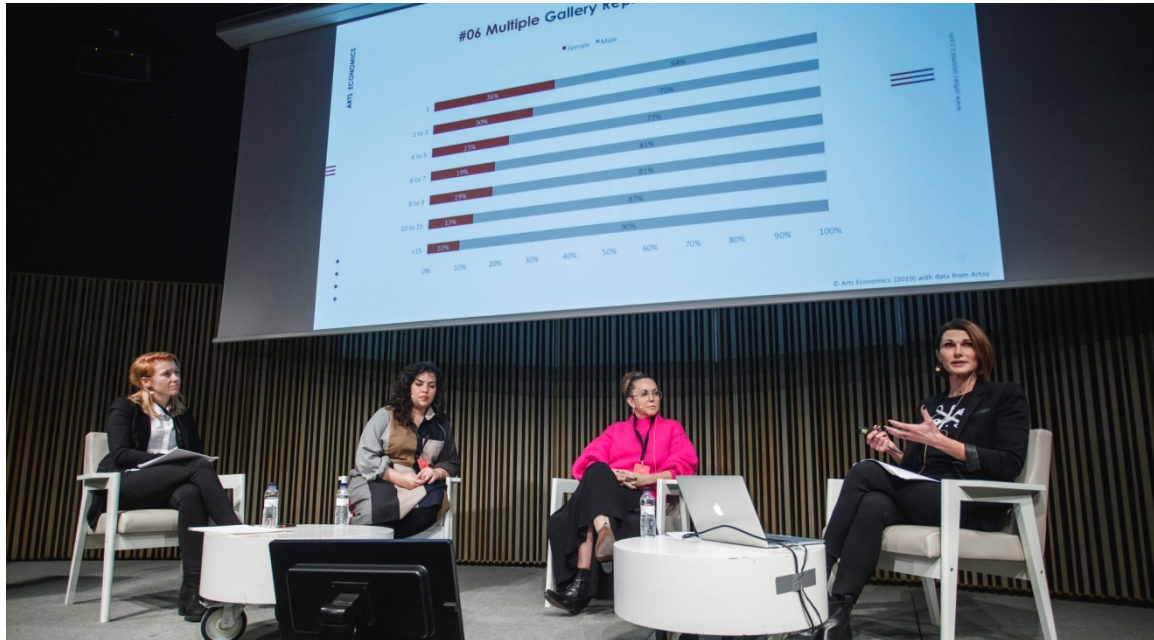


TALKING GALLERIES 2019 LOOKS AT WOMEN ARTISTS ON THE MARKET



Panel discussion “Women Artists on the Market”, with Anny Shaw, Vanessa Carlos, Lisa Schiff and Clare McAndrew © Xavi Torrent

- The **7th edition** of the **Talking Galleries Barcelona Symposium** (21-22 January 2019) brought together four leading female voices in the art world to discuss the complex **situation of women artists on the market**.
- Taking place on **January 21st at the MACBA**, the panel “Women Artists on the Market” featured the participation of journalist **Anny Shaw**, gallerist **Vanessa Carlos**, art advisor **Lisa Schiff** and arts economist **Clare McAndrew**, who debated before an enthusiastic audience of over 220 industry professionals.
- The talk discussed the **financial performance of female artists** at auctions and the primary market and the discrimination they still face on a men-dominated market.
- The conversation highlighted a still **dramatic gender imbalance** across the art world and the almost **complete absence of official data** and statistics on the issue. However, all the speakers acknowledged the emergence of a **new generation of art professionals striving to re-educate the market** to female recognition and provide a prominent place for women in history.

Female artists *in a boy's club*: an urgent debate

As highlighted in Talking Galleries 2019's motto, borrowed by Austrian artist Katharina Cibulka's intervention on the façade of the Academy of Fine Arts in Vienna—"As long as the art market is a boy's club, I will be a feminist"—the art market is still facing a gross gender imbalance. Being attentive to the most urgent debates that currently affect the art sector, Talking Galleries 2019's programme chose to devote central importance to the complex situation of women artists internationally, looking at their financial positioning in the primary and secondary market, as well as at the cultural and historical value of their work.

Moderated by The Art Newspaper's correspondent **Anny Shaw**, the panel "Women Artists on the Market" featured the participation of the leading female voices of London-based gallerist **Vanessa Carlos** (Carlos/Ishikawa), art advisor and curator **Lisa Schiff** (Schiff Fine Art) and economist **Clare McAndrew** (Arts Economics), who strongly emphasized the still dramatic gender imbalance across the art world yet acknowledged the emergence of a new generation of art professionals striving to re-educate the market to female recognition and provide a prominent place for women in history.

A series of data highlighting a gross gender imbalance

To make up for the generalised absence of official data and statistics on the issue, Clare McAndrew provided a series of interesting findings stemmed from the research towards her next Art Basel report to come out in the coming weeks. As enquiring more than 3400 galleries internationally on the ratio of female/male artists' representation, it resulted that the 36% of the represented practitioners are females, who generally bring about 1/3 of the gallery's revenue. However, the gender gap seems to increase the more established an artist becomes: among settled women practitioners account for only 32%, while for the share for upcoming artists is 43%.

Further evidence of the widening gap higher up the ladder is that while 35% of artists represented by one gallery only are female, while of those supported by more than 9 or 10 galleries, less than 10% are women (Artsy database). Furthermore, 10% of galleries have no women on their books at all, while only 8% represent more women than men.

Almost half of the enquired galleries (48%) represent 25% women or less. At the same time a 2018's study of 820,000 exhibitions since 1900 to 2018 across the public and commercial sectors, highlighted that in 2018 only one third (33%) were by female artists (ArtFacts.Net database).

In analysing this historical gap, McAndrew argued, "There are two sides of the story. Firstly, it's a cultural bias, there is gender discrimination: women get paid less, as general studies indicate. There's also a discrimination of the gatekeepers. Secondly, we also have to look at the supply side. There are some supply issues at play. That's also an outside bias. And that's the more difficult challenge we face.

For Carlos, the problem is a part of a larger discourse about non- straight white men. "If the power structure that we are all inhabiting is still imperialist, white supremacist and capitalist patriarchal, of course everything that goes around will follow that structure, of course the data are going to look like this. We can take certain attitudes, but it is a symptom of a bigger problem"—said Carlos.

"I feel like even as a woman working in a male dominated profession, subconsciously I feel I have not helped my female counterparts because I was fighting so hard to get my own space in that men's world. But I think next generation is helping each other more", stated Schiff.

Yet maybe there is hope? A new generation of art professionals striving to change the situation

The conversation also shed light on the fact that despite a progressive re-discovery of pivotal female artists by art history, this still does not translate into sales, speaking true to the need for a structural change of the art market's system at large.

On this regard, gallerist Vanessa Carlos mentioned that she is foreseeing a substantial change, having been more and more male artists engaging the conversation in order to speak against masculinity and unfair conditions. "I see a real shift. There are more male artists engaging on that side of the conversation...some white straight male artists start speaking about toxic masculinity."

Likewise, art advisor Lisa Schiff agreed that there are changes in the air and stressed how all art professionals should take responsibility, in this way re-educating the art market at large and providing a prominent space for women in art history. "It is our responsibility—as curators, gallerists, art dealers—to expose more the female artists. We have to be conscious about it."

An insightful symposium on the whereabouts of the art market and the gallery sector



View of auditorium during Emmanuel Perrotin's talk with Georgina Adam © Xavi Torrent

Besides the key debate on female artists that constituted the core of this year's edition, the symposium explored many other aspects of the art gallery management, thanks to the participation of prominent art world experts in publishing, technology and social media, among others. As the gallery crises seems to progress into a permanent state, leading art professionals, thus, came together in search for possible solutions, from both inside and outside the industry.

While **Emmanuel Perrotin** kicked-off the programme by sharing with the audience his longstanding experience as a globe-trotting gallerist, the conversations also delved into the booming African art market as in the panel featuring the participation of **Peter Gerdman** (ArtTactic), **Touria El Glaoui** (1:54 African Contemporary Art Fair) and **Lerato Bereng** (Stevenson Gallery); the shape-shifting complexity of the art market as in the thought-provoking exchange between **Kenny Schachter** and **Simon de Pury**; the 'unfair fairs situation', with the invaluable contribution of two gallerists turned fair directors as **Elizabeth Dee** (Independent) and **Maribel López** (ARCOMadrid); the emergence of new business models as alternative to traditional galleries as presented, for instance, by **Eugenio Re Rebaudengo** (Artuner); the potential of social media and new digital technologies in reaching out to new audiences and changing the art trade, as illustrated in the enticing presentations by **JiaJia Fei** (Jewish Museum) and **Tim Schneider** (artnet News); and the raise of new players within the traditional art publishing market as addressed by prominent speakers like **JJ. Charlesworth**

(ArtReview), **Alison McDonald** (Gagosian NY) and **Jane Morris** (The Art Newspaper/Cultureshock).

Check out the main highlights of the event in the summary [Here Are the 4 Major Conundrums That Will Define the Art Market of the Future, According to the Talking Galleries Symposium](#) published by art business reporter Tim Schneider.

Recordings of the talks will be available on our website starting from 11th Feb 2019.

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About Talking Galleries

Talking Galleries is an international think tank for discussion on new trends and cogent issues, specific to the gallery sector. It brings together art world veterans and industry newbies to propel the debate, spread the knowledge and re-think the existing models. Its ultimate goals are to create a formalised body of knowledge in art gallery management and establish best practices.

Launched in 2011 by cultural entrepreneur Lluçia Homs, it holds an annual symposium in Barcelona. Thanks to the increasing interest to the topic and format, Talking Galleries entered the international scene and it now organises talks and conferences in global art capitals such as Paris, Madrid, London, and New York. Among its latest international events are TG Paris 2018, TG Seoul 2018 and TG Berlin 2015.

It runs a publishing programme and keeps a library of relevant resources on its website. Talking Galleries stands for the knowledge sharing, thus, the videos of the past events and print materials are available to anyone free of charge.

About the Barcelona Symposium

The Barcelona Symposium is Talking Galleries' flagship event. A two-day conference is held annually in Museu d'Art Contemporani de Barcelona (MACBA). It is a unique

opportunity for the prominent art world figures to debate and reflect on various aspects of art gallery management. It attracts diverse audience, made up of gallerists, collectors, art journalists, curators, artists, and fair directors, who are engaged in the discussion and contribute to the exchange of expertise and relevant knowledge across all sectors of the art business.

“A sort of the Davos of the art world, when people can get together globally and talk about issues facing the entire industry.” (Adam Sheffer, former ADAA president and Vice President of Pace Gallery)

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