

Winter / Year in Review 2021

Women in the Arts

NATIONAL
MUSEUM
OF WOMEN
IN THE ARTS





DEAR MEMBERS AND FRIENDS,

As you will read in this issue, our long-planned renovation project has begun. While our building is temporarily closed, we will never stop working to champion women in the arts. This season, we are hosting a new exhibition with two wonderful new partners as well as bringing you the great online programs that you have come to expect from NMWA.

In January, we open *Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation*. This exhibition of prints and multiples, organized by NMWA and on view at the American University Museum at the Katzen Arts Center, features work by many of today's most prominent women and nonbinary artists. These contemporary artists use fragmentation both stylistically and conceptually to create new meanings and challenge the status quo. We are delighted to welcome audiences to *Positive Fragmentation*, and I thank Jordan Schnitzer and our friends at American University for everything they have done to bring this project to life.

During this time, we continue to connect with you at home, both online and in print. Please join us for engaging virtual programs such as the talk show NMWA xChange, music with The Tea, and special artist-focused Happy Hours. I hope that you also enjoy this expanded issue of *Women in the Arts* magazine, in which we share highlights and achievements from the recent fiscal year.

From our top-to-bottom renovation to online artist talks with global attendance, we are accomplishing so much with your support—and we look forward to a bright future. As always, my sincere thanks.

Susan Fisher Sterling
The Alice West Director, NMWA

CHAMPION WOMEN THROUGH THE ARTS

MUSEUM INFORMATION

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<https://nmwa.org/blog>

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SPACE TO SOAR

The museum's building is closed through fall 2023 for a top-to-bottom renovation.

For more information, check <https://nmwa.org>.

WOMEN IN THE ARTS

Winter/Year in Review 2021

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On the cover: Nicola López, *Urban Transformation #1* (detail), edition 8/12, 2009; Etching, lithography, and woodcut with Mylar elements, 30 x 30 in.; Collection of Jordan D. Schnitzer; Photo by Aaron Wessling Photography

Director's photo: © Michele Mattei



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Creation begins with deconstruction as these artists dissect shape, color, perspective, text, idea, and stereotype.

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FY21 Year in Review: Engaging Our Community & Envisioning the Future

Thanks to steadfast support from NMWA members, we connected with you during a difficult and ever-changing year through meaningful programming and plans for the future.

ALICIA GREGORY
AND NMWA STAFF

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Breaking Ground on NMWA's Renovation

Scaffolding is up and work has begun on our long-planned renovation, which will reimagine and reinvigorate NMWA's historic building.

WINTON SMOOT HOLLADAY

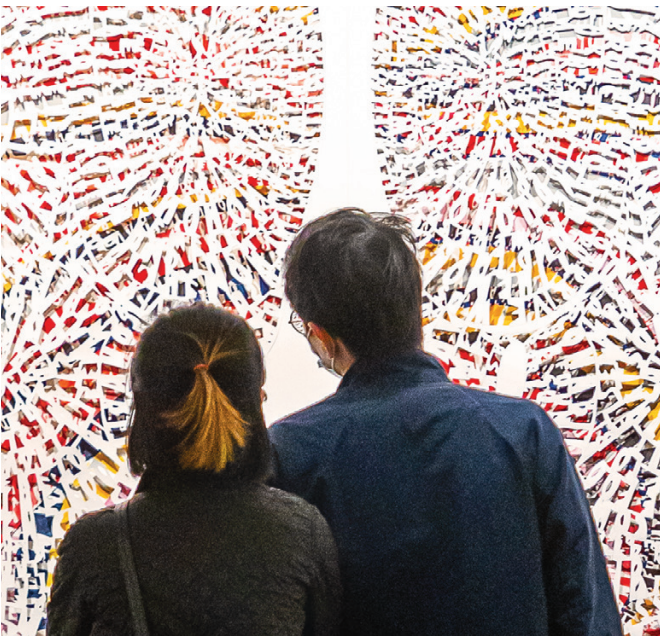


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Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation

This exhibition features work by twenty-one artists who use fragmentation to create new meanings through innovative printmaking techniques.

VIRGINIA TREANOR



Arts News

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PHOTO BY ADRIENNE L. GAYOSO, NMWA

Left: Artist Suzanne Brennan Firstenberg's installation *In America: Remember* honored individuals who died due to COVID-19

Below: Recipients of MacArthur Fellowships in fall 2021 include (left to right) painter Jordan Casteel, poet Don Mee Choi, and documentary filmmaker Cristina Ibarra

Anna Sew Hoy, Julie Tolentino, Dyani White Hawk, and Marian Zazeela. To date, Anonymous Was a Woman has given nearly \$6.5 million to 265 artists.

The first recipients of the new annual Joan Mitchell Fellowship, fifteen artists in the fields of painting and sculpture, received \$60,000 each in unrestricted funds. Winners include María Berrío, Margaret Curtis, Chie Fueki, Emily Gherard, Angela Hennessy, Mie Kongo, Rose B. Simpson, and Liza Sylvestre.

The twenty-five recipients of 2021 MacArthur Fellowships, commonly called "genius grants," included several women across creative disciplines: painter Jordan Casteel, art historian Nicole Fleetwood, documentary filmmaker Cristina Ibarra, poet Don Mee Choi, choreographer and dancer Jawole Willa Jo Zollar, and film scholar Jacqueline Stewart. Each recipient receives \$625,000 in unrestricted funds over five years.

Around the world, women artists have garnered many of this year's top art prizes:

- Interdisciplinary artist Lee Laa Ray Guillory won Queer Art's second annual Illuminations Grant for Black Trans Women Visual Artists.
- Multimedia artist Cao Fei won the 2021 Deutsche Börse Photography Foundation prize for her work that explores our obsession with technology.



PHOTOS COURTESY OF THE JOHN D. AND CATHERINE T. MACARTHUR FOUNDATION

Remembering Together

From September 17 to October 3 on the National Mall, artist Suzanne Brennan Firstenberg staged *In America: Remember*, blanketing the public space with white flags in memory of every individual in the U.S. who had died of COVID-19. She presented an earlier version of the memorial in 2020; the 2021 installation opened with 670,032 flags and grew to more than 700,000, along with the number of people lost to the pandemic.

Members of the public wrote on individual flags, dedicating



them to lost loved ones. In a *Washington Post* essay, Firstenberg wrote, "I knew people would bring their grief, their own outrage, their anger. I did not realize that the art would give back, in its own way, providing loved ones solace or catharsis as it provided dignity to the virus's victims."

Firstenberg discusses her work during an episode of NMWA's monthly talk show. Register online to hear from the artist at noon on December 14 in NMWA xChange: Remembering Those Lost.



Women Win Big

Anonymous Was a Woman, the organization that presents \$25,000 grants to women-identifying artists over the age of forty, has selected its largest cohort to date. Thanks to new donations (in collaboration with founder Susan Unterberg), the number of annual honorees will expand from ten to fourteen for the next three years. The 2021 winners are Nanette Carter, Oletha DeVane, Adama Delphine Fawundu, Anita Fields, Coco Fusco, Renée Green, Judith Hernández, Suzanne Jackson, Autumn Knight, Adia Millett,

- Installation and performance artist Lili Reynaud-Dewar won the Prix Marcel Duchamp.
- Sculptor Sandra Mujinga won the Preis der Nationalgalerie, Germany's most prestigious award for young artists.

Women Take on Crypto Art

NFTs, or non-fungible tokens, have taken the art market by storm. The tokens are essentially certificates of authenticity tracking ownership of a digital file such as an artwork. Unfortunately, a recent report found that as the NFT art scene grows, it is replicating gender and racial equity issues seen in the rest of the art world. ArtTactic's report revealed that work by women artists accounted for just 16% of NFT sales over the past twenty-one months on a popular sales platform. At this year's NFT NYC event, women made up only 18% of speakers.

Still, women artists are advocating for gender inclusivity. The group Women of Crypto Art (WOCA) formed in 2020 to offer educational opportunities and connect women crypto artists and collectors (of all gender identities) from around the world. Seventeen-year-old Diana Sinclair co-founded the

collective herstoryDAO for Black women crypto artists. She and others are optimistic, noting that the NFT scene is new and rapidly changing.

Up in the Air

In Tate Modern's Turbine Hall, two unusual species of "aerobes" are captivating the public, thanks to artist Anicka Yi. In the commissioned installation *Anicka Yi: In Love With The World*, helium-filled, battery-powered forms are propelled and programmed to move around the London museum space independently. Yi's work stems from her fascination with the idea of machine evolution. Her aerobes take inspiration from mushrooms and oceanic life—they move their tendrils, rise and fall, and float gently together and apart. The work is on view through January 16, 2022.

Common Ground

Monument Lab and the Mellon Foundation recently published a National Monument Audit, attempting to quantify the subjects of U.S. monuments. Project directors Paul M. Farber, Sue Mobley, and Laurie Allen call it "a way to explore what we know and what we often fail to grasp about public memory." Their findings indicate that



PHOTO BY JOE HUMPHRIES; COURTESY OF TATE MODERN

monuments depict figures who are overwhelming white and male, often representing war. Only three women (Joan of Arc, Harriet Tubman, and Sacagawea) are represented in the list of the top fifty

individuals honored on monuments. Among other calls to action, the authors suggest that we should collectively "move toward a monument landscape that acknowledges a fuller history of this country."

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JOIN US! Champion women through the arts with NMWA membership

Culture Watch

// EXHIBITIONS

ALASKA

Paola Pivi: Lies, Lies, Lies
Anchorage Museum
Through September 4, 2022
<https://anchagemuseum.org>

Pivi comments on our overwhelming information age with an immersive installation that rotates 40,000 images across dozens of TV screens while a recording plays lies.

CALIFORNIA

Edith Heath: A Life in Clay
Oakland Museum of California
Through June 26, 2022
<https://museumca.org>

A pioneer of ceramics, Heath transformed the industry in the late 1940s with her midcentury modern tableware, now an icon of American design.



California // Edith Heath at the wheel, ca. 1970; Gelatin silver print; Edith and Brian Heath Collection; On view at the Oakland Museum of California

GEORGIA

Jennifer Steinkamp:
The Technologies of Nature
Georgia Museum of Art, Athens
December 18, 2021–
August 21, 2022
<https://georgiamuseum.org>

With a digital animation of a windblown tree, Steinkamp examines the boundaries between reality and illusion, nature and technology.

ILLINOIS

Mimi Cherono Ng'ok:
Closer to the Earth,
Closer to My Own Body
Art Institute of Chicago
Through February 7, 2022
<https://artic.edu>



NEW YORK // Baseera Khan, installation view of *Snake Skin (Column Number One-Seven)*, 2019; Simone Subal Gallery, New York; On view at the Brooklyn Museum

In her first U.S. solo exhibition, Cherono Ng'ok presents photographs and a film made across Africa, South America, and the Caribbean documenting botanical cultures.

MICHIGAN

By Her Hand: Artemisia
Gentileschi and Women
Artists in Italy, 1500–1800
Detroit Institute of Arts
February 6–May 29, 2022
<https://dia.org>

Works by Italian women artists, including Elisabetta Sirani's *Virgin and Child* (1663), on loan from NMWA, highlight Old Mistresses of the early modern period.

NEW YORK

Baseera Khan:
I Am an Archive
Brooklyn Museum
Through July 10, 2022
<https://brooklynmuseum.org>

Through sculpture, textiles, photographs, installations, and more, Khan visualizes the experiences of people living at the intersection of American and Muslim identities.



Illinois // Mimi Cherono Ng'ok, *Untitled*, 2014; On view at the Art Institute of Chicago

PENNSYLVANIA

Emma Amos: Color Odyssey
Philadelphia Museum of Art
Through January 17, 2022
<https://philamuseum.org>

Color was a political statement for Amos, who used it to examine race and gender. This first survey of her work from the 1950s to the 2010s highlights prints, paintings, and textiles.

International

SPAIN

Women in Abstraction
Guggenheim Bilbao
Through February 27, 2022
<https://guggenheim-bilbao.eus>

This wide-reaching exhibition, featuring work by Alma Woodsey Thomas from NMWA's collection, illuminates the contributions of women to abstraction.

GERMANY

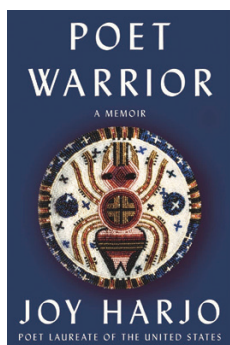
Here We Are! Women in Design 1900–Today
Vitra Design Museum,
Weil am Rhein
Through March 6, 2022
<https://design-museum.de>

This exhibition highlights eighty women in furniture, fashion, industrial, and interior design, including work by Eileen Gray, Charlotte Perriand, and Clara Porset.



Pennsylvania // Emma Amos, *All I Know of Wonder*, 2008; Oil on canvas with African fabric borders, 70 ½ x 55 ½ in.; Collection of Mary Ryan; On view at the Philadelphia Museum of Art

// BOOKS



Poet Warrior: A Memoir

Poetry and prose flow together seamlessly in Joy Harjo's intimate ***Poet Warrior: A Memoir*** (W. W. Norton & Company, 2021). Within a brisk 226 pages, the incumbent U.S. Poet Laureate reflects on experiences that have shaped her into Poet Warrior, a steward of Native stories and memory, with unflinching honesty and overwhelming compassion. Floating between poems about evolving into Poet Warrior—"She would now be called 'Poet Warrior' / To assist in making her path on this earth / In times that would need what poetry / Could bring, for knowledge, / Compassion, and healing / And could be used as a tool for digging and defense / To unearth the truth, when needed."—and personal stories, Harjo deftly blends the spiritual, the mythological, and the mundane. She gently guides readers through her richly crafted sea of words, simultaneously succinct and illuminating. However, *Poet Warrior* shines most brightly as Harjo extends her deep compassion and spirituality to the reader through her words. By sharing her journey of growth and healing, Harjo fosters the same in readers, demonstrating the power of language and its centrality to the human experience.

// Adrienne Poon



The Mirror and the Palette

"She holds her palette and a fistful of brushes as tightly as you might hold a dagger in a dark wood," writes Jennifer Higgle, of a revelatory 1548 self-portrait by Catharina van Hemessen. ***The Mirror and the Palette: Rebellion, Revolution, and Resilience: Five Hundred Years of Women's Self Portraits*** (Pegasus, 2021) swings between chatty and ardent as Higgle links stories of women artists throughout Western art history. She often invokes an everywoman artist who struggles against social and political hurdles: "She paints a self-portrait because, as a subject, she is always available. . . . She's been barred from so many other places, so many other bodies." Higgle, an Australian writer based in London who hosts the podcast *Bow Down: Women in Art History*, builds on works such as Frances Borzello's *Seeing Ourselves: Women's Self-Portraits* (1998). She treads much of the same territory while attempting to broaden the canon by highlighting artists from Australia and New Zealand and others, including Amrita Sher-Gil and Lois Mailou Jones, who grappled with legacies of colonialism. In the end, Higgle celebrates women who let loose their creativity in depicting their idiosyncratic selves.

// Elizabeth Lynch



Frida Kahlo: The Complete Paintings

Frida Kahlo: The Complete Paintings (Taschen, 2021) seeks to refocus the world's obsession with the Mexican painter onto what matters most: her art. Art historian Luis-Martín Lozano collected, for the first time, all 152 of Kahlo's documented paintings in one oversized, full-color, 624-page tome—a work of art itself. Kahlo's art is presented in four sections that roughly correspond to the four decades of her career. In addition, it includes a biography; photography of Kahlo and her husband, Diego Rivera, anchored by an essay Kahlo wrote about Rivera; images of her Mexico City home, Casa Azul; and a section on the artist's letters and diary, in which "her extraordinary artistic ability was used to intertwine words and line drawings, photographs and collages, portraits and stories." Art historians Andrea Kettenmann and Marina Vázquez Ramos contributed extensive descriptions of each painting, bringing new attention to Kahlo's exploration of social and historical issues through her art. In addition to the paintings—shown in large scale, sometimes with full-page detail—the book includes nearly 150 photographs of the artist. *Frida Kahlo* is both a visual delight and a comprehensive new resource.

// Alicia Gregory

Education Report

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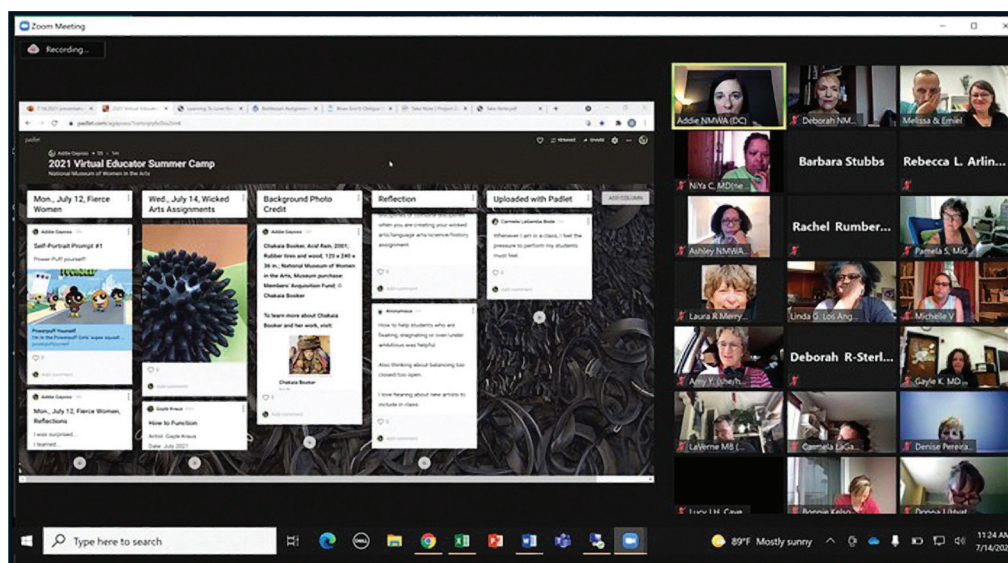
Beloved Audiences, Uncharted Territory

While 2020 was a year of uncertainty, constant change, and adaptation for everyone, quarantining and social distancing were particularly hard on students and schools. NMWA educators had special concern for school teachers and administrators, informal educators, students, and the adults who stepped in to support their virtual learning.

During the 2020–21 school year, NMWA educators, with colleagues across the museum, mobilized to support learning communities affected by COVID-19. Connecting regularly with partner organizations including the DC Arts and Humanities Education Collaborative (DC Collaborative) and D.C. Public Schools (DCPS) helped chart a course of action—one that included developing new programs, educator resources, partnerships, and skills.

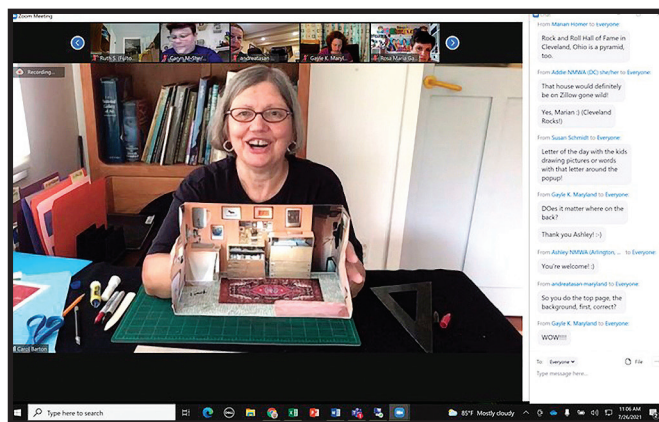
NMWA educators reached approximately 1,000 students at pre-K through college levels across the country. We customized new virtual versions of our Arts and Humanities for Every Student tours, which serve DCPS and D.C. Public Charter Schools. Some virtual experience highlights include exploring shapes in art with kindergarten students at DCPS's Murch Elementary School and discussing the gender imbalance in the art world with University of North Carolina Pembroke students.

We provided professional development opportunities for nearly 750 educators worldwide through five virtual teacher workshops and our inaugural virtual Educator Summer Camp. Through presentations and live interactions with museum educators and special guest instructors, these programs introduced participants to more than seventy women artists.



Above: During the 2021 virtual Educator Summer Camp, museum educators built on experiences and lessons from the prior year; an interactive site provided a place to share ideas

Right: Book artist Carol Barton leads a session during the Educator Summer Camp



One summer camp participant said, "I learned so much from the talented artist instructors so willing to share their knowledge and creativity." Partnerships with teaching artists around the world, as well as organizations including Art Educators of New Jersey, DC Project Zero, DC Collaborative, and Remake Learning Days, helped make these programs a reality.

We developed and shared online education resources: sixty-two thematic virtual art galleries, seventeen storytime videos, seven *The Book as Art* online exhibitions, five book-making how-to videos, and more. The DC Collaborative added NMWA's resources to its Distance Resource Learning Database, increasing their reach.

We continue to grow these partnerships and assets today to enhance virtual offerings for educators.

// REFLECTIONS FROM A NMWA EDUCATOR

Pre-pandemic, when asked, "What do museum educators do?," I would respond, "When we do our jobs well, we connect museum visitors to works of art. We ask questions that spark wonder and provide context that deepens understanding." At the beginning of the pandemic, when the museum closed, I had to ask myself, "What do we do now?"

NMWA educators learned so much about teaching virtually, and these lessons serve us well now that the museum is closed for renovation. I personally look forward to a return to teaching in our galleries, surrounded by objects and people, though I also now deeply appreciate the benefits of reaching learners online.

Today, museum educators still connect people to art. But we do it more creatively than ever before. We mine our collection to share works that are rarely on view. We introduce a greater diversity of women artists to our audiences. We reach those who cannot visit in person. And we do all of this thanks to our learners, who warmly welcome us into their homes.

// Senior Educator Adrienne L. Gayoso

Dedicated Donor

// ELVA FERRARI-GRAHAM



Elva Ferrari-Graham with her late husband, John Graham, during a trip to Morocco

MUSEUM SUPPORTER Elva Ferrari-Graham is spirited in describing her appreciation for NMWA's unique mission and global reach. The NMWA Advisory Board and Director's Circle member says that through her involvement with the museum, "I have become aware that works by women comprise less than 15% of the art in major U.S. museums. That is an abysmal number. I think NMWA's work is absolutely vital in encouraging and promoting women artists."

Ferrari-Graham began supporting NMWA in the late 1990s. Her career as an investment manager took her from Pittsburgh to Bermuda and then to Wilmington, Delaware, where she first learned about the museum from a friend. Now retired, Ferrari-Graham reminisces about working in investments—primarily

"Elva's support and enthusiasm for the museum's plans, from our global outreach to our ambitious renovation here in Washington, is energizing to us all."

NMWA Director
Susan Fisher Sterling

managing investment portfolios for public pension funds and private nonprofits—in the 1970s and '80s, "when not many women were in the field. I would often go into a meeting and be the only woman at the table."

NMWA's mission struck a chord. In addition, Ferrari-Graham has always loved art and travel. She became an active member of the Advisory Board and a regular attendee at museum galas, exhibitions, and events, often with her late husband, John Graham, who was also an enthusiastic supporter. She has traveled with NMWA Director Susan Fisher Sterling and the Director's Circle to enjoy art events and tours around the world. Among other destinations, she has enjoyed art-filled itineraries with the group in Spain, Portugal, Scandinavia, Germany, and at the Venice Biennale. Ferrari-Graham says that she has learned more about fascinating women artists while appreciating the group's "great camaraderie."

Ferrari-Graham currently puts her career expertise to use as a member of the museum's Investment Committee. With her global vision, she is also an ardent advocate for NMWA's network of national and international outreach committees, who support the museum and champion women artists in their regions. She adds, "People support from afar because the mission is so important. It is encouraging to know that we have representation around the world, including Europe and South America, where

interested people are joining us to support women in art." In addition to her involvement with NMWA, Ferrari-Graham is on the board of trustees of the Delaware Art Museum, and she supports other organizations in Wilmington, recognizing that there is broad need in her community.

Ferrari-Graham is a generous donor to NMWA's Space to Soar capital campaign, in support of the top-to-bottom renovation now underway. She looks forward to the reopening. She looks forward to the reopening and is especially excited to see the impact of the renovation in expanding NMWA's welcome to broader audiences through new exhibitions and programs, as well as visitor amenities.

NMWA Director Susan Fisher Sterling says, "I have always been impressed by Elva Ferrari-Graham's commitment to the advancement of NMWA's cause. Her support and enthusiasm for the museum's plans, from our global outreach to our ambitious renovation here in Washington, is energizing to us all."



PHOTO BY GORDON UMBARGER, NMWA

Breaking Ground on NMWA's Renovation

Winton Smoot Holladay

Our top-to-bottom building renovation is now underway! Thanks to years of careful planning, a skilled team, and the powerful support for our Space to Soar capital campaign, work has begun. I am pleased to share an update on our progress, since we are committed not just to stewardship of our historic 1908 building, but also to ensuring that our members and friends are part of this process at each step.

Brick by Brick

As you know, the goals for this project are extensive. We will preserve and refresh beloved spaces in our landmark building such as the Great Hall, expand public spaces to put more art on view and engage audiences in new ways, enhance visitors' experience with better wayfinding and accessibility, and improve our infrastructure. With these wide-ranging ambitions, the work affects every part of the physical museum. After the museum closed to the public in August, the remainder of our collections and staff activities were moved off-site so that the project could swiftly begin.

The renovation is led by preservation architect Sandra Vicchio, who heads an extensive and experienced team including architects Marshall Craft Associates and engineers CVM Professional and Mueller Associates. NMWA also selected Grunley Construction as builder based on their successful history of historic renovation projects in Washington. We have great confidence in the design team—each member was chosen for their deep expertise in their fields.

There is much to be done, but important preparatory work and early construction tasks have already taken place:

- **Protection:** The team started by carefully wrapping and covering the historic details and finishes that are so significant to our building.
- **Demolition:** In office and gallery spaces, they removed carpeting, walls, ceilings, and other materials to begin their work on the building's infrastructure.

These first accomplishments hint at the transformation our building is undergoing in service of our mission.

- **Scaffolding:** If you happen to pass by 1250 New York Avenue NW, you will see scaffold towers that give the team access to the cornice and façade.
- **Site security:** Around the building, you will also see coverings over the doors and a fence surrounding the site, where a sign advertises the project to passersby.

I hope you share our excitement at these first accomplishments. They hint at the transformation our building is undergoing in service of our mission. This work will help us celebrate women artists and amplify their voices—after all, the best art deserves the best frame.

Space to Grow, and Space to Soar

This project has rekindled many supporters' nostalgia for the museum's earliest days, when Founders Wallace and



Opposite: Passersby will see scaffolding at several points around the building.

Above: An early priority in the team's exterior work involved inspecting the historic cornice.



NMWA's art collections and staff activities have moved off-site so that construction can begin.

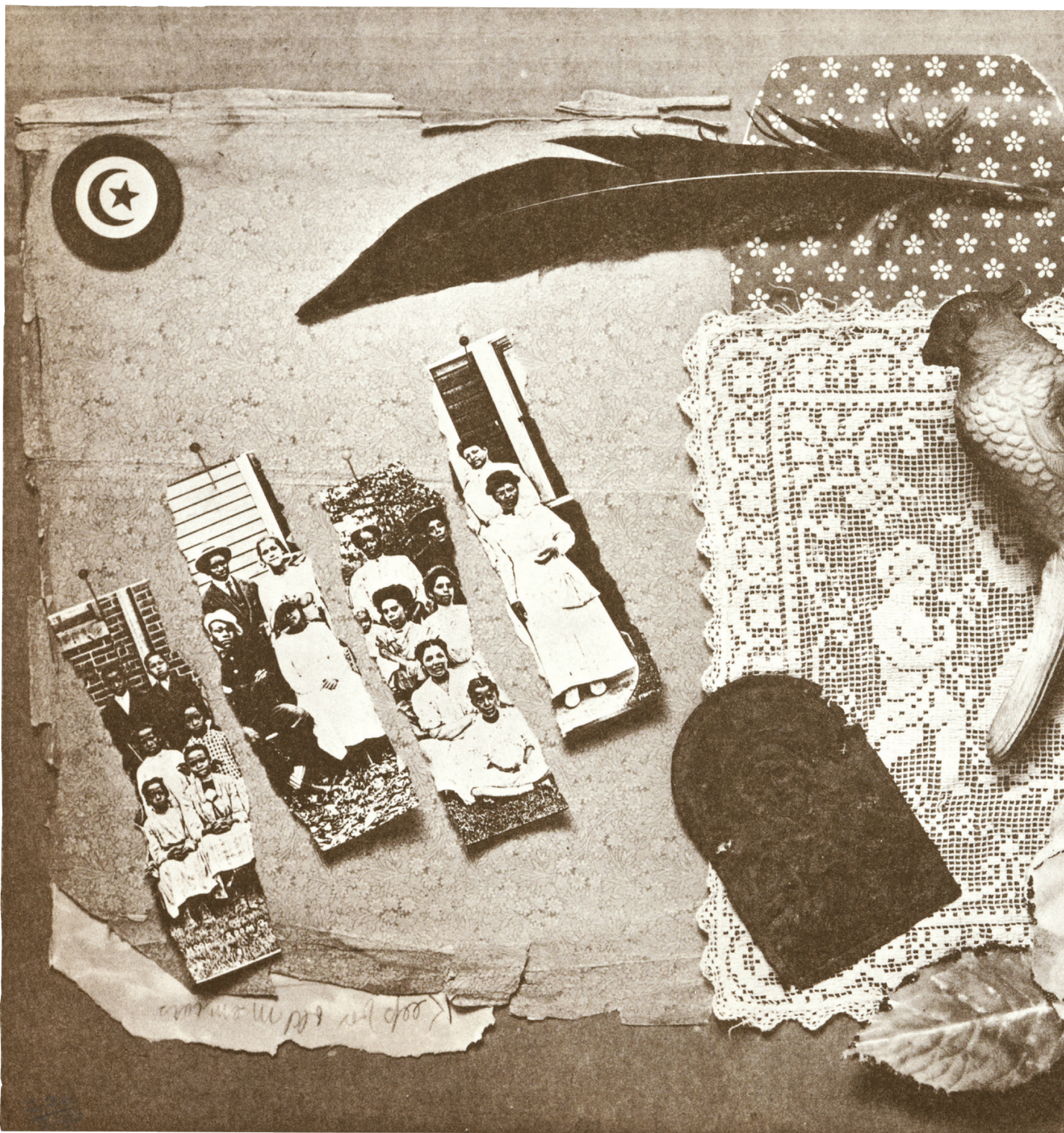
Wilhelmina Holladay purchased the building and renovated it into a museum. Originally constructed as a Masonic Temple, our building had been through many iterations over the years, but through their vision, it was transformed into a home for our unique collection of work by women artists before it opened to the public in 1987. That project created galleries, a Library and Research Center, a Performance Hall, and much more that enabled our growth. Our current renovation will reimagine and reinvigorate these spaces, giving us a springboard to advance the museum's mission in the future.

Just as our founders were bolstered by the support of thousands of members and friends in the 1980s, we have boundless gratitude for the donors to our capital campaign, Space to Soar. For the first time, we are pleased to share a list of early contributors to the campaign on page 31 of this issue. Their dedication to the museum is inspiring, and I hope you will join us in committing to the museum's future.

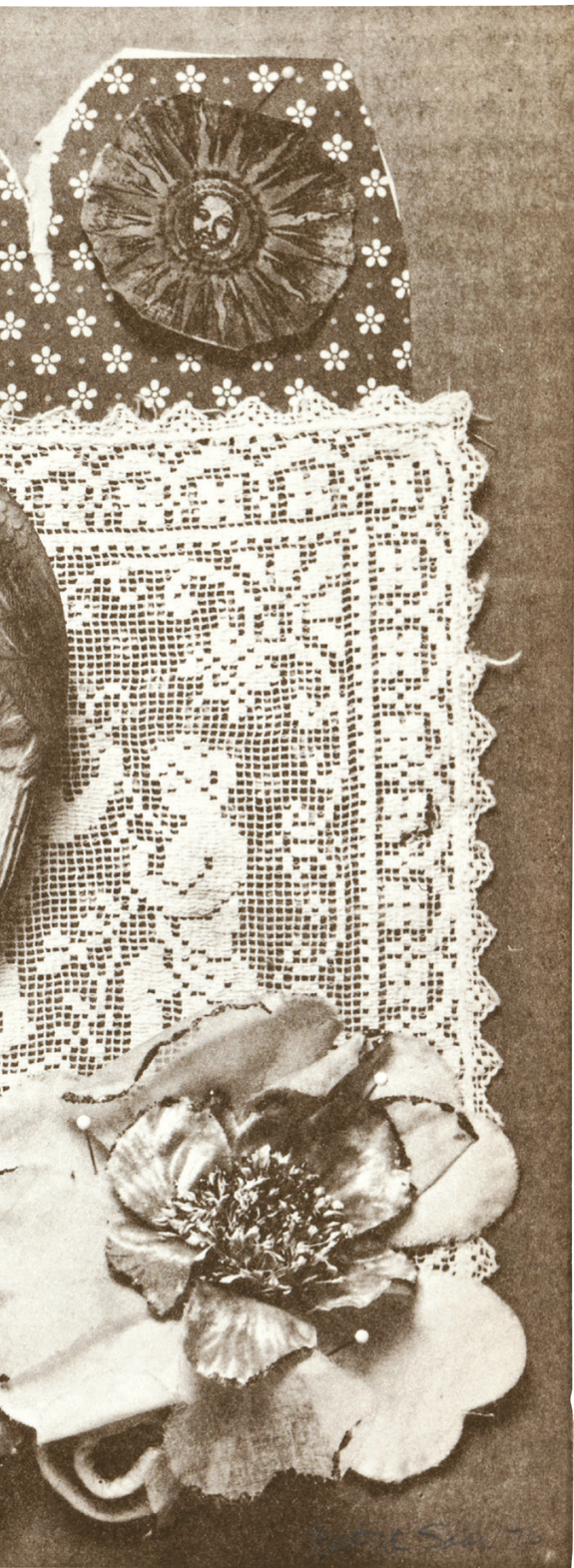
// Winton Smoot Holladay is the Chair of the Board of the National Museum of Women in the Arts.

// LEARN MORE

NMWA's building will reopen in fall 2023. Visit <https://nmwa.org> to learn more about our renovation, and contact Development Associate Kandra Bolden at kbolden@nmwa.org for information about the Space to Soar capital campaign.



Betye Saar, *Fragments*, edition 226/250,
1976; Lithograph, 14 ½ x 18 ¾ in.;
Collection of Jordan D. Schnitzer



Positive Fragmentation

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

January 29–May 22, 2022

Virginia Treanor

On view at the American University Museum at the Katzen Arts Center, *Positive Fragmentation* presents more than one hundred works by twenty-one artists who use fragmentation both stylistically and conceptually. These artists question the status quo and suggest new perspectives through innovative printmaking techniques. They create new meanings through approaches such as assembling repurposed imagery, probing assumptions about the body, and using fragmented texts to reveal the limitations and power of language.



PHOTO COURTESY OF THE ARTIST

Wangechi Mutu, *Histology of the Different Classes of Uterine Tumors*, edition 14/25, 2006; Collage on found medical illustration paper, portfolio of 12 prints, each 23 x 17 in.; Collection of the Jordan Schnitzer Family Foundation

Positive Fragmentation

The title of the exhibition is from the 1978 essay “Making Something from Nothing,” by the feminist scholar and critic Lucy Lippard, in which she addresses the gender discrimination that divides the concepts of “high” art and “hobby” art.¹ Lippard describes “positive fragmentation,” or the “collage aesthetic,” as particularly suited to historically marginalized artists, as it “willfully takes apart what is or is supposed to be and rearranges it in ways that suggest what it could be.” Inspired by this idea, *Positive Fragmentation* showcases works by artists who have defined their careers by their exploration of fragmentation, whether literal or lyrical. In the same essay, Lippard observed the historical tendency to see “high” or “fine” art as a rarity, while people viewed other modes of production as commodities and, therefore, as less valuable. In this regard, the works in this exhibition, which are all prints and multiples, collectively reject that notion through the strength of their conception and the skill of their execution, not the exclusiveness of their existence.

Positive Fragmentation features some of the most consequential artists of our time through works in which they use fragmentation, whether it relates to the body, landscape, architecture, language, time, or space. These facets

of fragmentation, which often overlap one another, serve as the organizational framework of the exhibition. The majority of works in the exhibition were made before the global COVID-19 pandemic began in 2020. They nevertheless offer perspectives on issues of the present day, as the pandemic has exacerbated persistent inequalities in our societies and amplified calls for social justice. To build a more equitable way forward, systems must be taken apart and reassembled to benefit everyone. Artists have been wrestling with these overwhelming issues for years, and we must look to them as we consider where the problems lie, how to untangle them, and how to move forward for the good of all.

Identities, Bodies, and Worlds to Inhabit

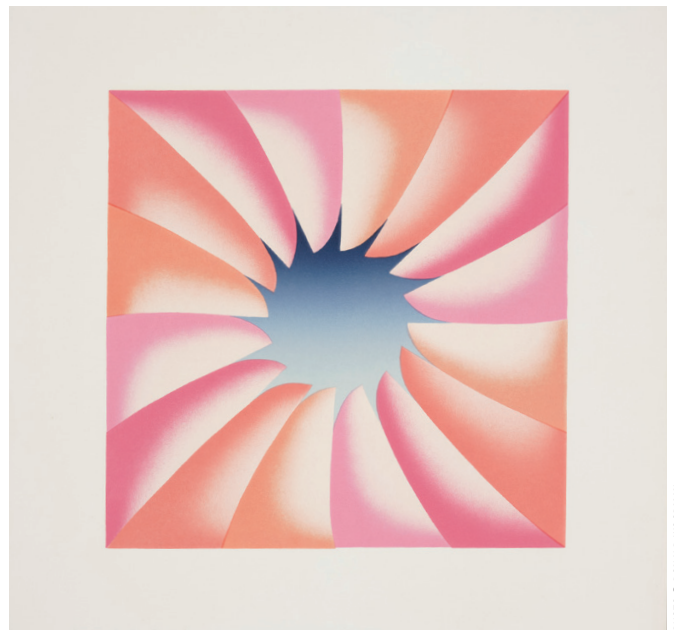
Of the featured artists in *Positive Fragmentation*, it is Betye Saar (b. 1926) whose work, in her collective oeuvre and the singular print in this exhibition, exemplifies positive fragmentation. Saar is the undisputed champion of taking apart and reconstituting objects and ideas; she uses this approach to cast a critical eye on constructs of race and gender, pose probing questions, and generate new meaning. Saar’s *Fragments* (1976), like her three-dimensional assemblages, relies on the collage aesthetic that Lippard would theorize just two years later in “Making Something from Nothing.”

The dissonance of not conforming to a white, male, cisgender norm, to be considered Other, is in itself a “collage experience.”

In this lithograph, Saar makes something—art, memory, history—out of the assembled objects, creating new meanings and associations through their juxtapositions. Those meanings may be enigmatic for viewers, but they lead to questions, which in turn lead to the contemplation of the Black lives represented in the torn photograph on the left. Of Saar’s use of found photographs, which the artist collects from flea markets and garage sales, art historian Leslie King-Hammond says, “Countless individuals who were rendered invisible within their lifetimes and nearly lost to memory but for the remaining photographs of their presence find their images reborn in Saar’s reconstructions.”²

Representing the human body has been held historically as the highest achievement for artists. When rules for depicting the human form were challenged by artists such as Pablo Picasso and Willem de Kooning in the first half of the twentieth century, the resulting fragmented forms often reduced bodies—especially women’s bodies—to sexualized elements: breasts, vaginas, and buttocks. However, when women and nonbinary artists fragment bodies in their work, they aim for a different goal. In the 1970s, Judy Chicago (b. 1939), like Saar, was trying to deconstruct an existing visual vocabulary that was insufficient for communicating her lived reality. In her *Through the Flower* (1972) and *Great Ladies* (1973) series, Chicago uses geometric imagery and soft, pastel colors to create a woman-centric iconography, which she calls “central core imagery.” Before the more explicit use of female genitalia in her work, Chicago formulated these abstracted references to the vaginal opening in direct opposition to what she saw as the phallogentric visual language of Western art.

The dissonance of not conforming to a white, male, cisgender norm, to be considered Other, is in itself a “collage experience.”³ This observation is visualized by Wangechi Mutu (b. 1972) in her series *Histology of the Different Classes of Uterine Tumors* (2006). Women have long been, and troublingly still frequently are, defined by their reproductive organs. Using nineteenth-century medical illustrations of the uterus, ovaries, and cervix as the foundation for her collages, Mutu creates faces from such disparate source material as fashion magazines and *National Geographic* photographs.



Above: Judy Chicago, *Through the Flower 3*, edition AP 1/1, 1972; Lithograph, 22 x 22 in.; Collection of the Jordan Schnitzer Family Foundation

Below: Louise Bourgeois, *My Hand*, edition of 10, 2002; Lithograph on vintage cloth, 11 x 8 ½ in.; Collection of Jordan D. Schnitzer



Via this juxtaposition, Mutu demonstrates how the original illustrations, rife with the pseudoscience of colonialist thought, serve as the basis for contemporary constructions of gender and race. Importantly, however, Mutu gives each face a mouth, presumably so that it can speak for itself.

Artists in *Positive Fragmentation* also address the artificial and natural spaces we inhabit. Nicola López (b. 1975) and Sarah Morris (b. 1967) both explore the urban environment and its architecture. They distill and rearrange its elements—beams, girders, sheathing, wiring—to emphasize the visual interest of individual components as well as the unseen social forces that support, or destabilize, cities. Morris's works, both her films and two-dimensional pieces, are made up of fragments that, paradoxically, do not comprise a “whole.” Rather, the result seems to be part of a never-ending expanse. It is easy to imagine *Dulles (Capital)* (2001) continuing ad infinitum. For Morris, this obfuscation of the “whole” relates to power, which, as she observes is “always in flux and up for grabs.”⁴ This is particularly true of the seat of the American government that is referenced in *Dulles (Capital)*—and was so violently demonstrated at the U.S. Capitol on January 6, 2021.

Seemingly counter to Morris's expansive grids, the works of López are isolated, self-contained globes of compacted industrial building components. In her series *Urban Transformations* (2009), López presents kinetic masses of disordered elements whose frenetic energy and meticulous detail suggests the hurried rhythms of life in cities. López also finds a synergy between her imagery and the process used to create it. She says, “[I]t's a way of generating material and working with variations, and I think that it also resonates thematically with the work and with the environment that I'm talking about: this mass-produced, mechanized, technology-based, built landscape. There's a nice parallel with the process of printmaking in its capacity as a means of reproducing imagery.”⁵

Assembling the Future

In addition to Saar, Chicago, Mutu, López, and Morris, *Positive Fragmentation* includes art by Polly Apfelbaum, Jennifer Bartlett, Christiane Baumgartner, Cecily Brown, Louise Bourgeois, Nicole Eisenman, Ellen Gallagher, Jenny Holzer, Julie Mehretu, Judy Pfaff, Wendy Red Star, Lorna Simpson, Swoon, Barbara Takenaga, Mickalene Thomas, and Kara Walker.



For these artists, creation begins with deconstruction as they dissect shape, color, perspective, text, idea, and stereotype.

Sarah Morris, *Dulles (Capital)*, edition 32/45, 2001; Screenprint, nine panels, each 29 x 29 in.; Collection of Jordan D. Schnitzer

For these artists, creation begins with deconstruction as they dissect shape, color, perspective, text, idea, and stereotype. For some, meaning resides in the act of pulling apart and fragmenting images and ideas, exposing what lies beneath. Others assemble fragments to create a new whole defined by its different parts. Exploring the creative approaches in the work of these artists through the lens of “positive fragmentation” can provide new ways of making sense of today’s fractured world and provide inspiration for the future.

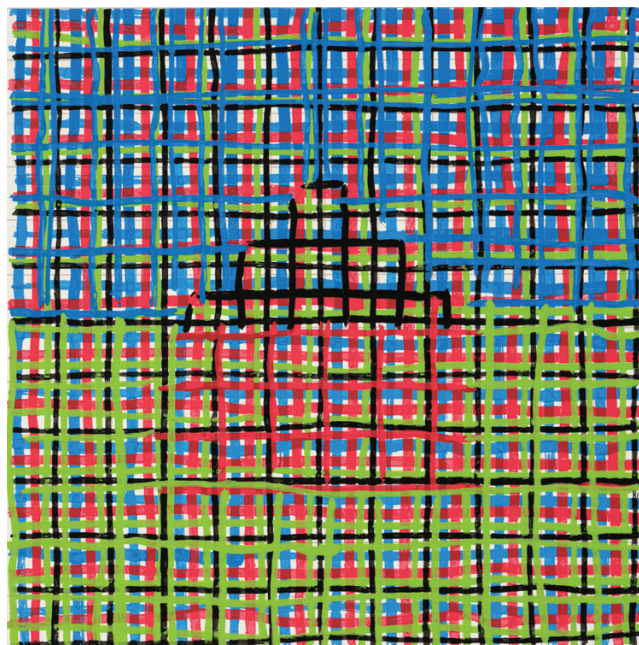
// Virginia Treanor is the associate curator at the National Museum of Women in the Arts. This essay is adapted from Treanor’s introduction for the exhibition catalogue *Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation* (2021). Check the Museum Shop on p. 37 or <https://shop.nmwa.org> for more information.

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.



Notes:

1. Lucy Lippard, “Making Something from Nothing,” in *The Pink Glass Swan: Selected Feminist Essays on Art* (New York: New Press, 1995), 136. Originally published in *Heresies*, no. 4 (Winter 1978).
2. Quoted in Deborah Willis, “Looks and Gazes: Photographic Fragmentation and the Found Object,” in *Betye Saar: Extending the Frozen Moment* (Ann Arbor: University of Michigan Museum of Art, 2005), 22.
3. Lucy Lippard, “Issue and Taboo,” *Pink Glass Swan*, 168. Originally published in *Issue: Social Strategies by Women Artists* (London: Institute of Contemporary Art, 1980).
4. Quoted in Skye Sherwin, “My Work Is Related to Power,” review of “Bye Bye Brazil,” <https://www.phaidon.com/agenda/art/articles/2013/july/18/sarah-morris-my-work-is-related-to-power>, accessed May 30, 2021.
5. Clayton Porter, “Studio Visit, Nicola López,” *Southwest Contemporary*, July 1, 2017, <https://southwestcontemporary.com/studio-visit-nicola-lopez>, accessed May 30, 2021.



Above: Jennifer Bartlett, *House*, edition PP 2/4, 2003; Screenprint, 14 x 14 in.; Collection of Jordan D. Schnitzer

Below: Julie Mehretu, *Six Bardos: Transmigration*, edition 23/45, 2018; 31-color, 2-panel aquatint, 98 x 74 in.; Collection of Jordan D. Schnitzer



PHOTO BY OLLIE HAMMICK, COURTESY OF GEMINI G.E.L. AT JONI MOISANT WEYL; © 2018 JULIE MEHRETU AND GEMINI G.E.L. LLC.

Calendar

16

// EXHIBITIONS

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; for visitor information, check <https://american.edu/cas/museum>.

RECLAMATION: Recipes, Remedies, and Rituals

Through December 31, 2021; Interactive virtual exhibition.

Lookout: MISS CHELOVE

March 25–July 31, 2022; On-site façade installation.

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

// KEY

- F** Free
- M** Free for members
- C** Free for Circles-level 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)

Daily/Weekly/Monthly

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

Art Chat @ Five

MOST FRIDAYS 5–5:45 P.M. // **FMREV**

Jump-start your weekend with art! Join NMWA educators for informal 45-minute art chats about selected artworks from NMWA's collection.

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 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

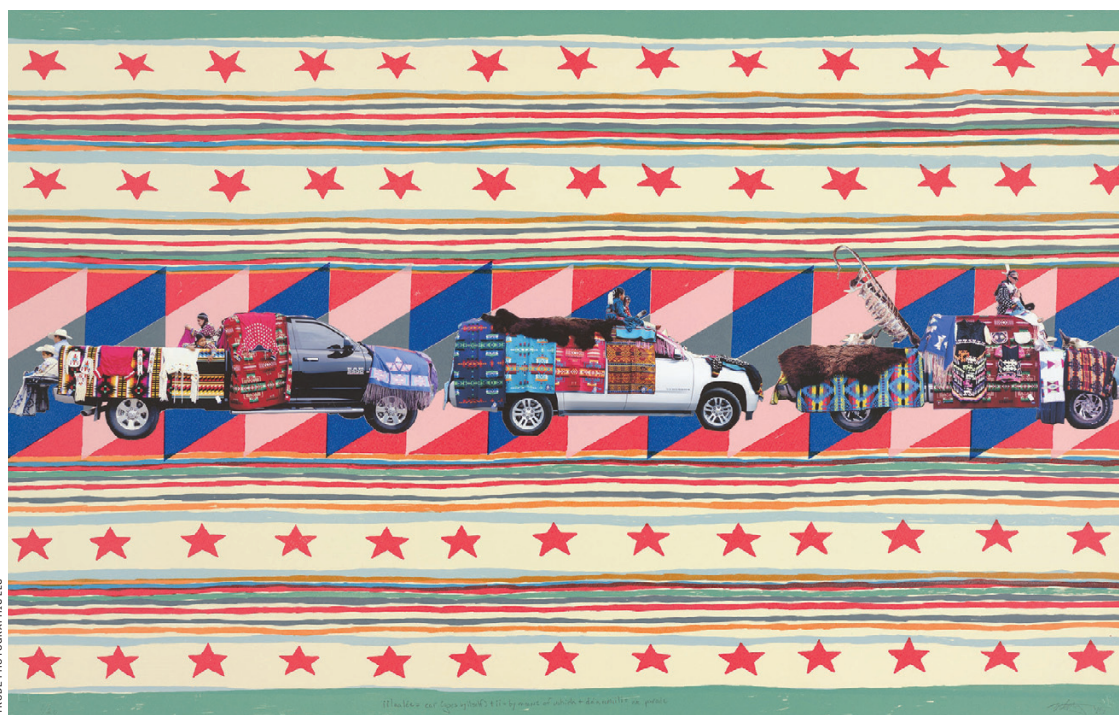
SECOND TUESDAYS 12–12:45 P.M. // **FMREV**

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

Tune in for #5WomenArtists in 2022! NMWA is working with partners all year to highlight emerging women artists online. Join us @WomenInTheArts and share your own favorite #5WomenArtists.



Edmonia Lewis, ca. 1870; Celebrate the groundbreaking sculptor during a happy hour on January 12



Wendy Red Star, *iilaalée = car (goes by itself) + ii = by means of which + dáanniili = we parade*, edition 1/20, 2015–16; Lithograph with archival pigment ink photographs, 24 x 38 in.; Collection of Jordan D. Schnitzer; On view in *Positive Fragmentation*

December

12/14 NMWA xChange: Remembering Those Lost

TUE 12–12:45 P.M. // **FMRV**

Artist and advocate Suzanne Brennan Firstenberg discusses her recent installation *In America: Remember*, honoring each person in the U.S. who has died from COVID-19.

12/16 Brews and Views: Nicole Franklin and Adriana Regalado

THU 5:30–6:30 P.M. // **FMRV**

12/17 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

January

1/7 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

1/11 NMWA xChange

TUE 12–12:45 P.M. // **FMRV**

1/12 Virtual Happy Hour: Edmonia Lewis Celebration

WED 5:30–6:30 P.M. // **FMRV**

Join us to celebrate the life and work of sculptor Edmonia Lewis (1844–1907). We will make a specialty cocktail in her honor, share artworks, and discuss her groundbreaking career as the first African American sculptor to achieve international prominence.

1/14 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

1/21 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

1/28 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

1/29 Opening Day: *Positive Fragmentation*

SAT 11 A.M.–4 P.M. // **FMRV**

Mark your calendar for the opening day of *Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation*, organized by NMWA and on view at the American University Museum at the Katzen Arts Center. For visitor information, check <https://american.edu/cas/museum>.

February

2/4 The Tea: Ting Lin

FRI 12–1 P.M. // **FMOV**

Washington, D.C.-based singer/songwriter Lin draws influence from '70s Cantonese classics, '80s Mandarin pop, and '90s American R&B to form her original sound.

2/4 Art Chat @ Five: Fierce February

FRI 5–5:45 P.M. // **FMRV**

This month, learn about works by some of the fiercest women in the museum's collection!

- F** Free
M Free for members
C Free for Circles-level 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)

2/8 NMWA xChange

TUE 12–12:45 P.M. // **FMRV**

2/9 Virtual Coffee with Lynora Williams

WED 1–2 P.M. // **CRV**

Circles members are invited to join a chat with Lynora Williams, director of NMWA's Betty Boyd Dettre Library and Research Center (LRC), who will give a behind-the-scenes look into the LRC's work to facilitate knowledge about women artists.

2/11 Art Chat @ Five: Fierce February

FRI 5–5:45 P.M. // **FMRV**

2/16 Virtual Happy Hour: Artemisia Gentileschi Celebration

WED 5:30–6:30 P.M. // **FMRV**

Join us to celebrate the life and work of painter Artemisia Gentileschi (1593–1653). We will make a specialty cocktail in her honor, share artworks, and discuss her legacy with special guest Dr. Eve Straussman-Pflanzer, head of Italian and Spanish paintings at the National Gallery of Art.

2/18 Art Chat @ Five: Fierce February

FRI 5–5:45 P.M. // **FMRV**

2/25 Art Chat @ Five: Deep Dive

FRI 5–5:45 P.M. // **FMRV**

In this inaugural deep dive, participants will select one artwork from the past month's chats to look at, respond to, and talk about at length.

March

3/4 The Tea: Afi Soul

FRI 12–1 P.M. // **FMOV**

Washington, D.C.-based Soul is a mother, educator, and spirited soul and R&B artist whose music spreads a conscious, uplifting message.

3/4 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

3/8 International Women's Day Festival

TUE 11 A.M.–7:30 P.M. // **FMOV**

Celebrate International Women's Day with NMWA staff, artists, and makers, with a program featuring online programs and classes that honor women in the arts.

3/8 NMWA xChange

TUE 12–12:45 P.M. // **FMRV**

3/11 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

3/12 Teacher Workshop: Alma Woodsey Thomas

SAT 10 A.M.–12 P.M. // **FMRV**

Join us to learn about the works of Alma Woodsey Thomas (1891–1978) through an interdisciplinary lens of history, science, and visual arts.

3/12 Wikipedia Edit-a-thon: Women Artists of Latin America

SAT 11 A.M.–2 P.M. // **FMRV**

In partnership with Wikimedia DC, NMWA hosts its ninth annual Art + Feminism edit-a-thon. This year's event focuses on enriching the representation of women artists of Latinx descent whose work is part of the museum's collection. No Wikipedia editing experience necessary!

3/16 Virtual Happy Hour: Celebrating Black Women Printmakers

WED 5:30–6:30 P.M. // **FMRV**

Join us to celebrate Black women printmakers! We will make a specialty cocktail, share art and histories, and more.

3/18 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

3/18 Cultural Capital: Environmental Film Festival

FRI TBA // **FMOV**

Enjoy a virtual screening presented in partnership with the world's premier showcase of environmentally themed films.



Singer/songwriter Ting Lin performs in The Tea on February 4



Participants in the 2018 Art + Feminism Wikipedia Edit-a-thon; This year's event will be held virtually on March 12

PHOTO BY TRACI CHRISTENSEN, NMWA

3/20 Fresh Talk: Righting the Balance—Uncovering Women Artists

SUN 4:30–6 P.M. // **FMRV**

Join us for a conversation with women artists and digital media experts about how new media tools can help advance gender parity in the art world.

3/24 Virtual Tour: *Positive Fragmentation*

THU 1–2 P.M. // **MREV**

Calling NMWA members! NMWA Associate Curator Virginia Treanor hosts a members-only virtual tour of *Positive Fragmentation*.

3/25 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

3/29 Virtual Coffee with Melani Douglass

TUE 1–2 P.M. // **CRV**

Circles members are invited to join a chat with Melani N. Douglass, NMWA director of public programs, about the Women, Arts, and Social Change initiative, the participatory virtual exhibition *Reclamation: Recipes, Remedies, Rituals*, and upcoming programs.

4/2 Slow Art Day Conversation

SAT 1–2 P.M. // **FMRV**

Look slowly at selected artworks during the week and then join this virtual conversation with a NMWA educator and other art lovers to discuss the experience.

4/8 Art Chat @ 5: #5WomenArtists

FRI 5–5:45 P.M. // **FMREV**

4/8 2022 Spring Gala

FRI 6:30 P.M. –12 A.M. // **R**

Join co-chairs Ashley Davis and Marlene Malek for the museum's largest annual fundraising event, held this year at the National Building Museum. Contact fmcnally@nmwa.org for tickets, sponsorship, and more.

4/12 NMWA xChange

TUE 12–12:45 P.M. // **FMRV**

4/15 Art Chat @ 5: #5WomenArtists

FRI 5–5:45 P.M. // **FMREV**

April

4/1 The Tea: Joy Postell

FRI 12–1 P.M. // **FMOV**

4/1 Art Chat @ 5: #5WomenArtists

FRI 5–5:45 P.M. // **FMREV**

To celebrate the museum's #5WomenArtists campaign, each April Art Chat introduces you to one printmaker featured in *Positive Fragmentation* in context with works in NMWA's collection.

// 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. This project is supported in part by the National Endowment for the Arts.

FY21 Year in Review

Engaging Our Community & Envisioning the Future

July 1, 2020–June 30, 2021

// FROM THE CHAIR OF THE BOARD & THE DIRECTOR

Dear Members and Friends of NMWA,

The museum's recent fiscal year, which ended in June 2021, was a time of profound physical and social disruption; amid pain, grief, and uncertainty, it was also a time of reinvention and growth for NMWA and the world around us.

During our closure in the early months of the COVID-19 pandemic, our staff leapt into online programming to serve and engage audiences at home. We reopened to the public from August to December 2020, closed for the winter, and then reopened from March through early August 2021. During these times, as precautions allowed, we were gratified to welcome the public both in person and online to exhibitions including *Paper Routes—Women to Watch 2020*, which showcased contemporary art in paper as well as our unique network of national and international outreach committees. In spring 2021, the exhibition *Sonya Clark: Tatter, Bristle, and Mend* was a powerful presentation of Clark's art, which addresses racial injustice in our nation's history and its present day.

This year, we mourned the loss of NMWA Founder Wilhelmina Cole Holladay, whose vision has inspired so many people. We are resolved to honor her legacy through continued work on behalf of women in the arts, and we view her memory as a touchstone as we embark on long-planned renovations that will lay the foundation for the museum's future.

None of the museum's work would be possible without our steadfast members. From a "Pandemic Pivot" award and popular virtual Happy Hours to growth in our collections of art and archival materials, we hope that you enjoy reading about the accomplishments of this ever-changing year. Thank you so much for working with us to champion women in the arts.

Winton Smoot Holladay
Chair of the Board

Susan Fisher Sterling
The Alice West Director

Alicia Gregory
and NMWA Staff

With steady support from the museum's members and friends during a difficult time, we have never paused in our work championing women in the arts. Over the last year, NMWA engaged our audiences with art, music, recipes, exhibitions, conversations, and plans for the future.

Year at a Glance:

- NMWA held nearly 200 events and programs on digital platforms.
- These events featured 60 guest artists and reached at least 14,424 attendees.
- Our on-site exhibitions featured works by 38 artists.
- Staff in the Betty Boyd Dettre Library and Research Center answered 453 research inquiries.
- Our Guide by Cell audio offerings received a total of 6,550 calls.
- The Museum Shop created seven face mask designs, featuring newly commissioned artwork as well as art from NMWA's collection.
- Our social media following grew to 62,800 on Twitter, 123,339 on Instagram, and 57,251 on Facebook; we had 64,273 views on YouTube.
- National and international outreach committees—which grew to 27 groups—have more than 3,000 members amplifying NMWA's message in their regions.

Welcoming Visitors Online and On Site

NMWA continued to bring the museum to our audiences at home through online offerings. FY21 saw 1,527,775 unique



Visitors with Natasha Bowdoin's
Contrariwise (2011), on view in *Paper
Routes—Women to Watch 2020*



PHOTO BY SANCHIA MCBURNIE



PHOTO BY KEVIN ALLEN

Security staff garnered praise for their knowledge and warmth throughout the tumultuous year—here, guard Tina Burke, wearing a mask designed by artist Scarlett Bailey, stands with a visitor whose NMWA mask features art by Maria Sibylla Merian

After a months-long closure due to COVID-19, visitors returned to NMWA to enjoy innovative works on view in *Paper Routes—Women to Watch 2020* (October 8–December 23, 2020)

page views on <https://nmwa.org>, a 15% increase from FY20. With visitors of all abilities around the world, the digital team continued working to improve web accessibility, making more of our content available to those using assistive technologies. We also added an abundance of new content, including twelve new online exhibitions.

At the same time, we committed to providing in-person visitors with a safe and enjoyable experience. In August 2020, the museum reopened with new pandemic protocols. We greeted guests with a special extension of **Graciela Iturbide's Mexico**, which had opened to fanfare in February 2020, as well as a focus exhibition, **Return to Nature**, featuring photographs from the collection. The twenty works by eleven artists in *Return to Nature* spoke to the renewed meaning that many people found in connecting with nature during this time.

Our Museum Shop and security staff played integral roles in welcoming visitors. For the reopening, Museum Shop staff commissioned Mexico City-based artist Scarlett Bailey to create custom face masks. Her “Pioneers and Protest”

mask design featured advocates for LGBTQ rights and racial justice. “Mujeres Muralistas” depicted pioneering Mexican women muralists.

Paper Routes—Women to Watch 2020

In October 2020, the museum opened its first major exhibition since the pandemic began. ***Paper Routes***, the sixth installment in NMWA’s *Women to Watch* exhibition series, showcased contemporary artists working in paper from the regions where NMWA has national and international outreach committees. *Paper Routes* featured works by twenty-two artists representing committees around the world—the largest *Women to Watch* exhibition to date.

The combination of in-person and online offerings allowed a broad audience to engage with *Paper Routes* despite the pandemic. Thousands of in-person visitors came, many during free Community Days. Online, the museum’s reach soared—16,300 people engaged with *Paper Routes* digital programming, resources, and the online exhibition, which became our most popular online exhibition of FY21, with nearly 4,200 views. In addition:

- 3,579 readers accessed 18 blog interviews with participating artists.
- More than 1,300 people attended 18 virtual studio tours with participating artists.
- About 1,400 people attended two virtual programs that NMWA hosted in partnership with the Baltimore Museum of Art featuring *Paper Routes* artists.
- 911 people from 35 U.S. states plus Washington, D.C., and Mexico called into 21 Guide by Cell recordings to hear featured artists discuss their work.
- 250 people attended virtual events organized by the Embassies of Argentina, Chile, and Peru, featuring three *Paper Routes* artists from Latin America.

Many of our committees planned events in tandem with *Paper Routes*, with highlights including:

- The Ohio Advisory Group, with the Ohio Arts Council, opened *Paper Routes: Women to Watch 2020—Ohio* at the Riffe Gallery and organized a virtual walkthrough.
- San Francisco Advocacy for NMWA organized virtual tours with the five northern Californian artists who were nominated for *Paper Routes*.
- The Arkansas Committee organized an exhibition and film featuring nominated *Paper Routes* artists, which continues its tour of six venues across the state through February 2022.

“Art Chats have brought the museum to me. I feel as if I am now a member of a community that comes together to appreciate this unique museum of women in the arts. Thank you.”

// A NEW YORK-BASED CHARTER MEMBER

Women, Arts, and Social Change (WASC): Programs for Connection and Healing

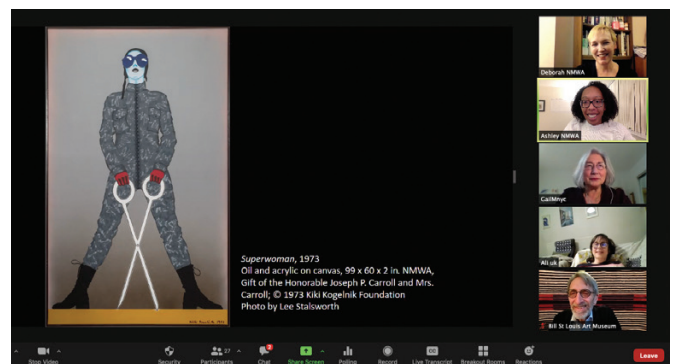
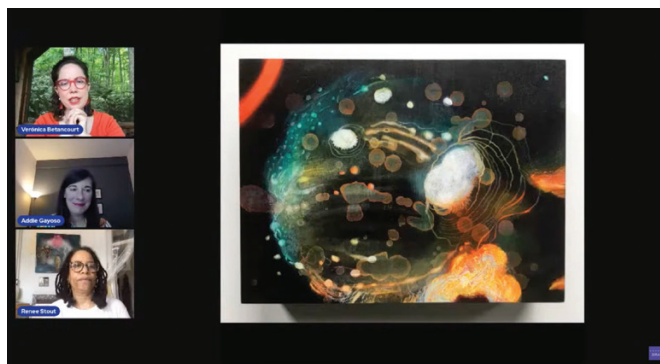
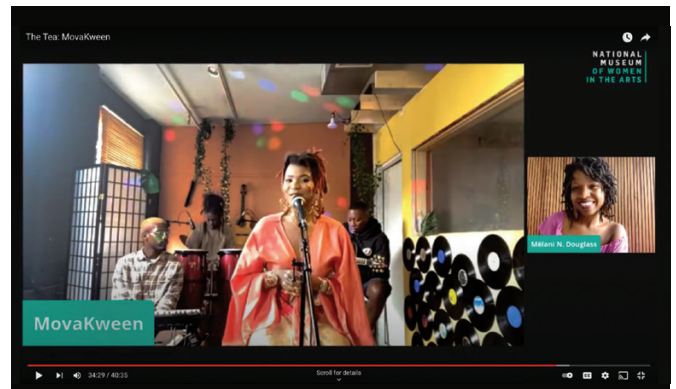
When the museum again closed in December 2020 due to COVID-19 precautions, staff leaned into digital programming. *Reclamation: Recipes, Remedies, and Rituals* opened on January 18, 2021, as the first fully virtual project from the WASC public programs initiative. Originally conceived as an in-person exhibition, the project evolved in response to the pandemic as our audience focused on home and nourishment.

Reclamation, an interactive online exhibition, examined food as a creative medium and a connective tool for

intergenerational and intercultural experiences. Nine interdisciplinary artists activated their own kitchen tables, sharing photographs, videos, and stories—intimate glimpses into their homes and artistic practices. The exhibition drew attention from media outlets including Artnet, the *New York Times*, *Food & Wine*, WAMU, and Atlas Obscura.

Reclamation invited the public to share their stories and tune in for conversation, music, and more:

- The site garnered 177 audience submissions to the recipe archive.
- Curative Collective conversations engaged 18 local partners in discussions about food justice, art, and community.
- More than 280 people attended three virtual Fresh Talks, the museum’s signature conversation series, featuring 11 speakers on culinary justice, power and place, and the art of healing.
- More than 2,800 visitors accessed the *Reclamation* website.



Clockwise from top left: Fresh Talk: Place and Power engaged artists and activists in a conversation about global food access, gender, class, and labor; the event featured (clockwise from top left) artist Zina Saro-Wiwa, culinary historian Laura Shapiro, artist Wanda Raimundi-Ortiz, and food rights activist Janne Fields Stewart; NMWA Director of Public Programs Melani N. Douglass interviews MovaKween, a Baltimore-based musician who performed in The Tea; NMWA Director of Education and Interpretation Deborah Gaston and Associate Educator Ashley W. Harris talk with guests about the work of Kiki Kogelnik during an Art Chat @ 5; NMWA Senior Educator Adrienne L. Gayoso and Baltimore Museum of Art Director of Interpretation Verónica Betancourt speak with artist Renée Stout about her works during the program BMA x NMWA: Pride of Place

// IN MEMORIAM

Remembering Wilhelmina Cole Holladay
(1922–2021)

GIFT OF THE ARTIST. © MICHELE MATTEI

On March 6, 2021, NMWA Founder Wilhelmina Cole Holladay died at age 98. With dedication, drive, and a singular idea, Holladay created the museum to help address the underrepresentation of women artists worldwide. Her vision has always been NMWA's guiding light, and the public joined us in marking her legacy. A special memorial issue of *Women in the Arts* magazine highlighted her life, her passion for collecting and sharing work by women artists, and her dynamism in starting the museum.

Our community showed immense support: heartfelt remembrances of Holladay poured in from friends, family, museum members, artists, and prominent public figures. Hundreds of people made donations in her memory. NMWA dedicated the Legacy Society to our founders, renaming it the Wilhelmina and Wallace Holladay Legacy Society. The planned giving program now honors our visionary founders as well as dedicated friends who ensure that the museum's mission will thrive for generations to come.

Wilhelmina Cole Holladay
(1922–2021); photographed by
Michele Mattei, 2010

We connected with our audience through the emotional power of music. A new, virtual concert series, **The Tea**, livestreamed contemporary women musicians. The **Shenson Chamber Music Concerts** went virtual for the first time in the twenty-three-year history of the series, with concerts by the McDermott Trio, soprano Stefania Dovhan, and violinist Jennifer Koh—together, these concerts have been viewed nearly 2,000 times.

Bringing NMWA's Art to Audiences @ Home

NMWA educators brought the collection and exhibitions to life via online programs. **Art Chat @ 5**, a weekly informal chat on Friday evenings, reached 1,492 attendees across 49 talks that highlighted 127 artists. The program was named one of the top "Ten to See" for Women's History Month in March 2021 by *Aesthetica* magazine. Attendees described the chats as "a joy," "fun," "welcoming," "interesting," and "an opportunity for healing and human connection."

Educators also launched **BMA x NMWA**, a monthly talk show in partnership with the Baltimore Museum of Art. During twelve talks, five guest curators and thirteen guest artists spoke about topics including Art in Protest, Memory, and Pride of Place. The show won a 2021 GLAMi Award (Galleries, Libraries, Archives, and Museums Innovation) in a special "Pandemic Pivot" category.

Docents and educators offered thirty **Collection Highlights Talks**. These interactive, virtual "tours" spotlight works from the collection. About 530 people joined from the comfort of their own homes. One participant said, "It's been a long time since I've been able to visit. I enjoyed seeing such a variety of works by artists that I previously did not know." Another wrote, "I appreciated the time the docent gave us to engage with the work and how she took advantage of presenting virtually by sharing additional images."

Sonya Clark: Tatter, Bristle, and Mend

On view from March 3 through June 27, 2021, **Sonya Clark: Tatter, Bristle, and Mend** opened to acclaim. Organized by NMWA, it was the first major mid-career survey of Clark, whose mixed-media works celebrate Blackness and address race and visibility. The exhibition received rave reviews in outlets including *Hyperallergic*, *Washingtonian*, the *Washington Post*, *Washington City Paper*, and *Bmore Art*. *Washingtonian* magazine praised NMWA for "bringing [Clark's] necessary work to a wider audience."

More than 21,790 people visited the exhibition in person, as springtime brought widespread vaccinations and reopenings. Visitor comments reflected the power of the artist's works: one said, "Clark's installation moved me to tears." Another called the exhibition "beautiful and transformational." NMWA security guards, acting as ambassadors for the

works, were lauded by Clark and many attendees. One visitor wrote, “Guards are so knowledgeable and kind. Full of not only facts, but feelings. They treat both the art and viewers with consideration, and they connect to the humanity in both.”

Online programming helped us connect with our audience:

- Educators worked with Clark to record audio commentary on 14 different works in the exhibition, and the recordings received 3,497 calls.
- Nearly 200 people attended a virtual Fresh Talk featuring the artist in conversation with NMWA Chief Curator/Deputy Director Kathryn Wat.
- On the museum’s *Broad Strokes* blog, eight posts about the exhibition were accessed by about 1,000 readers. Four guest writers with deep connections to Clark’s art reflected on different themes in the exhibition.

We also published a 176-page, fully illustrated catalogue for *Sonya Clark: Tatter, Bristle, and Mend*. It features Clark’s art alongside revelatory new texts by guest contributors Bridget

“Renowned for her explorations of the cultural and political aspects of hair—specifically Black hair—Clark does not disappoint in this dizzying survey of 100 works executed over the last twenty-five years.”

// HYPERALLERGIC

R. Cooks, Tiya Miles, and Salamishah Tillet; verse by National Book Award-winning poet Nikky Finney; and a conversation between Clark and historian and artist Nell Painter.

Artists’ Books, Archival Research, and More from the LRC
The **Betty Boyd Dettre Library and Research Center (LRC)** remained busy all year, with a springtime surge supporting visitors, researchers, and academics:

- Throughout FY21, the LRC welcomed 5,121 visitors.
- Staff catalogued 2,354 items, including 361 books and 1,993 artist files.



Left: The exhibition *Sonya Clark: Tatter, Bristle, and Mend* (March 3–June 27, 2021) received rave reviews and thousands of visitors

Above: Clark’s works such as *Touch* (2002, installation view) tell stories through materials such as beads, combs, hair, found objects, and textiles

- The LRC accessioned three new archival collections: those of Washington, D.C.'s Gallery 10, artist (and founding member of Gallery 10) Maxine Cable, and mixed-media artist Adjoa Burrowes.

Staff assisted archivists and academics from other institutions, who applauded the LRC's work to ensure that women have a prominent place in the art historical record. A professor from Davidson College wrote, "I cannot thank you enough for this unique opportunity to reframe my approach to [Frida] Kahlo as I teach the senior seminar for Hispanic Studies students next fall. I sincerely appreciate your unique support and the great assistance at the LRC."

Visitors to the LRC also enjoyed the exhibition **Julie Chen: True to Life**, on view from October 12, 2020, through June 30, 2021. Chen, a book artist, combines text and sculptural structures to explore the passage of time, grief, discovery, and other deeply personal concerns. In FY21, the LRC also acquired two of the works in the exhibition, *Wayfinding* (2019) and *Panorama* (2008), along with four other artists' books: Tia Blassingame's *I am* (2018), Sanaz Haghani's *The Red Moon* (2019), and two works by Clarissa Sligh, *Transforming Hate: an Artist's Book* (2016) and *My Mother, Walt Whitman, and Me: a Recollection* (2019).

Outreach Committees: Growth and Connection

In addition to their partnership on *Paper Routes—Women to Watch 2020*, NMWA's network of national and international

outreach committees continued to grow and foster their groups. In FY21, NMWA formed five new committees—we extend a warm welcome to members in Colorado, India, Israel, Japan, and Wyoming!

About 150 national and international members gathered for three days of virtual programming during the **2020 Committee Conference**. Members heard from eleven speakers about the state of NMWA, building renovation plans, and future programming.

Select committee activities from the year:

- El Capítulo Chileno del NMWA, in partnership with CV Galería, organized a virtual and in-person exhibition of more than forty women photographers based in Chile. They also co-organized a sculpture contest for a tribute to Chilean women.
- Les Amis du NMWA created a mentorship program for emerging women artists and partnered with the curatorial platform SOME OF US to publish a book about contemporary women artists in France.
- Throughout the pandemic, the U.K. Friends of NMWA hosted free virtual conversations with women artists, curators, and other U.K.-based arts professionals.
- The Georgia Committee held a virtual Fresh Talk with Atlanta-based artist and activist Yehimi Cambrón. They also led art walks to Atlanta studios and women-owned galleries.



Above: Additions to the LRC's collection of artists' books included Julie Chen's *Wayfinding* (2019), which was on view in *Julie Chen: True to Life* (October 12, 2020–June 30, 2021)

Right: Emily Moore, archival assistant in the Betty Boyd Dettre Library and Research Center, packs institutional archives in preparation for the building's top to-bottom renovation



PHOTO BY LYNORA WILLIAMS, NMWA

“[NMWA] may be the only art institution in Washington to grant photography near-equality with painting and sculpture. In the galleries on the upper floors, you can find Ruth Orkin in a room with Helen Frankenthaler. Mary Ellen Mark looks right at home.”

// WALL STREET JOURNAL

Artist Marilyn Artus poses in front of *Her Flag* on display at NMWA; the nationwide art and travel project marked the 100th anniversary of the passage of the 19th Amendment

Springing Forward

Spring 2021 also featured the special exhibition **Mary Ellen Mark: Girlhood**. Made possible by a recent donation to NMWA of more than 160 works by Mark, this presentation included twenty-five photographs from across the artist’s fifty-year career, depicting girls and young women around the globe. *Mary Ellen Mark: Girlhood* received glowing press coverage in the *Wall Street Journal*, the *Washington Post*, *Aesthetica*, and *1854/British Journal of Photography*.

On March 8, the museum hosted its first virtual festival in celebration of **International Women’s Day**. Throughout the day, museum staff, artists, and makers hosted online classes and programs honoring women in the arts. Highlights included an in-depth look at the museum’s award-winning **#5WomenArtists** social media campaign, which became a year-round initiative in FY21, and an exploration of the LRC’s archival materials on three international festivals of women artists.

To commemorate the 100th anniversary of the passage of the 19th Amendment, NMWA partnered with **Her Flag**, led by artist Marilyn Artus. Artus collaborated with a group of contemporary women artists—one from each of the thirty-six states that ratified the 19th Amendment by 1920—to create the large flag that was installed on the museum’s New York Avenue façade from June 9 through July 12.



PHOTO BY KEVIN ALLEN

Building a New Future

In May 2021, after years of behind-the-scenes planning, NMWA announced a top-to-bottom renovation of the museum’s historic building, led by architect Sandra Vicchio. The first major renovation since the museum opened to the public in 1987, the \$66 million project will ensure NMWA’s bright future as a beacon for women in the arts.

In advance of the building’s closure on August 9, 2021, the museum saw increased attendance that culminated in a week of celebrations, supported by Ourisman Automotive of Virginia. Attendees enjoyed free admission, extended hours, and a special sneak peek into the renovation project. Visitors gave the building a fond “see you soon!” One said, “This is one of the most beautiful gems of D.C.’s museums. Best to you all during the renovation. Looking forward to seeing you again.”

// Alicia Gregory is the assistant editor at the National Museum of Women in the Arts. Staff members across the institution contributed to this report.

// ART, MEMBERSHIP, AND SPACE TO SOAR

More from FY21—including highlights from our growing art collection and a huge thanks to our members and donors—is featured on the following pages.

Highlights from the Past Year

// Orin Zahra
and Virginia Treanor

During the fiscal year that ended in June 2021, major acquisitions embodied NMWA's mission to celebrate diverse women artists. New works include prints by Emma Amos and Helen Hardin; photographs by Madame Yevonde and Dianne Smith; and large-scale sculptures by Deborah Butterfield and Berlinde de Bruyckere. The museum was also able to acquire works by artists featured in recent exhibitions,

including Delita Martin, Mary Ellen Mark, and Judy Chicago. Although NMWA's building is currently under renovation, the collection's recent growth sparks energy and inspiration as the museum plans for the future.

Emma Amos (1937–2020)

Amos interrogated the art-historical status quo through an inventive approach to color and form in her figurative and abstract paintings, prints, and textiles. Influenced by Western European art, Abstract Expressionism, and the civil

The museum's collection grew by seventy-seven works of art in the past year: thirty-seven photographs, three paintings, two sculptures, one mixed-media work, three multiples, two drawings, and twenty-nine prints.

rights and feminist movements, Amos probed issues of racism, sexism, and ethnocentrism in her art. In 1963, she became the sole female member of Spiral, a fleeting but significant collective of African American artists in New York City who explored the role of Blackness in art.

Pool Lady (1980) is Amos's contemporary take on the bather subject commonly found in art history. She features a Black woman—likely a self-portrait—rarely seen in portrayals of “bathers” in Western art. This confident figure confronts the viewer with a direct gaze and defies stereotypes associated with Black femininity.

Delita Martin, *Believing In Kings*, 2018; Acrylic, charcoal, relief printing, decorative papers, hand-stitching, and liquid gold leaf on paper, 71 ½ x 51 in.; NMWA, Museum Purchase, Belinda de Gaudemar Acquisition Fund



Deborah Butterfield (b. 1949)

Butterfield is renowned for the sculptures of horses that she has been creating for more than forty years. A skilled equestrian, the artist has centered her practice on sculptures that—while semi-abstract—demonstrate her expert knowledge of equine anatomy and evoke the animals' spirits. Butterfield has said, “I wanted to do these big, beautiful mares that were as strong and imposing as stallions but capable of creation and nourishing life. It was a very personal feminist statement.”

More than seven feet high and nine feet long, *Big Horn* (2006) is named after an area in Bozeman, Montana, near Butterfield's home. As is characteristic of her style, the sculpture involved a labor-intensive process of casting bronze from wooden branches, which she then assembled and welded into the shape of a horse, evoking movement, shape, and color. Each work, including *Big Horn*, is a one-of-a-kind cast sculpture.

Delita Martin (b. 1972)

Martin creates large-scale prints onto which she draws, sews, collages, and paints. She claims space for her subjects, creating a powerful presence that highlights the historical absence of Black bodies in Western art. A recurring theme throughout Martin's work is the connection between past and present generations, which she locates in a transitional space between the physical and spiritual worlds. She conveys these connections through

Emma Amos, *Pool Lady*, 1980; Etching, aquatint, and styrene stencil, 23 ¼ x 21 ¼ in.; NMWA, Museum purchase with funds from an anonymous donor in honor of Mary Ryan Gallery

symbols such as circles, birds, and masks of West Africa.

The museum acquired *Believing In Kings* (2018), which was featured in the 2020 exhibition *Delita Martin: Calling Down the Spirits*. This work prominently features circles, which appear in pattern elements as well as hoop earrings—they are symbolic in Martin's work of the moon, infinity, wholeness, and cyclic movement.

// Orin Zahra is the assistant curator and Virginia Treanor is the associate curator at the National Museum of Women in the Arts.



© EMMA AMOS; PHOTO BY LEE STALSWORTH

Deborah Butterfield, *Big Horn*, 2006; Cast bronze, 92 x 114 x 41 in.; NMWA, Gift of Jacqueline Badger Mars in honor of Wilhelmina Cole Holladay



© DEBORAH BUTTERFIELD; IMAGE COURTESY OF L.A. LOUVER

Member News

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Membership Year in Review

We extend heartfelt thanks to our dedicated members for showing incredible generosity during the pandemic. Your support helped the museum work in dynamic new ways to advocate for women in the arts. While the museum experienced lost admissions, retail sales, and event revenue due to COVID-19 closures, our supporters stepped up with a 21% increase in overall giving.

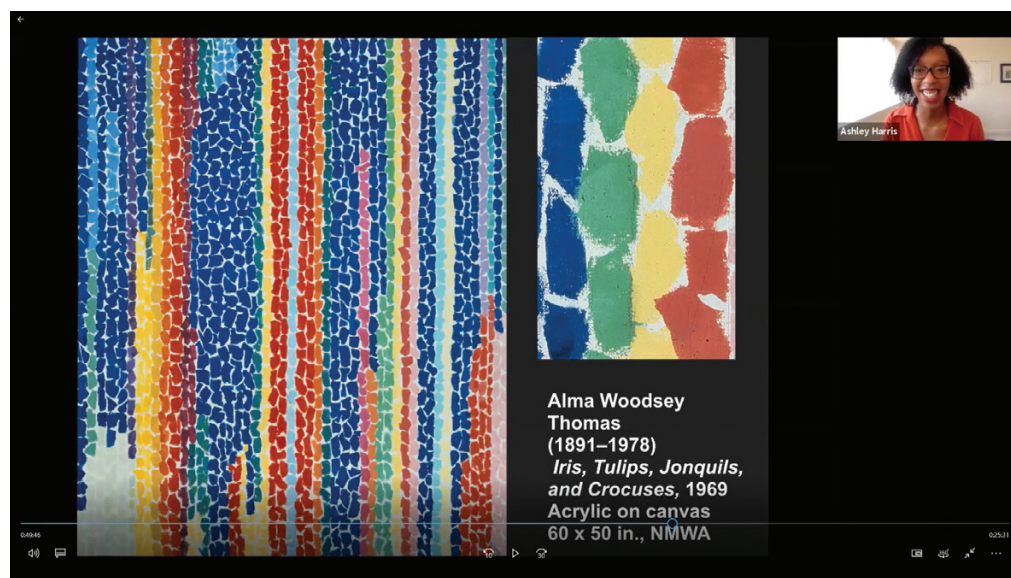
FY21 Membership by the Numbers

- 13,349 total members, including 1,658 new members, represented all fifty U.S. states, Washington, D.C., and Puerto Rico, and twenty-one countries including Japan, Australia, Ireland, Saudi Arabia, Monaco, Peru, Croatia, Vietnam, and Brazil.
- 3,832 Charter Members, individuals who began giving in 1993 or earlier, renewed their support.
- 581 donors increased their level of giving to support the museum's mission during this challenging year.
- In addition to membership gifts, supporters contributed \$517,784 to the annual fund through gifts to the Matching Gift Campaign, the Honor Roll, and more.

New Virtual Programming

The museum's membership team engaged 12,803 visitors in new virtual programs such as artist studio tours and happy hours in celebration of artists' birthdays. Attendees joined from all over United States and the world, including Mexico, Chile, Iceland, Germany, and France.

Across seven happy hours, 4,757 attendees celebrated artists Frida Kahlo, Alma Woodsey Thomas, Georgia O'Keeffe, Louise Bourgeois,



"I finally got to the Sonya Clark exhibition, my first visit in over a year, and it was extraordinary. Exhibits like this, and the diversity of work you feature, remind me of the importance in being a member of NMWA."

Clementine Hunter, Rosa Bonheur, and Marisol. The events featured guest curators, art historians, and journalists who illuminated the lives and work of the artists.

One attendee called the happy hours "the best Zoom events of the pandemic by far." Another attendee who joined with her four-year-old daughter wrote, "Being invited to Frida's birthday party absolutely made her day. When you said your museum celebrates women artists, my daughter exclaimed, 'Like me!'"

Top: NMWA Associate Educator Ashley W. Harris presents during a happy hour in honor of Alma Woodsey Thomas

Bottom: Artist Hyeyoung Shin, featured in *Paper Routes—Women to Watch 2020*, gave members a behind-the-scenes look into her studio

// SPACE TO SOAR



NMWA's Capital Campaign

Renovation work has now begun on our historic building, which stands as a beacon and flagship for our mission. When we reopen in fall 2023, visitors will find expanded public spaces with more art on view, improved amenities that enhance wayfinding and accessibility, and updated infrastructure that preserves our iconic spaces and helps us care for our unique collections. NMWA will never stop championing women in the arts, and this ambitious project gives us the best opportunity to amplify their voices for decades to come. We believe that the best art deserves the best frame.

We salute and thank the extraordinary friends of the museum who have made gifts and pledges to support our Space to Soar capital campaign. For information about making a gift, contact Development Associate Kandra Bolden at kbolden@nmwa.org or 202-979-1920.

\$10 million+

Anonymous

\$5–\$9.9 million

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The Revada Foundation

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(List as of September 30, 2021)

SPACE TO SOAR | THE CAMPAIGN FOR THE
NATIONAL MUSEUM
OF WOMEN IN THE ARTS

Financial Statements

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Statements of Financial Position	FY21	FY20
<i>Assets</i>		
Cash	\$ 29,732,167	\$ 15,973,108
Other current	<u>3,213,526</u>	<u>9,979,523</u>
Total current assets	32,945,693	25,952,631
Net property and equipment	11,069,032	8,925,719
Investments	76,098,489	64,157,561
Net Pledges Receivable	<u>8,554,569</u>	<u>4,748,311</u>
<i>Total Assets</i>	\$ <u>128,667,783</u>	\$ <u>103,784,222</u>
<i>Liabilities and net assets</i>		
Payables accruals and deposits	\$ 2,190,706	\$ 2,210,820
Long term liabilities	<u>65,148</u>	<u>563,418</u>
Total liabilities	2,255,854	2,774,238
Net assets	<u>126,411,929</u>	<u>101,009,984</u>
<i>Total Liabilities and Net Assets</i>	\$ <u>128,667,783</u>	\$ <u>103,784,222</u>
 <i>Statements of Activities</i>	 <i>FY21</i>	 <i>FY20</i>
<i>Support and revenue:</i>		
Grants and contributions	\$ 15,034,069	\$ 29,875,813
Membership Income	1,365,971	1,174,052
Earned Income	773,108	1,660,163
Net Investment Income	<u>17,229,166</u>	<u>826,893</u>
Total support and revenue	34,402,314	33,536,921
<i>Expenses:</i>		
Program services	6,890,862	7,420,139
Supporting services	2,056,283	2,762,563
Cost of sales and auxillary activities	<u>832,224</u>	<u>884,430</u>
Total expenses	9,779,369	11,067,132
Change in net assets before other item	<u>24,622,945</u>	<u>22,469,789</u>
Forgiveness of Debt	<u>779,000</u>	
Change in net assets	25,401,945	22,469,789
Net assets, beginning of year	<u>101,009,984</u>	<u>78,540,195</u>
Net assets, end of year	\$ <u>126,411,929</u>	\$ <u>101,009,984</u>
 <i>Statements of Cash Flows</i>	 <i>FY21</i>	 <i>FY20</i>
<i>Cash flows from operating activities</i>		
Cash received from donors	\$ 18,730,094	\$ 18,440,527
Cash received from program fees and earned income	595,996	1,621,870
Cash received from membership and dues	1,544,126	1,348,895
Cash payments to employees	(4,780,054)	(4,942,870)
Cash payments to vendors	<u>(7,594,268)</u>	<u>(7,450,630)</u>
Net cash (used) or provided by operating activities	<u>8,495,894</u>	<u>9,017,792</u>
<i>Cash flows from investing activities</i>		
Cash received from investment income	5,527,533	2,640,561
Cash payments for investment costs	<u>(264,368)</u>	<u>(223,818)</u>
Net cash (used) or provided by investing activities	<u>5,263,165</u>	<u>2,416,743</u>
<i>Cash flows from financing activities</i>		
Cash received from borrowing	<u>-</u>	<u>779,000</u>
Net cash (used) or provided by financing activities	<u>-</u>	<u>779,000</u>
Net increase in cash and cash equivalents	13,759,059	12,213,535
Cash and cash equivalents at beginning of the year	<u>15,973,108</u>	<u>3,759,573</u>
Cash and cash equivalents, end of year	\$ <u>29,732,167</u>	\$ <u>15,973,108</u>

*This information has been derived from the financial statements audited by GRF CPAs & Advisors.

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Erin Allen, Carmen Anderson, Fay Arrington, Lara Babarinsa, Rose Marie Barreyro, Martha Barroso, Allie Burns, Hubia Bush, Elaine Bussjaeger, Kirsten Byerts, Sumana Chatterjee, Felice Cohen, Marilyn Cohen, Jam Black Dimic, Anne Dine, Shelese Douglas, Mona EL-Bayoumi, Bettifae Fassler, Kathy Fearnside, Kimball Fontein, Erin Garland, Lucy Gregor, Courtney Han, Anne Headley, Ruth Herman, Lauren Hoffman, Maryann Holleran, Marissa Huttinger, Maggie Jackson, Suzanne Johnson, Katy Klassman, Grace Knudsen, Olga Kulyk, Ginger Marshall, Paige Mason, Sarah Mazzochi, Colli McKiernan, Genevieve Moreland, Rachel Motley, MaryBeth Musumeci, Rachel Nemeth, Hamda O'Brien, Lindsey Ohle, Denise Pernick, Ekaterina Radchenko, Christina Reitz, Margaret Richardson, Joi Ridley, Kate Seno Bradshaw, Linda Stocker, Yasmin Tasan, Betty Taska, Christina Thomas, Ann Thomison, Kirsten Tindal, Casey Toggweiler, Grayson Vincent, Lori Vitellozzi, Mary Walter, Elizabeth Welles, Susan White, Judith Wiesberg, Hanna Wiese, Ed Williams, Morgaine Williams, Shaye Zakotnik, Jan Zastrow

Interns

Katherine Carroll, Zenobia Charleus, Ella Jones, Dominique Manuel, Danielle Osakwe, Samantha Philben, Junru (Cedric) Shi, Ellianie Vega, Emma Weiss, Grace Zhou

Museum Shop

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Positive Fragmentation Exhibition Catalogue

Published by the Jordan D. Schnitzer Family Foundation, this fully illustrated catalogue features art from the exhibition and includes essays by NMWA Associate Curator Virginia Treanor and others. Softcover, 134 pages. Check online for pricing and other details.

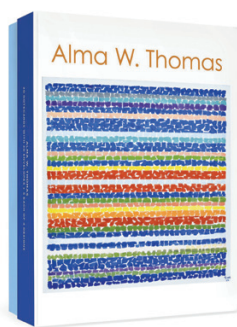
Lemongrass & Ginger Tea

Refresh yourself with a cup of this special loose-leaf tea blend that includes lemongrass, ginger root, licorice root, peppermint, safflower, and blue cornflowers. 1.8 oz. \$16/Member \$14.40



Alma Woodsey Thomas Notecards

Four garden-inspired paintings by the renowned artist are featured in this set of twenty notecards. Five cards each depicting *Red Roses Sonata* (1972), *Tiptoe Through the Tulips* (1969), *Pansies in Washington* (1969), and *Air View of a Spring Nursery* (1966). 5 x 7 in. \$16.95/Member \$15.25



"Make Something" Print

This black-and-gold print by Boss Dotty Paper Co. reminds you to stay creative. 11 x 14 in. Flat gold foil on 100-lb. matte paper. \$25/Member \$22.50



Dolly Socks

Celebrate cultural icon Dolly Parton with these socks that quote her famous song "9 to 5" on the soles. Ankle height, one size fits most, cotton blend. \$15.50/Member \$13.95



Latinitas: Celebrating 40 Big Dreamers

Written and illustrated by Juliet Menéndez, this colorful collection highlights inspirational Latinas: U.S. Supreme Court Justice Sonia Sotomayor, singer Selena Quintanilla-Pérez, NASA engineer Evelyn Miralles, and many more. Hardcover, 120 pages. \$18.99/Member \$17.09

The Trouble with Women in Power

This work by Dominique Gaulme presents the stories of more than eighty women—from Cleopatra to Angela Merkel, Harriet Tubman to Eva Perón—who acted courageously to change the world. Hardcover, 160 pages. \$35/Member \$31.50



Chunky Rib Slippers

Enjoy the plush feel of these indoor knit slippers featuring chunky rib stripes with fleece lining. Non-skid patch on microfiber sole. Sock-like fit that conforms to wearer's feet. Hand wash cold, dry flat. \$42/Member \$37.80



// COMING SOON

Lookout

MISS CHELOVE

March 25–July 31, 2022

NMWA's *Lookout* project presents commanding artworks across the scaffolding that surrounds the museum during its building renovation. The inaugural installation is *Reseeded: A Forest Floor Flow*, a sixty-foot-high mural printed on mesh fabric and created for NMWA by Washington, D.C.-based artist MISS CHELOVE. Her image of a woman immersed in botanicals native to the islands of Indonesia reflects on the resurgence of the natural world during the pandemic and women's critical role in ecological activism. Through *Lookout*, NMWA continues to champion women through the arts, while also signaling the powerful transformation underway throughout the museum's building.

MISS CHELOVE's draft artwork for *Reseeded: A Forest Floor Flow*, which will activate the scaffolding surrounding NMWA's building in 2022



COURTESY OF MISS CHELOVE