

# ARTTABLE

**Oral History Project**  
**a weekend celebration**

**Washington, D.C.**  
**November 7–9, 2013**

## **Program**

### **ArtTable Oral History Celebration**

Archives of American Art

November 7, 2013

**Welcome** | Ada V. Ciniglio, *Executive Director, ArtTable*

**Greetings** | Jennifer Riddell *and* Laura Roulet

**Remarks** | Kate Haw, *Director, Archives of American Art*

**Looking Forward** | Sally Block, *President, ArtTable*

**Video Clips** | Carol Covington *and* Barbara Croissant

**Closing** | Ada V. Ciniglio

## Acknowledgements

Over the years, this project has involved many enthusiastic supporters who have given advice, financial backing, and an ongoing commitment to its completion. We are grateful to all those who have made this celebration possible. First, to Carol Covington and Barbara Croissant for the inspiration and vision to begin this work and the energy to accomplish so much; to Robin Bonner, Anne Goodyear, Wendy Luke, Marcia Mayo, and Linda Sweet for their fundraising and financial support; to Brandon Fortune and Louise Gregory who offered advice and support along the way; to Anne Leith whose technical expertise contributed to the professionalism of the content; and finally to Kate Haw of the Archives of American Art and to our stalwart team from D.C. – Jennifer Riddell and Laura Roulet – as well as our dedicated ArtTable staff—Evelyn Bround, Carrie Caroselli, and Lucy Lydon—for putting all of the pieces together for this celebration.

## **ArtTable Presidents and Founders**

### **ArtTable Founders**

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

### **Past Board Presidents**

Lila Harnett (1981–84)  
Elizabeth Robbins (1984–86)  
Serena Rattazzi (1986–88)  
Frederieke Taylor (1988–90)  
Kinshasha Holman Conwill (1990–92)  
Sandra Lang (1992–94)  
Patricia Cruz (1994–96)  
Adele Z. Silver (1996–97)  
Mary Sue Sweeny Price (1997–99)  
Mary MacNaughton (1999–2001)  
Judith K. Brodsky (2001–03)  
Diane B. Frankel (2003–05)  
Linda Sweet (2005–07)  
Peggy Loar Voorsanger (2007–09)  
Lowery Stokes Sims (2009–11)  
Lowery Stokes Sims and Jennifer Rissler (2011–12)  
Jennifer Rissler (2012–2013)  
Sally Block (2013–present)

## A Letter from ArtTable's President and Executive Director

Today ArtTable's Oral History Archives joins the 20 million letters, diaries, and scrapbooks of artists, dealers, and collectors; the innumerable records of arts institutions; the vast collection of photographs of art world figures and events; and the largest collection of oral histories anywhere in the world on the subject of art. We are very proud to join what a contemporary art collector has called "the art world's Fort Knox," the Archives of American Art.

The Archive was founded in 1954, and in 1970 joined the Smithsonian Institution. Its still growing collection is used every year by thousands of researchers who consult original documents at the Archives' research facilities and millions who use the online reference services. This free and open access is aided by professional archivists who preserve the materials and create guides that facilitate their use.

Much has been written about the meaning and importance of oral histories. One definition, and there are many, is that oral histories comprise information of historical or sociological importance obtained through interviews with persons whose experiences and memories are representative or whose lives have been of special significance. For scholars, it is a resource with the ability to bring to life the voices and experiences of individuals, many of whom might be otherwise forgotten by history. What oral histories can do through the memories and insights of their individual subjects is to shed light on the larger issues and themes of their time. This is precisely what ArtTable's Oral History documents have done.

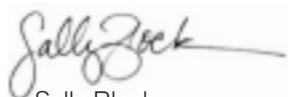
We all know that the founding of ArtTable in 1980 was in response to a need for the professional recognition and parity of women in the arts workplace. The 12 founders, five of whom are documented in these archival materials, were visionaries in the sense that they understood that only by cooperation, collaboration and mutual support could they make change occur. Over the years, as its founders watched ArtTable expand into a professional network of more than 1,000 women, they wanted some way to document the struggles and hardship—psychological, financial and personal—that faced this group of explorers and entrepreneurs in the art world.

Begun in 1999, ArtTable's Oral History Project consists of interviews of women of accomplishment from very diverse backgrounds—among them one of the first art advisors for commercial space in the US; founder of one of the

first major contemporary art galleries to exhibit works of ceramics, fiber art and glass alongside more traditional works of fine art; the founder of the renowned Crown Point Press; the lone female art critic on a major Bay Area newspaper of her time; a writer reexamining women artists and their work in relation to ethnicity, class and sexuality; creator of a groundbreaking database of images; Stanford's first permanent appointment in American art history; founder of an innovative model for art tours; a collector and philanthropist who endowed one of Washington's major museums; the founder of the National Museum of Women in the Arts; the creator of a program enabling art students to pay their tuition by teaching at local art centers; founder of Printed Matter and the Art Worker's Coalition; curator of the ill-fated Mapplethorpe show at the Corcoran; founding publisher of ARTWEEK Magazine; a MacArthur fellow and pioneer in the documentation of Chicano traditions in Mexican-American art; a ground-breaking innovator in the use of new technologies and interactive media in arts education; an early supporter of photography as a fine art; and the only African-American woman curator during her tenure at the Metropolitan Museum of Art.

Their stories document the fearlessness, courage, and grit of pioneers in the art world they found as professionals and women. We celebrate them today as we turn over their stories to become part of ArtTable's history in the larger history of American art.

Sincerely,



Sally Block  
*Board President, ArtTable*



Ada V. Ciniglio  
*Executive Director, ArtTable*

## The ArtTable Oral History Project: A Brief History

The ArtTable Oral History Project began in 1999, when Carol Covington, Ruth Braunstein, and Louise Gregory, members of what was then called the Northern California Chapter of ArtTable, decided to document the noteworthy accomplishments, contributions, and personal histories of their prominent female peers, including gallerists, art historians, writers, critics, and philanthropists. With initial funding allocated by the national ArtTable Board presided over by Mary MacNaughton, and the advice of Paul Karlstrom, the Los Angeles director of the Archives of American Art, a committee formed to carry the project forward and work commenced under the leadership of Carol Covington. Interest in documenting oral histories of influential women soon spread to Washington, D.C. with support from ArtTable's National Office. In the D.C. area, under the leadership of Barbara Croissant, D.C. Chapter chair, additional interviews were produced, including five of ArtTable's founding members. Both coasts joined forces to organize and raise funds for the national ArtTable Oral History Project in conjunction with ArtTable's twenty-fifth anniversary. The resulting video recordings and transcripts of the thirty oral history interviews conducted are being submitted to the Archives of American Art in this ceremony, on November 7, 2013, making the significant contributions and stories of these influential, pioneering women accessible cultural resources for posterity. Included in this printed program are short biographies of the women interviewed, including those of five founding members of ArtTable—Caroline Goldsmith, Patricia Hamilton, Lila Harnett, Joyce Pomeroy Schwartz, and Lowery Stokes Sims.

## Oral History Project Interviewees

### **Paule Anglim—Interviewed October 22, 1999**

Paule Anglim began her career as one of the first art advisors for commercial spaces in the United States. After 15 years as an art advisor, Anglim opened her own gallery in downtown San Francisco, showing work by such major artists as Louise Bourgeois, Bruce Conner, David Ireland, and Deborah Butterfield as well as conceptual artists like Tom Marioni, Paul Kos, and Nayland Blake. Gallery Paule Anglim continues to be at the forefront of contemporary and conceptual art and has helped numerous artists start and establish their careers.

### **Ruth Braunstein—Interviewed August 3, 1999**

In 1961, Ruth Braunstein founded the Braunstein Quay Gallery, in Tiburon, California, which was recognized as a “crossover gallery,” one of the first major contemporary art galleries to exhibit sculptural works utilizing ceramics, fiber art, and glass alongside paintings, drawings, and other more traditional works of fine art. She was a charter member and president of the San Francisco Art Dealers Association and started the programs ACCESS and ArtCare to foster a more prosperous art community. Braunstein served on the board of Fiberworks in Berkeley and Visual Aid in San Francisco and was a founding member of the Society for the Encouragement of Contemporary Art at the San Francisco Museum of Modern Art. In 1996, she received the annual Lifetime Achievement in the Arts Award from what was then called the Northern California Chapter of ArtTable.

### **Kathan Brown—Interviewed March 6, 2008**

An entrepreneur, writer, and printmaker, Kathan Brown received her BA from Antioch College, her MFA and honorary doctorate from the California College of Arts and Crafts, and an honorary doctorate from the San Francisco Art Institute. In 1962, she founded Crown Point Press in the San Francisco Bay Area, which started as a print workshop in Brown’s basement, but soon evolved, moved to a larger location, and began publishing etching portfolios by artists including Richard Diebenkorn, Kiki Smith, Vito Acconci, and many others. Brown wrote and published six books, including her *Magical Secrets About Thinking Creatively: The Art of Etching and the Truth of Life* (2006), on such topics as printmaking, art history, and the creative process. The Crown Point Press archives are held at the Fine Arts Museum of San Francisco and

the National Gallery of Art, Washington, D.C. The press's twenty-fifth anniversary was celebrated with an exhibition at the Museum of Modern Art in New York.

**Dorothy Burkhart—Interviewed June 29, 2002**

While completing her MA in art and art history at San Jose State University, Dorothy Burkhart was hired, in 1980, as an art critic and writer for the *San Jose Mercury News*, where she was the only female art critic on the staff of any of the three largest Bay Area newspapers at the time. She used this platform, which had a large readership, to help women artists gain mainstream visibility by printing numerous interviews and reviews of their work, while, at the same time, drawing attention to issues of gender in the visual arts. Her writing was also published in *Artweek*, *ARTnews*, other arts magazines, and was included in prominent exhibition catalogues.

**Whitney Chadwick, PhD—Interviewed January 3, 2001**

Art historian, scholar, writer, and professor of art history at San Francisco State University, Whitney Chadwick earned her PhD from Pennsylvania State University. She wrote numerous articles, essays, catalogues, and books on such topics as feminism, gender studies, Surrealism, and twentieth-century European and American art. Her most widely read publication, *Women, Art, and Society* (1990, 1995, 2002), challenges traditional assumptions about women artists and reexamines how their work is discussed in relation to ethnicity, class, and sexuality. Dr. Chadwick's other texts include *Women Artists and the Surrealist Movement* (1985), the first full-length study in English on the topic, *Amazons in the Drawing Room: The Art of Romaine Brooks* (2000), *The Modern Woman Revisited: Paris Between the Wars* (2003), among many others. Chadwick received grants from the National Endowment for the Humanities, the American Council of Learned Societies, and the National Endowment for the Arts, was a fellow at the Center of Research on Women and Gender at Stanford University (1997), the University of Ulster in Belfast (2001), and the Sterling and Francine Clark Art Institute (2002). She taught at MIT, the University of California at Berkeley, Stanford University, held the Clark Professorship at Williams College (2003), and was awarded an honorary doctorate by the University of Gothenburg in Sweden (2003).

**Kathleen Rogers Cohen, PhD—Interviewed April 3, 2001**

Professor emerita of art history in the School of Art and Design at San Jose State University, Kathleen Rogers Cohen served as director of several art organizations and programs including California State University's interdisciplinary IMAGE Project and World-Images, a groundbreaking database containing over 50,000 images for nonprofit educational purposes. Cohen also served as associate director of CADRE (Computers in Art, Design, Research & Education), where she oversaw the project's California State University Delta Project; California Research & Education Network project MICKIE (Multimedia on the Internet & Collaborative Knowledge Interchange for Education); and Paths to the Present, an interdisciplinary humanities program. She was associate dean of the College of the Humanities and the Arts and chairman of the Department of Art at San Jose State University, was named outstanding professor, and received numerous grants, fellowships, and awards.

**Wanda M. Corn, PhD—Interviewed September 19, 2001**

The Robert and Ruth Halperin Professor in Art History at Stanford University, Dr. Wanda Corn was Stanford's first permanent appointment in American art history. She served as chair of the Department of Art and Art History and acting director of the Stanford Museum. From 1992-1995 she was the Anthony P. Meier Family Professor and director of the Stanford Humanities Center. She earned her BA, MA, and PhD from New York University and taught at NYU as well as at the University of California at Berkeley and Mills College. Corn curated museum exhibitions and authored a number of books including *The Color of Mood: American Tonalism, 1990–1910* (1972), *The Art of Andrew Wyeth* (1973), and *Grant Wood: The Regionalist Vision* (1983). Her book about Georgia O'Keeffe, *The Great American Thing: Modern Art and National Identity, 1915–35* (1999), is recognized as a landmark study of early twentieth-century modern art in the United States and it won the Charles C. Eldredge Prize for Distinguished Scholarship in American Art awarded by the Smithsonian American Art Museum (2000). Publications about Mary Cassatt, murals in the Woman's Building at the Chicago Columbian Exposition of 1893, in addition to the exhibition Gertrude Stein and the Making of the Modern, are among Corn's most recent projects.

**Alice Denney—Interviewed November 17, 2007**

Alice Denney, an arts administrator and curator, served as assistant director for the short-lived Washington Gallery of Modern Art before she founded the Washington Project for the Arts (WPA), in 1975, where she was director for four years. The WPA was formed to provide a place for artists to show their work and it offered counsel in career development, legal rights, and management while fostering a supportive environment for experimental art, dance, theater, and music. The WPA presents an annual award named in Denney's honor to an individual who has shown sustained support for Washington, D.C.'s art community.

**Kathleen Ewing—Interviewed September 19, 2008**

The Kathleen Ewing Gallery, which opened in 1976, in Washington, D.C., showed emerging, contemporary, and established photographers. Kathleen Ewing was a founding member and served as executive director of the Association of International Photography Art Dealers (AIPAD), from 1991 to 2007, and organized AIPAD's annual fine art photography trade show. She also served as president of the Art Dealers Association of Greater Washington.

**Barbara Fendrick—Interviewed November 17, 2007**

An art consultant, appraiser, lecturer, and guest curator, Barbara Fendrick began her career selling prints, which led her to found the Fine Prints Society and Fendrick Folios. In 1960, she established the Fendrick Gallery, in Washington, D.C., which was one of the first galleries on the East Coast to promote emerging artists working in metal, clay, furniture, and book arts. Fendrick was also one of the founders of the Art Dealers Association of Greater Washington and helped several artists get commissions to create sculptures in buildings and public spaces.

**Dextra Frankel—Interviewed January 20, 2004 and March 14, 2008**

Curator, exhibition designer, researcher, and educator, Dextra Frankel founded LAX Studios in 1976 and Dextra Frankel Associates in 1986. She was a trustee of the American Crafts Council, in New York (1957–1978), and of the Western Association of Art Museums (1979–1982). She received several grants including those from the National Endowment for the Arts and the Woodstock Artists Association for studies on the subject of more effective museum structures and environments. Frankel also started the graduate and

undergraduate exhibition design program and the certificate in museum studies program during her tenure as gallery director and professor of art at California State University at Fullerton (1967–1991).

**Helen Frederick—Interviewed January 14, 2008**

An artist, educator, curator, and active participant in the Washington, D.C., art community, Helen Frederick attended Rhode Island School of Design and founded Pyramid Atlantic Art Center in Silver Spring, Maryland. Pyramid Atlantic is a nonprofit organization that provides a supportive environment for artists and is dedicated to excellence in printmaking, papermaking, and book arts. Frederick promoted cultural art awareness and art education programs through Pyramid Atlantic's activities. She also served on the boards of several art spaces, participated on peer-review panels, and taught at George Mason University. Frederick has received numerous awards including the Creative Projects Grant Award (2008) from the Arts and Humanities Council of Montgomery County, the Southern Graphic Council Printmaker Emeritus Award (2008), and a 25 Outstanding Women Award (2005) from the Women Business Owners of Montgomery County.

**Diana Fuller—Interviewed August 29, 2007**

An art dealer, arts administrator, curator, and exhibition producer, Diana Fuller founded and directed the Hansen Fuller Gallery, in collaboration with several partners, between 1960 and 1990. As an innovative gallerist, Diana and her gallery partners were on the forefront of the West Coast contemporary art movement. She helped establish such artists as William Wiley, Robert Arneson, and Roy De Forest, and hers was the first San Francisco gallery to show Ed Ruscha, Chris Burden, and Lynda Benglis. Since closing the gallery, she has been an independent curator and producer of numerous exhibitions, served as program director for the Squaw Valley Community of Writers screenwriting program, was a founding board member of the Headland Center for the Arts, served as president of the Film Arts Foundation board, and has worked (and continues to work) on many documentary film productions.

**Caroline Goldsmith\*—Interviewed June 10–21, 2004**

Caroline Goldsmith was one of the founding members of ArtTable, coined the name, and was executive director of the organization for its first fifteen years. She also served as president and press chairman of her local chapter of the

League of Women Voters. In 1960, Goldsmith founded Gallery Passport, an innovative model for art tours, which was one of the first companies to organize guided tours of museums and galleries. From 1966 until her passing in 2004, Goldsmith worked for Ruder Finn Arts and Communications Counselors, where she organized, promoted, and gained corporate sponsorship for many exhibitions including Making their Mark: Women Artists Move into the Mainstream, 1970–1985; Frontier America: The Far West; and Contemporary Black Artists. She paved the way for women in the arts, helping them gain professional recognition, experience, mentors, and connections through her work at Ruder Finn Arts and ArtTable.

**Ruth Halperin\*—Interviewed March 7, 2004**

Philanthropist and art enthusiast, Ruth Halperin provided endowments to Stanford University, the Cantor Arts Center, and the de Young Museum. She also established professorships in art and art history at Stanford as well as a Stanford graduate fellowship, and funded a curatorship in modern and contemporary art there. After serving for many years as chair of the Committee for Art and on the board of trustees at Stanford, Halperin, along with Al Elsen, John Merryman, and Sandy Patterson, founded the Contemporary Collectors Circle, in 1985. She also became renowned for her own exceptional art collection.

**Patricia Hamilton—Interviewed February 4, 2008**

One of the founding members of ArtTable, Patricia Hamilton began her career in the arts working at the Whitney Museum of American Art, where she was given the opportunity to curate the exhibition Ten American Masters of Watercolor, launching her career as a curator and art dealer. In 1977, she founded the Patricia Hamilton Gallery, in New York, which was noteworthy for supporting sculptors and female artists, including giving Louise Bourgeois one of her earliest exhibitions. After closing her Manhattan gallery in 1985, Patricia moved to Los Angeles where she established a reputable, independent business as a private art dealer and consultant.

**Lila Harnett, PhD—Interviewed June 4, 2007**

Lila Harnett, one of the founders of ArtTable and its first president, is the co-founder of the Lila and Joel Harnett Art Museum and Print Study Center in Richmond, Virginia. A major collector of American art, she has been listed in

Who's Who in American Women, Foremost Women in Communications, and Who's Who in American Art. She is the recipient of an honorary Doctor of Fine Arts degree from the University of Richmond in 2007. She studied at the Art Students' League and the New York School of Interior Design and attended graduate school at the New School for Social Research, where she met and began collecting art with her husband. In 1953, she started the publication *Business Atomic Report*, and soon began writing the column *Weekend in New York* in the Pulitzer Prize-winning newspaper *The Riverdale Press*. She became a critic for *CUE* magazine and wrote for *Marketing Communications*, with a focus on art marketing, museums, and museum shops. Harnett was, for eight years, a member of the New York State Council on the Arts where she served as chairman of the Museum Committee. She is a life trustee of the Phoenix Art Museum and started *Phoenix Home and Garden* magazine, which was recognized in 1999, as the most successful regional home and garden publication in the country. At ArtTable's 30<sup>th</sup> Anniversary Celebration, she was presented with ArtTable's 2011 Distinguished Service to the Visual Arts Award.

#### **Olga Hirshhorn—Interviewed May 16–19, 2006**

Olga Hirshhorn began her career as the owner of the employment agency Services Unlimited, but soon became immersed in the art world with her husband, Joseph Hirshhorn, and started friendships with art dealers, collectors, and artists including Pablo Picasso, Willem de Kooning, and Georgia O'Keeffe. She and Joseph amassed a large art collection and, in the 1960s, endowed much of their collection to the Hirshhorn Museum and Sculpture Garden, part of the Smithsonian Institution. Olga Hirshhorn has supported many art associations and museums throughout her life, served on the Corcoran Gallery of Art board, and as a delegate to the International Women's Solidarity Conference.

#### **Wilhelmina Cole Holladay—Interviewed August 17 and September 23, 2005**

In the 1960s, Wilhelmina Cole Holladay started collecting art and began to notice a huge underrepresentation of women artists in museum collections and art exhibitions. She decided to use her resources to create a museum dedicated to exhibiting work by women artists. In 1987, Holladay established

the National Museum of Women in the Arts (NWMA), in Washington, D.C., to promote a greater awareness of women's contributions to art and aesthetics. She was elected to the National Women's Hall of Fame (1996), was awarded a National Medal of Arts (2006), and a Foremother Award from the National Research Center for Women & Families. Her book *A Museum of Their Own: National Museum of Women in the Arts* (2008) chronicles the history of the National Museum of Women in the Arts.

**Linda Lichtenberg Kaplan—Interviewed September 19, 2008**

An art appraiser, curator, and writer specializing in twentieth-century American art, Linda Lichtenberg Kaplan was a member of the Appraisers Association of America, a senior appraiser of the American Society of Appraisers, and managed the Lichtenberg Foundation, which supports education, the arts, and healthcare issues. In the late 1980s, she established an endowed fund for the Smithsonian Museum's program dedicated to contemporary art, and throughout her life supported several other important museum exhibitions, scholarly publications, acquisitions, and educational materials. Kaplan also served as commissioner of the Smithsonian American Art Museum and as a trustee of the Archives of American Art and the Phillips Collection.

**Sally Lilienthal\*—Interviewed Summer 2004**

After she graduated from Sarah Lawrence College and worked in the Office of War Information during World War II, Sally Lilienthal studied sculpture at the San Francisco Art Institute. She worked as a sculptor for over 20 years, and began collecting art when she started working for Amnesty International. She soon gained recognition as a prominent collector and was invited to join the board of the San Francisco Museum of Modern Art. In the late 1960s, she organized and raised the funds for an innovative symposium in San Francisco featuring such acclaimed artists as Frank Stella and Claes Oldenburg. On the board of trustees at the San Francisco Art Institute, she created a program enabling students to pay their tuition by teaching at local youth centers. Lilienthal received an honorary degree from the San Francisco Art Institute and was a member of the San Francisco Arts Commission. In 1978, she cofounded a San Francisco Museum of Modern Art fund-raising art gallery in Fort Mason to exhibit, rent, and sell work by artists who had not shown in commercial galleries. In addition to her art philanthropy, Ms. Lilienthal founded and served as board president of the Ploughshares Fund, an internationally regarded public

grant foundation that supports initiatives to prevent conflicts and stop the spread and use of nuclear, biological, and chemical weapons.

**Lucy Lippard—Interviewed July 17, 2008**

Lucy Lippard earned her BA from Smith College and her MA from New York University's Institute of Fine Arts. She began her career as an art critic for *Art International* and *Artforum*, and soon started curating exhibitions. In 1966, she organized the exhibition *Eccentric Abstraction*, at the Fischbach Gallery in New York, which furthered the careers of Eva Hesse and Bruce Nauman, in addition to establishing and defining “anti-form art,” also known as “post-minimalism.” She continued curating exhibitions, including the conceptual exhibition 557,087, at the Seattle Art Museum (1969), and was awarded a Guggenheim Fellowship (1968) for her research on Ad Reinhardt. In 1969, she helped found two organizations, Printed Matter, the world’s largest non-profit organization dedicated to the promotion of publications made by artists, and the Art Worker’s Coalition, an activist artists’ group. Lippard won College Art Association’s Frank Jewett Mather Award for art criticism, and was a founding member of *Heresies*, a feminist collective art journal. She is noted for being a conceptual art historian and was one of the first to recognize the dematerialization of conceptual art.

**Jane Livingston—Interviewed January 13, 2008**

An independent curator and editor of the Richard Diebenkorn catalogue raisonné, Jane Livingston received her MFA from Harvard University and served as curator of twentieth-century art at the Los Angeles County Museum of Art (1967–1975). In 1975, she became chief curator and associate director of the Corcoran Gallery of Art where she established the gallery as one of the leading exhibitors of fine art photography and organized major exhibitions of work by photographers Manuel Alvarez Bravo, Robert Mapplethorpe, and others. She received a Guggenheim fellowship for her book *The New York School: Photography, 1936–1963* and numerous other grants, fellowships, and honorary degrees including a Kress Senior Fellowship at the National Gallery of Art and a residency at the Rockefeller Foundation Study Center.

**Cecile McCann\*—Interviewed March 25, 2002**

Founding publisher of *ARTWEEK* magazine and an accomplished ceramicist, Cecile McCann studied architecture at Vassar College and Tulane University

before she moved to Berkeley, in 1960, with her husband and their five children. While living in the South Bay, she completed her undergraduate and master's degrees in ceramics at San Jose State University, where she later taught. In spite of the obstacles for women in the 1960s, McCann was determined to pursue a career in art and saw the need for an art publication that listed competitions as well as current reviews of exhibitions in the San Francisco Bay Area. In January 1970, she founded *ARTWEEK* and the first issue was published out of her home, largely on "bootstraps and positive energy." Within a few years, *ARTWEEK* became known as the national voice of contemporary art on the West Coast. McCann once stated, "motherhood was the perfect primer for all the different multitasking activities" of publishing and working 80 hours a week. She had widespread influence serving as publisher and editor of *ARTWEEK* for 20 years, a position that earned her numerous honors and distinctions.

**Amalia Mesa-Bains, PhD—Interviewed October 7, 2001**

Director of the Visual and Public Art Department of California State University at Monterey Bay and an artist, author, and lecturer, Amalia Mesa-Bains's work deals with the Chicano community and history, with a focus on traditional Chicano altars. She enhanced the understanding of multiculturalism and demographic shifts in the United States and worked to define a Chicano and Latino aesthetic in the U.S. and in Latin America. Mesa-Bains pioneered the documentation and interpretation of Chicano traditions in Mexican-American art through her cultural activism and her own altars/installations. Her work has been exhibited in both national and international venues including the National Museum of American Art at the Smithsonian; Whitney Museum of American Art; San Francisco Museum of Modern Art; Contemporary Exhibition Center of Lyon, France; Kulturhuset, Stockholm; and the Museum of Modern Art, Dublin. As an educator and community advocate, Mesa-Bains served the San Francisco Unified School District and the San Francisco Arts Commission, and, as a member of the board of directors, she served both the Galeria de la Raza and the Center for the Arts at Yerba Buena Gardens. She received her BA from San Jose State College, MA from San Francisco State University, and an MA and PhD from the Wright Institute in Berkeley. The Association of American Cultures, the Association of Hispanic Artists, San Francisco State University Alumni Association, Stanford University, and the

University of Texas at Austin all presented her with special achievement awards. She also received a distinguished MacArthur Fellowship.

**Ruth Perlin—Interviewed September 22, 2008**

Ruth Perlin was a founding member of ArtTable's Washington, D.C., Chapter and was active in museum education organizations for many years. She received her BA in art history from Wellesley College and her MA in art history and museum studies from New York University's Institute of Fine Arts. She served as chief of education at the Baltimore Museum of Art (1969–1972) and then moved to the National Gallery of Art (1980–2001), where she served as head curator of the Department of Extension Programs and as deputy head of the Department of Education. She produced numerous art education resources including films, videos, and slide teaching programs, and she pioneered the use of new technologies and interactive media for educational programs in schools, universities, and other institutions. Perlin also developed an extensive digital image database, which became the basis for the National Gallery's website. She received numerous grants, awards, and honors, served on the board of the Museum Education Division of the National Art Education Association and was named National Art Museum Educator of the Year by the National Art Education Association (2006).

**Joyce Pomeroy Schwartz—Interviewed October 1, 2007**

One of the founding members of ArtTable, Joyce Pomeroy Schwartz received her BA in English literature and American history from Hunter College and her MA in art education from New York University. She began her career in the arts as the executive director and cofounder of the Rockaway Music and Arts Council, where she worked to bring art and music to the Rockaways. Schwartz moved to New York City in 1962 with her family, went back to school to get an MA, then, between 1967 and 1971, she opened and managed the Photographer's Gallery, one of the few galleries at the time supporting photography as a fine art. The Photographer's Gallery represented photographers including Andre Kertesz, Brassai, and Edward Weston. She stopped working for a year to focus on her family, but her husband encouraged her to follow her passion for the arts. Schwartz was the director of commissions at Pace Gallery (1973–1981), where she gained experience managing artists and corporate buyers. In order to work with a greater variety of artists on public, rather than private, sculptural installations, Schwartz started her own business,

Works of Art for Public Spaces Ltd., where she worked directly with artists and helped them gain large-scale public commissions. She encouraged clients to collaborate with artists and understand their work; the driving force throughout her career was to share her love for art, to make art accessible to a larger public, and to encourage art education. Schwartz has worked with numerous artists—including Louise Nevelson, Sol LeWitt, Nancy Holt, and Vito Acconci—on commissions for urban revitalization projects and public spaces such as airports, subway stations, parks, and buildings across the country and internationally.

**Lowery Stokes Sims, PhD—Interviewed April 12, 2008**

Lowery Stokes Sims earned her PhD in art history from the Graduate Center at the City University of New York, and her curatorial work has particular focus on modern and contemporary African, Latino, Native, and Asian American art. She served on the education and curatorial staff of the Metropolitan Museum of Art (1972–1999), as executive director, president, and adjunct curator for the permanent collection at the Studio Museum in Harlem (2000–2007), and is currently curator at the Museum of Arts and Design, in New York. She taught at several colleges including Bard College, the School of Visual Arts, Queens College, and Hunter College. Sims was a fellow at the Sterling and Francine Clark Art Institute, visiting scholar at the University of Minnesota, and was appointed distinguished professor to the art department at the University of California at Irvine. She has served on numerous panels and boards including the Cultural Institutions Group, the New York City Department of Cultural Affairs, the New York State Council on the Arts, the National Endowment for the Arts and Humanities, the College Art Association, and she was a founding member of ArtTable.

**Janet Solinger—Interviewed October 7, 2005**

Janet Solinger served as vice president of public programs at the Corcoran Gallery of Art and as director of the Resident Associate program at the Smithsonian Institution (1972–1992). She worked as an administrator at the Jewish Museum in New York, where she organized numerous exhibitions. She also served as the director of publications at New York University, where she oversaw public information, a television station, and special events.

**Dorothy Weiss\*—Interviewed March 19 and May 6, 2000**

In 1977, Dorothy Weiss partnered with Sue Meyer and Virginia Breier to form Meyer Breier Weiss Contemporary Crafts, until Weiss opened her own gallery in 1984. The Dorothy Weiss Gallery, located in downtown San Francisco, represented many of the country's most prominent and well-respected artists working in glass including Hank Murta Adams, Dale Chihuly, Richard Marquis, William Morris, Jay Musler, and James Watkins. The gallery was also an important venue for contemporary ceramists such as Rudy Autio, Annette Corcoran, Ruth Duckworth, Michael Lucero, and Robert Turner. Weiss was active in the larger art community and hosted collectors' groups from around the country, participated in shows with the San Francisco Art Dealers Association, developed exhibition programs for the American Craft Museum (now the Museum of Arts and Design), and was a Collectors Circle affiliate for the American Craft Council. Weiss retired and closed her gallery in 2000, the same year the Museum of Craft and Folk Art in San Francisco opened an exhibition from her collection, A Tribute to Dorothy Weiss.

\*Deceased

## ArtTable Board of Directors 2013-2014

### Officers

Sally Block | *President*

Lisa Podos | *Vice President for Governance*

Dianne Elliott | *Vice President for Membership*

Kellie Honeycutt | *Vice President for Communications and Secretary*

Jennifer Scanlan | *Vice President for Program*

Suzanne Jaffe | *Vice President for Finance*

Judith Olch Richards | *Chair for Development*

### Directors

Sarah Jane Bruce

Lisa Dent

Anne Edgar

Sarah Ewick

Dorothy Goldeen

Lea K. Green

Regan Grusy

Heidi Lee-Komaromi

Janice Nesser-Chu

Jess Van Nostrand

Joyce Pomeroy Schwartz

Alette Simmons-Jimenez

Grace Stanislaus

Nuzhat Sultan

### Ex-Officio

Ada V. Ciniglio | *Executive Director*

Jennifer Rissler | *Ex-Officio (President Emerita)*

Lowery Stokes Sims | *Trustee Emerita*

John Koegel | *Counsel*

## Oral History Celebration Weekend Events

Thursday, November 7

6:00pm-7:30pm

**Oral History Reception and program at the Archives of American Art**

8:00pm

**Dinner at 701 Restaurant**

Friday, November 8

10:00am

**Yoga: Art of Transformation exhibition**

**Curator-led tour at Freer | Sackler**

10:00am

***Damage Control: Art and Destruction Since 1950***

**Curator-led tour at the Hirshhorn Museum**

3:00pm

**Tour of Glenstone | the art collection of Mitchell and Emily Rales**

Saturday, November 9

10:30am

**Curator-led tour of the contemporary gallery**

**Corcoran Museum of Art**

11:30am

**Lunch with Director Peggy Loar**

12:30pm

**Curator-led tour of the American gallery**