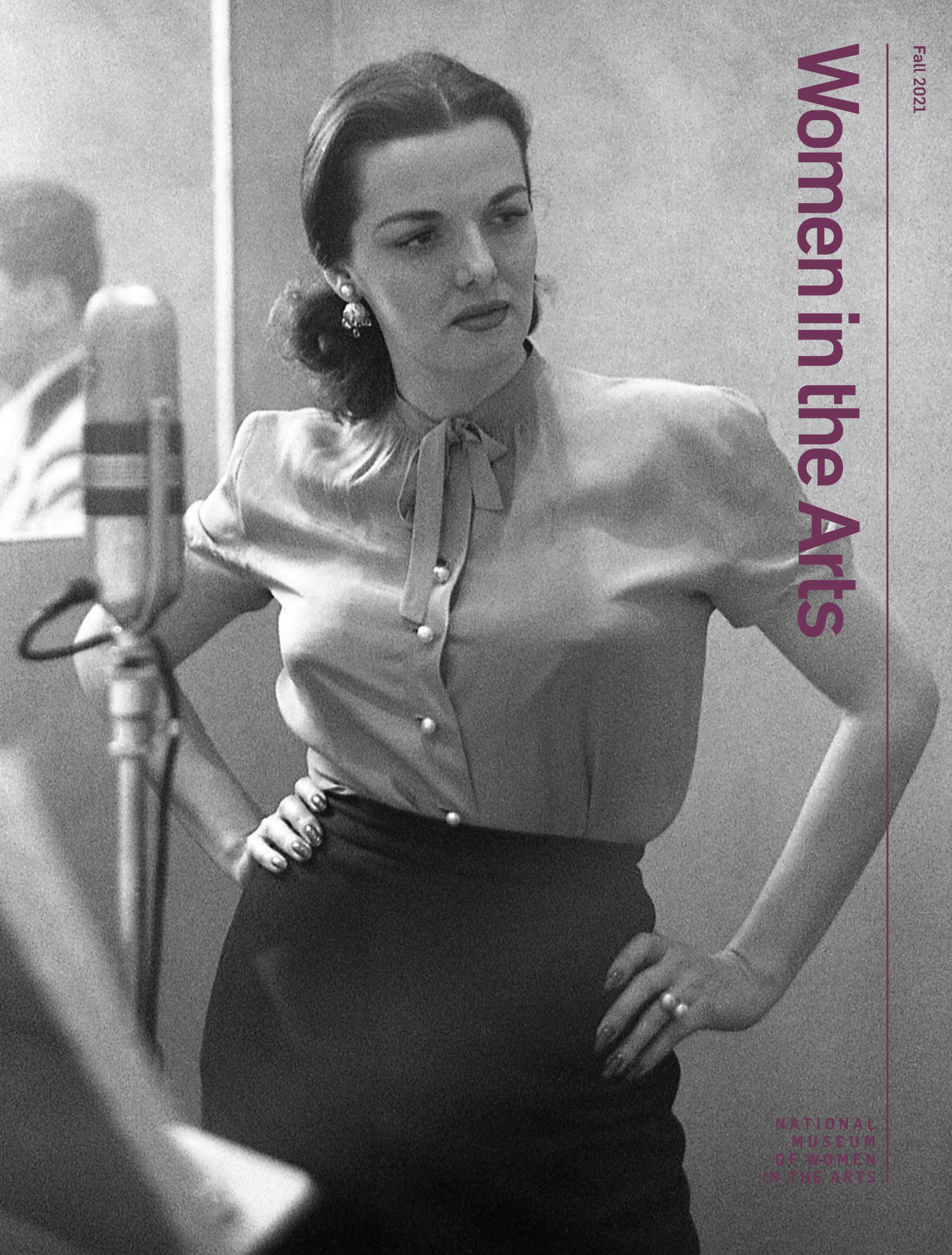


Fall 2021

# Women in the Arts

NATIONAL  
MUSEUM  
OF WOMEN  
IN THE ARTS







DEAR MEMBERS AND FRIENDS,

It is an exciting time for NMWA, as our top-to-bottom renovation is underway.

Though the museum's building is temporarily closed, NMWA remains open for business! I invite you to join us for our lively schedule of online programs this fall. As you peruse the calendar (pages 12–14), you'll find Happy Hours, Friday Art Chats, Fresh Talks, music, lectures, and more—all with a spotlight on women in the arts. Our work on behalf of our mission will never pause, and our strong digital presence enables us to come to you.

We are also sharing our art through significant loans to other museums. A new magazine section, "Collection on the Move," features art from NMWA on view in special exhibitions around the world. In this issue, learn about works by Loïs Mailou Jones and Céline Marie Tabary that you can visit in person in *Alma W. Thomas: Everything is Beautiful* at the Chrysler Museum of Art in Norfolk (through October 3), The Phillips Collection in Washington, D.C. (opening October 30), and other venues. Meanwhile, two paintings by Alma Woodsey Thomas from NMWA's collection are on view in *Women in Abstraction* at the Guggenheim Bilbao, Spain (opening October 22). Among others this season, we are also lending art by Faith Ringgold, Suzanne Valadon, and Judy Chicago to important exhibitions of their work.

My sincere thanks to members and friends who visited before the renovation, and to those of you who are helping to fund our transformation through our ambitious capital campaign. Restoring the museum's home—with enlarged galleries, a learning commons that supports our vision for arts education, and much needed state-of-the-art mechanical infrastructure and technology—will give us the best opportunity to amplify our voice and mission in the future.

The next two years will fly by! We are planning a wealth of inspirational online programs and special offsite projects, so please join in as often as you can. We look forward to your engagement as, together, we continue to champion women in the arts.

WITH GRATITUDE,

*Susan Fisher Sterling*

Susan Fisher Sterling  
The Alice West Director, NMWA

## CHAMPION WOMEN THROUGH THE ARTS

MUSEUM INFORMATION  
1250 New York Avenue NW  
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SPACE TO SOAR  
The museum's building is temporarily closed for a top-to-bottom renovation. For more information, check <https://nmwa.org>.

### WOMEN IN THE ARTS

Fall 2021  
Volume 39, no. 4

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On the cover: Ruth Orkin, *Jane Russell Behind a Microphone*, 1950; Vintage gelatin silver print, 10 3/8 x 7 3/4 in.; NMWA, From the collection of Jeffrey Hugh Newman

Director's photo: © Michele Mattei



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Orkin's cinematic eye gives viewers a sense of joy, relief, and anticipation.

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### Ruth Orkin: On the Scene

NMWA's collection holds more than seventy works by twentieth-century photographer Orkin. One hundred years after her birth, she is remembered for images that tell a story within a single frame.

HANNAH SHAMBROOM

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### Virtual Visits: Online Exhibitions @NMWA.org

While the museum's building is closed, enjoy *Reclamation*, NMWA's first fully virtual exhibition, as well as an abundance of online exhibitions that revisit past shows and highlight the collection.

ALICIA GREGORY



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### Moving Mountains: Renovation Updates from the Library and Research Center

Lynora Williams, director of the Betty Boyd Dettre Library and Research Center, shares a glimpse into preparations for the library's renovation.

ELIZABETH LYNCH

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## In Memoriam

California-based painter and printmaker Hung Liu, known for her many-layered images of figures including immigrants and refugees, died on August 7, at age seventy-three. Born in 1948, in Changchun, China, Liu reached adulthood during the Cultural Revolution. She witnessed mass famine and spent four years as a manual laborer before relocating to the United States, where she furthered her art education at the University of California, San Diego.

Liu discovered photographs of nineteenth- and twentieth-century courtesans during a research trip to Beijing in the 1990s. These inspired many of her best-known works—enigmatic images of historical Chinese women that often incorporate motifs such as flowers, animals, and circles, which make reference to traditional Chinese painting and philosophies such as Zen Buddhism. Her art explores the universality of loss, compassion, and perseverance.

NMWA's collection holds several examples of Liu's paintings and prints, and she was

featured at the museum in the solo exhibition *Hung Liu In Print* (2018). The museum joins Turner Carroll Gallery, in Santa Fe, and other institutions in mourning Liu.

A major retrospective of Liu's work, *Hung Liu: Portraits of Promised Lands*, is on view at the Smithsonian's National Portrait Gallery from August 27, 2021, to May 30, 2022.

## A Monumental Bloom

In Jersey City, New Jersey, a twenty-story wildflower blooms high above the urban skyline in a new mural by Mona Caron, commissioned by the Jersey City Mural Arts Program. Caron has created similar large-scale flower murals in the U.S., Europe, South America, and Asia, as part of her "Weeds" series, which comments on resilience and resistance. Caron explained that the flower "rises with the sun, facing the [New York City] skyline across the Hudson. [It is] a vision of nature winning, of plants . . . towering over us for a change, putting us back in our place. May we learn. May they come back."



© MONA CARON

## Winner's Circle

The Andrew W. Mellon Foundation and the Ford Foundation have teamed up for the new Latinx Artist Fellowship, pledging a total of \$5 million in support of artists of Latin American or Caribbean descent born or living in the U.S. Annually for the next five years, a multigenerational cohort of fifteen visual artists will be awarded \$50,000 each in unrestricted funds. This first-of-its-kind fellowship aims to address a systemic lack of support, visibility, and patronage of Latinx visual artists. The inaugural cohort includes Elia Alba, Celia Álvarez Muñoz, Carolina Caycedo, Adriana Corral, Christina Fernández, Coco Fusco, Yolanda López, and Delilah Montoya.

## Climate Opera

The Lithuanian performance *Sun & Sea (Marina)*, an opera about climate change and a critique of leisure, begins a multi-city tour of the U.S. this fall. Created by filmmaker Rugilė Barzdžiukaitė, writer Vaiva Grainytė, and composer Lina Lapelytė, it debuted at the Lithuanian Pavilion at the 2019 Venice Biennale, where it won the Golden Lion for best national participation. The theatrical installation features a cast of professionals and volunteers lounging around a makeshift beach singing songs of boredom and worry that slowly reveal the physical

Left: Hung Liu (1948–2021) at NMWA during her 2018 exhibition *Hung Liu In Print*

Right: Mona Caron, *Shauquethqueat's Eutrochium* (Joe Pye weed), 2021; Courtesy of the artist (@mona.caron)



realities of climate change and the destruction of earth.

The U.S. tour of *Sun & Sea (Marina)* begins at the Brooklyn Academy of Music (September 15–26), then proceeds to Arcadia Exhibitions in Philadelphia (September 30–October 3), the Momentary in Bentonville, Arkansas (October 6–9), and the Museum of Contemporary Art, Los Angeles, where it will be presented with the Center for the Art of Performance and the Hammer Museum at UCLA (October 14–16).

### London Calling

Each summer, London's Serpentine Gallery commissions an architect-designed pavilion to enliven Hyde Park and host gatherings and art events. The 20th Serpentine Pavilion, on view through October 17, is designed by Johannesburg-based practice Counterspace, directed by Sumayya Vally, now the youngest architect to be featured in this series. Vally's design references the scarcity of informal community spaces across London, and fragments of the structure placed with partner organizations extend its reach.

### Family-Friendly Interlude

In New York's Hudson Valley, the new Interlude Artist



PHOTO BY ANDREJ VASILENKO; © ANDREJ VASILENKO

Residency is dedicated to visual artists who are actively parenting. Artists are offered a studio, a family-centered living space, and a no-strings-attached stipend. Director Elise Kagan developed Interlude after having to turn down residency opportunities as a young parent herself. "I [built the] type of program I wished existed: a residency that provides focused work time and connections to a greater art community without ignoring the real . . . requirements of parenthood," she said.



© COUNTERSPACE; PHOTO BY IWAN BAAN

Top: *Sun & Sea (Marina)* opera-performance by Rugilė Barzdžiukaitė, Vaiva Grainytė, and Lina Lapelytė at the 2019 Venice Biennale; Photo courtesy of the artists

Above: Serpentine Pavilion 2021 designed by Counterspace (exterior view)

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# Culture Watch

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## // EXHIBITIONS

### CALIFORNIA

Judy Chicago:  
A Retrospective  
de Young Museum,  
San Francisco  
Through January 9, 2022  
<https://deyoung.famsf.org>

Spanning Chicago's involvement in the 1960s Light and Space Movement to her current work centering environmental destruction, this expansive survey celebrates the pioneering feminist artist.

### LOUISIANA

Dawn DeDeaux: The Space Between Worlds  
New Orleans Museum of Art  
October 1, 2021–  
January 23, 2022  
<https://noma.org>

In DeDeaux's first comprehensive museum exhibition, the multimedia artist prophesies population growth, climate crisis, and industrialization that imperil humans' future.



PHOTO BY DAWN DEDEAUX: © DAWN DEDEAUX

**LOUISIANA** // Dawn DeDeaux, *Daisy Space Clown in Black Field*, 2013; Digital drawing on polished acrylic (ed. 1/3), 88 x 40 in.; Collection of the artist; On view at the New Orleans Museum of Art



PHOTO BY ERIN JENKINS

**VERMONT** // Installation view of *Delita Martin: Between Worlds* at the Brattleboro Museum & Art Center

### MASSACHUSETTS

Zarah Hussain: Breath  
Peabody Essex Museum, Salem  
Through April 18, 2022  
<https://pem.org>

Inspired by spirituality and mathematics, Hussain's geometric paintings prompt moments of contemplation wherein viewers can activate a deeper connection to the breath.



© 2020 PEABODY ESSEX MUSEUM; PHOTO BY KATHY TARANTOLA

**MASSACHUSETTS** // Installation view of *Zarah Hussain: Breath* at the Peabody Essex Museum

Valadon broke barriers with unapologetic portraits and nudes. This exhibition depicts female desire, marriage, and motherhood as imagined by the artist in the early twentieth century.

### WASHINGTON

Imogen Cunningham:  
A Retrospective  
Seattle Art Museum  
November 18, 2021–  
February 6, 2022  
<https://seattleartmuseum.org>

### MICHIGAN

Olga de Amaral:  
To Weave a Rock  
Cranbrook Art Museum,  
Bloomfield Hills  
October 30, 2021–  
February 13, 2022  
<https://cranbrookartmuseum.org>

Through approximately sixty works in Amaral's first U.S. retrospective, the groundbreaking Latin American fiber artist highlights her Colombian identity and formal experiments.

### PENNSYLVANIA

Suzanne Valadon:  
Model, Painter, Rebel  
Barnes Foundation, Philadelphia  
September 26, 2021–  
January 9, 2022  
<https://barnesfoundation.org>



Featuring portraits, plant studies, street scenes, and nudes, this exhibition of nearly 200 works is the innovative photographer's first major retrospective in more than three decades.

#### VERMONT

Delita Martin: *Between Worlds*

Brattleboro Museum & Art Center

Through May 2022

<https://brattleboromuseum.org>

Martin's installation reimagines the identities of Black women. By transforming definitions of beauty and strength, the artist creates new narratives for historically marginalized people.

#### International

##### UNITED KINGDOM

Lubaina Himid

Tate Modern, London

November 25, 2021–

July 3, 2022

<https://tate.org.uk>

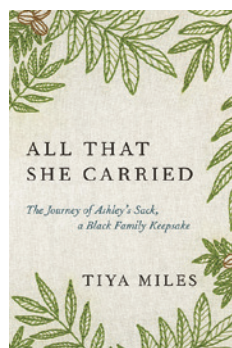
Initially trained in theater design, Himid is known for her expressive approaches to painting. Her inventive exhibition places viewers both center- and backstage.



© THE IMAGEN CUNNINGHAM TRUST

**WASHINGTON** // Imogen Cunningham, *Dancer, Mills College, 1929*; Gelatin silver print, 8 9/16 x 7 3/8 in.; The J. Paul Getty Museum, Los Angeles, 2006.25.6; On view at the Seattle Art Museum

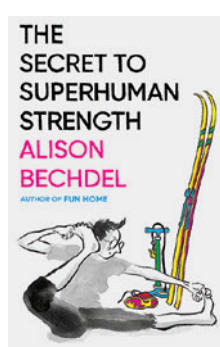
## // BOOKS



All That She Carried

In *All That She Carried: The Journey of Ashley's Sack, a Black Family Keepsake* (Random House, 2021), historian Tiya Miles uncovers the lives of three generations of Black women through the history of a single cotton sack. In 1850s South Carolina, faced with the sale of her nine-year-old daughter Ashley, an enslaved woman named Rose packed a cotton bag with a tattered dress, three handfuls of pecans, a lock of her own hair, and a promise that "It be filled with my Love always." In 1921, Ashley's granddaughter Ruth embroidered this history onto the bag, which is now on display at the Smithsonian's National Museum of African American History and Culture. Miles weaves her meticulous research into stories that come alive on the page, while grappling with archival gaps created by racism. Her storytelling methods included "stretching historical documents, bending time, and imagining alternative realities into and alongside archival fissures." An accompanying visual essay with art by Black artists—including Harriet Powers, Letitia Huckaby, and Sonya Clark—portrays Ashley's sack not simply as a historical object, but as a textile, a poem, and a work of art itself.

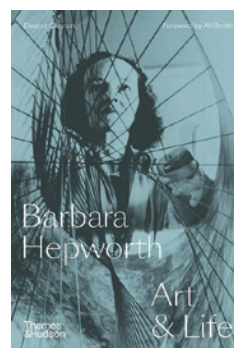
// ALICIA GREGORY



The Secret to Superhuman Strength

Every few years, a new fitness trend strikes our culture. From spin class to Soloflex, Alison Bechdel has probably tried it, as the revered cartoonist relates in her new graphic memoir, *The Secret to Superhuman Strength* (Houghton Mifflin Harcourt, 2021). At best, exercise helps Bechdel transcend her ego. At worst, exercise embodies her egotistic pursuit of rugged individualism. In one passage, Bechdel recalls a night in college when she scaled a twelve-foot climbing wall designed for a freshmen team-building activity. Summiting solo, Bechdel says, "I was a model of Emersonian self-reliance," before adding, "I had managed to unlearn the lesson of cooperation" that the wall was supposed to teach in the first place. Now at age sixty, Bechdel aims to embrace interdependence. As Bechdel chronicles her life in workouts, she meditates on relationships, aging, and relinquishing the illusion of self. Holly Rae Taylor, Bechdel's wife, colored the book's charming illustrations. This collaboration encouraged Bechdel to surrender control, materializing one of the memoir's very themes. *The Secret to Superhuman Strength* affirms community and interpersonal connection—a strong showing from a veteran creator.

// GRACE ZHOU



Barbara Hepworth: Art & Life

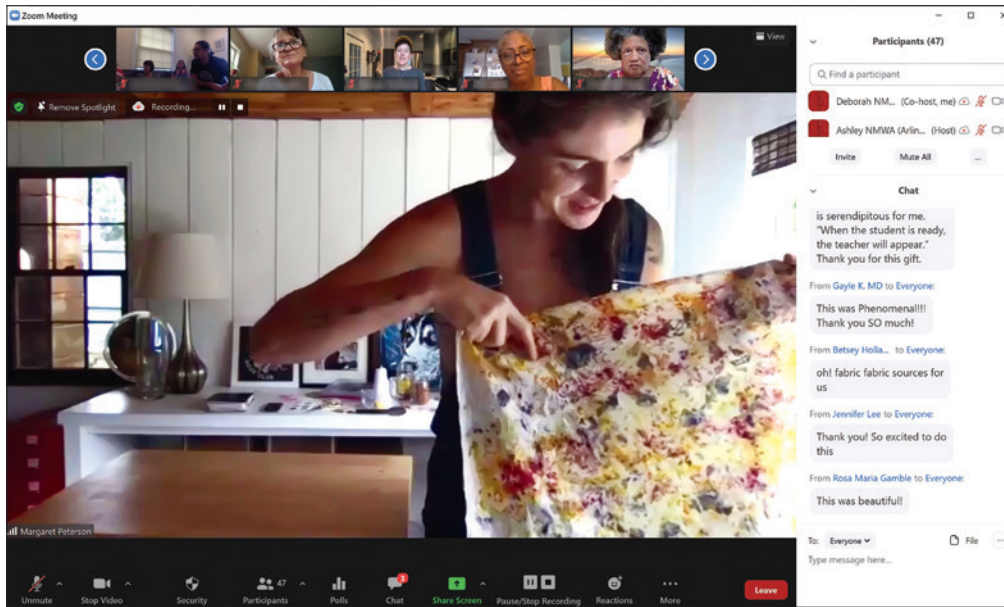
The artistic vision of Barbara Hepworth (1903–1975)—the paramount importance she placed on nature and fleeting human experience, the inseparability of her ethics and art—shines in Eleanor Clayton's biography *Barbara Hepworth: Art & Life* (Thames & Hudson, 2021). The sculptor focused on certain abstracted forms throughout her career, including single upright forms, paired forms, and pierced oval "closed forms"; of the last, she said, "Here is sufficient field for exploration to last a lifetime." Hepworth often carved her works directly from stone or wood, a time-consuming method that she worked fiercely to maintain amid the demands of motherhood and the deprivations of the Second World War. Clayton, curator at the Hepworth Wakefield in the artist's Yorkshire, England, hometown, wrote the generously illustrated book in conjunction with an exhibition on view there through February 27, 2022. Clayton relies on the artist's writings and correspondence to describe the "continuous, often insidious, sexism" that she faced, as well as the spiritual and intellectual interests that sustained her. As Hepworth said, too, "The work itself is nourishing in a durable way."

// ELIZABETH LYNCH



# Education Report

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Clockwise from top:  
Guest artists Maggie  
Pate, Jamila Zahra  
Felton, and Priya Pereira  
led delightful sessions  
in the Virtual Educator  
Summer Camp

## Happy Campers

Participants responded with extremely positive comments. Many noted how much they enjoyed learning about the women artists we introduced throughout the camp. Following the “Fierce Women” session, one wrote, “Enjoyed learning about each artist. Presenters did an amazing job engaging us with their storytelling. I learned so much today.” Connecting with teaching artists who are typically inaccessible to them made a significant impact on many attendees. “Not only was the guest artist accomplished,” commented a teacher after the class with Pereira, “but it was so special to have her tune in from India. Thanks again for today’s session.”



## Gone Camping

July has been synonymous with educator professional development at NMWA for more than a decade, and 2021 was no exception. On Mondays, Wednesdays, and Fridays over the last three weeks of July, NMWA’s education team presented the second annual Virtual Educator Summer Camp. We collaborated with talented guest instructors to offer nine sessions of discovering, making, and brainstorming for 402 total participants, many of whom returned for several classes. Like last year, the programs drew educators from across the nation and around the world. This year’s cohort hailed from twenty-five states, Washington, D.C., and Bermuda, Canada, Italy, Iran, Japan, and the U.K.

“Presenters did an amazing job engaging us with their storytelling. I learned so much.”

Virtual Educator  
Summer Camp Attendee

The museum’s educators kicked off the 2021 camp with a virtual version of its high-energy and cheeky “Fierce Women” tour to introduce NMWA and the collection. Subsequent sessions by book artists Carol Barton (based in Maryland), Julie Chen (California), Jamila Zahra Felton (D.C.), and Sarah

Matthews (Maryland) guided educators to create pop-up architecture, tunnel books, long-stitch book bindings, and flag books, respectively. Textile artist Maggie Pate (New York) led participants through natural bundle dyeing using kitchen scraps and floral waste, such as onion skins, dried flowers, and pantry spices.

For the first time, we also welcomed international instructors. Melissa Bremmer and Emiel Heijnen, Amsterdam-based art education professors and co-authors of *Wicked Arts Assignments: Practising Creativity in Contemporary Arts Education* (2021), helped the group design inspiring art assignments. Book artist Priya Pereira joined in from Mumbai to teach a book format inspired by a simple folding toy commonly sold in her city.

Having the opportunity to meet and learn with colleagues from across the U.S. and around the world also had tremendous appeal for many attendees. Overall, one enthused, “This was another well-thought-out opportunity for educators to learn more and take advantage of this amazing resource [NMWA].” To support participating educators throughout the school year, we provided them with free access to session resources including recordings, presentations, handouts, and a collaborative web page. In turn, they have promised to share anecdotes about how they use information they gleaned at camp and photographs of related student work as the school year progresses—information we eagerly anticipate.

# Dedicated Donors

// PATTI AND GEORGE WHITE



**A SENSE OF CONNECTION**—to the museum's mission, its programming, and fellow supporters—is at the core of Patti and George White's commitment to NMWA. Patti, now a member of NMWA's Board of Trustees, Advisory Board, and U.K. and Mid-Atlantic Committees, says, "Having been involved with the museum at a distance for a number of years, it is fabulous now to be in the Washington, D.C., area, where I can deepen that connection."

They moved to the area in March 2017, after living in London for twenty-two years and cementing a relationship with the museum through the outreach committee U.K. Friends of NMWA. A friend of Sarah Bucknell Treco, the group's first chair, Patti helped with the committee's formation in the mid-2000s. She

"Having been involved with the museum at a distance for a number of years, it is fabulous now to be in the Washington, D.C., area, where I can deepen that connection."

Patti White

grew increasingly engaged, and later chaired its trustees from 2012 to 2015. Patti's involvement spurred her "growing conviction that this was an important mission, to tell the story of women in art and achieve a greater gender balance in the art world."

Patti led the U.K. committee in organizing numerous events—gallery and museum tours, participation in *Women to Watch* exhibitions, a silver sale featuring work by women silversmiths, and even sponsorship of an exhibition of contemporary photography from NMWA's collection at the Whitechapel Gallery in London, which she calls "a brilliant collaboration." George recalls meeting the "very inspiring" NMWA Founder Wilhelmina Cole Holladay during a reception at Clarence House, the residence of the Prince of Wales, where they viewed art collected by Queen Elizabeth, the Queen Mother, as part of a program on women collectors.

During visits to D.C., the Whites enjoyed the museum's programs and exhibitions, from the *Women to Watch* series, which brings together contemporary women artists from around the world, to historical exhibitions such as *Women Artists of the Dutch Golden Age*. By presenting women artists across time and genre, Patti says, "I think NMWA was ahead of its time and has led the way for other institutions—not just museums—to follow."

The Whites are also extraordinarily active supporters of other art, music, and educational institutions. Patti

has served on the boards of organizations including the English National Opera, the British Museum Friends, and the American Friends of the National Portrait Gallery in London, and on the board as well as in myriad other roles for her alma mater Vanderbilt University and its alumni association. George is involved with the Harvard Art Museums, leads the American Foundation for the Courtauld Institute of Art, and serves on the boards of the Alexandria Symphony and the Maryland Lyric Opera.

Patti says, "Living in London, we really felt that we could be connected to the museum even if we weren't physically present. Now, especially with virtual programming, it is so accessible to the world." During the renovation, George adds, "The museum has wonderful plans to be lively and contribute to the conversation even while the doors are closed."

The Whites are generously supporting the museum's Space to Soar capital campaign, and they believe that the renovation presents wonderful opportunities. Patti says, "I am looking forward to hitting the campaign goal and then exceeding it. By supporting the campaign, people will be able to feel like they are part of this transformative project."

NMWA Director Susan Fisher Sterling says, "Patti and George White believe in the power of the museum's work on behalf of women in the arts. Their enthusiasm and engagement are inspirational, which has led to a most meaningful partnership during this exciting time."



Ava Gardner, 1952;  
Vintage gelatin silver  
print, 7 x 7 ¼ in.;  
NMWA, Gift from the  
collection of Charles S.  
and Elynne B. Zucker

# Ruth Orkin

## On the Scene

---

Hannah Shambroom

Award-winning photographer and filmmaker Ruth Orkin (1921–1985) approached her work with the aim of telling a story in a single frame. A sharp observer of humanity, Orkin photographed Hollywood stars, renowned musicians and conductors, and everyday people on the streets of New York City, Italy, Israel, and many other locations. “If my photographs make the viewer feel what I did when I took them—‘Isn’t this funny-terrible-moving-beautiful?’—then I’ve accomplished my purpose,” she said. Today, one hundred years after her birth, works from NMWA’s collection and a recent publication illuminate her singular career.





Largely self-taught, Orkin honed her technique through practice and experimentation.

*Opening Night Party of "The Member of the Wedding,"*  
1950 (printed later);  
Gelatin silver print,  
11 x 14 in.; NMWA,  
Gift of Joel Meyerowitz



### Pursuing Photography

Though born in Boston, Orkin grew up in Hollywood during the 1920s and '30s. Her mother performed in a vaudeville act and later in silent films, and Orkin's childhood was steeped in the excitement and glamor of the movie industry. During her youth, "All my interests revolved around movies, photography, music, travel, and biking," Orkin said. When she was ten years old, she received her first camera, a boxy Univex. She climbed to the top of a playground structure and photographed the Hollywood Hills. Later, when she saw the developed image, she was disappointed by how far away the landscape looked—her first lesson in focal length. From then on, she focused on human subjects. With increasingly complex equipment, she pursued photography as a serious hobby in her teens. Largely self-taught, Orkin honed her technique through practice and experimentation.

At seventeen, Orkin famously embarked on a solo cross-country trip from Los Angeles to New York City to see the 1939 World's Fair. As a teenage girl traveling on her own, she received quite a bit of attention. While headlines at the time incorrectly reported that she cycled across the U.S. in just three weeks, in reality she got car rides between most major cities on her route. Nevertheless, she photographed her cross-country journey and exercised her adventurous spirit.

While Orkin's 1939 solo trip defied gender norms, she began to encounter barriers in her early career. Initially interested in filmmaking, Orkin had joined MGM Studios as their first female messenger (a position available, in part, due to World War II and lack of available men for such roles). Ultimately, though,

the cinematographers' union did not accept women, and Orkin turned her professional ambitions to photojournalism, a field where women were increasingly making their mark.

After moving to New York City in 1943, Orkin continued to face obstacles. Affordable cameras and darkroom equipment were difficult to come by, due to the war, and freelance assignments were unpredictable. Ambitious and resourceful, she found a job as a nightclub photographer, and by day she photographed infants for new mothers. In her spare time, she photographed sights and people that caught her eye.

### Eye on Performance

Music, movies, and celebrities became common subjects in her photography. When print publications began hiring her for freelance work, she was often assigned to film or theater premieres. Orkin's strength was capturing the open, less staged sides of her celebrity subjects. Her image *Ava Gardner* (1952) depicts the entertainer at an "enormous star-studded party given by Marion Davies in honor of the singer Johnny Ray." With radiant soft focus and careful attention to body language and framing, Orkin captured the magic of a Hollywood party.

In 1950, *Life* magazine hired Orkin to photograph Julie Harris's Broadway debut in the stage adaptation of Carson McCullers's *The Member of the Wedding*. In her photograph of Ethel Waters, Carson McCullers, and Julie Harris from the after party, Orkin's cinematic eye gives viewers a sense of the joy, relief, and anticipation the actors and writer felt as they anxiously awaited reviews. In the black-and-white image, McCullers rests her head on Waters's chest. Waters has an

amused expression, and McCullers looks concerned, lost in her own thoughts. Harris, at the right of the image, raises an espresso cup to her mouth while holding a lit cigarette in her other hand. While the performance was the marquee event of the night, Orkin skillfully captured this more revealing moment.

With relentless curiosity, Orkin shot hundreds of rolls of film in and around the New York City neighborhoods in which she lived. From a fifteenth-floor apartment on the Upper West Side above Central Park, as well as outings within it, Orkin captured sports, games, parades, demonstrations, and seasonal changes. A favored location was the park's Sheep Meadow, meant to mimic a pastoral landscape. *Touch Football on the Sheep Meadow* (1974) depicts a game of touch football in the field. Orkin, always aware of action and gesture, photographed the group mid-play, each body bent differently.

### Her Own Woman

In *Ruth Orkin: A Photo Spirit* (Hatje Cantz, 2021), curator Kristen Gresh describes Orkin's approach to the male-dominated field of photojournalism. While the photographer had published work in *Life*, the *New York Times*, *Cosmopolitan*, and *Ladies' Home Journal*, most of her projects were independent or freelanced. As Orkin herself said, "Years ago I would become interested in a subject, such as classical musicians or Israel, that no editor wanted to assign. So, I'd shoot a story on my own and then sell it. Millions of people would see these photographs mainly because the subjects interested me in the first place."

Gresh points out the structural reasons behind this approach—most women photojournalists in the mid-

twentieth century *had* to work as freelancers, since rare, coveted staff positions nearly always went to men. Due to Orkin's "astute command of narrative—combined with strategic acumen, perseverance, and determination—[she] was able to navigate the highly male-dominated system." In order to succeed without the support of a major publication, Orkin not only had to be an exceptionally skilled photographer and developer, she also had to maintain her own equipment, market and price her photographs, and maintain her own archives.

*Ruth Orkin: A Photo Spirit* includes excerpts from the photographer's unpublished autobiography, written in 1984. In it, she reflects on the "advantages and disadvantages of being female." She acknowledges the gender pay gap, noting her chagrin upon discovering that her male counterparts were receiving greater pay for the same work. She also believed that in some instances gender-based assumptions worked to her advantage: Orkin found that women subjects were more at ease with her, and "Strangers were much less suspicious of [women]. With a smile and my most innocent, ingratiating manner I could get cooperation from initially hostile subjects."

### A Century in Focus

NMWA's collection holds more than seventy photographs by Orkin, from candid shots of orchestral rehearsals to images of her travels in Israel and Italy. One hundred years after her birth, she is celebrated for her close attention to expression and the endearing humanity present in her photographs.

// Hannah Shambroom is the exhibition coordinator at the National Museum of Women in the Arts.



Left: *Touch Football on the Sheep Meadow*, 1974; Vintage gelatin silver print, 11 x 14 in.; NMWA, Gift of Joel Meyerowitz

Above: *Young Israeli Family Living on a Kibbutz*, 1951; Vintage gelatin silver print, 10 ½ x 13 ¼ in.; NMWA, Gift from the collection of Charles S. and Elynne B. Zucker



# Calendar

12

## // EXHIBITIONS

### Reclamation: Recipes, Remedies, and Rituals

Through December 31, 2021;  
Interactive virtual exhibition.

Online exhibitions: Revisit favorite NMWA exhibitions and more at <https://nmwa.org/whats-on/exhibitions/online>.

## // KEY

- F** Free
- M** Free for members
- R** Reservations required at <https://nmwa.org>
- O** No reservations required
- E** Exhibition-related program
- V** Virtual/online program (Please note that the time zone for all online programs is Eastern Time)



© MARGARET PATE PETERSON



PHOTO BY LEE STALSWORTH

Above: Fiber artist Maggie Pate's dyed work for *Reclamation: Recipes, Remedies, and Rituals* (2020); Digital photograph; Courtesy of the artist

Left: Mary Vaux Walcott, *Plate 24—Southern Magnolia (flower)* (from *North American Wild Flowers*, Vol. 1), 1925; Colored lithograph, 14 1/8 x 11 1/8 in.; NMWA, Gift of Marjorie G. Jones; Celebrate the artist during a happy hour on September 22

## Daily/Weekly/Monthly

During the museum's top-to-bottom building renovation, programs take place online unless noted. Join us for art chats, happy hours, Fresh Talks, and more.

### Art Chats @ Five

MOST FRIDAYS 5–5:45 P.M. // **FMRV**

Jump-start your weekend with art! Join NMWA educators for informal art chats about selected artworks from NMWA's collection.

### Curative Collective Conversations

MONDAYS 12–1 P.M. // **FMOEV**

Weekly online conversations engage Women, Arts, and Social Change partners working at the intersection of food, art, and social change.

### The Tea

FIRST FRIDAYS 12–1 P.M. // **FMOV**

Women musicians perform original work via livestream, followed by a short interview over a cup of tea.

### Brews and Views

THIRD THURSDAYS 5:30–6:30 P.M. // **FMOV**

In this new virtual conversation series, Celeste Beatty, founder of the Harlem Brewing Company, discusses topics in food, culture, art, and politics with experts and artists.

### NMWA xChange

SECOND TUESDAYS 12–12:45 P.M. // **FMRV**

Join NMWA educators, curators, and special guests as they talk about art and its intersections with timely social topics and issues.

### Collection Highlights Talks

FIRST SUNDAYS 2–3 P.M. OR FIRST MONDAYS 10–11 A.M. // **FMRV**

During these interactive docent-led talks, look closely and discuss artworks from the museum's collection. Join as often as you like—tour content varies.

## September

### 9/14 NMWA xChange: Alma Woodsey Thomas and the Little Paris Group

TUE 12–12:45 P.M. // **FMRV**

### 9/17 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

### 9/20 Curative Collective Conversation: Maggie Pate

MON 12–1 P.M. // **FMOEV**

Join us for an interview with fiber artist Pate, whose work is featured in *Reclamation*.

### 9/22 Virtual Happy Hour: Mary Vaux Walcott Celebration

WED 5:30–6:30 P.M. // **FMRV**

Celebrate the life and work of artist, naturalist, and mountaineer Mary Vaux Walcott! We will share art, stories, and cocktails in honor of Walcott (1860–1940).

**9/24 Art Chat @ Five**

FRI 5–5:45 P.M. // **FMRV**

**9/26 Fresh Talk: Plated Politics**

SUN 4:30–6 P.M. // **FMREV**

Join us for a conversation about the role of women in the male-dominated culinary industry and the home kitchen. Speakers include culinary historians and chefs Jessica B. Harris, Laura Shapiro, Soleil Ho, and Thérèse Nelson.

**9/27 MakeHER Summit Workshops**

MON 10 A.M.–5 P.M. // **FMRV**

Designed for creative women entrepreneurs at all levels, this intensive day of virtual workshops provides networking, tools, and tips to help projects and businesses thrive.

## October

**10/1 Art Chat @ Five**

FRI 5–5:45 P.M. // **FMRV**

**10/4 Collection Highlights Talk**

MON 10–11 A.M. // **FMRV**

**10/4 Curative Collective Conversation**

MON 12–1 P.M. // **FMOEV**

**10/8 Art Chat @ Five**

FRI 5–5:45 P.M. // **FMRV**

**10/8 The Tea: Prowess the Testament**

FRI 12–1 P.M. // **FMOV**

**10/11 Curative Collective Conversation**

MON 12–1 P.M. // **FMOEV**

**10/12 NMWA xChange: Where Do We Go From Here?**

TUE 12–12:45 P.M. // **FMRV**

**10/13 Virtual Happy Hour: Alma Woodsey Thomas and Her Circles**

WED 5:30–6:30 P.M. // **FMRV**

Celebrate painter Alma Woodsey Thomas (1891–1978) with art, stories, and cocktails, joined by Fanna Gebreyesus of Glenstone Museum.

**10/15 Art Chat @ Five**

FRI 5–5:45 P.M. // **FMRV**

**10/18 Curative Collective Conversation**

MON 12–1 P.M. // **FMOEV**

**10/21 Brews and Views**

THU 5:30–6:30 P.M. // **FMOV**

**10/22 Art Chat @ Five**

FRI 5–5:45 P.M. // **FMRV**

**10/25 Curative Collective Conversation**

MON 12–1 P.M. // **FMOEV**

**10/27 Close Encounters: Lavinia Fontana and Hung Liu**

WED 5:30–6:45 P.M. // **RV**

Centered on the museum's collection, this four-session course (10/27, 11/3, 11/10, and 11/17) explores artists and topics that reveal unexpected connections. \$20 general; \$15 members, seniors, students; free for Circles-level members.

**10/28 Women Artists: Four Centuries of Creativity**

THU 5:30–6:30 P.M. // **FMRV**

NMWA Associate Educator Ashley W. Harris and Gadsden Arts Center & Museum (GACM) Curator Angie Barry discuss artists in the GACM's exhibition *Women Artists: Four Centuries of Creativity* and NMWA's collections.

**10/29 Art Chat @ Five**

FRI 5–5:45 P.M. // **FMRV**

## November

**11/1 Curative Collective Conversation**

MON 12–1 P.M. // **FMOEV**

**11/3 Close Encounters: Angelica Kauffman and Sonya Clark**

WED 5:30–6:45 P.M. // **RV**

Explore artists and topics that reveal unexpected connections. \$20 general; \$15 members, seniors, students; free for Circles-level members.

**11/5 The Tea: Julie Dexter**

FRI 12–1 P.M. // **FMOV**

Atlanta-based Dexter is an award-winning singer, songwriter, and producer. Her distinct sound combines elements of jazz, soul, and electronica.



PHOTO BY CÉLESTE NOCHE





<b>F</b> Free	<b>O</b> No reservations required
<b>M</b> Free for members	<b>E</b> Exhibition-related program
<b>R</b> Reservations required at <a href="https://nmwa.org">https://nmwa.org</a>	<b>V</b> Virtual/online program (Please note that the time zone for all online programs is Eastern Time)

**11/5 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV****11/7 Collection Highlights Talk**SUN 2–3 P.M. // **FMRV****11/7 Fresh Talk: Witness—Capturing Moments and Movements**SUN 4:30–6 P.M. // **FMRV**

Join us for a conversation with artists Delphine Fawundu and Januwa Moja Nelson about the ways art can bear witness to social movements and our shared humanity.

**11/8 Curative Collective Conversation**MON 12–1 P.M. // **FMOEV****11/9 NMWA xChange**TUE 12–12:45 P.M. // **FMRV****11/9 Virtual Happy Hour: Florida Artists Celebration**TUE 5:30–6:30 P.M. // **FMRV**

Join NMWA staff and friends from the Gadsden Arts Center & Museum to celebrate Florida women artists with cocktails, art, and stories.

**11/10 Close Encounters: Jennie Augusta Brownscombe and Kirsten Justesen**WED 5:30–6:45 P.M. // **RV**

Explore artists and topics that reveal unexpected connections. \$20 general; \$15 members, seniors, students; free for Circles-level members.

**11/12 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV**

Left: A NMWA visitor observes Alma Woodsey Thomas's *Orion* (1973); This fall, join us for several virtual events celebrating the artist

**11/15 Curative Collective Conversation**MON 12–1 P.M. // **FMOEV****11/17 Close Encounters: Rachel Ruysch and Janet Forrester Ngala**WED 5:30–6:45 P.M. // **RV**

Explore artists and topics that reveal unexpected connections. \$20 general; \$15 members, seniors, students; free for Circles-level members.

**11/18 Brews and Views**THU 5:30–6:30 P.M. // **FMOV****11/19 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV****December****12/3 The Tea: Rachel Attebery**FRI 12–1 P.M. // **FMOV****12/3 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV****12/6 Collection Highlights Talk**MON 10–11 A.M. // **FMRV****12/8 Alma Woodsey Thomas: Beneath the Surface**WED 1–1:45 P.M. // **FMRV**

Join a colorful conversation featuring Gwen Manthey, paintings conservator at the Smithsonian American Art Museum, on research into Thomas's work.

**12/9 NMWA Book Club**THU 5:30–6:30 P.M. // **FMRV****12/10 NMWA Book Club**FRI 12–1 P.M. // **FMRV****12/10 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV****12/14 NMWA xChange**TUE 12–12:45 P.M. // **FMRV****12/16 Brews and Views**THU 5:30–6:30 P.M. // **FMOV****12/17 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV**

// Education programming is made possible by the A. James & Alice B. Clark Foundation, with additional support provided by the Leo Rosner Foundation, the William Randolph Hearst Foundation, and Morgan Stanley. Additional funding is provided by the Harriet E. McNamee Youth Education Fund, William and Christine Leahy, and the Sylvan C. Coleman Trust.

The Women, Arts, and Social Change public programs initiative is made possible through leadership gifts from Denise Littlefield Sobel, the Davis/Dauray Family Fund, the Revada Foundation of the Logan Family, and the Susan and Jim Swartz Public Programs Fund. Additional funding is provided by the Bernstein Family Foundation. This project is supported in part by the National Endowment for the Arts.



Left: Lauren Von Der Pool, *Reclamation 50*, 2020;  
Digital photograph; On view in *Reclamation*

recipe submissions from the general public. In this way, the exhibition examines food as a communal experience, creative medium, and connective tool for exploring intergenerational and intercultural experiences. You can submit your own recipes to this participatory exhibition through December 1.

This fall, *Reclamation* also includes new virtual conversations with the Curative Collective, a group of museum partners working at the intersection of food, art, and social change. Tune in at <https://nmwa.org/livestream> or on NMWA's Facebook page for talks with Women and Girls Advancing Nutrition, Dietetics, and Agriculture; art historian Shana Klein; and *Reclamation* artists Lauren Von Der Pool and djassi daCosta johnson.

### **The Book as Art**

A series of six thematic online exhibitions celebrating the museum's extensive collection of artists' books—more than 1,000—is adapted from *The Book as Art: Artists' Books from the National Museum of Women in the Arts* (2006). Learn how artists creatively alter existing tomes, thread stories through accordion shapes, disguise books as common objects, and engineer three-dimensional marvels. Works by Julie Chen, Kara Walker, Colette Fu, Audrey Niffenegger, and many others highlight the boundless range of mediums, techniques, and topics used to reinvent books as we know them.

### **Special Exhibitions**

Highlights from many of the museum's recent special exhibitions, including *Mary Ellen Mark: Girlhood* and *Sonya Clark: Tatter, Bristle, and Mend*, as well as shows of years past, are available for viewing online. *A Global Icon: Mary in Context* explores representations of the Virgin Mary from across the world as a complement to the museum's popular exhibition *Picturing Mary: Women, Mother, Idea* (2014). An immersive virtual tour of *No Man's Land: Women Artists from the Rubell Family Collection* (2016) presents witty, insightful, and provocative works that focus on themes of the female body and the physical process of making. Audio commentary from the artists—including Hayv Kahraman, Cecily Brown, and Mickalene Thomas—and collectors Don and Mera Rubell bring the presentation to life.

### **More to See**

Visit us at <https://nmwa.org/whats-on/exhibitions/online> to explore online exhibitions that highlight selections from the NMWA collection and feature art by Ambreen Butt, Delita Martin, Fanny Sanín, and many more!

// Alicia Gregory is the assistant editor at the National Museum of Women in the Arts.

# Virtual Visits

Online Exhibitions @ NMWA.org

Alicia Gregory

Our building may be closed for renovation, but many of the museum's works of art and past exhibitions remain accessible online 24/7. Experience *Reclamation: Recipes, Remedies, and Rituals*, an innovative exploration of food, art, and gender. You can also revisit your favorite recent special exhibitions, including *Sonya Clark: Tatter, Bristle, and Mend* and *Graciela Iturbide's Mexico*, and explore highlights from our collection.

### **Reclamation: Recipes, Remedies, and Rituals**

The museum's first fully virtual exhibition, *Reclamation* features the photographs, videos, and food stories of nine interdisciplinary women artists presented alongside family



## Loïs Mailou Jones and Céline Marie Tabary in *Alma W. Thomas: Everything is Beautiful*

Virginia Treanor

Vibrant abstract paintings by Alma Woodsey Thomas (1891–1978) are a perennial favorite in the collection of the National Museum of Women in the Arts. The artist is now the subject of a comprehensive survey exhibition traveling to several venues over the coming months. *Alma W. Thomas: Everything is Beautiful* is co-curated by Jonathan F. Walz of the Columbus Museum in Columbus, Georgia (Thomas's birthplace), and Seth Feman of the Chrysler Museum of Art in Norfolk, Virginia. Through the extensive holdings of the

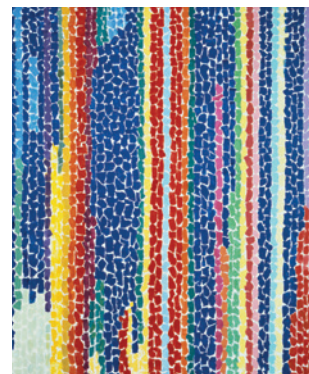
Columbus Museum, which houses much of Thomas's early-career art and archives, the exhibition contextualizes the artist's well-known later paintings alongside her early works and those of her circle of artistic friends and influences.

### Everything is Beautiful

Thomas is renowned for paintings featuring her eponymous "Alma stripes," bold strokes of vivid colors that cover the canvas in mosaic-like stripes, circles, and other geometric forms. Thomas was inspired to begin painting in this manner after observing dappled light coming through her window, a

testament to her ability to find beauty in everyday life.

An important aspect of *Alma W. Thomas: Everything is Beautiful* lies in the curators' efforts to situate Thomas in relation to other artists in Washington, D.C., from the 1930s through the '70s. While the Thomas paintings in NMWA's collection are not in the exhibition (they are traveling with the exhibition *Women in Abstraction* at European museums this summer and fall), the museum loaned two works by contemporaries of Thomas: Loïs Mailou Jones (1905–1998) and Céline Marie Tabary (1908–1993). Jones is



represented in the exhibition by her landscape painting *Arreau, Hautes-Pyrénées* (1949), and Tabary by the lively scene *Terrasse de café, Paris* (*Café Terrace, Paris*) (1950).

Above: Alma Woodsey Thomas, *Iris, Tulips, Jonquils, and Crocuses*, 1969; Acrylic on canvas, 60 x 50 in.; NMWA, Gift of Wallace and Wilhelmina Holladay; © Estate of Alma Woodsey Thomas

Right: Loïs Mailou Jones, *Arreau, Hautes-Pyrénées*, 1949; Oil on canvas, 19 ½ x 23 ¾ in.; NMWA, Gift of Gladys P. Payne; © Loïs Mailou Jones



Both Jones and Tabary, like Thomas, lived and worked in D.C. and were active in the city's thriving art scene.

Both Jones and Tabary, like Thomas, lived and worked in D.C. and were active in the city's thriving art scene. Jones began teaching art at Howard University in 1930 and trained artists including David Driskell, Elizabeth Catlett, and Sylvia Snowden. During her first sabbatical year from Howard in 1937, Jones received a fellowship to study at the Académie Julien in Paris. It was there that she met Tabary, also a student at the academy, who was initially assigned to be Jones's translator. As the African American Jones and white French Tabary painted side by side along the Seine, the pair formed a lifelong friendship. Tabary came to D.C. in 1938 to visit Jones and, due to the impending war in Europe, stayed on and eventually joined the art faculty at Howard.

In segregated Washington, D.C., Jones and Tabary saw the need for a space for artists of color to gather, show their work, and share ideas. In 1948 the pair opened "The Little Paris Studio" in the attic of Jones's home in the Brookland neighborhood, on Quincy Street NE. Thomas frequented this "salon," and many of her early works display the same post-Impressionist influence that characterizes the works of Jones and Tabary. In paintings from the 1940s and '50s on view in the exhibition, Thomas employs the loose



PHOTO BY LEE STALS WORTH

brushstrokes of Impressionism in landscape paintings, similar to Jones's approach in *Arreau, Hautes-Pyrénées*. In a still life, Thomas uses the shifting perspective of Cubism, which also inspired Tabary's *Terrasse de café, Paris*. Thomas, however, became increasingly interested in "creative painting," and eventually left the group, which she felt was too attached to realism. This path ultimately led her to her innovative later style and works such as NMWA's *Iris*, *Tulips*, *Jonquils*, and *Crocuses* (1969) and *Orion* (1973).

*Alma W. Thomas: Everything is Beautiful* expands its reach to demonstrate that Thomas consistently honed her skills and experimented within her artistic practice during the earlier part of her life. Works

like Jones's and Tabary's help to tell the story of Thomas as a part of the artistic fabric of Washington, D.C., in the mid-twentieth century—

and likewise show how she set herself apart.

// Virginia Treanor is the associate curator at the National Museum of Women in the Arts.

#### See Art on Loan from NMWA's Collection

Jones's and Tabary's paintings are on view in *Alma W. Thomas: Everything is Beautiful* at several venues through next year:

- Chrysler Museum of Art, Norfolk, Virginia (through October 3, 2021)
- The Phillips Collection, Washington, D.C. (October 30, 2021–January 23, 2022)
- Frist Art Museum, Nashville (February 25–June 5, 2022)
- Columbus Museum, Georgia (July 1–September 25, 2022)

Alma Woodsey Thomas's works *Iris*, *Tulips*, *Jonquils*, and *Crocuses* (1969) and *Orion* (1973) are on view in the exhibition *Women in Abstraction* at the Guggenheim Bilbao, Spain (October 22, 2021–February 27, 2022).





PHOTO BY YASSINE EL MANSOURI

# Moving Mountains

## Renovation Updates from the Library and Research Center

Elizabeth Lynch

What does it take to move a library like NMWA's Betty Boyd Dettre Library and Research Center (LRC)? The museum's building closed in August as we begin an extensive renovation, and staff have moved to off-site offices as we continue our work and prepare for the 2023 reopening. Lynora Williams, director of the LRC, shared a glimpse into the work of preparing for the move, planning the reopening, and the projects that she and her staff will focus on in the meantime.

**ELIZABETH LYNCH** Let's talk about the logistics of moving a library! These collections—books, archival materials, artists' books, and much more—have been growing since before NMWA opened in 1987. How did you approach the mammoth task of moving to a temporary site?

**LYNORA WILLIAMS** Like any other mammoth task, you break it down into small pieces. It helps that we have a wonderful team—everyone pitches in. That makes it a lot more manageable, both psychologically and practically.

We started by quantifying every physical collection or section that needed to be moved. That encompasses everything—books, flat files, supplies, and more. We have about fourteen categories, and we prepared each of them separately. The library's collections include:

- An estimated 19,400 monographs, which is library-speak for "books"
- About 1,000 rare books and other items
- An estimated 16,000 artist files
- About 800 of the museum's 1,000 artists' books
- Five bankers' boxes full of media (such as DVDs, CDs, and VHS tapes)
- More than thirty-five archival collections in the Archives of Women Artists

Our holdings are unique materials that make up one of the nation's most valuable collections of women's history. As stewards of these materials, we are responsible for handling and tracking them with care.

Left: To prepare for the move, LRC staff began by quantifying the library's holdings of books, files, and more

**EL Can you give more examples of the library's holdings? What is in the flat files?**

**LW** Flat files are large, shallow drawers. These hold architectural drawings, posters, large documents, work connected to the Archives of Women Artists, and other materials. This is a good example because our categories often cross collections. We found that it's easier to think not in terms of collections, but in terms of physical matter.

Our process involved a lot of measuring, re-measuring, and decision-making about materials. People think that the move involves just packing things up, but many other tasks needed to be done in advance.

**EL What are your goals for the closure period?**

**LW** Our goals are two-fold: internal and external. Internally, we see this as an opportunity to turn our attention to long-term projects that we haven't had time for with the library's daily traffic and small staff. The list of closure projects is long. One is processing new archival collections that have come into the library in the last few years—we're eager to make them more available. A lot of our planned projects will increase accessibility to our materials.

Externally, one aim is to provide as much reference service as we can. We're encouraging people to contact us at [lrc@nmwa.org](mailto:lrc@nmwa.org). We'll do everything possible to provide answers—scanning documents, scheduling phone calls—and help people with their research, whether casual or scholarly.

Programming is another part of our external work. We really enjoy collaborating with colleagues on public programs like the book discussion series and artist happy hours. It's a great way to showcase our resources and our ability to

## "The renovation will give us an enticing new library space for visitors and museum staff."

// LRC DIRECTOR LYNORA WILLIAMS

provide information. Nothing has been more gratifying than to have someone visit the library and say, "I was watching the happy hour last week and saw this material, and I thought I'd come check it out."

Our membership team is planning a happy hour on Black printmakers, on which we look forward to collaborating. Particularly thinking about the artists' books collection, we're very interested in highlighting the work of printmakers.

**EL We're already looking ahead to the reopening in fall 2023. What are you looking forward to in the redesigned and refurbished library?**

**LW** I cannot overstate how much it will mean to have a new physical space that's more adaptable to contemporary library practice and more welcoming for library visitors. We're looking forward to having a space that feels comfortable, spacious, and technologically up to date. We'll have a large-format monitor that people can use for their work, comfortable chairs, and other touches that are important to today's library user.

We will also have state-of-the-art storage space for our collections that need special climate control, and enhanced security.

Our layout will include the common area as well as a small scholar's room for people who are doing serious research. A lot of small things will add up to an enticing new space that will be a boon for visitors and museum staff.

**EL It sounds like a welcoming space for researchers as well as groups.**

**LW** That's another plus—with the new nearby multipurpose classroom, we will more easily welcome groups and classes. Whether they are visiting to see artists' books, archival collections, or other materials, we'll be able to spread out and have a good time.

We're also looking for support to ask a number of artists to create artists' books in celebration of the building's reopening, books that reflect on NMWA as place. We haven't secured funding yet, but it's a project we're excited about. We'll see if we can make it happen.

// Elizabeth Lynch is the director of publications at the National Museum of Women in the Arts.



Director of the Betty Boyd Dettre Library and Research Center Lynora Williams (second from left) with staff members Tricia Glaser, Kate Seno Bradshaw, Krystyna Wasserman (founding librarian), Emily Moore, Emily Shaw, and Dominique Manuel



# Member News

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## Please Join Us for Virtual Member-Only Programs

We have many exciting plans during our renovation project—join us to enjoy the work of women artists. New events are being added, so please be sure to sign up for member e-news updates.

Member-only program invitations are sent via email, so please be sure to update your email at <https://nmwa.org/signup>.

## Artist Studio Tours

- October 26, 1 p.m. (all event times are listed in ET): Virtual Exhibition Tour of *Inside Out: Artists in the Studio* with American University Museum Curator Sarah Leary. (Open to all Members.)
- November 17, 1 p.m.: Virtual Studio Tour with artist Rebecca Hutchinson, whose work was featured at NMWA in *Organic Matters—Women to Watch 2015*. (Circles Members.)
- December 2, 1 p.m.: Virtual Studio Tour with artist Hedieh Ilchi. (All Members.)



PHOTO BY SANCHIA MCBURNIE

Missing our galleries? Tune in for a dynamic schedule of virtual programs, and revisit old favorites online

## Special Access to New Series: Close Encounters

Beginning October 27, the museum presents a new series of virtual courses led by NMWA staff and centered on the museum's collection. Over four sessions of Close Encounters, NMWA Director of Education and Interpretation Deborah Gaston explores different artists and topics to spark curiosity, invite discovery, and reveal unexpected connections. All members receive discounted registration, and the programs are free for Donor Circle members and above. Check the calendar or <https://nmwa.org> for details.

## Be a NMWAnext Member!

Friends who champion the museum and women in the arts throughout our two-year renovation will receive special recognition for their critical support as NMWAnext members! You will be listed on the museum's website and receive special insider information about the ongoing renovation project. We need you more than ever to help us work toward gender equity in the art world. For your ease and to eliminate future renewal mailings, sign up for our Automatic Renewal Program. Visit us at <https://nmwa.org/renewtoday> to get started.

Thanks to members and friends who joined us virtually or in person for the closing week! If you want to reminisce, please be sure to visit our YouTube channel to view past programs, online exhibitions, artist interviews, and more!

Artist Hedieh Javanshir Ilchi in her studio; Members are invited to join for a virtual studio tour on December 2



PHOTO BY MATTHEW KLEINROCK; IMAGE COURTESY OF HEMPHILL ARTWORKS



# Museum Events

## Sonya Clark: *Tatter, Bristle, and Mend* (March 3–June 17)

1. When the exhibition *Sonya Clark: Tatter, Bristle, and Mend* was extended, the artist paid a special visit

2. Clark with NMWA Deputy Director/ Chief Curator Kathryn Wat

3. NMWA Director of Public Programs Melani N. Douglass and Clark

4. NMWA acquired several works from the exhibition for the museum's collection, including *Curls* (2005; installation view), a museum purchase with support from the Members' Acquisition Fund and the Belinda de Gaudemar Curatorial Fund

5–8. Clark enjoyed meeting NMWA gallery guards who acted as ambassadors for her work, including Tina Burke, Shannon Gabriel, Richard Moore, and Vernice Porter

9. NMWA Director Susan Fisher Sterling with A'Leia Bundles, writer, speaker, and great-great granddaughter of Madam C. J. Walker, the first Black woman millionaire in the U.S., who made her fortune from a line of hair-care products and is honored in several works by Sonya Clark

10. Gallery visitors enjoyed Clark's intricate works made from plastic combs, beads, textiles, and more



1, 2, 3, 5, 6, 7, and 8: COURTESY OF SONYA CLARK; 4: PHOTO BY KEVIN ALLEN; 10: PHOTO BY SANCHIA MCBURNE



# Committee News

## Advocacy for Women Artists: An Ongoing, Global Pursuit

In a push to expand grassroots outreach before the building renovation began, NMWA has established nine new committees within the last two years—bringing the museum to a total of twenty-eight outreach committees around the globe. These committees operate in fifteen regions across the U.S. and thirteen countries across four continents.

Outreach committees spread awareness about NMWA's mission, organize programming, advocate for local women artists, and participate in *Women to Watch*, the museum's acclaimed exhibition series that brings together women artists working in a particular medium or theme.

The museum welcomes the  
**Israel Committee of NMWA,**

its newest outreach group. The Israel Committee is committed to uplifting the voices of all women artists who reside in Israel and seeks to illuminate the challenges and complexities faced by women in creative fields across its region.

## National Committees

- Arizona
- Arkansas
- Colorado
- Georgia
- Greater Kansas City Area
- Massachusetts
- Mid-Atlantic
- Mississippi
- New Mexico
- New York
- Ohio
- San Francisco
- Southern California
- Texas
- Wyoming

## International Committees

Argentina  
Canada  
Chile  
France  
Germany  
India  
Israel  
Italy  
Japan  
Peru  
Portugal  
Spain  
United Kingdom

The museum's twenty-eight outreach committees share NMWA's message and mission in their home regions around the world.

## Spotlight: Recent Committee Activities and Programs

Outreach committees have continued their work both online and in person in recent months.

- Members of the **Texas State Committee** and the **Arkansas Committee** organized small group trips to visit NMWA before the temporary building closure. They viewed the recent exhibitions *Sonya Clark: Tatter, Bristle, and Mend* and *Mary Ellen Mark: Girlhood*, as well as the museum's collection galleries. Arkansan members particularly enjoyed seeing *Her Flag* proudly displayed on the museum's façade—the project's installation at NMWA was made possible by committee leader MaryRoss Taylor and featured a stripe

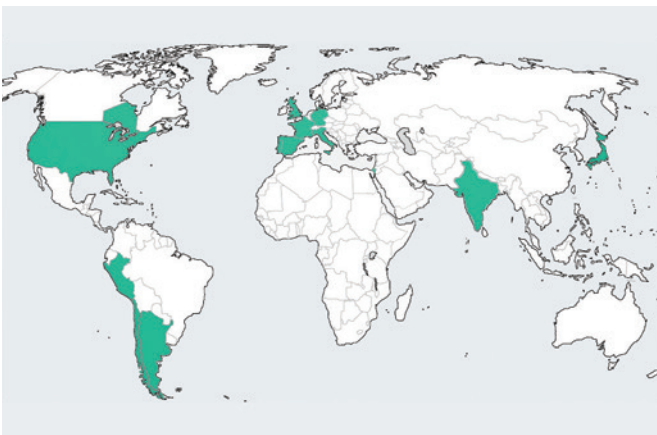
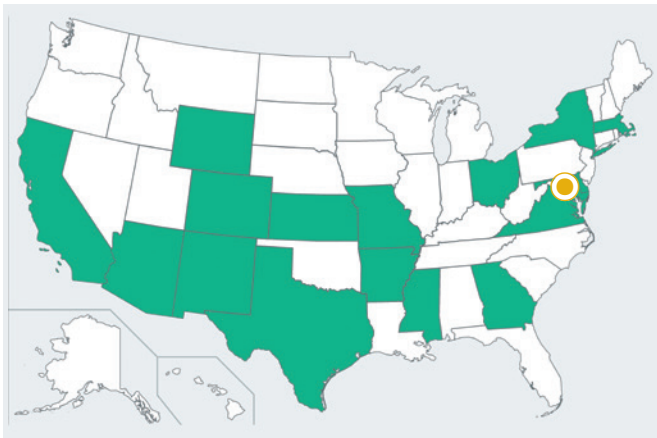
Left: NMWA's outreach committees across the United States and around the world share the museum's mission and support women artists in their regions

designed by artist and committee member Virmarie DePoyster.

- The **New Mexico Committee** held its first in-person, socially distanced event at SITE Santa Fe. Committee members visited exhibitions of work by May Stevens—which featured a painting on loan from the NMWA collection—and Mary Weatherford.
- **Les Amis du NMWA** continues its mentorship program for emerging women artists in France. Participating artists are matched with arts professionals to improve communication, marketing, social media, or other business skills.
- Program members and patrons of the **U.K. Friends of NMWA** enjoyed a curator-led tour of *Eileen Agar: Angel of Anarchy* at the Whitechapel Gallery.
- Members of the **Georgia Committee** toured women-owned art galleries and an auction house during their Gallery Spotlight Summer Stroll in Atlanta's Miami Circle.

## Northern Arizona University Museum Named for Committee Leader Clara M. Lovett

The museum congratulates Dr. Clara M. Lovett—interim chair of the Arizona Committee of NMWA, NMWA Advisory Board member, and founder of the Clara M. Lovett Emerging Artists Fund, to name just a few roles at NMWA—for inspiring the renaming of the Northern Arizona University's art museum. Lovett served as the thirteenth president of NAU and the first woman provost in the state of Arizona. The Clara M. Lovett Art Museum will be formally renamed this fall. We commend Lovett and thank her for her remarkable dedication to the arts.



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\* Deceased  
(all lists as of August 15, 2021)





## #5WomenArtists T-Shirts

Help support our work to right the art world's gender imbalance by wearing this #5WomenArtists T-shirt. New colors: Autumn and Columbia Blue. Sizes S-2XL. 100% lightweight cotton. \$25/Member \$22.50

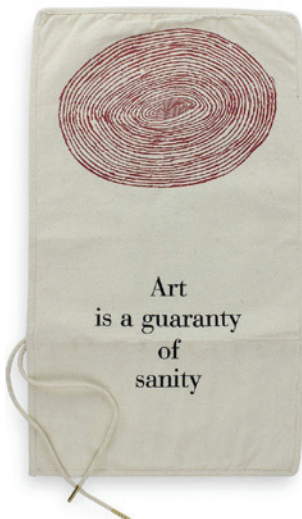
## Women, Art, and Society— Sixth Edition

Art historian Whitney Chadwick's acclaimed work shares a history of women artists from the Middle Ages and the Renaissance to the present. Softcover, 661 pages. \$29.95/Member \$26.95



## Louise Bourgeois Brush Roll Set

This 100% cotton brush roll features one of Bourgeois's most memorable quotes. Includes three natural paintbrushes, each marked with other famous quotes by the artist. \$50/Member \$45



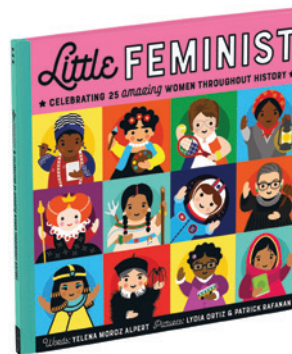
## Second Millennium (1997) Print

Own a limited-edition print from artist Sue Coe (b. 1951), whose work comments on political events, social injustice, and animal rights. From an edition of 100. 16-color screenprint on paper; signed and dated. 22 x 22.5 in. \$350/Member \$315



## Drop Earrings

These architecture-inspired earrings are made with sustainable vegan leather. 3.25 x 1.75 in. \$70/Member \$63



## Little Feminist Picture Book

With easy-to-process words by Yelena Moroz Alpert and illustrations by Lydia Ortiz and Patrick Rafanan, this book introduces children to inspiring women artists, scientists, athletes, and politicians. \$16.99/Member \$15.29

## Anna Lea Merritt Magnet

Merritt was a self-taught painter who studied anatomy, which contributed to her talent for portraying the human body. Add some drama to your fridge or filing cabinet with *Eve* (1887), from the NMWA collection. \$6/Member \$5.40





### Wicked Arts Assignments

The 100 assignments in this volume foster cross-disciplinary creativity in the visual arts, performance, theater, music, and design. For students of all ages and teachers of all disciplines. Softcover, 304 pages. \$25/Member \$22.50



### Dolly Parton Rainbow Puzzle

Illustrated by Laura Szumowski, this bright and bold 500-piece puzzle pays homage to the queen of country music. Matte finish; thick pieces. Approx. 18 x 24 in. completed. \$24/Member \$21.60



## // MODERN MAKERS



**Q&A with designer and arts educator Ambar Del Moral, who created two new T-shirts for the museum's #5WomenArtists campaign. Now available online at <https://shop.nmwa.org>**

### Can you tell us about your creative process for creating these shirt designs?

The intent is to present the viewers with an abundance of names of women artists in order to prompt the question: Why is it a challenge to name five women artists when there are so many? Women artists

have always existed, it's time to learn their names.

Usually I'll have an art movement in mind as a starting point. For this project, I learned about Bonnie MacLean, who was a prolific poster artist during the psychedelic movement of the 1960s and '70s. Her style was my main source of inspiration.

### Is there a medium or tool that you couldn't live without?

A pencil. I never go anywhere without one! It's such a simple object that most people take for granted, but I find it to be an incredibly powerful tool. In my artistic practice, everything I create starts with a pencil sketch.

### What drives your artistic practice?

I love creating because it gives me a chance to stop, be present, enter a flow state, and completely lose track of time.

Visuals also allow me to form connections with others in ways that words do not allow.

### Which women artists inspire you and why?

So many! Corita Kent (1918–1986) is the first artist who comes to mind. I have always been a fan of her work, but I especially admire her as an educator. I have a framed poster of her *Immaculate Heart College Art Department Rules* (1965–1968), which I recommend all creatives read—they're full of wisdom.

### Do you have any empowering advice for women in the arts?

Everyone suffers from imposter syndrome—some people are just better at hiding it than others. Also, no one knows what they are doing, which is kind of beautiful in my opinion. Go ahead and create!

### #5WomenArtists Psychedelic T-Shirt

Designed by Ambar Del Moral, this new #5WomenArtists T-shirt draws inspiration from artist Bonnie MacLean's iconic rock posters from the 1960s and '70s. It features NMWA's slogan "Champion Women Through the Arts" on the front and the names and birthdates of seventy-five collection artists on the back. See Del Moral's second design online! Sizes XS–2XL. 100% lightweight cotton. \$35/Member \$31.50



### Frida Kahlo Porcelain Plate

This fine bone china plate features an illustration of the celebrated artist and common symbols found in her work. 10.5 in. diameter. \$32/Member \$28.80



### "The World is Yours" Pin

Created by Washington, D.C.-based visual artist, illustrator, and animator Trap Bob, this pin is a reminder of life's possibilities. \$12/Member \$10.80



// COMING SOON

# Positive Fragmentation

From the Collections of Jordan D. Schnitzer  
and His Family Foundation

January 29–May 22, 2022

On view at the American University Museum at the Katzen Arts Center, *Positive Fragmentation* presents more than 150 works by twenty-one contemporary artists who use fragmentation both stylistically and conceptually. Through innovative printmaking techniques, these artists question the status quo and suggest new perspectives. Some pull apart images and ideas to expose what lies beneath. Others assemble fragments to create a new whole.

This exhibition explores these creative approaches in the work of some of the most important contemporary artists. Betye Saar

and Wendy Red Star construct new meanings and iconographies through assemblage of repurposed imagery, while Lorna Simpson, Ellen Gallagher, and Jenny Holzer use fragmented text to reveal the limitations and power of language. Other artists, such as Louise Bourgeois and Wangechi Mutu, focus on the body, with works that probe assumptions about gender and race. Other featured artists include Polly Apfelbaum, Jennifer Bartlett, Christiane Baumgartner, Cecily Brown, Judy Chicago, Nicole Eisenman, Nicola López, Julie Mehretu, Sarah Morris, Judy Pfaff, Swoon,

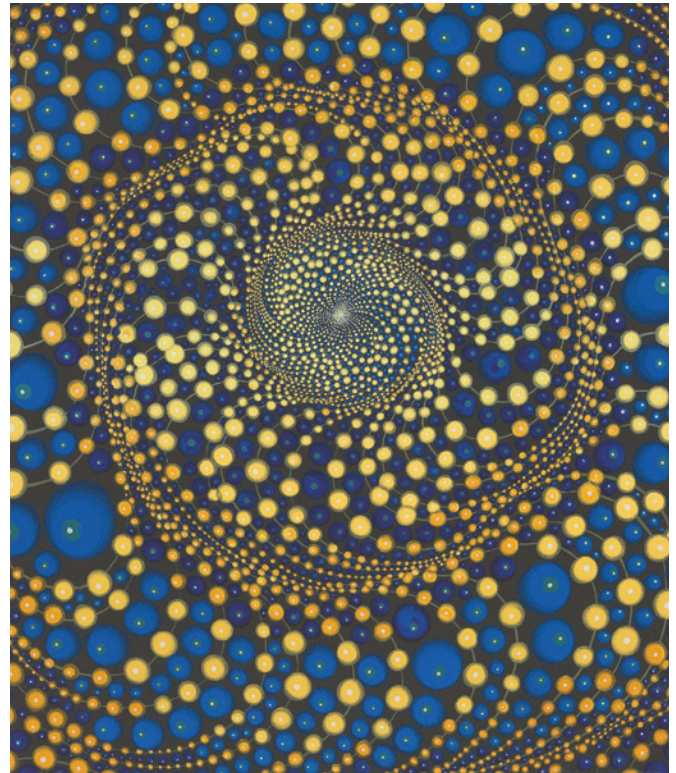


PHOTO BY STRODE PHOTOGRAPHIC LLC

Barbara Takenaga, Mickalene Thomas, and Kara Walker.

*Positive Fragmentation*, organized by the National Museum of Women in the Arts, is made possible through the generous support of Jordan D. Schnitzer and The Harold & Arlene Schnitzer CARE Foundation. The exhibition is presented in partnership with the American University Museum in memory of Arlene Schnitzer.

Barbara Takenaga, *Shaker Blue*, 2004; Lithograph, silkscreen, and hand coloring, ed. 13/25, 24 x 24 in.; Collection of Jordan D. Schnitzer, Courtesy of the artist and Shark's Ink

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