FYE1
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

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
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 Ianne 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.
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 under-representation 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.

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 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.

“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.
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 Blasingame’s I am (2018), Sanaz Haghasani’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.
“[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

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.

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 Berlind 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 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.

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 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.

Delita Martin
Delivered by L.A. Louver

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.
**Member News**

**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, 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!’”

“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.”
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.

$1 million+
Anonymous

$5–$9.9 million
Gloria and Dan Logan/The Nevada Foundation

$2–$4.9 million
Marcia Myers Carlucci, Jacqueline Badger Mars, Denise Littlefield Sobel, Mary Ross Taylor

$1–$1.9 million
Sue J. Henry and Carter G. Phillips, Winton and Hap Holladay, Clara M. Lovett, Marlene A. Malek, J. Christopher and Anne N. Reyes

$250,000–$999,999
D.C. Commission on the Arts and Humanities, Betty Boyd Dettre, Martha Lyn Dippell and Daniel Lynn Korengold, Nancy and Marc Duber, Events DC, Elva Ferrari-Graham, Gorelick-Waldhorn Family Fund, Fred M. Levin/The Shenson Foundation, Institute of Museum and Library Services, Lucy S. Rhame, Christine Suppes, Alice W. West, George and Patti White

$50,000–$99,999
Janice and Harold Adams, Charlotte and Michael Buxton, Deborah G. Carstens, Pamela Gwaltney, Robin and Jay Hammer, Brock Landry and Diane Casey-Landry, Kay W. Olson, Patti Amanda Spivey, Kathleen Elizabeth Springhorn, Josephine L. Stirling, Amy Weiss and Peter J. Kadzik

$25,000–$49,999
Rose and Paul Carter, Susan Goldberg and Geoffrey Etire, Jan Jessup, Lowe Foundation, Priscilla W. Martin, Dee Ann McIntyre, Monica D’Neill, Alice M. Starr, Frances Luesennhop Usher, Sara M. Vance Waddell, Daisy Sloan White

$10,000–$24,999

$1,000–$9,999

Additional Supporters
Anonymous (5), Carol Wilk Cooke, C. Sue Diehl, Patricia Funaro, Lorna Geier in Honor of Kathryn E. Ulhlein, John L. Griffin, Jolynda H. and David M. Halinsky, Mary Heiss and Harold Dorenbecher, Nancy Henningsen, Linda and Jay Herson, Joanie Holt, Dorothy and Bill McSweeney, Anu M. Mitra, Ph.D., Mary Mark Ockerbloom, Jacquelyn Ottman, Joan H. Patton, Shantay Robinson, Sandra Sider, Jane Swicegood, Nena E. Thayer

(List as of September 30, 2021)
### Financial Statements

#### Statements of Financial Position

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<tr>
<th>FY21</th>
<th>FY20</th>
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<td><strong>Assets</strong></td>
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<td>Cash</td>
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<td><strong>Liabilities and net assets</strong></td>
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<td>Payables accruals and deposits</td>
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<td>Long term liabilities</td>
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<td>Total liabilities</td>
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<tr>
<td>Net assets</td>
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<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>$128,667,783</td>
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#### Statements of Activities

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<th>FY21</th>
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<td><strong>Support and revenue:</strong></td>
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<td>Grants and contributions</td>
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<td>Earned Income</td>
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<td>Net Investment Income</td>
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<td><strong>Total support and revenue</strong></td>
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<td><strong>Expenses:</strong></td>
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<td>Program services</td>
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<td>Supporting services</td>
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<td>Cost of sales and auxiliary activities</td>
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<td>Change in net assets before other item</td>
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<td><strong>Change in net assets</strong></td>
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<td><strong>Net assets, beginning of year</strong></td>
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<td><strong>Net assets, end of year</strong></td>
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#### Statements of Cash Flows

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<td><strong>Cash flows from operating activities</strong></td>
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<td>Cash received from donors</td>
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<td>Cash received from program fees and earned income</td>
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<td>Cash received from membership and dues</td>
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<td>Cash payments to employees</td>
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<td>Cash payments to vendors</td>
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<td><strong>Net cash (used) or provided by operating activities</strong></td>
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<td><strong>Cash flows from investing activities</strong></td>
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<td>Cash received from investment income</td>
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<td>Cash payments for investment costs</td>
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<td><strong>Net cash (used) or provided by investing activities</strong></td>
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<td><strong>Cash flows from financing activities</strong></td>
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<td>Cash received from borrowing</td>
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<tr>
<td><strong>Net cash (used) or provided by financing activities</strong></td>
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<td><strong>Net increase in cash and cash equivalents</strong></td>
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</tr>
<tr>
<td><strong>Cash and cash equivalents at beginning of the year</strong></td>
<td>15,973,108</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents, end of year</strong></td>
<td>$29,732,167</td>
</tr>
</tbody>
</table>

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

BOARD OF TRUSTEES
Winton S. Holladay—Chair of the Board, Martha Dippell—President, Sheila Shaffer—Treasurer and Finance Chair, Charlotte Buxton—Secretary, Gina F. Adams—First Vice President, Susan Goldberg—Second Vice President, Susan Fisher Sterling—Alice West Director**, Pamela Parizek—Auditor Chair, Marcia Myers Carlucci—Building Chair, Amy Weiss—Communications Chair, Ashley Davis—Government Relations Chair, Nancy Ouber—Governance Chair, Nancy Nelson Stevenson—Works of Art Chair, Diane Casey—Landry—Investment Chair, Janice Adams, Lizette Corro, Betty B. Dettre, Deborah Dingell, Susan Dunkey, Anjali Gupta, Pamela Gwaltney, Bonnie McElvene Hunter, Cindy Jones, Sally Jones, Ann Walker Marchant, Jacqueline Mars, Marlene Maiel, Juliana May, Lucretia Adyyna Risoleo, Stephanie Sale, Julipé Sarone**, Kathleen Elizabeth Springhorn, Jessica Sterchi, Mahinder Tak, Sarah Treco**, Annie Total, Alice West, Patti White

** Ex-Officio

NMWA ADVISORY BOARD

LEGACY OF WOMEN IN THE ARTS ENDOWMENTS
Endowment Foundation Trustee ($1 million+)

Endowment Foundation Governor ($500,000–$999,999)

Endowment Foundation Fellow ($200,000–$499,999)

Endowment Foundation Counselor ($100,000–$199,999)

Endowment Circle ($50,000–$99,999)

Endowment Patron ($25,000–$49,999)
Micheline and Sean* Convery, Stephanie Fein, Sheila florilotti, Georgia State Committee of NMWA, New York Trip, Mississippi State Committee of NMWA, Northern Trust, Estate of Mary Marvin, Breckinridge Patterson, Chris Petteys*, Lisa and Robert Pumphrey*, Elizabeth A. Sackler, Estate of Madolene W. Shreve* Patti Amanda and Bruce Spivey, Sahil Tak/ST Paper, LLC, in honor of Alice West, Jean and Donald M. Wolf, The Women’s Committee of NMWA

Endowment Sponsor ($15,000–$24,999)
Deborah G. Carstens, Martha and Homer Gudelsky*, Sally L. Jones, Louise H. Matthews Fund, Lily Y. Tanaka, Liz and Jim Underhill, Elizabeth Welles, Dana Woolner

Endowment Friend ($10,000–$14,999)

Artists Who Have Given
(All lists as of November 15, 2021)

CARRIE ANN AND CARLISLE B. AND HILDA L. BUCKNER

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WOMEN IN THE ARTS
WITH THANKS

The National Museum of Women in the Arts is deeply grateful to the following donors who made contributions from July 1, 2020, to June 30, 2021. Your support enables NMWA to develop groundbreaking exhibitions, expand its education, library, and outreach programs, and offer special events to the public. Your contributions are critical to the museum’s success!

Although we can only list donations of $500 and above due to space limitations, NMWA is thankful for all of its members and friends. Gifts to the Legacy of Women in the Arts Endowment are listed separately on page 33.

Individuals and Organizations

$50,000,000+
D.C. Commission on the Arts and Humanities

$100,000–$499,999
A. James & Alice B. Clark Foundation, Ann M. Farley Trust, Davis/Dauray Family Fund, Betty Boyd Dettre, Denise Littlefield Sobel, Sue Hostetler and Beau Wrigley Family Foundation, U.S. Commission of Fine Arts and the National Capital Arts and Cultural Affairs Program

$50,000–$99,999

$25,000–$49,999

$15,000–$24,999
Anonymous, Bernstein Family Foundation, Robyn D. Collins, Ashley Davis, Belinda de Gaudefroy, Nancy and Marc Duber, Pamela Gwaltney, Martha Dippell and Daniel Korengold, Linda and Larry Marx, The Honorable Mary V. Mochary, The NMWA Advisory Board Mid-Atlantic Committee, Sheila and Richard Shaffer, Kathy Sierra, SunTrust Bank now Trust, World Bank Community Connections Fund

$10,000–$14,999

$5,000–$9,999

$2,500–$4,999

$1,000–$2,499

$500–$999


* Deceased
NMWA strives to ensure the accuracy of donor information. We apologize for any errors or omissions. Contact 866-875-4827 with changes or questions.

IN MEMORIAM
Thank you to the many friends who gave in memory of:

THE WILHELMINA AND WALLACE HOLLADAY LEGACY SOCIETY
We extend sincere thanks to the following donors who have informed the museum of their commitment to support us through planned giving. The Wilhelmina and Wallace Holladay Society recognizes our founders as well as our dedicated friends who ensure that the museum’s mission will thrive for generations. Donors whose planned gifts are designated for the Legacy of Women in the Arts Endowment are listed separately on page 33.

WOMEN IN THE ARTS

[Page 17]
NATIONAL AND INTERNATIONAL OUTREACH COMMITTEES
NMWA’s national and international outreach committees spread the museum’s mission and champion women artists in their regions. The museum has committees in the following locations; we recognize the leaders of these groups for their special partnership.

U.S. Committees
Arizona
Clara M. Lovett
Arkansas
MaryRoss Taylor
Colorado
Jennifer Tansey
Georgia
Sara Steinfeld
Greater Kansas City Area
Chris LeBeau
Massachusetts
Sarah Bucknell Treco
Mid-Atlantic Committee
Robyn Collins
Linda Mann
Mississippi
Nancy Anne Branton
New Mexico
Nancy Olson
New York
Regina Bilotta
Ohio
Donna Collins
Sara Vance Waddell
San Francisco
Lorna Meyer Calas
Carol Parker
Southern California
Marilyn Levin
Mary Zinser
Texas
Jean Alexander
Wyoming
Lisa Clady Fleischman

International Committees
Argentina
Florencia Helbling
Canada
Alexandra Lambert
Chile
Drina Rendic
India
Minal Vazirani
France
Judith de Montgolfier

Germany
Ann Simon
Japan
Noriko Kashiwagi
Ayako Weissman
Israel
Itaf Zamir
Yeala Hazut Yanuka
Italy
Claudia Pensotti Mosca
Peru
Consuelo Salinas de Pareja
Spain
Sofia Barroso
United Kingdom
Susan Zimny
Maria Bel-Salter (Steering)

(FY21 committee lists as of June 2021)

MUSEUM STAFF, VOLUNTEERS, AND INTERNS
Museum Staff

Volunteers

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