



Ghada Amer (b. 1963)

Cairo, Egypt

Lives and works in New York, New York

Ghada Amer (b. 1963, Cairo) is best known for her subversive embroidered paintings that appropriate imagery from pornographic magazines as a means of creating an entirely feminine and feminist language of painting. She studied at the Villa Arson in Nice, where she was told that certain painting classes were reserved exclusively for male students. This served as the pivotal moment for Amer's practice, at which point she began to create her own unique space within the medium of painting. Her consistent use of embroidery in her paintings, a skill traditionally associated with femininity or "women's work," in conjunction with the erotic imagery of women in positions of sexual pleasure realigns our notions of objectification. Historically the female nude as rendered by the male artist reduced the painting's subject to mere physical body deprived of agency. The embroidery imbues each image with a tenderness that bypasses this reduction. She at once rejects oppressive laws set in place to govern women's attitudes toward their bodies and repudiates first-wave feminist theory that the body must be denied to prevent victimization.

The women in Amer's paintings are neither objects nor victims, but rather autonomous subjects with inalienable identities.

Even outside of her painting practice, such as with her garden installations, ceramics, and sculptures, Amer continues to consider notions of femininity and love. She links each of these media to the act of painting. "All my work is about painting and [the] history of painting," says Amer. Her sculptures and gardens frequently incorporate language, as with *Women's Qualities*, which was staged first during the Busan Biennale in 2000 and again in 2020 for Frieze Sculpture at Rockefeller Center. Both times, Amer asked passersby what qualities they would attribute to women. She then took the most common responses and spelled them out in flower beds. The words ranged from 'docile' and 'virgin' in the earlier iteration and expanded to 'kind,' 'resilient,' and 'independent' for the later installation. The evolution of the project reveals changing notions of feminine identity, from an expectation of subservience into an equally impossible and unrealistic view of woman as a modern goddess.

During a two-year residency at the Greenwich House Pottery Studio in New York City (2013-2015), Amer studied ceramics. Her exploration of this new medium highlights her interest in challenging and crossing artistic genres. After all, ceramics, like her earlier studies on cardboard, can be considered "paintings" in space. They can be viewed and admired from all angles. Amer found her cardboard prototypes so compelling that she decided to keep them as unique drawings in and of themselves.

Amer's works have been exhibited at a wide variety of institutions including the Museum of Modern Art in New York, the Whitney Biennial, the Venice Biennale, the Brooklyn Museum, the Smithsonian National Museum of African Art in Washington, D.C., the Centre Georges Pompidou in Paris, the Garage Center for Contemporary Culture in Moscow, among others. Her works can be found in the collections of the Art Institute of Chicago, the Brooklyn Museum, the Centre Georges Pompidou, the Museo Jumex in Mexico City, the Crystal Bridges Museum of Art in Arkansas, the Guggenheim Abu Dhabi, the Museum of Arts and Design in New York, and the Leeum, Samsung Museum in Seoul, among others.

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b. 1963, Cairo, Egypt

Lives and works in New York

Education

1991

Institut des Hautes Études en Arts Plastiques, Paris, France

1989

Villa Arson École Nationale Supérieure d'Art, Nice, France, MFA in Painting

Selected Solo Exhibitions

2022

Ghada Amer, MuCEM, Frac Provence-Alpes Côte, Centre de la Vieille Charit Chapel, Marseille, France

2021

In Black and White, Goodman Gallery, London, England

Portraits of the Women I Know, Part II, Marianne Boesky Gallery, New York, USA

2020

Kewenig, *The women I know, Part 1*, Zapopan, Mexico, Berlin, Germany

Hoy el 70% de los pobres en el mundo son mujeres, Museo de Arte Zapopan, Jalisco, Mexico

2018

Ceramics, Knots, Thoughts, Scraps, Dallas Contemporary, Dallas, Texas, USA

Dark Continent, Centre de Création Contemporaine Olivier Debré, Tours, France

Ghada Amer, Cheim & Read, New York, USA

Ghada Amer & Reza Farkhondeh/Love Is a Difficult Blue, Goodman Gallery, Cape Town, South Africa

2017

Ghada Amer: Déesse Terre, Jane Hartsook Gallery, Greenwich House Pottery, New York, USA

2014

Ghada Amer, Kewenig, Berlin, Germany

Rainbow Girls, Cheim & Read, New York, USA

2013

Référence à Elle, Kukje Gallery, Seoul, South Korea

2012

The Other I, Tina Kim Gallery, New York, USA

Ghada Amer, Musée d'Art Contemporain de Montréal, Montréal, Quebec, Canada

2011

No Romance: Ghada Amer, Reza Farkhondeh and Collaborative Work, Johannesburg, Goodman Gallery, Cape Town, South Africa

2010

The Gardens Next Door: Ghada Amer And Reza, Galeria Filomena Soares, Lisbon, Portugal

Ghada Amer: Color Misbehavior, Cheim & Read, New York, USA

2009

Ghada Amer: Failing Shahrazad, Dirimart, Istanbul, Turkey

Ghada Amer and Reza Farkhondeh: Roses Off Limits, Pace Prints Chelsea, New York, USA

2008

Ghada Amer and Reza Farkhondeh: A New Collaboration on paper, Singapore Tyler Institute, Singapore

Ghada Amer: Love Has No End organized by Maura Reilly, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, Brooklyn, USA

2007

Ghada Amer and Reza Farkhondeh: Collaborative Drawings, Kukje Gallery, Seoul, South Korea, travelled to Tina Kim Gallery, 2008, New York, USA

Another Spring, Kukje Gallery, Seoul, South Korea

Ghada Amer, curated by Danillo Eccher, Museo d'Arte Contemporanea Roma (MACRO), Rome, Italy

Ghada Amer and Reza Farkhondeh: An Indigestible Dessert, Galleria Francesca Minini, Milan, Italy

2006

Ghada Amer: Paintings and RFGA Drawings, curated by Jos Poodt, Stedelijk Museum s'-Hertogenbosch, s'-Hertogenbosch, Netherlands

Ghada Amer: Breathe Into Me, Gagosian Gallery, New York, USA

2005

Ghada Amer: Naughty and Nice, curated by R. Smith, H&R Block Artspace at Kansas City Art Institute, Kansas City, MO, USA

The Reign of Terror, curated by Anja Chávez, Davis Museum and Cultural Center, Wellesley College, Wellesley, MA, USA

2004

Ghada Amer, Gagosian Gallery, Beverly Hills, CA, USA

Ghada Amer, curated by Teresa Millet, Institut Valencia d'Art Modern (IVAM), Valencia, Spain

2003

Forefront 45: Ghada Amer, Indianapolis Museum of Art, Indiana, USA

Ghada Amer, Galleria Massimo Minini, Brescia, Italy

Universal Strangers, curated by Rosa Martínez, Galeria Filomena Soares, Lisbon, Portugal

2002

Ghada Amer, Gagosian Gallery, London, UK

Ghada Amer, curated by Saskia Bos, De Appel Foundation, Amsterdam, Netherlands

Works by Ghada Amer, San Francisco Art Institute, San Francisco, USA

Encyclopedia of Pleasure, Deitch Projects, New York, USA

Reading Between the Threads, curated by Selene Wendt, Henrie-Onstad Kunstsenter, Oslo, Norway; travelled to Museum Kunst Palast, Düsseldorf, Germany; travelled to Bildmuseet, University of Umeå, Umeå, Sweden,

Ghada Amer: Pleasure, curated by Valerie Cassel, Contemporary Art Museum, Houston, USA

2000

Encyclopedia of Pleasure, curated by A.J. Laferrière, Centre Culturel Contemporain, Tours, France

Ghada Amer Drawings, Anadil Gallery, Jerusalem, Israel

Intimate Confessions, Deitch Projects, New York, USA; travelled to Tel Aviv Museum of Art, Tel Aviv, Israel; travelled to Kunst-Werke, Berlin, Germany,

1999

Ghada Amer, curated by Margarita Centro Andaluz de Arte Contemporáneo, Aizpunu, Seville, Spain

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1994

Ghada Amer, Annina Nosei Gallery, New York, USA
Ghada Amer, Espace Jules Verne, Brétigny-sur-Orge, France

1993

Ghada Amer, Galerie Météo, Paris, France

1992

Ghada Amer, Hôpital Ephémère, Paris, France

Selected Group Exhibitions

2022

What is Left Unspoken, Love, High Museum of Art, Atlanta, Georgia, USA

2021

Desert X 2021, California, USA

2020

Sculpturally Distanced, Anderson Ranch Arts Center, Colorado, USA

Did you ever think there would come a time? Goodman Gallery, Cape Town, South Africa

2019

I've grown roses in this garden of mine, Goodman Gallery, London, England

For Mario, Tina Kim Gallery, New York, USA

Biennale de Rabat 2019, curated by Abdelkader Damani Rabat, Musée Mohammed VI d'Art Moderne et Contemporain de Rabat, un instant avant le monde, Morocco

All Things Being Equal, Museum of Contemporary Art Africa (MOCAA), Zeitz, South Africa

2018

Half the Picture: A Feminist Look at the Collection, Brooklyn Museum, Brooklyn, USA

Le Grand monnayage: 8e biennale internationale d'art contemporain de Melle, curated by Frédéric Legros and Chloé Hipeau-Diskos, Biennale de Melle, Melle, France

Ways of Seeing, curated by Sam Bardaouil & Till Fellrath Abu Dhabi, New York University (NYU) Abu Dhabi, United Arab Emirates

Dread & Delight: Fairytale Tales in an Anxious World, curated by Dr. Emily Stamey, Bob & Lissa Shalley McDowell Gallery, Weatherspoon Art Museum, University of North Carolina, Greensboro; traveled to Faulconer Gallery, Akron Art Museum, Grinnel College, Iowa, USA

Chaos and Awe: Painting for the 21st Century, organized by Mark Scala, Frist Center, Nashville, TN, USA

2017

Visionary: Viewpoints on Africa's Arts, Smithsonian National Museum of African Art, Washington D.C., USA

Third Space: Shifting Conversations about Contemporary Art, Birmingham Museum of Arts, Birmingham, AL, USA

2016

The Female Gaze, Part Two: Women Look at Men, curated by John Cheim, Cheim & Read, New York, USA

2014

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Seeing Through Light: Selections from the Guggenheim Abu Dhabi Collection, organized by Susan Davidson, Solomon R. Guggenheim Foundation, with Sasha Kalter-Wasseman, Guggenheim Abu Dhabi Project, and Maisa Al Qassimi, Guggenheim Abu Dhabi, Abu Dhabi Tourism & Cultural Authority, Manarat Al Saadiyat, Abu Dhabi, United Arab Emirates
Killer Heels: The Art of the High-Heeled Shoe, organized by Lisa Small, Brooklyn Museum, Brooklyn, NY USA; travelled to Albuquerque Museum, Albuquerque, NM; Palm Springs Art Museum Palm Springs, CA, USA; Currier Museum of Art Manchester, NH, USA
Songs of Loss and Songs of Love: Oum Kulthum and Lee Nan-Young, curated by Sam Bardaouil and Till Ferhat, Gwangju Museum of Art, Gwangju, South Korea

2013

Earth Matters: Land as Material and Metaphor in the Arts of Africa, National Museum of African American Art, Smithsonian Institution, Washington, D.C., USA

2012

Le Corps Découvert, Institut du Monde Arabe, Paris, France

2010

Told/Untold/Retold, Mathaf: Arab Museum of Modern Art, Doha, Qatar

2009

Against Exclusion, 3rd Moscow Biennale, Dasha Zhukova's Garage Center for Contemporary Culture, Moscow, Russia

2008

Prospect I, curated by Don Cameron, Contemporary Arts Center, New Orleans, LA

2007

Check-Lists Luanda Pop, curated by Fernando Alvim and Simon Njami, African Pavillion, Arsenale, La Biennale di Venezia 52, Venice, Italy
Global Feminisms, curated by Maura Reilly and Linda Nochlin; travelled to Wellesley, MA, Wellesley College, Brooklyn Museum, Brooklyn, USA

2006

Zones of Contact, curated by Charles Merewether, 15th Biennale of Sydney, Sydney, Australia
Word into Art, British Museum, London, UK
Without Boundary: Seventeen Ways of Looking, curated by Fereshteh Daftari, Museum of Modern Art, New York, USA

2005

Centre of Gravity, Istanbul Modern, Istanbul, Turkey
Always a Little Further, curated by Rosa Martínez, 51st International Art Exhibition, La Biennale di Venezia, Venice, Italy

2004

Looking Both Ways: Art of the Contemporary African Diaspora, curated by Laurie Ann Farrell, Peabody Essex Museum, Salem, MA, USA
Africa Remix: Contemporary Art of a Continent, curated by Jean-Hubert, Museum KunstPalast, Düsseldorf, Germany; travelled to London, UK, Hayward Gallery; travelled to Paris, France, Centre Georges Pompidou; Mori Art Museum, Tokyo, Japan; Moderna Museet, Stockholm, Sweden
Hommage George Pompidou: Parcours dans les collections du Musée d'Art Moderne, curated by Bruno Racine, Centre Georges Pompidou Paris, France

TINA KIM GALLERY

2003

Looking Both Ways: Art of the Contemporary African Diaspora, curated by Laurie Ann Farrell, Museum of African Art, Long Island City, NY, USA; travelled to Peabody Essex Museum, Salem, MA, USA; Cranbrook Academy of Art, Bloomfield Hills, MI, USA; City Art Centre, Edinburgh, Scotland; Museum of the African Diaspora, San Francisco, CA, USA

Inscribing Meanings: African Arts of Communication, National Museum of African Art, Washington, D.C., USA

2001

The Short Century: Independence and Liberation Movements in Africa, 1945-1994, curated by Okwui Enwezor, Museum Villa Stuck Munich, Germany; travelled to Martin Gropius-Bau, Berlin, Germany; Museum of Contemporary Art Chicago, IL, USA; MoMA PS 1, Long Island City, NY, USA

2000

5th Biennale d'art contemporain de Lyon: Partage d'exotismes (Sharing of Exoticisms), La Biennale de Lyon, Lyon, France

Man and Space, curated by René Block, Kwangju Biennial, Kwangju, South Korea
Friends and Neighbours: EV+A 2000, Limerick City Gallery of Art, Limerick, Ireland
Whitney Biennial, Whitney Museum of American Art, New York, NY, USA
Moma PS1, New York, NY, USA

1999

APERTO Over All, curated by Harald Szeeman, Venice Biennale, Venice, Italy
Looking for a Place, Third International Biennial, Santa Fe, New Mexico

1998

Loose Threads, curated by Lisa Corrin, Serpentine Gallery, London, UK
Echolot, curated by René Block, Museum Fridericaum, Kassel, Germany
L'Envers du décor, dimensions décoratives dans l'art du XX^{ème} siècle, Musée d'Art Moderne Lille Métropole, Villeneuve d'Ascq, France; travelled to Institut D'Art Contemporain, Villeurbanne/Rhône-Alps, France

1997

Alternating Currents, curated by Okwui Enwezor and Octavio Zaya, 2nd Johannesburg Biennale, Johannesburg, South Africa
Vraiment féminisme et art, curated by Laura Cottingham, Le Magasin Centre National d'Art Contemporain de Grenoble, Grenoble, France

1996

Miniatures, Espace Karim Francis, Cairo, Egypt
The Sense of Order, curated by Zdenka Badovinac, Moderna Galerija, Ljubljana, Slovenia

1995

Pittura/Immedia, curated by Peter Weibel, Neue Galerie am Landesmuseum Joanneum, Graz, Austria
The Mutated Painting, Galerie Martina Detterer, Frankfurt am Main, Germany
Orientalation: The Vision of Art in a Paradoxical World, 4th International Istanbul Biennial, Istanbul, Turkey

1994

Bifurcations, Cimaïse et Portique, Albi, France; traveled to Abbaye Saint André Centre d'Art Contemporain, Meymac, France; Musée des Beaux-Arts, Dôle, France

1993

June, curated by Oliver Zahm, Galerie Thaddeus Ropac, Paris, France

PUBLIC COLLECTIONS

TINA KIM GALLERY

Arab Museum of Modern Art (MATHAF), Qatar Museums Authority, Doha, Qatar
Art Institute of Chicago, Chicago, IL
Barjeel Art Foundation, Sharjah, United Arab Emirates
Birmingham Museum of Art, Birmingham, AL
Brooklyn Museum, Brooklyn, NY
Centre Georges Pompidou, Paris, France
Museo Jumex, Mexico City, Mexico
Crystal Bridges Museum of American Art, Bentonville, AR
Detroit Institute of Art, Detroit, MI
Fond National d'Art Contemporain (FNAC), Paris, France
Fonds Régional d'Art Contemporain (FRAC), Auvergne, France
Fonds Régional d'Art Contemporain (FRAC), Provence-Alpes-Côte d'Azur, France
Guggenheim Museum, Abu Dhabi, United Arab Emirates
Hood Art Museum, Dartmouth College, Hanover, NH
Indianapolis Museum of Art, Indianapolis, IN
Israel Museum, Jerusalem Istanbul Modern, Istanbul, Turkey
Lille Métropole Museum of Modern, Contemporary and Outsider Art, Villeneuve d'Ascq, France
Minneapolis Institute of Art, Minneapolis, MN
Museum of Arts and Design, New York, NY
Museum
Kunstpallast, Dusseldorf, Germany
Neuberger Berman Art Collection, New York, NY
Rhode Island School of Design, Providence, RI
Sammlung Goetz, Munich, Germany
Samsung Museum, Seoul, South Korea
Savannah College of Art and Design, Savannah, GA
Seattle Art Museum, Seattle, WA
Smith College Museum of Art, Northampton, MA
Speed Art Museum, Louisville, KY
Tel Aviv Museum of Art, Tel Aviv, Israel