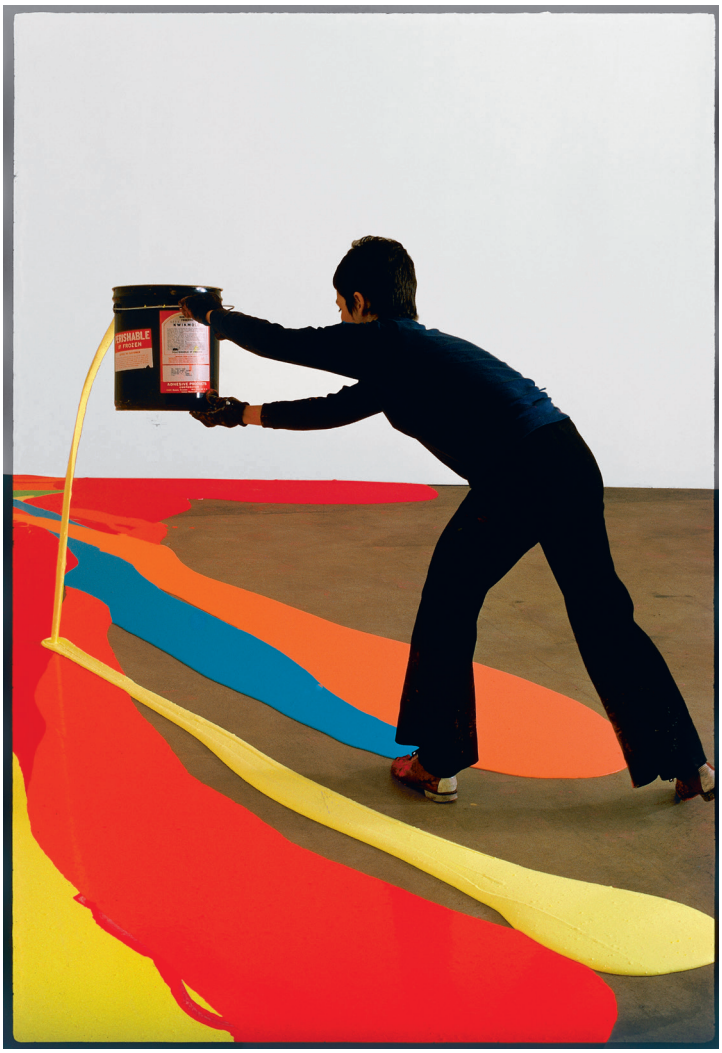
MYTHERESA

MYTHERESA PARTNERS WITH LE CENTRE POMPIDOU :
WOMEN IN ABSTRACTION EXHIBITION
MAY 19 - AUGUST 23, 2021



L'artiste américaine Lynda Benglis réalisant un projet commande par l'Université de Rhode Island, Kingston, Rhode Island, 1969.

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MUNICH (May, 2021) – Luxury fashion online retailer Mytheresa is honored to be a sponsor of the "Women in Abstraction" exhibition, to support and give recognition to female artists around the globe.

The "Women in Abstraction" exhibition, which should be presented at the Centre Pompidou from May 19th to August 23th 2021, offers a new take on the history of abstraction- from its origins to the 1980s- and brings together the specific contributions of around one hundred and ten "women artists".

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"Les amis du Centre Pompidou and the Centre Pompidou express their warmest thanks to Mytheresa and to its CEO, Michael Kliger, for their so generous support and positive commitment to the pivotal Women in Abstraction exhibition, which opens in May at the Centre Pompidou", commented Floriane de Saint Pierre, Chair of the Board of the amis du Centre Pompidou and Serge Lasvignes, President of the Centre Pompidou.

"We are very proud and excited to sponsor this outstanding exhibition, in the globally renowned museum such as Le Centre Pompidou. Empowering women is a mission truly close to our heart at Mytheresa and this exhibition shows the importance and impact at women's art work and gives them the recognition they deserve within the Abstract movement on a global scale", says Michael Kliger, CEO of Mytheresa.

Christine Macel, Chief Curator, and Karolina Lewandowska, Curator for Photography, revisit this history, and highlight the processes that made these "women artists" invisible through a chronological survey combining fine arts, dance, photography, film and decorative arts. Echoing the French exhibition title ("Elles font l'abstraction", i.e., "They/She make(s) abstraction"), the artists are presented as full-fledged actors and co-creators of modern-ism and its aftermath in their own right.

"Women in abstraction is an exhibition that aims to show how female artists have been major actors and co-creators of modernity and its aftermath, how much they have contributed to the multidisciplinarity of abstraction and thus break the cloak of invisibility that still covers many of their key contributions ", commented Christine Macel, Chief Curator.

Extract from the Centre Pompidou press release:
The exhibition shows the decisive turning points that marked the history of Abstraction and questions its aesthetic canons without redefining a new one. It also goes beyond the idea of a history of art conceived as a suc-cession of purely pioneering practices. By giving "women artists" a new place in this history, the exhibition demonstrates its complexity and diversity.

First of all, it makes an unprecedented foray into the 19th century with the rediscovery of Georgiana Houghton's work from the 1860s, undermining the chronological origins of abstraction by tracing it back to its spiritual-ist roots. It then shines a spotlight on key figures through mini monographs highlighting artists who have been little shown in Europe or unfairly eclipsed. It focusses particularly on the specific educational, social and institu-tional contexts that surrounded and encouraged or, conversely, hindered the recognition of "women artists". 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.

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This female version of history challenges the limitation of the study of abstraction to painting alone, which is one of the reasons why many women have been excluded, as the specific modernist approach rejected the spiritual-ist, ornamental and performative dimensions of abstraction. The perspective is also a global one that includes 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 sever-al voices and reach beyond the Western canon. The 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.

The “Women in Abstraction” exhibition 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 estab-lishes the artists’specific contributions, whether pioneers or not, but in all cases stakeholders in this particular, original and unique history.

The “Women in Abstraction” exhibition will be presented at the Guggenheim Museum Bilbao, Spain, from Octo-ber 22nd 2021 to February 27th 2022 with the collaboration of Curator Lekha Hileman Waitoller. Based on the collections of the Musée National d’Art Moderne, another version will open in April 2022 at the Centre Pompi-dou x West Bund Museum in Shanghai, China.

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The artists

Magdalena Abakanowicz 1930, Falenty (Poland)- 2017, Warsaw (Poland)
Berenice Abbott 1898, Springfield (Ohio, US)- 1991, Monson (Maine, US)
Carla Accardi 1924, Trapani (Italia)- 2014, Rome (Italia)
Etel Adnan 1925, Beyrouth (Lebanon)
Hilma Af Klint 1862, Solna (Sweden)- 1944, Danderyd (Sweden)
Anni Albers 1899, Berlin (Germany)- 1994, Orange (CA, US)
Laure Albin-Guillot 1879, Paris (France)- 1962, Paris (France)
APY Lands Collaborative
APY is the acronym for Anangu Pitjantjatjara Yankunytjatjara and includes many Aboriginal com-munities living between three southern 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 Adam-son, 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, US)- 2013, San Francisco (CA, US)
Elena Asins 1940, Madrid (Spain)- 2015, Azpirotz (Spain)
Vanessa Bell 1879, Londres (UK)- 1961, Charleston Farmhouse, Firle (UK)
Lynda Benglis 1941, Lake Charles (LA, US)
Louise Bourgeois 1911, Paris (France)- 2010, New York (NY, US)
Martha Boto 1925, Buenos Aires (Argentina)- 2004, Paris (France)
Trisha Brown 1936, Aberdeen (DC, US)- 2017, San Antonio (TX, US)
Jagoda Buić 1930, Split (Yugoslavia, aujourd'hui Croatia)
Mary-Ellen Bute 1906, Houston (TX, US)- 1983, New York (NY, US)
Marcelle Cahn 1895, Strasbourg (France)- 1981, Neuilly-sur-Seine (France)
Huguette Caland 1931, Beyrouth (Lebanon)- 2019, Beyrouth (Lebanon)
Regina Cassolo Bracchi 1894 Mede (Italia)- 1974 Milan (Italia)
Rosemarie Castoro 1939, New York (NY, US)- 2015, New York (NY, US)
Gianinna Censi 1913, Milan (Italia)- 1995, Voghera (Italia)
Judy Chicago 1939, Chicago (IL, US)
Lucinda Childs 1940, New York (NY, US)

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Wook-Kyung Choi 1940, Séoul (Corée)- 1985, Seoul (Korea)
Irene Chou 1924, Shangaï (China)- 2011, Brisbane (Australia)
Saloua Raouda Choucair 1916, Beyrouth (Lebanon)- 2017, Beyrouth (Lebanon)
Lygia Clark 1920, Belo Horizonte, Minas Gerais (Brasil)- 1988, Rio de Janeiro (Brasil)
Carlotta Corpron 1901, Blue Earth (MN, US)- 1988, Denton (TX, US)
Parvine Curie 1936, Nancy (France)
Dadamaino (Eduarda Emilia Maino) 1930, Milan (Italia)- 2004, Milan (Italia)
Alice Essington Nelson 1846, Cheltenham, Gloucestershire (UK)- 1921, Hove, East Sussex (UK)
Sonia Delaunay-Terk 1885, Gradizhsk (Ukraine)- 1979, Paris (France)
Germaine Dulac 1882, Amiens (France)- 1942, Paris (France)
Alexandra Exter 1882, Białystok (Empire russe)- 1949, Fontenay-aux-Roses (France)
Claire Falkenstein 1908, Coos Bay (OR, US)- 1997, Venice (CA, US)
Monir Farmanfarmaian 1924, Qazvin (Iran)- 2019, Téhéran (Iran)
Loïe Fuller 1862, Fullersburg (IL, US)- 1928, Paris (France)
Helen Frankenthaler 1928, New York (NY, US)- 2011, Darien (CT, US)
Olga Fröbe-Kapteyn 1881, Londres (UK)- 1962, Ascona (Switzerland)
Natalia Gontcharova 1881, Nagaevo (Russian Empire)- 1962, Paris (France)
Marcia Hafif 1929, Pomona (CA, US)- 2018, Laguna Beach (CA, US)
Harmony Hammond 1944, Chicago (Il, US)
Mary Heilmann 1940, San Francisco (CA, US)
Florence Henri 1893, New York (NY, US)- 1982, Compiègne (France)
Barbara Hepworth 1903, Wakefield, Yorkshire (UK)- 1975, St Ives, Cornouilles (UK)
Carmen Herrera 1915, La Havane (Cuba)
Eva Hesse 1936, Hambourg (Germany)- 1970, New York (NY, US)
Sheila Hicks 1934, Hastings (NE, US)
Marta Hoepffner 1912, Pirmasens (Germany)- 2000, Lindenberg im Allgäu (Germany)
Georgiana Houghton 1814, Las Palmas de Gran Canaria (Spain)- 1884 Londres (UK)
Lotte Jacobi 1896, Toruń (Germany Empire)- 1990, Deering (NH, US)
Shirley Jaffe 1923, Elizabeth (NJ, US)- 2011, Louveciennes (France)
Virginia Jaramillo 1939, El Paso, (Texas, US)
Tess Jaray 1937, Vienne (Austria)
Barbara Kasten 1936, Chicago (Il, US)
Ilona Keserü 1933, Pécs (Hungary)
Helen Khal 1923, Allentoun (PA, US)- 2009, Ajaltoun (Liban)
Katarzyna Kobro 1898, Moscou (Russia, Russian Empire)- 1951, Łódź (Poland)
Benita Koch-Otte 1892, Stuttgart (Germany)- 1976, Bielefeld (Germany)
Běla Kolářová 1923, Terezín (Czechoslovakia)- 2010, Prague (Czech Republic)
Elaine de Kooning 1918, New York (NY, US)- 1989, Southampton (NY, US)

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Lee Krasner 1908, New York (NY, US)- 1984, New York (NY, US)
Germaine Krull 1897, Wilda, Poznań (Germany Empire)- 1985, Wetzlar (Germany)
Yayoi Kusama 1929, Matsumoto (Japan)
Ida Lansky 1910 Toronto (Canada)- 1997, Dallas (TX, US)
Bice Lazzari 1900, Venise (Italia)- 1981, Rome (Italia)
Verena Loewensberg 1912, Zurich (Switzerland)- 1986, Zurich (Switzerland)
Gret Palucca 1902, Munich (Germany Empire)- 1993, Dresde (Germany)
Lygia Pape 1927, Nova Frigurgo (Brasil)- 2004, Rio de Janeiro (Brasil)
Liubov Popova 1889, Krasnovidovo (Russian Empire)- 1924, Moscou (URSS)
Barbara Maples 1912, Temple (TX, US)- 1999, Dallas (TX, US)
Agnes Martin 1912, Macklin (Canada)- 2004, Taos (NM, US)
DÓra Maurer 1937 Budapest (Hungary)
Marie Menken 1909 New York (NY, US)- 1970 New York (NY, US)
Nasreen Mohamedi 1937, Karachi (Pakistan)- 1990, Vadodara (NM, India)
Vera Molnár 1924, Budapest (Hungary)
Marlow Moss 1889, Londres (UK)- 1958, Penzance, Cornwalls (UK)
Tania Mouraud 1942, Paris (France)
Aurèlia Muñoz 1926, Barcelone (Spain)- 2011
Elizabeth Murray 1940, Chicago (IL, US)- 2007, New York (NY, US)
Aurélie Nemours 1910, Paris (France)- 2005, Paris (France)
Georgia O'Keeffe 1887, Sun Prairie (WI, US)- 1986, Santa Fe (NM, US)
Vera Pagava 1907, Tbilissi (Georgia)- 1988, Ivry-sur-Seine (France)
Marta Pan 1923, Budapest (Hungary)- 2008, Paris (France)
Alicia Penalba 1913, San Pedro (Argentina)- 1982, Saint-Geours-de-Maremne (France)
Howardena Pindell 1943, Philadelphie (PA, US)
Louise Nevelson 1899, Percaslavie (Ukraine)- 1988, New York (NY, US)
Judit Reigl 1923, Kapuvár (Hungary)- 2020, Marcoussis (France)
Bridget Riley 1931, Londres (UK)
Dorothea Rockburne 1932, Montréal (Canada)
Olga Rozanova 1882, Melenki (Russian Empire)- 1918, Moscou (USSR)
Valentine de Saint-Point 1875, Lyon (France)- 1953, Le Caire (Egypt)
Helen Saunders 1885, Londres (UK)- 1963, Londres (UK)
Lillian Schwartz 1927 Cincinnati (OH, US)
Arpita Singh 1937, Baranagar (India)
Janet Sobel 1893 (Ukraine)- 1968 Plainfield (NJ, US)
Varvara Stepanova 1894, Kaunas (Russian Empire)- 1958, Moscou (URSS)
Hedda Sterne 1910, Bucarest (Romania)- 2011, New York (US)
Jessica Stockholder 1959, Seattle (WA, US)

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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, US)- 2007 New York (NY, US)
Elsa Thiemann 1910, Thorn-Mocker (Germany Empire)- 1981, Hamburg (Germany)
Alma Woodsey Thomas 1891, Colombus (OH, US)- 1978, Washington (DC, US)
Maria-Elena Vieira da Silva 1908, Lisbonne (Portugal)- 1992, Paris (France)
Zilia Sánchez 1926, La Havane (Cuba)
Farhelnissa Zeid 1901, Büyükada (Turkey)- 1991, Amman (Jordan)

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About Mytheresa

Mytheresa is one of the leading global luxury fashion e-commerce platforms. Mytheresa was launched in 2006 and offers ready-to-wear, shoes, bags and accessories for women, men and kids. The highly curated edit focuses on true luxury with designer brands such as Bottega Veneta, Burberry, Dolce & Gabbana, Fendi, Gucci, LOEWE, Loro Piana, Moncler, Prada, Saint Laurent, Valentino and many more. Mytheresa's unique digital experience is based on a sharp focus on high-end luxury shoppers, exclusive product and content offerings, leading technology and analytical platforms as well as high quality service operations.

About the Centre Pompidou

Since 1977, the Centre Pompidou has been deeply rooted in the city and open to the world and to innovation. Its iconic building is home to Europe's richest and one of the world's largest collections of modern and contemporary art, in addition to exhibitions, symposiums, festivals, shows, projections, and workshops for young people. Its extremely rich programme at the crossroads of art forms and audiences attracts more than 3.5 million visitors every year. True to its ambition to make culture and creation available to as many people as possible, the Centre Pompidou also develops its regional and international presence.

For more information, visit: centrepompidou.fr

About les amis du Centre Pompidou

Since decades, les amis du Centre Pompidou have been dedicated to contributing to the enrichment of the collections and cultural vibrancy of the Mnam-Centre Pompidou.

Today, with their numerous members located in over 30 countries, its twelve acquisition and research committees, it is a recognised pillar of the Mnam-Centre Pompidou and a key contributor to its influence in France and abroad.

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