

Spring 2026

Women in the Arts

NATIONAL
MUSEUM
OF WOMEN
IN THE ARTS





DEAR MEMBERS AND FRIENDS,

Beginning with Women’s History Month in March, spring represents renewal and change, and it is always a busy time at NMWA. This spring, the museum’s exhibitions explore fresh perspectives on modern and contemporary art, and our new Spring Luncheon Series convenes thought leaders whose work shapes creativity, culture, and innovation.

It has been some time since the museum has focused on women’s contributions to abstract art, so it is very exciting to bring *Making Their Mark* to our audiences starting February 27. Drawn from the extensive collection of Komal Shah and Gaurav Garg, the exhibition highlights eight decades of women artists working with and rethinking abstraction. It is rare for NMWA to bring attention to a single collection or collector, but Shah’s commitment to women artists is so deep that we could not miss the opportunity.

Soon afterward, opening March 27, we focus on the urge toward figuration in *Shirley Gorelick: Figuring It Out*. This presentation of the art of Shirley Gorelick (1924–2000) features paintings and related works on paper from the 1960s and 1970s that emphasize the nuance and psychology of her subjects. Her work has been part of NMWA’s collection since its opening in 1987, and it is a pleasure to take an in-depth look at its sources and meanings.

In addition, please join us for a full slate of exciting Women’s History Month events. I’d especially like to highlight the museum’s new Spring Luncheon Series, taking place across March, April, and May, when visionaries, philanthropists, and industry leaders will gather in NMWA’s galleries for intimate events that deepen engagement and advance NMWA’s mission.

As always, thank you for your support. You make it possible for us to reimagine art history and forge contemporary creative connections as we champion women in and through the arts.

WITH GRATITUDE,

Susan Fisher Sterling

Susan Fisher Sterling
The Alice West Director

CHAMPION WOMEN THROUGH THE ARTS

MUSEUM INFORMATION
1250 New York Avenue, NW
Washington, DC 20005

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

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HOURS
Tuesday–Sunday, 10 a.m.–5 p.m.;
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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: Julie Mehretu,
Among the Multitude VI (detail),
2020–22; Ink and acrylic on canvas,
48 x 60 x 2 in.; Collection of the
Shah Garg Foundation; © Julie
Mehretu; Courtesy of the artist and
Marian Goodman Gallery; Photo
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Making Their Mark: Works from the Shah Garg Collection

Nearly eighty sculptures, paintings, textiles, and mixed-media works highlight women artists' vital role in abstraction. In an interview, collector Komal Shah shares her perspective on the exhibition.

HANNAH SHAMBROOM

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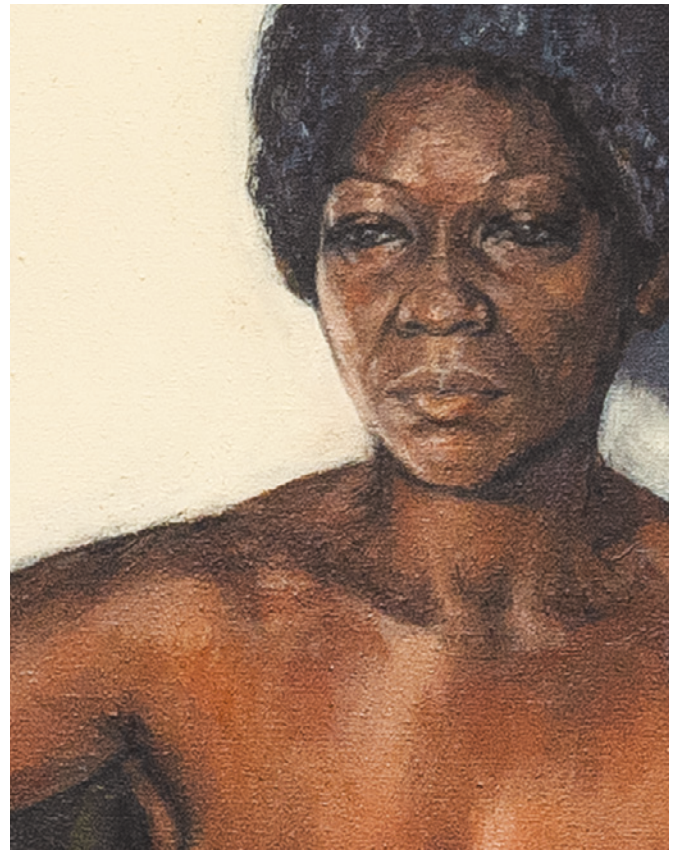
Shirley Gorelick: Figuring It Out

In realist figure paintings and drawings from the 1960s and '70s, Gorelick expressed her feminism and explored her nuanced vision of humankind.

KATHRYN WAT

"To be that bold, muscular, and at times irreverent . . . felt like a profound assertion of confidence and authorship."

KOMAL SHAH ON MAKING THEIR MARK, PAGE 6



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Culture Watch

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// EXHIBITIONS

ARIZONA

Cara Romero:
Panûpünüwügai
(Living Light)
Phoenix Art Museum **RM**
Through June 28, 2026
<https://phxart.org>

Romero's first major solo exhibition features new and never-before-seen photographs, site-specific installations, and large-scale photographs that examine contemporary Indigenous life.

COLORADO

Ana María Hernando:
Seguir cantando
(Keep Singing)
MCA Denver
March 5–July 5, 2026
<https://mcadenver.org>

Recent works in Hernando's signature materials—tulle, textiles, and paint—explore color, song, and poetry as potent emblems of strength and rebirth.

HAWAII

Toshiko Takaezu:
Worlds Within
Honolulu Museum of Art
Through July 26, 2026
<https://honolulumuseum.org>

This major retrospective brings together Takaezu's ceramics, paintings, textiles, and bronzes, offering a portrait of her life and work as an innovator in twentieth-century abstract art.



Texas // Sable Elyse Smith, *BARRICADE*, 2023; Powder-coated aluminum, 56 x 56 x 56 in.; On view at The Contemporary Austin



Massachusetts // Edmonia Lewis, *Forever Free*, 1867; Carrara marble, 41¼ x 11 x 17 in.; On view at the Peabody Essex Museum

MASSACHUSETTS

Edmonia Lewis:
Said in Stone
Peabody Essex Museum,
Salem **RM**
Through June 7, 2026
<https://pem.org>

The first retrospective of the acclaimed nineteenth-century Black and Indigenous sculptor gathers Lewis's works with those of her contemporaries and artists she influenced.

TENNESSEE

Anila Quayyum Agha:
Interwoven
Frist Art Museum, Nashville **RM**
May 22–August 30, 2026
<https://fristartmuseum.org>

Through immersive installations, works on paper, paintings, and sculptures, the Pakistani American artist addresses themes of oppression and environmental devastation.

TEXAS

Sable Elyse Smith:
Clockwork
The Contemporary Austin **RM**
March 6–August 2, 2026
<https://thecontemporaryaustin.org>

This conceptually driven exhibition marks Smith's most significant presentation to date and showcases sculpture, video, neon, and works on paper that explore systems of power.

Frida: The Making
of an Icon
Museum of Fine Arts, Houston
Through May 17, 2026
<https://mfah.org>

Tracing Frida Kahlo's transformation from painter to icon through selected masterworks, personal artifacts, and works by artists she inspired, this presentation reveals how her image and legacy were constructed.



Belgium // Johann Vergouwen, *The Meeting between David and Abigail*, 1673; Oil on copper, 33 ½ x 41 ¾ in.; On view at the Museum of Fine Arts Ghent

VIRGINIA

Nina Chanel Abney:
The Pursuit of Happiness
Virginia Museum of Contemporary Art,
Virginia Beach **RM**
April 18–August 16, 2026
<https://virginiamoca.org>

Abney's monumental paintings, collages, sculpture, and an immersive installation confront conceptions of joy, struggle, and survival in a time of global uncertainty.

International

BELGIUM

Unforgettable:
Women Artists from Antwerp to Amsterdam, 1600–1750
Museum of Fine Arts Ghent **■**
March 7–May 31, 2026
<https://mkgent.be>

Organized jointly by NMWA and the Museum of Fine Arts Ghent, this presentation demonstrates the essential place in art history of women artists from the Low Countries, featuring paintings, sculpture, works on paper, and textiles.

UNITED KINGDOM

Gwen John:
Strange Beauties
National Museum Cardiff **■**
Through June 28, 2026
<https://museum.wales/cardiff>

This major retrospective—traveling to NMWA in 2027—brings together rare paintings, drawings, and watercolors to celebrate John's unique vision and powerful artistic legacy.



United Kingdom // Gwen John, *La Petite Modèle*, ca. 1915–20; Oil on canvas, 29 ¼ x 26 in.; On view at National Museum Cardiff

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

// **BOOKS**



The Art of Kaylene Whiskey

Australian Aboriginal artist Kaylene Whiskey (b. 1976) wants to know if you believe in love. The question flashes twice on the dynamic lenticular cover of *The Art of Kaylene Whiskey: Do You Believe in Love?* (Thames & Hudson, 2026). Whiskey herself embodies love; her joyful presence is rooted in sisterhood and care. In her first monograph, Whiskey's bright paintings, shaped by these tenets, come together to create a party in book form. Her comic-book-style works blend Western pop culture with Aboriginal life as Dolly Parton, Tina Turner, Catwoman, Cher, Wonder Woman, and the artist herself sing, dance, party, fly and make art together in Whiskey's "utopia of super women," writes curator Natalie King. A playful interview with Whiskey spotlights the artist's voice, and the book also includes her famous chicken soup recipe and a playlist of her favorite pop songs. Several thoughtful essays illuminate the context and importance of her works—an antidote to negative narratives about the lives of Aboriginal people. Whiskey says, "My art is for everyone. I want to share love, happiness, laughter and togetherness with everybody! Uwangkara tjungu, mulapa rikina! [Everyone together, looking so good!]"

// Alicia Gregory



The Art Spy

Acts of resistance and an unyielding quest for justice shape Michelle Young's fast-paced *The Art Spy: The Extraordinary Untold Tale of WWII Resistance Hero Rose Valland* (HarperCollins, 2025). It explores the wartime experiences of Rose Valland (1898–1980), a curator at the Jeu de Paume museum in Paris and witness to the Nazis' large-scale looting of Jewish-owned art. As the Nazis used the Jeu de Paume to gather and stage their plunder, Valland took grave risks to keep watch, surreptitiously tracking art shipments and fishing carbon copies of paperwork from garbage cans. She sent information to the French Resistance, and then, after the liberation of Paris, devoted years to the restitution of stolen art. Subplots illuminate the experiences of other art-world figures who fled, collaborated, or resisted. Valland's story was not quite "untold"—she published her own memoir (available in French), was featured in *The Monuments Men* (2009) by Robert M. Edsel and Bret Witter, and has been mentioned in other sources. Nonetheless, Young's new research reveals more about Valland, including details about her personal life—as a lesbian whose partner was also in danger—and the people who underestimated her.

// Elizabeth Lynch

Five Fast Facts About Howardena Pindell

The museum's *Broad Strokes* blog features news about NMWA's exhibitions and programming. In 2014, NMWA Senior Educator Adrienne L. Gayoso developed the popular series "Five Fast Facts" to share museum educators' research with a wider audience. NMWA staff and interns have contributed more than 100 posts to this series to highlight facts about artists and their works.

Impress your friends with five fast facts about artist Howardena Pindell (b. 1943), whose work is in NMWA's collection and on view in the exhibition *Making Their Mark: Works from the Shah Garg Collection*. Pindell's use of paper dots has inspired NMWA art projects for children and adults alike. Stop by Open Studio on Sunday, April 5, or Wednesday, April 8, from 11 a.m. to 4 p.m., to create your own Pindell-esque artwork.

1. See and Nurture Potential

Pindell's third grade teacher recognized the budding artist's skills and encouraged her parents to immerse her in the art world of her native Philadelphia. They enrolled young Pindell in classes at Fleisher Art Memorial, introduced her to a range of artists, and took her to the Philadelphia Art Museum.¹

2. Have a Bright Idea

In the 1970s, Pindell added a television to her windowless studio for light. Discovering that her acetate drawings of "non-sense numbers" and arbitrary arrows clung to the illuminated screen, she began photographing the results.² In 1976, Pindell created an untitled print that is now in NMWA's collection. The subtle chine collé (thin sheet of paper applied to the print) veils her vector markings, while its shape may allude to a TV screen.



Howardena Pindell, *Untitled*, 1976; Lithograph, 22 ¼ x 30 in.; NMWA, Museum purchase: Members' Acquisition Fund

3. Experiment with Materials

Pindell has long combined ordinary and extraordinary materials, including paper chads, perfume, and postcards, in her mixed-media works. Some choices have been practical, such as her switch to acrylic paint after discovering she had an allergy to oil pigments.³ Others relate to her personal preferences. Reflecting on why she used glitter, Pindell said, "[It's] fabulous!"⁴

4. Commit to Memory

Pindell's work is about personal memories—some that she can't forget, and others she struggled to retain. Her prolific use of circles connects to a childhood discovery that she and other Black diner customers were only permitted to drink out of mugs marked with red dots.⁵ Pindell's circles appear in her *Autobiography* series (1980 to 1995), created after a car accident that resulted in acute memory loss, as she tried to literally and figuratively stitch together recollections, as well

as *Untitled #7 (Carnival, Bahia, Brazil)* (2022), on view in *Making Their Mark*.⁶

5. Speak Up

Pindell's work as an artist, curator, and educator has always been about speaking up for marginalized people. She advocated for artists of color as the only Black founding member of the female-focused A.I.R. Gallery and for workers' rights by helping to establish the Museum of Modern Art's labor union, all while enduring blatant racism and sexism.⁷

// Adrienne L. Gayoso is senior educator at the National Museum of Women in the Arts.

Notes:

1. Chase Szakmary, "Howardena Pindell Discusses Covid, BLM, and Her Upcoming Show *Rope/Fire/Water* at The Shed," *White Hot Magazine*, September 2020, <https://whitehotmagazine.com/articles/rope-fire-water-at-shed/4725>.

2. Olivia Gauthier, "Screen Interactions: Howardena Pindell's *Video Drawings*,"

Bomb magazine, May 18, 2018, <https://bombmagazine.org/articles/2018/05/15/screen-interactions-howardena-pindells-video-drawings>. Quote from Art21, "Howardena Pindell," <https://art21.org/artist/howardena-pindell>.

3. Alex Greenberger, "Full Circle: Howardena Pindell Steps Back into the Spotlight with a Traveling Retrospective," *ARTnews*, February 6, 2018, <https://www.artnews.com/art-news/news/full-circle-howardena-pindell-steps-back-spotlight-traveling-retrospective-9762>.

4. "Studio Visit with Howardena Pindell," Christie's, 2022, <https://www.youtube.com/watch?v=kICF9jrDYHs>.

5. Martha Schwenedener, "Howardena Pindell: Sragow Gallery," reviews, *Artforum*, vol. 34, no. 1 (September 2004), <https://www.artforum.com/events/howardena-pindell-204325>.

6. "Howardena Pindell: Biography," Garth Greenan Gallery, <https://www.garthgreenan.com/artists/howardena-pindell>.

7. Alana Pockros, "Howardena Pindell's Decades-Long Fight to Integrate the Art World," *The Nation*, March 15, 2022, <https://www.thenation.com/article/activism/howardena-pindell>.

Dedicated Donor

// TARA RUDMAN



PHOTO BY TONY POWELL

"THIS MUSEUM HAS ENRICHED my life and expanded my horizons," says Tara Rudman.

The visual artist and arts aficionado learned about NMWA through the Northern California outreach committee, San Francisco Advocacy for NMWA (SF Advocacy), and particularly its work for the *Women to Watch* exhibition series. Rudman quickly became an integral member of NMWA's community in California and in Washington, D.C., where, she says, "I felt so warmly welcomed." Over the past several years, she has championed many facets of the museum's work, joining the NMWA Advisory Board, traveling with the Director's Circle, and supporting the Space to Soar capital campaign, exhibitions, and the collection.

"The connection grew from collecting in the beginning,"

"I love the way Tara Rudman sees art and the world around her—with her artist's eye. Visiting galleries and museums with her on Director's Circle trips is a joy. Her passion also shines through in her thoughtful, generous support as a collector and philanthropist."

NMWA Director
Susan Fisher Sterling

describes Rudman. "I don't really think of myself as a collector, but I love to surround myself with art. It feeds me and inspires me as an artist and a visual person." For years, Rudman balanced her artistic pursuits with her career. "Outside of my work and my other responsibilities, these were my moments of richness: art, culture, and people," she says.

Rudman was familiar with Catharine Clark Gallery, in San Francisco, and attended openings and studio visits with gallerist and SF Advocacy member Catherine Clark as the committee was preparing for *Heavy Metal: Women to Watch 2018*. The ongoing *Women to Watch* exhibition series, a collaboration between NMWA and its outreach committees, comes together as committees work with regional curators to propose shortlists of artists around a chosen theme or medium. NMWA curators then select works to be shown in Washington, D.C. Throughout the process, committees such as SF Advocacy celebrate and support their artists through artist talks, satellite exhibitions, and other programs.

The artistic discoveries delighted Rudman, as did the circle of people involved—artists, gallerists, collectors, and SF Advocacy founders Lorna Meyer Calas and Carol Parker, both closely involved in the Northern California art world. Rudman traveled to NMWA with the committee and loved what she found. She felt a strong connection to the mission and formed additional bonds among the museum's circle in Washington.

Soon after Rudman got involved, she learned about NMWA's plans for a major renovation, which took place from 2021 to 2023. She decided to support the Space to Soar campaign with a major gift, which inspired other members of SF Advocacy to give as well. When the museum reopened—refreshed from top to bottom—Rudman brought her mother to celebrate at the festivities and enjoy the newly named San Francisco Advocacy Group Gallery in NMWA's exhibition galleries. "It was all magnificent," she says.

Rudman's passion for art extends to the collection and exhibitions. She donated a monumental triptych by artist L. C. Armstrong, now on view. In addition, through a multi-year gift, she is supporting exhibitions—her recent gifts have benefited the exhibitions *Suchitra Mattai: Myth from Matter* and *Women Artists from Antwerp to Amsterdam, 1600–1750*. This type of ongoing commitment enables NMWA to plan ahead and stage significant presentations. She is also enthusiastically supporting the museum's upcoming initiatives, including the Spring Luncheon Series and fortieth anniversary campaign. "I'm so proud to be contributing to the museum, says Rudman. "It gives me a connection to something greater in support of women and women in the arts."

Janet Sobel, Untitled, ca. 1946; Matte paint, enamel paint, and sand on wood panel, 21 ¾ x 15 ¼ x ¾ in.; Collection of the Shah Garg Foundation

MAKING THEIR MARK

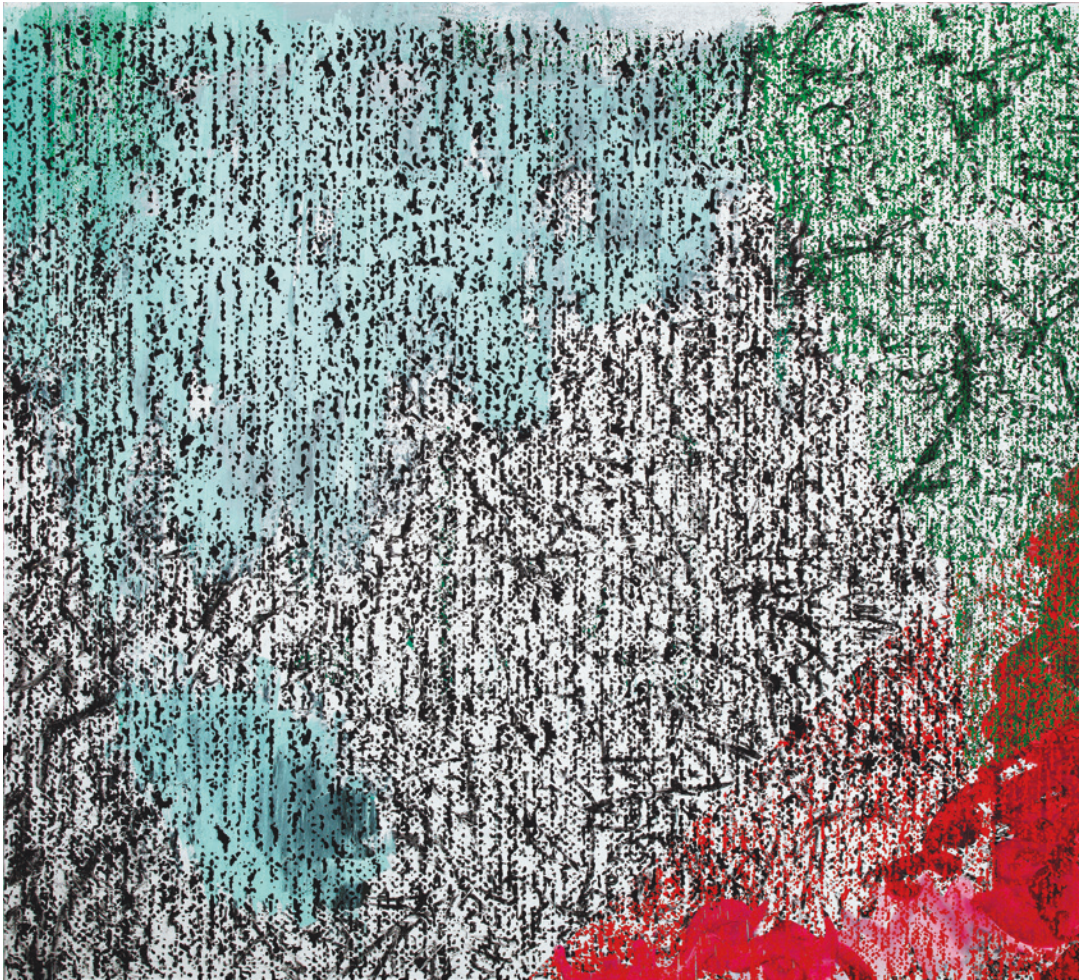
Works from the
Shah Garg Collection

February 27–July 26, 2026

Hannah Shambroom

Illustrating women artists' vital role in the evolution of abstraction, *Making Their Mark: Works from the Shah Garg Collection* presents work by some of the most significant artists of the twentieth and twenty-first centuries. Comprising approximately eighty sculptures, paintings, textiles, and mixed-media works, the exhibition highlights the many ways women have explored, expanded, and challenged abstraction as a site of representation, identity, and power.





Jacqueline Humphries, *///*, 2014; Oil on linen, 100 x 111 in.; Collection of the Shah Garg Foundation

THE EXHIBITION IS DRAWN entirely from the contemporary art collection of Komal Shah and Gaurav Garg. Originally from Ahmedabad, India, Shah migrated to the United States in 1991 to study computer science in California. After a two-decade career in the technology industry, she shifted her focus to philanthropy and, together with her husband, began developing the Shah Garg Collection. Today, the couple amplifies the voices of women artists through the Making Their Mark Foundation. NMWA Assistant Curator Hannah Shambroom spoke with Shah about the exhibition, her career, and her belief in the transformative power of art.

HANNAH SHAMBROOM: *Komal, you've dedicated many years to working with artists, curators, and museums, yet your education and professional background lie in the technology sector. How did you first become interested in visual art?*

KOMAL SHAH: I grew up surrounded by the vibrant textiles of Ahmedabad, India, a city with a long history of artistic and architectural experimentation. At the same time, I discovered computer programming at a young age and began teaching coding when I was fifteen. That passion led me to the United States in 1991, where I earned a master's degree

in computer science at Stanford and spent roughly twenty years working in technology—at companies such as Oracle, Netscape, and Yahoo—first, as an engineer, and later, as a product and business leader.

Ahmedabad has long attracted artists and architects—figures such as Frank Stella, Roy Lichtenstein, Lynda Benglis, Pat Steir, Amy Sillman, as well as Le Corbusier and Louis Kahn—so there was a palpable creative energy in my hometown. Drawing and painting were emphasized in our school curriculum, which I loved. That said, museum culture was not as present in India when I was growing up, and I didn't visit a museum until I came to the U.S. My husband, Gaurav, and I began visiting museums and galleries wherever we traveled. He introduced me to artists like Mark Rothko, Wassily Kandinsky, and Willem de Kooning, and to the language of Abstract Expressionism. That's when my love of visual art truly took hold.

HS: *What sparked your interest specifically in abstract work by women?*

KS: After I stepped away from my career in tech, I began collecting modestly. In 2014, I was invited on a Tate Modern trip to New York, and during that visit, I encountered monumental

paintings by Jacqueline Humphries and Laura Owens at the Whitney Biennial. Laura’s work combined humor and playfulness with great technical and conceptual rigor, while Jacqueline’s paintings—often rendered in black and silver—felt gritty and deeply attuned to the glare of the digital screens that dominate our lives. To be that bold, muscular, and at times irreverent within a historically male-dominated tradition felt like a profound assertion of confidence and authorship.

I became deeply engaged—visiting studios, attending exhibitions, and following these artists’ practices closely. Over time, I realized that many of the artists who moved me most were women of my generation who were actively reinventing abstraction and claiming space within a field long defined by men. That act, in itself, felt incredibly powerful to me.

HS: How did you decide on a focus for your collection?

KS: One of my mentors asked me what unique story I hoped to tell through collecting. Reflecting on my experiences—at the Whitney and beyond—and on my longstanding philanthropic commitment to women, the answer became clear. I wanted to tell the story of women working in abstraction, with a focus on living artists. It was the work I connected to most deeply, visually and intellectually, and it felt like a mission with real urgency.



Julie Mehretu, *Among the Multitude VI*, 2020–22; Ink and acrylic on canvas, 48 x 60 x 2 in.; Collection of the Shah Garg Foundation

I began building the collection deliberately and rigorously, guided by extraordinary curators including Mark Godfrey, Gary Garrels, and Katy Siegel. Starting from a core group of artists—Laura Owens, Charline von Heyl, Jacqueline Humphries, and Amy Sillman—I worked both backward and forward in history, tracing lineages of influence while emphasizing artistic excellence.

In early 2021, Mark Godfrey suggested creating a book on the collection. I initially hesitated, concerned it might be perceived as a vanity project. Ultimately, Mark convinced me that the book could contribute meaningful scholarship on women artists. We published *Making Their Mark: Art by Women in the Shah Garg Collection* in 2023, co-edited by Mark Godfrey and Katy Siegel, with essays by nine scholars and



“Many of the artists who moved me most were women of my generation who were actively reinventing abstraction.”

KOMAL SHAH

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

© JULIE MEHRETU; COURTESY OF THE ARTIST AND MARIAN GOODMAN GALLERY; PHOTO BY TOM POWELL IMAGING

© CHARLINE VON HEYL; COURTESY OF THE ARTIST AND PETZEL, NEW YORK; PHOTO BY IAN REEVES



Joan Mitchell, *Untitled*, 1992;
Oil on canvas, 110 ¼ x 142 in.;
Collection of the Shah Garg
Foundation

fourteen artists and featuring the work of 136 women. It was truly a labor of love.

HS: How did the exhibition itself emerge?

KS: As we began sharing the book with the press, the most common question we heard was, “How will people experience this work in person?” That made it clear that the collection needed to be accessible in a public context. New York, still a central node of the art world, felt like the natural place to begin.

The final, and most important, piece was finding the right curator: someone with deep historical knowledge, visual sensitivity, and a genuine belief in the mission. I’ve known Cecilia Alemani for over a decade, and her 2022 Venice Biennale—remarkable for both its curatorial rigor and the prominence of women artists—was the most compelling Biennale I’ve experienced. When Cecilia agreed to curate *Making Their Mark*, it felt like a dream realized. As the exhibition enters its fourth iteration at NMWA, I’m profoundly grateful for the enthusiastic reception throughout its history.

HS: Did you see parallels between women challenging conventions in abstraction and your own experience as a woman in the tech world?

KS: Absolutely. In India, I was accustomed to education and work environments where women made up about 20 percent of engineers. When I entered a master’s program at Stanford, that number dropped to under 5 percent. It was striking, particularly in a society that prides itself on progress.

I wasn’t discouraged—I was ambitious and confident—but the imbalance was impossible to ignore.

At one point, I accumulated more than twenty conference badges addressed to “Mr. Komal Shah,” because organizers assumed a technical speaker must be male. I learned to work harder and more strategically than my peers. Later, when my son needed additional support at home in 2008, I faced another reality: Women are often expected to carry the majority of family responsibilities, alongside professional ambitions.

When I look at artists such as Kay WalkingStick, Joan Semmel, or Samia Halaby—now in their eighties and nineties—I’m in awe of their perseverance. Their contributions to painting are profound, yet for decades they received limited institutional recognition. Still, they continued to work with conviction and confidence. That persistence resonates deeply with me and reflects the broader story of the artists in *Making Their Mark*.

HS: Are there particular artists or works in the exhibition that you are especially glad to highlight?

KS: One is a remarkable drip painting from 1946 by Ukrainian-born artist Janet Sobel, who was exhibited by Peggy Guggenheim. At the time, critic Clement Greenberg dismissed her work in deeply gendered terms, a response that effectively curtailed her career. Jackson Pollock later acknowledged the impact her work had on him, yet it was his drip paintings—aligned with a masculinized mythology of genius—that received widespread acclaim. In the exhibition,

Sobel's painting is placed near the entrance as a reminder that women's innovation has long been present, even when it was systematically marginalized.

Another highlight is Joan Mitchell's final painting from 1992. Mitchell is among the most influential abstractionists of the twentieth century, and her impact is evident throughout the collection. Created shortly before her last trip to New York for cancer treatment, the painting depicts the sunflowers of Vétheuil, France. Monumental in scale and astonishing in its chromatic freedom, it embodies the confidence and intensity of her lifelong practice.

HS: Works in the exhibition span multiple generations. Do you see meaningful shifts in recognition for women artists today?

KS: There has certainly been progress for some artists, particularly in recent years. However, when viewed holistically, women artists still lag far behind their male counterparts in both market and institutional recognition. Women's work continues to account for only about 12 percent of major museum collections. We remain very far from true parity, and sustained institutional commitment is essential if that is to change.

HS: Previous iterations of *Making Their Mark* were shown in New York, Berkeley, and St. Louis. How do you feel about its presentation at the National Museum of Women in the Arts in Washington, D.C.?

KS: At every venue, the exhibition has resonated deeply with audiences and consistently broken attendance records. I believe that's because it speaks not only to the power of the work itself, but also to shared lived experiences. Nearly everyone knows a woman—a mother, sister, aunt, or friend—whose professional path was constrained by gender bias or caregiving responsibilities.

I was absolutely thrilled when Susan Fisher Sterling invited us to partner with NMWA. The museum is a small powerhouse—bold but not brash—situated at the very heart of political power. I'm especially excited to see Cecilia Alemani's thoughtful adaptation of the exhibition for this context, honoring both the collection and NMWA's extraordinary legacy of advocacy and scholarship.

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

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 Art in New York City.

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© JAUNE QUICK-TO-SEE SMITH; COURTESY OF THE ARTIST AND GARTH GREENMAN GALLERY, NEW YORK; PHOTO BY IAN REEVES



PHOTO BY ALEX MARKS

Left to right: Jaune Quick-to-See Smith, *In the Future Map*, 2021; Acrylic, oil, and mixed media collage on canvas, 72 x 47 ¾ in.; Collection of the Shah Garg Foundation

Barbara Chase-Riboud, *Malcolm X #17*, 2016; Bronze and silk, 92 x 41 x 36 in.; Collection of the Shah Garg Foundation

Calendar

12

// EXHIBITIONS

**Making Their Mark:
Works from the Shah Garg
Collection**
February 27–July 26, 2026

**Tawny Chatmon:
Sanctuaries of Truth,
Dissolution of Lies**
Through March 8, 2026

**Ruth Orkin:
Women on the Move**
Through March 29, 2026

**Shirley Gorelick:
Figuring It Out**
March 27–June 28, 2026

**Burnished:
Pueblo Pottery at NMWA**
May 8–September 27, 2026

Online exhibitions:
Revisit favorite NMWA exhibi-
tions 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.

Below: On view in *Making Their Mark*: Tschabalala Self, *Sisters*, 2021; Velvet, felt, tulle, marbled cotton, craft paper, fabric, and digitally printed, hand-printed, and painted canvas on canvas, 84 x 80 in.; Collection of the Shah Garg Foundation



COURTESY OF THE ARTIST; PILAR CORRIAS, LONDON; GALERIE EVA PRESENHUBER, ZÜRICH/VIENNA; AND PETZEL GALLERY, NEW YORK; PHOTO BY JANI REEVES

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 O**
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. 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**
Exhibition-focused, 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 more.

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.

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.

3/6 NMWA Unframed: Aluminate the Night

FRI 8:30 P.M. // **R**

Celebrate the tenth anniversary of NMWA's #5WomenArtists campaign with a sparkling, aluminum-themed bash. \$150 general/\$550 for two VIP tickets.

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. Find inspiration in the inventive ways artists use fiber 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 the day with an all-levels yoga flow session 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 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).

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**

3/14 The Big Draw

SAT 10 A.M.-5 P.M. // **F**

Join NMWA educators at the National Building Museum (401 F Street NW) for an activity inspired by the exhibition *Building Stories*. Register through <https://nbm.org>.

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.



PHOTO BY ELMAN STUDIO

Join NMWA educators at the National Building Museum on March 14 for The Big Draw

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.

3/22 Wikipedia Edit-a-thon: Photojournalism

SUN 11 A.M.-2 P.M. // **F R E**

Join NMWA and partner Wikimedia DC to help close information gaps related to gender, feminism, and the arts. In celebration of *Ruth Orkin*, this event focuses on women photojournalists. Bring your own laptop.

3/25 Gallery Talk: Ruth Orkin

WED 12-12:30 P.M. // **F M O E**

3/27 Art Chat: Ruth Orkin

FRI 5-5:45 P.M. // **F M R E V**

3/30 Spring Luncheon Series: The Art Of . . . Fashion

MON 12-2:30 P.M. // **R**

April

4/1 Gallery Talk: Making Their Mark

WED 12-12:30 P.M. // **F M O E**

4/4 Firsthand Experience: Poetry

SAT 11 A.M.-3 P.M. // **R E**

Explore *Making Their Mark* to find inspiration for your own poems and learn about artists who have embraced the written word. Materials provided; no experience necessary. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.



PHOTO BY ANGELA B. PAN

// 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	

4/5 Free Community DaySUN 10 A.M.–5 P.M. // **F M R****4/5 Open Studio**SUN 10 A.M.–4 P.M. // **F M O****4/5 Collection Highlights Tour**SUN 11–11:45 A.M. // **M A O****4/6 Spring Luncheon Series: The Art Of . . . Cultural Investment and Impact**MON 12–2:30 P.M. // **R****4/8 Free Community Day**WED 10 A.M.–5 P.M. // **F M R****4/8 Open Studio**WED 10 A.M.–4 P.M. // **F M O****4/8 Gallery Talk: Shirley Gorelick**WED 12–12:30 P.M. // **F M O E****4/10 Art Chat: New Acquisitions**FRI 5–5:45 P.M. // **F M R V****4/11 Slow Art Day**SAT 1–2:30 P.M. // **A M + R**

Slow Art Day is an international event encouraging people to visit art spaces and look at art slowly. Register in advance, look at selected artworks, and discuss the experience with a museum educator.

Engage in movement inspired by *Making Their Mark* during a Firsthand Experience workshop on May 2

4/15 Gallery Talk: Shirley GorelickWED 12–12:30 P.M. // **F M O E****4/15 Visual Thinking Strategies (VTS) Look Club**WED 3–4 P.M. // **R V**

Join NMWA educators for their residency with VTS Look Club Online. Using the VTS method of thoughtful, open-ended questions, discuss images from NMWA's collection. Pay what you can. Register through <https://vtshome.org>.

4/15 NMWA NightsWED 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.

4/18 #5WomenArtists Tour: PhotographySAT 12–12:45 P.M. // **A M R**

Can you name five women photographers? Join us to add new artists to your list. On this interactive tour, look closely and explore NMWA's photography collection.

4/22 Gallery Talk: Making Their MarkWED 12–12:30 P.M. // **F M O E****4/24 Art Chat: Making Their Mark**FRI 5–5:45 P.M. // **F M R E V****4/29 Gallery Talk: Making Their Mark**WED 12–12:30 P.M. // **F M O E****4/29 Curator's Perspective: Making Their Mark**WED 6–7 P.M. // **M R E V**

In this members-only presentation, NMWA Assistant Curator Hannah Shambroom shares behind-the-scenes insights into *Making Their Mark*.

May**5/2 Firsthand Experience: Movement**SAT 11 A.M.–3 P.M. // **R E**

Engage your body and mind in movement and art-making activities inspired by *Making Their Mark*. Materials provided; no experience necessary. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.

5/3 Free Community DaySUN 10 A.M.–5 P.M. // **F M R****5/3 Makers' Market**SUN 10 A.M.–4 P.M. // **F M R**

Shop handcrafted items by local women artists and designers. Included in Community Day admission.

5/3 Open StudioSUN 10 A.M.–4 P.M. // **F M O**

5/3 Collection Highlights Tour

SUN 11–11:45 A.M. // **M A O**

5/6 Gallery Talk: Shirley Gorelick

WED 12–12:30 P.M. // **F M O E**

5/8 Art Chat: Making Their Mark

FRI 5–5:45 P.M. // **F M R E V**

5/11 Spring Luncheon Series: The Art Of . . . Innovation

MON 12–2:30 P.M. // **R**

5/13 Free Community Day

WED 10 A.M.–5 P.M. // **F M R**

5/13 Open Studio

WED 10 A.M.–4 P.M. // **F M O**

5/13 Gallery Talk: Making Their Mark

WED 12–12:30 P.M. // **F M O E**

5/16 #5WomenArtists Tour: Advocacy

SAT 12–12:45 P.M. // **A M R**

On this interactive tour, explore the ways NMWA artists have used their creativity to draw attention, raise awareness, and spark conversation.

5/20 Gallery Talk: Making Their Mark

WED 12–12:30 P.M. // **F M O E**

5/20 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.

5/27 Gallery Talk: Making Their Mark

WED 12–12:30 P.M. // **F M O E**

5/31 The Big Cake Exchange: Cake is Art

SUN 4–6 P.M. // **R**

Celebrate cake, art, and the baking community! Bring a cake to share, sample others, and connect with friends. \$25 general/\$20 members/\$75 VIP (VIPs may attend and taste without bringing their own cake).

June

6/3 Gallery Talk: Burnished

WED 12–12:30 P.M. // **F M O E**

6/7 Free Community Day

SUN 10 A.M.–5 P.M. // **F M R**

6/7 Open Studio

SUN 10 A.M.–4 P.M. // **F M O**

6/7 Collection Highlights Tour

SUN 11–11:45 A.M. // **M A O**



PHOTO BY ANGELA B. PAN

The Big Cake Exchange returns for a delicious day on May 31

6/10 Free Community Day

WED 10 A.M.–5 P.M. // **F M R**

6/10 Open Studio

WED 10 A.M.–4 P.M. // **F M O**

6/10 Gallery Talk: Shirley Gorelick

WED 12–12:30 P.M. // **F M O E**

6/12 Art Chat: Making Their Mark

FRI 5–5:45 P.M. // **F M R E V**

6/17 Gallery Talk: Making Their Mark

WED 12–12:30 P.M. // **F M O E**

6/20 #5WomenArtists Tour: Pride

SAT 12–12:45 P.M. // **A M R**

Explore the creative contributions of LGBTQIA+ artists in NMWA's collection. On this tour, look closely at works that consider themes of identity and community.

6/24 Gallery Talk: Burnished

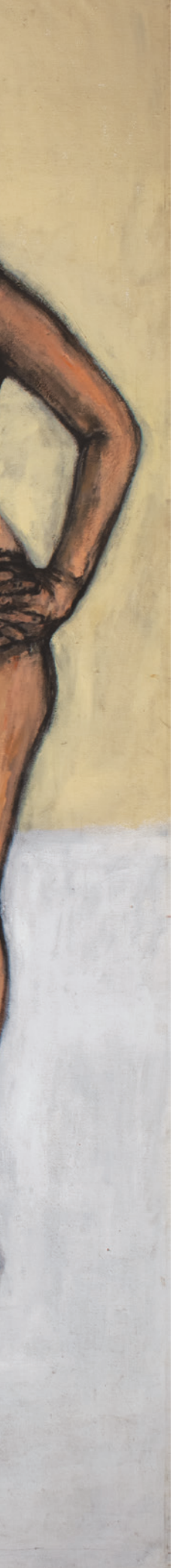
WED 12–12:30 P.M. // **F M O E**

// 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.



S. Bačić



Three Graces I, 1967;
Acrylic on canvas,
92 x 84 in.; NMWA, Gift
of Jamie S. Gorelick

SHIRLEY GORELICK

FIGURING IT OUT

MARCH 27–JUNE 28, 2026

Kathryn Wat

Through her trailblazing role in women's cooperative galleries and her approach to figure painting in the 1960s and '70s, artist Shirley Gorelick (1924–2000) expressed her powerful feminism. Critics at the time often overlooked realist painters, particularly women, assuming they clung to tradition. This exhibition, centered on three major paintings by Gorelick in NMWA's collection, highlights her piercing vision of humankind as well as her varied printmaking and drawing practices.

The individual spirit of her subjects became the essential focus of her art.

Double Libby I, 1970;
Acrylic on canvas,
79 ¾ x 80 ¼ in.;
Courtesy of Eric
Firestone Gallery,
New York

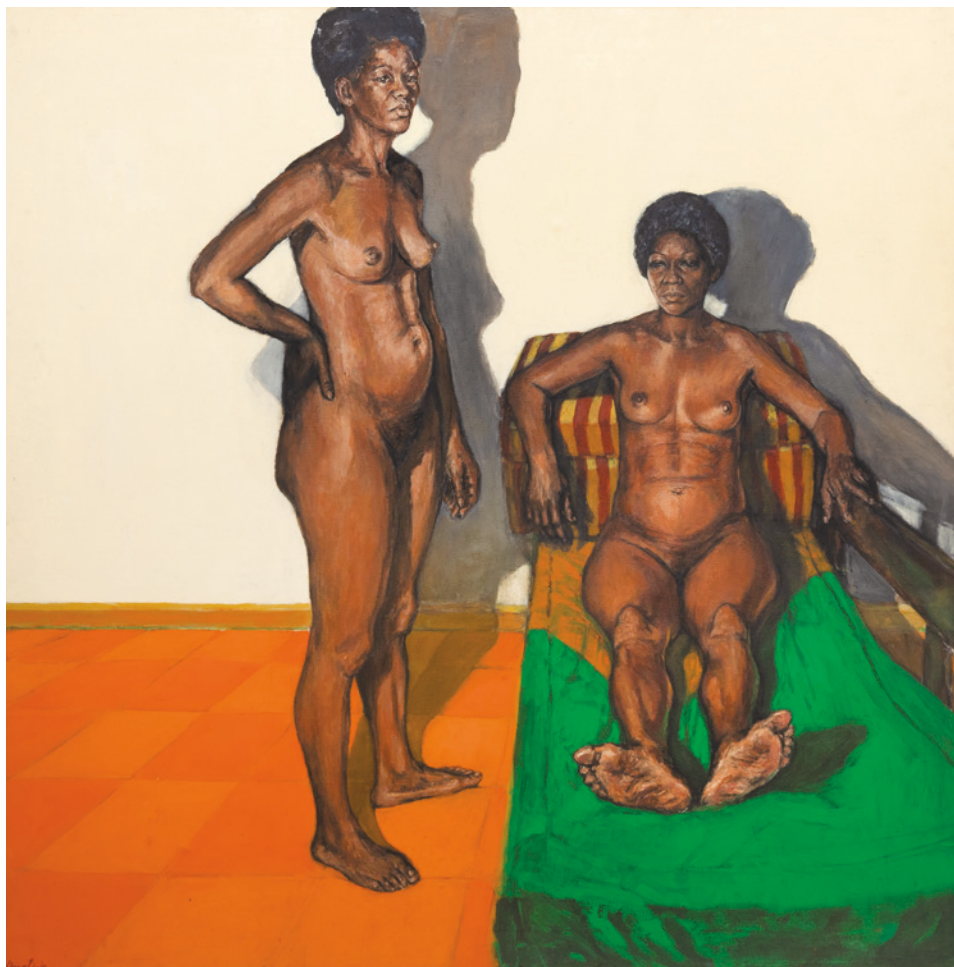


PHOTO BY SAM GLASS

Remixing the Masters

Born and raised in Brooklyn, Gorelick studied with esteemed American artists of the mid-twentieth century, including Abstract Expressionists Helen Frankenthaler and Grace Hartigan. This exhibition begins with the moment around 1960 when Gorelick committed to portraying human subjects from life. She first engaged with old and modern masters' depictions of the female nude, creating boldly drawn and lusciously textured paintings and jewel-like works on paper.

Gorelick's images of standing female figures, which respond to the "Three Graces" theme in mythology and classical art, differ from historical antecedents. Her figures typically do not touch or interact with one another, and each "Grace" plainly depicts the same model. In *Three Graces I* (1967) she applied concentrated layers of peach and gray paint to mark the broad shapes of her model's body and the deep shadows it cast on the floor. The motif formed a rich foundation for Gorelick's exploration of color, technique, and mood.

To create the sculptural *Three Graces* (ca. 1968–73), she printed figures onto sheets of translucent plastic and suspended them from a triangular armature. The work's structure allows the viewer to see one print through another, creating a dreamy representation of the body. In her large-scale

painting *Giorgione's Meadow* (1964–65), Gorelick surrounded a group of four female figures with an impressionistic green background, which she enthusiastically described as "an environment radiating."¹

Libby

When Gorelick began working with model Libby Ourlicht (1921–1995), the individual spirit of her subjects became the essential focus of her art. Gorelick and Ourlicht knew one another before their artistic partnership, and both were active in progressive politics and social causes, advocating for civil rights, women's rights, and freedom of sexual identity. *Double Libby I* (1970) combines the artist's signature saturated colors, stark shadows, and richly brushed figures. The standing version of Ourlicht, with a hand on her hip, seems to guard the seated figure, whose regal pose against boldly patterned cushions indicates her importance and seriousness.

Gorelick also made numerous drawings and prints depicting Ourlicht. In *Untitled (Libby in profile)* (ca. 1970–74), she drew her friend's head, neck, and shoulders toward the top of the image and left the rest of the drawing surface empty. By applying the lightest touch to this impression of Ourlicht, Gorelick imparted a feeling of intimacy, connection, and relatability.

Circle of Friends

Within the context of the feminist movement, Gorelick helped establish artist-run women's cooperative galleries. In 1974, she joined SOHO20 Gallery in Manhattan, one of the first spaces in New York City to showcase the work of an all-women-artist membership. As she prepared to open her inaugural presentation at SOHO20, she described her goal of giving her "visually 'real' paintings . . . an intense psychological aura,"² and she made new portraits of a friend's three young adult daughters as well as longtime family friends Lee and Gunny Benson.

Gorelick's frank depiction of Gunny Benson's disability in *The Bensons II* (1979) had few antecedents in the history of American painting. Embracing more precise brushwork, the artist delineated clear details of surfaces and objects within her composition, including Gunny's wheelchair, which she used to manage her muscular dystrophy. The open body positions of the couple signal their approachability, but Lee's tucked chin and Gunny's lowered brow also suggest fatigue, weariness, or even discomfort.

Although figure painting and portraiture are always present in artistic production, many critics in the 1960s and '70s perceived those practices as tangential to more avant-garde mediums such as video and performance art. A number of contemporary reviewers, however, perceived the depth and intensity of Gorelick's vision, including John Perreault, who said, "The human content is overwhelming."³ The vitality of Shirley Gorelick's art remains undiminished, and a new history of her place in New York art of the era is emerging.



Gorelick with *Double Sema*, 1966

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

Shirley Gorelick: Figuring It Out is organized by the National Museum of Women in the Arts. The exhibition is made possible through a generous grant from the Revada Foundation of the Logan Family.

Notes:

1. Shirley Gorelick and Dorothy Gees Seckler, "Interview with Shirley Gorelick," August 20, 1968; Dorothy Gees Seckler Collection of Sound Recordings Relating to Art and Artists, 1962-1976; Archives of American Art, Smithsonian Institution, https://www.aaa.si.edu/download_pdf_transcript/ajax?record_id=edanmdm-AAADCD_item_13825.
2. Shirley Gorelick Papers, 1939-2008, 2016, Box 1, Folder 56, Archives of American Art, Smithsonian Institution, <https://www.aaa.si.edu/collections/shirley-gorelick-papers-22098/series-4/box-1-folder-56>.
3. John Perreault, "Outrageous Black Pop [Robert Colescott; Shirley Gorelick]," *The Soho Weekly News*, May 19, 1975, <https://www.shirleygorelick.com/reviews>.

The Bensons II, 1979; Acrylic on canvas, 71 x 71 in.; NMWA, Gift of Jamie Gorelick and Steven Gorelick

Committee News



PHOTO COURTESY OF THE ARKANSAS COMMITTEE OF NMWA



PHOTO COURTESY OF THE CHILE COMMITTEE OF NMWA

Above: President of the Chile Committee of NMWA Drina Rendic with Ambassador of Peru to Chile Peter Camino Cannock and Carmen Menchaca, at the Chile Committee's Cultural Awards Ceremony and Annual Members' Meeting, graciously hosted by the Ambassador and Mrs. Menchaca at their residence in December

Right: Less Than Half Founder Hall W. Rockefeller, Senior Specialist in Impressionist & Modern Art for Bonhams Preeya Franklin, art advisor Jessica Arb Danial, and Berry Campbell Gallery Director and Co-Founder Christine Berry at a New York Committee event



PHOTO COURTESY OF THE JAPAN COMMITTEE OF NMWA

Far left: Arkansas Committee board members Kate Franks, MaryRoss Taylor, Demara Titzer, Marjorie Williams-Smith, and Garbo Hearne with Catherine Walworth, Arkansas Museum of Fine Arts Jackye and Curtis Finch, Jr., Curator of Drawings, during the group's private tour of *Architects of Being: Louise Nevelson and Esphyr Slobodkina*

Left: Co-chair of the Japan Committee of NMWA Noriko Kashiwagi receives an award from the Commissioner for Cultural Affairs of Japan for her work with the Japan Committee, regional artists, and the Japanese cultural sector



PHOTO BY EMILY SUSSMAN

Awards, Talks, Tours, and More at Committee Events

NMWA's network of outreach committees are groups of supporters around the U.S. and in other countries who raise awareness for the museum and support women and nonbinary artists in their communities. Committees carried out a wide array of programming in recent months, including these highlights:

- Members of the **Arkansas Committee** gathered for a private tour of *Architects of Being: Louise Nevelson and Esphyr Slobodkina* at the Arkansas Museum of Fine Arts (AMFA). Led by Catherine Walworth, the AMFA's Jackye and

Curtis Finch, Jr., Curator of Drawings, participants enjoyed rare insights from Walworth's research, conversations with Nevelson's family, and the unprecedented presentation of art alongside items from the artists' wardrobes.

- The **Chile Committee** held its Cultural Awards Ceremony and Annual Members' Meeting at the Residence of Ambassador of Peru to Chile Peter Camino Cannock and his wife, Mrs. Carmen Menchaca. Honors included a Lifetime Achievement Award for visual artist Carmen Aldunate, a Breakthrough Award for filmmaker Marcela Said, an Inspiring Institution Award for the Municipal Theater

of Santiago, and Volunteer Awards for Sol Letelier and María Gracia Valdés.

- The **Japan Committee** co-chair Noriko Kashiwagi received a 2025 Commissioner for Cultural Affairs Commendation for her leadership of the committee and ARTPLAT (Art Platform Tokyo). She was recognized for her work expanding exhibition opportunities for Japanese contemporary artists and strengthening international engagement for the Japanese cultural sector.

- The **New York Committee**, currently relaunching, continued its dynamic programming with the event "Women Collecting Women" in partnership with Less Than Half. During the event, Less Than Half founder Hall W. Rockefeller moderated a lively panel discussion with Senior Specialist in Impressionist & Modern Art for Bonhams Preeya Franklin, art advisor Jessica Arb Danial, and Berry Campbell Gallery Director and Co-Founder Christine Berry. The panel—which took place at Berry Campbell Gallery amid an exhibition of works by Lynne Drexler—explored women's patronage and collecting practices.

– Both the **Texas State Committee** and **Greater Kansas City Area Committee** enjoyed strong fall convenings. Texas members gathered in Waco for cultural programs and meetings, while the Greater Kansas City Area Committee met in Leawood to hear museum updates, celebrate regional artists, and welcome new members.



PHOTO BY JILL STERN

Above: Members of the Texas State Committee of NMWA gather at the home of member Brooke Taylor during the committee's fall meeting



PHOTO COURTESY OF GREATER KANSAS CITY AREA COMMITTEE OF NMWA

Left: The Greater Kansas City Area Committee of NMWA convened at the Hallbrook Country Club in Leawood, Kansas, for their Annual Member Meeting

Member News

Help NMWA Build a Bolder Future with a Legacy Gift

The Wallace and Wilhelmina Holladay Legacy Society honors friends who designate the museum as a beneficiary in their estate plans. Like the museum's founders, members of the Legacy Society have an enormous impact, ensuring that NMWA continues to offer trailblazing programs and advocate for women artists well into the future. Contact Ally Damante at 202-783-7985 or adamante@nmwa.org to learn more.

Roam If You Want To

Are you a frequent traveler, or do you live far from Washington, D.C.? Members at the Explorer (\$180) level and above enjoy reciprocal benefits such as free admission at museums participating in the North American Reciprocal Museum (NARM) Association and the Reciprocal Organization of Associated Museums (ROAM) network. Learn more at <https://nmwa.org/support/membership>.

NMWA members can enjoy benefits at the museum as well as at other institutions with NARM or ROAM



PHOTO BY ELYSE COSGROVE/ASICO PHOTO

Museum News

Celebrating “The Art Of . . .” in a Spring Luncheon Series

Launching during Women’s History Month and honoring NMWA’s 40th anniversary, the Spring Luncheon Series invites guests to explore the many ways women shape creativity, culture, and innovation. Visionaries, philanthropists, and industry leaders will gather in NMWA’s galleries for intimate lunches that champion women artists and advance NMWA’s mission.

One luncheon will be presented each month this spring. Intimate by design, each gathering welcomes fifty to seventy-five guests for meaningful

conversation and exchange. Across the series, guests will explore:

- The Art Of . . . Fashion: On March 30, with fashion designer Lela Rose.
- The Art Of . . . Cultural Investment and Impact: On April 6, with art historian Katy Hessel and collector Komal Shah.
- The Art Of . . . Innovation: On May 11, with journalist Robin Givhan and Pantone President Sky Kelley.

Join us for this inspiring series that celebrates women’s voices and underscores NMWA’s role



Art historian Katy Hessel returns to NMWA on April 6

as a force for change. Seating is limited; guests are encouraged to reserve early. Sponsorship opportunities are available.

Contact Maria Belen Vizcaino at 202-266-2815 or mvizcaino@nmwa.org

PHOTOS BY DC MULTIMEDIA PRODUCTIONS

Museum Events

Fresh Talk: Agency in Fashion

1. Founder of Maven Women and The Fashion Connection Rebecca Ballard, designer and founder of Hope for Flowers Tracy Reese, and textile historian and George Washington University educator Katrina Orsini discuss responsible fashion

2. NMWA Director of Public Programs Kelley Daley, Rebecca Ballard, Tracy Reese, Katrina Orsini, and The Fashion Connection Executive Director Gabrielle Clary

3-4. Speakers and guests enjoy refreshments after the conversation



Sound Healing Meditation

5-6. Ritual artist Tara Aura guides participants to slow down and breathe deeply in NMWA’s Great Hall



PHOTOS BY DC MULTIMEDIA PRODUCTIONS

PHOTOS BY GABBY CHASE, NMWA

Highlights from NMWA Nights

7. At the November NMWA Nights event, in honor of the exhibition *Women Artists from Antwerp to Amsterdam, 1600–1750*, attendees learn to reflex tulips with D.C.-based florist Holley Simmons of She Loves Me

8–9. Guests enjoy exhibition tours and explore the galleries **10–12.** At NMWA Nights in January, attendees started the year to the beats of Les The DJ, made collage vision boards, and toured the exhibition *Ruth Orkin: Women on the Move* with NMWA Curatorial Assistant M. G. Vallacchi



Fresh Talk: Hannah Williams and Tori Dunlap

13. Hannah Williams, creator of Salary Transparent Street, and Tori Dunlap, founder of Her First \$100K, talk about money, equity, and financial transparency

14–15. After their talk, Williams, Dunlap, and guests continue the conversation during a reception



PHOTOS BY ANGELA B. PAN PHOTOGRAPHY

PHOTOS BY DC MULTIMEDIA PRODUCTIONS

Supporting Roles

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

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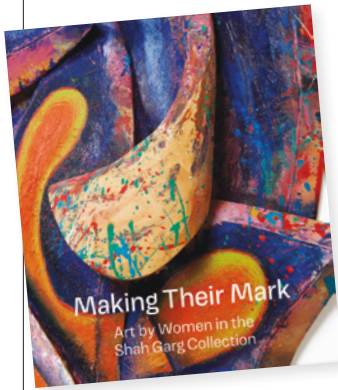
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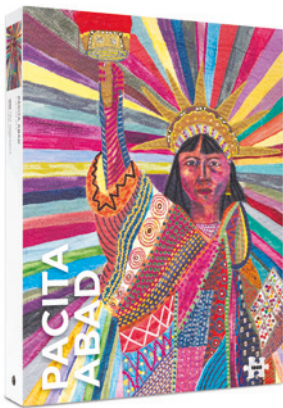
* Deceased

Lists as of January 15, 2026



**Making Their Mark:
Art by Women in the
Shah Garg Collection**

Groundbreaking abstract paintings, sculpture, and mixed-media works by 136 women artists in the Shah Garg Collection are featured in this illustrated collection catalogue. Hardcover, 431 pages. \$65/Member \$58.50



Pacita Abad Puzzle

Piece together Pacita Abad's *L.A. Liberty* (1992), a tribute to cultural diversity and artistic expression, in a colorful 1,000-piece puzzle. Finished puzzle is 20 x 29 in. \$24.95/Member \$22.46

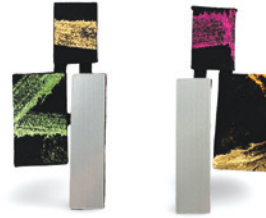


**Shirley Gorelick:
Figuring It Out
Exhibition Catalogue**

This fully illustrated catalogue highlights Gorelick's realist paintings, drawings, and prints from the 1960s and '70s. Two essays examine her artistic practice, her community, and her work's social context. Softcover, 76 pages. \$27.95/Member \$25.16

Faith Ringgold Mug Set

Enjoy your morning coffee in these two mugs printed with motifs from Faith Ringgold's *Window of the Wedding* (1974) works. 10 oz. \$56/Member \$50.40



Abstract Earrings

These modern, timeless acrylic earrings stand out for their distinctive geometric design, which combines overlapping rectangles and clean lines. Stainless steel posts. 3 x 1.4 in. \$72/Member \$64.80



Gee'sy Bandana

Created in a tiny home studio in Los Angeles, this versatile bandana adds subtle elegance to any outfit. 70% cotton, 30% silk. 25 x 25 in. \$50/Member \$45



**Joan Mitchell Paints
a Symphony**

Celebrate the creative process of pioneering abstract painter Joan Mitchell in this illustrated STEAM picture book, perfect for young creators. \$18.99/Member \$17.10



Notabag

This bag-to-backpack combines functional design with convenience for life on the go. Open bag is approximately 25.5 x 17.5 in. 100% ripstop polyester. \$28/Member \$25.20

// COMING SOON

Burnished

Pueblo Pottery
at NMWA

May 8–September 27, 2026

For more than two millennia, Pueblo potters from the American Southwest have created clay jars and bowls for storage and ceremonial purposes. Women makers are at the forefront of this work,

imparting their knowledge and practice to their daughters, granddaughters, daughters-in-law, nieces, and other family members.

NMWA presents a new look at Pueblo pottery in this

spotlight exhibition drawn from the museum's groundbreaking—and growing—collection. Twenty-four elegantly shaped clay ollas, seed jars, and bowls feature mesmerizing surfaces and pristinely sculpted motifs.

Burnished affirms the continuing impact of Pueblo women potters as well as the museum's longstanding commitment to collecting and exhibiting their work.



PHOTO BY LEE STALSWORTH

Maria Martinez and
Julian Martinez,
Jar, ca. 1939; Blackware,
11 1/8 x 13 in. diameter;
NMWA, Gift of Wallace
and Wilhelmina Holladay