

printmaking, but also as a writer, critic, and diarist. The presentation at the Museum of Contemporary Art (the fourth venue of an ambitious international tour) is organized by MOCA Curator of Architecture and Design Brooke Hodge.

### Brigitte Cornand's Filmography

- 2007 *La Rivière Gentille (The Sweet River), Annette Messenger, Les Messagers*
- 2006 *Joan Jonas, Study of the Artist with Dog*
- 2005 *Mother Earth (Journey with earthwork artists)*
- 2003 *Not In Our Name (Interviews of artists living and working in New York, on the eve of Iraq war.)*
- 2002 *Louise Bourgeois: C'est le murmure de l'eau qui chante (The Whisper of the Whistling Water)*
- 2001 *Jean Nouvel, La poétique de l'espace*
- 2000 *A Net for Annette*
- 1998 *Les Archives de CB (Christian Boltanski's Archives)*
- 1996 *Sur la route des Clochards Célestes (On the road with the holy bums)*
- 1994 *Guy Debord son art et son temps (GD his art and his time)*

Curated by Steve Anker and Bérénice Reynaud.

Funded in part with generous support from Wendy Keys and Donald Pels.

Special thanks to Steve Anker, Brooke Hodge, Suzanne Isken, John Mhiripiri and Mark Murphy.

### UPCOMING FILM/VIDEO PROGRAMS

- January 19: *Manhatta* and Other Restored Treasures
- February 9: Leandro Katz: *The Day You'll Love Me*
- February 12: *Charlie Haden: Rambling Boy*
- February 21– March 8: REDCAT International Children's Film Festival
- February 23: Deborah Stratman: *America's Haunted Spirits*
- March 2: Bruce Conner's Explosive Cinema
- March 9: Takahiko Imura: *On Time in Film*
- March 30: Robert Todd's Cinema of Discovery
- April 20: Joanna Priestley: *Fighting Gravity*
- April 27: Zoe Beloff: *Conjuring Specters*
- April 29: *The Cinema Cabaret: Live Film Narration*
- April 30–May 2: CalArts Film/Video Showcases
- May 4: William E. Jones: *Le Grand Mash Up*
- May 11: Cheryl Dunye: *The Watermelon Woman*

# BRIGITTE CORNAND

## CHÈRE LOUISE

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January 12, 2009  
8:30 pm

presented by  
REDCAT  
Roy and Edna Disney/CalArts Theater  
California Institute of the Arts

CALARTS REDCAT



# BRIGITTE CORNAND

## CHÈRE LOUISE

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Los Angeles premiere  
France, 1995, 50 min., b/w and color, Beta SP

**Mon. Jan 12 | 8:30 pm**  
Jack H. Skirball Series

Documentarian Brigitte Cornand first met Louise Bourgeois in 1994 and over the next dozen years made a trilogy of intimate videos about the iconic artist, now 97, through an idiosyncratic form of collaboration between filmmaker and subject. The first installment of the trilogy, *Chère Louise (Dear Louise)*, traces the inspirations, autobiographical sources and everyday routines that shape Bourgeois's powerful art. "I asked Louise if I could keep filming moments of her life on a light but regular schedule, using a diary-like form, a visual collage, similar to her own thought process and the personal diaries that she's kept writing since 1923," Cornand says. A former producer of art programs on Canal+ in Paris, Cornand relocated to New York five years ago to become one of Bourgeois's close collaborators. She has completed films on various artists, including Annette Messager, Joan Jonas, Nancy Holt, Jonas Mekas and the architect Jean Nouvel.

**In person: Brigitte Cornand**  
**The screening will be followed by an informal panel discussion with Brigitte Cornand; Catherine Lord, professor of studio art, UC Irvine; and Bérénice Reynaud, Co-Curator, Film at REDCAT.**

Presented in conjunction with the retrospective *Louis Bourgeois*, on view at MOCA Grand Avenue through Jan 25. Info at [moca.org](http://moca.org).

*"...a slow and insistent penetration into Bourgeois's daily practice. Cornand does not aim for all-encompassing coverage of the artist's life and oeuvre, but rather creates a tight, lucid portrait."* – Laura Hunt

*"Chère Louise opens with elegant black and white footage of Bourgeois in her sunlit kitchen. She contrasts the sturdiness of a male marble figure with its rocking female counterpart to subtly remind us how hazy, if not disintegrated, the line between her body and the forms she creates has always been....*

*Jerry Gorovoy is a tame and comforting character foil to Louise Bourgeois. "Assistant" is a title all too understated for his role in her life. For 30 years he has fulfilled a self-imposed duty to expose her work to the public, a task too psychologically taxing for the artist to bear alone.... The interactions between artist and assistant have become as fluid and intuitive as a dance.*

*When Cornand speaks to Jerry individually, he admits of Bourgeois, "mostly she's a little girl" with a sly smile, and the film cuts to the artist searching shelves and asking, "Where is that little figure?" Subtle and telling transitions such as this one, which links Bourgeois personally to a vulnerable female caryatid, abound in Cornand's film. This filmmaker is acutely aware of the complexities of Bourgeois as a character and as an artist, but she wants her audience to uncover them organically. Like Jerry, Cornand sets her ego aside in order to allow Bourgeois' psychology to reveal itself honestly."*  
– *The Brooklyn Rail*

Born in France to a family that repaired tapestries, **Louise Bourgeois** started to help her parents at the age of 12, then studied mathematics at the Sorbonne at 15 before enrolling at Ecole du Louvre and Ecole des Beaux-Arts. In 1938, she moved to New York with her American husband, the art critic Robert Goldwater, studied at the Art Student League and continued producing work; in spite of early success, she was being ignored by the art market until the 1970s. Her most famous pieces may be the "spider" sculptures titled *Maman*. Her work is informed by many references to her childhood, the memories of her adulterous father, and feelings of anger, betrayal and jealousy, which she expresses with playfulness; it includes many irreverent, yet abstract, sexual and erotic representations.

### **Louise Bourgeois at MOCA (10.26.08 - 01.25.09)**

This comprehensive exhibition is the first major survey of American artist Louise Bourgeois's (b. 1911, Paris, France) work in more than a decade. Bourgeois's long and distinguished career reveals a vast oeuvre in dialogue with most of the major international avant-garde artistic movements of the 20th century—from surrealism to conceptual art—but always remaining distinctively separate, as an inventive frontrunner.

Simultaneously engaging both modern and traditional techniques, Bourgeois explores various themes in a range of styles, from abstraction to the ready-made. With over 100 works spanning her career, the exhibition includes her earliest paintings; sculptures in differing materials; large-scale installation works from the 1980s and '90s; a selection of drawings and prints; small-scale hand-made objects; and her most recent works, which utilize fabric. A rare opportunity to see many of Bourgeois's most well-known pieces reunited, the presentation includes *Fillette* (1968), *The Blind Leading the Blind* (1947–49), and a number of her powerful "Cell" installations, such as *Red Room (Parents)* (1994) and *Red Room (Child)* (1994). A number of significant works from Los Angeles collections are added to the exhibition for MOCA's presentation.

*Louise Bourgeois* is organized by Tate Modern in collaboration with the Centre Pompidou and curated by Frances Morris, head of collections, Tate Modern; Marie-Laure Bernadac, chief curator of contemporary art, Louvre; and Jonas Storsve, curator, Musée national d'art moderne, Cabinet d'art graphique, Centre Pompidou.

This exhibition is accompanied by a scholarly publication that provides an overview of Bourgeois—not only as an influential creator of sculpture, installation, drawing, and