

# CHANGING THE EQUATION



# ARTTABLE

**CHANGING THE EQUATION**

WOMEN'S LEADERSHIP IN THE VISUAL ARTS | 1980-2005

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Published by ArtTable, Inc.  
Barbara Cavaliere, *Managing Editor*  
Renée Skuba, *Designer*  
Paul J. Weinstein Quality Printing, Inc., NY, *Printer*

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## Acknowledgments

THE INITIAL IMPETUS FOR THIS BOOK was ArtTable's 25th Anniversary. The approaching milestone set us to thinking about the organization's history. Was there a story to tell beyond the mere fact of sustaining a quarter of a century, a story beyond survival and self-congratulation? As we rifled through old files and forgotten photographs, recalling the organization's twenty-five years of professional networking and the remarkable women involved in it, a larger picture emerged. ArtTable's story cut closer to the bone of history—what changed for professional women in the visual arts during those twenty-five years—than any simple recounting of events, awards, panels, and conferences could convey. True, ArtTable was shaped by forces of change greater than itself, but the organization's membership also *shaped* those forces and was a major player in changing the equation. It is a legacy to celebrate with our members, to share with the art world, and to pass on to a younger generation of ambitious women who now anticipate, as a matter of course, leadership careers in the visual arts that twenty-five years earlier were either closed to women or did not even exist.

The idea for this book was initiated by the New York Communications Committee: Janine St. Germaine, Aleya Lehmann, Carolyn Mandelker, Shannon Wilkinson, Bette Zeigler, and co-chairs Randy Rosen and Melissa Mulrooney, and it thrived on contributions from the chapter communications committees. In the “can do” spirit that has been a hallmark of ArtTable since its inception, many people helped to move the book toward realization. It is not possible to acknowledge all of them, but several deserve our special thanks: Margaret Kaplan, Editor-at-Large at Harry N. Abrams Publishing; Sharon Helgason Gallagher, Executive Director D.A.P; and Margaret Rennolds Chace, Managing Editor at The Metropolitan Museum of Art, all contributed generously of their time and their counsel in ways that nurtured the project in its most tender, formative stage.

Generosity came in many forms, all of them appreciated: from Joan Bookbinder, Merrell Publishing; from Carol Morgan, another founder, whose advice and memory were an invaluable starting point; from Eleanor Dickinson, Professor Emerita, California College of the Arts and Nancy Jarzombek, Vose Galleries, Boston, who graciously shared their research with us. With diligence and ingenuity, ArtTable intern Sari Sadofsky heroically searched, sifted, and sorted an overwhelming number of facts to set the Highlights section in motion. Career data brought to our attention by Communications Committee member Geri Thomas was invaluable. And no one could wish for a more capable or congenial designer than Renée Skuba, who fielded endless changes and a challenging deadline with Zen composure. We are especially indebted to Barbara Cavaliere, the book's indefatigable and resourceful Managing Editor, and to the ever-innovative and resolute Randy Rosen, both of whom contributed creativity and dedication beyond the call of duty in producing this book on time.

And most importantly, our gratitude is extended to Lila Harnett, ArtTable's founding president, who was the first to step up to the plate with both moral and fiscal support, and also to Joan K. Davidson and Furthermore, to Diane B. Frankel, Sandra Lang, Judith K. Brodsky, and to Ellen Liman and the Liman Foundation for sharing that vision and their support as well.

We hope that in some small way, this book and the fine essays by Judith K. Brodsky and Eleanor Munro provide a stepping-stone for future researchers interested in preparing a much-needed, in-depth history of this breakthrough period for women's leadership in the visual arts.

So congratulations to ArtTable and all of the women who are a part of this great organization. ■

KATIE HOLLANDER  
*Executive Director*

## Preface

THE WOMEN OF ARTTABLE ARE CELEBRATING a joyous twenty-fifth anniversary together. Together, the members can look back on years of consistent progress and achievement, gained through the cooperative efforts of all of them. The organization started with twelve members in 1980, after the Women's Art Movement had already achieved certain successes, mainly in the realm of women artists, who were showing more widely and effectively, and in that of feminist art historians, who had begun to organize the first classes on women and art. But women in the art professions were given little recognition or support.

All that has changed. The ArtTable network now includes about 1,600 members throughout the country. Although one cannot say that the ArtTable women—curators, directors, dealers, educators, and art advisors—have changed the face of the art world in this country, they have participated in the making of a perceptible and meaningful difference. To borrow the words of Eleanor Munro in her revealing essay, “The potential for women entering the administrative and money sides of the art world has clearly expanded.” Instead of being consigned to subordinate roles in the art market, in the museum, in the non-profit sector, or the realm of public relations, women are, more and more, assuming positions of command. All through this process of positive change, ArtTable has functioned as a source of empowerment, a resource of mutual support and intelligent advice. It has encouraged outstanding women in the arts through its annual award ceremony and at the same time has stuck to its role of sustainer of less prominent but equally necessary women art professionals.

Just as important is ArtTable's engagement with the future of women in the arts. Not content with resting on past achievements, substantial though they have been, ArtTable this year has established a new precedent, “moving forward.” By marking out younger women leaders in the art world, the organization looks to the future with pride and optimism. Singling out a brilliant group of younger museum directors, founders of non-profit art spaces, curators, gallery owners and directors, and art philanthropists for recognition, the organization indicates that it believes that, increasingly, the future of the arts in this country depends on the creative strength and vigor of its women professionals in conjunction with the growing importance of women artists in the contemporary world. On its twenty-fifth anniversary, ArtTable salutes the past and its achievements, welcomes the present and its multiple opportunities, and looks with still greater expectation to the unknown future. ■

LINDA NOCHLIN  
*Lila Acheson Wallace Professor of Modern Art  
Institute of Fine Arts, NYU*

## Statement

**When I started as a journalist in the 1950s,  
my signature was L.M. Harnett,  
obscuring the fact that I was a woman.**

Right into the 1970s women in the arts were hired at less pay than men, often worked harder, and hit the glass ceiling sooner.

As I researched my articles, I met such women. They were smart, ambitious, interesting to know. They didn't stand up at the bar enjoying drinks, swapping trade stories and business cards as men did. It wasn't the style of the times—but times were changing.

I began slowly to introduce them, one woman to another, and they thrived on these associations, suggesting other candidates for our forming sisterhood. We didn't convene at hotel bars; we sat at lunch, at dinner tables, or in homes. Each told of projects on which she was at work. Information was exchanged, and we became a mutually helpful society.

That was the start of ArtTable, although years went by before we formally organized with a Board of Directors, bylaws, a 501-C3 designation, and a mission to promote the interests of professional women in the arts.

Now, twenty-five years later, I am proud to have been ArtTable's founder and first president. It has been a privilege to work with those dedicated women who united us into the ever-growing organization we are today. I treasure my friendships and I cheer those who continue to move the cavalcade forward. ■

LILA HARNETT  
*Founding President*

## Statement

Over the course of the past twenty-five years, those of us who have joined ArtTable have benefited greatly from the legacy and foresight of this organization's founders, a creative group of women who recognized the need to create a forum to bring women in the arts together. ArtTable's founders were a group of people who knew how important it was to share stories and aspirations and to formalize those relationships by forming a new organization with a unique mandate.

Today we are a vibrant and diverse union of 1,600 and a member organization that includes women who come from many places in the visual arts world. Our chapters now exist in four cities: New York, Los Angeles, San Francisco, and Washington DC. Our alliances continue to emerge in the Northwest, New England, the Southwest, and in Texas. Twenty-five years from now we will certainly circle the globe.

As a dean of a museum studies program, I joined ArtTable in 1981 along with many of my female colleagues in the San Francisco Bay Area—women who ran art galleries, curated exhibitions, and taught museum education.

**For us ArtTable provided a venue for a diverse group that  
might never have come together to network, discuss issues  
of significance in the visual arts, and learn together.  
Through ArtTable we supported each other, mentored younger  
women, and found a sense of camaraderie.**

In the past twenty-plus years, our sense of being a part of a national organization grew as our fellow members from across the United States attended conferences, traveled together, and advocated for issues of major importance such as support for the NEA.

I am honored to be the twelfth President of ArtTable and like those who came before, feel privileged to represent our members and to work with all of you to further women's roles in the visual arts.

In 2005 our future is bright, and ArtTable will continue to serve as a beacon for those women who will learn from and follow all of us. ■

DIANE B. FRANKEL  
*Current President*



# Setting the Stage

Judith K. Brodsky

## ARTTABLE FOUNDERS

Lila Harnett  
Caroline Goldsmith  
Carol Morgan  
Holly Solomon  
Clementine Brown  
Joyce Pomeroy Schwartz  
Mimi Poser  
Liz Shaw  
Elizabeth Robbins  
Patricia Hamilton  
Lowery Stokes Sims  
Alexandra Anderson-Spivy

## ARTTABLE PRESIDENTS

Lila Harnett (1981-84)  
Elizabeth Robbins (1984-86)  
Serena Rattazzi (1986-88)  
Frederieke Taylor (1988-90)  
Kinshasha Holman Conwill (1990-92)  
Sandra Lang (1992-94)  
Patricia Cruz (1994-96)  
Adele Z. Silver (1996-97)  
Mary Sue Sweeney Price (1997-99)  
Mary MacNaughton (1999-2001)  
Judith K. Brodsky (2001-03)  
Diane B. Frankel (2003-present)

ONCE UPON A TIME BEFORE ARTTABLE EXISTED, there were no gender studies programs, no women in the art history books, and very few women in policy-making positions in the art world. If this exposition begins with the language of fairy tale, it is to suggest the sense of magical transformation that strikes those of us who were members of a generation trying to forge careers in the art professions twenty-five years ago, as we reflect on past and present situations.

When the founding members came together to create ArtTable in 1980, the Women's Movement in Art had achieved its first successes. These mostly addressed the problems of women artists. Indeed, many of the careers that exist today, such as corporate collection advisors, were not yet invented, and women were few and far between among appraisers, dealers, and philanthropy managers. Where women did work in professional art world roles, they were restricted to low salaried positions, and had limited chance for advancement to policy-making roles, little public recognition, and few publishing opportunities. The professional women who started ArtTable were functioning in a climate that was still unfriendly and discriminatory.

The 1960s saw growing activism and grassroots challenges to long-held, deeply embedded cultural views. Women became increasingly aware of discrimination in their personal and professional lives through participation in the Civil Rights and Anti-Vietnam War movements. Infuriated by such comments as Stokely Carmichael's remark in 1964 that "the only position for women in SNCC is prone," women took over the strategies they had learned in those movements—strategies of street demonstration and publication. Thus they began the efforts that led to the liberation movement.

By the beginning of the 1970s, women were energized and optimistic about accomplishing change. Yet published figures showed that women's average salary was 58.2% of

**“As the decade went on, backlash and setbacks occurred. One of the heartbreaking events of the later 1970s was the death of the Equal Rights Amendment.”**

men’s, and most women were still in traditionally female professions—librarians, social workers, and teachers (studies revealed that they were not the policy makers even in those fields). Advocacy actions began stimulating transformation. The number of women who received MD degrees had not changed since 1920. The Women’s Equity Action League (WEAL) instituted sex-discrimination class-action suits against the medical schools, with the result that in 1971 the House of Representatives passed a bill prohibiting federal aid to any medical school that discriminated against women. Another research project exposed the fact that in 1970, there were fewer women teaching at the college level than fifty years earlier. WEAL instituted 300 complaints with Health, Education and Welfare (HEW), charging institutions of higher learning with discrimination against women in hiring and promotions. It succeeded in holding up some federal funds to schools like Harvard and the University of Michigan until they developed plans for achieving gender equality. One of the most important developments was the 1970 Supreme Court ruling that women were entitled to equal pay for equal work.

Small steps made women feel more in control of their own identities, as for instance, when the Wisconsin Supreme Court ruled that a woman would not be required to change her name when she married or the army ruled that a pregnant woman would no longer be discharged. Successful discrimination suits against inequitable salaries at Merrill Lynch, American Airlines, Reader’s Digest, and NBC, just to name a few, resulted in millions of dollars in settlements.

But as the decade went on, backlash and setbacks occurred. One of the heartbreaking events of the later 1970s was the death of the Equal Rights Amendment. At the end of the decade the median salary of American women had risen only two points, to 60% of men’s. While both federal and state courts had moved forward on abortion rights earlier in the decade, by its end, they had rescinded some important rulings. Congress barred the use of federal funds for abortions, and the courts passed a judgment that states no longer had to spend Medicaid funds on elective abortions for the poor.

Despite such setbacks, the 1970s planted the seeds that professional women would later cultivate. The era conjures up the image of one of those buildings that developers dynamite and implode to make way for a new structure. This was a time of deconstruction, clearing away. Out of the debris, new theories of history evolved, new evaluations of women’s professional, cultural, political roles surfaced, and women’s career potential, from astronaut to museum directorship, grew.

In the art world, the first wave of change was led by women artists. And it is easy to understand why. While women in other art professions had found jobs inside the

institutional structure—albeit at lower wages and with little power—women artists were almost completely outside the system. The earliest women’s art organizations grew out of the Art Workers Coalition, an anti-Vietnam War artists’ organization, and Redstockings (1969), the groundbreaking feminist entity that popularized consciousness raising. The most effective action taken by the Art Workers Coalition was the New York Art Strike in 1970, protesting the United States invasion of Cambodia, the Kent State killings, and racial violence in Mississippi. On May 23, 1970, many New York museums and galleries shut down. Artists also withdrew from the United States exhibition for the Venice Biennale and organized a Biennale-in-Exile at the School of Visual Arts to oppose “war, racism, fascism, sexism, and repression.” In protest over the male domination of the exhibition, Faith Ringgold organized WSABAL (Women, Students, and Artists for Black Art Liberation), demanding representation of 50% black, 50% women, 23% students. Similarly, Women Artists in Revolution (WAR) formed in 1969 as a group within the Art Workers Coalition but left AWC when the Whitney Museum’s 1969 Annual included only 5 women out of the 143 artists shown.

In 1972, Judy Chicago, who had already been teaching a course on women and art at Fresno State College, was invited by Miriam Schapiro to join forces in organizing the Feminist Art Program at the California Institute of the Arts. Art critics Lucy Lippard and Grace Glueck, along with artists Miriam Schapiro, Ellen Lanyon, and others, established East-West Bag, creating a network of women artists across the country.

Necessity and inventiveness resulted in the many alternative spaces and non-profit art organizations established by women in the 1970s, a number of which are still directed by women today. Cooperative galleries such as A.I.R. and SOHO 20 in New York, Artemisia and ARC in Chicago, and HERA in Rhode Island were launched to showcase the work of women artists. Art centers such as the Woman’s Building in Los Angeles and Front Range in Boulder, Colorado, provided support for artists and educated the public. The Mary H. Dana Women Artists Series was initiated at the Mabel Smith Douglass Library at Rutgers University, giving much needed visibility early in their careers to many women artists, among them Joan Snyder, Pat Steir, Howardena Pindell, Joyce Kozloff, and Nancy Spero.

There were also some efforts to end bias against women art professionals in higher education and museums. The first national organization of women in the visual arts, The Women’s Caucus for Art (WCA), was formed in 1972. Women members of the College Art Association (CAA) recognized that while they were half of the membership, they were denied access to jobs. Male undergraduates in art history and visual arts were

**“Necessity and inventiveness resulted in many alternative spaces and non-profit organizations established by women in the 1970s.”**

**“Women art historians were mostly employed as researchers, helping their male counterparts on books but never receiving any credit for their work.”**

mentored and guided into prestigious graduate schools, where they were nurtured and then placed in the “right” art departments while women were encouraged to go into Art Education. Women art historians were mostly employed as researchers, helping their male counterparts on books but never receiving any credit for their work. Led initially by art historian Ann Sutherland Harris, the WCA lobbied successfully for women’s rights within the CAA, until the organization demanded that the Caucus become a separate organization. The WCA continues to flourish today; one of its significant activities is honoring older women for their achievements as artists, art historians, critics, entrepreneurs, curators, and public officials.

Studies published by the CAA and the WCA in the 1970s showed that women were discriminated against in faculty hiring in both art history and visual arts departments. For instance, while 75% of undergraduate art students and almost 50% of students in MFA programs were women, the number of women faculty was fewer than 5%, and they were paid far less than their male counterparts. Women brought suits against their institutions, but while they usually succeeded in regaining their job status or receiving equitable pay, they suffered humiliating retributions, such as being required to teach only introductory courses rather than upper level or graduate courses and were ostracized by their male colleagues. As a result, they often changed institutions and as the climate for women improved, had successful careers. Their sacrifices paid off. In a 1995-96 survey conducted by the CAA, women for the first time held more art history faculty positions than men—52.5%. In the early 1970s, women received approximately 50% of the PhDs in Art History but held virtually no faculty jobs. In 1995-96, 66.5% of PhD degrees were awarded to women, finally making the hires almost parallel to the population of trained women art historians.

Following the same strategy of public revelation of bias pursued by women academics, women members of the CAA and WCA who worked in museums began to examine their situation. In 1976, in a panel sponsored by the Women’s Caucus for Art, H. Diane Russell, a curator at the National Gallery of Art, and Bernice Davidson, at the Frick Museum, reported on their study of women in 1,800 US museums. Of 30,000 museum employees, 11,000 were professionals, and only one-third of them were women.

At the same WCA panel, Jessie McNab, an associate curator at The Metropolitan Museum of Art, presented facts and figures on how museum employment practices revealed patterns of discrimination outlawed in title VII of the Civil Rights Act. Women at museums were receiving lower pay than male colleagues at the same level, were

denied overtime compensation, were required to have higher starting qualifications, and were subjected to unequal rates of promotion. McNab urged women museum workers to form organizations rather than act as individuals and risk retaliation. She suggested they lobby their administrations, using the strategy of Assurance of Discontinuance. Her advice was pragmatic. Museums could issue such a declaration promising to end discriminatory practices for the future but did not have to confess their past inequitable procedures, thus saving face.

Hard data examining career tracks, comparative salaries, and policy-making roles for many professions in the visual arts held by women beyond the university or museum context is virtually nonexistent. Yet, women in these areas comprise the leadership of the growing infrastructure of services that support the artist in today. Many women reacted to institutional exclusion in the visual arts with risk-taking entrepreneurial courage. They invented fields and formats that were more accommodating to women and created careers and developed independent sources of income for themselves, as women in other professions were increasingly doing.

During the 1970s, women dealers exploded on the art scene. Betty Parsons and Virginia Zabriskie, the doyennes of women gallery owners, had opened their galleries in 1946 and 1954 respectively, but it wasn’t until the 1970s that women gallerists became household names and arbiters of taste. Among the best known in New York were Paula Cooper (gallery opened in 1968), Nancy Hoffman (1972), Holly Solomon (1975), Mary Boone (1977). Women gallerists in other major art centers at that time and who are still in business today include Jane Haslem, Washington, DC (1960); Phyllis Kind, Chicago (1967); Margo Leaven (1970) and Tobey Moss (1978), Los Angeles; Ruth Braunstein, San Francisco (1965). While such women gallerists have not necessarily been overt subscribers to feminist doctrines, they were instrumental in breaking the dominance of modernism with its machismo overlay, helped shape postmodernism, creating a new openness by bringing photography, installation, performance art, and representation to the fore, and opened the art world doors for a number of women artists.

The late 1960s were a watershed of increased support and visibility for the visual arts. The emergence of the National Endowment for the Arts, the State Arts Councils, and the Business Committee for the Arts encouraged a broader based interest in the visual arts and provided start-up funds for the development of non-profit, alternative spaces. Corporate prosperity resulted in handsome new headquarters, and with all those spaces to fill, major corporations followed David Rockefeller’s lead at Chase and became the new art patrons.

**“Hard data examining career tracks, comparative salaries, and policy-making roles for many professions in the visual arts held by women...is virtually non-existent.”**

“Sometimes crisis dictated new initiatives”

The energizing of the visual arts through NEA initiatives and funding and the spotlight on art and the funds flowing into it from the business community helped build new constituencies and with them new areas of career opportunity for women. This development would eventually create a need for professional curatorial services and art management outside the traditional museum sector. In response, two organizations were formed—the Association for Professional Art Advisors (APAA) in 1980 and the National Association of Corporate Art Management (NACAM), in 1984 (later merged with APAA as International Association of Professional Art Advisors)—to professionalize a field for all intents and purposes invented by women who one by one conceived a business that would allow art historians and those with art market experiences to use their skills outside the career and salary restrictions of traditional institutional settings.

Sometimes crisis dictated new initiatives. One such case is Marcia Tucker’s founding of the New Museum of Contemporary Art (1977). Tucker tells the story: “I didn’t just decide to move on; I was fired from the Whitney. When I thought about why, I realized it was because of my whole outlook on things. If I went to work in another museum, the same thing would happen sooner or later. It wouldn’t be because of anything I did; it would be because of who I am. I’m the kind of person who takes chances and doesn’t mind making mistakes. But museums by nature are conservative, cautious places, and I realized that the only way I would ever be able to do what I really wanted was to start something where the ground rules would be different. I wanted to make a place for living artists. Most people said, ‘You can’t do that.’ I grew up in Brooklyn, and whenever I hear that, something inside me says ‘Says who?’ So the more people told me that I couldn’t, the more determined I became. I called a lawyer and said, ‘I want to start a museum—how do I do that?’”<sup>1</sup>

The establishment of Women’s Studies Programs was a crucial element adding to the momentum of women in art and ultimately to a conception of self as a professional. Women’s Studies Programs reclaimed women’s identity as being capable of independent action and retrieved the legacy of women’s historical achievement. The exploration of gender construction and recovery of women’s history provided a context in which women could dream of fulfilling ambitions that had seemed unrealistic just a decade earlier. By the end of the 1960s, nearly 100 women’s studies courses were being offered at institutions of higher education.

In 1969, Linda Nochlin gave the first course on women in art at Vassar College. In her essay in the *Power of Feminist Art*, Nochlin described her conversion after being handed

some of the publications by Redstocking artists and others. Immediately she began to shape a course on “The Image of Women in 19th and 20th Century Art,” which was to include such topics as “woman as angel and devil in 19th century art; advertising images of women; socially conscious representations of lower class women; Matisse and the ‘harem’ concept of women; women as artists.” In 1974, Mary Garrard compiled a source book for slides of works by women.

Books and journals on women and art proliferated in the 1970s. *Art and Sexual Politics*, edited by Thomas B. Hess and Elizabeth C. Baker, appeared in 1971 and included Linda Nochlin’s revolutionary essay “Why Have There Been No Great Women Artists?” (originally published in *ARTnews*, January 1971). Then Nochlin and Hess edited *Woman as Sex Object: Studies in Erotic Art, 1730-1970*, published in 1972. I still have my battered copies from which I mimeographed (before the days of the photo copy) essays to use for teaching. The first books on women artists were avidly seized upon by women in the art world starved for information. Eleanor Tufts, professor of art history at Southern Methodist University, published *Our Hidden Heritage: Five Centuries of Women Artists* in 1974, followed by Karen Petersen’s and J. J. Wilson’s *Women Artists: Recognition and Reappraisal from the Early Middle Ages to the Twentieth Century* in 1976. I keep as a sentimental memento the set of slides, now pink with age, published to accompany Petersen’s and Wilson’s book, which all of us who were teaching acquired and treasured because they were the first available. The great 1976 exhibition *Women Artists: 1550-1950*, organized by Linda Nochlin and Ann Sutherland Harris and accompanied by a catalogue with widespread distribution, introduced the museum-going public to the fact that important women artists had existed for centuries, many well known in their lifetimes. By the late 1970s, books on women artists were proliferating: Elsa Honig Fine’s *Women and Art: A History of Women Painters and Sculptors from the Renaissance to the 20th Century*, 1978; Germaine Greer’s *The Obstacle Race: The Fortunes of Women Painters and Their Work*, 1979; Eleanor Munro’s *Originals: American Women Artists*, also 1979.

The journals and newsletters of the 1970s were even more important in some ways than the books. Concepts of post modernism such as pluralism and multiculturalism were nascent in these early publications before they became common parlance, and many were the first to question the domination of art for art’s sake, to introduce autobiography and personal experience as sources for high art, and to provide a theoretical framework for a return to representation. In 1973, for example, Patricia Mainardi wrote a revolutionary essay about quilts as high art, and Gloria Orenstein wrote her pioneering

“The first books on women artists were avidly seized upon by women in the art world starved for information... The journals and newsletters of the 1970s were even more important in some ways than the books.”

piece on women and surrealism—the first time most of us had heard of Frida Kahlo. Both of these essays appeared in *The Feminist Art Journal*, one of the most influential publications on women and art, edited by Cindy Nemser. *Chrysalis*, published by the Woman’s Building in Los Angeles, and *Heresies*, a collaborative project in New York, published groundbreaking essays throughout the 1970s, issuing some of the first pieces on gay culture, constructed identity, and “the other,” topics that became central to mainstream art criticism and theory in the 1980s.

The demonstrations and struggle by artists against institutionalized art world discriminatory practices are well documented in *The Power of Feminist Art* and *Making Their Mark: Women Artists Move into The Mainstream, 1970-1985*. *The Power of Feminist Art* is an important book because it is primary source material, written by the women who actually formulated the American Women’s Movement in Art. *Making Their Mark* focuses on how institutionalized systems worked to keep women artists invisible. It documents three generations of women artists, through hard data comparing their record of exhibitions, reviews history, awards, and initial entry into museum collections, with that of male artists, revealing women’s struggle and snail-pace progress to “make their mark.”

By the late 1970s, women artists were being recognized, museum personnel were making headway, art historians were establishing the written record, critics were exploring new configurations in which women were full participants, and women dealers were emerging as important figures. But momentum had slowed. New tactics were needed. Women moved away from earlier strategies of disruption and demonstration and formed professional organizations on the model of NOW to lobby, educate, publicize, and network. Despite setbacks toward the end of the decade, these professional associations solidified and increased. By the late 1970s there were so many of these alliances that the Federation of Organizations for Professional Women was established. The stage for the conception of ArtTable was set. ■

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<sup>1</sup>Marcia Tucker, from April 28 interview with Geri Thomas conducted day after Tucker received the ArtTable award for Distinguished Service to the Visual Arts, ArtTable Newsletter, Fall 2000, p. 3

Judith K. Brodsky is Founding Director of the Rutgers Center for Innovative Print & Paper, Mason Gross School of the Arts, New Brunswick, NJ.



## “Those Fantastic Visionaries”

Eleanor Munro

**D**URING THE LATE 1970s, a small number of women in the visual arts professions in New York began to meet to discuss both their career hopes and their sense of isolation from the mostly male directed art world of the time. In conversation informal and formal over time, they projected strategies and tactics necessary to achieve their goals. The next step was to build an organization, flexible and improvisatory at first, to support their thinking and planning. It would be named, with metaphoric resonance, ArtTable. Thus in historical perspective, ArtTable is rooted in the optimistic, constructive spirit of mid-century American Modernism and the burgeoning, purposeful business-art intermix of the late 1970s.

The founders and early strategizers of the ArtTable idea were mostly independent workers, several self-designated as “loners” but all of them women of special achievement and staying power. As time went by and the organization coalesced, it would draw in women staff-members of galleries and museums, auction houses, publishing companies, and other art-related businesses. Just recently, Emily K. Rafferty, a long-time ArtTabler, was appointed President of The Metropolitan Museum of Art, the first woman to hold that position, one toward which, she said, “I’ve been working for twenty-eight years.” When I spoke with Rafferty recently, she shared her unqualifiedly enthusiastic view of the organization’s function: “I had great friends in ArtTable, exchanging word about job openings, helping people make careers, mentoring, sharing experiences, dreams, opinions.”

### *Touching Ground with the Founders*

Back in ArtTable’s formative years of the 1980s and 1990s, while the organization grew and consolidated, focusing on strategic issues important to women entering a previously

mostly male domain, it also continually acknowledged its larger constituency, society in general, and arranged public programs in the arts, art and culture-politics, and international events including art-related trips here and abroad. Special visits to private collections were a centerpiece of those events, put on to expand the understanding and professional reach of the travelers. From the beginning however, the mission of ArtTable was broadly pragmatic: “to promote and advance knowledge, understanding, and appreciation of the visual arts” and to “increase the visibility of women in the visual arts.” At the same time, it has to be remarked, the mandate carried an odd but intentional prohibition. The ArtTable organization “was not to be a feminist one in philosophy or mission. Nor would it include artists.”

This fiat puzzled me at first. I wondered why an organization dedicated to women’s upward mobility in hitherto male cultural hierarchies should take a categorical stand against women with fervent liberalizing intentions. The answers would become clear as I moved into the subject.

**Judith K. Brodsky** (former ArtTable president and founder of the Center for Innovative Print and Paper at Rutgers University):

We had a vision: to use the power of ArtTable as a positive force in the art world, to leverage ArtTable’s prestige, to help advise on government policy, be in touch with Congress...not to remain a resource just for our members. ArtTable is not a social club. In the art world, bars have lifted but not enough. Salaries in museums are disgraceful. Like everyone else, individual ArtTable members have little time to spend on advocacy, so we collaborate with other organizations like Americans for the Arts, put on advocacy programs to educate the public, and subscribe to an automatic advocacy response system on the internet.

When I began thinking about this essay, I spoke with Randy Rosen, co-chairperson of the New York Communications Committee, corporate art advisor, writer and curator. She said, “No one has tried to frame the professional woman’s profile—apart from the artist’s—and how she’s gradually moved into her present situation.” Randy is a reflective editor with a panoramic sense for projects, and her words went to my heart. Indeed, they encouraged me to connect this project with my 1979 book *Originals: American Women Artists*, published in the same year ArtTable was being organized. That book had amounted to a collective profile of women of a different yet related character. And *that* thought moved me to wonder about the similarities and differences between these two groups of women and what those differences might mean for themselves and for the culture.

The French Modernist writer and activist Albert Camus suggested the form of my artists’ profiles. He wrote, “The life of an artist is nothing but a long wandering through the labyrinth of the works, back to the two or three simple great images on which the heart first opened.” Many Modernist writers and visual artists have taken that insight as a key to the working of the imaginative mind. Virginia Woolf’s “memory...of lying half-asleep half awake in the bed in the nursery at St. Ives...hearing the

waves breaking, one, two, one, two...behind a yellow blind” points straight on to her great novel *The Waves*. In *Originals*, I traced such connections in some forty artists’ thinking and work, threads that bind, more or less closely, the thinking of most creative people.

When I set out to interview a few ArtTable members, beginning with the founding generation, I proceeded pretty much as I had for *Originals*. I asked about family and early experiences in the arts, which, following Camus, I took to be sources of these women’s present interest. I did this not to collect gossip but to understand. When I asked why these women committed their lives to the study, support, funding and propagation of the arts, the answers came fast, short, and fervent. Journalist-founder Lila Harnett said, “The arts are a sanctuary.” Diane B. Frankel, the current president, commented, “One step over the threshold of a museum and you’re in a different world.” “In my life it was part of the air,” Sandra Lang, director of the Visual Arts program at NYU, confided. “Why art? It’s what feeds our soul.” Adele Z. Silver, consultant to museums, remembered “Safe havens. The caretaking side. Childhood experiences... the defining experiences of a lifetime.” After experiencing certain works of art, “you look at the world differently,” said Joyce Pomeroy Schwartz, president of Works of Art for Public Spaces. “I get pangs of joy from certain buildings, monuments so satisfying.” “It’s always been my life,” said Elizabeth Robbins, one of the founders and former Vice President at Sotheby Parke Bernet; “a sense of ourselves, expanding knowledge of relationships beyond the self. Watering it, so it will grow into something else.” “Life, support, affection,” said the late Caroline Goldsmith, one of the founders and Vice President of Ruder Finn Fine Arts.

Somewhat younger museum director and arts activist Annie Philbin told me that, back in the 1970s, she’d traveled to New York from college to see a performance at the off-Broadway Wooster Group. She was studying painting then. But afterwards she said to herself, “I want to live *with* these people, be *in* their world.” That was a turning point for Philbin, and it was portentous. She was standing at the time on the sidewalk looking at a defunct factory building down the way. Five years later the factory would be the Drawing Center, and Philbin, its director. Now she’s director of the increasingly influential UCLA Hammer Museum in Los Angeles. “But *no*,” she went on. “I couldn’t be an artist. I wanted to be *in* contemporary art. Yet in the world. I knew I couldn’t be focused enough. I was into too many kinds of art. I couldn’t settle for just one.”

**Diane B. Frankel** (Acting Director, di Rosa Preserve, current ArtTable President):

We have had trouble defining ArtTable in its advocacy role. That’s a point of tension: moving it to be more involved with issues. But that’s also the exciting part, its potential. When women set their minds to making a difference, there’s usually a lot of discussion and back and forth, pros and cons. But at the end of the day, they come together, work to achieve the goal, make it happen. ArtTable is an example of that determination. Seeing the potential. Making it happen. That’s why we have to remember the pathfinders, the early gallery owners like Paula Cooper, Holly Solomon, and museum educators like Ruth Bowman. They saw the potential, had vision. It’s important to remember these women.

Beyond that, Lila Harnett made her boundary clear: “I didn’t want to know the artist. We were on the business side of the arts: corporate persons, appraisers, gallerists. We needed an independent mind.”

Does this divided loyalty, so to speak—a curator’s reverence for art set against her self-imposed distance from the art’s maker—make it more or less ethical for her to make choices affecting the artist’s well-being? The question is weighted with contradiction both emotional and moral. I think about one woman who said very quietly not to me but to herself as I turned to leave: *I am an artist*. I didn’t tell her I’d heard, but I had and knew it was, in some way, many of these women’s stories.

My conclusion is this: that there is a living connection between the women of ArtTable and the artists, for whom, in a real if remote sense, the professional women work. The metaphoric round-tables around which ArtTable’s members gather can be compared to the artist’s studio, where the process of memory and its re-creation goes on endlessly. So ArtTable must be more than a social club “to keep the ladies happy,” as one ex-member said to me. The meetings, dialogues, panels, and other gatherings this organization puts on promote a kind of thinking, reflecting, arguing, and defending of certain cultural values, installed in people’s minds in their early lives in the form of passed-down stories and family histories. And this shared inheritance binds the members of ArtTable into a structure of implied responsibility, of each to her own past and all to their collective past. Perhaps the way to say it at this point is: ArtTable represents its members’ responsibility to make what benefits are gained accessible to others coming up the same path. A little the way a publicly supported museum stands accessible to all who come.

And in fact in recent years, ArtTable has begun transgressing its mandate to the extent of holding informal breakfast-talks with artists in a New York restaurant. Furthermore of course, many curators and gallerists regularly visit artists’ studios in the course of assembling shows. But in the ArtTable milieu, these encounters seem to take place across a divide of experience.

Back in the 1970s, I wrote about women artists with surprise and not a little romanticism. Of the type in general I said, “She hauls rocks, mixes oil and turp, wipes her hands with filthy rags. She blows on the coals and fires her kiln...calls to the mud to speak.”

**Lila Harnett** (Trustee, Phoenix Art Museum):

My family gave me opera glasses and said, Go to the Met, sit anywhere, take standing room, use the glasses! ...Sundays we went to museums.... The arts are a sanctuary for me. I wanted to be an artist. Went to the Art Students League. But my parents needed help, so I finished college and got a job. I was always writing. That was my life. I learned to seize opportunity.... In the 70s, we were all talking, eating so many meals together. I found women in the art field to be loners... entrepreneurs, each in her own way, climbing ladders without much assistance. And then there was the Glass Ceiling.

“I was a creative freak,” one artist told me back then, and I celebrated her oddity. The women of ArtTable aren’t freaks. I don’t think I’ve ever talked with women who, singly and as a collective, struck me as so self-disciplined to know, shape, and put to good use the motivating themes of their lives. They weren’t obsessives born to high destinies. They aren’t sculptors or sopranos, surgeons or mountain-climbers. But they struck me as what a Victorian writer might have called women of quality. That is to say, women of strength, will, vision, and persistence in exercising these virtues. Are they then “creative,” a word many use with a small intake of breath, as if it hides a forgotten ideal? It’s as you see it. I see creativity in the way they deploy their intricate knowledge of art history, economics, art markets, and social/professional hierarchies.

What moved me as much was their personal style, confidence, and emotional balance. I was impressed by their bearing, their dress and speech, their shapes, shoes and, yes, complexions. But mostly I was impressed by their careers, the connecting links of their achievements: Ruth Bowman, for instance, is an art historian, formerly a radio and television critic, a museum educator, now a member of MIT’s Council for the Arts, who back in the 1970s, with bird-dog persistence, restored to light two of Arshile Gorky’s “lost” suite of murals at the Newark Airport. Curator Laura Kruger conceives important historical and social surveys for the Museum of Hebrew Union College. Management consultant Geri Thomas, now here, now in New Zealand, now in Korea, describes her many-faceted life with élan: “I’m a Studs Terkel girl. I still have the dream mission, and I wasn’t alone. But then I took a class in Chinese art and I was hooked.” Agnes Gund, now president emerita of MoMA’s Board of Trustees, conceived and put together Studio in the Schools, a boundary-crossing program to bring art and artists into the classroom.

The diversity of ArtTable women’s backgrounds reflects the passage of the decades in this country. Some women of the founding generation told me picturesque stories about their

**Laura Kruger** (Curator, The Museum at Hebrew Union College):

My ancestry is Russian and Argentinian; my mother an ardent feminist and a commercial artist. My father was crazy for the theater, yearned for life as a stage manager. He would have gone that way, but his father discouraged him. We all did art seriously. I was at ease in artists’ studios, studied dance from age 9 at the School of the American Ballet, later in the corps de ballet at the Metropolitan Opera Company. The families of all the young dancers were refugees from Europe. Very grand. I loved everything about dancing until it suddenly struck me, about age 19, that I wasn’t getting any better. I realized I wouldn’t have a great career as a dancer. I went to Hunter College. Then what happened was interesting: I fell in love with retailing.... I came to understand why people make collections. People believe in magic. Put on a garment, a piece of jewelry...it’s talismanic, transformative. Objects that explain you to yourself. Tactile, not abstract ideas. Something made by other people reaching across time to touch another person. It’s thrilling! It’s a theatrical mode of life. It’s the same with paintings. The need to hold on. To use a work of art to see yourself vis a vis the rest of the world.

I am in genuine awe of artists. My skill is to listen to them, understand, and develop an audience that will accept what they say. Institutions that are not on the money-side of the art world. When ArtTable began, there were all these connections, but I didn’t come through the traditional paths, the museum system. Back in the 60s, I’d realized my friends and I, working in retailing, would get pretty high up but never get the coveted business seal of approval. The guys I trained with were becoming heads of stores. Not a single woman! I thought: what could I do? I evolved the Kruger Gallery. Then I created my museum. Now I work in the fold of the university, under the radar.

backgrounds—Romanian, Russian, Hungarian, German, Lithuanian, Austrian, Egyptian, Swiss. These sagas of immigration, resettlement, and search for roots must have much to do with the contemporary women’s zest in assembling their lives today. Joyce Pomeroy Schwartz said frankly, “I think of myself as an ethnic.” That could be what underlies her sense for the remote far away, expressed in her management of big site-specific land-art projects. The curator of the Dana Women Artists Series at Douglas Library/Rutgers University, Ferris Olin, had a maternal grandmother who, as a child, was sent to pick burning embers off the railroad tracks for the family cook-stove. Olin is a spinning top of enterprise who has made her way up the ladder at Rutgers from where she’s surveying nothing less than “the impact of World War II on women’s collections, social action projects...their ages, geography, race, religion, class, sexuality.”

Younger ArtTable members didn’t come up via the immigrant years but had their own challenges. Lowery Stokes Sims, formerly a curator at The Metropolitan Museum of Art, now President of the Studio Museum in Harlem, says that, as a student, she was “mainly thinking about what kind of life I wanted to live not how much money I was going to make. I was involved in the progressive ideals espoused by the women’s movement, the black power movement. It is interesting, however, that I didn’t really know how to actuate those ideals I was espousing until I was out of school and in the work force. Then the import and impact of those ideas became clear.” Now Sims is a

spokesperson for a generation that pragmatically takes the middle way. “The main thing,” she explains, “is not to be on the offensive all the time. We have a responsibility to be interpreters, intermediaries between the arts and society. I think it is important to air divergent ideas, facilitating encounters even among divergent ideas. Most people want to feel that the art in their life makes them feel secure and affirmed in their lives and there certainly is room for many approaches. This does not mean that in our curatorial function we don’t have definitive tastes of our own, but in public institutions we need to have a more expansive, embracing point of view.”

Thus, success in the American money-driven art world today is a function of both entrepreneurial clout and interpersonal suavity. In other words, ArtTable women aren’t rock-haulers or mud-speakers but architects of programs that work. The ones I met were on the liberal political side, offering their opinions in forums and symposiums, but

not with the feminist fist. Even in this age of rampant display and drive to primacy in the art-covering media, they cut tactical paths. They also spend quality time interacting with, dressing up for, and sharing benefit occasions with donors and trustees on whom their clients, employers, and boards depend. The reason, one ArtTable member made clear to me, isn’t recreational. Men may stand up straight in their tuxedos but have no special claim to the privilege of social occasions. Women have their own projects in mind as they work the rooms in dinner clothes: funding for a new exhibition, an intercultural program, this kind of thing.

Therefore it’s doubly interesting to wonder how these women of the American post-industrial educated mid-to-upper-middle class acquired their attraction to the art life, that irreverent, combative, impolite, often decomposed exercise in chaos and struggle that’s enacted in artists’ spaces, not museums. One ArtTable art dealer told me about her life as an advisor to corporations. “I’ve bought some ten thousand works over thirty years,” she confided, but “I have very little contact with artists. When you buy from a dealer, you have no connection with the artist. However, I love art,” she went on. “I had a knack for it. It was my gift, ‘to love art.’” But the knack, if that’s what it is, of loving art doesn’t automatically lead to the acquisition of the Zen Ten Thousand Things. That takes skill, knowing the market, and a diligent personality.

Indeed, nothing has made me so aware of the new world coming for motivated, educated American women as working on this project. The militant, often scrappy forces of the first feminist movement, de Beauvoir, Friedan, and company, wanted power and got it but took flak from certain men for their polemics, as have, sometimes, ego-driven artists. When ArtTable was conceived, the founders, often themselves daughters of entrepreneurs, looked around at the world as it was and chose not to launch a contentious advocacy organization but to serve—perhaps to change from within—the establishment. A question is whether the times in which we are coming to live need also a more aggressive socially driven approach.

**Ferris Olin** (Curator, Dana Women Artist Series, Rutgers University):

I have had six job titles in 30 years at Rutgers. I call myself a scholar-activist-librarian/curator. I majored in art history, but I knew I could not support myself with only a BA. My parents remembered the Depression and wanted me to become a teacher since they were employed during bad economic times. However, I didn’t want to do that and instead I got a degree in library science, which seemed equally pragmatic. I worked in public libraries...boring! I got an MA in Art History and focused my research on gender issues. The male profs. said women’s studies was a “passing fancy”; yet I wondered how 51% of the population could be so dismissed. I’d ask questions on gender/race/ethnicity/sexual preference, but the faculty had not apparently ever before thought of these and did not reply or ignored them. I felt I was being silenced.... I took a job directing the art library. If I was going to stay in academia, I had to get the PhD. By the time I was ABD there was enough new scholarship on women’s and gender studies that I could cite this research when querying my profs. Luckily, Rutgers also has a large constellation of faculty doing research on gender issues. I was fortunate to develop my dissertation topic: Consuming Passions: American Women Collectors during the Post-War Era, women ages 70 to 90 who chose their collection focus after 1945. I could study the impact of age, geography, race, religion, class, sexuality on their selections. Now I’m director of the Foster Center for research on women, scholarship, and leadership, and curator of the Dana Women Artists Series. We just initiated a new project, funded by the Getty, that will document where papers of women artists active in the US since 1945 are located.

Power and hierarchy exist even in the worm’s world. It’s a class issue. There are those who hold high-prestige jobs, like museum directors; others are independent scholars, gallerists. Many are strong women who work independently, yet want to be among like-minded associates for support and to network.

**Aleya Lehmann** (Executive Director, Appraisers Association of America, Inc. and ArtTable Executive Director 1994-2000):

I was working at The New Museum, 86 to 94. It was an amazing time, a confluence of things out of my control. Important shows, so forward-thinking. Then at ArtTable, it came together—the committee meetings, a different way of communicating, not you/me. Not lecturing, but a process. So focused on an idea that the ideas shape themselves. No other agenda but to make an idea come to life, to communicate around the table. We created the structure, made it national, then connected the chapters. Used e-mail to communicate quickly.

**The Founding**

The consolidation of an organization begins underground so to speak, under the surface discourse of a time. The 1960s were the high crest of the Feminist movement: Betty Friedan’s book *The Feminine Mystique* came out in 1963. NOW was formed in 1966. In that decade, Earthworks and Pop Art radically changed the public perception of what art could be and mean. In 1968, Nancy Graves’ *Camels* confronted issues like resemblance and identity. But a different, as weighty straw in the wind was David Rockefeller’s 1967 Business Committee for the Arts, which as a private, tax-exempt, national task force composed of heads of big corporations, would spur more than 2,000 firms to work actively with, support, and profit from the business-art juncture.

Lila Harnett, now on the board of the Phoenix Art Museum, was a pioneer in those years, researching and documenting the linkage between business and art so momentous for the future of American culture. Harnett had been a writer from the start, intrepid and innovative. As a stripling, as early as 1953, she produced a newsletter about the then-new Atomic Energy Commission and its work toward peaceful use of possible weapons. By the time she became the art critic for *Cue* magazine, she knew what wind was blowing and had published on the business/art bond. By 1977, she’d written a cutting edge story on Business Support for the Arts. And one of her articles, for the magazine *Marketing Communications*, carried the subhead “How corporations win friends and influence people through cultural investments.” Big business was marking out its territory for cultural engagement, but as Harnett observed, women were still on the sidelines. Museums were expanding, the art world beginning to resonate, whole new categories of employment possibilities in the arts surfacing. Yet most women still envisioned their futures as loners. “Each in her own way,” said Harnett, “climbing ladders, without much assistance. And then there was the glass ceiling.” That phrase pops up every few minutes. It’s a good one, tells the story graphically.

“We’re all entrepreneurial,” she says. “But women didn’t meet then like the men. We didn’t have lunch clubs or the custom of standing up at the bar after work, making contacts, doing deals. So ArtTable was a natural.”

**Ann Philbin** (Director, UCLA Hammer Museum of Art):

I’m a believer in organizations like ArtTable. I’m a big believer in role models. It’s important to provide them for women and for women leaders to be feted and acknowledged and to be visible in their leadership.

I started out as an artist. Then I went back to graduate school because I felt an urge to be a curator. I didn’t have the obsessive individual vision that a really great artist needs to have, and it was important for me to realize that. I think I made the right decision.

When I was in college in New Hampshire a bunch of us drove to New York for one night to see a Wooster Group play performed by Spaulding Gray and directed by Liz Lecompte. Afterwards, I stood in front of a spool factory on that block of Wooster St and said, “These are the kind of people I want to live near and be around. I want to be in their world.” Fifteen years later, that exact factory was the Drawing Center, and I was the director of that Center—a dream come true.

The intersection of politics and culture is always interesting to me. We’re in a particularly tricky time with regard to freedom of speech. What happens politically can have a chilling effect on creativity. Since 9/11 our culture has been very much dominated by fear.

The idea for the organization began among a group of women “proud of their accomplishments, most of which were, actually, rather modest,” one member reported. The first planners weren’t yet in leadership positions, “breaking new ground. People who did that moved off into high corporate positions, not museums.” The first to think about cooperative initiative were women working the middle ground, one by one, noses against the ceiling. “In the early 1970s,” Harnett reported, “there were just a few of us meeting to commiserate with each other, swap experiences, and gab. I met Caroline Goldsmith in the course of writing on the marriage between industry and museums, that is, business sponsorship of art shows. I’d have lunch with someone, invite another to join us. The circle enlarged to include Joyce Pomeroy Schwartz, Liz Robbins. Liz Shaw. Everyone knew someone else terrific we should meet. And Caroline was opening doors at her employer Ruder Finn Arts (later Ruder Finn Arts & Communications Counselors). It was good for them and good for me: a perfect example of how we helped one another.

“We needed what I once told Mary MacNaughton was a critical mass to get up a head of steam. By April of 1979, I was beginning to figure out how to make us a more formal group. The date in my calendar is 4/10/79, 6:30.”

In the official “organizational history” prepared by founder Mimi Poser for the 10th Anniversary Program, it’s formally acknowledged that, in this “new Old Girls’ Club to match the Old Boys’ Club,” Harnett was the prime mover. In the original group had been Clementine Brown, Goldsmith, Patricia Hamilton, Alexandra Anderson-Spivy, Carol Morgan, Poser, Robbins, Schwartz, Sims, and Holly Solomon. In Boston, Clementine Brown got Caroline’s phone call. “Come on down!” “All those people from New York,” Brown remembers now, “I was proud I was from Boston!”

For a couple of years, the group met, trading stories and information about jobs in the art world, focusing on three topics: corporations and the arts, art criticism, and auctions. Hamilton, currently president of the Southern California Chapter, remembers a February 1979 dinner when the decision to formalize what had been informal was made. “We came up with the name ArtTable that night.” In June of 1979, Joyce Schwartz invited eighteen women to her house. In September, twenty-three gathered at Holly Solomon’s. In November, thirty-three at Lila’s. Each meeting larger, more enthusiastic. For Schwartz, “The key to it all was all

**Agnes Gund** (President Emerita, Museum of Modern Art):

Women have always had a hand in shaping cultural institutions, but too often it was the men in their lives who received the credit. More and more women are now in direct control of their own finances and are beginning to finally have the recognition and power they have always deserved.

**Lowery Stokes Sims** (President, Studio Museum in Harlem):

Over the past five years I've been asked many times if the Studio Museum is still relevant today. Certainly the Harlem community has changed, and there are new economic dynamics at work—but the more profound changes are across generations, as opposed to classes. All institutions today are experiencing profound changes in the profile of their typical, traditional donor, and we all realize we have to figure out how to get younger people involved in our institutions. To do that we have to examine how to communicate with them, how to configure things we take for granted and have done the same way for generations—such as subscriptions, memberships, etc. We also have to navigate across ethnic lines and study patterns of leisure and cultural consumption.

The great thing about ArtTable is that it allows a space in which we can discuss and debate various issues in the art world. While we founders tended to emphasize the administrative and business side of the arts, it may be time to reconsider our exclusion of artists. The truth is that we are all working together toward the same end: the positioning of the arts at the center of discourse in this society. Even those in opposing camps want their kind of art, because they know that it makes them feel secure in their lives. We need to be clear about our mission to be interpreters and intermediaries for artists and the arts so that these elements can continue to be available to challenge and provoke society at large. These days I am primarily involved in the annual ArtTable luncheon, and I am particularly excited by the mentorship program. ArtTable's networking opportunities are still important, and it is interesting to see how increasingly our male colleagues recognize the importance of the annual luncheon for their own networking purposes.

these women doing different things... doing them well. It became a wonderful thread... and then suddenly it had a life of its own. Mushroomed.”

And this is a key point. As Harnett explained, “There was nothing strategic at first. Just artful. Emotional. Then we decided to invite people to a big dinner. Sixty-five people came. Invitees from our members' list. Barbara Haskell and I put together a list of New York women important enough to join. We had a questionnaire for everybody. And the group decided the idea was a wonderful one—an old girls' club in the visual arts.” So invitations went out, with an invoice for a fee, “I have no idea how much,” said Caroline Goldsmith. “It could have been \$25.”

She remembered the feeling: “I'd have lunch with someone, invite another to join us. Everyone knew someone else to include.” An October 1980 meeting, in a restaurant on 60th Street, was apparently the first of a programmed nature. The topic for discussion was “Museums: Future Directions,” and the group already bore the name ArtTable. Along the way, categories of eligibility had been established and lists of potential members put together to point the new organization in the desired direction.

Indeed, by 1981, a constitution and bylaws were drafted and Harnett was named first President. Joyce Schwartz picked out a Tiffany glass bowl as a symbolic gift, engraved “To the Founder and First President.” And so “by 1982,” says Harnett, “we were already bonded and networking with zeal.”

She herself and Caroline carried the word West in November. In Los Angeles, the late Edith Wylie (founder of the Los Angeles Crafts and Folk Art Museum), Ruth Bowman, Lyn Kienholz, Maria Luisa de Herrera, Sharon Emanuelli, Tressa Miller, Hamilton, and others would breathe life into the chapter over the next years, while Frankel, Jeanne Collins, and others would do so for San Francisco. Meanwhile, “In New York we decided we needed a paid executive. Caroline Goldsmith was the obvious choice. A wonderful mixer, knowledgeable, someone who could retain the news and gossip that forms the glue for such a group. She remained that pivotal person.” Later a chapter in Washington DC would be proposed and approved. Along the way, the Mission Statement was put together.

I've left some voices and memories out; the idea was so open and improvisatory. But also with a goal, going somewhere, not just having lunch. “The drums began to beat,” Lila remembers. “Women coming into their own. Holly Solomon popped up like a cork. Virginia Zabriskie joined.”

And in time, they tried Paris. “We had a party for all the important gallerists and curators, but the French didn't get it. They actually didn't get it. In London it worked a little better, but not much.” The entrepreneurial zest was pure Americana, and that it worked was also part of the romance. “Remember the founders!” said Sandra Lang when we talked. “Those fantastic visionaries!”

**Geri Thomas** (President, Thomas & Associates, artstaffing.com, and Adjunct Professor, New York University, Arts Administration):

My father was a first generation Lithuanian, a very bright systems and technical person, with non-English speaking parents. He received a scholarship to MIT at age 16 but couldn't take it; he had to support his family. He wouldn't send me to college because he didn't think it was necessary for girls to go, so I left home. I went to Roosevelt University in Chicago. I was going to be a Sociologist and have always been interested in organizations and how people live and work together. During the 1968 Democratic Convention, I ran a Safe House for protesters from all over the world. It was the times and my environment, and I was a Studs Terkel kind of girl. I still am idealistic and believe in people working together for a common cause, and I wasn't alone. I took a class in Chinese art, and from then on I was hooked on art and museums.

I take risks because I have had to. I never had a great mentor. I've worked in and for museums in the US and abroad and have seen a lot. I left to start my own business due to burnout. Most people working in the museum field are women, which unfortunately contributes to low salaries. New York alone has at least seven programs that spit out arts administration graduates each year, the majority of them women. We still see starting salaries below \$30,000. One of my favorite stories is about the seven young women living together in Brooklyn so that they can afford to work at the Met or MoMA. All these women with degrees and certificates in arts administration; the field just doesn't have enough space for all of them. When I recruit for high-level curatorial positions, it's mostly men who apply, many of the women say they do not want to uproot themselves or their families. For the men, that's never the reason; they want to advance to the top in their profession.

I like being connected to something outside myself; it's my public service orientation. For a while my husband and I lived in New Zealand. I developed and taught the first public relations course for museums in the southern hemisphere and worked with the initial project team for the new national museum, Te Papa. At the time, the goals were altruistic—to develop a truly bi-cultural organization for Maori and Pakeha (Europeans) alike. It was a fascinating experience. Now I'm just back from Korea where I delivered a paper on the status of the museum workplace in the US for ICOM, The International Museum Association.

At ArtTable I like the camaraderie. The women are smart and interesting, pushing for more women on the business side of the arts. But I think we could do better with art advocacy programs and contribute to the development of real public policy. And I'd like us to be more controversial, making a case that art is the key that helps us all explain who we are. But will ArtTable be able to make the leap? I continue to be idealistic!

Google lists 139,123 items under the rubric Women Artists Organizations—a tremendous outflow of energy. And indeed even without its thousand-plus members' faces, ArtTable's origin and expansion seem dramatic. The founders bond at the center. The center bursts, sends subcenters west to California, north and south. Through the 1980s and 1990s, emissaries shuttle back and forth weaving the network. Economies rise, cool, and rise again, markets boom, sag, and reform, and ArtTable goes on growing. The network now includes some 1,600 members, with more in the offing in Texas, Santa Fe, the Northwest, New England and beyond. Let the thousand flowers bloom. The vision remains however, and to tell the truth, is only partially achieved. Many of these highly motivated women, distinctly underpaid, working in understaffed offices, spend their time intensely networking, making connections, strategizing, getting word out, e-mail in, even to the point of speculating—one or two of them to me privately—about their seeming driving need to overachieve. Their crying need, as one woman said to me, was to “be who I am.”

Who they were, at the least, were far-ranging envisioners. “Who Controls Museums?” asked a group at a symposium in 1984 when the New York museum building boom was getting going. “Ethics and the Art World,” was another, jointly put on with The International Association of Art Critics (AICA). For “Changing Roles of Corporations and Museums,” Marcia Tucker, founding director of The New Museum, Donald Marron of Paine Webber, a few others, and Harnett joined forces in 1985. Along the way, ArtTable discussion-meetings were hosted by corporations like Mobil, Xerox, Manufacturers Hanover, American Express, Sothebys, and others. Thus a growing network provided access for members to new levels of power and its effective use in the business world, where issues relating to the arts come later.

Events of special interest for women in the art world included the opening, in 1987, of the National Museum of Women in the Arts in Washington DC, and in 1988 and 1989, Randy Rosen and Catherine C. Brawer's dramatic, unarguably feminist compilation of works of art and words *Making Their Mark: Women Artists Move into the Mainstream: 1975-1985*. As significant in another way was a panel at the Chase Manhattan Bank in New York on the issue of “Power, Money, and Ethics in the Contemporary Art World.” Thus across the board, with intentionality and persistence, ArtTable was inserting itself into ongoing cultural conversations. At that bank event, as if to confirm the power of pro-feminist critique, a member of the Guerrilla Girls was in attendance.

In 1989, a program on “The Impact of Government on the Arts: Money, Legislation, Censorship” brought together museum and tax experts with Mary Schmidt Campbell, New York City's Commissioner of Cultural Affairs as moderator. “Connoisseurship vs. Consumerism” and the implications of ongoing tax legislation for museums and artists were issues Liz Robbins, past president of the organization, included in her end of decade summary. Two issues in particular were on the table: tax incentives that had encouraged donations of art to museums by collectors and full-market tax credit for artists' donations.

The 1990s would be opened dramatically with a panel at Christies on the “State of the Arts: Funding the Future.” It was moderated by ArtTable then-president Kinshasha Holman Conwill, who responded to a penetrating question from the floor by Patricia Cruz, future president but still at the time deputy director of the Studio Museum in Harlem. “In a country that places high value on government spending for the military, how can we, as arts advocates, work to make culture a higher priority?” That question would become increasingly relevant as the nation would assume aggressive foreign policy positions affecting the visual culture across the board.

Indeed, activism and advocacy would gradually come to be issues in this decade. In 1991, ArtTable member and Congresswoman Barbara Boxer led a deputation including several fellow members to Washington to demand a delay in the Supreme Court nomination of Clarence Thomas. That same year marked ArtTable's tenth anniversary, celebrated in New York with two days of high-level festivities with a special award to the always confrontational Guerrilla Girls, as well as Dr. Mary Schmidt Campbell, Vera C. List, Linda Nochlin, and June Wayne. In 1993, Diane Frankel, ArtTable's present president, was appointed by President Clinton to head the Federal Institute of Museum Services, while Sondra Myers went to the National Endowment for the Humanities as a special assistant

#### Phyllis Tuchman (art writer):

When I was growing up, my hometown had a huge Jewish community. Back then, the Shirelles were discovered at a Passaic High School talent show and Jack Tatum played on the football team. My dad's bakery was along the route Robert Smithson described in “The Monuments of Passaic.”

My first article, which was on George Segal, was published in 1968. The day Art International accepted it, I also received my admissions letter from the Institute of Fine Arts, NYU. The hard knocks came later.

Shortly after I joined ArtTable, I was asked to be on the board. We were a close knit group who still like seeing one another. I was co-vice president with Jeanne Collins. Most of the board members were businesswomen. I enjoyed how practical everyone could be. In the world of art criticism, ideas don't have bottom lines. In the Ruder and Finn boardroom, where we met at 8:30 am, brainstorming was a team activity.

I loved the mix of generations belonging to ArtTable. The older and younger women held different viewpoints and attitudes about all sorts of things. One morning—I think it was the day Liz Robbins was stepping down from the presidency—someone brought in a bottle of champagne. The older women had mimosas; their younger colleagues drank their oj straight.

Years later, members of my board, still wanting to be active, helped plan ArtTable's tenth anniversary. That weekend's dinner, held in a church on the west side, spawned the annual lunches. The achievement award and the mentoring program were introduced, then, too.

When I became president of AICA/USA, the art critics association in the United States, I initiated a number of things based on what I had learned during my years on the board. Professional women have a lot to share. And ArtTable gives them places to exchange ideas and get together the way artists once gathered at the Cedar Bar.

for institutional relations. Myers spoke of ArtTable as “a forum for discussion of critical issues that confront the entire cultural sector.”

However, critical issues in the air or not, the next year brought the first of ArtTable’s resoundingly high profile gala public luncheons, at New York’s University Club. These deliberately programmed, politically sophisticated events carry benefits both ways. They introduce members to national movers and shakers, while the enormous crowd (Emily Rafferty said “*Awfully* big! But they handled it well, and people came early to network”), the elaborate *mis en scene* (a sea of round tables), and the presence of so many high-energy networking professionals project honor onto the guests as well. Actress and Chairman of the New York State Council on the Arts Kitty Carlisle Hart received the first Distinguished Service to the Visual Arts award and expressed her pride in the event. Agnes Gund, then president of the Museum of Modern Art’s Board of Trustees, received the second award in 1994.

**Janice Carlson Oresman** (Art Advisor to Corporations and Independent Curator):

In the late 70s a group of us established the Association of Professional Art Advisors (now the International Association of Professional Art Advisors). It was created to set ethical and aesthetic standards in a new and increasingly visible field. A wonderful aspect of the organization was the networking opportunities. Sharing resources and ideas with practitioners from all over the country made our own work better.

Activity in the arts was accelerating, and ArtTable was born to provide women in many areas of the arts with an even broader network. What we have all learned from each other, individually and through ArtTable programs, and the support we have given each other in these organizations, has affected our own particular work in many ways. ArtTable has made a real contribution to the dissemination of arts information as well as to the camaraderie of those whose professions focus on the arts.

At the same time, backstage so to speak, the ArtTable business office was being made businesslike, installed in Caroline Goldsmith’s own workplace, Ruder Finn Fine Arts. In 1994, the artist and gifted communicator Aleya Lehmann (formerly Saad) would come in as executive officer. Independent offices would eventually be acquired on Lafayette Street in Soho; high-spirited multi-tasker Katie Hollander and her upbeat young staff including Ellen Staller, Allison Kaufman, and Heather Ruth would be brought in to direct operations—and the trip continues.

In 1995, the Washington Chapter of ArtTable—long active informally—met as an official body for the first time. *Artwire*, by then ArtTable’s information-packed newsletter, reported that “advocacy would be the key element of the Washington ArtTable agenda.” Meanwhile, as a function of its general outreach, the organization created what it called ArtCorps, a dual-focus counseling committee providing career information for members’ professional development and, on the other hand, special programs in actual work-settings for high school students, undergraduates, and women returning to the work force.

In 1996, ArtCorps Washington DC chapter joined the much-publicized Ms. Foundation’s openly feminist-based event, “Take Our Daughters to Work Day.” And in 1997, a symposium at the Museum of

the City of New York brought together curators of six institutions to talk about issues facing women curators. The newsletter reported the unhappily well-known fact that women curators, in certain highly coveted museum posts in the country, “still experience difficulty breaking into certain curatorial fields.”

Now that ArtTable has survived into the economically unstable and at least in some quarters, visually garish 21st century, the leadership is looking to consolidate its base. To bridge a potentially destabilizing gap between generations, it has created a mentoring program, sponsored internships that place qualified young women in one-on-one relationships with professionals in the art fields, with stipend and project support. At the same time, looking to the past, it is putting its history into shape, collecting taped interviews in collaboration with the Smithsonian Institution’s Archives of American Art. Some of these subjective, anecdotal accounts of the actual coming together of the founding generation may contradict or overlap one another (one member confided, “There was no one point in time. No token ‘luncheon’ where it all began.”) But all the reports radiate excitement about the initiative a quarter-century ago and rightful pride in its development.

**Past to Future**

ArtTable is younger by a half-century than the Women’s Movement, which has been a personal and political force in the United States since at least 1920, when the 19th Amendment gave us the vote. Before and during the decade after that event, many American women harbored a culturally reformist spirit. Women invented the famous little magazines that nurtured Modernist literary culture: Harriet Monroe’s *Poetry*, Margaret Anderson’s *Little Review*, Martha Foley’s *Story*. These and other women of the time were moved by deep sympathy for the arts and art-life and commitment to principles of social responsibility. Anderson wrote emotionally in 1953 that “people who make Art are more interesting than those who don’t; they have a special illumination about life; this illumination is the subject-matter of all inspired conversation; one might as well be dead as live outside this radiance.”

By the end of the twenties, other women, capitalist wives and co-collectors of great art, were creating the Museum of Modern Art in 1929 and, in 1931, the Whitney Museum of American Art. In 1937 The Museum of Non Objective Art—later to be the Solomon R. Guggenheim Museum—would be established by its fervent envisionser, artist Hilla Rebay, born in Germany from the same wealth-empowered upper class.

However the next year, Adolph Hitler would become Chancellor of Germany, and the dream of a feminizing social-cultural movement would have to be put on hold.

Seventy years of wars and other traumas to the American body politic have had their effect. How has the Women's Movement, then, in its particular incarnation in ArtTable, fared in this past quarter century? The answer seems to be prestige and financial security for some, potential for some for leadership in certain areas and institutions, but no broad manifesto of purposeful advocacy, no policy in favor of, say, a Bill of Cultural Rights including the Right to a Creative Life (and nowadays, affordable access to museums). ArtTable would seem to stand at that crossroads today.

In other words, the potential for women entering the administrative and money sides of the art world has clearly expanded. "There are many jobs for women now, in curatorial work, in merchandising, development, finance," says Emily Rafferty, "Boards are strong now for diversity." On the other hand, as one ArtTable member pointed out, "The art world is still an area where the rich and powerful negotiate status." To give but one example, private collections ultimately profit both a tax-reducing donor and whatever tax-supported institution the collection may find its benefit-shedding way to. And a membership of some 1,600 however-gifted ArtTable women working behind the scenes is too small to challenge a situation depending on enormous financial exchanges.

In effect, professional protest from within the art world is rare, and popular opinion is backward and dangerous: Pat Buchanan recently wrote in the *San Francisco Chronicle*, "Women are less equipped physically to 'stay on course' in the brawling areas of business, commerce, industry, and the professions." And indeed, in light of remarks like that, it's discouraging that, instead of newly empowered women of ArtTable, it is mostly male cultural critics and journalists who address the bad deeds of billionaire founders, funders, and users of American tax-supported art-business combines. For example, in the wake of stentorian bravos for the epochally expensive, indirectly tax-funded Museum of Modern Art, Holland Cotter of the *New York Times* asked with good reason, "How come things were...so quiet on the feminist front, considering how predictably few artists in the revamped MoMA are women?"

Few indeed. Where, once upon a time, Lee Bontecou's icons of ominous power hung on MoMA's smaller walls, this year, a smaller Bontecou was defanged on a big new wall.

The issue as some ArtTable members, quoted here or not, see it, may be the mellowing of a generation's mind by prosperity and success. How will this organization

reconfigure itself to meet the dangerous world ahead? Many voices are heard but few are motivated to act at the moment. The most promising panel scheduled for ArtTable's 25th Anniversary Conference may be "Feminism and the Feminization of the Visual Arts," a subject that could ironically be counterpointed with one on the militarization of today's world. For instance, many women, feminists or not, would like to see the sums spent on both military adventure and museum architecture turned instead to educational/social programs and renewed/expanded National Endowments. But if a feminized art culture were by some miracle to be brooding underground, it more likely would be found within the dense, layered codes of Eve Sussman's *89 Seconds at Alcázar*, also in the new MoMA, a marvelous video casually noted by the *Times* as a "soundtrack of swooning fabric."

Former ArtTable president Judith K. Brodsky, founder of the Center for Innovative Print and Paper at Rutgers University, is now alternately absorbed in printmaking and academic administration. She remembers how it was at the start: "I had a vision: to use power as a positive force in the art world." Diane Frankel reflects that "We worked hard to become national...so the organization has to represent diverse points of view. That's the tension ongoing: to be more involved with issues, not just networking."

The executive offices at the Metropolitan Museum extend back and back away from the elevator, through vistas of offices and sub-offices, carpeted floors, quiet warrens for women on multiple bureaucratic levels to interact around the figure of the museum's President. Rafferty is a tall, elegant New Yorker, graduate of the city's Convent of the Sacred Heart and cum laude from

**SANDRA LANG** (Director, Visual Arts Administration M.A. Program, Steinhardt School of Education, New York University):

Art was part of the air in my college life. We danced, made art, music, theater. But I never knew what the future had in store for me.... When I joined ArtTable in 85 Serena Rattazzi suggested I join the Program Committee. Next thing I knew, I was running one of the programs. Good! I thought. I'll learn! And I did. The following year, I became co-chair of the program committee. In 1989, I was asked to be on the board. And later I became president. Kinshasha left a wonderful board. We started Art Corps, the NYC networking dinners (a la California), redid the directory. We started the annual luncheon in Spring 93. Our first triumph. To make ArtTable more visible by recognizing high profile women arts leaders and also to earn income so we weren't solely relying on membership dues. We ran the luncheon very tightly, 12 noon to two, tickety tick; you were out and back to your office. The next year, when we honored Aggie [Agnes Gund], Kitty [Carlisle Hart] spoke and Jane Alexander was the keynote. People were banging the doors down. ArtTable helped me see the breadth and depth of the art world, how to reach people in all kinds of arts professions. Some people haven't a clue how museums interact with the world—not tucked away but part of the society, as trusted resources. I use ArtTable every day of my life.

Women function laterally. That's why we're so natural to this field. We know how to go around, get people on board, get left to talk to right. How much power the money has. How to make that money work in positive ways. Caroline was the embodiment of ArtTable. Women's boards want to do everything! Let's cook up an idea!

We learned by osmosis. Growing up in the field. Now I look at photographs of that US female soldier in Abu Ghraib and ask what happened to the image of American women in the world?

*Remember the Founders! Those fantastic visionaries!*

Boston College. In 1971, she became assistant to David Rockefeller Jr. for arts, education, and philanthropy; later she was mentored by Douglas Dillon, Chairman of the Metropolitan Museum's Board for 14 years. Then Richard Doherty, its Director for Public Affairs, guided her in the intricacies of administering an international storehouse of treasures and scholarship. Rafferty could be called an artifact groomed for high position by angels were it not for her multiple hard-won achievements on the way. She had been the Met's Senior Vice President for External Affairs with responsibility for development, visitor services, admissions, special events, and membership initiatives. She also serves on the museum's senior executive council, which oversees a wide range of planning and policy matters, including staff development. Her level of leadership includes making policy and management of funds that sustain the museum's existence.

Perhaps expectedly, Rafferty voices a disciplined and focused mandate: "I'm a professional fund raiser. I learned hands-on in the field. It's challenging. You have to make sure you maximize all possible sources: museum shops, restaurants, activities, marketing packages, everything we do.

"I don't dwell personally on the woman factor. But there's a big role for women in the future. This museum is a microcosm. Two of our three Associate Directors now are women, at least five other women are in high positions, merchandising, development, finance."

Joyce Pomeroy Schwartz had just returned from Taiwan and China when we talked. She'd been lecturing there on public art projects. "ArtTable must advocate for artists," she urges with intensity. "It must use its clout as a multidisciplinary organization to affect the arts in America."

She has good reason. Advocate for good cause, she says, because, "If you're not creative, you go to war." ■

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The quotes that appear herein are excerpted from interviews conducted by Eleanor Munro in 2004. Munro has published essays and criticism in the art and national press. Among her books are *Originals: American Women Artists* and *Memoir of a Modernist's Daughter*. She lives in New York City.



# **HIGHLIGHTS** 1980-2005

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This overview is a brief sampling intended to provide a glimpse at some of the events and issues that shaped ArtTable's history and the careers of professional women in the visual arts from 1980 through February 2005.

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# 1980

- National Debt: \$914,000,000,000. Median US household income: \$17,710; prime lending rate: 21%
- Turner Broadcasting System Inc. launches CNN, first-ever 24-hour all news network, which today reaches over a billion worldwide. Cable TV begins to impact in the US with 20% penetration. By 1995 62% of American homes have cable
- Voyager I sends back pictures of Saturn and its moons. The Viking 1 mission lands on Mars, tests for evidence of life, and finds none

- Carl Sagan explores the mysteries of the universe in his 13-part TV series "Cosmos." His phrase "billions and billions of stars and galaxies" becomes famous
- The Mental Health System Act of 1980 is passed, resulting from work of the Presidential Commission on Mental Health, whose honorary chairperson is First Lady Rosalynn Carter (recipient of the Presidential Medal of Freedom)

**ROSALYNN CARTER: "A leader takes people where they want to go. A great leader takes people where they don't necessarily want to go, but ought to be."**

- The World Health Organization officially announces global eradication of the smallpox disease
- The United States, Canada, Western Germany, and Japan protest the Soviet invasion of Afghanistan by boycotting the XXII Summer Olympic Games in Moscow
- Kary Mullis and others at Cetus Corporation in Berkeley invent a technique for multiplying DNA sequences in vitro, the polymerase chain reaction (PCR), called the most revolutionary new technique in molecular biology of the 1980s

- Iraqi President Saddam Hussein declares holy war against Iran, starting decade-long conflict when Iraq invades Iran. Thousands of casualties result
- US Supreme Court rules that "live human-made microorganism is patentable matter," and rush is on to commercialize biotechnology
- Academy Awards: *Kramer vs. Kramer* wins Best Picture, Best Actor for Dustin Hoffman, Best Director for Robert Benton. Sally Field wins Best Actress for *Norma Rae*

- Ronald Reagan elected 40th US President, George Herbert Walker Bush is VP
- In China the Gang of Four, scapegoats for the 1966-76 Cultural Revolution, are tried and sentenced in nationally televised court proceedings
- American nuns Dorothy Kazel, Ita Ford, Maura Clark, and lay worker Jean Donovan are abducted, raped, and shot by national guardsmen in El Salvador as the US begins 10-year



in Cairo)

\$7 billion aid effort to prevent left-wing guerrillas from gaining power

DEATHS: Jimmy Durante (87), John Lennon (40, shot and killed by Mark David Chapman), George Raft (85), The Shah of Iran, Anwar el-Sadat (Egypt's President assassinated by Islamic extremists

- NEA appropriation increases to \$154,610,000. NEH funding also increases to \$105,100,000. Of total 272 NEA Artists' Fellowships, 193 went to men and 79 to women, making up 27% (\$423,000) of funding to women
- The Tate, London, begins running the Barbara Hepworth Museum and Sculpture Garden (now part of Tate St. Ives)
- "Picasso's Picassos" originates at the Walker Art Center in Minneapolis, first time the Picasso estate has allowed an exhibition of the family's work in the US; travels to MoMA in

- NY, where a record 1 million people see the 1,000-work retrospective
- Joan Jonas retrospective, Berkeley Art Museum, CA
- "Ree Morton: Retrospective, 1971-1977," New Museum of Contemporary Art, NY
- Alexis Smith "Stardust" performance at LACE, LA, followed by LA County Museum of Art and La Jolla Museum of Contemporary Art, 1981
- Oil magnate Armand Hammer acquires the *Codex Leicester*, original

manuscript by Leonardo da Vinci, and renames it the *Codex Hammer* (later sold to Bill Gates, Microsoft Corp.)

- Jasper Johns's *Three Flags* sets record price for a work by a living American artist, selling to the Whitney for \$1 million. Joseph M.W. Turner's *Juliet and her Nurse* sells for \$4 million, setting the record for paintings sold at auction (In 1979 Helen Frankenthaler's painting *Off-White Square* sold at Sotheby's NY for \$62,500)

DEATHS: Philip Guston (67), Tony Smith (68), Clyfford Still (76)

- From 1975 to 1977, Lila Harnett (then art critic, *CUE* magazine) begins to lunch individually with Carol Morgan (American Crafts Council), Caroline Goldsmith (Ruder & Finn Fine Arts), Joyce Schwartz (Pace Gallery), Holly Solomon (Holly Solomon Gallery), Liz Robbins (Sotheby Parke-Bernet), and Mimi Poser (Solomon R. Guggenheim Museum) to research stories, share confidences, and discuss problems facing professional women in the arts. Harnett introduces them to one other, and they soon suggest more

arts-involved professional women such as Patricia Hamilton (Hamilton Gallery), Alexandra Spivy-Anderson (*Village Voice*), Lowery Stokes Sims (The Metropolitan Museum of Art), Clementine Brown (Boston Museum of Fine Arts), and Liz Shaw (Sotheby's) join the growing circle. It is clear to the fledgling network that a base exists for a professional women's association. Following a dinner discussion at Peng's Chinese Restaurant in NYC on February 28, 1979, the founding members take steps to incorporate "a network to

exchange information and ideas" and "a forum to discuss issues in the fine arts fields" for professional women in the visual arts

- Since the group's encounters are always at a dining table, Caroline Goldsmith proposes the name ArtTable, suggested by a client who belongs to a group of publishers calling themselves Book Table.
- September meeting at home of Holly Solomon



Holly Solomon at 392 West Broadway, her first gallery space, opened in SoHo in 1975. © Holly Solomon Estate



Andy Warhol, Holly Solomon, 1964. Copyright ©2005 Andy Warhol Foundation for the Visual Arts/ARS, New York

**Holly Solomon: "When I first started my gallery, I went to the bank with \$5,000 to open a business account. But they refused to take my money. They told me I needed the signature of my father or my husband to open a business account."**

- October: The most successful program of ArtTable's inaugural year, at Claret's, East 60th St. Chair Mimi Poser leads 62 attendees in discussion "Museums: Future Directions"
- Other programs for this first year include discussions on varied topics, such as: "Corporations and the Arts," "Art Criticism," and "The Auction House Boom"
- 80 members are invited to join ArtTable and 11 programs/meetings are organized

# 1981

- January: Children born from this day on are considered part of "Generation Y"
- Iran releases 52 Americans held hostage for 444 days, minutes after Ronald Reagan is sworn in as president, succeeding Jimmy Carter
- March: President Ronald Reagan is shot and wounded by John Hinckley, Jr. outside the Washington Hilton Hotel

- April: The space shuttle Columbia is launched under the command of John W. Young with pilot Robert L. Crippen. It lands at Edwards Air Force Base, becoming the first space shuttle ever to successfully orbit and return to earth
- April: The IBM Personal Computer is introduced, using software from Microsoft
- June: The Center for Disease Control reports that five young gay men have been treated for biopsy-confirmed *Pneumocystis carinii* pneumonia at three hospitals in Los Angeles, two of

- whom died. This disease later called AIDS claims 234 people in 1981, an increase of 203 deaths from 1980
- July: Great Britain's Prince Charles (32) marries Lady Diana Spencer (20) in London's St. Paul's Cathedral. Watching are 2500 guests in the church and 750 million people worldwide on television. She is first English woman to marry an heir to the throne in over 300 years
- August: Viacom launches MTV, the first music video TV station. The first video shown is the Buggles' "Video killed the Radio Star"

- Kirchberg v. Feenstra overturns state laws designating a husband "head and master" of the household with unilateral control of property owned jointly with his wife

**Sandra Day O'Connor: "Despite the encouraging and wonderful gains and the changes for women which have occurred in my lifetime, there is still room to advance and to promote correction of the remaining deficiencies and imbalances."**

- Sandra Day O'Connor becomes the first woman justice on the US Supreme Court, appointed by Reagan
- The US Supreme Court rules that excluding women from the draft is constitutional
- Production of Susan B. Anthony coin dollar ends, because it is not widely accepted
- Woman of the Year*, musical starring Lauren Bacall, opens on Broadway
- Pulitzer Prize for Drama: Marsha Norman for her play *Night Mother*

- Academy Awards: Best Picture is *Ordinary People*, Best Actress is Sissy Spacek (*Coal Miner's Daughter*), Best Actor is Robert De Niro (*Raging Bull*)
- Grammys: Dolly Parton's "9 to 5" wins Best Country Song
- Publication:** Betty Friedan's *The Second Stage*

DEATHS: Bill Haley (56, "Father of Rock and Roll"), Joe Louis (66), Bobby Sands (27), Anwar Sadat (62), DeWitt Wallace (91, founder, *Readers Digest*)



The Shock of the New, 1980, front cover

- Robert Hughes pioneers art history on television with public TV presentation *The Shock of the New*, accompanied by best-selling book
- Muriel Kallis Steinberg Newman announces she will bequeath her collection of modern art to The Metropolitan Museum of Art. Estimated to be worth over \$12 million, the collection is shown at the Met from 5/21 to 9/6
- Massachusetts becomes the first state to establish a fine arts lottery in the US. Profits are expected to exceed \$2 million a year

- "A Life in Art: Alma Thomas, 1891-1978," National Museum of American Art, Smithsonian Institution, Washington DC (Thomas was the first African-American woman to have a solo exhibition at the Whitney Museum of American Art, in 1971, at the age of 81)

**Alma Thomas: "Everytime I came to the crossroads I took the right turn. I never married, for one thing. That was a place I know I made the right choice. The young men I knew cared nothing about art, nothing at all. And art was the only thing I enjoyed. So I remained free."**

- US Court of Appeals for 2nd Circuit finds in favor of the Whitney Museum of American Art employees in suit against their employer on charges of unfair treatment in salaries and promotions for women
- Rufino Tamayo establishes the Museum of Contemporary International Art in Mexico City
- Architectural critic Ada Louise Huxtable receives MacArthur Fellowship (recipients named by the John D. and Catherine T. MacArthur Foundation)

- In the film *De Kooning on De Kooning*, directed by Charlotte Zwerin. Willem and Elaine de Kooning discuss the people, events, and ideas that shaped the painter's vision
- Mary Boone and Leo Castelli galleries mount shows of Julian Schnabel and David Salle, signaling emergence of Neo-Expressionist style

DEATHS: John Gnagy (73), Joseph H. Hirshhorn (82)



I. M. Pei's new west wing opens at Museum of Fine Arts, Boston

- Lila Harnett is ArtTable's first President (1981-84)



- 36 members are invited to join ArtTable and twenty programs/meetings are organized
- September: First formal membership meeting, at the American Federation for the Arts, NYC

First ArtTable logo

- October: First evening program at Tower Suite of NYC's Time/Life Building. Dinner/panel discussion, moderated by Clementine Brown, focuses on imminent problem of funding in the arts, "Implications of Change: Federal Funding for the Visual Arts," 80 attendees speak with The Honorable Daniel J. Terra (Ambassador-at-Large for Cultural Affairs, US State Dept.), Martin E.



Segal (Chairman, Lincoln Centre for the Performing Arts), Peter C. Marzio (Director, Corcoran Gallery of Art), Peter N. Kyros, Jr. Esq. (Legislative Counsel, AAM & former arts advisor for the Carter Administration) and Barbara A. Reuter (Manager, Consumer Affairs and Corporate Support Programs, Philip Morris Inc.)

- December: Panel discussion "The Future of Cable Programming: New Directions for the Visual Arts." Moderator Lila Harnett leads discussion with panelists Sarah Frank

(Entertainment Channel, RCTV), Charlotte Schiff-Jones (CBC Cable-TV), Dr. Wendy A. Stein (Dept of Film and Television, The Metropolitan Museum of Art), and Jaime Davidovich (president, Artists Television Network). A dinner follows at the Tower Suite of the Time/Life Building in NYC



(left to right) Carol Morgan, Lila Harnett, and Caroline Goldsmith at Whitney Museum of American Art

# 1982

- June: After a long campaign to add an equal rights amendment to the US Constitution to protect women's rights, the ERA is not passed after failing to achieve ratification in the required 38 states. (It was ratified by 35 states)

The ERA, written in 1923 by Alice Paul, suffragist leader and founder of the National Woman's Party, states: "Equality of rights under the law shall not be denied or abridged by the United States or by any state on account of sex."

- Jimmy Carter founds the Carter Center to resolve conflict and promote human rights
- Claus Von Bulow is found guilty in Newport, R.I. of attempting to kill his now-comatose wife, Martha, with insulin. He is acquitted in a retrial
- In the US Barney Clark is the first human to survive with a man-made heart. He dies 112 days later
- "Ma Bell," American Telephone and Telegraph, agrees to the sale of 66% of its assets after an exhaustive seven year anti-trust suit
- Michael Jackson's "Thriller" sells 20 million albums to become the largest selling record ever
- Former First Lady Betty Ford founds the Betty Ford Center for drug-treatment after admitting her own problems with substance abuse
- Barbara Wiedner (72) founds Grandmothers for Peace International
- Academy Awards: *Chariots of Fire* is Best Picture, Warren Beatty is Best Director for *Reds*, Henry Fonda and Katherine Hepburn are Best Actor and Actress for *On Golden Pond*

- Pulitzer Prize: Sylvia Plath for her *Collected Poems*

Sylvia Plath, excerpt from "Aerialist":

"Lessoned thus, the girl  
Parries the lunge and menace  
Of every pendulum;  
By deft duck and twirl  
She draws applause; bright harness  
Bites keen into each brave limb"

- Publications by Women:** Carol Gilligan, Harvard psychologist, *In a Different Voice* (study of the social development of girls); famed American scientist Lynn Margulis and Karlene V. Schwartz, *Five Kingdoms: An Illustrated Guide to the Phyla of Life on Earth* (the most complete and original biological field guide in history, now considered fundamental to understanding evolution).



American Scientist magazine names the work "One of the 100 (Or So) Books that Shaped a Century of Science" in 1999; Eudora Welty, *Collected Stories of Eudora Welty*

DEATHS: John Belushi (33), Ingrid Bergman (76), Soviet President Leonid I. Brezhnev (76), John Cheever (70, Pulitzer Prize winner), Philip K. Dick (54), Rainer Werner Fassbinder (37), Henry Fonda (77), Anna Freud (86, daughter of Sigmund), Dave Garroway (69), Princess Grace of Monaco (53), Ayn Rand (77), Former first lady Bess Truman (97)

- Reagan establishes the President's Committee on the Arts and Humanities to help stimulate increased private support and promote recognition of excellence in these fields
- The Vietnam Veterans Memorial in Washington DC, designed by Maya Lin, is dedicated
- Louise Bourgeois retrospective, Whitney Museum of American Art and MoMA, NYC

Louise Bourgeois, from Eleanor Munro, *Originals*, speaking about her early series of drawings *Femme Maison*, stick figures of women whose bodies are houses or who hide their heads in houses: "In those days I only sensed it, but now I understand clearly. If you ask a person, 'Are you male or female?' what should that person do? Should one simply die of embarrassment that such an intimate personal matter has been revealed to the whole world? The woman I was drawing in those days—the *femme maison*—did not yet have enough poise or objectivity simply to say, 'Don't ask me such a question!' No. She fled and hid herself away."

- The National Endowment for the Arts suffers its most significant cuts since 1976 losing over \$15,000,000 (annual appropriation now \$143,456,000). The National Endowment for the Humanities loses 13.7% of their budget (annual total now \$130,600,000)
- "Magdalena Abakanowicz," traveling exhibition mounted by Chicago's Museum of Contemporary Art, is the Polish artist's first exposure in the US
- "Miriam Schapiro: A Retrospective, 1953-1980," College of Wooster Art Museum, Ohio

- Sandy Skoglund, *Radioactive Cats* (1980) and *Revenge of the Goldfish* installations, Minneapolis Institute of Art
- Jenny Holzer installs "Truisms" above Times Square
- Agnes Denes plans and harvests *Wheatfield—A Configuration*, public art sculpture in lower Manhattan (In 4 months, 2 acres of wheat yield nearly 1,000 lbs. of edible grain, the first crop grown at this location since crops of Native Americans)

DEATHS: Joseph H. Hirshhorn (82), Betty Parsons (82)

Betty Parsons' life was singular and historic. In 1935 the Midtown Gallery in NYC showed her work and hired her. In 1940, she became manager of the Wakefield Gallery, where she championed artists such as Joseph Cornell, Adolph Gottlieb, Theodoros Stamos, and Saul Steinberg. In 1946 Parsons opened her own gallery with \$5,500 of mostly borrowed capital. When Peggy Guggenheim's Art of This Century gallery closed in 1947, Barnett Newman brought Pollock, Rothko, and Still to the Betty Parsons Gallery. In 1951 Parsons refused the request of these painters to show only them, and they left for the Sidney Janis Gallery. As she always did, Parsons followed her own vision, including the work of Walter Murch, Alfonso Ossorio, Richard Pousette-Dart, Ad Reinhardt, Stamos, and Steinberg, soon also Robert Rauschenberg and then Ellsworth Kelly. In the 1950s, when few women artists could find galleries, Parsons represented Agnes Martin, Anne Ryan, Hedda Sterne, and others. Parsons ran her gallery and exhibited her own work and that of new artists for the rest of her life.

- Within two years, membership of ArtTable has grown rapidly to 116, including women from over eight states and Canada. Most are professionals in museums (26), journalism/TV (15) and not-for-profit sectors (13)
- June: Cocktail-reception at the American Federation of Arts closes ArtTable's official year. Lila Harnett gives status report on the organization to 50 attendees. Two members

make short presentations on issues that concern the two largest constituencies of the organization: Mimi Poser (Development and Public Affairs Officer, Guggenheim Museum) addresses the conversion of Peggy Guggenheim's Venice palazzo into an overseas branch of the museum. Susan Bloom (Director of Cultural Affairs at American Express) discusses how American Express became involved in arts support, its goals and underwritings

- October: Founding president Lila Harnett begins discussion with Ruth Bowman and Edith Wyle about forming ArtTable West
- October: The most successful NY program of the year, at Sotheby Parke Bernet's newly redesigned building at 72nd St. & York Ave. (which had opened only two weeks prior) is attended by over 100. The distinguished panelists discuss "Who Designs Museums?" Speakers include Richard

- Oldenburg (Director, MoMA NY), Paul Goldberger (Architecture Critic, *New York Times*), Norman Pfeiffer (firm of Hardy Holzman Pfeiffer, which worked with museums around the US), Arata Isozaki (designer, MOCA LA)
- November: Lila Harnett and Caroline Goldsmith enlist Edith Wyle and Ruth Bowman, first West Coast chapter chair, in forming an ArtTable West. Lyn Keinholz, Tressa Miller, Maria Luisa de Herrera join in executive

committee meetings. Lyn Keinholz assumes chairmanship. The first formal program is held at the Gamble House, Pasadena; guest speaker is Helen Escobeda (Director, Museo de Arte Moderno, Mexico City). Jeanne Collins assembles a San Francisco contingent, and meetings are alternated between LA and SF until 1984, when Northern and Southern California begin functioning as autonomous units in ArtTable West

- The last program of the year, at NY's Time/Life Building, focuses on "Regionalism, Nationalism, Internationalism: The Changing Art Scene in the Eighties." Panelists include Richard Armstrong (Independent Curator, LA), Germano Celant (Professor, University of Milan, Contributing Editor, *ArtForum*), Phyllis Kind (Owner/Director, Phyllis Kind Gallery) and Ingrid Sischy (Editor, *ArtForum*). Holly Solomon moderates and over 70 people attend

# 1983

- The ozone hole over the Antarctic is measured as the size of the US
- President Reagan's newest plan against the USSR, an antimissile defense system called The Strategic Defense Initiative, gets nicknamed "Star Wars"
- Iran opens an invasion in southeastern Iraq
- US invades Grenada after coup on the island
- Camcorders are introduced

- The musical *Annie* closes on Broadway after 2,377 performances. "Sophisticated Ladies" closes after 767 performances
- PBS debuts the 13-hour series *Vietnam: A Television History*, which won every award in TV (rebroadcast 1989 and 1997)
- Last episode of M\*A\*S\*H viewed by over 125 million
- June: Dr. Sally K. Ride becomes the first American woman in space when she flies on the second voyage of the Space shuttle Challenger

- November: Reverend Jesse Jackson announces his candidacy for President of the US
- Academy Awards: *Gandhi* wins Best Picture
- Columbia University finally breaks with its all-male tradition to admit women into its program, the final ivy-league school to do so
- Nobel Prize for Science: Barbara McClintock (81) for her contributions to field of genetics and her theory that genes are transposable. She is the first American woman to win an unshared Nobel Prize

- Pulitzer Prize for Music: Ellen Taaffe Zwilich for *Three Movements for Orchestra*, the first woman to win
- Pulitzer Prizes for Journalism: Manuela Hoelterhoff (*Wall Street Journal*) for her wide-ranging criticism on arts and other subjects, Nan Robertson (*New York Times*) for her medically detailed account of her struggle with toxic shock syndrome
- Pulitzer Prize for Literature: Alice Walker for *The Color Purple*

From *The Color Purple*:  
 "Womanist is to feminist as purple is to lavender.... And so our mothers and grandmothers have, more often than not anonymously, handed on the creative spark, the seed of the flower they themselves never hoped to see—or like a sealed letter they could not plainly read."

- Cathleen Black takes over the national newspaper *USA Today*. Within a decade she leads the paper to a circulation of over 1.8 million, highest circulation after the *Wall Street Journal*. In 1995 she became the first woman to run Hearst Magazines
- **Publications by Women:** Raquiya H. Abdalla, *Sisters In Affliction: Circumcision and Infibulation of Women in Africa*; Marion Zimmer Bradley, *The Mists of Avalon* (a woman's perspective of the King Arthur legend); Amy Clampitt, *The Kingfisher*; Jane Goodall, *In the Shadow of Man*; Joyce Johnson, *Minor Characters* (a memoir of the Beat

generation); Rigoberta Menchu (Guatemalan-born Mayan Indian and human rights activist and winner of Nobel Peace Prize in 1992), *I, Rigoberta Menchu*; Gloria Steinem, *Outrageous Acts and Everyday Rebellions*

DEATHS: George Balanchine (79); Karen Carpenter (32, from heart failure brought on by chronic anorexia nervosa); Jack Dempsey (88, world heavyweight boxing champion 1919-26); Buckminster Fuller (88, created the geodesic dome and the dymaxion motor car, and dubbed our planet "Spaceship Earth"); Ira Gershwin (87); McKinley Morganfield (Muddy Waters) (68); Tennessee (Thomas Lanier) Williams (69)

- The Museum of Contemporary Art (MOCA) in Los Angeles opens its Temporary Gallery Space in anticipation of the completed project to be opened in 1987
- High Museum of Art, designed by Richard Meier, opens in Atlanta
- Centennial of the Indianapolis Museum of Art
- Detroit Shopping Mall developer Alfred Taubman purchases Sotheby's Auction house in September for \$139 million

- Alice Aycock, retrospective of projects and ideas, 1972-1983, "The Thousand and one nights in the Mansion of Bliss, Part II, The Fortress of Utopia," Wurttembergischer Kunstverein, Stuttgart, Germany (Aycock's first solo exhibition was at P.S. 1, in 1980)
- Susan Rothenberg, first solo exhibition, LA County Museum of Art
- "Nancy Spero: Notes in Time on Women," Matrix Gallery, Wadsworth Atheneum

- "Laurie Anderson: Works from 1969-1983," retrospective, Institute of Contemporary Art, University of PA, curated by Janet Kardon. Anderson's "United States I-IV" performance debuts at the Brooklyn Academy of Music, 8-hour production in 4 parts—Transportation, Politics, Money, and Love—modeled after the structure of a classical opera
- Jackie Winsor, Hayden Gallery, MIT, Cambridge

- October: Lee Krasner, first full retrospective in the US, opens at the Houston Museum of Fine Arts and after stops at the San Francisco Museum of Modern Art, the Chrysler Museum, and the Phoenix Art Museum, opens in NYC at the Museum of Modern Art in December 1984

- Willem de Kooning's painting *Two Women* sells for \$1.2 million at Sotheby's auction, a record for a living artist sold at auction. Mary Cassatt, *Le Figaro*, sells at Christies for \$1 million

DEATHS: Jeanne Reynal (81), Charmion Von Wiegand (83)

Cover of first issue of ArtWire, Fall 1983



- Fall: *Artwire* (now *ArtTable News*), newsletter inaugurated as "a vehicle to exchange information on a national level"

Lila Harnett, *ArtTable President*, excerpt from first newsletter to the membership: "Experience builds on experience. We create a springboard for ideas and professional action."

Panelists: Dia Dorsey (LA County Museum), Robert Sain (Moca) Jackie Dubey (LA Municipal Art Gallery), member Barbara Isenberg (critic, *LA Times* and media coordinator for the 1984 LA Olympics)

- September: The season's first program in FY04 is held at the Center for Inter-American Relations, NYC
- September: ArtTable West begins its fiscal year with Helen Escobedo (sculptor and Director, Museo de Arte Moderna, Mexico City) speaking about "Third World Museums"

- Membership grows to 225 members from 17 states
- November: 140 members and guests attend "Who Controls Museums?" symposium at Philip Morris headquarters. Grace Glueck (art critic, *New York Times*) moderates. Catherine Gallander (former regional museum director) characterizes the museum world's priorities as "out of wack.... Regional museums are drowning in cultural mediocrity"
- Member Marion Goodman hosts the annual meeting at her gallery. Peggy

- Loar, Marcia Tucker, and Mary Schmidt-Campbell discuss their jobs
- April: "The Impact of Media on the Arts and Artists," panel at Whitney Museum. Member Ingrid Sischy moderates. Hilton Kramer (*New York Times* art critic) and Robert Hughes (*Time* magazine art critic) disclaim critics' impact on influencing artists or the art market
- June: ArtTable West members meet at June Wayne's studio to discuss funding and development in the not-for-profit sector of the visual arts.



George Seybolt at microphone, Grace Glueck, Michael Botwinick (Director, Corcoran Gallery)

# 1984

■ Geraldine Ferraro is the Democratic vice presidential nominee (with presidential hopeful Walter Mondale), becoming the first woman nominated by a major political party to run for that office. She served in Congress, representing a district in Queens, New York, from 1979 to 1985

**Geraldine Ferraro, from her acceptance speech: "Tonight, the daughter of an immigrant from Italy has been chosen to run for vice president in the new land my father came to love."**

■ EMILY's List (Early Money is Like Yeast) established as a means of creating a financial network to help pro-choice Democratic women run for political office. Their impact on increasing the number of elected women in the US is significant



- Jeane Sauve appointed first woman Governor-General of Canada
- July: Soviet cosmonaut Svetlana Savitskaya is the first woman to walk in space (outside the orbiting space station Salyut 7). 10/11: Space shuttle Challenger astronaut Kathryn D. Sullivan is the first American woman to walk in space
- Mary Lou Retton (16) is the first American female to win a gold medal in the all-around competition, at the LA Olympics. Her additional 4 medals make her the most decorated athlete in the games. In 1985, Retton became the youngest inductee to the US Olympic Committee Hall of Fame

- Sex discrimination in membership policies of organizations such as the Jaycees, Kiwanis, Rotary, and Lions forbidden by the Supreme Court
- Apple Corp. releases the MacIntosh personal computer
- The PMRC (Parents' Music Resource Coalition), a group of political wives including Tipper Gore, launch campaign to educate parents about certain alarming new trends in rock music.
- Hollywood creates its PG-13 rating
- A first, a baboon heart is transplanted into 15-day-old Baby Fae in CA. Baby Fae dies 20 days later

- President Ronald Reagan is reelected
- November 20: McDonald's makes its 50 billionth hamburger
- **Publications by Women:** Kate Coscarelli (aka Aunt Kate), *Fame and Fortune* (best seller about four middle aged women in Beverly Hills); William Hartman and Marilyn Fithian, *Any Man Can* (about multiple male orgasms); Diana Vreeland, her biography *D.V.*; Eudora Welty, *One Writer's Beginnings* (her best-selling remembrance)

DEATHS: Count Basie (80), Richard Burton (59), Truman Capote (60), **Indira Gandhi** (Prime Minister of India, assassinated by two Sikh members of her bodyguard, sparking Hindu-Sikh clashes across the country), Lillian Hellman (78), Francois Truffaut (52, director, *Fahrenheit 451*), Johnny Weissmuller (80)

**Indira Gandhi, October 30, the night before her assassination: "I don't mind if my life goes in the service of the nation. If I die today every drop of my blood will invigorate the nation."**

■ The National Medal of Arts is established by Congress on the recommendation of President Ronald Reagan and the President's Committee on the Arts and the Humanities. Congress authorizes the President to award no more than 12 medals each year "to individuals or groups who, in the President's judgment, are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States"

- The Turner Prize is initiated, organized by the Tate art gallery, to be awarded to a British artist under 50. First winner is Malcolm Morley. In next 20 years, one woman wins this much-publicized UK award, Rachel Whitehead, in 1993
- Roni Horn wins NEA Artist's Fellowship (wins again 1986, 1990)
- Wendy Stein appointed Program Manager of The Metropolitan Museum of Art/J.Paul Getty Program for Art on Film and Video. Initial

program is a critical inventory of films on art. Experimental film and video programs to bring art into the media to be explored

- September: 'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern" opens in NYC at MoMA
- Jennifer Bartlett, solo exhibition, Rose Art Museum, MA, travels to Walker Art Center, Minneapolis
- "Faith Ringgold: Twenty Years of Painting, Sculpture and Performance, 1963-1984," the Studio Museum in Harlem, NY

- Susan Rothenberg, solo exhibition, Tate, London
- "Women and The Media, New Video, Installation in the New American Filmmakers Series," Whitney Museum of American Art
- Nam June Paik's *Good Morning, Mr. Orwell*, a live satellite broadcast between Paris, New York, and San Francisco, is shown on PBS
- Major publications include Suzi Gablik, *Has Modernism Failed?* and Lucy R. Lippard, *Get The Message? A Decade of Art for Social Change*

DEATHS: **Lee Krasner** (76), **Alice Neel** (84), Beverly Pepper (84), Brassai (Gyula Halasz) (85)

**Lee Krasner: "Among most of the painters of my generation, I didn't fit neatly into their usual categories. I wasn't one of the regular 'wives' and I wasn't 'one of the guys.' Jackson always treated me as an artist-equal and encouraged me to keep working. Of course, I could never stop painting and evolving my work.... In the 70s, the Women's Movement helped me a lot, and that was a good thing for us all. But I do wish there would come a time when we can all be regarded and treated as artists, not 'women artists.'"**



*Alice Neel painting her doctor James Dineen in Spring Lake NJ. Photo: James Dineen, III, 1984. Courtesy Richard Neel*



*Alice Neel. Photo: Samuel Brody, 1982. Courtesy Richard Neel*



*Elizabeth (Liz) Robbins is ArtTable President (1984-86)*

- Elizabeth Robbins is ArtTable president (1984-86); Tressa Miller is the first chair of the Southern California Chapter; Bonnie Earls-Solari chairs the Northern California Chapter
- February: 122 members and guests attend a panel at Chase Manhattan Bank titled "The Fine Art of Collecting." Barbara Rose moderates. National Public Radio includes excerpts and inter-

views of ArtTable members in its program "The Collector," part of 16-part series "The Territory of Art," produced by the LA MOCA

- April: Washington DC two-day symposium at the Corcoran Gallery of Art ends with tea at Vice President Bush's house with Barbara Bush
- "Ethics in the Art World," symposium cosponsored with the International Association of Art Critics (AICA). Stephen E. Weil (Deputy Director, Hirshhorn Museum and Sculpture Garden) moderates first session,

"Museums, Morals, and Money—How Do They Mix?"; Franklin Feldman (Partner, Stroock & Stroock & Lavan) moderates afternoon session, "Codes of Conduct Between the Media and the Marketplace." 70 members and guests attend

- "The Changing Roles of Corporations and Museums: Invasion or Interchange?" panel at Sotheby's. Lila Harnett moderates

# 1985

- Mikhail Gorbachov, last president of the Soviet Union, institutes reform and liberalization programs *glasnost* and *perestroika*
- H.I.V. virus identified by French and US researchers working on separate projects
- Microsoft releases its first version of the Windows computer operating system
- Live Aid, international rock concert in London, Philadelphia, Moscow, and Sydney, is held and *We Are the*

- *World* is recorded to raise money for African famine relief
- The first Farm Aid concert is held to support US farmers and their families
- Nintendo Co. of Japan launches its first home video game console: the Nintendo Entertainment System
- Wilma Mankiller is the first woman appointed chief of the Cherokee Nation in Oklahoma and the first woman in modern history to lead a major Native American tribe
- Frances Lear divorces Norman Lear and receives a \$25 million settlement. She used the money to start *Lear's*

- *Magazine*, aimed at “the woman who wasn’t born yesterday”
- Carol Greider and Elizabeth Blackburn, researchers at UC Berkeley, discover telomerase, a protein that repairs telomeres, supporting chromosome stability
- Women Against Pornography awards one of its dubious “Pig Awards” to HUGGIES diapers. The group of activists say that the diaper TV ads have “crossed the line between eye-catching and porn”
- Emmies: winners include Cagney & Lacey, *The Cosby Show*, and Tyne Daly

- Donna Karan launches her first collection under her own name in 1985 and five years later added a ready-to-wear line, DKNY
- Publication of volume 5 of 5, *Diary of Virginia Woolf, 1936-1941*, Anne Olivier Bell editor

Virginia Woolf: “I would venture to guess that ‘Anon,’ who wrote so many poems without signing them, was often a woman.”

DEATHS: Yul Brynner (70), Italo Calvino (62), Rudi Gernreich (63), Ruth Gordon (89), Robert Graves (90, his 1948 book *The White Goddess* purported to prove that the affairs of men have been controlled since the dawn of civilization by an all-destroying, all-creating goddess who manifests herself in living women for the purpose of inspiring poets”), Rock Hudson (60, first major public figure to die of AIDS), Karen Ann Quinlan (31, the comatose patient whose case prompted a historic right-to-die court decision), Simone Signoret (63), Orson Welles (70)

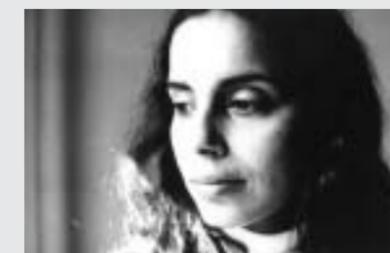
Dian Fossey (53), American primatologist and leading authority on mountain gorillas, found murdered in a Rwandan camp. Her killers were never found, and many suspect that poachers, outraged by her campaign against them, were responsible.  
Rauli Murray (75), co-founder in 1966 of the National Organization of Women (NOW) dies. Murray was the first black person to receive a doctorate from Yale University Law School (1965) and was ordained the first black female priest of the Episcopal Church in US (1977)

DR. H. J. JANSON, author of *History of Art*, required text for most art history courses in the US, dies. No woman artist was ever included. For the first time the newest edition of the book (1986), by his son Anthony F. Janson includes 19 women artists and 2300 men. The 2004 6th edition includes 40 women

H. J. Janson, in 1979 interview with Eleanor Dickinson: “I may well in the next Edition include a woman artist, but at least until the most recent Edition I have not been able to find a woman artist who clearly belongs in a one-volume History of Art.... The works I have put in the book are representative of achievements of the imagination, let us say, that have one way or another changed the history of art.” (Dickinson notes: Vasari’s *Lives of the Artists of 1515* includes 13 women)

- Dara Birnbaum retrospective, International Video Bienale, Venice

DEATHS: Jean Dubuffet (84), Dr. H.J. Jansen, Ana Mendieta (37)



Ana Mendieta.  
Photo courtesy Galerie LeLong, NY

- performance art, video, dance, and New Music, relocates to 13,000 sq. ft. facility on Industrial Street
- The Käthe Kollwitz Museum opens in Köln, Germany
- Rebecca Horn wins the Carnegie Prize in the Carnegie International exhibition
- National Medal for Arts: Among 12 recipients are 6 women—Martha Graham, Louise Nevelson, Georgia O’Keeffe, Leontyne Price, and arts patrons Dorothy Buffum Chandler and Alice Tully

- The Guerilla Girls are founded. They curate their first show at the NYC nightclub the Palladium, “The Night the Palladium Apologized,” including 100 contemporary women artists
- ICI (Independent Curators Incorporated), founded by Susan Sollins, its executive director, celebrates 10th anniversary. At the time the only non-profit traveling exhibition service focusing exclusively on Contemporary Art
- The non-profit LACE (Los Angeles Contemporary Exhibitions), which presents interdisciplinary works,

Inc.), Lynn Jorgenson Upchurch (Director, Art Museum Association of America), Wendy Stein (founder of the Program for Art on Film), and Mary Schmidt Campbell (Director, Studio Museum in Harlem) who said she considers the potential audience for her museum to be not just “locals” but the universe

Anita Contini: “Museums should be as creative as artists in providing opportunities for artists to create and exhibit their work.”



Panelists and guests with ICA director David Ross at MIT’s newly opened Albert and Vera List Center, Cambridge, MA

- ArtTable’s 1985-86 theme “Art in the 80’s” opens with 82 members attending “Boston Art Scene Today” panel at MIT’s new Albert and Vera List Visual Arts Center. Trip includes visit to Institute of Contemporary Art, tour of the Renoir exhibition at the Museum of Fine Arts, exclusive preview of the new Sackler Museum, and private reception at the Isabella Stewart Gardner Museum. At the panel: Pamela Allara (Associate Dean, Tufts University) laments Boston’s lack of patronage for contemporary art

noting, “We have not had a critic of international reputation to support artists”  
▪ “Planning Public Art in Los Angeles” panel at Otis/Parsons School of Design. Maria de Herrera moderates. She observes: “The percent for arts programs of the fifties succumbed to the distaste of public officials for abstract art”

From guerrillagirls.com, official site of the Guerrilla Girls: “fighting discrimination with facts, humor and fake fur since 1985”:  
“Since 1985 the Guerrilla Girls have been reinventing the ‘F word—feminism.’ Still going strong in the 21st century, we’re a bunch of anonymous females who take the names of dead women artists as pseudonyms and appear in public wearing gorilla masks. In 19 years we have produced over 100 posters, stickers, books, printed projects, and actions that expose sexism and racism in politics, the art world, film and the culture at large. We use humor to convey information, provoke discussion, and show that feminists can be funny.”

Photo courtesy the Guerrilla Girls



- “LA/NY: A Tale of Two Cities” meeting focuses on the growing West Coast Art scene and bi-coastal dialogue
- May: Anne Horton, Sotheby’s Photography Dept., moderates discussion of “New York Auction World” at Sotheby’s. Panelists include Van Deren Coke (Curator, SF MoMa), Ann Walker (Trustee SF MoCA and advisor to the SF Arts Commission Gallery), John Berggruen (art dealer)
- September: “New Museums, New Audiences: Shaping a Vision of the Future,” 3-day Tarrytown Conference featuring members Julie Lazaar (Curator, LA Museum of Contemporary Art), Sandra Ruch (Manager of Cultural Affairs, Mobil Corporation), Helen Goldenberg (President, Museum of Contemporary Art, Chicago), Anita Contini (Executive Director, Creative Time,

# 1986

- January: Space shuttle Challenger explodes 74 seconds after liftoff, killing all 7 astronauts, including school teacher Christa McAuliffe, the first teacher in space
- The birthday of Martin Luther King (Jan. 19) is made a national holiday
- Corazon Aquino becomes president of the Philippines and President Ferdinand E. Marcos flees, forced from office after 20 years of rule. Imelda Marcos leaves behind her 5,400 pairs of shoes

- Corazon Aquino: **“It has often been said that Ferdinand Marcos was the first male chauvinist to underestimate me.”**
- The International Women’s Air and Space Museum is established in Dayton, Ohio
- April: Worst nuclear disaster ever in Chernobyl, USSR
- May: An estimated 7 million Americans in “Hands Across America” form a line across the US to raise money for the nation’s hungry and homeless
- June: For the first time, the public can watch the proceedings of the US

- Senate on TV, as a six-week experiment of televised sessions begins, later becoming C-Span
- October: President Reagan and Soviet leader Mikhail S. Gorbachev open two days of talks concerning arms control and human rights in Reykjavik, Iceland. The meeting ends in stalemate, with the two leaders unable to agree on arms control or a date for a full-fledged summit in the US
- November: The so-called Iran-Contra scandal erupts as President Reagan and Attorney General Edwin Meese reveal that profits from secret arms sales to Iran had been diverted to

- Nicaraguan rebels. Reagan appoints The Tower Commission, which exposes an elaborate network of official deception, private profiteering, and White House cover-up
- The US Supreme Court (Meritor Savings Bank v. Vinson) holds that a hostile or abusive work environment can prove discrimination based on sex
- The US Supreme Court finds that sexual harassment is a form of illegal job discrimination, providing clarification on what sexual harassment means and how the laws can be applied against it

- Mad Cow Disease, bovine spongiform encephalopathy (BSE), is first confirmed in Britain
- Jane Goodall founds the Committee for the Conservation and Care of Chimpanzees and publishes *The Chimpanzees of Gombe*
- Jane Goodall: “In what terms should we think of these beings, nonhuman yet possessing so very many human-like characteristics? As we recognize human rights, so too should we recognize the rights of the great apes.”
- The *Oprah Winfrey Show* debuts and will become the highest-rated talk show in syndication history. In 2003,

the *Forbes* magazine list of American billionaires includes Winfrey—the first African-American woman to reach billionaire status

DEATHS: **Simone de Beauvoir** (78), Jorge Luis Borges (87), L. Ron Hubbard (75, founder of Scientology), Christopher Isherwood, Harold Arlen (wrote “Over the Rainbow”), Desi Arnaz (69), Cary Grant (82), Benny Goodman (77), Donna Reed (64)

**Simone de Beauvoir, *The Second Sex*: “Here is to be found the basic trait of woman: she is the Other in a totality in which the two components are necessary to one another.... Woman has always been man’s dependent, if not his slave.... Man is defined as a human being and woman as a female—whenever she behaves as a human being she is said to imitate the male.”**



Musée d'Orsay main gallery.

- December: Musée d’Orsay, opens in Paris in a railroad station redesigned by Gae Aulenti, to showcase major 19th-century art
- Anselm Kiefer, 1st US exhibition, co-organized by the Art Institute of Chicago and the Philadelphia Museum of Art, travels to LA MOCA and MOMA, NYC
- “The Spiritual in Art: Abstract Painting 1890-1985” organized by Maurice Tuchman with assistance of Judi Freeman, Los Angeles County Museum of Art. Travels to MCA, Chicago, Haags Gemeente Museum, the Hague

- Arianna Stassinopoulos Huffington’s biography *Picasso: Creator and Destroyer* is published

**Huffington: “It would be futile to attempt to fit women into a masculine pattern of attitudes, skills and abilities and disastrous to force them to suppress their specifically female characteristics and abilities by keeping up the pretense that there are no differences between the sexes.”**

- Nancy Graves exhibition, Fort Worth Art Museum
- Metropolitan Museum of Art acquires large-scale tapestry by Sheila Hicks for its new 20th-century wing
- E.P. Dutton publishes *Art at Work*, a history of The Chase Manhattan Bank’s pioneering art collection on its 25th anniversary. The collection contains approximately 8,500 works; by 2004 approximately 30,000

DEATHS: Joseph Beuys (65), Henry Moore (88), **Georgia O’Keeffe** (98)

**O’Keeffe: “I have had to go to men as sources in my painting because the past has left us so small an inheritance of woman’s painting that had widened life.... Before I put a brush to canvas I question, ‘Is this mine? Is it all intrinsically of myself? Is it influenced by some idea or some photograph of an idea which I have acquired from some man?’”**  
**“I feel there is something unexplored about woman that only a woman can explore.”**

Alfred Stieglitz, Georgia O’Keeffe at 291, 1917, platinum print. Gift of The Georgia O’Keeffe Foundation. Copyright © Georgia O’Keeffe Museum



- Serena Rattazzi is ArtTable president (1986-88); Lori Starr is chair of Southern California, and Katherine Church Holland is chair of Northern California
- September: Los Angeles Chapter explores “Why We Fear Photography,” at panel moderated by Andrea P.A. Belloni, from the J.Paul Getty Museum, at Laband Art Gallery, Loyola Marymount University
- “LAX/SFO: Which Way Are the Art Winds Blowing?” panel at the new Crown Point Gallery in San Francisco

- compares the two cities. Panelists from both include Christopher Knight (art critic, Los Angeles *Herald Examiner*), John McCarron (Co-director, Artspace), Myrna Smoot (Executive Director, The Art Museum Association of America), Bonnie Earls-Solari (Art Program Director for BankAmerica Corporation)
- October: “Careers Workshop” at the Equitable headquarters in New York, organized by Susan Sollins (Executive Director, ICA). “I am the Joan Rivers of the financial community,” said

- Judy Lev CH SP (Vice President and Financial Consultant, Sherson Lehman Brothers) Another panelist notes that “chance” played a role in her career moves
- November: “What Another Wing?” panel at the Philip Morris Companies Inc. site in NYC looks at the social and aesthetic implications of the burgeoning museum expansion across the country. Laurie Beckelman (Executive Director, New York Landmarks Conservancy) moderates. Panel includes Manuela Hoelterhoff

- (Arts Editor, *Wall Street Journal*), Paul Perrot (Director, Virginia Museum of Fine Art), and Ashton Hawkins (Counsel, The Metropolitan Museum of Art), and Suzanne Stephens (architectural journalist, Barnard College)
- Liz Robbins passes presidential baton to Serena Rattazzi at annual ArtTable meeting hosted by the Brooklyn Museum of Art. Director Robert T. Buck gives members behind-the-scenes talk about the architectural competition for the museum’s expansion



Serena Rattazzi, new ArtTable president

**“When I came to work in New York from the Albright Knox Museum in Buffalo, I had a readymade group of colleagues to talk to and work with. That was invaluable to**

# 1987

- March: First celebration of Women's History Month in the US

At the request of the National Women's History Project, Congress expands Women's History Week to a month. The purpose of Women's History Month is to increase consciousness and knowledge of women's history; to remember the contributions of notable and ordinary women, in hopes that the day will soon come when it's impossible to teach or learn history without remembering these contributions

- May: President Reagan defends America's presence in the Persian Gulf, two days after 37 American sailors are killed when an Iraqi war-plane attacked the US frigate Stark
- The Vatican condemns surrogate parenting as well as test-tube and artificial insemination
- Sex and money scandals hit TV evangelists Swaggert and Bakker
- Two sets of quintuplets are born in the US on the same day as Rosalind Helms delivers in Peoria, Illinois, and Robin Jenkins becomes the mother of five in Las Vegas

- William and Eilizabeth Stern of NJ hire Mary Beth Whitehead to carry a baby to term for them. Surrogate contracts are later declared illegal and the Sterns win the right to bring up "Baby M," with visitation rights for Whitehead
- California passes a law requiring unmarried girls under 18 to get written parental consent or to prove to a judge they are mature enough to make an informed decision to get an abortion
- Aretha Franklin is the first woman inducted into the Rock and Roll Hall of Fame. Bill Haley is among the 14 other inductees

- October: For the second time, Reverend Jesse Jackson announces his candidacy for President of the US
- October: Some 200,000 gay rights activists march through Washington DC to demand protection from discrimination and more federal money for AIDS research and treatment. The AIDS Memorial Quilt has its inaugural presentation
- October: Black Monday, the Stock Market crashes as the Dow Jones Industrial Average, amid frenzied selling, drops 508 points, 22.6%—its biggest-ever one-day decline

## BLACK MONDAY FALLOUT

Juan Davidson, pres., J.M. Kaplan Fund  
"Sure the Foundation has lost money, but as long as possible, we won't skimp on grants."

Monika Dillon, contrib. officer, PaineWebber Inc.  
"With fluctuating markets, we're unable at this time to make new commitments."

Stephanie French, dir. cultural & contrib. programs, Philip Morris  
"We are proceeding with our program as usual."

Merrie Good, vice pres., dir. art program, Chase Manhattan Bank NA  
"The effects from the business of the bank will trickle down."

Emily Rafferty, vice pres. for devel., Metropolitan Museum of Art  
"The timing was unfortunate because the greatest number of museum donations come at the year end."

Holly Solomon, pres., Holly Solomon Gallery  
"These galleries that deal with contemporary art, or with important artists that are making today's art history, will hold up fine."

Sandra Ruch, mgr. cultural programs, Mobil Corp.  
"Our commitments are made for 1988 and we anticipate no additions or subtractions."

- Academy Awards: *Platoon* wins Best Picture and Best Director for Oliver Stone
- Tony Awards: *Les Misérables* is awarded 8, including Best Musical
- Tania Aebi completes sailing solo around the world for 27 months, the first American woman and the youngest person ever to do so

- Andrew Wyeth's Helga pictures are exhibited at the National Gallery of Art, the gallery's first exhibition of works by a living artist
- February: The Lila Achensohn Wallace Wing for 20th century European and American art opens at The Metropolitan Museum of Art. The 110,000 sq. ft. wing includes 22 galleries and cost \$22 million. In May, The Iris and B. Gerald Cantor Roof Garden for Sculpture opens at the Met
- March: Simultaneous shows open at Brooklyn Museum of Art: "Mary Frank: Persephone Studies" and a

- grand lobby installation by Dona Dennis organized by Charlotta Kotik
- The New Museum, NYC, mounts first major exhibition of Ana Mendieta
- National Museum of Women in the Arts, founded by ArtTable member Wilhelmina Cole Holladay, opens in its permanent location. The inaugural exhibition is "American Women Artists 1830-1930," curated by feminist art historian Dr. Eleanor Tufts. Pulitzer Prize-winning composer Ellen Taaffe Zwilich



Barbara Bush cuts ribbon at opening of the National Museum of Women in the Arts with the Museum's Director Wilhelmina Cole Holladay looking on.

- writes *Concerto for Two Pianos and Orchestra* for an opening concert. New \$1 million wing added in 1997
- June: The Menil Collection, operated by the Menil Foundation, Inc., opens to the public as the primary repository of John and Dominique de Menil's private collection. One of the most significant of the twentieth century, the collection consists of nearly 15,000 works dating from the Paleolithic era to the Twentieth-Century
- The Dia Center for the Arts opens 40,000-sq.-foot exhibition space on West 22nd St., NYC

- Dede Brooks becomes Sotheby's president, the first woman to lead a major auction house

**Dara Birnbaum:**  
"In 1987, there was no limit to the budget at that time. MTV went anywhere, everywhere they wanted to go. By 1992, you were offered really—as an artist using this kind of visual medium—almost no money, unfortunately."

- Dara Birnbaum is one of 6 US artists, and the only video artist, asked to do a project of their choice for MTV. They paid the bills for her 30-second-long *ArtBreak*. In 1992 Birnbaum is among 7 video artists chosen to show on MTV (also on Canal Plus, in France) by The Whitney Museum, the American Center in Paris, and the Public Art Fund in NY in a project called *Transvoices*. Her piece is called *Transgressions*.



Dara Birnbaum  
"MTV: Artbreak," ©1987  
Color, Stereo, 00:30 sec.  
Still from the videotape.  
Courtesy the artist



A Nationwide representation of almost 70 ArtTable members and guests from the Association of Professional Art Advisors addressed in a private Senate dining room by Congressman Thomas Downey, then head of the Congressional Arts Caucus. (left to right) Carolyn Osolinik, Senator Kennedy's chief counsel for judiciary issues; Kathy Kruse, Senator Kennedy's cultural affairs advisor; Rosalie Kessler, deputy director of the American Arts Alliance; Kristin Solberg, also of the American Arts Alliance; and Suzanne Farmer, legislative director of the Congressional Art Caucus.

- ArtTable members join artist, architects, curators, developers, planners and civic leaders at Philadelphia's "Public Art in America '87" conference sponsored by Fairmont ParK Art Association, the nation's oldest public art institution. The event, supported by the Pew Charitable Trust, NEA, and the Pennsylvania Council on the Arts, included grants to enable many artists to attend the 4-day conference. The Mayor declared Public Art Week in Philadelphia. Panelist, Jamake Highwater, a Native-American writer and founder of the Native Land

- Foundation, examines the act of perception, the point of view of the perceiver, and the historic role of the artist in interpreting the ways society views its culture and the world
- April: Lowery Stokes Sims (Associate Curator of 20th-Century Art, The Metropolitan Museum of Art) and Dr. Mary Schmidt Campbell (Executive Director, Studio Museum in Harlem) are panelists at two-day symposium "New Audiences for the New Year 2000," which addresses issues of access and funding for minority

- artists. Co-sponsored by their museums and the New York State Council on the Arts
- LA Members honor women exhibitors at "Art LA '87," city's second annual international contemporary art fair, hosted at penthouse studio of artist Miriam Wosk, which was designed in collaboration with Frank O. Gehry
- November: San Francisco chapter discusses "Grant making in the Arts" at meeting "How Developers Use the Arts to Market Their Interests" moderated by Kathryn Reasoner

- (Executive Director, Richmond [CA] Art Center
- At Sperone Westwater Gallery members meeting on "Artists Rights Bill" Beverly Wolff (Secretary-General Counsel, Museum of Modern Art) poses 3 pressing legal issues she sees as "really impossible to regulate": Copyright protections could be covered by the international Bern Convention, but the US never signed it; controversy surrounding Unrelated Business Income Tax (UBIT)—monies

## 1987 CONTINUED

- November: "(I've Had) The Time Of My Life" by Bill Medley & Jennifer Warnes is #1 on the pop singles chart
- November 18: The Congressional Iran-Contra Committees issue their final report, saying President Reagan bore "ultimate responsibility" for wrongdoing by his aides
- December: President Reagan and Soviet leader Mikhail S. Gorbachev sign the Intermediate-Range Nuclear Forces Treaty (INF), the first super-power treaty to eliminate an entire class of nuclear weapons
- Klaus Barbie is convicted of Nazi war crimes and sentenced to life in prison. Rudolf Hess (93), alone in a prison since 1941, strangles himself
- December: Sheik Ahmed Yassin founds the Palestinian group Hamas
- Patricia Limerick's book *The Legacy of Conquest* revises standard history to account for minorities and women in the settlement of the American West
- World Population reaches 5 billion
- December 31: One second is added to the year to compensate for precession of earth's axis

DEATHS: Fred Astaire (88), Bob Fosse (62), Jackie Gleason (71), John Huston (81), Danny Kaye (74), Robert Preston (68), Rita Hayworth (68), **Clair Boothe Luce** (84). 8/15: Thousands of people march past the grave of Elvis Presley (52) in Memphis, marking the 10th anniversary of his death

**Clair Boothe Luce:** "Because I am a woman, I must make unusual efforts to succeed. If I fail, no one will say, 'She doesn't have what it takes.' They will say, 'Women don't have what it takes.'" "Thoughts have no sex."

- "Ilse Bing: Three Decades of Photography," retrospective organized by the New Orleans Museum of Art, travels to the Baltimore Museum of Art
- Fund for the US Artists at International Festivals and Exhibitions created, a partnership of the NEA, the US Information Agency, and the Rockefeller Foundation to help fund US representation in prominent international exhibitions. The Advisory Committee on Major International Exhibitions (ACMIE) is formed to "put a rational order to the selection process." The 9-person advisory panel includes 4 women: Dianne P.

- Vanderlip (Curator, Denver Art Museum) and ArtTable members Linda Shearer (MOMA, NY), Marcy Fane Jacob (MoCa, LA), and Kinshasha Conwill (The Studio Museum in Harlem)
- Van Gogh's *Sunflowers* sells for \$39.9 million to the Yasuda Fire and Marine Insurance Co. Van Gogh's painting *Irises* is bought from the estate of Joan Whitney Payson by an unidentified buyer for \$53.9 million at Sotheby's in New York, reaching #8 on the list of top 10 most expensive paintings ever sold

DEATHS: André Masson (91), Arthur M. Sackler (74, donated a large collection of Asian art housed in the National Museum Sackler Gallery), Sam Wagstaff (66, his collection of 7,500 photographs sold to the Getty Museum in 1984 for a reported \$5 million), Andy Warhol (58)



ArtTable members in the Blue Room on private tour of the White House

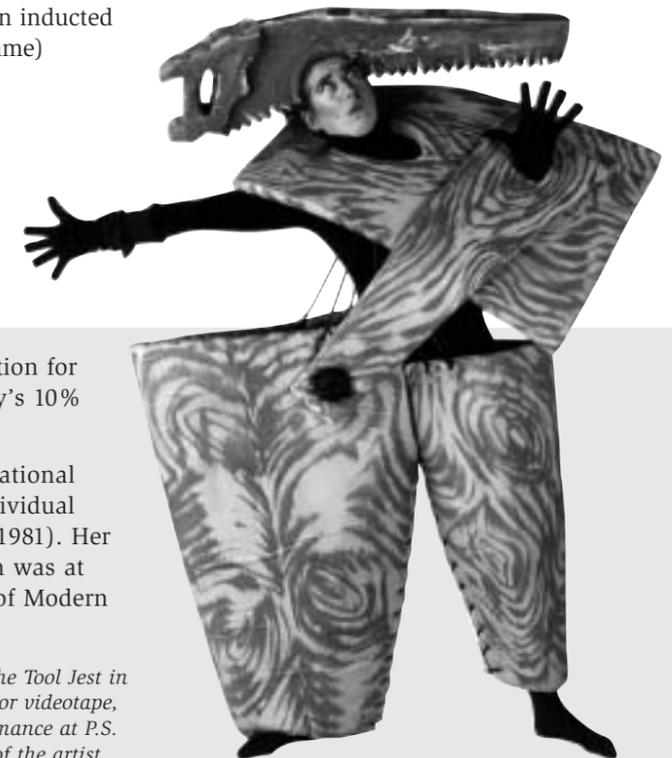


November: Mary Ann Goley (Curator, Federal Reserve Bank art Collection) tours ArtTable colleagues through the Reserve's "Artists who Teach" exhibition during the group's Washington trip

derived by tax-exempt organizations from services not directly related to their primary function—is another issue; and "the building boom," with 100 new museums under construction, is a third

## 1988

- CDs outsell vinyl for the first time ever
- Prozac is introduced
- Saudi-born Osama bin Laden founds al Qaida, the base, an operational hub for terrorist activities
- The Human Genome Project is funded, eventually leading to the discovery of the over 80,000 genes located in human DNA
- The Soviet Union is defeated by Afghanistan, and the Soviets withdraw after nine years of fighting
- The first McDonald's behind the Iron Curtain opens in Belgrade
- Nobel Peace Prize: the UN Peacekeeping Operations
- Pulitzer Prize: Gertrude Elion (medicine), who invented the leukemia-fighting drug 6-mercaptopurine (She is the only woman inducted into The Inventors Hall of Fame)



to the Andy Warhol Foundation for the Visual Arts (less Sotheby's 10% commission)

- Pat Oleszko wins her 3rd National Endowment for the Arts Individual Fellowships (also 1974 and 1981). Her first solo museum exhibition was at the San Francisco Museum of Modern Art in 1973

*Pat Oleszko as Tom Sawyer in The Tool Jest in performance The Soirée of O. Color videotape, 8 min. of film used in the performance at P.S. 122, New York, 1984. Collection of the artist*

- Americans for the Arts (formerly American Council for the Arts) sponsors 1st annual Nancy Hanks Lecture on Arts and Public Policy, a leading national forum intended to stimulate dialogue on policy and social issues affecting the arts, held annually in mid-March the evening before Arts Advocacy Day at The John F. Kennedy Center for the Performing Arts in Washington DC
- April: 10-day sale begins at Sotheby's of Andy Warhol's personal collection for \$23.5 million. The money goes



Frederieke Taylor  
Photo: Timothy Greenfield-Sanders, 1990

- Frederieke Taylor serves as ArtTable President (1988-90); Maudette Ball is chair of Southern California, and Lynn J. Upchurch is chair of Northern California
- January: ArtTable honors member Dr. Mary Schmidt Campbell at "21 Club" reception hosted by Maureen Cogan, publisher of *Art and Auction*. Formerly Executive Director of the

Studio Museum in Harlem, Campbell was appointed Commissioner of Cultural Affairs for the City of NY in 1987



Mary Schmidt Campbell and Faith Ringgold

Richard Oldenberg: "We are dealing with a basic misunderstanding or forgetfulness in Congress on both sides, both parties, of what the government was attempting to do when it set up the system of tax incentives to non-profit organizations.... Because the way in which the US government has supported the arts has been through all of these tax plans. It is ironic that these are now being regarded as loopholes to be plugged."

- September: Panel "Culture Crisis: The Impact of Federal Legislation on Museums and the Future of the Visual Arts" organized by Ellen Liman and Mimi Poser at the Guggenheim, hosted by Director Thomas Krens and moderated by Mary Schmidt Campbell.

## 1988 CONTINUED

- Penny Marshall (née Carole Penny Masciarelli) is the first woman director to direct a film that earns \$100 million—for *Big*, her 2nd film
- The Supreme Court unanimously upholds a NYC law making it illegal for private clubs to generally exclude women and minorities
- Vice President George Bush is elected 41st president, defeating Michael Dukakis. Dan Quail is VP

- Benazir Bhutto is named first woman Prime Minister of a Muslim country (Pakistan)
- December: Pan Am Flight 103 is downed over Lockerbie, Scotland, by a terrorist bomb, killing 270. Libya is accused
- **Publications by Women:** Doris Lessing's novel *The Fifth Child* (about a monster child to the age of 15; sequel in 2000), Natalie Spingarn, *Cancer Survivor's Bill of Rights* (for the 75th anniversary of the American Cancer Society), Shirley Temple Black's autobiography *Child Star*

DEATHS: Billy Carter (51, President Carter's brother), Andy Gibb (30), Roy Orbison (52)



Portrait of the Artist (Louise Nevelson). Photo: Pedro Guerrero, ©1980. Courtesy PaceWildenstein, NY

**Louise Nevelson: "The freer that women become, the freer men will be. Because when you enslave someone, you are enslaved."**

Narrator, *Consider Anything, Only Don't Cry*: "I rob the image bank compulsively. I cut up, rearrange, collage, montage, decompose, rearrange, subvert, recontextualize, deconstruct, reconstruct, debunk, rethink, recombine, sort out, untangle, and give back the pictures, the meanings, the sounds, the music that are taken from us in every moment of our days and nights."

DEATHS: Michel Basquiat (27), Romare Bearden (77), Louise Nevelson (88), Isamu Noguchi (85)

- Rebecca Horn wins the Carnegie Prize in the Carnegie International exhibition
- November: Picasso's "Acrobat & Harlequin" sells for \$38.46 million
- Helen DeMichiel creates her video portrait *Consider Anything, Only Don't Cry*. In this "video quilt" collage of images ranging from home movies to commercial ads, a woman tries to discover her personal and culture identities. The metaphor of the quilt produces the perception of many pieces being stitched together rather than monolithic unity

Participants: Kitty Carlisle Hart (Chairman, New York State Council on the Arts), Ann Murphy (Director, American Arts Alliance, Washington DC), Richard Oldenberg (Director, MOMA, NY), Samuel Sachs II (Director, Detroit Institute of Arts), Ellen Aprill (Attorney Advisor, Offices of Tax legislation

Counsel, US Treasury Department). American Council for the Arts published transcript

- October: Annual meeting "The Power of the Pen" focuses on art from a writer's perspective. Meg Cox (*The Wall Street Journal*), Janet Kutter (art critic, *Dallas Morning News*), Cathleen McGuigan (general editor, *Newsweek*), and Wendy Moonan (editor, *Town & Country*) note that rising prices and changes in the art market are generating more public interest in art



Around the table: ArtTable Board holds its first retreat in 1988 at the home of past president Serena Rattazzi, fortified by her famous pasta for hours of long-term planning

## 1989

- March: The nation's worst oil spill occurs as the supertanker Exxon Valdez runs into Bligh Reef in Alaska's Prince William Sound and begins leaking nearly 11 million gallons of crude. The spill fouled approximately 1,000 miles of Alaska shoreline and killed 250,000 seabirds
- May: About 2,000 Chinese students go on hunger strike in Beijing's Tiananmen (The Gate of Heavenly Peace) Square, demanding greater political freedoms. Over 1 million

swarm into central Beijing to express support for the students. Troops fire into the crowd and kill hundreds, maybe thousands, of demonstrators

- September: The last of 26,000 Vietnamese soldiers leave Cambodia after almost 11 years of occupation
- Satellite named COBE (Cosmic Background Explorer) is launched, carrying microwave detectors used to detect the cosmic background radiation from the Big Bang
- Tim Berners-Lee proposes a global hypertext project, to be known as the World Wide Web

- America Online (AOL) makes its debut. Elwood Edwards records the now-famous "You've got mail"
- US Supreme Court rules that burning the American flag as a form of political protest is protected by the First Amendment
- In Boston, Reverend Barbara C. Harris becomes the first woman bishop in the Episcopal Church
- Ileana Ros-Lehtinen of Florida is the first Hispanic woman elected to Congress, serving in the US House of Representatives

- The retrospective *Robert Mapplethorpe: The Perfect Moment*, organized by the University of Pennsylvania's ICA, receives \$30,000 from the NEA.

At Washington DC's Corcoran Gallery (while on 7-city tour) protests cause its cancellation because of controversy surrounding some overt homoerotic images. The exhibition travels to the Cincinnati Contemporary Arts Center, whose Director, Dennis Barrie, is charged with obscenity (acquitted in 1990)

- March: During the night Federal workers are ordered to remove Richard

Serra's large sculpture *Tilted Arc* from Federal Plaza in NYC (installed 1980). Serra had refused to move the site-specific work. Serra loses in a 4-1 vote at a public hearing and in an appeal, and the piece is cut into three pieces and hauled to scrap-metal yard (The \$175,000 piece was commissioned by the Arts-in-Architecture program of the US General Services Administration, which earmarks 1/2 percent of a federal building's cost for art)

- March: Some 2,500 veterans and supporters march at the Art Institute of

Chicago to demand that officials remove an American flag placed on the floor as part of a student's exhibit

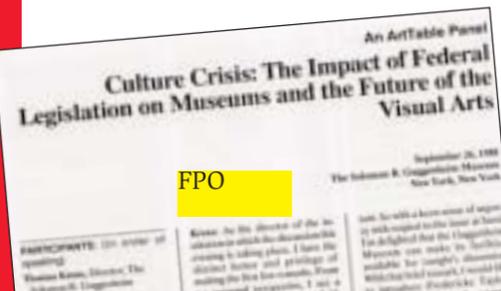
- Sen. Patrick Moynihan (D. NY) seeks to reinstate the pre-1969 tax rule allowing artist's tax deductions for fair market value on work donated to charitable or educational institution (only cost of materials allowed at the time)
- "Art at the Edge: Ida Appelbroog," the High Museum of Art, Atlanta, GA. Other major exhibitions include "Ida Appelbroog," UlmerMuseum Ulm

**March 7: Psychologist and psychoanalyst Dr. Yvonne Porjesca begins her paper "Achievement Conflicts Within, Between and Among Women," given to 40 members at Freda Mindlin's Manhattan apartment: "The primary dilemma women face at work as we head into the 1990s is not our difficulty in adapting to working with men and their rules, but rather our difficulty working effectively with each other."**

- ArtTable membership exceeds 400 nationwide
- January: A Guerrilla Girl joins the discussion at meeting on "Power, Money and Ethics in the Contemporary Art World," at Chase Manhattan Bank. Alexandra Anderson (Executive Director, *Smart* magazine), moderates. Other panelists: Ronald Feldman (Feldman Fine Arts, NYC), Michael M. Thomas (*New York Observer*); Stephen Weil (Deputy Director, Hirshhorn Museum and Sculpture Garden), Mary Lanier (President, Mary Lanier, Inc.)

- March: "Gender Perspectives: The Impact of Women on Museums," conference at Smithsonian Institution, DC. Janet Solinger moderates panel on "The Future: Societal and Technological Changes. Will Gender Make a Difference?"

- March: 53 American women museum directors are honored at meeting at the House of Seagram, NY. ArtTable president Frederieke Taylor notes that 22 are ArtTable members. Mimi Gudieri (Executive Director, Association of Art Museum Directors) adds that the current 24 women museum directors constitutes 19% of her membership as opposed to 1973, when there were only 3 women representing 3%
- May: More than 120 attend Northern California's sold-out conference



## 1989 CONTINUED

- The Miss America beauty pageant begins to require that contestants have an issue on which to speak if selected
- Pulitzer Prizes: Anne Tyler for *Breathing Lesson*, Wendy Wasserstein for her play *The Heidi Chronicles* (about an Art Historian)
- Nobel Peace Prize: The Dalai Lama
- National Book Critics Circle Award: Bharati Mukherjee for her short-story collection *The Middleman and Other Stories*

- Emmy Awards: winners include *LA Law*, *Cheers*, Dana Delany, Candice Bergen
- By the end of this year over 60% of American households have cable TV
- **Publication:** Hanny Lightfoot-Klein, *Prisoners of Ritual: An Odyssey into Female Genital Circumcision in Africa*

*November 9: The Berlin Wall falls. Communist East Germany throws open its borders, allowing citizens to travel freely to the West*



DEATHS: Lucille Ball (77), Samuel Beckett (83), John Cassavetes, Bette Davis (81), Emperor Hirohito of Japan (87, after the longest reign in Japan's history, succeeded by Crown Prince Akihito; Heisei, Peace and Prosperity, adopted as new reign name), Former Attorney General John N. Mitchell (75), Huey Newton (a co-founder of the Black Panther Party, shot to death by a crack cocaine dealer), Lawrence Olivier (82), Gilda Radner (42), Virgil Thomson (92, wrote 2 operas with Gertrude Stein: "Four Saints in Three Acts" and "The Mother of Us All"), Barbara W. Tuchman (77, Pulitzer Prize-winning historian)

Lucille Ball, in *Love, Lucy* (manuscript published in 1996): "The tremendous drive and dedication necessary to succeed in any field...often seems to be rooted in a disturbed childhood."

Gilda Radner: "Life is about not knowing, having to change, taking the moment and making the best of it, without knowing what's going to happen next."

Bette Davis: "Hollywood always wanted me to be pretty, but I fought for realism." "You know what I'm going to have on my gravestone? She did it the hard way."

Germany, traveled to Bonner Kunstverein, Bonn, and NGBK Berlin, Berlin, 1992, and "Ida Applebroog: Nothing Personal, Paintings 1987-1997," Corcoran Gallery of Art Washington DC, 1999

- "Dorothea Rockburne," ten-year retrospective, Rose Art Museum, Brandeis University, Waltham, MA
- Jacquelyn Baas takes over director-

Jane Beldsoe (Director, Georgia Museum of Art): "Childhood role models were important to me, but they weren't like I am—an executive, a manager. Now we are the models for the next generation."

"Exploring Careers in the Visual Arts," which leads to the chapter's first Career Day, organized by Diane B. Frankel, for young professionals interested in pursuing a career in the visual arts

- June: Annual Meeting at Dannheiser Foundation in NY. Elaine Dannheiser gives tour of that cutting-edge collection of contemporary art
- Visit to Toronto's Power Plant and Canada's contemporary art scene. Stops include Ydessa Hendele's new

ship of the University Art Museum, University of California, Berkeley, one of the largest university museums in the country

- April: "L.A. Pop in the 60's" at the Newport Harbor Museum and "40 years of California Assemblage" open. Both shows curated by Ann Myers and document California's role in recent art history
- Pyramide de Louvre, the new wing of the Louvre Museum designed by I.M.Pei, opens in Paris
- *Camille Claudel*, Starring Isabelle Adjani and Gérard Depardieu as

Art Foundation, David Mirvish's fabled collection of sculpture and color field paintings, dinner and a panel "Toronto/New York: New Challenges in the Visual Arts," and the Canadian Centre for Architecture (founded by Phyllis Bronfman Lambert)

- Southern California chapter hosts lecture by artist Barbara Kruger at the LA Convention Center, in cooperation with the Eli Broad Family Foundation. Following the talk women dealers participating in ART/LA 89 are hosted at reception honoring the artist

Rodin, her older womanizing lover. Director: Bruno Nuytten. Comments by Rodin and his friends about the young sculptor include: "Miss Claudel has become a master." "She has the talent of a man." "She's a witch."

- Willem de Kooning's painting *Interchange* sells for \$20.7 million, the highest price ever for work by a living artist

- October: "Developing Multicultural Boards: Experiences and Opportunities," hosted by Southern California chapter at the Japanese American Cultural and Community Center, moderated by member Dolo Brookings (Director, Arts Administration Program, CA State University, Dominguez Hills), addresses need for more equitable representation of cultures by arts institutions receiving public funding

DEATHS: Scott Burton (50), Salvador Dali (84), Elaine de Kooning (71), Robert Mapplethorpe (43), Diana Vreeland (86)

Diana Vreeland: "Fashion is a passing thing—a thing of fancy, fantasy, and feeling. Elegance is innate."

Lee Hall, in *Elaine and Bill: Portrait of a Marriage: The Lives of Willem and Elaine De Kooning* (1993): "For more than 50 years Bill and Elaine lived at the epicenter of the art world, setting trends and style, inciting gossip and intrigue, and eventually amassing fame and fortune."

Congresswoman Mary Rose Oakar, advocate for the arts: "When it comes to the arts, there are individuals who will always see them as frivolous and will attempt to cut them from the federal budget" (Published summary of panel was later distributed to legislators and Arts Advocates)



Panelists at the Guggenheim, October 2, 1989

- October: "The Impact of Government on the Arts: Money, Legislation, Censorship," panel discussion at the Solomon R. Guggenheim Museum, NY. Participants: Frederieke Taylor (President, ArtTable), Mary Schmidt Campbell (Commissioner, NYC Dept. of Cultural Affairs), John Walsh (Director, J. Paul Getty Museum), Roger Mandle (Deputy Director, National Gallery of Art), Mary Rose Oakar

(Congresswoman, Ohio), Barbara Hoffman (Attorney, Steckler, Hoffman and Steckler), Gregory Jenner (Special Assistant to Assistant Secretary for TaxPolicy, Treasury Dept.), Alfonse D'Amato (Senator, NY State)

- November: Members head for a day in Philadelphia, beginning at the Philadelphia Museum of Art where Ann Temkin (Acting Curator for 20th Century Art) acts as guide for the exhibition "Perpetual Motif: The Art of Man Ray," then on to "Making Their Mark: Women Artists Move into the



Lauren Ewing sculpture, one of the installations on the tour guided by Joyce Schwartz (*Works of Art for Public Spaces*) for Philadelphia program

Mainstream, 1970-1985," curated by Randy Rosen and Catherine Brawer, at the Philadelphia Academy of the Fine Arts. Final stop at curator Donna DeSalvo's Andy Warhol exhibition "Success Is a Job in New York" at the ICA. Mary Kilroy (Director of the Fine Arts Program, Philadelphia Redevelopment Authority) points out city's highlights between stops

# 1990

- President George HW Bush declares the 90s “The Decade of the Brain”
- Space shuttle Discovery blasts off from Cape Canaveral, Florida, on 11-day mission carrying the \$1.5 billion Hubble Space Telescope
- Nelson Mandela freed in South Africa after 27 years in prison (becomes the country’s president in 1994)
- Iraqi President Sadaam Hussein invades Kuwait. UN Security Council, led by the US, votes 12-to-two to authorize

- military action if Iraq does not withdraw its troops from Kuwait and release all foreign hostages by January 15, 1991
- Lech Walesa, founder of Solidarity, is Poland’s first popularly elected president
- Dr. Antonia Novello is the first woman, and the first Hispanic, Surgeon General of the United States. In her four years in office, she uses her position to educate the public on the dangers of smoking and teenage drinking, expand AIDS education, and improve health care for women, minorities, and children

- The number of Hispanic single-mother families drops from 24% in 1980 to 1.9% in 1990, the number of single-mother black families rises 10% in the same period, to 58%
- Martina Navratilova captures record-breaking ninth women’s title at Wimbledon
- Dr. Jack Kevorkian assists his first, Janet Adkins (54), who is suffering from Alzheimer’s
- Mary-Claire King, epidemiologist at UC Berkeley, finds evidence that a gene on chromosome 17 causes inherited form of breast cancer and also increases risk of ovarian cancer

- Mary Robinson elected first woman President of Ireland
- Sue Hendrickson discovers 50-foot female T. Rex, 65 million years old, on a Cheyenne River Reservation in South Dakota. Backers of the Chicago Field Museum of Natural History buy it \$8.36 million
- Academy Awards: *Driving Miss Daisy* is Best Picture, with Jessica Tandy as Best Actress. Best Director is Oliver Stone for *Born on the Fourth of July*
- Film producer Julia Phillips writes *You’ll Never Eat Lunch in This Town Again*, an insider chronicle of Hollywood’s top eschelons

DEATHS: Leonard Bernstein (72), Aaron Copland (90), Armand Hammer (92), Lewis Mumford (95), **Greta Garbo** (84), Eve Arden (82), **Ava Gardner** (67), Mary Martin (76), Barbara Stanwyck (82), Sarah Vaughan (66), Sammy Davis Jr. (64), Sir Rex Harrison (82), Johnnie Ray (63)

**Greta Garbo**—star of *The Temptress*, *The Divine Woman*, *The Mysterious Lady*, *A Woman of Affairs*, *Mata Hari*, *As you Desire Me*, *Ninotchka*, *Anna Karenina*, *Camille*, *The Painted Veil* (based on Somerset Maugham, costumes by Adrian), and so many memorable films: “I never said, ‘I want to be alone.’ I only said, ‘I want to be left alone.’ There is all the difference.” “I’m afraid of nothing except being bored.” “I don’t want to be a silly temptress. I cannot see any sense in getting dressed up and doing nothing but tempting men in pictures.”

The **Ava Gardner Museum** in Smithfield, North Carolina houses an extensive collection of artifacts covering Gardner’s film career and her remarkable private life. Doris Cannon, Museum Consultant: “She was excellent without removing her clothes on screen, without performing in lurid scenes that left little to the imagination. She was part of the true golden age of Hollywood, when stories were of the heart, when a face could tell of joy or disappointment or sorrow or fear or anger or failure or determination to succeed.”

- Following Karen Finley’s installation *A Woman’s Life Isn’t Worth Much*, NYC Fire Department closes Franklin Furnace as an “illegal social club.” Among artists who had their first shows at the alternative space, started by Martha Wilson in 1976, are Ida Applebroog, Barbara Kruger, Jenny Holzer, Dara Birnbaum, Theodora Skipitares, and Karen Finley. Jackie Apple is Franklin Furnace’s first curator



Franklin Furnace director, Martha Wilson, with Karen Finley’s installation “A Woman’s Life Isn’t Worth Much” in background. Courtesy Franklin Furnace, Video Still from video by Tom Harris

- 11 works of art stolen from the Isabella Stewart Gardner Museum in Boston, including a Rembrandt, a Vermeer, a Manet, 5 paintings and drawings by Edgar Degas, and a 1200 BC Chinese bronze beaker valued at \$300 million. The theft led Sen. Edward Kennedy to sponsor the museum theft provision of the 1994 Omnibus Crime Act
- “Gender Perspectives: The Impact of Women in Museums,” Smithsonian Museum
- NY Governor Mario Cuomo cuts NYSCA budget in half

- “Alice Aycock: Complex Visions: Sculpture and Drawings,” Storm King Art Center, Mountainville, NY
- Van Gogh’s *Portrait of Dr. Gachet* sells at Christie’s NY to Japanese industrialist Ryoei Saito for a record \$82.5 million. In 1993 Saito faces financial ruin as Japanese economy sinks. He dies in 1996, having requested the painting be cremated and buried with him. Georgia O’Keeffe’s *Red Poppy No. VI* (1928) sells for \$1 million at Christie’s NY, May 23. Roy Lichtenstein’s *Kiss II* (1962) sells for \$6,050,000

- High and Low Modern Art and Popular Cutures opens at MoMA
- NEA grant recipients required to sign anti-obscenity pledge (eventually challenged in court) (By 1995, fellowships to individual artists were eliminated from NEA program. By 2000 the NEA budget 175 million in 1990, is slashed nearly in half)

DEATHS: Keith Haring (32)

- Jenny Holzer represents US at Venice Biennale

**DON’T TALK DOWN TO ME. DON’T BE POLITE TO ME. DON’T TRY TO MAKE ME FEEL NICE. DON’T RELAX. I’LL CUT THE SMILE OFF YOUR FACE. YOU THINK I DON’T KNOW WHAT’S GOING ON. YOU THINK I’M AFRAID TO REACT. THE JOKE’S ON YOU. I’M BIDDING MY TIME, LOOKING FOR THE SPOT. YOU THINK NO ONE CAN REACH YOU, NO ONE CAN HAVE WHAT YOU HAVE. I’VE BEEN PLANNING WHILE YOU’RE PLAYING. I’VE BEEN SAVING WHILE YOU’RE SPENDING. THE GAME IS ALMOST OVER SO IT’S TIME YOU ACKNOWLEDGE ME. DO YOU WANT TO FALL NOT EVER KNOWING WHO TOOK YOU?**

Jenny Holzer, *Inflammatory Essays*, detail from installation 1980-84. © 2005 Jenny Holzer, courtesy Artists Rights Society (ARS), NY.



Kinshasha Holman Conwill

- Kinshasha Holman Conwill is ArtTable President (1990-92); Sharon Emanuelli is chair of the Southern California Chapter, and Judith Teichman chairs the Northern California Chapter

- ArtTable’s annual budget is \$69,000. The organization has close to 450 members
- Southern California ArtTable member Lori Starr chairs panel attended by 30 members and guests titled “Technology, Art and Reality: Interactive Video and Other Media for Art Museums,” at the J. Paul Getty Museum

- February: With NEA funding imperiled “Art in Today’s Political Climate: Strategies for the Future” is the topic



John Frohnmeyer, new NEA Director

for the Bay Area’s advocacy panel chaired by Judith Teichman. Panelists include Jacquelynn Bass and Renny Pritikin (Director, New Langton Arts)

**Nora Halpern (Vice President for Leadership Advancement Americans for the Arts):** “The arts are our nation’s most important legacy, and they, in their purest form, represent the best of what democracy offers. We are still far from the mark in ensuring accessibility to the arts and an arts education to every American. There is much work still to be done.”

# 1991

- January: Operation Desert Storm begins, objective to drive Iraqi forces out of Kuwait. The Persian Gulf War cost \$8.1 billion and left 383 US casualties with 458 wounded. Following the allied victory Bush says: "We've kicked the Vietnam syndrome once and for all"
- October: Middle East peace conference in Madrid, Spain, opens with addresses to the delegates by President George Bush and Soviet President Mikhail S. Gorbachev



ArtTable member and Congresswoman Barbara Boxer (D. CA) leading Congresswomen to the Capital to protest the Clarence Thomas nomination. October 8, 1991. Photo: Paul Hosefros

- Despite sexual harassment allegations by Anita Hill, the Senate narrowly confirms nomination of Clarence Thomas to the Supreme Court
- Mikhail Gorbachev resigns. Boris N. Yeltsin becomes first elected president of the Russian Republic. Of the 12 former Soviet republics, 11 proclaim birth of Commonwealth of Independent States and death of Union of Soviet Socialist Republics
- July: Solar eclipse casts darkness over nine-thousand miles from Hawaii to South America, in some places lasting nearly seven minutes

- The University of California makes the Dead Sea Scrolls public
- Helen Sharman is the first British astronaut in space—aboard Soviet Soyuz spacecraft with two cosmonauts
- LA born Ellen Ochoa is the world's first Hispanic female astronaut in space. A mission specialist and flight engineer, she has since logged more than 900 hours in space on 4 flights, the last in 2002. Her many awards include NASA's Outstanding Leadership Medal (1995) and Exceptional Service Medal (1997)

- Edith Cresson is the first woman Prime Minister of France
- Sharon Pratt Dixon is mayor of Washington DC, the first African-American woman to hold that position in a major city
- Queen Elizabeth II is the first British monarch to address the US Congress
- Academy Awards: *Dances with Wolves* wins seven, including Best Picture and Best Director for Kevin Costner
- Katherine Hepburn, *Me: Stories of My Life* is the top selling non-fiction hard-cover book of the year (800k copies)

DEATHS: Jean Arthur (90), Pearl Bailey (72, special ambassador to the UN, 1975), Klaus Barbie (77), Frank Capra (94), Dame Margot Fonteyn (71), Martha Graham (96), Graham Greene (86) Klaus Kinski (65), Jerzy Kosinski (57), Fred MacMurray (83), Lee Remick (55), Dr. Seuss (87), Danny Thomas (79)

Pearl Bailey: "There is a way to look at the past. Don't hide from it. It will not catch you—if you don't repeat it."

- The Guerrilla Girls win the Annual *New York Magazine* "Life of the City" Award
- Yvonne Rainer wins Filmmakers' Trophy at Sundance Film Festival and the Geyer Werke Prize at International Documentary Film Festival in Munich
- Marisol, exhibition of her portrait sculptures, The National Portrait Gallery, Washington DC.
- Christo installs his *Umbrellas: Joint Project for Japan and USA* over a southern California hillside (duration: 3 weeks)

- "Dual Natures," Lynda Benglis retrospective organized by The High Museum of Art, Atlanta, GA, travels to Contemporary Arts Center and New Orleans Museum of Art, San Jose Museum of Art
- "Degenerate Art: The Fate of the Avant Garde in Nazi Germany," LA County Museum of Art, 10-year project reconstructing where possible the original 1937 Munich show mounted by the Nazis to denigrate aspects of modern art, organized by Stephanie Barron

- "Florence Henri: Artist-Photographer of the Avant-Garde," SFMOMA, organized by Sandra S. Phillips, Senior Curator of Photography
- 174 PBS stations refuse to show experimental film/video *Tongues Untied* by African-American gay artist Marlon Riggs. Campaigns were mounted against this critically acclaimed work which was to air on the PBS series P.O.V. in summer 1991. Riggs: "A society that shuts its eyes cannot grow or change or discover what's really decent in the world"

- Trisha Brown wins MacArthur Foundation award
- April: 20 paintings stolen from the Van Gogh Museum in Amsterdam are found 35 minutes later in abandoned car

DEATHS: Berenice Abbott (93), Elmer Bischoff (75), Charlotte Moorman (58), Robert Motherwell (76)



Kozloff designed the five 10th anniversary awards shown above



Joyce Kozloff in her studio at the American Academy in Rome, 2000. Photo: Mimmo Capone, courtesy DC Moore Gallery, NYC

- January: New York members kick off ArtTable's 10th anniversary celebration with reception at home of member Carolyn Alexander
- Thirty members and guests from Southern California Chapter inaugurate 10th anniversary celebrations with talk from renowned arts educator Maxine Greene at the home of Robin and Bruce Spector
- Members travel to Miami for two-day trip. Among many stops along the way are the Bass Museum of Art, home of collector Martin Z.

- Margulies, and tour of Wolfsonian Foundation's treasury of artifacts and objects (1885-1945)
- Northern California members Sidra Stich (Chief Curator) and Bonnie Pitman (Associate Director) of the University Art Museum, lead tour of exhibition "Anxious Visions: Surrealist Art"
- November: ArtTable's 10th Anniversary marked by 3-day celebration chaired by Serena Rattazzi and Amei Wallach. Art world collectors hosting parties at their homes include

Maureen Cogan (Chairman, Art & Auction) and Agnes Gund (President, MoMA). After lunch & tour of the Paine Webber collection, Guggenheim Director, Thomas Krens briefs group on renovations in progress on the Frank Lloyd Wright building to re-open following June



Amei Wallach and Serena Rattazzi, 10th Anniversary Gala co-chairs turn up in matching outfits

- Evening Gala and Awards ceremony held at the famed Universalist Church on the Park, which is transformed into a theater of multicolored lights for the evening. A Special 10th Anniversary ArtTable Award goes to The Guerrilla Girls, represented by an unidentified member in full gorilla regalia. Awards are presented to Vera List (art patron), Linda Nochlin (art historian), Dr. Mary Schmidt Campbell (museum director), June Wayne (artist and founder of the Tamarind Print Workshop). Additional events include a private viewing of two exhibitions at the Studio Museum

in Harlem led by Konshasha Conwill, Patricia Cruz, and Linda Bowie and visits to lower Manhattan alternative spaces

Caroline Goldsmith and Kinshasha Conwill in 10th Anniversary t-shirt



# 1992

- The Mall of America, the country's largest, is built in the Twin cities of Minneapolis/St. Paul, Minnesota
- April: Deadly rioting erupts in Los Angeles after a jury acquits four LA police officers of almost all state charges in videotaped beating of Rodney King
- June: Addressing the Earth Summit in Brazil, Bush declares America's environmental record "second to none"

- August: Hurricane Andrew causes 55 deaths in Florida, Louisiana, and the Bahamas. It cost \$16 billion in insured losses and was the most expensive natural disaster in US history
- Johnny Carson leaves NBC's "Tonight Show." Jay Leno takes over. "The Late Show with David Letterman" premieres on CBS
- Mike Tyson convicted of raping Miss Black America contestant Desiree Washington and sentenced to 10 years in prison. He is released after serving 3 years

- Mona Van Duyn is the sixth poet and first woman Poet Laureate of the US (Pulitzer for *Near Changes* in 1991, National Book Award for book of poems *To See, To Take* in 1971, Bollingen Prize from Yale University in 1970; she died in December 2004 at age 83)

The Librarian of Congress began appointing Poet Laureates of the US in 1986. On her appointment Mona Van Duyn said: "I know the Library of Congress has been embarrassed for not having a woman. I think if I could convince them that I was really a man, they would say 'Don't come.'"

- Nobel Peace Prize: Rigoberta Menchu, Guatemalan Indian who spoke on behalf of indigenous people and victims of government repression
- Pulitzer Prize for Literature: Jane Smiley for her novel *A Thousand Acres*
- US Supreme Court reaffirms its position in *Roe v. Wade* (1973) with decision in *Planned Parenthood v. Casey*. A woman's right to choose is again confirmed although the idea that it was a fundamental right had now been revoked
- The Ms. Foundation begins its "Take Our Daughters to Work Day"

- Grammys: Natalie Cole wins 7, including best album for *Unforgettable*
- Academy Awards: *The Silence of the Lambs* wins 5, including Best Picture, Best Director for Jonathan Demme, Best Actress for Jodie Foster, and Best Actor for Anthony Hopkins
- Charlotte Beers becomes the first woman CEO for the multinational Ogilvy & Mather. She increases billings by \$2 billion in 4 years (succeeded by Shelly Lazarus in 1997)
- April: \$4 billion Euro Disneyland opens in Marne-La-Vallée, France. French intellectuals decry the invasion

- of American pop culture. McDonald's opens its first fast-food restaurant in Chinese capital of Beijing 11 days later
- 35-year-old man at University of Pittsburgh Medical Center is first recipient of a baboon liver transplant. He lives for 10 weeks
- November: "I Will Always Love You" by Whitney Houston is #1 on the pop singles chart (lasts 14 weeks)
- Carol Moseley-Braun of Illinois is the first African-American woman elected to the US Senate. She serves until 1998



Agnes Martin, *New Mexico*, 1992. Photo: Charles R. Ruston. Courtesy PaceWildentain, New York

- Whitney Museum of American Art, Agnes Martin retrospective

Agnes Martin had her first solo exhibition in 1958, at the Betty Parsons Gallery. The following is an excerpt from a poem she wrote in 1973 (from her 1991 book *Writings*):

"...I would rather think of humility than anything else.  
Humility, the beautiful daughter  
She cannot do either right or wrong  
She does not do anything  
All of her ways are empty  
Infinitely light and delicate  
She treads an even path.  
Sweet, smiling, uninterrupted, free."

- 68-foot high *Mistos* (Match Cover, in reference to the Olympic Torch) by Claes Oldenburg is built for Summer Olympics in Barcelona, Spain
- "Eva Hesse: A Retrospective," Yale University Art Gallery, New Haven; Solomon R. Guggenheim Museum, New York; Albright-Knox Art Gallery, Buffalo
- "Projects: Erika Rothenberg," exhibited at MoMa

- Miriam Schapiro has solo exhibitions at Fullerton College Art Gallery, CA; Guild Hall Museum, East Hampton, NY; Curfman Gallery, Colorado State University

Miriam Schapiro, from an Interview by Ferris Olin, August 11, 2004 for *Women Artist's Series Exhibition Catalog*, Mabel Douglass Library, Rutgers University: "It was the beginning of the women's movement when we began to do consciousness-raising that, for the first time in my life, I found out that one

could talk to another individual to share information about one's life, one's anxieties, one's fears, one's wishes, one's ambition, and one's desires. These were not subjects that you wanted to talk about, especially with people you didn't know. When we did consciousness-raising, we never really knew everybody in the room. When we exchanged our feelings in this process, I learned that others had many of the same thoughts as I. This was a great beginning for me."

- Sandra Lang serves as ArtTable President (1992-94); Dorothy Goldeen is chair of Southern CA, and Sylvia Brown is chair of Northern CA
- Over seventy members of the Southern California Chapter meet at the art-filled home of Elyse and Stanley Grinstein for "Multiculturalism and Art—Are Aesthetics Enough?" ArtTable member Candace Lee moderates
- Northern California members join the Asian Art Museum and Fine Arts Museum of San Francisco in welcom-



(l to r) Newly elected president Sandra Lang, Pat Cruz, and Margaret Mathews-Berenson

ing the International Association of Art Critics to San Francisco. ArtTable member Cecile McCann gives tour for over 60 art critics from around the

world of exhibitions in the Bay Area organized by ArtTable members

- January: "Race, Ethnicity and Culture in The Visual Arts," panel coordinated by members Nancy Kaufman, Karen McCready and Barbara Hoffman, at the Whitney Museum of American Art. Panelists include Susana Tourella Leval (Chief Curator, El Museo del Barrio), Margo Machida (artist and founding member, Godzilla Asian-American Art Network), Kinshasha Holman Conwill (Director, Studio Museum in

Whitney Director David Ross: "Few national organizations have done as much to educate and to elevate the level of discourse as ArtTable has over years of extraordinary activity. ArtTable is one of the most prominent organizations dealing seriously with issues confronting us in the art world.... I applaud ArtTable for pushing this subject further into the public consciousness and into the consciousness of arts professionals."

- Harlem), Pat Cruz (Deputy Director, Studio Museum in Harlem)
- *ArtWire* publishes a special issue on the 1992 election compiling thoughts and letters to President Clinton on arts policy in the US

- September: "Election '92: Defining Arts Policy," panel discussion in NYC, attended by over 200 members and guests, organized by Kinshasha Conwill, Patricia Cruz, and Ellen Liman, and hosted by Diana Brooks (President, Sotheby's). Representatives

- of Democratic (Clinton) and Republican (Pres. Bush) presidential candidates discuss their arts platforms. Charlayne Hunter-Gault (McNeil-Lehrer News Hour) moderates
- "The Future of Private Patronage" Southern California chapter panel held at Meyers/Bloom Gallery, Santa Monica. Michele de Angelus (Eli Broad Family Foundation curator) moderates. Panelist, Philippa Polskin (Senior Vice President, Arts & Communications Counselors, NY) comments on the shift in corporate

## 1992 CONTINUED

- William Jefferson Clinton is elected 42nd US president, defeating President Bush, who won 38% of the popular vote (remember Ross Perot?). *Time* magazine chooses President-elect Clinton its 1992 "Man of the Year"
- Christie Todd Whitman (R) is elected 1st woman governor of New Jersey



- Publications by Women:** Maj. Rhonda Cornum (Gulf War POW, autobiography), *She Went to War*; Dr. Helen Fisher, *Anatomy of Love*; Kathy Keeton Guccione (associate founder of *Penthouse Magazine*), *Longevity: The Science of Staying Young*; Yuko Iwanami (granddaughter of Hideki Tojo), *My Grandfather Hideki Tojo*; Anne L. Macdonald, *Feminine Ingenuity: How Women Inventors Changed America*; Riki Robbins, *The Empowered Woman*

DEATHS: Allan Bloom (62, political philosopher, Univ. of Chicago) *The Closing of the American Mind*; David Bohn (75, physicist considered by Einstein as his heir in quantum theory), Shirley Booth (94), **Agnes de Mille** (88, US dancer and choreographer, Oklahoma!) Marlene Dietrich (90), Federico Fellini (73), Bernice Gera (1st woman baseball umpire), Myrna Loy (88), Vincent Price (82), Frank Zappa (52)

**Agnes de Mille: "Living is a form of not being sure, not knowing what is next or how. The moment you know how, you begin to die a little. The artist never entirely knows. We guess. We may be wrong, but we take leap after leap in the dark."**



Joan Mitchell in her studio. Paris early 1960s. Courtesy Cheim & Read, NY

- "Jackie Ferrara Sculpture: A Retrospective," John and Mable Ringling Museum of Art, Sarasota, Fla.
- Sotheby's profit declines to \$13 million from a record high in 1989 of \$113 million. The soaring prices and profits of the late 1980s contract significantly by the early 1990s, further deflated with start of the first Gulf War

DEATHS: Robert Arneson (62), Francis Bacon (83), John Cage (79), **Joan Mitchell** (66), David Wojnarowicz (37)

**Adrienne Horn: "Arts organizations that want to survive and remain competitive are looking for leaders who combine business and political acumen with arts scholarship."**

giving programs toward an increased involvement from marketing and business sectors within the corporation, which often puts the arts in competition with popular cultural events like sports. Second session, "The Donor's Dilemma: What does Gift-giving Really Mean?," is moderated by Jessica Darraby (law professor and columnist for the *LA Daily Journal*). Darraby and members Sharon Emanuelli and Sheila Tepper chair the series

- March: Diane B. Frankel organizes the second successful Career Day in Northern California for young professionals pursuing careers in the visual arts, attended by over 120. Adrienne Horn (President, Museum Management Consultants) is keynote speaker

## 1993

- February: Bomb explodes in basement garage of World Trade Center, killing 6 and injuring at least 1,040. In 1995, militant Islamist Sheik Omar Abdel Rahman and 9 others are convicted of conspiracy charges, and in 1998, Ramzi Yousef, believed to have been the mastermind, is convicted of the bombing. Al-Qaeda involvement is suspected
- April: Fire destroys Branch Davidian compound near Waco, Texas, ending 51-day siege; dozens of people, including leader David Koresh killed

(in 1999 the FBI admits use of incendiary tear gas canisters but did not start fire)

- The Internet expands with the World Wide Web
- 20th anniversary of Roe vs. Wade decision. Clinton lifts a series of abortion restrictions imposed by his Republican predecessors. Three days later he appoints Hillary Rodham Clinton to head committee on health-care reform**
- US Supreme Court rules that the victim does not need to show that she suffered physical or serious psychological injury as a result of sexual harassment

- Janet Reno is the first woman US Attorney General (she is the longest serving attorney general of the 20th century, 1993-2001)
- Kim Campbell is Canada's 19th Prime Minister, the first woman to hold that post
- Nobel Prize for Literature: Toni Morrison is the first African-American woman to win (Since 1909, 9 other women have won, including one American, Pearl S. Buck, in 1938)

**Toni Morrison, in her Nobel Lecture: "Tell us what it is to be a woman so that we may know what it is to be a man. What moves at the margin. What it is to have no home in this place. To be set adrift from the one you knew. What it is to live at the edge of towns that cannot bear your company."**

**Pearl S. Buck: "The basic discovery about any people is the discovery of the relationship between its men and its women."**

- Five people killed in bombing at the Uffizi in Florence, Italy; about 3 dozen paintings ruined or damaged
- Greek government demands return of Mycenaean art objects for sale in NY. In 1978 Greek grave robbers at Aidonia had dug into ancient tombs believed to be a 3,500-year-old palatial cemetery of the Mycenaeans. The looters plundered 18 graves but left one undisturbed. Objects from that single grave matched those now for sale

- November: Franklin Furnace (founded in 1976 by Martha Wilson) and the Museum of Modern Art, New York, sign agreement forming the Museum of Modern Art/FranklinFurnace/Artists Book collection
- Karen Finley, John Fleck, Holley Hughes and Tim Miller, whose art deals with sexual content, win compensation award in court for having their NEA grants withdrawn by NEA Chairman, John Frohnmayer



Kitty Carlisle Hart (Chairman NYSICA)

- Kitty Carlisle Hart receives ArtTable's first Award for Distinguished Service to the Visual Arts. The presentation luncheon, which would become an annual event, is attended by 130 members and 170 guests. New York Governor Mario Cuomo calls Ms. Hart

"the world's most beloved advocate of the arts." Sculptor Nancy Dwyer designs piece spelling out the word "Art" especially for Ms. Hart

- Day-long trip for Southern California members to the desert enclave of Palm Springs organized by Candace Lee, viewing of private collections of Mrs. Carl Pearl, Mrs. Samuel Maslon, and Mr. and Mrs. Theodore Lerner, and the Palm Springs Museum with member Katherine Plarke Hough
- ArtCorps committee co-chairs Mimi Gaudieri and Linda Sweet meet with

*Karen McCready uses Artcorps' survey data to compile ArtTable's first formal member directory with career information*



members, career training and development organizations, college career offices to gather information to help members and women seeking careers in the visual arts. They link up Artcorps with the "Take Your Daughter to Work" program. NYC begins counseling high schoolers in art programs. Gaudier creates first survey of members, which becomes the basis for new initiative

## 1993 CONTINUED

- Shiela Widnall appointed to head Air Force, the first woman secretary of a branch of the US military
- Nobel Prize in Chemistry: Kary B. Mullis for developing the polymerase chain reaction (PCR) for identifying fragments of DNA
- Pulitzer Prize-winning poet Rita Dove is youngest person and first African American named the Poet Laureate of the US
- April: The US Holocaust Memorial Museum dedicated in Washington DC

- Gay marriages legalized in Norway
- Tony Awards: “Kiss of the Spider Woman” is Best Musical; “Angels in America: Millennium Approaches” wins Best Play
- **Publications by Women:** Karen Armstrong’s *A History of God* (describes the “vicissitudes of God’s career of the last 4,000 years;” In 2000 *The Battle for God* focused on the last 500 years); Karen Axelrod’s *Watch It Made in the USA* (guidebook to corporate museums); Rosie Daley, *In the Kitchen with Rosie Daley* (year’s highest selling nonfiction hardback); Betty Friedan, *The*

*Fountain of Age*; Jill Nelson’s *Volunteer Slavery* (recounts her tenure as the first black female staff writer at the *Washington Post Sunday Magazine*); Adrienne Rich, *What Is Found There: Notebooks on Poetry and Politics*; Dr. Laura Schlessinger, *Ten Stupid Things Women Do to Mess Up Their Lives*

DEATHS: Cesar Chavez (66), Lillian Gish (99), Helen Hayes (92), Audrey Hepburn (63), Pat Nixon (81), Rudolf Nureyev (54)

Pat Nixon: “Being first lady is the hardest unpaid job in the world.” “I have sacrificed everything in my life that I consider precious to advance the political career of my husband.”

- “Rebecca Horn: The Inferno Paradiso Switch,” Guggenheim Museum Soho
- “Maya Lin: Public/Private,” Wexner Center for the Arts, Columbus, Ohio, 10-year retrospective, first comprehensive survey, organized by Sarah J. Rogers (Exhibitions Director) (Maya Lin’s *Timepiece* installed in NYC’s Penn Station in 1994)

DEATHS: Richard Diebenkorn (71), Hannah Wilke (53)

June 27: Laila al-Attar (48), painter and head of Iraq’s institute for the arts, is one of at least 6 civilians killed when 23 US Tomahawk cruise missiles hit Baghdad. She had painted an unflattering portrait of President Bush on the floor of a hotel lobby

“Hannah Wilke: Intra-Venus,” Atlanta College of Art Gallery, 1997, exhibition of her photographs documenting the rapid decline of her body as result of lymphoma. Title pairs references to the goddess of beauty and a method of medication delivery

Texas Representative Barbara Jordan: “The arts must push boldly into the core of policy.” (Included in abstract of “Critical Minds” panel sent to President Clinton and members of Congress urging the creation of a cabinet-level post for culture and recommending ways to integrate the arts into the broader objectives of policy-making)



“Critical Minds” panel at Christie’s

- 124 ArtTable members complete the first members survey on ArtTable programming
- Paris trip includes 20 Members and 5 guests, who visit 9 private collections, 5 museums, 12 galleries, 4 architectural projects, 2 artist’s studios, and the FIAC opening in 5 days
- September: North California Chapter presents pioneering print publisher Kathan Brown with their annual Outstanding Achievement Award, joining San Franciscans in celebrating “Kathan Brown Day,”

proclaimed in honor of the founder-president of Crown Point Press. By 2004, 11 others are honored: Paule Anglim, Dorothy Weiss, Ruth Braunstein, Diane Fuller, Roselyn C. Swig, Teocoah Bruce, Sylvia Brown, Rena Branstein, Therese Heyman, Diane B. Frankel, and Karen Tsujimoto

- June: Following up on “Critical Minds,” an earlier joint venture in

March, ArtTable is again one of the co-sponsors of the Women’s Forum panel “Concerning Art and Culture on the Urban Agenda: An Advisory To the President,” held at Christie’s NY and moderated by Deborah Sale (NY’s Lt. Governor’s chief of Staff then short-listed for the NEA chairmanship). Panelists include Tony Kushner (Pulitzer-prize winning playwright) and Geno Rodriguez (Founder-Director, Alternative Museum, NY)

## 1994

- January: The North American Free Trade Act (NAFTA) (formed 1992) goes into effect eliminating trade tariffs between the US, Canada, and Mexico. The World Trade Organization (WTO) is founded
- Clinton signs the Desert Protection Bill, which preserves much of the Mohave as wilderness and adds to Death Valley National Park
- January: 6.7-magnitude earthquake strikes Southern California, killing at

- least 61 people and causing \$20 billion worth of damage
- The Sagittarius Dwarf Elliptical Galaxy (SagDEG) is recognized by astronomers as a galaxy flying through the Milky Way
- The Internet is introduced to China
- Oldest known human ancestor (Ardipithecus ramidus) found in Kenya, East Africa, estimated at 4.4 million years old
- April: Hundreds of thousands of refugees flee ethnic massacres in Rwanda, pouring into Tanzania. In the next 3 months, 500,000 to 1 million

- people in Rwanda are killed by Hutu extremists
- In England the Anglican Church ordains its first (33) women priests
- June: Hundreds of thousands of the gay community gather in NYC to commemorate 25th anniversary of Stonewall Inn riot, considered the birth of the gay-rights movement
- US Supreme Court outlaws the practice of excluding people from juries because of their gender
- Congress adopts the Gender Equity in Education Act to train teachers in gender equity, promote math and science

- The Clintons inaugurate The Jacqueline Kennedy Garden of 20th Century Sculpture at the White House—including works by women artists Butterfield, Bourgeois, Nevelson, O’Keeffe, and others
- NEA grants to individual artists are eliminated (by 2000 entire budget cut nearly in half from \$175 million in 1990)
- February: Edvard Munch’s *Scream* (1893, 1 of 4 versions) stolen from the Oslo National Gallery. May: The

- painting is recovered after a successful operation organized by the Norwegian police in conjunction with the British Police and the Getty Museum. August 2004: Munch’s *The Scream* (another version) and *Madonna* (1893-94) stolen from the Munch Museum, Oslo
- “Lee Friedlander: Letters from the People,” “Projects: Anne Hamilton,” and “The Prints of Louise Bourgeois,” all at MoMA

*Artwire*, Spring/Summer 1994: Applauding the Studio in a School (S.I.A.S) program initiated by Gund, which brings curriculum, artist supplies, and teacher training into 110 elementary schools and 13 public high schools that would otherwise have no art, Alexander notes that the arts are a training ground for industries created by recent technological advances. Perceptiveness, creativity, and imagination are necessities for those who will be the “content providers” for the information superhighways of the future.



Top hats celebrate (l to r): Newly appointed Executive Director Aleya Lehman Saad, newly elected President Pat Cruz, and Executive Director Emeritus, Caroline Goldsmith at June 1994 annual meeting

- Patricia Cruz serves as ArtTable president (1994-96). Michele De Angelus is chair of Southern California; Dyana Curreri-Ermatinger is chair of Northern California

- Between 1992 and 1994 membership expands from 400 to 750
- Aleya Lehmann (formally Saad) is hired as ArtTable’s new executive director, taking over for first executive director of nearly fifteen years, founding member Caroline Goldsmith
- ArtTable moves into its current location at 270 Lafayette Street, NYC
- More than 30 members and prospective members meet at the Corcoran

Gallery of Art with Corcoran President David Levy for a private tour of the exhibition “Louise Bourgeois: The Locus of Memory, Works 1992-1993” with curator of contemporary art Terrie Sultan. This program organized by an ad-hoc steering committee including Diane B. Frankel, Ann R. Levan, Sondra Myers, Nancy Pressly, Janet Solinger, Terrie Sultan, and newly relocated Northern California members Roselyne Swig and Jennifer Dowley helps launch the Washington DC chapter

## 1994 CONTINUED

learning by girls, counsel pregnant teens, and prevent sexual harassment

- The Violence Against Women Act is passed. It funds services for victims of rape and domestic violence, allows women to seek civil rights remedies for gender-related crimes, provides training to increase police and court officials' sensitivity and a national 24-hour hotline for battered women
- US Supreme Court rules unanimously that protesters who block access to abortion clinics or in other ways con-

spire to stop women from having abortions can be sued under federal anti-racketeering statutes

- June: Nicole Brown Simpson and Ronal Goldman murdered. OJ Simpson is later acquitted of the killings in a criminal trial, but held liable in a civil action
- June: Twelve-year-old Vicki Van Meter of Meadville, PA completes trans-Atlantic flight, landing in Glasgow, Scotland
- Grammys: Whitney Houston wins Best Female Pop Vocalist and record of the year for *I Will Always Love You*; *The Bodyguard* is album of the year

Feminist poet Adrienne Rich wins \$374,000 MacArthur Foundation award

- December: Former President Jimmy Carter, on a peace mission to Bosnia-Herzegovina, succeeds in getting Bosnia's warring factions to agree to a temporary cease-fire

DEATHS: Betty Furness (78), Eugene Ionesco (81), Raul Julia (54), Burt Lancaster (80), Giulietta Masina (74), Melina Mercouri (68), Richard M. Nixon (81, 37th President, 1969-1975), Thomas P. "Tip" O'Neill (81), Dean Rusk (85), Agatha Uwilingiyimana (Rwanda's and Africa's 1st female PM, killed with former presidents of Burundi and Rwanda)

5/19: Former First Lady Jacqueline Lee Bouvier Kennedy Onassis (64) "When Harvard men say they have graduated from Radcliffe, then we've made it."

▪ "Dorothea Lange," the final photography exhibition in SFMOMA's old building on Van Ness Avenue, organized by Sandra S. Phillips

▪ Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ, establishes permanent collection of works by members of the National Association of Women Artists (NAWA) from 1889 (founding year) to present, including diverse group from Susanne Valadon and Cecilia Beaux to Nevelson and Pat Adams. NAWA (formerly Women's Art Club)

is not-for-profit, non-political member supported organization of women in the fine arts whose primary purpose is to encourage the creative outlets of women artists

- Women and power is the subject of "The Art of Seduction," the Centre Gallery of Miami-Dade Community College's Wolfson Campus, curated by Bonnie Clearwater

DEATHS: Anni Albers (94), Dorothy Dehner (84), Clement Greenberg (85), Donald Judd (65), Ed Kienholz (66)

▪ April: Agnes Gund (Chairman of the Board, MoMA) receives ArtTable's 2nd annual Award for Distinguished Service to the Visual Arts. Jane Alexander (Chairman, National Endowment for the Arts) gives keynote address at sold-out luncheon

▪ September 22: "Culture in Contemporary Society: Policy and Practice—A Global Perspective" panel on defining cultural policy at

The Asia Society, attended by over 125 members and guests. Joan Shigekawa (Director of the arts program, the Nathan Cummings Foundation) moderates. The impact of globalization, the media and technology, changes in government, in shaping cultural policy are discussed

- Members gather at Art in General for viewing of Morley Safer's "60 Minutes" segment "But Is It Art?" Animated discussion follows on how to build a consensus for arts support in the US

NEA Chair Jane Alexander, MoMA Chairman Agnes Gund, and NYSCA Chair Kitty Carlisle Hart



## 1995

- The International Decade of the World's Indigenous People (1995-2005) is inaugurated
- April: Car bomb explodes outside the federal office building in Oklahoma City, killing 168. Timothy McVeigh and Terry Nichols later convicted in the antigovernment plot to avenge the Branch Davidian standoff in Waco, Texas
- In Cambodia the Khmer Rouge is ousted after a 3 year reign of terror in which hundreds of thousands died

- Aum Shinrikyo sect kills 12 and injures nearly 6,000 when they release sarin nerve gas in Tokyo subway during morning rush hour
- eBay is founded in Pierre Omidyar's San Jose living room. Jeff Bezos creates Amazon.com
- Dr. Bernard A. Harris, Jr. is the first African-American astronaut to walk in space (Discovery mission)
- Hillary Rodham Clinton speaks at the 4th World Conference on Women in Beijing
- Pulitzer Prizes for Journalism: Carol Guzy (*Washington Post*) for news

photography, Margo Jefferson (*New York Times*) for criticism

- Sweden becomes first country to have an equal number of men and women in ministerial posts
- US Post Office issues Alice Paul stamp in honor of founder of National Women's Party and author of Equal Rights Amendment
- About 36.4 million Americans live in poverty, 13.8% of the population

Cindy Sherman, Untitled Film Still #21 (1978). Courtesy the artist and Metro Pictures



Excerpt from commentary by Peter Galassi in MoMA's 1995-96 Annual Report: "The sixty-nine solitary heroines map a particular constellation of fictional femininity that took hold in postwar America—the period of Sherman's youth, and the ground-zero of our contemporary mythology. In finding a form for her own sensibility, Sherman touched a sensitive nerve in the culture at large."

▪ For the first time women hold more faculty positions than men in Art History departments—52.5%, up from 43% in 1987. The higher-ranking positions, 55%, are still held predominantly by men

▪ January: SFMOMA celebrates its 60th anniversary with opening of new Museum facility. Called the San Francisco Museum of Art until 1975, this first museum on the West Coast devoted solely to 20th-century art opened in 1935 under the direction of Grace L. McCann Morley (23-year tenure). 1996 included exhibitions of Andrea Zittel Tina Modotti, Frida Kahlo

▪ MacArthur Foundation Award recipients include Cindy Sherman and Meredith Monk

▪ December: MoMA acquires all 69 black-and-white photographs in Cindy Sherman's *Untitled Film Stills* series, begun in 1977 ("Cindy Sherman: The Complete Untitled Film Stills," MoMA, 1997, organized by Peter Galassi in 1997)

▪ "The Transcendent Light of Geometry," Dorothea Rockburne retrospective, Guild Hall Museum, East Hampton, NY (catalogue includes interview by Chuck Close)



Sondra Myers and Diane B. Frankel

- ArtTable welcomes 194 new members increasing its membership to almost 1,000
- April: Washington DC Chapter founded, led by Diane B. Frankel, Lee McGrath, Janet Solinger, and Sondra Myers. Diane B. Frankel is the first Chair, Roslyn Walker, Treasurer, and Terrie Sultan, Secretary

Dorothy Weiss: "I just wish I could do more for the artists. After all that's the justification for a gallery as I understand it—helping to develop the careers of artists and making their work more visible."

▪ The Northern California chapter honors Dorothy Weiss (Director, Dorothy Weiss Gallery) for her Dedication and Service to the Bay Area

▪ ArtTable establishes its first 5-year long-range plan, an ad hoc planning committee including Susan Ball, Patricia Cruz, Dyana Curreri, Wendy Feuer, Carol Goldberg, Mary Sabbatino. Aleya Lehman (formally Saad), Grace Stanislaus and Linda Sweet help set organization's goals for next five years

## 1995 CONTINUED

- *Leaving Las Vegas* wins Best Feature at the 11th Independent Spirit Awards and Female Lead for Elisabeth Shue. At the Oscars the film is not even nominated for Best Picture (winner is *Braveheart*), but Best Actor goes to Nicholas Cage, who also wins a Golden Globe and a National Society of Film Critics Award (who give Best Picture to *Babe!*). Shue is nominated for Oscar, but Best Actress goes to Susan Sarandon for *Dead Man Walking*

- **Publications by Women:** Deirdre Bair, *Anaïs Nin: A Biography*; Meredith F. Small, *What's Love Got To Do with It: The Evolution of Human Mating*; Mary Wollstonecraft, *Vindication of the Rights of Women*

**Deirdre Bair: "I kept thinking about the lives that women commit to paper and whether they do it for themselves, in the privacy of their home, or whether they always have in mind it will be read by a larger public, or whether they write for posterity."**

DEATHS: Yitzhak Rabin (73), Prime Minister of Israel, assassinated during a peace rally in Tel Aviv's King's of Israel Square (received Nobel Peace Prize in 1994 with Shimon Peres and Yassir Arafat)



Brenda Starr stamp, issued in 1995. The legendary star reporter, who debuted in newspapers in 1940, was created (both written and drawn) by the real-life woman pioneer, Dale Messick (now 98), America's first woman syndicated comic strip artist, who had to change her name from Dahlia to Dale to gain acceptance. In recent years Messick created a new comic strip, *Granny Glamour*

DEATHS: Nancy Graves (55), Ray Johnson (68)

- Multimedia artist Lynn Hershman is the first woman to receive a Tribute and Retrospective at the San Francisco International Film Festival. Among her many other awards are 1998 Sundance Screenwriter Fellow and Flintridge Foundation Award for Lifetime Achievement in the Visual Arts, 1999 Independent Spirit Award, and Golden Nica Prix Ars Electronica, and commission from ZDF/Arte for her new film *Teknolust*, which premiered in the American Showcase section of the 2002 Sundance Film Festival

- "Annette Messenger," LA County Museum of Art, travels to MoMA and the Art Institute of Chicago
- "In a Different Light," University Art Museum, UC Berkeley
- "Femininmasculin: la sexe dans l'art," Centre Georges Pompidou, Paris, France
- www.artline.com, founded by Jane Haslem, the first international art site for art dealers on the Internet



Cachet Nurse, one of 12 students from Washington Irving High School, NYC, tries out Sidney Briggs's (center) desk at the June Kelly Gallery, part of ArtTable's "Bring A Girl To Work" program spearheaded by Kelly (far left), seen here introducing young women to the art world and careers in galleries, museums, and non-profit organizations

- October: President and Mrs. Clinton invite ArtTable Board of Directors to the White House to National Medal of Arts awards ceremony. Attending are Susan Ball, Karen Brosius, Patricia Cruz, Dyana Curreri, Jessica Darraby, Diane B. Frankel, Caroline Goldsmith, Miranda McClintic, Sondra Myers, Mary Sue Sweeney Price, and Aleya Lehman Saad
- "Inspiring Encounters" panel discussion at the LA Country Museum of Art, attended by over 100 Southern California members and guests,

provides opportunity for gallery owners, curators, educators, and other art professionals to network and explore new ways of building relationships

- Emily Rauh Pulitzer receives ArtTable's 3rd annual Award for Distinguished Service to the Visual Arts. Keynote addresses by Louise M. Slaughter (NY State Congresswoman) and Frank Rich (writer, *New York Times*)

## 1996

- January: blizzard hits the eastern United States, worst in the country's history, resulting in deaths of over 100
- Scientists analyzing a Martian meteorite claim that it may provide evidence for the existence of ancient life on Mars
- Dr. Ian Wilmut and his team of researchers at Scotland's Roslin Institute report that they have cloned a sheep named Dolly, the first cloning from adult cells. Polly, the first sheep

cloned by nuclear transfer technology bearing a human gene, appears later

- April: Clinton blocks ban on late-term abortions
- August: Clinton signs bill to raise minimum wage
- The US Green Party holds its first presidential convention in LA, with Ralph Nader for president
- President Clinton is elected to his second term, defeating Bob Dole
- Clinton signs legislation that significantly deregulates telecommunications, creating almost limitless opportunities

for broadcasters and cable companies. Pressured by the Federal Communications Commission, television broadcasters agree to include three hours a week of educational children's programming in their schedules

- Broadcasters and television and PC manufacturers agree on a standard for HDTV (high-definition digital television)
- Janet Jackson becomes the highest paid musician in history when she signs \$80-million deal with Virgin Records

- www.artdaily.com is the first art newspaper on the net established. The site reprints art headlines of the day from major news services, includes a directory of worldwide exhibitions by start or end date, country, or museum. Museums of the World provides profiles of dozens of major museums, including collections, hours, and staff members
- Julian Schnabel makes his directorial debut with *Basquiat*, a film about Jean Michael Basquiat (aka "SAMO"), starring Jeffrey Wright, Dennis Hopper, Gary Oldman, Courtney Love, David Bowie

- *I Shot Andy Warhol*, film directed by Mary Harron and starring Lili Taylor
- *Lorna Simpson*, video written and produced by David L. Bowden. Oregon Public Broadcasting production in association with Oregon State University for the Annenberg/CPB Project (South Burlington, VT)
- Nan Goldin retrospective, "I'll be Your Mirror," Whitney Museum, travels to The Netherlands, Germany, Switzerland, and the Czech Republic
- "Meret Oppenheim: Beyond the Teacup," Guggenheim Museum

- "Lilly Reich: Designer and Architect," MoMA, first exhibition devoted to this modernist German designer of the 1920s and 30s
- "More than Minimal: Feminism and Abstraction in the 70s," Rose Art Museum, Brandeis University, Waltham, MA
- "Lesbian Genders," Whitney Museum of American Art, New York, NY
- "Sexual Politics," Armand Hammer Museum of Art and Cultural Center, The University of California at Los Angeles, CA

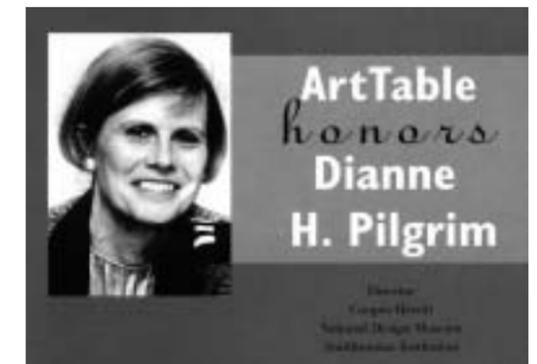
- Adele Z. Silver serves as ArtTable president (1996-97). Kim J. Litsey is chair of Southern California, Heather Tunis chairs Northern California Chapter; Diane B. Frankel is chair in Washington DC



Adele Z. Silver

- Dianne H. Pilgrim (Director Cooper-Hewitt National Design Museum, Smithsonian Institution) receives ArtTable's 4th annual Award for Distinguished Service to the Visual Arts and to celebrate women's advocacy and activism in the visual arts. Alberta Arthurs (Director for Arts and Humanities, The Rockefeller Foundation) gives the keynote address

**In presenting the ArtTable award to Dianne H. Pilgrim, Emily Rauh Pulitzer described her as a fighter for change who is driven by a deep passion for her subject and as "a beacon" for other arts professionals.**



Invitation for ArtTable Award luncheon, April 26, 1996

## 1996 CONTINUED

- Emmys: The winners are Drama Series, *ER* (NBC); Comedy Series, *Frasier* (NBC); Miniseries, *Gulliver's Travels* (NBC); Made for Television Movie, *Truman* (HBO); The President's Award, *Blacklist: Hollywood on Trial* (American Movie Classics); Game/Audience Participation Show, *The Price Is Right* (CBS); *Talk Show*, *Oprah Winfrey Show* (Syndicated)
- About 45 million people now use the Internet—roughly 30 million in North America, 9 million in Europe, and 6 million in Asia/Pacific. 43.2 million

(44%) of US households own a personal computer, and 14 million of them are online

DEATHS: Spiro Agnew (78, US VP with Nixon 1969-73, forced to resign after Justice Dept. investigation uncovered evidence of corruption during his years in Maryland politics, said to have continued to accept bribes while VP), George Burns (100), Ella Fitzgerald (79, called "the first lady of song"), Gene Kelly (84), Timothy Leary (76), Marcello Mastroianni (73, directed by Federico Fellini in such films as *La Dolce Vita* of 1959, *8 1/2* of 1963, and *City of Women* of 1978), Carl Sagan (62), Tupac Shakur (25, rapper shot four times in drive-by shooting)



©USPS

- US Post Office issues Georgia O'Keeffe stamp

DEATHS: Helen Chadwick (42), Duane Hanson (60), Peter Ludwig (71, art collector)

Excerpt from *A Brief Chronology of Federal Support for the Arts*: "With a backdrop of concern about a balanced budget, artistic expression and the grant making process, Congress debates the appropriate Federal role for arts funding. After a year-long budget battle with the President, which includes two federal shutdowns, Congress votes to phase out funding for the agency over a two-year period. The House of Representatives announces a plan to eliminate the Endowment."

- Budget for the National Endowment for the Arts cut by 39% to \$99.5 million, down from \$162.5 million the previous year
- April: Exhibition and sale of Jacqueline Kennedy Onassis Estate. 115,000 copies of the heavily illustrated catalogue containing 1,195 lots sell; 40,000 people line-up for public exhibition at Sotheby's prior to sale which is called "the Sale of the Century." Items fetch \$34,457,470, Jackie's simulated pearl necklace estimated at \$500-\$700 brings \$211,500.

- Washington, DC chapter participates in "Take Our Daughters to Work Day." Students from Diane Prentiss' art classes at Washington's Eastern High School are paired with women from the National Gallery of Art
- May: "Museums of the Future: Audiences, Sponsors, Trends" panel discussion with Tom Bradshaw (National Endowment for the Arts), Marc Pachter (Smithsonian Institution), and Ellen McCullough-Lovell (President's Committee on the Arts and Humanities)

- "Private Philanthropy/Public Concerns" panel discussion and reception at the University Art Museum, Berkeley, organized by Northern California ArtTable member Linda Twichell. Panel includes Anges Bourne, Ann Hatch, Sandy Hobson. Thirty-five members and their guests attend

## 1997

- January: US shuttle joins Russian space station
- Artificial human chromosomes created for the first time
- The "Big Three" banks in Switzerland announce the creation of a \$71 million fund for the restitution to Holocaust victims and their families
- Heaven's Gate cult members commit mass suicide in California
- NASA's Mars Pathfinder lands on Mars; transmits thousands of pictures

- June: Hong Kong returns to Chinese rule, handed over by England to end their 156 year rule
- Scientists at Oregon Regional Primate Research Center create the first primates—two rhesus monkeys—from DNA taken from cells of developing monkey embryos
- Nobel Peace Prize: International Campaign to Ban Landmines and Jody Williams (US) for their work to ban and remove antipersonnel landmines worldwide
- Academy Awards: *Titanic* wins Best Picture and Best Director for James

Cameron. It is the most expensive film of all time (\$250 million to produce and \$300 million to market)

- Madeleine Albright sworn in as Secretary of State, the first woman in this position and the highest-ranking woman in the US government
- The Supreme Court rules that college athletics programs must actively involve roughly equal numbers of men and women to qualify for federal support



Guggenheim Museum in Bilbao

- The J. Paul Getty Museum moves to its current location in LA, and the original museum (opened in 1974) is closed for renovation
- "Monet in the 20th Century," Boston Museum of Fine Art. Attendance tops 565,000, making this the most highly attended exhibition of the year and the highest in the MFA's history
- The Georgia O'Keeffe Museum, Santa Fe, New Mexico, opens. Permanent collection of over 130 O'Keeffe paintings, drawings, and sculpture is the largest in the world. The Georgia O'Keeffe Museum Research Center

opens in July 2001 as a component of the Museum, the only museum-related research facility in the world dedicated to the study of American Modernism (1890s to present), which sponsors research in art history, architectural history and design, literature, music, and photograph through its annual, competitive scholarship program

- Opening of the Guggenheim Museum Bilbao and Deutsche Guggenheim Berlin. The Guggenheim Hermitage Museum opened in Las Vegas in 2001. The Guggenheim Museum Soho, opened in 1992, has since closed



Mary Sue Sweeney Price

- Mary Sue Sweeney Price serves as ArtTable president (1997-99). Sondra Myers is chair of Washington DC Chapter

- Joan Mondale receives ArtTable's 5th annual Award for Distinguished Service to the Visual Arts. Dr. Mary Schmidt Campbell (Dean, Tisch School of the Arts, New York University) gives keynote address

(l to r) Adele Z. Silver, Mary Schmidt Campbell, Joan Mondale, and Dianne Pilgrim (front).

Photo: Andre French



Joan Mondale: "In an era of rapid pace, of ever increasing technology, jobs that leave workers feeling anonymous and unrecognized, and unrewarded, we seek individuality in our lives through the arts."

- ArtTable welcomes 144 new members
- "Surviving or Thriving" symposium at the Museum of the City of New York, attended by 200 ArtTable members and guests. Six women curators including Lowery Stokes Sims (MMA), Barbara London (MoMA), Joaneath Spicer (Walters Art Museum), Sahsha Newman (Yale U artGallery), Judi Freeman (Visiting Fellow, Harvard), Therese Thau Heyman (Guest Curator, National Museum of American Art, Smithsonian), and moderator Dr. Kendall Taylor discuss their careers and issues facing women curators across

## 1997 CONTINUED

- Sacagawea's role in the Lewis and Clarke historically downplayed, but interest in her story is ignited by the \$1 Coin Act that places her image on the coin, replacing Susan B. Anthony who had been on the coin since 1979



- Ellen DeGeneres outs herself and becomes the first openly gay woman with her own sitcom
  - Marjorie Scardino named CEO of Pearson, having already been CEO of the *Economist*, the first woman CEO of a top 100 firm on the London Stock Exchange

DEATHS: William S. Burroughs (83), Jacques Cousteau (87), Xiaoping Deng (95), John Denver (aka John Dutschendorf) (54), **Princess Diana** (36), Allen Ginsberg (71), Dr. Charles B. Huggins (95; Nobel Prize winner for discoveries that led to drug treatment for cancer and to modern treatment of prostate and breast cancer), James A. Michener (90), James Stewart (89), Mother Theresa (87), Gianni Versace (51)

### Princess Diana:

**"I understand people's suffering, people's pain, more than you will ever know." "It's vital the monarchy keeps in touch with the people. It's what I try and do." "I don't go by the rule book, I lead from the heart, not the head."**



Louise Bourgeois in her studio in 1996 with SPIDER IV. Photo: Peter Bellamy

Eva Hesse's sculpture *Unfinished, Untitled, or Not Yet* (1966) brings new record for artist: \$2,202,500

- Louise Bourgeois and Agnes Gund among 11 recipients of the National Medal for Arts

**Louise Bourgeois from Eleanor Munro, *Originals*: "I had the feeling that the art scene belonged to the men, and that I was in some way invading their domain. Therefore, my work was done but hidden away. I felt more comfortable hiding it."**

DEATHS: Roy Lichtenstein (74), Theodoros Stamos (74)

- Kara Walker awarded MacArthur Foundation grant
- "The Photomontages of Hannah Höch," MoMA, first in-depth US exhibition examination of pioneer in development of photomontage
- "Agnès Varda," MoMA, whose first feature, *La pointe courte* (1954), considered by many to mark the birth of the French New Wave
- November: Applause erupts at Christies' auction of Victor and Sally Ganz contemporary collection when



In the Williamsburg studio of Elana Herzog. Photo: Aleya Lehmann

the country. It is noted that the typical career path for their male counterparts, from curator to director, is generally still closed to women

- Ruth Braunstein honored by the Northern California Chapter with their annual Achievement in the Arts Award for her outstanding contributions to the arts and community. Mayor Willie Brown issued a proclamation declaring September 9 officially Ruth Braunstein Day in San Francisco

- The Washington DC chapter honors Lee Kimche McGrath with their first High Achievement in the Visual Arts Award with dinner and celebration at The Oval Room Restaurant
- The Southern California Chapter begins planning for its first ArtTable conference, to be held in conjunction with the opening of the new Getty Center

## 1998

- President Clinton outlines first balanced budget in 30 years
- FDA approves male impotence drug Viagra
- Astronomers detect giant explosion in deep space, second in force only to the Big Bang
- Two research teams succeed in growing embryonic stem cells, long sought achievement in molecular biology
- May: India resumes nuclear testing, violating worldwide ban. Pakistan stages five nuclear tests in response

- "After Mountains and Sea: Frankenthaler, 1956-1959," The Solomon R. Guggenheim Museum, NY, travels to the Guggenheim Museum, Bilbao, Spain
- *Artemisia*, film dramatizing the life and adventures of Artemisia Gentileschi (1593-1652/3), Directed by Agnès Merlet, starring Valentina Cervi, Golden Globe nomination as Best Foreign Language Film

**In *Artemisia*, Orazio Gentileschi to his daughter: "You're always painting saints by day and sinning by night."**

- May: Indonesian dictator Suharto steps down, ending his 32 years in power
- Clinton accused of affair with White House intern Monica Lewinsky. Starr Report outlines case for impeachment proceedings. After House or Representatives convicts him, the Senate acquits Clinton of perjury and obstruction of justice
- Over \$1 billion of damage due to weather: El Nino strikes New England, Southern Ontario, and Quebec with massive ice storm, hurricane Mitch devastates Caribbean Coast, hurricane George does severe damage to Florida

- "Cindy Sherman: Retrospective," The Museum of Contemporary Art, Chicago, the most comprehensive exhibition of her work ever mounted
- *Howardena Pindell: Atomizing Art*, video written and directed by David Irving, produced by Linda Freeman, hosted by Lowery Sims. Chappaqua, NY: L & S Video
- "Peggy Guggenheim: A Centennial Celebration," The Solomon R. Guggenheim Museum, NY, traces the story of this art patron's extraordinary life

coastline, tornadoes severely damage in the Southeast, severe summer heat wave kills almost 90 people

- Europeans agree on a single currency, the Euro
- Pulitzer Prizes: Paula Vogel (drama) for *How I Learned to Drive*, Katharine Graham (biography) for *Personal History*
- Melissa Ward is the first African-American woman Captain in commercial aviation (for United Airlines)



Peggy Guggenheim and Jackson Pollock, standing in front of the mural that Peggy commissioned in 1943 for her NY apartment. Photo: Mirko Lion, courtesy of the Eugene V. Thaw Archive. Mural by Jackson Pollock ©Pollock-Krasner Foundation/Artists Rights Society (ARS), NY

- Martha Drexel chairs the Southern California Chapter; Louise Gregory chairs Northern California Chapter, and Margaret Mathews-Berenson is chair of New York Chapter
- February: ArtTable sponsors its first National Conference, "Fresh Thinking



for A New Century," hosted and held at the New Getty Center, attended by 325 members and guests. Elizabeth Coleman (President, Bennington College) gives keynote address, "The Arts and Society: Looking Ahead," followed by panel discussion, "New Perspectives in the Arts and Education in a Global Era." Alberta Arthurs, Diane B. Frankel, Ronne Hartfield, Susana Torruella Leval, Deborah Marrow, and Janet Rodriguez offer their viewpoints on

First National Conference at the Getty Center LA (l to r): Diane B. Frankel, Ronne Hartfield, Deborah Marrow, Susana Torruella Leval, Janet Rodriguez, Alberta Arthurs. Photo: Karina Francis.

important concerns shared by the arts community

**Elizabeth Coleman: "In 1993, the US taxpayer spent \$192 million dollars on Marine bands, in 1997, the US Congress allocated roughly half of that to support the arts."**

- March: "Salute to the Senate" on Capital Hill co-hosted by ArtTable DC with Senator Mary Landrieu and Americans for the Arts
- Stephanie French receives ArtTable's 5th annual Award for Distinguished

## 1998 CONTINUED

- The Lilith Fair (all-female music tour) is one of the most successful musical events of the year
- Mitsubishi Motor Manufacturing of America agrees to pay \$34 million to settle an E.E.O.C. lawsuit contending that hundreds of women were sexually harassed
- Publication in the US of *Harry Potter and the Sorcerer's Stone* by former secretary and mother of 2, at the time on welfare, British writer J.K. Rowling, starts "Harry Mania"

J. K. Rowling has won many honors, including the Hugo Award and the Bram Stoker Award, and has been named an Officer of the British Empire. Her fifth title, *Harry Potter and the Order of the Phoenix*, broke all records with its first print run of 6.8 million copies and a second of an additional 1.7 million. On July 8, 2000 *Harry Potter and the Goblet of Fire* sells an unprecedented three million copies in the first 48 hours of release, and *Publishers Weekly* calls it "the fastest-selling book in history"

- Patricia Fili-Krushel is president of ABC Television, the first woman to head a major network

DEATHS: Lloyd Bridges (85), Roddy McDowall (70), Akira Kurosawa (88; three Academy Awards, including Lifetime Achievement award in 1990), Maureen O'Sullivan (87), Octavio Paz (84, Nobel prize-winning poet and essayist), Roy Rogers (86), Anne Sayre (74, whose work helped establish the importance of the role of British crystallographer Rosalind Franklin in the discovery of the structure of DNA), Alan Shepard (74), Frank Sinatra (82), Benjamin Spock (94)

- "Julia Margaret Cameron: Victorian Photographer," Museum of Fine Arts, Boston
- "Dancing at the Louvre: Faith Ringgold's French Collection and Other Story Quilts," (1998-99), New Museum of Contemporary Art, Fort Wayne Museum of Art, Chicago Cultural Center, The Contemporary Art Center of Virginia, Wichita Art Museum, Kalamazoo Institute of Arts
- H. H. Arnason, *History of Modern Art* includes 789 men and 128 women artists

- Janine Antoni, Ida Applebroog win MacArthur Foundation awards
- Si Newhouse purchases Andy Warhol's 40x40 inch painting *Orange Marilyn* (1964) at Sotheby's for \$17.3 million, the highest price per square inch ever paid for a work of contemporary art. It was originally purchased in 1964 from Leo Castelli Gallery for \$1800

DEATHS: Lila Katzen (66), **Beatrice Wood** (105, nicknamed "Mama of Dada"; made a "living treasure of California" in 1984. In 1997 the American Craft Museum organized "Beatrice Wood: A Centennial Tribute," a touring exhibition)

*From I SHOCK MYSELF: The Autobiography of Beatrice Wood (1985): "I was born radical. Even when I was a little girl, I had a feeling of antagonism toward my mother. My family used to look at me and say, 'She doesn't belong to us. She's entirely different.'"*

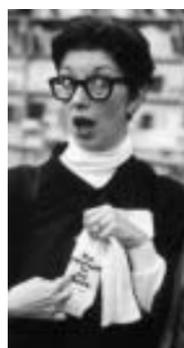
**"There is... the life, the joy, the energy, that exists by virtue of the presence of art in our lives. And at the heart of the matter what art and artists bring to this particular nation, this especially daring and self-conscious experiment in human affairs, is their unique capacity to transcend differences, to make connects, to create community."**



(l to r) Elizabeth Murray, Jenny Holzer, Amei Wallach, Jerry Goroldoy (Louise Bourgeois's assistant at the Drawing Center)

Service to the Visual Arts. Arnold Lehman (Director, Brooklyn Museum of Art) gives keynote address

- Roselyne (Cissie) Swig honored by Northern California Chapter with their annual Achievement in the Arts



Gracie Mansion at Printed Matter during book fair

Award for her over 30 years of commitment to encouraging the arts in our country and her political activism locally, nationally, and internationally

- New York Chapter organizes a panel discussion and film preview at the Drawing Center celebrating the life and work of Louise Bourgeois
- Washington, DC chapter chair Sondra Myers moderates panel discussion at the National Museum of Women in the Arts on "Cultural and Public Policy: Looking Ahead"

## 1999

- The US Budget goes into surplus
- World population reaches six billion milestone
- March: 78-day offensive launched on Belgrade by NATO forces in response to Serb attacks on Croats
- April: Students Eric Harris (18) and Dylan Klebold (17) storm Columbine High School in Littleton, CO, killing twelve other students and a teacher, then themselves



Portrait of Elizabeth Murray. Photo: Ellen Page Wilson, courtesy PaceWildenstein, NY

- Elizabeth Murray among recipients of MacArthur Foundation award
- Lee Krasner Retrospective, LA County Museum of Art, organized by Independent Curators International (ICI), travels to the Des Moines Art Center, Akron Art Museum, and Brooklyn Museum of Art. In February "Jackson Pollock," the first retrospective in NYC since MoMA's in 1967, closes at MoMA, travels to The Tate Gallery, London



- Mary MacNaughton (left) serves as ArtTable president (1999-2000). Terrie Sultan is welcomed as the new Washington DC Chapter chair

- ArtTable contributes to Rutgers University, Newark campus Conference "Arts Transforming the Urban Environment"
- ArtTable Board of Directors 2-day retreat in NYC assesses 1995-2000

- Falun Gong meditation sect banned by Chinese government
- Russia sends ground troops to Chechnya as conflict with Islamic militants intensifies
- November: US and China reach landmark trade agreement. China launches first spacecraft
- New Northern Ireland government begins self-rule for first time in 25 years
- The Centers for Disease Control and Prevention study states that the number of Americans considered obese rose from about one in eight in 1991 to nearly one in five in 1998

- "Mary Cassatt: Modern Woman," MFA Boston

**Mary Cassatt: "I am independent! I can live alone and I love to work." Edouard Degas to Mary Cassatt: "Most women paint as though they are trimming hats. Not you."**

- "Crossing the Threshold with Thelma and Louise," Museum of Arts and Sciences, Macon, GA, curated by Bernice Steinbaum of the Steinbaum Krauss Gallery in NYC, features 31 women artists, ages 70-105

- Lucy R. Lippard (activist, author, curator) receives ArtTable's 6th annual Award for Distinguished Service to the Visual Arts. Keynote address by Catherine R. Stimpson (University Professor and Dean Graduate School of the Arts and Science, New York University)

- Southern California member and *Los Angeles Times* writer Suzanne Muchnic discusses her new biography *Odd Man In: Norton Simon and the Pursuit of Culture* with members at Chevalier's Books

- Lt. Col. Eileen Collins is the first woman astronaut to command a space shuttle mission when she leads the Space Shuttle Columbia on mission to deploy the Chandra X-ray Observatory. Collins is also the first woman to pilot a space shuttle, in 1995
- Nancy Ruth Mace is the first woman to graduate from the Citadel, in South Carolina. The 161-year-old military school admitted women for the first time in 1996
- Pulitzer Prize for Music: Melinda Wagner for *Concerto for Flute, Strings, and Percussion*

- "Shirin Neshat: Turbulent," Whitney Museum of American Art at Philip Morris, her video/film installations dealing with gender in contemporary Iranian life

**Lucy Lippard statement from interview with Jenny Dixon, 1999: "I always felt that women have done the best public art—I mean real public art, not just dropping things in plazas—because women are, for better or worse, raised to think more about how people respond to what we do and what it's all about. The worse part of it is that you can give too much of a damn what people think, the best part of it is that you are open to response, and dialogue."**



Stephanie French, Lucy Lippard, Mary Sue Sweeney Price, Catherine Stimpson

- Northern California ArtTable members Josi Callan and Jacquelynn Bass lead discussion on "Women Museum Directors: Successes/Challenges/Insight"

## 1999 CONTINUED

- *The Blair Witch Project* is an instant cult classic and becomes the most profitable film of all time, grossing more than \$125 million. The film cost \$30,000



Façade of the Brooklyn Museum of Art during "Sensation" exhibition.  
Photo: Paul Laster

Meg Whitman, CEO of eBay, speaking at the Intershop Open Conference in 1999: "Today, ... although women make up almost half of America's labor force, still only two Fortune 500 companies have women CEOs or presidents, and 90 of those 500 companies don't have any women corporate officers.... A recent survey revealed that 10% of the Fortune 500 companies have women holding at least one-quarter of their corporate officer positions. This percentage rose from only 5% in 1995."

- The world awaits the consequences of the Y2K bug, with drastic even apocalyptic warnings. Billions of dollars spent world-wide on Y2K upgrade on computer software

DEATHS: Joe DiMaggio (85), Stanley Kubrick (70)  
July 6: Jr. John F. Kennedy Jr. (39), wife Carolyn Bessette Kennedy, and her sister Lauren G. Bessette (lost at sea when plane he is piloting disappears near Martha's Vineyard)

- "Sensation," Brooklyn Museum of Art. Mayor Guiliani orders removal of painting by Chris Ofili showing Virgin Mary with elephant dung
- "Mary Lucier: Floodsongs," MoMA, video/audio installation presenting images of residents of Grand Forks, North Dakota, speaking candidly about their lives before and after the flood of 1997
- Sculptures by Magdalena Abakanowicz are installed on the Iris and B. Gerald Cantor Roof Garden, The Metropolitan Museum of Art, including signature pieces and never before

exhibited works of the past year

- 15 monumental sculptures by Beverly Pepper, her first exhibition in Paris, on view with works by Magdalena Abakanowicz, Jardins du Palais Royal, Metro Louvre-Palais Royal
- "May Stevens: Images of Women Near and Far," Museum of Fine Arts, Boston
- "Dorothea Tanning: Still in the Studio," Boston University Art Gallery, celebrates Tanning's suite of 12 paintings *Another Language of Flowers*, each paired with a poem especially composed by noted contemporary poets

DEATHS: Paul Cadmus (94), Horst P. Horst (93), Alexander Liberman (87), Richard Martin (52), Paul Mellon (91, established such treasures as the Yale Center for British Art and for decades helped run Washington's National Gallery of Art, founded with his father, Andrew Mellon), Saul Steinberg (84)



Carol Covington interviewing Art Dealer Ruth Braunstein for the Oral History Project in Braunstein/Quay Gallery during a David Ruddell exhibition, 2003

Chadwick; Writers/Critics Amalia Mesa-Baines, Dorothy Burkhart, Cecile McCann; Philanthropists Sally Lilienthal and Ruth Halperin

- Diane Fuller honored by the Northern California Chapter with the Achievement in the Arts Award
- "Buying Time/Collecting Video," roundtable discussion, Paula Cooper Gallery, NYC, organized by Barbara London (Associate Curator, MoMA) and Dara Meyers-Kingsley.
- As part of National Arts Advocacy Day, member Helen Frederick and the DC chapter advocacy committee co-sponsor Senate reception
- Joan Jeffri, Geri Thomas address the role of entrepreneurial thinking in

inventing a visual arts career. In April, Pat Nick, Linda Sweet, Lynn Gumpert, Susan Morris discuss "Reinventing Yourself Midcareer," focusing on career change and mentoring staff

- ArtTable members Carol Covington, Louise Gregory, and Ruth Braunstein found *The Oral History Project* within the northern California chapter to tape stories of accomplished women in the arts. To date the group has completed 11 interviews with Gallerists Paule Anglim, Ruth Braunstein, Dorothy Weiss; Art Historians Wanda Corn, Kathleen Cohen, Whitney

## 2000

- January: In the biggest merger in US history, America Online agrees to buy Time Warner, the nation's largest traditional media company, for \$165 billion
- June: Presidents of North and South Korea sign peace accord, and symbolically end half-century of antagonism
- June: Human genome deciphered; expected to revolutionize the practice of medicine
- July: Concorde crash kills 113 near Paris

- Cuban boy Elián González (age 6), the subject of international dispute, is reunited with his father after federal raid of Miami relatives' home
- September: Whitewater investigation of the Clintons ends with no indictments
- October: Yemen: US Navy destroyer USS *Cole* heavily damaged when a small boat loaded with explosives blows up alongside it. Seventeen sailors killed. Attack linked to Osama bin Laden's al-Qaeda terrorist network
- Pulitzer Prizes: Jumpa Lahiri (fiction) for *Interpreter of Maladies*; Stacy Schiff (biography) for *Vera (Mrs. Vladimir Nabokov)*

- Academy Awards: American Beauty wins Best Picture and Best Director for Samuel Mendes, with Kevin Spacey as Best Actor. Hilary Swank is Best Actress for *Boys Don't Cry*
- September: The Women's Museum opens in Dallas, conceived by Cathy Bonner (long-time President, Foundation for Women's Resources). Candace O'Keefe is Executive Director, Wendy Evans Joseph, design architect (also senior designer, Holocaust Memorial Museum, Washington DC)



Barbara Kruger, Untitled (We Won't Play Nature To Your Culture), 1983  
Courtesy Mary Boone Gallery & Barbara Kruger

- January: P.S.1 Contemporary Art Center in Long Island City (founded 1971 by Alanna Heiss) and Museum of Modern Art formalize their affiliation. Principal objective to promote the enjoyment, appreciation, study, and understanding of contemporary art to a wide and growing audience
- "Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova," Solomon R. Guggenheim Museum, NYC

- "Barbara Kruger," Whitney Museum, originated at LA MOCA in 1999
- "Alice Neel," Whitney Museum, retrospective of 75 paintings and watercolors celebrating the centennial of the artist's birth, first full-scale examination of Neel's life
- "MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances, and Soundworks, 1968-1992," retrospective, LA MOCA, The New Museum, NYC, The Andy Warhol Museum, Pittsburgh, The Center for Contemporary Art, Cincinnati

- After almost six years as Executive Director, Aleya Lehmann (formally Saad) departs. Angela Gilchrist serves as acting Director for five months. Katie Hollander becomes ArtTable's third Executive Director in July
- ArtTable welcomes 140 new members. Membership now over 1,000
- ArtTable launches its first official website [www.arttable.org](http://www.arttable.org)

Newly appointed Executive Director Katie Hollander, and former Executive Directors Caroline Goldsmith and Aleya Lehmann



- March: Second National Conference, "The Entrepreneurial Spirit: Women in the Visual Arts," Washington DC. Marion Godfrey (Director of Culture, Pew Charitable Trusts) gives keynote address; respondents Kimberly Camp, Ann Ehringer, and Ruby Lerner. Follow-up table-by-table forums held during Saturday lunch at The National Museum for Women in the Arts

- Northwest (Seattle) region becomes the first chapter-in-development (later renamed Regional Alliance). Irene Mahler is first chair
- April: Salute to Janet Solinger. 57 attendees celebrate the myriad accomplishments of the Corcoran's VP of Public Relations (former Director, Research Associate Program at the Smithsonian Institution)



## 2000 CONTINUED

- George W Bush becomes president in closest election in decades. Republicans file federal suit to block manual recount of Florida presidential election ballots sought by Democrats. Florida Supreme Court rules election hand count may continue. US Supreme Court orders halt to manual recount of Florida votes and seals Bush victory by 5-4
- Hillary Rodham Clinton, the nation's first First Lady to seek elected office, is elected Democratic member of the US Senate from NY State

**Hillary Rodham Clinton: "There cannot be true democracy unless women are given the opportunity to take responsibility for their own lives. There cannot be true democracy unless all citizens are able to participate fully in the lives of their country."**

DEATHS: Stella Adler (79), Steve Allen (79), Vincent Canby (76), Douglas Fairbanks Jr. (91), Alec Guinness (86), Sam Jaffe (99), Hedy Lamarr (86), Claire Trevor (90), Loretta Young (87, Academy Award 1947)

- "Progress of the World's Women: An International Art Exhibition," United Nations Visitors Lobby, New York
- Ed Harris directs and stars in the film *Pollock*. In 2001 Marcia Gay Harden wins Best Supporting Actress for her role as Lee Krasner

- "The Color of Ritual, The Color of Thought: Women Avant-Garde Filmmakers in America 1930-2000," Whitney Museum, including the films of Peggy Ahwesh, Mary-Ellen Bute, Abigail Child, Shirley Clarke, Storm De Hirsch, Maya Deren, Marie Menken, Yoko Ono, Yvonne Rainer, Barbara Rubin, and Joyce Wieland

- US Post Office issues a sheet of Louise Nevelson stamps, and NYC names a downtown street after her

DEATHS: Leonard Baskin (77), Jack Kroll (74, editor and critic for *Newsweek* for 35 years), Jacob Lawrence (82), Conrad Marca-Relli (87), Charles Schulz (77, created *Peanuts*), George Segal (75)

Susana Torruella Leval



Marsha Tucker



Marsha Tucker, interviewed by Geri Thomas for *ArtTable News*, Fall 2000: "I think a lot of the most innovative work being done in museums today is coming from the educators.... Years ago at the New Museum we made the curator of education part of the general exhibitions team, and it changed the way we did exhibitions."

ArtTable Mentor Deborah Willis and Intern Patty Talbert.

Photo: Julia Moore



- Marsha Tucker (founding Director, New Museum of Contemporary Art) receives ArtTable's 7th annual Award for Distinguished Service to the Visual Arts. Susana Torruella Leval (Director, El Museo del Barrio) gives keynote address
- Rachael Blackburn and Barbara Pflamuer co-chair the Southern California Chapter; Carol



Pat Kettering (r) and Julia Moore spearheaded development of Artcorps' mentoring initiative

Covington is chair of Northern California; Patricia Kettering chairs the New York Chapter; Phyllis Doak and Linda Downs co-chair the Washington DC chapter

- ArtTable inaugurates its Mentored Internship Program for young women of racially or ethnically diverse backgrounds, placing 5 interns with such distinguished women leaders and institution as Anne Pasternak (Executive

Director, Creative Time, NYC), Veronique LeMelle (Director, Jamaica Center for Arts and Learning, NY), Karina Skvirsky (Curator, Jamaica Center), Denise Domergue (Director, Conservation of Painting, Ltd., Santa Monica, CA), Karin Breuer (Curator, Prints and Drawings, California Palace of the Legion of Honor, SF), Deborah Willis (Curator, The Smithsonian Institution, Anacostia Museum/Center for African-American History, Washington DC)

## 2001

- June: Report by National Academy of Sciences announces that global warming is on the rise. Leading scientists reaffirm mainstream view that human activity is largely responsible
- July: Without US participation, 178 nations reach agreement on climate accord, which rescues (although diluted) the 1997 Kyoto Protocol
- October: Anthrax scare rivets nation, as anthrax-laced letters are sent to various media and government officials

- The US Army Women's Museum, in Fort Lee, Virginia, opens, dedicated to preserving the history of women who served in the army from the Revolutionary War through today
- Embryos created to harvest stem cells at Virginia clinic. Move breaks medical taboo and stirs national debate. Stem cells show promise in being able to regenerate human tissue of various kinds. President Bush approves use of federal funds for studies on human embryos but declares government will not finance destruction of new embryos. Bigger supply of stem cells urged by scientists. Experts conclude

that more embryonic material is needed to advance research

- Academy Awards: *Gladiator* is named Best Picture
- Tuesday morning, September 11, 2001: Hijacked jetliners hit the World Trade Center in NYC and the Pentagon outside Washington. A fourth hijacked plane crashes into a field in Pennsylvania
- Secretary of State Colin Powell extends sanctions on al-Qaida and 24 other foreign organizations considered terrorist. American and British forces unleash missile attacks against Taliban military targets and bin Laden's training camps inside Afghanistan

Kay Larson, *The New York Times*, on *Art: 21*: "When the artists do the talking, something fascinating happens. The world opens out and begins resonating with the unexpected."

- At one minute after midnight on January 1, SFMOMA, in collaboration with Intel Corporation, launches "01.01.01: Art in Technological Times." This ambitious and far-reaching exhibition comprises a series of Web-based works accessible online (still on view on [www.artmuseum.net](http://www.artmuseum.net), an Internet-based museum gallery presented by Intel). SFMOMA's online gallery e.space is one of the first to be assembled by a US museum
- September: PBS airs Season One of *Art:21—Art in the Twenty-First Century*, focusing exclusively on contemporary visual art and artists

in the US (includes many women) (re-aired nationwide 2002; Season Two premieres on PBS September 2003; Season Three, Fall 2005). Season One nominated for a 2001 Emmy

- National Medal of Arts: Helen Frankenthaler is one of 2 women among 8 recipients (2000: Maya Angelou and Barbra Streisand are 2 women among 12)

- "Goya: Images of Women," Museo Nacional del Prado, Madrid, and National Gallery of Art, Washington DC
- "Jacqueline Kennedy: The White House Years—Selections from the John F. Kennedy Library and Museum," The Metropolitan Museum of Art, exhibition of fashions from her tenure on 40th anniversary of her emergence as First Lady, organized by The Costume Institute in the MMA and the John F. Kennedy Library and Museum
- "An Unnerving Romanticism: the Art of Sylvia Sleigh and Lawrence Alloway," Philadelphia Art Alliance

New President Judith K. Brodsky and Dr. Kirk Varnedoe.

Photo: Sardi Klein



- Judith K. Brodsky serves as ArtTable president (2001-03)
- April 26: Pioneering art dealer and arts advocate Paula Cooper, who "opened" SoHo by opening the area's first commercial gallery in 1968, receives ArtTable's 9th annual Award for

Distinguished Service to the Visual Arts. Keynote address by Ruby Lerner (CEO and President, Creative Capital)

- Northern California chapter spends glorious day in the Napa Valley, touring the region with prominent architect David Robinson
- Northwest chapter-in-development holds a number of programs, including trip to Portland led by member Kristy Edmonds
- As part of Arts Advocacy Day, Washington DC chapter presents

"Culture at the Table," a symposium on cultural policies for the 21st century. The program is a joint effort of ArtTable and the Center for Arts and Culture, coordinated by member Sondra Myers and Gigi Bradford

- February 14: Southern California member Stephanie Barron leads a walk-through of the historic exhibition "Made in California: Art, Image, Identity 1900-2000" at the LA County Museum of Art

## 2001 CONTINUED

- December: Taliban regime in Afghanistan collapses after two months of bombing by American warplanes and fighting by Northern Alliance ground troops
- Condoleezza Rice is national security advisor, the first woman to hold that office
- November: After two postponements in the wake of 9/11, Emmys finally presented. NBC's *The West Wing* wins Best Drama, and HBO's *Sex and the City* is Best Comedy

DEATHS: George Harrison (58), Stanley Kramer (87), Jack Lemmon (76), Robert Ludlum (73), Carroll O'Connor (77), Anthony Quinn (86), Joey Ramone (50), Kim Stanley (76), Isaac Stern (81), **Eudora Welty** (92)

**Eudora Welty: "I am a writer who came of a sheltered life. A sheltered life can be a daring life as well. For all serious daring starts from within."**

- "A Studio of Her Own: Women Artists in Boston 1870-1940," Museum of Fine Arts, Boston

- Americans for the Arts, leading arts advocacy group in US, receives unprecedented bequest from pharmaceutical heiress Ruth Lily (value between \$80 and \$120 million)

DEATHS: Balthus (Balthasar Klossowski, 92), E.H. Gombrich (92; *The Story of Art*, which sold more than six million copies and was translated into 23 languages), Morris Graves (90), Morris Lapidus (98)

Excerpt from ArtTable newsletter: "What is clear from this report and subsequent information gathering, is that arts institutions and the people who run them have enormous resiliency, perseverance, and imagination. Belts have been tightened, new initiatives have been undertaken, and adjustments to programs have been made."

Five of ArtTable's founders at 20th Anniversary (l to r): Clemintine Brown, Liz Robbins, Lowery Stokes Sims, Lila Harnett, Caroline Goldsmith



- December: ArtTable forum on how the art environment has changed as a result of the recession, 9/11, and subsequent events. The proceedings are later published in ArtTable's newsletter
- Over fifty applications received for ArtTable's Mentored Internship Program, for young women of racially or ethnically diverse backgrounds. Four interns are placed with distinguished women leaders Lori Starr (Vice President, External Affairs, Skirball Cultural Center, LA), Vas Prabhu (Director of Education, Fine

- Arts Museum of San Francisco), Jennifer McGregor (Visual Arts Curator, Wave Hill, Bronx, NY), Janet Solinger (Vice President, Public Programs, Washington DC)
- New York chapter spends a weekend in the Berkshires touring MassMOCA, the collection of Eileen Cohen, Williams College, Masonic Temple, and the Hancock Shaker Village
- ArtTable launches its first fundraising campaign, "ArtTable at 25: Leading the Way for Women in the Arts," with goal to raise \$500,000 over five years

- ArtTable celebrates its 20th anniversary, honoring its founding members and celebrating with dinners at the homes of collectors Agnes Gund, Barbara Schwartz, Ann Tenenbaum, Barbara Tober, Betsy Wittenborn Miller
- Board of Directors approves establishing a New Leadership Alliance (NLA, renamed Associates in 2003), a special interest group under ArtTable's umbrella, which works to diversify and create a multigenerational ArtTable membership, founded by Abby Messitte

## 2002

- January: The Euro is introduced into circulation in the European Union
- January: National Academy of Sciences issues report opposing human reproductive cloning but supporting therapeutic cloning—the creation of embryonic stem cells to aid in cures for illnesses such as Parkinson's Disease and diabetes
- July: Bush signs corporate reform bill, responding to corporate scandals, including Enron, Arthur Andersen, Tyco, Qwest, Global Crossing,

© USPS



- Frida*, film about Kahlo's life, directed by Julie Taymor, based on Hayden Herrera's 1983 biography, with Salma Hayek as Frida Kahlo, Alfred Molina as Diego Rivera, Antonio Banderas as David Alfaro Siqueiros. Nearly 50 years after her death, the Mexican artist's iconic images adorn calendars, greeting cards, posters, pins, even paper dolls. Last year a self-portrait she painted in 1933 appeared on a 34-cent US postage stamp (above)

- Chapter chairpersons: Sarah Kennington and Kathleen Macomber, co-chairs Southern California; Bonnie Levinson, Northern California; Aletta Schaap and Nancy Rogers, Washington DC; Riva Blumenfeld, New York; Claudia Bach, the Northwest Regional Alliance
- New England becomes ArtTable's second Chapter-in-Development (later renamed Regional Alliance), with Barbara Shapiro as board representative and Susan Theran as chair

ImClone, and Adelphia, convicted or placed under federal investigation for fraud and crooked accounting

**Time magazine's Persons of the Year are Cynthia Cooper (WorldCom), Sherron Watkins (Enron) and Coleen Rowley (FBI), the 3 women who blew the whistle on their employers at WorldCom, Enron, and the FBI**

- July: French scientists in Chad unearth a 7-million-year-old member of the human family, *Sahelanthropus tchadensis*, nicknamed "Toumai." Skull combines human and chimpanzee characteristics
- US abandons 31-year-old Antiballistic Missile treaty

- The retrospective "The Paintings of Joan Mitchell" opens at the Whitney Museum of American Art, NYC, and travels to the Birmingham Museum of Art, Birmingham, AL; Modern Art Museum, Fort Worth, TX; and Phillips Collection, Washington DC
- Judy Chicago's *The Dinner Party* installed in permanent home at the Brooklyn Museum of Art through gift from Elizabeth A. Sackler Foundation. Conceived and created 1974-79 as a symbolic history of women in western civilization, the immense triangular table involved collaboration of more

- September: Bush addresses UN, calling for a "regime change" in Iraq
- October: North Korea admits to developing nuclear arms in defiance of treaty. Withdraws from treaty on nonproliferation of nuclear weapons in January 2003
- November 25: Bush signs legislation creating cabinet-level Department of Homeland Security. Pennsylvania Governor Tom Ridge named as head
- The wage gap narrows. Women now earn 76% of men's wages, up from 70.8% ten years before, but increasing on average by only half a penny a year

- than 400. It rests on a white tile floor inscribed with 999 women's names
- "Orazio and Artemisia Gentileschi: Father and Daughter Painters in Baroque Italy," The Metropolitan Museum of Art, first full-scale exhibition devoted to these followers of Caravaggio
- "Parallels and Intersections: Art/Women/California," San Jose Museum of Art, curated by Diana Fuller, includes 90 women artists who worked in CA during second half of 20th century

45 members on Berlin trip view Reichstag cupola by Norman Foster and tour Reichtag Collection, normally off-limits to outsiders. Photo: Laura Kruger



- An active group of ArtTable members participate in a trip to Cuba organized with Holly Block (Director, Art in General) to meet with artists and arts organizations

## 2002 CONTINUED

- Jimmy Carter is the first American president to visit Cuban leader Fidel Castro since Castro's 1959 revolution. Carter receives the Nobel Peace Prize for his humanitarian efforts this year
- AIDS deaths projected to skyrocket. The UN announces toll could reach an additional 65 million by 2020 if preventative measures are not expanded

Nan Goldin: "There is a popular notion, that the photographer is by nature a voyeur, the last one invited to the party. But I'm not crashing; this is my party. This is my family, my history."

- "Nan Goldin: Devil's Playground" produced by the Centre Pompidou, Paris, and Reina Sofia, Madrid in collaboration with the Whitechapel Art Gallery, London
- "Anne Vallayer-Coster: Painter to the Court of Marie Antoinette," National Gallery of Art, first retrospective for this 18th-century French painter to the court of Louis XVI and one of the foremost still-life painters of her time. Organized by the Dallas Museum of Art, travels to Dallas, the Frick

- Iris Cantor (President, Iris and B. Gerald Cantor Foundation) receives ArtTable's 10th annual Award for Distinguished Service to the Visual Arts. Keynote address by Kirk Varnedoe (Professor, Institute for Advanced Study, Princeton University, formerly Chief Curator at MoMA). Special guest speaker is Hillary Rodham Clinton

- Academy Awards: Halle Berry becomes the first African-American to win a Best Actress, for *Monster's Ball*. *A Beautiful Mind* is Best Picture, with Ron Howard as Best Director and Jennifer Connelly as Best Supporting Actress. Denzel Washington is Best Actor for *Training Day*
- Spider-Man* is the year's box-office blockbuster movie, grossing more than \$406 million

Collection, NYC. European tour begins at the Musee des Beaux-Arts, Nancy, France

- "The Guerrilla Girls," exhibition at Fundaci3n Bilbao Arte Fundacioa, Bilbao, Spain
- MoMA is temporarily transplanted to a new warehouse facility in Queens
- The Brooklyn Museum features the exhibitions "Star Wars" and "The Victorian Nude"
- Guggenheim Museum expands to Las Vegas

DEATHS: Milton Berle (94), Rosemary Clooney (74), Peggy Lee (82), John Frankenheimer (72), Richard Harris (72), Ann Landers (84), Queen Mother Elizabeth (101), Princess Margaret (71, younger sister of Queen Elizabeth II of England), Billy Wilder (95, 6 Academy Awards), Irene Worth (85, 2 Tony Awards)

- "Eva Hesse: A Retrospective," SFMOMA
- "Ambassadors of Progress: American Women Photographers in Paris, 1900-1901," Terra Museum, Chicago
- "True Grit: Seven Female Visionaries Before Feminism," Marsh Art Gallery, University of Richmond Museums, VA

DEATHS: Walter Annenberg (94, art collection valued at over \$1 billion), J. Carter Brown (67, Director of the National Gallery of Art), Larry Rivers (78), Matta (91), Niki de Saint Phalle (71), Holly Solomon (68)

ArtTable Keynote: April 26, 2002, Kirk Varnedoe

"What does it mean in the art world that we all inhabit, to be a pro? Is it a dead ideal that it could entail for ourselves, and those we advise and instruct; an effort always towards a broadening, increasing sympathy for a wider range of life experience, more encompassing, more fully human?... it might be a goal to be more alive to the possibilities of our peculiar part in human history, if we truly work at it."



Philanthropist, Iris Cantor  
(above r) Senator Hillary Rodham Clinton



## 2003

- January: President Bush announces he is ready to attack Iraq even without a UN mandate in State of the Union address
- January: Ariel Sharon elected Israeli Prime Minister
- February: Space shuttle Columbia disintegrates over Texas on its return to Earth, killing all seven astronauts aboard and leading to extensive investigations and policy changes at NASA



Exterior view  
(west garden)  
Dia:Beacon,  
Riggio Galleries,  
2003. Photo:  
©Michael Govan.  
Courtesy Dia Art  
Foundation

- Dia Art Foundation opens new museum, Dia:Beacon, to house its permanent collection covering 1960s to present. According to their website, 23 artists included. Four are women: Hilla Becher (with her partner Bernd), Louise Bourgeois, Hanne Darboven, Agnes Martin



Diane B. Frankel

- Diane B. Frankel serves as ArtTable president (2003-05)
- ArtTable welcomes unprecedented 300 new members
- January: Blake Gopnik, Chief Art Critic, *Washington Post*, leads a salon discussion on the Washington DC arts scene at Nora Halpern's home
- Thirty-five members attend the 2003 Miami Basel Art Fair. A high-energy group enjoys a VIP welcome of the

- February: Secretary of State Colin Powell presents Iraq war rationale to UN, citing Iraqi weapons as imminent threat to world security
- February: Massive peace demonstrations around the world protest potential invasion of Iraq
- March: War in Iraq begins. April: Baghdad falls to US troops. May: Bush speaks to Navy sailors under a banner that reads "Mission Accomplished"
- May: Bush signs ten-year, \$350-billion tax-cut package, third largest in US history

- "An Imperial Collection: Women Artists from the State Hermitage Museum," The National Museum of Women in the Arts, featuring western European artists including Angelica Kauffman, Elisabeth Louise Vigée-Lebrun, Christina Robertson, and Marie-Anne Collot
- "Lee Bontecou: A Retrospective," Hammer Museum, coorganized by Hammer with Museum of Contemporary Art, Chicago, travels to MoMA Queens
- "Frankenthaler: Paintings on Paper (1949-2002)," Museum of

- June: US Supreme Court decisively upholds the use of affirmative action in higher education

June 19: Scientists publish first comprehensive analysis of the Y chromosome's genetic code, which provides 78 of the estimated 30,000 genes in human DNA and makes few important contributions beyond determining gender (females have two X chromosomes; males have an X and a Y). Once the size of the X chromosome (contains about 1,000 genes) the Y chromosome has been decaying rapidly over course of human evolution, dwindling to a tenth of its former self

- July: The Hubble telescope detects oldest known planet (Methuselah, 12.7 billion years old)

Contemporary Art, Miami, retrospective of over 80 works, curated by MOCA Director Bonnie Clearwater, travels to Edinburgh's Royal Scottish Academy. (Frankenthaler had a major retrospective at the Whitney in 1969)

- Ann Hamilton's *Corpus*, MASSMoCa, new 3-part installation including light, sound, and millions of sheets of paper
- "Stitches in Time," Irish Museum of Modern Art, Louise Bourgeois's first large-scale exhibition in Ireland



Louise Bourgeois designs a new sculpture for ArtTable to present to each year's recipient of the Distinguished Service to the Visual Arts Award

- New York chapter organizes conversation on rejuvenation of art and culture in Lower Manhattan with Kate D. Levin (Commissioner, NYC Dept. of Cultural Affairs) and ArtTable member Anita Contini (VP and Director, Memorial, Cultural and Civic Programs, Lower Manhattan Development Corp.)

## 2003 CONTINUED

- August: Congressional Budget Office predicts federal deficit of \$480 billion in 2004 and \$5.8 trillion by 2013
- October: California voters recall Gov. Gray Davis, and Arnold Schwarzenegger becomes governor
- November: President Bush signs bill banning so-called partial-birth abortion procedure
- Nobel Peace Prize: Human rights advocate Shirin Ebadi. She the first person from Iran to win a Nobel Prize
- December: American troops capture Saddam Hussein
- Louise Glück is 2003-04 Poet Laureate of the US (also won National Book Critics Circle Award for *The Triumph of Achilles* in 1985 and the Bollingen Prize in 2001)
- Time magazine's Persons of the Year: The American Soldier
- **Publications:** Hillary Rodham Clinton, *Living History*; J.K. Rowling, *Harry Potter and the Order of the Phoenix*; Dan Brown, *The Da Vinci Code*

DEATHS: David Brinkley (83), Johnny Cash (71), Celia Cruz (79), Richard Crenna (76), Althea Gibson (76), Katharine Hepburn (96), Bob Hope (100), Qusay and Uday Hussein, Madame Chiang Kai-Shek (105), Elia Kazan (94), Daniel Patrick Moynihan (76), Gregory Peck (87), George Plimpton (76), Fred "Mr. Rogers" (75)

**Katharine Hepburn:**  
"I never realized until lately that women were supposed to be the inferior sex."

- "Challenging Tradition: Women of the Academy, 1826-2003," National Academy of Design, NY, founded in 1825, examines role of women in Academy's history  
**1825: Exceptional for the time, women are admitted to membership and allowed to show in Academy's Annual Exhibitions (first in 1826); 1847: In "radical" move life-class for women offered; 1992: election of first woman president, Jane Wilson; 1997: Dr. Annette Blaugrund becomes Director; 2002: four of the 8 newly elected Academicians are women: Elizabeth Catlett, Joyce Kozloff, Dorothea Rockburne, Idelle Weber**
- California Gov. Gray Davis slashes funding to California Arts Council from \$17.5 million to \$1 million—and CA becomes the state with the lowest per capita arts spending. Schwarzenegger vetoes \$1 million increase in 2004
- "Drawing Modern: Works from the Agnes Gund Collection," The Cleveland Museum of Art
- Laurie Anderson is the first artist-in-residence of NASA
- Bridget Riley Retrospective, Tate Gallery, London a survey of the artist's work; travels to Museum of Contemporary Art, Sydney, 2004-2005
- "Jo Baer: The Minimalist Years, 1960-1975" and "Rosemarie Trockel: *Spleen*," both Dia Center for the Arts, NYC
- "Kiki Smith: Prints, Books, and Things," MoMA Queens, the first NY museum survey of her printed art, curated by Wendy Weitman. ("Matisse Picasso" is MoMA's blockbuster of the year)
- "Joan Jonas: Five Works," The Queens Museum of Art, first major exhibition of her work in a NY museum, curated by Valerie Smith (QMA Director of Exhibitions). Related performance at The Kitchen

DEATHS: J. Paul Getty (70), Al Hirschfeld (99)

- ArtTable launches its first on-line fundraising auction offering member services, which raises close to \$15,000
- Linda Nochlin (Lila Acheson Wallace Professor of Modern Art, Institute of Fine Arts, NYU) receives ArtTable award for Distinguished Service to the Visual Arts at Waldorf Starlight room event. In keynote address, Wendy Wasserstein notes that Nochlin was inspiration for the curator in her award-winning play *The Heidi Chronicles*
- Developing from the Northern California Chapter's initiative, ArtTable's Board establishes a National Oral History program to record the contributions of professional women nationally to the visual arts. A partnership with the Archives of American Art, the Smithsonian Institution is formed to preserve and make these histories available
- November: 190 members and guests gather at LA's Music Center for the first national luncheon on the West Coast. Organized by co-chairs Dorothy

Linda Nochlin (r) with Pulitzer prize-winning playwright Wendy Wasserstein

First national luncheon on West Coast, LA



Goldeen and Mary MacNaughton, presented the first Creative Force Award to architect Brenda A. Levin (FAIA). Keynote address by Frances Anderton (host of KCRW-FM Radio's "Which Way LA?" and *New York Times* writer).

- A small but active ArtTable group spends a week in the Netherlands. Soon after, a group of women in the Netherlands form the first international ArtTable regional alliance

## 2004

- January: Former Treasury Secretary Paul O'Neill says on *60 Minutes* that the Bush administration had been planning an attack against Iraq since the first days of Bush's presidency
- The oil services company Halliburton, formerly headed by VP Dick Cheney, which secured no-bid contracts for reconstruction projects in Iraq, is under investigation by several government agencies
- President Bush endorses Constitutional Amendment banning gay marriage, saying marriage between a man and a woman is "the most fundamental institution of civilization"
- February: Election Commission permits groups called "527 committees" to spend unlimited sums on political ads
- Nobel Prize for Medicine: Linda Buck and fellow American Richard Axel, for their discovery of how the olfactory system works and how people can recognize and remember more than 10,000 odors
- February: Scientists in South Korea create 30 human embryos by cloning and have removed embryonic stem cells from them

- Nobel Peace Prize: Wangari Maathai, first African woman to win, founder The Green Belt Movement

**Wangari Maathai:** "I placed my faith in the rural women of Kenya from the very beginning, and they have been key to the success of the Green Belt Movement.... Women have seen that they have real choices about whether they are going to sustain and restore the environment or destroy it.... All of these experiences contribute to their developing more confidence in themselves and more power over the direction of their lives."

- Twyla Tharp is the only woman among 8 recipients of the National Medal of Arts (2 women among 10 winners in 2003)
- Sculptor Judy Pfaff and filmmaker Shirin Neshat are among 23 MacArthur Fellows to receive \$500,000 over next 5 years  
**Kiki Smith, in *Artist, New York*: "Although Judy Pfaff just got a MacArthur Award, I would still call her an underrated artist. The work of older women continues to be marginalized. There are a lot of artists older than me, including Jo Baer and Mary Beth Edelson, who haven't gotten the acknowledgment they deserve"**
- Guggenheim suspends plans for its Rio de Janeiro branch pending court challenge in Brazil. Guggenheim NYC is to undergo major renovations at cost of \$25 million
- November 20: \$850 million expansion of New York's Museum of Modern Art: 630 thousand sq. ft. Yoshio Taniguchi-designed building opens in midtown Manhattan to coincide with its 75th anniversary
- "Ana Mendieta: Earth Body Sculpture and Performance 1972-1985," Whitney Museum of American Art, organized and curated by Olga Viso of the Hirshhorn Museum and Sculpture Garden, where the show travels. Curated at the Whitney by Chrissie Iles. Also to travel to Des Moines Art Center and Miami Art Museum through January 2006
- September: Smithsonian's National Museum of the American Indian opens in Washington DC
- "Lee Bontecou: A Retrospective," opens in NY at MoMA, her first in-depth retrospective, jointly organized by the Museum of Contemporary Art, Chicago, and the UCLA Hammer Museum, Los Angeles

- ArtTable grows to over 1,200 members in its 25th year
- Patricia Hamilton is chair of Southern California; Mary Kay Lyon of Northern California; Robin Ward of Washington, DC. Rachel Lafo becomes the second chair of the New England Regional Alliance and Marge Levy becomes chair of the Northwest Regional Alliance and the first Regional Alliance Board representative
- The Board of Directors approves guidelines for the establishment of Regional Alliances presented by the Governance Committee with Linda Sweet, chair
- Elizabeth C. Baker (Editor, *Art in America*) receives ArtTable's 12th annual Award for Distinguished Service to the Visual Arts. Keynote address by Kate D. Levin (Commissioner, New York Department of Cultural Affairs)

**Elizabeth Baker:** "The art field is vast now in comparison to what it was when I began this job. It's far more extensive than any museum, any curator of an international show, or any publication can possibly encompass."

**Kate Levin:** "Unlike private philanthropies or individual donors, the City of New York can never be in the business of funding art for art's sake."

- Santa Fe and Texas become official Regional Alliances chaired by Bonnie Lumaghi (formally Anderson) and Valerie Cassel Oliver, respectively
- Alberta Arthurs and Kinshasha Holman Conwill take on chairmanship and begin planning for ArtTable's 25th Anniversary Conference "Looking Back—Moving Forward: 25 Year's of Women's Leadership in the Visual Arts" to take place in April 2005

## 2004 CONTINUED

- Sofia Coppola nominated for many awards for her 2003 film *Lost in Translation*. She wins Best Director: National Society of Film Critics Boston Society of Film Critics, New York Film Critics Circle; Special Filmmaking Achievement: National Board of Review; Best Screenplay: Golden Globe, Writers Guild of America, Academy Award. She is nominated for Oscar for Best Director, but the winner is Peter Jackson, *The Lord of the Rings: The Return of the King*. To date, no woman has ever won an Oscar for Best Director

1896: Alice Guy Blaché, the first American woman film director, shoots the first of her more than 300 films, a short feature called *La Fee aux Choux (The Cabbage Fairy)*

- March: Martha Stewart convicted of four counts of obstruction of justice, sentenced to five months in prison and fined \$30,000
- April: CBS's *60 Minutes II* broadcasts graphic photos, taken in late 2003, of American soldiers abusing Iraqis in Abu Ghraib prison
- June: More than 500,000 copies of Former President Clinton's autobiography, *My Life*, are sold in first day, breaking sales records

- June: US Court of Appeals rules that the FCC's new regulations that ease the ownership limitations of media companies are "arbitrary and capricious" and tells FCC it must justify the rules
- July: Bipartisan 9/11 commission completes 19-month investigation with report calling for sweeping changes in country's intelligence agencies and creation of a cabinet-level intelligence director
- September: Four enormous hurricanes hit Florida, other southeastern states, and Caribbean
- September: Clinton undergoes quadruple coronary bypass surgery

- November: California is the first state to approve embryonic stem cell research as referendum wins by 69% of vote. Proposition 71 allows almost \$3 billion to be put aside over next 10 years
- George W. Bush is reelected for his second term as President of the US
- Scott Peterson convicted of murdering his wife and unborn child and given death penalty—probably most televised trial since OJ Simpson's
- December: Hamid Karzai inaugurated as Afghanistan's first popularly elected president

- December: Undersea earthquake strikes (magnitude 9.0) off the western coast of northern Sumatra. Tens of thousands killed by resulting multiple tsunamis that ravage coastal regions all over the Indian Ocean
- **Publications by Women:** Marcia Angelli (Former *New England Journal of Medicine* Editor), *The Truth About the Drug Companies: How They Deceive Us and What to Do About It*; Lynne Truss, *Eats, Shoots & Leaves* (on the use and misuse of punctuation marks—on *New York Times* best seller list for nonfiction for over 35 weeks)

DEATHS: Yasir Arafat (85), Marlon Brando (80), Ray Charles (74), Julia Child (91), Spalding Gray (63), Captain Kangaroo (Bob Keeshan) (76), Estée Lauder (96), Janet Leigh (77), Helmut Newton (84), Jack Paar (86), Tony Randall (84), Ronald Wilson Reagan (93), Christopher Reeve (520), Françoise Sagan (69), **Susan Sontag** (71)

December 1: Verona Johnston (114) oldest person in the US and second oldest in the world dies at home in suburban Columbus. Johnson taught high school Latin and voted in every election since women earned the right in 1920. "She just wore out.... She was still very sharp up until a few months ago," said her daughter Julie Johnston (82). The oldest living American is now Bettie Wilson of Mississippi (114)

Charles McGrath, *The New York Times*: "Susan Sontag...was one of the few intellectuals with whom Americans have ever been on a first-name basis.... She brought to the world of ideas not just an Olympian rigor but a glamour and sexiness it had seldom seen before."

- "Diane Arbus: Revelations," LA County Museum of Art, retrospective of nearly 200 of her photographic portraits
- "Stir Heart, Rinse Heart: Pipilotti Rist," SFMOMA, first West Coast solo exhibition for the Swiss video artist, features this specially commissioned multichannel video installation
- MoMA Video Installations (The Department of Film and Media) include *Coming Up for Air* (2003) by Carrie Mae Weems and video installation *5 Minute Break* (2001) by Kristin Lucas, in which a female avatar roams the World Trade Center's sub-basement

- "Claude Raguet Hirst: Transforming the American Still Life," The National Museum of Women in the Arts, first solo exhibition of this 19th-century trompe l'oeil painter who addressed then-radical concepts such as self-reliance, equality, temperance, and women's rights
- Picasso's *Boy with a Pipe* sells for a record \$104.1 million at Sotheby's auction. Picasso's etching *Le Repas Frugal* is purchased for \$1.8 million in London, setting a record for a print at auction. Record for Rothko is \$17.4 million at Sotheby's. May 11: Joan Mitchell's *Déjel* (1961-62)

- estimated at \$500,000-\$700,000 brings \$1,463,500 at Christie's NY; Nov 9: Mitchell's *King of Spades* (1956), estimated at \$750,000-\$1,000,000, brings \$2,696,000 at Sotheby's NY; *Le grande Vallée* (1983), estimated at \$600,000-\$800,000 sells for \$1,183,500 at Christie's NY
- December: Poll of 500 art experts in London picks Marcel Duchamp's 1917 urinal *Fountain* as the most influential work of modern art. Second is Picasso's *Les Femmes d'Alger (O. J. R. M.)* (1911-12), and third is Andy Warhol's *Marilyn Diptych* (1962)

- October-November: Jenny Holzer projection "Xenon Project for DC" organized by Nora Halpern (ArtTable member) includes poetry projected on capitol and declassified documents related to first Iraq war projected onto the Gelman Library at George Washington University. (Xenon = "stranger" in GK) is a gas used for different types of bright lights and lamps.
- Dr. Vishakha N. Desai becomes the Asia Society's 6th president

DEATHS: Richard Avedon (81), Edward Larrabee Barnes (89), Henri Cartier-Bresson (96), Kermit S. Champa (64, art historian and critic), Viola Frey (70, pioneer of CA ceramics), Anne Coffin Hanson (82, first woman hired as full tenured professor at Yale [early 70s-1992] and first woman chair of department [art history] at Yale), Beatrice Riese (86, president of American Abstract Artists for 14 years), Anne Truitt (83), Tom Wesselmann (73)



Mary MacNaughton's personalized license plate

- March: Member Carol Neuberger and Bonnie Pitman organize jam-packed week in Houston, Dallas, and Marfa (to visit Donald Judd's world-renowned installation) for 45 members and guests
- December: 25 members and guests returned to Miami for a week of art fairs, tours of private collections, and museum visits in conjunction with Miami Art Basel
- As part of the College Art Association's conference in Seattle, the Northwest Chapter organizes a

- conversation at the Wright Space in Seattle with collectors Jon and Mary Shirley and ArtTable member Lisa Corrin on collecting and new initiatives in Seattle. The event is attended by over 75 members and guests
- In conjunction with Arts Advocacy Day, three-day program organized by Americans for the Arts, ArtTable's Washington DC chapter hosts panel discussion "Taxes on the Table: A Win/Win Recipe for the Arts" at Jury's Hotel, attended by over 80

people. Organized by Jan Denton and Anita Difanis (Co-Chairs of the Advocacy Committee), this thought-provoking program addressed the importance of tax policy to the arts

"Taxes on the Table" panelists: Linda Downs (Director, Davenport Museum of Art); Bill Ivey (President, Curb Center for Art, Enterprise, and Public Policy); Ann Garfinkle (Attorney, Whiteford Taylor and Preston); and Karen Carolan (Chair, Commissioner's Art Advisory Panel, IRS)



# 2005

■ Shirley Chisholm (born November 30, 1924-died January 1, 2005). Her motto: "Unbought and unbossed" In 1968 Shirley Chisholm of NY became the first African-American woman elected to the US Congress. She served in House of Representatives until 1983. She ran for president in 1972, winning 152 delegates before she withdrew. Chisholm was noted for her support for women's rights, her advocacy of legislation to benefit those in poverty, and her opposition to the Vietnam war

**Shirley Chisholm: "I was the first American citizen to be elected to Congress in spite of the double drawbacks of being female and having skin darkened by melanin. When you put it that way, it sounds like a foolish reason for fame. In a just and free society it would be foolish. That I am a national figure because I was the first person in 192 years to be at once a congressman, black, and a woman proves, I think, that our society is not yet either just or free." "Of my two 'handicaps' being female put more obstacles in my path than being black."**

■ January: Mahmoud Abbas wins landslide victory in Palestinian presidential election. Two days later, Israeli Prime Minister Ariel Sharon calls Abbas,

and both men express willingness to restart peace efforts

■ Final report says no weapons of mass destruction: Bush administration acknowledges that search has ended. Bush, in ABC interview broadcast January 14: "I felt like we'd find weapons of mass destruction"

■ In Germany, the world's largest reinsurance company reports that Tokyo, San Francisco, and Los Angeles lead world list of urban areas that could suffer catastrophic losses in lives and property from earthquakes, flooding, tsunamis, or terrorism

■ Election in Iraq takes place January 30

■ Golden Globes: The Howard Hughes epic *The Aviator* wins three awards, including Best Dramatic Picture. Clint Eastwood is Best Director and Hillary Swank Best Dramatic Actress for *Million Dollar Baby*. *Sideways* is Best Musical or Comedy.

■ January: Report by the British Museum that US-led troops using the ancient Iraqi city of Babylon as a base have damaged and contaminated ancient artifacts at the important archaeological site

**John Curtis, keeper of the British Museum's Near East department, who was invited by the Iraqis to study the site, in his report: "This is tantamount to establishing a military camp**

**around the Great Pyramid in Egypt or around Stonehenge in Britain."**

■ The possibility of life on Mars advances as team of European scientists announce that photographs reveal huge frozen sea just beneath the planet's surface

■ February: President Bush tells Vladimir Putin of his "concerns" about Russian democracy on last day of 5-day trip to Europe taken in attempt to rebuild relations strained by the war in Iraq

■ The world's population will rise from 6.5 billion to 9.1 billion by 2050, according to a United Nations survey released on February 24, which stated

that the prediction depends on successfully controlling the spread of AIDS. According to the report: nine countries will account for half of the 2.6 billion increase (India, China, Pakistan, Nigeria, the DRC, Bangladesh, Uganda, Ethiopia, and the US); India will surpass China as the most populous country by about 2025; the population of the most developed countries will remain virtually unchanged at 1.2 billion until 2050; and 51 countries, including Germany, Italy, Japan and Russia, should have smaller populations in 45 years

DEATHS: Johnny Carson (79), Ossie Davis (87), Arthur Miller (90), Hunter S. Thomson (67)



Christo and Jeanne-Claude install *The Gates*, Central Park, New York (1970-2005), 7,500 gates at cost of about \$20 million, in funds raised by the artists. Photo: R. Skuba

■ "Ellen Gallagher: deLuxe," Whitney Museum of American Art, opens January

■ "Petah Coyne: Above and Beneath the Skin," major touring survey exhibition organized by the Albright-Knox Art Gallery, Buffalo, premieres January 16 at the Sculpture Center in Long Island City, New York

■ "American Women: A Selection from the National Portrait Gallery," Naples Museum of Art, Naples, FL January 7 through April 3

■ March: "Diane Arbus Revelations," The Metropolitan Museum of Art

■ "Deborah Butterfield," Neuberger Museum of Art, Purchase, NY

■ "Sue de Beer: Black Sun," Whitney Museum of American Art at Altria, opens March

■ "Mildred Burrage: The European Years" and "Margaret Bourke-White: The Photography of Design, 1927-1936," both Portland Museum of Art, Portland, Maine

■ Elizabeth Murray Retrospective, MoMA NY, opens in October

■ "Frida Kahlo," Tate Modern, London, major exhibition of paintings, photographs and drawings, opens June

**Valerie Cassel Oliver: "The most radical shift in African-Americans' view of themselves has occurred over the past 30 years.... The conceptual nature of the work in this exhibition reflects this sweeping change and shows how artists have portrayed powerful meditations on personal and cultural identity in their work."**

■ "Double Consciousness: Black Conceptual Art Since 1970," Contemporary Arts Museum, Houston, organized by Associate Curator Valerie Cassel Oliver (ArtTable member). Women artists include Adrian Piper, Senga Nengudi, Howardena Pindell, and Beth Coleman of SoundLab

DEATHS: Philip Johnson (98), Agnes Martin (93)



The Birth of the Chess Queen: A History by Marilyn Yalom, keynote speaker, Guggenheim 25th Anniversary event

■ January: Hilary Ballon (Architectural Historian and curator of) gives ArtTable members tour at the Skyscraper Museum's new home in Battery Park City, NY, of "Frank Lloyd Wright: The Vertical Dimension." The museum's founder and director Carol Ann Willis hosts

■ January: Members tour the exhibition "East Village USA," examining sites and events that shaped the NYC neighborhood's 1980s art scene. Welcoming remarks by Lisa Phillips (Director, The New Museum of Contemporary Art), Dan Cameron (Curator), Gracie Mansion (Private

Dealer and ArtTable member), and Wendy Olsoff (Co-owner, P.P.O.W.)

■ January: ArtTable members get private viewing of virtual reality technology at UCLA Visualization Portal, where art, architecture, and even tornados are recreated in 3-D

■ January: Members attend discussion on money management for non-profits/foundations/endowments and investors at Neuberger Berman prior to tour of the company's famous art collection founded in 1939, one of the first to bring contemporary art into the workplace

■ January: The popular monthly dialogues with artists over breakfast at Michael's in NY, organized by Martina Yamin and Joyce Schwartz since 2003, host artist, Lisa Yuskavage. Other artists included in series are Jackie Ferrara, Alice Aycock, Carolee



Yuskavage's new book, shown by Joyce Schwartz

Schneeman, Joyce Kozloff, Petah Coyne and Annette Lemieux

■ January: Members given private tour of the exhibition "Blind at the Museum" at the Theater Gallery at California's Berkeley Art Museum

■ April: *ArtTable at 25: Looking Back, Moving Forward, 25 Years of Women's Leadership in the Visual Arts*, the theme of ArtTable's 25th Anniversary launches with a mentoring roundtable at The Solomon R. Guggenheim Museum followed by Keynote speaker Marilyn Yalom (Senior scholar, Institute

for Women and Gender, Stanford University and private dinners hosted by 15 collectors.

■ April: Two-day conference convenes at Sotheby's with 5 panels examining women's leadership roles: *Women as Institution Builders*; *"Art"repeneurs*; *Women as Patrons*; *Trendspotting in the Artworld*; *Feminization and the Feminization of the Visual Arts* with a wrap-up Call to Action. ArtTable's Gala Awards dinner at Cipriani's on the 7th honors 12 "future leaders" and the 12 past award

recipients who selected them. Friday features "Hot topic" discussion dinners hosted by ArtTable members. Choices on Saturday's 10-track menu of events includes DIA Beacon, visits to artist's studios and private collections, "on the fringe" galleries, NADA stops and a behind-the-scenes tour of the newly renovated MoMA.

## Selection of books

on women artists/issues by women published from 1980 to the present (Monographs not included)

Apostolos-Cappadona and Lucinda Ebersole, eds. *Women, Creativity, and the Arts: Critical Autobiographical Perspectives*. New York: Continuum, 1995

Barlow, Margaret. *Women Artists*. New York: Hugh Lauter Levin Associates, 1999 (surveys women artists from the Middle Ages through the present)

Bobo, Jacqueline, ed. *Black Feminist Cultural Criticism*. Maiden, MA: Blackwell Publishers, 2001

Borzello, Frances. *Seeing Ourselves: Women's Self-Portraits*. Harry N. Abrams, 1998

Borzello, Frances. *A World of Our Own*. London: Thames & Hudson, 2000

Broude, Norma, and Mary D. Garrard, eds. *Feminism and Art History: Questioning the Litany*. New York: Harper & Row, 1982

Broude, Norma, and Mary D. Garrard, eds. *The Power of Feminist Art: The American Movement of the 1970s, History and Impact*, New York: Harry N. Abrams, 1994

Chadwick, Whitney. *Women, Art, and Society*. New York: Thames and Hudson, 1990

Chicago, Judy, and Edward Lucie-Smith. *Women and Art: Contested Territory*. London: Weidenfeld & Nicolson, 1999

Courtney-Clarke, Margaret. *African Canvas: the Art of West African Women*. New York: Rizzoli, 1990

Deepwell, Katy, ed. *New Feminist Art Criticism: Critical Strategies*. Manchester, NY: Manchester University Press, 1995

Deepwell, Katy, ed. *Women Artists and Modernism*. New York: St. Martin's Press, 1998

Dysart, Dinah, and Hannah Fink, eds. *Asian Women Artists*. Roseville East, NSW: Distributed in Australia by Craftsman House in association with G + B Arts International, 1996

Gaze, Delia ed. *Dictionary of Women Artists* (2 vols., 1512 pp.). London; Chicago: Fitzroy Dearborn, 1997

**Library Journal, 1997: "Incomparably rich, monumental, and up to date, these two volumes present the finest scholarship on women in art 'from the Middle Ages to the present day, in countries throughout Europe as well as America and Australia.' More than 20 key survey essays preface the main body of the dictionary and contextualize the latest knowledge found in the biographical and bibliographical entries of 600 women artists born before 1945."**

Guerrilla Girls, *BITCHES, BIMBOS, AND BALLBREAKERS: The Guerrilla Girls' Illustrated Guide to Female Stereotypes* New York: Penguin paperback original, 2003

**"Although it tackles a serious subject, the book is delightfully campy and breezy, filled with short sidebars, quirky photos and sarcastic diatribes that go for the jugular." –Detroit MetroTimes, September 3, 2003**

Guerrilla Girls. *The Guerrilla Girls' Art Museum Activity Book*, New York: Printed Matter, Inc., 2004

Guerrilla Girls. *The Guerrilla Girls' Bedside Companion to the History of Western Art*. New York: Penguin Books, 1988

**Mark Dery, The New York Times Book Review, on The Guerrilla Girls' Bedside Companion to the History of Western Art: "A leveling indictment of bigotry in the art world, the work of the Guerrilla Girls elevates cage-bar rattling to a fine art."**

Heller, Jules, and Nancy G. Heller, eds. *North American Women Artists of the Twentieth Century: A Biographical Dictionary*. New York: Garland, 1995

Heller, Nancy G. *Women Artists: An Illustrated History*. New York: Abbeville Press, 1997

Heller, Nancy. *Women Artists: Works from the National Museum of Women in the Arts*. NY: Rizzoli International Publications, Inc., 2000 Nancy G. Heller (86 artists included)

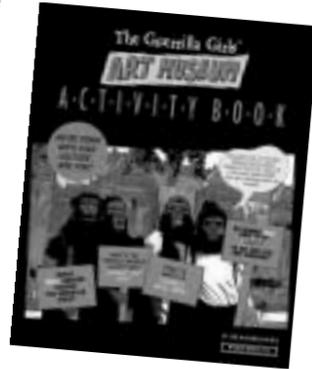
Heller, Nancy, and Nancy Grubb. *Women Artists: An Illustrated History*. Abbeville Press, 1999

Henkes, Robert. *Latin American Women Artists of the United States: The Works of 33 Twentieth-Century Women*. Jefferson, N.C.: McFarland, 1999

Kahn, Robin, ed. *Time Capsule: A Concise Encyclopedia of Women Artists*. New York: Creative Time in cooperation with SOS Int'l., 1995

Kalliope: *A Journal of Women's Literature & Art*. Jacksonville, FL: Kalliope Writer's Collective, Florida Community College, 1979+ 3 times a year

Krauss, Rosalind E. *Bachelors*. Cambridge, MA: MIT Press, 1999



Kreisel, Martha. *American Women Photographers: A Selected and Annotated Bibliography*. London: Greenwood Press, 1999

LaDuke, Betty. *Africa: Women's Art, Women's Lives*. Trenton, NJ: Africa World Press, 1997

Langer, Cassandra L. *Feminist Art Criticism: An Annotated Bibliography*. Boston: G.K. Hall, 1993 (writings on feminist art, criticism, theory, and culture)

McCracken, Penny. *Women Artists and Designers in Europe Since 1800: An Annotated Bibliography*. NY: Simon & Schuster Macmillan, 1998. 2v. 1059p.

Munro, Eleanor. *Originals: American Women Artists*. New York: Simon & Schuster Trade Paperbacks, 1982

Nochlin, Linda. *Representing Women*, Thames & Hudson, New York, 1999

Nochlin, Linda, and Joelle Bolloch, *Women in the 19th Century: Categories and Contradictions*. New York: W W Norton & Co Inc., 1998

Nochlin, Linda. *Women, Art, and Power: and Other Essays*. New York: Harper & Row, 1988

**The New York Times Book Review, 1989: "When Linda Nochlin's essay 'Why Have There Been No Great Women Artists?' was published in 1971, it set forth a pioneering agenda for a feminist history of art. The answer to the question of her essay, Ms. Nochlin argued, lies not in pondering women's innate genius, but in probing the social and institutional conditions that constrained them. Women, Art and Power includes that ground-breaking article, along with subsequent studies investigating the themes of gender and power in 19th- and 20th-century art. Notwithstanding the constraints imposed upon the activity of professional women artists, Ms. Nochlin . . . shows that they did succeed in producing powerful and original work, especially in the domains of portraiture and scenes of everyday life."**

Parker, Rozsika and Griselda Pollock, eds. *Framing Feminism: Art and the Women's Movement, 1970-1985*. New York: Pandora, 1987

Parker, Rozsika, and Griselda Pollock. *Old Mistresses: Women, Art and Ideology*. New York: Pantheon Books, 1981.

Petersen, Karen & J.J. Wilson. *Women Artists: Recognition and Reappraisal from the Early Middle Ages to the Twentieth Century*. New York: New York University Press, 1976

Piland, Sherry. *Women Artists: An Historical, Contemporary and Feminist Bibliography*. Metuchen, N.J.: Scarecrow, 1994

Puerto, Cecilia. *Latin American Women Artists, Kahlo and Look Who Else: A Selective, Annotated Bibliography*. Westport, CT: Greenwood Press, 1996 (800 women of Mexico, Central and South America, the Caribbean, and the West Indies)

Puniello, Francoise S., and Halina R. Rusak. *Abstract Expressionist Women Painters: An Annotated Bibliography*. Lanham, MD: Scarecrow, 1996

Reckitt, Helena, ed. *Art and Feminism*. New York: Phaidon, 2001 (basic reference book for feminist art)

Rosen, Randy, and Catharine Brawer, *Making Their Mark: Women Artists Move into the Mainstream, 1970-1985*, New York: Abbeville Press, 1989

Rosenblum, Naomi. *A History of Women Photographers*. New York: Abbeville Press, 1994

Slatkin, Wendy. *Women Artists in History: From Antiquity to the Present, 3rd edition*. Englewood Cliffs, NJ: Prentice Hall, 1996

Slatkin, Wendy. *Voices of Women Artists*. Englewood Cliffs, NJ: Prentice Hall, 1992

Tufts, Eleanor. *Our Hidden Heritage: Five Centuries of Women Artists*. New York: Paddington Press, 1974

Vincentelli, Moira. *Women and Ceramics: Gendered Vessels*. New York: St. Martin's Press, 2000

Waller, Susan. *Women Artists in the Modern Era: A Documentary History*. Metuchen, NJ: Scarecrow Press, 1991.

Watson-Jones, Virginia. *Contemporary American Women Sculptors*. Phoenix: Oryx, 1986

Weidner, Marsha Smith and Indianapolis Museum of Art. *Views from Jade Terrace: Chinese Women Artists, 1300-1912*. New York: Rizzoli, 1988

*Woman's Art Journal*. Knoxville, TN: Woman's Art, 1980-twice annually

*Women's Studies in the United States, A Report To The Ford Foundation* by Catharine R. Stimpson with Nina Kressner Cobb, 1986 (New York: Published by the Ford Foundation)

We welcome your questions at [www.ArtTable.org](http://www.ArtTable.org).  
If you wish to hear about future ArtTable events  
please add you name to our mailing list.