

For Immediate Release

May 1999

SI/NY

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Louise Bourgeois, Meret Oppenheim, Ilse Weber *Drawings and Works on Paper*

May 28th to July 3rd, 1999

Opening Friday, May 28th, 6-8 p.m.

Curator's tour Saturday May 29th, 3 p.m.

Catalogue published by Aargauer Kunsthaus Aarau, Swiss Institute, and Edition Unikate.

Twenty-four drawings and works on paper by Louise Bourgeois; twenty-eight by Meret Oppenheim; and twelve by Ilse Weber, will be on view at the Swiss Institute from May 28th to July 3rd, 1999. **Louise Bourgeois, Meret Oppenheim, Ilse Weber** *Drawings and Works on Paper*, was organized by Stephan Kunz, Christiane Meyer-Thoss, and Beat Wismer for the Aargauer Kunsthaus, Aarau, where it was exhibited between March and mid-May, 1999.

"Drawings have a featherlike quality. Sometimes you think of something and it is so light, so slight, that you don't have time to make a note in your diary. Everything is fleeting, but your drawing will serve as a reminder; otherwise it would be forgotten." This observation by Louise Bourgeois might function as the *leitmotif* of this exhibition, which brings together the work of three artists for the first time: Louise Bourgeois, born 1911, Meret Oppenheim (1913-1985), and Ilse Weber (1908-1984). These three artists belong to the same generation, but have quite disparate experiences. What they do share is their affinity for drawing as a form of immediate, expressive notation. Their works employ very personal iconographies, depicting worlds where associative personal languages are expressed. Starting with intense memories, and operating through related metaphors such as housing, floating, and ornamentation, the force of these images conjures quite different atmospheres in each artist's work. Through the medium of drawing, this exhibition searches for perceived encounters and dialogues between the artists' works.

Louise Bourgeois was born in 1911 in Paris, and has lived in New York since 1938. Under Surrealism's influence, Bourgeois developed a personal, quasi-figurative imagery in her *femme-maison* works depicting houses, instead of heads, perched on top of women's bodies. In these works, domesticity defines women's bodies but denies them voices. The presence and importance of gender politics in Bourgeois's work was recognized only in retrospect, in light of recent feminist-inspired investigations.