GHADA AMER

EARTH • LOVE • FIRE
Printed in an edition of 1000
on the occasion of the 2015 exhibition.
Earth · Love · Fire by Ghada Amer
Leila Heller Gallery Dubai, 2015
Texts — Shiva Balaghi and Adam Welch
Arabic translation — Noha Amer
Design — Atelier Neve Nogay
Images of Artwork — Brian Buckley
Images of Studio — Adam Welch
Editorial Assistance — Nathalie Abourous
Printed in Turkey by Ofset Yapımevi

All ceramic works are created while Artist in Residence at Greenwich House Pottery.
The spirit of the artworld has found expression in clay. New York City is the epicenter of this activity with numerous exhibitions in galleries around the city and ceramic studios are brimming with artists looking to expand their practice. Undoubtedly, this is an exciting time for ceramics, which had previously been shunned by the artworld and considered taboo for curious artists. This "outsider" status has proven to be the impetus for ceramics' recent trajectory from the coffee table to the gallery space. Though this is a pivotal moment in the history of art, what is most exceptional is that it was initiated and continues to be led by women artists, curators, and critics. While the effect on the discipline has yet to fully form, these artists along with Ghada Amer, are unnerving the vitality of the ceramics sphere.

Playing in the Mud:
THE CERAMIC ART OF GHADA AMER

ADAM WELCH

All crafts, handiworks, and arts have gained by the division of labor, for when one person doesn't do everything, but each limits himself to a particular job which is distinguished from all the others by the treatment it requires, he can do it with greater perfection and with more facility. Where work is not thus differentiated and divided, where everyone is a jack-of-all-trades, the crafts remain at a barbaric level.

—Immanuel Kant, Foundations of the Metaphysics of Morals

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The spring of 2013, this seismic shift in ceramics was well underway, though its genesis is marked by the *Dirt on Delight* exhibition at the ICA in Pennsylvania in 2009 and *Paul Clay* at Salon 94 in 2011 - the first ceramic exhibitions characteristic of this movement to receive critical acclaim. The momentum over the last year has culminated in ceramics’ domination on the artworld stage. When Ghada Amer arrived on the scene and embarked on her work at the Greenwich House Pottery, this transformation became palpable. Her ceramics’ oeuvre is entwined with the formation and ethos of this revolution made of clay and forged in fire.

Artists working outside the Arcanum teachings seem less concerned with formal perfection. In their efforts to invigorate the discipline align itself with and rate the possibility of the medium. Ghada is part of a new avant-garde whose pioneering work is aesthetically brilliant and is also serving as a critique of the ceramics spheres’ production and enthusiastic praise for kitsch.

This is not to say that within ceramics there is a propensity for curiosities or knickknacks, but rather the discipline aligns itself with and is comforted by the imitation of tradition. The conceptual point of the avant-garde is to reject convention, so when the work of ceramics adopts the strategy and style of the former avant-garde, work now intended to resonate with the canon, it becomes the very thing it claims to negate. The new avant-garde’s challenge to the intellectual foundations of the field has contributed to the varied response toward these artists’ work by the ceramics community – the work is at odds with current ceramic practice.

No stranger to interdisciplinary practice, Ghada’s tenure encompasses works using paint, thread, resin, metal, cake, video, and earth. Ghada initially employed embroidery to critique the hierarchy of painting, and her expansion into ceramics offers an even greater confinement outside the rank and file of the artworld. Modernism in art emphasizes material, and nothing in art is as material as clay. Prepared and formed by hand, clay does not require any intermediary to facilitate creation as with painting. Unlike a brush to canvas, which is at a remove between the media and its application, clay is engaged directly—hand to material. The rise of postmodernity and conceptualism had eclipsed this hand. Nevertheless, that is what led to today’s groundswell of interest in ceramics, revisiting the craft and its historical value. Ceramics is one among the cadre of artists who very early on have embraced clay, seeking to explore its potential.

Ceramics is rooted in the Enlightenment thought promoting specialization and development according to its own logic. Ghada and these artists are working outside the discourse of the field and are largely neoexpressionists who diverge from a largely academic and historical tradition. At the center of the tension between these artists’ contributions and the time-honored work in the field stands the conversation regarding skill and deskillning. The entrenched mentality of craft holds that when a work is well-made and looks good, then it must be good; alternatively, if it is not good, then it is not made. Ghada approaches ceramics, she revels in the lack of specialization that offers freedom from the tyranny of this inner logic, logic that makes her work structural. The entrenched mentality of craft holds that when a work is well-made and looks good, then it must be good; alternatively, if it is not good, then it is not made. When Ghada warps her fingerprint. The destructive forces of fire and heat inherent in ceramic processes, juxtapose expressionist gestures of color with resplendent porcelain inlay. The result evokes both nature and culture to form a rugged yet graceful beauty, creating an elegant tension. Ghada folds, tears, bends, and warps the forms to add a further layer of psychological tension in the work.

There is no precedent for Ghada’s ceramics beyond her own body of work. Since the 1970’s, Figurative art has experienced a renaissance in the ceramics’ sphere. Ghada’s large wall hangings are undulating curvilinear forms with raised rounded edges framing the image. These “ceramic paintings” contain portraits of women who are powerful, ferocious, or and fierce through their rugged organic forms. These pieces grew in size and formal complexity, one might say, anticipating her sculptures. The sculptural work, zigzagging freestanding slabs she developed are far more aware of the formal arrangement. They refer to her paintings torn and stretched, then folded and crumpled. These brilliant and imposing slabs are viewable in the round necessitating larger figures and subsequently more developed narratives. All of Ghada’s works evoke the process that brought them into being. Though these works fit within a continuation of the ceramic figurative tradition, she defies convention, converting her clay canvases into three-dimensional forms. Many artists currently converging on the medium generally do so in a manner distinct from their other art practice. Ghada set out to close the distance across her mediums focus back to the self to express a language that is uniquely her own, uniquely female.

Ghada’s connection with material and her desire to become physically invested in process through a medium linked to the politics of domesticity and femininity, achieve ultimate the entwined mentalities. Ghada’s artistic vocabulary relates to painting, however, her crusade to establish an authentic female voice has well-moved the ceramic tradition in clay. Unlike embroidery, her ceramics sever all material connection with painting’s patriarchal tradition, liberating her from the hierarchical structure of craft engaged in that milieu. The embroidered canvas, synonymous with women’s work, remains a dialogue with painting. Ceramics affords Ghada the means to disassociate her language from the tradition of masculine authority.

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Ghada Amer’s ceramics promote and arguably realize her mission to attain female empowerment in art. In her work, ceramics captures the sublimity of pleasure and individual fulfillment. Working in clay has given Ghada a sense of happiness and freedom, and has begun to inform her other work. Ceramics can be an inglorious reminder of physical reality where time, heat, and weight maintain an unmistakable presence. While it is difficult to compare bodies of work, there is one aspect of Ghada’s ceramics that sets it above the others. Once fired, clay transforms from a plastic malleable hydrous alumina silicate into a low-pressure metamorphic rock, impervious to water and erosion that can conceivably last as long as the earth. The enduring nature of ceramics often affords archeologists an opportunity to rediscover ancient civilizations. This may also one day be true of Ghada’s ceramics, revealing an era when the power of love, desire, humanity, beauty, and women represented the ethos of a people. The enduring nature of ceramics often affords archeologists an opportunity to rediscover ancient civilizations. This may also one day be true of Ghada’s ceramics, revealing an era when the power of love, desire, humanity, beauty, and women represented the ethos of a people.

Artists like Ghada do not always set out to change the ceramics world. They do not come to ceramics to start a revolution, but rather to investigate a medium ripe with potential, liberated from artworld dogma. Undoubtedly, their goal is to leave some kind of legacy through the material. What Ghada and the others do not anticipate is that while they are changing the future of ceramics, clay is changing them.

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Made of Clay:
GHADA AMER’S CERAMIC SCULPTURES IN PERSPECTIVE
SHIVA BALAGHI

Sun filters through the windows of Ghada Amer’s Harlem studio. Large paintings are leaning against the walls, work in progress. On a tabletop, one canvas is partially rolled up as the careful process of embroidering Arabic letters across its surface is underway. I tilt my head to read the text. It’s a quotation by the Egyptian feminist writer, Nawal El Saadawi. “It talks about how the revolutionary woman will die secretly, while the revolutionary man will die as a hero,” Ghada explains. “It’s in Arabic, but I wish the American people could read it. This quote is more relevant here than in the Middle East.” El Saadawi writes of highly gendered notions of power and creativity, the ways society can silence and erase women while valorizing men. These are the ideas that undergird Ghada’s latest body of work.

During my studio visit, Ghada continuously works on a large scale painting, carefully trimming pieces of thread that are hanging from the embroidered canvas like drips of paint. Over the past two decades, Ghada has developed a signature style that combines painting with embroidery, figurative imagery with text. “I consider myself a painter,” she says. “I paint with thread and a needle.”

Ghada’s particular approach to painting stems from two issues she confronted as a woman and as an artist. As a young art student at Villa Arson in Nice, France, she was told “painting was dead.” In her case, this was especially so as the painting instructor refused to accept women students into his classes. During this same period, as she traveled to Egypt for visits, she observed “the new veiling” that was spreading with more and more women from all classes choosing to wear the head scarf. This was in sharp contract to the Egypt of Ghada’s childhood. In August 1988, while shopping in downtown Cairo, she came

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This is my happy place," Ghada tells me when I stop by to visit her working at Greenwich House Pottery on a leafy street in New York’s West Village. Artists like Frank Stella, Lynda Benglis, Rosemarie Trockel, and Tom Sachs have taken turns experimenting with ceramics.

Across a magazine called Venus, Ghada still keeps that original copy in her studio and she flips through it to show me its pictures. Presenting fashionable options for Muslim women, the magazine transposed the veil onto fashion photographs taken from Western publications. Within its pages are folded sewing patterns. Between these two restrictive gender norms, Ghada determined to develop her own relationship to the canvas. Painting, she reminds us, has historically been a male domain. “For me,” she explains, “the choice to be mainly a painter and to use the codes of abstract painting, as they have been defined historically, is not only an artistic challenge: its main meaning is occupying a territory that has been denied to women historically. Occupy this territory aesthetically and politically...” She became a painter, but brought embroidery—a decided femininity craft—onto her canvases embellished with bright outlines of women. The women in her paintings represent herself, revolting against the medium and re-appropriating its paradigms.

This original rebellious impetus has drawn Ghada to other mediums throughout her career, especially sculpture. Through the 1990s, she experimented with soft sculptures, embroidery rendered in three dimensional form. I first encountered one of her sculptures in 2010 in Doha, Qatar at an exhibit marking the occasion of her first solo show in the Emirate. Based on the iconic image of a demonstrator in the Egyptian Revolution, I recently saw the work exhibited at the Smithsonian’s National Museum of African Art. Curator Simon Njami showed the sculpture in an intimate space. In Ghada’s imaginative recasting of the sculptural form, stainless steel seems to work like paint. The outlines of female nudes that compose the work flow into an abstraction, chimeric in their quality as light permeates the sculpture’s surface was in fact composed of Arabic writing. The sculpture was lit from below, casting shadows onto the floor and the walls. In the tranquil space, one became surrounded by abstract Arabic calligraphy, recognizable yet illegible. It was an immersive, moving experience.

Inspired by the possibilities, Ghada went on to experiment further with sculpture; she devised an intricate method to make similar pieces from stainless steel. Perhaps the most poignant of these, Blue Bra, (2012), is based on the iconic image of a demonstrator with a head scarf. Since 2010, the works have guided her through her discovery of the genre of ceramics. As Adam Welch who has written on Ghada’s ceramics beyond her own body of work, "Possibly my very favorite ceramic work by Ghada has been repaired. A stunning portrait of a woman in black and white—its glaze settled into dimensional streaks that resemble tears. The sculpture emerged from the kiln broken. Undaunted, Ghada learned the Japanese technique of kintsugi and repaired the piece. Golden veins in the work suggest a healing wound. Ghada's quest for reduction of work, "Portrait with Wounds. " There is true beauty in wounds that have healed, I tell her. That wound is hard to heal," she replies. It's an intimate piece that Ghada made soon after her beloved father passed away. The piece will remain archived, too precious to part with.

Ghada mitigates against the uncertainty of making ceramics. When pieces turn out just right, she'll sketch them in the medium. And it has spurred a furiously productive phase of her artistic career. It’s been a heady exploration of form, of shape, of color. Ghada is deeply involved in the process—adjusting colors to just the right shade, mixing paper into the clay to strengthen her sculptures as they fire, using new tools to reshape the clay.

For Ghada, making ceramics is a perpetual process of discovery. “I’ve decided that ceramics is a goddess. Why? Because she’s finicky,” she says laughing. She’s never quite sure what will emerge from the kiln, that alchemy of fire and clay is to some measure beyond her control. Sometimes favorite pieces crack. “It broke,” she reports to me with a smiling shrug when I ask her how a piece I had watched her make turned out. In ceramics, you have the notion of fragility. Cracks and breakage are inevitable. As an artist, you have the choice to cast away or repair or attempt to make the work anew. I’ve seen Ghada take all three options. Some works, she defiantly casts aside, though the attachment to the pieces remains. Months later, she’ll recall them in conversation. Possibly my very favorite ceramic work by Ghada has been repaired. A stunning portrait of a woman in black and white—its glaze settled into dimensional streaks that resemble tears. The sculpture emerged from the kiln broken. Undaunted, Ghada learned the Japanese technique of kintsugi and repaired the piece. Golden veins in the work suggest a healing wound. Ghada’s quest for reduction of work, “Portrait with Wounds. " There is true beauty in wounds that have healed, I tell her. That wound is hard to heal," she replies. It’s an intimate piece that Ghada made soon after her beloved father passed away. The piece will remain archived, too precious to part with.

Ghada’s ceramics beyond her own body of work.

On a visit to Greenwich House Pottery in late June, I find Ghada in an upstairs studio, working the wet clay, pounding it onto the counter and kneading it with her fists. She picks apart a small piece and puts it in my hand so I can feel its texture. This, she tells me, is compared to how it feels to work with the clay. Ghada takes a break and pulls up a stool alongside me. Her wavy black hair is tied up, and there are smudges of clay on her face.

"There is so much going on in my head," Ghada tells me. "It’s all about experimenting to see how I’m making so much work.” There’s a focus and an energy that comes from making an entirely new body of work over the past few years.

She smiles broadly and with her chin she points my eyes towards something small. It is an abstract sculpture, a visual expression, the curators explained, “of the transient condition of our world.” As I walked through the maze of work table and uses her body weight to lift, turn, twist, and fold the canvas painting into sculptures. The familiar imagery is reshaped into something altogether new—different in Ghada Amer’s body of work and different in the genre of ceramics. As Adam Welch who has guided her through her discovery of the medium wrote, “There is no precedent for Ghada’s ceramics beyond her own body of work.”

Forming the clay with her fingers, she uses it like paint, recasting the iconography from her canvases onto clay paintings. For a moment, she’ll have before her a large clay canvas, easily recognizable to anyone who has seen her threaded erotic paintings. But then Ghada stands firm beside the work table and uses her body weight to lift, turn, twist, and fold the canvas painting into sculptures. The familiar imagery is reshaped into something altogether new—different in Ghada’s body of work and different in the genre of ceramics. As Adam Welch who has guided her through her discovery of the medium wrote, “There is no precedent for Ghada’s ceramics beyond her own body of work.”

"This is my happy place," Ghada tells me when I stop by to visit her working at Greenwich House Pottery on a leafy street in New York’s West Village. Artists like Frank Stella, Lynda Benglis, Rosemarie Trockel, and Tom Sachs have taken turns experimenting with ceramics.
It’s now been a year since I have regularly been visiting Ghada at working at Greenwich House Pottery. She has amassed a significant body of work which forms the centerpiece of an exhibition of her work I am curating—the inaugural show of Leila Heller Gallery Dubai. We begin to explore titles for the show. It was Ghada’s idea to call the show “Earth. Love. Fire.” She tells me, “It’s a passionate title, because I feel passionate about my ceramics.”

This passion, this joyous experimentation with a new medium, the playful use of color, the immersion in the materiality of clay—all of this has led to a brilliant body of work. But there seems to be more to the frenetic energy, the perpetual smile on Ghada’s face when she is working with ceramics. There is a sense of resolution. The medium has given her new ways to address common threads throughout her artistic career. As with embroidery, she has bridged the divide between craft and art, blurred the traditionally gendered boundaries of the artworld. To understand Ghada’s abstract ceramic sculptures, one must return to the original dilemma that fed her particular relationship to painting. “In painting there is a father,” she tells me. “I am always talking to them when I am painting. The women in my paintings, they represent myself, rebelling against the father of painting. But with ceramics, there is no such male figure to revolt against. But the larger revolt to represent sexuality in my art continues. As an artist, I am not imprisoned.” That sense of having been released from the burden of perpetual rebellion against an art form is what propels Ghada’s ceramics, especially her abstract sculptures. In these works, there are no images of women, no feminist texts—just Ghada as an artist working with her own hands, exploring the materiality of clay, making art.

— SHEVA BALAGHI, Ph.D. is Curatorial Director and Director of International Programs at Leila Heller Gallery and a Visiting Scholar of Art History at Brown University.
Portrait of a Girl in an Abstract Composition #1, 2014
Ceramic, 25.5 x 23 x 1 in / 64.8 x 58.4 x 2.5 cm
خزف
صورة فتاة في تكوين تجريدي رقم #1
Portrait of a Girl in an Abstract Composition #2, 2014
Ceramic, 24.5 × 23 × 2.5 in / 62.2 × 58.4 × 6.4 cm
Khazaf صورة فتاة في تكوين تجريدي رقم #2
The Sleeping Girl, 2014
Ceramic, 33 × 30 × 7 5 in / 83.8 × 76.2 × 19 cm
الفتاة النائمة
Silenced, 2015
Ceramic, 32.25 × 24 × 5.25 in / 81.92 × 60.96 × 13.34 cm
أُسكتت
Homage à Gauguin, 2014
Ceramic, 29 x 26.25 x 6.38 in / 73.66 x 66.68 x 16.21 cm
إشادة بجوجان
Portrait of a Girl in an Abstract Composition #3, 2014
Ceramic, 27.25 x 19.75 x 1 in / 69.22 x 50.17 x 2.54 cm
صورة فتاة في تكوين تجريدي رقم #3
Froissé, 2014
Ceramic, 9.5 × 7.5 × 8 in / 24.13 × 19.05 × 20.32 cm
Portrait en Vert avec Tâche Orange, 2014
Ceramic, 10 X 8.5 X 20.3 in / 25.4 X 21.59 X 51.56 cm
خزف صورة بالأخضر بها بقعة برتقالية
Hiding, 2014
Ceramic, 6 x 10 x 10 in / 15.24 x 25.4 x 25.4 cm
خازف
مُخبأ
White Strokes, 2015
Ceramic, 9 × 11 × 8 in / 22.86 × 27.94 × 20.32 cm
لمسات فرشاة بيضاء
Yellow Strokes, 2015
Ceramic, 9 x 9.25 x 7 in / 22.86 x 23.5 x 17.78 cm
لمسات فرشاة صفراء
 desnouh Farshad Shafarad
A Black Line, 2015
Ceramic, 7.5 × 8 × 2.5 in / 19.05 × 20.32 × 6.35 cm
خط أسود
Study in Yellow, 2015
Ceramic, 6 x 9.5 x 4 in / 15.24 x 24.13 x 10.16 cm
دراسة بالأصفر
Study in Orange, 2015
Ceramic, 5 × 10 × 6 in / 12.7 × 25.4 × 15.24 cm
دراسة بالبرتقالي
Study in Red, 2015
Ceramic, 4.5 × 12 × 5.5 in / 11.43 × 30.48 × 8.89 cm
The Words I Love the Most, 2012
Bronze with black patina, 40 x 40 x 40 in / 101.6 x 101.6 x 101.6 cm
Edition 2/6
AP 1

أكثر الكلمات التي أحبها
برونز أسود
40 x 40 x 40 سم
النسخة 2/6
نسخة الفنانة 1
Casted, polished stainless steel, 72 x 62.5 x 54 in / 182.88 x 157.48 x 137.16 cm

EDITION 1/6
La Leçon de Grammaire - RFGA, 2015
Acrylic, dried pastel, embroidery and gel medium on canvas 72 x 80 in / 182.88 x 203.2 cm
أكريليك وباستيل مجفف وتطريز وجل على قماش
درس النحو – رضا فرخنده وغادة عامر، 2015
1963 BORN IN CAIRO, EGYPT
LIVES AND WORKS IN NEW YORK

1991 MFA IN PAINTING, VILLA ARSON E.P.I.A.R., NICE, FRANCE

SOLO EXHIBITIONS

4.3 – 5.10.14 RAINBOW GIRLS, CHEIM & READ, NEW YORK

5.17 – 6.30.13 RÉFÉRENCE À ELLE, HYPERLINK “HTTP://WWW.KUKJEGALLERY.COM/ARTIST/GHADA-AMER” KUKJE GALLERY, SEOUL, KOREA

2.2 – 4.23.12 GHADA AMER, MUSÉE D’ART CONTEMPORAIN DE MONTRÉAL, MONTRÉAL, CANADA

4.28 – 6.2.12 THE OTHER I, GHADA AMER AND REZA FARKHONDEH, NEW YORK, TINA KIM GALLERY, USA

1.7 – 2.12.11 100 WORDS OF LOVE, CHEIM & READ, NEW YORK

2.17 – 4.2.11 NO ROMANCE: GHADA AMER, REZA FARKHONDEH AND COLLABORATIVE WORK, GOODMAN GALLERY, JOHANNESBURG, SOUTH AFRICA

5.16 – 11.6.10 THE GARDENS NEXT DOOR: GHADA AMER AND REZA FARKHONDEH, GALERIA FILOMENA SOARES, LISBON, PORTUGAL

5.6 – 10.19.10 COLOR MISBEHAVIOR, CHEIM & READ, NEW YORK

9.6 – 10.24.09 FAILING SHAHRAZAD, DIRIMART, ISTANBUL, TURKEY

4.16 – 6.13.09 ROSES OFF LIMITS: GHADA AMER AND REZA FARKHONDEH, FACE PRINTS CHELSEA, NEW YORK

2.23 – 5.20.08 GHADA AMER – REZA FARKHONDEH: A NEW COLLABORATION ON PAPER, SINGAPORE TYLER INSTITUTE, SINGAPORE

2.16 – 10.19.08 LOVE HAS NO END, ELISABETH A. SACKLER CENTER FOR FEMINIST ART, BROOKLYN MUSEUM, NEW YORK

12.15.07 – 1.13.08 GHADA AMER & REZA FARKHONDEH, COLLABORATIVE DRAWINGS, KUKJE GALLERY, SEOUL, SOUTH KOREA. TRAVELED TO:

2.14 – 4.8.08 TINA KIM GALLERY, NEW YORK

12.15.07 – 1.13.08 GHADA AMER, ANOTHER SPRING, SEOUL, SOUTH KOREA

5.25 – 9.26.07 GHADA AMER, CURATED BY D. ECCHER, MUSEO D’ARTE CONTEMPORANEA ROMA, ROMA, ITALY

5.17 – 7.28.07 GHADA AMER AND REZA FARKHONDEH, FRANCESCAlA MININI GALLERY, MILAN, ITALY

5.17 – 7.28.07 LE SALON COURBÉ, FRANCESCAlA MININI, MILAN, ITALY

1.31 – 2.25.06 GHADA AMER, BREATHE INTO ME, GAGOSIAN GALLERY, CHELSEA, NEW YORK

7.1 – 11.12.06 GHADA AMER: PAINTINGS & RFGA DRAWINGS (CURATED BY T. FOODY), THE STEEDLOK MUSEUM, ’S-HERTogenbosch, NETHERLANDS

9.17 – 10.16.04 GHADA AMER, GAGOSIAN GALLERY, BEVERLY HILLS, CALIFORNIA

9.9 – 11.7.04 GHADA AMER, CURATED BY TERESA MILLET, INSTITUT VALENCIÀ D’ART MODERN, VALENCIA, SPAIN

9.13 – 11.30.03 FOREFRONT 45: GHADA AMER, CURATED BY L. D. FREI, INDIANAPOLIS MUSEUM OF ART, INDIANAPOLIS, INDIANA

5.17 – 7.20.03 GHADA AMER, GAGOSIAN GALLERY, BRESCIA, ITALY

5.2 – 6.8.02 GHADA AMER, GAGOSIAN GALLERY, LONDON, ENGLAND

4.6 – 5.19.02 GHADA AMER, CURATED BY S. BO, DE APPEL FOUNDATION, AMSTERDAM, NETHERLANDS

2.13 – 5.28.02 WORKS BY GHADA AMER, SAN FRANCISCO ART INSTITUTE, SAN FRANCISCO, CALIFORNIA

11.10 – 12.22.01 ENCYCLOPEDIA OF PLEASURE, DEITCH PROJECTS, NEW YORK

11.1 – 12.22.01 READING BETWEEN THE THREADS, CURATED BY SELINE WENOT, NENST-ONSTAD KUNSTSTENDER, OSLO, NORWAY. TRAVELED TO:

2.2 – 5.5.02 MUSEUM KUNSTPLAST, DUSSELDORF, GERMANY

5.26 – 10.15.02 BILDMUSEET, UNIVERSITY OF UMEÅ, UMEÅ, SWEDEN

7.26 – 8.26.01 GHADA AMER: PLEASURE, CURATED BY VALERIE CASSEL, CONTEMPORARY ART MUSEUM, HOUSTON, TEXAS

6.24 – 10.1.00 GHADA AMER, CURATED BY A. LA FERBIÈRE, CENTRE CULTUREL CONTEMPORAIN, TOURS, FRANCE

6.16 – 7.30.00 GHADA AMER DRAWINGS, ANDUL GALLERY, JERUSALEM

4.15 – 5.27 INTIMATE CONFESSIONS, DEITCH PROJECTS, NEW YORK. TRAVELED TO:

6.15 – 9.2.00 TEL AVIV MUSEUM OF ART, TEL AVIV, ISRAEL

6.10 – 7.18.00 KUNST-WERKE, BERLIN, GERMANY

11.26.99 – 1.16.00 GHADA AMER, CURATED BY MARGARITA AIZPURU, CENTRO ANDALUZ DE ARTE CONTEMPORÁNEO, SEVILLE, SPAIN

4.18 – 5.20 GHADA AMER, ANNINA NOSEI GALLERY, NEW YORK

3.16 – 4.19.06 GHADA AMER, ANNINA NOSEI GALLERY, NEW YORK

9.30 – 12.5.04 GHADA AMER, CENTRE JULES VERNE, BRÉTIGNY-SUR-ORGE, FRANCE

9.16 – 10.25.03 GHADA AMER, GALLERIE MÉTÉO, PARIS, FRANCE

3.1 – 4.19.02 I LOVE PARIS, HÔPITAL ÉPHÉMÈRE, PARIS, FRANCE
GROUP EXHIBITIONS

3.22 – 7.27.2014 THE DIVINE COMEDY, CURATED BY SIMON NAMI, MUSEUM FÜR MODERNE KUNST FRANKFURT AM MAIN, GERMANY. TRAVELED TO;
10.16 – 1.25.15 THE SAYANHAN COLLEGE OF ART AND DESIGN, GEORGIA.
4.6 – 6.2.15 AND SMITHSONIAN NATIONAL MUSEUM FOR AFRICAN ART, WASHINGTON DC.

9.16 – 2.15.14 KILLER HEELS: THE ART OF THE HIGH-HEELED SHOE, BROOKLYN MUSEUM OF ART, NEW YORK. TRAVELED TO;
5.30 – 6.22.2015 ALBUQUERQUE MUSEUM, ALBUQUERQUE.
6.24 – 09.30.07 MODERNE GALERIJA, LJUBLJANA, SLOVENIA. TRAVELED TO;
9.11 – 11.28.04 CRANBROOK ACADEMY OF ART, DETROIT, MICHIGAN.
6.16 – 5.17.04 MUSEUM OF CONTEMPORARY ART, CHICAGO, ILLINOIS.
4.6 – 6.6.06 MUSEUM OF THE AFRICAN DIASPORA, SAN FRANCISCO, CALIFORNIA.

4.3 – 5.3.04 HOMMAGE À GEORGES POMPIDOU: PARCOURS DANS LES COLLECTIONS DU MUSÉE D’ART MODERNE, CENTRE POMPIDOU, PARIS, FRANCE

11.13.03 – 3.1.04 LOOKING BOTH WAYS: ART OF THE CONTEMPORARY AFRICAN DIASTROPA, CURATED BY LAURIE ANN FARRELL, MUSEUM OF AFRICAN ART, LONG ISLAND CITY, NEW YORK. TRAVELED TO;
3.27 – 6.20.04 PEABODY ESSEX MUSEUM, SALEM, MASSACHUSETTS.
9.12 – 2.15.14 CRANBROOK ACADEMY OF ART, DETROIT, MICHIGAN.
6.16 – 5.17.04 MUSEUM OF CONTEMPORARY ART, CHICAGO, ILLINOIS.
4.6 – 6.6.06 MUSEUM OF THE AFRICAN DIASPORA, SAN FRANCISCO, CALIFORNIA.

95.09 – 08.20.63 INSCRIBING MEANINGS: AFRICAN ARTS OF COMMUNICATION, NATIONAL MUSEUM OF AFRICAN ART, SMITHSONIAN INSTITUTION, WASHINGTON, DC.

2.15 – 4.32 THE SHORT CENTURY, CURATED BY OSWUI ENWEZOR, MUSEUM VILLAGE STUCK, MUNICH, GERMANY. TRAVELED TO;
5.16 – 7.29.81 MARTIN GROPSIUS BAU, BERLIN.
9.6 – 12.20.81 MUSEUM OF CONTEMPORARY ART, CHICAGO, ILLINOIS. TRAVELED TO;
2.10 – 5.10.82 MOMA, PS1, LONG ISLAND CITY, NEW YORK.
6.27 – 8.24.00 PARTAGE D’EXOTISMES, 5TH BIENNALE D’ART CONTEMPORAIN DE LYON, CURATED BY JEAN-HUBERT MARTIN, T. PRAT, T. RASPAIL), HALLE TONY GARNIER, LYON, FRANCE.
3.28 – 6.7.00 MAN AND SPACE, GWANGJU BIENNALE 2000, CURATED BY RENÉ BLOCK, GWANGJU, SOUTH KOREA.
3.21 – 6.4.00 WHITNEY BIENNA, CURATED BY M. LINCOLN ANDERSEN, WHITNEY MUSEUM OF AMERICAN ART, NEW YORK.

3.16 – 6.14.00 FRIENDS & NEIGHBORS, EV-A 2000, CURATED BY ROSA MARTÍNEZ, LIMERICK CITY GALLERY OF ART, LIMERICK, IRELAND.

2.27 – 5.1.00 GREATER NEW YORK: NEW ART IN NEW YORK NOW, MOMA PS1, LONG ISLAND CITY, NEW YORK.
7.1 – 12.12.00 LOOKING FOR A PLACE, THIRD INTERNATIONAL SITE SANTA FE BIENNALE, CURATED BY ROSA MARTÍNEZ, SANTA FE, NEW MEXICO.
6.13 – 11.7.00 APERTO OVER ALL, 4TH INTERNATIONAL ART EXHIBITION, CURATED BY HARALD SZEEMAN, BIENNALE DI VENEZIA, ITALY.
3.28 – 6.7.08 ECHOLOT, CURATED BY RENÉ BLOCK, MUSEUM FRIDERICIANUM, KASSEL, GERMANY.
8.21 – 8.29.08 LOOSE THREADS, CURATED BY LISA CORRIN, SERPENTINE GALLERY, LONDON, ENGLAND.

18.17.06 – 2.25.09 L’ENVERS DU DÉCOR, DIMENSIONS DÉCORATIVES DANS L’ART DU XXÈME SIÈCLE, MUSÉE D’ART CONTEMPORAIN DE GRENOBLE, GRENOBLE, FRANCE.

18.17.07 – 1.10.08 ALTERNATING CURRENTS, 2ND JOHANNESBURG BIENNALE, CURATED BY OSWUI ENWEZOR AND DITAVIO ZAYA, JOHANNESBURG, SOUTH AFRICA.

4.6 – 5.25.07 VRAIMENT FÉMINISME ET ART, CURATED BY LAURA CORTITHAM, THE MAGASIN CENTRE NATIONAL D’ART CONTEMPORAIN DE GRENOBLE, GRENOBLE, FRANCE.
5.28 – 6.18.06 MINIATURES, ESPACE KARIM FRANCIS, CAIRO, EGYPT.
9.5 – 6.25.06 THE SENSE OF ORDER, CURATED BY Z. BADAVINAC, MODERNE GALERIJA, LJUBLJANA, SLOVENIA.
1.26 – 3.10.04 ORIENTATION, THE VISION OF ART IN A PARADOXICAL WORLD, 4TH INTERNATIONAL ISTANBUL BIENNALE, CURATED BY RENÉ BLOCK, ISTANBUL, TURKEY.

3.11 – 4.18.05 PITTURAIKINEMA, CURATED BY PETER WEIBEL, NEUE GALERIE AM LANDESMUSEUM JOANNEUM, GRAZ, AUSTRIA.

3.24 – 11.11.04 AFRICA REMIX, CURATED BY JEAN-HUBERT MARTIN, MUSEUM KUNST PALAST, DÜSSELDORF, GERMANY. TRAVELED TO;
2.10 – 4.17.05 HAYWARD GALLERY, LONDON, ENGLAND.
5.20 – 8.30.05 CENTRE GEORGES POMPIDOU, PARIS, FRANCE.
5.27 – 8.31.06 MÔRI ART MUSEUM, TOKYO, JAPAN.
10.14.06 – 11.17.07 MODERNA MUSEET, STOCKHOLM, SWEDEN.
6.24 – 08.30.07 JOHANNESBURG ART GALLERY, SOUTH AFRICA.
PUBLIC COLLECTIONS

THE ARAB MUSEUM OF MODERN ART, QATAR MUSEUMS AUTHORITY, DOHA
ART INSTITUTE OF CHICAGO, CHICAGO, ILLINOIS
BARJEEL ART FOUNDATION, SHARJAH, UNITED ARAB EMIRATES
BIRMINGHAM MUSEUM OF ART, BIRMINGHAM, ALABAMA
BROOKLYN MUSEUM, NEW YORK
CENTRE GEORGES POMPIDOU, PARIS, FRANCE
CRYSTAL BRIDGES MUSEUM OF AMERICAN ART, BENTONVILLE AR
DETROIT INSTITUTE OF ART, DETROIT, MICHIGAN
FONDO NACIONAL 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, UAE
HILLYER ART MUSEUM OF SMITH COLLEGE, NORTHAMPTON, MA.
HOOD ART MUSEUM, DARTMOUTH COLLEGE, HANOVER, NEW HAMPSHIRE
INDIANAPOLIS MUSEUM OF ART, INDIANAPOLIS, INDIANA
ISRAEL MUSEUM, JERUSALEM, ISRAEL
LAM MUSEUM, LILLE MÉTROPOLITAIN MUSÉE D’ART MODERNE, D’ART CONTEMPORAIN ET D’ART BRUT
MUSEUM KUNSTPALAIS, DUSSELDORF, GERMANY
NEUBERGER BEEMAN ART COLLECTION, NEW YORK
MINEAPOLIS ART INSTITUTE, MINEAPOLIS, MINNESOTA
SAMMLUNG GOETZ, MUNICH, GERMANY
SAMSUNG MUSEUM, SEOUL, SOUTH KOREA
SAVANNAH COLLEGE OF ART AND DESIGN, SAVANNAH, GEORGIA
SPEED ART MUSEUM, LOUISVILLE, KENTUCKY
TEL AVIV MUSEUM OF ART, TEL AVIV, ISRAEL
EARTH∙LOVE∙FIRE

CRYSTAL BRIDGES

NEUMANN HEIM

GUGGENHEIM

HILLYER

HOOD

HILLYER

SAMA

NEUMANN HEIM

GUGGENHEIM

HILLYER

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SAMA

NEUMANN HEIM
LOOKING BOTH WAYS: ART OF THE CONTEMPORARY INSCRIBING MEANINGS: AFRICAN ARTS OF COMMUNICATION

OKWUI ENWEZOR AND THADDAEUS ROPAC

GWANGJU 2000

THE SHORT CENTURY

THE DIVINE COMEDY

THE VISION OF ART IN A PARADOXICAL WORLD

THE SENSE OF ORDER

THE COMEDY OF TERROR

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THE VISION OF ART IN A PARADOXICAL WORLD
Baisers #1, 2011-2012
Gold plated bronze, 22.5 x 16 x 20 in / 57.15 x 40.64 x 50.8 cm
EDITION 6/6
بَرَزَّر مطلي بالذهب
النسخة
قياس رقم 1
The Heart, 2012
Painted stainless steel, 33.75 x 42.25 x 33 in / 85.73 x 107.32 x 83.82 cm
Edition 4/6
نسخة الفنانة
النسخة 
القلب
The Revolutionary Woman, 2015
Acrylic, embroidery and gel medium on canvas, 72 x 64 in / 183 x 162.5 cm

أكيريلك وتطريز وجل على قماش
المرأة الثائرة
The Black Knot, 2014
Ceramic, 11.5 × 12.5 × 9 in / 29.21 × 31.75 × 22.86 cm
العقدة السوداء
The Blue Knot, 2014
Ceramic, 5 × 6 × 8 in / 12.7 × 15.24 × 20.32 cm
خزف العقدة الزرقاء
A Hidden Kiss, 2014
Ceramic, 26 x 12 x 18 in / 66 x 30.5 x 45.7 cm
خْزَف
قبلة مخفية
**Full Moon Kiss, 2015**
Ceramic, 25 × 32 × 10.5 in / 63.5 × 81.3 × 26.7 cm
Khafif, قبلة ليلة قمر مكتمل
Lovers in Red, 2015
Ceramic, 44 x 16 x 11 in / 111.76 x 40.64 x 27.94 cm
خُزف
عاشقين بالأحمر
Lady in Black, 2015
Ceramic, 48 × 22 × 10.5 in / 121.92 × 55.88 × 26.67 cm
سيدة بالأسود
White Squares, 2013
Acrylic, embroidery and gel medium on canvas, 50 x 50 in / 127 x 127 cm
مراعات بحث
أكريليك وتطريز وجل علي قماش
La Dame à la Boucle D’or, 2015
Ceramic, 25 × 29 × 6 in / 63.5 × 73.66 × 15.24 cm
السيدة ذات القرط الذهبي
La Dame à la Boucle D’or, 2015
Ceramic, 25 × 29 × 6 in / 63.5 × 73.66 × 15.24 cm
السيدة ذات القرط الذهبي
Portrait of a Lady in Orange, 2014
Ceramic, 22.25 × 23.25 × 3 in / 56.5 × 59 × 7.6 cm
صورة سيدة بالبرتقالي
La Dormeuse in Black and White, 2014
Ceramic, 24.25 × 24 × 4.5 in / 61.6 × 61 × 11.4 cm
خزف النائمة بالأسود والأبيض
Portrait with Wounds, 2015
Ceramic, 23 x 23 x 1 in / 58.42 x 58.42 x 2.54 cm
خزف
صورة بجروح
Girl with Pink Lips, 2014
Ceramic, 28 × 26 × 3.75 in / 71.1 × 66 × 9.5 cm
الفتاة ذات الشفاه الوردية
Self Portrait in Blue and Yellow, 2014
Ceramic, 25.5 × 34 × 6.5 in / 64.77 × 86.36 × 16.51 cm
صوره ذاتية بالأزرق والأصفر
Le Russe, 2014
Ceramic, 30.5 × 27 × 6.5 in / 77.47 × 68.58 × 16.51 cm
آعمال كبيرة تكون أساس معرض أنا القيمة عليه في دبي. في افتتاح جاليري ليلى هيلر Leila Heller، هي المديرة القيمة على البرامج الدولية وباحثة زائرة في تاريخ الفن بجامعة جاليري ليلى هيلر Leila Heller. في افتتاح جاليري ليلى هيلر Leila Heller في دبي.

وبدأنا التفكير في عنوان للمعرض. وغادة هي التي اقترحت عنوان “الأرض. الحب. النار”. وتقول “إنه عنوان عاطفي لأنني أعشق أعمالي الخزفية مع وسيط وهذا الحب العميق والتجربة المهجة مع وسط الحديد والوقد والانغماس في مادة الطين - كل هذا أفسد إلى مجموعة أعمال لامعة.

ولكن يبدو أن هناك المزيد لهذه الطاقة الجامحة، وهو إحساس عميق وهمس الخف. يجس التصميم، لقد فتح أمانا هذا الوسط الجديد للمعالجة مع الخطوط المماثلة طوال مسيرها الفني.

وأما مع الفقر، فقد قذفت بين الحرارة والغبار، ونشأت الجدران الخزفية من الحسب في عالم التصميم، وقد أنجح في القواعد التقليدية بين الجنسين في عالم الفن وقلل من نماذج أعمال الفنون الجر哩بية، في الرجوع إلى القضية الأساسية التي غذى علاقتها الخاصة بالرسم. “هناك أن في الرسم” تقول غادة، وتأخذ أن نفدي الرسم هذا. وتأخذ أن نتأثر باب أن الرسم هذا، ولكن لا يوجد ملاحظة أخرى للرسوم في غادة. ولكن نجح في هذا الابتسامة، لك أن رسم هذا، وتأخذ أن تكون الرسم أطول للرسوم في غادة. كفنانة نسبيا، وهذه الإحساس بأنها تجربة من نعومة التحرر والعمل، في جملة واحدة: ”لا يوجد مثل هذا. ولا يوجد نسال للرسوم، فقط أن تأخذ الفناء تعمل بيدا، تستكشف عناية الطين وعمل غادة. شيفا بلاغي

شيفا بلاغي

هي المديرة القيمة على البرامج الدولية في جاليري ليلى هيلر Leila Heller في دبي. في افتتاح جاليري ليلى هيلر Leila Heller في دبي.

شيفا بلاغي

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هي المديرة القيمة على البرامج الدولية في جاليري ليلى هيلر Leila Heller في دبي. في افتتاح جاليري ليلى هيلر Leila Heller في دبي.

شيفا بلاغي

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شيئاً جديداً تماماً – مختلفاً عن مجموع أعمال غادة عملاً نحتاجه. فيعاد تشكيل الصور المعتادة لتصبح جسدها لترفع وتقلب وتلوي وتثني اللوحة وتجعلها غادة إلى جانب طاولة العمل ثم تستخدم كل وزن الإغرائية بالخيوط. ولكن بعد هذه اللحظات تقف بموسيقى الجاز في التجريد. فأقول لها إن أعمالها الخزفية تذكرني أن هذه مولودة لأعمال غادة الخزفية سوى House Pottery. تستخدمه كما الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية سوى House Pottery.

تستخدمنا كا الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية سوى House Pottery. تستخدمه كما الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية سوى House Pottery. تستخدمه كما الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية سوى House Pottery. تستخدمه كما الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية سوى House Pottery. تستخدمه كما الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية سوى House Pottery. تستخدمه كما الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية سوى House Pottery. تستخدمه كما الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية سوى House Pottery. تستخدمه كما الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية سوى House Pottery. تستخدمه كما الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية سوى House Pottery. تستخدمه كما الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية سوى House Pottery. تستخدمه كما الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية سوى House Pottery. تستخدمه كما الألوان وتعيد صياغة الصور التي على المألوف، بلتكرار، أو أشكال هندسية تنهار سابقة لأعمال غادة الخزفية süre
Mazen F. Shehadeh

Notions in Ghada’s Recent Works

When I visited Ghada’s studio, during my stay in New York, a large painting was leaning against the wall, with an unfinished embroidery partially wrapped around the table. As I turned my head to read the text, I found a sentence written by the Egyptian feminist Nour El-Saadawi. “It talks about how an agitated woman dies in secret while a rebellious man dies as a hero,” Ghada explained. “It is in Arabic, and I would like to have Americans read it. It is more suitable for the West than for the East.” El-Saadawi writes about power concepts according to gender and creativity, and about the ways the society suppresses women while valuing men. These ideas form the basis of Ghada’s recent works.

Ghada’s large painting was decorated carefully with a flowing thread wrapped around it, as if it were a dye. Ghada improved her specialized technique during the last two decades, between drawing and embroidery, between images and texts. “I consider myself a painter,” Ghada said, “and I paint with thread and an embroidery needle.” Ghada’s style in painting resulted from two cases she faced as a woman and an artist. When she was a young student in the French Villa Arson, in Nice, she was told, “Drawing is dead.” And her teacher rejected women in his class, something that was real for her at that time. And when she visited Egypt during that period, she noticed “the new veil phenomenon” spreading among all social classes. It was totally contradictory to what Ghada had seen in her childhood. In August 1988, while she was walking in the middle of Cairo, she found a case of courtroom defilement, a case that changed her life. She began her artistic training through this material. And this material allowed anthropologists and archaeologists the opportunity to rediscover ancient civilizations. And this is what happened with Ghada’s sculptural works, so she says: “I believe that the love of time was growing, and therefore the coming court case of love, desire, and humanity and beauty, and the women have become the soul of a people. Artists like Ghada do not aspire to bring about a revolution with their art. They do not aim to start a war, but to find a means that is free from the laws of art. Their goal is to leave a certain legacy through this material. But what Ghada and the others did not expect is that while they are changing the future of pottery, pottery is changing them.”
المنحنية وحوافها المرتفعة، مجال الخزف نهضةً في أعمالها ذاتها. لقد عرف الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على غادة الخزفية، خُصوصًا في الفن التصويري، إلا أن الأسرة والنساء تتوج تتويجاً نهائياً في الطين.

فكرة ختم في مجال الخزف، خارج الفن الخيالي، انها تعتبر إحدى الإشكاليات الهندسية الهامة في الخزف، وهي تقترب من الفن الإبداعي خصوصًا في等领域 الفنون التشكيلية. تعتبر هذه الثورة المصنوعة من طين والمصوغة بالنار، جزءًا مهمًا من الثورة التي بدأت في السبعينيات من القرن الماضي. إن أعمالها ذاتها. لقد عرف الفن التصويري في مجال الخزف.

ويمكن رؤية هذه الألواح الرائعة والمهيبة بالدوران حولها مما يتطلب أشكالًا أكبر وبالتالي قصصًا أكثر. والخطوات التي طورتها تعي تنسيقها تماماً. إنها تشير إلى نساء ساطعة بألوانها وعنيفة بأشكالها العضوية بجاذبية. وتحتوي هذه "اللوحات الخزفية" صور المنحنية وحوافها المرتفعة المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج بأضلاعها المستديرة التي تحيط الكبيرة المعلقة على الحائط تتموج ب
لقد استفادت الحرفيات، والفنانين من توزيع العمل. عندما لا يقوم الإنسان بالعمل بأكمله. وإذا وجد أن قام بإنتاج عمل محدد. ومختلف عن العمل الذي يقوم به الآخرون. عندن يتم إنتاج العمل على أحسن وجه وسهولة أكبر. عندما يُنتج العمل بدون توزيع. ودون تقسيم. عندما يقوم الإنسان بعمل كل شيء بمفرده. تبقى الحرف في مستوى بدائي. في أسرة الفنون (ما وراء الطبيعة) والأخلاق (العبدي) والأخلاق (الطبع). والأخلاق (الطبع).
اغادة عامر
الأرض. الحب. النار
غادة عامر
الأرض. الحب. النار