

## PLACES & CHARACTERS



# *She Always Forgot That the Earth Is Damp*

Louise Bourgeois'  
Subjectivity, City  
and Language

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There is a specific work of art in Louise Bourgeois' vast and varied trajectory that arguably marks a before-and-after moment in her development as an artist. In 1947, after some experimentation with engravings, she designed a little book consisting of nine parables and nine corresponding prints, titled *He Disappeared into Complete Silence*. The book is a proto-site that immediately precedes Bourgeois' sculptural and architectural work. The significance of *He Disappeared into Complete Silence* as a 'a small whilst pivotal artwork'<sup>1</sup> that would influence her evolution towards three-dimensional work, has been established,<sup>2</sup> as have her recurrent architectural references. Her capacity and prolificity as a writer has not gone unnoticed,

either. Nonetheless, the question of how Bourgeois manifested a physical and emotional city, with special emphasis on her written work, remains unapproached. This paper attempts to tackle that.

### **New York, Interior: From Housewife to *Femme-Maison***

From late 1938, Bourgeois found herself immersed in domesticity in her adoptive country, the United States. The double isolation of becoming a wife and mother as well as a foreigner, offered a narrow field of opportunity for her work. Karen Koehler explicitly states in 'Louise Bourgeois: Architecture and Autobiography', that: 'She struggled to find a balance between domestic expectations and her work as an artist.'<sup>3</sup> The idea of the housewife, of the hybridity between subject and space, emerges from this period. Bourgeois' anthropomorphic buildings eventually became ubiquitous through her career. Her *Femme-Maisons*, female bodies with architectural heads and/or torsos, are contemporaneous to *He Disappeared into Complete Silence*, 1946-1947; although at first always realized in paintings, Bourgeois' earliest choice of medium.

As much as the book as a finished project is especially significant to understand Bourgeois' artistic evolution – what Mignon Nixon in *Fantastic Reality: Louise Bourgeois and a Story of Modern Art* suggests 'represented a kind of beginning'<sup>4</sup> – she had already grown interested in printing processes before that. This enabled her to choose whether to work from home:

*In the second half of the 1940s, Bourgeois spent time at Atelier 17, the print workshop of Stanley William Hayter . . . It is not known precisely which prints she made at the workshop since she also worked at home on a small press.<sup>5</sup>*

Her day-to-day life at the time was full of caring for her young family, in addition to still reckoning with the family and memories she left behind in France. She often used printing techniques to explore themes involving

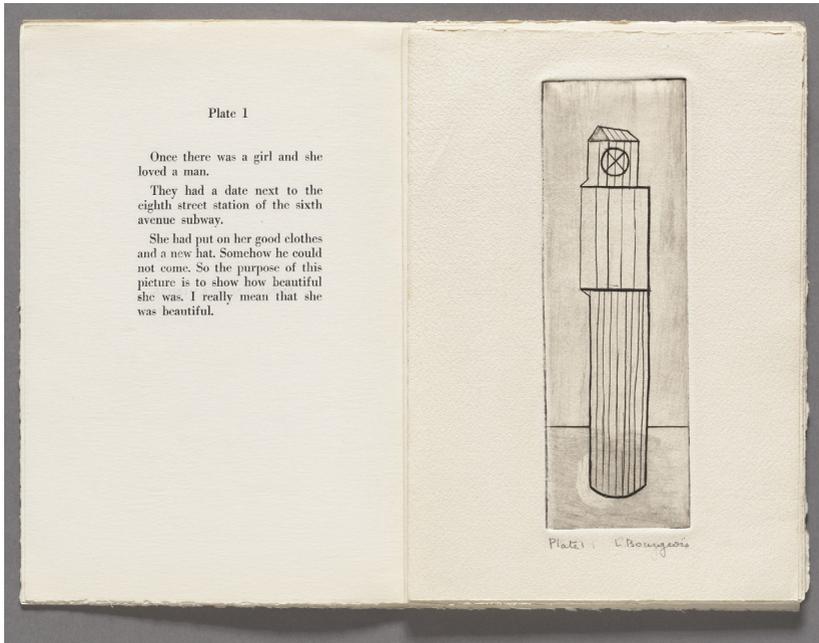


Fig. 1. Louise Bourgeois. *He Disappeared into Complete silence*, Plate 1.  
 © Louise Bourgeois Trust / SABAM Belgium 2020. Photograph obtained via the Museo Nacional Centro de Arte Reina Sofia (Temporary Deposit The Easton Foundation, New York, 2014).

interior scenes: 'Though Bourgeois most often depicted daily activities during the 1940s, she occasionally introduced people from her earlier life.'<sup>6</sup> The resulting greyness in the images only adds to the ambience of the small rooms. While these were self-standing images, they begin to have textual references, too. A caveat exploring the precursors to *He Disappeared into Complete Silence* may afford insight into how much she had grown as an artist by then, but what is more pertinent here is how she developed her conception of subjective spatiality.

There is, for instance, *Escalier de 63*, 1939. The title is directly biographical, her first American address (yet, notice the use of French). It 'references the stairs at 63 Park Avenue. Louise Bourgeois lived at that address with her husband, Robert Goldwater, from the time of the artist's arrival in New York on October 12, 1938 until September 1939'.<sup>7</sup> Even though it is figurative, there is a tense sense of otherness. The woman climbing the stairs (who looks very much like the artist herself at the time) is physically removed from a group, and they stare at each other as she climbs further, alone. Given that these are prints, there is more than one copy of the image. A 'second impression is inscribed "escalier de 63 – to Babette / Tout le monde voit qu'elle est belle",<sup>8</sup> adding a textual narrative that, compared to *He Disappeared into Complete Silence*, has a closer relationship with the print. Still, the text already points to a difference, the main figure is beautiful enough to attract the attention of neighbouring characters; and this suggests an estranged relationship, with them cluttered on another level, limited to a mute exchange. All, in the briefest sentence. Bourgeois said of one of her first *femme-maisons*: 'She is dignified, but she is alone . . . she has no companion.'<sup>9</sup> The same could be applied here, the positivity of her beauty is confronted, if not overtaken, by her aloneness. Babette, to whom this is dedicated, is, anecdotally, a writer, 'Babette Deutsch (1895–1982) . . . a poet, novelist, and critic'.<sup>10</sup>

Also worth of consideration is a later print, *Youth*, 1941-1944. There is another geometric interior, this time with some niceties like the patterned rug, the big window, the flower vase, the unmatched chairs. But even in this space, kinder than the previous staircase scene, the female figure is elsewhere, physically present but different. She is white, while the other two figures, males, are in shadow. She has her eyes closed, and is bent inwards, closing herself off. Her limbs almost disappear into the chair, and her lighter body echoes the wall or door opposite her. Even the figure in the middle, who is reading seated on the edge of the back of a wicker chair, seems more comfortably engaged with the space and other elements and characters than she does. In pencil, below, it reads: 'I am looking at you and you do not see me.' Bourgeois does not limit her textual intervention to a title, then – she is actively engaging in written storytelling, playing with a hybrid of artistic description and diaristic confession. There is an increased sense of alienation, it borders on confrontation, even. The placid room is the mundane setting to emotional turmoil. Designed for contentedness, it only highlights the little miseries of family life, the "tiny tragedies" of human frustration'.<sup>11</sup> 'These are people I like,' claimed Bourgeois about this work, 'this is a family that is locked together, but totally isolated. They try to communicate, but they get nowhere.'<sup>12</sup> She added: 'She is desperate here because she listens, but perceives that she's not hearing.'<sup>13</sup> She has moved from physical isolation to emotional, relational alienation.

### **'Then all came and had a good time': Built Stories**

Bourgeois claimed that the first three plates of *He Disappeared into Complete Silence* dealt with 'architectural idealism',<sup>14</sup> and the following ones with 'realism . . . The mood starts out very fine, but it declines . . . it goes down and down.'<sup>15</sup> The emotion-architecture connection is undeniable. Nonetheless, the artist also stated that her 'skyscrapers are not really about New York. Skyscrapers reflect a human condition'.<sup>16</sup> The buildings in her work are therefore not meant to depict the reality of the built city, but that of the city dweller. Architecture is used to express subjectivity. This is a clear evolu-

tion of the earlier prints, where subjects were recognizably human. In *He Disappeared into Complete Silence*, the characters have morphed into architectural structures, they are not contained, framed, but instead embodied, incarnated. The book deals with subjectified buildings, or built subjects.

As suggested earlier, the timing of these building-beings is crucial. Koehler points out that Bourgeois, in moving from France to the United States, changed identity, home and country:

*Her relationship to her homeland and to the concept of home was dramatically transformed by her relocation, while her troubled relationship to 'the house' as an image emerged in the art she began to make after she was transplanted to New York. Once in New York, buildings played a crucial role in the work of Bourgeois.<sup>17</sup>*

Referring to Bourgeois' installations, Koehler highlights the performative aspect that emerges from having an embodied discourse in space: 'Translating any story into an architectural structure automatically brings the performative, the experiential, into the equation – particularly those structures that do not just look like buildings, but perform as buildings.'<sup>18</sup> Although those works are much more mature, the same instinct is at play already in *He Disappeared into Complete Silence*, albeit in a more naive or literal way: these are performing buildings.

In this work of art, towering structures often stand in groups preserving an uncomfortable sense of immediate space, not coming together but pulling apart. This psychological weight transferred to architecture would eventually become a typical Bourgeois strategy, easily melting into her biographical narratives. Koehler sustains that for the artist architecture is not just a theme, but 'a vital method of storytelling'.<sup>19</sup> Meanwhile, Briony Fer elaborates that 'arguably all of Bourgeois's work, even when it does not explicitly refer to architecture, is powerful attached physically to the house as the site

of infantile experience'.<sup>20</sup> Doug Haynes also touches on a similar note, when he discusses Bourgeois' surrealist gendered influences, and her attempt to transcend them. He remarks not only on the 'infantile experience', but the girl-child experience: 'The public world of architectonic forms – always a site of certain male freedoms, a public sphere – with a memory landscape conjuring the dark interiors where the girl-child learns her place.'<sup>21</sup> Whether it is in these illustrations and tales of buildings-characters, or her later Cells masterpieces, a real sense of dwelling in a complex, embodied and, often, gendered realm of emotion is present.

*He Disappeared into Complete Silence* is not only related to Bourgeois' adoptive city, New York, in its inspiration – it had a city-based *raison d'être*. In Bourgeois' own words, it was designed 'for exposure',<sup>22</sup> as a portfolio. While this could be regarded as a reason to classify it as a 'lesser' work, downplay it as a commercial manoeuvre, it can also be seen as an event, the moment Bourgeois attempted to make herself seen in the New York artistic milieu. *He Disappeared into Complete Silence* is the moment she came out to declare herself as an artist and further her career. Far from being anecdotal, having this sentiment in mind adds a layer of gravity to the isolation palpable in the brief texts and 'faux-naive' images.<sup>23</sup>

Needless to say, the book as it is known now was an iterative effort. Different plates were considered, and so were different parables. Bourgeois obsessed on the structural, technical and social requirements of the work and, as a result, 'her final decisions regarding the sequence of plates, and the pairings of images and particular texts, were made in great haste'.<sup>24</sup> Hence, the texts and images were conceived independently, and with alternative options. Bearing this in mind can nuance how one reads the work, and avoid the pitfall of over-attaching the visual narrative to the textual. They build on each other rather than depend on each other.

The success of her endeavour is considered minimal. Although Alfred H. Barr, a friend of the artist, did buy a copy for the MoMA's collection,<sup>25</sup> this 'enormous effort',<sup>26</sup> the book edition, was never completed, and its distribution was limited.<sup>27</sup> Bourgeois kept the project and its alleged failure so close to her heart that she took it back up in the 1980s and 1990s, and a brand new edition finally saw the light in 2005.<sup>28</sup> Such dogged insistence in the project can only signify the importance it must have had for the artist personally, making it a life-long obsession.

### Getting Hold of Yourself: Textual Subjectivity

'The subject,' suggests Catherine Belsey, 'is in first place the subject of a sentence, the agent of a verb . . . But at the same time the subject is *sub-jected* to the meanings and sentence structures that language permits.'<sup>29</sup> The sentiment resonates in the theories developed by psychoanalyst Julia Kristeva, who states that language makes subjectivity possible.<sup>30</sup> Linguistic structure not only subjects the subject, but also becomes an architecture of meaning, a non-tangible field for this subject to develop. The parables in *He Disappeared into Complete Silence* are not mere accessories to her images, they create a friction by being juxtaposed, and in doing so, create an aesthetic and architectural experience themselves.

Fer establishes that these dissonances, what she calls paradoxes, are 'typical of Bourgeois'. In this case specifically she points at how 'the powerful sense of interiority in the etchings is often a function of the template skyscrapers' blank exteriors'.<sup>31</sup> Inner space (that girl-child originated sense) permeates the outer space and structures. For example, in Plate 8, there is 'an American man who had been in the army' (reminiscent of the artist's father returning from the war when she was a child, the origin of many of her themes). His sickness is in an ear, which 'became almost hard' – the body is solidifying, becoming more building-like. The 'bone of the skull' behind this troubled ear 'was bored'. The bodily part acquires an affect. This sick man, his solidifying ear, and his bored skull, though, are not alone, a

'friend' appears in the story, and the friend is communicative: 'He heard the voice of his friend twice.' But as is typical in this collection, the communication is cut short: 'The middle ear grew completely hard and he became cut off from part of the world.' The odd sense of interiority (the sickness, the inner body, the boredom, all occurring in an inner space) ends up overpowering the other, outer world, taking over.

Hilary Robinson, in her article 'Louise Bourgeois's Cells: Looking at Bourgeois through Irigaray's Gesturing Towards the Mother', touches further on the idea of gendered space, by using philosopher Luce Irigaray's theory of how gender, language and space relate to each other. According to Irigaray, children, and specifically girls, 'enter language by producing a space, a path, a river, a dance and rhythm, a song . . . Girls describe a space around themselves rather than displacing a substitute object from one place to another or into various places.'<sup>32</sup> Bourgeois' personal story is intimately tied to her family homes, to her two countries, and her constant effort to take space in both. This, in a way, informs all of her three-dimensional work. *He Disappeared into Complete Silence* is, too, an effort to explore how to make one's space, and the risks of not succeeding. The man in Plate 5, for instance, gets literally decapitated when his body, his emotion and his built environment clash: 'Once a man was waving to his friend from the elevator./ He was laughing so much that he stuck his head out and the ceiling cut it off.' Nixon finds even another connection to this notion of making one's space, by suggesting that, in this plate, Bourgeois is directly alluding to a dream scene in 'Breton's 1924 manifesto',<sup>33</sup> and in doing so redefines her reference (and disavowal) of the Surrealist movement.

These 'schizo-stories',<sup>34</sup> in Rosalind Krauss's words, are personal and architectural, yes, but also an ode to language itself. Although for Nixon the parables denote 'a flat, affectless tone' that 'underline[s] the futility of expression, the emptiness of speech'<sup>35</sup> and, again, 'describe the breakdown of language and the extinction of speech',<sup>36</sup> this collection can be regarded

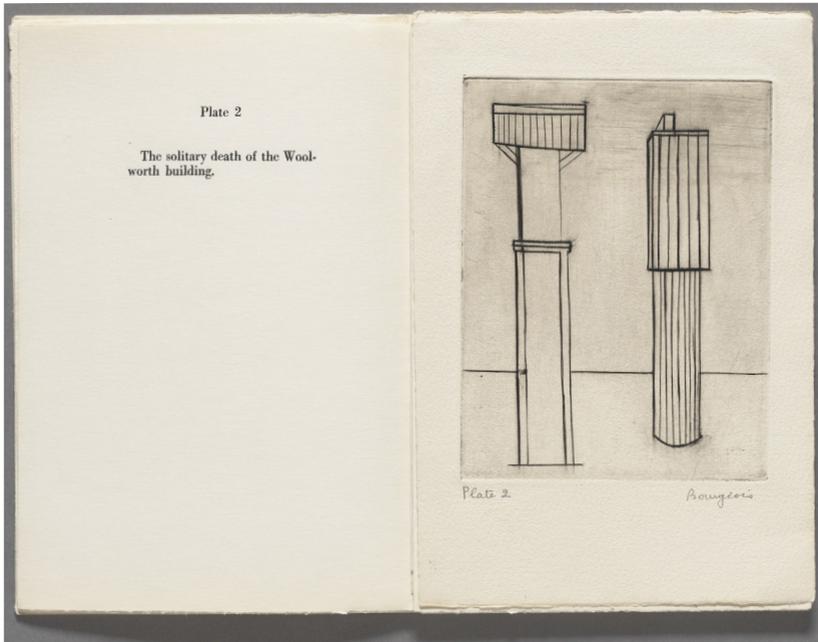


Fig. 2. Louise Bourgeois. *He Disappeared into Complete silence*, Plate 2.  
© Louise Bourgeois Trust / SABAM Belgium 2020. Photograph obtained via the Museo Nacional Centro de Arte Reina Sofia (Temporary Deposit The Easton Foundation, New York, 2014).

as proof that at this point in Bourgeois' life and career, written language is a form of freedom. It is significant that, in this period of her life, she chose to put out written work. She herself made it clear:

*This is about survival . . . about the will to survive . . . I love language. I have fun with the English language because of the loving permissiveness of my family. When inspiration would come I would write one [a parable such as 'He Disappeared into Complete Silence, The Puritan' (1947/90), or 'She Lost It' (1947/92)]. I didn't do them all at once . . . You can stand anything if you write it down. You must do it to get hold of yourself. When space is limited, or when you have to stay with a child, you always have recourse to writing. All you need is a pen and paper. But you must redirect your concentration . . . Words put in connection can open new relations . . . a new view of things.<sup>37</sup>*

Words gave her the space New York was slow to offer.

Bourgeois' reputation as a writer or, at least, an artist with a writing practice, has briefly been mentioned earlier. Koehler revisits the artist's archives and ties these private texts to her architectural obsession: 'From skyscrapers to courtyards and interiors mysteriously packed with dressers, tables, and chairs, there is no question that there is an actual role that architecture played in her writing therapy.'<sup>38</sup> *He Disappeared into Complete Silence* achieves a sense of universality through converting personal fears into parables. Of Bourgeois' 'architectural sculptures', Koehler writes that they may not be regarded 'simply as translations of originating texts (events, dreams, or memories)',<sup>39</sup> as in spatial translations of the artist's words. Rather, she suggests, the architecture can be seen as 'forms that let the art turn back into the writings'.<sup>40</sup> In this book-shaped work of art, being much earlier, the complexity of this process is still being worked out, it is more literal. Nonetheless, it still manages to 'turn back' to her insights and experiences as a young, foreign woman.

That said, Mieke Bal warns, in *Lousie Bourgeois' Spider: The Architecture of Art-Writing*, against mistaking 'Bourgeois the artist' for 'Bourgeois the person'. Specifically, she believes the clear-sighted, biographically and psychologically aware comments of Bourgeois the person are not to be used as critically valid:

*Bourgeois the artist 'explains' why the statements of Bourgeois the person, serious and to-the-point as they are, cannot, must not, stand in for a critical engagement with her work. They are just additional narratives that change as they travel through time.*<sup>41</sup>

While an awareness of Bourgeois' self-spinning narrative indeed requires a certain distance between the work and her own ongoing commentary, having a first-hand account of her insight can only be valuable. Additionally, it is the reverse situation, Bourgeois the artist 'explaining' Bourgeois the person that is found in these nine parables, and the universality of how she transforms her experiences into words and images is precisely what makes her such an iconic and essential artist.

In Plate 4, for instance, an empty building with three floors, plus an attic, is pulling apart from what looks like an electricity pole. In the middle floor, a knot of hair, or a burst of flames, or the idea of someone, stands in the middle of the room, static but containing movement, like a .gif, like fire, like anxiety (reminiscent, again, of Irigaray's little girl). The floors do not seem to connect to each other, further mobility is impossible. Nixon highlights this plate, indicating that it is 'as far as *He Disappeared into Complete Silence* comes to describing an inside space, to articulating an analogy between interiority and the self'.<sup>42</sup> On the left, a story about the rarity of sugar 'in the mountains of Central France forty years ago', a sky-scraper-free setting. The main character, 'a little girl that I knew when she was my mother', a hindsight anachronism in the intimacy of Bourgeois' voice. The girl would find the sugar so precious she'd dig a hole for it in the earth, to hide it and

preserve it. 'She always forgot that the earth is damp', Bourgeois deadpans, not without affection. The contrariety of being a subject, being destroyed because of being loved; damaging when protecting, alienated when opening up – all in the gap left between image, place and language.

The metaphorical space the text provides, be it a private diary or the fables concerned here, indicates that subjectivity needs an actual site, a structure or a construction that can support the contradiction and instability. Nixon echoes this idea: 'For Bourgeois, fantastic reality arises not in the unconscious mind, but through a bodily unconscious.'<sup>43</sup> What is more, part of what makes Bourgeois' work so powerful is how she evidences how a site comes alive when seen through embodied subjectivity, too.<sup>44</sup>

Kristeva, in fact, signals subjectivity as an architecture in itself:

*Think that a living being is not merely a structure but a structure open to its surroundings and other structures; and that interactions occur in this opening that are of the order of procreation and rejection, and that permit a living being to live, to grow, to renew itself.*<sup>45</sup>

Language regarded as a structure that allows for subjectivity, subjectivity as a structure that spews language. But *He Disappeared into Complete Silence* is not only the site of an emerging, struggling subjectivity. It is a site of an encounter with others. Kristeva actually remarks that her 'concern lies in the other, what is heterogeneous, my own negation erected as representation'.<sup>46</sup> She continues:

*This heterogeneous object is of course a body that invites me to identify with it . . . and immediately forbids any identification; it is not me, it is a non-me in me, beside me, outside of me, where the me becomes lost.*<sup>47</sup>

Kristeva's theory could describe each and every one of the fables in the book, the sick soldier, the elevator greeter or the mother and son in Plate 9, who become estranged because, despite the profound love of the mother, the son was interested 'in something else'. Besides what looks like a depiction of dark rain and thin, tall structures, the longest of which bends into attention to its right; the text ends: 'Later on she died but he did not know it.' The subjects are not only lost to themselves, but to each other. As far as these objectual-bodies Kristeva describes, she continues: 'This heterogeneous object is a body, because it is a text.'<sup>48</sup> A subject is a language, a story, and *He Disappeared into Complete Silence* is Bourgeois explaining herself to New York, where she is becoming, simultaneously site and part of who she is to be.

### **Once There Was a Mother: Conclusion**

*He Disappeared into Complete Silence* is a unique opportunity to study two essential aspects of Bourgeois' work: writing and architecture. As is customary, her work is self-reflecting, and she does not shy away from further commenting on her original intentions and circumstances. This small publication not only vaticinates her foray into sculptural and otherwise three-dimensional pieces, it also ties her writing to both intimate and public spheres of her creative practice. *He Disappeared into Complete Silence* already presents the subjective complexity that is further developed in Bourgeois' career. Her experience as an embodied subjectivity seamlessly blends art history, affect, relational issues, psychological literature, contradiction and paradox, the built environment, and, even, a sense of humour. She is capable of describing New York and, at the same time, herself, through all of these lenses, achieving a personal-to-universal collection of narratives.

- 1 'He Disappeared into Complete Silence: Rereading a Single Work by Louise Bourgeois', *e.flux* (13 October 2011), available at: [www.e-flux.com/announcements/35014/he-disappeared-into-complete-silence-rereading-a-single-work-by-louise-bourgeois/](http://www.e-flux.com/announcements/35014/he-disappeared-into-complete-silence-rereading-a-single-work-by-louise-bourgeois/), accessed 19 August 2019.

- 2 'Louise Bourgeois: He Disappeared into Complete Silence', MoMA. Available at: [www.moma.org/collection/works/15383](http://www.moma.org/collection/works/15383) , accessed 19 August 2019.
- 3 Karen Koehler, 'Louise Bourgeois: Architecture and Autobiography', *Art in Translation* 10/1 (2018), 129.
- 4 Mignon Nixon, *Fantastic Reality: Louise Bourgeois and a Story of Modern Art* (Cambridge, MA/London: MIT Press, 2008), 84.
- 5 'Montée Difficile', Louise Bourgeois: The Complete Prints and Books, MoMA. Available at: [www.moma.org/s/lb/collection\\_lb/objbytech/objbytech\\_tech-2034956\\_sov\\_page-16.html](http://www.moma.org/s/lb/collection_lb/objbytech/objbytech_tech-2034956_sov_page-16.html), accessed 19 August 2019.
- 6 'Youth', Louise Bourgeois: The Complete Prints and Books, MoMA. Available at: [www.moma.org/s/lb/collection\\_lb/allworks/allworks\\_sov\\_page-56.html](http://www.moma.org/s/lb/collection_lb/allworks/allworks_sov_page-56.html), accessed 19 August 2019.
- 7 'Escalier de 63', Louise Bourgeois: The Complete Prints and Books, MoMA. Available at: [www.moma.org/s/lb/collection\\_lb/compositions/compositions\\_id-4961\\_sov.html](http://www.moma.org/s/lb/collection_lb/compositions/compositions_id-4961_sov.html), accessed 19 August 2019.
- 8 Ibid.
- 9 'Femme Maison', Louise Bourgeois: The Complete Prints and Books, MoMA. Available at: [www.moma.org/s/lb/collection\\_lb/compositions/compositions\\_id-4358\\_sov.html](http://www.moma.org/s/lb/collection_lb/compositions/compositions_id-4358_sov.html), accessed 19 August 2019.
- 10 'Escalier de 63', op. cit. (note 7).
- 11 Rosalind Krauss, *Bachelors* (Cambridge, MA/London: MIT Press, 1999), 66.
- 12 'Youth', op. cit. (note 6).
- 13 Ibid.
- 14 'Plate 1 of 9, from the illustrated book, *He Disappeared into Complete Silence*', Louise Bourgeois: The Complete Prints and Books, MoMA. Available at: [www.moma.org/s/lb/collection\\_lb/objbytheme/objbytheme\\_themeid-2033798\\_sov\\_page-59.html](http://www.moma.org/s/lb/collection_lb/objbytheme/objbytheme_themeid-2033798_sov_page-59.html), accessed 19 August 2019.
- 15 Ibid.
- 16 Osnat Zukerman Rechter, 'The Interrelations between Printmaking and Psychoanalysis in Louise Bourgeois's Work', *Arte Fuse*, available at: <https://artefuse.com/2017/09/05/louise-bourgeois-pink-days-blue-days-at-gordon-gallery-125159/>, accessed 19 August 2019.
- 17 Koehler, 'Louise Bourgeois', op. cit. (note 3), 117.
- 18 Ibid., 126.
- 19 Ibid., 112.
- 20 Briony Fer, 'A History of the Night', in: Emily Wei Rales and Ali Nemerov (eds.), *Louise Bourgeois: To Unravel a Torment* (Potomac, MD: Glenstone Foundation, 2018), 15.

- 21 Doug Haynes, 'She Disappeared into Unhappy Consciousness: Louise Bourgeois and the Baths of Surrealism', in: Sara Crangle and Peter Nicholls (eds.), *On Bathos: Literature, Art, Music* (London/New York: Bloomsbury, 2010), 104.
- 22 Louise Bourgeois, *Destruction of the Father/Reconstruction of the Father: Writings and Interviews 1923-1997*, edited by Marie-Laure Bernadac and Hans-Ulrich Obrist (Cambridge, MA/London: MIT Press, 2007), 315.
- 23 Haynes, 'She Disappeared into Unhappy Consciousness', op. cit. (note 21), 100.
- 24 'Plate 1 of 9, from the illustrated book, *He Disappeared into Complete Silence*', op. cit. (note 14).
- 25 Ibid.
- 26 Ibid.
- 27 Ibid.
- 28 Ibid.
- 29 Catherine Belsey, *Postructuralism: A Very Short Introduction* (Oxford: Oxford University Press, 2002), 37.
- 30 Dani Cavallaro, *French Feminist Theory: An Introduction* (London/New York: Bloomsbury, 2003), 78.
- 31 Fer, 'A History of the Night', op. cit. (note 20), 15.
- 32 Hilary Robinson, 'Louise Bourgeois's Cells: Looking at Bourgeois through Irigaray's Gesturing Towards the Mother', *n.paradoxa* 3 (1997), 24.
- 33 Nixon, *Fantastic Reality*, op. cit. (note 4), 91.
- 34 Krauss, *Bachelors*, op. cit. (note 11), 68.
- 35 Nixon, *Fantastic Reality*, op. cit. (note 4), 88.
- 36 Ibid., 84.
- 37 Bourgeois, *Destruction of the Father*, op. cit. (note 22), 49.
- 38 Koehler, 'Louise Bourgeois', op. cit. (note 3), 129.
- 39 Ibid.
- 40 Ibid.
- 41 Mieke Bal, *Louise Bourgeois' Spider: The Architecture of Art-Writing* (Chicago: University of Chicago Press, 2001), 44.
- 42 Nixon, *Fantastic Reality*, op. cit. (note 4), 88.
- 43 Ibid., 94.
- 44 I owe this reversed perspective to my supervisor Kris Pint.
- 45 Julia Kristeva in Noëlle McAfee, *Julia Kristeva* (New York/London: Routledge, 2004), 41.
- 46 Ibid., 25.
- 47 Ibid.
- 48 Ibid.