



December 2007

First Major Retrospective in U.S. of the Work of Ghada Amer to Open at Brooklyn Museum February 16, 2008

Ghada Amer: Love Has No End, the first major U.S. retrospective of the renowned artist's work, will feature some fifty pieces from every aspect of Amer's career as a painter, sculptor, illustrator, performer, garden designer, and installation artist. These include the iconic *Barbie Loves Ken*, *Ken Loves Barbie* (1995/2002), *The Reign of Terror* (2005), and *Big Black Kansas City Painting—RFGA* (2005), as well as a generous selection of works never before exhibited in this country. The exhibition will be on view February 16 through October 19, 2008.

While she describes herself as a painter and has won international recognition for her abstract canvases embroidered with erotic motifs, Ghada Amer is a multimedia artist whose entire body of work is infused with the same ideological and aesthetic concerns. The submission of women to the tyranny of domestic life, the celebration of female sexuality and pleasure, the incomprehensibility of love, the foolishness of war and violence, and an overall quest for formal beauty, constitute the territory that she explores and expresses in her art.

Organized in a chronological and thematic manner that reflects the stages of Amer's career over the past two decades, *Love Has No End* commences with her earliest sketchbooks that illustrate the genesis of her ideas about patterning and embroidery. The exhibition continues with a series of works from the artist's early "domestic series," followed by works examining fairy tales and other clichés about gender. In addition to the more iconic erotic paintings for which she is most famous, numerous works devoted to world politics are exhibited, including some of her more recent antiwar pieces.

Ghada Amer was born in Cairo, Egypt, in 1963, and moved to France at age eleven. She earned a B.F.A. in 1986 and an M.F.A. in 1989 from École Pilote Internationale d'Art et de Recherche, Villa Arson, Nice, France. She now lives and works in New York City. These relocations are reflected in Amer's work. Her painting is influenced by the idea of shifting meanings and the appropriation of the languages of abstraction and expressionism. Her prints, drawings, and sculptures question clichéd roles imposed on women; her garden projects connect embroidery and gardening as specifically "feminine" activities; and her recent installations address the current tumultuous political climate. Despite the differences between her Islamic upbringing and Western models of behavior, Amer's work addresses universal problems, such as the oppression of women, which are prevalent in all cultures.

Brooklyn Museum

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Ghada Amer: Love Has No End is organized for the Brooklyn Museum by Maura Reilly, Ph.D., Curator of the Elizabeth A. Sackler Center for Feminist Art.

A variety of education programs will be presented in conjunction with the exhibition. Visit www.brooklynmuseum.org for information.

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GENERAL INFORMATION

Admission:

Contribution \$8; students with valid I.D. and older adults \$4. Free to Members and children under 12 accompanied by an adult. Group tours or visits must be arranged in advance by calling extension 234.

Directions:

Subway: Seventh Avenue express (2 or 3) to Eastern Parkway/Brooklyn Museum stop; Lexington Avenue express (4 or 5) to Nevins Street, cross platform and transfer to the 2 or 3. Bus: B71, B41, B69, B48. On-site parking available.

Museum Hours:

Wednesday through Friday, 10 a.m. to 5 p.m.; First Saturday of each month, 11 a.m. to 11 p.m.; all other Saturdays, 11 a.m. to 6 p.m.; Sunday, 11 a.m. to 6 p.m. Closed Thanksgiving, Christmas, and New Year's Day.