Artist Resources – Olga de Amaral (Colombian, b. 1932)

de Amaral Artist Website | de Amaral at Lisson Gallery | de Amaral at the Tate | de Amaral at Bellas Artes



de Amaral, 2015
Photograph: Diego Amaral Ceballos

In 1969, de Amaral was included in a group exhibition entitled *Wall Hangings* at the Museum of Modern Art, one of the first exhibitions to recognize and feature the medium of fiber art.

Read a digitized and translated record of a 1981 interview with the artist and José Hernández available in the Documents of Latin American and Latino Art archive in the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston.

de Amaral's work has catapulted into the international art market in the last decade. Read an article in Artnet, "Gold Rush for 83-Year-Old Artist Olga de Amaral's Seductive Weavings: Another senior woman artist is finally getting her due."

In 2015, Galeria La Cometa in Bogota, Columbia, installed the solo exhibition *Color Sombra*. Watch a video about the exhibition on YouTube.

Olga de Amaral: 30 Años con Bellas Artes was on display at Bellas Artes Gallery in Santa Fe, New Mexico, in 2016. The exhibition celebrated 30 years of the gallery's representation of the artist.

de Amaral was invited by the Dior Lady Art Project to reinterpret the iconic Lady Dior bag in 2019, the third artist to do so. Watch a video about her contribution to the project.

Read an article in Artland Magazine: "Female Iconoclasts: Olga de Amaral, Unapologetically Against the Prescribed Narrative."

Watch a short studio visit with de Amaral, where she discusses her emotional relationship with light, color, and space.

In 2021, Lisson Gallery installed *Olga de Amaral: The Elements*, the artist's inaugural show at the gallery in New York. Lisson Gallery began representing the artist in July 2021.

Olga de Amaral: To Weave a Rock was organized by the Cranbrook Art Museum and the Museum of Fine Arts, Houston in 2021. Watch a video about the artist, her practice, and this major exhibition of her work. Read an article in Art in America about the exhibition by Glenn Adamson and a review in CAA Reviews by Brendan McMahon.



de Amaral with her collection for Dior, 2019
Photograph: Dior



Olga de Amaral (Colombian, b. 1932)
Umbra 57, 2013
Linen, gesso, acrylic, and gold leaf

Private Collection, Los Angeles; L2026:62.1

Born and raised in Bogotá, Colombia, Olga de Amaral moved to the United States in the 1950s to study fiber arts at the Cranbrook Academy of Art. In the 1980s, she became interested in the Japanese technique of *kintsugi* (repairing broken pottery with gold leaf) and began applying the idea to fiber. **Umbra 57** is one of her gilded textiles, where hundreds of paint squares are covered in gold leaf and woven together. Named for *umbras* (shadows), the work uses metal to create reflections and shade. The artist once said about the series: "The reverse is always the hidden layer. The back of each strand supports the color that the face reflects, and the entire back is the skeleton of the visible surface."

On view September 9 – December 13, 2026

Olga de Amaral (Colombian, b. 1932)
Cesta lunar 84, 2012
Acrylic, gesso, and gold leaf on linen

Private Collection; L2025:107.1

Colombian artist Olga de Amaral is known for her textile artworks that unite metals with fiber. She became inspired by the Japanese tradition of *kintsugi* (repairing broken pottery with gold leaf) in the 1980s, when she started applying the technique to fiber arts. **Cesta lunar 84** is one of her gilded textiles. Hundreds of "mini-canvases" are created with gesso, acrylic paint, and gold leaf, which are woven together into a hanging tapestry. The artist has said: "I discovered the color, texture, structure of the world of fabric. In a context so rich in possibilities, I learned how to approach that world in a contemporary fashion."

On view February 18 – May 24, 2026





Olga de Amaral (Colombian, b. 1932)
Paisaje heredado 4, 2002
Linen, gesso, acrylic, Japanese paper and gold leaf

Private Collection; L2025:91.1

Olga de Amaral was born and raised in Bogotá, Colombia before studying fiber arts at the Cranbook Academy of Art in Michigan. In the 1980s, de Amaral began to experiment with textiles that unite metals with fiber. **Paisaje heredado 4 (Inherited Landscape 4)** combines the artist's interest in *kintsugi* (the Japanese practice of repairing broken pottery with gold leaf), tiled architecture, and weaving traditions to create an abstracted landscape. The artist sees each material she uses as words, which help to articulate "landscapes of surfaces, textures, emotion, memories, meanings, and connections."

On view December 10, 2025 – March 15, 2026

Olga de Amaral (Colombian, b. 1932)
Tierra y fibra 2, 1988
Horsehair and wool

Private Collection, Los Angeles; L2024:12.1

Born and raised in Bogotá, Colombia, Olga de Amaral moved to the United States in the 1950s and studied fiber arts at the Cranbrook Academy of Art. She began integrating horsehair into her practice early in her career, creating deceptively simple compositions with linear woven patterns. **Tierra y fibra 2** is part of a series of six textiles that explore the interactions between wool, dyed horsehair, and light. The angle of lights and varied tightness of the weave allows for shadow patterns and light effects to interact with the complex entwined colors. As the artist has said: "Thread is like a pencil. I am amazed by the process of coloring thread… [it] is so elemental, and yet without being able to do this, I wouldn't be able to do anything."

On view March 27 – June 30, 2024





Olga de Amaral (Colombian, b. 1932)
Alquimia plata 6 (B), 1995
Linen, gesso, acrylic, and silver and gold leaf

Private Collection; L2022:9.1

Colombian artist Olga de Amaral became internationally known for her fiber-based artworks in the 1960s and 1970s. **Alquimia plata 6 (B)** is from the artist's *Alquimia* series (1983-present), the first in her oeuvre to incorporate gold leaf into tapestry design. Inspired by ceramicist Lucie Rie (1902-1995) and the Japanese tradition of *kintsugi* (repairing broken pottery with gold leaf), de Amaral began innovatively uniting metals with fibers in the 1980s. Her "woven walls" of gilded textiles are comprised of "mini-canvases" that are covered in gesso, acrylic paint, and silver and gold leaf. Laced together, they reflect the artist's interest in tiled and shingled architectural landscapes. According to the artist: "My work is nothing more than my way of telling how I feel about life, about the soul of things."

On view July 20 – October 23, 2022