

Women in the Arts



NATIONAL
MUSEUM
OF WOMEN
IN THE ARTS



DEAR MEMBERS AND FRIENDS,

The renovation of our historic building is nearing completion, and our October 21 reopening plans are well underway. In this issue, you will read more about what to look forward to at the new NMWA, from expanded galleries to welcoming learning spaces—and, of course, exciting exhibitions. The building has been transformed from top to bottom, and we can't wait to welcome you all back.

While we have maintained a dynamic schedule of online programs throughout this essential building project, recent months brought welcome reminders of the joys of gathering in person. Our Spring Gala, held at the Embassy of Italy under the patronage of Ambassador Mariangela Zappia—Italy's first woman Ambassador to the United States—was a wonderful success, benefitting the museum's arts and education programs. Hundreds of NMWA friends enjoyed the evening as we presented NMWA's Achievement Award for Excellence in the Arts to Cecilia Alemani, curator of the 59th Venice Biennale. In-person events from our Women, Arts, and Social Change public programs initiative included a Fresh Talk, held at Planet Word, and a MakeHER Summit. Featuring women muralists in conversation about what it takes to realize their visions, as well as workshops for creative entrepreneurs, the two-day event encouraged everyone to "think big!"

NMWA, too, has been thinking big. I want to thank each of you for your ongoing engagement and support during this exciting time. As we look ahead to reopening, please consider a gift to our "Space to Soar" campaign. Thanks to many extraordinary donors, we have just topped \$65 million toward our \$67.5 million goal. With your help, we will get there. Please join us in supporting the campaign today!

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

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

MAIN
202-783-5000
TOLL FREE
800-222-7270
MEMBER SERVICES
866-875-4627; member@nmwa.org
SHOP
202-783-7994
LIBRARY AND RESEARCH CENTER
202-783-7365; lrc@nmwa.org
MAGAZINE SUBSCRIPTIONS
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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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DIRECTOR
Susan Fisher Sterling
EDITOR
Elizabeth Lynch
ASSISTANT EDITOR
Alicia Gregory
DESIGN
Studio A, Alexandria, VA

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

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On the cover: Niki de Saint Phalle, *Pregnant Nana*, 1995; Painted marble, 61 x 39 x 33 in.; NMWA, Gift from the Trustees of the Corcoran Gallery of Art (Gift of Jeffrey H. Loria); Artwork © Niki Charitable Art Foundation, All rights reserved; Photo by Lee Stalworth

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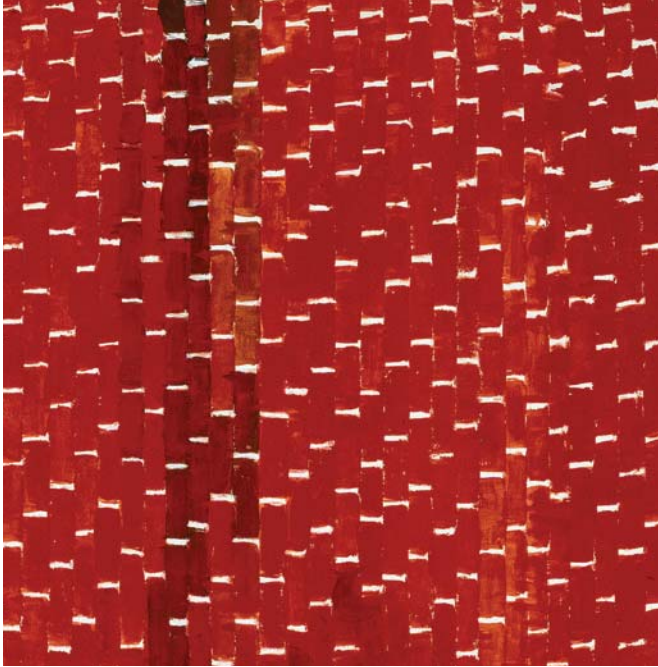
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PHOTO BY DYLAN SINGLETON, AMERICAN UNIVERSITY

Left: Elyn Zimmerman's *Sudama* (2023) at its new home on the American University campus in Washington, D.C.

Below: Amy Sherald at work; Production still from the *Art in the Twenty-First Century* Season 11 episode "Everyday Icons"

Moving Mountains

Marabar (1984), a 450,000-pound sculpture by artist Elyn Zimmerman (b. 1945) has found a new home—and name—at American University. The work was originally installed in the courtyard of the National Geographic Society in Washington, D.C., but plans for a renovation prompted its move. Now titled *Sudama*, and reconfigured for the new space, the sculpture comprises five granite boulders positioned around a crescent-shaped reflecting pool. Jack Rasmussen, director of the American University Museum at the Katzen Arts Center, noted the work's place in the history of Land Art. "This was a major, ambitious installation. Women artists just didn't get commissions like this at that time."

On Screen / By the Book

Two recent studies found very different levels of progress in gender equity when they examined the creative industries of book publishing and filmmaking. A study by Joel Waldfogel at the University of Minnesota's

Carlson School of Management shared the growth in women's representation among published authors. Waldfogel's long-term analysis showed that just 10 percent of the nineteenth-century books in the Library of Congress were written by women. That figure grew to 18 percent by 1960 and launched to 40 percent by 2010; U.S. book copyright registrations reached gender parity in the mid-2010s.

In contrast, San Diego State University's annual "Celluloid Ceiling" report revealed relatively stagnant numbers for gender inclusion in the film industry, which they have tracked for twenty-five years. Women comprised 24 percent of all directors, writers, executive producers, editors, and cinematographers working on the top-grossing films of 2022, a 1 percent decline from 2021. In 1998, the study's first year, that figure was 17 percent.

Women Win Big

Data journalist and illustrator **Mona Chalabi** (b. 1987), who designed graphics for NMWA's

#5WomenArtists campaign in 2019, was awarded this year's Pulitzer Prize in Illustrated Reporting and Commentary. Her winning work, "9 Ways to Imagine Jeff Bezos' Wealth," combined "striking illustration with statistical reporting and keen analysis" to help readers understand the immense wealth and economic power of Amazon founder Jeff Bezos.

NMWA collection artist **Jiha Moon** (b. 1973) is the recipient of a 2023 Guggenheim Fellowship in the Fine Arts. Moon's gestural paintings, mixed media, ceramic sculpture, and

installation explore fluid identities and the global movement of people and their cultures.

Kuwaiti-born artist **Alia Farid** (b. 1985) has won the Henie Onstad Kunstsenter's Lise Wilhelmsen Art Award. Farid receives \$100,000 and a solo exhibition at the Oslo museum in 2024. The prize jury praised Farid's "extraordinary practice across multiple media [that] raises awareness of highly important topics in our time." Farid explores questions of how power and violence affect nature and people.





Left: Installation in process of Shahzia Sikander's *Havah . . . to breathe, air, life* (2023); Production still from the *Extended Play* film "Shahzia Sikander: Melting Boundaries"

Below: Pamela Rosenkranz's *Old Tree* (2023); On view at New York City's High Line through fall 2024

Art21

Now encompassing eleven seasons of *Art in the Twenty-First Century* as well as the digital series *Extended Play* and *New York Close Up*, the educational resources from Art21 provide in-depth views of work by contemporary artists. Recent episodes have featured NMWA collection artists Shahzia Sikander (b. 1969) and Amy Sherald (b. 1973).

An *Extended Play* film on Sikander follows the artist through the creation of her monumental outdoor sculptures for *Havah . . . to breathe, air, life* (2023), which was on view in New York City's Madison Square Park from January through June. Two large-scale figures, one in the park and the other on the rooftop of a courthouse nearby, formed what the artist calls an "anti-monument" embodying a self-rooted feminine.

The eleventh season of *Art in the Twenty-First Century*, "Everyday Icons," was released in April. In an episode on Amy Sherald, viewers look into her studio as she plans and paints a new work. The painter of

renowned portraits of Michelle Obama and Breonna Taylor, as well as many other Black Americans, she describes her goal of "telling American stories" in conversation with great works of the past and present.

A Tree Grows in...Manhattan

In New York City, *Old Tree* (2023), a vivid sculpture by

artist Pamela Rosenkranz (b. 1979) is on view through fall 2024 as the third High Line Plinth commission. The twenty-five-foot pink and red sculpture speaks to historical archetypes of the "tree of life" that connects heaven and earth. It also resembles the systems of organs, blood vessels, and tissue of the human body, inviting viewers to consider the

invisible connection between human and plant life. Installed at the intersection of 10th Avenue and 30th Street, *Old Tree* will be activated by public programming around themes of botany and anthropology.

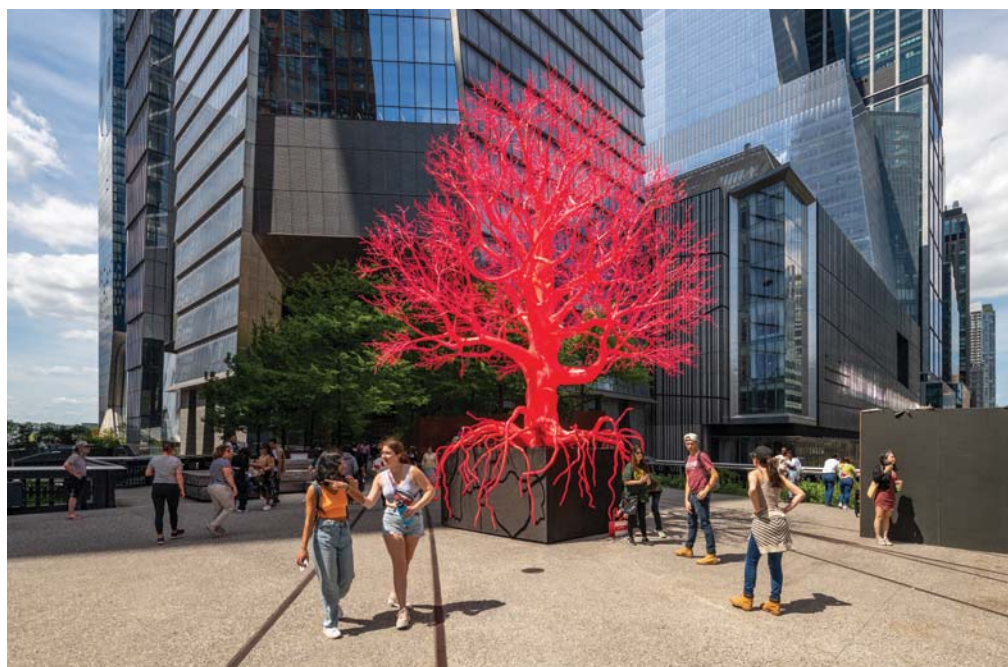


PHOTO BY TIMOTHY SCHENCK, COURTESY OF THE HIGH LINE

Culture Watch

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// EXHIBITIONS

ARKANSAS

Chakaia Booker:
Intentional Risks
Arkansas Museum of Fine Arts,
Little Rock
Through December 3, 2023
<https://arkmfa.org>

Booker creates abstract prints through a paper-cutting process inspired by her monumental sculptures. This exhibition features twenty prints alongside one of her recycled-tire works.

CALIFORNIA

Queer Threads
San Jose Museum
of Quilts & Textiles
Through August 20, 2023
<https://sjquiltmuseum.org>

Poetic and subversive works by thirty-seven artists, created between 1972 and 2023, explore lesbian, gay, bisexual, transgender, and queer experiences through fiber and textile traditions.

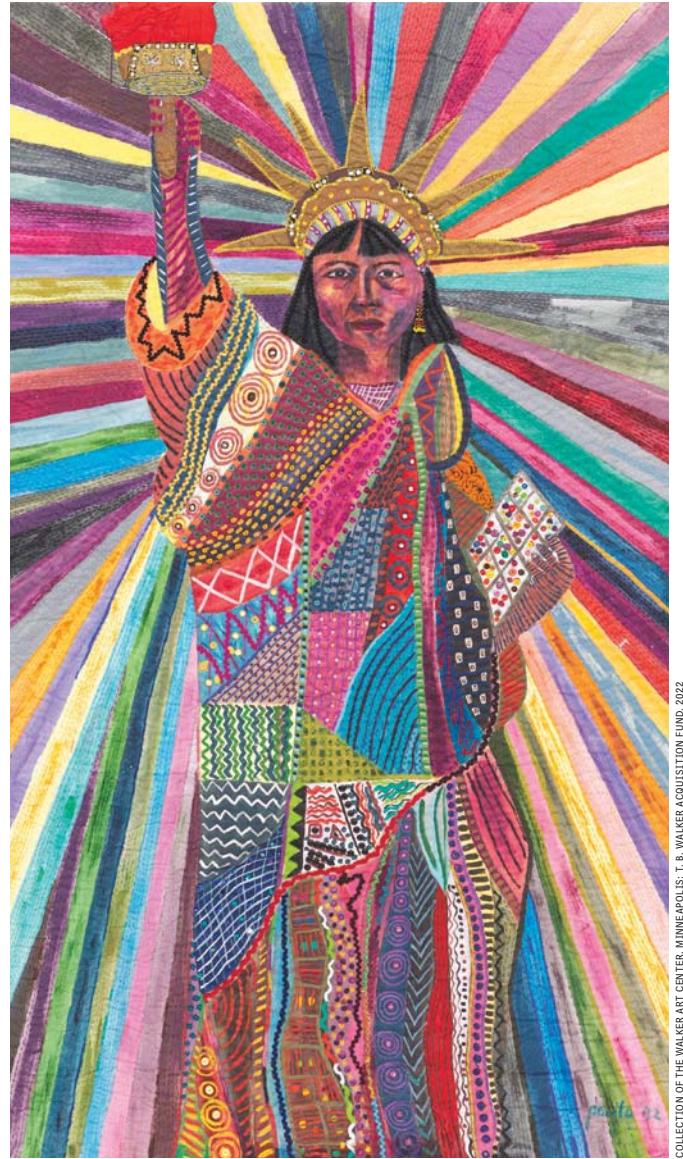
ILLINOIS

Remedios Varos:
Science Fictions
Art Institute of Chicago
July 29–November 27, 2023
<https://artic.edu>

The first exhibition dedicated to Varo in the U.S. since 2000 brings together paintings and archival material, highlighting the artist's quest to visualize unseen truths.



California // Harmony Hammond, *Fringe*, 2020; Oil and mixed media on canvas, 53 ½ x 35 ¼ x 2 ½ in.; On view at the San Jose Museum of Quilts & Textiles



Minnesota // Pacita Abad, *L.A. Liberty*, 1992; Acrylic, cotton yarn, plastic buttons, mirrors, gold thread, and painted cloth on stitched and padded canvas, 94 x 58 in.; On view at the Walker Art Center

INDIANA

Women of Atelier 17
Indianapolis Museum of Art
Through August 6, 2023
<https://discovernewfields.org>

The eight featured women artists—including Dorothy Dehner and Alice Trumbull Mason—were members of the Atelier 17 experimental print-making workshop during the 1940s and '50s.

MARYLAND

Recasting Colonialism:
Michelle Erickson Ceramics
Baltimore Museum of Art
Through October 1, 2023
<https://artbma.org>

Erickson's ceramics draw from historic techniques to expose racism and exploitation; alongside ceramics from the BMA's collection, they invite viewers to consider colonialism's persistence.

MINNESOTA

Pacita Abad
Walker Art Center,
Minneapolis
Through September 3, 2023
<https://walkerart.org>

This retrospective showcases Abad's exuberant and wide-ranging textiles, works on paper, costumes, and ceramics, many depicting political refugees and oppressed peoples.

MISSOURI

Faye HeavyShield:
Confluences
Pulitzer Arts Foundation,
St. Louis
Through August 6, 2023
<https://pulitzerarts.org>

The spare power of the prairie landscape informs the poetic aesthetic of HeavyShield, a member of the Kainai (Blood) Nation, as well as her use of humble materials.



Maryland // Michelle Erickson, *Front and Centerpiece*, 2005; Thrown, slip-cast, spring-molded, hand-modeled porcelain with ceramic transfer-printed images and metallic luster, 24 x 12 in.; On view at the Baltimore Museum of Art

NEW YORK

Senga Nengudi
Dia: Beacon
Ongoing
<https://diaart.org>

In this long-term exhibition of Nengudi's work, early sculptures and room-size installations incorporate everyday materials as proxies for the body and sites for performance.



COURTESY OF THE PULITZER ARTS FOUNDATION. © FAYE HEAVYSHIELD

Missouri // Faye HeavyShield, *Trap in Yellow Ochre 3*, 1989; Mixed media, paint, wire, and cloth, 19 7/8 x 16 7/8 x 5 1/8 in.; On view at the Pulitzer Arts Foundation

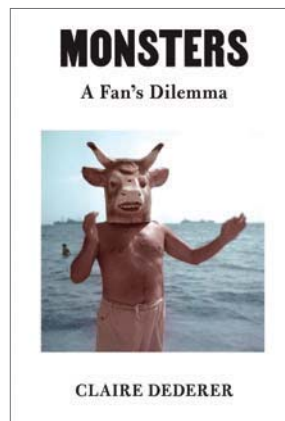
International

MEXICO

Gala Porrás-Kim
Museo Universitario Arte
Contemporáneo, Mexico City
Through September 17, 2023
<https://muac.unam.mx>

Porrás-Kim explores the looting of cultural artifacts from the Sacred Cenote of Chichen Itza from 1901 to 1940, considering their second life in museum collections.

// BOOKS

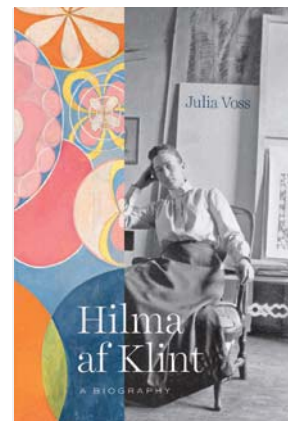


Monsters: A Fan's Dilemma

In 2017, journalist Claire Dederer wrote an essay for *The Paris Review*, "What Do We Do With the Art of Monstrous Men?" (Allen. Polanski. Picasso. Hemingway. The list goes on.) Should we allow ourselves to love it? How should we balance our outrage with appreciation or criticism of the work?

Monsters: A Fan's Dilemma (Knopf, 2023) is Dederer's personal, searching attempt to examine this topic more deeply. There are careful readings of each "monster's" best films, paintings, books, or songs, all stained with the facts of their transgressions. Women are among her monsters, too. J. K. Rowling for transphobia, Virginia Woolf for antisemitism, and Willa Cather for racism, among others. Dederer writes about artists Dora Maar and Ana Mendieta as those silenced by monsters Picasso and Carl Andre. At times, you can feel Dederer wringing her hands over the question of how love endures despite such ugliness. If we enjoy the work of monsters, are we monsters, too? She has one answer: "The way you consume art doesn't make you a bad person, or a good one. You'll have to find some other way to accomplish that."

// ALICIA GREGORY

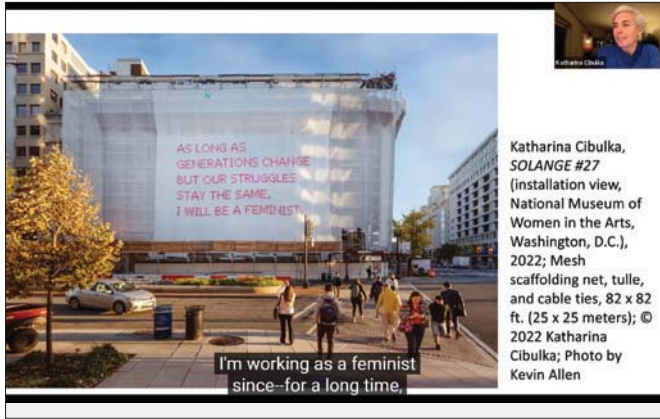


Hilma af Klint: A Biography

During the lifetime of Swedish mystic artist Hilma af Klint (1862–1944), women had new freedoms, séances were in vogue, and advances in the physical sciences "were proving that the invisible could be made visible." **In Hilma af Klint: A Biography** (University of Chicago Press, 2022), art historian and journalist Julia Voss vividly describes af Klint's world and the complex motivations behind her art. An integral circle of friends, lovers, and collaborators took part in her spiritual groups. Séances led to communing with higher spiritual presences; the group also created automatic drawings directed by these spiritual beings, and af Klint departed from her academic artistic training to depict bold new abstract and symbolic motifs. The artist also broke with tradition regarding spirituality and gender: "For her, the blurring of the boundaries between the sexes was the freest state of the soul." As af Klint's art has surged in popularity, Voss's book clarifies misconceptions—af Klint tried hard to share her work during her lifetime, with little success—and reflects years of research into a fascinating subject.

// ELIZABETH LYNCH

Education Report



Artist Katharina Cibulka was a special guest for NMWA xChange, where she discussed her installation on NMWA's building and her hopes that her "SOLANGE" project will spark engagement and change

In Good Company

Partnerships and collaborations, both new and established, shaped a number of the department's spring programs.

Spring Ahead

During January's episode of NMWA xChange, the museum's online talk show, artist Katharina Cibulka and her collaborator Margarethe Clausen shared insights into the inspiration and process for the "Lookout" installation on NMWA's façade scaffolding. Cibulka also spoke about the larger "SOLANGE" project and its iterations around the world. The artist reflected on the complex collaborations with communities, construction companies, and others necessary to achieve these mammoth, site-specific installations.

The program's next two episodes were inspired by objects in NMWA's collection on view in international exhibitions. The March program focused on *Making Her Mark: A History of Women Artists in Europe, 1400–1800*, which is organized by the Baltimore Museum of Art (BMA) and Art Gallery of Ontario (AGO) and includes nine of NMWA's

"Thank you so much for the collaborative presentation on Elizabeth Catlett today—I am feeling so invigorated by the beautiful work, the stories, and the knowledgeable and warm presenters!"

Participant in April's "Art Talk Live!"

paintings and silver works. The AGO's Alexa Greist, who co-curated the exhibition, and the BMA's Theresa Kutasz Christensen introduced some of their favorites among the show's diverse objects. *Making Her Mark* opens at the BMA in October.

NMWA's monumental painting *Portrait of Costanza Alidosi* (ca. 1595) joined other works from public and private collections at the National Gallery of Ireland, Dublin, for *Lavinia Fontana: Trailblazer, Rule Breaker*, which opened in

May. Aoife Brady, the gallery's curator of Italian and Spanish art, appeared on NMWA xChange to share highlights from the exhibition. Read more from Brady on page 18, and find past episodes of NMWA xChange on YouTube.

Spring Forth

In April, NMWA educators Ashley W. Harris and Michelle Koppl partnered for a second year with staff at the Gadsden Arts Center & Museum (GACM) in Quincy, Florida, to present a virtual conversation inspired by the exhibition *The Art of Elizabeth Catlett: From the Collection of Samella Lewis at the GACM*. "Art Talk Live!" introduced Catlett's life and art, spotlighting her connection to artists in NMWA's collection, such as Lois Mailou Jones, who was one of her teachers at Howard University. Participants discovered the artist's continuing influence on contemporary artists such as Delita Martin, as well as connections between collector, scholar, and artist Samella Lewis and artists Betye Saar and Alison Saar.

Spring to Mind

We invited online visitors to view new works in NMWA's collection at a leisurely pace for Slow Art Day. This year marks the museum's tenth anniversary partnering with the international event, which encourages people of all ages to visit community art spaces—virtually or in person—and explore art with greater attention than busy lives usually allow. Prior to the program, participants chose five artworks from a selection of suggestions and viewed them for at least ten minutes apiece, using prompts to deepen thinking and engagement.

Attendees from the U.S., Canada, and the U.K. gathered virtually on April 15 for a conversation facilitated by NMWA educator Adrienne L. Gayoso. Participants lingered over prints by Hung Liu and photographs by Dianne Smith and reflected on the experience of looking together. Several in the group praised the shared learning event, with one enjoying "hearing other people's experiences and seeing more through their eyes."



Participants in NMWA's Slow Art Day event spent time looking at works by Hung Liu, including *Shan Mountain*, 2012; Color aquatint etching with gold leaf on paper, 47 x 36 in.; NMWA, Gift of Steven Scott, Baltimore, in honor of the artist and the thirty-fifth anniversary of NMWA

Dedicated Donor

// GINA F. ADAMS



"You can't help but be inspired when you walk through the museum's doors," says Gina F. Adams, longtime member of NMWA's Board of Trustees and corporate vice president for government and regulatory affairs at FedEx Corporation.

Adams has been involved with NMWA for more than twenty years, starting in 2002 when her friend Andrea Roane, a former NMWA Trustee, invited her to a tour with late museum founder Wilhelmina Cole Holladay. As Adams describes, "As a native Washingtonian, I was somewhat aware of NMWA, but I had no idea of its rich history. Nor did I have an appreciation for the depth of the challenges that Mrs. Holladay faced to build the museum. She was such a wonderful storyteller. As we walked through the museum, I was struck by her passion and commitment."

"For more than twenty years, Gina Adams has shared her enthusiasm for NMWA with friends and associates across the social and political spectrum. She has added immeasurably to the museum's reputation in Washington, D.C., and beyond, and we are truly grateful!"

NMWA Director
Susan Fisher Sterling

Her own commitment to the museum grew from there. "I don't have a background in the arts—I'm a lawyer—but Mrs. Holladay knew so much about women in the arts," she says. Adams believes strongly in supporting the city's cultural landscape. In addition to growing up in D.C., she also attended three of its universities, earning a bachelor's degree from American University, a law degree from Howard University School of Law, and a master of laws degree from Georgetown University School of Law. In 1992 she began working with FedEx, where she shapes and promotes the company's policy interests and works closely with government officials, policymakers, and industry associations. Adams is a four-time recipient of FedEx's highest employee achievement award, and she has appeared in *Washingtonian* magazine's three most recent "most influential people" lists.

In addition to her position on NMWA's Board of Trustees, Adams serves on several nonprofit and business sector boards, including the American University Board of Trustees (chair), the Board of the Economic Club of Washington (vice chair), and the Howard University School of Law Board of Visitors. She has supported many arts organizations, but she describes NMWA as the "crown jewel" in her involvement in the arts.

NMWA's unique mission strikes a chord for Adams: "By championing the work of women artists and providing a platform for their voices, I believe that the museum

fosters a more inclusive and equitable art world. The mission brings together topics that I'm really passionate about: education—I always say that education in its purest sense is the one thing that can free us all; the arts, of course, help keep us civilized and hopeful; and support of women—I believe that women's issues are ultimately human issues."

Over her years with NMWA, several moments stand out as especially meaningful. Adams chaired the 2009 Spring Gala, where the featured entertainer was singer Roberta Flack: "I remember my own excitement about that event, but it was eclipsed by the excitement of my dear husband, Gene," she says. "My husband asked if he could help me write Roberta Flack's introduction and came back a day or two later with nine single-spaced pages. I laughed. Of course I couldn't say that much, but I told the story!" Through her leadership, FedEx has been a corporate supporter of the museum, including sponsoring exhibitions such as *Magnetic Fields: Expanding American Abstraction, 1960s to Today* (2017–18) which featured abstract work by Black women artists. Adams says, "I particularly loved *Magnetic Fields* because it explored the work of many artists who have often been underrepresented or overlooked, and I thought it was important to bring their work and experiences to the National Museum of Women in the Arts."



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

Building Excitement

A Transformative Project

Winton S. Holladay

When you receive this magazine in June, there will be just four months until NMWA reopens to the public! Each day brings our building a step closer to completion. During the renovation, we have continued our work virtually and off-site—our commitment to women in the arts has stayed constant—but we are truly looking forward to welcoming visitors back to the landmark building that is NMWA’s home.

A Grand Reopening

The renovation of the museum’s historic building will transform the institution, yet it provides a perfect opportunity to recommit to what we do best: sharing art and providing a platform for artists. Our planned exhibitions will energize the space and provide much to discover:

- *The Sky’s the Limit* features monumental sculpture by contemporary women artists in an innovative presentation that would not have been possible before the renovation.
- *In Focus: Artists at Work*, an immersive video gallery, presents a series of new short films created by NMWA and the production company Smartypants.
- *Holding Ground: Artists’ Books for the National Museum of Women in the Arts* features nine newly commissioned works by celebrated book artists to inaugurate the museum’s new Learning Commons and reinvigorated Betty Boyd Dettre Library and Research Center.
- *Hung Liu: Making History* explores the legacy and artistic oeuvre of the renowned Chinese-born American artist (1948–2021).
- *Impressive: Antoinette Bouzonnet-Stella* shares a suite of twenty-five exquisite prints by the French artist (1641–1676) for the first time in nearly fifteen years.

In addition, our collection reinstallation will offer lively combinations of works from NMWA’s holdings that span six continents and six centuries. During the renovation, the museum’s “Collection on the Move” initiative has enabled us to share our art with the public through partner institutions.

Right: The renovated building's Education and Public Programs Studio provides a flexible classroom and program space.

Many artworks from our collection have traveled the world to be presented in special exhibitions, and many others have been on long-term loan to our nearby partners, the National Gallery of Art and the Baltimore Museum of Art. As we begin moving back into our building over the summer months, those works—including beloved favorites by Frida Kahlo, Clara Peeters, and Amy Sherald—will return home in preparation for installation.

Finishing Touches

As you know, this project has renewed every inch of our building. We are completely renovating some spaces, including our galleries, and restoring others such as our landmark Great Hall. Construction teams are now busily finishing every aspect of the project, inside and out:

- Throughout the building, efficient lighting, climate control, and technological systems are in place behind the walls. These systems will support us in caring for the museum's art as well as its guests. Crews are installing drywall, ceiling panels, doors, light switches, and so many more finishes and details.
- Newly installed elevators will offer improved ADA accessibility by reaching every floor—a complex but important project for a historic building like ours.
- On the exterior, crews continue their work on the building envelope restoration and historic cornice. When they are finished, the façade will be refreshed and reinforced for years to come.



Opposite: The museum's reconfigured gallery spaces will feature dramatic sightlines as well as intimate nooks to view artworks up close.

Above: An immersive gallery for *In Focus: Artists at Work* will debut short videos on contemporary artists represented in NMWA's collection.



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

There is still time to join in the museum's renewal and bring this project to fruition. Extraordinary friends have given \$65 million toward our \$67.5 million goal. Please help us over the finish line!

Mark Your Calendar!

From the beginning of our planning of this top-to-bottom renovation, we promised to share regular updates with you, NMWA's members and friends. Now, as we enter the "home stretch," I want to thank you for your steadfast support during this pivotal time.

Please look for more news in the coming months, and plan to join us in celebration on October 21.

// Winton S. Holladay is the chair of the Board of Trustees of the National Museum of Women in the Arts.

// SPACE TO SOAR

NMWA's historic 1908 building will reopen on October 21 after a major \$67.5 million renovation.

This once-in-a-lifetime project is only possible with the support of wonderful friends and donors. As we prepare to welcome you back to NMWA, we invite you to be part of this transformative project by making a gift to our "Space to Soar" capital campaign.

Visit <https://nmwa.org/capitalcampaign> to learn more about this project. To make your gift, contact the campaign office at 202-979-1920.

Red

A First Taste of the Remixed Collection Galleries

Deborah L. Gaston and
Alicia Gregory

Since 2017, thematic installations of NMWA’s collection have mixed and mingled artists across time and place. These innovative groupings—in some cases anchored by a medium, in others by an idea—aim to transform visitors’ perceptions of art objects and their creators. Within NMWA’s newly renovated building, galleries will continue to reject outdated chronological and gender-based art hierarchies. A joyful and provocative combination of works spanning six continents and six centuries emphasizes the illimitable vision of women artists worldwide.

Fresh Themes

Throughout the third-floor collection galleries, nine thematic categories disrupt conventional ideas about women and nonbinary artists’ approaches. Several themes—such as the large-scale sculptures in “Heavyweight” and the creative applications of textile techniques in “Fiber Optics”—highlight artists who upend gendered expectations of those mediums. Others aim to show the work in NMWA’s collection in a new light: “Elemental,” for example, highlights the work of modern and contemporary artists who view earth, water, fire, and air as creative tools and forces of life, purification, and destruction. For the first time, two themes, “Seeing Red” and “No Shrinking Violet,” gather works that share common hues, pointing to the varied emotion and symbolism that artists can express through color.

Seeing Red

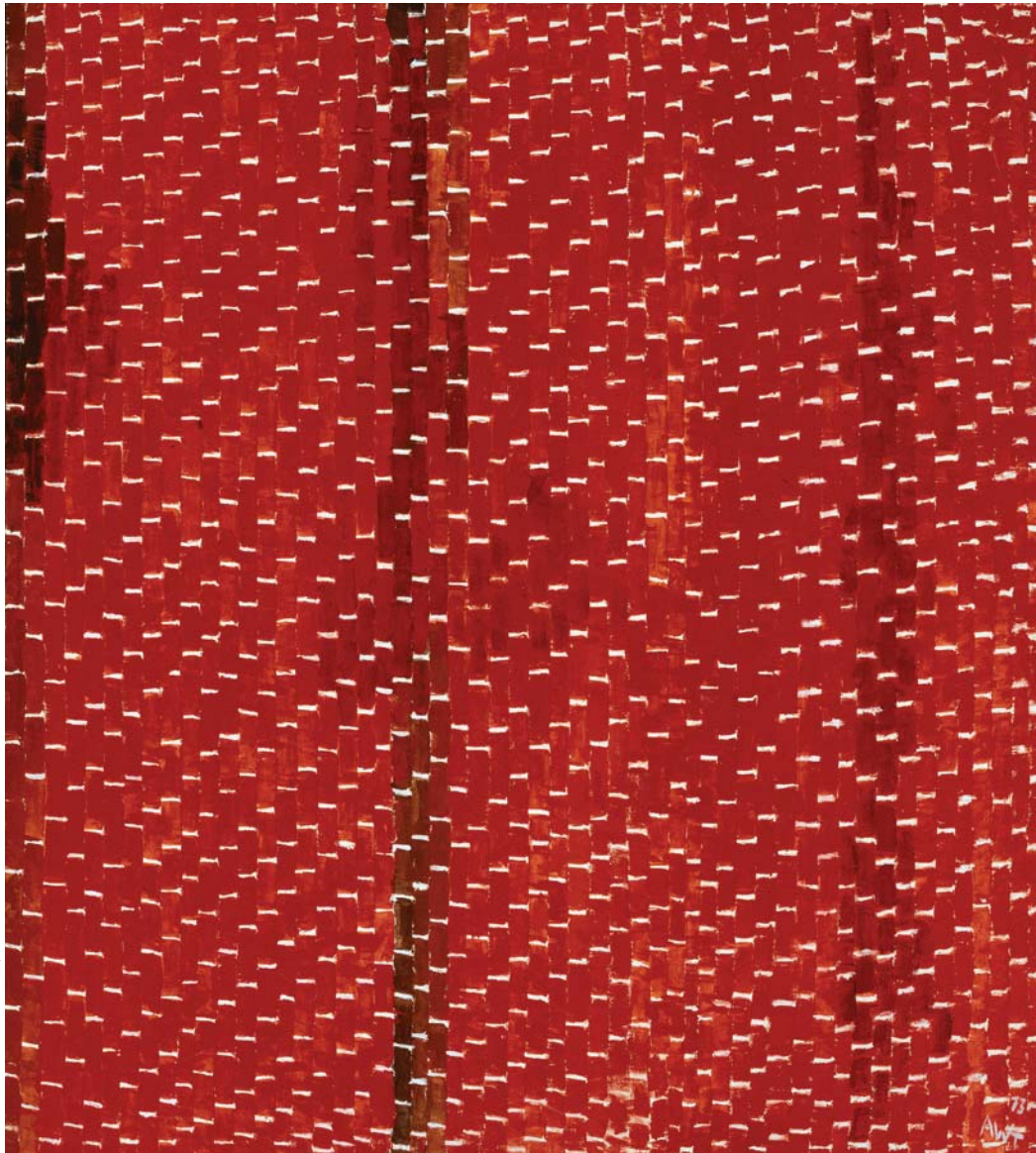
Red, more than other hues, commands attention. Although specific responses to it reflect personal experiences and cultural influences, red consistently provokes emotional extremes and antithetical associations. Shades of crimson, cherry, ruby, and rose, among others, can seduce or warn, allude to ardent love or impassioned anger, and signify both danger and good fortune. It evokes our life’s blood as well as fire, a source of vital warmth and light but also fearsome energy. Artists throughout the centuries have wielded the color red in its many variations for formal, realistic, and symbolic purposes.

In several works on view, the color red replicates enticing details of flora. Rachel Ruysch (1664–1750) accentuated the warm reds of poppies in a lush, floral still life. Maria Sibylla Merian (1647–1717) created vivid illustrations of Suriname’s natural world that introduced many American plants and insects to a European audience. *Still Life with Strawberries*

These innovative groupings—in some cases anchored by a medium, in others by an idea—aim to transform visitors’ perceptions of art objects and their creators.



Anna Claypoole Peale, *Still Life with Strawberries*, ca. late 1820s; Oil on canvas, 8 ¼ x 10 ¼ in.; NMWA, Gift of Wallace and Wilhelmina Holladay



Alma Woodsey Thomas, *Orion*, 1973; Acrylic on canvas, 59 $\frac{3}{4}$ x 54 in.; NMWA, Gift of Wallace and Wilhelmina Holladay

(ca. late 1820s), by Anne Claypool Peale (1791–1878), depicts the sweet fruit overflowing a bowl that rests on a simple wooden ledge.

Other featured works employ red to illuminate artists' emotional responses and elicit ours. In her sculpture *Scorch Song* (2022), Alison Saar (b. 1956) presents a carved wood female figure, warrior-like in a skirt of cast-iron skillets and brandishing another as weapon. The sculpture's red hue, alluding to the Yoruba deity of thunder and lightning, heightens her ferocity.

The color serves symbolic purposes, yet also formal ones, as it organizes a composition or creates visual rhythm. In her abstract painting *Orion* (1973), Alma Woodsey Thomas (1891–1978) used varied shades of crimson and scarlet to express the power required for a rocket to leave the planet's atmosphere. Inspired by the Apollo space missions in the 1960s, her mosaic-like brushwork suggests flickering starlight, while the red palette signifies the heat and energy required to break Earth's gravity.

Evoking its long association with love, luck, and life, artists also employ red in works of celebration. Niki de Saint Phalle (1930–2002) communicates a joyful vision of womanhood in *Pregnant Nana* (1995, on this issue's cover). Boldly colored patterns adorn the voluptuous breasts, buttocks, and stomach of this “everywoman” who recalls fertility goddess effigies from ancient civilizations. The figure's monumental scale underscores women's empowerment, while her animated pose and expressive gesture exude pleasure and playfulness.

Get Red-y for Our Reopening

NMWA reopens on October 21. Plan your visit and experience the remixed galleries—in all their glorious hues—in person.

// Deborah L. Gaston is director of education and interpretation and Alicia Gregory is assistant editor at the National Museum of Women in the Arts.

Calendar

12

// EXHIBITIONS

Online exhibitions

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

Coming soon

The museum reopens October 21! Check the back cover or go online to learn more about upcoming exhibitions.

// KEY

- F** Free
- M** Free for 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)

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.

Art Chat @ Five

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.

NMWA xChange

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

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

June

6/15 NMWA Book Club: *Unwieldy Creatures*

THU 6–8 P.M. // **FMRV**

Join author Addie Tsai, NMWA staff, and fellow readers to explore *Unwieldy Creatures* (2022), a biracial, queer, nonbinary retelling of Mary Shelley's *Frankenstein*.

6/16 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

6/30 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

July

7/6 Virtual Educator Summer Camp: New and On View with NMWA Educators

THU 10–11:30 A.M. // **FMRV**

Join us for 1.5-hour sessions on Tuesdays and Thursdays from July 6 through July 27. 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.

7/7 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

7/11 Virtual Educator Summer Camp: The Art of Soil with Karen Vaughan

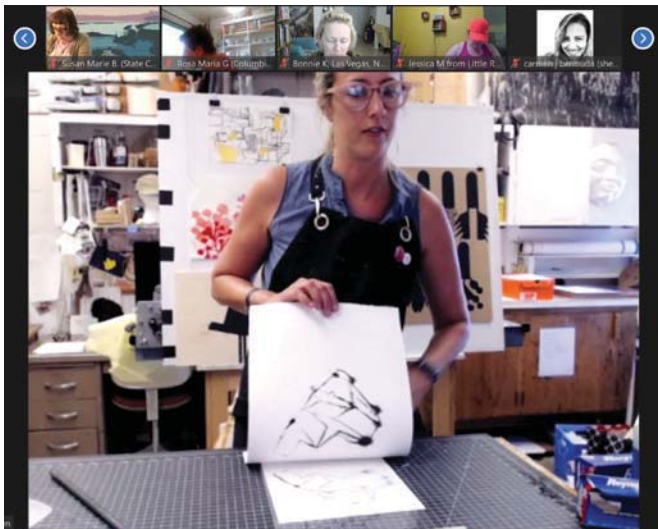
TUE 10–11:30 A.M. // **FMRV**

7/13 Virtual Educator Summer Camp: Tiny Books with Imin Yeh

THU 10–11:30 A.M. // **FMRV**

7/18 Virtual Educator Summer Camp: Cereal Box Books with Esther K. Smith

TUE 10–11:30 A.M. // **FMRV**



Artist Kim Van Someren led a printmaking session during the 2022 Virtual Educator Summer Camp; Join this year's sessions from July 6 to 27

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

Book artist Colette Fu (right) will discuss new work for the upcoming exhibition *Holding Ground: Artists' Books for the National Museum of Women in the Arts* during the August 8 episode of NMWA xChange



PHOTO COURTESY OF THE ARTIST

**7/20 Virtual Educator Summer Camp:
Monoprints and Double Accordion Books
with María Verónica San Martín**

THU 10–11:30 A.M. // **FMRV**

7/21 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

**7/25 Virtual Educator Summer Camp:
Secret Treasure Altered Books with Alisa Banks**

TUE 10–11:30 A.M. // **FMRV**

**7/27 Virtual Educator Summer Camp:
Travel Journal Books with Susan Joy Share**

THU 10–11:30 A.M. // **FMRV**

August

8/4 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

8/8 NMWA xChange: *Holding Ground*

TUE 12–12:45 P.M. // **FMREV**

Join us for a conversation with Lynora Williams, curator and former director of NMWA's Betty Boyd Dettre Library and Research Center, and artists Adjoa J. Burrowes and Colette Fu on the upcoming exhibition *Holding Ground: Artists' Books for the National Museum of Women in the Arts*.

8/18 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

September

9/1 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

9/12 NMWA xChange: Smartypants Behind the Camera

TUE 12–12:45 P.M. // **FMREV**

NMWA staff and collaborators from the film-production company Smartypants discuss the museum's new video series featuring contemporary artists in the collection, which will debut on the museum's reopening. Go behind the scenes with producer Chelsea Noll-McClintock, director Merete Mueller, and writer Kya Quinn.

9/15 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

9/29 Art Chat @ Five

FRI 5–5:45 P.M. // **FMRV**

// Education programming is made possible by the A. James & Alice B. Clark Foundation, with further 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 and the Davis/Dauray Family Fund, with additional support provided by the Revada Foundation of the Logan Family and the Susan and Jim Swartz Public Programs Fund.



PHOTO BY STANCHEZ KENYATA; COURTESY OF ATLANTA CONTEMPORARY

Women to Watch

Behind the Scenes with NMWA's Committees

Grace DeWitt

NMWA's *Women to Watch* series, a generative collaboration between the museum and its committees, has encompassed six previous exhibitions, each organized around a medium or theme, such as photography, fiber art, and works inspired by the natural world. In preparing for exhibitions to follow the museum's reopening, NMWA curators Virginia Treanor and Orin Zahra began envisioning the next *Women to Watch* exhibition in the early stages of the pandemic. Their brainstorming

on Zoom, like many conversations around the world, was punctuated by shared worries for the future, disbelief at new realities, and a desire to be *anywhere else*. The curators' concerns led to larger questions: How have extraordinary times challenged the makers of our era? How have artists engaged in world-building to process, dismantle, expand, or resist this life as we know it? They ultimately developed a theme, "New Worlds," exploring these topics.

Opposite: Visitors interact with a sculpture by nominee Anila Quayyum Agha at Atlanta Contemporary during the Georgia Committee's regional exhibition.

Right: Nominee Chandra Méndez-Ortiz poses with her work in the Massachusetts Committee exhibition at Gallery Kayafas.

New Worlds

Four years later, *New Worlds: Women to Watch 2024* will open to the public in April 2024. It threads together the works of twenty-eight contemporary artists from across the U.S. and around the world. These artists reimagine the past, introduce alternate realities, and encourage audiences to manifest new futures. Through varied mediums and subjects, featured works mine ideas related to displacement and belonging, environmental and social justice, gender fluidity, reimagined geographies, and other exigent themes of our time.

Since 2008, the *Women to Watch* series has advanced NMWA's commitment to contemporary artists and our advocacy for social change, on a global scale. The museum's committees, now in seventeen regions across the U.S. and thirteen more around the world—in Asia, Europe, the Middle East, and North and South America—unite art and gender equity advocates across industries. *Women to Watch* offers a collaborative structure for curators, cultural leaders, and committee members to identify and promote women artists working in their respective regions. The goal is to draw international attention to NMWA's mission and to facilitate global connectivity, advocacy, and solidarity. "Les Amis du NMWA would not miss an edition of *Women to Watch*," says Fabienne Flanigan, president of the museum's committee in France. "It is a unique and powerful way to champion women artists and give them the international visibility they deserve."

For each *Women to Watch* exhibition, NMWA curators connect with committee members and regional curators to create shortlists of artists who work within a chosen theme. From these nominations, NMWA curators—for this exhibition Treanor and Zahra—select one artist from each region



Chile NMWA President Drina Rendic (center) with (left to right) nominee Francisca Rojas, Mónica Bengoa, Eliana Simonetti, and nominee Pía Bahamondes.



PHOTO BY LISA VIDAL

“The Peru Committee has a goal to share our culture and artistic reality through the eyes of artists who participate in *Women to Watch*. The 2024 exhibition introduces special opportunities to express one's culture, history, and creativity. It will have a great impact worldwide.”

CONSUELO SALINAS DE PAREJA, PRESIDENT, CAPÍTULO PERUANO DE NMWA (PERU COMMITTEE)

to participate in the exhibition at our museum. *New Worlds* will be the largest *Women to Watch* exhibition to date and the first to include artists from India, Israel, and Japan, as well as Colorado, Washington state, and Wyoming.

Regional Events and Preparations

NMWA committees organize local programs to champion women artists and extend the museum's mission. Their efforts promote the artists from their region who are nominated for *Women to Watch*.

Over the past year, committees in Chile, Colorado, France, Georgia, Japan, Kansas City, Massachusetts, Northern California, and the United Kingdom partnered with local museums and galleries to exhibit the work of their *New Worlds* nominees. At the bustling opening of the Massachusetts Committee exhibition, held at Gallery Kayafas in Boston, nominees met supporters from across the local



Left: Installation view of work by nominee Natsumi Aoyagi in the Japan Committee's Tokyo *Women to Watch* exhibition.

Opposite, top to bottom: *Women to Watch* nominee Alberta Whittle discusses her work with a visitor at the U.K. Friends of NMWA exhibition opening.

Women to Watch nominee Genevieve Quick prepares audiences for a participatory performance at a San Francisco Advocacy reception.

“*Women to Watch* shines the spotlight on women artists who have substantial accomplishments but may not be recognized beyond their city or region. The visual arts community in Arizona understands the importance of this effort.”

CLARA M. LOVETT, CO-CHAIR, ARIZONA COMMITTEE OF NMWA

art community and found other opportunities to advance their careers. Two previous Massachusetts *Women to Watch* artists also attended the celebration: Venetia Dale from *Heavy Metal—Women to Watch 2018* and Rebecca Hutchinson from *Organic Matters—Women to Watch 2015*. Arlette Kayafas, owner of the space, remarked that her involvement with the committee and *Women to Watch* helps her think more critically about her role in the Boston arts scene and encourages her to pursue art activism in her gallery programming.

On the other side of the world, the recently formed Japan Committee opened an exhibition of their *New Worlds*

nominees in several buildings across Tokyo. This was accompanied by a reception at the residency of the U.S. Embassy's deputy head of mission, where acting deputy head of mission Philip Roskamp greeted attendees, and a public panel on gender equity in the Japanese and U.S. art scenes at the Tokyo University of the Arts. These exciting events attracted supporters from the art and business sectors as well as coverage in several major Tokyo newspapers.

The Arkansas Committee has a tradition of organizing traveling exhibitions that tour the work of Arkansan nominees across their state. This year, the work of their *New Worlds* artists can be seen in four cities. “*Women to Watch* is the centerpiece of our committee’s program,” says MaryRoss Taylor, president of the committee. “It engages and educates us in what NMWA does to present exhibitions, while commanding respect from Arkansas arts venues.” For the first time, the Ohio committee will also tour an exhibition featuring their *Women to Watch* nominees. “In 2024, we will add four more venues for our local exhibition,” says Sara M. Vance Waddell, co-chair of the Ohio Advisory Group. “We’re excited to expand our reach and promote women in the arts.”

NMWA committee members in Arizona, New York, Texas, and Washington state created opportunities for *New Worlds* nominees to present their work through artist-curator panels. Members of the NMWA Advisory Board also arranged a meet-and-greet for *New Worlds* nominees in the Mid-Atlantic

region to connect with the museum’s audiences. The vibrant evening was organized by Advisory Board members Robyn Collins and Linda Mann and hosted by NMWA Board Chair Winton S. Holladay and Hap Holladay.

Other advocacy groups pursued special projects, such as publications, interviews, podcasts, or social media series, to maximize visibility and archive the accomplishments of *Women to Watch* nominees. The new Wyoming Committee commissioned a short film to highlight their nominees’ practices and underscore their region as a distinctive arts landscape. The committee screened the film during their panel discussion at the University of Wyoming, making a memorable evening for the artists, curators, and other supporters who came from all corners of the state to celebrate their nominees.

Finale at NMWA

These program highlights provide a glimpse into the world-wide, collaborative nature of *Women to Watch*. Dedicated committee members and partner organizations have helped us realize this ambitious series, while galvanizing our museum’s mission at a truly remarkable scale. Nominated artists and consulting curators contributed their visions of the past, present, and future, as well as their calls to action, critiques, memorials, and meditations.

This winter, NMWA members will have the opportunity to preview the art of *New Worlds* in a virtual series of artist

conversations. Each conversation will focus on a different theme addressed in this revelatory exhibition. As committees continue holding events and preparing for the opening at NMWA, we hope you will mark your calendars for spring and summer 2024 to see this project in person. Learn more at <https://nmwa.org/women-to-watch-2024>.

// Grace DeWitt is national and international outreach programs coordinator at the National Museum of Women in the Arts.



PHOTO COURTESY OF WWW.1000WORLDS.CO.ZA



DREW ALTZER PHOTOGRAPHY

Lavinia Fontana

// Aoife Brady

Lavinia Fontana (1552–1614) was the first woman in Europe to achieve commercial success as a painter beyond the confines of a convent or a court. Born in Bologna, Italy, she established her own workshop, painted large-scale altarpieces and female nudes, and worked as a portraitist at the Vatican.

The National Gallery of Ireland has brought together about fifty paintings and drawings by Fontana, along with rare books, textiles, decorative arts, and manuscripts, to explore her extraordinary life and the sixteenth-century world in which she worked. *Lavinia Fontana: Trailblazer, Rule Breaker* (May 6–August 27) is the first monographic exhibition to celebrate this artist's work in almost thirty years. It shows that her success did not come easily. Fontana was born at a time when women were not permitted to train in academies, join artistic guilds, or represent themselves in business negotiations.

Storytelling and Splendor

The stories her paintings tell will be familiar to audiences today. They depict family bonds, sibling rivalries, weddings, engagements, births, and deaths. The monumental *Gozzadini Family* portrait of 1584—commissioned by one of the women it depicts, which was extraordinary in itself—tells the tale of Laudomia Gozzadini's

struggle for financial independence, the grief she experienced following the loss of a child, and her subsequent estrangement from her husband.

Other portraits are allegorical, representing real people in the guise of biblical or

mythological figures to express aspects of their personalities or life experiences. Such is the case in *Judith with the Head of Holofernes* (ca. 1595–1600), in which the artist inserted her own likeness, encouraging the viewer to draw parallels

between the challenges overcome by this biblical heroine and those of Fontana herself.

Fontana was well known for her ability to render with precision the details of clothing and jewelry, and some of her portraits simply celebrate the



Lavinia Fontana, *Portrait of Costanza Alidosi*, ca. 1595; Oil on canvas, 62 x 47 3/4 in.; NMWA, Gift of Wallace and Wilhelmina Holladay

splendor of the sitter's outrageously expensive garments. These kinds of works became exceedingly popular: Fontana's early biographers claimed that the women of Bologna were so enthusiastic to have their portraits painted by the artist that they flocked to her in the streets.

Among the most impressive examples of such works, from NMWA's collection, is her likeness of Costanza Alidosi (ca. 1595), a prominent local noblewoman and celebrated beauty. Alidosi sports the latest fashions: a luxurious black velvet gown brocaded with gold thread, dazzling jewels, and a small lapdog. At that time, a small dog was regarded as the ultimate accessory for an aristocratic woman—much like the handbag-sized chihuahuas carried by today's female celebrities.

Alidosi's gold pendant earrings, pearl necklaces, opulent rings, and the weighty jewelry sitting on the table beside her are rendered with a precision that demonstrates Fontana's understanding of the importance of illustrating the true splendor of her clients' possessions. Contracts reveal that the artist sometimes borrowed her sitters' jewelry so that she could depict it accurately in their absence.

Other exhibits illustrate the complex reality of the woman behind the easel. A marriage contract stipulates the agreement between Fontana and her betrothed husband that made her the breadwinner of the family, and a manuscript records the birth of all eleven of their children, as well as the deaths of several of them.

A jewel in the crown of the exhibition is a painting from Ireland's national collection: *The Visit of the Queen of Sheba*

Lavinia Fontana, *The Visit of the Queen of Sheba to King Solomon*, 1599; Oil on canvas, 99 ¼ x 128 ¾ in.; National Gallery of Ireland (NGI.76)



COURTESY OF NATIONAL GALLERY OF IRELAND

"While everything she did was underpinned by careful study, immense technical skill, and an academic approach to her subject matter, the artist's humanity invariably creeps into her art."

to *King Solomon* (1599).

Encompassing allegorical and biblical themes, fantastical landscapes, meticulously rendered jewels and ornaments, and incredibly ornate embroidered fabrics, portraits of male and female sitters, and animals, it offers a rare glimpse, all at once, of just what Lavinia Fontana could do.

Trailblazer, Rule Breaker

It has been a great privilege for me to work on an exhibition dedicated to Fontana. While everything she did was underpinned by careful study, immense technical skill, and an academic approach to her subject matter, the artist's humanity invariably creeps into her art. She was an outsider, a trailblazer, a wife, a mother, an expert businesswoman,

and an artistic genius. To become acquainted with her has served to remind me that not much has changed about human nature in the past four centuries.

// Aoife Brady is curator of Italian and Spanish art at the National Gallery of Ireland.

Lavinia Fontana: Trailblazer, Rule Breaker is on view at the National Gallery of Ireland, Dublin, through August 27. Brady was also a featured guest on the May 9 episode of NMWA xChange. If you missed it, watch the recording on NMWA's YouTube channel.

Member News



Left and opposite: Museum guests enjoy prints by Elizabeth Catlett as well as a kids' tour in the collection galleries in 2019

PHOTO BY KEVIN ALLEN

Updates to NMWA's Membership Program

The reopened museum will offer countless enriching experiences, and our membership team has been working to ensure that loyal members enjoy NMWA to the fullest. We are excited to announce that starting July 1, we will launch an enhanced membership program with new pricing, levels, and benefits.

Our updated program is based on feedback from our members and museum community, to include the benefits that are most valued. It is designed to deepen your engagement with NMWA, whether you are local or part of our nationwide network of supporters. It also ensures stable, long-term financial support that will allow the museum to increase its efforts on behalf of women in the arts well into the future.

Members support our exhibitions, education programs, outreach, publications, and so much more. Thank you for being a champion of women in the arts!

New Membership Levels and Benefits

All NMWA members receive invitations to exclusive events, a subscription to *Women in the Arts* magazine, recognition on the website, a discount in the shop, and exclusive NMWA-branded swag.

- **NMWA Virtual (\$60/year):** Invitations to exclusive virtual events and access to virtual programs
- **Advocate (\$75/year):** Free admission for one adult, discounts on programs and events
- **Advocate Plus (\$120/year):** Advocate benefits for two adults
- **Explorer (\$180/year):** Advocate Plus benefits, as well as free admission to outstanding museums nationwide through the Reciprocal Organization of Associated Museums (ROAM)
- **Enthusiast (\$300/year):** Explorer benefits, as well as "NMWA in Focus" behind-the-scenes experiences, and a specially selected book about a woman artist sent to you each fall, chosen by the Director of NMWA's Library and Research Center
- **Partner (\$600/year):** Enthusiast benefits, as well as recognition in *Women in the Arts* magazine and an invitation for two to an exhibition opening
- **Donor Circle (\$1,200/year):** Partner benefits, as well as an exhibition catalogue, recognition in the Annual Report, and an invitation to the Director's reception at an exhibition opening

Already a member?

Your membership will migrate to its comparable level in the new program on July 1, 2023. You will not have to pay the



PHOTO BY KEVIN ALLEN

difference between the levels. On your next renewal cycle, you will be invited to choose the new level that is best for you.

For additional information and frequently asked questions, please visit <https://nmwa.org/membership23>.

New Online Portal

NMWA's membership team also recently updated our database system. As part of this update, we are now able to offer a new online portal for members to use when making donations or booking tickets online. Our website remains the same, at <https://nmwa.org>, but you will

now see changes when donating, renewing, and registering for events.

Our new portal allows you to update your contact information and email preferences as well as see your registrations for events. Because you have interacted with us in the past—donated, been a member, registered for an event, or signed up for email communications, you already have an account.

To access your account on the new online portal, get started by setting your password. Visit <https://secure.nmwa.org/account/login> and click "Account Activation."

If you require any assistance, please call 866-875-4627 or email member@nmwa.org.

Mark Your Calendar!

In addition to the public opening on October 21, all museum members and campaign donors are invited to enjoy the new building first at a special preview on Friday, October 20.

Circles members and campaign supporters at higher levels will be invited to additional exclusive events. Make your gift today: visit <https://nmwa.org/2soar> or call 202-979-1920 to learn more.

Museum Events

Fresh Talk: Work on the Walls with Women Muralists and Graffiti Artists

1. Artists Michelle Angela Ortiz, Nekisha Durrett, and MISS CHELOVE in conversation with NMWA Director of Public Programs Melani N. Douglass



1.

2. Attendees enjoyed the April 30 program, held at Planet Word



2.

3. Ortiz, Durrett, Douglass, and MISS CHELOVE



3.

MakeHER Summit Workshops

4. Engagement and development executive Mariko Bennett spoke to participants in the day-long workshops for creative entrepreneurs, on May 1



4.

5. Nicole Wade of Coco B Productions welcomes event attendees



5.

PHOTOS BY SANCHIA MCBURNIE

Museum Events

2023 Spring Gala

The 2023 Spring Gala of the National Museum of Women in the Arts took place at the Embassy of Italy on April 14, 2023. It was a wonderful chance to gather in person in celebration of the museum.

We were delighted to present NMWA's Achievement Award for Excellence in the Arts to Cecilia Alemani, artistic director of the 59th Venice Biennale. Alemani is the first Italian woman artistic director of the Venice Biennale in the institution's entire 127-year history. In her exhibition, *The Milk of Dreams*, she included more than 80% women artists, another critically important first for the Biennale.

NMWA is most grateful to gala co-chairs Patti White and Anita McBride for all of their efforts to make this year's such an unforgettable event. We also deeply appreciate the support from our Honorary Diplomatic Chair, Ambassador Mariangela Zappia, and the Embassy of Italy.

Proceeds from the event benefit NMWA's programming and mission. As a result of stellar dedication from presenting sponsor RBC and all of our generous donors, the museum remains at the forefront of advancing the work of women artists.



PHOTOGRAPH BY TONY POWELL

Gala co-chair Anita McBride, Board President Susan Goldberg, Board Chair Winton Holladay, Trustee and gala co-chair Patti White, Cecilia Alemani, and RBC Wealth Management Senior Vice President-Financial Advisor Amy Sturtevant

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Carol and Michael Winer

2023 Spring Gala

1. The Ambassador of Italy to the United States, Mariangela Zappia, welcomes attendees



2. Anina Belle Giannini, Kristin Field, Tom Ferder, Joseline Castillo, Lisa Porter Gilley, and Laura Cowles



3. Trustee Anjali Gupta and Arun Gupta



4. Winston Chang and Rebecca Matejcek-Chang



5. Barnette Holston, Baille Benemelis, and Joy Kingsley-Ibeh



6. Anthony Podesta and Trisja Malisoff



7. Alejandra and Enrique Segura



8. Susan Stille, Beth Colocci, Susan Blieden, Laurel Rafter, John Rafter, Mark Blieden, and Richard Lissack



PHOTOGRAPHY BY TONY POWELL

WOMEN IN THE ARTS

Supporting Roles

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(Board list as of July 1, 2023)

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SPACE TO SOAR CAPITAL CAMPAIGN

\$15 million+

Anonymous

\$5–\$14.9 million

Gloria and Dan Logan/The Revada Foundation, Jacqueline Badger Mars

\$2–\$4.9 million

Marcia Myers Carlucci, Betty Boyd Dettre*, Ann M. Farley Trust, Denise Littlefield Sobel, MaryRoss Taylor

\$1–\$1.9 million

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(NAB and Campaign lists as of April 15, 2023)

// SPACE TO SOAR

NMWA's building reopens in October 2023. To make your gift call 202-979-1920.

Museum Shop

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

PLEASE NOTE: NMWA's online Museum Shop is closed for the month of June as we prepare to move back into the building. Visit the website beginning in July to order these items and more.



Women Artists Doll Set

These wooden peg dolls, designed in Brooklyn by Goose Grease, are inspired by Augusta Savage, Louise Bourgeois, Helen Frankenthaler, and Ruth Asawa. Hand-chiseled, hand-drawn, and hand-painted in Colombia from sustainably harvested Urapán wood. Set of four, each 3.5 in. high. \$42/Member \$37.80

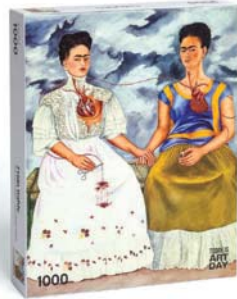
"Give Em Hell" Duffel Bag

This sturdy orange duffel is the perfect accessory for someone looking to make a statement wherever they go. Poly-blend with 50% recycled material. Detachable and adjustable shoulder strap. 18 x 10 x 10 in. \$45/Member \$40.50



"Support your Local Museum" Coin Pouch

Keep your coins and folded bills safe in this fun, functional black rubber pouch that proclaims your love of museums. 3 x 2 in. \$12/Member \$10.80



The Two Fridas Puzzle

This 1,000-piece puzzle depicts Frida Kahlo's iconic painting *The Two Fridas* (1939). \$24/Member \$21.60

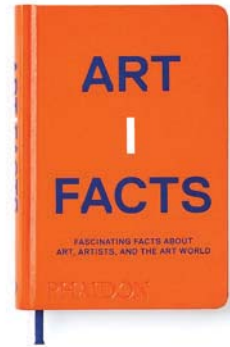
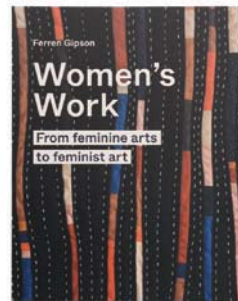
The Grand Museum of Art Board Game

In this board game, collect works of art, curate thematic exhibitions, bid at auctions, steal, make exchanges, and answer trivia questions. \$45/Member \$40.50



Women's Work: From Feminine Arts to Feminist Art

Artist and writer Ferren Gipson tells the story of the reclamation of decorative and applied arts, highlighting innovative modern and contemporary artists who transformed their medium. Hardcover, 224 pages. \$38/Member \$34.20



Artifacts: Fascinating Facts about Art, Artists, and the Art World

This fun, surprising, and compelling compendium gathers obscure and fascinating information about art, artists, and the art world. Hardcover, 176 pages. \$24.95/Member \$22.46

Amy Sherald: The World We Make

The first widely available monograph on Amy Sherald includes new essays and studio photographs that provide an intimate glimpse into her practice. Hardcover, 193 pages. \$55/Member \$49.50



// COMING SOON

The Sky's the Limit

October 21, 2023–February 25, 2024

Join us for a
grand reopening!

NMWA welcomes visitors back this fall with a suite of exhibitions that celebrate the newly renovated museum.

Large-scale contemporary sculptures in *The Sky's the Limit* dangle from the ceiling, cascade down walls, and extend beyond their footprints on the gallery floor. Women creators pioneered process-focused

sculptures in the mid-twentieth century, and they continually expand and redefine this medium. Never-before-exhibited and recently acquired artworks from the museum's collection by Sonya Clark, Beatriz Milhazes, Cornelia Parker, Mariah Robertson, Shinique Smith, and Joana Vasconcelos form the core of this presentation. They



© JOANA VASCONCELOS; PHOTO BY FRANCESCO ALLEGRETTO

illuminate how artists use size and the allure of materials for maximum impact.

Exploring the museum's renewed spaces, guests will also enjoy paintings and prints, artists' books, a new video series, and a dynamic collection installation.

Above: Joana Vasconcelos, *Rubra*, 2016; Murano glass, wool yarn, ornaments, LED lighting, polyester, and iron, 69 1/4 x 43 in. diameter; NMWA, Gift of Christine Suppes