

Women in the Arts



NATIONAL
MUSEUM
OF WOMEN
IN THE ARTS



DEAR MEMBERS AND FRIENDS,

NMWA is an art museum—and more. Through our work, we seek to redress unequal treatment in the art world. Every social media post, program, and exhibition we present is intended to amplify women artists' accomplishments, contributions, and life stories.

This season, we celebrate our mission with a statement from Austrian artist Katharina Cibulka, cross-stitched at monumental scale on our construction scaffolding: "As long as generations change but our struggles stay the same, I will be a feminist." This piece is the twenty-seventh in her series "SOLANGE," and I am energized by the sight of our building activated with her art.

In this issue, you will also read about our recent fiscal year. Thanks to your support, through an unprecedented pandemic and an ambitious renovation, we have never stopped our work on behalf of women artists. You will read about museum partnerships, innovative virtual program series, collection growth, and many other accomplishments.

Our primary achievement of the year—still underway—is our top-to-bottom renovation, providing "Space to Soar" for women artists of future generations. We are proud to share a list of campaign supporters on page 23, as well as updates on our progress. There is still time to join us in this once-in-a-generation project as we plan a spectacular reopening in fall 2023.

WITH GRATITUDE,

Susan Fisher Sterling
The Alice West Director, NMWA

CHAMPION WOMEN THROUGH THE ARTS

MUSEUM INFORMATION
1250 New York Avenue NW
Washington, DC 20005

TEMPORARY MAILING ADDRESS
1615 M Street NW, Suite 200
Washington, DC 20036

WEBSITE
<https://nmwa.org>
BROAD STROKES BLOG
<https://nmwa.org/blog>

MAIN
202-783-5000
TOLL FREE
800-222-7270
MEMBER SERVICES
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SHOP
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LIBRARY AND RESEARCH CENTER
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MAGAZINE SUBSCRIPTIONS
866-875-4627

SPACE TO SOAR
The museum's building is closed through fall 2023 for a top-to-bottom renovation. For more information, check <https://nmwa.org>.

WOMEN IN THE ARTS
Winter/Year in Review 2022
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DIRECTOR
Susan Fisher Sterling
EDITOR
Elizabeth Lynch
PUBLICATIONS ASSISTANT
Louisa Potthast
ASSISTANT EDITOR
Alicia Gregory
DESIGN
Studio A, Alexandria, VA

For advertising rates and information, call 202-266-2814 or email elynych@nmwa.org.

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On the cover: Amy Sherald, *They call me Redbone but I'd rather be Strawberry Shortcake* (detail), 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; © Amy Sherald, Courtesy of the artist and Hauser & Wirth; Photo by Lee Stalworth

Director's photo: © Michele Mattei

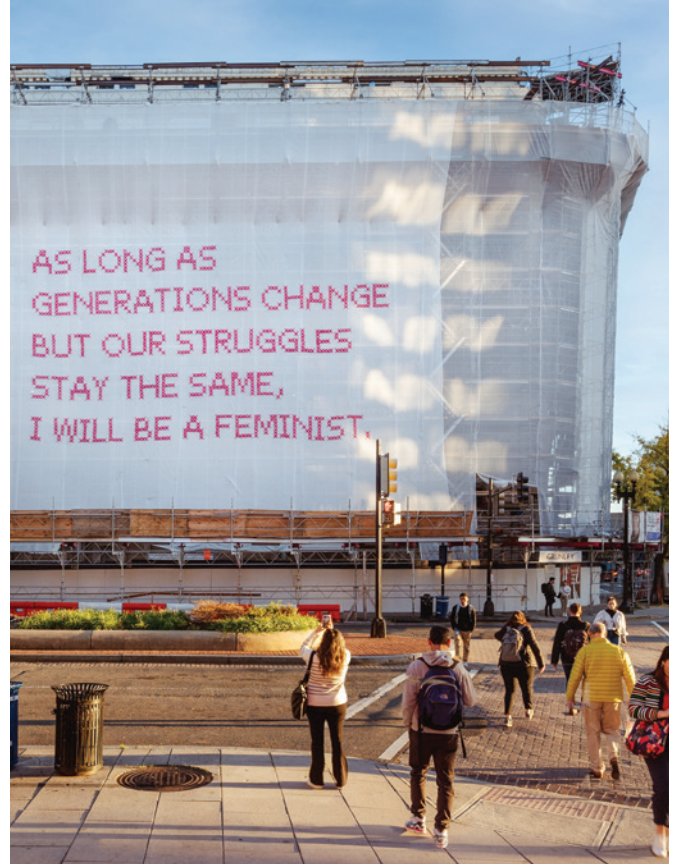
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“Cibulka crafted a message spotlighting all marginalized groups who must repeatedly demand their rights across generations.”

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Behind the scenes and in every public space, our renovation will support stewardship of NMWA's world-class art collection.

WINTON SMOOT HOLLADAY



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Katharina Cibulka: “SOLANGE” Comes to NMWA

A new installation on the museum's construction scaffolding features a message in vibrant pink lettering that advocates for equality.

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FY22 Year in Review: Branching Out and Building Up

During the recent year, with the committed support of museum members, NMWA's exhibitions and programming reached outside of our walls.

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COURTESY OF LOS ANGELES METRO

Artful Transit

A new light rail line in Los Angeles boasts a notable art program: fourteen artworks across eight stations (seven now open), a majority created by women and nonbinary artists. The K Line, with stops in several South Los Angeles neighborhoods and Inglewood, will eventually connect to LAX Airport.

Many of the artists created large-scale murals, such as a vibrant work by Shinique Smith at the Martin Luther King Jr. station. Her mosaic mural shows a vibrant collage of elements from fashion, pop culture, and calligraphy. Honoring the station's namesake, it also incorporates empowering words from King's speeches and life.

The artists aimed to connect these works to their local communities. While Smith's mosaic includes mirrors to add motion and let people see themselves,

Kenturah Davis's mural includes monumentally scaled photographs of people with ties to its Downtown Inglewood neighborhood. Her goal was to build connections among strangers, even fleetingly.

In Memoriam

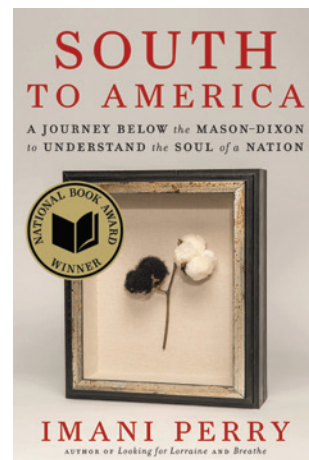
Lee Bontecou, famed for her otherworldly abstract works, died November 8 at age ninety-one. Born in 1931, in Providence, Rhode Island, Bontecou trained at the Art Students League in New York, learned to weld at the Skowhegan School of Painting and Sculpture in Maine, and spent a year in Rome on a Fulbright Scholarship before returning to New York. There, and later in rural Pennsylvania, she created a distinctive body of work, often stitching canvases together with wire over welded steel armatures.

She was influenced by the brutality of World War II and

fascinated with the Space Age, and her wall-mounted sculptures project off of gallery walls around dark voids. "I just got tired of sculpture as a big thing in the middle of the room. I wanted it to go into space," Bontecou said.

Literary Lights

Women won the 2022 National Book Awards for fiction (with



Above: Shinique Smith, *Only Light, Only Love*, 2022; Installation view at the Martin Luther King Jr. station, Los Angeles

Tess Gunty's novel *The Rabbit Hutch*), nonfiction (Imani Perry's *South to America: A Journey Below the Mason-Dixon to Understand the Soul of a Nation*), and young people's literature (Sabaah Tahir's *All My Rage*). The cover of Perry's book features *Cotton to Hair* (2009), a sculpture by Sonya Clark in NMWA's collection.

The year's Nobel Prize in Literature was awarded to Annie Ernaux, a French feminist writer whose books blend memoir and fiction. Ernaux won the Nobel committee's praise for work that is "uncompromising and written in plain language, scraped clean."

5 Questions with Amy Hughes Braden

Throughout 2022, NMWA's award-winning #5WomenArtists 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 each month.

AMY HUGHES BRADEN is an artist based in Washington, D.C. Her work is influenced by feminism, personal history, current events, and art historical imagery. She was nominated by Washington Project for the Arts, a platform for artist-organized projects, dialogue, and advocacy.

1. Tell us about your work and practice.

I gather up the constantly flowing debris of my domestic parent life. These are my primary materials, which I meld with glue, slime, resin, and paper pulp into bulbous shapes called Blobs. Material is paramount in the work, not just the collected detritus, but also the documents I shred to make the paper pulp. Glitter, cheap jewels, precious gems, and the contents of the studio dustpan are bedazzled onto the Blobs.

I build on feminist art traditions by utilizing these domestic and kid-friendly materials. I reject the ways in which girly/youthful pursuits are deemed kitschy, low-brow, or unprofessional.

2. What are your sources of inspiration?

Specific inspiration changes throughout the bodies of work. For example, in my series of paintings called "Woundhead," I looked at imagery of scabs and wounds. An overarching inspiration is the experience of inhabiting the body, and how to navigate the world with that body.

3. As an artist, what is your most essential tool?

An X-acto knife. I don't use it as often with my sculptures, but it was revolutionary in my painting practice. I still remember the first time I cut into a painting, and I can see the impact of that liberating action in all of my work to date.

4. Where do you obtain your materials?

They come to me! I do purchase some typical painting supplies, but aside from that I collect all manner of trash from my life, including but not limited to empty hand-sanitizer bottles, old curtain rings, broken

sunglasses, baby Tylenol syringes, all manner of packaging and packing-related trash, fabrics too worn to recirculate, cloth diapers, prescription bottles, broken glass, and plastic bits.

5. Who are your favorite #5WomenArtists?

Maria Lassnig, Isa Genzken, Huma Bhaba, Danielle McKinney, and Lily Van der Stokker.

Amy Hughes Braden; Image courtesy of the artist



PHOTO BY MARIJAH MIRANDA

JOIN US! Champion women through the arts with NMWA membership



SIGHTS AND SOUL TRAVELS
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www.sightsandsoul.com

Culture Watch

4

// EXHIBITIONS

CALIFORNIA

Kelly Akashi: Formations
San Jose Museum of Art
Through May 21, 2023
<https://sjmusart.org>

Themes of time and materiality are evident in Akashi's works, including a new series on her family's imprisonment in a Japanese American incarceration camp during World War II.

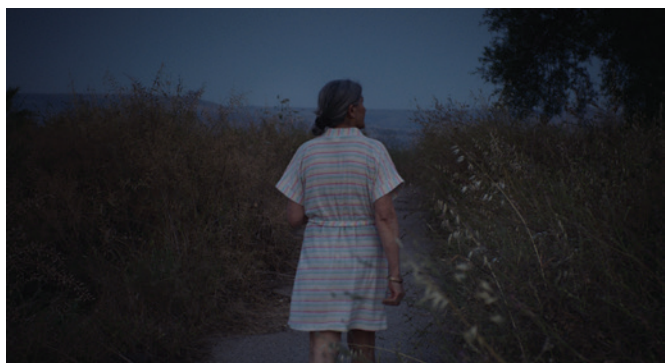
LOUISIANA

Katherine Choy:
Radical Potter in 1950s
New Orleans
New Orleans Museum of Art
Through April 23, 2023
<https://noma.org>

The first presentation of Choy's celebrated ceramics in New Orleans since 1959 showcases the artist's work alongside archival material and oral histories.

MASSACHUSETTS

vanessa german—
The Rarest Black Woman
on the Planet Earth
Mount Holyoke College Art
Museum, South Hadley
Through May 28, 2023



NEW YORK // Jumana Manna, *Foragers* (video still), 2022; HD video, 64 min.; On view at MoMA PS1

<https://artmuseum.mtholyoke.edu>

Focusing on questions of decolonization in museums, this exhibition is german's response to an early twentieth-century cabinet of curiosities.

MICHIGAN

LaToya Ruby Frazier: Flint
Is Family In Three Acts
Flint Institute of Arts
Through December 30, 2022
<https://flintarts.org>

Over five years, in collaboration with activists from Flint, Frazier created photographs, video, and texts advocating for universal access to clean and safe drinking water.

MISSOURI

Katharina Grosse:
Painting 1990–2021
Mildred Lane Kemper Art
Museum, St. Louis
Through January 23, 2023
<https://kemperartmuseum.wustl.edu>

Canvases by German artist Grosse feature experiments with color through expansive movement, layered paint, and fluid, abstracted forms.



MISSOURI // Katharina Grosse, *Untitled*, 2021; Acrylic on canvas, 139 7/8 × 104 3/4 × 26 in.; On view at the Mildred Lane Kemper Art Museum

TENNESSEE

Simple Pleasures:
The Art of Doris Lee
Dixon Gallery and Gardens,
Memphis
Through January 15, 2023
<https://dixon.org>

Featuring a painting on loan from NMWA's collection, this exhibition presents beloved works by Lee, who depicted scenes of everyday life in a style merging folk art and modernism.

NEW YORK

Jumana Manna
Break, Take, Erase, Tally
MoMA PS1, Queens
Through April 17, 2023
<https://momaps1.org>

Preservation, land, and power structures are recurring themes in the sculptures and films of Palestinian artist Manna,

who explores questions about possible futures.

OHIO

Images on which to build,
1970s–1990s
Contemporary Arts Center,
Cincinnati
Through February 12, 2023
<https://contemporaryartscenter.org>

Images on which to build presents photographic documentation of activism, education, and media production within trans, queer, and feminist grassroots organizing of the 1970s through the '90s.

SOUTH CAROLINA

The Art of Elizabeth Catlett:
From the Collection of
Samella Lewis
Columbia Museum of Art
Through January 22, 2023
<https://columbiamuseum.org>

Catlett's prints and sculptures exploring Black identity, motherhood, civil rights, and labor are presented alongside art by Lewis and Catlett's husband, Francisco Mora.

International

GERMANY

Sandra Mujinga:
I Build My Skin With Rocks
Hamburger Bahnhof, Berlin
Through May 1, 2023
<https://smb.museum>

Through the character of a fantastical hybrid being, Mujinga's new video installation explores animal survival strategies, post-humanist thought, and Afro-futurism.

UNITED KINGDOM

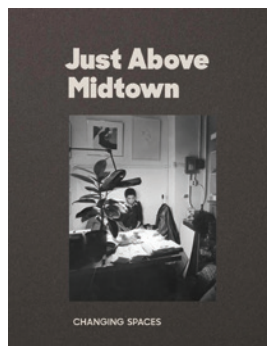
Cecilia Vicuña:
Brain Forest Quipu
Tate Modern, London
Through April 16, 2023
<https://tate.org.uk>

Vicuña's installation for Tate Modern's Turbine Hall encompasses her distinctive fiber sculptures, sound, music, and video, and asks viewers to think about justice for people and the planet.



U.K. // Hyundai Commission, Cecilia Vicuña: Brain Forest Quipu, 2022; Installation view at Tate Modern

// BOOKS



Just Above Midtown: Changing Spaces

Published in conjunction with an exhibition at MoMA, *Just Above Midtown: Changing Spaces* (MoMA and the Studio Museum in Harlem, 2022) is a catalogue chronicling the history of Just Above Midtown, or JAM, an experimental art gallery foregrounding African American artists run by Linda Goode Bryant from 1974 to 1986. The book includes oral histories, ephemera, and photographs. It also gives insights into the workings of the gallery: How did a twenty-five-year-old Black woman and single mother open a gallery in 1974 in Manhattan and run it for twelve years? "You use what you got to create what you need." What Bryant Goode had was a space, a community, and a sense of radical organizing—JAM extended beyond its walls. It functioned as a platform for mutual support: a laboratory, a community space, a preschool, and a home. JAM was more than a traditional gallery because deeply embedded in its mission were the artists' livelihoods, especially those of Black women artists, who had not been given recognition in the art world. "JAM was a melting pot of what could be possible in the arts," said JAM volunteer and art historian Faythe Weaver.

// LOUISA POTTHAST



Meret Oppenheim: Mein Album / My Album

With art, photographs, childhood drawings, poetry, correspondence from art-world friends, and personal remembrances, *Meret Oppenheim: Mein Album / My Album* (Scheidegger & Spiess, 2022) reflects the artist's creative spirit. Oppenheim (1913–1985) delighted in surprising juxtapositions, even beyond her famed Surrealist works covering a tea service in fur or trussing up high-heeled shoes like a roast chicken. An intimate creation of the often circum-spect artist—her *Album From Childhood Until 1943*, compiled in 1958—is reproduced in this volume in full-scale, sumptuous detail. In a brief introduction, editors Lisa Wenger and Martina Corgnati celebrate Oppenheim's "ability to move seamlessly between language, objects and words, between vision and form." Each set of facsimile pages is accompanied by German and English transcriptions and translations, with succinct notations. Finally, a short autobiography by Oppenheim enables her, "yet again, to have a say about the facts she wishes to divulge." While her work is on view in *Meret Oppenheim: My Exhibition*, at MoMA through March 4, 2023, her *Album* presents an interior and reflective aspect of the artist.

// ELIZABETH LYNCH

Education Report



PHOTO BY ZOE WAMPLER

New Educator on Board

In August 2022, NMWA's education department welcomed its newest staff member, Education Assistant Michelle Koppl. They are a Colorado native who made their way to D.C. by way of Richmond, Virginia, where they received their BFA in Dance and Choreography from Virginia Commonwealth University (VCU). They began their career in museum education at the Institute for Contemporary Art at VCU, and most recently they were lead guide for the Smithsonian's *FUTURES* exhibition. When not exploring museums, they can be found taking dance classes or reading in the park.

Koppl is already a tremendous asset. They have ably adopted administrative tasks, taken on teaching roles during Art Chats and school tours, and dedicated time to the museum's DEAI Committee.

They join departmental colleagues Director of Education and Interpretation Deborah L. Gaston, Senior Educator Adrienne L. Gayoso, and Associate Educator Ashley W. Harris.

Growing Our Docent Corps

Since even before NMWA opened to the public in 1987—when visiting meant touring the Holladays' home—the museum's docents (volunteer educators) have played a vital role. As museum ambassadors, docents welcome visitors to our physical and virtual spaces. They generously share their passion for artwork and people, facilitating conversations that offer insight and spark action. In their front-line roles, docents are able to engage with far more visitors than most staff members; they are essential

New NMWA Education Assistant Michelle Koppl at the National Arboretum

Bottom: Visitors in 2019 enjoy a docent-led Fierce Women tour at NMWA

to the museum's work of championing women artists.

Understanding the importance of this valuable group and our goals for reopening, Harris thoughtfully reimagined the docent program through brainstorming sessions, volunteer feedback, and conversations with colleagues in the field.

After recruitment, applications, and interviews, NMWA educators launched an intensive docent training course in early November 2022. The forty-five participants—returning volunteers and new docent candidates—represent the largest and most diverse docent class ever trained by the museum. We are thrilled to bring together ten veteran docents (the longest-serving has been with the museum since 1998), two pre-pandemic volunteers, and thirty-three new applicants. All share a passion for the museum's mission and vision. This blended class enables experienced docents to share

institutional and pedagogical knowledge, while new trainees offer fresh perspectives on our collection. Prior to the pandemic, we had twenty-four touring docents, so we are growing our team significantly.

Docent training is a huge commitment of time and energy, with weekly meetings, readings, assignments, and conversations through January 2024. Sessions investigate women artists across time and place; foster close looking; experiment with different teaching methods; and interrogate issues central to museums today, including diversity, equity, accessibility, and inclusion. Museum staff and outside experts—from fields including gender studies, art history, accessibility, and communication—will instruct and support the class along the way.

After successfully completing training, docents will be qualified to lead adult tours through the newly renovated museum. Additional training opportunities will focus on school field trips and specialty tours, like our well-attended Fierce Women tours, as well as continue the docent corps' education on our exciting upcoming exhibitions.



Dedicated Donor

// LINDA RABBITT



LINDA RABBITT, founder and chairman of Rand Construction Corporation, is an integral part of NMWA's major renovation project. As a friend of the museum she has provided valuable advice and expertise over the past two years. She also recently demonstrated her trust and belief in our endeavor by making a significant donation to the Space to Soar campaign.

Rabbitt's personal story inspires her philanthropy, particularly her support of women-focused organizations. In 1985, she entered into a partnership that became the first woman-owned construction company in Washington. After several years, Rabbitt and her partner went their

"Linda's professional expertise has been a tremendous help to the museum. She is a great sounding board, and we have come to rely on her advice. It is gratifying that, as a leading woman in the construction business, she has chosen to support the capital campaign. That speaks volumes!"

// NMWA Board Chair
Winton Smoot Holladay

separate ways, and Rabbitt started Rand Construction in 1989. Since then, her firm has grown into a national company with annual sales of more than \$450 million and offices in Atlanta, Austin, Denver, and Dallas, in addition to its Alexandria headquarters.

Rabbitt has served in numerous leadership and board positions. Among other roles, she is on the board of Children's National Hospital, a trustee emerita of George Washington University, and an independent director of Willis Towers Watson. She has been named as one of *Washingtonian* magazine's "100 Most Powerful Women in D.C." and *Washington Business Journal's* "Most Admired CEO in Construction." She is proud that Rand has been included in the "Top Workplaces" of the *Washington Post*, *Washingtonian*, and *Washington Business Journal* since 2004.

As Rabbitt was building her career in D.C., she looked for role models—fellow ambitious women undertaking big projects. "There were so few successful women at that time," says Rabbitt. "Somewhere along the line, I made a vow that if I got to a place where I could help other women, I would." Early in her construction career, she came to know and admire NMWA founder Wilhelmina Cole Holladay. The two were both involved with the D.C. chapter of the International Women's Forum, and she attended events at the museum from time to time. Rabbitt later met Winton and Hap Holladay,

and her relationship with the museum grew closer.

As NMWA arrived at a key phase of renovation planning, choosing a general contractor, Winton Holladay reached out to Rabbitt for her perspective. "I was so honored that that they would ask a woman in construction for her advice," says Rabbitt. Since Rand Construction specializes in renovating the interiors of corporate offices and commercial spaces, this project was different, but she brought significant expertise. Along with NMWA's leadership, Rabbitt describes, "We all came to the same conclusion, that Grunley Construction had most relevant experience and the best team." What also caught their attention? "A number of very accomplished women on Grunley's project team."

Learning more about the renovation cemented her decision to donate to the campaign. "It was a natural fit for my family foundation, once I saw the magnitude of the vision, the execution, and the need." Rabbitt believes that the project will make a wonderful impact for the museum. "The building was already beautiful, but buildings, just like all of us, age. It will be an even more inviting space with structural upgrades and refurbishment, and the way NMWA is reimagining the space will open up excitement about the mission and women artists."



In early October, a construction crane hoists new chiller equipment up to its rooftop destination.

State of the Art

Updates on NMWA's Building Renovation

Winton Smoot Holladay

Throughout the planning and execution of NMWA's building renovation, our highest priority is stewardship of our world-class art collection. From rare Renaissance-era paintings like Lavinia Fontana's to contemporary mixed-media works by Sonya Clark and Joana Vasconcelos, our collection holds work by women artists that cannot be seen anywhere else. We are mindful of its unique preservation needs and our role in caring for it well into the future.

Our renovation will result in a re-envisioned home for this collection, with new features—some readily apparent to visitors and others behind the scenes—that support the goals of caring for our art and sharing more of it with the public. As you may remember from earlier updates, our historic 1908 building is being updated with new mechanical systems to maintain galleries and storage spaces at ideal temperature and humidity conditions for works of art. Our architects, engineers, conservationists, and construction team are building the best possible environment for visitors as well as our collections.

An Artistic Environment

In case you missed it, in September, three key members of the project team were special guests on an episode of our museum's virtual talk show NMWA xChange. Sandra Vicchio (of Sandra Vicchio & Associates), the design architect who leads the team, focuses on cultural preservation; Cara Versace (of Marshall Craft Associates) is architect of record on the project; and Wendy Jessup (of Wendy Jessup and Associates) specializes in preventive conservation.

As they described, visitors will notice some of the thrilling changes to NMWA's public spaces immediately. A completely reconfigured fourth floor will house a Learning Commons, which includes brand-new gallery spaces, a studio designed for hands-on workshops and presentations, and a new

Library and Research Center. On the second and third floors, where the outer gallery walls once held conspicuous grills for air returns, the new design will enable us to devote more wall space to displaying art.

Many other changes will be invisible to visitors. Chief among these are environmental and mechanical upgrades that enclose the collections spaces—galleries as well as storage—in a protective bubble. Within those locations, museum staff will have precise control over the temperature and humidity in each area. Jessup’s firm is also designing reconfigured collections storage, with efficient new systems to store and access art. These behind-the-scenes plans will benefit researchers and staff, bolstering long-term preservation and enabling us to share more of our art.

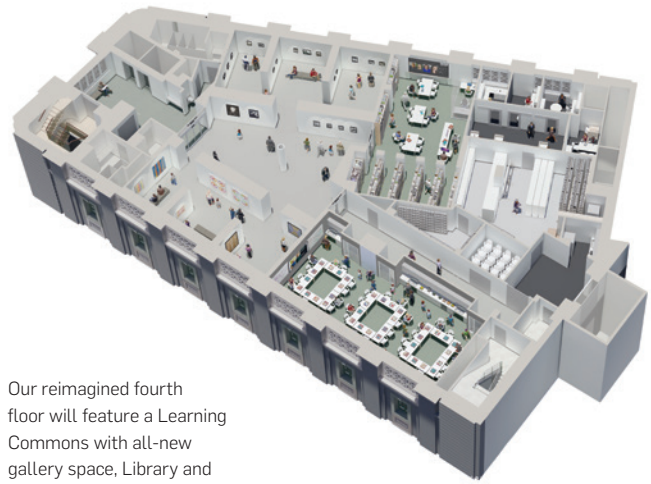
Recent Progress

Over the fall months, our construction team continued making great progress. As you know, this top-to-bottom project touches every inch of our historic building. Recent accomplishments include:

- In late August, the teams constructed a sample gallery to test and display the planned finishes for the renovated building. On hard-hat tours, current major campaign supporters and staff members were excited to preview these new finishes, which will give pride of place to the art.
- With the demolition phase largely completed, we began to build infrastructure including walls and mechanical systems.
- In October, the construction team temporarily closed H Street so that a crane could lift mechanical equipment onto the roof. Our new, efficient air-cooled chillers now sit atop the roof of the museum’s Elisabeth A. Kasser Wing.



NMWA staff inspected a sample gallery with finishes that will appear throughout the renewed public spaces.



Our reimagined fourth floor will feature a Learning Commons with all-new gallery space, Library and Research Center, and studio for hands-on projects and presentations.

Our renovation will result in a re-envisioned home for this collection, with new features—some readily apparent to visitors and others behind the scenes—that support the goals of caring for our art and sharing more of it with the public.

Making History

This monumental project is made possible through the generosity of museum friends who have made gifts and pledges to our Space to Soar capital campaign. These supporters—we are proud to list their names on page 23 of this issue—are enabling us to reinvent the museum’s flagship home. Each chiller, piece of insulation, and new gallery will help to uphold our mission and care for the art, collections, and community that make NMWA the special place it is.

// 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. Learn more about the renovation at <https://nmwa.org>. To give your gift, contact Reopening and Capital Campaign Manager Angie Clextan at aclextan@nmwa.org or 202-979-1920.

Calendar

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// EXHIBITIONS

Lookout: Katharina Cibulka
Through February 26, 2023
On-site façade installation

Collection on the Move:
During NMWA's renovation, visit highlights from the collection at the National Gallery of Art and Baltimore Museum of Art and in special exhibitions around the world. Learn more at <https://nmwa.org/collection-on-the-move>.

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

// KEY

- F** Free
 - M** Free for members
 - R** Reservation 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)
- Automated speech-to-text transcription is enabled during most virtual programs. To request additional access services, please check the online calendar for contact information or email accessibility@nmwa.org. Two weeks' notice is appreciated but not required.

Daily / Weekly / Monthly

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

Art Chats @ Five

- FRI** EVERY OTHER FRIDAY 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

- FRI** SELECT 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

- TUE** SELECT SECOND TUESDAYS 12–12:45 P.M. // **FMREV**
Join NMWA educators, curators, and special guests as they talk about art and its intersections with timely social topics and issues.



Tune in for a special episode of NMWA xChange on January 10 featuring artist Katharina Cibulka, who discusses her "SOLANGE" project and installation on NMWA's building

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

Enjoy a session of The Tea on February 3 featuring power trio Ammonite

Bottom: Giovanna Garzoni, *Still Life with Basket of Fruit, A Vase with Carnations, and Shells on a Table*, ca. 1650–52; Gouache on vellum, 18 ½ x 23 in.; NMWA, Gift of Wallace and Wilhelmina Holladay



December

12/16 Art Chat @ Five
FRI 5–5:45 P.M. // **FMREV**

January

1/6 Art Chat @ Five
FRI 5–5:45 P.M. // **FMREV**

1/10 NMWA xChange: Lookout with Katharina Cibulka
TUE 12–12:45 P.M. // **FMREV**
In this episode, artist Katharina Cibulka discusses her *Lookout* installation on the façade of NMWA's building, as well as other iterations of her "SOLANGE" project.

1/20 Art Chat @ Five
FRI 5–5:45 P.M. // **FMREV**

1/31 Educator Professional Development: New Year, New Artwork
TUE 4:30–6:30 P.M. // **FMRV**
Join NMWA and DC Project Zero educators on National Inspire Your Heart with Art Day for this session for educators. Discuss new acquisitions in the NMWA collection using Harvard Project Zero Thinking Routines and explore the museum's educator resources.

February

2/3 The Tea: Ammonite
FRI 12–1 P.M. // **FMOV**
This session of The Tea features Ammonite, a new power trio from Washington, D.C., who are adding some jangle and twang to the urgent intensity of '90s rock.

2/3 Art Chat @ Five
FRI 5–5:45 P.M. // **FMREV**

2/17 Art Chat @ Five
FRI 5–5:45 P.M. // **FMREV**

March

3/3 Art Chat @ Five
FRI 5–5:45 P.M. // **FMREV**

3/8 International Women's Day: Virtual Festival
WED 10:30 A.M.–7 P.M. // **FMRV**
Celebrate International Women's Day with NMWA! Our virtual festival features a conversation with artists, a cocktail-making class, a musical performance, and much more. Live and pre-recorded programming available. Full program information available in early January.



PHOTO BY LEE STALSWORTH



// KEY

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

3/14 NMWA xChange: What a Woman Can Do

TUE 12–12:45 P.M. // **FMRV**

In this episode, curators Andaleeb Badiee Banta (Baltimore Museum of Art) and Alexa Greist (Art Gallery of Ontario) join NMWA hosts to discuss their upcoming exhibition *What a Woman Can Do*, which aims to present a feminist revision of early modern European art history (ca. 1400–1800).

3/17 Art Chat @ Five

FRI 5–5:45 P.M. // **FMREV**

3/31 Art Chat @ Five

FRI 5–5:45 P.M. // **FMREV**

Left: Attend a special virtual program on April 6 exploring works by Elizabeth Catlett such as *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

April

4/6 Art Talk Live: Elizabeth Catlett

THU 5:30–6:30 P.M. // **FMRV**

Join staff from NMWA and the Gadsden Arts Center & Museum (GACM) to explore connections between GACM's exhibition *The Art of Elizabeth Catlett: From the Collection of Samella Lewis* and NMWA's collection.

4/7 The Tea: Hayley Fahey

FRI 12–1 P.M. // **FMOV**

This session of The Tea features Hayley Fahey, whose sound is a unique blend of pop, soul, and Americana, delivered with her voice's dynamic range and bluesy tenderness.

4/7 Art Chat @ Five

FRI 5–5:45 P.M. // **FMREV**

4/14 Spring Gala

FRI 6:30 P.M. // **R**

Join co-chairs Anita McBride and Patti White and Honorary Diplomatic Chair Ambassador of Italy Mariangela Zappia for a special night at the museum's largest annual fundraising event, held this year at the Embassy of Italy. Contact gala@nmwa.org for tickets and sponsorship.

4/15 Slow Art Day

SAT 1–2:30 P.M. // **FMRV**

Join a movement! Slow Art Day is an international event encouraging people of all ages to visit community art spaces—virtually or in person—and look at art slowly. Register in advance, look slowly at selected artworks, and join a conversation on April 15 to discuss the experience.

// Education programming is made possible by the A. James & Alice B. Clark Foundation, with additional support provided by the Leo Rosner Foundation and the William Randolph Hearst Foundation. 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.



© 2022 KATHARINA CIBULKA; PHOTO BY KEVIN ALLEN

Katharina Cibulka

“SOLANGE” Comes to NMWA

Hannah Shambroom

On October 24, the second iteration of the museum’s *Lookout* project—a series of commanding installations that activate the building during renovation—launched to acclaim. Scaffolding on the northwest façade of NMWA’s building now features cross-stitched fuchsia lettering that reads, “AS LONG AS GENERATIONS CHANGE BUT OUR STRUGGLES STAY THE SAME, I WILL BE A FEMINIST.”

The installation, created by Austrian artist Katharina Cibulka, is the twenty-seventh in the “SOLANGE” series. The artist’s goal is to call attention to injustices and spread equality. Each of

Katharina Cibulka, *SOLANGE #27* (installation view, NMWA), 2022; Mesh scaffolding net, tulle, and cable ties, 82 x 82 ft. (25 x 25 meters)

these works, presented via vibrant pink text on white netting over construction scaffolding, displays a monumental phrase that begins, “As long as . . .” and ends, “. . . I will be a feminist.”

Each site-specific phrase is developed with community input. NMWA released a call online for ideas for this installation, the first “SOLANGE” piece in the United States and largest to date. From the themes that emerged, Cibulka crafted a message that spotlights all marginalized groups who must repeatedly demand their rights across generations.

Cibulka says, “Women and marginalized people are at the very center of the multi-layered problems the global community needs to solve today. These gigantic challenges can only be mastered in a concerted effort. I see feminism as a necessary tool and endeavor in creating mutual understanding. We need to act quickly and hand in hand.” In developing the sentence for NMWA, Cibulka and her team celebrate activists’ achievements while acknowledging that there is still much work to be done to achieve equality.

Visitors and passersby in Washington, D.C., are invited to enjoy the installation, on view through February 26, and consider what inspires their own feminism.

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

Lookout: Katharina Cibulka is organized by the National Museum of Women in the Arts. The project is generously supported by Share Fund and the members of NMWA.

FY22 Year in Review

Branching Out and Building Up

July 1, 2021–June 30, 2022

// FROM THE CHAIR OF THE BOARD & THE DIRECTOR

Dear Members and Friends of NMWA,

The museum's fiscal year, which ended in June 2022, was marked by change and renewal for the museum.

Our extensive renovation is well underway after years of careful planning, and we are thrilled with its progress. This reimagining of the museum—which will welcome visitors with expanded public spaces, improvements to accessibility, and more art on view—will amplify the voices of women artists for generations to come. With the support of so many dedicated friends, we are renewing our flagship home for our mission, art, and community.

During our renovation, as you will read in this report, our art and community have been flourishing in unexpected places: off-site at partner museums, online through a dynamic schedule of virtual programs, in far-away cities through the efforts of our committees, and even on our construction scaffolding. Popular virtual programs encompassed Art Chats, Fresh Talks, musical performances, programs for educators, and more. In-person events returned, as we hosted a sold-out 2022 Spring Gala and, in partnership with the American University Museum, the exhibition *Positive Fragmentation*. This year, audiences have discovered anew that even while our building's doors are closed, we will never stop championing women artists.

As always, our work is made possible by you, our dedicated supporters. Your belief in our mission encourages us at every step, as we progress toward our \$67.5 million capital campaign goal and plan an exciting reopening in fall 2023. Thank you for your partnership!

Winton Smoot Holladay
Chair of the Board

Susan Fisher Sterling
The Alice West Director

As NMWA's top-to-bottom renovation is in full swing, our exhibitions and programming are reaching outside of our walls. We commissioned a public art installation for the exterior of our building, loaned beloved artworks from our collection to partner museums, and reached audiences online and in person.

Year at a glance:

- Our award-winning participatory online exhibition *Reclamation: Recipes, Remedies, and Rituals* came to a close, having garnered 158 curated public submissions and nine digital commissions from artists.
- More than 40 artworks from NMWA's collection were on view in our region and around the world.
- Our social media following increased by 8.2% on Instagram, 6.5% on Twitter, and 1.9% on Facebook.
- Virtual field trips for K–12 and college students reached 465 learners.
- Virtual Happy Hours engaged 3,811 attendees during the fiscal year. These programs have reached more than 11,000 participants since their debut in 2020.
- Our 29 national and international outreach committees staged visits to exhibitions and studios, held award ceremonies, created online resources for artists, and much more.

Off-site Connections

Through our **Collection on the Move** initiative, museum-goers have enjoyed art from our collection at venues around town and even around the world. Twelve works from the collection went on view at the Baltimore Museum of Art, and eleven more at the National Gallery of Art. Visitors have enjoyed discovering these pieces—from the seventeenth century to the present, including treasured works by Frida Kahlo, Berthe Morisot, and Amy Sherald—on the walls of our



A visitor enjoys art on view in
*Positive Fragmentation: From the
Collections of Jordan D. Schnitzer
and His Family Foundation*

partner institutions as we renew our own space. In addition, special exhibitions around the world have featured NMWA collection works by Judy Chicago, Alice Neel, Alma Woodsey Thomas, and Suzanne Valadon, among others.

In partnership with the American University Museum, we presented **Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation**, January 29 to May 22, 2022. This special exhibition included prints and multiples by twenty-one contemporary artists who use fragmentation to question the status quo. It was lauded as showcasing “a who’s-who of contemporary female artists,” including Louise Bourgeois, Ellen Gallagher, Jenny Holzer, Wangechi Mutu, Wendy Red Star, Betye Saar, and Lorna Simpson. A virtual tour by curator Virginia Treanor and an audio guide with insights from several artists brought *Positive Fragmentation* to a wider audience.

The museum’s **Betty Boyd Dettre Library and Research Center (LRC)** launched a busy year by moving the library and archival collections off-site. Staff continued building the collections and answering inquiries.

- LRC staff completed more than 250 research requests and inquiries during the year.
- A new selection of correspondence was donated to the Nelleke Nix and Marianne Huber Collection: The Frida Kahlo Papers.

The library also acquired new materials such as monographs, exhibition catalogues, and artists’ books, growing its holdings for the future.

On April 8, we hosted our annual **Spring Gala** at the National Building Museum, hosted by co-chairs Ashley Davis and Marlene Malek. It was a wonderful opportunity to gather together and celebrate. This year’s gala honored Dior’s first woman Creative Director Maria Grazia Chiuri, feminist artist Judy Chicago, and co-CEO and president of Ariel Investments Mellody Hobson each with NMWA’s Lifetime Achievement Award for Excellence in the Arts. The sold-out event, which benefits the museum’s programs, helps NMWA to advance our work for women artists of the past, present, and future.

Online Engagement

A special Fresh Talk on digital privacy; an International Women’s Day festival; a Happy Hour celebrating Black women printmakers; the new series NMWA xChange; and so much more. As pandemic-related uncertainty waxed and waned, and as our renovation picked up pace, the museum’s online



PHOTO © TONY POWELL

At the Spring Gala, honorees Maria Grazia Chiuri, Judy Chicago, and Mellody Hobson received NMWA’s Lifetime Achievement Award for Excellence in the Arts

“[Maria Grazia] Chiuri has broken one of fashion’s glass ceilings with intention, finding inspiration in the work of female painters, writers, and choreographers.”

WASHINGTON POST WRITER ROBIN GIVHAN, WHO PROFILED HONOREE CHIURI DURING NMWA’S GALA

programs brought women artists to you at home. Attendees enjoyed popular ongoing series:

- Art Chat @ 5 reached nearly 1,500 participants over 48 events, introducing nearly 150 artists in the collection and special exhibitions.
- Collection Highlights Talks reached nearly 350 people.
- Book Club brought 35 art lovers together to discuss Margaret Atwood’s *Cat’s Eye* (1988), and 54 for a special presentation of Saida Agostini’s poetry collection *STUNT* (2020).

Educators also reached audiences through virtual tours for hospital patients, Slow Art Day, and programs in partnership with the Gadsden Arts Center & Museum (Florida), the Mesher Exhibition Space (Turkey), the Princeton University Art Museum (New Jersey), and the Wadsworth Atheneum Museum of Art (Connecticut).

At the second virtual Educator Summer Camp, educators gathered for fun and professional development:

- More than 400 educators attended from 26 states, Washington, D.C., and six countries outside of the United States: Canada, Bermuda, England, Iran, Italy, and Japan.
- At nine sessions in July, educators discovered artists in NMWA's collection and enjoyed hands-on workshops with teaching artists and educators.

Other professional development programs included four educator workshops in collaboration with DC Project Zero (at Washington International School), the Archdiocese of Washington, and a Los Altos (California) art docent training with 180 attendees.

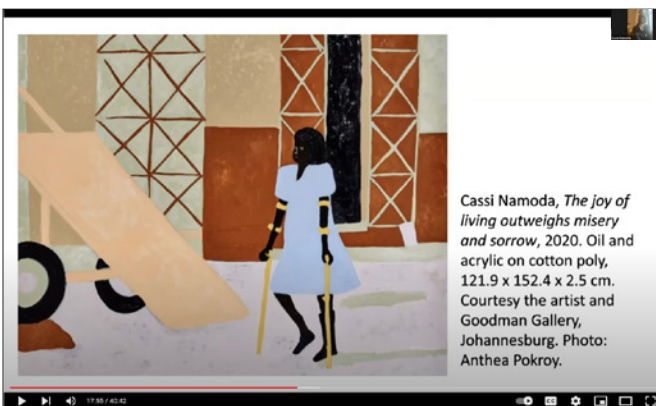
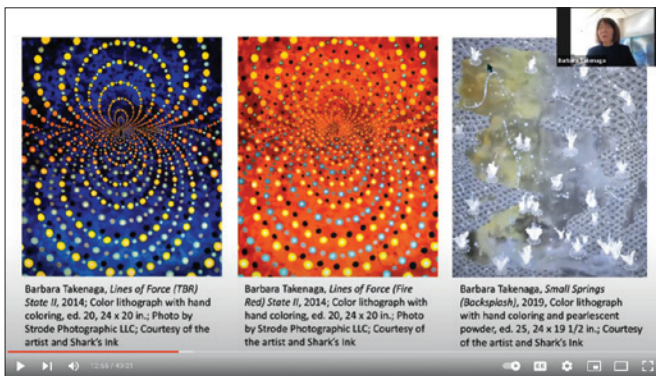
The **Women, Arts, and Social Change** (WASC) public programming initiative continued to grow audiences online and beyond the walls of the museum, highlighting the power of women and the arts as catalysts for change. This season, WASC presented four Fresh Talks—its signature

“This was another well-thought-out opportunity for educators to learn more and take advantage of the museum’s amazing resources. Thanks for the depth, breadth, and variety in such a short period of time.”

EDUCATOR SUMMER CAMP ATTENDEE

program with cause-driven, topical conversations. We also continued the monthly livestreamed musical meet-up series The Tea, featuring artists Navasha Daya, J Pope, Cecily, Joy Postell, Afi Soul, Ting Lin, Rachel Andie, Julie Dexter, and Prowess the Testament.

Much of WASC programming through the end of 2021 related to **Reclamation: Recipes, Remedies, and Rituals**, our



Clockwise from top left: *Positive Fragmentation* artist Barbara Takenaga joined an episode of NMWA xChange to discuss her work; guests Laura Shapiro, Thérèse Nelson, Soleil Ho, and Jessica B. Harris appeared in “Fresh Talk: Plated Politics”; Navasha Daya’s music featured in The Tea; and artist Cassi Namoda was the special guest on an episode of NMWA xChange during the International Women’s Day festival

participatory virtual exhibition on food and healing:

- A limited series with Harlem Brewing Company founder Celeste Beatty called Brews and Views gathered artists and experts in the food and beverage industry.
- We wrapped up our series of Curative Collective Conversations, at the intersection of food, art, and social change.
- Submissions to the *Reclamation* recipe archive reopened, and audiences sent us their favorite dishes from July through December 2021.

At the Fresh Talk MakeHER Summit, “Plated Politics,” NMWA welcomed guests for a conversation featuring Jessica B. Harris, Soleil Ho, Thérèse Nelson, and Laura Shapiro. The speakers described their work to center the voices of women and people of color in culinary history. Other Fresh Talks featured artists Adama Delphine Fawundu and Januwa Moja Nelson discussing how artists can serve as witnesses to social change, and Del Barrett, Bindi Vora, Shoair Mavlian, and Renée Mussai on women in photography. The season wrapped with Shoshana Zuboff and Shalini Kantayya in live conversation on digital privacy and the power of storytelling.

The museum’s **Digital Engagement** team connected with the public on social media and NMWA’s website, while helping our programs reach broad, far-flung audiences.

- In 2022, NMWA’s website had more than 1.4 million page views. Among our most-visited pages were online exhibitions based on recent museum exhibitions, such as *Mary Ellen Mark: Girlhood* and *Sonya Clark: Tatter, Bristle, and Mend*.

- In summer 2021, NMWA began work on a comprehensive digital strategy that is helping us plan for the future.
- NMWA partnered with Google Arts & Culture by producing four multimedia stories for Google’s thematic collections, including “Artist Spotlight: Hung Liu” for the “Celebrate Asian Pacific American Cultures” hub and “LGBTQIA+ Activism in the Arts” for the “A Queer Eye on Art History” section of the Pride hub.

In January 2022, the **#5WomenArtists** campaign began a year highlighting early- and mid-career artists whose work has not been exhibited at museums. NMWA partnered with local arts organizations and featured their selected artists on social media and the *Broad Strokes* blog, as well as in the magazine. During Women’s History Month, posts using the #5WomenArtists hashtag reached nearly 19.8 million people across Instagram and Twitter.

Renewing the Museum

NMWA’s renovation project involves every aspect of the building—from the top, where the team is repairing the roof and restoring the historic cornice, to the basement, where the new building will have state-of-the-art collections storage space. The project is led by Sandra Vicchio & Associates and a team of experienced partners in architecture, engineering, and construction. Crews worked swiftly over the recent year:

- After the museum closed to the public in August 2021, we finished moving art, library collections, and staff offices off-site.



A social media follower prowled the National Gallery of Art looking for works from NMWA’s collection, spotting Clara Peeters’s *Still Life of Fish and Cat* (after 1620), Amy Sherald’s *They call me Redbone but I’d rather be Strawberry Shortcake* (2009), and Elisabetta Sirani’s *Virgin and Child* (1663)

“I was moved by three central themes: the act of being physically replanted through migration or displacement, the regeneration of our precious environment, and personal reinvention as we evolve through life’s chapters and experience post-traumatic growth.”

MISS CHELOVE, ON HER WORK *RESEEDED: A FOREST FLOOR FLOW*

- Construction crews wrapped and covered historic details that will be preserved. They next conducted demolition of old carpeting, walls, and ceilings to start rebuilding the underlying infrastructure.
- Indoors, they began constructing our renewed spaces through tasks such as reinforcing floors that will support archival collections.
- Outdoors, scaffolding provides access to the building façade for preservation and restoration of our landmark building.

While there is still much to be done, the team is motivated by our progress.

Looking Up

Scaffolding on the building’s exterior also provided a large-scale canvas for public art. NMWA’s *Lookout* series launched with a mural by **MISS CHELOVE** (a.k.a. Cita Sadeli). On view March 15 to September 26, 2022, *Reseeded: A Forest Floor Flow*, her four-story mural printed on mesh fabric, enveloped the museum’s 13th Street façade. Depicting a woman immersed in botanicals native to the islands of Indonesia, the image alludes to the resurgence of the natural world during the pandemic.

The D.C.-based artist worked with NMWA to share her work widely:

- An online mural guide led users on a self-guided tour of MISS CHELOVE’s murals around the city, with a map, imagery, and audio insights.
- The artist joined as a special guest for an episode of NMWA xChange.



The artist with her installation: MISS CHELOVE, *Reseeded: A Forest Floor Flow*, 2022; Printed mesh, 60 x 48 ft.; Commissioned by NMWA with support provided by the DC Commission on the Arts and Humanities

- In May, 13 participants joined us for a virtual workshop, in which the artist led a hands-on activity based on her creative practice. One workshop participant said, “I have been exploring collage as a way to play with art again and reconnect with the freedom of making. This was such a wonderful way to expand my thinking. Thank you Cita, for sharing your process and work. Beautiful and inspirational.”

Thank you!

Amid our ambitious renovation, your continued support matters more than ever. Thanks to our dedicated community, this year NMWA welcomed 800 new members, kept the support of 3,500 charter members (who became members before 1992!), and united to champion a more equitable art world. We look forward to reopening our building and welcoming you back to celebrate next year.

// Elizabeth Lynch is the director of publications and Louisa Potthast is the publications assistant at the National Museum of Women in the Arts. Staff members across the institution contributed to this report.

// ART, FINANCES, AND SPACE TO SOAR

More from FY22—including thanks to the donors who are making our renovation possible, recent additions to our collection, and highlights from our outreach committees—is featured on the following pages.

Highlights from the Past Year

// Hannah Shambroom, Virginia Treanor, and Orin Zahra

During NMWA's renovation, recent additions to the collection have elevated our holdings

and furthered our plans for reopening. The museum recently received a gift of more than sixty works from the collection of late founders Wallace and Wilhelmina Holladay, in addition

to significant donations of art from outreach committees, long-time patrons, and new friends.

New acquisitions from the museum's fiscal year ending in June 2022 stretch from the seventeenth century to the present. They include paintings by Louise Abbéma and Sylvia Sleigh; sculptures by Magdalena Abakanowicz and Shinique Smith; prints by Leonor Fini, Jiha Moon, and May Stevens; and photographs by Nan Goldin, Sally Mann, and Ana Mendieta. These additions—and other selections highlighted here—are inspiring NMWA's curatorial team as we plan to share the collection afresh in fall 2023.

Alison Saar (b. 1956)

Through her sculptures, drawings, and prints, Alison Saar explores the subjects of racism, sexism, ageism, and the specific challenges of being biracial in America. Touching on many personal, artistic, and cultural references, Saar's work reflects the plurality of her own experiences. In many of her works, Saar invokes the kitchen as a powerful realm, where a woman—in her roles as mother, caretaker, provider, and priestess—cooks, conjures, concocts, captivates, and commands. In *Scorch Song* (2022), a female figure stands upright, carved from wood and girded with a skirt of cast iron skillet-like armor. She holds another pan as if a weapon.

Alison Saar, *Scorch Song*, 2022; Wood, found mini skillets, nails, and tar, 34 x 11 x 9 in.; NMWA, Museum purchase: Funds provided by Steven Scott, Baltimore, in honor of the artist and the 35th Anniversary of the National Museum of Women in the Arts

The museum's collection grew by 138 works: 22 photographs, 30 paintings, 16 sculptures, 12 mixed media works, 3 multiples, 7 drawings, and 48 prints.

This fierce figure not only nourishes her loved ones, but also protects and defends them. While NMWA holds an impressive collection of the artist's prints, *Scorch Song* is notably the first sculpture by Saar to enter the collection.

Louise Moillon (1610–1696)

Born and raised in Paris, Louise Moillon lived in the neighborhood of Saint-Germain-des-Prés, an area of the city that was an enclave of Protestant refugees from the southern Netherlands. Among these expatriates were artists who brought a tradition of tabletop still-life painting. Moillon, also a Protestant, was a leading member of this group, and with them developed her sober and dignified style featuring arrangements of fruit and flowers. Moillon's *Still Life with Basket of Plums, Peaches, Cherries and Redcurrants, Together with Fraise-de-Bois in a Porcelain Bowl, Figs, and Mulberries on a Wooden Ledge* (ca. 1630) is the third work by the artist to enter the collection. The other two were also gifts from the Holladay collection.



© ALISON SAAR; COURTESY OF L.A. LOUVER, VENICE, CA; PHOTO BY JEFF MCILANE



PHOTO BY LEE STALSORTH

Above: Louise Moillon, *Still Life with Basket of Plums, Peaches, Cherries, and Redcurrants, Together with Fraise-de-Bois in a Porcelain Bowl, Figs, and Mulberries on a Wooden Ledge*, ca. 1630; Oil on canvas, 23 x 32 ¼ in.; NMWA, Gift of Wallace and Wilhelmina Holladay

This still life is comparable to a painting by Moillon in the collection of the Art Institute of Chicago, which is signed and dated 1630.

Sonya Clark (b. 1967)

Textile and social practice artist Sonya Clark is renowned for her mixed-media works that address race and visibility, explore Blackness, and redress history. While Clark often applies fiber art techniques to materials such as human hair, thread, and other textiles, her beaded works, too, convey her interest in familial and ancestral bonds. In

Esther Mahlangu's Touch (2015), she depicts celebrated South African Ndebele artist Esther Mahlangu painting a mural for the Virginia Museum of Fine Arts, in Richmond. This work was included in NMWA's 2020 exhibition *Sonya Clark: Tatter, Bristle, and Mend*. It has an additional connection to the museum's history, as Mahlangu created a mural on NMWA's exterior in 1994. While the collection includes several sculptural and photographic works by Clark, this is the first beaded piece by the artist to be accessioned.

// Hannah Shambroom is the exhibition coordinator, Virginia Treanor is the senior curator, and Orin Zahra is the associate curator at the National Museum of Women in the Arts.



© SONYA CLARK; PHOTO BY TAYLOR DABNEY

Sonya Clark, *Esther Mahlangu's Touch*, 2015; Glass beads, 16 x 16 in.; NMWA, Museum purchase: Members' Acquisition Fund and Belinda de Gaudemar Curatorial Fund

Committee News

News and Growth from the Recent Year

During the fiscal year ending June 30, 2022, the museum's twenty-nine national and international outreach committees shared NMWA's mission around the world. Their programs and initiatives included staging visits to exhibitions and artists' studios; creating new websites and social media campaigns; and planning advocacy events, award ceremonies, internship opportunities, and online resources for artists. They also won grants, raised funds for art donations to the museum's collection, and extended NMWA efforts such as International Women's Day and #5WomenArtists to their local communities. A few highlights include:

- **The Massachusetts Committee** initiated a partnership with MassArt's Artward Bound, a free four-year program that elevates voices of color within the art industry and prepares

The museum's twenty-nine energetic outreach committees advance NMWA's mission in their home regions.

high school students for art/design college or other post-secondary education.

- **El Capítulo Chileno** presented a panel exploring the contributions and trajectory of great women in Chilean arts and culture, featuring Carmen Luisa Letelier, Rosa Velasco, and María Irene Alcalde.
- In an effort to use digital methods to recontextualize art history, **el Capítulo Peruano del NMWA** launched Archivo Virtual de Artistas Mujeres Perú (Virtual Archive of Peruvian Women Artists), a

documentary platform that aims to amplify the work of Peruvian artists and promote a diversified understanding of the "art of women."

- Opening their local *Women to Watch* exhibition at the Kemper Museum of Art, the **Greater Kansas City Area Committee** kicked off a suite of committees' events related to the seventh installment of this signature exhibition series, planned for 2024.

Women to Watch: Where are they now?

Women to Watch is an exhibition series that features underrepresented and emerging women artists. It is presented every two to three years as a dynamic collaboration between NMWA and outreach committees.

The following artists from past *Women to Watch* exhibitions have been making waves:

- Jin-me Yoon, who represented Canada in the first *Women to Watch* exhibition,

in 2008, won the Scotiabank Photography Award, celebrating excellence in Canadian contemporary lens-based art.

- Julie Farstad, who represented the Greater Kansas City Area in *Body of Work—Women to Watch 2010*, was featured by NPR and *Hyperallergic* for her ongoing mural project across Kansas City.
- Beili Liu, who represented Texas in *High Fiber—Women to Watch 2012*, was awarded an Andrew Carnegie Fellowship, the Pollock Prize for Creativity, and the Fulbright Finland Inter-Country Grant.
- Jiha Moon, who represented Georgia in *Organic Matters—Women to Watch 2015*, held a solo exhibition at the Derek Eller Gallery in New York City that was featured in *Hyperallergic*, the *New York Times*, and the *New Yorker*.
- Paula Castillo, who represented New Mexico in *Heavy Metal—Women to Watch 2018*, won a \$725,000 commission by the City of Denver to build three large-scale artworks, to be completed by 2026.
- Annie Lopez, who represented Arizona in *Paper Routes—Women to Watch 2020*, was recognized in *Forbes* and the *New York Times* for her work in *Arrivals* at the Katonah Museum of Art in New York. Meanwhile MoMA PS1 featured Dolores Furtado, who represented Argentina in *Paper Routes*, in the exhibition *Greater New York 2021*.



PHOTO COURTESY OF EL CAPITULO CHILENO DEL NMWA

Clockwise: Rosa Velasco, Carmen Luisa Letelier, Committee sponsor James Walker, Committee Chair Drina Rendic, and María Irene Alcalde, at el Capítulo Chileno's panel "Great Women in the Arts"

Mona Cliff/HanukGahNé (Spotted Cloud), one of five artists nominated to represent the Greater Kansas City Area in *Women to Watch 2024*, speaking about her work at the opening of *A New World* at the Kemper Museum

Cover image for an installment of el Capítulo Peruano's "Virtual Archive of Peruvian Women Artists," featuring artist Violeta Quispe Yupari, who practices the art of tablas de Sarhua, the painted beams that support traditionally built homes in the Andean Sarhua region



FEATURED PHOTO BY MARCO RAMÓN FOR PERÚ21



PHOTO BY KENNY JOHNSON

// SPACE TO SOAR



NMWA's Capital Campaign

The recent year has brought tremendous progress on our top-to-bottom building renovation. When the museum reopens in fall 2023, visitors will find expanded public spaces, improved amenities and accessibility, and updated infrastructure that preserves our iconic spaces and helps us care for our unique collections.

We salute and thank the extraordinary

friends of the museum who have made gifts and pledges to our Space to Soar campaign (list as of November 1). NMWA will never stop championing women in the arts, and through this project we will amplify their voices for years to come.

There is still time to join us in this historic project! To make your gift, please contact Angie Clextan at aclextan@nmwa.org or 202-979-1920.

Foundation/Frakenthaler Climate Initiative, The Morris and Gwendolyn Cafritz Foundation, Kay Woodward Olson, Tara Rudman, Stephanie W. Sale, Christoph and Pamela Stanger, Susan and Scott Sterling, Roger and Nancy Nelson Stevenson, Josephine L. Stribling, Judy Spence Tate

\$50,000-\$99,999

Deborah G. Carstens, Diane Casey-Landry and Brock Landry, Pamela Gwaltney, Robin and Jay Hammer, Mr. and Mrs. Michael Reed Miller, Beth W. Newburger Schwartz, Lucretia Adymy Risoleo and Robert S. Risoleo, Patti Amanda Spivey, Kathleen Elizabeth Springhorn, Marichu C. Valencia and Donald J. Puglisi, Amy Weiss and Peter J. Kadzik

\$25,000-\$49,999

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\$10,000-\$24,999

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Financial Statements

Statements of Financial Position

	FY22	FY21
<i>Assets</i>		
Cash	\$ 42,938,124	\$ 29,732,167
Other current	3,290,884	3,213,526
Total current assets	46,229,008	32,945,693
Net property and equipment	24,938,923	11,069,032
Investments	67,005,090	76,098,489
Net Pledges Receivable	5,726,039	8,554,569
Total Assets	\$ 143,899,060	\$ 128,667,783
<i>Liabilities and net assets</i>		
Payables accruals and deposits	\$ 4,445,745	\$ 2,190,706
Long term liabilities	2,784,560	65,148
Total liabilities	7,230,305	2,255,854
Net assets	136,668,755	126,411,929
Total Liabilities and Net Assets	\$ 143,899,060	\$ 128,667,783

Statements of Activities

	FY22	FY21
<i>Support and revenue:</i>		
Grants and contributions	\$ 23,742,800	\$ 15,034,069
Membership Income	1,376,584	1,365,971
Earned Income	734,924	773,108
Net Investment Income	(6,019,369)	17,229,166
Total support and revenue	19,834,939	34,402,314
<i>Expenses:</i>		
Program services	5,587,111	6,890,862
Supporting services	2,881,734	2,056,283
Cost of sales and auxillary activities	1,109,268	832,224
Total expenses	9,578,113	9,779,369
Change in net assets before other item	10,256,826	24,622,945
Forgiveness of Debt	-	779,000
Change in net assets	10,256,826	25,401,945
Net assets, beginning of year	126,411,929	101,009,984
Net assets, end of year	\$ 136,668,755	\$ 126,411,929

Statements of Cash Flows

	FY22	FY21
<i>Cash flows from operating activities:</i>		
Cash received from donors	\$ 26,605,405	\$ 18,730,094
Cash received from program fees and earned income	439,617	595,996
Cash received from membership and dues	1,541,566	1,544,126
Cash payments to employees	(4,867,604)	(4,780,054)
Cash payments to vendors	(16,189,028)	(7,594,268)
Net cash (used) or provided by operating activities	7,529,956	8,495,894
<i>Cash flows from investing activities</i>		
Cash received from investment income	3,328,778	5,527,533
Cash payments for investment costs	(333,467)	(264,368)
Net cash (used) or provided by investing activities	2,995,311	5,263,165
<i>Cash flows from financing activities:</i>		
Cash received from borrowing	3,091,920	-
Cash payment of bond fees	(411,230)	-
Net cash (used) or provided by financing activities	2,680,690	-
Net increase in cash and cash equivalents	13,205,957	13,759,059
Cash and cash equivalents at beginning of the year	29,732,167	15,973,108
Cash and cash equivalents, end of year	\$ 42,938,124	\$ 29,732,167

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

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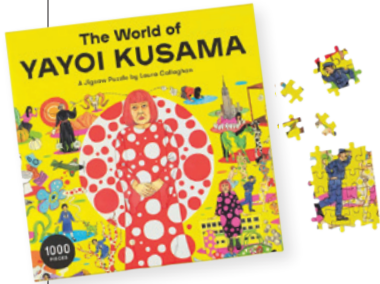
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World of Kusama Puzzle

This 1,000-piece jigsaw puzzle, illustrated by Laura Callaghan, features the world of Yayoi Kusama from 1960s New York to contemporary Tokyo in colorful, polka-dotted detail. 16.5 x 23.4 in. when complete. \$19.99/Member \$17.99

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Discover a richer and more varied story of painting through this book, which features more than 300 artists—from well-known historic women painters to today's rising stars. Hardcover, 352 pages. \$69.95/Member \$62.96



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Let socks with instructions from Marina Abramovic gently remind you to be a little more mindful each day. \$28/Member \$25.20

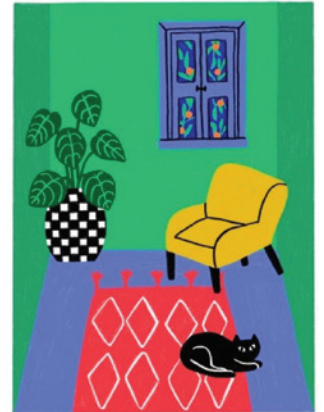


Women in Art Coloring Book

Channel your creativity and reimagine timeless works by incredible female artists with this coloring book. Thick, high-quality paper allows you to use any medium you like. \$19.95/Member \$17.96

Cozy Room Print

This art print is designed by graphic designer and illustrator Allison Poplett, whose work is inspired by nature, folk art, and Scandinavian design. 11 x 8.5 in., printed on archival paper. \$36/Member \$32.40



Justice and Equality Banner

Let this beautiful red wool felt banner, designed with a vintage feel, inspire you to action. 16 x 30 in. \$48/Member \$43.20



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Join Us!

During the museum's top-to-bottom renovation, visit our newest public art installation; attend online programs that bring NMWA to you at home; and support our building's renewal.

Lookout: Katharina Cibulka
NMWA's *Lookout* project presents commanding public art installations on the exterior of the museum. A new installation,

by Austrian artist Katharina Cibulka, was unveiled in October. Learn more on page 13, and tune in for a special episode of our NMWA xChange talk show featuring the artist on January 10.

Space to Soar

As we plan a reopening celebration for fall 2023, we value your support more than ever! During this ambitious renovation project,

we thank the generous friends of the museum who are making our project possible. Learn about our progress on pages 8–9, and contact Angie Clextton at aclextton@nmwa.org or 202-979-1920 to get involved.

Katharina Cibulka stitches a "SOLANGE" net, 2021; Image courtesy of the artist