

# Women in the Arts

Winter / Year in Review 2026

NATIONAL MUSEUM OF WOMEN IN THE ARTS

# FY26 Year in Review

## Discovery and Connection

July 1, 2025–June 30, 2026

// **FROM THE CHAIR OF THE BOARD & THE DIRECTOR**

Dear Members and Friends of NMWA,

Thanks to you, it has been a banner year for the museum. Critics and visitors alike raved about our historical exhibition *Women Artists from Antwerp to Amsterdam, 1600–1750* as well as the modern and contemporary abstraction in *Making Their Mark: Works from the Shah Garg Collection*. These exhibitions and related programming showcased the breadth—and excellence—of NMWA's work.

We continue to innovate as we carry out our mission. The renovated building has proven to be an ideal home for speakers, films, hands-on art workshops, festivals, gatherings, and so much more. A new Spring Luncheon Series brought renewed energy to our donor circles, as we gathered to hear fascinating talks by accomplished and creative speakers including fashion designer Lela Rose, art historian Katy Hessel, collector Komal Shah, executive leader Sky Kelley, and journalist Robin Givhan.

As Susan Fisher Sterling prepares for retirement at the end of 2026—following eighteen years as museum director—we join together in welcoming new friends and planning for the years ahead. We are in an excellent position to celebrate our fortieth anniversary in 2027. While audiences at the museum see us as a haven with astonishing works of art, online visitors to nmwa.org and our social media profiles find fascinating ways to engage with NMWA's resources.

Thank you so much for your continued partnership and belief in NMWA's mission. We hope you enjoy reading about all we have accomplished together.

Winton S. Holladay
Chair of the Board

Susan Fisher Sterling
The Alice West Director

In the recent year, NMWA presented an unparalleled view of historical and contemporary art by women. With our doors open during the 2025 federal closure, we welcomed a record-breaking number of visitors and provided an uplifting space for all. *Time Out* named NMWA among the best museums in Washington, D.C., and across the country. Thanks to the support of our members and donors, we have created countless moments of discovery and connection.

**Year at a glance:**

- 63,000+ guests visited NMWA in FY26.
- 1.2 million website sessions engaged visitors at nmwa.org, and 50 social media collaborations led to more than 3 million video views.
- 6,500+ people attended twenty-eight programs from the Women, Arts, and Social Change initiative.
- Five new special exhibitions featured 112 artists.
- 200+ press mentions recognized NMWA's work in major outlets including the *New York Times*, *Wall Street Journal*, *Guardian*, *Vogue*, *Vanity Fair*, and *Forbes*.
- 4,400+ people attended collection and exhibitions tours, including new Spanish- and French-language offerings.

**Women Artists in Full View**

From seventeenth-century Dutch art to contemporary abstraction, our exhibitions highlighted the vital roles women have played in artistic movements across centuries. The landmark historical exhibition ***Women Artists from Antwerp to Amsterdam, 1600–1750*** demonstrated that women artists of the time were leading players in local and global economies. It also explored the effect of scholars' misattributions and neglect. A partnership with the Museum of Fine Arts in Ghent, Belgium, the exhibition included nearly 150 works by Dutch

PHOTO BY MYKL MAKES



A guest enjoys the special exhibition *Women Artists from Antwerp to Amsterdam, 1600–1750*

**"*Women Artists from Antwerp to Amsterdam, 1600–1750* reinvigorates our understanding of a well-known era, adding new names, artistic practices and stories to the conversation and ultimately upending the art history canon."**

*WASHINGTON DIPLOMAT*

and Flemish artists. A significant catalogue, published in both Dutch and English, featured essays by eleven contributors with new research on this momentous period in art history. Press lauded the exhibition's success—the favorable review from the *New York Times* was headlined "The Dutch Masters Were Women, Too."

***Tawny Chatmon: Sanctuaries of Truth, Dissolution of Lies***, the artist's first museum exhibition in Washington, D.C., featured large-scale photographic portraits that celebrate and reimagine Black identity. Embellished with gold, embroidery, beads, or paint and framed in gilded antique or baroque-style frames, her works restore dignity to Black subjects in Western art. Chatmon led tours and events throughout the exhibition's run, including during Black History Month. In surveys, visitors noted that hearing from the artist gave them a deeper understanding of her art. One visitor said, "Her work was not only visually striking but deeply meaningful, telling layered stories of identity, culture, and history. It was inspiring to see such impactful art from a local artist in such a prestigious space."

Two spotlight exhibitions, ***Ruth Orkin: Women on the Move*** and ***Shirley Gorelick: Figuring It Out***, brought fresh attention to underrecognized twentieth-century artists. The first-floor Teresa Lozano Long Gallery featured a selection of Orkin's black-and-white images that convey women's experiences from the Second World War through the 1970s. In the fourth-floor MaryRoss Taylor Galleries, Gorelick's compelling figurative paintings and works on paper offered a vivid, psychological exploration of identity, relationships, and everyday life.

Rounding out FY26, the groundbreaking exhibition ***Making Their Mark: Works from the Shah Garg Collection*** showcased the vital role of women in abstract art through eighty multidisciplinary works by nearly seventy artists. The exhibition was organized by the Making Their Mark Foundation and curated by Cecilia Alemani of High Line Arts in New York City. The Making Their Mark Forum, a gathering of nearly 350 artists, curators, gallerists, and museum

NMWA Nights attendees explore the galleries of *Women Artists from Antwerp to Amsterdam, 1600–1750*



PHOTO BY ANGELA B. PAN



PHOTO BY FARRAH SKEIKY

Right: Artist Tawny Chatmon leads a tour of her solo exhibition at NMWA

Below: Art historian Katy Hessel and collector Komal Shah speak to guests during NMWA's Spring Luncheon Series

directors, coincided with the exhibition and galvanized fresh conversations about reshaping the canon.

In celebration of the 250th anniversary of the signing of the Declaration of Independence, the museum spotlighted women who have shaped the country's art history. On view in the Great Hall, historical paintings by American women in ***Ms. Americana*** emphasized the artists' independence and agency.

Meanwhile, we also shared NMWA's collection off-site, as twenty-five collection works traveled on loan to exhibitions worldwide. Among other presentations, two paintings by Suzanne Valadon traveled to Museum Arnhem (Netherlands); works by Sylvia Sleigh and Joan Semmel went to Musée Rath (Switzerland); and Amy Sherald's *They Call Me Redbone, but I'd Rather Be Strawberry Shortcake* (2009) continued touring the U.S. in the artist's major survey, this year on view at the Baltimore Museum of Art and High Museum of Art (Atlanta). These partnerships extended the museum's reach to audiences beyond Washington, D.C.

**Art for Everyone**

Twice-monthly **Free Community Days** offered visitors of all ages and backgrounds opportunities to enjoy tours, talks, and art-making. The museum also extended free admission to federal employees who were furloughed during the 2025 government shutdown.

- More than 13,200 people attended Free Community Days.
- In October, NMWA welcomed 1,188 furloughed federal employees and averaged 317 daily visitors.



PHOTO BY MYKL MAKES, LLC

- More than 6,700 people visited the museum during Women's History Month, including 1,171 visitors on March 1—the month's highest-attended day.

Museum guests shared heartfelt comments and joyful feedback throughout the year. A furloughed worker from the Department of Homeland Security said that NMWA was "an escape from the chaos." An art historian was touched to "see a lot of old friends on the walls." A new visitor said, "Being surrounded by *all* women artists for the first time made me realize the lack of representation elsewhere."




PHOTO BY DC MULTIMEDIA PRODUCTIONS



Top to bottom: During a Fresh Talk in the Mars Performance Hall, NMWA Assistant Curator Hannah Shambroom speaks with *Making Their Mark* artist Andrea Bowers; British singer-songwriter Paris Paloma featured in a sold-out acoustic concert in May and discussed her feminist artist influences

**"This museum is one of my favorite places in the world. It always feels like coming home when I get to come here."**

*MAKING THEIR MARK* ARTIST
ANDREA BOWERS

In the building, across the city, and online, **Education Programming** led by NMWA educators and docents illuminated the museum's mission for audiences of all ages. Their programs, activities, tours, and talks sparked discovery and dialogue.

- More than 1,100 people attended in-person Gallery Talks and online Art Chats—virtual attendees hailed from twenty-nine states, D.C., Canada, Germany, and Poland.
- Nearly 2,500 people attended twenty-four Open Studio sessions during Free Community Days, when they made beaded pins, zines, and collages, among other projects.
- More than 670 people joined educators at off-site programs at the National Building Museum, Anacostia River Festival, Girl Scouts of the Nation's Capital Annual Meeting, and other events.

Educators offered seventeen in-person teacher programs that engaged 200 participants. The annual Art, Books, and Creativity Teacher Institute welcomed eighteen pre-K through adult teachers from eight U.S. states. Online, virtual educator programs reached 395 teachers; the largest was the Virtual Educator Summer Camp, which welcomed 224 participants from sixteen states, D.C., Canada, and Bermuda. Additional programs engaged seventy visual art teachers in Arlington Public Schools (Virginia), thirty arts teachers in Prince George's County Public Schools (Maryland), and 100 educators at the Washington International School (D.C.).

Students across the region also benefitted from NMWA's curriculum. Museum educators reached nearly 1,700 students spanning pre-K to twelfth grade during visits to eight schools in D.C. and Maryland. At NMWA, they hosted eighty-four field trips for more than 2,250 students and 462 chaperones. Generous grant and donor funds made it possible for educators to provide more than 400 students with art supplies and to cover the cost of bus transportation for forty field trips. One teacher wrote, "[From] exploring Clementine Hunter's use of found materials . . . to facilitating open-ended art invitations centered around storytelling, identity, and collaboration, your visits consistently felt responsive to the children and deeply aligned with our pedagogical approach."

The **Women, Arts, and Social Change** (WASC) public programming initiative continued to highlight the transformative power of women and the arts as agents of social change through lively, inspiring events. This year, more than 6,500 people attended twenty-eight programs featuring nearly sixty artists, performers, writers, and speakers.

The museum's Fresh Talk series returned for its eleventh year with four conversations touching on social issues and exhibition themes. In one Fresh Talk, activist and author Stacey Abrams discussed the power of literature, art, and culture to fuel civic engagement alongside political strategist Shaniqua McClendon and Well-Read Black Girl founder Glory Edim. In

another, politically engaged artist Andrea Bowers discussed the ideas, research, and activism that shape her practice with NMWA Assistant Curator Hannah Shambroom.

NMWA Nights, the popular late-hours series, drew more than 2,600 people across eight events for music, art-making, and activism. Attendees enjoyed activities and activations from partners that connected to exhibitions and the museum's mission.

- She Loves Me, a local flower shop, hosted a sketch workshop based on still-life floral arrangements in *Women Artists from Antwerp to Amsterdam, 1600–1750*.
- We Met IRL hosted popular "speed friending" sessions.
- Expand the Canon, an organization that amplifies the work of women and gender-expansive playwrights, staged pop-up monologues in the galleries.

NMWA also hosted the Big Cake Exchange—twice! This event brings together bakers and visitors for a joyful celebration of cake and creativity. During each exchange, attendees brought (and ate) more than 300 cakes. Throughout the year, other public programs focused on art, community, and wellness, including immersive sound bath meditations and yoga accompanied by a live cello performance.

The museum's **Betty Boyd Dettre Library and Research Center** (LRC) and WASC teams hosted the Well-Read Black Girl Festival in March. This daylong event featured ten renowned writers and a keynote session centered on women's creative practices as vital tools for shaping cultural memory.

The LRC also hosted programs including the annual Wikipedia Edit-a-thon—this year's event focused on updating the entries of women photojournalists in celebration of the exhibition *Ruth Orkin: Women on the Move*. Participants edited fifteen articles and created eight new ones, and the event was featured on WUSA9.

Throughout FY26, more than 4,000 visitors browsed the LRC collections, which comprise 25,000 books and print resources. Forty-two people booked research visits, and the LRC fulfilled 507 reference requests. The collection grew with more than 250 new acquisitions, including books, artists' books, and zines.

**A Wider Reach**

Around the world, the museum's twenty-four **National and International Committees** comprise 1,300 volunteer members. This year, many were busy laying the groundwork for the upcoming exhibition *Women to Watch 2027: A Book Arts Revolution*. Committees honored their nominated artists with events, exhibitions, and previews:

- The Japan Committee welcomed nearly 200 supporters and corporate sponsors in Tokyo to introduce their nominated artists.



PHOTO BY JON BERG



PHOTO BY MYKL MAKES, LLC

Left to right: NMWA Senior Educator Adrienne L. Gayoso discusses artist Beatriz Milhazes with preschoolers at Washington, D.C.'s Brent Elementary, a longstanding partner school; Visitors enjoy the galleries of *Shirley Gorelick: Figuring It Out*

## "The art at NMWA is life-altering."

MUSEUM VISITOR



PHOTO BY MARION RHODES

Artist Elizabeth Z. Pineda performs at the Phoenix Art Museum during the Arizona Committee's *Women to Watch 2027* nominee event

- The UK Friends of NMWA hosted an exhibition of work by their five nominated artists at Christie's in London.
- The Arizona Committee announced their nominated artists at the Phoenix Art Museum, and artist Elizabeth Z. Pineda staged a work of performance art from her series honoring migrants who have lost their lives in the Arizona desert.

NMWA's **Digital Engagement** platforms brought the museum's collections, exhibitions, and advocacy to more than a million people. We celebrated the tenth anniversary of the #5WomenArtists social media campaign through collaborations, featured posts, and campaign throwbacks. Since 2016, #5WomenArtists has reached more than 91 million people, generating about 1.5 million interactions and 9,800 mentions. Throughout the year, the hashtag was used more than 2,000 times, reaching more than 30 million people and generating more than 445,000 interactions. NMWA launched a new social media campaign, Random Acts of Art Equity, during Women's History Month, inviting people to commit to easy, real-world actions that increase visibility for women and nonbinary artists. More than thirty institutional partners participated, including Art21, the Brooklyn Museum, and the High Museum of Art, helping NMWA reach new audiences.

NMWA's online presence expanded with exciting social collaborations and the addition of new audio guides and online exhibitions. In the recent year:

- 1.2 million sessions at nmwa.org engaged more than 900,000 people.
- We took part in 50 social media collaborations, resulting in more than 3 million video views and nearly 300,000 post interactions, bringing in thousands of new followers from diverse audiences.
- Across Instagram, Facebook, and TikTok, posts reached nearly 10.7 million people.
- More than 70,000 email subscribers visited our website 41,000 times.

### Powered by Members

Who makes NMWA's work possible? You! Nearly 9,000 members represent all fifty states, Washington, D.C., and eleven countries, including Belgium, Canada, Germany, France, Ireland, Italy, Japan, Mexico, the Netherlands, Switzerland, and the United Kingdom. In FY26, we welcomed 1,700 new members and maintained more than 2,000 loyal charter members, who have supported the museum for nearly forty years. More than 2,000 members participated in exclusive events and programs. This year also saw our highest-attended Member Preview Day since the museum's major renovation and 2023 reopening.

Thanks to your support, NMWA can champion artists, share their stories, and connect with new audiences. We are grateful to share this work with you and excited for a magnificent fortieth-anniversary year to come.

// Alicia Gregory is assistant editor at the National Museum of Women in the Arts. Staff members across the institution contributed to this report.

# Financial Statements



| Statements of Financial Position | FY26 | FY25 |
|---|---|---|
| *Assets* | | |
| Cash | $ 5,333,518 | $ 8,518,576 |
| Other current | 405,613 | 526,054 |
| Total current assets | 5,739,131 | 9,044,630 |
| Net property and equipment | 62,527,613 | 65,292,805 |
| Investments | 125,104,881 | 115,030,009 |
| Net Pledges Receivable | 1,423,788 | 2,324,787 |
| *Total Assets* | $ 194,795,413 | $ 191,692,231 |
| *Liabilities and net assets* | | |
| Payables accruals and deposits | $ 1,772,813 | $ 2,275,191 |
| Long term liabilities | 25,927,598 | 28,127,615 |
| Total liabilities | 27,700,411 | 30,402,806 |
| Net assets | 167,095,002 | 161,289,426 |
| *Total Liabilities and Net Assets* | $ 194,795,413 | $ 191,692,231 |

| Statements of Activities | FY26 | FY25 |
|---|---|---|
| *Support and revenue:* | | |
| Grants and contributions | $ 4,620,887 | $ 4,969,868 |
| Membership Income | 1,247,749 | 1,376,171 |
| Earned Income | 3,520,688 | 2,770,415 |
| Net Investment Income | 6,389,652 | 5,066,816 |
| Total support and revenue | 15,778,976 | 14,183,270 |
| *Expenses:* | | |
| Program services | 12,033,876 | 10,191,754 |
| Supporting services | 7,973,811 | 7,597,565 |
| Cost of sales and auxillary activities | 594,868 | 555,573 |
| Total expenses | 20,602,555 | 18,344,892 |
| Change in net assets before other item | (4,823,579) | (4,161,621) |
| Forgiveness of Debt | – | – |
| Change in net assets | (4,823,579) | (4,161,621) |
| Net assets, beginning of year | 195,460,854 | 199,622,476 |
| Net assets, end of year | $ 190,637,275 | $ 195,460,854 |

| Statements of Cash Flows | FY26 | FY25 |
|---|---|---|
| *Cash flows from operating activities:* | | |
| Cash received from donors | $ 4,620,887 | $ 4,969,868 |
| Cash received from program fees and earned income | 3,520,688 | 2,770,415 |
| Cash received from membership and dues | 1,247,749 | 1,376,170 |
| Cash payments to employees | (8,518,573) | (7,663,293) |
| Cash payments to vendors | (9,468,878) | (7,488,168) |
| Net cash (used) or provided by operating activities | (8,598,126) | (6,035,007) |
| *Cash flows from investing activities* | | |
| Cash received from investment income | 6,389,652 | 5,066,816 |
| Cash payments for investment costs | (245,162) | (296,505) |
| Net cash (used) or provided by investing activities | 6,144,489 | 4,770,311 |
| *Cash flows from financing activities:* | | |
| Cash received from borrowing | 2,170,419 | 28,127,615 |
| Cash payment of bond fees | – | – |
| Net cash (used) or provided by financing activities | 2,170,419 | 28,127,615 |
| Net increase in cash and cash equivalents | (283,218) | 26,862,919 |
| Cash and cash equivalents at beginning of the year | 139,183,391 | 112,320,472 |
| Cash and cash equivalents, end of year | $ 138,900,173 | $ 139,183,391 |

(Preliminary figures pending audit completion)

# Highlights from the Past Year

// Alicia Gregory, Hannah Shambroom, and Virginia Treanor

Films, paintings, and photographs. A found river stone. A Victorian-era hair wreath. This year, more than eighty new works enriched the museum's collection, spanning an eclectic range of materials and subjects. In addition to the art featured here, acquisitions included prints and photographs by Petrina Hicks and Roni Horn; paintings by Andrea Higgins and Blanche Lazzell; pottery by Stephanie Tafoya and the duo of Lisa Holt and Harlan Reano; video works by Laurel Nakadate and Patricia Piccinini, and much more. Together, they reflect NMWA's commitment to collecting contemporary art—including works featured in our recent exhibitions—and expanding the museum's holdings of work by outstanding artists of the past.

We extend sincere gratitude to the generous donors who made these gifts possible. With each addition, the collection grows more vibrant and reflective of the breadth of women's artistic achievements.

**Tawny Chatmon**

Tawny Chatmon (b. 1979) creates evocative, layered portraits that celebrate Black culture and challenge bias. Combining photographic techniques with unexpected processes and materials, Chatmon collages, stitches, and adorns her prints with three-dimensional embellishments such as fabric, thread, and beads. This process elevates her subjects and amplifies her works' magnificent effect.

*Honored and Guarded* (2023–25) comes from the

The museum's collection grew by 83 works during the recent year: 31 video works, 19 photographs, 9 sculptures, 8 works on paper, 5 paintings, 4 prints, 3 mixed-media works, 2 textile works, and 2 artists' books.



© TAWNY CHATMON; IMAGE COURTESY OF THE ARTIST AND GALERIE MYRTIS



© MORA-CATLETT FAMILY/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; PHOTO BY LEE STALSWORTH

Left to right: Tawny Chatmon, *Honored and Guarded*, from the series "The Restoration," 2023–25; Glass beads and thread on archival pigment print, 51 x 37 in.; NMWA, Museum purchase: Belinda de Gaudemar Acquisition Fund and Gail D Bassin Family Foundation; Elizabeth Catlett, *Mother and Child*, ca. 1975; Bronze, 18 ½ x 6 ¾ x 6 ¾ in.; NMWA, Bequest of Alice D. Kaplan

Sheida Soleimani, *Panjereh*, 2022; Archival pigment print, 60 x 44 in.; NMWA, Gift of Sara M. and Michelle Vance Waddell and the Ohio Advisory Group



© SHEIDA SOLEIMANI

artist's recent series "The Restoration." Portraits from this body of work feature subjects holding antique dolls and figurines that originally portrayed harmful racist stereotypes, but which the artist has lovingly restored. The sitter in this work, Chatmon's daughter, holds an antique doll, which the artist transformed with a delicately painted face and a patterned suit sewn by Chatmon's mother. Positioned upright in the young sitter's lap, the now dignified doll becomes an heirloom for a new generation. *Honored and Guarded* is the first work by Chatmon to enter NMWA's collection, continuing a legacy of women photographers pushing the boundaries of the medium.

**Elizabeth Catlett**

A native of Washington, D.C., who spent most of her career in Mexico, Elizabeth Catlett (1915–2012) is celebrated for her prints and sculptures centering Black individuals, particularly women. The subject of motherhood is a throughline in Catlett's work, and this bronze statue channels age-old imagery found in countless cultures: ancient Egypt, pre-colonial Central and South America, and the Christian West. Fiercely protective, tender, and affectionate, Catlett's depiction of Black motherhood is at once universal and specific to the racial politics of twentieth-century America.

Catlett's *Mother and Child* (ca. 1975), one of two bronze sculptures by the artist to enter NMWA's collection through a generous recent bequest, joins several prints and another bronze by Catlett in the museum's collection. Together, these works represent two of the most significant mediums in the artist's oeuvre.

**Sheida Soleimani**

The daughter of political refugees who escaped Iran in the early 1980s, Sheida Soleimani (b. 1990) creates photo-based works that reveal systemic violence—particularly against women—resulting from the intertwined foreign policies of Iran, the United States, and other global powers. In *Panjereh* (2022), the artist depicts a skewed view of the prison cell in which her mother, a pro-democracy activist, was held for a year in solitary confinement. Her face is partially hidden by a paper mask worn as protection against persecution. Drawing on visual references such as the ancient Persian game of Snakes and Ladders, images of her mother's family home, and the mountains that became an escape route for her father, Soleimani interweaves sociopolitical themes with deeply personal references. This work greatly enhances NMWA's holdings of work by artists of Iranian descent, adding new perspectives to women's experiences from this region.

// Alicia Gregory is assistant editor, Hannah Shambroom is assistant curator, and Virginia Treanor is senior curator at the National Museum of Women in the Arts.

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**WITH THANKS**

*We recognize with gratitude the following donors, who made contributions from July 1, 2025, to June 30, 2026. Your support enables NMWA to develop groundbreaking exhibitions, expand education, library, and outreach programming, and offer special events to the public. Your contributions are critical to the museum's success!*

**$500,000+**
Estate of Betty Boyd Dettre, Denise Littlefield Sobel

**$250,000–$499,999**
Estate of Mary Lee Wood, Jamie S. Gorelick and Richard E. Waldhorn, George and Patti White

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Glory Edim and Ericka Hart speak to attendees of the Well-Read Black Girl Festival in the Mars Performance Hall

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PHOTO BY ANGELA B. PAN

NMWA Nights attendees explore the museum's collection galleries

# Member News

**The Magic of Membership**
Thanks for helping the museum thrive in 2026! Your generosity enabled NMWA's wide-ranging special exhibitions, programming, publications, and more. Together, we championed women artists and celebrated their vital role across art history.

In the recent fiscal year, members showed up in crowds to attend museum events. More than 2,000 members participated in member-exclusive programs, including 900 attendees at our popular virtual events—a 56 percent increase from the previous year. We look forward to seeing you next year and thank you for your continued support.

**Double Your Impact**
Join our Matching Gift Challenge: Through December 31, your gift to NMWA will go twice as far. Every donation will be matched dollar for dollar, up to $100,000, thanks to a generous NMWA board member. Supporters like you have advanced our mission for nearly forty years, and we hope we can count on you in our next chapter. Your gift will have twice the impact, making a difference for women artists today and securing their legacies for the future.

To make your gift, visit nmwa.org/2x or scan the QR code at right.




NMWA Associate Curator Orin Zahra leads a tour of *Routed West: Twentieth-Century African American Quilts in California* during Member Preview Day





Left to right: Members enjoy special "touch" labels and capture their favorite works throughout the day

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