

Women in the Arts

NATIONAL
MUSEUM
OF WOMEN
IN THE ARTS



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.



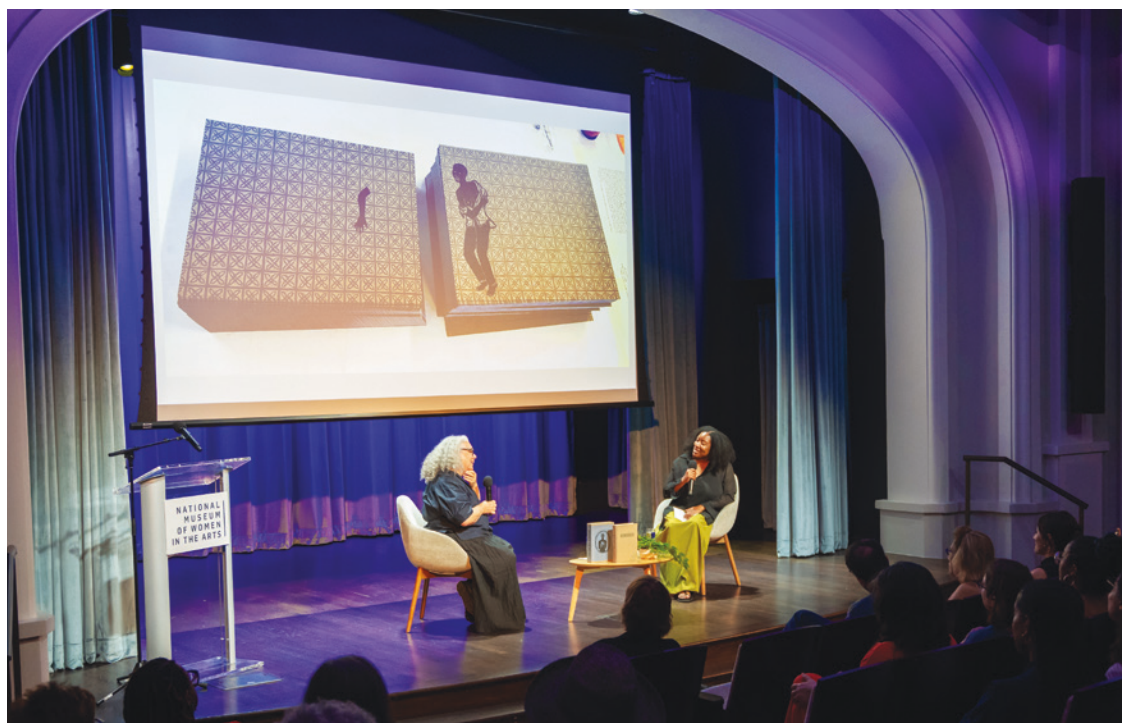
PHOTO BY JOY ASICO-SMITH/ASICO PHOTO

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 WYKL 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
<i>Total Assets</i>	<u>\$ 191,692,231</u>	<u>\$ 195,750,083</u>

<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
<i>Total Liabilities and Net Assets</i>	<u>\$ 191,692,231</u>	<u>\$ 195,750,083</u>

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	<u>\$ 195,460,854</u>	<u>\$ 199,622,476</u>

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	<u>\$ 139,183,391</u>	<u>\$ 112,320,472</u>

(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 ¾ x 83 ¾ 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 Rainaldi



© ANA MARÍA HERNANDO; PHOTO BY LES TALUSAN

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

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

Member News

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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.

