

Summer 2022

# Women in the Arts

NATIONAL  
MUSEUM  
OF WOMEN  
IN THE ARTS







DEAR MEMBERS AND FRIENDS,

As summer begins, I can't help but reflect on NMWA's exciting, engaging, and energizing spring. Our *Positive Fragmentation* exhibition at the American University Museum continued to accrue accolades. Our NMWA xChange with MISS CHELOVE and Fresh Talk with Shoshana Zuboff and Shalini Kantayya drew substantial online audiences. And, in April, we were delighted to gather in person at the National Building Museum for our first Spring Gala since 2019. This gala was different in so many ways, but we were especially proud to celebrate three outstanding honorees: designer Maria Grazia Chiuri of Dior, iconic feminist artist Judy Chicago, and philanthropist Melody Hobson of Ariel Investments.

The remarks from our honorees inspired us all. When they spoke, you could hear a pin drop! Judy Chicago expressed her vision of hope for the future: "Because human beings created this world, human beings also have the potential to change it." Chiuri spoke of her role as a fashion groundbreaker and recent collaboration with Chicago and other women artists. She added, "This is really what I hope to pass on to another generation of women: collectively, we can be game changers. When we come together, we can imagine the world of tomorrow." Hobson spoke about the significance of imagination and representation in the arts. She said, "Women's stories must be told. Women's experiences must be reflected. And women's talents must be celebrated."

Here at NMWA, our work celebrating the wide-ranging talents of women artists continues. In this issue, you will read about the progress of our renovation, art from NMWA's collection on view at the Baltimore Museum of Art, and news from the digital realm. In addition to creating the virtual programming you have come to love, we also are hard at work on our first-ever digital strategy—laying the groundwork for our future.

We are able to continue to innovate like this thanks to your partnership and support.

WITH GRATITUDE,

*Susan Fisher Sterling*

Susan Fisher Sterling  
The Alice West Director, NMWA

## CHAMPION WOMEN THROUGH THE ARTS

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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>.

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On the cover: Rosa Bonheur, *Sheep by the Sea* (detail), 1865; Oil on cradled panel, 12 3/4 x 18 in.; NMWA, Gift of Wallace and Wilhelmina Holladay

Director's photo: © Michele Mattei



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“Morisot’s *The Cage* exemplifies the spirit of Impressionism with its quick, unblended brushstrokes and areas of exposed canvas.”

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Digital engagement inspires audiences around the world to champion women in the arts.

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PHOTO COURTESY OF TIMES SQUARE ARTS

Sofia Crespo's digital work *Critically Extant* (2022) featured in Times Square's Midnight Moment series each night throughout the month of May

## A Midnight Moment for Women Artists

In celebration of the ten-year anniversary of its Midnight Moment program, Times Square Arts has launched a special series featuring the works of twelve women artists. Midnight Moment is a digital public art exhibition synchronized on electronic billboards in New York City's Times Square nightly from 11:57 p.m. to midnight. The anniversary series pays homage to the women administrators, artists, and programmers who have staged public art on Times Square's commercial billboards for more than forty years.

The series launched in April with a reboot of *Wolf Lights* (2005), by video and performance artist Joan Jonas. In May, artist Sofia Crespo, whose work is informed by biology-inspired technologies, presented *Critically Extant* (2022). For this work, the artist trained artificial intelligence algorithms to create painterly, visual representations of little-known endangered animals and plants. In the coming months,

the project will feature art by LaJuné McMillan, Nancy Baker Cahill, Kilo Kish, and others.

## Black Women Win Golden Lions

At the 2022 Venice Biennale, two top honors were awarded to Black women for the first time. Simone Leigh, representing the United States, and Sonia Boyce, representing the United Kingdom, won Golden

Lions for Best Participation in the Central Exhibition and Best National Participation, respectively.

Leigh's winning work was the sixteen-foot-tall bronze bust *Brick House* (2018), which melds the form of the female body with regional architectural tropes from West Africa and the American South. Boyce's winning exhibition, *Feeling Her Way*, immersed

visitors in the voices of five Black women musicians who improvised and interacted, along with color-tinted video works, tessellated wallpapers, and 3-D geometric structures.

Below: At the Venice Biennale, Room 1 in Sonia Boyce's British Pavilion exhibition features four performers: Errollyn Wallen, Tanita Tikaram, Poppy Ajudha, and Jacqui Dankworth



PHOTO BY CRISTIANO CORTE 2022. © BRITISH COUNCIL



## Winner's Circle

The 2022 Pulitzer Prizes, awarded in May, recognized groundbreaking women in several categories. The prize in Criticism went to Salamishah Tillet, whose *New York Times* columns in 2021 covered topics as varied as Prince Harry, *Bridgerton*, and an Afrofuturist period room at the Metropolitan Museum of Art. The awards committee recognized her for "learned and stylish writing about Black stories in art and popular culture—work that successfully bridges academic and nonacademic critical discourse."

The Pulitzer for Illustrated Reporting and Commentary went to a team led by illustrator Fahmida Azim for the *Insider* story "How I escaped a Chinese internment camp." Their work shares the story of a Uyghur woman's oppression through powerful comic-style illustrations.

## Birthright at the National Portrait Gallery

A new performance-based commission by multidisciplinary artist Maren Hassinger premieres at the National Portrait Gallery in Washington, D.C., on June 25. *Birthright* (2022) will explore the complexity of individual family histories through collective ritual. This

live performance is based on the artist's 2005 video of the same name, which documents Hassinger's encounter with her uncle as she explores the paternal branch of her family tree. After screening the 2005 work, Hassinger will teach visitors a meditative ritual of twisting pieces of newspaper—an act that she performs throughout the video. Visitors will also be invited to share their own family stories.

## Out of Tune

The University of Southern California Annenberg School for Communication and Journalism's Annenberg Inclusion Initiative recently released a dispiriting report about representation of women in popular music. Their study, "Inclusion in the Recording Studio?," examines the artists, songwriters, and producers credited on 1,000 songs on the Billboard Hot 100 Year-End Chart from 2012 to 2021. They found that women comprised just 23.3 percent of artists on the chart in 2021, consistent with the average of 21.1 percent over ten years. Also in keeping with previous years, in 2021 women were noted as only 14.4 percent of songwriters and credited for a miniscule 3.9 percent of producing positions.

Below: Maren Hassinger, *Birthright* (film still), 2005; Video (color, sound), 12:12 min.



COURTESY OF SUSAN INGLETT GALLERY, NYC

## In Memoriam

Activist and photographer Doris Derby, who chronicled the civil rights movement through thousands of images, died March 28 at age 82. Derby, born in the Bronx in 1939, was teaching elementary school in New York in 1963 when she was recruited to join the Student Nonviolent Coordinating Committee in the South. She spent ten years working in Mississippi, organizing, teaching, cofounding a free theater company, and taking pictures. After earning a PhD in anthropology from the University of Illinois, she spent most of her academic career at Georgia State University in Atlanta. Her photographs, which have been exhibited at museums including the Smithsonian's National Museum



Doris Derby, 1939–2022

© LIBRARY OF CONGRESS

of African American History and Culture and collected in several books, document historical events and figures as well as the everyday work of community organizing.

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Champion women through the arts with NMWA membership

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# Culture Watch

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## // EXHIBITIONS

### ALABAMA

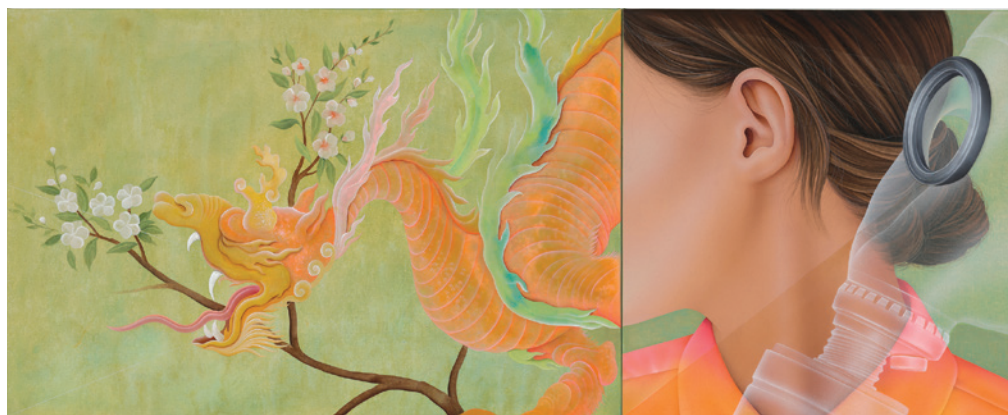
Lava Thomas: Homecoming  
Montgomery Museum  
of Fine Arts  
Through July 24, 2022  
<https://mmfa.org>

This exhibition of drawings and installation works is anchored by Thomas's life-size portraits of women who were arrested for participating in the Montgomery Bus Boycott.

### CALIFORNIA

Niki and Mingei  
Mingei International Museum,  
San Diego  
Through October 2, 2022  
<https://mingei.org>

Niki de Saint Phalle's fantastical furniture and furnishings connect the artist's work to



**NEW HAMPSHIRE** // Arghavan Khosravi, *Shouting*, 2021; Acrylic on cotton canvas over wood panels; 16 x 39 3/4 x 1 in.; On view at the Currier Museum of Art

craft and design while highlighting an under-recognized period of her career.

### MISSOURI

Martine Gutierrez:  
HIT MOVIE: Vol. 1  
Contemporary Art Museum  
St. Louis  
Through July 24, 2022  
<https://camstl.org>

This site-specific video collage features femme fatale characters performed, costumed, and directed by Gutierrez, who subverts pop cultural tropes with her intersectional feminism.

### NEW HAMPSHIRE

Arghavan Khosravi  
Currier Museum of Art,  
Manchester  
Through September 5, 2022  
<https://currier.org>

Khosravi's first museum exhibition presents enigmatic paintings, some three-dimensional, that feature women protagonists and explore themes of immigration, exile, freedom, and empowerment.

### NEW MEXICO

Nani Chacon: SPECTRUM  
SITE Santa Fe  
Through August 21, 2022  
<https://sitesantafe.org>

Inspired by Diné creation mythology and Chacon's experience as a contemporary Indigenous artist, this exhibition features large-scale paintings and a survey of the artist's public murals and personal archives.

### NEW YORK

Wangechi Mutu  
Storm King Arts Center,  
New Windsor  
Through November 7, 2022  
<https://stormking.org>

Mutu's indoor/outdoor exhibition foregrounds her earth and bronze sculptures. Several new bronze works, installed throughout the landscape, add layers to the site's existing history and ecology.

### OHIO

Really Free:  
The Radical Art of  
Nellie Mae Rowe  
Springfield Museum of Art  
Through July 10, 2022  
<https://springfieldart.net>

The first major exhibition of Rowe's colorful drawings in more than twenty years considers her self-taught practice as a radical act of expression and liberation in the post-civil rights-era South.



**CALIFORNIA** // Niki de Saint Phalle, *Upside Down Lady*, 1999; Vase with polyester resin; On view at the Mingei International Museum



## OKLAHOMA

Chakaia Booker:  
Shaved Portions  
Oklahoma Contemporary/  
Campbell Art Park,  
Oklahoma City  
Through June 20, 2022  
<https://oklahomacontemporary.org>

This monumental commission in Booker's signature material—salvaged rubber tires and industrial scraps—sits atop the city's former Automobile Alley.



© CHAKAIA BOOKER; PHOTO BY CASSANDRA WATSON

**OKLAHOMA** // Chakaia Booker, *Shaved Portions*, on view at the Oklahoma Contemporary Arts Center, 2021; Deconstructed steel belted and bias tires on stainless steel armatures; On view at the Oklahoma Contemporary/Campbell Art Park

## PENNSYLVANIA

Women in Motion:  
150 Years of Women's  
Artistic Networks at PAFA  
Pennsylvania Academy of the  
Fine Arts (PAFA), Philadelphia  
Through July 24, 2022  
<https://pafa.org>

Featuring works by Mary Cassatt, Laura Wheeler Waring, Florine Stettin, and many others, this exhibition highlights women artists at PAFA from 1805 through World War II.

## TEXAS

Meret Oppenheim:  
My Exhibition  
Menil Collection, Houston  
Through September 18, 2022  
<https://menil.org>

This major exhibition spotlights Oppenheim's engagement with the Surrealist movement, visual vocabulary, and interests in nature, abstraction, and enchantment.

## International

## CANADA

Shahla Bahrami: Censorship and Autocensorship—I bite my tongue  
Vancouver Art Gallery  
Through August 31, 2022  
<https://vanartgallery.bc.ca>

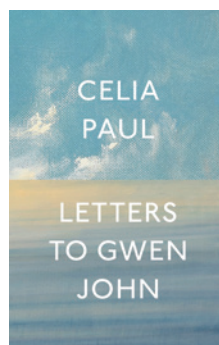
Bahrami fuses food and language in her staged photographs, writing fragments in Farsi onto ingredients from Iranian cuisine. The result explores culture, self-expression, censorship, and power.



FROM THE COLLECTION OF LUKAS NOESCHLIN, BASEL, SWITZERLAND; PHOTO COURTESY OF THE MENIL COLLECTION, HOUSTON

**TEXAS** // Meret Oppenheim, *Daphne and Apollo*, 1943; Oil on canvas, 55 1/4 x 31 1/2 in.; On view at the Menil Collection

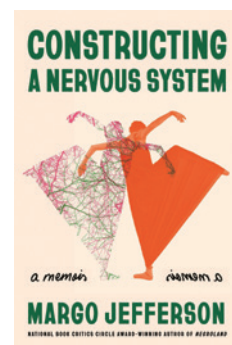
## // BOOKS



## Letters to Gwen John

Why write to someone who cannot respond? In *Letters to Gwen John* (New York Review Books, 2022), contemporary artist Celia Paul (b. 1959) summons the formidable presence of the late painter Gwen John (1876–1939) to explore themes that shaped both of their lives: solitude, the anguish and delight of an artistic practice, and great loves (artists Lucian Freud and Auguste Rodin, respectively). She sees John as an inspiration and kindred spirit. From February 2019 through November 2020, Paul writes to John about wide-ranging topics—her reading and travels, aging, the COVID-19 pandemic, and the final illness of her husband. Other chapters illuminate episodes in John's life, and Paul's writing is conversational yet sharp. She characterizes a physical description of Gwen John by her brother Augustus: "It's a brilliantly vivid description, but I can't help feeling that you would have been irritated by it; I think I would, if he'd been writing about me. There's a sense of entitlement, of ownership." In writing about herself and about John, Paul addresses a peer who might help clarify her own story.

// Elizabeth Lynch



## Constructing a Nervous System

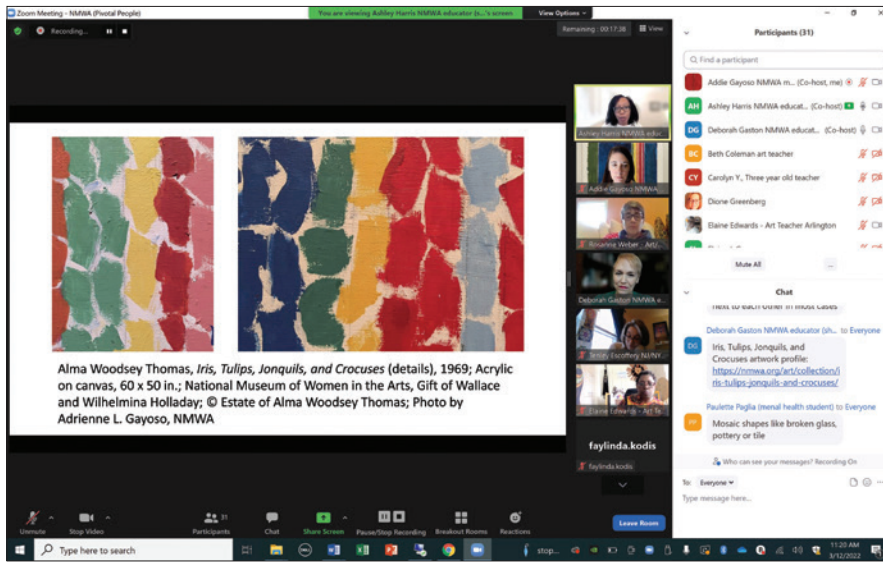
"THRUM go the materials of my life. Chosen, imposed, inherited, made up. I imagined it as a nervous system. . . . my structure of recombinant thoughts, memories, feelings, sensations, and words," writes Margo Jefferson in her memoir *Constructing a Nervous System* (Pantheon, 2022). In this collection, Jefferson's two public selves—critic and memoirist—converge to build on and interrogate her identity. As the memoirist reminisces, the critic strikes with observations on race, American cultural life, and self-invention. "You were always calculating—not always well—how to achieve; succeed as a symbol, and a self." Jefferson's prose is a fast-moving assemblage of first- and second- person narrative; bold, italic, and all-caps styling; and quotations from poems, songs, and novels. She speaks directly to, and sometimes in the voices of, cultural figures who have informed her sense of self (Josephine Baker, Bing Crosby, Ike Turner). Jefferson concludes by celebrating the figure of the Black grandmother, but never quite drops the voice of the critic: "You do not stop working to live up to your grandmothers. Your task is to justify their accomplishments by exceeding them." Construction continues.

// Alicia Gregory



# Education Report

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"I am grateful to the NMWA team for creating safe, delightful, expansive, and free online offerings to celebrate the transformative and healing power of the arts."

// 2022 Slow Art Week participant

NMWA educators led attendees through professional development activities on the legacy of Alma Woodsey Thomas

## Minds Thinking

In fall 2021, Alma Woodsey Thomas took Washington, D.C., by storm! In conjunction with *Alma W. Thomas: Everything is Beautiful* at The Phillips Collection, organizations across the city hosted special events to celebrate Thomas and her local connections. The festivities continued through March 12, 2022, when NMWA educators teamed up with the National Gallery of Art, The Phillips Collection, and Washington International School to offer a virtual teacher professional development workshop, "The Legacy of Alma Thomas—Cultivating Mindfulness, Perspective-taking, and Problem-solving."

After contributing facts about Thomas to create a collaborative biography, educators experienced two out of three interactive sessions, each presented by a different museum. NMWA's offering, "Pivotal People and Places: Alma Woodsey Thomas's D.C.," introduced women artists in her circle, considered how place influences creativity, and used Harvard Project Zero Thinking Routines to explore collection artworks. To close, partners introduced resources to extend support beyond the program.

"I really loved connecting Thomas's work to her lived experience. . . . I learned so much!"

// Professional development workshop participant

Eighty-four participants from across the country and around the world appreciated the opportunity to slow down, reflect, and leave with new ideas. As one said, "The Pivotal People and Places session was wonderful. One of the goals of my school is for every teacher to incorporate Project Zero thinking routines, so it was helpful to see them 'in action.'"

## Eyes Looking

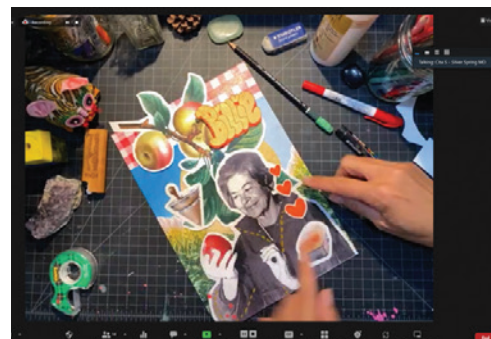
This year marked NMWA's ninth Slow Art Day, an international event encouraging people to look at art slowly. Prior to the program, NMWA invited visitors to select five artworks from a virtual art gallery, spend ten minutes with each, and reflect on them

using provided prompts. This year's theme, "Perspectives on Printmaking," took inspiration from the museum's collection and the special exhibition *Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation*. On April 2, seventeen participants from nine different states, as well as Canada, Bermuda, and Norway, joined Senior Educator Addie Gayoso to share their experiences and learn more about the selected artworks. This year, the conversation continued during an additional, spontaneously planned session the following Saturday.

## Hands Making

On May 14, during NMWA's second virtual workshop,

participants explored *Lookout: MISS CHELOVE* through art making. Attendees learned about MISS CHELOVE's *Reseeded: A Forest Floor Flow*, the four-story mural printed on mesh fabric and installed on the museum's exterior. Then, artist Cita Sadeli (a.k.a. MISS CHELOVE) guided makers through creating portrait-based collages celebrating their heritage, each taking inspiration from a special person who helped shape their identity. We had thirteen participants from Washington, D.C., as well as Colorado, Maryland, Ohio, South Carolina, Virginia, and Bermuda. The group ended our time together sharing about their work and those who inspired it.



MISS CHELOVE, a.k.a. Cita Sadeli, demonstrates a portrait-based collage for participants



# Dedicated Donor

// MARJORIE RACHLIN



PHOTO COURTESY OF DOUGLAS ALLCHIN

## A RECENT SUBSTANTIAL

bequest from committed supporter Marjorie Rachlin will fund internships and the museum's signature book arts program.

Rachlin, who died last August at age ninety-nine, had many passions. Foremost among them, however, was her fifty-year career dedicated to the labor movement. She began working with the Textile Workers Union of America in New Jersey, then in 1953 went to London to study labor relations as a Fulbright scholar. She next moved to Washington, D.C., where she worked for the International Association of Machinists and then trained union leaders for more than thirty years at the George Meany Center for Labor Studies (now known as the National Labor College). Meanwhile, she also supported

"Marjorie Rachlin's legacy gift benefiting internships and artists' books is inspiring. Thanks to her generosity, we will reopen next year with exciting new initiatives in these areas that will endure for years to come."

// NMWA Director Susan Fisher Sterling

conservation efforts and the arts. Following her retirement, she enjoyed birding, gardening, writing, and volunteering. Marjorie and her late husband, Jack, were avid museum-goers. Three prints by women from their private collection are now part of NMWA's collection.

"Marjorie was a feminist of the most dedicated kind," says Rachlin's nephew, Douglas Allchin. "She supported women in politics, in business, in the arts, and in organizational leadership roles, and she enacted this support in her personal life. Her generous support of the National Museum of Women in the Arts continues a lifelong pattern of promoting gender justice."

Rachlin mentored many women, including flight attendant union leaders in the 1960s and '70s, aspiring Congresswomen, local community organizers, and professionals starting their own businesses. In turn, she chose to support NMWA's internship program. That program, now redesigned, will launch in 2024 and will advance the museum's aim to promote diversity, equity, accessibility, and inclusion. Rachlin's generous gift will enable the museum to host full-time, paid interns for the first decade of the program. It will enable a diverse group of interns to grow their careers with NMWA, in keeping with Rachlin's lifelong commitment to helping people overcome barriers of social and financial injustice.

Rachlin also valued the ability to think creatively. Inspired by an image of Claude

Monet's dining room at Giverny, she painted her dining table a vibrant yellow and set it off against a vivid red Oriental rug. Perceived as an odd choice by many visitors in her home, the yellow table was a source of pride and a recurrent and joyful reminder of her walking her own path.

Rachlin was enthralled by the 2006–07 NMWA exhibition *The Book as Art*. That event showcased highlights from the museum's nearly-1,000-work collection of artists' books, a genre pioneered and championed by women. Accordingly, part of Rachlin's planned gift will support the museum's book arts program. When we celebrate the renovated Library and Research Center next year, her bequest will fund a special exhibition of artists' books commissioned to inaugurate the new space, and more presentations in the coming years.

## Planned Giving

To learn how you can help the museum offer trailblazing programs and advocate for women artists well into the future, please contact Christina Knowles at 202-783-7984 or [cknowles@nmwa.org](mailto:cknowles@nmwa.org). Remembering NMWA in your estate plans can have an enormous impact and will make you a member of the Wallace and Wilhelmina Holladay Legacy Society. We look forward to working with you.





PHOTO BY ELIZABETH LYNCH, NMWA

Members of the construction team pour concrete for the foundation of a new entry ramp at the museum's northwest corner

# Ramping Up

## Building Renovation Progress

Winton Smoot Holladay

When we reopen the renovated NMWA in fall 2023, visitors will notice changes from the moment they enter the building—or even before. Many of these improvements will be helpful additions such as ramps, railings, doorways, and signage that smoothly guide our guests to their destinations. These elements, among others, will make the museum a more accessible and inclusive place to visit.

In support of our institutional focus on diversity, equity, accessibility, and inclusion, the renovated building will be highly welcoming to all museum visitors. In turn, our guests will be able to spend more time with NMWA's exhibitions and programs, enjoying, relaxing, and conversing in revitalized spaces as they discover work by women artists.

### Concrete Changes

NMWA opened to the public in 1987 in our landmark building. Over the years, the museum has worked to incorporate changes reflecting the amendments and guidance provided by the Americans with Disabilities Act (ADA) of 1990, but our 1908 structure has presented challenges. Alongside the building's beauty and awe-inspiring historic details, visitors have encountered common routes that include stairs, which are difficult to navigate for many people and groups. Upon NMWA's reopening in 2023, guests will find significant improvements—from clearer signage to new elevator options—and a more intuitive, visitor-centered design.

In May, we reached a milestone when the construction team poured concrete for a new entry ramp. Leading to a new exterior door at the northwest corner of the building on New York Avenue, the ramp will provide an alternative accessible entrance that can be used during events and programs, giving the museum more versatility. Along with improvements to the building's passenger elevators, which will stop at every floor, visitors will find significantly expanded stair-free pathways around the building.

Guests entering through NMWA's main entrance, too, will appreciate the improvements resulting from the renovation. They will be greeted in a spacious, updated entry foyer with a new coatroom and reception desk, and they will find new electronic signage with current information for their visits. Throughout the building, clear signs and easy navigation will help guests reach the galleries and programming spaces.

### Springtime Progress

As you know, accessibility and navigation improvements are just one aspect of our work on the building. NMWA's top-to-bottom renovation encompasses much more—creating new public spaces and refreshing existing ones, enhancing stewardship of our world-class art collection, and restoring historic details such as the exterior cornice. We are making steady progress on the project. Over the spring months, our expert construction team advanced their work both inside and outside the building:

- Demolition activity reached the Performance Hall, as crews removed furniture and fixtures to begin restoration work.
- On the exterior, the construction team removed a portion



RENDERING BY SANDRA VICCHIO & ASSOCIATES, LLC, WITH MARSHALL GRAFT ASSOCIATES, INC.

of the sidewalk above the “vault,” an area of museum’s basement that extends beyond the building’s walls below ground. They repaired and reinforced the space for future use.

- Crews built scaffolding along the west-facing façade of the building, enhancing access to the cornice and exterior for needed repairs. After scaffolding went up, we were thrilled to see the vibrant mural by MISS CHELOVE installed outside, bringing life and color to the museum even while it undergoes these extensive renovations.

Meanwhile, NMWA Trustees, Advisory Board members, and current major campaign donors joined Director of Operations Gordon Umbarger for hard-hat tours of the building, enjoying a firsthand glimpse of the project’s progress.

### Follow Along with EarthCam

You can also follow our transformation online. We are pleased to share our partnership with EarthCam in documenting the renovation project. With EarthCam’s high-tech cameras, NMWA captures live video, images, and time-lapses of construction activity. Check our website to view the progress on our fourth floor, where future visitors will find our Library and Research Center (LRC), LRC Reading Room, and new galleries and education studio. Recent images capture the removal of a section of the floor, which will be reinforced and rebuilt to support the weight of the museum’s library and archival collections.

## Upon NMWA’s reopening in 2023, guests will find significant improvements—from clearer signage to new elevator options—and a more intuitive, visitor-centered design.

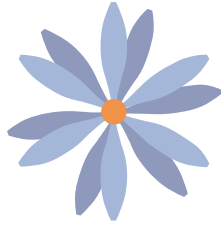
At each phase of this project, we are focused on ensuring that the building’s renewal helps to engage a broad audience with our mission. Thank you for supporting the museum as we work to build an ideal space to share the work of women artists.

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

### // LEARN MORE

We are grateful to the members, friends, and supporters who are making this work possible through our Space to Soar capital campaign. Visit <https://nmwa.org> to learn more about our renovation, and contact Christina Knowles at [cknowles@nmwa.org](mailto:cknowles@nmwa.org) for information about the Space to Soar capital campaign.





Clara Peeters, *A Still Life of Lilies, Roses, Iris, Pansies, Columbine, Love-in-a-Mist, Larkspur and Other Flowers in a Glass Vase on a Table Top, Flanked by a Rose and a Carnation*, 1610; Oil on wood panel, 19 ½ x 13 ¼ in.; NMWA, Gift of Wallace and Wilhelmina Holladay

# About Town

NMWA  
at the  
Baltimore  
Museum  
of Art

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Virginia Treanor

NMWA's renovation has afforded some surprising and gratifying opportunities for partnerships. In particular, with the temporary building closure, we have loaned many key works from the museum's collection to two partner institutions in our area, the Baltimore Museum of Art (BMA) and National Gallery of Art. Now, visitors to those museums can encounter much-loved works from the NMWA collection throughout their galleries. In the last issue of *Women in the Arts*, Assistant Curator Orin Zahra wrote about art from NMWA that is currently on view at the National Gallery. Here, we spotlight works from NMWA's collection—ranging from the creations of early women silversmiths to an Impressionist painting—on loan to the BMA.







On view at the BMA:  
 Louise Moillon,  
*A market stall with  
 a young woman  
 giving a basket of  
 grapes to an  
 older woman*, ca.  
 1630; Oil on canvas,  
 48 ¼ x 66 ⅞ in.;  
 NMWA, Gift  
 of Wallace  
 and Wilhelmina  
 Holladay



PHOTO BY VIRGINIA TREANOR, NMWA

### A Quick Tour of NMWA at the BMA

The NMWA collection works on view at the BMA span the seventeenth to the early twentieth centuries and are placed throughout the museum galleries. In the BMA's European galleries, the earliest work on loan is a floral still-life painting by Clara Peeters (ca. 1587–after 1636), dated to about 1610. Peeters, a Flemish artist working in Antwerp during the first quarter of the seventeenth century, was one of the earliest artists to focus specifically on still-life painting. Her era was marked by rising demand for small-scale paintings to decorate private homes as well as a growing interest in the scientific investigation of the natural world. These factors led Peeters and other artists to create highly detailed and naturalistic paintings of flowers.

Another still-life painter whose work is on view at the BMA is the French artist Louise Moillon (1610–1696). Her large work in NMWA's collection, *A market stall with a young woman giving a basket of grapes to an older woman*, dates to around 1630. Although she primarily painted still lifes of fruits and vegetables, Moillon also executed larger works with figures like this one. Her father was a portrait painter, but he died in 1619 when Moillon was still a child, so it is more likely that she was trained by her stepfather, François Garnier.<sup>1</sup> Garnier was a specialist in still-life painting, and Moillon's style is tellingly similar to his. Her treatment of the still-life elements in her work also demonstrates the influence of Flemish and Dutch artists whose works were in Parisian collections by the mid-seventeenth century.

BMA visitors will also encounter the small painting *Sheep by the Sea* (1865; pictured on this issue's cover), by Rosa Bonheur, *Portrait of a Woman with a Black Hood* (ca. 1660) by the English painter Mary Beale, and *Portrait of a Woman (Presumed Portrait of the Marquise de Lafayette)* (1793–94) by the French artist Adélaïde Labille-Guiard, which was frequently on view in NMWA's mezzanine gallery. Bonheur (1822–1899), awarded the cross of the French Legion of Honor in 1865, often included animals in her work, which she depicted with ingenuity and sympathy. Beale (1633–1699) was a successful portrait painter in London during the reign of Charles II

Our museum is proud to partner  
 with the BMA in elevating  
 the voices and works of women  
 in the arts.

and took on students, many of them women. A century later in France, Labille-Guiard (1749–1803) was also a successful portraitist who trained other women in the art of painting. She was admitted into the Royal Academy in 1783 and named official painter to the King's aunts. Despite this affiliation with the royal family, Labille-Guiard supported the revolution and found new patrons among the newly formed National Assembly.

Also on view in the European galleries are two pieces from NMWA's historic silver collection: a 1706 Queen Anne tankard by Alice Sheene (active 1700–15) and a George III child's rattle (1808) attributed to Mary Ann Croswell (active ca. 1805–30). Sheene is one of the earliest London silversmiths whose work survives; tankards like hers were often given to new brides and mothers in the seventeenth and eighteenth centuries.<sup>2</sup> Croswell registered her silversmith mark in London about a century after Sheene. Like her predecessor, Croswell was also a widow at the time of registration, as this was the only status under which women were able to register their own marks.<sup>3</sup>

On the opposite side of the BMA's Antioch Court from the European Galleries are the Modern Art galleries, including the Cone collection, which was assembled by the Baltimore sisters Claribel and Etta Cone in the early twentieth century. In these galleries, *The Cage* (1885), by Berthe Morisot (1841–1895), hangs next to a painting by her friend and fellow Impressionist Pierre-Auguste Renoir. *The Cage* exemplifies the spirit of Impressionism with its quick, unblended brushstrokes and areas of exposed canvas that reject any pretense of illusionism.

In the American Art galleries, off the larger Fox Court, are two more paintings from NMWA's collection: *Love's Young Dream* (1887), by Jennie Augusta Brownscombe (1850–1936), and *Lady With a Bowl of Violets* (ca. 1910), by Lilla Cabot Perry (1848–1933). These paintings hang in a gallery where furniture and decorative arts of the period are also on display. Brownscombe, a highly popular artist who marketed her work through affordable print reproductions, studied at Cooper Institute School of Design for Women and the National Academy of Design. She was also a founding member, and

Alice Sheene, Queen Anne tankard and cover, 1706; Silver, 7 1/4 x 7 7/8 x 5 3/8 in.; NMWA, Silver collection assembled by Nancy Valentine, purchased with funds donated by Mr. and Mrs. Oliver R. Grace



PHOTO BY LEE STALS WORTH



later on the faculty, of the Art Students League of New York. Perry, a Boston native, began painting later in life, yet was quickly proficient. She aligned herself with the Impressionist style after encountering the work of Monet in Paris and forming a friendship with the well-known painter. Perry was instrumental in popularizing Monet's work, and Impressionism more broadly, in the United States.

### Art in Residence

NMWA's institutional ties to the BMA have grown stronger in recent years—from the GLAMi Award-winning 2020–21 virtual talk show BMA x NMWA to the current art loans—and our museums are proud to partner in elevating the voices and works of women in the arts. Although our doors are temporarily closed, through loans to both the Baltimore Museum of Art and the National Gallery of Art, NMWA is able to introduce a wider audience to the work of women artists from across centuries. A warm thanks to both of these museums for sharing in our mission and graciously hosting art from our collection.

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

### Notes:

1. Sotheby's catalogue entry, Paris, June 23, 2011, lot 33.
2. *Women Silversmiths, 1685–1845: Works from the Collection of the National Museum of Women in the Arts*, Philippa Glanville and Jennifer Faulds Goldsborough (New York, N.Y.: Thames and Hudson, 1990), 32.
3. Ibid, 19.



# Calendar

## // EXHIBITIONS

### Lookout: MISS CHELOVE

Through July 31, 2022

On-site façade installation

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

Muralist MISS CHELOVE, pictured in front of her commission for NMWA's *Lookout* public art series (on view through July 31), discusses the genre's power to highlight social issues in a Fresh Talk on September 25

## // KEY

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

## Daily / Weekly / Monthly

During the museum's top-to-bottom building renovation, programs take place online unless otherwise noted. Join us for Art Chats, Happy Hours, Fresh Talks, and more.

### Art Chats @ Five

MOST FRIDAYS 5–5:45 P.M. // **FMREV**

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

### The Tea

FIRST FRIDAYS RESUMING IN SEPTEMBER 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



## June

### 6/10 Art Chat @ Five

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

### 6/14 NMWA xChange: Silver Lining

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

NMWA hosts are joined by Brittany Luberda, assistant curator of decorative arts at the Baltimore Museum of Art (BMA). They will discuss NMWA's silver objects on view at the BMA and the lives of women silversmiths in late eighteenth- and early nineteenth-century London.

### 6/16 NMWA Book Club: *STUNT*

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

Join us for a dynamic live reading and discussion of 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**

## July

### 7/1 Art Chat @ Five

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

### 7/5 Virtual Educator Summer Camp

TUE 10 A.M.-11:30 A.M. // **FMRV**

Camp takes place each Tuesday and Thursday in July; participants may register for individual events (topics include bookmaking, easy art-making at home, women artists, and more). These fun, hands-on, participatory sessions are for anyone who identifies as an educator. Guest instructors include artists and educators from around the country. Registrants receive a recommended supply list, digital resources, and a meeting link in advance of each session.

### 7/5 Virtual Happy Hour: Frida Kahlo Birthday Celebration

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

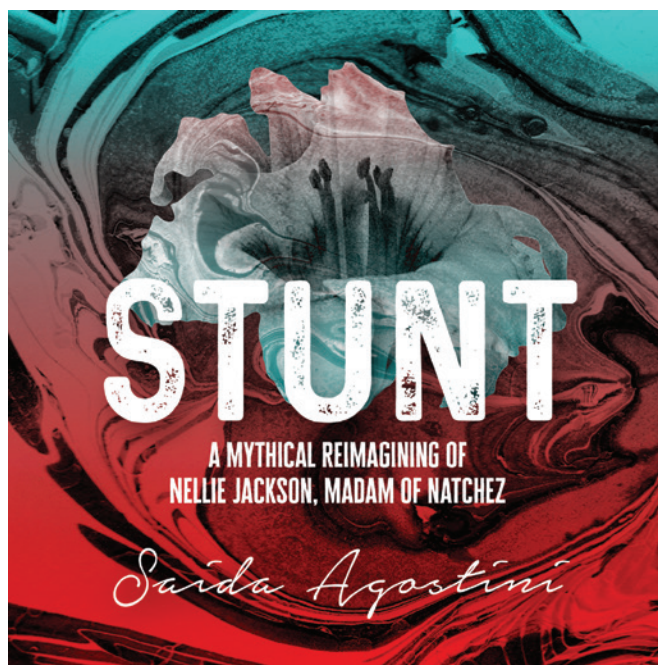
Join us to celebrate the birthday of painter Frida Kahlo! In honor of Kahlo (1907-1954), we will make a specialty cocktail (or mocktail) demonstrated by AJ Johnson of Serenata, share art and stories, and explore the collection and archives.

### 7/7 Virtual Educator Summer Camp

THU 10 A.M.-11:30 A.M. // **FMRV**

### 7/8 Art Chat @ Five

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



Join us on June 16 for a live reading of poet Saida Agostini's collection *STUNT* (2022), followed by a Q&A with the author

### 7/12 Virtual Educator Summer Camp

TUE 10 A.M.-11:30 A.M. // **FMRV**

### 7/12 NMWA xChange

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

### 7/14 Virtual Educator Summer Camp

THU 10 A.M.-11:30 A.M. // **FMRV**

### 7/15 Art Chat @ Five

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

### 7/19 Virtual Educator Summer Camp

TUE 10 A.M.-11:30 A.M. // **FMRV**

### 7/21 Virtual Educator Summer Camp

THU 10 A.M.-11:30 A.M. // **FMRV**

### 7/22 Art Chat @ Five

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

### 7/26 Virtual Educator Summer Camp

TUE 10 A.M.-11:30 A.M. // **FMRV**

### 7/28 Virtual Educator Summer Camp

THU 10 A.M.-11:30 A.M. // **FMRV**

### 7/29 Art Chat @ Five

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



## // KEY

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

## August

**8/5 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV****8/9 NMWA xChange**TUE 12–12:45 P.M. // **FMRV****8/12 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV****8/19 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV****8/26 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV**

Ghanaian American singer and music producer  
YahZarah performs in The Tea on September 2

## September

**9/2 The Tea: YahZarah**FRI 12–1 P.M. // **FMOV**

Ghanaian American singer and music producer YahZarah began her career as a background singer for Erykah Badu and has toured with Lenny Kravitz and Madonna. *The Ceremony*, her newest album, was released in February 2021. The singer will discuss her process in a short interview over a cup of tea.

**9/2 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV****9/9 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV****9/13 NMWA xChange**TUE 12–12:45 P.M. // **FMRV****9/14 Virtual Happy Hour: Misattributions in the Art World**WED 5:30–6:30 P.M. // **FMRV**

Where are all the great women artists in the history books? One reason for their absence is that art by many historical women was misattributed to male artists. Learn about famous works that were long thought to be by men but were really created by women artists.

**9/16 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV****9/23 Art Chat @ Five**FRI 5–5:45 P.M. // **FMRV****9/25 Fresh Talk: Beyond the Wall—Women Muralists**SUN 4:30–6 P.M. // **R**

In addition to their visual beauty, murals and graffiti art have the power to highlight issues of social change. Join us for a conversation with women artists including MISS CHELOVE and other experts in the field about ways that women harness the potential of this medium. In-person program; venue TBA. Registration required. \$25 general admission, \$20 for members, students, and seniors.

**9/26 MakeHER Summit Workshops**MON 10–5 P.M. // **R**

Designed for creative women entrepreneurs at all levels, this intensive day of in-person workshops provides networking, tools, and tips to help projects and businesses thrive. Workshops will focus on setting and achieving goals. In-person program; venue TBA. Registration required. \$15 general admission, \$10 for members, students, and seniors.



Judith Leyster, *The Concert*, ca. 1633; NMWA, Gift of Wallace and Wilhelmina Holladay; Like work by other historical women artists, Leyster's art was often misattributed—learn about how these errors kept many women out of the art history books during a Happy Hour on September 14

**9/28 Cultural Capital:  
A Celebration of Black Girls' Childhood**

WED 7-7:30 P.M. // **FMRV**

Join us for a celebration of the joys of Black girlhood in partnership with the Georgetown Law Center on Poverty and Inequality's Initiative on Gender Justice and Opportunity. Over the past ten years, the center has generated groundbreaking research, reports, and events on the challenges and jubilations of Black girlhood.

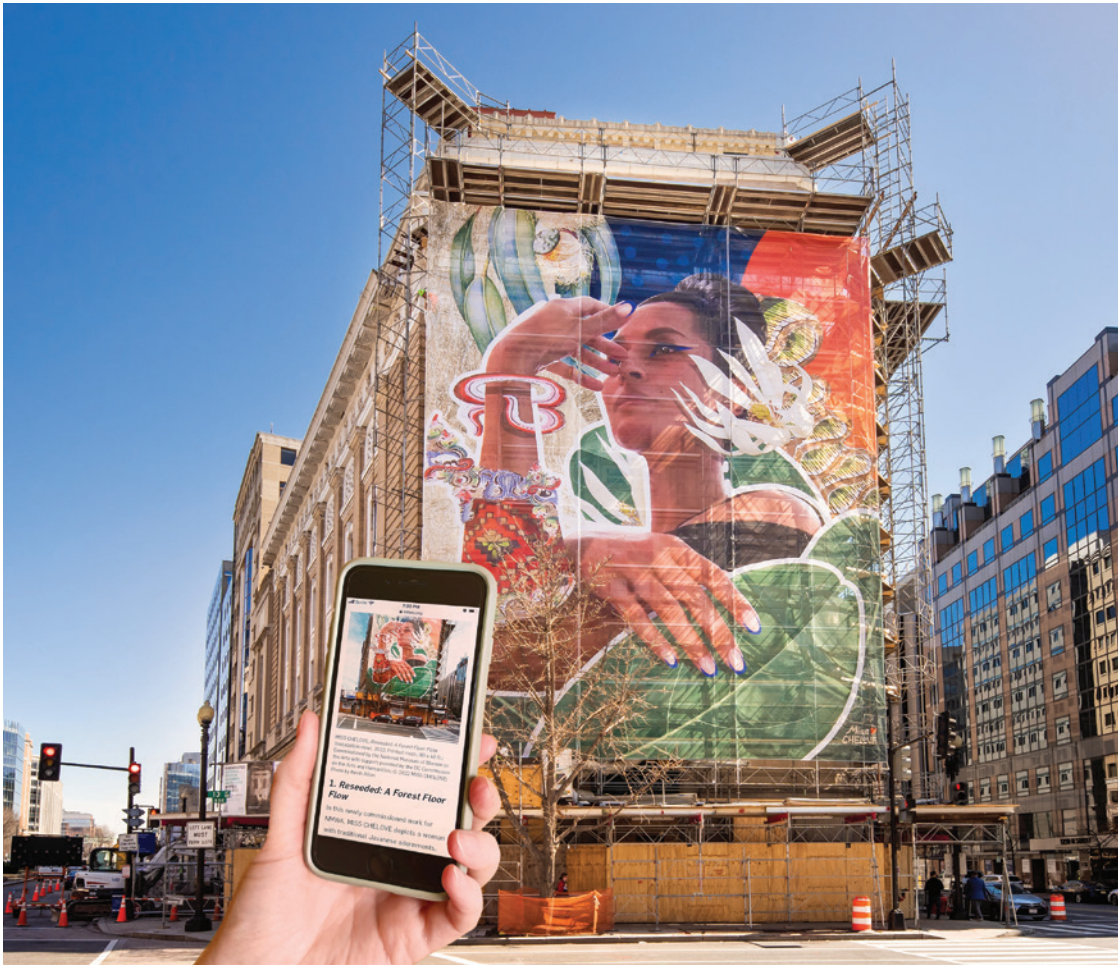
**9/30 Art Chat @ Five**

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.*





Left: Explore a multimedia mural guide created for the public art installation *Lookout: MISS CHELOVE*, which features a map, artwork descriptions, and audio commentary from the artist

Opposite: #5WomenArtists Instagram takeovers feature local arts organizations and the artists they support, including (left to right) Transformer Gallery/ Farrah Skeiky; Art Enables/Eileen Schofield; and the Institute of Contemporary Art at Virginia Commonwealth University/Belkis Ramírez

# Click Through

## Updates on Digital Engagement

Alicia Gregory

From a mural walking tour—starting from MISS CHELOVE’s vibrant work on NMWA’s façade—to online art talks that reach you at home, digital engagement is central to the museum’s programming. During our building renovation, our doors are always open online, inspiring audiences around the world to champion women artists.

Over the past two years, we’ve launched a new website, developed virtual program series, expanded our hit #5WomenArtists social media campaign, and worked to make our website accessible to people using assistive technology. Now, in the process of developing the museum’s first-ever digital strategy, we plan to continue innovating—bringing the best of these ideas back into NMWA’s renewed home in 2023.

### Getting Strategic

In June 2021, NMWA began work on a comprehensive digital strategy that will focus our efforts as we plan for the future. The timing reflects significant recent growth: the number of NMWA website users has grown 19% in recent years, and the average time spent on the website is up 27%. On Instagram, the museum has more than 130,000 followers—up 64% from 2019; on Twitter 66,500, a 20% increase. In 2021, the museum held nearly 200 online events that reached more than 14,000 people from all over the world.

To guide our next steps, the museum enlisted digital consultants Frankly, Green + Webb, who have extensive experience in the cultural realm. Through interviewing museum staff, reviewing our digital offerings, and

establishing staff-wide working groups, they have helped NMWA begin creating a digital strategy for the coming years.

Our plans have also been informed by you, our audience. A survey of NMWA's online followers garnered more than 1,200 responses through the website and social media. We learned that members of our digital audience:

- Come from across the age spectrum. Our web audience includes a high percentage of 16- to 24-year-olds, and the majority of social media users are between the ages of 25 and 54.
- Are located around the world, in addition to the Washington, D.C., area, and are drawn to our mission. Many have never visited the museum.
- Rated our web and social media content highly: 93% of website respondents and 81% of social media respondents rated the content very good or good.

Director of Digital Engagement Laura Hoffman says, "The digital strategy process has helped us clarify our goals: growing and diversifying our online audience, building relationships and partnerships through our digital content, and increasing our reach so that more people know our work in both art and advocacy. We want our digital efforts to act as a megaphone amplifying women artists."

**"I'm a single mother raising two young daughters, and my passion is art. NMWA's content provides me with the art and art history that I love . . . and supports my goal of exposing my daughters to women in the arts."**


// SOCIAL MEDIA SURVEY PARTICIPANT

### Prioritizing Digital Accessibility

Accessibility is integral to NMWA's digital strategy as well as our museum-wide focus on access, diversity, equity, and inclusion. According to the Centers for Disease Control and Prevention, one in four adults in the U.S. has a disability, and many of the most common disabilities are invisible. People with disabilities have been among the hardest hit by the pandemic. In response, NMWA formed an internal working group dedicated to digital accessibility to remove barriers for users.


Led by Hoffman and her team, museum staff members are training with accessibility experts in order to bring you inclusive programs and content. We have learned best practices for presenting accessible virtual programs, creating accessible documents, and writing alternative text—short image descriptions

**transformer**  
**Farrah Skeiky**



Farrah Skeiky, Donna, 2018, available for purchase through Transformer's Flatfile program

**Skeiky** is a music and documentary photographer in Washington, DC. Her work focuses primarily on punk, DIY, and drag communities highlighting race and gender inclusion within these groups, examining how transience works for and against them in an ever-changing city.



Exhibition image of Present Tense (2019), its part of Transformer's 17th Annual DC Artist Solo Exhibition by Farrah Skeiky. Photo by Farrah Skeiky.

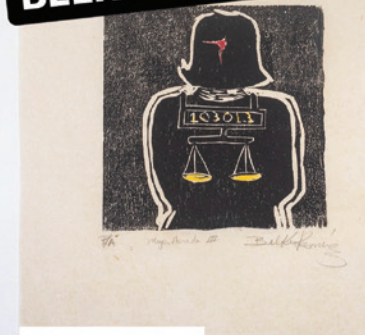


**EILEEN SCHOFIELD**

As a natural social butterfly, Eileen brings her curiosity and candor to her work. With markers, her medium of choice, Eileen can achieve a level of density and color saturation that few artists can match. As a result, her work is rich, bold, and expressive. In addition to being a brilliant artist, Eileen is an avid yard sale enthusiast and I Love Lucy aficionado.

**art** Enables

**BELKIS RAMÍREZ**



Belkis Ramírez, Mujer herida III

Belkis Ramírez (Dominican Republic, 1957-2019), was a trained artist and architect who began her practice in the late 1980s. Her early work included two-dimensional engraving, then sculptures and installations that critically explored racial and gender disparities of Dominican society.

Along with the work of Sila Chanto, Ramírez's work will be part of "Aquí Me Quedo/Here I Stay" at the ICA this Spring.



that make visual content more accessible to people using screen readers who may have visual or cognitive disabilities.

Attendees can now enjoy live auto captioning for virtual public programs and closed captions on NMWA's YouTube videos. Members can read the latest magazines via PDFs that are accessible by screen readers and read alternative text for images on <https://nmwa.org>. Accessibility remains a high priority and a work in progress. We also welcome feedback: please contact us at [access@nmwa.org](mailto:access@nmwa.org) to let us know about your experience.

### New @ NMWA.org

During our building's transformation, our digital programs and outreach continue to engage visitors near and far:

#### — Mural Guide: MISS CHELOVE:

"*Reseeded* speaks to being planted again to start anew," says MISS CHELOVE, the creator of NMWA's current public art installation. With insights from the artist, this online map and guide features a selection of her murals around Washington, D.C. Share your experience with #MissChelove by tagging @MissChelove and @WomenInTheArts. (<https://nmwa.org/chelove-guide>)

#### — Collection on the Move:

Missing our museum? On this new web page, find out where you can see some of your favorite NMWA collection works at partner museums including the National Gallery of Art and Baltimore Museum of Art, as well as in special exhibitions around the world. Check back regularly for updates! (<https://nmwa.org/on-the-move>)

#### — Google Arts & Culture:

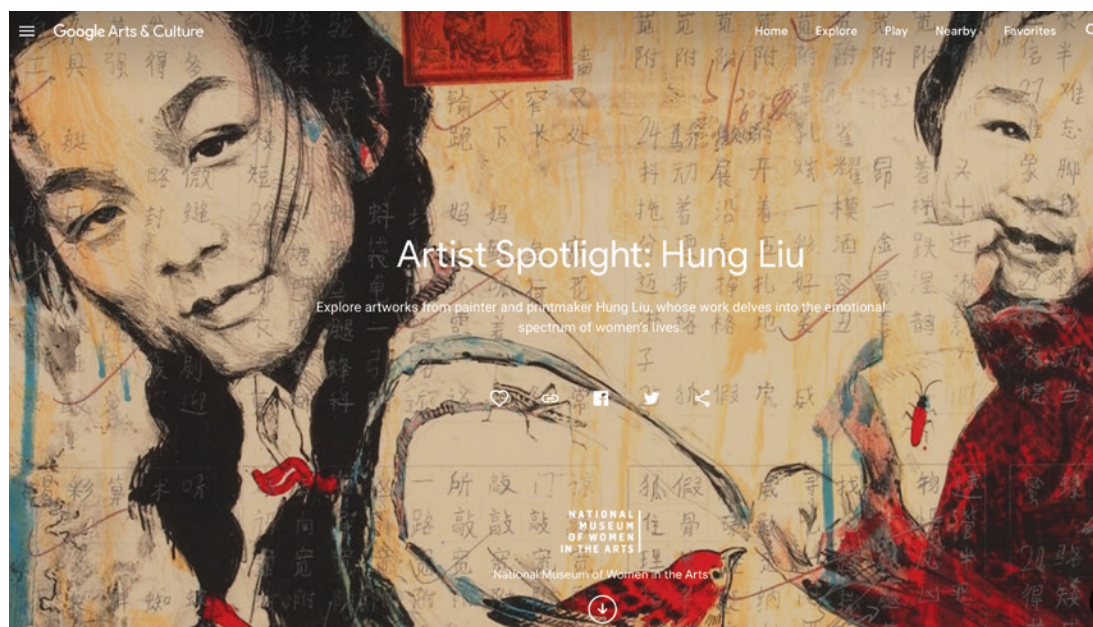
We have continued our partnership with Google Arts & Culture by producing multimedia stories for thematic collections. In May, for Google's Asian Pacific American Cultures hub, NMWA published a tribute to the late artist Hung Liu, based in part on our 2018 exhibition *Hung Liu In Print*. In partnership with the National Portrait Gallery, this presentation features works from both collections and new audio recorded by NMWA Assistant Curator Orin Zahra. In June, we are contributing to Google's Pride Month hub. (<https://nmwa.org/gac-stories>)

#### #5WomenArtists Reimagined

Since 2016, NMWA's #5WomenArtists campaign has inspired exciting change in the art world. Over the years, participating institutions have committed to advancing equity by presenting more exhibitions featuring women artists, evaluating the gender disparities in their collections, and collaborating with more local women artists.

In 2022, #5WomenArtists, now a year-round initiative, spotlights early- and mid-career artists whose work has not been exhibited at museums. Digital Content Manager Laura Devereux describes, "This year, we decided to champion and elevate women artists who rarely have the opportunity to reach a large national audience." NMWA is partnering with a network of local arts organizations that select featured artists from their communities, such as Very Sad Lab, who use their art to build "green connections" across D.C.

During the winter and spring, via Instagram takeovers, NMWA highlighted forty-five artists nominated by



NMWA creates online exhibitions for Google Arts & Culture, including this artist spotlight in honor of Hung Liu (1948–2021) for Google's Asian Pacific American Cultures hub

Valerie Wiseman and Naoko Wowsugi, a.k.a. Very Sad Lab, with their installation *The Incubator* (February 5–March 19, 2022) at Washington, D.C.'s Transformer Gallery



nine Washington, D.C.-area arts organizations: Arlington Arts Center, Art Enables, Hamiltonian Artists, Institute for Contemporary Art at Virginia Commonwealth University, Stable, Tephra Institute of Contemporary Art, Transformer, VisArts Richmond, and Washington Project for the Arts. To date, these takeovers have garnered nearly 32,000 impressions. Later this year, takeovers will feature organizations and artists across the country.

#5WomenArtists is woven into programming across the museum, including monthly happy hours, Art Chat @ Five programs, and the Museum Shop, which has launched several themed products created in collaboration with women artists. During this year's Women's History Month, posts using the #5WomenArtists hashtag reached nearly 19.8 million people across Instagram and Twitter.

### Stay Connected!

Whether behind the scenes or on your social media feeds, NMWA's digital engagement team aims to bring the work of women artists to people of all abilities around the world. Visit us at <https://nmwa.org> to discover more, and join in on social media @WomenInTheArts and #5WomenArtists.

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

## // #5WOMENARTISTS SPOTLIGHT

# 5 Questions with Very Sad Lab

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.

Washington, D.C.-based duo Valerie Wiseman and Naoko Wowsugi, also known as Very Sad Lab, work at the intersection of art, science, ecology, and horticulture. Their recent incubator at D.C.'s Transformer Gallery featured a living, growing, site-specific installation, resource lab, and series of educational programs focused on plant care.

### 1. Tell us about your work and practice.

Very Sad Lab is a houseplant rehabilitation and research-based community art project. By rehabilitating sad plants, sharing resources, and providing plant education, we aim to build sustainable and greener D.C. communities.

### 2. Who or what are your sources of inspiration and influence?

We are both amateur horticulturists. Our inspiration comes from building on our own failures and struggles to cultivate better green thumbs. There are also many great resources in the D.C. area, including the DC Urban Gardener's Network, Slow Food DC and Share a Seed, and City Blossoms.

### 3. As artists, what is your most essential tool (besides your hands!)?

A good sense of humor has the power to heal, and we believe plants love laughing with us. Very Sad Lab turns the common human failure of making plants sad into positive, creative, and therapeutic experiences.

### 4. Where do you obtain your materials?

We obtain and share materials with D.C. communities. [For our exhibition at Transformer], we collected clippings of plants from participants to propagate in our installation. At the close of the exhibition, plants were adopted by new plant parents throughout D.C., creating a network of green connections across the city.

### 5. Who are your favorite #5WomenArtists?

Dawne Langford, a documentary filmmaker and producer; Elizabeth Grace Tuten, an artist and journalist; Georgie Payne, a curator and editor of [digital platform] Dirt; Liz Keehan, host of *The Indoor Garden*, an instructional TV show produced in the Washington, D.C., area in the 1990s; and U.S. Rep. Alexandria Ocasio-Cortez—she once did a plant repotting session on Instagram live.



## Gifts from Steven Scott

// Orin Zahra

This year marks the thirty-fifth anniversary of the opening of the National Museum of Women in the Arts, a moment to celebrate the pivotal support of longtime donors and friends. One such committed patron is Steven Scott, a member of the NMWA Advisory Board and Baltimore-based art historian and dealer. During the museum's renovation, he has donated a number of significant artworks. Reflecting on his enduring relationship with the institution, he says, "I turned sixty years young this year and NMWA turns thirty-five. A perfect time to make my promised gifts of these highly important works by some of the most influential women artists of our time into outright gifts to the collection."

Scott's most recent gifts include a remarkable range of works on paper and photographs by artists Louise Bourgeois, Nan Goldin, Sally Mann, Ana Mendieta, Cindy Sherman, Shahzia Sikander, Laurie Simmons, and Betty Woodman. In addition, Scott donated porcelain dinner and tea service sets designed by Sherman, as well as newly purchased prints and a sculpture by Alison Saar.

### Paper Views

Recently donated prints demonstrate contemporary artists' abilities to expand the traditional boundaries of printmaking. Shahzia Sikander (b. 1969) combines her background in Mughal and Persian miniature painting with personal and contemporary

imagery. Highly varied in size and medium, Sikander's works cross artistic and cultural boundaries—Hindu and Muslim, East and West, past and present, handcraft and digital technology. She created "No Parking Anytime" (2001), a series of nine photogravures, in the wake of 9/11; it reflects

on violence and loss. *Armorial Bearings* from this portfolio depicts what Sikander calls a "divine circle," comprising female legs radiating outward, as well as hands clutching ropes, swords, and axes. The mandala shape is an Eastern symbol for the universe. As the artist explains, she wanted



Shahzia Sikander, *Armorial Bearings*, from the series "No Parking Anytime," 2001; Photogravure, etching, and chine collé on paper, 18 1/4 x 14 1/2 in.; NMWA, Gift of Steven Scott, Baltimore, in honor of the artist



to explore push-pull tensions between beauty and horror, and quiet and chaos.

When Scott encountered Sikander's work, he recalls, "I was stunned by her reinterpretation of classical, pre-Modern South Asian miniature manuscript illuminations into fully contemporary investigations of Western orientalist narratives. Her feminist interrogations of gender roles, race, and sexuality were truly unique and groundbreaking."

Betty Woodman (1930–2018), too, was inspired by diverse sources, including Greek and Etruscan sculpture, Italian Baroque architecture, Tang dynasty glazing techniques, Egyptian art, and Islamic tiles. Although Woodman is celebrated for her inventive work as a ceramic artist, she also produced monotypes, woodcuts, and lithographs with the colorful exuberance seen in her pottery. Her art frequently alluded to Roman

Through a commitment to the museum's mission over the past three decades, Scott has enabled us to grow and strengthen the collection in new and diverse directions.

wall paintings and ceramics that she saw on her travels to Italy. *Pompeian Garden* (1992), a color woodcut print, depicts a window looking out into a garden and flanked by vases and vessels. The artist stated that her works inspired by Pompeii were about the views of architecture—columns, balustrades, balconies—and the ubiquitous presence of pots and earthenware that she encountered there. Woodman explored the limits of medium and genre through a visual dialogue between ceramics and the built environment.

#### Through Her Lens

NMWA's collection of contemporary photography is one of its strongest holdings, with works by pioneers including Cindy Sherman (b. 1954) and Laurie Simmons (b. 1949). Reaching artistic maturity in the 1970s, Sherman and Simmons formed part of the "Pictures Generation," which critically

examined the impact of media culture on society.

Sherman's groundbreaking staged self-portraits underscore the social construction of women's roles in history and contemporary society by reenacting gendered cultural stereotypes. Her limited-edition *Madame de Pompadour (née Poisson) Dinner Service* and *Breakfast/Tea Service* sets (1990) were part of a series of multiples produced in partnership with the New York firm Artes Magnus and fabricated by the Ancienne Manufacture Royale in Limoges, France.

Above: Cindy Sherman, *Madame de Pompadour (née Poisson) Dinner Service*, 1990; Limoges porcelain with silkscreen and hand-painting, dimensions variable; NMWA, Gift of Steven Scott, Baltimore, in memory of National Museum of Women in the Arts Founder Wilhelmina Cole Holladay



Sherman's self-portrait was transferred onto porcelain through a rigorous process of photo-silkscreen printing. She modeled her project after the original commission by the Madame de Pompadour in 1756 at the Manufacture Royal de Sèvres. Pompadour, who was the mistress of King Louis XIV, often ordered dinner services with decorative fish imagery, seen around the rims of Sherman's plates. The iconography referenced Pompadour's family name, Poisson, or "fish" in French.

At the center of her design, Sherman appears in eighteenth-century attire, a powdered wig, and prosthetic breasts, addressing the position of women as objects of male desire. However, in the guise of Pompadour, who was a key patron of the extravagant Sèvres ceramic wares, the artist also critiques women as consumers of luxury fashion.

For her series "New York Pictures" (2002), Simmons curated a selection of ten of her favorite photographs taken from 1976 to 2002. *Big Camera/Little Camera* juxtaposes an actual camera with a miniature version, exemplifying the artist's central interest in manipulation of scale. Simmons explained that she placed the two cameras together for scale but also as a metaphor for reality versus fiction. Her distinct visual style features dramatic lighting and accurate perspective: her tableaux appear to be believable, yet uncanny.

Simmons has famously staged scenes using dolls and miniature objects that question the stereotypically gendered roles of men and women in post-war suburban America. In *Walking Money*, an anthropomorphized figure composed of a pair of shapely doll legs attached to a

serpentine stack of coins and surrounded by loose change palpably expresses the cultural correlation between consumer fetishism and femininity. The woman-money hybrid stands with spread legs on a reflective surface that draws attention to her anatomy, further alluding to the commodification and objectification of female bodies. Of Simmons's incisive yet playful craft, Scott says, "I have always been moved by her psychologically charged approach to portrayals of these stand-ins for women and men to convey nostalgia, romance, and dreams."

Scott donated a number of works, including Sherman's porcelain sets and the Woodman print, in memory of the museum's founder, Wilhelmina Cole Holladay, who had a profound impact on him and his career trajectory as a gallery owner. Attending a special tour at the Holladay residence as a graduate student in 1986 convinced Scott of the mission and purpose of NMWA. He soon began his own collection of works by women artists to help realize the Holladays' goal of gender equity in the arts.

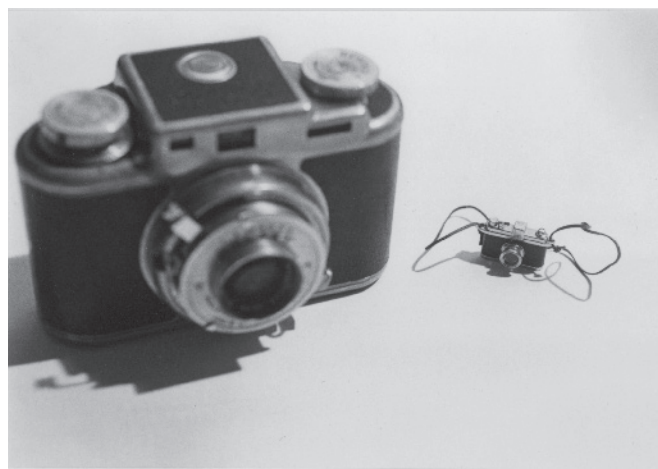
### Eye on Reopening

Through a commitment to the museum's mission over the past three decades, Scott has enabled us to grow and strengthen the collection in new and diverse directions. As we anticipate our return to the newly renovated NMWA building next year, plans for the reinstallation of the collection are already underway. With thrilling additions from Scott and other donors, we look forward to welcoming visitors to experience the compelling and powerful stories lived and told by women artists throughout history.

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

Laurie Simmons, *Big Camera/Little Camera*, from the series "New York Pictures, 1976-2002," 2002; Digital flex print, 5 1/8 x 8 1/2 in.; NMWA, Gift of Steven Scott, Baltimore, in honor of the artist

Laurie Simmons, *Walking Money*, from the series "New York Pictures, 1976-2002," 2002; Digital flex print, 8 1/2 x 5 1/8 in.; NMWA, Gift of Steven Scott, Baltimore, in honor of the artist



# Committee News

## NMWA's Newest Committee

The museum welcomes the **Oregon Alliance of NMWA** as its twenty-ninth committee! The Oregon group joins NMWA's unique network of outreach committees in the U.S. and abroad. These volunteer groups plan programs in their communities to highlight NMWA's mission and champion women artists. They also work with NMWA staff to increase museum membership; donate works of art; and fund exhibitions, education programs, and operations. Along with new committees in Colorado, Washington, and Wyoming, the Oregon Alliance is one of four Western/Northwestern U.S. advocacy groups established in the past year.

Committees' great work continues throughout the museum's renovation. Each program, partnership, and newsletter advances NMWA's mission.

## New Collection Works from Northern California

NMWA curators worked with **San Francisco Advocacy** to identify and fund works by Davina Semo, Katherine

Vetne, and Julia Goodman for accession into the museum's collection. The three artists have each been nominated to represent Northern California in past installments of the *Women to Watch* exhibition series.

## Committees Win Programming Grants

### The Massachusetts Committee

The **Massachusetts Committee** was awarded two grants from the City of Boston and the **Georgia Committee** received a lead sponsorship from the Forward Arts Foundation to advance their programming. NMWA sends congratulations!

## Platforms for Artists and Scholars

The **UK Friends of NMWA** partnered with the museum to present "Fresh Talk: Righting the Balance—Photographic Power" with British-based perspectives in the field of photography. Artist and curator Bindi Vora; Hundred Heroines founder Dr. Del Barrett; Photoworks director Shoair Mavlian; and Autograph senior curator Renée Mussai gathered virtually to discuss creative and archival photography by women and nonbinary artists. Check out NMWA's YouTube channel to view the recording.

The **Arkansas Committee** published a free toolkit for virtual studio visits. The artist resource, covering both subject matter and



PHOTO COURTESY OF THE MISSISSIPPI STATE COMMITTEE

Former Honored Artist and NMWA collection artist Suzi Altman, recent Honored Artists Lesley Silver and Ellen Langford, and former Committee Chair Jean Laney gather at the Mississippi State Committee's 2022 Honored Artist Luncheon in Jackson

technical components of a virtual visit with a filmed walkthrough, is available at <https://acnmwa.org/virtual-studio-tour-resources>.

**Les Amis du NMWA** held an NFT Conference at the Society for the Collection and Distribution of Graphic and Plastic Arts (ADAGP). The event's roundtable featured digital artists, scholars, and representatives from auction houses and galleries.

## Resuming In-Person Annual Programs

The **Mississippi State Committee** celebrated artists Ellen Langford and Lesley Silver at its first Honored Artist Award event in three years. The ceremony was dedicated to NMWA's late founder, Wilhelmina Cole Holladay, whose tremendous legacy includes establishing the museum's committee network.

The **Texas State Committee** held its spring business meeting in Washington, D.C., following the Spring Gala.

Committee members met with NMWA staff to discuss support and new initiatives, then visited local exhibitions spotlighting women artists.

The **Capítulo Chileno del NMWA** awarded soprano Alyson Rosales its 3rd Annual Women in Music Contest award at the Embassy of Chile in Washington, D.C. Ambassador Alfonso Silva Navarro, Guatemalan Ambassador to the OAS Rita Claverie de Sciolli, Director General of the Foreign Service Carol Z. Perez, and NMWA Advisory Board member Hon. Mary V. Mochary were in attendance, among other special guests.



Alyson Rosales, winner of the Capítulo Chileno del NMWA's 3rd Annual Women in Music Contest, performs at the Embassy of Chile in Washington, D.C.



PHOTO COURTESY OF LES AMIS DU NMWA

Panel participants Fabien Giroux, Clément Thibault, Lucie-Éléonore Riveron, Albertine Meunier, and Hermine Bourdon at Les Amis du NMWA's NFT Conference





PHOTO BY TONY POWELL

At NMWA's Spring Gala on April 8, we presented the museum's Lifetime Achievement Award for Excellence in the Arts to Mellody Hobson, Maria Grazia Chiuri, and Judy Chicago

## 2022 Spring Gala

On April 8, NMWA hosted its annual Spring Gala at the National Building Museum. It was a wonderful opportunity to gather together for the first time in nearly three years. We extend sincere thanks to gala co-chairs Ashley Davis and Marlene Malek for all that they did to make the event such a success. We are also deeply appreciative of support from our Honorary Diplomatic Chair, The Ambassador of France, Philippe Étienne; the Embassy of France; and our Presenting Sponsor Dior.

During the event, we were delighted to honor three formidable women, each of whom received NMWA's Lifetime Achievement Award for Excellence in the Arts:

- **Maria Grazia Chiuri** is Creative Director of women's haute couture, ready-to-wear, and accessories collections for Dior. Since she was named to her role in July 2016, she has been the first woman to hold this position at Dior.
- **Judy Chicago** is an artist and author whose career has spanned nearly six decades. Since 2000, she has worked with NMWA on four exhibitions and projects including

the publication of a monograph, *Judy Chicago: New Views* (2019). The museum is the repository of her Visual Archive.

- **Mellody Hobson** is co-CEO and President of Ariel Investments, as well as Chair of the Board of Trustees of the Ariel Investment Trust. She is a nationally recognized voice on financial literacy and a leader in corporate boards and community organizations.

The incredible success of this important event helps NMWA to remain vibrant and advance our work for women artists of the past, present, and future.

## 2022 SPRING GALA PATRONS

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(List as of May 9, 2022)

# Museum Events

## 2022 Spring Gala

**1.** Board Chair Winton Holladay, Judy Chicago, RBC Wealth Management Senior Vice President-Financial Advisor Amy Sturtevant, and incoming Board President Susan Goldberg

**2.** NMWA Director Susan Fisher Sterling, Mellody Hobson, and Board Vice President Gina Adams

**3.** Maria Grazia Chiuri (second from left), NMWA Trustees and gala co-chairs Marlene Malek and Ashley Davis, and Susan Goldberg

**4.** Kristen Lund, Sara O'Keefe, and Amra Fazlic

**5.** Marc Duber, Judy Chicago, NMWA Trustee Nancy Duber, and Jordan Schnitzer

**6.** The Ambassador of France, Philippe Étienne, welcomes attendees

**7.** D.C. Councilmember Brooke Pinto and Nancy Taylor Bubes

**8.** Sela and Art Collins, NMWA Trustee Ann Walker Marchant, and Cheryl Masri

**9.** NMWA Trustee Stephanie Sale and Jim Singleton

**10.** William Sonneborn and incoming NMWA Trustee Karen Sonneborn



PHOTOS BY TONY POWELL

WOMEN IN THE ARTS



# Supporting Roles

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(NAB and Endowment lists as of May 1, 2022)

# Museum Shop

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

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## Play the Patriarchy: A Card Game

This hilarious, fast-paced card-matching game aims to take down (or at least take a jab at) the patriarchy. Three or more players, ages eighteen and up. Includes 300 full-color cards. \$19.95/Member \$17.95

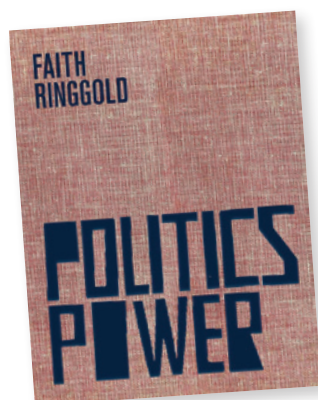


## Bad Bananas Recycled Bag

Illustrator Tess Smith-Roberts designed this recycled tote. OEKO-TEX and GREEN CIRCLE certified; includes a separate zip pocket bag (4.5 x 4.5 in.). Holds up to 44 lbs. 19.7 x 16.5 in. \$16.50/Member \$14.85

## Faith Ringgold: Politics/Power

Ringgold's formative and influential political works are gathered in this new book, which traces the artist's creative approaches to social, political, and artistic questions. Hardcover, 104 pages. \$49.95/Member \$44.95



## Fundamental Rights Keychain

Girls just wanna have fun . . . fundamental rights. Classic motel-style key tag in fuchsia with gold foil. 1.75 x 3.5 in. \$10/Member \$9



## Vidda Caos Necklace

This silver-plated necklace features opalescent Swarovski crystals at the ends of each barbell charm. 20 in. length with lobster claw clasp. Handcrafted in Spain. \$320/Member \$288



## Pom Pom Strands

Hang these soft decorative yarns to add a pop of color to any room. 1 strand, 49 in. length. Assorted colors. \$13.50/Member \$12.15

## Let's Have a Talk: Conversations with Women on Art and Culture

This volume includes more than eighty interviews—with Judy Chicago, Carolee Schneemann, Lucy Lippard, Joan Semmel, and more—published during Lauren O'Neill Butler's career with *November* magazine. Softcover, 439 pages. \$25/Member \$22.50



## #5WomenArtists Camper Mug

Support our work to right the art world's gender imbalance with this #5WomenArtists camper mug. \$15/Member \$13.50





// COMING SOON

## Mark Your Calendar!

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

### Virtual Happy Hours

Join NMWA staff and special guests during these events, where we celebrate the lives and work of great women artists. Register in advance, peek at the cocktail/mocktail ingredient list, and follow along as AJ Johnson, partner and bar director of Serenata, demonstrates how to make a specialty drink.



PHOTO BY EMILY HAIGHT, NMWA

### Frida Kahlo Birthday Celebration: Tuesday, July 5, 5:30–6:30 p.m.

In honor of the one and only Frida Kahlo (1907–1954), we will share art and explore the collection and archives.

### Misattributions in the Art World: Wednesday, September 14, 5:30–6:30 p.m.

Where are all the great women artists in the history books? One reason for their absence is that art by historical women was often misattributed to male artists. Learn about famous works that were really created by women artists.

Check pages 14–17 or <https://nmwa.org> for the season's full calendar, with Virtual Educator Summer Camp, the NMWA xChange talk show, and more.

Above: A museum visitor enjoys Frida Kahlo's *Self-Portrait Dedicated to Leon Trotsky* (1937); Celebrate the artist during a Happy Hour on July 5