

Women in the Arts



NATIONAL
MUSEUM
OF WOMEN
IN THE ARTS



DEAR MEMBERS AND FRIENDS,

This season, we are thrilled to welcome visitors to enjoy an unparalleled view of historical and contemporary art by women.

The *Washington Post* lauded *Women Artists from Antwerp to Amsterdam, 1600–1750* as an “adventurous show [and] welcome addition to the cultural calendar” (on view through January 11). The *City Paper* recognized Tawny Chatmon for using her portraiture “to show the reality and beauty she sees among her loved ones” (on view through March 8). I hope you are able to enjoy these presentations—along with an exhibition of midcentury photography by Ruth Orkin opening December 12—during this lively time in our galleries.

As an independent nonprofit museum, NMWA is not part of the Smithsonian. We were fortunate to be able to remain open during the federal closure so people could come and see these important exhibitions. We’ve welcomed record-breaking numbers of visitors during this time, providing complimentary admission to furloughed federal employees and a safe, uplifting space for all guests.

As is our custom, this winter magazine offers an overview of NMWA’s achievements during the past fiscal year—all made possible through your partnership. Members and donors like you are the key to our independence, and we thank you from the bottom of our hearts for your ongoing commitment to the museum’s mission.

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>

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MAGAZINE SUBSCRIPTIONS
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HOURS
Tuesday–Sunday, 10 a.m.–5 p.m.;
Closed on Mondays and select
holidays; Library open Tuesday–
Friday 12–4 p.m. and first Sundays
10 a.m.–4 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. Please visit the website for
details on discounts for educators,
military, visitors with native/tribal
affiliations, and SNAP/EBT holders.

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

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On the cover: Tawny Chatmon,
Not Your Blackamoor (detail), from
the series “The Restoration,” 2025;
Cowrie shells, acrylic, and thread
on archival pigment print, 50 x 48 in.;
Courtesy of the Petrucci Family
Foundation Collection of African
American Art; © Tawny Chatmon;
Photo by Lee Stalsworth

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Contents

“My children are often the sitters because they are at the heart of why I create.”

TAWNY CHATMON, PAGE 4



// FEATURES

↑ 4
**Sacred, Free,
and Beautiful:
A Conversation with
Tawny Chatmon**

Chatmon discusses her photography-based works, including two new series celebrating Black American families and heritage, now on view at NMWA.

VIRGINIA TREANOR

→ 6

**Ruth Orkin:
Women on the Move**

From glamorous Hollywood celebrities to scenes from everyday life, Orkin's photographs capture a rich vision of women's experiences in the mid-twentieth century.

M. G. VALLACCHI

↑ 14

**FY25 Year in Review:
A Year of Art in Action**

Thanks to our engaged and supportive community, NMWA's recent year brought transformative milestones and bold presentations.

ALICIA GREGORY
AND NMWA STAFF

// DEPARTMENTS

- 2 Culture Watch
- 10 Calendar
- 22 Recent Acquisitions: Highlights from the Past Year
- 24 Supporting Roles
- 30 Member News and Museum Events
- 33 Museum Shop



Culture Watch

2

// EXHIBITIONS

ARIZONA

Kay WalkingStick / Hudson River School
Heard Museum, Phoenix **RM**
January 23–May 25, 2026
<https://heard.org>

WalkingStick's contemporary landscape paintings appear alongside works from the nineteenth-century Hudson River School, highlighting contemporary Indigenous art in the changing discourse of American art history.

CALIFORNIA

Manet & Morisot
Fine Arts Museums of San Francisco—
Legion of Honor **RM**
Through March 1, 2026
<https://famsf.org>

Tracing the fifteen-year artistic dialogue between Impressionists Édouard Manet and Berthe Morisot, this exhibition illuminates their friendship, mutual influences, and shared innovations.

GEORGIA

Shacks, Stories and Spirit:
Beverly Buchanan's
Art of Home
Georgia Museum of Art,
University of Georgia, Athens
RM
December 20, 2025–
June 28, 2026
<https://georgiamuseum.org>

Drawn from the museum's collection of Buchanan's work, vibrant drawings, assemblages, and sculptures honor everyday spaces and the people who inhabited them.

MARYLAND

Amy Sherald:
American Sublime
Baltimore Museum of Art
RM **□**
Through April 5, 2026
<https://artbma.org>

Tracing Sherald's artistic evolution, nearly forty paintings on view include rarely seen works and iconic portraits of Black Americans in everyday moments.



NATIONAL GALLERY OF ART, WASHINGTON, ALISA MELLON BRUCE COLLECTION, 1970.17.47

CALIFORNIA // Berthe Morisot, *The Artist's Sister at the Window*, 1869; Oil on canvas, 21 1/16 x 18 1/4 in.; On view at the Fine Arts Museums of San Francisco

NEVADA

Dorothea Lange:
Seeing People
Nevada Museum of Art, Reno **RM**
Through February 15, 2026
<https://nevadaart.org>

Across 100 photographs, this exhibition shares Lange's innovative work depicting people and addressing social issues

including economic disparity, migration, poverty, and racism.

NEW YORK

Gabriele Münter:
Contours of a World
Guggenheim, New York City **□**
Through April 26, 2026
<https://guggenheim.org>

Fifty paintings and photographs created during Münter's extended stay in the U.S. highlight her commitment to subjects rooted in daily life, travel, and community.

PENNSYLVANIA

Yasmine EL Meleegy:
Red Gold
Mattress Factory, Pittsburgh **RM**
Through September 2026
<https://mattress.org>

Using salt as her primary medium, the Cairo-based artist presents an immersive installation illuminating the labor of food production and politics of agriculture.



ARIZONA // Kay WalkingStick, *Wampanoag Coast, Variation II*, 2018; Oil on panel in two parts, 40 x 80 in.; On view at the Heard Museum



TEXAS // Maria Martinez and Julian Martinez, *Double Spouted Wedding Vessel with Butterflies*, 1930–40; Earthenware with slip, 10 ½ x 8 in. diameter; On view at the San Antonio Museum of Art

TEXAS

Canvas to Clay: Georgia O’Keeffe & Maria Martinez to Mata Ortiz & Tonalá
San Antonio Museum of Art

RM
Through October 4, 2026
<https://www.samuseum.org>

Paintings by O’Keeffe, vessels by Martinez, and ceramics from the museum’s Latin American collection attest to cultural connections between the Southwestern U.S. and Northern Mexico.

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



United Kingdom // Mrinalini Mukherjee and works in progress at her garage studio, New Friends Colony, New Delhi, ca. 1985; On view at the Royal Academy of Arts

International

AUSTRALIA

Dangerously Modern: Australian Women Artists in Europe 1890–1940
Art Gallery of New South Wales, Sydney
Through February 15, 2026
<https://artgallery.nsw.gov.au>

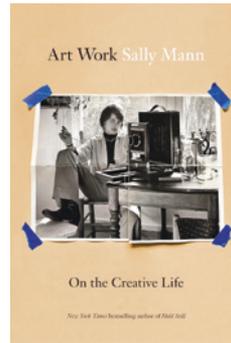
Works by Australian artists who pursued careers in Europe, including Nora Heysen and Margaret Preston, highlight their contributions to modernism abroad and in Australia.

UNITED KINGDOM

A Story of South Asian Art: Mrinalini Mukherjee and Her Circle
Royal Academy of Arts, London
Through February 24, 2026
<https://royalacademy.org.uk>

Through the people and places that influenced Indian sculptor Mrinalini Mukherjee, this exhibition traces South Asian art from the 1930s to the present day.

// **BOOKS**



Art Work

“This book is written by an old woman primarily for young artists and writers, with the vain, and vainglorious, hope that some of it will make a difference in the way you organize (yes, I did say organize) your creative practice,” writes Sally Mann. In *Art Work: On the Creative Life* (Abrams, 2025), the celebrated photographer and writer, best known for her images of the American South and her children, does give advice—reminding artists to work tenaciously and purposefully—and shares stories in her frank, engaging writing. She describes the interplay between artistic passion and stifling self-doubt that drove her early ambition and development. Her text is studded with images—her own photographs and others’, as well as scans of her scrawling, vehement correspondence and journal entries. In addition to illuminating her youthful influences and feelings, these visuals illustrate her argument that artists should preserve their writing as an essential route to understanding their own pasts. Overall, though? “Get to work!” says Mann to artists, “Keep trying until you get it right. Trust what your eye and your hand and your gut are telling you.”

// Elizabeth Lynch



The Rose

In her introduction to *The Rose: A Circular Genealogy of Collage* (Lumber Room, 2025), artist Justine Kurland recalls destroying her library of photography books by hundreds of white male artists. The act confronted her complicity in the masculinist canon of photography, and her resulting artworks, made from the books’ sliced fragments, became Kurland’s own feminist reclamations. In this volume, Kurland gathers “collage and collage-adjacent” works by forty-four women and gender-nonconforming artists in celebration of the genre’s radical and restorative spirit. Punchy and poetic texts on the artists—including Wangechi Mutu, Hannah Wilke, Wendy Red Star, Kiki Kogelnik, and Frida Orupabo—showcase the power and possibility of collage. Artists cut, tear, clip, paste, sew, and mend their way into reinvention, healing, and new realities. Full-color images and writings by featured artists explore themes of immigration, natural disaster, and race. In our time of social and political upheaval, *The Rose* reminds us that transformation starts with imagination. Artist Bean Gilsdorf writes, “With a blade in hand, the rigid becomes plastic, the fixed becomes mutable. One can simply say ‘I disagree,’ and cut.”

// Alicia Gregory

Sacred, Free, and Beautiful

A Conversation with Tawny Chatmon



Virginia Treanor

During preparations for the NMWA exhibition *Tawny Chatmon: Sanctuaries of Truth, Dissolution of Lies* (on view through March 8, 2026), the artist discussed her practice with Senior Curator Virginia Treanor. Chatmon shared her perspective on reframing history, transforming harmful stereotypes, celebrating the magnificence of Black subjects, and working with her family at the center of her art.¹

Virginia Treanor: Most of your subjects are children, including your own. Why is that?

Tawny Chatmon: All of my work as an artist for the past decade has been born out of love and concern for my children, children like them, and families like mine. My children are often the sitters because they are at the heart of why I create. I'm asking the viewer to see my children, and all Black children, the way I see them: as valuable, as fragile, as beautiful, as precious, and as worthy of protection.

Sometimes an idea comes to me that I need to work on right away. In those moments, it's more natural and more personal to ask one of my children, a friend, or a family member to sit for me. It keeps the process grounded in real connection.

VT: The exhibition debuts two new bodies of work: “The Restoration” and “The Reconciliation.” Both confront harmful stereotypes. In “The Restoration,” for example, you found and transformed “Mammy” dolls. What are these dolls, and how did you encounter them?

TC: For about a decade, I have collected figures that were created to dehumanize, sabotage, and demean Black people. Figures such as “Mammy,” “Pickaninny,” “Golliwog,” and “Uncle Tom,” which, despite their harm, continue to circulate

today. Each time I encountered them, I purchased what I could, not as a collector, but as many in the Black community have done, to remove these objects from shelves.

VT: The Blackamoor shows up frequently in this series. Can you speak to the history of this figure and how you use it in your work?

TC: A Blackamoor is a sculpted figure of a dark-skinned man or woman, used in European decorative art from the early-modern period, which increasingly has become viewed as an offensive depiction of Black people as “ornamental,” “exotic,” or in servitude. In these works, I intend to symbolically reappropriate the Blackamoor, transforming these figures into ancestral relics while reclaiming the Black body.

VT: How do you transform these figures in your work?

TC: Over time, I began to reinterpret, reclaim, and “restore” these figures, transforming them through repainting, reclothing, and storytelling. No longer objects of mockery, but restored as heirlooms; not as they were, but as they should have been. “The Restoration” is not just about repair, but about return. In these portraits, the dolls rest in the arms of Black children and families, restored with care and dignity, and positioned within compositions that honor, rather than dehumanize.

The figure in *Not Your Blackamoor* (2025) wears a decorated hat that I adorned with golden flowers and brooches, including a Blackamoor brooch, an object that, despite its history being tied to reducing Black figures to ornamental objects, continues to circulate and be replicated.

VT: Your other new series, “The Reconciliation,” grew out of your research surrounding race and food. What does this work mean to you?

TC: In this series, I honor the meals that have nourished the Black family and reclaim foods distorted by stereotypes, sabotage, and racism. Food has always played a major role in the lives of Black people, serving not only as nourishment but as a means of preservation. These works invite us to return to the table and to keep alive the tradition of family dinners, where stories are shared, wisdom is passed down, and our connections are strengthened.



© TAWNY CHATMON. PHOTO BY LEE STALS WORTH

Above: *Not Your Blackamoor*, from the series “The Restoration,” 2025; Cowrie shells, acrylic, and thread on archival pigment print, 50 x 48 in.; Courtesy of the Petrucci Family Foundation Collection of African American Art

Opposite: *We Hold Her Sacred*, from the series “The Restoration,” 2025; Embroidery, acrylic, and mixed media on archival pigment print, 62 x 25 in.; Courtesy of the artist and Galerie Myrtis

VT: What do you hope visitors take away from this exhibition?

TC: I hope visitors walk away with a deeper understanding of the sacredness of the Black family, Black childhood, traditions, and how we have always carried beauty, brilliance, and dignity. I want people to recognize when distortion and dehumanization are at play, and to dig deeper, ask questions, and reject the comfort of ignorance.

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

Tawny Chatmon: Sanctuaries of Truth, Dissolution of Lies is organized by the National Museum of Women in the Arts. The exhibition is made possible by the Revada Foundation of the Logan Family. Additional support is provided by Jamie Gorelick and Richard Waldhorn and the Sue J. Henry and Carter G. Phillips Exhibition Fund. Funding for the exhibition catalogue is generously provided by The Deborah Buck Foundation.

Note:

This text is excerpted from “Sacred, Free, and Beautiful: A Conversation with Tawny Chatmon” in the exhibition catalogue *Tawny Chatmon: Sanctuaries of Truth, Dissolution of Lies* (NMWA, 2025).



Actress Jane Russell at NY Recording Studio, 1950;
Vintage gelatin silver print, 10 3/8 x 7 3/4 in.; NMWA,
Gift from the collection of Jeffrey Hugh Newman

December 12, 2025–
March 29, 2026

Ruth Orkin

women on the move

M. G. Vallacchi

Growing up amid the chaos and glamour of old Hollywood, where her mother acted in silent films, Ruth Orkin (b. 1921, Boston; d. 1986, New York City) encountered the film industry at an early age. As early as ten years old, she explored the world through her camera, and she was developing her own photographs by age twelve. Her ever-increasing passion for photography fueled adventures around the globe, as she documented life as she saw it. Now celebrated as a foundational figure in the history of photography, Orkin played a significant role in the rise of photojournalism in the mid-twentieth century.



American Girl in Italy, 1951 (printed 1980 by Ruth Orkin Estate); Gelatin silver print, 23 x 28 in.; NMWA, Promised gift of Steven Scott, Baltimore, in honor of NMWA Director Susan Fisher Sterling

Ruth Orkin: *Women on the Move*, drawn from the museum's collection of works by Orkin, explores the experience of women in public spaces, the artist's own life, and her artful inversion of the "male gaze." The twenty-one featured photographs range from glamour shots of Hollywood celebrities to scenes from everyday life. Collectively, they convey a rich and engaging vision of women's experiences during midcentury America.

Women in Public Spaces

Ruth Orkin possessed unwavering confidence, which she also depicted in her female subjects. *American Girl in Italy* (1951), for example, depicts Ninalee Craig, nicknamed Jinx Allen, an American art student whom Orkin met while traveling in Florence. The two bonded over their experiences as women travelers, so Orkin proposed that they explore the city and document the day. In this image, Craig pulls her shawl over her shoulders and holds her head high, exuding strength despite harassment from the men around her. Orkin pitched the photograph, along with others, to *Cosmopolitan* magazine, where they were used for an article by Emily Jay titled "When You Travel Alone . . ." The article encouraged young women to set aside their fears and embark on solo journeys.

In the image *Actress Jane Russell at NY Recording Studio* (1950), the film star and model oozes confidence as she stands with her hands on her hips, her gaze toward another figure who is barely in frame. This off-screen depiction of

Russell—at the time one of the most famous women in Hollywood—illuminates the self-assurance that led to her success. Other works, such as *Woman at the Newsstand*, *New York* (1948), bring the "everyday" woman into view. With a similar self-confidence, the subject smiles and gazes into the distance in New York City.

The Artist's Story

In her teenage years, Orkin was eager to see the world. At thirteen, she set off on a nineteen-mile bike ride from her home in Los Angeles to the Inglewood Airfield to see a demonstration of aerial acrobatics by Amelia Earhart. At sixteen, she traveled alone to San Francisco, and the following summer, she embarked on a solo cross-country trip to photograph the 1939 World's Fair in New York City. With just a camera, \$25, and her bicycle, Orkin spent three months exploring cities across the U.S., garnering the attention of numerous newspapers along the way.

Throughout her extensive travels, she documented those around her. Photographs such as *WAAC Platoon*, *Monticello, Arkansas* (1943) reflect her time in the Women's Army Auxiliary Corps, while other bodies of work document the several months she spent in Israel on assignment from *Life* magazine or her five-month trip across Europe capturing outstanding landscapes and architecture. Later in life, she lived in New York City, where candid shots including *Couple in Central Park West, NYC* (ca. late 1970s) offer insight into her years as a New Yorker.

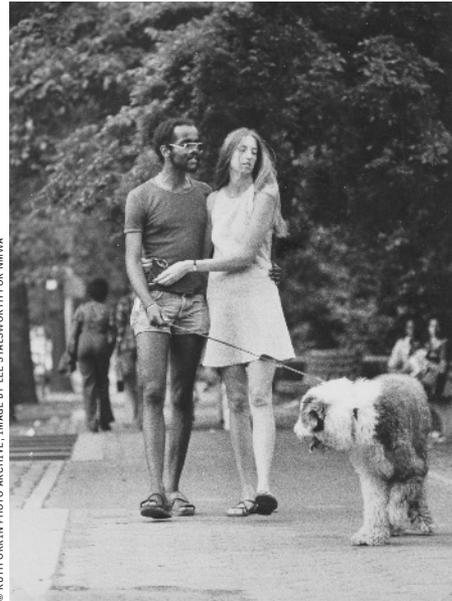
The Female Gaze

The “male gaze,” a term popularized by feminist film theorist Laura Mulvey, refers to the objectifying lens through which women are often depicted in media. Ruth Orkin believed that identity—and in particular her identity as a woman photographer—shapes perceptions:

“Do women see differently than men? Of course we do because we’re different people. Everybody sees differently from everybody else. Partly it’s because you’re tall or short, or because you’re a minority or a non-minority. All the things that make up a person make their view of the world and part of your person is your sex.”¹

Many of Orkin’s works can be understood as originating from the female gaze. Her photographs offer a perspective on womanhood that is fueled by admiration and empathy instead of objectification. *Mother and Baby* (1950s) is an intimate image of a woman breastfeeding her child, an act rarely depicted in media during its time. The viewer is welcomed into a private moment as the infant is framed delicately around soft shadows. Other photographs by Orkin depict moments within female relationships and families, illuminating experiences long ignored.

During a time when gender roles were strict and women lacked certain rights and privileges, many worked to break



Couple in Central Park West, NYC, ca. late 1970s; Gelatin silver print, 9 3/8 x 6 5/8 in.; NMWA, Gift of Joel Meyerowitz

down barriers and challenge norms. Ruth Orkin’s legacy in photography underscores her own independence and provides a fresh look into the lives of midcentury women.

//M. G. Vallacchi is curatorial assistant at the National Museum of Women in the Arts.

Ruth Orkin: Women on the Move is organized by the National Museum of Women in the Arts and generously supported by the members of NMWA.

Note:

1. As quoted in Nadine Barth, Mary Engel, Kristen Gresh, and Ruth Orkin, *Ruth Orkin: A Photo Spirit* (Hatje Cantz, 2021), 236.



WAAC Platoon, Monticello, Arkansas, 1943; Vintage gelatin silver print, 7 3/4 x 9 5/8 in.; NMWA, Gift from the collection of Charles S. and Elynne B. Zucker

Calendar

10

// EXHIBITIONS

Women Artists from Antwerp to Amsterdam, 1600–1750

Through January 11, 2026

Tawny Chatmon: Sanctuaries of Truth, Dissolution of Lies

Through March 8, 2026

Ruth Orkin:

Women on the Move

December 12, 2025–
March 29, 2026

Making Their Mark: Works from the Shah Garg Collection

February 27–July 26, 2026

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. Two weeks' notice is appreciated but not required.

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.

Open Studio

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

During Free Community Days, visit the museum's 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., 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 12–12:30 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 and engaging 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

12/13 Member Tour: Women Artists from Antwerp to Amsterdam, 1600–1750

SAT 11 A.M.–12 P.M. // **M R E**

12/17 Gallery Talk: Tawny Chatmon

WED 12–12:30 P.M. // **F M O E**

12/20 Tour: Celebrating Cozy Season

SAT 12–12:45 P.M. // **A R**

From autumnal vistas to wintry wonderlands, explore frigid settings, cool colors, seasonal fashion, and moments of comfort in NMWA's collection.

12/31 Gallery Talk: Collection Highlights

WED 12–12:30 P.M. // **F M O**



Louise Hollandine, Princess of the Palatinate, *Self-Portrait as a Benedictine Nun*, ca. 1665–75; Oil on canvas, 50 ½ x 36 ¾ in.; On view in *Women Artists from Antwerp to Amsterdam, 1600–1750* through January 11



Justine Kurland, *Buses on the Farm*, 2003; Chromogenic color print, 25 x 29 in.; Celebrate winter on December 20 with a spotlight tour of NMWA's coziest seasonal works

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

January

1/4 Free Community Day

SUN 10 A.M.–5 P.M. // **F M R**

1/4 Open Studio

SUN 10 A.M.–4 P.M. // **F M O**

1/4 Collection Highlights Tour

SUN 11–11:45 A.M. // **M A O**

1/7 Gallery Talk: *Ruth Orkin*

WED 12–12:30 P.M. // **F M O E**

1/9 Art Chat: *Women Artists from Antwerp to Amsterdam, 1600–1750*

FRI 5–5:45 P.M. // **F M R E V**

1/10 Member Tour: *Women Artists from Antwerp to Amsterdam, 1600–1750*

SAT 1–2 P.M. // **M R E**

1/14 Free Community Day

WED 10 A.M.–5 P.M. // **F M R**

1/14 Open Studio

WED 10 A.M.–4 P.M. // **F M O**

1/14 Gallery Talk: *Tawny Chatmon*

WED 12–12:30 P.M. // **F M O E**

1/17 Tour: Verbal Description

SAT 12–1:30 P.M. // **A R**

In this experience for visitors who are blind or have low vision, attendees will slow down and consider four artworks on view, from the sixteenth century to today.

1/21 Gallery Talk: *Tawny Chatmon*

WED 12–12:30 P.M. // **F M O E**

1/21 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, even if the event is sold out.

1/23 Art Chat: *Tawny Chatmon*

FRI 5–5:45 P.M. // **F M R E V**

1/28 Gallery Talk: *Ruth Orkin*

WED 12–12:30 P.M. // **F M O**

1/28 Curator's Perspective: *Tawny Chatmon*

WED 6–7 P.M. // **M R V E**

In this members-only online presentation, NMWA Senior Curator Virginia Treanor and Assistant Curator Hannah Shambroom share behind-the-scenes insights into *Tawny Chatmon: Sanctuaries of Truth, Dissolution of Lies*.



DJ Tezrah entertains guests at the September 2025 NMWA Nights event; Join us on January 21 and February 18 for after-hours fun

// 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 (Please note that the time zone for all online programs is Eastern Time)
A Free with admission	
R Reservations required at https://nmwa.org	

February

2/1 Free Community Day

SUN 10 A.M.–5 P.M. // **F M R**

2/1 Open Studio

SUN 10 A.M.–4 P.M. // **F M O**

2/1 Collection Highlights Tour

SUN 11–11:45 A.M. // **M A O**

2/4 Gallery Talk: *Ruth Orkin*

WED 12–12:30 P.M. // **F M O E**

2/5 Educator Workshop: Art21 x NMWA

THU 7–8 P.M. // **F M R E V**

Calling all educators! Investigate the connections between materials and meaning in contemporary portraiture. Presented in partnership with Art21.

2/11 Free Community Day

WED 10 A.M.–5 P.M. // **F M R**

2/11 Open Studio

WED 10 A.M.–4 P.M. // **F M O**

2/11 Gallery Talk: *Tawny Chatmon*

WED 12–12:30 P.M. // **F M O E**

2/13 Art Chat: *Tawny Chatmon*

FRI 5–5:45 P.M. // **F M R E V**

2/18 Gallery Talk: *Tawny Chatmon*

WED 12–12:30 P.M. // **F M O E**

2/18 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, even if the event is sold out.

2/21 Tour: *Celebrating Connection*

SAT 12–12:45 P.M. // **A R**

Friends, mentors, muses, and more! On this engaging, interactive tour, explore connections among artists and their subjects.

2/25 Gallery Talk: *Ruth Orkin*

WED 12–12:30 P.M. // **F M O E**

2/26 Member Preview Day: *Making Their Mark*

THU 10 A.M.–5 P.M. // **M + R E**

Join us for a special preview of *Making Their Mark: Works from the Shah Garg Collection*, which illustrates women artists' vital role in abstraction through more than seventy multidisciplinary works from the 1940s to the present. Tours throughout the day.

2/27 Art Chat: *Selections from the Collection*

FRI 5–5:45 P.M. // **F M R V**

March

3/1 Free Community Day: Women's History Month

SUN 10 A.M.–5 P.M. // **F M R**

Kick off Women's History Month at NMWA! Participate in a special hands-on wheat-pasting activity and add your voice to our interactive poster wall.

3/1 Open Studio

SUN 10 A.M.–4 P.M. // **F M O**

3/1 Collection Highlights Tour

SUN 11–11:45 A.M. // **M A O**

3/4 Gallery Talk: *Tawny Chatmon*

WED 12–12:30 P.M. // **F M O E**

3/4 NMWA Advocates: *Righting the Balance*

WED 6–7 P.M. // **M R V**

Join us for a special members-only virtual celebration of the tenth anniversary of #5WomenArtists and news about NMWA's newest advocacy initiative.

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

3/7 Firsthand Experience: Fiber

SAT 11 A.M.–3 P.M. // **R E**

Explore a range of humble fibers and transform them into art. Be inspired by the inventive ways artists incorporate fiber into their work in *Making Their Mark*. Materials provided; no experience necessary. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.

3/8 International Women's Day Yoga

SUN 9–10 A.M. // **R**

Kick-start International Women's Day with an all-levels yoga flow session surrounded by artwork in our iconic Great Hall. Bring your own yoga mat. \$20 general/\$17 students, seniors, D.C. residents/\$15 members. Ticket includes museum admission.

3/8 Collection Highlights Tour

SUN 11–11:45 A.M. // **M A O**

3/8 International Women's Day Film Screening

SUN 3–5 P.M. // **A R**

Join us for a special screening of Julie Rubio's documentary *Tamara: The True Story of Tamara de Lempicka & the Art of Survival* (2024), which tells the extraordinary story of the iconic Polish Art Deco painter.

3/11 Free Community Day

WED 10 A.M.–5 P.M. // **F M R**

3/11 Open Studio

WED 10 A.M.–4 P.M. // **F M O**

3/11 Gallery Talk: Tawny Chatmon

WED 12–12:30 P.M. // **F M O E**

3/13 Art Chat: Ruth Orkin

FRI 5–5:45 P.M. // **F M R E V**

3/18 Gallery Talk: Ruth Orkin

WED 12–12:30 P.M. // **F M O E**

3/18 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, even if the event is sold out.

3/21 Tour: NMWA en Français

SAT 12–12:45 P.M. // **M A R**

Explore the museum's collection during this engaging, interactive French-language tour. Featured works celebrate artists with connections to Francophone communities around the world.

3/25 Gallery Talk: Ruth Orkin

WED 12–12:30 P.M. // **F M O E**

3/27 Art Chat: Women Artists from Antwerp to Amsterdam, 1600–1750

FRI 5–5:45 P.M. // **F M R E V**

// Education programming is made possible by Sarah Kennedy, the Leo Rosner Foundation, the Hayes Foundation, and an anonymous donor, with further support provided by 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 and the Susan and Jim Swartz Public Programs Fund.



Visit the Studio for drop-in art-making during Free Community Days and NMWA Nights events

FY25 Year in Review

A Year of Art in Action

July 1, 2024–June 30, 2025

// FROM THE CHAIR OF THE BOARD & THE DIRECTOR

Dear Members and Friends of NMWA,

What an extraordinary year it has been for the National Museum of Women in the Arts. Thank you for standing with NMWA as we continue to celebrate and champion women artists with renewed energy and purpose.

We have found inspiration in the work of visionaries such as author Octavia Butler, who wrote, in *Parable of the Talents* (1998), “Purpose / Unifies us: / It focuses our dreams, / Guides our plans, / Strengthens our efforts. / Purpose / Defines us, / Shapes us, / And offers us / Greatness.”

Butler’s wisdom resonates deeply with our mission. Steadfast devotion to purpose sustains transformative work. And that’s exactly what we’ve witnessed this year at NMWA.

Our founder, Wilhelmina Cole Holladay, had a bold vision: to create the world’s first museum dedicated solely to championing women in the arts. Her passion and persistence blazed the trail we walk today, and her legacy continues to inspire us as we stand firmly for the principle that women artists matter and their work deserves to be seen, collected, championed, and celebrated.

We reflect with pride on the achievements of NMWA’s recent year. Museum leadership is steadfast in our vision, and NMWA’s staff continues to deliver top-notch programming to the public every day.

This year visitors from all over the globe joined NMWA in person—in our beautifully renovated building—and online for International Women’s Day, vibrant NMWA Nights, engaging school field trips, hands-on arts workshops, artists’ talks, and so much more. The energy and enthusiasm we’ve witnessed has been truly uplifting.

Your support makes every moment of this work possible. We are deeply grateful for your belief in NMWA’s mission and honored to have you as our partner in building an even brighter future together.

Winton Smoot Holladay
Chair of the Board

Susan Fisher Sterling
The Alice West Director

NMWA’s recent year brought transformative milestones and bold presentations. Despite tumultuous times, our deeply engaged community, sold-out programs, and steadfast membership prove that audiences are eager to experience and support women artists—in all their visionary brilliance. The museum’s visitors, members, and friends make these successes possible.

Year at a glance:

- 58,702 people visited in FY25, marking a lively year.
- More than 6,000 people attended thirty public programs featuring fifty artists and cultural innovators.
- We opened six special exhibitions that featured more than sixty artists in total.
- We received more than ninety-five mentions in the press, including enthusiastic exhibition reviews in the *New York Times*, *Washington Post*, *Forbes*, and BBC.
- 237 teachers from seventeen states, Washington, D.C., and five countries participated in the fifth annual Virtual Educator Summer Camp and the on-site Art, Books, and Creativity Teacher Institute.

“Rich Psychological Terrain”

During the recent year, NMWA presented exhibitions highlighting women and nonbinary artists who, through their work, boldly redress history and visualize new futures. As the year began, ***New Worlds: Women to Watch 2024*** featured multidisciplinary works by twenty-eight contemporary artists responding to pressing social, political, and environmental issues. A collaboration between the museum and its national and international outreach committees, this edition of *Women to Watch*—the seventh and largest—showcased artists’ brave visions as well as NMWA’s unique, widespread network of supporters who share in the mission.



NMWA Nights attendees enjoy eerie and intriguing art in *Uncanny*, February 28–August 10, 2025



Attendees watch poet Lauren May perform in the galleries during the September 2024 NMWA Nights event

Suchitra Mattai: *Myth from Matter*, the artist's first major museum exhibition on the East Coast, presented forty mixed-media works and large-scale textile installations. Combining innovative techniques with vintage and antique found materials such as saris, tapestries, jewelry, and needlepoints, Mattai uses memory and visual culture to counter colonial and patriarchal narratives. Her works reimagine the past to center the perspectives of women and people of color, especially those from South Asia. In an interview with *W Magazine*, she said, "So much of my work is about creating a new mythology and new heroines and celebrating and monumentalizing women's work and labor. This show at NMWA is very special to me."

Following Mattai's bright, history-laden textiles, ***Uncanny*** transformed the galleries into a meditation on the eerie and enigmatic, examining the concept of existential unease from a feminist perspective. The exhibition comprised recent acquisitions and rarely seen works in NMWA's collection, complemented by key loans. Visitors were intrigued by art addressing "rich psychological terrain" (*Washington Post*) from the Surrealists to the present, including sculptures by Louise Bourgeois and Leonora Carrington, elaborately staged studio portraits by Fabiola Jean-Louis, and much more.

Meanwhile, spotlight exhibitions shared artists' emotion, activism, and even humor. In the first-floor Teresa Lozano Long Gallery, ***Niki de Saint Phalle In Print*** welcomed visitors with twenty vivid, large-scale works on paper from the museum's holdings. On view at NMWA for the first time, Saint Phalle's animated prints convey her insights and dreams. Many works offer soulful reflections on the dynamics and challenges of contemporary culture.

On the fourth floor, within the Gloria and Dan Learning Commons, the MaryRoss Taylor Galleries featured several exhibitions:

- ***Samantha Box: Confluences*** presented two bodies of photography that explore the expression of identity, particularly in Black, queer, and Caribbean diasporic communities.
- ***Guerrilla Girls: Making Trouble*** celebrated the fortieth anniversary of the feminist-activist artist collective with a riveting presentation.
- ***A Radical Alteration: Women's Studio Workshop as a Sustainable Model for Art Making*** examined the history of the Women's Studio Workshop through artists' books, zines, and archival materials.

NMWA's collection, presented within the thematic groupings of ***Remix***, was reinvigorated with nearly sixty new works on view—some recent acquisitions, others presented for the first time since the museum's reopening. Additions include Pacita Abad's large painted batik *One Night Stand* (2002), Audrey Flack's photographic still life *Rolls Royce Lady* (1981/printed 1984), and the portrait *Mrs. Longdon as Persephone* (1935) by Yevonde, a pioneer of color photography.

Twelve other NMWA works traveled on loan to special exhibitions around the world, sharing the museum's art with new and broader audiences. Amy Sherald's *They call me Redbone, but I'd rather be Strawberry Shortcake* (2009) featured in the artist's major survey, *Amy Sherald: American Sublime*, at venues including the San Francisco Museum of Modern Art and the Whitney Museum of American Art. Lotte Laserstein's *Morning Toilette* (1930) traveled to Austria, where it was on

“NMWA exhibitions and programs are especially valuable and necessary in our present-day circumstances where art, books, and education are all being challenged and budgets for the arts are being drastically reduced. . . . I feel deeply grateful for your courage and vision.”

NMWA MEMBER

view in *Radical! Women*Artists and Modernism, 1910–1950* at the Österreichische Galerie Belvedere. Several of NMWA’s prints by Elizabeth Catlett featured in the artist’s career-spanning retrospective at the National Gallery of Art and the Brooklyn Museum.

Where Art Meets Audience

After a visit in March, a Girl Scout troop leader wrote, “We had a fabulous time exploring the art and such interesting discussions about why there aren’t more women artists represented in art museums. Thank you again for a fantastic morning!” Thousands of NMWA visitors had similar experiences: positive, creative, and thought-provoking.

Visitors of all ages enjoyed tours, talks, and art-making opportunities during NMWA’s popular, twice-monthly **Free Community Days**:

- More than 13,000 people attended the museum’s Free Community Days.
- Sunday Free Community Days engaged an average of 828 attendees per day.
- The busiest Free Community Days occurred during Women’s History Month: 512 people visited on Wednesday, March 12, and 1,124 on Sunday, March 1.

In the Susan Swartz Studio, the Open Studio series engaged Free Community Day visitors with drop-in art-making. Across twenty-three sessions, more than 2,600 participants created self-portrait books, custom buttons, zines, mini tapestries, pocket-size star books, beaded pins, an Alma Woodsey Thomas–inspired tape collage, and an Alison Saar–inspired paper etching.



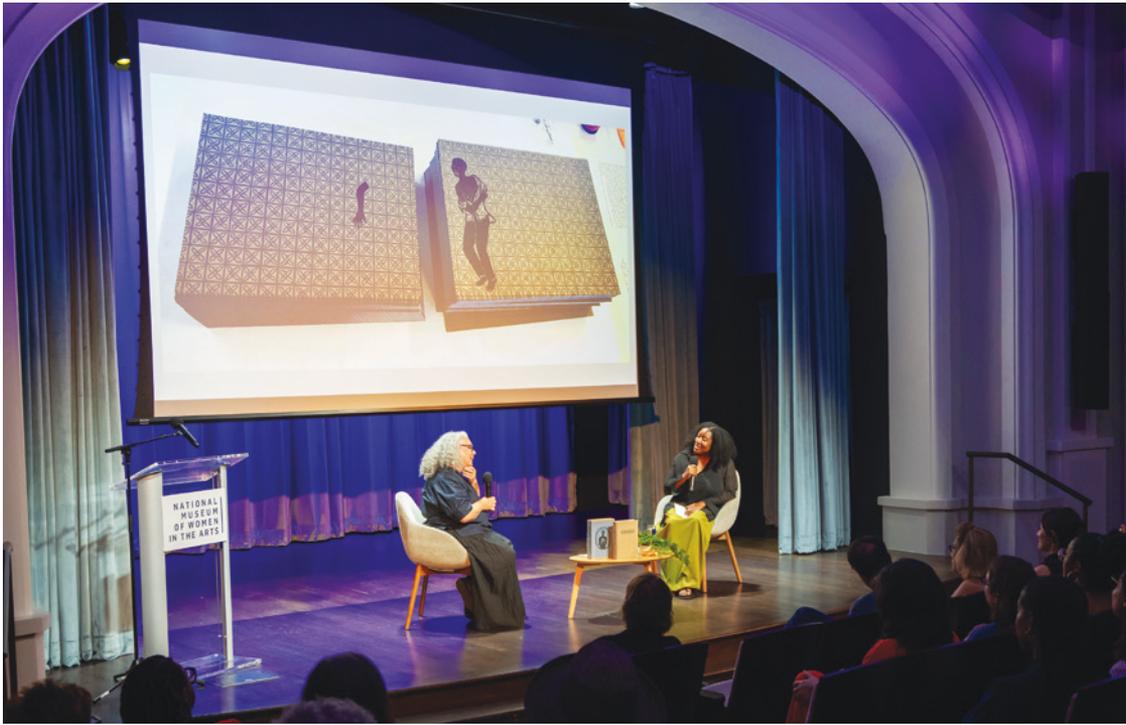
PHOTO BY JOY ASICO-SMITH/ASICO PHOTO

A visitor experiences Suchitra Mattai’s installation *siren song* (2022), on view in *Suchitra Mattai: Myth from Matter*, September 20, 2024–January 12, 2025



PHOTO BY DEREK BAKER

Artist Samantha Box, filmmaker Kristen Lovell, and photographer Farrah Skeiky discussed photography’s role in advocacy during a Fresh Talk on January 29, 2025



In June 2025, artist Alison Saar discussed her new contemporary artist's book, an edition of Octavia Butler's groundbreaking novel *Kindred* (1979), with LRC Director Elizabeth Ajunwa

“This museum makes me look at art and life differently. It’s amazing.”

NMWA NIGHTS ATTENDEE

NMWA offered opportunities for visitors to learn directly from artists with hands-on Firsthand Experience Workshops. Across five workshops taught by local artists, eighty-eight participants learned how to make pop-up books, prints, plant portraits (in collaboration with the U.S. Botanic Garden), cyanotypes, and even hula hoops.

Across the city, NMWA educators brought the museum’s art and exhibitions to life through visits to eleven local schools and universities. They led art-making activities and facilitated conversations inspired by the museum’s collection that engaged nearly 500 students. In addition:

- Seventy-three schools and youth groups visited the museum for tours that served more than 2,300 students and chaperones.
- More than 3,500 people attended private tours and drop-in Collection Highlights tours.
- Fourteen teachers participated in the eleventh on-site Art, Books, and Creativity Teacher Institute, the first since the museum’s reopening in 2023.
- 5,300 visitors enjoyed educational “See for Yourself” cards about art in the collection and exhibitions.

The **Women, Arts, and Social Change** (WASC) public programming initiative shared the transformative power of women and the arts as agents of social change through diverse and inspiring events. WASC events engaged more than 6,200 attendees across twenty-five programs, a 61.5% increase from the previous fiscal year.

The museum’s signature Fresh Talk series returned with five events that dove into exhibition themes and timely social issues. In one event, artist Suchitra Mattai and writer Aruna D’Souza discussed Mattai’s work to challenge conventional colonialist narratives. In another, Hunter Harris and Peyton Dix, writers and podcast hosts, examined the portrayal of women in media, film, and literature.

NMWA programs offered even more opportunities to hear from leading artists and curators. Sandra Jackson-Dumont, recent former director of the Lucas Museum of Narrative Art, spoke during Women’s History Month. A virtual talk on International Women’s Day featured artists Fabiola Jean-Louis and Sheida Soleimani, both part of the exhibition *Uncanny*. For World Pride, photographer Zanele Muhloi and scholar Mecca Jamilah Sullivan celebrated the latest volume of Muholi’s powerful self-portrait series.

The NMWA Nights late-hours series returned with eight vibrant, sold-out events. Each themed evening offered attendees music, art-making, creative cocktails and mocktails, and more. This year, local poets performed in the galleries; fiber artists led attendees in participatory weaving; and circus performers celebrated the exhibition *Uncanny* with surreal acrobatics. “I really like the variety of activities and local vendors at NMWA Nights. This helps

strengthen communities and support local businesses,” one attendee said.

NMWA Nights events also featured three successful donation drives, hosted in partnership with local and national organizations:

- More than 220 craft and cleaning items were donated to N Street Village, a nonprofit supporting women experiencing homelessness in Washington, D.C.
- More than 2,500 feminine hygiene products and 250 bras were donated to I Support the Girls, which provides essential items to people in need.
- More than twenty pounds of beauty products were recycled via Pact, an organization focused on reducing beauty packaging waste.

Programs from the **Betty Boyd Dettre Library and Research Center** (LRC) connected participants to the library’s resources in inspiring ways. Continuing a longstanding partnership with Wikimedia DC, the LRC hosted two Wikipedia Edit-a-thons. A poetry workshop in partnership with the local chapter of Black Girls in Art Spaces and Black Girls Writers Room invited participants to explore the LRC’s archives and books.

Throughout FY25, more than 5,600 visitors browsed the LRC collections, which comprise 25,000 books and print resources. Twenty-nine people booked research visits, and



PHOTO BY MWKL MAKES, LLC

NMWA's 2025 Spring Gala honorees, artists Bisa Butler and the Guerrilla Girls and arts patron Tony Podesta

the LRC fulfilled 720 reference requests, 25% of which were in-depth research inquiries. The collection grew with more than 200 new acquisitions, including books, artists’ books, zines, and other art publications.

Online, In Action

Connecting hundreds of thousands of people with resources on women in the arts, NMWA’s website amplifies the museum’s



PHOTO BY LES TALUSAN



Left: At the first on-site ABC Teacher Institute since the building’s reopening, educators enjoyed creating and learning in the new Susan Swartz Studio

Above: NMWA’s most popular Instagram post of the year was a reel promoting the Museum Shop’s Mini Print Vending Machine, stocked with art by printmaker Ana Inciardi



PHOTO BY DAVID LEWIS

More than 200 supporters gathered for the Arkansas Committee's thirty-fifth anniversary luncheon, held at the Arkansas Museum of Fine Art in Little Rock

“As a working artist, I continue to draw inspiration from the fact that there is an institution that values art by women.”

NMWA MEMBER

collection, exhibitions, and advocacy work. In FY25, the website debuted two major updates:

- More than one hundred personal letters to and from Frida Kahlo, part of NMWA's archival *Nelleke Nix and Marianne Huber Collection: The Frida Kahlo Papers, 1930–1954*, were digitized. This feature includes high-resolution scans of the original correspondence alongside full transcriptions.
- The refreshed calendar page enables visitors to explore upcoming offerings via new category tags and weekly event highlights.

Meanwhile, website traffic grew, as did the museum's reach through social media and online programming. In the recent year:

- Nmwa.org received 1.3 million visits from nearly 900,000 users.
- May 2025 marked the fifth anniversary of NMWA's Art Chats, its pioneering and popular virtual series.
- Across Instagram, Facebook, X, and TikTok, NMWA posts reached 9.1 million people.
- Videos on all of the museum's social media accounts were viewed more than 2.5 million times.
- NMWA YouTube videos received more than 47,000 views. A playlist featuring short films from the museum's exhibition *In Focus: Artists at Work* was especially popular.

In 2025, NMWA's #5WomenArtists campaign focused on environmental justice and sustainability in the arts. Social media channels featured artists whose work relates to this theme, highlighted environmentally conscious partner museums, and more. From the start of #5WomenArtists in 2016 through the recent year, the campaign has reached more than 61 million people, with 1.1 million interactions across all seven continents.

NMWA Around the World

In addition to supporting and celebrating *New Worlds: Women to Watch 2024*, the museum's twenty-six national and international outreach committees—with 1,100 volunteer members—presented regional projects, programs, and events. Highlights include:

- The Arkansas State Committee's thirty-fifth anniversary celebrations, including a series of state-wide events and an artist grant awarded to Tram Colwin, a Vietnamese American watercolor artist.
- A Women's History Month celebration hosted by the Japan Committee, which welcomed more than 130 supporters and corporate sponsors to the Tokyo American Club to celebrate the success of *New Worlds*.
- More than ten events hosted by UK Friends of NMWA, including curator-led tours of exhibitions featuring women artists at Tate and the Hayward Gallery.
- A juried exhibition, *The New City of Women*, hosted by the New Mexico State Committee at Turner Carroll Gallery in Santa Fe. It drew more than 500 attendees on opening weekend.

Thank you!

NMWA members power the museum's groundbreaking exhibitions, inspiring programs, and bold advocacy. In the past year, more than 9,000 generous supporters—from all U.S. states and more than twenty other countries—stood behind our work. We welcomed more than 1,900 new members and kept the support of 2,300 charter members who have been with the museum for more than thirty years.

This year, as we faced a major funding loss due to cuts to the National Endowment of the Humanities, extraordinary NMWA members and donors filled the gap, ensuring that our work could continue. We are grateful for this enthusiastic support and encouraged by your confidence. As the museum builds on the growth and momentum of this past year, we look forward to reaching new heights together.

//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	FY25	FY24
<i>Assets</i>		
Cash	\$ 8,518,576	\$ 12,269,797
Other current	526,054	4,837,978
Total current assets	9,044,630	17,107,774
Net property and equipment	65,292,805	67,002,922
Investments	115,030,009	108,238,977
Net Pledges Receivable	2,324,787	3,400,410
Total Assets	\$ 191,692,231	\$ 195,750,083

<i>Liabilities and net assets</i>		
Payables accruals and deposits	\$ 2,275,191	\$ 2,410,748
Long term liabilities	28,127,615	33,232,838
Total liabilities	30,402,806	35,643,586
Net assets	161,289,426	160,106,497
Total Liabilities and Net Assets	\$ 191,692,231	\$ 195,750,083

Statements of Activities	FY25	FY24
<i>Support and revenue:</i>		
Grants and contributions	\$ 4,969,868	\$ 54,943,102
Membership Income	1,376,171	1,475,051
Earned Income	2,770,415	2,102,962
Net Investment Income	5,066,816	5,209,472
Total support and revenue	14,183,270	63,730,587
<i>Expenses:</i>		
Program services	10,191,754	9,767,816
Supporting services	7,597,565	8,109,857
Cost of sales and auxillary activities	555,573	494,746
Total expenses	18,344,892	18,372,419
Change in net assets before other item	(4,161,621)	45,358,168
Forgiveness of Debt	-	-
Change in net assets	(4,161,621)	45,358,168
Net assets, beginning of year	199,622,476	154,264,308
Net assets, end of year	\$ 195,460,854	\$ 199,622,476

Statements of Cash Flows	FY25	FY24
<i>Cash flows from operating activities:</i>		
Cash received from donors	\$ 4,969,868	\$ 54,943,102
Cash received from program fees and earned income	2,770,415	701,430
Cash received from membership and dues	1,376,17	1,959,737
Cash payments to employees	(7,663,293)	(7,066,779)
Cash payments to vendors	(7,488,168)	(28,533,542)
Net cash (used) or provided by operating activities	(6,035,007)	22,003,948
<i>Cash flows from investing activities</i>		
Cash received from investment income	5,066,816	14,484,498
Cash payments for investment costs	(296,505)	(414,516)
Net cash (used) or provided by investing activities	4,770,311	14,069,982
<i>Cash flows from financing activities:</i>		
Cash received from borrowing	28,127,615	33,308,418
Cash payment of bond fees	-	-
Net cash (used) or provided by financing activities	28,127,615	33,308,418
Net increase in cash and cash equivalents	26,862,919	69,382,348
Cash and cash equivalents at beginning of the year	112,320,472	42,938,124
Cash and cash equivalents, end of year	\$ 139,183,391	\$ 112,320,472

(Preliminary figures pending audit completion)

Highlights from the Past Year

// Alicia Gregory, Kathryn Wat, and Orin Zahra

From tactile sculptures to evocative photographs, nearly forty new works joined the museum's collection. In addition to the art featured here, paintings by Caroline Walker, a bronze work by Davina Semo, pottery by Emma Lewis, and a mixed-media portrait by LaToya M. Hobbs reflect the museum's ongoing commitment to collecting boldly and expansively. Dedicated to supporting artists whose works are featured in special exhibitions, NMWA also acquired photographs by Samantha Box, a textile sculpture by Suchitra Mattai, and prints by the Guerrilla Girls. We extend our gratitude to the generous donors who made these gifts possible. Each new addition enlivens the museum and tells a story, enriching the growing tapestry of women's creativity at NMWA.

Catherine Opie

While working on her full-color "Portraits" series (1993–97), images depicting her community

The museum's collection grew by 36 works during the recent year: 20 photographs, 6 sculptures, 4 works on paper, 3 paintings, and 3 mixed-media works.



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of gay and lesbian friends, Catherine Opie (b. 1961, Sandusky, Ohio) also created black-and-white photographs of the freeways that form a dense matrix across the Los Angeles metro region, where she lives and works. Using a panoramic

camera, she worked early in the morning in order to minimize the number of automobiles in any frame. Opie first printed these images in a small format to encourage up-close looking. The photograph *105 Freeway, 1994* (1994/2024) is from a



© CATHERINE OPIE, COURTESY REGEN PROJECTS, LOS ANGELES, AND LEHMANN MAUPIN, NEW YORK, HONG KONG, LONDON, AND SEOUL

Catherine Opie, *105 Freeway, 1994, 1994/2024*; Pigment print, 28 3/4 x 83 3/4 in.; NMWA, Gift of the Southern California Committee of the National Museum of Women in the Arts

new edition, which she printed at an exceptionally large scale. Viewing this print is akin to experiencing the freeway structures in person: it is difficult to take the view in all at once, and our eyes dart around the composition trying to make sense of the ramps' interrelationship. Opie assumes that one day her photographs will be seen as historical artifacts of a lost culture.

Judy Chicago

Judy Chicago (b. 1939, Chicago) created her *PowerPlay* series (1982–87) as an imaginative exploration of male power and emotion. Through drawings, paintings, weavings, bronze sculptures, and paper reliefs, including the pristinely molded and delicately shaded

Woe/Man with Rainbow Eye #7 (1986), the artist casts a critical eye on the social norm that encourages men to be forceful yet repress their emotions. Many men are taught that the expression of emotions, including sadness, is a distinctively feminine act. Chicago observes that male artists, too, typically depict only the female body as affected by strong passions. Her *Woe/Man with Rainbow Eye #7* cannily suggests a spectrum of mood rather than a single, pointed feeling. Gazing upward with his chin held high, the subject may be conveying dejection, uncertainty, wonderment, or a mix of these emotions and more.

Ana María Hernando

Through her sumptuous textile installations, Ana María Hernando (b. 1959, Buenos Aires) creates monuments that celebrate the collective work of generations of unacknowledged women. In *To Swim in the Deluge of Warm Waters* (2024), masses of pink-orange tulle spill and tumble forward into its surrounding space, its vibrant hues appearing to emanate light. The delicate and airy material, often used in dressmaking, carries symbolic weight for the artist. During her childhood in Argentina, Hernando observed the women in her family gather to sew, crochet, and embroider, and she spent her own summers working in her grandparents'

textile factory. Thus, her sculptures allude not only to powerful forces of nature, but also to the communal textile work of Latin American women—from Buenos Aires to the Peruvian Andes, to the artist's current home of Denver, Colorado. Drawing on associations with feminine clothing and sewing, Hernando's installation manifests the feminine as joyful and inexorable.

//Alicia Gregory is assistant editor, Kathryn Wat is deputy director/chief curator, and Orin Zahra is associate curator at the National Museum of Women in the Arts.

Opposite, top: Judy Chicago, *Woe/Man with Rainbow Eye #7*, from *PowerPlay*, 1986; Sprayed acrylic and oil on hand-cast paper, 51 x 39 ½ x 5 in.; NMWA, Gift of the Robert A. Cowan Trust

Right: Ana María Hernando, *Nadar en el diluvio de aguas caldas* (*To Swim in the Deluge of Warm Waters*), 2024; Tulle, wood, metal lattice, and felt, dimensions variable; NMWA, Gift of the artist with the support of Jim Robischon and Jennifer Doran (Robischon Gallery), Mardi and Brown Cannon, Julie and Jerry Buck, Mary Caulkins and Karl Kister, Amy Harmon, and Martha Records and Rich Rainaldi



© ANA MARÍA HERNANDO; PHOTO BY LES TALUSAN

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24

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(all lists as of October 10, 2025)

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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.

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In NMWA's collection galleries, a visitor enjoys art by Berthe Morisot and Suzanne Valadon

Member News

30

Year-End Giving

As you plan your charitable giving for 2025 and 2026, you may want to contact your financial advisor. New tax provisions on charitable giving could affect the most advantageous time for you to make your gift.

Quick Facts on 2026 Federal Tax Laws on Charitable Giving:

- High-income donors (those in the top tax bracket) will see a slight reduction in the value of their charitable deductions: \$0.35 in tax benefit per dollar donated instead of \$0.37. This change impacts less than 1% of taxpayers.
- A new "floor" for charitable deductions means only gifts above 0.5% of your income will be deductible. For

example, if your income is \$200,000, the first \$1,000 of giving will not be deductible.

- The 60% of adjusted gross income (AGI) limit for cash gifts will remain—allowing donors to deduct more of their charitable giving in high-contribution years.
- Starting in 2026, non-itemizers may deduct up to \$1,000 in charitable contributions—or \$2,000 for joint filers. This does not apply to gifts to donor-advised funds, but it does apply to gifts made directly to charitable organizations. This deduction recognizes and rewards the generosity of everyday givers. Combined with the increased standard deduction—about

\$31,500 for couples and \$15,750 for individuals in 2026—it gives more donors a small incentive to give generously, even if they don't itemize.

- For the 2025 tax year, the maximum Qualified Charitable Distribution (QCD) is \$108,000 per individual. To be eligible, you must be age 70 ½ or older and have the funds distributed directly from your IRA to a qualified 501(c)(3) public charity.

The museum's work is made possible through the generous support of our members and donors. Thank you for keeping NMWA in mind as you plan your year-end giving!

Double Your Impact

Join our Matching Gift Challenge: Through December 31, your unrestricted donation to support NMWA's operations will be matched up to \$100,000 by the Board of Trustees and the Morris and Gwendolyn Cafritz Foundation. As a private, nonprofit art museum, we have always relied on the engagement and support of individuals who share our determination to keep forging ahead. Your gift enhances our efforts to make a difference for women artists today and to secure their legacies for the future.

Visit nmwa.org/match to learn more or join the challenge today.



Museum Events

Opening celebrations for the exhibition *Women Artists from Antwerp to Amsterdam, 1600–1750*

1. John Rafter, Laurel Rafter, Marcia Myers Carlucci, and Shaun Fulton
2. Ambassador Birgitta Tazelaar of the Kingdom of the Netherlands welcomes guests
3. Joseline Castillo and Lisa Porter
4. Susan Dunlevy, Amal Misto, Patti White, and George White enjoy the exhibition
5. Jane and Mal Jozoff
6. Marichu Valencia and Donald J. Puglisi
7. NMWA Board Chair Winton Holladay welcomes attendees
8. Amy Weiss, Sue J. Henry, and Anjali Gupta
9. NMWA Senior Curator Virginia Treanor, NMWA Director Susan Fisher Sterling, and General Representative of Flanders Paul Hegge
10. Kay Woodward Olson, NMWA Development Consultant Lucy Buchanan, Angela M. Lo Ré, and NMWA Senior Director of Development Christina Knowles



Curator's Talk: A Radical Alteration

11–12. NMWA Library and Research Center Director Elizabeth Ajunwa, curator Maymanah Farhat, and Women's Studio Workshop Acting Director Natalie Renganeschi discuss the exhibition *A Radical Alteration: Women's Studio Workshop as a Sustainable Model for Art Making*



Highlights from NMWA Nights

13–14. NMWA Nights guests enjoy after-hours access to the galleries and entertainment in the Great Hall

15–17. At September's NMWA Nights event, Skye Marinda gives Tarot readings inspired by prints by Niki de Saint Phalle; guests attend special talks about the exhibition *A Radical Alteration* and make art in the Studio

18. At October's event, in celebration of the opening of the exhibition *Tawny Chatmon: Sanctuaries of Truth, Dissolution of Lies*, the artist welcomes attendees to the galleries

19–20. Chatmon speaks with guests and gathers with family and friends in attendance



ANGELA B. PANI PHOTOGRAPHY

PHOTOS BY FARRAH SKEEKEY

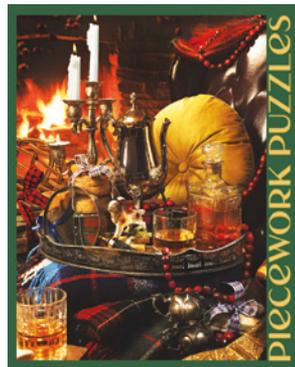


Microsuede Gloves

These olive gloves feature a plush faux-fur lining and playful pom-pom trim for a comfortable and chic fit. One size. 100% polyester. \$32.95/Member \$29.65

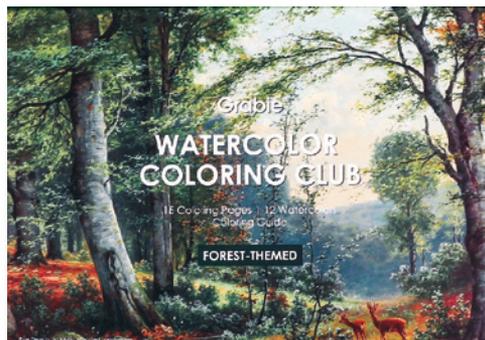
Fireside Candle

With notes of vanilla bean, smoked cedarwood, patchouli, and white citrus, this candle reveals a sumptuous still life scene as it burns. 10 oz. Soy blend. \$35/Member \$31.50



Merry and Bright Puzzle

Transport yourself to a cozy fireside evening with this 1,000-piece jigsaw puzzle evoking the warmth of winter holidays. 19.25 x 26.6 in. complete. \$40/Member \$36

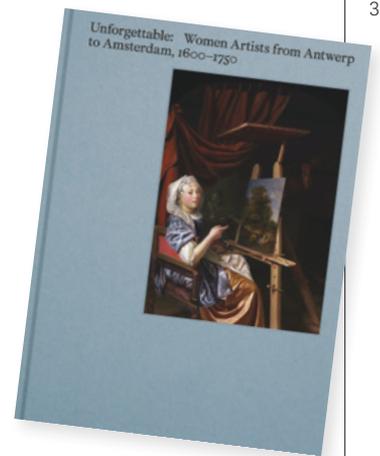


Little Bow Necklace

This dainty brass bow pendant brings easy elegance to any outfit. 2 in. pendant, 16 in. chain. \$135/Member \$121.50

Watercolor Gift Set

Woodland magic comes to life in this all-levels gift set featuring a palette of earthy hues, coloring book, watercolor paper, and water brush pen and sponge. \$29.99/Member \$26.91



Unforgettable: Women Artists from Antwerp to Amsterdam, 1600-1750 Exhibition Catalogue

This catalogue spotlights overlooked contributions of female artists in the Low Countries. Essays by art historians and curators lend new insights into groundbreaking artists and their world. Hardcover, 284 pages. \$60/Member \$54

Tawny Chatmon: Sanctuaries of Truth, Dissolution of Lies Exhibition Catalogue

This fully illustrated catalogue features Chatmon's powerful works, insightful essays, and an interview with the artist. Softcover, 92 pages. \$27.95/Member \$25.16



Botanical Coaster Set

Handcrafted marble coasters feature vintage illustrations of orchids. Cork backing. \$50/Member \$45

// COMING SOON

Making Their Mark

Works from the Shah Garg Collection

February 27–July 26, 2026

Making Their Mark: Works from the Shah Garg Collection illustrates women artists' vital role in abstraction, showcasing work by some of the most important artists of the twentieth and twenty-first centuries. Drawn entirely from the contemporary art collection of Komal Shah and Gaurav Garg, the exhibition brings together more than seventy works made between 1946 and the present by approximately fifty artists. *Making Their Mark* considers historical contributions,

formal and material breakthroughs, and intergenerational relationships among women artists over the last eight decades. The exhibition illuminates the myriad ways that women explore, expand, and interrogate the boundaries of abstract art to foster vital discussions about representation, identity, and power.



Charline von Heyl, *Dunesday*, 2016; Acrylic on linen, 60 x 62 in.; Shah Garg Collection

Making Their Mark: Works from the Shah Garg Collection is curated by Cecilia Alemani, the Donald R. Mullen, Jr. Director and Chief Curator of High Line Arts in New York City.

Presentation of the exhibition at the National Museum of Women in the Arts

is made possible by the Sue J. Henry and Carter G. Phillips Exhibition Fund and the Making Their Mark Foundation. Additional support is provided by Marcia Myers Carlucci, the Clara M. Lovett Emerging Artists Fund, and the Estate of Lisa Claudy Fleischman.