

The Smell of Eucalyptus; Louise Bourgeois

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GALLERY

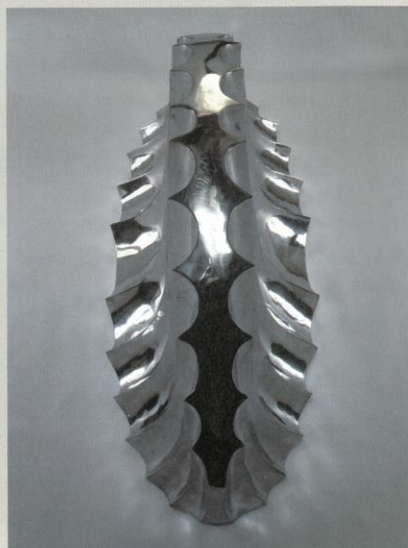
The Smell of Eucalyptus ; Louise Bourgeois

The works on paper in this exhibition are placed in dialogue with a selection of sculptures from all periods of Bourgeois' career, and share the same formal and thematic concerns.



Louise Bourgeois (1911, 2010), 'POIDS', 2010, Steel, Stainless Steel, Cast Iron and Glass, 231.1 x 81.3 x 303.5 cm. ©The Easton Foundation/WAGA at ARS, New York/SACK, Seoul. Photo by Christopher Burke. Image provided by Kijiko Gallery

Louise Bourgeois (1911-2010) THE MIRROR, 1998, Cast and Polished Aluminum, Wall Piece 228 x 91 x 106.7cm
 ©The Estimote Foundation/WAGA at ARS, New York/SACK, Seoul
 Photo by Christopher Burke, Image Provided by Kukje Gallery



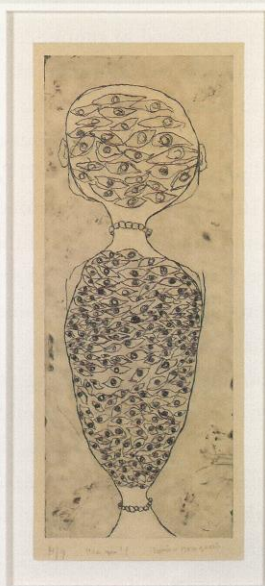
Kukje Gallery is pleased to announce The Smell of Eucalyptus, an exhibition of sculpture and works on paper by the eminent French-American artist Louise Bourgeois. Louise Bourgeois, (b. 1911, Paris; d. 2010, New York) is recognized as one of the most influential artists of the past century. Though she worked in several mediums throughout her 70-year career—including installation, performance, drawing, painting, and printmaking—she is most known as a sculptor. From poetic drawings to room-sized installations, she physically manifested her anxieties in order to exorcise them. Memory, love, fear, and abandonment are at the core of her complex and renowned body of work.

The exhibition's title The Smell of Eucalyptus, which comes from one of the works in the show, underlines the central importance of memory, the cycles of nature, and the five senses in Bourgeois' late work. As a young woman in the late 1920s, Bourgeois took care of her sick mother in the South of France, and often used eucalyptus oil for its medicinal properties. Eucalyptus thus came to signify her relationship with her mother, and for the maternal identification that comes to the fore in Bourgeois' old age. It also attests to her belief in the power of a sensory trigger to precipitate an act of recall and bring the past to life (the artist used to burn eucalyptus in the studio to clear the

Louise Bourgeois (1911-2010), TURNING INWARDS SET #4 (JUST LIKE ME), 2007, Etching on Paper 151.8 x 55.2cm.
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Louise Bourgeois (1911-2010), TURNING INWARDS SET #4 (I SEE YOU!!!), 2007, Etching on Paper 151.1 x 61.5cm
©The Easton Foundation/VAGA at ARS, New York/SACK, Seoul. Photo by Ken Adlard. Image Provided by Kukje Gallery



Louise Bourgeois (1911-2010), TURNING INWARDS SET #4 (SWELLING), 2007, Etching on Paper, Dipycn, Left: 152.1 x 92.7cm, Right: 152.4 x 93.1 cm ©The Easton Foundation/VAGA at ARS, New York/SACK, Seoul. Photo by Ken Adlard. Image Provided by Kukje Gallery



Louise Bourgeois Descending the Stairs in Her Home on West 20th Street in NYC in 1992 ©The Easton Foundation/Licensed by VAGA at ARS, NY
Photo by Claire Bourgeois, Image provided by Kukje Gallery

air). Lastly, it is a metaphor for the therapeutic function of art for Bourgeois.

‘Turning Inwards #4’ is a point of departure for Bourgeois’ subsequent formal and thematic explorations. It sets the iconographic lexicon that the artist would go on to elaborate in large hand-painted prints and suites made from the same plates, such as ‘Leaves (#4)’, ‘Swaying, Passages (#3)’, ‘Up and Up’, and others. Sometimes Bourgeois would integrate fragments of text from her diaries and other writings into these works. This pairing of text and image harkens back to the beginnings of Bourgeois’ lifelong engagement with printmaking: in 1947 she published her celebrated portfolio “He Disappeared Into Complete Silence”, which paired nine engravings with nine enigmatic parables.

On view from December 16, 2021, through January 30, 2022, the exhibition takes place across the gallery’s K1 and K3 spaces. **N**