

Winter / Year in Review 2024

# Women in the Arts



NATIONAL  
MUSEUM  
OF WOMEN  
IN THE ARTS





DEAR MEMBERS AND FRIENDS,

We recently celebrated the first anniversary of our building’s reopening from renovation.

Over the past year, just as we planned, this bold, top-to-bottom renovation has enlarged NMWA’s ability to share our mission. We have truly gained “Space to Soar” through a new art-making studio in the brand-new Logan Learning Commons, more gallery space, improvements to accessibility and technology, and numerous other enhancements.

This season, our reimagined exhibition galleries feature two powerful solo exhibitions by women artists whose work explores visibility, migration, and identity. Through January 12, *Suchitra Mattai: Myth from Matter* presents Mattai’s multidisciplinary art—which blends textile and installation techniques with collage, painting, and sculpture—on our versatile second floor. Through March 23, in the brand-new exhibition space of the MaryRoss Taylor Galleries, *Samantha Box: Confluences* shares photography from two bodies of Box’s work. Don’t miss this chance to see their thought-provoking art.

In this issue, the Year in Review section shares highlights from our banner reopening year. You will read about our bold exhibitions, acclaim from the press, growing collection, and much more.

This year of change and growth would not have been possible without your partnership. Phenomenal donors like you—who enabled our Space to Soar capital campaign, exhibitions, and innovative programming—helped us achieve our ambitious goals for the renovation and reactivation of our historic building. Thank you for all that you do for NMWA.

WITH GRATITUDE,

*Susan Fisher Sterling*

Susan Fisher Sterling  
The Alice West Director

## 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](mailto:member@nmwa.org)  
SHOP

202-783-7994

### LIBRARY AND RESEARCH CENTER

202-783-7365; [lrc@nmwa.org](mailto:lrc@nmwa.org)

### MAGAZINE SUBSCRIPTIONS

866-875-4627

### HOURS

Tuesday–Sunday, 10 a.m.–5 p.m.;  
Closed on Mondays and select  
holidays; Library open Tuesday–  
Friday and first Sundays,  
10 a.m.–4:30 p.m.

### ADMISSION

NMWA Members free, Adults \$16,  
D.C. residents \$13, Visitors 70 and  
older \$13, Visitors 21 and younger  
free, Visitors with disabilities plus  
one free

Free Community Days are the first  
Sundays and second Wednesdays  
of every month.

### WOMEN IN THE ARTS

Winter/Year in Review 2024  
December 2024  
Volume 42, no. 4

*Women in the Arts* is a publication  
of the National Museum of  
Women in the Arts®

### 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](mailto:elynch@nmwa.org).

*Women in the Arts* is published  
four times a year as a benefit for  
museum members by the National  
Museum of Women in the Arts,  
1250 New York Avenue, NW,  
Washington, D.C. 20005-3970.  
Copyright © 2024 National Museum  
of Women in the Arts. National  
Museum of Women in the Arts®,  
The Women’s Museum®,  
#5WomenArtists™, and Women in  
the Arts® are registered trademarks  
of the National Museum of Women  
in the Arts.

On the cover: Samantha Box,  
*Mirror #1* (detail), from the series  
“Caribbean Dreams,” 2019; Archival  
inkjet print, 20 x 16 in.; Courtesy of  
the artist; © Samantha Box



[fb.com/WomenInTheArts](https://fb.com/WomenInTheArts)



[@WomenInTheArts](https://twitter.com/WomenInTheArts)



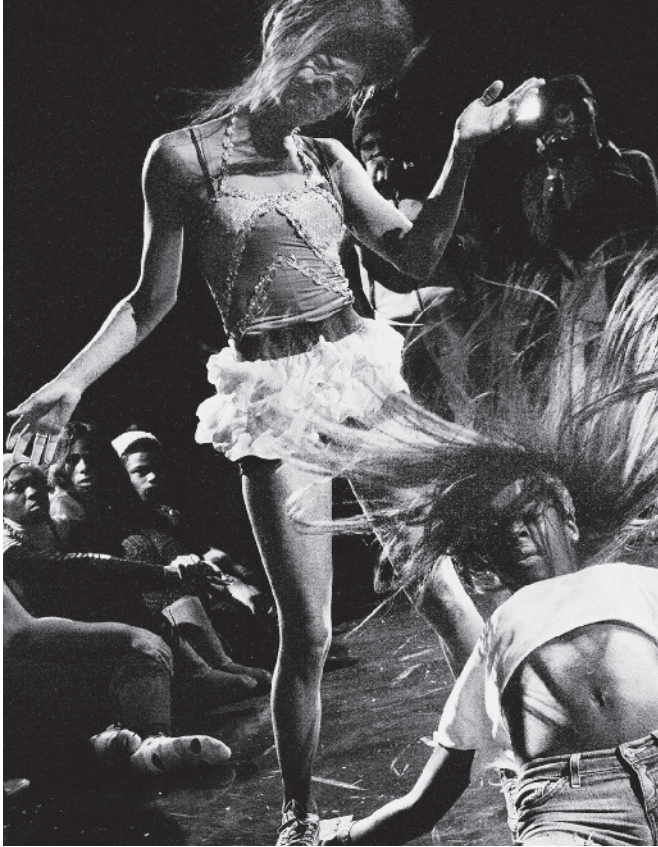
[@WomenInTheArts](https://www.instagram.com/WomenInTheArts)



# Contents

"[Box] intentionally depicts her studio in the Bronx . . . as if showing a theater or film stage with props."

PAGE 4



## // FEATURES

### ↑ 4 **Samantha Box: Confluences**

In two thought-provoking bodies of photography, Box expresses the nuances and possibilities of identity.

ORIN ZAHRA

### → 8 **Required Reading: Powerful Artists' Books**

Artists' books new to NMWA's collection explore history, identity, and meaning through innovative forms.

JOVANNA ABDOU, ELIZABETH AJUNWA, KATE SENO BRADSHAW, DANI BROGDON, MARY MARGARET LEA, AND DOMINIQUE MANUEL

### ↑ 16 **FY24 Year in Review: A New NMWA**

The museum's major renovation and reopening sparked an unforgettable year of art and programs.

ALICIA GREGORY  
AND NMWA STAFF

## // DEPARTMENTS

- 2 Culture Watch
- 12 Calendar
- 24 Recent Acquisitions: Highlights from the Past Year
- 26 Supporting Roles
- 32 Museum Events
- 33 Museum Shop





# Culture Watch

2

## // EXHIBITIONS

### ARIZONA

Meryl McMaster: *Bloodline*  
Heard Museum, Phoenix **RM**  
Through March 2, 2025  
<https://heard.org>

In her first solo exhibition outside of Canada, McMaster reflects on her family histories, particularly those of her Plains Cree/Métis female forebears, across forty-eight photographs.

### CALIFORNIA

Amy Sherald:  
*American Sublime*  
San Francisco Museum of Modern Art **■**  
Through March 9, 2025  
<https://sfmoma.org>

The largest presentation of Sherald's work to date features a work from NMWA's collection

and many more of the artist's iconic paintings, including portraits of Michelle Obama and Breonna Taylor.

### GEORGIA

Georgia O'Keeffe:  
*My New Yorks*  
High Museum of Art, Atlanta **RM**  
Through February 16, 2025  
<https://high.org>

In 1924, O'Keeffe lived in the world's tallest residential skyscraper and explored the urban landscape. This exhibition features paintings, drawings, and pastels from this formative time.



ARIZONA // Meryl McMaster, *Anima*, 2012; Digital chromogenic print, 36 x 36 in.; On view at the Heard Museum



MISSISSIPPI // Emma Russell, *Star Quilt*, 1978; Cotton blend, quilted, 77 x 77 in.; On view at the Mississippi Museum of Art

### KANSAS

Coming of Age:  
*Women Growing Older in American Art*  
Wichita Art Museum **RM**  
Through March 23, 2025  
<https://wam.org>

Artists including Agnes Tait and Elizabeth Layton explore the effects of ageism on women, while also celebrating the intersectionality of aging in American art.

### MISSISSIPPI

Of Salt and Spirit:  
*Black Quilters in the American South*  
Mississippi Museum of Art, Jackson **RM**  
Through April 13, 2025  
<https://msmuseumart.org>

Fifty quilts on view, including works by Crossroads Quilters, Gwendolyn Magee, and Annie Dennis, illuminate the practices and impact of Black Southern quilters across generations.

### NEVADA

Lynn Hershman Leeson:  
*Of Humans, Cyborgs, and AI*  
Nevada Museum of Art, Reno **RM**  
February 8–September 7, 2025  
<https://nevadaart.org>

Hershman Leeson has probed new technologies and created work about cyborgs since the 1960s. Recent videos and techno-female personas include her newest alter-ego.

### NEW YORK

Real Clothes, Real Lives:  
*200 Years of What Women Wore*, the Smith College Historic Clothing Collection  
New-York Historical Society, New York City  
Through June 22, 2025  
<https://nyhistory.org>

Through the clothing of ordinary women—house dresses, micro minis, modern suits, and fast-food uniforms—this exhibition traces women's roles over decades, across race and class.





COLLECTION OF MUSEO NACIONAL THYSSEN-BORNEMISZA, MADRID; © GABRIELE MÜNTER, YECAPI, MADRID

**SPAIN** // Gabriele Münter, *Self-Portrait*, ca. 1909–10; Oil on cardboard, 19 x 13 in.; On view at the Museo Nacional Thyssen-Bornemisza, Madrid

**WASHINGTON**

Hayv Kahraman: *Look Me in the Eyes*  
Frye Art Museum, Seattle **RM**  
Through February 2, 2025  
<https://fryemuseum.org>

Kahraman interrogates conditions of migration and immigration in the West in new paintings, large-scale sculptures, and an audio installation.



**WASHINGTON** // Hayv Kahraman, *Look Me in the Eyes, No.1* (detail), 2023; Oil and acrylic on linen, 37 x 37 in.; On view at the Frye Art Museum, Seattle

COURTESY OF THE ARTIST, JACK SHAINMAN GALLERY, NEW YORK; PILAR CORRIAS, LONDON; THE THIRD LINE, DUBAI; AND WIELMETTER LOS ANGELES; PHOTO BY GLEN CHERITON, IMPART PHOTOGRAPHY; COURTESY OF THE ICA SAN FRANCISCO

**International**

**GERMANY**

Yoko Ono: *Music of the Mind*  
Kunstsammlung Nordrhein-Westfalen, Düsseldorf  
Through March 16, 2025  
<https://kunstsammlung.de>

More than two hundred of Ono's instructions and scores, installations, films, music, and photography reveal her radical approach to language, art, and participation.

**SPAIN**

Gabriele Münter: *The Great Expressionist Woman Painter*  
Museo Nacional Thyssen-Bornemisza, Madrid **□**  
Through February 9, 2025  
<https://museothyssen.org>

In this sweeping retrospective, including a work from NMWA's collection, Münter's paintings, drawings, prints, and photographs reveal her artistic complexity and rebellion.

**RM** North American Reciprocal Museum benefits for NMWA members at the Explorer level and above

**□** See works from NMWA's collection

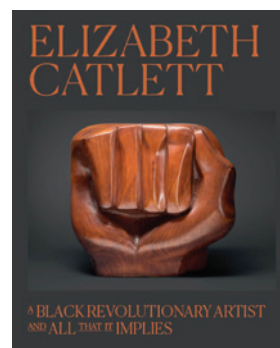
// **BOOKS**



**Babe in the Woods**

In artist Julie Heffernan's debut graphic novel, *Babe in the Woods: Or, The Art of Getting Lost* (Algonquin, 2024), a young painter escapes the sweltering Brooklyn summer with her infant son and heads upstate for a hike. She is in the throes of new motherhood, disconnected from her husband, mourning the death of her mother, and frustrated with her conniving gallerist. With her baby strapped to her chest, she tunes into the colors and sounds of the forest while reflecting on her life. And then . . . she gets lost. Heffernan's journey features her lush, surreal paintings layered with detailed illustrations in varying styles. This visual density mimics her tangled feelings as she searches for clarity, a way out. Heffernan punctuates the narrative with close readings of famous paintings, including Artemisia Gentileschi's *Judith Beheading Holofernes* (ca. 1620); her "revelations" propel her forward. The book reveals that a harrowing traipse into the unknown might help us find what we are looking for. "Wandering through landscapes, and then through paintings, that's what I love. . . . The simple act of making my way forward . . . allowed me the vistas I need for wondering."

// Alicia Gregory



**Elizabeth Catlett**

Like the exhibition it accompanies, the catalogue *Elizabeth Catlett: A Black Revolutionary Artist and All That It Implies* (National Gallery of Art and Brooklyn Museum with the University of Chicago, 2024) is profound and comprehensive. As curator and catalogue editor Dalila Scruggs describes, Catlett (1915–2012) created art with three major throughlines: "Blackness, radicality, and political solidarity." In extensive imagery—of her early work, drawings, prints, sculpture, and more—alongside deeply researched texts by multiple contributors, this volume shares the story of Catlett's seventy-five-year artistic career. Essayists address her education, artistic approach, focus on Black women, and Leftist activism in the U.S. and in Mexico, where she spent most of her adult life, including years when the U.S. government barred her from entering the country in retribution for her activism. In Mexico, her work with the Taller de Gráfica Popular printmaking collective grew into her "transnational visual vocabulary . . . around common struggles of marginalized populations" in the two countries. This catalogue documents the breadth of Catlett's exceptional life and groundbreaking art.

// Elizabeth Lynch







*One Kind of Story*, from the series "Caribbean Dreams," 2020; Archival inkjet print, collaged with archival inkjet elements, 50 x 40 in.; Courtesy of the artist

**Samantha**

**BOX**

*Confluences*

On view through  
March 23, 2025

---

Orin Zahra

Samantha Box (b. 1977, Kingston, Jamaica) uses photography to question societal structures, while also expressing her post-colonial critique of the medium itself. She describes her work, now on view at NMWA, as “an articulation of the ways in which identity—and by extension, community, networks of care and survival, ideas of home and belonging—are formed within spaces of sociopolitical and physical liminality such as Blackness, queerness and diaspora.”<sup>1</sup>



Through her photographs, Box explores the shifting spaces of identity.



© SAMANTHA BOX

### The INVISIBLE Archive

Box began her body of work “The INVISIBLE Archive” in 2005, during an assignment as a student at the International Center of Photography, when she was asked to document a community. The project led her to Sylvia’s Place, an emergency shelter for unhoused LGBTQIA+ youth located in the basement of the Metropolitan Community Church in the Hell’s Kitchen neighborhood of Manhattan. Box’s photographs signify the intense bonds between the young residents, who often faced discrimination based on race, gender, sexuality, and class.

Although these individuals’ time at the shelter was short, their strong emotions—grief, joy, and inner conflict or resolve—are palpable in Box’s photographs. In one work, a young woman named Cocco sits by her mother’s gravestone. The pained expression on her face, handwritten notes on a flower bed, and a small sign that says “Happy Mother’s Day” reveal the depth of her tragedy. As Box explains, her mother’s death forced Cocco into the foster system, which she escaped, seeking refuge in the streets.<sup>2</sup>

Box aimed to avoid catering to an audience who did not know unhoused youth. Her images, powerfully bearing witness to young people’s intimate and introspective moments, are devoid of the romanticism often associated with subject matter that has been exoticized or categorized as “other.” Box’s photographs are not meant to generate surface-level sympathy from viewers; instead, they became an archive *for* the community. As she continued working on the series over many years, Box grew to be a close friend of many of her subjects and a part of their chosen families.

While teaching at-risk transgender and nonbinary youth at New York City’s Hetrick-Martin Institute in 2011, Box began

photographing the Kiki ballroom scene in the series “The Last Battle.” Ballroom grew in the late twentieth century as an alternative to early twentieth-century drag balls, which excluded members of the Black and Brown LGBTQIA+ community. Around 2010, community members created Kiki as their own underground ballroom scene, which became a safe haven for many queer youth of color. Kiki houses focus on youth leadership, each one composed of a designated mother and father as well as children. They gather for monthly balls with competitions involving raucous performance-art battles as well as messaging of safe sex and STI testing.<sup>3</sup>

In these images, Box catches the youth mid-performance, surrounded by communal support. Energy and jubilation pulse throughout the photographs. The figures gesture toward one another, applaud fellow performers on stage, and pose with self-assurance. There is no sense of voyeurism, as the intended viewer is not an outsider looking in, but one who shares in the experiences of the scene. Performances take place in a multi-faceted space that offers support and belonging.

### Caribbean Dreams

After nearly two decades focusing on documentary works, in 2018 Box shifted to a studio practice for her ongoing project “Caribbean Dreams.” This series continues her exploration of liminal spaces, this time with herself as subject. Her early still lifes recall the lush tableaux of seventeenth-century Dutch painting and the imperial expansion of the so-called Dutch Golden Age, as Box connects the exploits of colonialism with sumptuous, ripened fruit, family heirlooms, and vintage photographs. For the artist, the Caribbean “doesn’t have a shape or form”; instead, it “exists everywhere, appears everywhere.”<sup>4</sup>

Opposite: *Cocco visits her mother's grave*, from the series "The Shelter, The Street," 2007; Archival inkjet print, 17 x 22 in. sheet; Courtesy of the artist

*Mirror #1* (2019) sees Box looking at her reflection in the mirror. Placed in front of her like one of her still-life arrangements are a tin cake box, bouquet of lilies, and cup of tea. She intentionally depicts her studio in the Bronx as the setting, as if showing a theater or film stage with props, her camera equipment openly visible. Although Box reflects on the ways in which conceptions about the Caribbean were born from colonial imaginings, her images also mirror her personal experiences. As the daughter of an Indian Trinidadian mother and Black Jamaican father, Box is acutely aware of being shaped by the diaspora. The family's migration from the artist's native Jamaica to central New Jersey added yet another layer to her diasporic identity.

In *One Kind of Story* (2020), Box surrounds an image of herself with photographs of her maternal relatives, including her mother, grandmother, and great-aunt. A pixelated image of the artist draws our eyes toward the center of the composition. She sits with raised arms, in a pose modeled after the nineteenth-century photograph *Young Indian Woman* (ca. 1890–96) by Félix Morin, a French photographer, who operated a studio out of Port of Spain, the capital of Trinidad and Tobago. Such historical images were used as postcards for white tourists.

Box's still-life images highlight the capitalist enterprise of colonialism in the Caribbean, weighed down with the histories of enslaved peoples and forced servitude. Visible product stickers and grocery receipts allude to the transactional relationships of colonialism. Encompassing many aspects of her identity—Black, queer, immigrant—Box's self-image-making acts as an antidote to the historical weaponization of the camera toward the "other" by colonial powers.

## The Space Between

Through her photographs, Box explores the shifting spaces of identity, expressing possibilities that unsettle the dominance of the white heteronormative gaze. For the artist, these spaces of slippage become generative sites of self-exploration, provocative inquiry, and creative discovery.

// Orin Zahra is associate curator at the National Museum of Women in the Arts. This text is adapted from the author's essay "Samantha Box: Spaces of Slippage," in *Samantha Box: Confluences* (Des Moines Art Center, 2024).

*Samantha Box: Confluences* is organized by the National Museum of Women in the Arts in partnership with the Des Moines Art Center. The exhibition is generously supported by the members of NMWA.

Notes:

1. Samantha Box quoted in James Prochnik, ed., "Featured Photographer: Samantha Box" in *NYC Photo Community*, Issue 105 (February 25, 2022), <https://www.nycphotocommunity.com/nyc-photo-community-featured-photographer/samantha-box>.
2. Open Society Foundations, *Moving Walls 18: Invisible Homeless LGBT Youth: Samantha Box* (2011), <https://www.movingwalls.org/moving-walls/18/invisible-homeless-lgbt-youth.html>.
3. Anja Matthes and Sony Salzman, "In the Kiki Ballroom Scene, Queer Kids of Color Can Be Themselves," in the *Atlantic* (November 7, 2019), <https://www.theatlantic.com/photo/2019/11/nyc-kiki-community/599830>.
4. Box quoted in Vicente Cayuela, "Samantha Box: 'Caribbean Dreams: Constructions,'" in *Lenscratch* (July 1, 2023), <https://lenscratch.com/2023/07/samantha-box-caribbean-dreams>.



Female figure performance, *The HMI Awards Ball*, from the series "The Last Battle," 2014; Archival inkjet print, 17 x 22 in. sheet; Courtesy of the artist



*Mirror #1*, from the series "Caribbean Dreams," 2019; Archival inkjet print, 20 x 16 in.; Courtesy of the artist





© RHIANNON SKYE TAFOYA; COURTESY OF THE WOMEN'S STUDIO WORKSHOP

# Required Reading

## Powerful Artists' Books

Jovanna Abdou, Elizabeth Ajunwa, Kate Seno Bradshaw, Dani Brogdon, Mary Margaret Lea, and Dominique Manuel

Through paper, clay, puzzles, and poetry, several artists' books in NMWA's Betty Boyd Dettre Library and Research Center (LRC) unify form and meaning. In the works highlighted here—all new to the LRC's collection—artists delve into history, memory, identity, and more. These works expand the LRC's world-class holdings and demonstrate the versatility and power of artists' books.

### *Ul'nigid'*

Artist **Rhiannon Skye Tafoya** (b. 1989) describes *Ul'nigid'* (2020) as a “demonstration of love and remembrance, wherein each technical process portrays both strength and delicacy.” Tafoya created the work to share memories of her maternal grandmother, Martha Reed-Bark, and to explore methods of intertwining her contemporary artistic practice with traditional techniques.

*Ul'nigid'* is a “moveable book structure” that, when opened, mimics a Cherokee river-cane basket, with handmade paper

Opposite: Rhiannon Skye Tafoya, *Ul'nigid'*, 2020; Artist's book with woven paper, letterpress printing, and handmade paper case, 11 x 11 ¼ in. (closed); NMWA, Betty Boyd Dettre Library and Research Center

Right: IBe' Bulinda Crawley, *11033*, 2022; Artist's book with clay and letterpress printing and silkscreen printing on handmade paper, 6 x 11 ¾ x 1 in. (sleeve); NMWA, Betty Boyd Dettre Library and Research Center

woven in a pattern of Tafoya's design. The basket cradles an accordion pamphlet of five letterpress-printed poems that Tafoya addresses to her son, sharing her grandmother's essence through stories of love, language, and lineage. The front cover features imagery of Tafoya's grandmother and the work's title in the Cherokee syllabary and English (*Ul'nigid'* is translated as "strong"). Readers are welcomed into remembrance and asked to deconstruct the rigid identities forced upon Indigenous artists.

### 11033

*11033* (2022), by **IBe' Bulinda Crawley** (b. 1959), tells the story of Mary Morst, a Black woman sentenced to eighteen years in the Virginia State Penitentiary in 1921 for the murder of her husband. Pregnant at the time of her imprisonment, she later gave birth to twins while behind bars. The structural core of this work, a clay silhouette of a pregnant woman, is confined by black bars depicted on its cover. Archival



© IBE' BULINDA CRAWLEY; COURTESY OF THE WOMEN'S STUDIO WORKSHOP

**Crawley sheds light on the broader erasure of Black women's experiences, offering a powerful meditation on resilience, justice, and memory.**

Golnar Adili, *She Feels Your Absence Deeply*, 2021; Puzzle book with inkjet, lithography, silkscreen, and foil stamping, 3 ¼ x 4 ¼ x 1 ¼ in.; NMWA, Betty Boyd Dettre Library and Research Center



© GOLNAR ADILI; COURTESY OF THE WOMEN'S STUDIO WORKSHOP



documents, including newspaper clippings and pardon applications, are interwoven with fictional text by Crawley. Pages are crafted from handmade flax and abaca paper shaped to match the silhouette. Through Morst's narrative, Crawley sheds light on the broader erasure of Black women's experiences from the historical record, offering a powerful meditation on resilience, justice, and memory.

### ***She Feels Your Absence Deeply***

In *She Feels Your Absence Deeply* (2021), **Golnar Adili** (b. 1976) explores memory, identity, and family ties through an interplay between form and narrative. Wooden cubes, reminiscent of children's puzzle books, hold fragments of her father's photos, letters, and documents between 1979 and 1981. During this time, Adili's family migrated from the U.S. back to their native Iran, with her father later escaping the country due to fear of political persecution.

Audiences are invited to arrange the cubes to construct a visual story, while reflecting on the intricate relationship between personal and collective histories. One image that

appears, Adili's mother's eyes, carries the emotional weight of absence and longing. Once the assembling, disassembling, and reassembling is complete, the fabric-covered portfolio



© KELLY TAYLOR MITCHELL; COURTESY OF THE ARTIST

Above: Kelly Taylor Mitchell, *Between Starshine & Clay*, 2021; Artist's book with handmade paper, hand embroidery, screenprinting, and letterpress, 13 ½ x 11 x 1 ½ in.; NMWA, Betty Boyd Dettre Library and Research Center

Below: Delita Martin, *This Side of Night*, 2023; Artist's book with relief, lithography, intaglio, and silkscreen prints, acrylic, and gold leaf on paper, 21 7/8 x 16 7/8 x 1 in. (case); NMWA, Betty Boyd Dettre Library and Research Center



© DELITA MARTIN; PHOTO BY LEE STALSWORTH

box closes, and a printed airplane ticket contains the stories as they await their next unraveling.

### **Between Starshine & Clay**

In *Between Starshine & Clay* (2021), artist **Kelly Taylor Mitchell** (b. 1994) explores the concepts of “spiritual technologies” and ancestral histories. This unbound book is crafted from Mitchell’s own handmade cotton-and-kudzu paper. Suffused with color and employing a range of techniques—hand embroidery, screenprinting, and letterpress with a polymer plate—Mitchell’s work is rich in texture and meaning. The title is drawn from Lucille Clifton’s poem “won’t you celebrate with me” (1993), while Mitchell’s own poetry is interwoven throughout the pages. This book functions not only as a work of art, but also as a vessel for the private ritual performances through which Mitchell connects with her familial and ancestral heritage.

### **This Side of Night**

**Delita Martin** (b. 1972) evokes twilight in *This Side of Night* (2023) through a layered, blue-and-black color palette, a wide range of print techniques, acrylic paint, gold leaf, and original poetry. Here, Martin depicts a liminal space between the waking and spiritual worlds that she refers to as the “Veilscape”: not a dream world, but rather, in Martin’s words, an “intangible reality.” It is within this safe space that Black women, in particular, can be free from worldly oppression, rebuild their identities, and connect with ancestors.

Martin’s visual vocabulary includes recurring themes—she describes blue as the color most evocative of the spiritual realm and birds as symbols of ancestral spirits. This approach enables Martin to highlight many different Black narratives, individual and shared, across the world of the Veilscape. Oversized, color-saturated pages allow for an immersive journey through this soulful work.

### **Indigenous Woman**

*Vogue*, *Harper’s Bazaar*, *Elle* . . . and *Indigenous Woman*? At first glance, *Indigenous Woman* (2018), by multidisciplinary artist **Martine Gutierrez** (b. 1989), might look like another exclusive fashion magazine. One may even mistake it for *Interview*, the celebrity and pop-culture-focused serial founded by Pop artist Andy Warhol. However, beneath its glossy exterior lies a multifaceted artist’s publication that explores themes of indigeneity, race, class, and gender. “This is not a magazine about fashion, lifestyle, or celebrity. Fashion is a good veneer for making people look at what otherwise might make them feel uncomfortable,” states Gutierrez in the magazine’s editorial.



© MARTINE GUTIERREZ, COURTESY OF THE ARTIST AND RYAN LEE GALLERY, NEW YORK

Martine Gutierrez, *Indigenous Woman*, 2018; Artist’s magazine with photo-offset lithography, 16 ½ x 11 in.; NMWA, Betty Boyd Dettre Library and Research Center

**“This is not a magazine about fashion, lifestyle, or celebrity. Fashion is a good veneer for making people look at what otherwise might make them feel uncomfortable.”**

// MARTINE GUTIERREZ

Indeed, the spreads and ads in *Indigenous Woman* subvert Western, binary beauty standards to create space for inclusive, anticolonial representations. Gutierrez designed, styled, photographed, modeled for, and edited the complex magazine. She draws on her Mayan heritage and experience as a multicultural trans woman to create work that investigates identity—interrogating how it is formed, performed, and perceived.

### **Take a Look!**

NMWA’s LRC is open Tuesday to Friday and each first Sunday of the month, 10 a.m. to 4:30 p.m. To enjoy these artists’ books and much more from the library’s awe-inspiring holdings, ask a staff member for assistance.

// Jovanna Abdou is fall 2024 intern, Elizabeth Ajunwa is director of the Library and Research Center, Kate Seno Bradshaw is digital researcher, Dani Brogdon is reference and technical services librarian, Mary Margaret Lea is fall 2024 intern, and Dominique Manuel is digital asset manager at the National Museum of Women in the Arts.



# Calendar

12

## // EXHIBITIONS

**Suchitra Mattai:**  
**Myth from Matter**  
Through January 12, 2025

**Samantha Box: Confluences**  
Through March 23, 2025

**In Focus: Artists at Work**  
Through April 20, 2025

**Uncanny**  
February 28–August 10, 2025

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

## // KEY

- F** Free
- M** Free for members
- +** Free for members and one guest
- A** Free with admission
- 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](mailto:accessibility@nmwa.org). Two weeks' notice is appreciated but not required.



© SUCHITRA MATTAI; COURTESY OF THE ARTIST AND ROBERTS PROJECTS, LOS ANGELES; PHOTO BY HEATHER RASMUSSEN

Suchitra Mattai, *a shadow, a doubt*, 2022; Gouache and vintage book pages on wood cradle board, 16 x 16 in.; On view in *Suchitra Mattai: Myth from Matter*

## Daily / Weekly / Monthly

For museum admission, advance online reservations are suggested.

### Free Community Day

FIRST SUNDAYS & SECOND WEDNESDAYS 10 A.M.–5 P.M. // **F M R**

The first Sunday and second Wednesday of each month, NMWA offers free general admission. Enjoy current exhibitions and the collection galleries. Advance registration is recommended, with limited walk-up availability.

### Open Studio

FIRST SUNDAYS & SECOND WEDNESDAYS 10 A.M.–4 P.M. // **F M O**

During Free Community Days, visit the museum's new studio for drop-in art-making activities. All ages welcome; children twelve and younger require adult supervision.

### Collection Highlights Tour

DAILY 2–2:45 P.M. & FIRST SUNDAYS 11–11:45 A.M. // **M A O**

During these interactive, docent- or staff-led talks, look closely and discuss artworks from NMWA's collection. Join as often as you like—content varies.

### Gallery Talk

MOST WEDNESDAYS 12–12:45 P.M. // **F M O E**

Conversational, thematic staff-led talks highlight several works on view. Join as often as you like—content varies.

### NMWA Nights

SELECT WEDNESDAYS 5:30–8 P.M. // **R**

On the third Wednesday of most months, join a creative after-hours experience! Peruse the galleries, grab a cocktail, make art, and enjoy a performance or talk.

### Art Chat

SELECT FRIDAYS 5–5:45 P.M. // **F M R E V**

On select Fridays, jump-start your weekend with art! Join NMWA educators online for informal 45-minute chats about selected works from NMWA's collection and exhibitions.

## December

### 12/27 Art Chat

FRI 5–5:45 P.M. // **F M R E V**

## January

### 1/5 Free Community Day

SUN 10 A.M.–5 P.M. // **F M R**

### 1/5 Open Studio

SUN 10 A.M.–4 P.M. // **F M O**

### 1/8 Free Community Day

WED 10 A.M.–5 P.M. // **F M R**



Natalie Cheung, *Intermediaries: 67 Hours, 2022*; Cyanotype photogram on paper, 42 x 80 in.; Create your own cyanotype alongside the artist in a Firsthand Experience workshop on January 11

COURTESY OF THE ARTIST. [HTTPS://WWW.NATALIECHEUNG.COM](https://www.nataliecheung.com)

**1/8 Open Studio**

WED 10 A.M.–4 P.M. // **F M O**

**1/8 Gallery Talk: Suchitra Mattai**

WED 12–12:30 P.M. // **F M O E**

**1/8 Artist Talk: Suchitra Mattai**

WED 6–7 P.M. // **F M R E V**

Mattai joins Assistant Curator Hannah Shambroom and Senior Educator Adrienne L. Gayoso in an online conversation about her practice and current NMWA exhibition.

**1/11 Firsthand Experience: Cyanotypes**

SAT 11 A.M.–3 P.M. // **R**

Learn about the history, science, and art behind the photography technique of cyanotypes—and create your own with artist Natalie Cheung. Learners ages thirteen and older are welcome to join for hands-on making, conversation, and discovery. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.

**1/15 Gallery Talk: In Focus**

WED 12–12:30 P.M. // **F M O E**

**1/15 NMWA Nights**

WED 5:30–8 P.M. // **R**

Enjoy NMWA's late-hours series with cocktails, art-making, and more. \$25 general/\$22 students, seniors, D.C. residents/\$20 members. Free for members at the Explorer level and above. All members can purchase tickets if the event is sold out.

**1/22 Gallery Talk: Collection Sampler**

WED 12–12:30 P.M. // **F M O**

**1/24 Art Chat**

FRI 5–5:45 P.M. // **F M R V**

**1/29 Gallery Talk: Collection Sampler**

WED 12–12:30 P.M. // **F M O**

**1/29 Fresh Talk: Photography and Advocacy**

WED 6–8 P.M. // **R**

Join us for a conversation between filmmaker Kristen Lovell and photographer Samantha Box as they discuss the power of film and photography to amplify the stories of marginalized communities. Followed by a salon-style cocktail hour. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.

---

## February

**2/2 Free Community Day**

SUN 10 A.M.–5 P.M. // **F M R**

**2/2 Open Studio**

SUN 10 A.M.–4 P.M. // **F M O**

**2/5 Gallery Talk: Samantha Box**

WED 12–12:30 P.M. // **F M O E**

**2/5 Curator's Perspective: Samantha Box**

WED 6–7 P.M. // **M R E V**

In this members-only virtual presentation, Associate Curator Orin Zahra shares behind-the-scenes insights into *Samantha Box: Confluences*.

**2/12 Free Community Day**

WED 10 A.M.–5 P.M. // **F M R**

**2/12 Open Studio**

WED 10 A.M.–4 P.M. // **F M O**

**2/12 Gallery Talk: Collection Sampler**

WED 12–12:30 P.M. // **F M O**





PHOTO BY JULIE COLE

Explore the museum after hours during NMWA Nights on January 15, February 19, and March 19

## // KEY

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

### 2/12 Fresh Talk: Hunter Harris and Peyton Dix

WED 6–8 P.M. // **R**

Writers Hunter Harris and Peyton Dix bring their wit and insight from the podcast “Lemme Say This” to NMWA, examining the portrayal of women in media, film, and literature. Followed by a salon-style cocktail hour. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.

### 2/19 Gallery Talk: Collection Sampler

WED 12–12:30 P.M. // **F M O**

### 2/19 NMWA Nights

WED 5:30–8 P.M. // **R**

Enjoy NMWA's late-hours series with cocktails, art-making, and more. \$25 general/\$22 students, seniors, D.C. residents/\$20 members. Free for members at the Explorer level and above. All members can purchase tickets if the event is sold out.

### 2/26 Member Preview Day: *Uncanny*

WED 10 A.M.–5 P.M. // **M + R E**

Join us for a special preview of *Uncanny*, featuring unearthly, enigmatic, and psychologically tense works that give form to women artists' powerful expressions of existential unease. Museum only open to members. Tours throughout the day.

### 2/26 Gallery Talk: *Samantha Box*

WED 12–12:30 P.M. // **F M O E**

### 2/28 Opening Day: *Uncanny*

FRI 10 A.M.–5 P.M. // **A M + E**

### 2/28 Art Chat: *Samantha Box*

FRI 5–5:45 P.M. // **F M R E V**

## March

### 3/2 Free Community Day

SUN 10 A.M.–5 P.M. // **F M R**

### 3/2 Open Studio

SUN 10 A.M.–4 P.M. // **F M O**

### 3/5 Gallery Talk: Collection Sampler

WED 12–12:30 P.M. // **F M O**

### 3/8 International Women's Day

SAT 10 A.M.–5 P.M. // **F M R E V**

Mark International Women's Day with NMWA through a series of online programs. Check the website soon for speakers and details.

### 3/8 Firsthand Experience: Pinhole Pics

SAT 11 A.M.–3 P.M. // **R**

Learn about the history of pinhole cameras and how artist R. C. Barajas uses this tool to make surreal, ethereal photographs. Participants create their own lens-less camera, capture images, and develop photographs. Learners ages thirteen and older are welcome. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.

### 3/12 Free Community Day

WED 10 A.M.–5 P.M. // **F M R**

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

**3/12 Open Studio**

WED 10 A.M.–4 P.M. // **F M O**

**3/12 Gallery Talk: Collection Sampler**

WED 12–12:30 P.M. // **F M O**

**3/16 Creative's Keynote: Sandra Jackson-Dumont**

SUN 6–8 P.M. // **R**

In this talk, Sandra Jackson-Dumont, director and CEO of the Lucas Museum of Narrative Art, shares her vision for promoting diversity and inclusion in the arts through storytelling. Followed by a salon-style cocktail hour. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.

**3/19 Gallery Talk: Collection Sampler**

WED 12–12:30 P.M. // **F M O**

**3/19 NMWA Nights**

WED 5:30–8 P.M. // **R**

Enjoy NMWA's late-hours series with cocktails, art-making, and more. \$25 general/\$22 students, seniors, D.C. residents/\$20 members. Free for members at the Explorer level and above. All members can purchase tickets if the event is sold out.

**3/24 Fresh Talk: Defining Success**

MON 6–8 P.M. // **R**

Join us for a conversation exploring the many definitions of success with entrepreneurs from the food industry Jill Nguyễn, founder of the D.C. bakery and cake workshop Capitol Jill Baking, and Bricia Lopez, co-owner of Guelaguetza, a Oaxacan restaurant and market in Los Angeles. Followed by a salon-style cocktail hour. Presented in partnership with Regarding Her. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.



Sandra Jackson-Dumont, director and CEO of the Lucas Museum of Narrative Art, features in the March 16 Creative's Keynote program



Justine Kurland, *Raft Expedition*, 2001; Chromogenic color print, 30 x 40 in.; On view in *Uncanny*; Mark your calendar for Member Preview Day on February 26

NMWA, GIFT OF HEATHER AND TONY PODESTA COLLECTION; © JUSTINE KURLAND, COURTESY OF THE ARTIST AND MITCHELL-INNES & NASH, NEW YORK

**3/26 Gallery Talk: Collection Sampler**

WED 12–12:30 P.M. // **F M O**

**3/26 Environmental Film Festival**

WED 6 P.M. // **F M R**

Join us for a film screening in partnership with the Environmental Film Festival in the Nation's Capital. Check the website for details.

**3/28 Art Chat: *Uncanny***

FRI 5–5:45 P.M. // **F M R E V**

*// Education programming is made possible by the A. James & Alice B. Clark Foundation, with further support provided by Sarah Kennedy, the Leo Rosner Foundation, the William Randolph Hearst Foundation, and the Elinor Coleman and David Sparkman Fund. 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 Anne N. Edwards, the Revada Foundation of the Logan Family, and the Susan and Jim Swartz Public Programs Fund.*



# FY24 Year in Review

## A New NMWA

July 1, 2023–June 30, 2024

### // FROM THE CHAIR OF THE BOARD & THE DIRECTOR

Dear Members and Friends of NMWA,

As we reflect on the recent year at NMWA and reopening from our ambitious renovation, we have so much to be grateful for and proud of.

Up to the moment we reopened our doors in October 2023, we were busy preparing the building for visitors. With the support of more than 1,100 capital campaign donors, we achieved the goals of our Space to Soar campaign and welcomed crowds of thrilled guests. A year later, the beautifully renewed and re-envisioned building provides a springboard for our future.

Our warmest, most enthusiastic thanks go to the extraordinary friends who supported the renovation. As you will read in these pages, the exhibitions and programs of the recent year brought our plans to life: from large-scale sculpture in *The Sky's the Limit*, in an installation that would not have been possible before the renovation, to an immersive theater that showed off our technological upgrades, to a refurbished Mars Performance Hall, to a totally re-envisioned fourth floor with our new Logan Learning Commons. *New Worlds: Women to Watch 2024* continued a longstanding series with our national and international outreach committees, some of our most committed and dynamic partners. Meanwhile, visitors flocked to programs such as NMWA Nights, pursued research in the library, attended hands-on workshops in the Susan Swartz Studio, and so much more.

As we enthusiastically embark on a new chapter, our advocacy for gender equity in the arts always continues. Thank you for sharing our belief in NMWA's mission and bright future!

Winton S. Holladay  
Chair of the Board

Susan Fisher Sterling  
The Alice West Director

After a two-year, top-to-bottom renovation, the museum's transformed building opened to the public on Saturday, October 21, 2023. To ring in the occasion, the open-house weekend featured celebratory events including poetry, music, dance, and art-making. Over the opening days, our new Visitor Services team greeted more than 2,250 guests—who were awed by the reimagined space—and the weekend's energy set the tone for a lively, busy year of art and programs.

### Year at a glance:

- NMWA's reopening garnered press coverage by more than 350 outlets, including the *New York Times*, *Washington Post*, *Vanity Fair*, *People*, and special segments on *PBS NewsHour*, *CBS Sunday Morning*, and *NPR*.
- 56,755 people visited the museum between October 2023 and June 2024, a 101% increase from before the COVID-19 pandemic and renovation.
- Visitors loved the museum's technological enhancements. A new touchscreen table in the collection galleries invites guests to discover connections between artworks across time, medium, and geography. Visitors used it to view artworks more than 15,000 times.
- More than 7,100 audience members enjoyed education programs such as tours, talks, workshops, and art-making.

### There's No Place Like Home

The renovated building expanded NMWA's gallery space, adding structural capabilities and updated technology to enable impressive inaugural exhibitions. In the first-floor Teresa Lozano Long Gallery, the immersive video installation ***In Focus: Artists at Work*** greets visitors and introduces NMWA's mission through the stories of eight contemporary women artists in



Visitors marvel at art in *The Sky's the Limit*, including works by Petah Coyne (left), Yuriko Yamaguchi (top), and Ursula von Rydingsvard (back)





PHOTO BY TONY POWELL

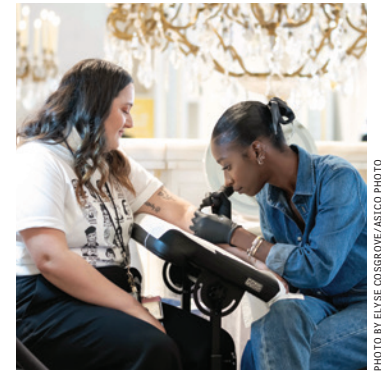


PHOTO BY ELYSE COSGROVE/ASICO PHOTO



PHOTO BY JOY ASICO-SMITH

NMWA's collection. In short, powerful videos, Ambreen Butt, Sonya Clark, Colette Fu, the Guerrilla Girls, Graciela Iturbide, Delita Martin, Rania Matar, and Alison Saar describe their artistic practices in their own words, affording viewers an intimate understanding of the work. In May, the video series, which is also available on YouTube, was named a 2024 Webby Awards Honoree, reaching an even wider audience.

Contemporary sculpture took center stage in *The Sky's the Limit*. Visitors were enthralled by large-scale works that dangled from the ceiling and cascaded down walls. This dramatic exhibition would not have been possible in the building before its renovation: new infrastructure allows curators more flexibility in planning installations. *The Sky's the Limit* debuted several collection works never before exhibited at NMWA, including a 164-foot-long abstract photograph by Mariah Robertson, a sparkling, subtly shimmering sculpture by Beatriz Milhazes, and a showstopping chandelier by Joana Vasconcelos that combines crocheted wool and Murano glass.

On the fourth floor, within the Gloria and Dan Logan Learning Commons, the brand-new MaryRoss Taylor Galleries featured three exhibitions focused on key strengths in NMWA's collection:

- **Hung Liu: Making History** presented Liu's poignant "weeping realist" portraits, through works on paper and major paintings.
- **Holding Ground: Artists' Books for the National Museum of Women in the Arts** highlighted nine new works by celebrated book artists.
- **Impressive: Antoinette Bouzonnet-Stella** featured a

fascinating series of twenty-five classical prints by the seventeenth-century French artist.

Visitors enjoyed the brand-new galleries—more space dedicated to NMWA's mission—as well as the breadth of these exhibitions.

In the third-floor galleries, the ongoing collection installation **Remix** presents familiar favorites and never-before-exhibited works. A joyous life-sized sculpture by Niki de Saint Phalle, *Pregnant Nana* (1995), greets visitors as they enter. The new floor plan features extended sightlines and open niches: gallery-goers can catch a long-distance glimpse of Deborah Butterfield's large-scale horse sculpture *Big Horn* (2006); spend time with arresting portraits by Delita Martin, May Stevens, and Gwen John; and delve into NMWA's wide-ranging collection of photography by Rania Matar, Berenice Abbott, and Yevonde, among many others. Guests enjoy discovering connections among artworks in thematic groupings, in some cases anchored by a medium and in others by a shared hue or idea.

Meanwhile, thirteen other NMWA works traveled to special exhibitions around the world, sharing the museum's holdings with new audiences. Lavinia Fontana's *Portrait of Costanza Alidosi* (ca. 1595) featured in exhibitions at the National Gallery of Ireland, Art Gallery of Ontario, and Baltimore Museum of Art. Louise Abbéma's painting *A Game of Croquet* (1872) traveled to Musée Marmottan Monet in Paris, in an exhibition—coinciding with the summer Olympics in Paris—that explored the visual history of sports.

### Rooted in Place

Throughout the inaugural year, visitors enjoyed innovative programs and events connected to NMWA's mission and exhibitions. The building's revamped spaces not only hosted returning signature programs—they also inspired exciting new offerings that amplify the voices of artists.

A key addition from NMWA's renovation is the brand-new Susan Swartz Studio. This flexible classroom features sinks, movable tables, storage for art supplies, and technology for presentations. Audiences and museum educators alike enjoyed using the space to try out hands-on workshops, new programs, lectures, and more. A new Open Studio series engages visitors with drop-in art-making during Free Community Days. Nearly 1,600 guests attended sixteen sessions—making buttons, watercolor paintings, felt bowls, beaded pins, and other creations—inspired by works in the museum's collection.

The studio also enabled a reinvigorated schedule of Firsthand Experience workshops, a longstanding, popular series. Across four events, artists Adjoa Burrowes, Jamila Felton, Robin Ha, and Jen White-Johnson taught learners how to make zines, decorative papers, artists' books, and monotypes. One participant said, "I felt welcome as a beginner to a great experience where I actually made art. The instructor,

**"Even for a correspondent with a keen interest in feminist art history, NMWA's inaugural shows are a revelation."**

SARAH CASCONE FOR ARTNET

educators, and fellow attendees were very helpful."

Educators and docents brought NMWA's art and exhibitions to life via engaging tours:

- New daily drop-in tours engaged **1,066** people.
- More than **4,190** guests attended Collection Highlights Tours and exhibition tours. Of these, thirty-four tours were for school and youth groups comprising 771 children and 113 chaperones.

A new program series, The Bigger Picture, combined in-depth lectures with conversations in the galleries. These programs explored art from the sixteenth century to today through the museum's collection: Seventy-two participants joined across five programs.

The **Women, Arts, and Social Change** (WASC) public programs initiative also debuted new series and restarted signature favorites, welcoming more than 3,320 audience members across eighteen events. Creative's Keynote, a new

Opposite, clockwise: D.C. Mayor Muriel Bowser; NMWA Trustee Gina F. Adams; Board Chair Winton Holladay; Board President Susan Goldberg, NMWA Director Susan Fisher Sterling; and Larry Di Rita of Bank of America of Greater Washington, sponsor of the public Grand Reopening day, cut the ribbon to open NMWA to visitors

On NMWA's public reopening day, six museum staff members (including Social Media Specialist Paris Valladares, left) got NMWA-inspired tattoos from artist Bibi Abelle

The collection installation features the "Create Connections" interactive touchscreen kiosk, where visitors can discover common threads among diverse works of art

Right: In *The Sky's the Limit*, Mariah Robertson's 164-foot-long photograph 9 (2011) looped and draped through the gallery







guest-speaker program celebrating high-achieving artists and creatives, featured British art historian Katy Hessel in November and curator Cecilia Alemani in March. Alemani talked about her experience curating the 2022 Venice Biennale, which included an unprecedented number of women and nonbinary artists. Discussing recent strides and struggles in efforts to advance gender equity in the arts, she said, “We should be grateful for the work that museums [like NMWA] do for our society.” Guests enjoyed the programs in NMWA’s upgraded, completely refurbished Mars Performance Hall, which features plush seats and state-of-the-art technology.

The popular Fresh Talk series returned with three forward-thinking conversations. “Digital Futures” featured artists and creators who specialize in digital art and currency. “Conscious Creators,” in tandem with NMWA’s annual Makers’ Market, focused on ethical production and sustainability by artists, business owners, and creators. “Influence and Collecting” featured collectors discussing gender equity in private and public collections.

January brought the debut of a lively and popular new monthly late-hours series, NMWA Nights, which features activities and activations throughout the museum. Each evening featured a guiding theme, appearances and events from community partners, music, art-making, creative cocktails and mocktails, and spotlight conversations in the galleries. In total, more than 1,860 attendees enjoyed the lively energy of each sold-out event. Partnerships and high-lights—drag kings, DJs, a pop-up library, a clothing swap, and more—have surprised and delighted NMWA Nights attendees.

In the beautifully redesigned **Betty Boyd Dettre Library and Research Center** (LRC), staff welcomed nearly 4,000 visitors to browse the collections, including 25,000 books

**“I was thrilled to have participated in workshops led by so many professional artists, along with the phenomenal staff from NMWA, who were so generous in sharing their knowledge.”**

PARTICIPANT, VIRTUAL EDUCATOR SUMMER CAMP

and print resources. The busy year featured scholarship and public engagement:

- Twenty-eight people booked special research visits, and the LRC fulfilled 191 reference requests.
- The collection continued to grow with 160 new acquisitions, including books, zines, artists’ books, and other publications.
- Curated book displays celebrate special exhibitions and the collection.

The public engaged with library resources through tours and special programs. LRC staff hosted special tours for visitors from the Smithsonian Advisory Board, Bainbridge Island Museum of Art, Museo Nacional de Arte de Cataluña, the District of Columbia Library Association, and George Washington University, among others. During the reopening celebrations, women writers from *Ars Poetica* wrote personalized typewriter poems for attendees. Programs throughout the year featured  *Holding Ground*  book artists,

Opposite: On social media, visitors use the hashtag #NMWAnow to share their snapshots, selfies, and stories

and a pop-up collaboration with Black Art Library was a highlight of February's NMWA Nights event.

### Laying It All Online

NMWA's digital platforms amplified our art and programs to audiences near and far. In the recent year:

- The website received 1.2 million visits from 860,400 users, a more than 60% increase from the previous year.
- The percentage of digital users from Washington, D.C., increased by 287% as local audiences planned their visits.
- NMWA's social media posts received 8.7 million impressions across Instagram, Facebook, and X (formerly Twitter).
- NMWA's Instagram account gained 18,451 followers, and the museum's new TikTok account garnered 50,000 views across fifteen videos.

Guests and partner institutions alike joined in for a celebratory social media campaign, #NMWAnow. Upon the museum's reopening, NMWA held a photo contest inviting visitors to post images using the hashtag, which is now an evergreen tag for patrons to share their visits. Additional social media collaborations included partnerships with the National Gallery of Art, *Life* magazine, Metropolitan Museum of Art, New-York Historical Society, and International Spy Museum.

Above: Who is . . . Leon Trotsky? NMWA's Frida Kahlo painting, *Self-Portrait Dedicated to Leon Trotsky* (1937), was the subject of a question on *Jeopardy!* in June 2024

Right: In the brand-new Susan Swartz Studio, guests gather, learn, and make art during NMWA Nights events, workshops, and Open Studio sessions

Meanwhile, the museum's popular virtual programs—refined in recent years and beloved by far-flung NMWA fans—continued to welcome participants from around the world. Highlights included programs tailored to educators as well as broad audiences:

- In July 2023, 265 educators attended the museum's fourth annual Virtual Educator Summer Camp. Campers represented twenty-two states, Washington, D.C., and seven countries including Australia, Bahrain, Bermuda, Canada, Mexico, Qatar, and Spain. Across six sessions, educators and guest artists introduced participants to historical and contemporary women artists and enjoyed experimental making and close looking.

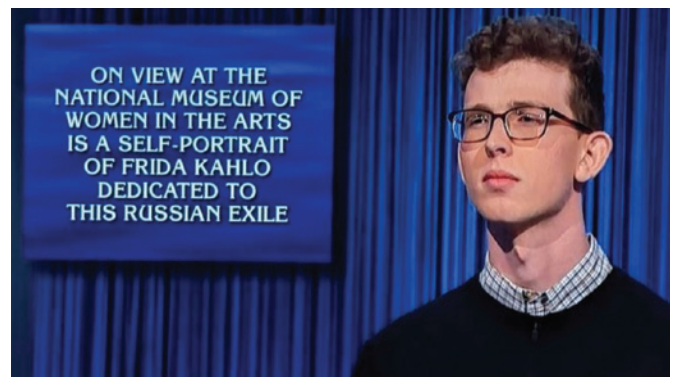


PHOTO BY JADA IMANI



**“It’s hard to think of a finer example of the museum’s execution of its . . . role as the first museum in the world solely dedicated to championing women through the arts than *New Worlds*.”**

BRIAN P. KELLY  
FOR THE WALL STREET JOURNAL

At the May NMWA Nights event, a guest explores a *New Worlds* gallery with art by Alexis McGrigg (background) and Rajyashri Goody (foreground)



PHOTO BY DEREK BAKER

- Audiences adored NMWA’s longstanding Art Chat series, which held seventeen events with 470 total attendees.

In 2024, NMWA’s **#5WomenArtists** campaign focused on disability activism and advocacy in the arts. The museum’s social media channels featured local organizations centering accessibility, collection artists who have experienced a form of disability, and artists who engage in disability activism. Local photographer Sophie Lasher took over NMWA’s Instagram account to tour the museum from the perspective of a visitor with autism and ADHD. On the blog, art historians who research accessibility in art history and design shared their work. The 2024 #5WomenArtists campaign reached an estimated 33 million people, with 626,000 interactions and 3,911 mentions.

### **A Whole New World**

In April, *New Worlds: Women to Watch 2024* opened to great fanfare. It was the largest iteration of the signature exhibition series, a dynamic collaboration between NMWA and its national and international outreach committees. *New Worlds* featured twenty-eight women artists from around the globe whose works envisioned new realities, responding to a world transformed by a global pandemic, advocacy for social reform, and political division.

Programming convened artists and engaged our audience to illuminate the exhibition:

- Six virtual artist panel discussions, open exclusively to members, featured twenty-four *New Worlds* artists. Nearly 400 members attended the programs.
- At a NMWA Nights bash in May, attendees wore costumes inspired by the exhibition’s theme.

Over the two-day committee conference coinciding with the exhibition’s opening, 110 representatives from twenty-five of the museum’s thirty-one national and international outreach committees came together at NMWA. Members toured *New Worlds* and the newly renovated building; exchanged ideas during panels focusing on programming, fundraising, and advocacy; networked with each other and NMWA stakeholders; and attended receptions at the residences of the French and British ambassadors. The formal conference program concluded with the opening reception of *New Worlds*.

### **Thank you!**

Members and donors made our reopening year an exciting success. More than 11,000 generous supporters—from all fifty U.S. states and twenty countries—helped usher NMWA into its new era. We were thrilled to host nearly 1,200 guests during seven members-only events in the building, and we welcomed 800 more via virtual programs. During this banner year, we were proud to see that we kept the support of 3,000 charter members, who have sustained the museum for more than thirty years, as we welcomed more than 1,300 new supporters.

As we move forward with the momentum of this groundbreaking year, we are grateful for your partnership. Your support means so much in shaping NMWA’s bright future and ensures that there will always be a place for champions of gender equity in the arts.

// Alicia Gregory is assistant editor at the National Museum of Women in the Arts. Staff members across the institution contributed to this report.

# Financial Statements

Statements of Financial Position	FY24	FY23
<i>Assets</i>		
Cash	\$ 12,269,797	\$ 13,869,053
Other current	4,837,978	3,758,886
Total current assets	17,107,774	17,627,939
Net property and equipment	67,002,922	57,386,105
Investments	108,238,977	94,587,499
Net Pledges Receivable	3,400,410	2,464,030
<i>Total Assets</i>	<u>\$ 195,750,083</u>	<u>\$ 172,065,573</u>
<i>Liabilities and net assets</i>		
Payables accruals and deposits	\$ 2,410,748	\$ 6,795,201
Long term liabilities	33,232,838	11,006,064
Total liabilities	35,643,586	17,801,265
Net assets	160,106,497	154,264,308
<i>Total Liabilities and Net Assets</i>	<u>\$ 195,750,083</u>	<u>\$ 172,065,573</u>

Statements of Activities	FY24	FY23
<i>Support and revenue:</i>		
Grants and contributions	\$ 54,943,102	\$ 21,495,800
Membership Income	1,475,051	1,189,372
Earned Income	2,102,962	533,058
Net Investment Income	5,209,472	6,046,994
Total support and revenue	63,730,587	29,265,224
<i>Expenses:</i>		
Program services	9,767,816	7,190,729
Supporting services	8,109,857	3,775,244
Cost of sales and auxiliary activities	494,746	703,698
Total expenses	18,372,419	11,669,671
Change in net assets before other item	45,358,168	17,595,553
Forgiveness of Debt	-	-
Change in net assets	45,358,168	17,595,553
Net assets, beginning of year	154,264,308	136,668,755
Net assets, end of year	<u>\$ 199,622,476</u>	<u>\$ 154,264,308</u>

Statements of Cash Flows	FY24	FY23
<i>Cash flows from operating activities:</i>		
Cash received from donors	\$ 54,943,102	\$ 23,285,936
Cash received from program fees and earned income	701,430	329,970
Cash received from membership and dues	1,959,737	1,405,101
Cash payments to employees	(7,066,779)	(4,221,921)
Cash payments to vendors	(28,533,542)	(36,780,803)
Net cash (used) or provided by operating activities	22,003,948	(15,981,717)
<i>Cash flows from investing activities</i>		
Cash received from investment income	14,484,498	(21,316,664)
Cash payments for investment costs	(414,516)	(198,590)
Net cash (used) or provided by investing activities	14,069,982	(21,515,254)
<i>Cash flows from financing activities:</i>		
Cash received from borrowing	33,308,418	8,427,900
Cash payment of bond fees	-	-
Net cash (used) or provided by financing activities	33,308,418	8,427,900
Net increase in cash and cash equivalents	69,382,348	(29,069,071)
Cash and cash equivalents at beginning of the year	13,869,053	42,938,124
Cash and cash equivalents, end of year	<u>\$ 83,251,401</u>	<u>\$ 13,869,053</u>



# Highlights from the Past Year

// Virginia Treanor, M. G. Vallacchi, and Kathryn Wat

During NMWA's landmark reopening year, nearly one hundred acquisitions strengthened the museum's collection. In addition to the selections featured here, highlights include photographs by Berenice Abbott, Renee Cox, Ann Hamilton, Marta María Pérez Bravo, and Gillian Wearing; works on paper by Corita Kent and Nellie Mae Rowe; a painting by Hung Liu; and a sculpture by Deborah Butterfield. These works of art, donated by long-time patrons and new friends, will delight visitors and bolster NMWA's programming in the months and years to come.

### Alice Austen

One of the earliest women photographers to work outside of the studio and in the public eye, Alice Austen (1866–1952) photographed people in her hometown on Staten Island and, later, on the streets of New York City. She learned the principles of photography, including how to process glass plate negatives, from an uncle who taught chemistry at Rutgers University. She also traveled widely, photographing the World's Columbian Exposition in Chicago in 1893 and the Pan-American Exposition in Buffalo in 1901.

Austen spent fifty-six years in a loving relationship with her partner Gertrude Tate, until they were evicted from their home after the stock market crash in 1929. Today, that home, Clear Comfort, is the

The museum's collection grew by 97 works during the recent year: 87 photographs, 4 prints, 3 drawings, 1 painting, 1 sculpture, and 1 mixed-media work.

site of the Alice Austen House, a museum and nationally designated site of LGBTQ+ history. *Egg Stand Group* (1895) is part of a recent gift of twenty-five works by Austen to enter NMWA's



PHOTO BY LEE STALSWORTH

collection, enabling the museum to share her art and her story.

### L. C. Armstrong

L. C. Armstrong (b. 1954) is known for large-scale imaginary

landscapes with luminous colors and enormous, looming flowers. With saturated hues and dramatic shifts in scale, her twelve-foot-wide triptych *Sunset Over Sea of Bliss* (2001) depicts



PHOTO BY LEE STALSWORTH

Alice Austen, *Egg Stand Group*, 1895 (printed 1970s); Gelatin silver print, 10 ¼ x 13 ¾ in.; NMWA, Gift of Arthur B. Kennickell



a characteristic dream-like setting. Here, an awe-inspiring sunset is dominated by colossal flowers, while minute human figures blissfully swim in a distant sea.

In startling contrast to the calming view, the flowers' stems appear as jagged, dark lines, which Armstrong creates using bomb fuse. Carefully, she arranges gunpowder and lights it on fire, burning the surface of the painting to leave unruly lines. This juxtaposition highlights her desire to address the detrimental impact of humans on the natural world. Armstrong covers these paintings in resin to achieve a high shine, evoking the influence of the Southern California-based "finish fetish" movement.

### Clare Rojas

In the early 2000s, Clare Rojas (b. 1976) was part of the Mission School, a group of street art- and folk art-inspired artists working in and around

San Francisco's Mission District. Combining flat planes of color with vivid patterns reminiscent of quilt work and paper-cutting, Rojas's narrative paintings and prints focus on a range of feminist themes, including gender stereotyping.

In *Boundary Lines* (2009), the artist tweaks conventional ideas about feminine gentility. The demurely styled figure in the center of the image is enticed by the red poppies just outside the arc of blue lines at her feet. Yet she suspends her right hand, refraining from reaching out further. Rojas notes that the composition exemplifies her strong instinct for self-protection: "Poisonous people, poisonous imagery, poisonous poison. You're just trying to protect yourself from it . . . no matter how alluring it may seem."

// Virginia Treanor is senior curator, M. G. Vallacchi is curatorial assistant, and Kathryn Wat is deputy director/ chief curator at the National Museum of Women in the Arts.



PHOTO BY LEE STALS WORTH

Clare Rojas, *Boundary Lines*, 2009; Color aquatint, spitbite aquatint, and sugar-tint etching on paper, 43½ x 35 in.; NMWA, Gift of Steven Scott, Baltimore, in memory of his graduate professor Dr. Elizabeth Johns



# Supporting Roles

26

## BOARD OF TRUSTEES

Winton S. Holladay—

*Chair of the Board*

Susan Goldberg—*President*

Lucretia Adymy Risoleo—

*Treasurer and Finance Chair*

Charlotte Buxton—*Secretary*

Karen Sonneborn—

*Governance Chair*

Susan Fisher Sterling—

*Alice West Director\*\**

Pamela Parizek—*Audit Chair*

Marcia Myers Carlucci—

*Building Chair*

Amy Weiss—

*Communications Chair*

Ashley Davis—

*Government Relations Chair*

Nancy Nelson Stevenson—

*Works of Art Chair*

Diane Casey-Landry—

*Investment Chair*

Gina Adams, Janice Adams, Belinda de Gaudemar, Deborah Dingell, Martha Lyn Dippell, Nancy Duber, Susan Dunlevy, Anjali Gupta, Pamela Gwaltney, Eliza Holladay, Cindy Jones, Marlene Malek, Ann Walker Marchant, Jacqueline Badger Mars, Juliana May, Bonnie McElveen-Hunter, Stephanie Sale, Julie Sapone\*\*, Alejandra Segura, Sheila Shaffer, Kathleen Elizabeth Springhorn, Annie Totah, Sarah Treco\*\*, Sara M. Vance Waddell, Alice West, Patti White

\*\* Ex-officio

## NMWA ADVISORY BOARD

Sarah Bucknell Treco—*Chair*, Noreen Ackerman, Kathe Hicks Albrecht, Sunny Scully Alsup, Susan M. Ascher, Virginia Barbato, Jo Ann Barefoot, Gail Bassin, Arlene Begelman, Sue Ann Berlin, Catherine Little Bert, Brenda Bertholf, Caroline Boutté, Nancy Taylor Bubes, Deborah G. Carstens, Marcella Cohen, Marian Cohen, Donna Paolino Coia, Robyn D. Collins, Margaret Conklin, Lizette Corro, Elizabeth Crane, Lynn Finesilver Crystal, Elizabeth Cullen, Mary Lou Dauray, Verónica de Ferrero, Belinda de Gaudemar, Kitty de Isola, Michele De Nevers, Katy Graham Debost, Alexis Deutsch, Ellen Drew, Kenneth P. Dutter, Christine Edwards, Anne N. Edwards, Gerry Ehrlich,

Elva Ferrari-Graham, Chuck Fleischman, in honor of Lisa Claudy Fleischman, Charlotte K. Forster, Rosemarie C. Forsythe, Barbara S. Goldfarb, Sally Gries, Anjali Gupta, Ilene S. Gutman, Pamela Gwaltney, Florencia Helbling, Sue J. Henry, Katie Jacobs, Imogene Jensen, Jan Jessup, Alice Kaplan, Noriko Kashiwagi, Paulette Kessler, Arlene Fine Klepper, Doris Kloster, Carol Kolsky, Robin Rosa Laub, Elizabeth Leach, Cynthia Madden Leitner, Sarah H. Lisanby, M.D., Fred M. Levin, Bonnie Loeb, Gloria and Dan Logan, Angela M. LoRé, Clara M. Lovett, Joanne Ludovici, Marcia MacArthur, Linda Mann, C. Raymond Marvin, Rebecca Matejcek-Chang, Ellen Stirn Mavec, Dee Ann McIntyre, Cynthia McKee, Constance C. McPhee, Lorna Meyer Calas, Anu Mitra, Milica Mitrovich, Mary V. Mochary, Claudia Pensotti Mosca, Kay Woodward Olson, Nancy Olson, Monica T. O'Neill, Carol Parker, Anthony T. and Trisja Malisoff Podesta, Laurel Rafter, Lucy Rhame, Helena Ribe, Barbara Richter, Elizabeth Robinson, Tara Rudman, Stephanie Sale, Consuelo Salinas de Pareja, Steven Scott, Kathy Sierra, Ann Simon, Geri Skirkanich, Heidi Brake Smith, Dot Snyder, Denise Littlefield Sobel, Patti Amanda Spivey, Kathleen Elizabeth Springhorn, Pamela Stanger, Judith Karlen Stein, Sara Steinfeld, Jo Stribling, Christine Suppes, Susan Swartz, Cheryl S. Tague, Mahinder Tak, Judy Spence Tate, Lisa Cannon Taylor, MaryRoss Taylor, Brooke Taylor, Deborah Dunklin Tipton, Marichu Valencia, Sara M. Vance Waddell, Minal Vazirani, Victoria Vermes, Toni G. Verstandig, Virginia Voorhees, Paula S. Wallace, Harriet L. Warm, Krystyna Wasserman, Patti White, Tamara White, Carol Winer, Rhett D. Workman, Susan Zimny

## SPACE TO SOAR CAPITAL CAMPAIGN

*We wish to thank supporters of the Space to Soar capital campaign, whose generosity enabled the museum's major building renovation. Although we can only list donations of \$20,000 and above due to space limitations, we extend sincere gratitude to all donors.*

### \$15 million+

Wilhelmina C. and Wallace F. Holladay, Sr.\*

### \$5–\$14.9 million

Gloria and Dan Logan/Revada Foundation  
Jacqueline Badger Mars

### \$2–\$4.9 million

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

### \$1–\$1.9 million

Winton and Hap Holladay  
Clara M. Lovett  
Marlene A. Malek  
Estate of Evelyn B. Metzger  
Sue J. Henry and Carter G. Phillips  
J. Christopher and Anne N. Reyes Foundation  
San Francisco Advocacy Group  
Dr. Alejandra Segura  
Susan and Jim Swartz  
The Texas Committee  
Estate of Susan Wisherd

### \$500,000–\$999,999

David Boies and Jonathan Schiller,  
Mary Lou Dauray, DC Commission on the Arts and Humanities,  
Martha Lyn Dippell and Daniel L. Korengold, Cindy and Evan Jones, Fred M. Levin in memory of Nancy Livingston Levin, The Honorable Mary V. Mochary, Sarah and Ross Perot Jr., Lucy S. Rhame, George and Patti White

### \$250,000–\$499,999

Nancy and Marc Duber, Elva Ferrari-Graham, Jamie Gorelick and Richard Waldhorn, Institute of Museum and Library Services, Gloria Pieretti\* in honor of the Testolin Pieretti Family, Linda Rabbitt and John Whalen Family Foundation, Sheila and Rick Shaffer, Geri O'Toole Skirkanich, Christine Suppes, Alice and Gordon\* West Jr.

### \$101,000–\$249,999

M. A. Ruda and Peter J. P. Brickfield\*, Charlotte Forster,

Georgia Committee of NMWA, Anjali and Arun Gupta, Nancy Wood Moorman, Amanda and Curtis Polk, Laurel and John Rafter, Tara Rudman, Stephanie Wyndam Sale, Jayne Visser and Kristin Smith, Dana\* and Jack Snyder, Susan and Scott Sterling

### \$100,000

Janice and Harold L.\* Adams, Arkansas State Committee, Amy and Bret Baier, Grace Bender, Charlotte Clay Buxton and Michael Buxton, The Morris and Gwendolyn Cafritz Foundation, Lorna Meyer Calas and Dennis Calas, Andrea and Richard Catania, Evonne C. and Robert T. Connolly, II, Ashley Davis and Joel Frushone, Lisa and Porter Dawson, Anne N. Edwards, FedEx/Gina Adams, Charles and Lisa Claudy Fleischman Family Fund, Helen Frankenthaler Foundation, Belinda de Gaudemar, Pamela Gwaltney, Laurie Sands Harrison, The Hayes Foundation, Diane Casey-Landry and Brock Landry, Mary Ann and Allen Lassiter, Lugano Diamonds, Kristen and George Lund, Bonnie McElveen-Hunter, Morgan Stanley, Northern Trust Company, Ohio Advisory Group, Kay Woodward Olson, Anthony T. and Trisja Malisoff Podesta, Lucretia Adymy Risoleo and Robert Risoleo, Jordan Schnitzer Family Foundation in Memory of Arlene Schnitzer, Karen and William Sonneborn, Kathleen Elizabeth Springhorn, Christoph and Pamela Stanger, Roger and Nancy Nelson Stevenson, Josephine L. and Thomas D.\* Stribling, Leo Rosner Foundation/Bill Robbins, Judy and Charles Tate, Deborah Dunklin Tipton

### \$50,000–\$99,999

Bank of America of Greater Washington, Deborah G. Carstens, Susan Goldberg and Geoffrey Etnire, Robin and Jay Hammer, Mr. and Mrs. Michael Reed Miller, Julie Packard, Sharon Rockefeller, Jean Hall and Thomas D. Rutherford, Jr., Beth W. Newburger Schwartz, Patti Amanda and Bruce Spivey, UK Friends of NMWA, Marichu C. Valencia and Donald J. Puglisi, Amy Weiss and Peter J. Kadzik

### \$20,000–\$49,999

Gail D. Bassin, Joan Bialek and Louis Levitt, Katherine and David Bradley, Deborah Buck, Rose and Paul Carter, Marcy and Neil Cohen,

Robyn D. Collins, Liz and Tim Cullen, Karyn Frist, Jan Jessup, Alice D. Kaplan, Mr. and Mrs. Jim C. Langdon, Marcia MacArthur, Priscilla W. and Joe R. Martin, Robin Rosa Laub, Bonnie Loeb, Angela M. LoRé, Lowe Foundation, Dee Ann McIntyre, Mid-Atlantic Committee of NMWA, Monica O'Neill, Laura Perkins, Margaret H. and Jim Perkins, Mary Poetzlbauer, Dorothy and Ned Snyder, Alice M. Starr, Brooke and Heyward Taylor, Frances Luessenhop Usher, Sara M. and Michelle Vance Waddell, Courtney Johnson Walker, Velda Warner, Daisy Sloan White, Emily Gay\* and Neville Gay Williams, Carol and Michael Winer, Carolyn and John Young

### WITH THANKS

*The National Museum of Women in the Arts recognizes with gratitude the following donors who made contributions from July 1, 2023, to June 30, 2024. Your support enables NMWA to develop groundbreaking exhibitions, expand education, library, and outreach programs, and offer special events to the public. **Your contributions are critical to the museum's success!***

*Although we can only list donations of \$500 and above due to space limitations, we are thankful for all of the museum's members and friends. Gifts to the Space to Soar capital campaign are listed*

*separately on page 26, and gifts to the Legacy of Women in the Arts endowment on page 30.*

**\$1 million+**  
Anonymous

**\$500,000–\$999,999**

Anonymous  
In memory of S. Antoinette Hopkins

**\$100,000–\$499,999**

DC Commission on the Arts and Humanities  
Jamie S. Gorelick and Richard E. Waldhorn  
Denise Littlefield Sobel  
U.S. Commission of Fine Arts and the National Capital Arts and Cultural Affairs Program  
Patricia and George White

**\$50,000–\$99,999**

Anonymous, Alice L. Walton Foundation, Martha Lyn Dippell and Daniel L. Korengold, Anne N. Edwards, FedEx/Gina Adams, Institute of Museum and Library Services, Sarah Kennedy, Jacqueline Badger Mars, Revada Foundation of the Logan Family, Sharon and John Rockefeller, Ms. Cynthia Sears, Sheila and Richard Shaffer

**\$25,000–\$49,999**

Marcia Myers Carlucci, Carol Brown Goldberg and Henry Goldberg, Grunley Construction Co., The Hayes Foundation, Sue J. Henry and Carter G. Phillips, Winton and Hap Holladay, Japan Committee of NMWA, Leo Rosner Foundation, Inc., Clara M. Lovett,

Linda and Larry Mann, Milton and Dorothy Sarnoff Raymond Foundation, The Morris and Gwendolyn Cafritz Foundation, Diane E. Mularz\*, National Endowment for the Arts, PECO Foundation, RBC Capital Markets, LLC, Stephanie Sale, Corey Sauer, Alejandra and Enrique Segura, Share Fund, Southern California State Committee of NMWA, Patti Amanda and Bruce Spivey, Susan Fisher Sterling and Scott Sterling, Paula S. Wallace/Savannah College of Art and Design, Wyoming State Committee of NMWA

**\$15,000–\$24,999**

Susan Ascher and Paul Kalb, Gail D. Bassin, Charlotte and Michael Buxton, Lorna Meyer Calas and Dennis Calas, Diane Casey-Landry and Brock Landry, Daniels Family Charitable Trust, Ashley Davis, Susan and Frank Dunlevy, Christine Edwards, The Gladys Krieble Delmas Foundation, Susan Goldberg, Pamela Gwaltney, June and Mike Beyer, Dee Ann McIntyre, Nancy Ann Neal, Carol and Gerry Parker, Amanda and Curtis Polk, Lucretia Adymy Risoleo and Robert S. Risoleo, Kathy Sierra, Karen and William Sonneborn, Mahinder and Sharad Tak, Carol and Michael Winer

**\$10,000–\$14,999**

Anonymous (4), Arizona Committee of NMWA, Jo Ann Barefoot, John and Karen Bates, Nancy Taylor Bubes and Alan Bubes, Deborah G.

Carstens, Maureen Chelius, Chile Committee of NMWA, Robyn D. Collins, Michele de Nevers, Nancy and Marc Duber, Alexine C. Jackson\*, Elva Ferrari-Graham, Lisa Claudy Fleischman\*, Michelle and Joshua Freeman, Robin and Jay Hammer, Hobson Lucas Family Foundation, Imogene Jensen, Cindy and Evan Jones, Rosalyn Levy Jonas, Sally and Christopher H. Jones, Carlene Carrasco Laughlin, LaVerna Hahn Charitable Trust, Bonnie Loeb, Angela M. LoRé, Marcia MacArthur, Marlene Malek, Dr. Kathleen A. Maloy and Ms. Heather L. Burns, Amanda Minami and the Minami Legacy Fund for the Arts, New York Committee of NMWA, Kay W. Olson, Alison and William Paley, Pennsylvania State Committee of NMWA, Laurel and John Rafter, Elizabeth S. Ray, Elizabeth Robinson, Tara Rudman, S&P Global, Samuel H. Kress Foundation, Geri Skirkanich, Marsha S. Soffer, Sony Corporation of America, Christoph and Pamela Stanger, Roger and Nancy Nelson Stevenson, Lucretia D. and William H.\* Tanner, Judy S. Tate and Charles Tate, MaryRoss Taylor, Deborah Dunklin Tipton, UK Friends of NMWA, Marichu C. Valencia, Sara and Michelle Vance Waddell

**\$5,000–\$9,999**

Anonymous (3), Noreen M. Ackerman, Janice L. and Harold L. Adams, Mark and Kathe Albrecht, Argentina Committee of NMWA,



Guests were wowed by the inaugural exhibition *The Sky's the Limit*, which included art (pictured) by Rina Banerjee and Davina Semo



Anne E. Branch, Canada Committee of NMWA, Mary C. and Armeane M. Choksi, Marcy and Neil Cohen, Margaret Conklin and David Sabel, Katherine Conover-Keller and Fred Keller, Lizette Corro, Couture Circle, Sara Fagen, Sarah Farr, Stephanie Fein, Reide Garnett, Monica Graham, Ilene S. and Jeffrey S. Gutman, Carla Hay, Eliza and Addison Holladay, India Committee of NMWA, JM Zell Partners, Ltd., Pamela C. Johnson and the late Wesley King, Alice D. Kaplan, Kenneth and Lisa Kelley, Paulette and David Kessler, Sandra W. and James Langdon, Jr., Anne M. Larner and Robert J. Larner, Les Amis du NMWA, Fred M. Levin, The Shenson Foundation, Tabitha Soren Lewis, Kristen and George Lund, Marcia Mau and Frank Moy, Juliana E. May, Bonnie McElveen-Hunter and Bynum\* Hunter, Alyssa K. Mertz and Susan K. Sovel, The Mill Foundation, LTD, Toni Ratner Miller, Leila W. Mischer, Barbara Mitchell, Sherrill A. Mulhern, Nancy Peery Marriott Foundation, Irene Natividad, Melanie Nussdorf, James O'Donnell and Ann Okerson, Regina M. Oxley-Burley\*, Nnenna Ella Peters, Planet Saffron, Inc., Dr. Michael and Mrs. Mahy Polymeropoulos, Thierry Georges Porte, Sarah M. Pritchard, Martha A. Prumers, Barry R. Feirstein Rhinebeck, Kim Ross, San Francisco Advocacy for NMWA, Joyce E. Scafe, Patricia Schade, Sunny Scully Alsup and William Alsup, Esther Simplot, Judy W. Soley, Kathleen Elizabeth Springhorn, Sara Steinfeld, Christine Suppes, Annie S. Totah, Amy Weiss, Marie Wilkie, Karen Lerohl Wilson in honor of Kathryn Keany, Bridgit Wolf, Mr. and Mrs. Donald Wolf, Robin Young

#### **\$2,500–\$4,999**

Arkansas Committee of NMWA, Arlene Begelman, Martha Bergman, Sue Ann and Ken Berlin, Catherine Bert and Arthur Bert, M.D., Sharon K. Bigot, Elizabeth Birka-White, Susan Borkin, Bobbe J. Bridge, Katherine and Richard Bruch, Yolanda Bruno, Lisa Cannon and Charles Edison Taylor, Dr. Mary A. Carnell and Dr. Agnes Guyon, Bonnie Carroll, Marian Cohen, Donna Paolino Coia and Arthur Coia, Colorado State Committee of NMWA, Elizabeth Crane, Lynn Finesilver Crystal,

Liz Cullen, Doloras E. Davison, Kitty de Isola and Max Cambana, Katy Graham Debost. Carol Denise and Martin Paul Kolsky, Sara Jo Victors Dew, Kenneth P. Dutter, Gerry Ehrlich, Barbara L. Elky, Dawn Marie Espinoza, Ginny Feldman, Joyce M. Flaherty, Charlene Fergie, Charlotte K. Forster, Barbara S. Goldfarb, Greater Kansas City Area Committee of NMWA, Sally Gries, Akhilesh Gupta, Susan Hairston, Jean Hall and Thomas D. Rutherford, Jr., Florencia Helbling, Colleen Hess, Michelle Howard, Marsha Renee Jespersen, Jan V. Jessup, Kristina Johnson, Margaret M. Johnston, Susan W. Klaveness, Daniel Harold Klebes, Arlene Fine Klepper and Martin Klepper, Doris Kloster, Rupal Lamorena, Nelleke Langhout-Nix\*, Robin Rosa Laub, Margaret and Emily Lenzner, Sandy Liotta, Sarah H. Lisanby, M.D., The Louis J. Kuriansky Foundation, Inc., Joanne Lyman, C. Raymond Marvin, Rebecca Matejcek-Chang, Ellen Stirn Mavec, Cynthia A. McKee, Maria Luisa Martin McLean, Mississippi State Committee of NMWA, Dr. Anu M. Mitra, The Honorable Mary V. Mochary, Sally Mott and John K. Freeman, Lola M. Muller, New Mexico State Committee of NMWA, Julie A. O'Halloran, Ohio Advisory Group of NMWA, Mary B. Olch, Jane Olin, Nancy and Eric Olson, Monica T. O'Neill, Rebecca Owen, P. Koshland, Erika Pearsall and Edgar Jannotta, Ann Marie Pinto, Drina Rendic, Helena Ribe, Barbara Richter, Sandi Riggs, SMBC Global Foundation, Inc, Ann and Steve Ryan, Scanlan Theodore Americas, LLC, Dr. Cynthia M. Shewan, Carolyn Sunny Shine, Lucille Ellis Simon Foundation, Heidi Brake Smith, Lera Smith, Ph.D. and Steven Smith, Dot Snyder, Linda Watkins Sorkin, Dr. Judith K Stein, Susan and Jim Swartz, Cheryl S. Tague, Brooke Taylor, Sarah Bucknell Treco, Elzbieta Vande Sande, Victoria Vermes, Virginia Voorhees, Harriet L. Warm, Washington State Committee of NMWA, Krystyna Wasserman, Carolyn Weller

#### **\$1,000–\$2,499**

Anonymous (3), Diane Abeloff, Ms. Margery Al-Chalabi, Priscilla A. Andre-Colton, Gary Arlen, Joyce Atleson and Paul Davis,

Leigh Bailey, Therese Baker-Degler, Jaquita Deann Ball, Virginia Barbato, Linda C. Barclay, Sandra Bass, Linda Beers, Suzanne and Stanley Bergen, Sydney Bergen, Brenda Bertholf, Joyce Blalock, Lynne Blei, Sandra Bloch, Veronica Brady, Alexandra Brookshire and Bert Green, Katherine S. Brooks, Annalee M. Bundy, Charlotte Anne Cameron, Brenda Daley Carr, Susan Kennon Carruth, Casey and Jack Carsten, Catherine Pendola Tringali Fund, Bailey Childers, Janet and Maarten Chrispeels, Mary and James Clark, Barbara L. Cohen, Elinor Coleman and David Sparkman, Ana and Paul Collins, Carolyn L. Collins, Wylene R. Commander, Savannah Conheady, Deborah W. Cowan, Kristi West Craig, Beverly Dale, Dr. Linda Daniel, Joan Danziger, Peggy and Kirk Davenport, Paul Davis, Belinda de Gaudemar, Pam Del Duca, Audrey Demas, Nancy Donovan, Barbara Douglas, Mary Evans, Kaywin Feldman and Jim Lutz, Jill Ferrera, Jean Fishbeck and Judith Popovich, Joan Fleischman, Karen K. Fore, Barbara L. Francis and Robert Musser, Daun and Walter Frankland, Susan S. French, The French-American Cultural Foundation, Nancy Fulton, Carol and William Gay, Pamela and

Scott Gibson, Sandy Gold, William and Linda Goldman, Jim Goldschmidt, Tom and Bobbie Gottschalk, Paula K. Graham, The Greene-Milstein Family Foundation, Anisha K. Gupta, Lorraine Gyauch, Elizabeth and Peter Haaker, June Hajjar, Alan and Bonnie Hammerschlag, Katharine Hammond, Barbara and Greg Hanselman, Jeannine Audrey Hascall, Jo M. Hendrickson, Patti Henshel, Vicki S Heyman, Anne Higonnet, Michele Hilmes and Bruce Croushore, Nancy Hirshbein and Robert Roche, Gwen and Stu Holliday, Lisa Hsia, Karen M. Humphrey, Marissa A. and James Huttinger, Italy Committee of NMWA, ITO EN, Madelyn Jennings, Nancy L. Johnson, Elisabeth Joung, Junior League of Washington, Inc., Ann Kaplan, MaryJo Keefe, Laura E. Kennedy, Susan Kennedy and Julie Hewitt, Arthur Kennickell, Idaclaire Kerwin, Carrie Kirkpatrick, Kathleen Knepper, Carole Kunstadt, Ms. Leanne Lachman, Kay Lachter, Laura Ladd, Mary Lou Laprade, Ruth and Edward Legum, James H. Lemon, Jr., Marta Van Loan, Liz Minyard Lokey, Sandra L. Mabry, Marcia L. MacHarg, Esq, Linda L. Mayer, Diane McGrory, Laurie E. McNeil and Patrick W. Wallace,



Helen McNiell and Antonio Alcalá, Elizabeth Marchut Michalski, Jacqui Michel, Joanna Miller, Seema Mishra, Janet Mohle-Boetani, Kristine Morris, Marcia Morse, Helen Mulkeen, Patrick Myers, Linda Myers, Melissa Nabors, Suzanne S. Naples, Lynn Nicoletta, Linda P. Nortillo, Jill Marie Norton, Bu Nygrens, Jane Oberwager, Mike O'Connor, Yvonne S. Olson, Carol J. Olson, Margaret G. Orlett, Maureen A. Orth, Martha Farish Oti, Sophia Jessica Pantelis, Pamela J. Parizek, Elizabeth Ragland Park, Daniel J. Pattenden, Lori Peters and Justin Bukowski, Simona Petrova-Vassileva, Susan Phifer, Yvonne Pine, Jacquelyn Pogue, William Pollak, Miriam Ramos, Linda J. Ravdin, Jean Renfield-Miller, Susan Resnik, Akeila Richter, Eleanor Ridley, Nina Righter and Glenn Shambroom, Jean W. Roach, Mr. Markley Roberts, Mary Anne Rogers, Grace Roman, Lady Blanka A. Rosenstiel, Irene Roth and Vicken Poochikian, Victoria Ruehlin, Julie and Captain David Sapone, Christopher S. Sargent, Anna Scalamogna, Sandra K. Schlachtmeyer, Anikó G. Schott, Elizabeth Schrafft, Edwina Sebest, Catherine Seibert and Frederick Wright, Emily and Paul Singer, Linda M. Skare, F. Louise and Wayne Smith, Ann M. Stack, Richard E. Stafford, Elizabeth and Eric Stahl, Dorothy W. Stapleton, Alice and Ken\* Starr, Lauren States and Kenneth Creary, Anne Stetson, Gael Storck and Thomas Lykens, Douglas K. Struck, Henry and Virginia Sweatt, Roselyne Chroman Swig, Vivien Szu-Tu, Elizabeth Taylor, Amanda M. Termuhlen, Abigail B. Test, Demara Titzer, Julie Towell, Patt Trama, Micaela A. Trumbull, Kathryn Turley-Sonne, Olimpia Velez, HelenBeth Vilcek, Candace King Weir, Elizabeth Weitzman, Carolyn L. Wheeler, B. Joan White, Dr. Tamara White, Diana Whitney, Virginia and Robert Wierman, Sandra and Jon Willen, Gayle Wilson, Lucy and Scott Wilson, Marcia Wilson, Britt-Mari Wisniewski, Christopher and Beverly With, Wanda C. Wood, Ret., Dorothy and Kenneth Woodcock, Rhett Workman, Soon-Young Yoon, Donna York, Carolyn and John Young, Arlene K. Zimny in honor of Ilene Gutman and Susan Zimny, Claudia Zucker

#### \$500–\$999

Anonymous, Luanne Adams, Erika Adkins and Joseph Giulianielli, Adstra, Inc., Adventures in Art, Francesca Anderson, Sara J. Anderson, Antonio Antonio, Jamie Austin, Eve Bachrach, Linda W. Banton, Rosamond A. Barber, Rebecca A. Barclay, Marie A. Barton, Johanna Baruch, Lori Lennon Bassman, Mary Lynn Bergman-Rallis, Michael Berman, Elizabeth S. Blake, Judith Block, Terrence Dale Bogard, Deanna Boling, Jacqueline Bontemps and Alease Madden, Kelly Bransome, Gwen Brewer, Margo A. Brinton and Eldon E. Park, Meredith M. Broadbent, Victoria T. Broadie, Kathleen Buckley, Beth B. Buehlmann, Moyra Byrne, Wendyn Cadden, Phyllis Cairns, Juan Cameron and Martha Richardson, Anne and Denis Cardone, Kathleen Carey, Ann Carlson, Patrwicia Carlton and Margaret Detwiler, Cynthia Carr and Mark Scherer, Karen Castle, CHS Fund, Tracy Cichy, Mary G. Clark, Richard H. Cleva, Lynn F. H. Cline, Elizabeth and Todd Clist, The Cormac and Moira O'Malley Fund, Shelley Cohn, Josephine C. Conlon, Coleman J. Conroy, Claire Cook, James Cowlin, Sally Cox, Tina Curtis, Emilie David, Charlotte M. Davis, EdD, Susan A. Davis, Barbara Denrich, Karen R. Detweiler, Jerry and Carol Doctrow, Denise Dowd and Jill Burton, Susanne E. and Clayton W. Eisinger, Donna L. Elliott, Renata Engler and J.D. Nichols, Deborah and Philip English, Loretta Fabricant, Sandy Falloon, Jill Fatzer, Joyce Itkin Figel and Brad Figel, Denise J. Fiore, Nancy Forbes, Constance S. and Joseph P.\* Franklin, Deborah S. Freedman, Helene Freeman, Linda Frey, Virginia Elkin Fuller, Joseph L. Gastwirth, Gather RI, Judith Gibble, Elisa B. Glazer, Marilyn E. Goldfeather, Ruth Goldstein, Synnove Granholm and Dan Richard, Barbara and Rich Gray, Catherine A. Green, Deborah Greenstein, Kathleen Grossman, Mary Augustiny, Constance Haaser, Carolyn J. Hall, Thomas Hammerstrom, Barbara Harsha, Jeanne Harvey, Janet Ruth Heller, Jo Hamby, Elizabeth Hemminger, Madge Green Henry, Lois Herr, Ann Hill and Sabina Schiller, Lucia M. Hill, Lee Hills, Lisa Hisel, Heather Hoell, Lannie Hoglund, Louisa Hollman,

Roberta A. Houston, Lois A. Howlin, M. E. Huggins, Mary Hunter, Ashley Hunter, Linda M. Ingersoll, G. Jaffe, Margot and Deepak Jain, Margaret Jandl, Christie Johnson, Karen Johnson, Marlene Johnson, Carol Jones, Linda A. Joseph, Julie Karcis, Helen Kavanagh, Catherine Kehr, Anne M. Kelleher, Suzanna Wight Kelley, Peaches Kempner, Cookie Kerxton, Kristy Gertsen Keteltas, Iris Fabius Kiesling, Sarah J. Kilpatrick, Joyce Kirk, Steven F. Knell, Charlotte Koenigsaecker, Frank Konhaus, Yvette Kraft, Lynne S. Kraus, W. Bruce Krebs, Christina H. Kreutziger, Alice Kuzniak, Suzanne S. La Pierre, Wayne P. Lawson, PhD\*, Elaine Leavenworth and David Phinney, Arlene Leis, Canice K. Levin, Bari R. and Keith D. Livingston, Michele Dandrea Lowell, Anne H. Magoun, Gary and Phoebe Mallard, Maggie Malloy, Nancy Maloney, Karen Komai Margolis, Maria Teresa Martínez, Anna Mastroianni, Jane McAllister, Laura McAuliffe, Mr. William McDonald, Lorraine M. McDonnell and M. Stephen Weatherford\*, Tracy B. McGillivray, Gail McGinn, Sandy McKenzie, Iris McWilliams, Janet Meister, Rona Mendelsohn, Althea L. Miller, Gail Miller, Susan Miller and Kenneth Kendler, Donna Murasky, Carolynne Myall, Sondra and Morey Myers, Janice Mynchenberg, Robin and Jeremiah Nelson, Maryam Newman, Nancy Nolting, Caroline Hooff Norman, Betty Nordwind, Madeline and Allan Olson, Marcia Benbow O'Neal, Donna Orgeron, Mary Orr, Susan Page, Lawley Paisley-Jones and Kathy Peyman, Shirley Parks, Judson Parsons and Diana Gardener, Cynthia Paschen, Veena Peediyakkal, Patricia Pelizzari, Mary Ann Pemberton, Marta M. Pereyma, Suzanne Perkins-Gordon, Molly Peter, Jeanette Petite and Michael James\* Petite, Francine H. Phillips, Esq., Elicia M. Pierno, Annette L. Polan, J. A. Pollard, Deborah Porter, Jackie Radford, Marigold Randall, Isabel Rauch, Janis S. Reed, Sara Reichard, Ann Rhodes, H. F. Richardson, Bettye Robertson, Diane C. Robertson, Janessa Robinson, Frances Anne Root, Gary Roper, Jane Rosenbaum, Barbara Rosenberg, Esther Rosenthal, Anya Royce, Maria E. Rubio, Stephanie Russo, Nancy Saathoff, Michele Saither,

Irene and Lawrence S. Schaffner, Karen Schwartz, Margaret Scott, Thomas P. Sculco, William R. Seabrook, Gregory Shaw, Pamela and Tom Sheffield, Helen Joan Shepard, Marjorie Sherwin and Rose Walton, Dianna Shomaker, Laurie Sieminski, Pamela Simonton, Gene M. Smith and Rachel Atcheson, Jane B. Smith, Walter R. Smith, Linda D. Spanier, Mary Speyer, Laura Stack, Sharon Stayin, Pegge M. Steele, Joan and Edward Stemmler, Maryan F. Stephens, Patricia M. Strickland, Patricia Sylvester, Jan Talley and Robin Talley Vaughn, Nancy E. Tate, Ellen Taubman, Alethea Taylor, Sarah Shell Teague, Linda J. Thompson, Rosa Ines Vera and Joseph Carey, Loraine Vitellozzi and Richard Ireland, Anne L. von Rosenberg, Melanie E. Vracas, Sarah Vradenburg, Alison Wachstein, Courtney Walker, Laurie Ann Weckel, Nancy L. Weiss, Richard Werling, Debbie West, Ann Renee Wingate, Regina Bilotta Witkin, Margaret K. Wolf, Judy Wolgast, Edith Wyss, Mary Zaks, David Zeller, Annmarie Zimmerman

*NMWA strives to ensure the accuracy of donor information. We apologize for any errors or omissions. Contact 866-875-4627 with changes or questions.*

#### WILHELMINA AND WALLACE HOLLADAY LEGACY SOCIETY

*We extend sincere thanks to the following donors, who have informed the museum of their commitment to support NMWA through planned giving. The Wilhelmina and Wallace Holladay Legacy Society recognizes our founders as well as dedicated friends who ensure that NMWA's mission will thrive for generations. Donors whose planned gifts are designated for the Legacy of Women in the Arts Endowment are listed separately on page 30 and for the Space to Soar capital campaign on page 26.*

Anonymous (55), Marlene J. Adrian\* and Denise R. Duarte, Susan Aitcheson and Michael Guertin, Sunny Alsup, Alyssa H. Arute, Renée Bash, Ms. Kimberley L. Boyd, Marilyn Brendel Brooks, Beth B. Buehlmann, Jan S. Carr, Shelley Carton, Diana S. Dean-Spurgeon, Sara Jo Victors Dew, Kenneth P. Dutter,



Margaret Dzwilewski, Sylvia B. Fatzler, Lisa Claudy Fleischman\*, Michele Garside, PhD, Deborah Porter Glenn, Barbara Gurwitz and William Hall, Ms. Alice Haddix, Margaret Hayes, Tamora Ilasat, Jan Jessup, Suzanne Johnson, Alice D. Kaplan, Florence Katz, Charleen Kavleski, Rita Marie Kepner, PhD & John Matthiesen in memory of Lisa T. Painter, Cynthia L. Korte, Stuart and Barbara Kreisberg, Sally G. Lefter, Debra Light, Judith A. Lindquist, Marcia MacArthur, Melody Marks, Janet Meister, Mme. Gail B. Meyers, Kristine Morris, Marcia Morse, Diane E. Mularz\*, Nancy Ann Neal, Yvonne S. Olson, Jill W. Over, Cathy and Bill Pastor, Roseanne Marie Peters, Joyce D. Portnoy\*, Mary H. Railsback\* and Joel L. Ekstrom\*, Hedy M. Ratner, Markley Roberts in memory of Jeanne Addison Roberts, Synthia Saint James, Michelle and Jonathan Sales, Christopher S. Sargent, Lois Shelton, Syndi Ann Shollenberger, Sandra Sider, Linda Watkins Sorkin, Shirley A. Sparr, Carol A. Talbeck and Gale A. Townsley, Jessica Tava, Sandra Gleichman Thompson, In honor of Rose Marcus Tobey, Harriette Treloar, Barbara Burnett Vater, Gail Waechter\* and Paula Mack, Harriet L. Warm, Mary Lee Wood, Margot Lurie Zimmerman

## LEGACY OF WOMEN IN THE ARTS ENDOWMENT

### Endowment Foundation Trustee (\$1 million+)

Anonymous, Betty B. and Rexford Detre\*, Estate of Grace A. George, Wilhelmina C. and Wallace F. Holladay, Sr.\*, Carol\* and Climis Lascaris, Estate of Evelyn B. Metzger, The Honorable Mary V. Mochary, Rose Benté Lee Ostapenko\*, The Madeleine Rast Charitable Remainder Trust, The Walton Family Foundation

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

Noreen M. Ackerman, P. Frederick Albee and Barbara E. Albee\*, Catherine L. and Arthur A. Bert, M.D., J.W. Kaempfer, Jr., Nelleke Langhout-Nix\*, Joe R. and Teresa L.\* Long, James R. and Suzanne S. Mellor, National Endowment for the Humanities, Drs. A. Jess and Ben Shenson\*,

MaryRoss Taylor, Alice W. and Gordon T.\* West, Jr.

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

Catharina B. and Livingston L. Biddle, Jr.\*, Marcia and Frank\* Carlucci Charitable Foundation, Costa del Sol Cruise, Kenneth P. Dutter, Estate of E. Louise Gaudet, Lorraine G. Grace\*, William Randolph Hearst Foundation, Estate of Eleanor Heller, Fred M. Levin and Nancy Livingston\*/The Shenson Foundation, in memory of Drs. Ben and A. Jess Shenson, Dorothy S. Lyddon\*/Seven Springs Foundation, Marlene McArthur and Frederic V.\* Malek, Victoria J. Mastrobuono\*, Sea Goddess I and II Trips, Alejandra and Enrique Segura, Sheila and Richard Shaffer, Clarice Smith\*, Elzbieta Chlopecka Vande Sande

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

Gina and Eugene Adams, Janice L. and Harold L. Adams, Nunda and Prakash Ambegaonkar, Carol C. Ballard, Baltic Cruise, Charlotte Clay Buxton, Eleanor and Nicholas D. Chabraja, Clark Charitable Foundation, Hilda and William B. Clayman, Julia B. and Michael M. Connors, Martha Lyn Dippell and Daniel Lynn Korengold, Gerry E. and S. Paul\* Ehrlich, Jr., Enterprise Rent-A-Car, FedEx Corporation, The Geiger Family Foundation, Barbara A. Gurwitz and William D. Hall, Caroline Rose Hunt\*/ The Sands Foundation, Cindy and Evan Jones, Alice D. Kaplan, Dorothy\* and Raymond LeBlanc, Lucia Woods Lindley\*, Gladys K. and James W. Lisanby\*, Lockheed Martin Corporation, Adrienne B. and John F. Mars, Juliana E. May, Bonnie McElveen-Hunter, Irene Natividad, The Miller and Jeanette Nichols Foundation/Jeannette T. Nichols, Nancy O'Malley\*, Lady Pearman, Reinsch Pierce Family Foundation/Lola C. Reinsch and J. Almont Pierce, Julia Sevilla Somoza, Marsha Brody Shiff, Ann Simmons\*, June Speight\*, Kathleen Elizabeth Springhorn, Mahinder K. and Sharad Tak, Sami and Annie Totah Family Foundation

### Endowment Circle (\$50,000–\$99,999)

Linda Able Choice\*, George\* and Ursula Andreas, Arkansas Fifty, Lulu H. Auger\*, Virginia Mitchell Bailey\*, Sondra D. and Howard M.

Bender\*/The Bender Foundation, Inc., Patti Cadby Birch\*, Laura Lee and Jack S. Blanton, Sr.\*/Scurlock Foundation, Anne R. Bord\*, Caroline Boutté, BP Foundation, Inc., M. A. Ruda and Peter J. P. Brickfield\*, Margaret C. Boyce Brown\*, Martha Buchanan, Sandra and Miles Childers, Mary and Armeane Choksi, Donna Paolino Coia and Arthur Coia, Margaret and David Cole/The Cole Family Foundation, Holland H. Coors\*, Porter and Lisa Dawson, Courtenay Eversole, Suzy Finesilver\*/The Hertz and Suzy Finesilver Charitable Foundation, Karen Dixon Fuller\*, Alan Glen Family Trust, Peter and Wendy Gowdey, Laura L. Guarisco, Jolynda H. and David M. Halinski, Janie Hathoot, Hap and Winton Holladay, I. Michael and Beth Kasser, William R. and Christine M. Leahy, Louise C. Mino Trust, Zoe H. and James H. Moshovitis, Joan and Lucio A. Noto, Marjorie H. and Philip Odeen, Nancy Bradford Ordway, Katherine D. Ortega, Margaret H. and Jim Perkins, Ramsay D. Potts\*, in honor of Veronica R. Potts, Elizabeth Pruet\*, Edward Rawson\*, Jane S. Schwartz Trust, Jack and Dana\* Snyder, Judith Zee Steinberg and Paul J. Hoenmans, Susan and Scott Sterling, Nancy N. and Roger Stevenson, Jr., Jo and Thomas Stribling, Susan and Jim Swartz, Elizabeth Stafford Hutchinson Endowed Internship—Texas State Committee of NMWA, Frances and William\* Usher, Stuart and Chancy West, Betty Bentsen Winn and Susan Winn Lowry, Yeni Wong

### Endowment Patron (\$25,000–\$49,999)

Micheline and Sean\* Connery, Stephanie Fein, Sheila ffolliott, Georgia State Committee of NMWA, New York Trip, Mississippi State Committee of NMWA, Northern Trust, Estate of Mary Marvin, Breckinridge Patterson, Chris Petteys\*, Lisa and Robert Pumphrey\*, Elizabeth A. Sackler, Estate of Madoline W. Shreve, Patti Amanda and Bruce Spivey, Sahil Tak/ST Paper, LLC, in honor of Alice West, In honor of Alice West, Jean and Donald M. Wolf, The Women's Committee of NMWA

### Endowment Sponsor (\$15,000–\$24,999)

Deborah G. Carstens, Martha and Homer Gudelsky\*, Sally L. Jones, Louise H. Matthews Fund,

Lily Y. Tanaka, Liz and Jim Underhill, Elizabeth Welles, Dian Woodner

### Endowment Friend (\$10,000–\$14,999)

Carol A. Anderson, Julia and George L. Argyros, Mrs. Joseph T. Beardwood, III, Catherine Bennett and Fred Frailey, Susan G. Berk, Mary Kay Blake, Booz Allen Hamilton, Lynne V. and Richard Cheney, Esther Coopersmith, Darby Foundation, Juliet De Laricheliere\*, Jack J. Dreyfus, Jr.\*, Patricia M. and Clifford J. Ehrlich, Mary Page and Thomas B. Evans, Lois Lehrman Grass\*, Anna Stapleton Henson, Alexine C. and Aaron G. Jackson\*, Jan Jessup, Pamela Johnson and Wesley King, Helga and Peter-Hans Keilbach, Howard and Michelle Kessler, Ellen U. and Alfred A. King\*, Jacqueline Badger Mars, C. Raymond Marvin, Clyde and Pat Dean McCall, Edwina H. and Charles P. Milner\*, Evelyn V. and Robert M. Moore\*, Harriet Newbill, Estate of Edythe Bates Old, PepsiCo., Inc., Anne and Chris Reyes, Savannah Trip, Mary Anne B. Stewart, Paula Wallace/Savannah College of Art and Design, Marjorie Nohowel Wasilewski, Jean S. and Gordon T. Wells

\* Deceased  
(all lists as of October 15, 2024)

## NATIONAL AND INTERNATIONAL OUTREACH COMMITTEES

*NMWA's national and international outreach committees share the museum's mission and champion women artists in their regions. The museum has committees in the following locations, and we recognize the leaders of these groups for their special partnership.*

### U.S. Committees

Arizona  
Shelley Cohn

Arkansas  
MaryRoss Taylor

Colorado  
Cecily Cullen

Georgia  
Katie Johnson, Sara Steinfeld,  
and Angela West

Greater Kansas City Area  
Jan Leonard

Massachusetts  
Sarah Bucknell Treco

Mid-Atlantic  
Robyn Collins and Linda Mann

Mississippi  
Nancy Anne Branton

New Mexico  
Nancy Olson

New York  
Regina Bilotta

Ohio  
Donna Collins and Anu Mitra

Oregon  
Elizabeth A. Leach

San Francisco  
Lorna Meyer Calas and  
Carol Parker

Southern California  
Margaret Black and  
Alexis Deutsch-Adler

Texas  
Jean Alexander

Washington  
Virginia Voorhees

Wyoming  
Kristen Broeder and  
Pamela Gibson

**International Committees**

Argentina  
Florencia Helbling

Canada  
Alexandra Lambert

Chile  
Drina Rendic

France  
Fabienne Flanigan-Ohl

Germany  
Ann Simon

India  
Minal Vazirani

Israel  
Ifat Zamir and Yeala Hazut Yanuka

Ireland  
Catherine Heaney  
and Catherine Marshall

Italy  
Claudia Pensotti Mosca

Japan  
Noriko Kashiwagi and  
Ayako Weissman

Peru  
Consuelo Salinas de Pareja

South Korea  
Hyun Jun Lim

Spain  
Sofía Barroso

United Kingdom  
Maria Bell-Salter and Susan Zimny

**NMWA STAFF AND VOLUNTEERS**

**Museum Staff**  
Rebecca Ajtai, Elizabeth  
Ajunwa, Elyssa Alexander,  
Neda Amouzadeh, Marion  
Anderson, Gregory Angelone,  
Gabrielle Awuma, Pamela  
Ayres, Catherine Bade, Michael

Barreto, Doug Beaver, Shazza  
Berhan, Leila Bloomingdale,  
Anthony Bowman, Kate Seno  
Bradshaw, Dani Brogdon, Lori  
Brubaker, Rebecca Bryant, Tina  
Burke, Orlando Caicedo, Kirstin  
Canner, Lindsay Canting, Traci  
Christensen, Gala Cude, Julia  
Cunningham, Kelley Daley,  
Linda Day, Laura Devereux,  
Grace DeWitt, Marilyn Dews,  
Sarah Dunn, Falere Fagaroye,  
Emma Filar, Shannon Gabriel,  
Liliana Garcia, Deborah Gaston,  
Adrienne L. Gayoso, Karina Gaytan  
Rivera, Kina Gerald, Adja Gningue,  
Alicia Gregory, Ilene Gutman,  
Katie Guzman, Laguana Harley,  
Knowles Harmon, Ashley W.  
Harris, JeNaye Hawkins, Chloé  
Hill, Laura Hoffman, Chamar  
Holcomb, Quinshay Horsley,  
Annie Hu, Andrew Hudson,  
Carin Johnson, Helena Johnson,  
Emma Kerr, Marin Kirk, Christina  
Knowles, Micah Koppl, Celine  
Krempp, Sydney Krieck, Maria  
Lares, Holly Ludvigsen, Elizabeth  
Lynch, Amy Mannarino, Martha  
Manrique, Dominique Manuel,  
Aaron McKeiver, Glenn McPhee,  
Elizabeth Mondragon-Groff,  
Spencer Morgan, Alisha Negron  
Cruz, Gretchen Ortega, Seema  
Osielski, Maria Pattison, Rhoni  
Pavia, Mia Pehlivanlar, Alicia  
Perkovich, Mai Pham, Meropi Plato,  
Ellen Pollak, Rahmaan Rasheed,  
Adriana Regalado, August  
Renshaw, Ralph Richardson,

Herbert Richey, Courtney  
Robinson, Danita Robinson,  
Hannah Shambroom, Melissa  
Sheinman, Jummy Siwajuola,  
Mariana Sobrero, Rachel Stein,  
Susan Fisher Sterling, Virginia  
Treasor, Gordon Umbarger, Paris  
Valladares, Maria Belen Vizcaino,  
Brayden Voelkel, Berkley Vollino,  
Kathryn Wat, Madison Wentela,  
Taylor Williams, Christina Wilson,  
Ashli York, Maya Younes, Susan  
Yun, Orin Zahra, Cheyenne  
Zimmerman

**Volunteers**

Helen Anthony, Fay Arrington,  
Sophie Barry, Jayne Beline, Susan  
Borke, Sumana Chatterjee, Claire  
Chu, Marilia Costa, Madeline  
Delahan, Anne Dine, Kathy  
Fearnside, Christine Fisher, Erin  
Garland, Lucy Gregor, Stephen  
Greenberg, Meghan Hanson,  
Rashonda Harris, Marci Hodge,  
Laura Hutson, Marissa Huttinger,  
Emily Katz, Grace Knudsen, Olga  
Kulyk, James Le, Brigid Leavy,  
Andrew Lokay, René Maddox, Paige  
Mason, Colli McKiernan, Emma  
McMorran, Jazmin Mora, Sarah  
Morgan, Arantza Murphy, Sandy  
Parsons, Victoria Pfaff, Laura  
Provan, Christina Reitz, Joe Rippin,  
Shelley Sams, Elena Skiouris,  
Yasmin Tasan, Patricia Tuohy,  
Shannon Turkewitz, Lori Vitellozzi,  
Mary Walter, Sarah Wampler,  
Cindy Warshaw, Susan White,  
Carol Wolchok, Katie Woodfin



NMWA staff cheer for the museum's reopening

PHOTO BY ELYSE COSGROVE/ASICO PHOTO



# Museum Events

32

## Opening Reception for *Suchitra Mattai: Myth from Matter*

1. NMWA Trustee Anjali Gupta, Suchitra Mattai, and Manisha Kapani
2. NMWA Director Susan Fisher Sterling welcomes attendees to the exhibition
3. Mattai leads a tour in the galleries
4. Amanda Minami and Suchitra Mattai
5. A guest enjoys Mattai's immersive installation *siren song* (2022)



PHOTOS 1-5 BY JOY ASCO-SMITH

## Highlights from NMWA Nights

6-7. During the September event, spoken word poetry by performers including Alexa Patrick and Tatiana Figueroa Ramirez activated the museum

8-10. October's program responded to *Suchitra Mattai: Myth from Matter*, as guests enjoyed gallery talks; Capital Stitch Co.'s Meredith Artyukhina did a live embroidery demonstration; and attendees took part in a weaving activity led by Tyler Sanville of Tyler Makes Things



PHOTOS 6-7 BY DEREK BAKER



PHOTOS 8-10 BY ANGELA PAN

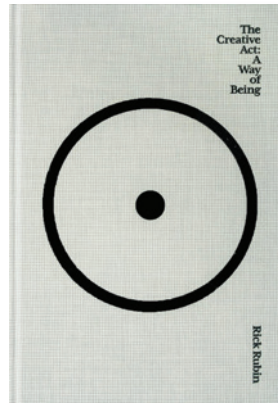


**Suchitra Mattai: Myth from Matter Exhibition Catalogue**  
This fully illustrated catalogue features Mattai's powerful art alongside an essay by critic Aruna D'Souza and a conversation with the artist. Softcover, 112 pages. \$27.95/Member \$25.16



**The Short Story of Photography**  
An innovative introduction to photography, this book explores fifty key works from the early nineteenth century to recent digital photographs. Flexibound, 210 pages. \$19.99/Member \$17.99

**The Creative Act: A Way of Being**  
Music producer Rick Rubin explores artistry and its impact on human existence, offering an easy-to-follow path to creativity. Hardcover, 432 pages. \$32/Member \$28.80



**"Don't Let the Bastards Get You Down" Mug**  
A not-so-subtle reminder on your morning cup. 12 oz., ceramic. \$18/Member \$16.20



**The Street Photography Challenge**  
Fifty cards offer prompts with tips, tricks, and ideas for snapping great images in everyday environments. \$16.99/Member \$15.29



**Tamara de Lempicka Socks**  
Step up your style with socks featuring Tamara de Lempicka's bold and elegant artwork *Arums* (1935). Made of 83% cotton, 15% polyamide, 2% elastane. Fits women's U.S. shoe size 6 to 9. \$15/Member \$13.50

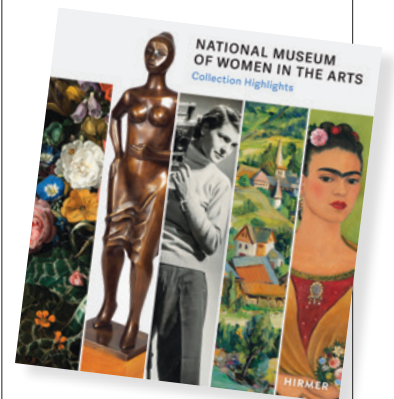


**Samantha Box: Confluences Exhibition Catalogue**  
In this illustrated exhibition catalogue, essays accompany imagery from two major bodies of Box's photography. Softcover, 134 pages. \$35/Member \$31.50

**Men to Avoid in Art and Life**  
This book pairs images of fine art with modern captions that cheekily epitomize the spirit of mansplaining. Hardcover, 96 pages. \$14.95/Member \$13.45



**National Museum of Women in the Arts: Collection Highlights**  
The museum's new collection catalogue explores the breadth of NMWA's holdings, drawing connections among more than 180 works and sharing new essays by more than fifty artists and scholars. Hardcover, 264 pages. \$60/Member \$54





NATIONAL  
MUSEUM  
OF WOMEN  
IN THE ARTS

1250 New York Avenue NW  
Washington, DC 20005-3970

// COMING SOON

# Uncanny

February 28–August 10, 2025

Unearthly, enigmatic, and psychologically tense, the works in *Uncanny* give form to women artists' powerful expressions of existential unease. This exhibition surveys the use of the uncanny from the Surrealist movement to the present. Artists subvert gender stereotypes and explore feminist issues through disquieting spaces, fantastical figures, and technology that appears eerily human.

Gillian Wearing, *Me as Meret Oppenheim*, 2019; Gelatin silver bromide print, 63 ¼ x 48 ⅝ in.; NMWA, Gift of Tony and Trisja Podesta Collection; Courtesy of the artist, Maureen Paley, London, and Tanya Bonakdar Gallery, New York/Los Angeles



© GILLIAN WEARING