

Louise
Bourgeois

Learning
resource

Art
Gallery
NSW

*Along
came
a spider*



'I came from a family of repairers. The spider is a repairer. If you bash into the web of a spider, she doesn't get mad. She weaves and repairs it.'

Louise Bourgeois

This learning resource engages primary and secondary students with *Maman 1999* by Louise Bourgeois, a monumental sculpture on display in the forecourt of the Art Gallery of New South Wales as part of the exhibition *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* from 25 November 2023 to 28 April 2024.

This resource is designed to inspire art-making, critical thinking and discussion about one of the most influential artists of the 20th century. It focuses on a reoccurring theme in Bourgeois's practice – the spider.

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How to use this resource

Use this resource in the classroom, or in conjunction with a visit to the exhibition *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* at the Art Gallery of New South Wales.

In this resource you will find images of artworks from the exhibition, artist quotes, artwork wall labels, curator audio and curriculum-based strategies for making and responding.

Included case studies:

- analysis of Louise Bourgeois's *Maman* 1999
- related works from the exhibition that reference spiders.

K–6 questions and activities encourage students to identify, discuss and experiment with different techniques, media and variations of form, line and colour to gain an understanding of Bourgeois's art. These making and responding ideas help students to connect the artworks to their own world.

7–12 questions and activities are designed to support student analysis of Bourgeois's artworks using the frames and conceptual framework. These prompts encourage critical thinking about the artist's practice and the relationships between the artist, artworks and audiences, as well as the world in which they were created.

Who is
Louise Bourgeois?



French–American artist Louise Bourgeois (1911–2010) is considered one of the most innovative artists of the past century. A prolific sculptor, painter and printmaker, she is best known for her large-scale sculpture and installation art. Drawing on her childhood experiences, Bourgeois explored a variety of themes in her art, such as family, the unconscious, sexuality and the body, and is renowned for her fearless exploration of human relationships across a relentlessly inventive seven-decade career.

Bourgeois grew up in Paris. Her parents Louis and Joséphine had a tapestry restoration business, and she assisted in the workshop by drawing missing elements in the scenes depicted on the tapestries. Bourgeois attended the Sorbonne, where she studied mathematics. At age 21, she changed her focus to art, studying at the École des Beaux-Arts, Académie de la Grande Chaumière, and at the studio of Fernand Léger, a painter and sculptor. In 1938 she married Robert Goldwater, an American art historian, and moved to New York City, where they raised three sons.

Throughout the 1940s and 1950s, Bourgeois's work was presented in various group exhibitions with abstract expressionist artists such as Jackson Pollock, Mark Rothko and Willem de Kooning. Bourgeois also engaged with European surrealists such as Marcel Duchamp and André Breton, but she was never formally affiliated with a particular artistic movement. While Bourgeois was ambivalent about identifying as a feminist, the themes of motherhood, femininity and the unconscious in her art made her a pivotal figure in the feminist art movement from the mid 1960s; Bourgeois remarked in one interview that 'some of my works are, or try to be feminist, and others are not feminist'.

After the unexpected death of her father in 1951, Bourgeois fell into a deep depression, which led to an extended period of psychoanalysis during which time she didn't make any new work. The work she created after this period, beginning in the early 1960s, revealed a turn toward more organic process and forms, and was exhibited in the seminal group exhibition *Eccentric Abstraction* in 1966, curated by American art critic and activist Lucy Lippard.

In 1980, Bourgeois acquired an industrial studio space in Brooklyn, New York, and began making increasingly large-scale work. *Louise Bourgeois: Retrospective* opened at the Museum of Modern Art in 1982, the museum's first retrospective devoted to a woman sculptor. She took part in Documenta IX in 1992 and, the following year, represented the United States Pavilion for the 45th Venice Biennale. In 1994, Bourgeois debuted her first large-scale *Spider* at the Brooklyn Museum; in 2000, she presented *Maman 1999* – a steel and marble spider, which stands 9 metres high and 10 metres wide – at the Tate Gallery of Modern Art in London.

Among Bourgeois's many honours, she received the Grand Prix National de Sculpture from the French government in 1991, the National Medal of Arts presented by American president Bill Clinton in 1997, and the French Legion of Honour presented by French president Nicolas Sarkozy in 2008.

Bourgeois continued to work until her death on 31 May 2010, at the age of 98.

The significance of the spider

The friend (*the spider – why the spider?*)
because my best friend was my mother and she was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat, and useful as a *spider*. She could also defend herself, and me, by refusing to answer 'stupid', inquisitive, embarrassing personal questions.

I shall never tire of representing her.

I want to: eat, sleep, argue, hurt, destroy ...

- Why do you?

- My reasons belong exclusively to me.

The treatment of Fear.

Louise Bourgeois, *Ode à Ma Mère* ('Ode to my mother'), Editions du Solstice, Paris, 1995; italics indicate passages translated from French in Bourgeois's original

Louise Bourgeois first depicted a spider in two small ink and charcoal drawings in 1947. It wasn't until 50 years later, in the late 1990s, that she created the steel and bronze spider sculptures for which she is known. These sculptures range in size, with the largest reaching over 9 metres tall.

In Bourgeois's art, the spider is a homage to her mother Joséphine. Together with Bourgeois's father Louis, Joséphine ran the family's tapestry restoration business in Paris. The spider, like Joséphine, is an industrious and patient spinner, repairer, weaver and fierce protector. 'I came from a family of repairers,' wrote Bourgeois, 'the spider is a repairer.' Some of Bourgeois's spiders, such as *Maman* 1999, are also mothers who carry a sac full of eggs.

The spider can also be associated with the artist herself. Always making its web in relation to its body, the spider is also an artist – doing, undoing, redoing. 'What is a drawing?,' Bourgeois wrote. 'It is a secretion, like a thread in a spider's web ... It is a knitting, a spiral, a spider web and other significant organisations of space.'

Bourgeois wrote that her mother was someone she would never tire of representing. In a film by directors Marion Cajori and Amei Wallach, *Louise Bourgeois: the spider, the mistress and the tangerine* (2008), Bourgeois described these spider sculptures as her 'most successful subject'.

Maman up close



The history of monumental sculpture is crowded with heroic male figures. *Maman* 1999 is something rarer – a monumental mother, and a homage to the mother, by the great French–American artist Louise Bourgeois.

‘Maman’ is a term of childlike familiarity, similar to ‘mum’ or ‘mummy’ rather than ‘mother’. This intimacy only heightens our sense of the fantastical size and power of this spider. She seems battle-ready with her armoured limbs and belly loaded with marble eggs. Who wouldn’t want *Maman* as their protector? Who wouldn’t fear to provoke her?

In Bourgeois’s art, spiders relate to the artist’s mother Joséphine, a tapestry restorer. Like Joséphine, the spider is precise and constructive, with a talent for weaving. Like an artist, the spider works with her body to create shelter and structure. ‘If you bash into the web of a spider,’ Bourgeois said, ‘she doesn’t get mad. She weaves and repairs it.’

[🔗 Listen to the curator speak about *Maman*](#)

***Maman* facts and figures**

- This sculpture is one of six bronze casts. The first sculpture, from which these casts were made, is made of steel and is in the collection of the Tate Modern, London.
- The marble eggs in all sculptures are made of white marble from Carrara, Italy.
- *Maman* comprises of 16 bronze leg sections, two bronze body sections, 20 marble eggs and eight steel footing plates.
- It measures 9.271 × 8.915 × 10.236 metres.
- The total weight of the sculpture is approximately 10,909 kilograms, with each of the eight legs weighing 1250 kilograms. The weight is distributed evenly between the legs.



[🔗 Watch the installation of *Maman* at the Art Gallery of New South Wales](#)

K–6 discussion questions

- Humans are bigger than spiders. *Maman*, on the other hand, towers above us. Measuring over 9 metres tall, this giant spider is one of Bourgeois's most ambitious projects. What effect do you think the scale of this spider might have on someone standing beneath it? Is it terrifying or awe-inspiring? How do you think the artist created such a big sculpture? What is it made of, and how did it get to be outside the Art Gallery of New South Wales?
- Bourgeois's mother Joséphine was a tapestry restorer and an important role model. 'The spider,' wrote Bourgeois, 'is an ode to my mother. She was my best friend.' The title of the work, *Maman*, is a French word for 'mum' or 'mummy'. In what ways do you think this sculpture represents the artist's mother, or a 'mum' in general? Make a list of traits or characteristics that describe both spiders and a mother, parent or carer. Discuss your ideas with the class.
- *Maman* travels around the world. You can find other *Maman* sculptures like this one in the UK, Spain, Canada, Japan, America and Qatar. If you look closely, you can see that *Maman* has a sac carrying 20 marble eggs. Do you think she will lay her eggs at the Art Gallery of New South Wales? Imagine all the places this spider has been, maybe searching to find a place to lay her eggs. Write and illustrate a story about the life of *Maman* based on her travels and what she has seen. Where will she call home?

K–6 activities

- Use your spider senses to detect what *Maman* is doing or planning to do. Is she resting or is she about to crawl away? Which way will she go? How will she move – fast or slow, or will she jump or scuttle? Create a flip book or stop-motion film to express your imaginative thoughts and ideas.
- Bourgeois wrote every day, filling diaries with poems, thoughts and ideas. As a class, sit in a circle and weave a tale. Build a collaborative story about a spider larger than life. One person will begin the story with a word and then pass to the student beside them, who will add another word, and so on. Write your story down and illustrate it.
- Think about the experience of looking up at *Maman* from below, like a child looking up at parent or grown-up, or a spider looking up at a person. How does this flip in scale make you feel? Choose an insect or a small animal and create a sculpture of it in a larger-than-life scale. Consider a place on your school grounds to display your sculpture. How do students and teachers react when they see it?

7–12 discussion questions

- *Maman* and many of Bourgeois's spider sculptures may be read as referring to maternal figures: the artist's mother, an archetypal mother, a symbol of motherhood, or the artist herself. In a March 1975 diary entry, Bourgeois wrote, 'You need a mother. I understand but I refuse to be your mother because I need a mother myself.' Discuss this quote and the role of motherhood in Bourgeois's art. How does *Maman* enact these different types of maternal figures? Who are some other artists that draw on the theme of motherhood in their practice, and how does their approach compare to Bourgeois's?
- Look closely at *Maman*'s spiralled body and egg sac. For Bourgeois, the spiral is 'an attempt at controlling the chaos'. She often included these coiled forms in her work; she wrote: 'Spirals – which way to turn – represent the fragility in an open space. Fear makes the world go round.' Think about the artist's comments in the context of *Maman*. What meaning or associations arise from the use of the spiral in this work? What does this helix form mean to you?
- Bourgeois created *Maman* in 1999 for the Turbine Hall at Tate Modern, London. An edition of six bronze sculptures were cast from the first version in steel. Research some of the places – or habitats – where *Maman* has lived or lives permanently around the world and compare these findings to its current location in front of the Art Gallery of New South Wales. How do each of these contexts change the way you see the sculpture, or the location in which it sits? What is the relationship between *Maman* and architecture? How might viewers in each place respond differently to the work?

7–12 activities

- Look at how *Maman*'s eight knobbly legs balance the spider's body and connect to the ground. The sculpture weighs 10,909 kilograms, but these spindly legs give the giant spider a feeling of lightness, like it's about to scurry away at any time. As a result, *Maman* appears both terrifying and vulnerable. Create a sculpture inspired by this duality and the idea of weight and weightlessness. Carefully consider structure and form, and the way your sculpture balances on the ground.
- Are you afraid of spiders? For Bourgeois, making art was a way of addressing her fears and anxieties. *Maman*, a larger-than-life spider, is a terrifying proposition for many. Think of something that you find spooky or gives you the jitters and create a series of artworks that highlights this subject. Describe the process of creating these works. Was it difficult or cathartic?
- Bourgeois drew on her memories to create art throughout her career. 'All my subjects have found their inspiration in my childhood,' she wrote. Reflect on a memory, thought, feeling or experience from your childhood as a basis for a body of work. Consider symbolic referencing, choice of materials and use of scale to elevate your concept.

Along came Bourgeois's spiders

This selection of artworks from the exhibition *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* includes examples of the artist's expressions of spiders. Some of these works are on display in the upper galleries of the exhibition and others lurk in the darkened Tank gallery below.

Louise Bourgeois ceaselessly explored extremes through her art over her seven-decade career – light and darkness, love and rage, order and chaos, solitude and togetherness, consciousness and unconsciousness. Explore these artworks within the framework of opposing forces, such as night and day, and use the related discussion questions and activity ideas as inspiration for classroom learning.



Spider 1997

Like the monumental spider *Maman*, this spider is a homage to Bourgeois's beloved mother Joséphine.

The creature, with its powerful legs, is a sheltering structure in its own right. It bestrides a Cell with web-like walls of mesh, its cage-like abdomen holding glass eggs wrapped in nylon stockings. Tapestry fragments, some of which came from the Bourgeois family business, partially patch the walls of this enclosure.

In the centre of the Cell sits a tapestry-draped chair that could be a throne for her mother, whom Bourgeois remembered at her happiest when sitting in the sun and embroidering. At the same time, this is Bourgeois's lair and retreat, a memory-furnished 'room of her own'. Pieces of her past are safely enclosed, perhaps even trapped or imprisoned. Look closely and you will see a bottle of Shalimar – the artist's favourite perfume.

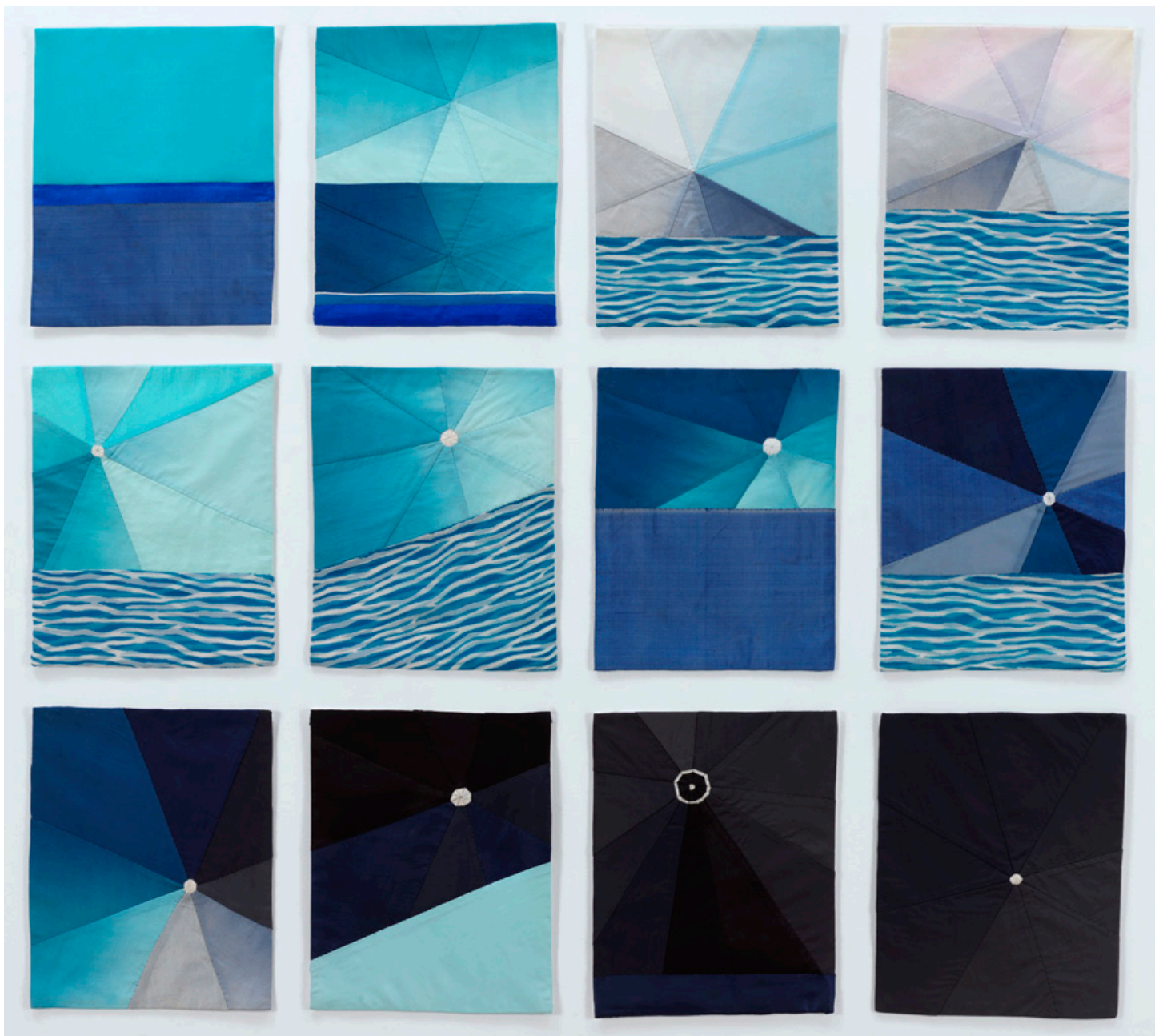
Louise Bourgeois *Spider* 1997, steel, tapestry, wood, glass, fabric, rubber, silver, gold, bone, 449.6 x 518.2 cm, Collection The Easton Foundation, New York, photo: Maximilian Geuter © The Easton Foundation/VAGA at ARS/Copyright Agency 2023



***Fée couturière* 1963**

In 1964, Bourgeois included *Fée couturière* in her first solo exhibition of new work since 1953. The title refers to the nests of the *fauvette couturière* or tailorbird, which are constructed from scavenged organic and household materials and stitched together using spider webs. By suspending the sculpture, Bourgeois charged it with ambiguity and potential movement. A hanging sculpture also offered a retreat for the imagination.

Louise Bourgeois *Fée couturière* 1963, cast 2010, painted bronze, 100.3 × 57.2 × 57.2 cm, Collection The Easton Foundation, New York
© The Easton Foundation/VAGA at ARS/ Copyright Agency 2023,
photo: Christopher Burke



The Waiting Hours 2007

Twelve scenes are collaged from Bourgeois's old scarves and blouses. Each represents an hour of waiting. The horizon rises, subsides, tilts and steadies as if seen from a moving vessel. Night claims more of the daytime sky as the journey progresses.

Made when Bourgeois was 95 years old, *The Waiting Hours* is a vision of approaching mortality. But even as they darken, the 12 skies express the consolations of geometry and restoration. The eight fabric sections that form each sky create a radial, web-like structure, recalling the reparative work of the spider-mother that appears in *Spider* 1997.



Louise Bourgeois *Crouching Spider* 2003, bronze, brown and polished patina, stainless steel, 270.5 × 835.7 × 627.4 cm, Collection The Easton Foundation, New York © The Easton Foundation/VAGA at ARS/Copyright Agency 2023, photo: Ron Amstutz



Louise Bourgeois Spider IV 1996, bronze, 203.2 × 180.3 × 53.3 cm, Collection The Easton Foundation, New York, © The Easton Foundation/VAGA at ARS/Copyright Agency 2023, photo: Christopher Burke

K-6 discussion questions

- Bourgeois once explained that she chose the spider as a subject because its traits or characteristics reminded her of her mother. 'She was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat, and as useful as a spider.' Do you agree that these are all qualities of a spider? Would you use them to describe any of Bourgeois's sculptures? What other words would you use to describe a spider? Is there an animal that reminds you of someone in your life? Write a list of traits that they share.
- Bourgeois was interested in opposing forces: love and hate, conscious and unconscious, doing and undoing. How do Bourgeois's spider sculptures represent opposite forces? Think about what the spiders look like, what they're doing, what they symbolise and how they make you feel. Make a list and compare it to a classmate's.
- Bourgeois was also interested in what spiders made. Look at *Fée couturière* 1963 and *The Waiting Hours* 2007. Do you see evidence of spider webs? Think of spider webs that you've seen. How would you describe their shape? What do you think a web created by one of Bourgeois's spider sculptures would look like?

K-6 activities

- The first spider Bourgeois drew was in a small ink and charcoal drawing in 1947. Select two materials: either ink and charcoal, or paint and pencil. Choose one of Bourgeois's spider sculptures in this learning resource and create a small drawing of it. Using the two materials, experiment with different lines, smudges and marks to create the legs and body. How does your spider drawing compare to Bourgeois's sculpture?
- What species of spider do you think Bourgeois has depicted? Research spiders in Australia or in the area where you live. How do they compare? Using materials from around the classroom, such as paper, cardboard or wire, create a sculpture of a spider that lives near you. Think about its defining features, how it moves and the web it creates. Present your artwork to the class and use your sculpture to describe the qualities of your spider species.
- Turn your classroom into a spider den! Use found objects, both natural and produced, and build a family of spiders, large and small. Where will these spiders live in your classroom? Will you build a web, or trap spider food? Will some spiders be hard to find? Invite another class to view your spider den and then record their responses. Do you feel differently about spiders after the activity?

7–12 discussion questions

- Familiar themes and motifs appear throughout Bourgeois's art: body parts, the home, family, trauma, spirals and spiders, among others. Why do you think Bourgeois revisited the same forms and ideas throughout her career? What does this process reveal about an artist's life and approach to art-making? Do you know any other artists who work in this way? Using the example of the spider, think about what each iteration of this motif communicates about the artist's life.
- Bourgeois once said that the huge bronze spiders she sculpted had an 'invading power'. What do you think she meant by this? Think about this quote in relation to a 1995 diary entry by Bourgeois, the title of one of her artworks, as well as the title of the exhibition at the Art Gallery of New South Wales: 'Has the Day Invaded the Night or Has the Night Invaded the Day?' How is the word 'invaded' being used?
- Unlike the sculpture *Maman, Crouching Spider* 2003 is poised low to the ground as if threatened and ready to attack. Bourgeois wrote: 'When I do not "attack", I do not feel myself alive.' Think about this quote in connection to her spiders. How might an artist 'attack'? Could *Crouching Spider* 2003 be a self-portrait?
- Bourgeois consistently maintained that her work had nothing in common with the surrealists. 'I have never mentioned the word *dream* in discussing my art, while [the surrealists] talked about the dream all the time. I don't dream. You might say I work under a spell,' she wrote. Do you agree that there are no similarities between Bourgeois's art and the surrealists? Use one of Bourgeois's artworks in this resource to make your point. How would you describe the difference between a dream and a spell?

7–12 activities

- Like a spider, Bourgeois's mother was a weaver. Bourgeois grew up in Paris where she worked at her family's tapestry restoration workshop, run by her mother. 'The spider is a repairer. If you bash into the web of a spider, she doesn't get mad. She weaves and repairs it,' Bourgeois wrote. In pairs, create an artwork that incorporates weaving and the idea of reparation. Each person makes a drawing, painting or sculpture of a subject of their choosing, then rips or makes a hole in the work. Swap the damaged artwork with your partner and 'mend' it with a needle and thread.
- In *Spider* 1997, a giant eight-legged creature rests above a mesh cage containing material objects from Bourgeois's life and past. Bourgeois called these self-enclosed structures 'cells'. Do you think the spider is protecting or entrapping these personal objects? Think about this idea of trapping or preserving memories and create an artwork that 'traps' memories of your own. What material objects would you include? What device – or cell – would you use to secure your memories?
- In works such as *Fée couturière* 1963 and *The Waiting Hours* 2007, it's the activity, product or trace of the spider that's depicted rather than the spider itself. Notice the visible traces left by spiders in your area, or by another insect or animal – for example, webs, caught flies, ant hills, disturbed soil, worm trails, or nests. Create an artwork of what you find. Experiment by translating these traces into organic or abstract forms. What does your artwork reveal about the creature whose activity you've depicted?

Artist quotes

The friend (*the spider – why the spider?*) because my best friend was my mother and she was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat, and as useful as a spider. She could also defend herself, and me, by refusing to answer 'stupid', inquisitive, embarrassing, personal questions.

I shall never tire of representing her.

I want to: eat, sleep, argue, hurt, destroy ...

- Why do you?

- My reasons belong exclusively to me.

The treatment of Fear.

To my taste, the spider is a little bit too fastidious.

There is a very French, fiddly, overly rational, 'tricoteuse' side to her (Xavier Tricot), with her ever more precise and delicate invisible mending; she never tires of splitting hairs.

This endless analysis is exhausting, and visually it can be reductive. It makes me want to rush out onto the street and fill my lungs with air. Analyses without end, questions within questions – mincing away.

For once, this spider admits to being tired. She leans against the wall (see the prostitute who eyes her client from the shadow of the doorway, against the door of the years).

To analyse and mince away is one thing but to make a decision is something else (a choice judgement of value).

Caught in a web of fear.

The spider's web.

The deprived woman.

Louise Bourgeois, excerpts from text for a book of 9 etchings, *Ode à Ma Mère* ('Ode to my mother'), Editions du Solstice, Paris, 1995; italics indicate passages translated from French in Bourgeois's original

'The theme of spiders is a double theme. First of all, the spider as guardian, a guardian against mosquitoes ... It is a defense against evil ... The other metaphor is that the spider represents the mother.'

Louise Bourgeois, 'Spider/Araignée', in *Louise Bourgeois: recent works*, exh cat, Capc Musee d'art contemporain de Bordeaux, Bordeaux, and Serpentine Gallery, London, 1998, p 28

'When I was growing up, all the women in my house were using needles. I've always had a fascination with the needle, the magic power of the needle. The needle is used to repair damage. It's a claim to forgiveness. It is never aggressive, it's not a pin.'

Louise Bourgeois, 'Self-Expression is Sacred and Fatal: Statements', in Christiane Meyer-Thoss, *Louise Bourgeois: Designing for Free Fall* Ammann Verlag, Zurich, 1992, p 178

'I came from a family of repairers. The spider is a repairer. If you bash into the web of a spider, she doesn't get mad. She weaves and repairs it.'

Louise Bourgeois, quoted in Frances Morris (ed), *Louise Bourgeois*, exh cat, Tate Publishing, London, 2007, p 272

'Art is restoration: the idea is to repair the damages that are inflicted in life, to make something that is fragmented – which is what fear and anxiety do to a person – into something whole.'

Louise Bourgeois, in Jan Garden Castro (ed), *Vital signs: a conversation with Louise Bourgeois*, International Sculpture Center, Washington, DC, 2005

'The crafty spider, hiding and waiting, is wonderful to watch. The children and I would watch nature. I am not talking about the Black Spider that lives in the earth, I am talking about air spiders, tree spiders, or house spiders.'

Louise Bourgeois, in Deborah Wye and Carol Smith (eds), *The prints of Louise Bourgeois*, Museum of Modern Art, New York, 1994, p 133

'We suffered from mosquitoes. The only help was the spider. The spider is a friend.'

Louise Bourgeois, in Deborah Wye and Carol Smith (eds), *The prints of Louise Bourgeois*, Museum of Modern Art, New York, 1994, p 133

'All my work in the past fifty years, all my subjects, have found their inspiration in my childhood. My childhood has never lost its magic, it has never lost its mystery, and it has never lost its drama.'

Louise Bourgeois, excerpt from the illustrated book, *Album*, Peter Blum Edition, New York, 1994

'I have always had the fear of being separated and abandoned. The sewing is my attempt to keep things together and make things whole.'

Louise Bourgeois, 'Gerald Matt in conversation with Louise Bourgeois', in *Louise Bourgeois: Aller-Retour*, Gerald Matt and Peter Weiermair (eds), Verlag für moderne Kunst, Nürnberg, 2005, p 201

'The bond between a mother and a child is important. It is from here that our relationship to others and the world begins.'

Louise Bourgeois interview with Thom Collins, *The Walters Magazine*, The Walters Art Museum, Baltimore, spring 2006, p 5

'The female spider' has a bad reputation – a stinger, a killer. I rehabilitate her. If I have to rehabilitate her it is because I feel criticised.'

Louise Bourgeois, in Marie-Laure Bernadac and Hans-Ulrich Obrist (eds), *Louise Bourgeois: Destruction of the Father/Reconstruction of the Father, writings and interviews 1923–1997*, Violette Editions, London, 1998, p 217

Resources

Exhibition catalogue

[↗ *Louise Bourgeois: Has the day invaded the night or has the night invaded the day?*](#)

Justin Paton (ed), 2023

Recommended for students ages 5+

[↗ *Cloth lullaby: the woven life of Louise Bourgeois*](#)

Amy Novesky and Isabelle Arsenault, 2016

[↗ *Louise Bourgeois*](#)

Maria Isabel Sánchez Vegara, 2020

[↗ *Louise Bourgeois: Made giant spiders and wasn't sorry*](#)

Fausto Gilberti, 2023

[↗ *What the artist saw: Louise Bourgeois*](#)

Amy Gugliemo, 2022

Research Library and National Art Archive

[Resources on Louise Bourgeois in the Art Gallery's research library, archive and children's library.](#)

Learn more

[↗ Find spiders in the Art Gallery's collection](#)

Participate in the Art Gallery's learning programs in association with *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?*

- Big Art Day 'Louise Bourgeois: Along came a spider' for primary students
- 'Louise Bourgeois: Keeping my house in order' for senior visual arts secondary students
- 'Online regional connect: Louise Bourgeois' for senior secondary visual arts students in regional, rural and remote NSW schools

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Developed and written by the Art Gallery's
creative learning team: LEEANNE CARR,
LOUISE HALPIN and ALEXANDRA GREGG
© Art Gallery of New South Wales, 2023

On Gadigal Country
Art Gallery Road
The Domain Sydney
NSW 2000
T +61 2 9225 1700
artgallery.nsw.gov.au