CHANGING THE EQUATION
Acknowledgments

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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 in 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.

As important as 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

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 1,400 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 in 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.

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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 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

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.

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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
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. It was a time of deconstruction, clearing away. Out of the debris, new theories of history evolved, new structures, 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 discriminations 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.

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, 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 organizations established by women in the 1970s. It 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 astronomer 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. 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
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, 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 Collection, 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 quarters, and with all those spaces to fill, major corporations followed David Rockefeller’s lead at Chase and became the new art patrons.”

"Women art historians were mostly employed as researchers, helping their male counterparts on books but never receiving any credit for their work."
The Obstacle Race: The Fortunes of Women Painters and Their Work

Setting the Stage

institutions of higher education. By the end of the 1960s, nearly 100 women’s studies courses were being offered at institutions of higher education. 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. 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!’”

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.

Power of Feminist Art
The journals and newsletters of the 1970s were even more important in some ways 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 autobiographical 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 study 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 “women as angels 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 Peterson’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 Peterson’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.

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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 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.

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

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**“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 conversational 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 on feminist politics or mission. Nor would it include artists.”

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 are a 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.”

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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 waves breaking, one, two, one, two...behind a yellow blind” points straight on to her great novel The Waves. In Originals, I traced such con-nections 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 pro-gram 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 Phiblin 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, “I couldn’t look at the world differently,” she went on. “I couldn’t imagine living in a 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.”
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, gallery people, rather than an independent mind.” Does this divided loyalty, so to speak—a curator’s reverence for art set against her self-imposed distance from the artist’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 were 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 known, and 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, complexities. 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 elan: “I’m a Stubs Tarkel girl. I still have the dream mission, and I didn’t want to get out of the business. 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 a 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.

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 fame 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 a rest of the world.

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Those fantastic visionaries

Association of America, Inc. and ArtTable Executive

communicate quickly. connected the chapters. Used e-mail to created the structure, made it national, then life, to communicate around the table. We other agenda but to make an idea come to Not lecturing, but a process. So focused on different way of communicating, not you/me. came together—the committee meetings, a

I was working at The New Museum, 86 to Aleya Lehmann (Executive Director, Appraisers
different work force. Then the import and impact of those ideas became clear.” Now Sims is a movement, the black power movement. It is interesting, however, that I didn’t really was going to make. I was involved in the progressive ideals espoused by the women’s

Loyalty 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

of Art, where she’s surveying nothing less than “the impact of World War II on women’s col-

Library/Rutgers University, Ferris Olin, had a maternal grandmother who, as a child,

site-specific land-art projects. The curator of the Dana Women Artists Series at Douglas

Joyce Pomeroy Schwartz said frankly, “I think of myself as an ethnic.” That could be have much to do with the contemporary women’s zest in assembling their lives today. 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. This does not mean that in our curatorial function we affirmed in their lives and there certainly is room for many.

Thus, success in the American money-driven art world today is a
ing to live need also a more aggressive socially driven approach. estabishment. A question is whether the times in which we are com-

the market, and a diligent personality.

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 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, know-

was ABD there was enough new scholarship 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 Fister Center for research on women, scholarship, and leadership 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 surrounded by like-minded associates for support and to network.

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 know 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 % of the population could be so dismissive. I’d ask questions on gender/ race/ethnicity/gender 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 Fister Center for research on women, scholarship, and leadership 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 surrounded by like-minded associates for support and to network.

Alony Lehmann (Executive Director, Appraisers

Associations 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—showing 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.

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In the official “organizational history” prepared by founder Mimi Pose 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 in Boston!”

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.”

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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.
those 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 strategical 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.”

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 more profound changes are across generations, as opposed to museums. 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 founders tended to emphasize the administrative and business side of the arts, it may be time to reconsider our exclusion of artists. The founders tended to emphasize the administrative and business side of the arts, it may be time to reconsider our exclusion of artists. The founders tended to emphasize the administrative and business side of the arts, it may be time to reconsider our exclusion of artists. The founders tended to emphasize the administrative and business side of the arts, it may be time to reconsider our exclusion of artists. The founders tended to emphasize the administrative and business side of the arts, it may be time to reconsider our exclusion of artists. The founders tended to emphasize the administrative and business side of the arts, it may be time to reconsider our exclusion of artists.

She herself and Caroline carried the word West in November. In Los Angeles, the late Edith Winsten (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 continue to be idealistic! 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 protestors from all over the country. It was the time and my environment, and I was a Stude 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 pay 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 who 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 don’t 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.

If I were to be more controversial, making a case that art is the key that helps us 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 contribute to the development of real public policy.
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 intensively 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 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 Harriott 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 art 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 donation 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 Connell, 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 the New Museum brought together 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.

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for institutional relations. Myers spoke of ArtTable as “a forum for discussion of criti-
cal 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 lunches, 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 enor-
mous crowd (Emily Rafferty said “awfully big! But they handled it well, and people
came early to network”), the elaborate mise 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.

At the same time, backstage so to speak, the ArtTable business
office was being made businesslike, installed in Caroline Goldberg’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. Arttable, 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 mem-
bers’ 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-public-
sized 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 experi-
ence 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
domains. 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, col-
lecting 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 mem-
ber 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 prin-
ciples of social responsibility. Anderson wrote emotionally in 1933 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 envisioner,
artist Hilla Rebay, born in Germany from the same wealth-empowered upper class.

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.
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-shielding 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 warrens for women on multiple bureaucratic levels to interact around the figure of the museum’s President.”

Stanford’s Carol Frankel reflects that “We worked hard to become the embodiment of ArtTable. Women’s boards want to do more 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 what happened to the image of American women in the world? Remember the Founders! Those fantastic visionaries! We knew by osmosis. Growing up in the field. We know how to go around, get people on board, get people 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 get around, get people on board, get people 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!”

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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.”

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.
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.
1980

- October: The most successful programs sell for $4 million.

- Joan Jonas retrospective, Berkeley Art Museum.

- From 1975 to 1977, Lila Harnett introduces the Mental Health System Act of 1980. The Act sets aside 27% ($423,000) of funding to women's association. Following a court ruling, a base exists for a professional women's association. Following a court ruling, a base exists for a professional women's association.

- Iraqi President Saddam Hussein declares holy war against Iran, starting a decades-long conflict. Iranian oil invades Iraq. Thousands of casualties result.

- US Supreme Court rules that “live events” are not patentable matter, so the 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, Ilda 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 war.

- $7 billion aid effort to prevent left-wing guerrillas from gaining power in Central America.

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

DEATHS: Jimmy Durante (87), George Raft (85), The Shah of Iran, George Herbert Walker Bush (94), Mark David Chapman (65), Nino Rota (71), George Hamilton (71), Acevedo (75).
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 283 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 500 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 Loss (63), Bobby Sands (27), Anwar Sadat (62), DeWitt Walzak (5, founder, Readers Digest)

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


Alma Thomas: “Sometimes I've come to the crossroads and I look right and left. I never married, for one thing. That was a place I knew 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.”

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. Kroes, Esq. (Legislative Counsel, AAM & former arts advisor for the Carter Administration) and Barbara A. Better (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, BCTV), Charlotte Schiff-Jones (CBC Cable-TV), Dr. Wendy A. Stein (Dept of Film and Television, The Metropolitans Museum of Art), and Jaime Davidovich (president, Artists Television Network). A dinner follows at the Tower Suite of the Time/Life Building in NYC

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: The “A Life in Art: Alma Thomas, 1891-1980, ” 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: “Sometimes I've come to the crossroads and I look right and left. I never married, for one thing. That was a place I knew 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.”

First ArtTable Logo
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.)

* Blick, the ERA, written in 1952 by Alice Paul, suffered a defeat in the United States Senate, and 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 finds the Carter Center to resolve conflict and promote human rights.

* Clara von Buelow 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 finds 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 lunce and menace / Of every pendulum; / By deft duck and twirl / She draws applause; bright harness / Bites keen into each brave limb"

* Sandy Skoglund, Radicon, Radicon, 1982

* 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


* October: Founding president Lila Harnett begins discussion with Ruth Bowman and Edith Wyle about forming ArtTable West

* Betty Parson’s life was singular and historic. In 1935 the Modern Art gallery in NYC showed her work and hired her. In 1940, she became the manager of the Betty Parsons Gallery, where she championed artists such as Joseph Cornell, Adolph Gottlieb, Theodoros Stamos, and Saul Steinberg. In 1946 Parsons opened her own gallery with $5,000 of mostly borrowed capital. When Peggy Guggenheim’s Art of This Century gallery closed in 1947, Barnett Newman brought Pullicicci, Rotolo, and Still to the Betty Parsons Gallery. In 1951 Parsons refused the request of these painters to stay with them, and they left for the Sidney Janis Gallery. As the years did, Parsons followed her own vision, including the work of Walker Evans, Alice Dorsio, Richard Pousette-Dart, Ad Reinhardt, Stamos, and Steinberg, soon Robert Rauschenberg and then Ellsworth Kelly. In the 1950s, when few women artists could find galleries, Parsons represented Agnes Martin, Joan Mitchell, Yaacov Agam, and others. Parsons ran her gallery and exhibited her own work and that of new artists for the rest of her life.

* 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, and New Art Scene in the Eighties.” Panels 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

* Books that Shaped a Century of American Science" in 1998 (Eudora Welty, Collected Stories of Eudora Welty

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* DEATHS: John Blick (33), Ingrid Bopman (76), Soviet President Leonid I. Brezhnev (76, John Cheever (70, Pulitzer Prize winner), Philip K. Dick (54), Rainer Werner Fassbinder (37), Madeline Kahn (65), Virginia Woolf (56), Elizabeth Bishop (82), Joseph Conrad (65), Norman Mailer (84), Robert E. Howard (67).
ARTTABLE

Cover of first issue of ArtWire, Fall 1983

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, fashioned the flower they themselves never hoped to see—or like a sealed letter they could not plainly read."[13]

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

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: Raquya H. Abdalla, Sisters In Affiction: Circumcision and Infibulations of Women in Africa; Marion Zimmer Bradley, The Mists of Avalon (a woman’s perspective of the King Arthur legend); Amy Clapcott, The Kingfisher, Jane Goodall, In the Shadow of Man; Joyce Johnson, Minor Characters (a memoir of the Beat generation); Rogiberta Menchu (Guatemalan-born Mayan Indian and human rights activist and winner of Nobel Peace Prize in 1992).

Willem de Kooning’s painting Two Women sells for $1.2 million at Sotheby’s; for a living artist sold at auction. Mary Cassatt, Le Figaro, sells at Christie’s for $1 million

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, creator of the geodesic dome and the dymaxion motor car, and dubbed our planet “Spaceship Earth”); Ira Gershwin (87); McSorley Wertheimerfield (32, created the gothic dome and the dymaxion motor car, and dubbed our planet “Spaceship Earth”), Ingrid Sischy (68), Tennessee (Thomas Lanier) Williams (85)

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Susan Rothenberg, first solo exhibition at MOCA.


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.

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 R. K. Ride becomes the first American woman in space when she flies on the second voyage of the Space shuttle Challenger.

November: Revereand 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 (83) 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.

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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 Whiteread, in 1993.
- Wendy Steen appointed Program Manager of The Metropolitan Museum of Art/J.Paul Getty Program for 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, Museum of Art/J.Paul Getty Program. Initial program is a critical inventory of films on art. Experimental film and video programs to bring art into the media to be explored.
- President Ronald Reagan is reelected and recommended for a second term as President.
- "Women and The Media, New Video, The Fine Art of Collecting." Lila Harnett moderates first session, Stephen E. Weil (Deputy Director, Academy of Fine Arts, Los Angeles) moderates second session. "Unconscious Bias and How Do They Mix?" panel at Sotheby’s.
- "How Do They Mix?" panel at Sotheby’s.
- "Among most of the painters of my generation, I didn’t fit really 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 existing 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.’"

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."
1985

- Mikhail Gorbatchev, 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 Windows computer operating 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 Creider 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 says that the diaper TV ads have "crossed the line between eye-catching and porn"
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- ArtTable's 1985-86 theme "Art in the planning public art in los angeles" is announced
- Rebecca Horn wins the Carnegie Prize for her museum to be not just public art
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Do women have to be naked to get into the Met. Museum?滓

Less than 5% of the artists in the modern art sections are women, and 85% of the nude are female

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 Art World" at Sotheby's. Panels include Van Deren Coke (Curator, SF MoMa), Ann Walker (Trustee SF MoMA) 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 LaZarz (Curator, LA Museum of Contemporary Art), Sandra Ruch (Manager of Cultural Affairs, Mobil Corporation), Helen Goldberg (President, Museum of Contemporary Art, Chicago), Anita Contini (Executive Director, Creative Time, Inc.), Lynn Jorgensen Upchuch (Director, Art Museum Association of America), Wendy Stein (founder of the Program for Art Film), and Mary Schmidt Campbell (Director, Studio Museum in Harlem) who said she considers the potential audience for her museum to be not just "local" but the universe
- Anita Coster: "Museums should be as diverse as the communities they serve"
- Donna Karan launches her first collection under her own name in 1985 and five years later added a ready-to-wear line
- Publication of volume 5 of 5, Diary of Virginia Woolf, 1896-1941, 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."
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. 15) 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-scale arms 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 (Merit 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, and justifies affirmative action on the basis of sex.

November: “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.”

Jane Goodall: “Is it all intrinsically of myself? Is it influenced by some idea or some photograph of an idea which I have acquired from some source?”

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.”

December: Musée d’Orsay, opens in Paris in a railroad station redesigned by Gae Aulenti, to showcase major 19th-century art.

Arianna Stassinopoulou Huffington’s biography Picasso: Creator and Destroyer is published.

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Liz Robbins passes presidential baton to Serena Rattazzi at annual ArtTable meeting hosted by the Brooklyn Museum of Art. Director Robert T. Brueggeman behind-the-scenes talk about the architectural competition for the museum’s expansion.

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.

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The Oprah Winfrey Show debuts and will become the highest-rated talk show in syndication history. In 2003, the Oprah magazine list of American billionaires includes Winfrey—the first African-American woman to reach billionaire status.

Death(s): Simone de Beauvoir (79), Jorge Luis Borges (97), L. Ron Hubbard (76, founder of Scientology), Christopher Isherwood, Harold Arlen (wrote “Over the Rainbow”), Duke Ellington (92), Benny Goodman (77), Donna Reed (64).

Simone de Beauvoir, The Second Sex. “There is to be found the basic fruit of woman: she is the Other in a totally in which the male is necessary to one another... Woman has always been man’s dependent, if not his slave. He 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.”

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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 works.

The US Supreme Court finds that sex-based allocations of the financial community,” said a role in her career moves.

Earls-Solari (Art Program Director, Artspace), Myrna Smoot (Executive Director, The Art Museum of Princeton University), Suzanne Stephens (architect, the J.Paul Getty Inc. site in NYC) look 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 (Director, The Metropolitan Museum of Art, and Suzanne Stephens (architectural journalist, Bard College).

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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.

April: President Reagan defends America's presence in the Persian Gulf, two days after 57 American soldiers are killed when an Iraqi warplane 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.

May: Reverend The New Museum, NYC, mounts an ArtTable members join artist, architect, curators, developers, planners and civic leaders at Philadelphia's "Public Art in America '87" conference, sponsored by Fairmount 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. Panelists, Janakee 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 representing the society's 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, Richmond [CA] Art Center) discuss "Grant making in the Arts" at a symposium held by the Public Art Fund in NY in a project of the American Arts Alliance; and Kristin Solberg, also deputy director of the American Arts Alliance; Rosalie Kessler Director for Oliver Stone's "Public Art in America '87" conference, held at the Pew Charitable Trust, NEA, and the Pennsylvania Council on the Arts.

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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 G. Gorbachev sign the Intermediate-Range Nuclear Forces Treaty (INF), the first superpower treaty to eliminate an entire class of nuclear weapons

- “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 Festivals and 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 Yasuda Fire and Marine Insurance Co. Van Gogh’s painting Irises is bought from the estate of Edward Elmhirst for $53.9 million at Sotheby’s in New York, reaching #8 fied buyer for $53.9 million at Sotheby’s in New York, reaching #8
- Sotheby’s President for $23.5 million. The money goes 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
- 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 to the Andy Warhol Foundation for the Visual Arts (less Sotheby’s 10% commission)

1988

- CD’s outsell vinyl for the first time ever
- Prozac is introduced
- Saudi-born Osama bin Laden founds al Qaeda, 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: Gurdon Elliot (medicine), who invented the leukemia-fighting drug 6-mercaptopurine (She is the only woman inducted into The Inventors Hall of Fame)
- Academy Awards: The Last Emperor is Best Picture and Best Director for Bernardo Bertolucci, Cher is Best Actress for Moonstruck. Michael Douglas Best Actor for Wall Street
March: The nation’s worst oil spill occurs as the 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 people 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 American women museum directors are honored at meeting at Smithsonian Institution, DC. Mimi Masciarelli is the first woman director to direct a film that earns $100 million—for Big, her 2nd film.

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.

1988 CONTINUED

Penny Marshall (née Carole Penny Masiarelli) 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.

President George Bush is elected 41st president, defeating Michael Dukakis. Dan Quayle is VP.

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Rebecca Horn wins the Carnegie Prize in the Carnegie International exhibition in Pittsburgh.

November: Picasso’s “Acrath & Harlequin” sells for $38.46 million.

Deborah DeMichael 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 cultural identity. 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 April (Advisor, Offices of Tax legislation, Council, 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.

DeFosse, Billy Carter (S, President Carter’s brother), Andy Cohn (30), Roy Orbison (52).

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DEATHS: Michiel Boesigpij (75), Fernando Brandao (77), Louise Nevelson (88), Isamu Noguchi (85).

Louise Nevelson: “The freer that women become, the fonder men will be. Because when you enslaved someone, you are enslaved.”

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 Titled Arc from Federal Plaza in NYC (installed 1980). Serra had refused to move the University of Pennsylvania’s 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-NJ) seeks to reinstate the pre-1969 tax rule allowing artist’s tax deductions for fair market value on work donated to charitable or educational institutions (only of materials allowed at time).

“At Art the Edge: Ida Applebroog,” the High Museum of Art, Atlanta, GA.

Other major exhibitions include “Ida Applebroog,” Umler Museum Ulm.

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By the end of this year over 60% of American households have cable TV.

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

DEATHS: Lucile Ball (77), Samuel Beckett (83), John Cassavetes, Bette Davis (81), Emperor Hirohito of Japan (89), after the longest reign in Japan's history, succeeded by Crown Prince Akihito; Heinz, Peace and Prosperity, adopted as new reign names, former Attorney-General John N. Mitchell (75), Mary Newton (co-founder of The Black Panther Party, slated to death by a crack cocaine dealer), Lawrence Oliver (82), Édith Raudner (42), Virgil Thomson (92), wrote 2 operas with Gertrude Stein: “Fear Saints in Three Acts” and “The Mother of Us All.” Barbara W. Tuchman (77, Pulitzer Prize-winning historian)

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

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

“L.A. Pop in the 60’s” exhibition “Perpetual Motif: The Art of Century Art” acts as guide for the groundwork for a living artist.

Acknowledgment models for the next generation.

Other artists such as Alexander Calder, Justine Kurland, and Charles Linder began to require that contestants have a living artist.

Jane Belso, (Director, George Museum of Art): “Childhood role models were important to me, but they weren’t like I am—an artist.”


Art Foundation, David Mirvish’s fabled collection of sculpture and color field paintings, dinner and a panel. "October: "The Impact of Government on the Arts: Money, Legislation, Censorship," panel discussion at the Solomon R. Guggenheim Museum, NY. Participants: Frederieke Taylor (Director, Arts Administration Program, CA State University, Dominguez Hills), addresses need for more equitable representation of cultures by arts institutions receiving public funding. October: “Developing Multicultural Board: Experiences and Opportunities,” hosted by Southern California chapter at the Japanese American Cultural and Community Center, moderated by member Delo Brockings (Director, Arts Administration Program, CA State University, Dominguez Hills).

“The Times Art Table” meeting “Success Is a Job in New York” at the ICA. Mary Kilby (Director of the Fine Arts Program, Philadelphia Redevelopment Authority) points out city’s highlights between stops. UNESCO: “Genital Circumcision in Africa: Ritual: An Odyssey into Female Circumcision in Africa.”


Johanna Rockburne,” ten-year retrospective, Rose Art Museum, Brandes University, Waltham, MA.

Jacquelin Baas takes over directorship of contemporary art gives tour of that cutting-edge collection.

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.

Bette Davis: “Hollywood always wanted me to be pretty, but I fought for realism.

“I know what you’re going to have on my gravestone? She did it the hard way.”

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

Lucile Ball: “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.”

Lawrence sculpture, one of the installations on the tour guided by Joyce Schwartz (Works of Art for Public Spaces) for Philadelphia project.

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 exhibit. “Success Is a Job in New York” at the ICA. Mary Kilby (Director of the Fine Arts Program, Philadelphia Redevelopment Authority) points out city’s highlights between stops.

Lauren Evans sculpture, one of the installations on the tour guided by Joyce Schwartz (Works of Art for Public Spaces) for Philadelphia project.

Censorship of the University Art Museum, University of Kentucky, Berlkey, 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 shown curates 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 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.

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

When it comes to the arts, there are individuals who will always see them as frivolous and will attempt to cut them from the national budget.” (Published summary of panel was later distributed to legislators and Arts Advocates)

Pamela’s at the Guggenheim, October 2, 1993

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.), Allinson D’Amato (Senator, NY State)


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1990

- President George HW Bush declares Space shuttle Discovery blasts off
- NY Governor Mario Cuomo cuts Van Gogh's Southern California ArtTable member
- The Divine Dr. Antonia Novello is the first woman to serve as Surgeon General
- Mary-Claire King, epidemiologist at UC Berkeley, finds evidence that a gene on chromosome 17 causes an inherited form of breast cancer and also increases risk of ovarian cancer
- 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, Dr. Betsy Ashen
- Nelson Mandela freed in South Africa after 27 years in prison (becomes the country's president in 1994)
- Iraq President Saddam 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. Antonio 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
- 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, Dana Bournbaum, Theodora Skipitares, and Karen Finley. Jackie Apple is Franklin Furnace's first curator

ARTTABLE

- Kinshasha Holman Conwill is ArtTable President (1990-92); Shannon Emmanuell 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 38 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 for the Bay Area's advocacy panel chaired by Judith Teichman. Panelists include Jacqueyn Bass and Renny Pritikin, Director, New Langston Arts
- January: NEA Director John Frohnmeyer, new NEA Director for Popular Culture, creates a buzz

DEATHS: Leonard Bernstein (72), Aaron Copland (90), Armand Hammer (92), Lewis Mumford (95), Greta Garbo (84), Eva Gordon (82), Ava Gardner (57), Mary Martin (78), Barbara Stanwyck (96), Sarah Vaughan (86), Sami Dawk Jr. (64), Sir Rex Harrison (82), Johnnie Ray (63)

Jenny Holzer


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**ARTTABLE**

**THE ART WORLD**

**1991**

- **January:** Operation Desert Storm begins, objective to drive Iraqi forces out of Kuwait. The Persian Gulf War cost $61 billion and left 843 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. Gorbatchev

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

- The Guerrilla Girls win the Annual New York Magazine “Life of the City” Award
- Yvonne Rainer wins Filmmaker’s 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: Giant 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”

- 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)

- 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), James Rosenquist (86), Jean Arthur (90), Pearl Bailey (72, special ambassador to the UN, 1970), Kaiser Barbie (77), Frank Capra (94), Diane Wargit Feistlin (71, Martha Graham 1988), Graham Greene (90) Klas Klasik (65), Jerzy Kosinski (57), Fred MacMurray (83), Lee Remick (55), Dr. Susan (97), 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.”

Joyce Kozloff designed the first 10th anniversary awards shown above

- Ance Wallachs and Solomon R. Guggenheim, 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

- 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)

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1992

Nobel Peace Prize: Rigoberta Menchu, Guatemalan Indian woman who spoke on behalf of indigenous people and victims of government repression

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 Kimshasha Conwell, 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. Charlotte Hunter (McNeil-Lehrer News Hour) moderates.

"The Future of Private Patronage" Southern California chapter panel held at Meyers/Bloom Gallery, Santa Monica. Michele de Angelis (Eli Broad Family Foundation curator) moderates. Panelists, Patrick Phillips-Pokluk (Senior Vice President, Arts & Communications Counselors, NY) comments on the shift in corporate funding 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

August: Hurricane Andrew causes 55 deaths in 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" premiers 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

Pulitzer Prize for Literature: Jane Smiley for her novel A Thousand Acres

US Supreme Court reaffirms its position in Roe v. Wade (1973) with 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”

Academy Awards: “Eva Hesse: A Retrospective,” Yale University Art Gallery, New Haven

Northern California members join the ArtTable in 1971, Charlotte Beers becomes the first woman CEO for the multinational Ogilvy & Mather. She increases billings by $2 billion in 4 years (succeeded by Shelly Lazania in 1997)

April: $4 billion Euro Disneyland opens in Marne-La-Vallée, France

French intellectuals decry the invasion of environmental record "second to none"

Minneapolis/St. Paul, Minnesota largest, is built in the Twin cities of St. Paul and Minneapolis

Miriam Schapiro has solo exhibitions in 1991, April: Deadly rioting erupts in Los Angeles after a jury acquits for LA police officers of almost all state charges in videotaped beating of Rodney King

June: Addressing the Earth Summit in Rio de Janeiro. The future of private patronage is a major focus of the conference. Some 1,000 representatives from over 60 art critics from around the world attend the conference 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, Godzilia Asian-American Art Network), Kimshasha Holman Conwell (Director, Studio Museum in Harlem). Pat Cruz (Deputy Director, Studio Museum in Harlem)

Whitney Museum of American Art, Agnes Martin retrospective

Pat Cruz, and Margaret Mathews-Berenson (Senior Vice President, Arts & Communications Counselors, NY) comments on the shift in corporate funding 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


Aesthetics Enough?” ArtTable and Stanley Grinstein for celebrating the art world of exhibitions in the Bay Area organized by ArtTable members

Nina Van Dyusn is the sixth poet and first Poet Laureate of the US (1991), National Book Award for book of poems To See, To Take in 1971, Bolingen Prize from Yale University in 1970, she died in December 2004 at age 83)

ArtTable members Cecile McCann gives tour for art critics to San Francisco. ArtTable members crowd in for push further into the public consciousness and into the consciousness of art professionals.

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

Agnes Martin had her first solo exhibition in 1951, 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 anything. All of her ways are empty. Infinity light and delicate. She bears an even path. Sweet, smiling, uninterrupted, free.

Agnes Martin (1912-2004) was a Canadian painter who moved to New York in 1949 and eventually became one of the most influential American artists of the 20th century. She is known for her minimalist works, which often feature simple, repetitive patterns and a focus on spiritual themes. Martin’s art often explores concepts related to nature, spirituality, and the human experience. She is considered one of the pioneers of the minimalist art movement and her work has had a significant impact on the development of contemporary art.

Whitney Museum of American Art

Agnes Martin retrospective

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February: Bomb explodes in basement garage of World Trade Center, killing 6 and injuring at least 1,040. In 1995, militant Islamist Sheikh 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: 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 Aidaonia 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 (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 sexual psychological injury as a result of sexual harassment.

November: Franklin Furnace (founded in 1981) of Staying Young. (Remember Ross Perot?).

Christie Todd Whitman (R) is elected New Jersey’s first woman governor. (She is the longest serving attorney general of the 20th century, 1993-2001).

Kitty Carlisle Hart (Chairman NYSCA) and the Palm Springs Museum with 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.

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.

Karen McDougal uses Artcorps’ survey data to compile ArtTable’s first formal member directory with career information.

Teii Morrisen: “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 margins. What it is to have no home in this place. To be set adrift from the one you knew, what it is to lose at the edge of times 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.”

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The Closing of the American Mind.

THE ART WORLD

DEATHS: Allan Blumen (62, political philosopher, Univ. of Chicago) The Chasing of the American Mind; David Bink (76, physicist considered by Einstein as his heir in quantum theory); Shirley Bosch (84), Agnes de Mink (88, US dancer and choreographer, Oklahoma); Martine Dietrich (90), Frederica Fellen (73), Berenice Sera (a civilian who worked in the U.S. Navy during World War II); Myrna Loy (88), Vincent Price (82), Frank Zappa (65).

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

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 Horin (President, Museum Management Consultants) is keynote speaker.


Adrienne Horn: “Arts organizations that want to survive and remain competitive are looking for leaders that want to survive and remain competitive.”

1993 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 in its 1992 “Man of the Year.”

Christie Todd Whitman (R) is elected 1st woman governor of New Jersey.

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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.

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1993 continued

- Shelia 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
- June: Hundreds of thousands of the Andy Warhol Museum opens
- Patricia Cruz serves as ArtTable president
- Between 1992 and 1994 membership expands from 400 to 750
- ArtTable moves into its current location at 270 Lafayette Street, NYC
- Between 1992 and 1994 membership expands from 400 to 750
- ArtTable is again one of the 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)
- 124 ArtTable members complete the first members survey on ArtTable programming
- Paris trip includes 28 Members and 5 guests, who visit private collections, 5 museums, 12 galleries, 4 architectural projects, 2 artist’s studios, and the Paris opening in 5 days
- September: Northern California Chapter presents pioneering print publisher Kathan Brown with their annual Outstanding Achievement Award, joining San Franciscans in celebrating “Kathan Brown Day,”

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 formed
- Clinton signs the Desert Protection Bill, which preserves much of the Mojave desert and extends the Oke Reservation 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
- Patrons of NEA grants to individual artists are recognized
- 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 Andy Warhol Museum opens in Pittsburgh
- The National Museum of the American Indian opens in NYC
- Dorothea Tanning establishes the Tanning Prize for Poetry, with a $2 million endowment. The first winner is W. S. Merwin
- The Clintons inaugurate The Corcoran’s permanent collection
- ArtTable joins the 20 Members and 12 galleries that comprise the Corcoran’s permanent collection
- 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)
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- The Arts and Sciences program initiated by Gund, which brings curriculum, artist supplies, and teaching 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.
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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-based violence, creates training programs to increase police and court officials’ sensitivity and a national 24-hour hotline for battered women

* US Supreme Court rules unanimously in favor of Helmsley Trust to stop the production of a documentary about the Vietnam War. The decision establishes that the First Amendment protects the right of filmmakers to produce films that may be offensive to the public

* Women and power is the subject of the theme of the 1994 ArtTable meeting. The meeting features a keynote address by Susan Power, director of the Institute for Women in Culture and Society, who emphasizes the importance of women's contributions to the art world

* The Violence Against Women Act is signed into law. The act provides funding for programs to help victims of domestic violence and expands the definition of domestic violence to include dating violence and stalking

* The International Decade of the World’s Indigenous People begins. The decade aims to raise awareness about the rights and issues of indigenous peoples worldwide

* eBay is founded in Pierre Omidyar’s garage. He names the site after the Dutch word “ebel,” meaning “eight,” referring to the fact that he could only afford $8 for each of the 1,000 listings he put on the site

1995

* The International Decade of the World’s Indigenous People (1995-2005) is inaugurated. The decade aims to raise awareness about the rights and issues of indigenous peoples worldwide

* 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

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1995 Continued

Leaving Las Vegas wins Best Feature at the 11th Independent Spirit Awards and Female Lead for Elizabeth 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 honor. "Scat! Scat! Picture toKebbe!" Shue is nominated for Oscar, but Best Actress goes to Susan Sarandon for Dead Man Walking.

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 TeΧn ecstatic, which premiered in American Showcase section of the 2002 Sundance Film Festival.

October: President and Mrs. Clinton invite ArtTable Board of Directors to the White House to National Medal of Arts awards ceremony. Among the honorees are Susan Kat, Karen Broious, Patricia Cruz, Dyana Cerruti, 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.

Publications by Women: Deidre Bair, Anita 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 large 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 Square (received Nobel Peace Prize in 1994 with Shimon Peres and Yasir Arafat)

Nancy Graves (55), Ray Johnson (68)

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. President Clinton signs legislation that significantly deregulates telecommunications, creating almost limitless opportunities for broadcasters and cable companies. Pressured by the Federal Communications Commission, television broadcasters are asked 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.

Lilly Reich: Designer and Architect, University Art Museum, Brandeis University, Paris, France.

Annette Messager, LA Country Museum of Art, travels to MoMA and the Art Institute of Chicago.

"In a Different Light," University Art Museum, UC Berkeley.


www.arthln.com, founded by Jane Haslem, the first international art site for art dealers on the Internet.

www.artdaily.com is the first art news paper on the net established. The site reprint articles from the day of 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, Denis 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.


Diane H. Pilgrim receive the ArtTable Award for Arts Advocacy and Activism in the Visual Arts. Arizona Stirling (Director for Arts and Humanities, The Rockefeller Foundation) gives the keynote address to the audience. In presenting the ArtTable award to Diane H. Pilgrim, Emily Rash Pilgrim 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.

Dianne H. Pilgrim (Director Cooper-Hewitt National Design Museum, Smithsonian Institution) receives ArtTable 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 to the audience.

Deirdre Bair (writer, biographer, feminist, and activist) honored by ArtTable.

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"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 Rash Pilgrim receives ArtTable’s 3rd annual Award for Distinguished Service to the Visual Arts. Keynote addresses by Louise M. Slovogt (NY State Congresswoman) and Frank Rich (writer, New York Times)

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Interview for ArtTable Award Luncheon, April 20, 1996.

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

Grace Stanslaus becomes the first chair of the New York Chapter, splitting the responsibilities of the National President and the New York Chapter chair.

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1996 CONTINUED

- Emmy: The winners are Drama Series, EF (NRC); Comedy Series, Frasier (NRC); Miniseries, Gallavant's Thieves (NRC); Made for TV 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 80 million in North America, 9 million in Europe, and 6 million in Asia/Pacific. 43.2 million

1997

- Washington, D.C. 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

ARTTABLE

- 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.
- US Post Office issues Georgia O’Keeffe stamp
- DEATHS: Helen Chadwick (42), Duane Hanson (60), Harold Prince (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, 8½ (1963), and City of Women of 1970), Carl Sagan (62), Tupac Shakur (25, rapper shot four times in drive-by shooting)
- 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.
- 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), Sabahah Newman (Yale U artgalleries), Jodi Freman (Visiting Fellow, Harvard), Threaw Thau Heyman (Guest Curator, National Museum of American Art, Smithsonian), and moderator Dr. Kendall Taylor discuss their careers and issues facing women curators across
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 Kimeke McGrath with their first High Achievement in the Visual Arts Award with dinner and celebration at The Oval Room Restaurant.

The Southern California Chapter is considering plans for its first ArtTable conference, to be held in conjunction with the opening of the new Getty Center.

In 1998

• President Clinton outlines first balanced budget in 30 years.

• FDA approves male impotence drug Viagra.

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• 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.”

• 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 acquires 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 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, Kathryn Grahem (biography) for Personal History.

• Melissa Ward is the first African-American woman Captain in commercial aviation (for United Airlines).

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

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1997 CONTINUED

• Sacagawea’s role in the Lewis and Clark historically downplayed. As interest in her story is ignited by the $1 Coin Act, that places her image on the coin, achievement of the arts community.

• Howardena Pindell: Atomizing Art, film dramatizing the life and adventures of Howardena Pindell (1951-), directed by Cauleen Smith, New York Times Critics Choice Award for Best Documentary Feature.

• 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.

• President Clinton outlines first balanced budget in 30 years.

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First National Conference at the Getty Center LA (l to r): Diane B. Frankel, Ronne Hartfeldt, Deborah Marrow, Susan Torquella Leval, Deborah Marrow, and Janet Rodriguez. Photo: Aleya Lehmann.
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 "Mary Cassatt: Modern Woman," by former ArtTable president Elizabeth Murray, sparks a "Harry Mania" among recipients of MacArthur Foundation award.

• Janine Antoni, An Applebregow win MacArthur Foundation awards.
• Si Newhouse purchases Andy Warhol's Suite of Sixty-Six 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.

1999

• The US Budget goes into surplus.
• World population reaches six billion milestone.
• March: 78-day offensive launched on Serb attacks on Croatians.
• April: Students Eric Harris (18) and Dylan Klebold (17) storm Columbine High School in Littleton, CO, killing twelve other students and a teacher, themselves.
• Pulitzer Prize for Music: Melinda MacNeaughton.


• H. H. Arnason, History of Modern Art includes 789 men and 128 women artists.
• John Bayley, "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 connections, to create community.

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

• Roselyn (Cissie) Swing honored by Northern California Chapter with their annual Achievement in the Arts 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 Sandra Myers moderates panel discussion at the National Museum of Women in the Arts on "Cultural and Public Policy: Looking Ahead.

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

• 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.

• "I was born radical."
• "You don’t belong to us."
• "I shock myself.
• "I can live alone and I love to work."
• "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 Center.

• Women in the Arts on "Cultural Transforming the Urban Environment.
• ArtTable Board of Directors 2-day retreat in NYC assesses 1995-2000.
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.

1999 ARTABLE

• “Sensation,” Brooklyn Museum of Art. Mayor Giuliani orders removal of painting by Christo, including 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.

• “Domestica Tanning: Still in the Studio,” Boston University Art Gallery, celebrates Tannings suite of 12 paintings Another Language of Flowers, paired with a poem especially composed by noted contemporary poets.

• Mario Whitman, CEO of eBay, speaking at the Internship Conference in Open 1998: “Today, ... although women make up almost half of America’s labor force, 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 36% 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.

1999 THE ART WORLD

• The World awaits the consequences of $2 billion of money spent worldwide on Y2K upgrade on computer software.

DEATHS: Joan D’Alvoglia (85), Stanley Kubrick (70), July 6, Dr. John F. Kennedy Jr. (39), Wales Kennedy, Dorothea Tanning, and her husband Laurence B. Tassie (not at sea when plane is crashing, photo credit: Michael Vigliotti)

• “Buying Time/Collecting Video,” after almost six years as Executive Director, Stacy October: Yemen: US Navy destroyer Cole blown up alongside it. Seventeen sailors killed. Attack linked to Osama bin Laden’s al-Qaeda terrorist network.

• Czech boy Elián González (age 6), President of North and South Korea sign peace accord, and symbolically end half-century of antagonism.

• 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: US Navy destroyer 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: Jump Lahiri (fiction) for Interpreter of Maladies; Stacy Schiff (biography) for Vasa: Mrs. Vladimir Nabokov.

2000 ARTABLE

• 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.


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

2000 THE TIMES

• 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; the world awaits the consequences of billions of dollars spent worldwide on Y2K upgrade on computer software.

• Ivan, 1999

• Cuban boy Elián González (age 6), the subject of international dispute, is reunited with his father after federal raid of Miami relatives’ home.

• January: P.S.1 Contemporary Art Center in Long Island City (founded 1971 by Steinberg) 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.


• After almost six years as Executive Director, Aleya Lehmann (formerly Saad) departs. Angela Gilchrist serves as acting Director for five months.

• Carol Cregginten interviewing Art Dealer Ruth Halperin for The Oral History Project during a David Hockney exhibition, 2003.

2000 THE ART WORLD


• The Mouths of Women, including Angela Gisclon, Cathy Ehrlich, and Ruby Lerner. Follow up table-by-table forums held during Saturday lunch at The National Museum for Women in the Arts.

• Notre Dame announces the first chapter-in-development (later renamed Regional Alliance), Frank Morioka is first chair.

• April: Salute to Janet Solinger. 57 attendees celebrate the 57th anniversary of the Corcoran’s VP of Public Relations (former Director, Research Associate Program at the Smithsonian Institution).
**2000 CONTINUED**


- Hillary Rodham Clinton, the nation’s first First Lady to seek elected office, is elected Democratic member of the US Senate from NY State.

**THE TIMES**


- Ed Harris directs and stars in film Pollock. In 2001 Marcia Gay Harden wins Best Supporting Actress for her role as Lee Krasner.


- "ArtTable Mentorship Program: Women and Intern Patty Talley." Photo: Julia Moore

**THE ART WORLD**

- Marsha Tucker (founding Director, New Museum of Contemporary Art) receives ArtTable's 7th annual Award for Distinguished Service to the Visual Arts. Susana Torrella Leyva (Director, El Museo del Barrio) gives keynote address.

- Rachel Blackburn and Barbara Pflumaur co-chair the Southern California Chapter; Carol Pat Kettnering (r) and Julia Moore spearhead development of "ArtMentors" mentoring initiative.

**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 change, which reaches (although diluted) the 1997 Kyoto Protocol.

- October: Anthrax scare rivets nation, as anthrax-laced letters are sent to various media and government officials.

- At one minute after midnight on January 1, SFMOMA, in collaboration with Intel Corporation, launches the world's first "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, 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: PBA art auction One of Art II—Art in the Twenty-First Century, focusing exclusively on contemporary visual art and artists.

**THE ART WORLD**

- Judith K. Brodsky serves as ArtTable president (2001-03).
- April 26: Pioneering art dealer and arts advocate Paul Cooper, who “opened” SOTHO 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 (President, New President). Photo: Sondra Myers and Gigi Bradford

- "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.

- 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 inspires 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.


- 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.


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.

- 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 ma- creational heiress Ruth Lilly (value between $80 and $120 million).

2002

- January: The Euro is introduced into circulation in the European Union.
- January: National Academy of Sciences issues report opposing human reproductive cloning but support- ing 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.
- The retrospective “The Paintings of Diego Rivera,” with 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 civilization, the immense triangular table involved collaboration of more than 400. It rests on a white tile floor inscribed with 999 women’s names.
- Orazio and Artemisia Gentileschi: An active group of ArtTable members.
- The West Wing wins Best Drama, and HBO's Sex and the City is Best Comedy.

- Four of ArtTable’s founders at 20th Anniversary (l to r): Clemintine Brown, Liz Robbins, Lovery Stockin Simos, Lila Harrett, Caroline Goldsmith.
- ImClone, and Adelphi, convicted or old for federal investigation for fraud and crooked accounting.
- Tree magazine's Persons of the Year are Centra Cooper Waterman, Sharron Knots (Enron) and Coken Ryan (Enron), the 3 women who blow 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 “Tu-Man.” Skull combines human and chimpan- cean characteristics.
- US abandons 31-year-old AntiBallistic Missile Treaty.
**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 63 million by 2020 if preventive measures are not expanded.

**THE TIMES**

- 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 (Director, 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 $460 million.

2003

**January:** President Bush announces he is ready to attack Iraq even without a UN mandate in State of the Union address.

**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.

**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.

**June:** Prime Minister Tony Blair presents Iraq war rationale to UN Security Council.

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

**August:** US Supreme Court decisively upholds the use of affirmative action in higher education.

**September:** 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 (males have one X chromosome; females have two X chromosomes; males have an X and 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.

**October:** The Bubble telescope detects oldest known planet (Methuselah, 12.7 billion years old).

2003 CONTINUED

- 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’s Distinguished Service Award for Distinguished Service to the Arts at W aldorf 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 75th anniversary of the Academy of Design, NY, founded in 1847; in “radical” move life-class for women is allowed to show in Academy’s Annual exhibition. First (in 1826-2003), examines role of women in Academy’s history.


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2004 CONTINUED

• Santa Barbara: 19th annual Collectors Forum; 150 artists, collectors, and philanthropists discuss the importance of tax policy to the arts.

• December: Undersea earthquake strikes (magnitude 9.0) off the western coast of northern Sumatra. Times of thousands killed by resulting multiple tsunami that ravage coastal regions all over the Indian Ocean

• Publications by Women:
  - Mariska Angelos (Former New England Journal of Medicine Editor), The Truth About the Drug Companies: How They Deceive Us and What to Do About It
  - Lynnke Truss, Eats, Shoots & Leavens (on the use and misuse of punctuation…
  - Former President Clinton's autobiography My Life

• November: California is the first state to approve embryonic stem cell research as referendum wins by 60% of vote. Proposition 71 allows almost $3 billion to be put aside over next 10 years

• March: Martha Stewart convicted of 5 counts of obstruction of justice, sentenced to five months in prison and fined $50,000

• 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: Report: 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

• October-November: Jenny Holzer's "Stir Heart, Rinse Heart: Pipilotti Rist," SFMOMA, first West Coast solo exhibition. The event is attended by over 80,000 Americans for the Arts, ArtTable's sixth president, and voted in every election since women earned the right to vote in 1920. "She was just not..." she said very much on a few friends, either daughter Julie Johnston (82), the oldest living American is now Belle Morrow of Mississippi (104)

• DEATHS: Randi Reisler’s (69), Edward Larrabee Barnes (89), Henri Cartier-Bresson (96), Kermit S. Champa (84); Charles (74), Julia Child (91), Helmut Newton (84), Jack Paar (86), Tony Randall (84), Ronald Wilson Reagan (93), Christopher Reeve (52), François Sarraïn (81), Susan Sontag (79)

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ARTICLE

ARThouse

• "Diane Arbus: Revelations," LA County Museum of Art, retrospective of nearly 200 of her photographic portraits

• "Star Dust, Rainer Dienes: Pilgrimage," SPAMMA, 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 Rargent 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 $904.1 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 $77.4 million at Sotheby's. May 11: Joan Mitchell's Dégel (1962-02) estimated at $500,000-$700,000 brings $1,463,500 at Christie's NY; Nov 9: Mitchell's Abstract (Shade) (1961) estimated at $750,000-$1,000,000, brings $2,696,000 at Sotheby's NY; Le grand Vullié (1983), estimated at $600,000-$800,000 sells for $1,183,500 at Christie's NY

•December: "Pulp of art experts in London picks Marcel Duchamp's 1917 urinal Fountain as the most influential work of modern art. Second is Picasso's Las Meninas d'Avignon (1907), and third is Andy Warhol's Marilyn Díptych (1962)

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•7:00PM - Video screening by artist who addressed then-radical concepts such as self-reliance, equality, temperance, and women's rights"
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.

The possibility of life on Mars advances

Shirley Chisholm: “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 that way it odd, 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 199 years
to be at once a congresswoman, 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 black.”

March: 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 ARC interview broadcast January 14: “I feel like we’d found
weapons of mass destruction”

In Germany, the world’s largest rensurance
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

January: Members tour the 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

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 mediations
on personal and cultural identity
in their work.”

February: Report by the British
Museum that US-led troops using the
ancient Iraqi city of Babylon as a
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 world’s population will rise from
1.2 billion to 2050; in 2050 the most populous country will be China,
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,
Japan, and Russia, should have smaller populations in 45 years

Dubious 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

Women as Patrons; Trendspotting in
Institution Builders; “Art”repeneurs;
Women as Artists: Making an Art World:
-shaped by the female gaze.

DEATHS: Philip Johnson (98), Agnes Martin (93)

Photography of Design, 1927-
"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

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Guggenheim 25th Anniversary event

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Barlow, Margaret. Women Artists. New York: Hugh Lauter Levin Associates, 1999 (surveys women artists from the Middle Ages through the present).

Selection of books on women artists/issues by women published from 1980 to the present (Monographs not included)


“Although it tackles a serious subject, the book is delightfully campy and breezy, filled with short tidbits, quirky photos and sarcastic dictums that go far for the jocular.” –Detroit MetroTimes, September 3, 2003


Nochlin, Linda. Representing Women, Thames & Hudson, New York, 1999


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 groundbreaking 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 demonstrates that women succeeded in producing powerful and original work, especially in the domains of portraiture and scenes of everyday life.”


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. If you wish to hear about future ArtTable events please add your name to our mailing list.