective of the effective of however in the effective of the effective of however in the effective of the effective of however in the effective of the boundary of the effective of the effective of the boundary of the effective of the effective of the boundary of the effective of the effective of the boundary of the effective of the boundary of the effective of the e

analysis of Bourgeors's instributions, challenging what she refers to as the we's established tradition of object making She suggests that little in the work can be mineed to object-statut as the symbolic objects amployed are never tratted in a ranget functing each identification, and subsequently maintain an individum stams. Marble products of objects the process that she suggests clearly, comproducts and other normals of objects in a process that she suggests clearly, comproducts the tradition of sectors. Similarly, found objects are not respectively that the tradition of the sectors of a process that she suggests clearly comproducts and other normalis of objects in a process that she suggests clearly located to

accentuate their surreal character or their function as universal symbols nor to advocate interpretation as fetish objects. They are employed as visual aids with which she proposes an idiosyncratic narrative is being expressed, while simultaneously developing the notion of viewership and control in specific works. Gorovoy proposes that for Bourgeois it is the inherent psychological substance of the sculptural object which takes precedent over all other concerns. If precedence is given to Bourgeois's psychological preoccupations, then one would have to question the artist's recent comment "The finished form is everything" (Bourgeois, Nov. 18th, 1998).¹³

With their implications of a psychic or defensive space in rigid relation to body size, Robinson states that the generic labelling of the Cells recollects on the one hand units of confinement and meditation; and on the other hand, evocations of body cells, with their consequential implications of inclusion of experience. Through her engagement with the Cells, Robinson can visualize Bourgeois performing the Irigarian dance, with arms outstretched, spinning around and searching for appropriate dimensions that she deems suitable. Bourgeois herself, has continually commented on the significance of spiralling, in a manner that again could possibly be aligned to the Irigarain concept of spinning. "There are a lot of spirals....but they are not automatic. The spiral is a vaccum... It represents something ... the void, the anxiety void, the void of anxiety" (Robinson, 1996, p. 29) and "The spiral is the beginning of movement in space. As opposed to the rigidity of the monolith, the subject is exploring space", (Robinson, op.cit.p. 29). More recently she stated: "The spiral has a possibility of going in two connections- spiraling in and contracting, and spiraling out and opening up. Both directions interest me", (Bourgeois, Nov. 18th, 1998).14

"The psychoanalyst should direct his or her attention not only to the repetition of former images and their possible interpretation, but also to the subject's ability to paint, to make time simultaneous, to build bridges, to establish perspectives between present-past-future," (Irigaray, 1994, p.16). Irigaray distinguishes between imagination as the author of symptoms which can be impeded or enveloped in the past, or alternatively, the imagination as originator of identity, and creative accomplishment opening on to the future. "My work comes from dealing with the present moment, not the the past, There is an obvious connection between the problems of the here and today and the past. I am interested in tracing them", (Bourgeois, Nov. 18th, 1998).¹⁵

Book calle control within our table? At their monthing communicating marks are to obtain a complementation and for a situate film. An an employed as viewed and consolution where controls are story normalic materiality on the fading expressed. Advice situation controls are been getter mittage with a consistence of control to specific work to do not complete the been getter mittages of a consistence of control to specific work to structure controls are been getter mittages of a consistence of control to specific work to do not complete the been getter mittages of a consistence of the specific work to structure controls are been getter material or the material to specific work to the control of the structure of the structure is the material of the specific work to given the terms of the controls precedent much all other controls and there are specific do not control of the structure of the film held form as event merger (Bangguer Controls) where the sectors are structured of the film held form as event merger (Bangguer Controls).

a station to body to a shortness statis that the generate infielding or data to do nace to a station to body to a shortness statis that the generate infielding or data to do nace to a statistic to a

(a) you and the construction of a construction of second a construction of the construction of a co

experiments of a construction investigation according to the pressure of the second of the second filter of the second the second filter of the partition according to the second of the second filter of the partition according to the second of the second filter of the partition according to the second filter of the second filt

This statement is significent and considering Robert Storr's analysis of Bourgeois¹⁶ when he refers to her as a spiral woman, constantly searching but never quite encountering the absolute core of her being, yet continually progressing even if she sometimes appears to be retracing steps, and always anxious as she has not attained her outer ultimations, it is crucial, as indicated by Robinson to introduce the mother/daughter relation to explore what has been up to now, a void or lack in the debate. A note of caution, is introduced by Whitford,¹⁷ and one that may possibly be worth consideration in relation to Bourgeois's reminiscences of a childhood long past. She highlights two difficulties pertaining to psychoanalysis and motherhood. Firstly, motherhood is always viewed from the child's point of view whether current or recalled, even when paternalistic. Secondly, it is infrequently relieved from mother blaming. Where she is studied, her position of power is viewed through the retrospective interpretation of the child, rendering it difficult to include her political powerlessness or to take too seriously the logical and deliberate practices of motherhood.

Crone's and Schaesberg's analysis outlines a cell as not merely an independently functioning unit; it is comprised of much more than a conglomeration of disunited cells, where identification, union and collaboration is of paramount importance. Bourgeois's designation of Cells to her series cannot be dismissed in the light of her insatiable need for resolution. While Robinson stresses the importance of incorporating the mother/daughter relation into a dialogue that had largely omitted to do so, it is important to propose that to limit the argument to this one interpretation would be to eliminate all other potential influences from a patriarchal father to a challenging of the limitations of the Oedipus complexes as outlined in chapter one. An even greater difficulty in relating Irigaray to Bourgeois lies not alone in the incongruity of relating art practice to theory but also in the incongruity of Bourgeois's own conflicting comments. Relating to her mother she says, "All daughters hate their mothers. In Freudian terms the daughter blames the mother for the loss of the penis. They blame the castration on the mother. I am deeply grateful not to have gone through this ordeal. I would have been totally unable to deal with the criticism of a daughter," (Bourgeois, 1998, p.225). A point that would appear to challenge Robinson's debate is Bourgeois's comment relating to the father's mistress, "The story of Sadie is to me almost as important as the story of my mother in my life. The motivation for the work is a negative reaction against her," (Bourgeios, 1998, p.283).

• Designants of a state of the segmentation of the body of products in the control of the second state of the content of the state of the body of the content of the content of the content of the state of the body of the content of the state of the body of the content of the state of the body of the content of the state of the body of the content of the state of the body of the content of the body of the content of the c

CHAPTER 3

Specific and Metaphorical Analysis of Cell (You Better Grow Up) and Red Room.

Having discussed the possibility of Bourgeois creating a fantasy or defensive space by constructing the *Cell* installation pieces in Chapter Two, I would like to develop the specifics of these installations, and the inherent metaphorical thought within the work by principally concentrating on two of these creations; *Cell* (You Better Grow Up) 1993, and Red Room 1994. I have also suggested the possibility that some Irigarian theory pertaining to the mother/daughter relationship may be helpful in our understanding of the artist's work. There are certain difficulties mentioned by Margaret Whitford involved in applying these theories to art practices which I will deal with.

Nixon's article **Bad Enough Mother**, which states that the area of infantile fantasy as a space in which to explore aggression within a feminist frame of reference has been amply enunciated in the work of Bourgeois. Nixon sees what she deems to be the artist's complex development, as a series of moves comprising of procedures of inside-out assemblage and of multiplication, separation and conflation that overturn the phallic reasoning of gender and render the Oedipal body incomprehensible.

These procedures of pouring, cutting, scratching and disintegrating are seen by Nixon as enacting the ruthlessness of the drives. Alternatively the procedures of stitching, wrapping and polishing are seen as repairing the damage perpetrated by aggression. The presenting of objects in installations or arrangements are designed as part-object fantasy spaces. According to Nixon these are all processes through which Bourgeois has established the subject of the drives and bodily fantasy. In doing so, she contradicts the Irigarian concept of the 'divine woman'.

CHAPTER3

Speeder and Metaphotical, Analysis of Celf (Fan Baher Grave Um and Rev Mezza

Easing space requiring a feature of the possibility of Bourgeois creating a funtree of defeating space in constructing the (2eR) installation, and the inherent metaphoned like to devote the specifies of these installations, and the inherent metaphoned mought with the specifies of these installations, and the inherent metaphoned from (2eR) in (2eR) in the probability of these creation (2eR) in the specifies of these installations, and the inherent metaphoned from (2eR) in the specifies of these creation (2eR) in the principality concentrating on two of these creation (2eR) includes (2eR) in the principality concentrating the two of these creation (2eR) is the standard of the principality concentrating to the mother daughter relations in the principality inclusion theory pertaining to the mother daughter relations in the frequence of the principality of the artist is work. There are evolve differences therefore the information is the frequence of the information in the problem in the problem in the problem in the problem is the information of the information of the information of the principality information in the problem is the problem in the problem in

Never a structure the process which to explore aggression within a frammst fracts of infactule factors as a space in which to explore aggression within a frammst fracts of reference for them any ty caunciated in the walls of Bourgeois. Moren sees what she deems to not use acted becomplex development, as a series of moves completing of proceedures at the data and assemblage and of multiplication, separation and conduction that overlaps the phalite reasoning of gender and render the Oechpat, how incomprehensible.

it have precedures of pour ng, cutting scritching and drantegritting care scenthy. Noval as quarting the nutallessness of the draves. Alternatively the procedures of statisting weapping and polishing are seen as repairing the damage perpendically and quarting the damage perpendically and quarting the damage perpendically and quarting the damage perpendical is appreciable. The these of objects in installations or arrangements are designed at part optic damage properties of part optic that is spaces. According to Nixon these are all processes fitting having a fitter grave and the subject of the drives and bodily fitting so show the transport of the damage perpendict at part optic the subject of the drives and bodily fitting so show the tradice the trigerian concept of the drives and bodily fitting so and poly of the subject of the drives and bodily fitting so and the trigerian concept of the drives would be the subject of the drives and bodily fitting so and the trigerian concept of the drive would be prove the trigerian concept of the drive would be the subject of the drives and bodily fitting so and the trigerian concept of the drives would be the trigerian concept of the drives and bodily fitting to the trigerian concept of the drives are proved.

Nixon believes that the Bourgeois series of works, *Cells* (1989-94), engineered the part-object reasoning of infantile fantasy as a play of position. She concludes that the combination of considerable emphasis on the substantiality of the objects, the physicality of the viewer and the six sided cube are together the indicators of real space. Bourgeois appears to have arranged chosen objects to which the past clings. Weathered architectural remnants, broken mirrors, schoolroom chairs and narrow beds, are among the items deployed in the construction of memory into the 'perpetual present'. Located in domestic spaces encaged by screens, doors, broken and soot-covered windows, these part-objects are used by the artist to materialise the concept of position as a place where one sometimes resides.

In **The Locus of Memory**, Terrie Sultan states that regardless of their materiality, Bourgeois views the works principally as metaphoric receptacles for memory. The memories confronted relate to pain. According to Sultan they echo many of the artist's personal fears which are deemed steadfastly lodged in her psyche, and specifically rooted in the particularities of her life. Each of her sculptures are seen by Sultan as a manifestation of a subjugated fear and present themselves as a statement of the artist's comprehension and awareness of herself. Through her work Bourgeois can be seen as enunciating identity on her own terms, and by doing so structures ambiguity as a means of yielding control.

While Bourgeois is distinctly ambivalent towards Freudian thinking, the theories of disappearing and returning coupled with the mirror as the principal metaphor for loss (intimating the discovery of the self and the parting from the mother) are suggestive of her own memories, which repeatedly concentrate on imminent or actual privation. "The truth is that Freud did nothing for artists, for the artist's problem, the artist's torment, to be an artist involves some suffering. That's why artists repeat themselves-because they have no access to a cure", (Bourgeois,1994, p. 44).

As an artist Bourgeois does not work through a verbal psychological analysis that necessitates a step by step *modus operandi* as a consequence of clinical monitoring. Bourgeois has a preference for the pursuit of organic comprehension through practices of repetition that pivot around the body. Sultan writes that in her *Cells* she appears to be executing a commandeering of Freud's concepts for their inversion. The implication is that in robbing Freud of his context, Bourgeois appears free to substitute her own concepts in place of his.

Louise Neri's essay¹⁸ suggests that if one were to concentrate on

Sincen behavior behaviors that the Bougdoor scales of weeks. Control were appreciated the part-object reasoning of tenuglike family, as a plan of position. So, exercise is that the combination of considerable cale supports on the advented of the second of the second cale of the

Accession of the function of the books of the books of the plant point and the plant of the plant of the book of t

A set is a set of a setting and counting coupled with the minor of the product to ender the destruction of the product to ender the discovery of the set of the product of the product

In a second second second second dates many more minacipal and rates of the second second

Licenses North a character state that the work to concellation in

certain psychoanalytical moulds one could almost conclusively deduce from her vivid narratives that Bourgeois is incessantly imbedded in the present of her unconscious childhood fantasies. If we acknowledge that memory is persistently subjective, fallible and discerning, that the most profound moments of perception are frequently mythologized by repetition into cogent episodes in the relating of a life, or in other words, that the memory becomes as much a work of fiction as the modern novel, then Bourgeois's extensive and irresolute oeuvre, could be viewed more as a memoir-in progress of a life conjectured, lived and metamorphosised into a compelling aesthetic account through developed self-awareness and formal virtuosity. "For more than fifty years I've been talking about the same subject; so I have a consistency and what I'm interested in and ferociously jealous of is my image-my scribble, the way I see things", (Bourgeois, 1998, p.81).

Gorovoy reiterates that it is in this ascertaining or defining of the 'self', that memory performs a principal role. He suggests that for each new sensory image to be inserted, a closely affilitated impression from the past must be recognized and reclaimed, creating a coinciding montage of past and present. Gorovoy writes that the newly acquired information is fused with recollections through Bourgeois's use of symbols. Similar to the memories they represent, he suggests that by their nature symbols are associative as opposed to pertinent or traditionally narrative in their expansion. He describes them as insignia's of constraint, sublimation, retrogression, and transference to which the psyche is liable.

Carsten Aherns¹⁹ believes that it is not coincidental that the house appears as a central metaphor of an *oeuvre* that explores memories. He quotes Bachelard from his **Poetics of Space** that when the house undertakes a more complicated structure by acquiring basement and attic, corners and corridors, our memories amass further and further sites of sanctuary in which we find "the beautiful fossils of permanence only with the help of space as the unconscious inhabits space. Memories are immobile and all the firmer, the more securely they have been placed in space", (Aherns,1994, p. 3).

Aherns writes that Bourgeois's fragile constructions are works in which the atmospheres of our existence are to be found chronicled. The compact entirety of her sculptures, which inevitably depict a place independent of the spatial field, a place of refuge for introspection or reflection, or a dreamer's fantasy, transmit an impression that appeals to our memories and alters their laming energy into the spaciousness of the present. It is possible that Bourgeois through the creation of her exitant results on the statistic metabolic could dimain conclusively deduce from her violaautualizes that Boargient is can assaulty indicaded in the present of her anomismous ethnolicoid that as to in the network ladge that memory as persistently subtractive fittibly and the construction and more profound moments of perception are fit accords much deep reality repetition minimum cogetat episodos in this relating of a fife on an other much deep reality in a transmitter assault a work of fiction as the modern nevel, then static points extension we actes on a construct could be viewed more as a memorial as operative and the construction and detained by works of fiction as the modern nevel, then a construction of fiction as the modern nevel, then a construction of the file on percent on a transmitter could be viewed more as a memorial and the file on percent of and intermediated into a compating activate of the process of the one percent on a transmitter statistic formal viewed more as a memorial and the file one of the transmitter of the statistic formal view and what a constructed in and the one percent of and intermediated into a compating activation of the decret of the statistic statistic statistic formal viewed and the transfer of the and the results of the one percent of a statistic statistic statistic file of the compating of the statistic statistic statistic statistic statistic file of the results of the results of the statistic statistic statistic statistic statistic things". (Boating of the file of the statistic statistic statistic statistic statistic things". (Boating of the file of the statistic statistic statistic statistic statistic things". (Boating of the statistic statistic statistic statistic statistic statistic statistic the statistic s

But not a start of a terror diminipant in mathematical and a mathematical start of the second metric of the second metric of the second dimension of a sec

Appetas as in cauta and plant of attorney on the motion conception at the neuron of plant and energy and plant in cauta and plant of plant of attorney at the explores atom as "is quotes to appetas as in cauta and be plant of the structure of its quotes at the conception of the c

Alteres are some and a second state of the second structure construction of the second state of the second second

own psychic space, simultaneously entreats the viewer or onlooker to do likewise.

Bourgeois herself has referred to turning the passive into an active experience. Her work circumambulates memory, establishes it, and translates it into the locus of artistry, which stabilizes it in the openness of the creation as a moment of entity in the present time. She thus complies with the act of artistic production as Gertude Stein enunciated it for writers: "...when you remember it is never clear. This is what makes secondary writing, it is remembering, it is very curious you begin to write and suddenly you remember and if you continue to remember your writing gets very confused", (Stein, 1994, p.4). Perhaps Bourgeois's spaces of imagination are most appropriately summarised if equated to the writings of Bachelard. Bachelard wrote that when all the spaces of our loneliness have been relinquished behind us, the spaces of suffering, enjoyment, longing or betrayal abide inextinguishably within. He suggests that our innermost being has no desire to eradicate them, knowing instinctively that these spaces of loneliness are intrinsically affiliated to our quintessential being.

In their discussion of Cell (You Better Grow Up), (fig.3), Crone and Schaesberg highlight that the rhythmic assemblages of three, the hands, the pierced glass vessel, the three perfume bottles, and the ceramic vase with three openings, are counterbalanced by three adaptable mirrors. Two tiny hands cut out of pink marble lie folded and composed as if mediating, and are set on a tray-like structure supported by two uprights. They generate no reference beyond themselves, while the large hand harbours these lesser presences by tenderly touching and protecting them. The three perfume bottles, almost engulfed by the glass tower that appears to strive upwards like an exotic plant, are discretely placed on a wooden structure in one corner of the installation. The delusions of desire are awoken within us as the scent unfolds to lure in the unwitting victim who perceives only the pure and allows himself to be drawn into the snare of sensual perplexity. Yet Crone and Schaesberg write that at the same time it remains locked and inaccessibly fastened like the transparent female torso that Bourgeois has secured in a glass vessel composed of three bulbous stacked shapes. This clearly methodical composition, which they suggest satisfies our ingrained craving for symmetry and harmony, turns out to be just as delusive as the ostensible insights in the mirror which unveil only what is hidden. The mirrors are set on the walls and ceiling and enlarge the encased space of the cell by affording visual escape. They generate a multi-layered, contradictory view of the world. A mirror is nonprejudicial, reflecting complacent self deliberation, is open without establishing

omin psychiae spiloe, sum ele interación antibaris tiba s revebi an outoukent en de lifsers iso Elourgeore fru suffities, referréel en turning tibu passus a talo un lactive

experiences in the way are remained as memory, establishes it, and translates a more and teacher of some control of stabilitates it in the openess of the creation as a more all densities of a costant term. Shorth is complete with the act of a memory modustion as a more and the creation as a more and the create term. Shorth is complete with the act of an exet clear. This is nearly be extended for a state term of the second of the extent of the creation as a more an extended for a second of the extent of the extent of the second of the extent of the extended for the extent of the extended for the extended of the extent of the extended for the extended of the extended for the exte

¹ The selfing high split the file of splittife resembling of three, the forget, the proceed constructed in the process of the constructed in the second of the second o



Figure 3. Cell (You Better grow Up), 1993.



its own impressions, which according to the authors, renders it the parodistic opposite of selective consciousness. The closed extension of the spatial body is invited by the mirror to elongate itself limitlessly into the depths only to conceal its facade again by occupying as little space as possible itself. Crone and Schaesberg thus state that in the mirror the indiscernible, unperceivable present is super-imposed upon the sight of the self recognizing oneself.

Irigaray has written of mirrors also. The mirror serves to diminish us to a mere exteriority. It acts as a possible way to constitute screens between, "the other and myself", (Irigaray, 1993, p.65). Differing from the mucous membranes or the skin that function as living, porous, fluid media to attain communion as well as discrepancy, the mirror is a frigid and contentious weapon designed to separate. The mirror connotates the constitution of a devised female other that Irigaray puts forward as an implement of seduction in her place. She seeks to be seductive and content with images of which she theoretically remains the artist. She has yet to unveil, unmask, or veil herself for the purpose of accomplishing self-contemplation, giving the example, to allow her gaze to proceed over herself in order to control her exposure to the other and recontrol her own gestures and garments, thus nestling back into her vision and contemplation of herself.

As opposed to a cold narcissism, Irigaray deems this, as an adult, as facilitating a supplementation and supporting of the different houses, the different bodies that have borne her, wrapped her, embraced her, and rocked her. The mirror and the gaze are frequently employed as weapons or tools that prohibit touching and holding back of fluidity.

A human being can only experience the 'self' through a spiraling, unnoticeably gradual approach, through continual, inevitable struggle that endures in defiance of the surety of its own unproductiveness and failure to grasp any fleeting straw of revelatory vision. Meagrely delicate interfaces contemplate our worlds, capturing and subsequently weaving around us an intriguing play of continual revelation and divulging of potential worlds, in which an awareness develops of shimmering aspects of our own endurance. These shimmering aspects recognize and appreciate intensely personal, intimate and private affiliations.

Bourgeois herself has commented on this Cell:

The tiny figure inside the stacked shapes is cut off the world. That's me. The little hands are mine. They are self-portraits. I identify with the dependent one. The world that is described and realized is the frightening ate even migroscomo ostavit accending to the senarco moders of the paretosos epipole of objective economicaes. The closed extension of the sprite code to moted by encourter consideraself limiticasky interfee dopths only accency of factor systemics occurring to table space as possible as of clame and Scheekerg, the true for the octors are not indiscentified, at presible as of clame and Scheekerg, the another spire of occurring to table space as possible as of the present is supervised of the other spire of the occurrence indiscentified, at presible as of the present is supervised of a possible as the other and the space of the spire of the space of the supervised of the other spire of the order of the optimizing one table

a) a market of the order of the constraint of the matter street, buy off, "is and a market" of the set of t

To remove ditroct contracts narrossents ingang deems take as an additional field of the additional and the difference of the matrix of the matrix and to grave the matrix. The matrix and the grave deems that probability on the difference of the matrix of the matrix of the grave deems that probability on the difference of the difference of the matrix.

A bomote taken but the gran only to peneroe the self drough a spiciow functional taken travelation of a through contractil metricible struggle that enduces a defense of the contraction as we can approbativeness and failure to grave any flectors straw of recelution of whe property defends further lack contemplate on works exploring and the contraction block and the lack contemplate on works revelation and the contraction block and the second structure on works around strate the contraction block and the second structure on works revelation and the contraction was ing around us an intriguage play of contraction summer and the contraction of properties work to base showing a speeds recognize to opposed to marks be acaded, many and provide affiliations.

He is and the battern office and the surface of the

The new reside the stacked shapes is car off the world. That since the state house are mine. They are self-parients. I ideality, with the dependent one. The world that is described and realized is the frightening.

world of a child who doesn't like being dependent and who suffers from

it. So the moral of this Cell, you better grow up, (Bourgeois, 1998, p.101).

Through the *Cells* Bourgeois reconstructs her past and as indicated by Nixon, in doing so, enacts the projection of the unconscious into real space and constructs what she herself has referred to as 'fantastic' reality.

Irigaray questions how is the placenta presented to our culture? It is described as the first home that envelops us and it's aura escorts our every step like an elemental safety sphere. No representation has been devised for the placenta resulting in the constant danger of recoiling into the original matrix, of "seeking refuge in any open body, and forever nestling into the body of other women", (Irigaray, 1993, p.15). In this manner the opening of the mother, and to the mother, emerge as warnings of contamination, sickness, senility and death. There is nothing available to allow women to move firmly forward without danger. There is no Jacob's ladder facilitating esay access back to the mother. Jacob's ladder only moves upwards to heaven, toward the father and his kingdom.

A problem is visualised when the father denies the mother her power of giving birth and seeks to be the exclusive creator, then as maintained by our culture he superimposes upon an archaic universe of flesh and blood, a world of language and symbols that have no origins in the flesh and pierces through the female womb and through the locus of female identity. A stake, an axis is forced through the ground to demarcate the boundaries of the " sacred place", (Irigaray, 1993, p.16). A meeting place is defined for the male that is structured upon an immolation or sacrifice. In the end women will only be allowed access, provided that they enter such a space as nonparticipants. Bourgeois, however, not only participates, she ensures total control by her juxtapositioning of entries and exits, and reenforces this controlling influence by her petitioning of viewer participation.

By her employment of folding metal screens, windows, chain link fence and wooden door to define fantasy spaces in which her narratives are engineered, a fantastic reality is materialized by Bourgeois in which the viewer's body is obliged to strain in order to acquire a viewing position. Nixon proposes that if Bourgeois's work has consistently summoned the body fantastically, the *Cells* appeal to the viewer's body unequivocally, calling upon it to meander through narrow passageway or encounter its contorted reflection over and over in an array of repeating mirrors. e e del of methilmetro de cett i fulle benegi dependent and veho sufficien fra u 11 - Sonital metal et duk 4 cili por bertián provense obci Gautraces. 1999 e toto

e Energen enze der er beite grocke bookstreicht, hat grostenten als undrautoriennen. Nie eine an Uchage en under eine eine eine materinkaristikker onder inter eine sich spackaund vermenseren onder Al och eine softentet eine einer Banastikef erstätig.

All provides the construction new restance preceder proteins to care caracter of the construction data careary at more set and construction of a construction of a construction of a construction of the co

of grains both accordence of start sea when the name and a manualitied by our colored in the automatical by our colored in the automatical sea of the evaluative exemption in the accordence of the evaluative exemption and bloud, a world of happage and synthety from the other of the flat that and place through the flat of the place of the manuality of the flat that worm and demander the new events of the flat that a transformer through the flat of the place of the manuality of the flat that worm and demanded the transformer of the flat that the manuality of the flat that worm and demanded the through the flat that provide the manuality of the place of the flat the provident of the place of the flat the transformer of the flat the provided the transformer of the place of the flat the transformer of the flat the provided that they enter such a space of the nonperformant of the these and excess, provided that they enter such a space of the hydrony hydrony hydrony of the flat the these and excess, provided that they enter such a space of hydrony hydrony flat they never such a space of hydrony hydrony of the flat these and evens, and realized that they enter such a space of hydrony hydrony of the flat these and evens, and realized that they enter such a space of hydrony hydrony of the flat these and evens, and realized the computing of the flat these and evens and realized the computing of the flat these and evens and realized the computing of the flat these and evens and realized the computing of the flat these and evens and realized the computing of the flat these and evens and realized the computing of the flat these and evens and realized the computing of the flat these and evens and realized the computing of the flat these and evens and realized the computing of the flat these and evens and realized the computing of the flat these and event the computed the co

Receard wooden door to doffine finitish spaces of their her minipactics on funce and wooden door to doffine finitish spaces of their her minipactics on equineered, a factor to readily it materialized by Boargonis in which the viencer's holdy is abliged to it one in order to accurre a viewing position. Nixon proposes that if Bearcooly's work has anti-factoric summoned the holdy family their (*the* (*the* engence) or the network stantic antipacting upon a to measured, the (*the* engence) or the network stantished by the holdy family the (*the*) are networked to measure its contented reflection over and over an an array of engency many or encounter its contented reflection over and over an an array of engenties with the state of the soft of the reflection over and over and an array of engenties and the transmitter its contented reflection over and over an an array of engenties. The fantasy space of the *Cell*, which is vocalized by the engagement of repetition, deflection and distortion becomes the point of juncture between the viewer's body and other bodies that similarly propel themselves into what Nixon refers to 'fantastic reality'. This delineation of the *Cell* by screens, or cracked and dusty windows, obliges viewers to encounter or partially glimpse each other through the meshed wire or gloss of the dirt. When articulation of the space of the *Cell* is achieved through hinged mirrors purposely hung to disrupt and distort the field of vision, the viewer is lodged in a play of projections, gazing back at a face reflected behind the incarcerating trellis of the screen, or staring at the low lying magnified eyes invertingly returning our gaze. In the light of these descriptions, and what would appear to be spaces almost deliberately constructed to insist on the viewer's participation it is worth noting, and perhaps questioning, Bourgeois's recent comments relating to the *Cells*. "The viewer comes much later and has no relationship to the making of the work. I don't believe in audiences", (Bourgeois, Nov. 18th, 1998).²⁰

In *Red Room (Parents)*, (fig.4) and *Red Room (Child)*,(fig.5) Crone and Schaesberg suggest that Bourgeois again unashamedly appeals to our channelled instincts, agonizing reminiscences and instinctive feelings that impede our minds and relegate life to separate emotional components. They perceive the red as not altogether convincing, due to its lack of meaningful connection with any object. Instead it encloses, envelopes and autonomously trails its sole goal of ensnaring viewers and imprisoning them through its surface semblance.

On the other hand, Bernadac believing red to be the colour of passion, states that when combined with black, it bears tragic connotations. She sees this synthesis of red and black that Bourgeois has orchestrated as comprising of two distinct cells, assembled by dark wooden doors amassed from theatre boxes or hotels, depicting a child's bedroom and that of its parents. A red double bed is featured in the latter bedroom on which allusions to children are symbolised by the placement of a child's train and a musical instrument. Two sculptures of veiled women stand on two small cabinets on either side. Opposite on a swivel base is an oval mirror. The order in the work reflects Bourgeois recent statement relating to the *Cells*, "the artist creates order out of chaos", (Bourgeois, Nov. 18th, 1998).²¹ The space is sparse, ordered and symmetrical thus suggesting a compatibility between the couple, the artist's parents. However, two details cloud this perception and jeopardise the peaceful domesticity insinuated by the embroidered "Je t'aime" on the pillow. The

He cancel is not called by place of the CRF which is vectored in the engagement of reprinting the last the start distortion becomes the point of juncture between the measure body and other bodies that similarly propel themselves finto what Nixon reference (function called). This definition of the Cell by screens or (racked and dusty variation or behavior resource to encounter or partially glumpse calls other through the meshed is replace of the dust. When intrealistion of the space of the Cell is some call from the dust when intrealistion of the space of the Cell is reference to a constrain of the dust. When intrealistion of the space of the Cell is some calls for a constraint of the dust of projections, graning back at a file Cell is reference to a constraint of the screecen or staring at the low (rath or cells of the interact of the screecen or staring at the low (rath or cells of the interact is needed in a play of projections, graning back at a file rath or along the tool of the screecen or staring at the low (rath or participation of the screecen or staring at the low (rath or cells commands relating to the work. The screecen empty much have and the proved commands relating to the work. I don't believe the advance of the file or the commands relating of the work. I don't believe the advance of the start of the commany of the work. I don't believe the advance of the start of the commany of the work. I don't believe the advance of the start of the commany of the work. I don't believe the advance of the start of the commany of the work. I don't believe the advance of the start of the commany of the work. I don't believe the advance of the start of the commany of the work. I don't believe the advance of the start of the commany of the work. I don't believe the advance of the start of the commany of the start of the core of the start of the commany of the start of the core of the start of the st

Subsetshing algorith is a characterization (new) and reactions (Characterization) and the contracterization of a characterization of the characteriza

States that which conduct formalize believing rad to be the encore of pression states that which conducts back with black, in baths tragic connections this level this writhese on a contract of discover of throughout the end of discover of the sector backs of the distributed as a set back to a contract on the discover of the distributed as a state of the distrib



Figure 4. *Red Room (Parents)*, 1994.





Figure 5. *Red Room (Child)*, 1994.



first is a soft, organic object hung over the bed, and the second is a rubber finger with embedded needle emerging from the bed. From these images Bernadac deduces that it is the demon of sex that may disturb the family composure.

Crone and Schaesberg describe the compactly interlocking weave of the couple's association as partners, which they suggest terminates in this resting place, as being expressed not only by the material of the sheets and the pillowcases, but quite categorically in the smoothly flowing furrows of the diminutive marble sculptures conforming to what they refer to as the "drapery of the two 'Biedermeire' chests of drawers", (Crone and Schaesberg, 1998, p.103). They suggest that these elementary objects of historical furniture placed against quasi-figurative visual works are evocative of a pleasant, organised, middle class world. The marble sculptures are illustrated as mere material shields for the figurative nudes, to be viewed only from the back. The flowing marble creases emerge as having been created as if to disguise nothing and to proclaim the unambiguous historicity of the former, thus highlighting them as archaic artifacts that once insinuted prestige but are now mere traces, and at best sentimental.

As with Bernadac, Crone and Schaesberg also see the glass 'Liar' as suspended like a species of forboding foreign matter in the space. They deem its arcane structure as being capable of facilitating every conceivable projection from desire, hope, concept, or pleasurable or disturbing fantasy. They suggest that this figuratively unclassifiable item, incubates unorthodox creative concepts and impressions. In the end, the mirror is revealed as a hollow, merely delineative, selfdeluding view of life's drama, a feeble, simplistic and arbitary replica of reality.

If the concrete warp and weft of collusion entangles this sheltered world of formal, established, tolerable sentiments, then the flimsy, fragile thread in the child's room discloses the incomplete procedure of creative formation and a flexibly arranged world of potential. They describe these fine threads, which they equate to the fragility of life, particularly the life of a child, as severing themselves from the over-sized spools to be sewn onto unorganized, immature, as yet unformed structures. However, they propose that each spool may yet play its role in the ceaseless operation of formation, thread and yarn having been long associated with one of the oldest analogies in Western civilization for the sequence of event's along life's path.

Bernadac describes a familiar spindle rack among a chaotic treasuretrove of heterogeneous items moulded of glass, cloth, rubber, some mass produced,
first is a soft organic object firmy weth the bod and the second of a tabler (new events encoded needle anarging fram he bod driven these increas Pernadae deduce of the is the dearmost events any distortable final compositie.

By any first or section as partners which they suggest terminate to to strong or a phase as in the section of and eath by the material of the strong and the terminates of the dominates of the strong to the strong by the material of the strong and the strong by the material of the strong by the strong by the material of the strong by the strong by

A way of the second of the second second

Sendshoft of a construction of network state with the contract for the send of a construction of the state of the state

semador describes a familiar spudie sad smerga a d-sole ven terese 51 helese elementaria mealded ef stass, clotte rehiter, some mas moured.

38

some found, the rack embracing spindles of essentially red thread as being apart from what she alludes to as three hopeful notes of blue which she suggests imply the three children of the Bourgeois parents or perhaps, the artist's own. The inevitable passage of time and the insecurity of our existance suggested by the thread are evoked by the excessive size of the sausage like hour-glasses.

Bernadac states that dramatic intensity is conferred on the work by the blood red colour of the two rooms. The weaving of both locations, the liasion between child and adult, adult and child, and the feeling of constraint poised over the conjugal bed as the locus of both sensual ritual and the enigma of conception, go to the very core of both the artists unconscious and a cumulative unconscious. In summing up Bourgeois's work, Bernadac suggests that it is by recreating the traumas of childhood through her work that has enabled the artist to give form to the inherent myths of the unconscious as well as the reproductive cycle of living and dying.

Recalling Irigarian theory relating to the mother/daughter relationship and the suggestions implicated relating to the possibility of Bourgeois manifesting her own psychic space as a defensive area articulating, and protecting her , from abandonment, attack, depression and loss of self, I now propose to highlight some of the difficulties in connecting Irigaray to Bourgeois's art practices. Whitford²² observes that when Irigaray alludes to art, which is rare, it is more often than not related to the portrayal of female genealogies or lineage of descent including frequent examples of the icon of Mary the Madonna, or those of mythical female goddesses. Whitford suggests that Irigaray is largely unsympathetic to much contemporary women's art, which she sees more as a representation of the absence of a female imaginary as opposed to drawing attention to it. According to Whitford, through the peculiar paradoxes of dissemination, whereby concepts procure an independent existence from their architect, Irigaray would appear unconcerned or even antagonistic to the energetic and successful expressions of women's artistic imagination.

In Whitford's interpretation of the Irigarian *oeuvre*, what she deems most crucial for an understanding of her ethical stance relating to art is her emphasis on the death drive. She outlines the death drive as having two aspects, the destructive and the creative. Alternatively aggressivity and sadism, or masochism and depression, which would appear to have undertaken an uneven distribution between the sexes, more as a function of the symbolic order as opposed to a fact of nature, which according to Whitford, could therefore be susceptible to some modification.

In Irigarian analysis what was ommitted from the symbolic order were

37

some formal, it a rack endmong spindles of assentially red thread of being apart. All, what she alle us to to start the inspectation of blac what she alle us to these the inspectations of blac what she alle us to imply the bosones of blac what she are particularly the varies of blac what she alle us to imply the bosones of blac what she are to imply the bosones of blac what she are to imply the bosones of blac and the artist is owned. The anevitable bosones of an exclusion of an exclusion of the article of the arties of the article of the a

Leonadas subty that damante maneters is concerned on new years of encodered of a store of the two roune. The weaking of both footcors, the here between child and adult adult and child, and the fealing of constraint powed on a the cooperation bed as the bote of both sensual that and the fealing of constraint powed on a the date way, care of hoth the artists incompations and a discerning of conception, so as an energy care of hoth the artists incompations and a contraint for neurons of articles of the table of a trists incompations and a contraint for neurons of articles date damants, derivaded suggester that it is by recercing the neurons of articles date date work that has attabled for artist to give form to device a swith of the random size with respective restriction of laving the neurons and the original date and the the the respondence of the form and the advisional damage for work that has the respondence of the form and the advisional damage for an artists are trading and the laving the respective and the random set of the restriction of laving the restriction.

with the suggest and implicated relating to the possibility of Bourgesis manutesing her and the suggest and implicated relating to the possibility of Bourgesis manutesing her own psecher space as a factorier and tess of self. Factor propose as highlight and enaborocomment stock, depression and tess of self. Factor propose as highlight and enthe staticates on a converting fingurate the Bourgeon's set principally and enobserves the wroat figures allocks to and which is more often throater and related to the relation of Mary the Madonia, or these of mythical postdesses, we wrote a converting fingurate the figures of tracky of deserve activate goot events for a relation of Mary the Madonia, or these of mythical timale goot we may not a convert the relation of the propose of the second of the abores of a fer rate propose of the second of the second rate of the second of the abores of the second postdesses. Multified to the relation of Mary the Madonia, or these of mythical timale goot and and the period second rate and the theory of the abores of a fer rate propose of the adonic the track of the second test of the abores of the second postdesses. The period of the relation of the second test of the abores of the test of the test of the test of the mary marks are the second test and a test of the test of the abores of the period of the test of the adonic of the test of the abores of the design and the test of the adonic of the test of the test of the test of the test second test of the test of the test of the second test of the test of the period of the test of the tes

mean unusual for an trodorstanding of her othican transa referring to est its her empreters on the death time. She outlines the death draw as having two aspects, the destantave and has created at Viennatively appressivity and sudam, or masochem and depressive, while a would approx to have undertakte an uneven distribution between the sexes, where as a function of the synthole, order as oppresed to a fact of nature according to Winstrote, could therefore be susceptible to yours much fact of a there according to Winstrote, could therefore be susceptible to yours much fact of

SZ

illustrations of women that would, "enable them to sublimate their own death drive and create, instead of functioning as a means of sublimation for the death drive of men, (the beautiful object of contemplation)", (Whitford,1994, p.16). According to Irigaray's investigations, men's creativity thrives at the expense of women, while women have insufficient symbolic reserves for coping with life-threatening drives. Whitford observes that Irigaray has continually asserted that representations of the female sex are necessary for them to authenticate the maternal genealogy and the mother/daughter relationship, to facilitate the cultural representation of both sexes as opposed to the one and it's 'other', the latter inevitably being the female.

Whitford's emphasis that Irigaray has now categorically veered away from representations of women's derelection, the pain and madness they experience in a symbolic order that refuses to recognize their existence is particularly relevant to the works and words of Bourgeois. She has written that although the expression and illustration of pain may have at a certain point been deemed cathartic, she believes the price to have been somewhat high. They have been left bare and denuded by this representation of women's pain and more particularly by their fragmentation.

Irigaray deems these representations of women's dereliction as objectionable because of the perils of self-destruction, whether physical or spiritual. Irreparable fragmentation, paralysis and the loss of identity are believed to be fundamental dangers. In emphasising the beauty of female morphology, Irigaray's wish is that women be harboured from the devastation of a masculine culture which is detrimental to their identity. But she also cautions against the havoc of female partial drives in an economy that does not allow them to be readily sublimated. Whitford stresses that it is this fear of the devastation of unsublimated death drive, together with a firm ethical stance relating to female identity, that renders her conservative when it comes to her hypothesis on the female artist.

For Irigaray, creative production is quite categorically a means as opposed to the end result. The end result is a modernised and altered symbolic order symbolising the male/female couple and not merely male identity. "If art is a necessary condition for the establishment of a culture of affective and especially sexual relationships, then art is useful as a place where individual bodily matter can be transmuted and sublimated", (Irigaray, 1994, p. 16). Irigaray's wish is that art would anticipate a society that does not actually abide but has expectations that the artist will supply a misplaced transcendence, the divine woman, as opposed to highlighting their struggle with the incongruities of the present. Thus for Irigaray, the all (september) to enservice that would consider them to sublimite there own actively to examine a construction of the theory as a means of sublimited for the close data of mean mean nois became the factor of contemplation?" (Waitford (P94, p.16), Actor 201), if mean to be became the factor of contemplation?" (Waitford (P94, p.16), Actor 201), if it mean to be an event of the close of contemplation?" (Waitford (P94, p.16), Actor 201), if it mean to be an event of the close of contemplation?" (Waitford (P94, p.16), Actor 201), and the anti-actor of contemplation?" (Waitford (P94, p.16), Actor 201), and the factor of contemplation?" (Waitford (P94, p.16), Actor 201), and the infigure of the close of the close

In the region of the second sector of the pain and matheway the price of the price

abjectionable because of the perits of relf-destruction whether physical or charactering in qualitation in quality of the destruction whether physical or charactering the quality of the lass of identity are believed to be with a complexising the beauty of formate marphology. Physical is with a final metric domain to be complexising the beauty of formate marphology. Physical is with a final metric domain to be from the devestation of a set endployed of the determinated to be the determinated to be the determination of a set endployed of the determinated to the transformed from the devestation of a set endployed of the determinated to the transformed from the devestation of a set endployed of the determinated to the transformed from the devestation of a set endployed of the set of th

For ingalistic descence production is qual to and an even a composed to the end result. The cod result is a modernised and aftered as othere order whether a code stability and an event of a code o

illustration of the human form is of paramount importance. The artist has an ethical obligation to relate to woman an exemplary self, "discovering and displaying her own morphology", (Irigaray, 1994, p.16).

Whitford agrees with Irigaray's argument that if women challenge patriarchy the possibility that this could be destructive to women is a very real concern. In stressing the ideal harmony of depictions of women's identity, Irigaray's chosen vocabulary in which her ideal outlook for women's art is illustrated, is highlighted by Whitford: "repose, happiness, wholeness, beauty, unity, compensation, communion and so on", (Whitford, 1994, p.17). Whitford suggests that this Utopian outlook of repose and lack of struggle might equally be understood as the crippling of women by the patriarchal death drive, or a denial of the reality of strive as opposed to a creative confrontation and disintegrating of paralysing structures.

If Irigaray wishes for the 'divine woman' as opposed to a challenging, and a representation, of the struggles within, then Bourgeois, while possibly complying with Irigarian concepts in relation to the construction of a defensive psychic space resulting from pain and loss, could be seen to have embarked on a more independent path. She would appear to have undertaken not only the paralysing moulds, but also those that she deems warrant the on going self analysis she appears to have subjected herself to in the hope of finding some degree of resolution. In the light of the arguments presented, particularly in relation to viewer participation, the possibility of encouraging the viewer towards similar questioning and analysis cannot be easily dismissed.

The violence in the work comes from frustration. Any kind of frustration will make an animal violent. Now, we are all frustrated to some degree, for some reason, and frustration and violence are like a pendulum, oscillating back and forth, back and forth---but violence can be replaced by restoration, (Bourgeois, 1998, p.194).

illus aar ei the human farm is of paramount importance. The arrist har in a arra objective objection in relate in woman arress mplary self, i disconcring and display us bellot in m is aphology it, fagurax, 1994, p.167,

Whitered agrees with ingamy s argument that it wonten that explandances are passibility that this could be destructive to women to a centrol collater to be destructive to women to a centrol collater to be dealed in an where the deal barmony of depictions of women's identity, frigoral's closera variability in which her ateal autions for women's art is distributed as begins and be delived outlook for women's art is distributed as being in which her ateal outlook for women's art is distributed as being in the first and so on', (Whitford, 1994, p.) 7. Waitford suggest delive this arrange of suggest deliverations of women's attractive aggest and the complete of suggie might equally be matriced and so on', (whitford, 1994, p.) 7. Waitford suggest as dready of women by the parametrial deals drive or a densitient of the construction and so on', (whitford, 1994, p.) 7. Waitford suggest as dready of women by the parametrial deals drive, or a densitient of the construction and so on', the parametrial deals drive, or a densitient of the construction are the active and factor of sunggie might equally the matrix of the parametrization of the east of a densitient of the construction and distribute active configuration and distribute as the parametrization of the parametrization of the east of parametrization of the east of parametrization and distribute and be active configuration and distribute and the east of parametrization and distribute and the east of parametrization and distribute and the east of parametrization and distribute and the parametrization and distribute and the east of parametrization and distribute and the east of parametrization and distribute and the parametrization and distribute and parametriz

If Ingures, unshes for the "divine woman" is opposed to a condicipating a and a septementant of the stronggles within, then Bourgeois, which perchips contrafting with help than consecute in relation to the constituction of a determine provide space to off the norm pain and basis, costa be seen to have embed ed on written redependent path. She would appear to have undertaken not only the total true mounds. For whet has she doens warrant due on going self-analyse she appear to have nervected here that she doens warrant due on going self-analyse she appear input of the organizer presented, paracritishing some degree of resolution. The heat of the organizer presented, paracritishing some degree of resolution the possibility or emportance in the viewer towards similar questioning and analy sectore to the becaustic to active and the viewer towards similar questioning and analy the total becaustic to active the viewer towards similar questioning and analy the total of the possibility or emportance in the viewer towards similar questioning and analy the total of the sector of the active the viewer towards similar questioning and analy the total of the case total total to active the total of the viewer towards similar questioning and analy the total of the active total of the sector of the sector of the total of the sector of the sector of the sector of the total of the sector of the

The concernent to the work comes from musication. Any kind of an againment with national and annual colorant bores, we are all fluctroted to some depote for enter tearrons, and freemation and colorate and like a pre-dution result in plack and total back and forth-bat colorate can be expanded in testoretices of our code. 1998, in 1948.

39

Conclusion

The difference between those critics of Irigaray who have argued that she is an idealist and essentialist, and those who argue for a more nuanced comprehension of her analysis, open the debate of whether or not her use of the body is taken to be strategic. Does she propose a return to the body as a 'solution' for the female, or as a strategic ploy to resist male myths and notions about the female body and psychic? Whitford's comment "what interests me is what Irigaray makes it possible for us to think", (Betterton, 1996, p.16) appears entirely in context here. The imaginative insight and intellectual analysis she offers are relevant for their account of women's subjectivity which are not constrained within the framework of male experience, and which are discouraging in their immutable ellipses and incongruities. While possibly aiding our thinking relating to the circumstances and mode of illustrating female difference in a new language, her writing does not propose a prescription for a feminine aesthetic.

What is crucial for Irigaray is that this representation of female difference entails a representation of what is subjugated within psychoanalytic parameters, namely the mother-daughter relationship.

We must also find, find anew, invent the words, the sentences, that speak the most archaic and the most contemporary relationship with the body of the mother, with our bodies, the sentences which translate the bond between her body, ours and that of our daughters. We have to discover a language which does not replace the bodily encounter-as patriarchal language attempts to do, but which can go along with it, words which do not bar the corporeal, but which speak corporeal, (Betterton quoting Irigaray, 1996, p.16).

(oochsion

The officer of the container, and those who argue for a more manual size is an electric and essentiality, and those who argue for a more manual comprehension of a units six open the defate of whether or not her see of the body is taken to her managing these size thereas male myths and notions about its ferrale body ferrale, or as a strategie ploy to resist male myths and notions about its ferrale body and product. Whethed a charment issued interests and is what frigory malker a possible for us to datal. (Estimated 1996, p.14) appears entirely in context here account of women's subjective male myths and notions about its ferrale here possible for us to datal. (Estimation, 1996, p.14) appears entirely in context here account of women's subjectivity which me not constrained within the framework of male experiments, and which are not constrained within the framework of incompruties. While possibly adding our thinking in their immetable ellipses and incompruties. While possibly adding our thinking in their immetable ellipses and mode of illustrative total containers in a containing to a possible of the containers total and presentation for a large our solution of the possible of the containers and account of women's subjective male and which are not constrained within the framework of male experiments total which are not constrained within the framework of anode of illustrative total containers and which are not constrained within the framework of anode of illustrative total containers and the standard of possible.

What is crucial for trigany is that this representation of varues difference entation of varues of the representation of what is subjugated within psychianalytic parameters, new 's the methor-daughter relationship

We need also find, find anow, invest the words, the sentences, that speak the nost archaic and the most contempority relationship with the nody of the mother, with our bodies, the sentences which ransiste the frend between ner body, ours and that of air daughters. We have to discover a ranguage which does not replace the bodily encounter-os pathanchet language which does not replace the bodily encounter-os words winch do not bar the corporeal, but which speak corporeal, (Bettercor quoting language [1996; p.16). While Irigaray's emphasis on gendered specific encounters within the classic analytic scenario, and subsequent analysis of gestures distanced from the analytic scenario have introduced the idea of Bourgeois possibly creating a psychic or fantasy space to protect her from abandonment and pain relating to the loss of a mother, she does not question power or suggest a means of achieving change in social existence and in material circumstances. She fails to offer Bourgeois a solution to her predicament: "In my art, I live in a world of my own making. I make decisions. I have power. In the real world, I don't have power", (Bourgeois, 1998, p.227).

If a power is evident in the work discussed it is most amply expressed in Bourgeois's petitioning of viewer participation by her juxtapositioning of entries and exits in the *Cell* series, and by her apparent seizure of control in the Mapplethorpe photograph. The consequences of both are redolent of an unconscious insistance that the viewer simultaneously subject themselves to personal analysis as intensely as Bourgeois does. This is where Leigh suggests her radicality lies. He observes that she reveals the responsibilities we must stand firm on and the choices we are obliged to make by first and foremost personalising them and subsequently universalising them.

"To explore the unconscious aspects of a work of art is not to deny the artistry of its maker nor to reduce him to a 'neurotic', but rather to enrich our understanding of the deepest ways in which certain works of art become extraordinarily important to us", (Spitz quoted by Collins, 1998, p.181). It is plausible that some connections exist between the artist's unconscious motives and audience reception. If an artist has expressed universal desires and conflicts, which contrary to Leigh's allusion, Bourgeois does not appear to do, then the artist's unconscious motivations and the viewer's unconscious response may mirror each other. In Bourgeois case, her unconscious motives are moulded by her unique personal experiences, as much in the viewer's unconscious will have been instructed by a singular life and personality. So an assumption cannot be deduced that an understanding of the artist's unconscious intentions will automatically reveal the viewer's unconscious reactions. In essence, the two may be widely divergent.

The differences between verbal and visual representation presents yet another problem in transposing Irigaray's concepts either accurately or precisely onto a visual art practice platform. Irigaray draws the distinction between *parler femme* (speaking woman) and the "male scopic economy", (Betterton, 1996, p.94) in a manner which appears to explicitly prohibit the feasibility of a female visual

41

whereas and the sectamos and subsequent and test of generated point care of the factor of the sectamos and subsequent and tests of generated from the analysis of the sectamos and subsequent and tests of generation between the of the factor of the factor of the sectamos of the factor of the factor of the sectamos of the factor of the fac

If a new provide point on we this conduction in the work decaysed on the provide and the control of the control of the work participation by the participation of the participati

The transmission of the metric matter is assected at which the set is a contract to even in the set of the metric matter is and the set of the structure of the structure is a set of the structure of the structure is a set of the structure is a structure is a set of the structure is a structure is a set of the structure is a set of the set of the structure is a structure i

(c) the purblets in measurement inguty is success when accurate a positive state autors viewly an practice platform. Ingune down the distinction pure to go be preference which a woman and the finale scepic boundary. The distinction filles of 40 m a manual which appears to explicitly prohibin the fiscebility of a firmate scenic. language. "Within this logic, the predominance of the visual, and of discrimination and individualisation of form is particularly foreign to female eroticism", (Irigaray, 1985, pp.25-26).

Drawing from the psychoanalytic mode in which it is a visible 'sign' of difference, Irigaray creates an appraisal of the dominant visual economy in which the female is only able to operate as a mirror to echo masculinity, and is therefore undepicted in her own right. Within these parameters, a transposing of Irigarian 'feminine speech' directly onto a visual art practice, particularly in the case of Bourgeois, is difficult.

Whitford suggests that Irigaray's fragmenting analysis may be a necessary stage, yet she believes that it is unable to extend much to a woman whose existance in a male symbolic order is already fragmented. "My interpretation is that, because women have not been allowed to keep their gestures, their imaginary, their symbols, these things become encysted in the verbal imaginary of men", (Irigaray quoted by Whitford, 1994, p.16).

While psychoanalytic concepts freely intersect debates and dialogues on cultural politics, a stubborn resistance prevails to the acknowledgement or appreciation of unconscious fantasy as a developing axiom of our social, emotional and political existance. In the context of this unconscious fantasy, Irigaray's and Bourgeois's paths separate. Bourgeois's *Fillette* and the *Cells* could be seen as structuring the inter connections between the social, emotional and the political through the materialisation of fantasy, if we interpret fantasy as, "merely the way we organise, perceive, and give form to our feelings, which are always ambivalent and conflicted by the coexistence of love and hate", (Nixon quoting Klein, 1994, p.24).

Where Irigaray starts and finishes with theory, possibly the most apt quote to summarise Bourgeois's motivations is one already referred to in this study, "Sometimes a work is a journey with no destination in sight. Sometimes you arrive quickly. Sometimes when I finish a work, its meaning becomes apparent after the fact, (Bourgeois, Nov. 18th, 1998). ²³ Does imagination transcend reality so far that it does not need realistic support any more?

langunga. "Wittine Unis lugite, the perduimitance of the visual and of director memory in enredeviced each of horm is paravalatily finalign to formula evolution (, fill a car), e 350 pr. 25-200

Denvire to the set tom the psychoanal or adde to concrete on a dotter or a of difference (rightaix ercales an apprend) of the dominant visual acone on the occurs the tensity is only able to operate as a matrix to occur masquinity, an an acorfere nucleocore to be over rights Wohin these pharmacters, a conserver, or trained or systeff directly and a visual an practice parameterity in the case of the quest-to the files.

¹ Wantiond Aligeess that it is analytic to a suggestion of the event of the product of the event of the

(a) a construction of the constance of the constance provails to the educer folgerichtener (approximate of constance) and the constance provails to the educer (approximate of constance) and the equility axiath of out povides and the and receives a constant of the constant. Of this and extension of out povides and the line games of the constant of the constant. Of this and extension of out povides and the line games of the constant of the constant. Of this and also of the order of the etc. Start of the constant of the constants. Other and the of the order of the constance to be a power of the constant of the theory of the constance. The the first of the etc. Start of the constant of the theory of the constance of the constant of the etc.

Construction of the conceptional of the contract of the conception of the concept

ŝ.s.

Endnotes

- 1. Nixon's essay interpreted by Katy Deepwell in "Feminist Readings of Louise Bourgeois or why Louise Bourgeois is a feminist Icon", From the Museum of Modern Art. Vol. One, 1996, p44.
- 2. Leigh, 1994, p.56.
- 3. Gorovoy, 1994, p12.
- 4. Nixon, 1991, p.50.
- 5. Irigaray, 1993, p.114.
- 6. Nixon, ibid, p.51.
- 7. All quotes by Louise Bourgeois on Nov.18th, 1998 are taken from a written interview with the artist conducted with the assistance of The Robert Miller Gallery, New York, pp.46-47.
- 8. Betterton, 1996, p.93.
- 9. Pollock, , 1996, p.24.
- 10. Robinson, 1996, p.24.
- 11. Pollock, ibid. p.255.
- 12. Bourgeois, ibid, p.47.
- 13. Bourgeois, ibid, p.47.
- 14. Bourgeois, ibid, p.47.
- 15. Bourgeois, ibid, p.47.

enter for de

Science's association respective Kity, Deepwell in "Featurist Fandrigs of Louise barries as why Louise Bourgeois is a formula 'con', From in the start of Modern Act. Vol. One, 1996. pH4

Leist Days N.

Startes , test, and

Mixing 124 Clamaria

high and the second

Regarded reading a s

All group by Louise Bourgeois on Nov. 18th 1998 are taken from it whitem meets are with the artist conducted with the assistance of The Korp. (A) flat Gailery, New York, pp.46-47.

El a deri , au marsel - 8 - g

en goodstation (histologija)

[0] Robinson 1996, p.24

AL. Pollock Field p 255.

12. Bourscon, Ibid, p.47.

13. Bourgeons, mud, p.47.

4. Bourgeons, Bourgeons,

13. Bourgeoix Text, p.47.

- 16. Robinson, 1996, p.23.
- 17. Whitford, 1992, p.267.
- 18. Neri, 1998, p.81.
- 19. Aherns, 1994, p. 3.
- 20. Bourgeois, ibid, p.47.
- 21. Bourgeois, ibid, p.47.
- 22. Whitford, 1994, p.15.
- 23. Bourgeois, ibid, p.47.

R 2008 8 FORTRUPPED AL

Baurgerssehr Lip 47

21. Bourgeois, Ibid, p.47.

Whitford, 1994, p.15.

- 23. Bourgean and pair



.

- 1

Appendix

QUESTIONS FROM KATE BYRNE TO LOUISE BOURGEOIS.

- 1. You have commented that over interpretation is misinterpretation. Can you give an example of a work that has been over interpreted?
- 2. How important is the finished piece in relation to the initial concept?
- 3. How do you view sexuality in your work?
- 4. What are the most potent issues of the past that you are presently returning to in your work?
- 5. Through your combination of materials in the *Cells*, found objects with made sculptural elements, are you conscious of creating "order"?
- 6. You have been quoted as saying that "each *Cell* deals with the pleasure of the voyeur, the thrill of looking and being looked at". How essential is the viewer's presence to the work's completion?
- 7. Spirally and circling movement appear to be a reoccuring theme in your work. In your own terms, what do these motifs symbolise?
- 8. You appear to have engaged in a process of repetition for many years. Does repetition continue to benefit the work today?

ADTEMPTOR AND AND FINISHED AND MADE AND FREEDOM

- May have communied that over margaristics to mismicipaet-tion, transport in example of a violation last last last over intermedical.
 - Frake immerciant is the finished probe in clatean to the twick concept?
 - Show near the second is not work in the second s
- What are the most poten issues of the past that you are preventy recommendo in your work?
- Choolejä your combination of materials in the Cello, found objectwith made sculptural elements, are you conscious of creating recuert "
- Yaw has othern quoted as saying that "each Coded with 0.5 plass are of the veycar, the theil of looking and being looked at " Gove essential is the viewer's presence to the work's complement".
- Speally and cricking movement appear to be a recogning theme in more work. In your own terms, what do these motifs symbolical.
 - Yes appear to have engaged in a process of repetition for usary years. Does repetition contaute to benefit the work to Loc?

Louise Bourgeois Studio

720 Greenwich Street, no. 9C, New York 10014 Jerry Gorovoy: 212 691 5749 (tel), 212 645 9010 (fax) Wendy Williams: 212 924 4274 (tel), 691 2342 (fax), <u>wwilliams7@aol.com</u>

- Date: November 18, 1998
- To: Kate Byrne c/o Anna O'Sullivan Robert Miller Gallery

From: Louise Bourgeois

1. A piece can have many interpretations.

2.

Sometimes a work is a journey with no destination in sight. Sometimes you arrive quickly. Sometimes when I finish a work, its meaning becomes apparent after the fact.

3.

That's a matter of interpretation.

4.

My work comes from dealing with the present moment, not the past. There is an obvious connection between the problems of the here and today and the past. I am interested in tracing them.

5.

The artist creates order out of chaos. The finished form is everything.

6.

The viewer comes much later and has no relationship to the making of a work. I don't believe in audiences.

7.

The spiral has a possibility of going in two connections – spiraling in and contracting, and spiraling out and opening up. Both directions interest me.

8.

You have to repeat and repeat to make your point.



Bibliography

BERNADAC, Marie-Laure, Louise Bourgeois, Paris and New York, Flammarion, 1996.

BERNADAC, Marie-Laure and Marie Darrieusseq, Paulo Herkenhoff, Louise Neri, <u>Louise Bourgeois Recent Works</u>, Musee d'art contemporian de Bordeaux, 1998.

BERNADAC, Marie-Laure and Hans Ulrich Obrist, (Eds.), Louise
Bourgeois Deconstruction of the Father Reconstruction
of the Father Writings and Interviews 1923-1997,
Cambridge, Massachusetts, Mit Press, 1998.

BETTERTON, Rosemary, "Brushes with a Feminist Aesthetic", <u>Women's Art Magazine</u>, Vol. 66. Sept/Oct 1995, pp. 6-11.

BETTERTON, Rosemary, <u>An Intimate Distance: Women, artists and</u> the body, London and New York.

BLISTENE, Bernard and Alison M. Gineras, Alain Guiheux, <u>Premises:</u> <u>Invested Spaces in Visual Arts, Architecture, & Design</u> <u>from France: 1958-1998</u>, New York, Harry N. Adrams, 1998.

Bibliography

BERNADA = Marc-Loure <u>Louise Bourgéons.</u> Daris and New York: Committion, 1996

Erferbedetter, Marrie Barrieussog, Paulo Herkenhorff Louise Medi, <u>Louise Bourgeois, Rocent Works</u>, Masee J. attomemorian de Bordeans, 1998.

SERVACE Viance Laure and Plans Ulrich Oboxu (Eds.), <u>Lonise</u> <u>United via Presonstruction of the Eather Reconstruction</u> of the Eather Wintings and mutukiews 1973-1997.

BET ELE LESSENNY, "Britskie with a Poinnist Acathetic" Verseuls<u> An Maurine</u> , Vol. of - Sept-Oct 1945

BUTTI A DAM MORE DRIVE An Informate Distance: Women_affirs.cvid file (risk), Landon and New York.

33-184 - M. Couract and Alison M. Gimenss, Anan Gadieux, <u>Premises</u> Encosted Spaces in Visual Arts: Architecture, & Design Juan France, 1958–1998, New York, Harry N. Adraus, CHADWICK, Whitney, <u>Women, Art and Society</u>, London, Thames and Hudson, 1991

COLE, Ian (ed.), <u>Museum of Modern Art Papers, Vol. One, Louise</u> <u>Bourgeois</u>, Oxford, Museum of Modern Art, Oxford Press 1996.

CORK, Richard, "What a tangled web she weaves", <u>The Times</u>, Nov. 24th, 1998, p.37.

COLLINS, Bradley I., <u>Leonardo, Psychoanalysis and Art History</u>. Evanston, Northwestern University Press, 1997.

CRONE, Rainer and Petrus Graf Schaesberg, <u>Louise Bourgeois The</u> <u>Secret of the Cells</u>, Munich: London : NewYork, Prestel-Verlag, 1998.

de ZEGHER, M. Catherine (ed)., Inside The Invisible, Cambridge, Massachusetts and London, The Mit Press, 1996.

DORMENT, Richard, "Daddy's angry little girl gets even", <u>The Daily</u> <u>Telegraph</u>, Nov. 18th, 1998, p.23.

DOBBELS, Daniel and Catherine Flohic, <u>Ninety</u>, Charenton cedex, France, Frohic Editions, 1994.

GIBSON, Ann, "Louise Bourgeois's retroactive politics of gender", <u>Art Journal</u>, Vol. 53, Winter 1994, pp. 44-77. CH, VDW (CN, Wheney, <u>Women, Arrand Secury</u>, London, Phaness and Madson, 1991

(701 - 12 - 2017), <u>Museum of Modérn Art Pooes Mol. One. Louise</u> - <u>Bourgens</u>, Ostford, Museum of Medern Art Cister? Press 1996.

- CORK: Richard, 11 What is tangled web she weaven'', <u>1 he Times</u> . Nov. 24th, 1998. - p.37.

COLLINS, Bradiey L<u>. Leemando, Psychoniniysis and Amilistow.</u> Feanston, Northwestern University Press, 1997

CRONEL Rainer and Petros Graf Schaesberg, <u>Louise Bourgeofs, Lire</u> <u>Secret of the Cells</u>, Munich, Loudon : New York Prestet-Verlag, 1998.

30.713611ER.M. Catherinta (ed).<u>[Inside The Insible.</u> Cambridge. Matsachusens and London. The Mit Press. (1996)

DANMENT, Nichard, "Daddy's angry little ynt geis even"<u>. The Dariv.</u> <u>Telsyrrob</u> , Nov: 18th, 1998, p.23.

TROBBEL S. Daniel and Catherine Flohic, <u>Ninety</u>, Christmon coll, v I and e Fishie Editions, 1994

G.BSON., am, "Louise Boargeols's retroactive politics of graver" <u>Art.Journal</u>, Vol. 53, Winter 1994, pp. 44-77 GOROVOY, Jerry and Pandora Tabatabai Asbaghi, <u>Louise Bourgeois:</u> <u>Blue Days and Pink Days</u>, Milan, Fondazione Prada, 1997.

GROSZ, Elizabeth, "Feminist Theory and the Politics of art", Catriona Moore (ed.) <u>Dissonance-Feminism and the</u> <u>Arts 1970-1990</u>, St Leonards, Allen & Unwin Pty Ltd., 1994, pp.139-153.

HAENLEIN, Carl (ed.) Louise Bourgeois :Sculptures and Installation, Hanover, Kestner-Gesellschaft, 1994.

HILTON, Tim, "The kiss of the spiderwoman", <u>The Independent on</u> <u>Sunday</u>(Culture), Nov. 22nd, 1998, p.7.

IRIGARAY, Luce, <u>Sexes and Genealogies</u>. New York, Columbia University Press, 1993.

IRIGARAY, Luce, <u>This Sex which is not One</u>, New York, Cornell University Press, 1985.

IRIGARAY, Luce, <u>Speculum of the Other Woman</u>, New York, Cornell University Press, 1985.

IRIGARAY, Luce, <u>An Ethnics of Sexual Difference</u>, New York, Cornell University Press, 1993.

JANUSZCZAK, Waldemar, "The spider who came in from the cold" Sunday Times, (Culture magazine), 22nd Nov. 1998.

GROSZ, Blizzberg, "Feminist Theory and the Politres of ad", Catriona Moore (ed.), <u>Dissonance-Lominism and the</u> <u>Arts 1970-1990</u>, St Leonards, Allen & Unwin Pre-Ltd., 1994, no 139-153.

10APMLEIN, C.:d (ed.) <u>Louise Bourgeois (Sculptures and Installation</u> Harover, Kestner-Geselb-chaft, 1994.

111. (ON, Tim, "**The kiss of the spiderwoman**", <u>The Independent on</u> <u>Sunday</u>(Culture), Nov. 22nd, 1998, p.7.

RUGARAY, Luce, <u>Sexes and Gancalogies,</u> New York, Columbia Eniversity Press, 1993.

REGLEON, Euse, <u>"This Sex which is not One</u>, New York Cornel! University Press, 1985

BRIGARAY, Luce<u>, Speculum of the Other Woman</u> , New York. Cornell University Press, 1985

RIGARAY Luce, <u>An Ethnics of Sexual Difference</u>, New York. Consell University Press, 1993.

1ANTSZCZAK, Waldemar, [7] be spicer who came in from the cold <u>Sunder Firnes</u>. (Culture magazine), 22nd Nov. 1998. JOBEY,Liz, "The confessions of Louise Bourgeois", <u>The Guardian</u>, (Weekend), May 16th, 1998, p.12-21.

KOTIK, Charlotta and Terri Sultan, Christian Leigh, <u>Louise Bourgeois</u> <u>The Locus of Memory Works 1982-1993</u>, New York, Harry N Abrams, 1994.

LIPPARD, Lucy, The Pink Glass, New York, New Press, 1995.

MALINAUD, Sandrine, "Louise Bourgeois: a femal Saint Sebastian and prickly rose", <u>Cimaise</u>, Vol. 45, Jan./Feb., 1998, pp. 7-16.

MEYER-THOSS, Christine, Louise Bourgeois, Zurich, Ammann, 1992.

MILLER, Arthur, "Louise Bourgeois: homely girl, a life" <u>Cimaise</u>, Vol. 42, Apr./May, 1995, pp. 57-66.

NIXON, Mignon, "Objects of Desire", <u>Woman's Art Magazine</u>, Vol. 60, Sept/Oct 1994, pp. 22-24.

NIXON, Mignon, "Bad Enough Mother", <u>October</u>, No 71, Winter 1995, pp. 70-92.

NIXON, Mignon, "Pretty as a Picture", <u>Packett</u>, No. 27, 1991, pp. 48-53. POPEY, J.J. T. Fhe confessions of Low-e Hourgeois", <u>J.L. Caudion</u> . (Weekend), May Jeth, 1998, p.12-11

[40] P.K. Chadotte and Terri Sultan, Ubdisfand Edgh, Löuise Bourgeris. The Locus of Mentons. Viodes 1982;1921. Nov. 5 orb. Harry M Abrams. 1993.

1.18(A.R.D. E.K.Y. <u>Ebe P.a. Gass</u>, N.W. York, New Pass, 1995

547, Y.E.N. TEROSS, C. Mistime<u>, Fourse Bourgeols, -</u> Zurich: Amaanse 1992.

e "Le FR Anthar" - Louise Bourgeois: homety gid, a FR" <u>Chinais</u> - 1994. 42 - April May, 1993, pp. *7-66

NEXON, Migmon, "Objects of Desne". <u>Womauls An Manazine .</u> . Vol. NJ, SeptOct 1994, pp. 22-24.

MNCN Mignest "Bad Enorgh Mother", <u>Quiebet</u> , No 74, Winki 1995 ph. 70-92.

VIXON: Mignon, "Prethy as a Plorune", <u>Packett</u>i, No. 27, 1991 pp. 48-53. POLLOCK, Griselda and Fred Orton, <u>Avant- Gardes and Partisans</u> <u>Reviewed</u>, Manchester and New York, Manchester University Press, 1996.

SEARLE, Adrian, "Spiderwoman", <u>The Gurardian</u>, Nov. 24th, 1998, p.11.

SEWELL, Brian, "Into the parlour of a sad old bat", <u>Evening Standard</u>, Nov. 26th, 1998, pp.28-29.

TURNER, Jane, (ed.), <u>The Dictionary of Art: A to Anckerman</u>, London, Macmillan Publishers Ltd., 1996.

STEIR, Pat, "Mortal Elements", <u>Artforum</u>, Vol. 31, Summer, 1993, pp. 86-87.

VAN BUREN, Jane Silverman, <u>The Modernist Madonna: Semiotics of</u> <u>the Maternal Metaphor</u>, Bloomington and Indianapolis, Indiana University Press, 1989.

WEIERMAIR, Peter, (ed.), <u>Louise Bourgeois</u>, Zurich and Frankfurt, Edition Stemmle Ag, 1989.

WHITFORD, Margaret, "Woman With Attitude", <u>Woman's Art</u> <u>Magazine</u>, Vol. 60, Sept/Oct 1994, pp.15-17.

WRIGHT, Elizabeth (ed.), Feminism and Psychoanalysis. A critical dictionary, Oxford. U.K., Blackhall Publishers, 1992. rotrobults Conselon and Fred Omore, <u>Armitesiantek Parissins</u> <u>Reviewed</u> : Manchester and Trone Feel, Manchester University Frees, 1996.

Society B., Adrian, "Spiderwoman", <u>"The Connelium</u>, Nav., 24th, 1359 c.) 't.

SEWER - Arran, finte the perform of a sad old bat" <u>by entry Mandard</u> Nov. Zath, 1948, pp.23-29.

(148 MFR) Investord to <u>Physicinatics of Arthorn Locations</u>. 1 ondow, Michael Palvisherg Ltd., 1996.

S G 56 Europhismal Elements", <u>Artforim</u>, Vol. 31, Summer, 1995 ap. 86-87

A.F. P. E.V. Jame Silvernan, <u>[Eve Muderal's Madouta Neurobeset]</u>
<u>Jer Maternal Metaphor</u> Bloomnegton and Enthrouged).
Eddama University Press, 1989.

WEP-RM ABULL etcr. red 3, <u>Louise Bourgeois</u> , Zurich and Frankton Edition Stemmle Ay, ¹1989.

WHE PRORDE Margaret, "Waaran Wild Antade", <u>Weenaad s Att</u> In <u>Basing</u> Vol. 40, Šept Oct. 1994, pp. 15-17

Verena 1975 (F. Sabeth (ed.), <u>Fernatisan and Psychoanalysis</u>, Alechicas, Urtanan, Oxford U.X., Blackhall Pablishere, 1992 WYE, Deborah, Louise Bourgeois, New York, The Museum of Modern Art, 1982. WYE, Deborah, Louise Bourgeois, New York, The May and of

53