

Summer 2026

# Women in the Arts

NATIONAL  
MUSEUM  
OF WOMEN  
IN THE ARTS





DEAR MEMBERS AND FRIENDS,

After eighteen years as NMWA’s director, it is with a full heart that I am announcing my retirement at the end of 2026.

I began working at the museum in 1988, just a year after it opened to the public as the first major museum in the world dedicated to women in the arts. Thanks to your support and belief in our mission, we have made great progress. We have a world-class collection, a renewed building, and a vibrant global network. As we prepare to celebrate the museum’s fortieth anniversary next year, NMWA will continue to create groundbreaking exhibitions and advocate for gender equity in the arts. We can be justly proud that the next leader of this museum is inheriting something remarkable.

We also are celebrating another milestone this summer: the 250th anniversary of the signing of the Declaration of Independence. This occasion invites us to consider the story of American art and the women who have shaped it. At NMWA, we have always focused on expanding the canon of art history, and this moment is no exception. An array of exhibitions and programs at the museum this year honor American artists and others whose work adds to the richness of art history. Visitors this summer will be greeted by *Ms. Americana*, an installation of historical American paintings in NMWA’s Great Hall. In this magazine, you will read about Pueblo pottery: the vessels on view carry the history of a uniquely American art form in which women have traditionally predominated. You also will discover the work of Nashville-born Marlo Pascual (1972–2020), who manipulated found photographs, shifting viewers’ perspectives on seemingly familiar imagery.

Even as we mark these important milestones, cultural institutions including ours are under pressure. Your engagement with NMWA’s mission is as urgent as when we opened our doors nearly forty years ago. Thank you for helping us to advance our “great good work” on behalf of women artists and others who deserve our respect and recognition.

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

WOMEN IN THE ARTS  
Summer 2026  
Volume 44, no. 2

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

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*Women in the Arts* is published  
four times a year as a benefit for  
museum members by the National  
Museum of Women in the Arts,  
1250 New York Avenue, NW,  
Washington, D.C. 20005-3970.  
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On the cover: Stephanie Tafoya,  
*Ember Embrace* (detail), 2025;  
Redware, 5 x 7 x 7 in.; NMWA,  
Bequest of Sandra A. Kruszman;  
© Stephanie Tafoya; Image  
courtesy of King Galleries

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Pueblo pottery—represented in the museum’s collection and programs since its opening—encompasses a wide range of vessels that bridge deep cultural traditions and modern creative techniques.

ORIN ZAHRA

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### **Marlo Pascual: Making Something Out of Something**

Surprising, amusing, and provocative works by Pascual manipulate familiar images and vintage objects in unexpected ways.

VIRGINIA TREANOR



“Motifs reference longstanding systems of order, movement, and cycles of the natural world.”

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### **Ten Years of Advocacy: From Awareness to Action**

For the tenth anniversary of the #5WomenArtists campaign, the museum celebrated, checked on the statistics, and launched a new initiative.

ALICIA GREGORY

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# Culture Watch

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## // EXHIBITIONS

### CALIFORNIA

Fashioning Chinese Women:  
Empire to Modernity

Los Angeles County Museum  
of Art

June 14–October 12, 2026

<https://lacma.org>

Garments from China and its diaspora, from Qing Dynasty robes to the iconic 1960s cheongsam, reveal women's expressions of identity and culture through dress.

### KENTUCKY

Abstract Expressionists:  
The Women

Speed Art Museum, Louisville **RM**

Through August 30, 2026

<https://speedmuseum.org>

Works by thirty artists, including Helen Frankenthaler, Joan Mitchell, and Lee Krasner,

highlight women's experimental approaches to abstraction through color, scale, and process.

### LOUISIANA

The Moss Mystique:  
Southern Women and  
Newcomb Pottery

Newcomb Art Museum of  
Tulane University,  
New Orleans **RM**

Through December 4, 2026

<https://newcombartmuseum.tulane.edu>

This exhibition examines material practices, imagery, and regional affiliations of Newcomb Pottery, which put women's artistic training into professional practice between 1895 and 1939.



**LOUISIANA** // Anna Frances Connor Simpson, *Vase with Oaks and Moss at Dawn Design*, 1918; Earthenware with underglaze polychrome ornament, 6 x 8 ½ in. diameter; On view at the Newcomb Art Museum

COLLECTION OF NEWCOMB ART MUSEUM OF TULANE UNIVERSITY, 1979.389-C

### MARYLAND

Douriean Fletcher: Jewelry  
of the Afrofuture

Walters Art Museum, Baltimore

Through August 9, 2026

<https://thewalters.org>

Fletcher's sculptural jewelry, including iconic pieces made for the *Black Panther* films, appear alongside works from the Walters to explore Black identity and visual storytelling.



**MARYLAND** // Douriean Fletcher, *Necklace*, 2026; Tanzanite, Herkimer diamond, fire opal, malachite, and ruby; On view at the Walters Art Museum

COURTESY OF THE ARTIST



**KENTUCKY** // Pat Passlof, *Stove*, 1959; Oil on linen, 77 x 69 in.; On view at the Speed Art Museum

© THE MILTON RESNICK AND PAT PASSLOF FOUNDATION; COURTESY OF ERIC FIRESTONE GALLERY, THE LEVETT COLLECTION, AND PAMM; PHOTO BY FRASER MARR

## NEW YORK

Agnes Martin: Painting is not making paintings ▣

Dia Beacon

Through April 4, 2027

<https://diaart.org>

This exhibition explores the artist's output during the 1950s and '60s, as she transitioned from quasi-organic abstraction to graphite grids.

## International

### SWITZERLAND

Sylvia Sleigh and Refaire Collection ▣

Musée Rath, Geneva

Through October 25, 2026

<https://mamco.ch>

Sleigh's feminist oeuvre is juxtaposed with works by women artists including Louise Bourgeois, Pipilotti Rist, and the Guerrilla Girls, in a presentation that challenges canonical authority.

## UNITED KINGDOM

Hepworth in Colour

Courtauld Gallery, London

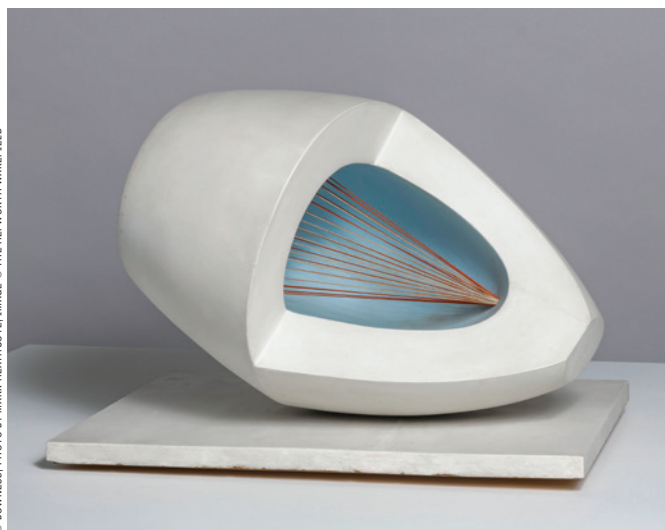
June 12–September 6, 2026

<https://courtauld.ac.uk>

Focusing on Hepworth's lifelong fascination with color, this exhibition unites early wood and stone sculptures with drawings and major works from the 1950s and '60s.

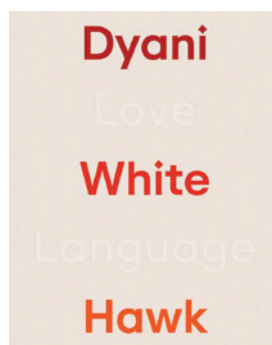
**RM** North American Reciprocal Museum (NARM) or Reciprocal Organization of Associated Museums (ROAM) benefits for NMWA members at the Explorer level and above

▣ See works from NMWA's collection



UNITED KINGDOM // Barbara Hepworth, *Sculpture with Colour (Oval Form) Pale Blue and Red*, 1943; On view at the Courtauld Gallery

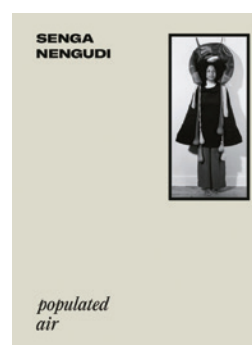
## // BOOKS



Dyani White Hawk

***Dyani White Hawk: Love Language*** (Walker Art Center and Remai Modern, 2025), the catalogue for a major survey of art by White Hawk (Sičáŋġu Lakota, b. 1976) now on view at Remai Modern, Saskatoon, through October 4, 2026, brims with imagery and thoughtful texts. Several essayists discuss her work *Untitled, Blue and White Stripes (The History of Abstraction)* (2013). Atop the center of this painting—a series of soft-edged horizontal stripes in deep blue and white—is a square of beaded strips in similar shades. The work's title, writes contributor Joyce Tsai, "insists that there is another history of abstraction that does not unfold in a linear fashion," urging viewers to consider art history's omissions. The volume provides a broad view of White Hawk's work, which uses Lakota art forms, such as beadwork and quillwork, within shimmering, abstract compositions that deftly interpret Western artistic movements and traditional Indigenous designs. (Recent projects also include photography and video installation.) Across her practice, White Hawk honors the labor of women, celebrates Native traditions, and illuminates, as she describes, "the strength and importance of the threads that hold us together."

// ELIZABETH LYNCH



Senga Nengudi

***Senga Nengudi: Populated Air*** (Dia Art Foundation/Hirmer, 2025), published in conjunction with the exhibition *Senga Nengudi* at Dia Beacon, New York (February 23, 2023–March 25, 2026), reflects the artist's central artistic commitment: ephemerality. "I am an in and out kind of girl," Nengudi once said. While the book honors that ethos with its intimacy and fluidity, it also cements Nengudi's legacy as a pivotal figure in Black and feminist art, showcasing her expansive practice foregrounding the Black female body as a site of resilience, vulnerability, and transformation. Born Sue Irons in 1943, Nengudi has worked under various pseudonyms to evade the constraints of fixed identity. Her works from over six decades, spanning writing, performance, drawing, installations, and sculpture, appear here alongside flyers, invitations, postcards, and programs. Photographs of her performances capture the tension between presence and disappearance. Scans from notebooks lend intimacy through Nengudi's handwriting, sketches, and fragments of thought. Breath and air recur as motifs, underscoring a practice that is, as Nengudi writes in her poem "Assurances," "seen—not / seen—experienced as / part of the air."

// ALICIA GREGORY

# Educators' Corner



Left to right: Docent Jocelyn Samuels guides an enthusiastic school group in NMWA's galleries

Artist Autumn Spears demonstrates a weaving technique during a Firsthand Experience workshop

## Educators Assemble!

Since July 2025, NMWA's Education Department has welcomed more than 9,000 visitors to guided tours and programs. To accommodate these groups, we collaborate with our dedicated volunteer corps, talented teaching artists, and schools and cultural organizations across the region.

## Volunteers

In the 2024–25 school year, the first full year following NMWA's major renovation, we learned a lot about welcoming pre-K through 12th-grade visitors: in particular, that we could use some help. With that in mind, we adapted the museum's docent-training program into a new course to prepare volunteers to guide school and youth-group visitors. The first cohort of seven started last September, finished their weekly training sessions in

March, and started guiding tours in April. They join an existing group of twenty docents, increasing our capacity to offer tours to all ages.

In addition to docents, NMWA relies on program and department volunteers to support activities across the museum. Within the Education

**"Looking forward to continuing the journey!"**

// Elisabeth Pate, school and youth docent

Department, they assist with workshops, Open Studio, material preparation, and events, serving both at the museum and as NMWA representatives at off-site programs. Our volunteers welcome and orient guests, answer questions, build relationships, and make connections between activities and the museum's mission. Each year, through our ongoing partnership with the Junior League of Washington (JLW), NMWA hosts a committee of JLW members, supplementing our ranks.

## Artists, Teachers, and Partnerships

In conjunction with the special exhibition *Making Their Mark: Works from the Shah Garg Collection*, NMWA educators collaborated with teaching artists to host three Firsthand Experience workshops this spring. Participants explored fiber and weaving with artist Autumn Spears; poetry with vocalist and poet Alexa Patrick; and movement with dancer, choreographer, and educator Chitra Subramanian. Our instructors guided participants through making and expressing

themselves while taking inspiration from the exhibition.

As we do each year, NMWA's educators nurture existing partnerships and foster new ones. Since the beginning of 2026, we have celebrated thirteen years of Slow Art Day participation, our second annual collaboration with the National Building Museum and others for The Big Draw, our first appearance at the Anacostia River Festival, and our first educator program partnership with Art21. This July, we will continue working with teaching artists and other guest instructors during our annual Art, Books, and Creativity Teacher Institute and Virtual Educator Summer Camp. Also in July, we look forward to expanding the museum's relationship with the Girl Scouts of the USA by offering experiences, materials, and patches during the 2026 National Girl Scout Convention in D.C.

Looking ahead to the next school year, we are excited to continue working with the DC Art and Humanities Education Collaborative and teachers at D.C. schools and to learn what the future has in store for us.

# Dedicated Donors

// HEATHER BURNS AND KATHLEEN MALOY



"VISITING NMWA is transformative" says Heather Burns. "You might not know what you're going to see, but you know you're going to be moved and to feel inspired—to feel more substantial as a person—when you leave. It's a very special place."

Burns and her spouse, Dr. Kathleen Maloy, have been longstanding supporters of the museum. Maloy, an attorney and public health expert, knew of NMWA from its earliest days. Even now, she keeps the poster celebrating the museum's 1987 opening, featuring Lilla Cabot Perry's painting *Lady with a Bowl of Violets* (ca. 1910), framed on her office wall. Burns, who retired from a career in management consulting, recalls first attending a panel discussion about gender equity in the arts at NMWA in 2009, which made a deep impression on her.

They live in the D.C. area, visit NMWA frequently, and have generously increased their support over the years as they follow the museum's progress. Maloy says, "I love hearing NMWA's explicit conversation about gender equity and advocacy." She referred to a statistic from the 2022 Burns Halperin Report, often cited by NMWA, that between 2008 and 2020, only 11 percent of acquisitions and 14.9 percent of exhibitions at thirty-one representative U.S. museums were of work by women artists. "It's so important for people to know those facts," says Maloy. "Arts and culture reflect society as a whole, showing what people believe and value."

Reflecting on their favorite exhibitions at NMWA, they lauded the recent *Women Artists from Antwerp to Amsterdam, 1600–1750* for

"We appreciate Heather Burns and Kathleen Maloy's support and enthusiasm for the wide-ranging art showcased at NMWA. They recognize that women's mastery is found in clay, textiles, glass, book arts, and more, far beyond just painting and sculpture. This goes to the heart of NMWA's mission—breaking down stereotypes and providing a new, inclusive, and fully representative vision of our shared cultural heritage."

// Director Susan Fisher Sterling

its deep research and historical revelations. Regarding exhibitions such as *Women to Watch 2024: New Worlds*, which featured contemporary art in wide-ranging mediums, Burns says, "The breadth of the museum's exhibitions is so impressive."

She also mentioned Sonya Clark, whose work uses textiles such as flags and hair to explore race and history. Clark was featured in a 2021 solo exhibition at NMWA, *Sonya Clark: Tatter, Bristle, and Mend*, as well as *In Focus: Artists at Work*, a series of artist-focused films that were on view after the museum reopened from renovation in 2023. In her *In Focus* film, Clark says, "A lot of people form what they think art is by what they experience in museums. So, when museums use their power to say, 'This is art; this is who artists can be, how artists look . . .,' that will change cultural perceptions." Burns believes that sentiment—shifting ideas about art and culture—gets to the essence of NMWA's power.

Maloy says, "I just love to walk into a place that's about women, and intentionally about women, in a way that commands respect. I imagine that is how it feels to a lot of women who visit." She and Burns appreciate seeing NMWA's welcoming community and growing influence. "The museum's mission remains powerful and urgent, and I think you've made it matter nationally and internationally."

Lisa Holt and Harlan Reano,  
Jar, 2025; Natural clay with  
acrylic paint, 16 x 14 in.  
diameter; NMWA, Bequest  
of Sandra A. Kruzman

# BURNISHED

PUEBLO POTTERY AT NMWA

May 8–September 27, 2026

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Orin Zahra

*Burnished* shares a new look at NMWA's collection of pottery by Pueblo artists in the American Southwest. The twenty-four exquisitely shaped *ollas*, jars, and bowls on view herald the museum's commitment to collecting and interpreting modern and contemporary Pueblo pottery.



LuAnn Tafoya,  
Jar with Bear-Paw  
Imprints, 1996; Redware,  
23 x 20 in.; NMWA,  
Gift of the artist

Artists craft each piece with motifs and designs that convey personal meaning and cultural value.



© LUANN TAFOYA; PHOTO BY LEE STALSWORTH

**NMWA'S LATE FOUNDER**, Wilhelmina Cole Holladay, long championed women artists in Pueblo pottery, a field in which women have predominated and passed down their traditions to younger generations. Holladay and her husband, Wallace, donated significant examples of Indigenous pottery to NMWA upon its founding in 1987—several of these are featured in *Burnished*. This exhibition also includes works on loan from the collection of their son Hap Holladay, who carries on his parents' advocacy for women in this dynamic art form.

### Market for Pueblo Pottery

For millennia, potters in the Southwest have been creating vessels for ceremonial and cultural purposes. The twentieth century marked swift growth in the field, as Indigenous makers increasingly produced pottery for a burgeoning market of traders, art dealers, and collectors. The Santa Fe Indian Market, organized to promote regional tourism, is the oldest and largest juried art event specializing in these works, dating back to 1922. The market flourished in the late 1960s with renewed interest from collectors, and it continues today with an exceptional range of Indigenous arts representing hundreds of federally recognized nations across the United States.<sup>1</sup>

The artists in *Burnished* frequently showed at the Indian Market. San Ildefonso Pueblo (Po-Woh-Geh-Owingeh) potter Maria Martinez (1887–1980) became a fixture for collectors there, and by the mid-1920s, museums started acquiring examples of her elegant black-on-black ware, which features

highly contrasting burnished and matte surfaces. The matriarch of Santa Clara Pueblo (Kha'P'o) potters, Margaret Tafoya (1904–2001), won numerous awards there throughout her career, including Best of Show in 1979 and 1980. Emma Lewis-Mitchell (1931–2013), from Acoma Pueblo, known for her revival of Ancestral Puebloan designs from the Mimbres and Anasazi cultures, first participated in the market in 1960 and continued to earn accolades there over the next four decades.

### Tradition and Invention

While the works in *Burnished* were created to be sold to collectors, artists craft each individual piece with motifs and designs that convey personal meaning and cultural value. The Avanyu, for example, is a horned water serpent indicating the importance of water for Pueblo peoples living in an arid desert landscape. A powerful deity, the Avanyu connects the earthly and spiritual realms, symbolizing clouds, rain, and lightning.<sup>2</sup> On NMWA's blackware jar by Maria Martinez and her daughter-in-law Santana Roybal Martinez (1909–2002), the serpent's zig-zagging body echoes the undulating movement of water.

Similarly, the bear-paw imprint represents health, strength, and water, alluding to a Pueblo story in which a bear led people to fresh spring water during a time of drought, thereby saving them.<sup>3</sup> NMWA's storage jar by LuAnn Tafoya (b. 1938), a classic Santa Clara style with a round shape and short neck, features four bear-paw imprints around the shoulder of the highly polished vessel.

Recent museum acquisitions reflect the practices of younger generations of potters who bridge ancestral teachings with modern creative techniques. The great-granddaughter of Margaret Tafoya, Stephanie Tafoya (b. 1991) combines contemporary design with traditions practiced by generations of potters in the Tafoya family. The clay and pigments are locally sourced and processed by hand, and each vessel is coil-built, coated with slip, stone-polished, and fired to achieve the desired result. Tafoya's *Ember Embrace* (2025) takes inspiration from her pet African gray parrot, Beto, as well as the significance of feathers in Pueblo ceremonies and rituals. She carves each feather, then creates contrast by either polishing them to a smooth shine or etching the matte feathers to reveal a different color underneath.

Cochiti potter Lisa Holt (b. 1980) and Santo Domingo (Kewa) artist Harlan Reano (b. 1978) work together on their vibrant acrylic-painted pottery. The artists build on the Cochiti Pueblo visual vocabulary of geometric and linear designs. Repeating step motifs, stylized tulips, swirling forms evoking water, and banded registers reference longstanding systems of order, movement, and cycles of the natural world. Their innovative use of pulsating acrylic pinks, yellows, and blues further evokes the forces of nature.

### Legacy

As NMWA approaches its fortieth-anniversary year, the works in *Burnished* reflect the museum's role as a champion for the ceramic tradition, which began with Wilhelmina

and Wallace Holladay and continues today in their family. While Hap Holladay collects a wide variety of art, he says, "My parents taught me to appreciate the beauty in art, and I shall be forever grateful for that gift. I am intrigued by the whimsy, creativity, imagination, and technical skills evident in an artwork's design, and in the case of Pueblo pottery, the broad range of style and expression."<sup>4</sup> With their labor-intensive process and deeply meaningful artistic expressions, the works of Pueblo pottery in *Burnished* reveal the enduring importance of this venerated art form.

// Orin Zahra is associate curator at the National Museum of Women in the Arts.

*Burnished: Pueblo Pottery at NMWA* is organized by the National Museum of Women in the Arts and generously supported by the members of NMWA.

Notes:

1. Steve Jansen, "A Brief 100-Year History of Santa Fe Indian Market," *Hyperallergic*, March 16, 2022. <https://hyperallergic.com/a-brief-100-year-history-of-santa-fe-indian-market>.
2. RoseMary Diaz, "Avanyu: Spirit of water in Pueblo life and art," *Santa Fe New Mexican*, May 16, 2014. [https://www.santafenewmexican.com/magazines/bienvenidos\\_2014/avanyu-spirit-of-water-in-pueblo-life-and-art/article\\_da0e9cb8-d4b2-11e3-9331-0017a43b2370.html](https://www.santafenewmexican.com/magazines/bienvenidos_2014/avanyu-spirit-of-water-in-pueblo-life-and-art/article_da0e9cb8-d4b2-11e3-9331-0017a43b2370.html).
3. "What does the bear paw symbolize? | Margaret Tafoya's legacy in Santa Clara Pueblo Pottery," *Craft in America*, PBS, December 27, 2024. [https://www.youtube.com/watch?v=HXnb1\\_j9UY0](https://www.youtube.com/watch?v=HXnb1_j9UY0).
4. In conversation with the author.



Santana Roybal Martinez and Adam Martinez, Jar, ca. 1984; Blackware, 10 ½ x 13 ½ in.; NMWA, Gift of Wallace and Wilhelmina Holladay

Stephanie Tafoya, *Ember Embrace*, 2025; Redware, 5 x 7 x 7 in.; NMWA, Bequest of Sandra A. Kruzman

# Calendar

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## // EXHIBITIONS

**Making Their Mark:  
Works from the Shah  
Garg Collection**  
Through July 26, 2026

**Shirley Gorelick:  
Figuring It Out**  
Through June 28, 2026

**Burnished:  
Pueblo Pottery at NMWA**  
Through September 27, 2026

**Ms. Americana**  
Through October 31, 2026

**Marlo Pascual: Making  
Something Out of Something**  
July 24, 2026–February 28, 2027

**Routed West: Twentieth-  
Century African American  
Quilts in California**  
September 18, 2026–  
January 17, 2027

## // KEY

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

Automated speech-to-text transcription is enabled during most virtual programs. To request additional access services, please check the online calendar for contact information or email [accessibility@nmwa.org](mailto:accessibility@nmwa.org). Two weeks' notice is appreciated but not required.

## Daily / Weekly / Monthly

Advance online reservations are suggested.

### Free Community Day

FIRST SUNDAYS & SECOND WEDNESDAYS 10 A.M.–5 P.M. // **FMR**  
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. // **FMO**  
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. // **MAO**  
During these interactive, docent- or staff-led talks, look closely and discuss artworks from NMWA's collection. Join as often as you like—content varies.

### Gallery Talk

MOST WEDNESDAYS 12–12:30 P.M. // **FMOE**  
Exhibition-focused, staff-led talks highlight several works on view. Join as often as you like—content varies.

### Art Chat

SELECT FRIDAYS 5–5:45 P.M. // **FMREV**  
On select Fridays, jump-start your weekend with art! Join NMWA educators online for informal chats about selected works from NMWA's collection and exhibitions.



## June

### 6/3 Gallery Talk: *Burnished*

WED 12–12:30 P.M. // **FMOE**

### 6/7 Free Community Day

SUN 10 A.M.–5 P.M. // **FMR**

### 6/7 Open Studio

SUN 10 A.M.–4 P.M. // **FMO**

### 6/7 Collection Highlights Tour

SUN 11–11:45 A.M. // **MAO**

### 6/10 Free Community Day: Extended Summer Hours

WED 10 A.M.–8 P.M. // **FMR**

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

### 6/10 Open Studio

WED 10 A.M.–7:45 P.M. // **FMO**

Experience abstract works by Lorna Simpson and many others in *Making Their Mark* through July 26

Calling all teachers!  
Join NMWA educators and guest instructors at programs including the Virtual Educator Summer Camp, July 27–31



PHOTO BY LES TALUSAN

**6/10 Gallery Talk: Shirley Gorelick and Making Their Mark**

WED 12–12:30 P.M. // **F M O E**

**6/10 Collection Highlights Tour**

WED 6–6:45 P.M. // **F M O**

**6/12 Art Chat: Making Their Mark**

FRI 5–5:45 P.M. // **F M R E V**

**6/13 #5WomenArtists Tour: Pride**

SAT 12–12:45 P.M. // **A M R**

Explore the creative contributions of LGBTQIA+ artists in NMWA's collection. Look closely at several works that consider themes of identity and community.

**6/17 Gallery Talk: Making Their Mark**

WED 12–12:30 P.M. // **F M O E**

**6/17 Fresh Talk: Andrea Bowers**

WED 6–8 P.M. // **R**

Join us for a conversation between *Making Their Mark* artist Andrea Bowers and NMWA Assistant Curator Hannah Shambroom as they explore the ideas, research, and activism that shape Bowers's practice. Followed by a salon-style cocktail hour. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.

**6/24 Gallery Talk: Burnished**

WED 12–12:30 P.M. // **F M O E**

**6/24 Curator's Perspective: Shirley Gorelick**

WED 6–7 P.M. // **M R E V**

In this members-only virtual presentation, NMWA Deputy Director and Chief Curator Kathryn Wat shares behind-the-scenes insights into *Shirley Gorelick*.

**6/26 Art Chat: Making Their Mark**

FRI 5–5:45 P.M. // **F M R E V**

## July

**7/1 Gallery Talk: Making Their Mark**

WED 12–12:30 P.M. // **F M O E**

**7/5 Free Community Day**

SUN 10 A.M.–5 P.M. // **F M R**

**7/5 Open Studio**

SUN 10 A.M.–4 P.M. // **F M O**

**7/5 Collection Highlights Tour**

SUN 11–11:45 A.M. // **M A O**

**7/6–10 Teacher Program: Art, Books, and Creativity Institute**

MON–FRI 9 A.M.–4 P.M. // **R**

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

**7/8 Free Community Day: Extended Summer Hours**

WED 10 A.M.–8 P.M. // **F M R**

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

**7/8 Open Studio**

WED 10 A.M.–7:45 P.M. // **F M O**



Lilla Cabot Perry, *Lady with a Bowl of Violets*, ca. 1910; Enjoy an installation of American paintings in NMWA's Great Hall

#### // KEY

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

#### **7/8 Gallery Talk: *Making Their Mark and Burnished***

WED 12–12:30 P.M. // **FMOE**

#### **7/8 Collection Highlights Tour**

WED 6–6:45 P.M. // **FMO**

#### **7/15 Gallery Talk: *Burnished***

WED 12–12:30 P.M. // **FMOE**

#### **7/18 Tour: Verbal Description**

SAT 12–1:30 P.M. // **AMR**

During this guided experience for visitors who are blind or have low vision, slow down and consider four artworks from the sixteenth century to today.

#### **7/22 Gallery Talk: *Making Their Mark***

WED 12–12:30 P.M. // **FMOE**

#### **7/24 Art Chat: *Making Their Mark***

FRI 5–5:45 P.M. // **FMREV**

#### **7/25 Tour: Scout Out #5WomenArtists**

SAT 12–12:45 P.M. // **AMR**

Designed for Girl Scouts attending the 2026 National Girl Scout Convention, though all are welcome, this interactive tour introduces artists who have used their creativity to share messages of hope, equity, and justice.

#### **7/27 Virtual Educator Summer Camp**

MON 10–11:30 A.M. // **FMRV**

Join us for 1.5-hour sessions each day July 27–31 with guest artists and educators. These fun, hands-on sessions welcome anyone who identifies as an educator. Registrants receive a supply list, digital resources, and a meeting link in advance of each session.

#### **7/28 Virtual Educator Summer Camp**

TUE 10–11:30 A.M. // **FMRV**

#### **7/29 Virtual Educator Summer Camp**

WED 10–11:30 A.M. // **FMRV**

#### **7/29 Gallery Talk: *Marlo Pascual***

WED 12–12:30 P.M. // **FMOE**

#### **7/30 Virtual Educator Summer Camp**

THU 10–11:30 A.M. // **FMRV**

#### **7/31 Virtual Educator Summer Camp**

FRI 10–11:30 A.M. // **FMRV**

## August

#### **8/2 Free Community Day**

SUN 10 A.M.–5 P.M. // **FMR**

#### **8/2 Open Studio**

SUN 10 A.M.–4 P.M. // **FMO**

#### **8/2 Collection Highlights Tour**

SUN 11–11:45 A.M. // **MAO**

#### **8/5 Gallery Talk: *Marlo Pascual***

WED 12–12:30 P.M. // **FMOE**

#### **8/12 Free Community Day: Extended Summer Hours**

WED 10 A.M.–8 P.M. // **FMR**

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

#### **8/12 Open Studio**

WED 10 A.M.–7:45 P.M. // **FMO**

#### **8/12 Gallery Talks: *Marlo Pascual and Burnished***

WED 12–12:30 P.M. // **FMOE**

#### **8/12 Collection Highlights Tour**

WED 6–6:45 P.M. // **FMO**

**8/14 Art Chat: *Burnished***

FRI 5–5:45 P.M. // **FMRV**

**8/15 #5WomenArtists Tour: Sculpture**

SAT 12–12:45 P.M. // **AMR**

Can you name five women sculptors? On this tour, look closely and explore the depth and breadth of NMWA's sculpture collection.

**8/19 Gallery Talk: *Burnished***

WED 12–12:30 P.M. // **FMOE**

**8/19 Curator's Perspective: *Burnished***

WED 6–7 P.M. // **MRVE**

In this members-only online presentation, NMWA Associate Curator Orin Zahra shares behind-the-scenes insights into the exhibition *Burnished*.

**8/26 Gallery Talk: *Burnished***

WED 12–12:30 P.M. // **FMOE**

**8/28 Art Chat**

FRI 5–5:45 P.M. // **FMRV**

## September

**9/2 Gallery Talk: *Burnished***

WED 12–12:30 P.M. // **FMOE**

**9/6 Free Community Day**

SUN 10 A.M.–5 P.M. // **FMR**

**9/6 Open Studio**

SUN 10 A.M.–4 P.M. // **FMO**

**9/6 Collection Highlights Tour**

SUN 11–11:45 A.M. // **MAO**

**9/9 Free Community Day**

WED 10 A.M.–5 P.M. // **FMR**

**9/9 Open Studio**

WED 10 A.M.–4 P.M. // **FMO**

**9/9 Gallery Talks: *Marlo Pascual* and *Burnished***

WED 12–12:30 P.M. // **FMOE**

**9/11 Art Chat**

FRI 5–5:45 P.M. // **FMRV**

**9/12 Firsthand Experience: Quilting**

SAT 11 A.M.–3 P.M. // **RE**

Explore concepts and techniques inspired by works in *Routed West* in this series of three workshops. Attend one or multiple sessions; additional workshops take place on 10/10 and 11/14. Materials provided; no experience necessary. \$25 general/\$22 students, seniors, D.C. residents/\$20 members.

**9/16 Gallery Talks: *Burnished***

WED 12–12:30 P.M. // **FMOE**

**9/18 Opening Day: *Routed West***

FRI 10 A.M.–5 P.M. // **AOE**

Through more than eighty artworks with kaleidoscopic patterns, colors, and forms, *Routed West* offers a history of art through the joyful power of quilts in Black life.

**9/19 Tour: NMWA en Español**

SAT 12–12:45 P.M. // **AMR**

Explore the museum's collection during this engaging, interactive Spanish-language tour. Featuring four to six works on view celebrating artists from around the world who found inspiration at home and abroad.

**9/23 Gallery Talk: *Routed West***

WED 12–12:30 P.M. // **FMOE**

**9/25 Art Chat**

FRI 5–5:45 P.M. // **FMRV**

**9/30 Gallery Talk: *Routed West***

WED 12–12:30 P.M. // **FMOE**

// 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 Sabel and the Davis/Dauray Family Fund, with additional support provided by Anne N. Edwards and the Susan and Jim Swartz Public Programs Fund.



PHOTO BY JULIE COLE

Enjoy an evening at the museum during extended summer hours on Wednesday Free Community Days in June, July, and August

Untitled, 2014; Digital C-print, Plexiglas,  
and lamp, 38 5/8 x 43 1/4 x 27 1/8 in.; NMWA,  
Gift of Heather and Tony Podesta Collection

# Marlo Pascual

Making Something

Out of Something

July 24, 2026–  
February 28, 2027

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Virginia Treanor

Visionary artist Marlo Pascual (b. 1972, Nashville; d. 2020, Philadelphia) created works that amuse, confuse, and provoke by dramatically recontextualizing anonymous vintage photographs and found objects. The artist transformed her thrift-store source material through enlargement, fragmentation, obfuscation, and the addition of external elements: These strategies upend viewers' initial reactions of nostalgia or familiarity. Drawn from NMWA's collection, this presentation of seventeen of Pascual's works from between 2009 and 2014 demonstrates her remarkable legacy.





Untitled, 2010; Two digital C-prints mounted on acrylic and Sintra, 30 ¾ x 72 in.; NMWA, Gift of Tony Podesta Collection

© ESTATE OF MARLO PASCUAL; IMAGE COURTESY OF THE ARTIST AND CASEY KAPLAN, NEW YORK

### Piecing It Together

Pascual, who was born in Tennessee, obtained her MFA from the Tyler School of Art, in Philadelphia, in 2007. Although she had applied to study photography, her approach to the medium shifted when she experimented with pouring paint over a photograph. This began Pascual's practice of manipulating found images, creating works that blur the boundaries between photography and sculpture.

Pascual spoke of choosing source imagery that she felt was "overtly constructed," such as vintage studio portraits, yearbook photos, and advertisements. She saw these images as fragments in and of themselves: "I think about the construction of the image—how it's a fragment, and not the whole story, not the truth with a capital 'T.'" In a work from 2010, Pascual physically fractured one of these fragmentary images—a portrait of a smiling blond woman—by tearing it in half. The result visually reinforces and emphasizes the enigmatic nature of the image.

### Changing the Subject

Through her interventions, Pascual exaggerated the inherent artifice of her found imagery. Frequently encasing the enlarged images in thick Plexiglas and pairing them with common yet unexpected objects, Pascual gave them new life and a newly charged aesthetic function. By enlarging

Pascual's use of found imagery places her in the tradition of the "Pictures" generation, who, beginning in the 1970s, used pre-existing imagery from popular culture or advertising.

them to a scale commensurate with furniture or sculpture, she asserted the physicality of the images. Whether presenting these pictures on their own, as in an image of a suited leg with dress shoe, or with added objects, such as wooden planks that connect to a picture of a pointing finger, Pascual imbued the two-dimensional with volume and form. During a time when social media use was expanding rapidly, Pascual insisted on physical interaction. Her creations stand in stark contrast to the intangibility of digital images.

Pascual's use of found imagery places her in the tradition of the "Pictures" generation, who, beginning in the 1970s, used pre-existing imagery from popular culture or advertising.

Artists including Barbara Kruger (b. 1945), Sherrie Levine (b. 1947), and Cindy Sherman (b. 1954) created works whose meaning takes shape in the space between the original context of the images and the artists' interventions. Similarly, Pascual's work transforms what is familiar—what might even evoke nostalgia—into something uncanny, prompting deeper contemplation. While this transformation can be humorous, there is also an implied discomfort in the abrupt cropping of limbs, faces obscured by objects, or physical destruction of images by shattering, tearing, or folding. In a series from 2013, the same woman's head is featured repeatedly; in each work, additional translucent images appear layered atop her face, ranging from a banal floral landscape to a menacing spiderweb. Whether intended as humorous or sinister, these incongruous elements call attention to the artist's manipulation and, by extension, the artifice of the original image.

Many artists have presented fragmented bodies in their work, but this stylistic and conceptual device has been especially effective in the oeuvres of women artists such as Louise



© ESTATE OF MARLO PASCUAL; IMAGE COURTESY OF THE ARTIST AND CASEY KAPLAN, NEW YORK  
 Untitled, 2009; Digital C-print and wood, dimensions variable; NMWA, Gift of Heather and Tony Podesta Collection



© ESTATE OF MARLO PASCUAL; IMAGE COURTESY OF THE ARTIST AND CASEY KAPLAN, NEW YORK

Untitled, 2013;  
 Digital C-print,  
 50 1/8 x 40 1/8 in.;  
 NMWA, Gift of  
 Heather and Tony  
 Podesta Collection

Bourgeois (1911–2010) and Wangechi Mutu (b. 1972), who both circumvent and highlight the hypersexualization of the female form in art history and popular culture. As many of Pascual's fragmentary images depict women, her works can also be seen as commentary on the objectification of women. Furthermore, the transformation of the images into large, stationary objects—often juxtaposed with or attached to domestic objects such as lamps or candleholders—seems to bring the absurdity of “woman as object” to its inevitable, irrational conclusion. In a work from 2017, Pascual flipped a bust-length portrait of a woman upside down and positioned the head and neck at a ninety-degree angle beside the torso. She then placed a table lamp directly on top of the woman's face, obscuring it completely. In this way, the portrait of the woman becomes the physical support for this common household item, relegating her to the same inanimate status.

### More Than the Sum of Its Parts

Pascual's deceptively minimalist approach to her works belies the complex questions they elicit. Where this practice might have led her is, unfortunately, unknowable due to her early death from cancer at the age of forty-eight in 2020. Despite her short career, Pascual's body of work is a powerful testament to her skill and vision, ensuring that the legacy of this prescient and thought-provoking artist will endure.

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

Note:

1. Stewart Oksenhorn, “‘Something from the past’ at the Aspen Art Museum,” *Aspen Times*, July 29, 2010. <https://www.aspentimes.com/news/something-from-the-past-at-the-aspen-art-museum>.

*Marlo Pascual: Making Something Out of Something* is organized by the National Museum of Women in the Arts and generously supported by the members of NMWA.

# Ten Years of Advocacy

## From Awareness to Action



PHOTO BY FARRAH SKEIKY

Attendees pose after winning the costume contest at the #5WomenArtists bash

Alicia Gregory

This year marks the tenth anniversary of the museum’s celebrated #5WomenArtists social media campaign—and the launch of a new initiative, Random Acts of Art Equity. Together, they chart a decade of advocacy and a new next chapter, connecting online momentum with tangible action.

### Can You Name Five Women Artists?

In honor of Women’s History Month in March 2016, NMWA launched #5WomenArtists, an awareness campaign that asked, “Can you name five women artists?” This was the same question that NMWA’s founder, Wilhelmina Cole Holladay, asked patrons in the 1970s and ’80s as she traveled the country to make the case for a museum dedicated to women artists. The silence that inevitably followed the question spoke volumes.

Over the past ten years, #5WomenArtists has illuminated the names, stories, and practices of thousands of artists. To date, more than 1,800 cultural organizations from 57 countries across all seven continents have participated. Posts have reached 61 million social media users, with more than 1.1 million interactions. In 2021, the campaign evolved into a year-round program. Since then, it has spotlighted themes including emerging artists, disability activism and advocacy in the arts, and intersectional environmentalism.

In addition, the museum has integrated the campaign into on-site and virtual programming, including themed #5WomenArtists tours and Art Chats, annual Wikipedia Edit-a-thons, NMWA Nights, and Fresh Talks. #5WomenArtists is now an integral part of the museum’s identity.

### Numbers Don’t Lie

The success and global reach of the #WomenArtists campaign indicate a rebalancing in the historically unequal art world. But as this initiative, and other efforts, have helped expand visibility for women artists, gaps in recognition and equity remain:

- Between 2008 and 2020, only 11% of acquisitions and 14.9% of exhibitions at 31 representative U.S. museums were of work by women artists.<sup>1</sup>
- In 2022, art by women only accounted for 9.3% of total auction sales.<sup>2</sup>
- Women account for only 45% of artists represented by galleries.<sup>3</sup>
- At the current rate of change, we won’t see gender equality in the auction market until 2053.<sup>4</sup>

“People in the art world want to think we are achieving parity more quickly than we are,” says NMWA Director Susan Fisher Sterling. This perception and these data points underscore the necessity of NMWA’s continued advocacy.

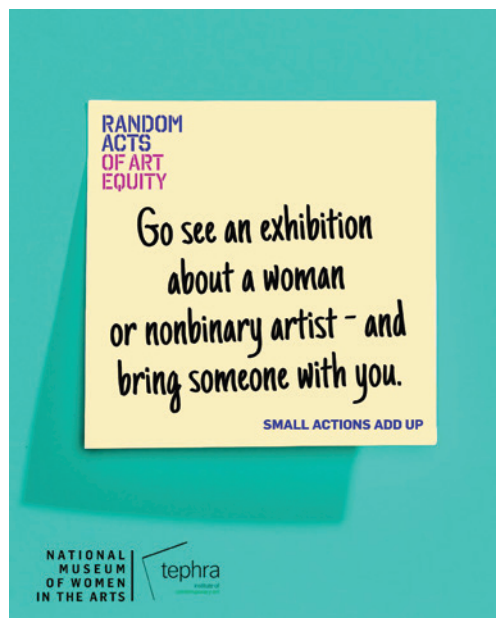
### Everyday Actions, Collective Impact

During Women’s History Month this year, NMWA launched Random Acts of Art Equity, a new campaign encouraging small, everyday actions to increase visibility for women and nonbinary artists. Suggestions included taking a selfie with an artwork, hosting an art-making night, or simply visiting an exhibition. For the kickoff, NMWA launched a thirty-one-day challenge, offering NMWA-centric prompts each day in March. “I now have many actionable steps that I can take to advance the public’s knowledge about women artists,” a member wrote.

The museum also created digital and physical sticky notes for Random Acts of Art Equity, inviting people to share their commitments publicly. Dozens of museum visitors completed the notes throughout the month. Online, the hashtag #ArtEquity—which has already reached more than 360,000 people—created a record of everyday advocacy. The museum also engaged more than thirty partner organizations, including Art21, the Brooklyn Museum of Art, High Museum of Art (Atlanta), and Portland Art Museum (Oregon). These partners inspired their audiences—and helped NMWA connect with a wider circle.

Laura Hoffman, NMWA’s director of digital engagement, emphasized the campaign’s inclusive spirit: “You can be an advocate at any level. We want people to feel comfortable acting as megaphones and advocating for women artists together.”

Partner organizations including the Tephra Institute of Contemporary Art and World Monuments Fund promoted Random Acts of Art Equity on their social media feeds



**Can you name #5WomenArtists?  
Learn more, download our  
template, and share online at  
<https://nmwa.org/5womenartists>.**

### Celebrate and Advocate

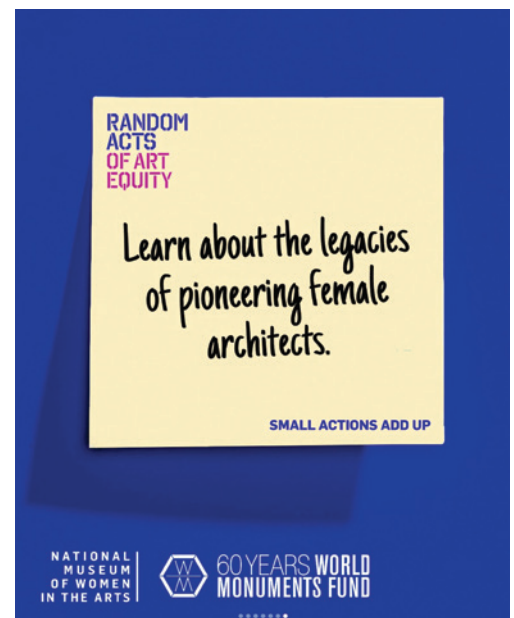
On March 6, the museum hosted “NMWA Unframed,” a bash in celebration of the tenth anniversary of #5WomenArtists and the launch of Random Acts of Art Equity. The evening featured musical performances, DJ sets, Random Acts bingo, pop-up art activations, and a costume contest. Guests were encouraged to dress in their shiniest metallic looks—and, of course, to name five women artists. The evening offered a joyous mix of celebration and purpose.

Follow the movement on social media at #ArtEquity and #5WomenArtists, and stay tuned for more digital advocacy @WomenInTheArts.

// Alicia Gregory is assistant editor at the National Museum of Women in the Arts.

### Notes:

1. Charlotte Burns and Julia Halperin, *Burns Halperin Report 2022*, <https://studioburns.media/heres-every-element-of-the-2022-burns-halperin-report-all-in-one-place>.
2. Arun Kakar and Casey Lesser, “The State of the Market for Women Artists’ Work,” *Artsy*, March 8, 2023, <https://www.artsy.net/article/artsy-editorial-state-market-women-artists-work>.
3. Art Basel and UBS, *The Art Basel and UBS Global Art Market Report 2026*, accessed April 14, 2026, <https://www.ubs.com/global/en/our-firm/art/art-market-research.html>.
4. *Burns Halperin Report 2022*



# Museum Events

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## Celebrating NMWA at the Spring Luncheon Series

This year during Women's History Month, NMWA launched a new Spring Luncheon Series, each event themed around "The Art of . . ." a creative discipline or idea. It has brought together an extraordinary group of leaders, artists, and visionaries to explore how creativity shapes our world and to advance NMWA's mission.

We kicked off the series with "The Art of Fashion," with fashion designer Lela Rose. About one hundred attendees enjoyed a delicious meal and a talk from Rose about how she turned her creative streak into a global brand. A week later, we held "The Art of Cultural Investment," with art historian and author Katy Hessel and collector Komal Shah. It was another success, in connection with the exhibition *Making Their Mark: Works from the Shah Garg Collection*, and guests were able to tour the exhibition before the program began.

Our third and final luncheon in this year's series, "The Art of Innovation," took place in May, as this magazine went to print. It featured a conversation between Pulitzer Prize-winning journalist Robin Givhan and Sky Kelley, former president of Pantone.

Throughout the series, attendees enjoyed delicious meals, camaraderie, and thought-provoking conversation, all to benefit NMWA's mission. As NMWA approaches its fortieth anniversary, we look ahead with purpose, continuing to build on the museum's legacy and deepen its impact.



PHOTO BY MYKL MAKES, LLC

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**Spring Luncheon Series:  
The Art of Fashion**

- 1. Vocalist and poet Alexa Patrick delivers a poetic interlude, welcoming attendees to the event
- 2. Lela Rose and Chair of the Board Winton S. Holladay
- 3. Kristine Kennedy and Patti White
- 4. Sheila Shaffer, Ashley Rehr, and Karen Kirwan
- 5. NMWA Director Susan Fisher Sterling, Marichu Valencia, and Bonnie Loeb
- 6. Susanna Quinn, Cindy Jones, Amanda Polk, and Jamie Dorros
- 7. Gwen Holliday, Winton S. Holladay, Jane Roberts, and Anita McBride
- 8. Stephanie Sale, Daisy White, Sandy Langdon, and Kay Olson



PHOTOS BY MYKL MAKES, LLC

**Spring Luncheon Series:  
The Art of Cultural Investment**

- 9. Alexa Patrick, Katy Hessel, Komal Shah, Winton S. Holladay, and Susan Fisher Sterling
- 10. Tara Rudman
- 11. Katy Hessel and Komal Shah
- 12. Sweta Shah, Ashley Baber, Anjali Gupta, and Kirsten Wegner
- 13. Dede Petri, Megan Beyer, Karen Schuiling, and Winton S. Holladay



PHOTOS BY MYKL MAKES, LLC

# Museum Events

## Opening reception for *Making Their Mark: Works from the Shah Garg Collection*

**1.** NMWA Director Susan Fisher Sterling, President of the Board Susan Goldberg, collector Komal Shah, and *Making Their Mark* curator Cecilia Alemani celebrate the exhibition

**2.** Jan Jessup and Denise Littlefield Sobel

**3.** Ebony Thomas and Alethia Jackson

**4.** Kristen Smith and Jayne Visser

**5.** Elizabeth Cropper and Clara Lovett

**6.** LaToya M. Hobbs and Susan Fisher Sterling with Hobbs's work in NMWA's collection, *The Founder* (2020)



## NMWA Unframed: Aluminate the Night

**7-8.** Highlights from the bash, in celebration of the tenth anniversary of #5WomenArtists, including an Ebonibleu parade from Miss Grace David and performance by King Molasses

**9.** Bambi of haus of bambi and Jax Knife

**10.** John Means and Rebecca Ballard

**11.** Samira Johnson and Olivia Igbokwe-Curry



PHOTOS BY MYKEL MAKES, LLC

PHOTOS 7-9 BY FARRAH SKEIKY; PHOTOS 10-11 BY MYKEL MAKES, LLC

**Fresh Talk: Stacey Abrams**

**12.** NMWA Trustee Jodi Kawada Page, Well-Read Black Girl founder Glory Edim, author and political leader Stacey Abrams, Crooked Media's Shaniqua McClendon, and NMWA Library and Research Center Director Elizabeth Ajunwa  
**13.** Glory Edim, Stacey Abrams, and Shaniqua McClendon discuss literature, art, and culture



PHOTOS BY MARIJAH MIRANDA

**Well-Read Black Girl Festival**

**14.** Glory Edim and keynote speaker Ericka Hart  
**15.** Glory Edim, Sasha Bonét, Juanita Tolliver, and Bsrat Mezghebe speak during the event's first panel discussion  
**16.** Festival attendees enjoy a sound bath from Tara Aura  
**17.** Elizabeth Ajunwa moderates a conversation with Asmaa Walton, Amarie Gipson, and Tsedaye Makonnen  
**18.** Alexa Patrick and Elizabeth Acevedo



PHOTOS BY MARIJAH MIRANDA

**Highlights from NMWA Nights**

**19.** Artist Tawny Chatmon and We Met IRL founder Maxine Simone Williams at February's event  
**20-21.** At the March NMWA Nights event, attendees enjoy pop-up performances from Expand the Canon and music from the Bayberries  
**22-23.** Art-making and sustainable fashion at the April event



PHOTO 19 BY JADA IMANI M PHOTOS; 20-21 BY ANGELA B PAN; 22-23 BY FARAH SKEIKY

# Supporting Roles

24

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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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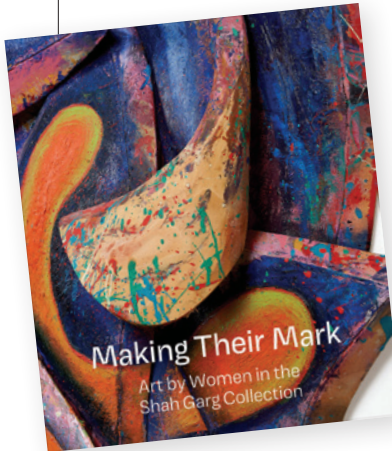
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Lists as of April 15, 2026

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Shop NMWA online at <https://shop.nmwa.org>

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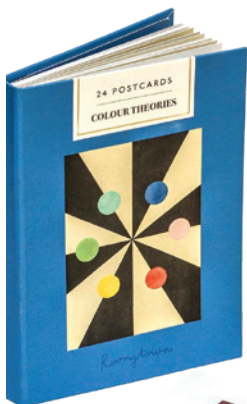


## **Making Their Mark: Art by Women in the Shah Garg Collection**

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

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An extensive illustrated survey on women artists features more than 400 artists from fifty countries—in a new compact format. Hardcover, 460 pages. \$29.95/Member \$26.95



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From "a keyhole" to "your house, from space," this pocket-size journal offers 642 prompts for drawing tiny things. \$9.95/Member \$8.95

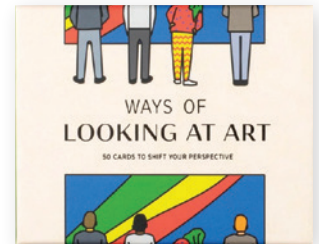


## **NMWA Zip Pouch**

This bold, functional pouch features the museum's motto: champion women through the arts. 6.5 x 8 in. \$20/Member \$18

## **Ways of Looking at Art Cards**

Transform the way you experience art with fifty illustrated cards that encourage fresh perspectives on works from all genres. \$16.99/Member \$15.29



## **NMWA Tote**

Made from heavy-duty, durable 100% cotton, this tote's silk-screen design shares NMWA's motto: champion women through the arts. \$38/Member \$34.20



// COMING SOON

## Routed West

Twentieth-Century  
African American Quilts  
in California

September 18, 2026–January 17, 2027

Between 1940 and 1970, millions of African Americans left the Southern United States in what became known as the Second Great Migration, as they sought greater freedom, economic opportunity, and escape from Jim Crow segregation and racial terror. Hundreds of thousands of migrants arrived in California, where many carried quilts as well as their quilt-making traditions. Featuring more than eighty artworks by more than seventy makers with

ties to the San Francisco Bay Area, *Routed West* threads the needle between Black people's historical movements and their quilts to tell stories of collective care, resilience, and creativity.

*Routed West: Twentieth-Century African American Quilts in California* is organized by the Berkeley Art Museum and Pacific Film Archive. The exhibition is curated by Elaine Y. Yau, Associate Curator and Academic Liaison, with Matthew Villar Miranda, Former Curatorial Associate.

Generous support provided by Art Bridges.



Gerstine Scott (Oakland, California), *Untitled (Necktie quilt)*, 1989; Polyester, rayon, silk, wool, and other synthetic fabrics; hand-pieced and hand-quilted; 94 x 85 in.; Bequest of the Eli Leon Living Trust, BAMPFA