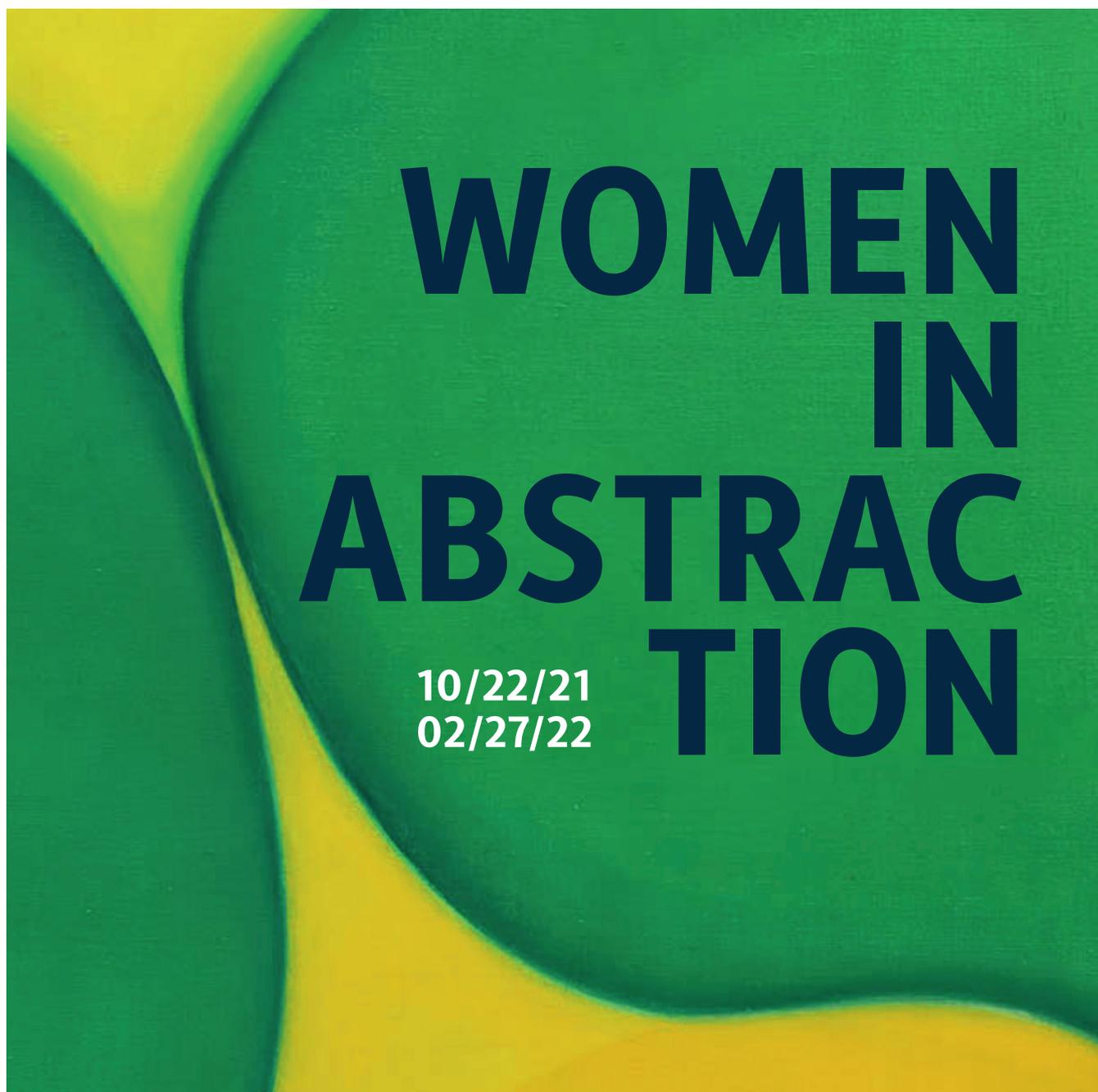


Press release



Sponsored by

Fundación  
BBVA

The BBVA Foundation is proud to contribute its sponsorship to the organization of this major exhibition, which foregrounds the role of women artists in the roots and evolution of abstraction in all its different facets.

With a chronological, multidisciplinary approach, *Women in Abstraction* showcases the works of more than one hundred women artists from all over the world to present an unprecedented reinterpretation of the history of abstraction. Based on a vast array of voices, the exhibition offers a broad, complex vision that highlights the specific contributions of each of these creators, regardless of the recognition they may have earned until now.

The show also pays tribute to some of the most influential women collectors of the 20th century, such as Peggy Guggenheim and Hilla Rebay, women who managed to anticipate the importance that abstraction would gain in art history and start some of the most important collections in the world with this type of work.

The BBVA Foundation is extraordinarily pleased to sponsor this exhibition, which underscores diversity in artistic creation and specifically in abstraction. Shows like *Women in Abstraction*, organized jointly by two prestigious institutions, the Guggenheim Museum Bilbao and the Centre Pompidou of Paris, enable us to more deeply study and appreciate figures who were ignored or underestimated in the past.

We are confident that the Museum's visitors will enjoy this exhibition, which offers the opportunity to admire a unique set of works of art, not only in themselves but also because of what they mean in highlighting the essential role played by many women pioneers of modernity.

Carlos Torres Vila  
President of the BBVA Foundation

## *Women in Abstraction*

- Dates: October 22, 2021 – February 27, 2022
  - Curators: Christine Macel, Chief Curator at the Centre Pompidou; Karolina Lewandowska, Curator of Photography and Director of the Museum of Warsaw, in collaboration with Lekha Hileman Waitoller, Curator of the Guggenheim Museum Bilbao
  - Exhibition organized by the Centre Pompidou Paris in collaboration with the Guggenheim Museum Bilbao.
  - Sponsored by: Fundación BBVA
- 
- *Women in Abstraction* sets out to write the history of the contributions made by female artists to abstraction in the 20th century, through to about the 1980s, with a few incursions into the 19th century.
  - In accordance with the terms chosen for the title, the artists are presented here as players and cocreators in their own right, of modernism and its legacy.
  - The exhibition reveals the process of invisibilization that marked the work of these female artists, while still presenting their positions, with all their complexities and paradoxes. Many of these artists adopted a non-gendered identity while others laid claim to a “female” art.
  - This history aims to be open, embracing dance, the decorative arts, photography and film. The perspective is also intended to be comprehensive, including the modernities of Latin America, the Middle East and Asia, while not forgetting African American women artists and Spanish artists, some of whom have not had international recognition, in order to recount a multi-voiced history and reach beyond the western canon.

The Guggenheim Museum Bilbao presents *Women in Abstraction*, an exhibition sponsored by the BBVA Foundation that shares a new vision of the history of abstraction from its origins to the 1980s through the works of more than one hundred female artists that span visual arts, dance, photography, film, and decorative arts. Through a chronological analysis, the exhibit highlights the processes that led to the invisibility of female artists and points out some of the milestones that marked the history of abstraction, while questioning esthetic canons, without defining a new one.

*Women in Abstraction* goes beyond the idea that art history is a succession of pioneering practices, and by according female artists a new place within that history, it proves how complex and diverse it is. This can be seen at the very beginning of the exhibition which opens with an unprecedented foray into the 19th century presenting the rediscovery of Georgiana Houghton’s work from the 1860s, undermining the

chronological origins of abstraction by tracing it back to its spiritualist roots. Houghton's work illustrates "sacred symbolism," one of the themes explored in the exhibition. The spiritualism in vogue in the 1850s constituted a major pathway into abstraction. Women were its precursors in the 19th century: they were the first to invent an abstraction that was not conceptualized as such, defined as a sacred symbolism drawn from a desire to represent the transcendent.

The exhibition also shines a spotlight on key figures through mini monographs highlighting artists who have been unfairly eclipsed or rarely shown in Europe. In the catalogue that accompanies the exhibition, the specific educational, social, and institutional contexts that surrounded and encouraged or, conversely, hindered the recognition of women are brought to light. The exhibition reveals why many women artists did not necessarily seek recognition. It considers the positions of the artists themselves, with all their complexities and paradoxes. Some, like Sonia Delaunay-Terk, adopted a non-gendered position while others, like Judy Chicago, laid claim to a feminine art.

This female version of history challenges the limitation of the study of abstraction to painting alone, which is one of the reasons that many women have been excluded, given that such a modernist approach rejected the spiritualist, ornamental, and performative dimensions of abstraction. The perspective is also a global one. The energy of the Parisian scene in the 1950s is underlined by examples of surprising stylistic combinations, with the works of the Lebanese artist Saloua Raouda Choucair, Cuban-American artist Carmen Herrera and Turkish artist Fahrelnissa Zeid. The exhibition also explores the modernities of Latin America, the Middle East and Asia, not to mention the African American artists whose multiple voices only benefited from certain visibility from the early 1970s onwards to tell their story with several voices and reach beyond the Western canon.

Another theme explored in the exhibition is the role of textiles in the history of abstraction. From the early 1960s onwards, certain artists, mainly from Eastern Europe and the United States, made what were often monumental textile works that did not have a relationship to the wall, but rather dominate the space, like sculpture. The term "New Tapestry", which assigned these works to the realm of crafts, was progressively abandoned in favor of "Fiber Art" and "Textile Art". The "Wall Hangings" exhibition was presented at the Museum of Modern Art in New York in 1969. It was the first time that textile works were exhibited in an art museum. The Catalan artist Aurèlia Muñoz's work makes an important contribution to this theme.

The exhibition's scenography includes documentary spaces devoted to founding exhibitions, key women actors of abstraction, and celebrated critics, particularly within the feminist struggles of the 1970s and their postmodern interpretation. Landmark publications and other written materials are included in the exhibition, continuing the multi-disciplinary lens through which the subject is explored.

*Women in Abstraction* also raises several questions. The first concerns the very term of the subject: what exactly is abstraction? Another deals with the causes of the specific processes that made women invisible in the history of abstraction that still prevails today. Can we continue to isolate "women artists" in a separate history when we would like this history to be polyvocal and non-gendered? Lastly, the exhibition establishes

the artists' specific contributions, whether pioneers or not, but in all cases stakeholders in this original and unique history.

## DIDAKTIKA

The exhibition is accompanied by a didactic area featuring themes that are crucial for the understanding the production of women artists throughout history, the influence of theosophy in the creation of the first abstract works, and the multiple possibilities of expression offered by abstraction.

Sponsored by BBK

### Exhibition-related Programs

#### Panel (October 20)

Christine Macel, Chief Curator, Centre Pompidou, and Lekha Hileman Waitoller, Curator, Guggenheim Museum Bilbao, will discuss their research and work of the past few years, which translated into this exhibition.

#### Shared Reflections\*

Unique on-site tours led by professionals from the Guggenheim Museum Bilbao's Departments of Curatorial and Educational, looking at new exhibition contents from various standpoints.

- Curatorial Vision (November 3)  
Lekha Hileman Waitoller, Curator, Guggenheim Museum Bilbao and curator of the exhibition, will lead a tour of the main works in the show.
- Key Concepts (November 10)  
Luz Maguregui, Education Coordinator, Guggenheim Museum Bilbao, will discuss with attendants the general and didactic keys of the works in the exhibition.

\* Sponsored by Fundación Vizcaína Aguirre.

#### **Creative Session. *Photographic Formats: Photobooks*** (November 18)

Many artists in the exhibition were fascinated by books: from Natalia Goncharova and Liubov Popova to Louise Bourgeois and Lygia Pape. An introductory workshop taught by photographer Miren Pastor where participants can discover the photographers in the show and the specifics of photobooks.

#### **Screenings: Institut Français:** (December 10)

In the context of the Museum's TopARTE program, the documentary *Point de emergence*, directed by Carola Roussopoulos and produced in 1978 on the occasion of the Paris Salon of Women Painters and Sculptors, will be screened, followed by a colloquium.

**Screening: 'Voices and Faces of Women in Abstraction'** (January 21, 22, and 23)

Film cycle to discover the fascinating personalities of a selection of artists featured in the exhibition, such as Hilma af Klint, Natalia Goncharova, Sophie Taeuber-Arp, Fahrelnissa Zeid, Judy Chicago, Mary Heilmann, Barbara Hepworth, or Barbara Kasten.

**CATALOGUE**

Key to this project is the ambitious catalogue that includes five main essays, fifteen thematic essays, and 112 texts dedicated to each of the artists, providing an analysis of their approach to abstraction and the context in which they worked. It also features a timeline of facts and events related to abstraction, as well as cultural and feminist history.

The French edition was organized at the Centre Pompidou under the direction of Chief Curator Christine Macel and Karolina Lewandowska, Curator for Photography and Director of the Museum of Warsaw. The English version was co-edited by Thames & Hudson and a Spanish and Basque version were co-edited by the Guggenheim Museum Bilbao.

The exhibition was conceived by Christine Macel, Chief Curator at the Centre Pompidou, and Karolina Lewandowska, Curator for Photography and Director of the Museum of Warsaw, and organized in collaboration with Lekha Hileman Waitoller, Curator at the Guggenheim Museum Bilbao.

**The artists**

**Berence Abbott** 1898, Springfield (Ohio, United States) - 1991, Monson (Maine, United States)

**Carla Accardi** 1924, Trapani (Italy) - 2014, Rome (Italy)

**Etel Adnan** 1925, Beirut (Lebanon)

**Hilma af Klint** 1862, Stockholm (Sweden) - 1944, Ösby, Djursholm (Sweden)

**Anni Albers** 1899, Berlin (Germany) - 1994, Orange (CA, United States)

**Laure Albin-Guillot** 1879, Paris (France) - 1962, Paris (France)

**APY Lands Collaborative** APY is the acronym for Anangu Pitjantjatjara Yankunytjatjara, a large area of land that is the home to several Aboriginal communities located at the meeting points of three Australian states: South Australia, Northern Territory and Western Australia. Yaritji Young, Wawiriya Burton, Nyurpaya Kaika, Tjimpayie Presley, Naomi Kantjuriny, Angkaliya Eadie Curtis, Nyunmiti Burton, Tjungkara Ken, Tingila Young, Sylvia Ken, Wipana Jimmy, Mary Pan, Maringka Baker, Alison Milyka Carroll, Carlene Thompson, Mona Mitakiki, Illuwanti Ken, Panjiti Lewis, Tuppy Goodwin, Puna Yanima, Julie Yaltangki, Barbara Moore, Sharon Adamson, Paniny Mick, Betty Muffler, Nellie Coulthardt, Ingrid Treacle, Meredith Treacle, Anyupa Treacle, Madeline Curley, Imatjala Curley, Tjangali George, Elizabeth Dunn, Teresa Baker, Kani Patricia Tunkin.

**Gertrud Arndt** 1903, Racibórz (Poland) - 2000, Darmstadt (Germany)

**Ruth Asawa** 1926, Norwalk (CA, United States) - 2013, San Francisco (CA, United States)

**Elena Asins** 1940, Madrid (Spain) - 2015, Azpirotz (Spain)

**Vanessa Bell** 1879, London (United Kingdom) - 1961, Charleston Farmhouse, Fittle (United Kingdom)

**Lynda Benglis** 1941, Lake Charles (LA, United States)  
**Lee Bontecou** 1931, Providence (RI, United States)  
**Martha Boto** 1925, Buenos Aires (Argentina) - 2004, Paris (France)  
**Louise Bourgeois** 1911, Paris (France) - 2010, New York (NY, United States)  
**Trisha Brown** 1936, Aberdeen (DC, United States) - 2017, San Antonio (TX, United States)  
**Jagoda Buić** 1930, Split (Yugoslavia, today Croatia)  
**Mary Ellen Bute** 1906, Houston (TX, United States) - 1983, New York (NY, United States)  
**Marcelle Cahn** 1895, Strasbourg (France) - 1981, Neuilly-sur-Seine (France)  
**Huguette Caland** 1931, Beirut (Lebanon) - 2019, Beirut (Lebanon)  
**Regina Cassolo Bracchi** 1894 Mede (Italy) - 1974 Milan (Italy)  
**Rosemarie Castoro** 1939, New York (NY, United States) - 2015, New York (NY, United States)  
**Gianinna Censi** 1913, Milan (Italy) - 1995, Voghera (Italy)  
**Judy Chicago** 1939, Chicago (IL, United States)  
**Lucinda Childs** 1940, New York (NY, United States)  
**Wook kyung Choi** 1940, Seoul (Korea) - 1985, Seoul (Korea)  
**Irene Chou** 1924, Shanghai (China) - 2011, Brisbane (Australia)  
**Saloua Raouda Choucair** 1916, Beirut (Lebanon) - 2017, Beirut (Lebanon)  
**Lygia Clark** 1920, Belo Horizonte, Minas Gerais (Brazil) - 1988, Rio de Janeiro (Brazil)  
**Carlotta Corpron** 1901, Blue Earth (MN, United States) - 1988, Denton (TX, United States)  
**Parvine Curie** 1936, Nancy (France)  
**Dadamaino** (Eduarda Emilia Maino, dit) 1930, Milan (Italy) - 2004, Milan (Italy)  
**Sonia Delaunay-Terk** 1885, Gradizhsk (Ukraine) - 1979, Paris (France)  
**Germaine Dulac** 1882, Amiens (France) - 1942, Paris (France)  
**Alice Essington Nelson** 1846, Cheltenham, Gloucestershire (United Kingdom) - 1921, Hove, East Sussex (United Kingdom)  
**Alexandra Exter** 1882, Bialystok (Russian Empire) - 1949, Fontenay-aux-Roses (France)  
**Claire Falkenstein** 1908, Coos Bay (OR, United States) - 1997, Venice (CA, United States)  
**Esther Ferrer** 1937, San Sebastian (Spain)  
**Helen Frankenthaler** 1928, New York (NY, United States) - 2011, Darien (CT, United States)  
**Olga Fröbe-Kapteyn** 1881, London (United Kingdom) - 1962, Ascona (Switzerland)  
**Loïe Fuller** 1862, Fullersburg (IL, United States) - 1928, Paris (France)  
**Gego** 1912, Hamburg (Germany) - 1994, Caracas (Venezuela)  
**Natalia Gontcharova** 1881, Nagaevvo (Russian Empire) - 1962, Paris (France)  
**Marcia Hafif** 1929, Pomona (CA, United States) - 2018, Laguna Beach (CA, United States)  
**Harmony Hammond** 1944, Chicago (IL, United States)  
**Mary Heilmann** 1940, San Francisco (CA, United States)  
**Florence Henri** 1893, New York (NY, United States) - 1982, Compiègne (France)  
**Barbara Hepworth** 1903, Wakefield, Yorkshire (United Kingdom) - 1975, St Ives, Cornwall (United Kingdom)  
**Carmen Herrera** 1915, Havana (Cuba)  
**Sheila Hicks** 1934, Hastings (NE, United States)

**Marta Hoepffner** 1912, Pirmasens (Germany) - 2000, Lindenberg im Allgäu (Germany)  
**Georgiana Houghton** 1814, Las Palmas de Gran Canaria (Spain) - 1884 London (United Kingdom)  
**Lotte Jacobi** 1896, Toruń (German Empire) - 1990, Deering (NH, United States)  
**Virginia Jaramillo** 1939, El Paso, (Texas, United States)  
**Tess Jaray** 1937, Vienna (Austria)  
**Barbara Kasten** 1936, Chicago (IL, United States)  
**Ilona Keserü** 1933, Pécs (Hungary)  
**Helen Khal** 1923, Allentown (PA, United States) - 2009, Ajaltoun (Lebanon)  
**Katarzyna Kobro** 1898, Moscow (Russian Empire) - 1951, Łódź (Poland)  
**Benita Koch-Otte** 1892, Stuttgart (Germany) - 1976, Bielefeld (Germany)  
**Běla Kolářová** 1923, Terežín (Czechoslovakia) - 2010, Prague (Czech Republic)  
**Elaine de Kooning** 1918, New York (NY, United States) - 1989, Southampton (NY, United States)  
**Lee Krasner** 1908, New York (NY, United States) - 1984, New York (NY, United States)  
**Germaine Krull** 1897, Wilda, Poznań (German Empire) - 1985, Wetzlar (Federal Republic of Germany)  
**Ida Lansky** 1910 Toronto (Canada) - 1997, Dallas (TX, United States)  
**Bice Lazzari** 1900, Venice (Italy) - 1981, Rome (Italy)  
**Verena Loewensberg** 1912, Zurich (Switzerland) - 1986, Zurich (Switzerland)  
**Barbara Maples** 1912, Temple (TX, United States) - 1999, Dallas (TX, United States)  
**Agnes Martin** 1912, Macklin (Canada) - 2004, Taos (NM, United States)  
**Dóra Maurer** 1937 Budapest (Hungary)  
**Marie Menken** 1909 New York (NY, United States) - 1970 New York (NY, United States)  
**Joan Mitchell** 1925, Chicago (Illinois, United States) - 1992, Neuilly-sur-Seine (France)  
**Nasreen Mohamedi** 1937, Karachi (Pakistan) - 1990, Vadodara (NM, India)  
**Vera Molnár** 1924, Budapest (Hungary)  
**Marlow Moss** 1889, London (United Kingdom) - 1958, Penzance, Cornwall (United Kingdom)  
**Tania Mouraud** 1942, Paris (France)  
**Aurèlia Muñoz** 1926, Barcelona (Spain) - 2011, Barcelona (Spain)  
**Elizabeth Murray** 1940, Chicago (IL, United States) - 2007, New York (NY, United States)  
**Aurèlie Nemours** 1910, Paris (France) - 2005, Paris (France)  
**Louise Nevelson** 1899, Percaslavie (Ukraine) - 1988, New York (NY, United States)  
**Vera Pagava** 1907, Tbilisi (Georgia) - 1988, Ivry-sur-Seine (France)  
**Gret Palucca** 1902, Munich (German Empire) - 1993, Dresde (Germany)  
**Marta Pan** 1923, Budapest (Hungary) - 2008, Paris (France)  
**Lygia Pape** 1927, Nova Frigurgo (Brazil) - 2004, Rio de Janeiro (Brazil)  
**Alicia Penalba** 1913, San Pedro (Argentina) - 1982, Saint-Geours-de-Maremne (France)  
**Howardena Pindell** 1943, Philadelphia (PA, United States)  
**Liubov Popova** 1889, Krasnovidovo (Russian Empire) - 1924, Moscow (USSR)  
**Bridget Riley** 1931, London (United Kingdom)  
**Dorothea Rockburne** 1932, Montreal (Canada)  
**Olga Rozanova** 1882, Melenki (Russian Empire) - 1918, Moscow (Russian Soviet Federative Socialist Republic)

**Valentine de Saint-Point** 1875, Lyon (France) - 1953, Cairo (Egypt)  
**Zilia Sánchez** 1926, Havana (Cuba)  
**Helen Saunders** 1885, London (United Kingdom) - 1963, London (United Kingdom)  
**Lillian Schwartz** 1927, Cincinnati (OH, United States)  
**Monir Shahroudy Farmanfarmaian** 1924, Qazvin (Iran) - 2019, Tehran (Iran)  
**Arpita Singh** 1937, Baranagar (India)  
**Janet Sobel** 1893 (Ukraine) - 1968 Plainfield (NJ, United States)  
**Varvara Stepanova** 1894, Kaunas (Russian Empire) - 1958, Moscow (USSR)  
**Hedda Sterne** 1910, Bucharest (Romania) - 2011, New York (United States)  
**Gunta Stölzl** 1897, Munich (German Empire) - 1983, Zurich (Switzerland)  
**Sophie Taeuber-Arp** 1889, Davos (Switzerland) - 1943, Zurich (Switzerland)  
**Atsuko Tanaka** 1932, Osaka (Japan) - 2005, Nara (Japan)  
**Lenore Tawney** 1907, Lorain (OH, United States) - 2007 New York (NY, United States)  
**Elsa Thiemann** 1910, Thorn-Mocker (German Empire) - 1981, Hamburg (Federal Republic of Germany)  
**Alma Woodsey Thomas** 1891, Columbus (GA, United States) - 1978, Washington (DC, United States)  
**Maria Helena Vieira da Silva** 1908, Lisbon (Portugal) - 1992, Paris (France)  
**Fahrelnissa Zeid** 1901, Büyükada (Turkey) - 1991, Amman (Jordan)

**Cover image:**

**Fahrelnissa Zeid**

*The Arena of the Sun*, 1954

Oil on canvas

196 x 296.5 cm

Istanbul Museum of Modern Art Collection, Istanbul, Eczacıbaşı Group Donation

© Raad Zeid Al-Hussein

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Photo: Reha Arcan

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*Sophie Taeuber-Arp in her studio-office at l'Aubette (Sophie Taeuber-Arp dans son atelier-bureau de l'Aubette), 1927*

Collection Fondation Arp, Clamart



*Fahrelnissa Zeid in her studio (Fahrelnissa Zeid dans son atelier)*

© Raad Zeid Al-Hussein



*Monir Shahroudy Farmanfarmaian in her studio, working on Heptagon Star, Tehran, 1975*

Estate of Monir Shahroudy Farmanfarmaian



**Tess Jaray**

*St Stephen's Green*, 1964

Oil on canvas

183 x 152 cm

Centre Pompidou, Musée national d'art moderne, Paris, gift of Amis du

Centre Pompidou, Cercle International, 2020

© Centre Pompidou, MNAM-CCI/Audrey Laurans/Dist. RMN-GP

© Tess Jaray, VEGAP, Bilbao, 2021



**Judy Chicago**

*Smoke Bodies*, from *Women in Smoke*, California, 1971-72

Pro Res 422 / H. 264, mut 14'45"

Courtesy of the artist and Salon 94, New York

Courtesy of Through the Flower Archives, The Center for Art + Environment  
at the Nevada Museum of Art, Salon 94 and Artist Rights Society

© Judy Chicago

© Judy Chicago, VEGAP, Bilbao, 2021



**Joan Mitchell**

*Méphisto*, 1958

Oil on canvas

182 x 165 cm

Centre Pompidou, Musée national d'art moderne, Paris, exchange of value, 1995

© Estate of Joan Mitchell

© Centre Pompidou, MNAM-CCI/Jacques Faujour/Dist. RMN-GP



**Vera Pagava**

*The Big City (La Grande Ville)*, 1959

Oil on canvas

146 x 116 cm

Centre Pompidou, Musée national d'art moderne, Paris, gift of Mme Elisso

Tarassachvili, 2016

© Association culturelle Vera Pagava

© Centre Pompidou, MNAM-CCI/Georges Meguerditchian/Dist. RMN-GP



**Helen Saunders**

*Canon*, c. 1915

Pencil and gouache on paper

36.8 x 29.8 cm

The David and Alfred Smart Museum of Art, The University of Chicago, Purchase, The Paul and Miriam Kirkley Fund for Acquisitions and with a donation from Lorna Ferguson and Terry Clark in honor of Richard Born

© Estate of Helen Saunders

© 2020 courtesy of The David and Alfred Smart Museum of Art, The University of Chicago



**Georgiana Houghton**

*Album of Spirit Art*, 1866-84

Album containing a series of watercolours by Georgina Houghton and other artists

49 x 42 x 3.5 cm

The College of Psychic Studies, London

Image courtesy of The College of Psychic Studies, London



**Barbara Kasten**

*METAPHASE 3*, 1986

Cibachrome

101.6 x 76.2 cm

Courtesy the artist and Bortolami Gallery, New York

Image courtesy of the artist and Bortolami Gallery, New York.

Thomas Dane Gallery, London; Kadel Willborn Gallery, Düsseldorf

© Barbara Kasten



**Huguette Caland**

*Body Scraps (Bribes de corps)*, 1973

Oil on linen

149.9 x 149.9 cm

Courtesy of the Caland Family

Photo: Elon Schoenholz



**Saloua Raouda Choucair**

*Fractional Module*, 1947-1951

Oil on canvas

47 x 67 cm

Saloua Raouda Choucair Foundation

© Saloua Raouda Choucair Foundation, Beirut

© Galerie Saleh Barakat



**Hilma Af Klint**

*The Swan, No. 16, Group IX/SUW, 1915*

Oil on canvas

154.5 x 151 cm

Courtesy of The Hilma af Klint Foundation

© Hilma Af Kint, VEGAP, Bilbao, 2021

Photo: Moderna Museet, Stockholm



**Barbara Hepworth**

*Oval Sculpture (N°2), 1943, cast 1956*

Plaster on wooden base

29.3 x 40 x 25.5 cm

Tate, presented by the artist, 1967

© Bowness

© Tate



**Fahrelnissa Zeid**

*The Arena of the Sun, 1954*

Oil on canvas

196 x 296.5 cm

Istanbul Museum of Modern Art Collection, Istanbul, Eczacıbaşı Group Donation

© Raad Zeid Al-Hussein

© Istanbul Museum of Modern Art

Photo: Reha Arcan

