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DELVE INTO THE MYSTERIES OF LIVING ART LEGEND LOUISE BOURGEOIS AS ZEITGEIST BOWS DEFINITIVE NEW DOC ON DVD

New York (April 22, 2009) — A smash hit at New York's Film Forum last summer, **LOUISE BOURGEOIS: THE SPIDER, THE MISTRESS AND THE TANGERINE** opened on the heels of Bourgeois's wildly popular career retrospective at the Guggenheim and proceeded to a national theatrical release in nearly 40 markets. This documentary by Marion Cajori (*Joan Mitchell: Portrait of an Abstract Painter, Chuck Close*) and art critic Amei Wallach is the definitive look into the stunning life and work of a woman who is widely considered to be the most important living female artist. **Zeitgeist bows the DVD on June 23, 2009.**

As an artist, Louise Bourgeois has been working for six decades—and always on her own vigorously inventive and disquieting terms. In 1982, at the age of 71, she became the first woman honored with a major retrospective at the Museum of Modern Art. She has since gone on, in her 80s and 90s, to create her most powerful and persuasive work, including her massive spider sculptures that have appeared all over the world.

As a screen presence, Bourgeois is magnetic, mercurial and emotionally raw. Filmed with unparalleled access between 1993 and 2007, this documentary delicately sheds light on the methods by which her childhood traumas and memories become embodied in objects and installations. An intimate and human engagement with an artist's world, **LOUISE BOURGEOIS...** is a comprehensive and dramatic work of creativity and revelation.

Zeitgeist's DVD release of **LOUISE BOURGEOIS: THE SPIDER, THE MISTRESS AND THE TANGERINE** features a 16:9 anamorphic presentation, formatted for widescreen televisions. Supplemental materials include **45 minutes of deleted sequences, including additional rare footage of Bourgeois at work; video interviews** with co-director Amei Wallach and cinematographer/editor Ken Kobland; the U.S. theatrical trailer; optional English subtitles; and an extensive insert with essays paying tribute to Bourgeois and co-director Marion Cajori, as well as a statement on the filmmaking process by Wallach.

LOUISE BOURGEOIS: THE SPIDER, THE MISTRESS AND THE TANGERINE Film/DVD info:
2008 • 99 minutes • U.S. • Color • In English • 1.78:1 original theatrical aspect ratio • Not Rated

Celebrating its 20th Anniversary as one of America's preeminent independent distributors, New York-based Zeitgeist Films has built an impressively diverse catalogue of foreign, documentary and arthouse titles by such renowned directors as Todd Haynes, Jan Svankmajer, Peter Greenaway, Abbas Kiarostami, Guy Maddin, Kirby Dick, Atom Egoyan, Agnès Varda, François Ozon, Derek Jarman, Yvonne Rainer, Olivier Assayas, Philippe Garrel and the Quay Brothers. Recent releases include Oscar winner **Nowhere in Africa**; blockbuster doc **The Corporation**; dance doc hit **Ballets Russes**; Oscar nominee **Sophie Scholl—The Final Days**; Oscar nominee **My Country, My Country**; Sundance winner **Into Great Silence**; and 2008 Oscar nominee **Trouble the Water**. Launched in 2001, Zeitgeist Video has released dozens of highly praised DVDs, including the recently-released remastered Two-Disc Edition of Quay Brothers shorts, entitled **PHANTOM MUSEUMS**; a Four-Disc Box Set of Derek Jarman masterworks entitled **GLITTERBOX**, starring Oscar winner Tilda Swinton (*Michael Clayton*); an Essential Edition of Olivier Assayas' cult fave **Irma Vep** starring Maggie Cheung; and a brand-new "Repressed and Remastered" Edition of Guy Maddin's 1992 mountain film classic **Careful**.



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CRITICAL ACCLAIM FOR LOUISE BOURGEOIS: THE SPIDER, THE MISTRESS AND THE TANGERINE

"Uncommonly elegant and evocative... reveals much about this haunting and haunted master while leaving intact what Georges Braque once wrote was the only thing that mattered in art: the thing you cannot explain." —Nathan Lee, *The New York Times*

"A remarkable achievement, as intimate a portrayal of a living artist as one could ask for."
—Douglas Britt, *Houston Chronicle*

"A fascinating documentary.... Like one of her massive spiders, [Bourgeois] seductively pulls you into a world that is not soon forgotten." —*Chicago Sun-Times*

"This atmospheric portrait of Bourgeois bypasses the dryness of most art documentaries. It resembles instead a work of art in its own right, no doubt fueled by the uncanny sight of an artist revisiting her ideas from over forty years ago with vivid clarity." —Lauren O'Neill-Butler, *Artforum*

"Louise Bourgeois is a pitiless, commanding presence, and this enveloping portrait by Marion Cajori and Amei Wallach reaches deep into the psychological forces that have shaped her work." —*Chicago Reader*

"A deeply affecting and compelling portrait.... That this film can capture and convey both the emotions and the results of their transmutation to such great effect is a considerable achievement."
—*The Art Newspaper*

"Clearly a labor of love...visually and emotionally engaging.... Seamlessly meshes biographical information, contemporary art history and theory, without displacing the overall personal tone of the piece." —*Art in America*

"Complex, utterly fascinating.... Cajori and Wallach navigate this biographical quicksand with commendable finesse." —*Variety*

"The artist's festering recollections of her girlhood mesh with guided first-person tours of her sculptures, creating a privileged look into a psyche rendered solid." —Nick Pinkerton, *Village Voice*

"The camera travels in, around and above Bourgeois' installations and large pieces of sculpture so that for the casual observer, the filmmakers' informed eye gently instructs. For the sophisticated viewer, it is like looking at Bourgeois' work in the company of a good friend.... Bourgeois is the quintessential artist—erudite, irascible and vulnerable." —*Film Journal International*

"The intimacy of the film is rooted in the fact that Cajori and Wallach favor empathy over voyeurism.... Both in awe of her verve and touched by her vulnerability, commentators in the film temper apt observation with intuitive and candid reflection." —*Brooklyn Rail*

"Blends exceptional cinematography with compelling biography.... The act of artmaking is, at baseline, mysterious, and while most documentaries present factual information, they exhibit varying success at probing the artist's liminal zones, where memory and make-believe, emotion and intellect undergo transmutation, and a vision is born. Spider succeeds admirably in doing so."
—Mary Thomas, *Pittsburgh Post-Gazette*