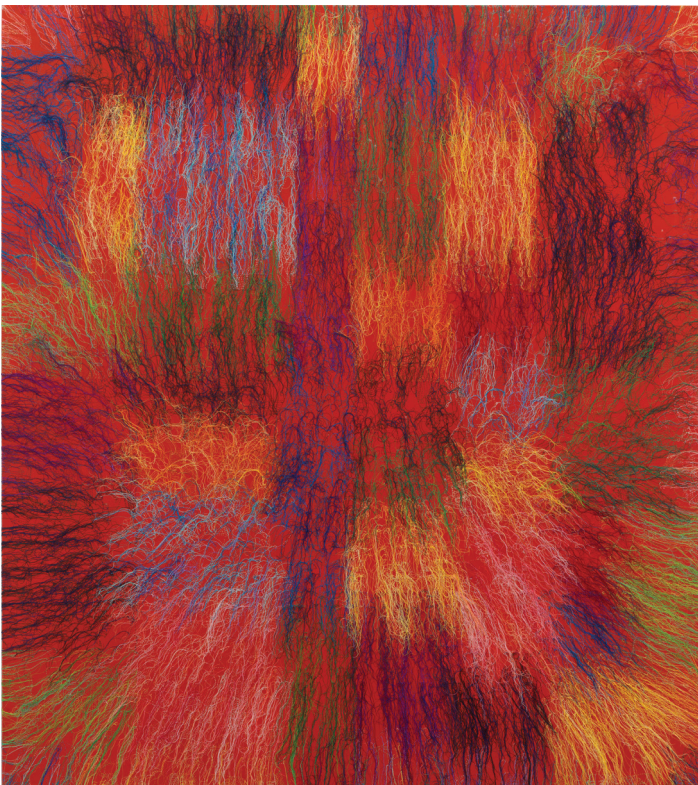


centre
de
création
contemporaine
olivier
debré

ghada amer

dark continent

2nd june - 4th november 2018
black gallery



cactus painting

2nd june 2018- 6th january 2019
nave



a double exhibition event

After the major monographic exhibition that the ccc dedicated to Ghada Amer in 2000, she is back in France with a new proposal that features her recent New York works. This is a rare opportunity to rediscover the work of this key artist on the international contemporary art scene through two exhibitions at the ccc od.

Twenty or so of her works fill the art centre's black gallery: embroidered canvases, produced in a style unique to her, bringing her fame in the 1990s, brought together with her latest sculptural research in which she explores metal.

In the Nave, she has revived on a monumental scale her Cactus Painting, an inner garden intended as a distorted and biting reference to the great tradition of American abstract painting.

Born in Cairo in 1963, Ghada Amer moved to France at the age of 11. She began her artistic training at Villa Arson in Nice and at the Institut des Hautes Etudes en Arts Plastiques, Paris. In the mid-1990s she decided to move to New York, where she continues to live. In 2017, she received the Award for African Art (Smithsonian Institution, National Museum of African Art, Washington D.C., USA).

dark continent

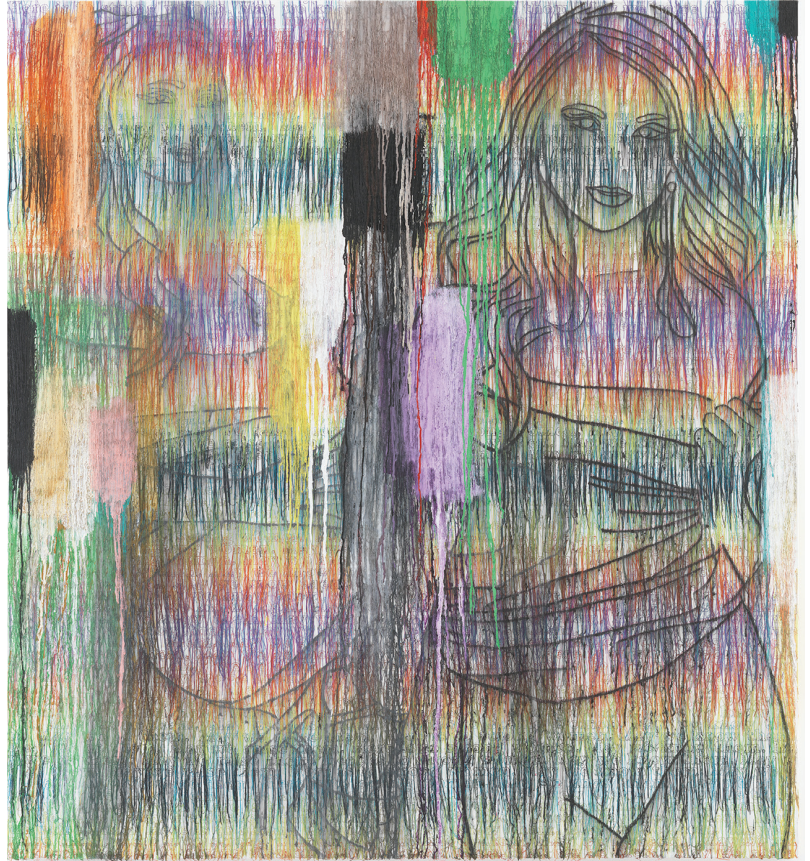
Since 1990, Ghada Amer has used embroidery to tackle painting reflecting the tradition of this medium used as a political tool by female artists since the 1970s. Drawing on a repertoire as varied as fashion, pornography and children's tales, as well as medieval eastern texts and poems, Ghada Amer expresses love, feelings and preconceived images of women. Embroidered words and bodies appear on the canvas, between discretion and exposure. The captivating beauty of Ghada Amer's colourist work collides furthermore with the cutting character of the images and texts that she has chosen. These visual traps reveal unexpected theoretical territories and aesthetics in which women form the central element of this 'dark continent'.

This term is commonly used for the hidden or unknown part of something and in Amer's work it refers to the secret part contained in the progressive revelation of the embroidered motif, but in fact it comes from Sigmund Freud for whom, 'the sexual life of adult women is a dark continent for psychology'¹. Ghada Amer exposes this 'grey area' to the harsh light of the black gallery through her chosen subjects. The messages that she resumes, the naked bodies that she reproduces and that take suggestive poses, opened up to the viewer's gaze, are many attitudes pursuing the empowerment of women. Men do not feature in her compositions. Her women are in need of no one.

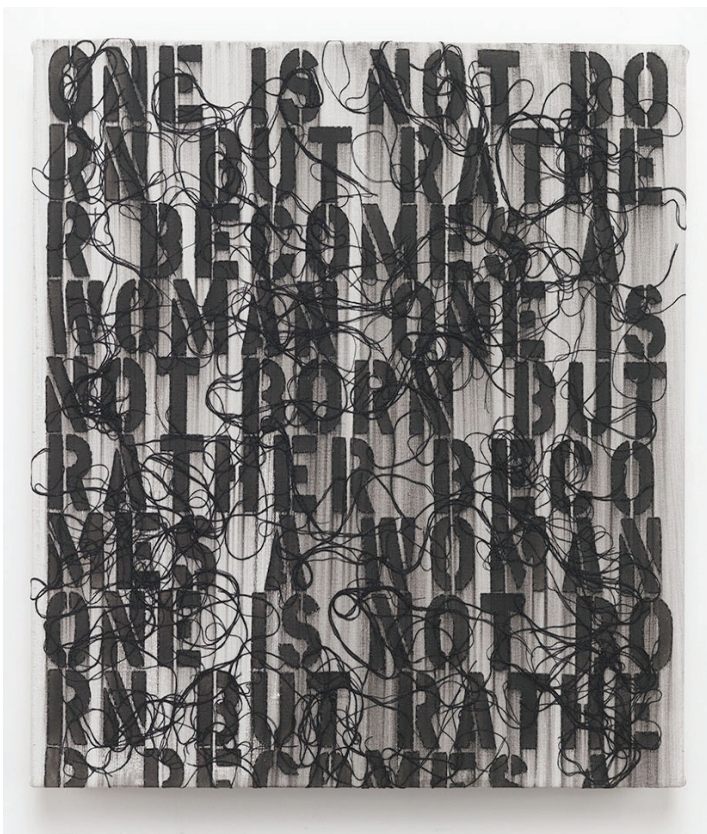
The 'Dark Continent' also refers to Africa, Ghada Amer's homeland. Born in Egypt in the 1960s, she grew up in a family of Muslim intellectuals. She grew up looking to the west then when she moved to France, she witnessed changes in Egyptian society. This hybrid culture, between east and west, shaped her approach to art as well as her way of looking at the world and the place of women in society. Her detached and critical view embraces a fundamental quest for beauty and emotions.

¹ In his text in German dated 1926, Freud borrows this English term from Henry Morton Stanley, a journalist and British explorer who published *Through the Dark Continent* in 1878

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Here is to strong women - RFGA, 2017
182.9 x 162.6 cm,
acrylic, embroidery and gel medium on canvas



Test#8, 2013,
50.8 x 50.8 cm,
acrylic, embroidery and gel medium on canvas



*Red Bang, RFGA, 2014,
203 x 183 cm,
acrylic, embroidery and gel medium on canvas*



*Three girls in black and white, 2016,
106.7 x 106.7cm,
acrylic, embroidery and gel medium on canvas*



Flower #4, 2017, 6 1/4 x 17 x 9 inches, brass plated silver nickel



Rabbit 2, 2017, 8 1/2 x 6 1/4 x 6 1/4 inches, rabbit-brass plated silver nickel, base-brass plated titanium

cactus painting

Since 1999 Ghada Amer has been working on gardens alongside her pictorial works. In 2000, as part of her exhibition 'Ghada Amer, Monograph and Gardens' at the ccc, she was invited to produce three different gardens: one in the garden of the Musée des Beaux-Arts de Tours, another in the Château du Rivau park and lastly, a conservatory at the ccc, located in rue Marcel Tribut at the time. This last garden will be revived in the majestic nave at the ccc od in 2018.

Cactus Painting : from the ccc rue Marcel Tribut to the ccc od nave



Thousands of cacti in various shapes and colours etch a virtuoso motif on the floor, a distorted and biting reference to the strong masculine tradition of western abstract painting.

First presented at the ccc in 2000, this revival of a hostile garden acts as a tremendous way of tackling the question of the place of women in the history of art, with subtle reference to masters of post-war American abstract painting such as Josef Albers and Frank Stella.



Cactus Painting
1998, Site-specific project
in the Roman theater in
Sagunto, Spain

Cactus Painting
2000, production ccc l'Agence
d'artistes
© ccc, Tours

the ccc od Nave, 2016
© B. Fougeirol - ccc od, Tours

ghada amer in touraine : a garden as a playing field

Love Park

Musée des Beaux-Arts de Tours garden, 2000, Château du Rivau, 2003
produced by Agence d'artistes, CCC, Tours

A well-known saying claims that love consists of 'looking outward together in the same direction'. This work provides a sceptical counterpoint. Love Park is a ten-stage journey in which the artist distorts romantic public benches. Cut in half and inverted, occupants sit back to back. Each person looks ahead and discovers a text about love that the artist has taken from various philosophical or poetic sources. The texts are contradictory and reading them simultaneously means the lovers end up not listening to each other. This highlights the difficulty in being compatible in terms of what we expect of others and of love, but also that any love affair is constructed on these conflicting baselines.

Espace à effeuiller la marguerite

Château du Rivau Park, 2000

This work provides a sentimental journey which addresses love and its uncertainties, inviting visitors to wander between two square beds, one planted with daisies offered to visitors, the other with grass and glass phials. 'Loves me, Loves me not': after plucking the petals, happy with or disappointed by the daisy's verdict, we can put the heart of the flower in the phials, receptacles for offerings to loved ones. Before leaving, you discover that all these yellow discs left behind gradually shape the image that we had undoubtedly dreamed about while wandering around: the idyllic profile of a couple united by a kiss.



Love Park, 2000,
benches and wood panels, dimensions variable
produced by Agence d'Artistes, CCC, Tours



Love Park, Château du Rivau park, 2003

biography



Ghada Amer
Photo Scott Seifert - courtesy Arts_Industry

Ghada Amer
Born in Cairo (Egypt)
Lives and works in New York.

Cheim&Read (New York), and Kukje
Gallery (Seoul) represent her.

- 2018 «Love is a difficult blue» Goodman gallery, Cape Town, S.A.
«Ghada Amer,» Cheim & Read, New York, USA.
« Dark continent », CCC OD, Tours.
«Cactus Painting», CCC OD, Tours.
Dallas Contemporary, Dallas, Texas, USA.
- 2014 « Rainbow Girls », Cheim and Read, New York, USA.
- 2013 « Référence à Elle », Kukje Gallery, Seoul, Korea.
- 2012 « The Other I », Tina Kim Gallery, New York, USA.
Ghada Amer, Musée d'Art Contemporain de Montreal, Montreal.
- 2011 « 100 Words of Love », Cheim & Read, New York, USA.
No Romance, Goodman Gallery, Johannesburg, South Africa.
- 2010 « Color Misbehavior », Cheim & Read, New York, USA.
- 2009 Ghada Amer and Reza Farkhondeh, « Roses Off Limits », Pace Prints, New York, USA.
« Love Has No End », Elisabeth A. Sackler Center for Feminist Art, Brooklyn Museum of Art, New York, USA.
- 2008 Ghada Amer and Reza Farkhondeh, « Collaborative Drawings », Tina Kim Fine Arts, New York, USA.
Ghada Amer and Reza Farkhondeh, « A New Collaboration on Paper », Singapore Tyler Print Institute, Singapore.
- 2007 Ghada Amer & Reza Farkhondeh, « Collaborative Drawings », Kukje Gallery, Seoul, Korea.
« Another Spring », Kukje Gallery, Seoul, Korea.
« Le Salon Courbé », Francesca Minini Gallery, Milan, Italy.
Ghada Amer, Museo d'Arte Contemporanea Roma (MACRO), Roma, Italy.
- 2006 « Breathe Into Me », Gagosian Gallery, New York (Chelsea), USA.
- 2004 Beverly Hills, Gagosian Gallery, CA, USA.
Ghada Amer, Institut Valencià d'Art Modern, Valencia, Spain.
- 2003 Ghada Amer, Forefront 45, Indianapolis Museum of Art, Indianapolis, IN, USA.
Ghada Amer, Galleria Massimo Minini, Brescia, Italy.
- 2002 Ghada Amer, Gagosian Gallery, London, England.
Ghada Amer, De Appel Foundation, Amsterdam, Netherlands.
- 2001 « Encyclopedia of Pleasure », Deitch Projects, New York, USA.
« Reading Between the Threads », Henie-Onstad Kunstsenter, Oslo, Norway. Traveled to: Kunst Palast, Düsseldorf, Germany and Bildmuseet, Umea, Sweden.
- 2000 « Ghada Amer Drawings », Anadil Gallery, Jerusalem, Israel.
« Intimate Confessions », Deitch Projects, New York, USA. Traveled: to Tel Aviv Museum of Art, Tel Aviv, Israel and Kunst-werke, Berlin, Germany.
Ghada Amer, Centre de Création Contemporaine (ccc), Tours, France.
- 1999 Ghada Amer, Centro Andaluz de Arte Contemporáneo, Seville, Spain.
- 1998 Ghada Amer, Annina Nosei Gallery, New York, USA.
- 1997 Ghada Amer, Espace Karim Francis, Cairo, Egypt.
- 1996 Ghada Amer, Annina Nosei Gallery, New York, USA.
- 1994 Ghada Amer, Centre Jules Verne, Brétigny-sur-Orge, France.
- 1993 Ghada Amer, Galerie Météo, Paris, France.

the CCC OD - jeu de paume partnership

Since 2010, the CCC OD has developed a partnership with the Jeu de Paume – Château de Tours, to achieve its education initiatives. Since 2010, the Jeu de Paume has presented exhibitions with a patrimonial character at the Château de Tours, promoting the historic collections and archives of 20th century photographers, donations but also public as well as private collections.

In the framework of this partnership between the CCC OD and the Jeu de Paume, three missions were defined:

To blend audiences: an 'images and visual arts' programme is proposed by the CCC OD and the Jeu de Paume - Château de Tours in connection with educational and sociocultural partners, to share and compare points of view on exhibitions proposed by the two art centres, and therefore support the public in their discovery.

To teach young audiences about image: in cooperation with the Directorate of the Departmental National Education Services of Indre-et-Loire, CCC OD public services and the Jeu de Paume educational services provide several actions for school groups and teachers: academic discussions for teachers, historical records, partnerships and class projects, tours and activities for pupils. Extracurricular activities are also included in these proposals.

Training in mediation: the city of Tours, François-Rabelais University, Jeu de Paume - Château de Tours and the CCC OD are working in tandem to implement a team of speakers dedicated to the CCC OD and the Château de Tours exhibitions. This partnership enables the delivery of a programme dedicated to passing down the history of photography and visual arts in Tours. Each year, several students from the François-Rabelais University participate in this professional training covered by the CCC OD, the Jeu de Paume and a teacher from the university.

at the jeu de paume - château de tours



Daniel Boudinet, *Route et carrefour*, 1977
Ministère de la Culture / Médiathèque de l'architecture et du patrimoine / Dist. RMN-GP © Donation Daniel Boudinet

Daniel Boudinet, «Le temps de la couleur» 16th june - 28th october 2018
Curated by Christian Caujolle & Mathilde Falguière

further information on : www.jeudepaume.org

practical information



getting here

Jardin François 1er
37000 Tours
T +33 (0)2 47 66 50 00
F +33(0)2 47 61 60 24
contact@cccod.fr

train station 70 minutes from Paris by TGV train
by motorway A10, exit Tours Centre

facilities

bike park
car parking spaces Porte de Loire, place de la
Résistance and rue du Commerce
on-site amenities available: lifts, magnetic
induction loop, disabled toilets, pushchair par-
king, baby change area

free access

restaurant «le café contemporain»

Julie and Thomas welcome you throughout the day to
enjoy their cuisine which is healthy and tasty.
come and discover our simple, creative menu taking
its inspiration from the CCC OD's spirit.

the bookshop

A space devoted to contemporary art, architecture and
photography, also offering a large selection of goodies,
postcards, art posters and art games for young
people.

opening hours

winter season

wednesday - sunday from 11am to 6 pm
late night thursday until 8pm
saturday until 7pm

summer season (20thmay-16thsept)

tuesday- sunday from 11am to 7pm
late night thursday until 9pm

entry fees

€4 (reduced price)
€7 (full price)
€9 (with multimedia guide)
free access under 18

CCC OD LEPASS

unlimited access to exhibitions and events valid
for 1 year

€ 27 single pass
€ 45 duo pass
€ 12 for students

The ccc od is a cultural equipment of Tours Métropole Val de Loire.
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press enquiry

CCC OD - communication & press
Laila Farah
l.farah@cccod.fr
+33(0)6 82 44 87 54