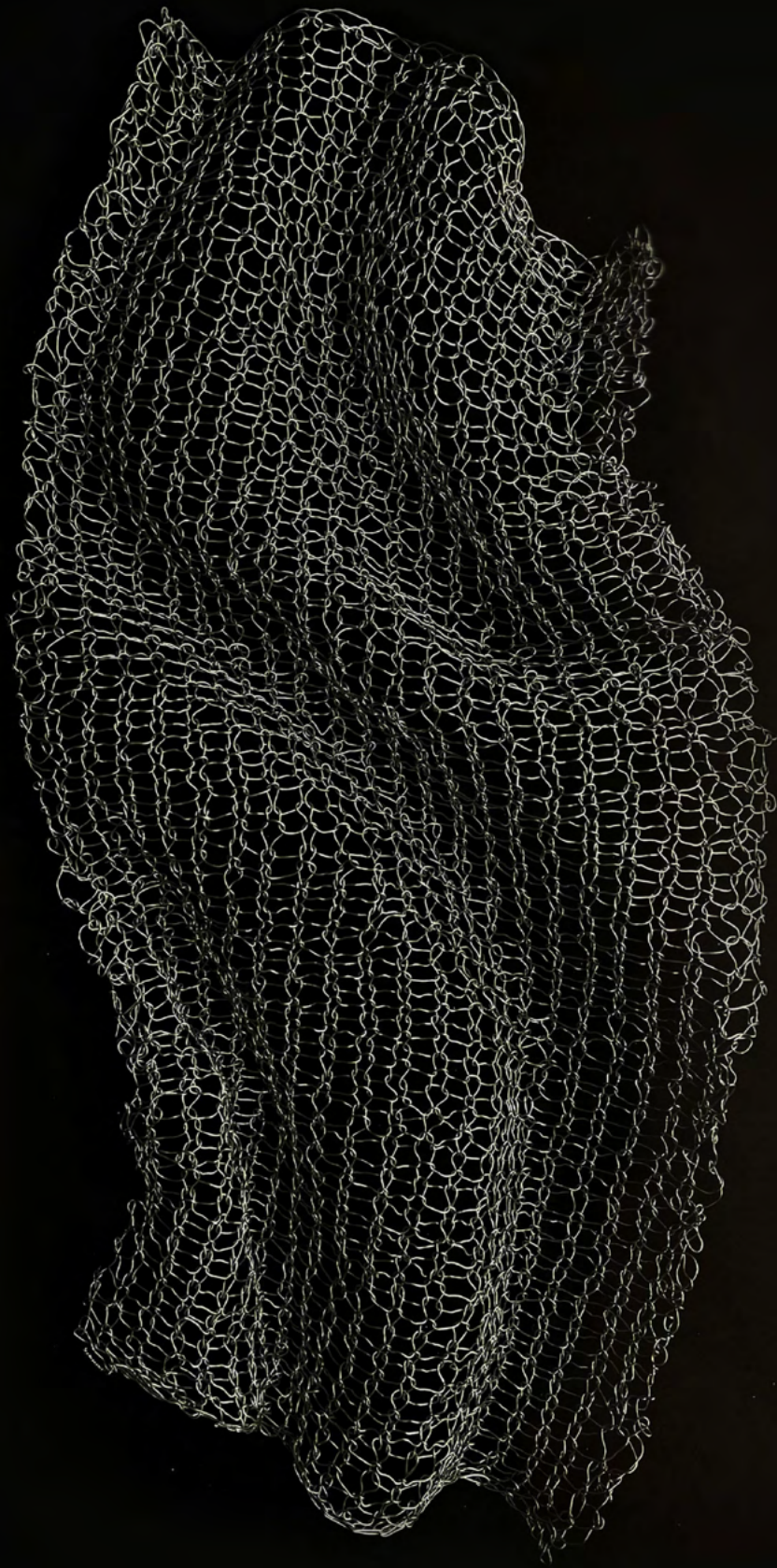




Kah

KELSEY ANN KASOM

'Some of us are so obsessed with the past that we die of it. It is the attitude of the poet who never finds the lost heaven and it is really the situation of artists who work for a reason that nobody can quite grasp. They might want to reconstruct something of the past to exorcise it. It is that the past for certain people has such a hold and such a beauty . . .

Everything I do was inspired by my early life.' LOUISE BOURGEOIS. 1982.

The sculptural truth of Louise Bourgeois is one of the most significant contributions to twentieth century art. For over half a century she has produced a vast and complex body of work possessing potent and distinctive vision. At the age of seventy eight she continues to refine her ability to retrieve beauty from despair. The possession of both a history and of a prehistory, described by Bachelard as the qualities of all great images, engenders the work of Louise Bourgeois with 'a certain claim to universality, to dealing with a level of reality so fundamental that any human can recognise it', (Thomas McEvilley).

Each of Bourgeois' sculptures is a working through of a psychic material that is not ordinarily worked through successfully in art indicating the direct tract she seems to have to the place we all struggle to find or to smother: the unconscious. In repeating the story of her childhood Bourgeois deals with that complex unconscious dialectic of damage and reparation, offering an understanding which is usually missing after the first few years of life. For her, art is both an unconscious giving and a conscious control of what is evident, offering a generative and regenerative power. Such an art of personal risk offers raw power whilst also being absorbed in the object's materiality. Bourgeois forces us to confront our fears; few works can rebuff the viewer so completely and are willing to risk the loss of our gaze as hers.

That 'the house is body and soul', (Bachelard), is evident in Bourgeois' interest in intrusion, vulnerability, defence, protection, repetition and expulsion. These are touchstones of our

Shearman, Zoë and Morgan, Stuart. Louise Bourgeois :

Recent Work, 1984-89. London, England: Riverside Studios, 1990

13 Give or Take, 2002



Time—time lived, time forgotten, time shared.
What does time inflict—dust and disintegration?
My reminiscences help me live in the present, and
I want them to survive.

I am a prisoner of my emotions.
You have to tell your story, and
you have to forget your story.
You forget and forgive.
It liberates you.

Louise Bourgeois

The work of art is limited to an acting out, not an understanding. If it were understood, the need to do the work would not exist anymore. . . . Art is a guaranty of sanity but not liberation. It comes back again and again.

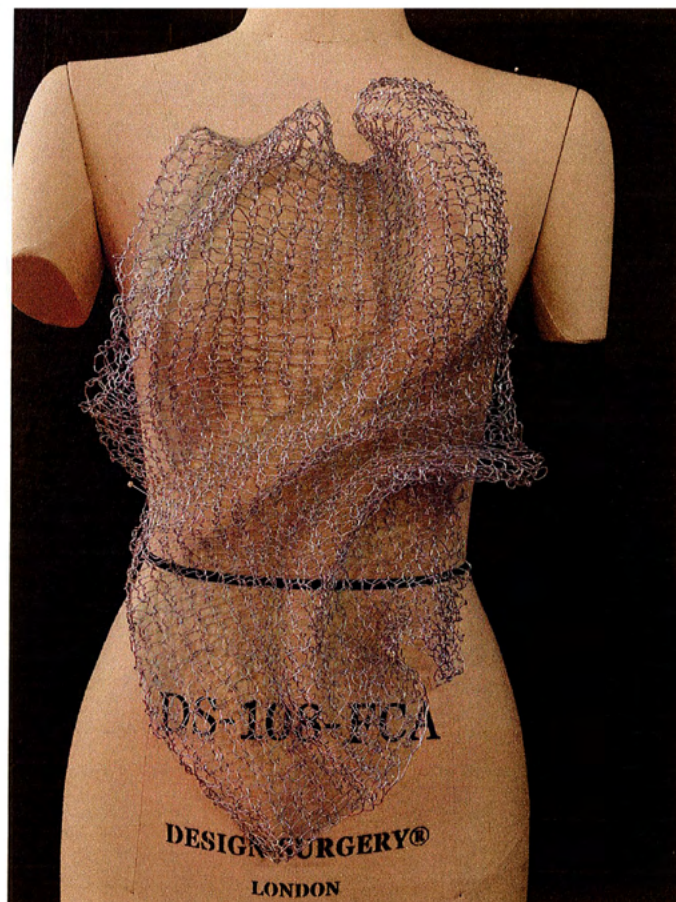
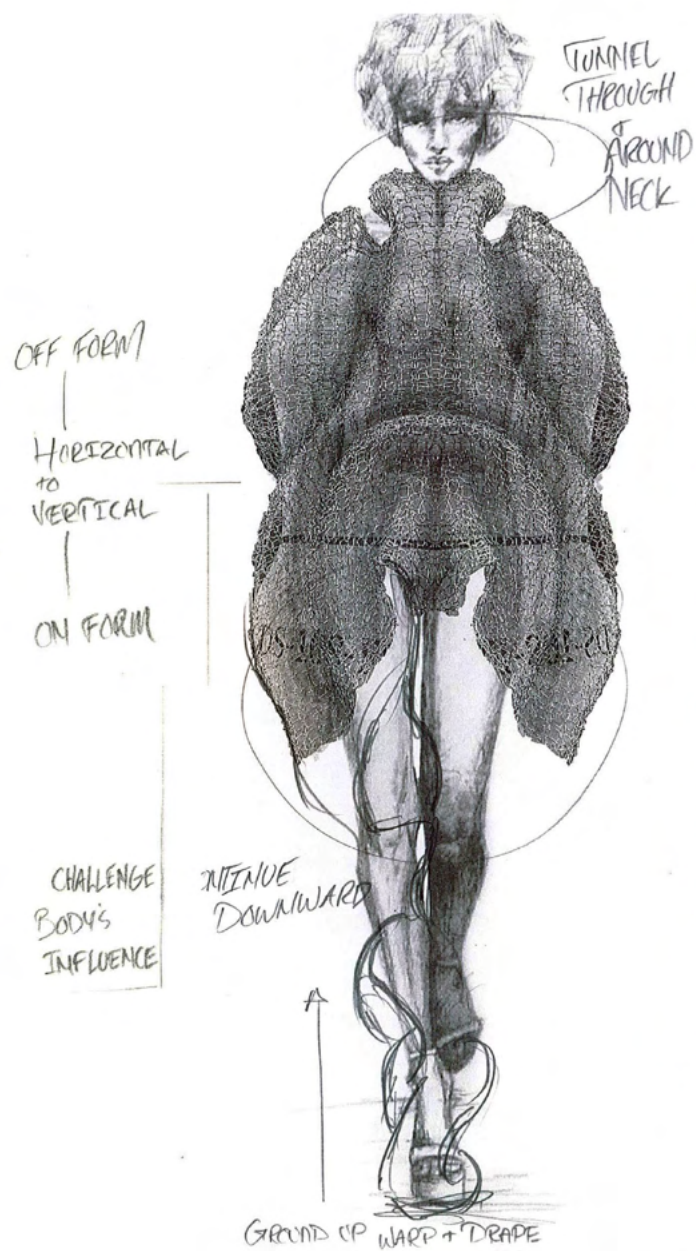
Louise Bourgeois, c. 1992³



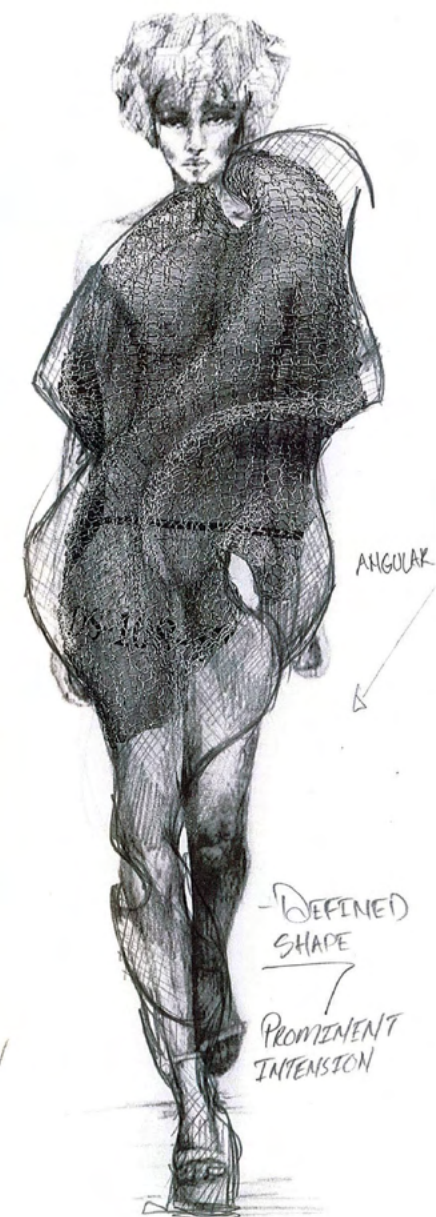
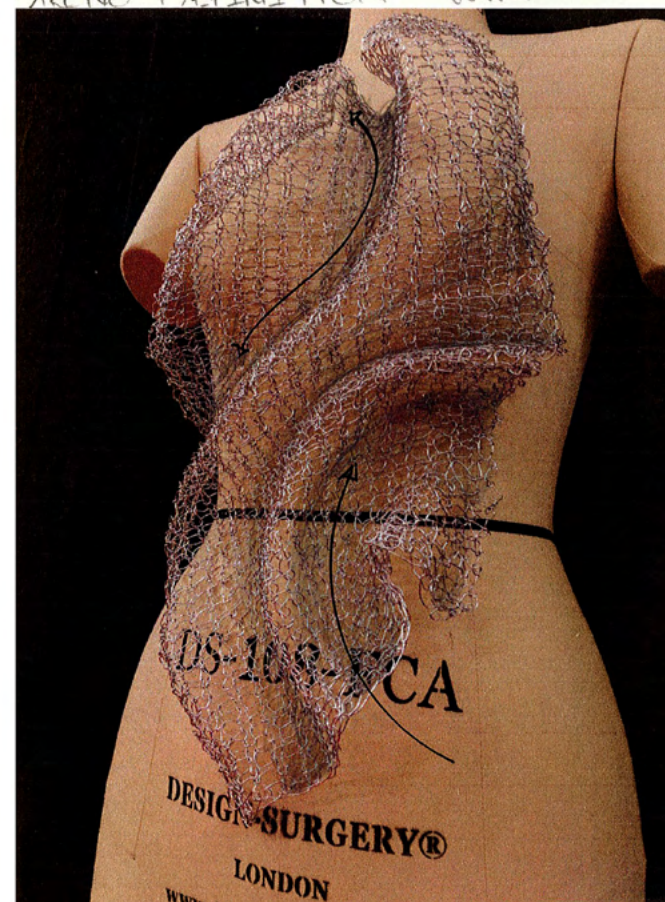
9 Single II, 1996



50. Arch of Hysteria, 1993



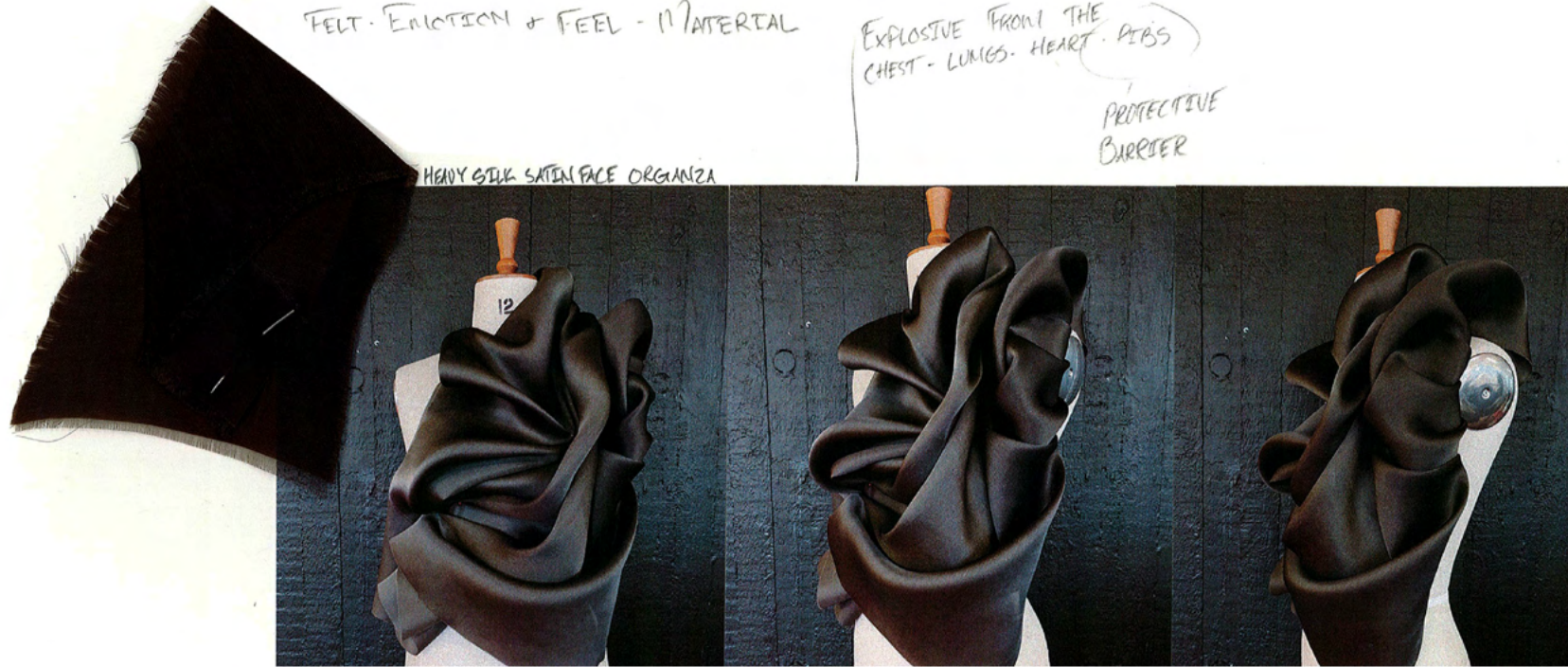
STRONG DEFINITION - WARP



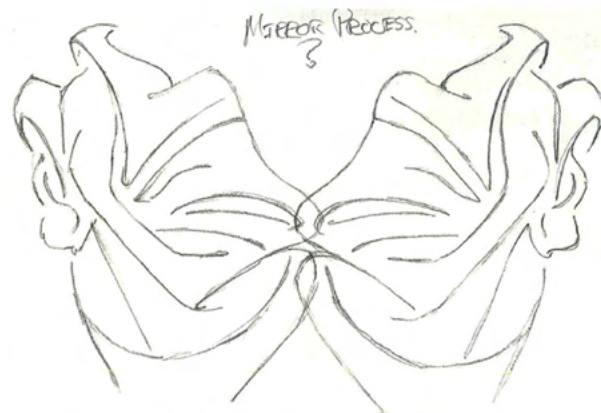
FELT - EMOTION + FEEL - MATERIAL

EXPLOSIVE FROM THE
CHEST - LUNGS - HEART - PIPS
PROTECTIVE
BARRIER

HEAVY SILK SATIN FACE ORGANZA

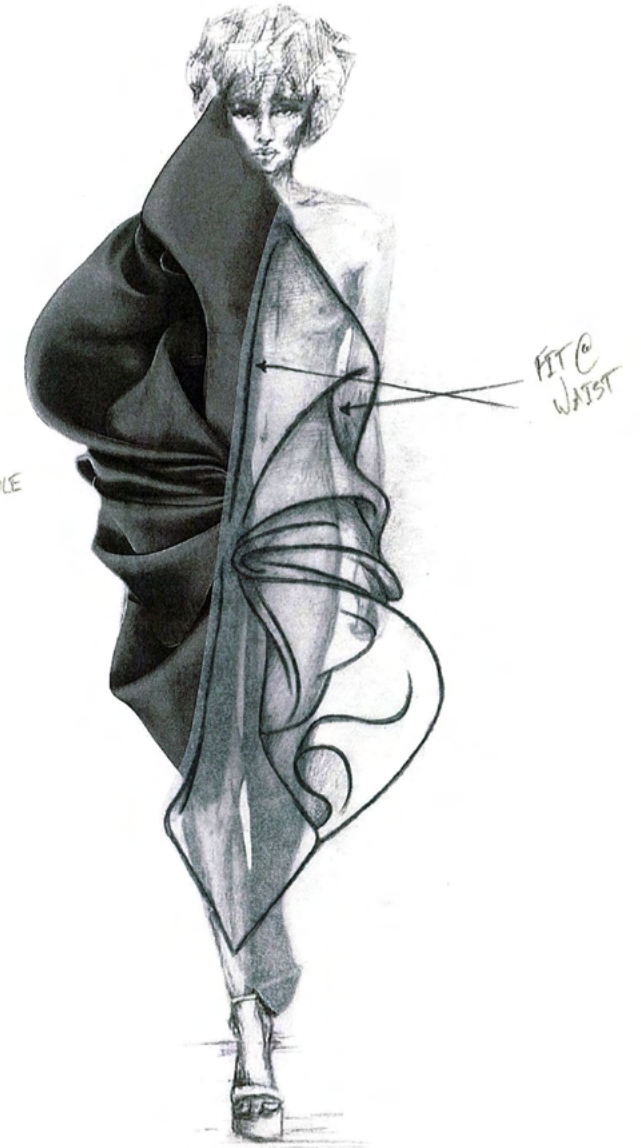


ENVELOPING ARMHOLE
ITERATION



MIRROR PROCESS?

DRAPE AROUND HOLDING
ALL LAYERS
MATERIALITY METAPHORECAL POWER

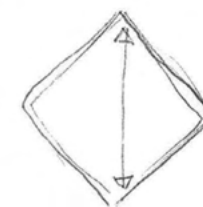
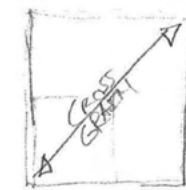


FIT @
WAIST



SHEPHERD TOSH - COLLAPSE RD

39.4" = 100cm = 1m

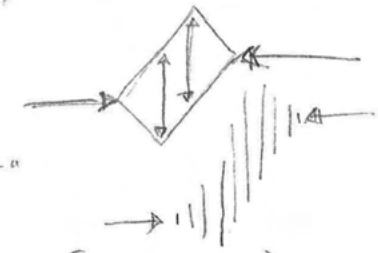


most go through
pleats on
diagonal.

3:1 ratio

19.69" = 50cm = 1/2m

width @ 3:1 ratio $\approx 6.6"$
+ 19" in length



— lighter color in pleats (poly for samples)

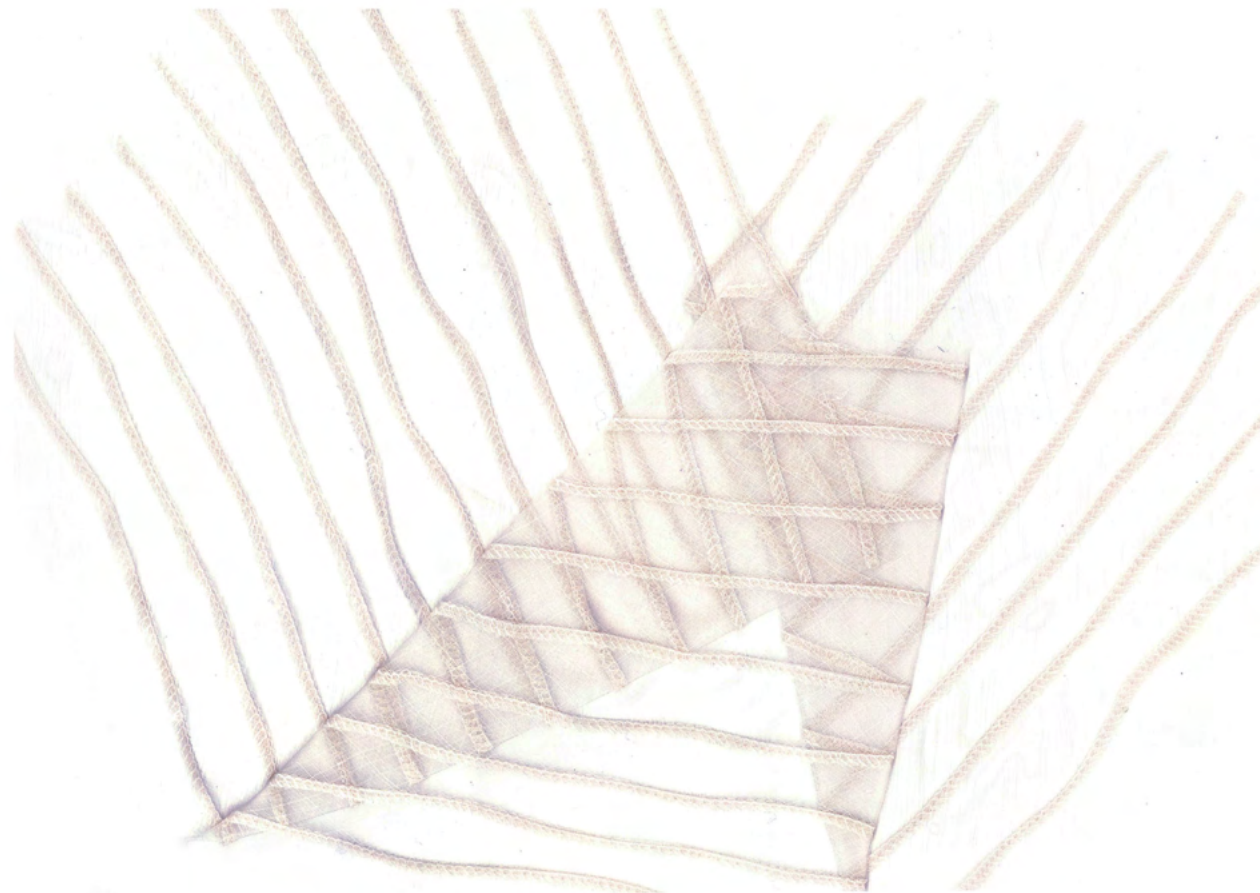
organza | chiffon

ORGANZA vs CHIFFON

CONSIDER THE DRAPE OF PLEAT INTERACTING
WITH SOLID ORGANZA — HOW WILL THEY RESPOND TOGETHER?

HARMONIZE

SILK ORGANZA - TEXTURED WEAVE / SERGED



FRENCH SEAM @ BIAS CUT

DECONSTRUCTION OF TRADITIONAL CONSTRUCTION
TO PUSH MATERIAL PROPERTIES.

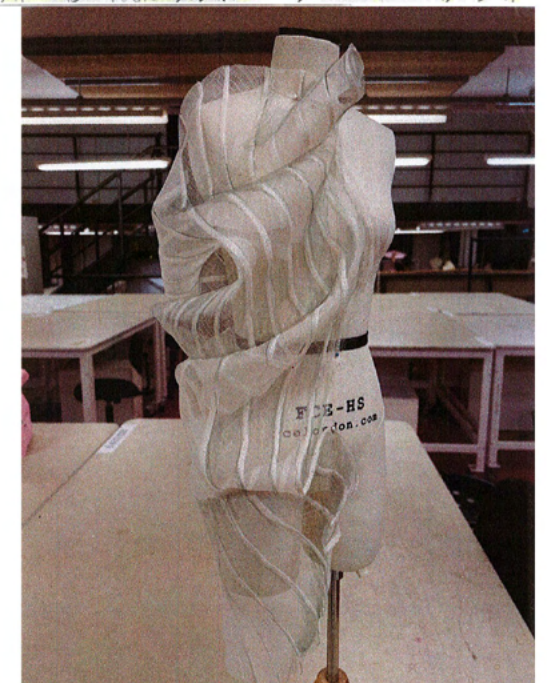
EXPRESSIONS OF CONTROL THROUGH CONSTRUCTION - PROCESS - INTERNAL + EXTERNAL

FEEL TOUCH LIKE A RIPPLE THROUGH YOUR BODY. — AROUND YOUR BODY. — BECOMES BODY.



- VOLUME @ HIP
→ NECK

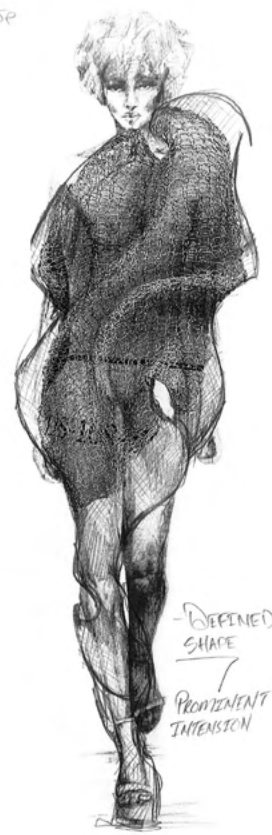
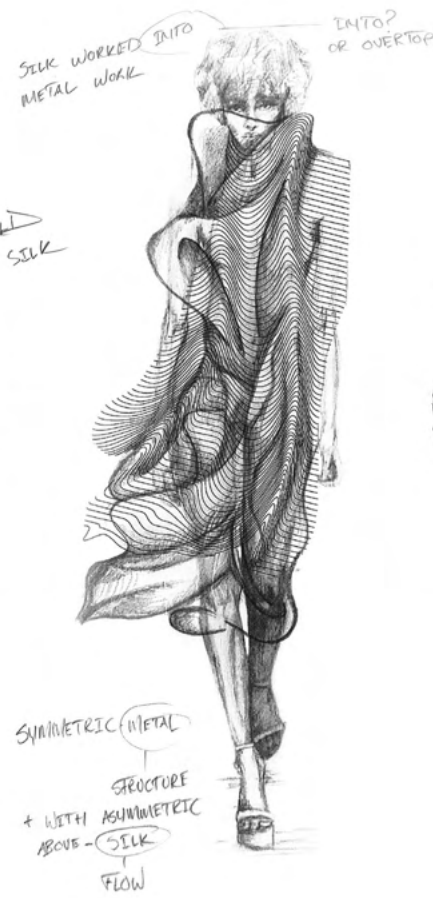
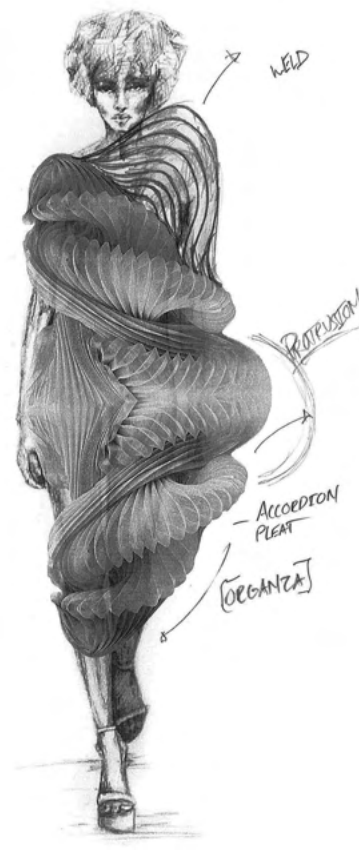
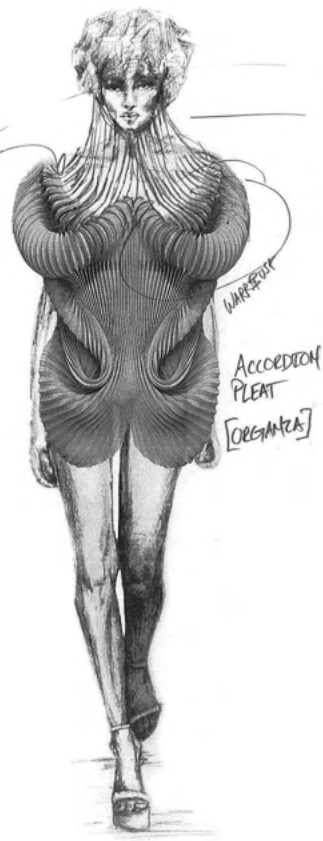
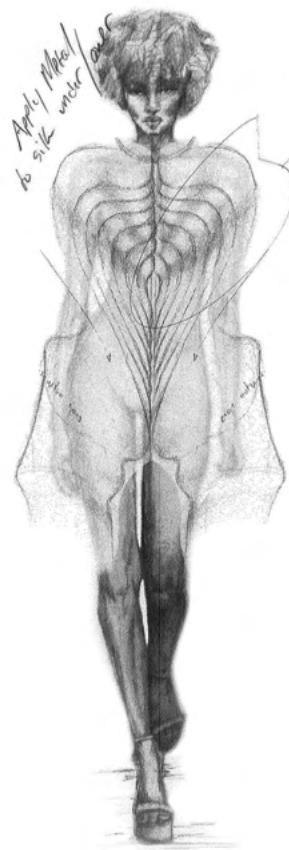
NEEDS MORE BELOW HIP.



- CONCAVE OVER BUST

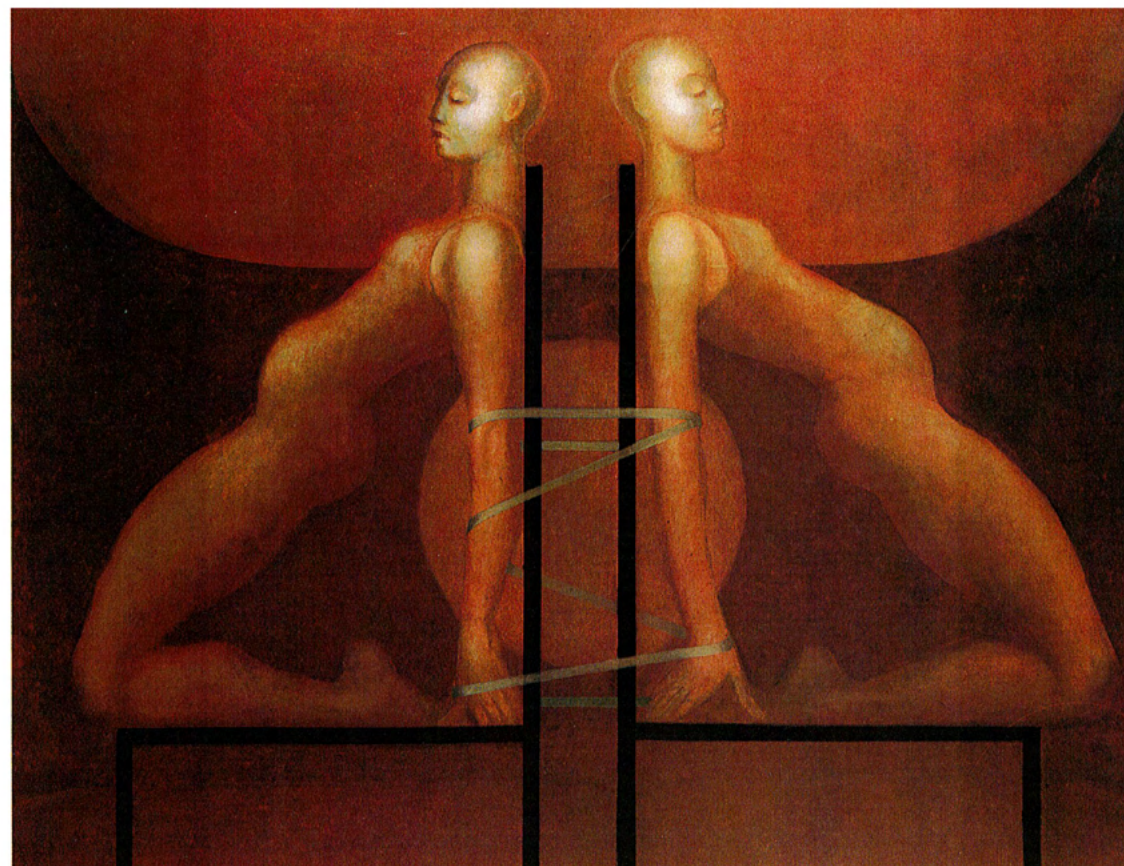
PROTECT
IN
THE MOST
INNOCENT WAY

"SILK SHIELD"

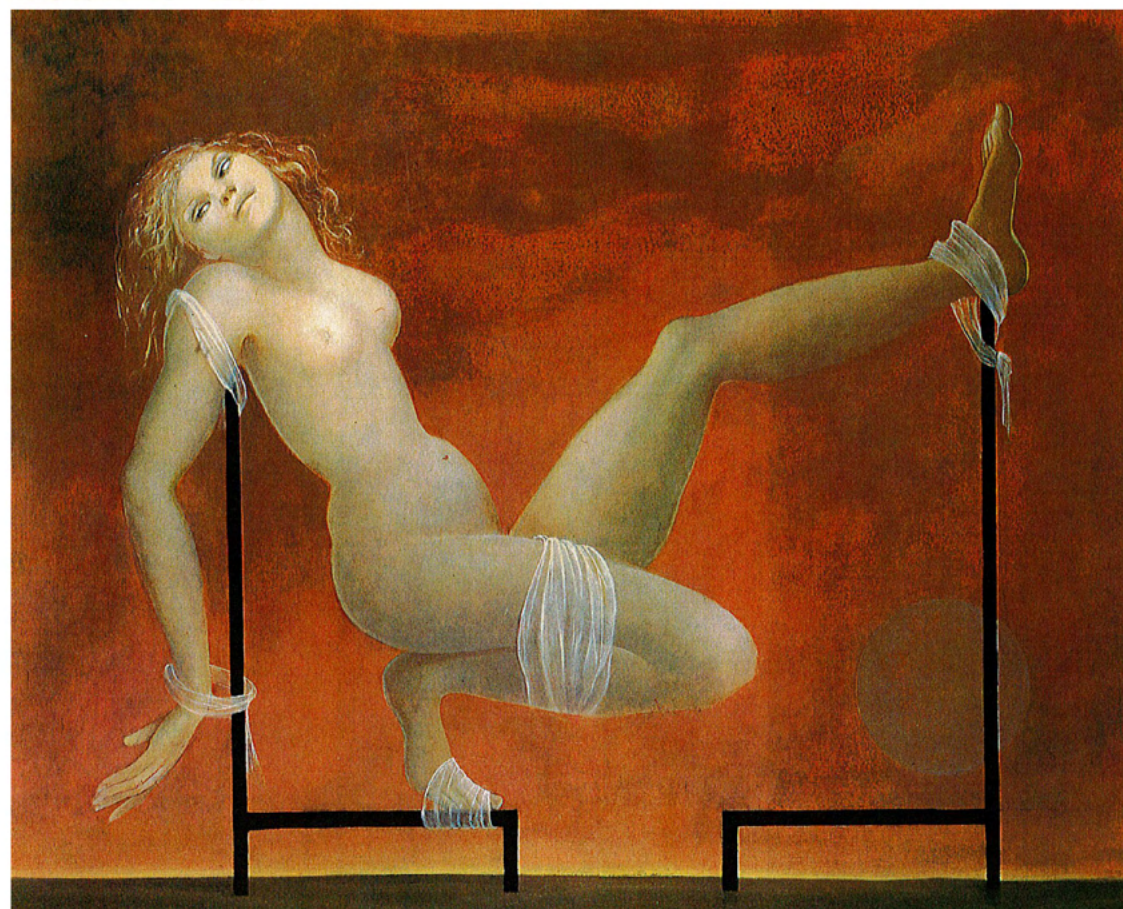




44
シチュエーション 1984/85
Situation
Leonor Fin

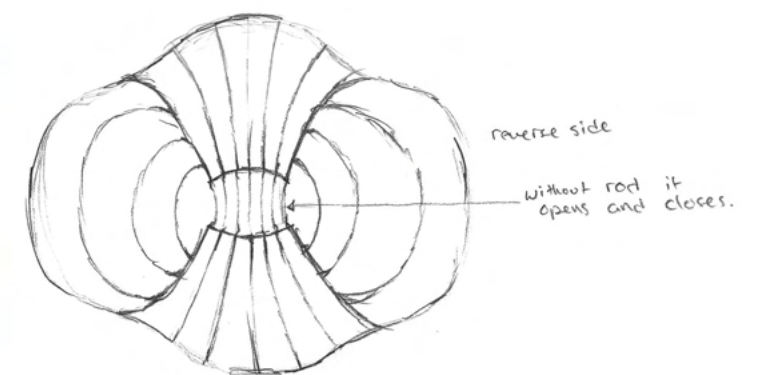


47
いやいやながら…… 1985
Valens—nolens



48
不快な座り心地 1985
La mal sentada





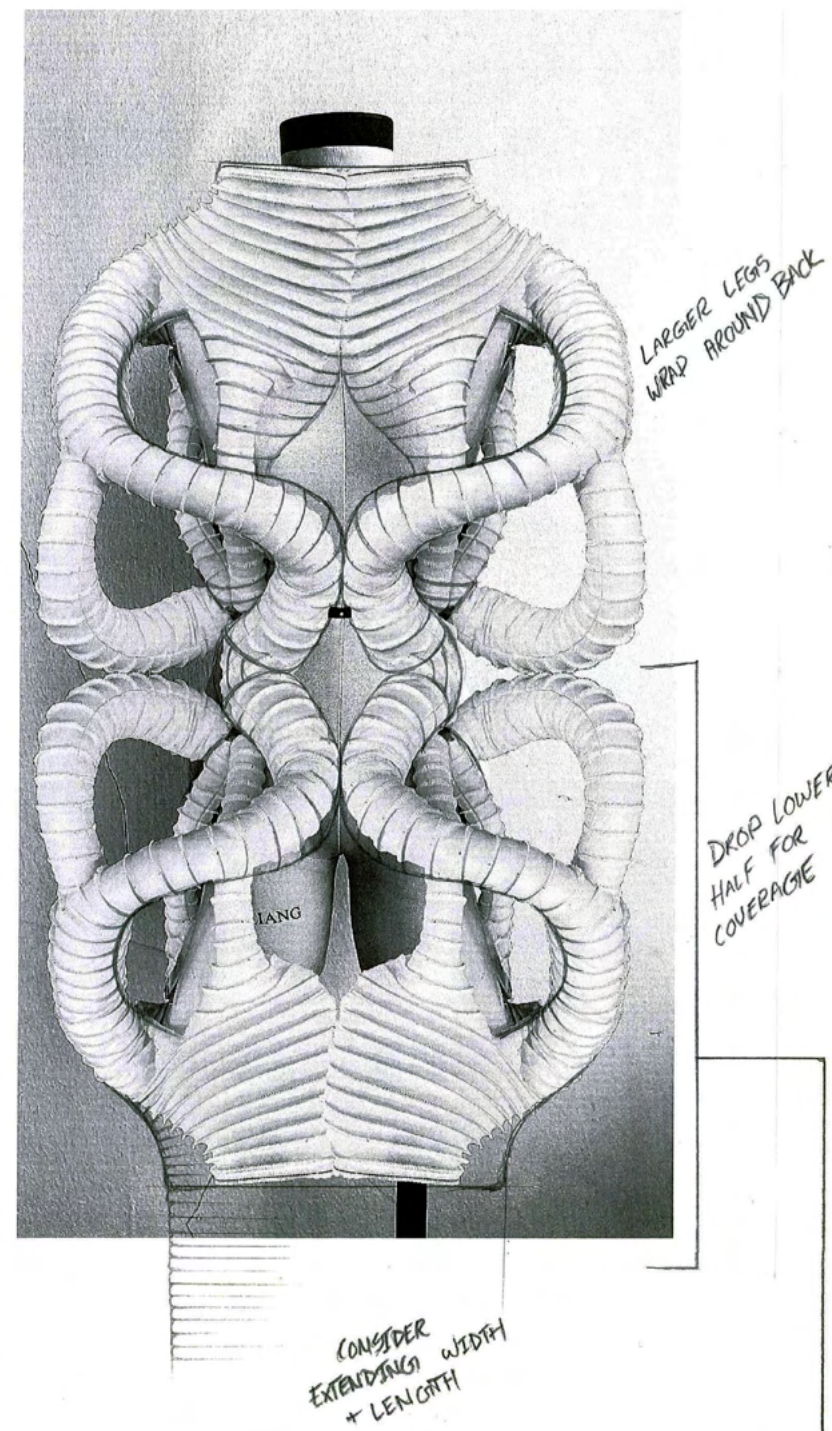
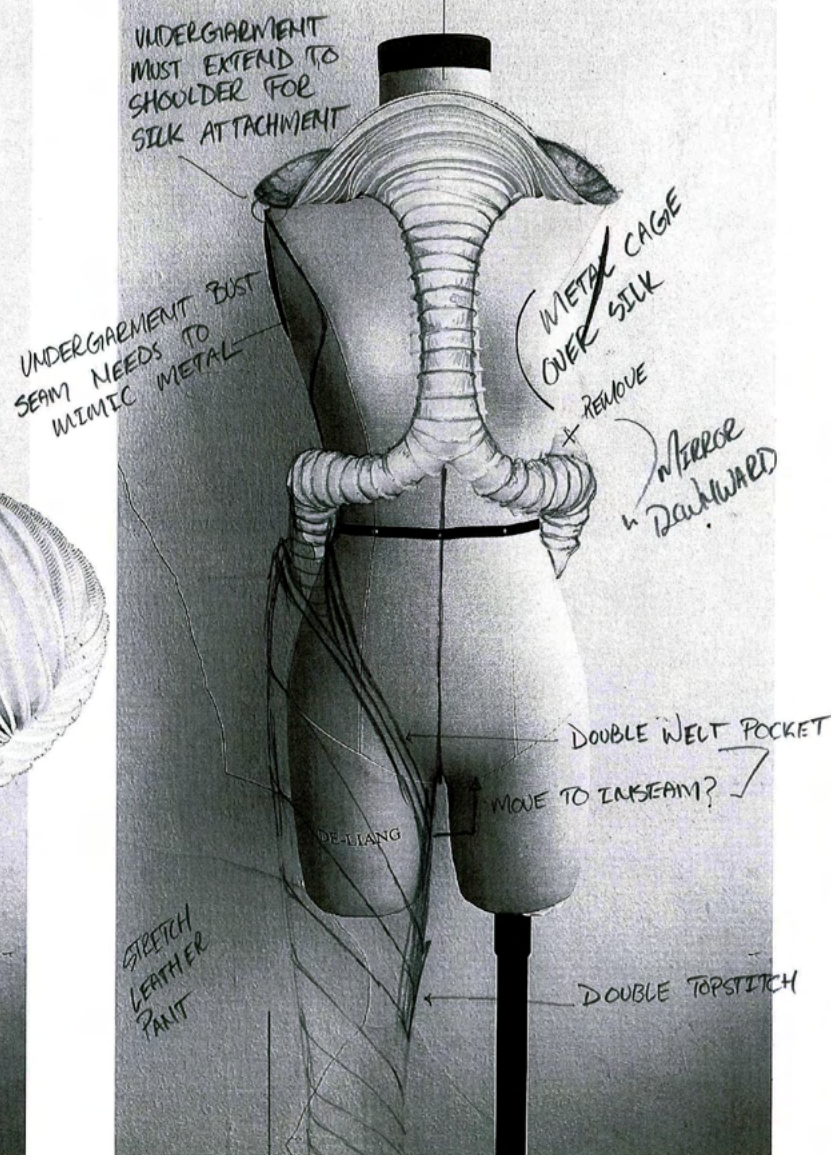
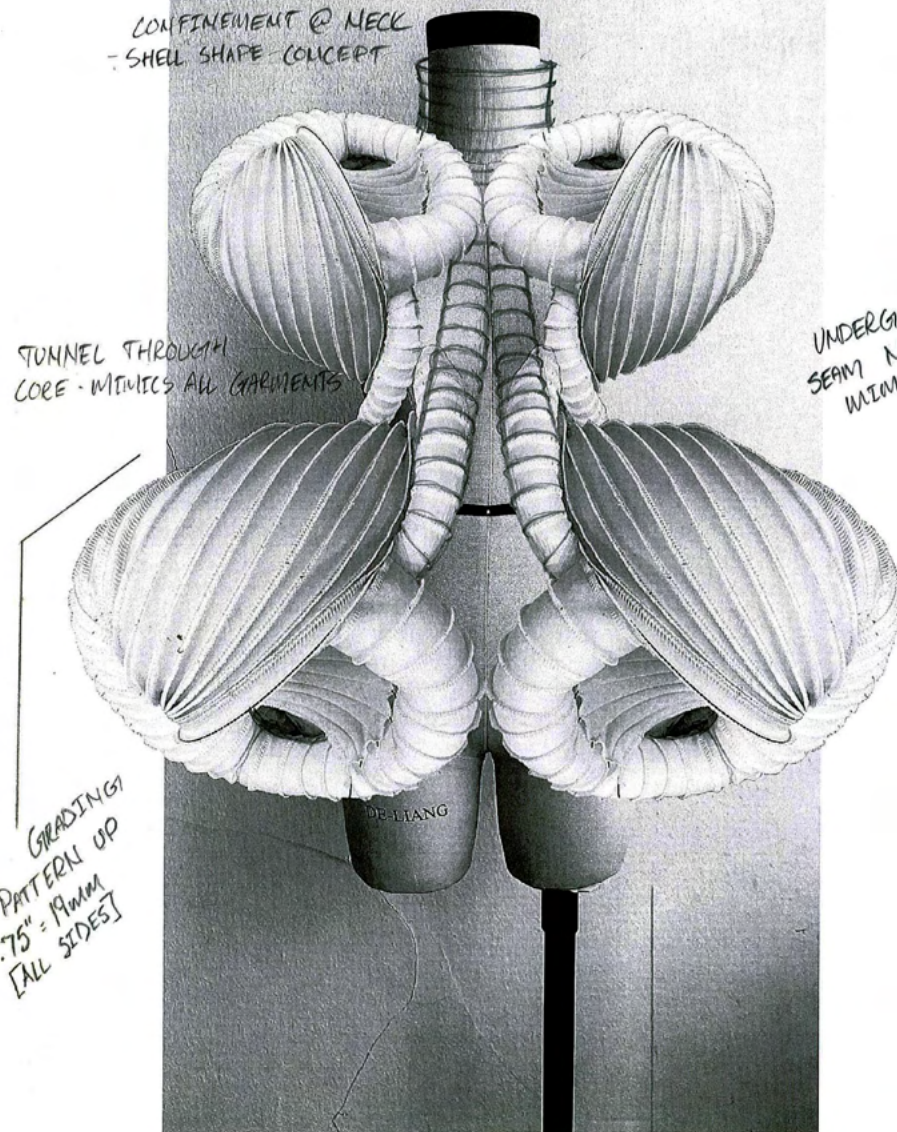
LAYERS

INNER

- ① RESPIRATORY
- ② RIBS
- ③ SKIN

OUTER

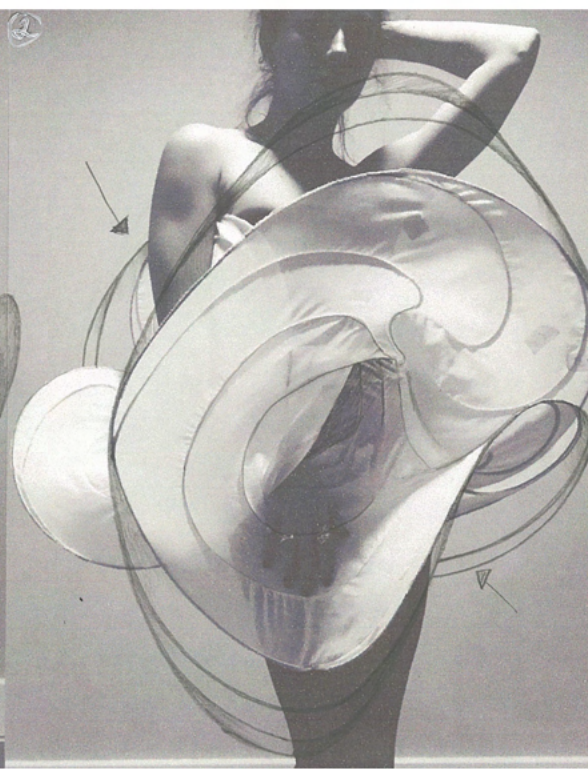
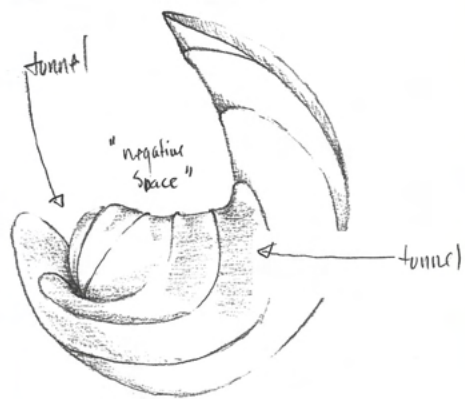
- ③ LEATHER-SKIN
- ② SILK-RESPIRATORY
- ① METAL-RIBS



WIDER TO NARROWER
BACK TO WIDER
SPIRALS

HOURLASS PANT SHAPE
REPRESENTING TIME
CONTINUOUS COMPLEXITY AN
INTERCONNECTED SPIRAL





Shape + Silhouette

