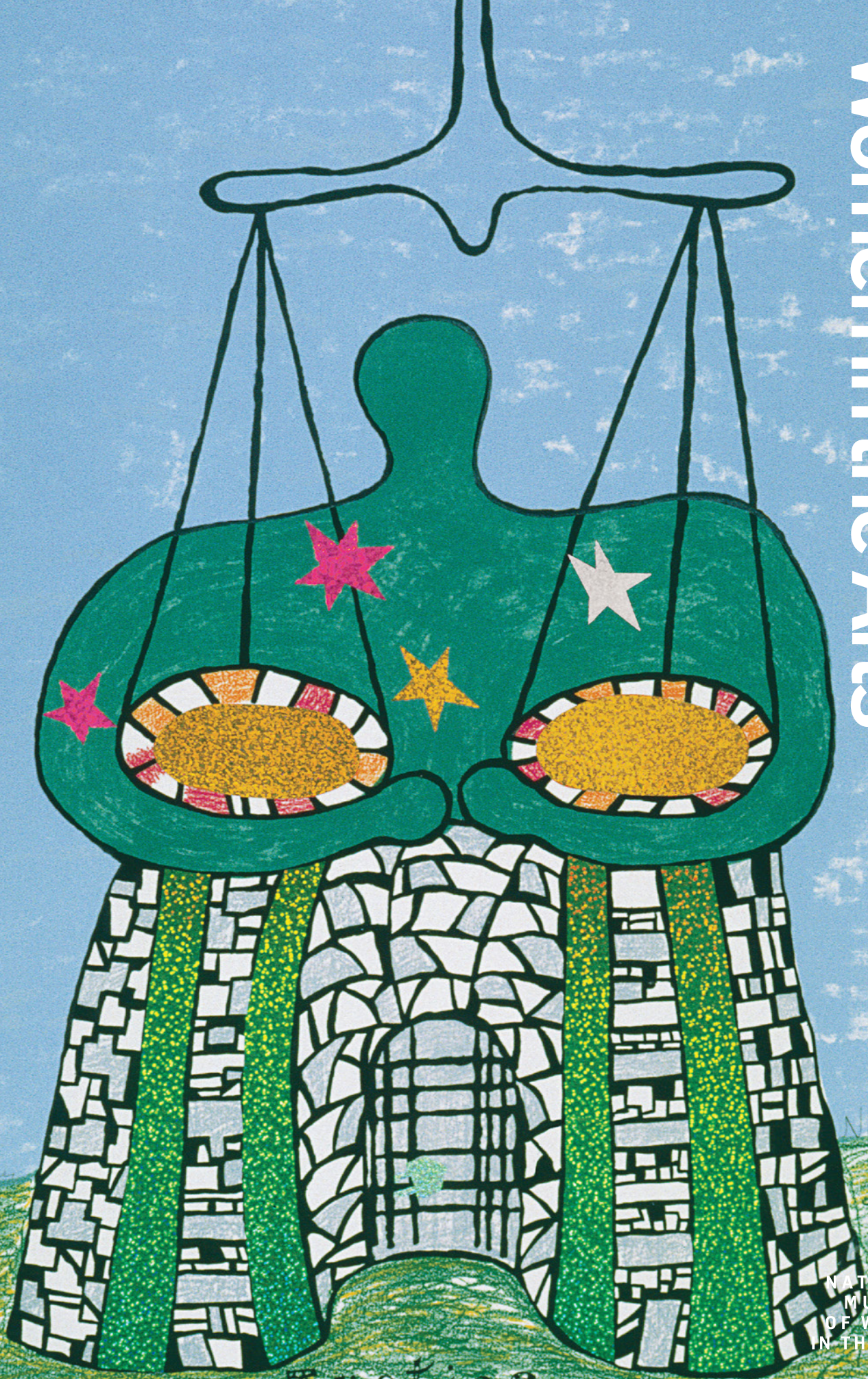


Summer 2025

Women in the Arts

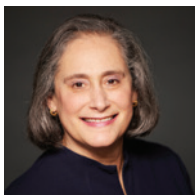


Niki de Saint Phalle

NATIONAL
MUSEUM
OF WOMEN
IN THE ARTS

Justice

Card No. 8



DEAR MEMBERS AND FRIENDS,

In April, we lost a significant grant from the National Endowment for the Humanities. With little warning and no explanation, \$100,000 in promised funding was rescinded from our major fall exhibition, *Women Artists from Antwerp to Amsterdam, 1600–1750*. This is a real blow to a project that is at the core of our museum's mission—giving women their due in the history of art.

Four years in the making, this exhibition will bring together for the first time incredible works from European and U.S. collections by more than forty women—many who were well known during their lifetimes. With gorgeous still-life and history paintings, hand-hewn devotional sculptures, intricate lace, and masterful prints, these artists helped make history in their time, even if their memories were eclipsed in later centuries.

In this moment, upholding gender equity in the arts—past and present—feels like swimming against the tide. The story is not new, however. You will recognize it as you read about the Guerrilla Girls and Niki de Saint Phalle in this magazine. Each, in their own incisive and clever way, has used their art to advocate for women's freedom and equity—with clear-eyed originality, wit, and fortitude. Seeing their works in our galleries right now is truly a source of joy, hope, and inspiration.

As a private, nonprofit art museum, we have always relied on the engagement and support of individuals who share our vision and determination to keep forging ahead. Your continued partnership is a vote of confidence, and we thank you for all that you do for NMWA.

WITH GRATITUDE,

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
SHOP
202-783-7994
LIBRARY AND RESEARCH CENTER
202-783-7365; 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
Summer 2025
Volume 43, no. 2

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On the cover: Niki de Saint Phalle,
Justice Card No. 8 (detail), 1999;
Lithograph with collage on paper,
29 ½ x 22 ¾ in.; NMWA, Gift of the
Niki Charitable Art Foundation;
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Foundation; All Rights Reserved



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"The unconventional act sent shock waves through New York City's art scene."

GUERRILLA GIRLS: MAKING TROUBLE, PAGE 14



// FEATURES

↑ 6 Niki de Saint Phalle In Print

Large-scale prints feature Saint Phalle's signature Nanas, symbols from the tarot, serpents, hearts, and more. Each image brims with the artist's dynamism.

KATHRYN WAT

→ 14

Guerrilla Girls: Making Trouble

In honor of the fortieth anniversary of the feminist-activist collective, a NMWA exhibition demonstrates the Guerrilla Girls' persistence and impact.

HANNAH SHAMBROOM



↑ 18

Close Encounter: The Founder

A recent acquisition to NMWA's collection by LaToya M. Hobbs showcases the artist's layered, textural technique.

ASHLEY W. HARRIS

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Culture Watch

2

// EXHIBITIONS

CALIFORNIA

Ruth Asawa: Retrospective
San Francisco Museum of Modern Art
Through September 2, 2025
<https://sfmoma.org>

Asawa's six-decade career is explored through three hundred works, including signature wire sculptures; an immersive gallery of archival materials; and an oral history recording booth.

INDIANA

Käthe Kollwitz: Visions of Solidarity and Resilience
Newfields, Indianapolis **RM**
Through August 3, 2025
<https://discovernewfields.org>

Career-spanning prints showcase Kollwitz's advocacy for social change through images of grief, poverty, uprising, and the effects of war.

IOWA

Firelei Báez
Des Moines Art Center **RM**
June 13–September 21, 2025
<https://desmoinesartcenter.org>

Báez's first North American survey includes paintings, drawings, and installations that explore the African diaspora and the legacy of colonialism.



COLLECTION OF DEBORAH BECKMANN AND JACOB KOTZUBEI; COURTESY OF THE ARTIST AND HAUSER & WIRTH, NEW YORK; PHOTO BY JACKIE FURTADO. © FIRELEI BÁEZ

IOWA // Firelei Báez, *Untitled (Les tables de géographie réduites en un jeu de cartes)*, 2022; Oil, acrylic, and inkjet on canvas, 82 3/4 x 105 3/4 in.; On view at the Des Moines Art Center



ARTWORK © 2025 RUTH ASAWA LAMIER, INC.; COURTESY DAVID ZWIRNER; PHOTO COURTESY OF NAT FARBMAN/THE LIFE PICTURE COLLECTION/SHUTTERS TOCK

CALIFORNIA // Ruth Asawa making wire sculptures, California, November 1954; On view at the San Francisco Museum of Modern Art

KANSAS

Abstract Expressionists: The Women
Wichita Art Museum
August 23–November 16, 2025
<https://wam.org>

Fifty paintings from The Levett Collection by more than thirty artists provide a fresh look at the contributions women made to Abstract Expressionism.

MASSACHUSETTS

Director's Choice: Shirley Gorelick
Provincetown Art Association and Museum **RM**
June 27–September 1, 2025
<https://paam.org>

Gorelick is best known for her large-scale, realistic portraits. This exhibition details her connection to Provincetown's Hans Hofmann school.

A Room of Her Own: Women Artist-Activists in Britain, 1875–1945 ■
Clark Art Museum, Williamstown
June 14–September 14, 2025
<https://clarkart.edu>

Paintings, stained glass, and embroidery respond to Virginia Woolf's foundational 1929 essay urging women to claim space for their creative work.

NEW YORK

Fanny Sanín: Geometric Equations ■
Americas Society, New York City
June 4–July 26, 2025
<https://as-coa.org>

This career survey celebrates Sanín as an integral figure in abstract painting in both Latin America and the U.S.

NORTH CAROLINA

Women of Land and Smoke:
Photographs by Graciela
Iturbide and Maya Goded
Mint Museum (Randolph),
Charlotte **RM**
Through August 10, 2025
<https://mintmuseum.org>

More than fifty works by the
Mexico City-based photo-
graphers—a generation apart in
age—examine the intersection
of Indigenous communities and
contemporary life.



NORTH CAROLINA // Maya Goded, *Sanación: cuerpo y tierra* Los Altos, Chiapas, 2019; Digital print; On view at the Mint Museum

OHIO

From the Earth
through Her Hands:
African Ceramics
Cleveland Museum of Art **RM**
Through September 21, 2025
<https://clevelandart.org>

African women have created
ceramics for millennia. Works
on view from east, west,
and central Africa highlight
their technical and aesthetic
accomplishments.

RM North American Reciprocal Museum
(NARM) or Reciprocal Organization of
Associated Museums (ROAM) benefits
for NMWA members at the Explorer
level and above

▣ See works from NMWA's collection

INTERNATIONAL

CANADA

Berthe Weill, Art Dealer
of the Parisian Avant-garde
Montreal Museum of Fine Arts
Through September 7, 2025
<https://mbam.qc.ca>

Weill, the first modern woman
art dealer, championed young
painters. This presentation
includes art and archival
images of those she exhibited.



OHIO // Unknown female potter,
Water transport jar, 1900s; Terracotta,
overall 14 ½ in.; On view at the
Cleveland Museum of Art

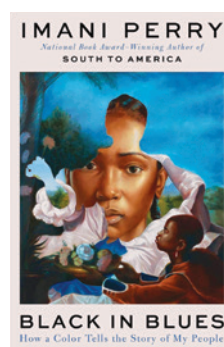
// BOOKS



Daring

Written for a young-adult
audience in a clear, casual
tone, *Daring: The Life and Art of
Elisabeth Vigée Le Brun* (Getty
Publications, 2025) engages
readers in a lively account of
this French Revolutionary-era
artist's life story. Author Jordana
Pomeroy, director of the Currier
Museum of Art (and former chief
curator at NMWA), relies largely
on Vigée-LeBrun's fascinating
memoirs, in which she shared
"gossip about romances and
fashion . . . [and tales of] her
travels and triumphs in the
capitals of Europe and Russia." Vigée-LeBrun gained fame and
royal patronage, painting more
than thirty portraits of Marie
Antoinette and her family. When
revolutionary turmoil broke
out, she fled and then traveled
for years through Italy, Austria,
Germany, and Russia. All the
while, as Pomeroy describes,
"she strategically deployed
her talent, charm, and fame
to attract new clients and
forge new friendships." Maps
of Vigée-LeBrun's travels,
artwork illustrations, a "Cast
of Characters," and scattered
sidebars on historical topics such
as "The Art of the Art Business"
and "Napoleon the Unstoppable"
bring the era to life in an accessi-
ble way. This slim, approachable,
and enjoyable book shares Vigée-
LeBrun's appealing story with a
new audience.

// Elizabeth Lynch



Black in Blues

Indigo. Cerulean. Cobalt. Sky.
In Imani Perry's *Black in Blues:
How a Color Tells the Story
of My People* (HarperCollins,
2025), the National Book Award-
winning writer meditates on the
world's favorite color and its
role in Black history and culture.
Perry explores blue via folklore
and myth, history, literature,
art, and music, revealing its
varying shades of beauty and
pain. Indigo was extracted via
slave labor, but it was also
used by enslaved people to dye
their clothes and signify dignity.
Bondsman planted periwinkle
flowers atop the graves of
enslaved people in the absence
of headstones. The musical
genre of the Blues came from
hardship, but its blue notes
offer catharsis. A section of
color images includes works
by artists Sonya Clark, Delita
Martin, and Lorna Simpson,
as well as historical photos,
including a cyanotype of Black
sea captains and children
playing in the blue sea around
a former slave castle. Perry's
intentions are clear: "Everybody
loves blue. It is human as can
be. But everybody doesn't love
Black—many have hated it—and
that is inhumane. If you don't
already, I will make you love it
with my blues song."

// Alicia Gregory

Educators' Corner

4



Left: Attendees at The Big Draw 2025 enjoy an activity presented by NMWA educators in partnership with the National Building Museum

Top: Imin Yeh, *Paper Paper Film* (detail), 2019; Artist's book with silkscreen, laser printing, and foil on handmade paper, 3 ¼ x 4 ¼ x 1 ¾ in.; Courtesy of Women's Studio Workshop

Collaboration Appreciation

NMWA educators regularly collaborate with individuals and institutions to bring programs to life at the museum, across the city, and online. Most recently, educators participated in The Big Draw at the National Building Museum, a March event that welcomed 3,082 visitors to explore connections between architecture and literature. Participants in NMWA's activity created self-portrait books to express ideas about home.

Our ongoing partnership with Visual Thinking Strategies continues to flourish, as we host quarterly virtual field trips to NMWA during the organization's Look Club Online. Participants from around the world join to participate in facilitated conversations about artworks in the museum's collection.

Coming Full Circle

NMWA has been proud to work with interns since the museum's opening in 1987. In 2005, Imin Yeh, a college student studying art history and studio art,

"Getting to work with an institution like NMWA felt like confirmation that I was moving in the right direction."

// Artist Imin Yeh

interned in the Betty Boyd Dettre Library and Research Center (LRC), digitizing artist files and printed materials. Now an artist and professor, Yeh returned to NMWA as an instructor for the 2023 Virtual Educator Summer Camp and a featured artist in the current exhibition *A Radical Alteration: Women's Studio Workshop as a Sustainable Model for Art Making*.

We were thrilled to have Yeh instruct a 2023 Virtual Educator Summer Camp session on tiny books, which earned enthusiastic reviews from participating educators. Yeh drew inspiration for the lesson from her ongoing project *dreamcabin*, a sculpture of an A-frame cabin filled with miniature artworks sent by artists from around the country. Yeh began the project in 2020 while dealing with postpartum insomnia, building the structure in her imagination while finding rest.

Using bookbinding skills and tools, Yeh creates artist books and paper sculptures, often

duplicating everyday objects with extreme precision. For her *Paper Paper Film* (2019), Yeh discovered a film cassette containing an instructional video about paper and printmaking techniques in a storage closet at Carnegie Mellon University, where she is associate professor of art. Fascinated by the then high-tech way of communicating information about creating printed materials, she re-created the cassette and its storage box out of paper. A fan of multiples and the distributable nature of print, Yeh created fifty-two identical copies of *Paper Paper Film*, one of which is on view in *A Radical Alteration*. She connects the themes of this work to her internship at the LRC, describing both experiences as expressions of her love for libraries and archives, as well as the conservation of paper and objects for long-term survival. "It takes human empathy to keep these things if we decide to care about them," she said of archives.

Dedicated Donor

5

// BLOUM CARDENAS AND THE NIKI CHARITABLE ART FOUNDATION



PHOTO BY TONY POWELL

Bloum Cardenas (right) with David Stevenson, fellow trustee of the Niki Charitable Art Foundation

THIS SEASON AT NMWA, visitors are greeted by an exhibition of prints that feature the vibrant female figures and witty messages of Niki de Saint Phalle (1930–2002). This display also heralds a wonderful ongoing partnership between the museum and the Niki Charitable Art Foundation (NCAF), the organization that administers Saint Phalle's estate and archive.

NMWA audiences were introduced to Saint Phalle's unforgettable art in 2011. That year, her exuberant, monumentally scaled sculptures inaugurated the New York Avenue Sculpture Project just outside the museum's front doors. In Washington, D.C., a city known for staid monuments, Saint Phalle's signature Nanas—the curvy female

“NMWA has enthusiastically committed to sharing Niki de Saint Phalle's audacious art with the public for many years. We are grateful to Bloum Cardenas and the Niki Charitable Art Foundation for their collaboration, generosity, and dedication to NMWA and its mission.”

// NMWA Director
Susan Fisher Sterling

forms of *Nana on a Dolphin* (1998) and *L'Arbre serpents* (*Serpent Tree*), *#23 Basketball Player*, and *Les trois grâces* (*The Three Graces*) (all 1999)—activated the avenue and delighted passersby.

Bloum Cardenas, the artist's granddaughter and a trustee of the foundation, calls the project “a great collaboration. It was important to see her colorful works, an army of women with frank sexuality, outside in this powerful city.”

In recent decades, Saint Phalle's work has seen a resurgence of interest and renown. A 2014 exhibition at the Grand Palais in Paris, organized by Camille Morineau and Lucia Pesapane, had a catalytic effect, sparking other high-profile exhibitions. As Cardenas describes, “Niki was very much an avant-garde artist. Sometimes an artist is ahead of their time, and then when time catches up, people really understand the work. Today's younger generation feel a real connection to her feminine, feminist approach and her use of humor, or sometimes dark humor.”

This summer, a new exhibition in Paris will explore the legacies of Saint Phalle, her husband the artist Jean Tinguely, and curator Pontus Hultén. Organized by the Centre Pompidou and Grand Palais, it aims to share their visionary work and their indelible influences on contemporary art.

In Washington, D.C., as visitors walk into NMWA's second-floor collection galleries, newly reinvigorated from the 2023 top-to-bottom renovation, they are greeted

with a joyful, life-size sculpture by Saint Phalle. This painted and carved marble work, *Pregnant Nana* (1995), features bold colors and a celebratory, upraised arm, and it sets an energetic tone for the galleries. Cardenas says, “One of the great privileges of working with artists is that you see their impacts long after they're gone. Each time we witness this, it's like she's still here, like her magic is still around creating new feelings and experiences in the world.”

In 2023, NCAF donated a gift of thirty-eight prints to NMWA in celebration of the museum's reopening from renovation. Cardenas says, “We wanted to participate in the reopening and show that we really support what the museum is doing.”

These prints, dating from 1968 through 2001, encompass a range of Saint Phalle's iconic work—playful, clever, and full of activist energy. They complement NMWA's holdings and enable the museum to amplify Saint Phalle's story and share her art. Twenty selections from this gift are on view through November 30 in *Niki de Saint Phalle In Print*.



Tarot Garden, 1991; Lithograph on paper, 23 ¾ x 31 ½ in.; NMWA, Gift of the Niki Charitable Art Foundation

Niki de Saint Phalle

IN PRINT

May 9–November 30, 2025



Kathryn Wat

Known for the daring energy she brought to performances, sculptures, and installations, French American artist Niki de Saint Phalle (b. 1930, Neuilly-sur-Seine, France; d. 2002, San Diego) also pursued a vigorous printmaking practice. *Niki de Saint Phalle In Print* presents twenty large-scale works depicting the artist's signature Nanas, dragons, serpents, and hearts, as well as figures from the tarot and impressions of the landscape surrounding her home in California. In these prints, each figure, creature, and symbol populates a world brimming with the artist's dynamism and verve.

Saint Phalle as a Printmaker

Widely known as a sculptor and performance artist, Saint Phalle designed posters to promote her projects beginning early in her career. With experience developing graphic designs, she intuitively expanded her practice to include prints, books, films, jewelry, and her own perfume. Developing her fragrance and an array of multiples made her art accessible to a wider audience, and the proceeds also helped finance *Tarot Garden* (1974–98), Saint Phalle’s most extensive architectural project, which she built in the hills of Tuscany.

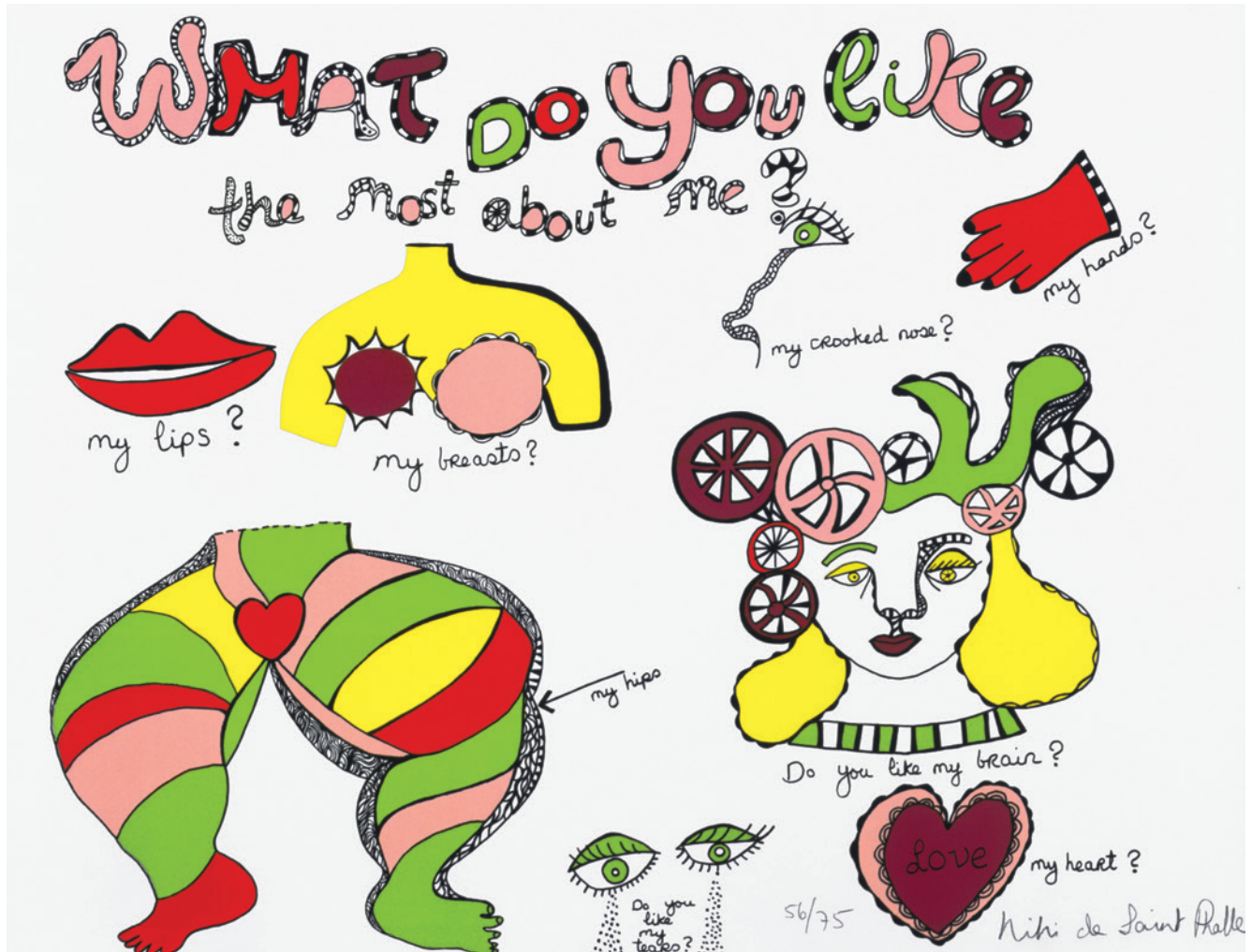
Saint Phalle conceptualized *Tarot Garden* as “a garden of joy ... a little corner of paradise.” She and her team designed and constructed the park, which features monumental sculptural depictions of the twenty-two Major Arcana, the named cards in a tarot deck. NMWA’s exhibition features a range of prints that relate to the garden’s exuberant structures. In *Justice Card No. 8* (1999), Saint Phalle reimagined the black-and-white, mosaic-tiled *Justice* sculpture she created in Tuscany, rendering her printed *Justice* with vibrant green, pink, and

Right: *Justice Card No. 8*, 1999; Lithograph with collage on paper, 29 ½ x 22 ¾ in.; NMWA, Gift of the Niki Charitable Art Foundation

Below: *What Do You Like The Most About Me?*, 1970; Serigraph on paper, 19 ¾ x 25 ¾ in.; NMWA, Gift of the Niki Charitable Art Foundation



yellow inks. Many of the tarot-related works on view, including *Temperance* (1997), *The Falling Tower Card No. XVI* (1997), and *The Sun Card No. XIX* (1998), also incorporate collaged pieces of reflective paper that provide additional brilliance.



Saint Phalle's creative work is palpably bound to the events of her life.

From Life

Saint Phalle's creative work is palpably bound to the events of her life. As a child and as a young self-taught artist, she experienced mistreatment and repression. She subsequently forged installations, sculptures, and performances that emphasize direct action and fearlessness. Her voluptuous female figures, called Nanas ("sassy young women" in French slang), subvert conventional ideals for women's bodies and capabilities. These powerful figures are a cornerstone of the artist's critique of patriarchal power.

In *You Are My Love Forever and Ever and Ever* (1968), a Nana figure spouts a speech bubble with the phrase "Je t'aime" ("I love you") and touches a dragon, next to which Saint Phalle wrote, "You are my Tyrannosaurus Rex." The tone of *What Do You Like the Most About Me?* (1970) is more guarded. Beneath Saint Phalle's drawings of colorful lips, breasts, and hips, a pair of eyes frames the inscription, "Do you like my tears?" This plaintive message points to the range of emotions—both pleasant and painful—that define close human relationships.

To the Letter

Saint Phalle often reflected on her memories and observations through texts in the form of letters or journal entries. Many prints in this exhibition incorporate her free-flowing, unfiltered style of writing. Handwritten notes in both English and French curl around her drawings of figures, which she represented with her characteristic looping lines and bright colors.

On view are large silkscreens from a series that composes a visual diary of Saint Phalle's life and work during her first year living in Southern California. *Californian Diary (Shamu! Killer Whale)* (1993), her depiction of an orca leaping above water, includes bands of text recounting the mammal's fearsome power and innate ability to overcome its human trainer. The text inscribed into *Californian Diary (Black is Different)* (1994), which portrays a monumental Black Nana, conveys the artist's devotion to her great-grandson, Djamal, and her meditations on racial allyship.

In 2001, shortly before her death, Saint Phalle created a series of prints centered on the socially conscious movements that she embraced. The exhibition also draws from this group of works, which assert the need for reproductive rights and a protected natural environment.



Californian Diary (Shamu! Killer Whale), 1993; Serigraph on paper, 47 ¼ x 31 ½ in.; NMWA, Gift of the Niki Charitable Art Foundation

A Model Muse

NMWA developed this exhibition from an expansive gift of prints donated to the museum in 2023 by the Niki Charitable Art Foundation in honor of the building's reopening after renovation. Saint Phalle established the foundation to share her work more broadly, and her renown extends far beyond the fine arts sphere. Maria Grazia Chiuri, creative director of the fashion house Christian Dior, acknowledged the artist as a feminist icon as she unveiled the spring/summer 2018 collection, which incorporated motifs from Saint Phalle's art. Saint Phalle also modeled for Dior in the 1950s, just as she was beginning her artistic career. Chiuri marveled at Saint Phalle's pathbreaking choice to pursue a career as an artist "in a moment that was not too easy to work in art for women." Through *Niki de Saint Phalle In Print*, NMWA heralds this artist's boundless and enduring inspirational force.

// Kathryn Wat is deputy director/chief curator at the National Museum of Women in the Arts.

Niki de Saint Phalle In Print is organized by the National Museum of Women in the Arts and generously supported by the members of NMWA.

Calendar

// EXHIBITIONS

Uncanny

Through August 10, 2025

Guerrilla Girls: Making Trouble

Through September 28, 2025

A Radical Alteration: Women's Studio Workshop as a Sustainable Model for Art Making

Through September 28, 2025

Niki de Saint Phalle In Print

Through November 30, 2025

Women Artists from Antwerp to Amsterdam, 1600–1750

September 26, 2025–
January 11, 2026

Online exhibitions:

Revisit favorite NMWA
exhibitions and resources at
[https://nmwa.org/whats-on/
exhibitions/online](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. Two weeks' notice is appreciated but not required.

Daily / Weekly / Monthly

For museum admission, advance online reservations are suggested.

Free Community Day

FIRST SUNDAYS 10 A.M.–5 P.M. & SECOND WEDNESDAYS

VARIABLE HOURS // **FMR**

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

Open Studio

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

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.; EXTRA OPPORTUNITIES ON SELECT FREE COMMUNITY DAYS // **MAO**

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 12–12:30 P.M. // **FMOE**

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



Experience eerie and enigmatic art by Louise Bourgeois, Remedios Varo, and many others in *Uncanny*, on view through August 10

NMWA Nights

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

NMWA Nights returns in September after a summer break. On the third Wednesday of most months, mark your calendar for a creative and engaging after-hours experience!

Art Chat

SELECT FRIDAYS 5–5:45 P.M. // **FMREV**

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.

June

6/21 International Yoga Day

SAT 9–10 A.M. // **R**

Kick-start your day with an all-levels yoga flow session surrounded by artwork in NMWA's Great Hall. Led by Beth Wolfe. Please bring your yoga mat.

6/21 Tour: Celebrating Pride

SAT 12–1 P.M. // **AMR**

Explore the creative contributions of LGBTQIA+ artists in NMWA's collection. On this engaging, interactive tour, look closely and consider identity and community in several works of art spanning time and space.

6/22 Artist in Conversation: Alison Saar

SUN 4–6 P.M. // **R**

Join us for an evening celebrating the intersection of art, literature, and craft. Saar will discuss her collaboration with Arion Press to create a new edition of Octavia Butler's novel *Kindred* (1979) as a contemporary artist's book. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.

6/25 Gallery Talk: *Niki de Saint Phalle In Print*

WED 12–12:30 P.M. // **FMOE**

6/25 Curator's Perspective: *Guerrilla Girls*

WED 6–7 P.M. // **FMREV**

In this members-only, virtual event, NMWA Assistant Curator Hannah Shambroom shares behind-the-scenes insights into the exhibition *Guerrilla Girls*.

6/27 Art Chat

FRI 5–5:45 P.M. // **FMREV**



Alison Saar (as seen in the NMWA film series "In Focus: Artists at Work") discusses her new artist's book edition of Octavia Butler's *Kindred* (1979) on June 22

July

7/2 Gallery Talk: *Uncanny*

WED 12–12:30 P.M. // **FMOE**

7/6 Free Community Day

SUN 10 A.M.–5 P.M. // **FMR**

7/6 Open Studio

SUN 10 A.M.–4 P.M. // **FMO**

7/6 Collection Highlights Tour

SUN 11–11:45 A.M. // **MAO**

7/7–11 Teacher Program: Art, Books, and Creativity Institute

MON–FRI 9 A.M.–4 P.M. // **R**

Empower and inspire your students through art! Join NMWA educators, professional book artists, and curriculum and literacy specialists for this annual intensive institute centered on NMWA's Art, Books, and Creativity (ABC) curriculum. \$50 materials fee.

7/9 Free Community Day: Extended Summer Hours

WED 10 A.M.–8 P.M. // **FMR**

Celebrate summer and beat the heat at NMWA with special extended hours during Free Community Days on the second Wednesdays of June, July, and August.

7/9 Open Studio

WED 10 A.M.–4 P.M. // **FMO**

7/9 Gallery Talk: *A Radical Alteration*

WED 12–12:30 P.M. // **FMOE**

7/9 Collection Highlights Tour

WED 2–2:45 P.M. & 6–6:45 P.M. // **MAO**

7/16 Gallery Talk: *Uncanny*

WED 12–12:30 P.M. // **FMOE**



Calling all teachers! Join NMWA educators and guest instructors at the ABC Institute in July

//KEY

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

7/16 Visual Thinking Strategies (VTS) Look Club

WED 3–4 P.M. // **R V**

Join NMWA educators for their residency with VTS Look Club Online. Using the VTS method of thoughtful, open-ended questions, educators facilitate discussions based on images from NMWA's collection. Pay what you can.

7/21 Virtual Educator Summer Camp

MON 10–11:30 A.M. // **F M R V**

Join us for 1.5-hour sessions each day July 21–25 with guest artists and educators. These fun, hands-on participatory sessions welcome anyone who identifies as an educator. Registrants receive a supply list, digital resources, and a meeting link in advance of each session.

7/22 Virtual Educator Summer Camp

TUE 10–11:30 A.M. // **F M R V**

7/23 Virtual Educator Summer Camp

WED 10–11:30 A.M. // **F M R V**

7/23 Gallery Talk: *Guerrilla Girls*

WED 12–12:30 P.M. // **F M O E**

7/23 Curator's Perspective: *A Radical Alteration*

WED 6–7 P.M. // **M R E V**

In this members-only virtual presentation, curator Maymanah Farhat and Elizabeth Ajunwa, director of NMWA's Library and Research Center, share behind-the-scenes insights into the artists' books and history featured in *A Radical Alteration*.

7/24 Virtual Educator Summer Camp

THU 10–11:30 A.M. // **F M R V**

7/25 Virtual Educator Summer Camp

FRI 10–11:30 A.M. // **F M R V**

7/25 Art Chat

FRI 5–5:45 P.M. // **F M R V**

7/30 Gallery Talk: *A Radical Alteration*

WED 12–12:30 P.M. // **F M O E**

August

8/2 Firsthand Experience: Pinhole Pics

SAT 11 A.M.–3 P.M. // **R E**

Artist and writer R. C. Barajas teaches participants about the history of pinhole cameras as well as how to create a lens-less camera, capture images, and develop photographs. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.

8/3 Free Community Day

SUN 10 A.M.–5 P.M. // **F M R**

8/3 Open Studio

SUN 10 A.M.–4 P.M. // **F M O**

8/3 Collection Highlights Tour

SUN 11–11:45 A.M. // **M A O**

8/6 Gallery Talk: *Uncanny*

WED 12–12:30 P.M. // **F M O E**

8/13 Free Community Day: Extended Summer Hours

WED 10 A.M.–8 P.M. // **F M R**

Celebrate summer and beat the heat at NMWA with special extended hours during Free Community Days on the second Wednesdays of June, July, and August.

8/13 Open Studio

WED 10 A.M.–4 P.M. // **F M O**

8/13 Gallery Talk: *Guerrilla Girls*

WED 12–12:30 P.M. // **F M O E**

8/13 Collection Highlights Tour

WED 2–2:45 P.M. & 6–6:45 P.M. // **M A O**

8/20 Gallery Talk: *Niki de Saint Phalle In Print*

WED 12–12:30 P.M. // **F M O E**

8/22 Art Chat

FRI 5–5:45 P.M. // **F M R E V**

8/23 Tour: Come to Your Senses

SAT 12–12:45 P.M. // **A M R**

How does an artwork feel, sound, smell, or taste? Use your many senses to “step inside” artworks from NMWA’s collection. Props and open-ended questions encourage you to consider works in new ways.

8/27 Gallery Talk: *A Radical Alteration*

WED 12–12:30 P.M. // **F M O E**

September

9/3 Gallery Talk: Collection Highlights

WED 12–12:30 P.M. // **F M O**

9/7 Free Community Day

SUN 10 A.M.–5 P.M. // **F M R**

9/7 Open Studio

SUN 10 A.M.–4 P.M. // **F M O**

9/7 Collection Highlights Tour

SUN 11–11:45 A.M. // **M A O**

9/10 Free Community Day

WED 10 A.M.–5 P.M. // **F M R**

9/10 Open Studio

WED 10 A.M.–4 P.M. // **F M O**

9/10 Gallery Talk: Collection Highlights

WED 12–12:30 P.M. // **F M O**

9/17 Gallery Talk: *Niki de Saint Phalle In Print*

WED 12–12:30 P.M. // **F M O E**

9/17 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.

9/24 Gallery Talk: *Guerrilla Girls*

WED 12–12:30 P.M. // **F M O E**

9/25 Member Preview Day: *Women Artists from Antwerp to Amsterdam, 1600–1750*

THU 10 A.M.–4 P.M. // **M + R E**

Join us for a special preview of *Women Artists from Antwerp to Amsterdam, 1600–1750*, featuring works by more than forty women artists who shaped the visual culture of the region that is now the Netherlands and Belgium. Museum only open to members. Tours throughout the day.

9/26 Art Chat

FRI 5–5:45 P.M. // **F M R 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 Hayes Foundation, the William Randolph Hearst Foundation, and Elinor Coleman and David Sparkman. 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.



PHOTO BY LES TALUSAN

Mark your calendar to enjoy the museum after hours when NMWA Nights returns on September 17

GUERRILLA GIRLS MANIFESTO

For Art Museums & Galleries

BANISH board members who make the world a worse place. Out with money launderers, arms dealers, climate change deniers, polluters, antiquities traffickers, addictive drug manufacturers, student loan sharks & cronies of Jeffrey Epstein.

WRITE wall labels that tell the whole history of art, including, but not limited to, slavery & the genocide of indigenous peoples.

REPATRIATE pillaged, smuggled & looted artifacts in your collection; apologize publicly & cough up a lot of dough.

CAST OUT institutional racism, sexism, classism, ableism, homophobia, transphobia & colonialism too.

CONFESS that for centuries women have been depicted in art as luscious objects of male desire & victims of male aggression.

GET REAL: If a museum shows only SUPER EXPENSIVE art bought at SUPER EXPENSIVE galleries & donated by SUPER RICH collectors, it should rename itself the Museum of SUPER RICH PEOPLE'S ART.

TELL US white male art

REFUSE to be part of schemes that allow billionaire art collectors to avoid paying their fair share of taxes.

RX: Tell your museum to stop claiming to represent the history of art is the history of white male power!



FESTIVAL
Everywhere

HONOR your employees,
never undermine their efforts to
unionize, & pay them a living
wage plus benefits.

the percentage of
artists in your collection.

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our favorite
low art that
cultures it
esent. The
s more than
wealth and



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*Guerrilla Girls ManifestA: For Art
Museums Everywhere, 2024; Digital
print on paper, 18 x 24 in.; NMWA,
Museum purchase: Members'
Acquisition Fund*

Guerrilla Girls

Making Trouble

April 12–September 28, 2025

Hannah Shambroom

On a spring night in 1985, a group of feminist activist-artists snuck through the streets of lower Manhattan, home to many of the city's most prestigious galleries and museums, and pasted posters denouncing gender discrimination onto walls, streetlamps, and phone booths. The unconventional act sent shock waves through New York City's art scene and was the first of many that the group—aptly calling themselves the Guerrilla Girls—would stage in protest of inequality. This year marks the Guerrilla Girls' fortieth anniversary, and NMWA celebrates this milestone by exhibiting a selection of the group's earliest posters from the 1980s and '90s alongside more recent prints, demonstrating their persistence and impact over decades.

These Galleries Show No More Than 10% Women Artists or None at All, from the series "Guerrilla Girls Talk Back: The First Five Years, 1985–1990," 1985; Photolithograph on paper, 17 x 22 in.; NMWA, Gift of Steven Scott, Baltimore, in honor of Wilhelmina Cole Holladay

THESE GALLERIES SHOW NO MORE THAN 10% WOMEN ARTISTS OR NONE AT ALL.

**Blum Helman
Mary Boone
Grace Borgenicht
Diane Brown
Leo Castelli
Charles Cowles
Marisa Del Re
Dia Art Foundation
Executive
Allan Frumkin**

**Fun
Marian Goodman
Pat Hearn
Marlborough
Oil & Steel
Pace
Tony Shafrazi
Sperone Westwater
Edward Thorp
Washburn**

SOURCE: ART IN AMERICA ANNUAL 1984-5

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS**
CONSCIENCE OF THE ART WORLD

© GUERRILLA GIRLS; COURTESY OF WWW.GUERRILLAGIRLS.COM

Simple Facts, Obvious Conclusions

The Guerrilla Girls burst into the art world with their bold text- and graphics-based prints. The collective formed in the wake of the Museum of Modern Art's 1984 exhibition *An International Survey of Recent Painting and Sculpture*. Although the exhibition claimed to represent the best artists of the time, fewer than 10 percent were women and none were artists of color. Protests outside the museum failed to garner attention, so members of the group set out to prove exactly how bad the art world was for women and non-white artists. "It was worse than we thought," says a Guerrilla Girl who goes by the name Frida Kahlo. "The most influential galleries and museums exhibited almost no women artists. . . . Everyone in positions of power—curators, critics, collectors, the artists themselves—passed the buck. . . . We decided to embarrass each group by showing their records in public."¹

The Guerrilla Girls' earliest works eschew imagery in favor of bold, black-and-white text with direct messages. *These Galleries Show No More Than 10% Women Artists or None at All* (1985) brazenly names twenty preeminent New York City galleries that disproportionately represented men. Institutions were not the group's only targets. *What Do These Artists Have in Common?* (1985) lists forty-two prominent artists—mostly white men—who allowed their art to be shown in spaces that exhibited work by very few, if any, women artists. A statement accompanying the posters warned of more to come, promising, "Simple facts will be spelled out; obvious conclusions can be drawn."²

Although their first focus was gender disparity in the visual arts, in later works the Guerrilla Girls cast a critical eye on other fields, including film, theater, politics, and pop culture. The group adapted their material, techniques, and style to suit their subject matter, often incorporating color, graphics, and humor. *10 Trashy Ideas About the Environment* (1994) contains sardonic notes on the environment, ironically printed on a plastic bag. As Guerrilla Girl Eva Hesse said, "We found out quickly that humor gets people involved."³

Do You Know the Guerrilla Girls?

Members of the Guerrilla Girls wear gorilla masks in public and adopt the names of deceased women artists and writers as pseudonyms. Both strategies arose from the need to remain anonymous, but have since become hallmarks of the group. "We wanted the focus to be on the issues, not our personalities or our own work," one member explained.⁴

The idea to don simian disguises emerged from a humorous mistake. At an early meeting, one spelling-challenged member wrote "Gorilla" instead of "Guerrilla" in her notes. In addition to anonymity, the masks embolden them to be more outspoken. "You'd be surprised at what comes out of your mouth when you wear a gorilla mask," they've said.

Their aliases also buffer the Guerrilla Girls from retribution in the art world, which they both participate in and criticize. *Guerrilla Girls' Identities Exposed!* (1990) purportedly lists individual members, with a touch of their signature cheekiness. "Is this or isn't this a real list of Guerrilla Girls?" a statement released with the print asks. "Only the people on it know for

sure.” With more than five hundred women named, there is strength and protection in numbers.

The Guerrilla Girls and NMWA

Many of the prints in the exhibition, including the Guerrilla Girls' first two portfolios of posters from 1985 to 2005 (“Guerrilla Girls Talk Back: The First Five Years” and “Guerrilla Girls Talk Back: Portfolio 2”) were donated to the museum by longtime NMWA supporter and Advisory Board member Steven Scott. Scott first encountered the Guerrilla Girls while gallery-hopping in SoHo in the mid-1980s. “The posters were ubiquitous,” he says. “I was highly enamored by the uproarious sense of humor conveyed by the works’ provocative subject matter, which sparked inappropriate laughter in all passersby.” Inspired by the Guerrilla Girls’ direct missives, Scott has been committed to equitable representation of men and women at his own gallery in Baltimore since it opened in 1988. “This was a conscious decision,” he explains. “I had read all the Guerrilla Girls’ statistics and was shocked at how few major New York contemporary art galleries showed more than 10 percent women. Like NMWA, I wanted my gallery to be a catalyst for change.”

The exhibition also debuts four recent acquisitions, including one of the collective’s newest works, *Guerrilla Girls ManifestA: For Art Museums Everywhere* (2024). Featuring directives for arts institutions to adhere to equitable and principled practices, the print is both a call-out and call to action, installed at NMWA across a prominent gallery wall as a large-scale vinyl print.



Left: Guerrilla Girls in action, ca. 1985

Top right: *10 Trashy Ideas About the Environment*, from the series “Guerrilla Girls Talk Back: Portfolio 2,” 1994; Digital print on plastic bag, 12 x 9 in.; NMWA, Gift of Steven Scott, Baltimore, in honor of Wilhelmina Cole Holladay



Still Making Trouble

The Guerrilla Girls' passion for advancing inclusivity in the arts fuels NMWA's work, too. Today, museums, galleries, collectors, and patrons are more aware of gender and racial inequality than they were in previous decades. Yet new generations continue to face hurdles surrounding representation, access to resources, pay disparities, and more. Through the years, the Guerrilla Girls have continued to make waves. *Guerrilla Girls: Making Trouble* highlights the collective's intrepid work and encourages museum visitors to speak up in their own activism. For forty years, the Guerrilla Girls have disrupted the status quo in the arts and beyond, and they are not slowing down.

// Hannah Shambroom is assistant curator at the National Museum of Women in the Arts.

Guerrilla Girls: Making Trouble is organized by the National Museum of Women in the Arts and generously supported by the members of NMWA.

Notes:

1. Interview from *Confessions of the Guerrilla Girls*, Guerrilla Girls, accessed April 10, 2025, https://www.guerrillagirls.com/confessions_interview.
2. "Guerrilla Girls' First Press Release, May 6, 1985," Guerrilla Girls, accessed April 10, 2025, <https://www.guerrillagirls.com/1985-projects/1985guerrillagirls-pressrelease>.
3. Interview from *Confessions of the Guerrilla Girls*.
4. Interview from *Confessions of the Guerrilla Girls*.



LaToya M. Hobbs, *The Founder*, 2020; Acrylic, collage, and relief carving on wood panel, 48 x 36 in.; NMWA, Museum purchase: Funds provided by friends of Lisa Claudy Fleischman in her memory, with additional support from the artist

PHOTO BY LEE STALS WORTH

Close Encounter

The Founder

Ashley W. Harris

Works by Baltimore-based LaToya M. Hobbs center Black women's bodies and experiences. Hobbs fell in love with printmaking while pursuing her BA in studio art with a focus in painting at the University of Arkansas in Little Rock; she continued exploring painting and printmaking at Purdue University, where she earned her MFA.

Carving Out a Niche

"I describe myself as a painter and printmaker, and most of my current work is a mixture of both of those practices," says Hobbs.¹ Now a professor at Maryland Institute College of Art, she has developed three primary modes of creation. The first comprises traditional printmaking, such as woodcut, in which she carves her composition into wood, inks the block, and uses a press to transfer the design to paper. Working in this way led Hobbs to develop her second method, as she grew increasingly interested in the matrix, or the surface in printmaking that holds the design. While others might see the matrix only as a tool of production, Hobbs carves, paints, and embellishes directly on wood to create one-of-a-kind art objects. The third method is a hybrid of the first two practices: Hobbs may develop a small print edition from a block before adding additional layers to it, thereby creating works that are related, yet distinct. NMWA's new acquisition is an example of the second approach. According to Hobbs, "*The Founder* was designed to exist in the world as a mixed-media painting."

"Given the historic nature of the Black Women of Print collective and the mission of NMWA, I felt that NMWA was the perfect institution to become a steward of this work."

// LATOYA M. HOBBS

Most of Hobbs's sitters are friends or family members. In *The Founder* (2020) she portrays Dr. Tanekeya Word Harris, who founded Black Women of Print (BWOP) in October 2018. This collective—which Hobbs joined as a founding member—is a supportive group for midcareer and established Black women printmakers. A central part of its mission is promoting the visibility of Black women printmakers of the past, present, and future.

To create this portrait, Hobbs layered printmaking, painting, drawing, and collage techniques. Working from reference photos provided by Harris, Hobbs carved the portrait directly onto a wood panel. On paper, she painted solid colors and hand-printed patterns before adhering these elements to the panel to form the sitter's shirt, jacket, and earring. While her materials vary from work to work, Hobbs often uses collage to

create her figures' adornments. When creating patterns, she frequently looks to West African *adinkra* symbols. The design collaged on the shirt and block-printed in the background is *nsoromma*, which translates to "star."

In Good Company

Hobbs draws influence from and has connections to several other artists represented in NMWA's collection, including Käthe Kollwitz, Delita Martin, Alma Woodsey Thomas, Mickalene Thomas, and particularly Elizabeth Catlett, who was one of the first Black women artists Hobbs learned about in school. In NMWA's current collection gallery installation, *The Founder* is "next door" to Catlett's sculpture *Stepping Out* (2000), another recent NMWA acquisition and a work that resonates with Hobbs.

A sculptor, printmaker, and native of Washington, D.C., Catlett is well-represented in collections throughout the city, as well as in the exhibition *Elizabeth Catlett: A Black Revolutionary Artist*, on view at the National Gallery of Art through July 6. For this exhibition (which also features prints from NMWA's collection), Hobbs contributed her perspective to label text for Catlett's famous print *Sharecropper* (1952) and participated in the museum's "Like a Great" project, which tasks contemporary artists with embodying the spirits of artists who have come before them. The National Gallery filmed Hobbs's process as she created *Dahlias for Naima* (2025), a portrait of Catlett's granddaughter Naima Mora. Both the film and the finished work are featured in the exhibition. Hobbs says, "It always feels great to be in conversation with Catlett's work!"

More to Explore

The Founder is part of an ongoing series titled "Salt of the Earth." As Hobbs describes, "I ebb and flow through different series, and sometimes they overlap." The artist is working to self-publish a monograph featuring art from this series and other recent works. She is also looking forward to taking part in the group exhibition *The Outwin 2025: American Portraiture Today*, opening at the National Portrait Gallery in October, and to a solo exhibition at the Indianapolis Museum of Art in fall 2026.

// Ashley W. Harris is associate educator at the National Museum of Women in the Arts.

Note:

1. All quotes are from author's correspondence with the artist, April 2025.

Museum News

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#5WomenArtists 2025

The 2025 #5WomenArtists social media campaign—featured throughout our programs, social media, and website all year long—dives into intersectional environmentalism. In addition to posing the question “Can you name five women artists?,” NMWA is focusing on gender equity and the arts alongside environmental justice and sustainability.

This year, #5WomenArtists explores how environmental action and climate issues can inspire real-world change. The museum is co-creating content with individuals, artists, and organizations and considering the ways in which gender equity and environmental activism are intertwined on a local, national, and global scale.

Community Collaborations

This spring was a busy and vibrant season for community collaborations at NMWA. One highlight, bringing together after-hours fun and the #5WomenArtists focus on environmental activism, was an Earth Month partnership during April's NMWA Nights event.

Attendees enjoyed a set by DJ Xsa, the founder and creator of Swap DC (a local organization supporting sustainable fashion by hosting clothing swaps) and participated in a recycling drive with Pact Collective addressing the immeasurable waste produced by the beauty industry. By collecting hard-to-recycle items such as mascara wands and toothpaste tubes, the program empowered visitors to join in



PHOTO BY ANGELA PAN

Attendees at April's NMWA Nights event drop off hard-to-recycle beauty containers and other items through a partnership with Pact Collective

collective action toward a more sustainable future. We collected more than twenty pounds of product to recycle!

Many other partners—including the Environmental

Film Festival, We Met IRL, and World Pride—engaged NMWA audiences this spring.

Museum Events

Highlights from NMWA Nights and International Women's Day

1–2. In March, NMWA Nights attendees explore the museum's collection and make new connections through We Met IRL.
3–4. At April's event, participants snip and glue to create a community collage, as they enjoy the beats of DJ Xsa.
5. Participants hold a pose in the Great Hall during International Women's Day yoga



PHOTOS 1–2 BY JADA IMANI AND 3–4 BY ANGELA PAN

Fresh Talk: Hunter Harris and Peyton Dix

6–7. On February 12, a crowd enjoys a conversation between Dix and Harris, hosts of the podcast "Lemme Say This"



Creative's Keynote: Sandra Jackson-Dumont

8–9. Sandra Jackson-Dumont shares her vision for inclusion and storytelling in the arts through a talk and a Q&A with NMWA Public Programs Director Kelley Daley

10. Jackson-Dumont chats with attendees during cocktail hour



Fresh Talk: Defining Success

11. Tiffany MacIsaac (left) moderates a conversation between Jill Nguyễn and Bricia Lopez about paths to success in the food industry

12. Lopez, MacIsaac, and Nguyễn share the stage after their talk



Film: War Paint—Women at War

13. Following a screening of *War Paint*, Kelley Daley talks with film director Margy Kinmonth and artist Assil Diab about trailblazing women artists

14. Margy Kinmonth, NMWA Trustee Patti White, and George White



PHOTOS BY DEREK BAKER

PHOTOS BY DC MULTIMEDIA PRODUCTIONS

PHOTOS BY DEREK BAKER

PHOTOS BY DC MULTIMEDIA PRODUCTIONS

Museum Events

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Celebrating and Supporting the Museum

On April 11, NMWA's Spring Gala was a joyful celebration of the power of art to spark change. This year's event honored three visionary figures who shape and challenge the cultural landscape.

Artist Bisa Butler, acclaimed for her vibrant quilted portraits, delivered a powerful speech on the role of art in shaping identity and community. Her work, which celebrates African American life with extraordinary color and craft, was recognized for its significant contribution to contemporary art. The Guerrilla Girls, the iconic anonymous collective of feminist activist-artists, were honored for their decades-long crusade against discrimination and inequality in the art world. Tony Podesta, a passionate arts patron and longtime museum supporter, was celebrated for his steadfast commitment to contemporary artists and women's voices in the arts.

We extend deepest thanks to Gala co-chairs Ashley Davis, Susan Dunlevy, and Alethia Jackson, whose leadership made the evening possible. We are also profoundly grateful to our generous sponsors, whose support benefits NMWA's art and programs.

The Gala featured an elegant, seated dinner, inspiring remarks from the honorees, and a toast to creativity, advocacy, and the future of women artists everywhere.



PHOTOS 1, AND 3 BY NYKL MAKES, LLC; PHOTOS 2, 4, AND 5 BY TONY POWELL

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Tamara White
Marie A. Wilkie
Harold and Nancy Zirkin

Spring Gala 2025

1. Gala honorees Bisa Butler, Tony Podesta, and Guerrilla Girl Käthe Kollwitz
2. Gala co-chairs Alethia Jackson, Ashley Davis, and Susan Dunlevy
3. Renee Shaffer-Galvin, Grace Smith, NMWA Trustee Sheila Shaffer, Shannon Shouse, and Wendy Spainhour
4. NMWA Trustee Alejandra Segura, NMWA Trustee Marcia Carlucci, Chair of the NMWA Board Winton Holladay, and Enrique Segura
5. Guerrilla Girl Käthe Kollwitz, NMWA Trustee Patti White, and George White
6. NMWA Director Susan Fisher Sterling, Bisa Butler, and President of the NMWA Board Susan Goldberg
7. Tony and Trisja Podesta
8. Curtis and Amanda Polk
9. Olivia Igbokwe-Curry, Charles Curry, Alethia Jackson, Charles Jean-Pierre, Bisa Butler, John Butler, NMWA Library and Research Center Director Elizabeth Ajunwa, Brandon Neal, Sharonda Irving, Hana Sharif, Natasha Dupee, and Scottie Irving
10. NMWA Trustee Annie S. Totah, Lisa Porter, Dana Presutti, and Grace Bender
11. Halima Adetona, Elizabeth Gaines, Stephanie Chon, Jessica Powers, Danita Johnson, Nia Harrington, and Mona Moumen
12. NMWA Trustee Anjali Gupta, NMWA Trustee Stephanie Sale, and Jim Singleton
13. Jonathan Duber, Dana Duber, NMWA Trustee Nancy Duber, and Marc Duber
14. Ambassador of the Slovak Republic Radovan Javorčík and Michelle Javorčíková, Mark Allen, and Charlotte K. Forster
15. Amirah Aulaqi and Sadeaqah Adi
16. Kaywin Feldman and Jim Lutz
17. Tamara White, Adam Tolbert, and Mina Morita



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We 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 are grateful to all donors.

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* Deceased

Lists as of April 15, 2025



Women's Studio Workshop Tote

This tote bag's design is a love letter to the 1980s, when Women's Studio Workshop had their own clothing line to generate extra income. \$35/Member \$31.50

Self-Watering Planter

This origami planter uses a cotton cord as a watering system, allowing your plant to self-regulate its hydration. Packed flat, made from recycled materials. \$21/Member \$18.90



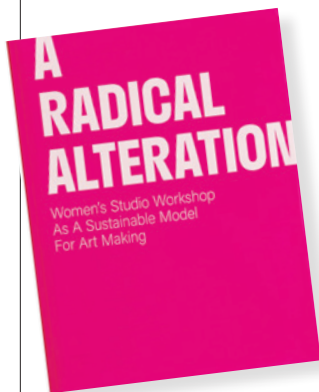
National Museum of Women in the Arts: Collection Highlights

The museum's collection highlights catalogue explores the breadth of NMWA's holdings, drawing connections among more than 180 works and sharing new essays by nearly fifty artists and scholars. Hardcover, 264 pages. \$60/Member \$54



A Radical Alteration Exhibition Catalogue

This catalogue shares Women's Studio Workshop's rich history through archival materials and more than forty-five artists' books. Featuring an essay by curator Maymanah Farhat. Softcover, 96 pages. \$24/Member \$21.60



THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success
Not having to be in shows with men
Reaping an orange from the art world in your 4-hour-a-week job
Knowing your career might only go as far as your ability
Being reassured that whatever kind of art you make it will be labeled feminist
Not being stuck in a feminist teaching position
Seeing your Mom live on in the work of others
Having the opportunity to choose between career and motherhood
Not having to choose on those big nights as artist in studio walls
Being able to work when your mood changes you for someone younger
Being included in revised canon of art history
Not having to undergo the undercurrent of being called a genius
Getting your picture in the art magazine wearing a giraffe suit

A FEMINIST REVOLUTIONARY GUERRILLA GIRLS COLLECTIVE OF THE ART WORLD

Guerrilla Girls Poster

Bring home your own version of the feminist art collective's iconic work *The Advantages of Being a Woman Artist* (1988). 17 x 22 in., offset print. \$34/Member \$30.60



Blossom Puzzle

This lush, floral, 1,000-piece puzzle is so vibrant you may want to frame it when done. Completed puzzle is 19.25 x 26.6 in. Puzzle board crafted from recycled paper. \$40/Member \$36



Guerrilla Girls T-Shirt

Wear your activism around town: This vivid pink cotton T-shirt features *The Advantages of Being a Woman Artist* (1988). Sizes XS-2XL. \$38/Member \$34.20

Garden Trinket Box

Featuring a lovely summer design, this box is a perfect home for tiny keepsakes and jewelry. Stoneware with matte cream glaze. 2 in. high, 3.5 in. diameter. \$20/Member \$18



//COMING SOON

Women Artists from Antwerp to Amsterdam, 1600–1750

September 26, 2025–January 11, 2026

Women were integral participants in the thriving artistic economy of the Low Countries during one of the most dynamic periods in the region's history. Works by more than forty women artists from the present-day areas of Belgium and the Netherlands—paintings, prints, sculptures, paper cuttings, textiles, and more—are on view, many presented for the first time in the United States. Dispelling the notion that women artists of the era were rare or obscure, this exhibition

reveals their vital role in shaping the visual culture of the region.

This exhibition is organized by NMWA in partnership with the Museum of Fine Arts in Ghent, Belgium.

Maria Schalcken, *Self-Portrait in Her Studio*, ca. 1680; Oil on panel, 17 3/8 x 13 1/2 in.; Museum of Fine Arts, Boston, Gift of Rose-Marie and Eijk van Otterloo, in support of the Center for Netherlandish Art, 2019.2094

