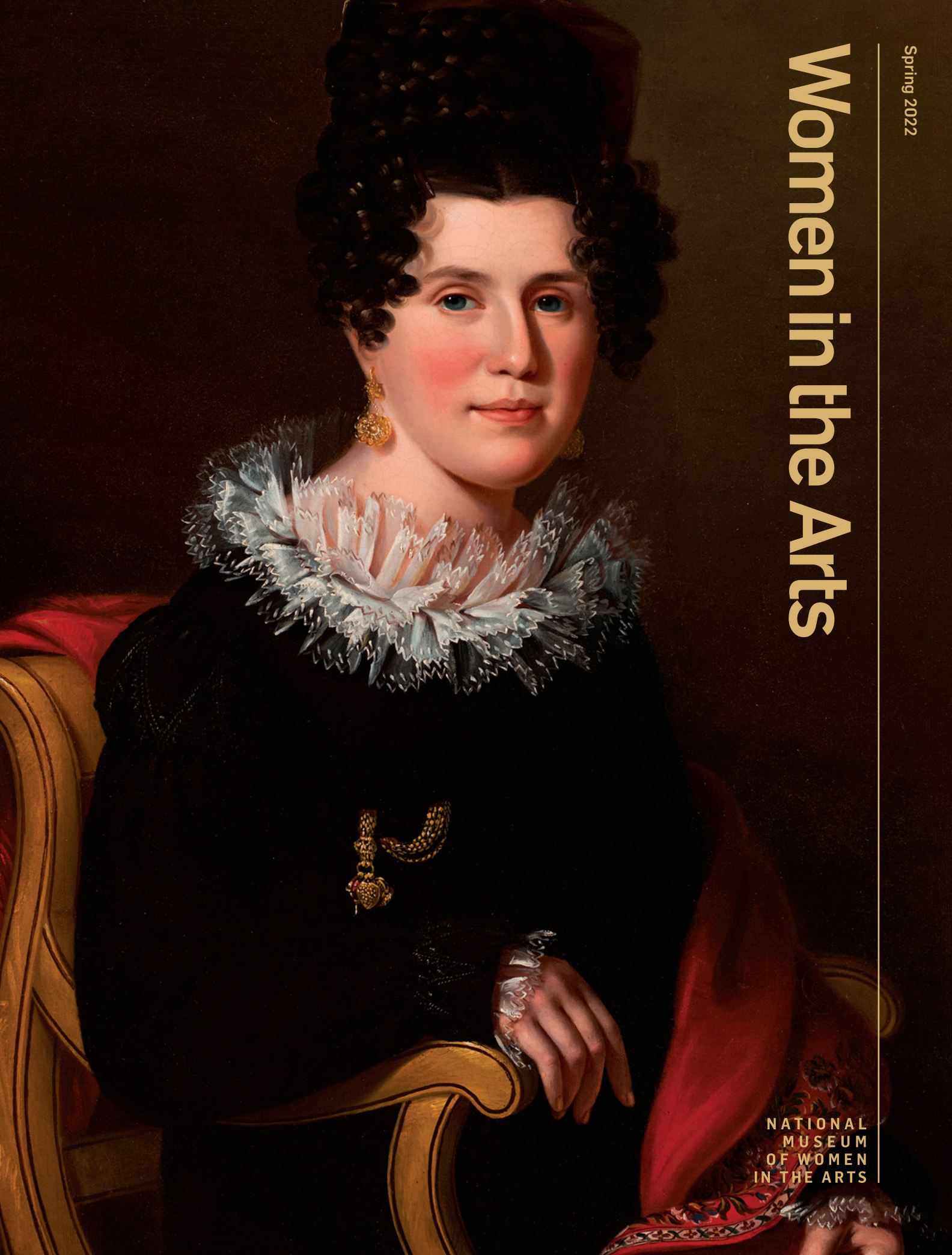


Spring 2022

Women in the Arts



NATIONAL
MUSEUM
OF WOMEN
IN THE ARTS



DEAR MEMBERS AND FRIENDS,

I cannot remember when I have looked forward to spring as much as I do this year. I am cheered by the dramatic changes taking place in the top-to-bottom renovation of our historic building. I am excited by our Spring Gala and this year's honorees, Judy Chicago, Maria Grazia Chiuri, and Melody Hobson. Most of all, I am buoyed by the energy with which our museum—in partnership with supporters and friends like you—champions the work of women artists.

This spring, we are trying something new—using our building as a giant canvas. Beginning March 15, a vibrant sixty-foot-high mural designed by D.C.-based artist MISS CHELOVE will be shown on scaffolding covering our building's 13th Street façade. Entitled *Reseeded: A Forest Floor Flow*, it depicts a woman immersed in greenery: a reflection on the resurgence and significance of the natural world during the pandemic. The installation is the first in our *Lookout* series, which declares our continued presence in our D.C. neighborhood during this ever-changing time.

Beyond the museum, visitors can see the NMWA-organized exhibition *Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation* at the American University Museum through May 22. On my tours, I have been struck by how each of the twenty-one artists reconfigures and reimagines bits and pieces of the world to posit new realities. When I feel fragmented by what life throws at me these days, this exhibition, like so much good art, helps me feel whole and hopeful again.

These major exhibitions—along with our great online programming, which reaches so many of you now—are only possible thanks to your support and partnership.

WITH GRATITUDE,

Susan Fisher Sterling

Susan Fisher Sterling
The Alice West Director, NMWA

CHAMPION WOMEN THROUGH THE ARTS

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1250 New York Avenue NW
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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
Spring 2022
Volume 40, no. 1

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On the cover: Sarah Miriam Peale, *Susan Avery* (detail), 1821; Oil on canvas, 35 ¼ x 27 ½ in.; NMWA, Museum purchase: The Lois Pollard Price Acquisition Fund

Director's photo: © Michele Mattei

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Simone Leigh, *Sentinel (Mami Wata)*, 2020–21; Courtesy of the artist and Matthew Marks

Crescent City Symbolism

A striking sculpture by Simone Leigh, *Sentinel (Mami Wata)* (2020–21) greets passersby within a central traffic circle in New Orleans through July 22. The figure stands in Égalité Circle, formerly known as Lee Circle, which featured a monument to Confederate General Robert E. Lee from 1884 until its removal in 2017. Leigh's work, part of the fifth edition of the citywide triennial exhibition Prospect New Orleans, honors activists and city leaders. It incorporates references to traditions of the African diaspora,

including water deity Mami Wata and the form of a ceremonial spoon, a symbol of status in Zulu culture. Leigh placed her sculpture not atop the pedestal, but at its base, upending the narrative of dominance and white supremacy and inviting the public to imagine new monuments.

Heads for Laura Fraser, Tails for Maya Angelou

Poet and civil rights activist Maya Angelou (1928–2014) is the first Black woman to be featured on a U.S. quarter. Angelou's coin kicks off the



Carmen Herrera in her studio, 2015

PHOTO BY JASON SCHMIDT, © CARMEN HERRERA, COURTESY OF LISSON GALLERY

American Women Quarters Program, a new four-year initiative from the U.S. Mint releasing coins that feature prominent women in U.S. history.

Angelou appears on the coin's "tails" side with raised arms, her body aligned with that of a bird, and both figures crowned by a rising sun. Artist Emily Damstra, who designed the coin, was inspired by the uplifting symbolism in Angelou's works—specifically the poem "Still I Rise" and the writer's autobiography, *I Know Why the Caged Bird Sings* (1969).

The "heads" side of Angelou's coin features a portrait of George Washington by twentieth-century sculptor Laura Gardin Fraser (1889–1966). It was the recommended design for the 1932 quarter to mark Washington's 200th birthday

but was originally tabled in favor of John Flanagan's design.

In Memoriam

Carmen Herrera, who found fame late in life for her geometric abstract art, died February 12 at age 106. The artist, born in Cuba in 1915, studied art and architecture in Havana. She first moved to the U.S. in 1939, lived in Paris from the late 1940s to the early 1950s, and had been based in New York City since 1954.

Although Herrera began developing her mature style—abstract art with sharp lines that define evocative shapes and vivid colors—during her time in Paris, she went unrecognized by the art world for decades. She continued creating, undaunted, but did not sell a work until she was eighty-nine years old. However, her work drew accolades from



that point, with gallery representation, prominent sales, and a 2016 solo exhibition at the Whitney Museum. In May, marking what would have been Herrera's 107th birthday, the Lisson Gallery in New York will hold an exhibition of her work from the 1970s.

Seeking Protagonist Parity

A new study published in the journal *PLOS One* examined sixty years of gender representation in children's books, finding a persistent overrepresentation of male versus female protagonists. Researchers looked at nearly 3,300 books in the 0-16 age group published between 1960 and 2020. Key findings showed that while female authors depicted male and female characters in comparable numbers, male authors overrepresented male characters; non-human characters in fiction were predominately male; and human characters in nonfiction were also predominately male.

Winner's Circle

In January, artist Beili Liu won the Pollock-Krasner Foundation's Pollock Prize for Creativity. Liu, whose work was featured at NMWA in *High Fiber—Women to Watch 2012*,



COMMISSIONED BY THE WALKER ART CENTER, WITH FUNDS FROM THE F. B. WALKER ACQUISITION FUND, THE FRIENDS OF THE FALLS, AND RUSSELL COVLES. 2021. IMAGE COURTESY URBAN ECOSYSTEMS

creates sculptural installations and performances that respond to experiences of migration and cultural memory. Liu's \$50,000 award will support her solo exhibition in 2023 at the Norwegian arts and cultural institution Hå Gamle Prestegard.

Speaking of Community

A public artwork by Angela Two Stars (Dakota, Sisseton Wahpeton Oyate) was unveiled by the Walker Art Center in fall 2021 as part of the Minneapolis Sculpture Garden. Simultaneously a sculpture and gathering site, the work, *Okciyapi (Help Each Other)*, was inspired by Indigenous language revitalization. It incorporates cast-concrete seating in concentric circles that call to

mind rippling water, as well as written and audio elements with Dakota words and phrases. As Two Stars said, "One Dakota language speaker's knowledge can ripple across generations of speakers."

Women of Marvel

Comics giant Marvel celebrates Women's History Month with a series of six variant covers featuring female heroes as prominent women throughout history. Comic book artists Sara Pichelli, Rian Gonzales, Betsy Cola, Emanuela Lupacchino, Karen Darboe, and Jan Bazaldua take inspiration from characters from hit franchises such as *X-Men*, *Eternals*, and *Thor*, reimagining them as a British suffragist, Joan of Arc, Cleopatra, and others. In

Left: Angela Two Stars, *Okciyapi (Help Each Other)*, 2021; Pre-cast engraved concrete, enameled metal panels, script and audio Dakota language, medicinal plants native to Minnesota, and water vessel

Below: Illustration by Mirka Andolfo; Courtesy of Marvel



addition, Marvel announced *Women of Marvel #1*, a new collection of tales illustrated by artists Ernanda Souza, Audrey Mok, Lauren A. Brown, and Ashley Witter, who put a new spin on stories such as those of Jubilee, Black Widow, and Shuri.

JOIN US! Champion women through the arts with NMWA membership

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Culture Watch

// EXHIBITIONS

CALIFORNIA

Tauba Auerbach: S v Z
San Francisco Museum
of Modern Art
Through May 1, 2022
<https://sfmoma.org>

Auerbach's interdisciplinary works consider the ways that structure, pattern, and gesture function on intricate and vast scales.

FLORIDA

Transcending Boundaries:
Chinese Women Painters
from Dynastic Times to
the Modern Era
Norton Museum of Art, West
Palm Beach
Through May 29, 2022
<https://norton.org>

This installation explores the works of Guan Daosheng (1262–1319), Ru Wenshu (1573–1633), Zhou Lianxia (1909–2000), and Lu Xiaoman (1903–1965).



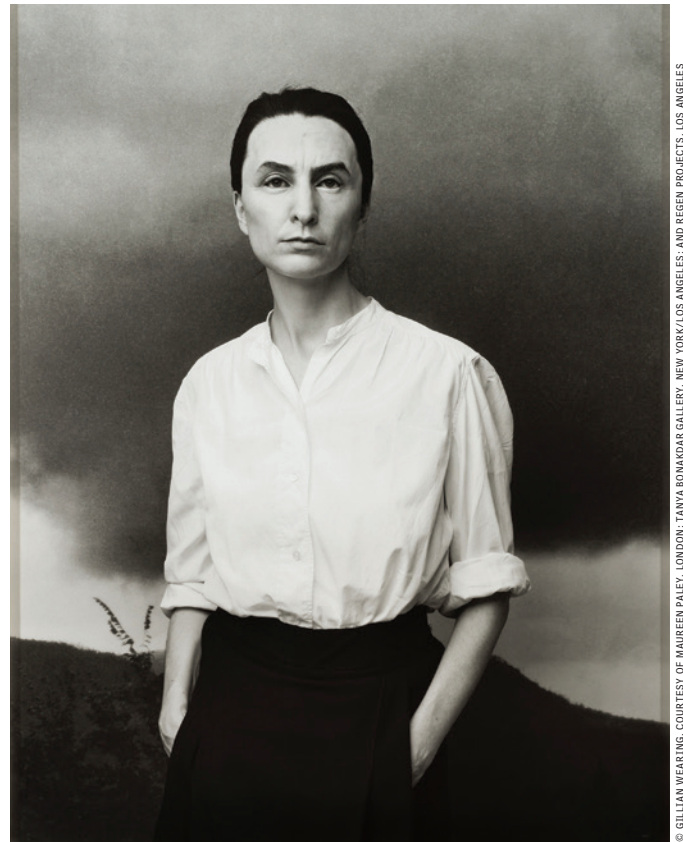
FROM THE COLLECTION OF DIANE KEENE, MICHIGAN; © ESTATE OF DORIS LEE; COURTESY OF D. WIGMORE FINE ART, INC.

IOWA // Doris Lee, *At Home with Doris and Arnold*, 1947; On view at the Figge Art Museum



COURTESY OF THE ARTIST; HALES, LONDON, AND NEW YORK; AND GALLERY WENDI NORRIS, SAN FRANCISCO; © CHITRA GANESH.

MISSOURI // Chitra Ganesh, *When A Girl Is Terrified She Might Run For Her Life* (edition of three), 2021; On view at the Mildred Lane Kemper Art Museum



© GILLIAN WEARING, COURTESY OF MAUREEN PALEY, LONDON; TANYA BONAKDAR GALLERY, NEW YORK/LOS ANGELES; AND REGEN PROJECTS, LOS ANGELES

NEW YORK // Gillian Wearing, *Me as O'Keeffe*, 2018; On view at the Guggenheim Museum

IOWA

Simple Pleasures:
The Art of Doris Lee
Figge Art Museum, Davenport
Through May 8, 2022
<https://figgeartmuseum.org>

More than seventy works by Lee from the 1930s to the '60s, including a painting from NMWA's collection, reveal the artist's distinctive visual identity.

NEW MEXICO

Poetic Justice: Judith F. Baca, Mildred Howard, and Jaune Quick-to See-Smith
New Mexico Museum of Art, Santa Fe
Through June 19, 2022
<https://nmartmuseum.org>

This exhibition celebrates three artists whose innovative visual storytelling illuminates social issues.

MISSOURI

Chitra Ganesh: Dreaming in Multiverse
Mildred Lane Kemper Art Museum, St. Louis
Through July 25, 2022
<https://kemperartmuseum.wustl.edu>

Ganesh draws on Buddhist and Hindu iconography, science fiction, queer theory, comics, Surrealism, Bollywood, and more for her prints and digital animation.

NEW YORK

Gillian Wearing: Wearing Masks
Guggenheim, New York City
Through June 13, 2022
<https://guggenheim.org>

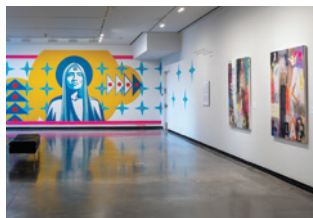
This retrospective traces Wearing's development from her earliest Polaroids to her latest self-portraits, all of which explore the performative nature of identity.

OREGON

Mesh

Portland Art Museum
Through May 8, 2022
<https://portlandartmuseum.org>

Four artists—Ka'ila Farrell-Smith, Lehuauakea, Leah Rose Kolakowski, and Lynnette Haozous—respond to racial injustice, Indigenous land rights, and more.



OREGON // Installation view of *Mesh* at the Portland Art Museum, with works by Lynnette Haozous (center) and Ka'ila Farrell-Smith (right)

VIRGINIA

Ruth E. Carter: Afrofuturism in Costume Design

Taubman Museum of Art,
Roanoke
Through April 3, 2022
<https://taubmanmuseum.org>

More than sixty pieces by Carter, Academy Award-winning costume designer for films including *Selma* and *Black Panther*, are shown alongside related sketches and ephemera.

International

GERMANY

Anna Dorothea Therbusch: A Berlin Woman Artist of the Age of Enlightenment

Staatliche Museen zu Berlin
Through April 10, 2022
<https://smb.museum/home>

Eighteenth-century painter Therbusch is honored in a special focus exhibition drawn from the Staatliche's collections.

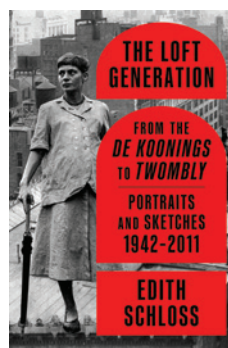
// BOOKS



Picturing Motherhood Now

Picturing Motherhood Now, on view through March 13, 2022, at the Cleveland Museum of Art (CMA) presents work by thirty-four contemporary artists—including Wendy Red Star, Alice Neel, Betye Saar, Louise Bourgeois, Carolina Caycedo, and Senga Nengudi—whose diverse backgrounds and perspectives shape new possibilities for representing motherhood. Art by trans and male-identified artists reflects the fact that motherhood touches everyone. The accompanying catalogue (Yale University Press, 2021) expands on the exhibition across six richly illustrated essays by curators and theorists as well as a roundtable discussion with featured artists. CMA Curator Nadiah Rivera Fellah writes, "Many of the artists are driven by a . . . weighty predicament: the domestic sphere of traditional motherhood cannot comfortably exist with larger existential threats" including "a global pandemic, ecological destruction, or the toxic legacies of colonization." As such, she showcases art that celebrates Black motherhood, matrilineal and Indigenous artistic traditions, and nontraditional family structures. As Fellah describes, "It is not simply about a . . . parent/child relationship but about envisioning a reality in which that relationship can flourish."

// Alicia Gregory



The Loft Generation

With striking vivacity, German-born Edith Schloss (1919–2011) captured the characters who populated her own days as an artist and writer moving between the vibrant artistic communities of New York and Rome from the 1940s to the 1990s. A posthumous collection of immersive, flowing memoirs edited and published by Mary Venturini, *The Loft Generation: From the de Koonings to Twombly, Portraits and Sketches 1942–2011* (Farrar, Straus and Giroux, 2021) presents Schloss's impressions from a lifetime of colorful relationships with artists including Philip Guston, Meret Oppenheim, Giorgio Morandi, and Cy Twombly. Schloss's graceful narrative reads as vivid prose that borders on poetry. She abstains from historical or artistic analysis, instead lingering in the emotional resonance of the writings, artworks, and music of the inimitable artists in her circles. Willem de Kooning's painted women, for example, are "seated serenely in all that sliding paint"; Merce Cunningham's dancers moved through choreographies in which "everything was staccato." *The Loft Generation* contains incomparable firsthand accounts of an electrifying age in American art, crafted by an artist who played a vital role within it.

// Emma Weiss



Beatriz Milhazes: Avenida Paulista

The arabesque, the daisy, the peace symbol, the stars, the symmetries: these are a few of the elements that comprise the visual language of Beatriz Milhazes (b. 1960). The exhibition catalogue *Beatriz Milhazes: Avenida Paulista* (DelMonico Books/Museu de Arte de São Paulo [MASP], 2021) sheds light on her vibrant graphic paintings, prints, and collages, as well as her experiments in other mediums. Although the curators describe Milhazes as "identified with the exuberance of Rio de Janeiro," her birthplace, essayists clarify her deliberate exploration of visual elements in her art. Guest contributor Jo Applin points to Milhazes's "fierce commitment to thinking seriously about color and investigating its ability to dramatically shape the viewing experience." Others delve into Milhazes's singular, collage-like painting methods (she uses a transfer technique, first painting an element onto a plastic sheet and then affixing that piece to her canvas) and draw parallels between her work and the rhythms of music and poetry. The catalogue, documenting an extensive exhibition held jointly at MASP and Itaú Cultural, offers an opportunity to enjoy the scope of her production.

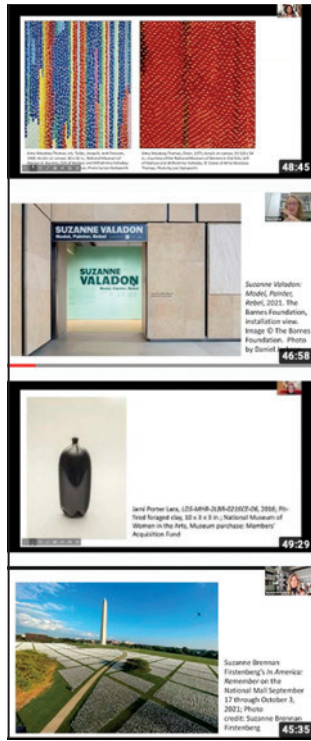
// Elizabeth Lynch

Education Report

6



PHOTO BY LEE STALS WORTH



Far left: Suzanne Valadon, *Nude Arranging Her Hair*, ca. 1916; Oil on canvasboard, 41 1/4 x 29 5/8 in.; NMWA, Gift of Wallace and Wilhelmina Holladay; On view in *Suzanne Valadon: Model, Painter, Rebel*, at the Glyptotek in Copenhagen

Check out past episodes of NMWA xChange as well as BMA x NMWA on the museum's YouTube channel

NMWA xChange

In September 2021, the museum launched NMWA xChange, a monthly talk show that connects viewers to NMWA's mission while the building undergoes renovation. Hosts interview special guests, including women artists and others who champion their work. The show aims to shine new light on historical artwork, celebrate contemporary creators, consider topics relevant to our world, and offer insight into the museum's activities during its building closure.

NMWA xChange is a spin-off of the monthly talk show BMA x NMWA, which ran July 2020 through June 2021. NMWA Senior Educator Adrienne L. Gayoso worked with Baltimore Museum of Art Director of Interpretation Verónica Betancourt to develop the show and host its twelve-month run. In April 2021, BMA x NMWA received a GLAMi "pandemic pivot" prize for its innovative

"Most impressive, and so powerful. Thank you, Suzanne, and NMWA!"

// Attendee at the December NMWA xChange featuring Suzanne Brennan Firstenberg

approach during a critical moment in history.

Building on the success and spirit of BMA x NMWA, Gayoso and NMWA Associate Curator Virginia Treanor teamed up to offer NMWA xChange—a name chosen to reflect changes afoot at the museum and an open exchange of ideas.

Episodes so far have welcomed attendees from D.C., thirty states, and seven other countries for lively conversations:

- For the first episode, independent scholar, art historian,

and curator Adrienne L. Childs discussed artist Alma Woodsey Thomas and her connection to the Little Paris Group, a Washington, D.C.-based collective of Black artists.

- In October 2021, conceptual artist Jami Porter Lara spoke about her blackware vessels in NMWA's collection. She also shared her current multimedia work that investigates whiteness, specifically the role white women play in perpetuating white dominance.
- In November, NMWA Assistant Curator Orin Zahra and Barnes Foundation Deputy Director for Collections and Exhibitions & Gund Family Chief Curator Nancy Ireson dished on the unconventional twentieth-century French painter Suzanne Valadon. Viewers learned about Ireson's exhibition *Suzanne Valadon: Model, Painter, Rebel*, on view at the Glyptotek in

Copenhagen through July 2022, which includes a work from NMWA's collection.

- In December, artist and advocate Suzanne Brennan Firstenberg discussed her fall 2021 public art project *In America: Remember*. This installation blanketed the National Mall with more than 700,000 white flags, honoring each person in the U.S. who had died from COVID-19.
- For the first episode of 2022, hosts sat down with National Gallery of Art Associate Curator of Northern Baroque Paintings Alexandra Libby to speak about seventeenth-century Flemish still life pioneer Clara Peeters. NMWA's *Still Life of Fish and Cat* (after 1620) by Peeters is currently on view at the National Gallery, along with other favorites from NMWA's collection.
- In February, the show welcomed artist Barbara Takenaga, who spoke about her work in NMWA's collection and *Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation*.

Tune In

Catch NMWA xChange live the second Tuesday of each month at 12 p.m. ET. Upcoming 2022 episodes will feature J.Crew collaborator Cassi Namoda, illustrator Micaela Cianci, and muralist MISS CHELOVE. Visit <https://nmwa.org/whats-on/calendar> to learn more and register for future programs.

Curious about recent shows? Watch past episodes of both BMA x NMWA and NMWA xChange on the museum's YouTube channel.

Dedicated Donor

// SUE HOSTETLER WRIGLEY



SUE HOSTETLER WRIGLEY, a writer, collector, and philanthropist, credits the audacious artistic collective of the Guerrilla Girls with sparking her early understanding of gender inequity in the arts. As she describes, “In my mid-twenties, when I started collecting, becoming involved with museum boards, and researching my first book, I kept seeing Guerrilla Girls works of art that included appalling statistics detailing the total inequality that has existed in the art world since, well . . . since the art world’s inception, I suppose.”

The group’s bold-printed statistics—clarifying the dismal percentages of women artists whose work was shown by museums and galleries in the 1980s and ’90s—illustrated a predicament that Wrigley has worked to remedy ever since.

“I deeply admire Sue Hostetler Wrigley’s commitment and drive to make real change in the art world. We share her goals and thank her for her foresight. Thanks to Sue, we are able to engage many more people around the globe in our advocacy efforts.”

// Susan Fisher Sterling

Wrigley worked for years as the editor-in-chief of *Art Basel* magazine. In her role, she began hosting a Women In Arts luncheon at the high-profile annual Miami Beach art fair. She met NMWA Director Susan Fisher Sterling at one of these events, and later planned a visit to Washington, D.C., to tour the collection in person. She says, “I believe that is when I learned of the phenomenal #5WomenArtists social media campaign, designed to prompt institutions all over the world to exhibit and collect more art made by women.”

With her husband, Beau Wrigley, and their Hostetler/Wrigley Foundation, she is proud to have dedicated her funding to NMWA’s digital engagement work. This includes expanding the museum’s #5WomenArtists campaign from a Women’s History Month program into a year-round initiative. Now, through #5WomenArtists, NMWA amplifies its mission every day. Asking participants to name and share five women artists is a simple and effective catalyst for awareness and change. During 2021, #5WomenArtists had a total reach of 18,416,117 on Twitter and 17,646,457 on Instagram, engaging artists, arts organizations, and arts enthusiasts around the world.

In addition to NMWA, the Hostetler/Wrigley Foundation supports several other museums as well as work in different fields—human trafficking, reproductive health, and mental health, among others—with the broad goal of increasing representation

and access. Within the art world, Wrigley is a board member of the New Museum in New York City, the Norton Museum in West Palm Beach, and Anderson Ranch Arts Center in Snowmass Village, Colorado. The couple recently established a new biennial award at the New Museum to sponsor the production of large-scale public sculpture by women.

Reflecting on efforts toward equity in recent years, Wrigley credits movements such as Black Lives Matter and #MeToo with moving the dial: “People have started paying more attention to exactly who is making the decisions about what art is selected for exhibitions and acquired for permanent collections, so there is now more focus on formerly underrepresented and marginalized artists. But, work by female artists is still valued less than work by male artists, sells for much less at auction, and is still grossly underrepresented in many institutional collections.” There is still much to do.

Frida Kahlo, *Self-Portrait
Dedicated to Leon Trotsky*, 1937;
Oil on Masonite, 30 x 24 in.;
NMWA, Gift of the Honorable
Clare Boothe Luce



About Town

NMWA
at the
National
Gallery
of Art

Orin Zahra

- Although the building of the National Museum of Women in the Arts is currently closed for an extensive renovation, members and friends can enjoy seeing highlights from our collection at partner museums. NMWA is lending art to special exhibitions around the world, and a number of gems are on view for extended periods in our region—at the National Gallery of Art and the Baltimore Museum of Art.

Just a mile away from their home at NMWA, eleven works from our collection are on display on the walls of the National Gallery, in special installations throughout the East and West Buildings. This collaboration between NMWA and the National Gallery enables the art in both collections to be understood and experienced in a fresh context.



Para Leon Trotsky
con todo cariño,
hace, el día 7
de Noviembre de
1937.
Frida Kahlo
En San Ángel,
México



PHOTO BY LEE STALSWORTH

Historical Heroines

NMWA's historical art has always elucidated the integral roles that women have played in the creative movements of their times. Now, several works from the museum's collection—encompassing figural, religious, and still-life scenes from sixteenth- and seventeenth-century Flemish and Dutch art through nineteenth-century American paintings—are exhibited in the National Gallery's West Building, interspersed with their works from those eras.

Pendant portraits of Samuel and Susan Avery by Sarah Miriam Peale (1800–1885) are displayed alongside paintings by the artist's relatives Rembrandt Peale, Charles Willson Peale, and James Peale. Regarded as the first professional woman painter in the U.S., Peale was a highly successful society portraitist in her lifetime. Nancy Anderson, head of the Department of American and British Paintings at the National Gallery, says, "Because the museum's collection does not yet include paintings by Sarah Peale, we are especially pleased to be able to show paintings by another member of the remarkable Peale family." The Avery portraits (see Susan Avery on this issue's cover) were likely painted on the occasion of the couple's wedding—they sit in formal poses, richly attired to showcase their wealth and status. Luxury commodities like her tortoise-shell comb, gold jewelry, vermilion-red cashmere shawl, and even the stylish furniture on which they sit attest to their desire to display their cosmopolitan tastes.

Likewise, wealthy and elite Philadelphians sought out powerful portraits by Cecilia Beaux (1855–1942), as did acquaintances and relatives. *Ethel Page (Mrs. James Large)*

Cecilia Beaux, *Ethel Page (Mrs. James Large)*, 1884; Oil on canvas, 30 x 25 1/4 in.; NMWA, Gift of Wallace and Wilhelmina Holladay

Opposite, bottom: Amy Sherald, *They Call Me Redbone, but I'd Rather Be Strawberry Shortcake*, 2009; Oil on canvas, 54 x 43 in.; NMWA, Gift of Steven Scott, Baltimore, in honor of the artist and the 25th Anniversary of NMWA

Opposite: Eva Hesse, *Study for Sculpture*, 1967; Varnish, liquitex, Sculp-metal, cord, and Masonite, 10 x 10 x 1 in.; NMWA, Gift of Wallace and Wilhelmina Holladay

(1884) is a wholly arresting portrait of the sitter, who was the artist's friend and a descendant of Roger Williams, founder and governor of Rhode Island. At the National Gallery, NMWA's canvas is seen opposite Beaux's later painting *Sita and Sarita* (ca. 1921). While *Ethel Page* is presented in an enigmatic, dark composition, her face the only illuminated part of the painting, *Sita and Sarita* depicts the artist's cousin dressed in a white gown with an inquisitive black cat on her shoulder. Together, the two paintings illustrate Beaux's skillful impressionistic handling of black and white tonalities and her use of dramatic light and shadow.

Contextualizing NMWA's works alongside the National Gallery's expansive collections not only offers insight into the stylistic breadth of these women artists, but also shows them in relation to their male contemporaries. Describing the installation, Anderson notes, "Although the room is devoted to images of women, most of the paintings on view are by men. Thus we are especially pleased to add works addressing the same themes by equally accomplished women."

Modern Visions

In addition to our old mistresses, the National Gallery is also hosting select NMWA works by artists from the twentieth century to the present. Harry Cooper, senior curator and head of the Department of Modern and Contemporary Art, says, "These generous loans have allowed us to supplement our East Building permanent collection galleries with three very different masterworks—an iconic, mesmerizing self-portrait by Frida Kahlo, a subdued, minimalist relief by Eva Hesse, and a colorful, sensitive figure painting by Amy Sherald. Each of these works fills specific gaps in our collection while allowing us to better represent the key contributions of women to the history of modern and contemporary art."

Kahlo's *Self-Portrait Dedicated to Leon Trotsky* (1937) shows the artist framed between drawn curtains as if presenting herself to her intended viewer—the Russian exiled revolutionary, with whom she had a brief affair. Adorned in flowers, jewelry, and traditional attire, Kahlo (1907–1954) imbues her image with elegance and self-assurance. The painting not only makes references to Kahlo's cultural heritage through her preference for Tehuana dresses, but also demonstrates her Marxist political inclinations via her association with Trotsky.¹

NMWA's loans on view in the East Building illustrate the range of styles, mediums, and subjects explored by women artists, from Kahlo's poetic, vivid canvas to a minimalist experiment by Eva Hesse. Known for her pioneering sculptural work in fiberglass, latex, and plastics, Hesse (1936–1970) explored the ways in which simple materials could suggest a wide range of experiences and states of mind. She often employed grids in her work, as seen in *Study for Sculpture* (1967), in which tightly knotted cords dangle in nine-by-nine rows and columns from a Masonite surface. The industrial, artificial qualities of metal and varnish contrast with the organic, corporeal feel of pliant materials that protrude and hang limply into sexually ambiguous forms, expressing balance and unity through opposites.

The use of gray for Amy Sherald, as with Hesse, plays a critical role in her art. While Hesse explored geometric forms and the effects of light, Sherald (b. 1973) uses monochromatic elements to deconstruct social codes about race. *They Call Me Redbone, but I'd Rather Be Strawberry Shortcake* (2009) depicts a young girl in the artist's signature *grisaille*, or tones of grayscale. The artist's works are often grounded in self-reflective perspectives, as she herself experienced being labeled the term "redbone," slang for a biracial or light-skinned person of African descent. Through the absence of skin tones associated with Black identity, she challenges



common perceptions of racial markers, instead choosing to represent Blackness through her own unique lens. The figure of the young girl in the lemon yellow dress almost appears to float in space against the bright pink background, seemingly unconfined by societal and cultural borders.

Art in Residence

The National Gallery is a monumental center for art and culture in Washington, D.C., welcoming a broad range of tourists and art lovers. Our museums have had exciting opportunities to collaborate in recent decades, and this partnership enables us to come together to celebrate works by women artists. While our doors are closed, we are grateful to the National Gallery for sharing our works with the public and sharing in our mission to champion women in the arts.

// Orin Zahra is the assistant curator at the National Museum of Women in the Arts.

Note:

1. Tehuana dresses, with their full skirts and embroidered blouses, are derived from traditions of the matriarchal society located in the Isthmus of Tehuantepec in the state of Oaxaca, Mexico.

// NMWA'S ART AT THE NATIONAL GALLERY

In addition to the works by Beaux, Hesse, Kahlo, Peale, and Sherald, the National Gallery is hosting art from NMWA's collection by Lavinia Fontana, Ellen Day Hale, Clara Peeters, and Elisabetta Sirani, which will be on view through August 2023. The Gallery's East Building will be closed to the public from late February through June 2022 for renovation. For visitor information, visit <https://nga.gov/visit>.

Calendar

12

// EXHIBITIONS

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

Through May 22, 2022, at the American University Museum at the Katzen Arts Center; for visitor information, check <https://american.edu/cas/museum>.

Lookout: MISS CHELOVE

March 15–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** 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)

Below: Barbara Takenaga, *Shaker Blue*, edition 13/25, 2004; Lithograph, silkscreen, and hand coloring, 24 x 24 in.; Collection of Jordan D. Schnitzer; On view in *Positive Fragmentation*



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 and exhibitions.

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.

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.

Virtual Happy Hours

THIRD WEDNESDAYS 5:30–6:30 P.M. // **FMREV**

NMWA staff and special guests celebrate the lives and work of women artists over a specialty cocktail.

March

3/16 Virtual Happy Hour:

Celebrating Black Women Printmakers

WED 5:30–6:30 P.M. // **FMREV**

Join us to celebrate Black women printmakers including Elizabeth Catlett (1915–2012), Lorna Simpson (b. 1960), and Mickalene Thomas (b. 1971). We will make a specialty cocktail, share artworks, 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.

3/23 Fresh Talk: Righting the Balance—Photographic Power

WED 2:30–4 P.M. // **FMRV**

Discover a new view of photography through the lens of some of the U.K.'s most exciting photo scholars and curators, including Dr. Del Barrett, founder of Hundred Heroines; Bindi Vora, photographic artist and curator; and Renée Mussai, senior curator at Autograph. Recording will also stream at 5:30 p.m. for those unable to make it to the live program.

Visit <https://nmwa.org> for reservations, a complete calendar of events, and more information.

3/24 Virtual Tour of *Positive Fragmentation*

THU 1–2 P.M. // **FMREV**

Join NMWA Associate Curator Virginia Treanor for a virtual tour of *Positive Fragmentation*.

3/25 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

3/29 Virtual Coffee with Melani N. Douglass

TUE 1–2 P.M. // **CRV**

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

April

4/1 The Tea: Joy Postell

FRI 12–1 P.M. // **FMOV**

Baltimore-bred singer/songwriter Joy Postell, whose debut album *Diaspora* (2018) received national recognition, continues to set the precedent for the city's new wave of soul/R&B artists.

4/1 Art Chat @ Five: #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.

4/2 Slow Art Week Conversation

SAT 1–2 P.M. // **FMREV**

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

4/8 Art Chat @ Five: #5WomenArtists

FRI 5–5:45 P.M. // **FMREV**

4/8 2022 Spring Gala

FRI 6:30 P.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. The event honors Dior Creative Director Maria Grazia Chiuri, feminist artist Judy Chicago, and co-CEO and president of Ariel Investments Mellody Hobson. For tickets and sponsorship, contact fmcnally@nmwa.org.

4/12 NMWA xChange: Micaela Cianci

TUE 12–12:45 P.M. // **FMRV**

Join us for a conversation with U.K.-based artist Micaela Cianci, who, in celebration of the museum's #5WomenArtists campaign, created custom illustrations inspired by NMWA's collection and mission.



Above: Elizabeth Catlett, *Singing Their Songs*, 1992; Lithograph on paper, 23 x 18 ½ in.; NMWA, purchased with funds donated in memory of Florence Davis by her family, friends, and the Women's Committee of NMWA; Learn about the artist in a happy hour celebrating Black women printmakers on March 16

4/15 Art Chat @ Five: #5WomenArtists

FRI 5–5:45 P.M. // **FMREV**

4/22 Art Chat @ Five: #5WomenArtists

FRI 5–5:45 P.M. // **FMREV**

4/29 Art Chat @ Five: #5WomenArtists

FRI 5–5:45 P.M. // **FMREV**

May

5/4 The Power of Female Art and Friendship: Remedios Varo and Camille Claudel in *The Sculptress*

WED 1–2:30 P.M. // **FMRV**

Join NMWA and the ExPats Theatre for an exploration of Marilyn Millstone's award-winning play *The Sculptress* (2011), which imagines a friendship between painter Remedios Varo (1908–1963) and sculptor Camille Claudel (1864–1943). A discussion with the playwright will follow.

5/6 The Tea: Cecily

FRI 12–1 P.M. // **FMOV**

D.C.-based vocalist and songwriter Cecily is known for her agile soprano and honest lyrics. Her sound is rooted in mid-century soul and jazz, '90s R&B, and reimagined folk music.



Left: Micaela Cianci, *Procession to the Lake*, 2021; Digital illustration; Cianci features in NMWA xChange on April 12

F Free
M Free for members
C 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)

5/6 Art Chat @ Five

FRI 5-5:45 P.M. // **FMRV**

5/10 NMWA xChange: MISS CHELOVE

TUE 12-12:45 P.M. // **FMREV**

Join us for a conversation with Washington, D.C.-based artist MISS CHELOVE, whose sixty-foot-high mural is on view on the museum's façade.

5/13 Art Chat @ Five

FRI 5-5:45 P.M. // **FMRV**

5/14 Virtual Workshop: MISS CHELOVE

SAT 1-3 P.M. // **REV**

MISS CHELOVE guides makers through a hands-on activity based on her art and creative practice. Participants will create an original artwork inspired by the artist's mural *Reseeded: A Forest Floor Flow* (2022).

5/15 Fresh Talk: Privacy for Sale

SUN 4:30-6 P.M. // **FMRV**

Join us for a conversation with scholar, writer, and activist Shoshana Zuboff and filmmaker Shalini Kantayya. They discuss the significance of the buying and selling of our private information and how data is used to manipulate us and obstruct solutions to larger social issues. The event will only be available via livestream.

5/18 Virtual Happy Hour: Celebrating Surrealist Women Artists

WED 5:30-6:30 P.M. // **FMRV**

Join us to celebrate Surrealist women artists from the museum's collection, including Remedios Varo (1908-1963) and Leonora Carrington (1917-2011). We will make a specialty cocktail, share art and histories, and more.

5/20 Art Chat @ Five

FRI 5-5:45 P.M. // **FMRV**

5/27 Art Chat @ Five

FRI 5-5:45 P.M. // **FMRV**

June

6/3 The Tea

FRI 12-1 P.M. // **FMOV**

6/3 Art Chat @ Five

FRI 5-5:45 P.M. // **FMRV**

6/10 Art Chat @ Five

FRI 5-5:45 P.M. // **FMRV**

6/14 NMWA xChange

TUE 12-12:45 P.M. // **FMRV**

6/16 NMWA Book Club: STUNT

THU 5:30-7:30 P.M. // **FMRV**

Join us to discuss Saida Agostini's poetry collection *STUNT* (2020), a reimagining of the life of Nellie Jackson, an early twentieth-century brothel owner, freedom fighter, and entrepreneur.

6/17 Art Chat @ Five

FRI 5-5:45 P.M. // **FMRV**

6/24 Art Chat @ Five

FRI 5-5:45 P.M. // **FMRV**

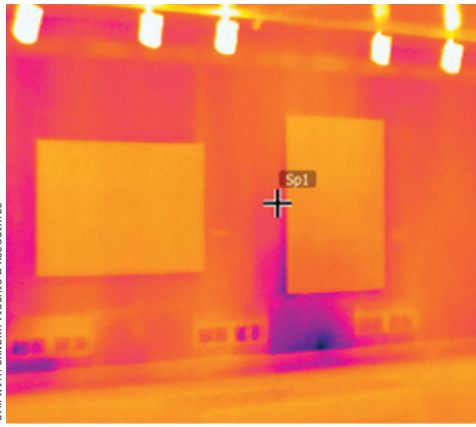
// Education programming is made possible by the A. James & Alice B. Clark Foundation, with additional support provided by the Leo Rosner Foundation, the William Randolph Hearst Foundation, and Morgan Stanley. Additional funding is provided by the Harriet E. McNamee Youth Education Fund and William and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

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.



PHOTO BY GORDON UMBARGER, NMWA

CVI WITH SANDRA VICCHIO & ASSOCIATES



Left to right: Members of the construction team observe the building's fifth floor after removing walls and finishes

A preparatory infrared image shows heat loss along a gallery wall prior to the renovation

Change Is in the Air

Updates on NMWA's Top-to-Bottom Building Renovation

Winton Smoot Holladay

Over the winter months, NMWA's ambitious renovation project proceeded swiftly. From the outside, passersby will now see more scaffolding, which gives our construction team access to the exterior for extensive preservation work. It also provides a perfect "easel" for a vibrant mural by MISS CHELOVE, showing that even while the building is closed, the museum is able to champion women artists through inspiring exhibitions. On the inside, crews have been busy preparing for their work on the building's infrastructure—including new climate control systems that will better protect our one-of-a-kind collection of work by women artists.

Progress and Preparation

Renewing NMWA's infrastructure is a critical part of our project. From the earliest phases of NMWA's building assessment, it was clear that we had much to do to improve climate control. Areas throughout our historic building were poorly insulated, and temperature and humidity levels were managed by outdated mechanical systems.

Since renovation work began in September, the construction team has nearly completed demolition and abatement

work. They have stripped away walls and surface finishes to examine the underlying brick and terra cotta that the builders used in 1908. In the process, they have taken great care to preserve historic details throughout the building. These steps will allow them to rebuild better-insulated spaces for galleries and collections storage.

Frankenthaler Climate Initiative Grant

To complement NMWA's upgraded insulation, our expert team of architects and engineers created a new plan for equipment, with two air-cooled chillers and a heat recovery chiller. These units will improve our building's energy efficiency as well as our ability to control the climate. The building will be more comfortable for art and visitors alike.

We were delighted to learn in 2021 that NMWA received a \$100,000 implementation grant from the Frankenthaler Climate Initiative for the purchase of this needed equipment. This program of the Helen Frankenthaler Foundation—which supports the legacy of abstract painter Frankenthaler (1928–2011), whose work has been represented in the museum's collection since the very beginning—funds energy efficiency and clean energy generation at museums.

It is gratifying to have received this award, the legacy of an important woman artist, to help us renovate the museum's home and support its sustainability. With this donation, along with the support of so many other generous funders who share NMWA's vision through our Space to Soar capital campaign, our building will provide a warm welcome for visitors in the years to come.

// 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.

MISS CHELOVE, *Reseeded: A Forest Floor Flow*, 2022; Printed mesh, 60 x 48 ft.; Commissioned by the National Museum of Women in the Arts with support provided by the DC Commission on the Arts and Humanities

LOOKOUT:



March 15 – July 31, 2022

Hannah Shambroom

Washington, D.C.-based muralist, designer, and illustrator MISS CHELOVE (a.k.a. Cita Sadeli) creates vibrant, larger-than-life works that cover the walls of businesses, alleyways, and public façades around the District and beyond. This spring, her monumental artwork *Reseeded: A Forest Floor Flow* (2022) will envelop NMWA’s west-facing exterior in the first installation of *Lookout*, a series of public artworks on the building’s exterior during our renovation.

The work features a woman with traditional Javanese adornments and surrounded by a profusion of botanicals native to the islands of Indonesia. Through her imagery, the artist reflects on recovery and resurgence in the natural world and the centering of women in this regrowth.



Miss
CHELOVE

Right: The artist at work on the mural *Amazon Love Letter* (2016), in Arlington, Virginia

Opposite: MISS CHELOVE, *Every Day I See Something New*, 2011; Latex and enamel spray paints on concrete, 30 x 40 ft.; Installation in the Adams Morgan neighborhood of Washington, D.C.



COURTESY OF THE ARTIST

third culture and first-generation American kids to feel this separation, a straddling between different cultures to which you feel you don't completely belong.

In the work, I've included traditional Javanese design motifs as adornments to the figure, wrapping around her arm and, at the extreme right, trailing behind her head. These elements are influenced by Javanese *wayang kulit*, flat shadow puppets made from cow hide, painstakingly carved into intricate shapes and hand-painted with fine detail.

HS Can you describe the botanical elements?

MC Yes—fashioned as explosively expressive earrings are a pair of Javanese magnolia flowers. Their stylized, elongated petals echo the fiercely beautiful exaggerated forms of the *wayang orang* (traditional Javanese dancers), with their thin arms contorting into expressive upward positions. The figure's navy blue winged eyes and manicure expand her adornments to reflect a Western influence as well.

The leaves we see wrapping around the figure are of the jackfruit, a humble staple in tropical diets around the world. The leaves from this plant wrap the figure in a blanket of cultural sustenance.

At the top of the composition is a dangling sprig of *eucalyptus globulus* (more commonly known as southern blue gum or blue gum). This plant is native to southern Australia, but was added here as a nod to my European paternal heritage. My parents divorced when I was about one year old, and we did not grow up with my father in our lives. The eucalyptus hangs just over the figure, present but existing in separation.

HS Many of your works feature strong women of color. Why do you feel that it's important to represent these women in your work?

MC My mother was an incredibly strong, resilient, and exceptional human. In her early twenties, she was one of only two individuals selected from her country to receive a Fulbright Scholarship. Just after her arrival in the United States to begin her studies, she unexpectedly became pregnant with my oldest sister, abruptly halting the scholarship. Over the next seven years she gave birth to four children, only to become divorced soon after her youngest (me) was born. Out of sheer necessity, she *had* to persevere, resuming her full university course load when I was eight months old. She completed her graduate degree from Indiana University with kids in tow, and continued to raise her children all by herself with English as a second language and no assistance from family. It was a hard life, but filled with so much joy and unity as a small family, rich in spirit.

My wish is to uplift the narratives and representation of immigrant and BIPOC women of all generations, using public art opportunities to create permanent works of art that transform how we perceive these foundational figures in our community.

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

Faith Ringgold

// Kathryn Wat

Artist Faith Ringgold (b. 1930) calls upon each of us to tell our stories. During the renovation project at the National Museum of Women in the Arts, we are committed to continuing to share the story—and experience—of *American Collection #4: Jo Baker's Bananas* (1997), a quilt by Ringgold in NMWA's collection.

In 2020, a major exhibition about Ringgold organized by Serpentine Gallery, London, traveled to Glenstone in Potomac, Maryland. NMWA was pleased to lend its quilt by Ringgold to Glenstone's presentation, and the work remained on view there for several weeks after the renovation of NMWA's building began in August 2021. This spring, the New Museum in New York City presents *Faith Ringgold: American People*, which features *Jo Baker's Bananas* as part of a comprehensive assessment of Ringgold's work across six decades.

Jo Baker's Bananas

Acclaimed for her visual art, books, and activism, Ringgold frequently embraces the traditions of quilt-making to depict her personal story as well as interpret narratives from the Black American experience. The artist's "American Collection" series comprises twelve story quilts that recontextualize symbols like the American flag and the character of Aunt Jemima. Two quilts in the series depict musical performers. Vocalist and dancer Josephine Baker (1906–1975) is the subject of *Jo Baker's Bananas*, and blues singer Bessie Smith (1894–1937) features in

The story of Josephine Baker's artistry and advocacy—and its amplification in the work of Faith Ringgold—is a vital part of the New Museum's exhibition exploring Ringgold's powerful vision.

American Collection #5: Bessie's Blues (1997; Art Institute of Chicago).

Born and raised in the Harlem neighborhood of New York City, Ringgold experienced the Harlem Renaissance directly, living alongside the movement's most prominent writers, visual artists, and musicians. Ringgold and her family avidly attended stage shows featuring female vocalists such as Billie Holiday, Ella Fitzgerald, and Lena Horne. Ringgold's quilts about Josephine Baker and Bessie Smith focus on a slightly earlier generation of women musicians who began their careers ahead of the Renaissance and the affirming activism and consciousness it embodied.

Josephine Baker was born in St. Louis but became a stage legend in France, where

she lived most of her life. The so-called "Banana Dance" that Baker performed in 1926 at Paris's Folies Bergère music hall cemented her fame. Depicting this dance in *Jo Baker's Bananas*, Ringgold painted Baker's figure five times across the top of the quilt, suggesting the movement of the dancer's body across a stage.

In the early twentieth century, Parisians vaunted art and music created by Black artists, yet the audiences' interest was profoundly shaped by biases about race and sexuality. After the 1920s, Baker succeeded in developing performances that transcended stereotypes about race, becoming an artistic icon as well as an esteemed participant in the French Resistance during World War II.

Baker also used her high profile to call attention to persistent discriminatory practices in her birth country. When she returned to the U.S. to perform in the 1940s and 1950s, she insisted that her audiences be racially integrated. Ringgold references this principle through the varied skin tones of the audience members she painted along the bottom edge of the quilt.

The unique format of Ringgold's story quilts, with painted canvases stitched into a pieced border, is inspired by both her fashion-designer mother and Tibetan thangka—paintings on cloth framed with brocade. Ringgold joyfully recalls discovering thangkas during a 1972 visit to the Rijksmuseum in Amsterdam, when a guard encouraged her not to miss seeing them in a lower-level gallery. In addition to admiring the style of thangka

compositions, Ringgold loved the idea of rollable art:

"I wanted to paint big—I had a lot to say. And with no stretcher bars, there was no heaviness. So, if I made it in quilt form, I could pick up a painting that was as big as the room, roll it up, and carry it myself. Before then I had to wait for my husband to get home to move my work, and that was crazy."¹

The story of Josephine Baker's artistry and advocacy—and its amplification in the work of Faith Ringgold—is a vital part of the New Museum's exhibition exploring Ringgold's powerful vision. We are delighted to participate in this momentous project.

// Kathryn Wat is the deputy director for art, programs, and public engagement/ chief curator at the National Museum of Women in the Arts.

Note:

1. Louisa Buck, "Faith Ringgold Discusses Civil Rights and Children's Books in Solo London Show," *The Art Newspaper*, June 5, 2019, <https://www.theartnewspaper.com/2019/06/05/faith-ringgold-discusses-civil-rights-and-childrens-books-in-solo-london-show>.

See Art on Loan from NMWA's Collection

Faith Ringgold: American People is on view at the New Museum, New York City (February 17–June 5, 2022)



Faith Ringgold, *American Collection #4: Jo Baker's Bananas*, 1997; Acrylic on canvas with pieced fabric border, 80½ x 76 in.; NMWA; Museum purchase: Funds donated by the Estate of Barbara Bingham Moore, Olga V. Hargis Family Trusts, and the Members' Acquisition Fund

© FAITH RINGGOLD 1997; PHOTO BY LEE STALS WORTH

Committee News

22

Programs and Partnerships

NMWA's twenty-eight national and international committees have been working hard—on- and off-screen—to support women artists in their regions and advance the museum's aim of gender parity in the arts.

Among other recent projects, committees in **New Mexico** and **Southern California** organized an impressive series of curator-led visits to local exhibitions. Friends of the museum in **Israel** held a virtual *Women to Watch* launch with curators from a large geographic area. Members in **France** and the **Greater Kansas City Area** met with local artists to hear about their work, while those in **Massachusetts** enjoyed a virtual conversation between NMWA Assistant Curator Orin Zahra and collection artist Rania Matar. Several committees also organized programs through special partnerships:

Georgia: The Georgia Committee held *Collectors, Conversations + Cocktails* at Atlanta's wareHOUSE, the 27,000-square-foot home of the John and Sue Wieland Collection. The event introduced the committee's consulting curators for the next *Women to Watch* at NMWA and raised funds for committee programming.

United Kingdom: The UK Friends of NMWA partnered with Young Professionals in the Arts to connect with individuals interested in creative fields while touring *Body Vessel Clay: Black Women, Ceramics & Contemporary Art* at London's Two Temple Place.

Arkansas: The Arkansas Committee's *Arkansas Women to Watch: Paper Routes* concluded its year-long statewide tour at Fenix Arts in Fayetteville.

NMWA's committees extend the museum's mission and platform to their own communities—making for a powerful partnership.

// Sarah Treco, Massachusetts Committee and NAB Chair

The exhibition featured Kim Brewer, Joli Livaudais, Linda Nguyen Lopez, and Suzannah Schreckhise—all nominated by curator Allison Glenn to participate in *Paper Routes* (2020) at NMWA. The show also traveled to Little Rock, El Dorado, Pine Bluff, Arkadelphia, and Fort Smith.

Chile: Capítulo Chileno del NMWA, with the Fundación Nuestros Hijos and Carlos Herrera Master in Steel, organized the workshop COLAB-OBRA. Led by the artists who represented Chile in NMWA's last three *Women to Watch* exhibitions—Andrea Lira (2016), Alejandra Prieto (2018), and Paola Podestá Martí (2020)—COLAB-OBRA offered collaborative art-making to youth undergoing cancer treatment at two local hospitals.

San Francisco: San Francisco Advocacy welcomed more than forty members of the NMWA Advisory Board (NAB) to their city. The two groups came together to enjoy local exhibitions, members' personal art collections, and presentations by NMWA and committee leadership.



PHOTO BY STANISLAV KENYATA



PHOTO COURTESY OF CAPÍTULO CHILENO DEL NMWA AND THE FUNDACIÓN NUESTROS HIJOS



PHOTO COURTESY OF LES AMIS DU NMWA

Top: John Wieland welcomes guests to the collection of more than 350 national and international artists at the Wieland wareHOUSE for the Georgia Committee's *Collectors, Conversations + Cocktails* fundraiser

Center: Young artists undergoing cancer treatment gather with workshop instructors after the Capítulo Chileno's COLAB-OBRA; Works made during the program will hang in participating hospitals

Bottom: Members of Les Amis du NMWA listen to Vexin-based artist Fabienne Verdier speak about her work during a studio visit

#5WOMENARTISTS SPOTLIGHT



PHOTO COURTESY OF THE ARTIST

5 Questions with Stephanie J. Williams

In 2022, NMWA's #5WomenArtists social media campaign champions emerging and underrepresented artists. With the help of partner arts organizations around the country, we're featuring the work and voices of selected artists throughout the year. Learn more and join in online!

Stephanie J. Williams was nominated by Washington, D.C.-based nonprofit Hamiltonian Artists. An interdisciplinary artist and Washington, D.C., native, Williams investigates our complex relationship with food culture, materiality, home and territory, and the

subtext of politeness. She is a 2022 Hamiltonian Mentor.

1. Tell us about your work and practice.

I design accumulated simple gestures of care. Hand-stitching and puppet stop-motion animation are processes I lean toward. I have intuitive conversations with materials while thinking about topics over long stretches of time.

2. What are your sources of inspiration and influence?

I look to food as a map of culture, tracking major historical events, shifts in power, and migrations of communities—voluntary and forced. Understanding how and why a food is made is a direct introduction to new communities.

I love falling down rabbit holes. I learned that elephants hear with their feet. Apparently, many animals do. Information like that might change the way

Stephanie J. Williams,
Still from HOSPES, 2022;
Puppet stop-motion

I design how a puppet moves or how I arrange pieces of sculpture.

3. As an artist, what is your most essential tool (aside from your hands)?

Any device that tells time. Since I started animating, I've become more aware of time passing. I took for granted how effortlessly I could witness movement until I had to break it down pose by pose.

4. Where do you obtain your materials?

I love material that has lived a life before I can work with it, so

trash is great. I'll buy raw material, save the leftover pieces and sort out different piles on my studio floor. My large sculptures feed my stop motion projects this way. I love a good remnant pile at a fabric store—the stuff sold cheap and in bulk because it's deemed not useful.

5. Who are your favorite #5WomenArtists?

Senga Nengudi, Simone Leigh, Saya Woolfalk, Greer Lankton, and Lisa Yuskavage.



COURTESY OF THE ARTIST AND HAMILTONIAN ARTISTS

Member News

Thank You for Helping Us Exceed the Challenge!

We are grateful for the 1,350 members and friends who contributed \$175,000 to the 2021 Year-End Matching Gift Campaign. With a generous \$100,000 match from members of NMWA's Board of Trustees and \$30,000 from The Morris and Gwendolyn Cafritz Foundation, \$305,000 will go

straight to work supporting the museum's exhibitions, thought-provoking public programs, and exciting advocacy campaigns.

Rsvp—Sign Up for e-News!

Invitations to member events and programs are sent via email. Please be sure to sign up for member emails and join the fun!

To receive invitations to member events, sign up for e-news at <https://nmwa.org/signup>.

Slow to hear from us?

Are your membership cards late? Did you receive a renewal reminder after you already sent us your renewal? Like many organizations, NMWA is experiencing mail and gift processing delays due to the continued impact of the pandemic. We appreciate your patience as our team works diligently.

Supporting Roles

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* Deceased

(all lists as of February 1, 2022)

Museum Shop

Shop NMWA online at <https://shop.nmwa.org>



Procession to the Lake 300-Piece Puzzle

This puzzle features artist Micaela Cianci's original illustration *Procession to the Lake* (2021), created exclusively for NMWA and inspired by the work of Surrealist Leonora Carrington (1917–2011). Completed puzzle 12 x 16 in. Matte paper finish. \$18/Member \$16.20

"Your Voice Matters" Pin

Created for the people standing up for change. Speak up. Keep on. 1.35 in. wide. \$12/Member \$10.80



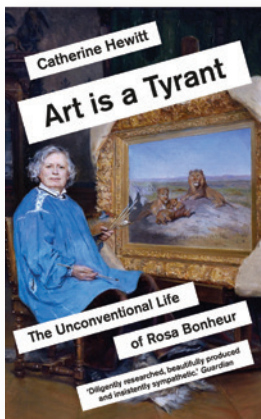
The Ultimate Art Museum

Visit the world's greatest collection at home through this imaginary art museum—a spectacular survey of world art for middle-grade readers. Includes a fold-out map and interactive activities. Hardcover, 232 pages. \$39.95/Member \$35.95



Gold Scarlett Bracelet

Designed by Minnie Lane, this bracelet features 14k gold plated over brass. One size fits most. Bracelet can be adjusted by gently opening or closing to fit your wrist. \$480/Member \$432



Art is a Tyrant: The Unconventional Life of Rosa Bonheur

Catherine Hewitt's biography of nineteenth-century painter and gender equity pioneer Rosa Bonheur (1822–1899) has received rave reviews for its detailed and lively narrative. Softcover, 484 pages. \$18.95/Member \$17.05

Maria Sibylla Merian: 22 Pull-Out Posters

A must-have for botanical art enthusiasts and fans of Maria Sibylla Merian (1647–1717), this collection of frameable reproductions is blooming with color and meticulous detail. \$29.95/Member \$26.95



Double Knot Necklace

Handcrafted by designer Amy Morrell of Water and Stone Studio, this handmade bold brass double knot hangs from a 20 in. brass rope chain. \$170/Member \$153



Frida Kahlo: The Complete Paintings

This oversized monograph on Frida Kahlo (1907–1954) presents the artist's 152 paintings alongside photographs, correspondence, and an illustrated biography. Hardcover, 624 pages. 11.4 x 15.6 in. \$200/Member \$180

// COMING SOON

Mark Your Calendar!

During our
top-to-bottom
renovation,
online programs
bring the museum
to you at home.



PHOTO BY MICHAEL D. WILSON



PHOTO COURTESY OF SHALINI KANTAYYA

Fresh Talk: Privacy for Sale Sunday, May 15, 4:30–6 p.m.

Scholar, writer, and activist Shoshana Zuboff warns, “We’ve stumbled into a future that we did not and would not choose. Information spaces that people assume to be public are ruled by surveillance capitalism for maximum profit. This tragedy leaves a trail of social wreckage in its wake.”

Join us for a conversation with Zuboff and filmmaker Shalini Kantayya (*Coded Bias*)

about the significance of the buying and selling of our private information. Zuboff and Kantayya discuss the ways data is used to manipulate us and obstruct solutions to larger social issues. Learn about actions you can take to regain privacy and change the impact of the race for profit on democracy. This event is only viewable via livestream on May 15.

Check pages 12–14 or <https://nmwa.org> for the spring

season’s full calendar, with Art Chats, Virtual Happy Hours, the new NMWA xChange talk show, and more.

Scholar, writer, and activist Shoshana Zuboff (left) and filmmaker Shalini Kantayya (right) are featured in Fresh Talk: Privacy for Sale on May 15