



Women and the Contemporary Art Industry

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Abstract

Aim: This research aims to bridge the gap between sectoral emphasis and more holistic knowledge of women's situation in the arts and cultural sectors as a whole. The continuation of gender disparity as a distinguishing feature of the economy has piqued the interest of industry groups and policymakers during the last five years. This research paper would zoom into the current state of the Arts industry.

Methodology/Approach: The study is based upon the contribution of the women in the arts industry in the past compared to their contribution in the current world. This will also accommodate how much it has changed over the past 15-20 years.

Outcome: The influence of women in the Arts industry has been analysed through this research paper. The existing research study covers how gender influences the future careers of female artists and cultural workers across sectors, providing insight into the underlying gender dynamics of the arts and culture. This research paper will therefore show the study of the contemporary art industry and the role of participation of women in the industry.

Conclusion/Suggestion: The notion of women being patrons and culture bearers while males as the artists and culture creators is neither accurate nor acceptable. Women do not produce to the same amount as males, and women have fewer opportunities and successes in various jobs than men. However, even then the females are given equal opportunities as men in the 21st century. The doors of the Arts industry have been opened for women yet again.

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Feminism examines the foundations of culture and identity, explaining how power interactions, especially those that normalise gender discrimination, are ingrained in education and experience. It reveals gaps in views and reveals preconceptions that affect knowledge to produce more nuanced, inclusive, and complete histories and theories, paving the way for greater social justice. From archaeology and post-colonial to literary studies and native history, many fields, or, of all, art history and production, have been infused with feminist critique. Feminist art history and practice have honed the skills to analyse one of the most effective methods of describing power dynamics and propagating dominant ideals for centuries: our image culture.

Feminist artists shifted from modernist to postmodernist cultural tactics by establishing this critique over fifty years ago. They emphasised talents, subject matter, medium, and design concepts that late modernism's formalist fervour had overlooked. They challenged the notion that art was distinct from civilisation and beyond politics and power. They used video, performances, public intrusions, mixed media, sculpture, mail art, posters, photography, and collage to reach a wider audience. Interrogating the distinctions among refined culture and 'lowly' artistry, as well as the borders among disciplines; A few of the main themes of modern art that are part of the feminist legacy, but are barely discussed as being such, including insisting on the central importance of the body as well as consciousness in all cultural forms as well as concepts; highlighting the significance of good links and working via society. In the creative arts, feminism has had a gap, despite its creative and revolutionary power. A flurry of domestic and international exhibits and activities in recent years shows that feminism's achievements in visual art are becoming more widely recognised. In Australia, the current definition of feminism has been subjected to extensive scrutiny, particularly in the setting of museums and galleries. They recognise the strength

of feminism's historical legacy, which manifests not in slavish copying but in a lively and often humorous discourse that acknowledges no one-size-fits-all strategy or final cultural divide. Therefore, the paper's main aim is to study how much women have conquered in the contemporary era of the Art industry.

When looking into the history of women's involvement in art collections, it becomes clear that women have played an essential role over the ages in many nations. Women who were inventive in new means of creative expression, patrons, collectors, areas of interest, or those who became well-known participants in the field were all examples of their involvement. Women have made essential contributions to the institution of art ever since the dawn of humanity. Despite their everyday interactions with many kinds of art, most women face obstacles akin to the conventional narrative context of art. To be more specific, women confront a variety of problems as a result of gender prejudice. These challenges include a dearth of training complex, difficulty selling their product, and an unwillingness to acknowledge their labour. As a result, one would question how women could assert themselves as powerful voices in visual arts. There were just a few women who managed to gain prominence among the best male artists in the world in humankind. The female performers were referred to as "the diamonds in the ruff" by the society when alluding to that group of obviously outstanding artists; they were seen as exceptionally talented individuals who overcame the constraints of their gender and achieved it in male chauvinistic culture.

Women in the Art industry before the 21st century:

Whereas the sudden uptick of feminist activity throughout this world is already empowering, it has been primarily emotional—personal, behavioural, and subjective—centred, like all other progressive groups with which it is linked, on the current and make the conscious, rather than the statistical context of the person's intelligence issues that the feminist attack mostly on status quo ante (The previously established state of affairs) has raised. However, like every revolutionary, the feminist one must confront the cognitive or ideology foundations of various intellectual or academic disciplines—history, philosophy, sociology, psychology—in the same manner, that it confronts the beliefs of current social structures. As John Stuart Mill indicated, if we tend to share anything that appears natural, this is only normal. When a lady became well-known in the art world, and her creations were well-received, her achievement was attributed to the males who surrounded her, as it did with Mary Beale, a wealthy visual artist in the late 1600s. Beale's enormous success was credited to her husband's work as a studio manager.

According to art experts, the spouse presented her works of art as one of his continuing experiments. The white Western male position, subconsciously accepted as the opinion of the abstract painter, may—and does—prove to be incorrect in the area of art history. It is insufficient not just on ethical and moral concerns but also on elitist issues that are merely intellectual. In exposing the failure of a great deal of academic art, history, and much information in general, to account for the fact that ignored. Such naive acceptance of "what is" as "natural" may be intellectually deadly at a time when all professions have become more self-aware, more aware of the existence of underlying presumptions as manifested in the language and patterns of diverse fields of research.

Gwen John's self-portrait, which seemed sequestered and critical, battled for recognition in a male-dominated industry. Augustus, her brother, did not

acknowledge her as the brilliant artist that she was. Nevertheless, women's roles in art history have been systematically ignored throughout the previous few centuries. The unwillingness to accept female art was due to several factors. Women also were barred from participating in any art education or training. Finally, powerful male patrons in the art industry often considered women as lesser artists, failing to offer them opportunities to enhance their careers.

An excellent example of this is Hans Hoffman's (an artist and educator) praise for Lee Krasner, in which he showed his admiration for his work. Lee made a significant impact on the region in the mid-twentieth century as just an expressionist painter, gaining her widespread reputation first in her home nation and subsequently worldwide. Feminist movements campaigning for full equality in all areas of society led to a dramatic increase in female art children and educators in schools across the world in the early 1960s. Because they encouraged female representation in museums and galleries, such places were considered the primary sites for feminist activity. Furthermore, the 'women in art movement' spawned many ideas and creative practices that redefined what might be accomplished in the studio and even beyond, forming the foundation for most practising women artists to do so.

Men had programs in place throughout the golden age that fostered the development of art galleries utilising personally collected paintings. Rather than exposing their abilities to the world, society encouraged women to remain at home and protect their privacy. On the other hand, men were in charge of gifting whole portfolios to art galleries. Isabella Stewart Gardner was the very first female patron to actively and methodically challenge the bans against women.

Women, she believed, did not need men's consent to contend with them, as she articulated in the essay *The Steel Engraving Lady and the Gibson Girl*. She

felt that males-imposed restrictions on women to decrease competition. The article was about two women, defied guys in the art world (Steel Lady) and another who embraced her place in society without hesitation (Gibson Girl). Gardner was able to dispel myths about women not being allowed to acquire art since they were thought to be the ones who discreetly showed their husbands' collected works of art.

She constructed the Fen. Gardner directed her activities toward the male environment because it was more likely to assist her in achieving her image of the "new woman." She steered clear of female connections and separatist movements. She also created a symbiotic network that allowed her to achieve her goal and become a well-known figure in the art world. Gardner's description of the contemporary woman plus her role in art acquisition is remarkably similar.

Art collecting has always been a male-dominated pastime. It occurs through various financial transactions, such as art loans, sophisticated estate planning, and deal discussions at auctions involving masculine collections. The art market in the United States is currently driven by four sources of wealth: fund managers, private equity, real estate, and individual business people. An inquiry into the incident is underway. A study of art loans in the United States from the 1980s through the 1990s found that 95% went to men.

A shift in the dominance of art collection has occurred due to the current allocation of resources and new options for women. Women already have more financial clout than they have ever had in the history of the United States. For ages, women have played an essential role in the arts. Despite outnumbering males in art school, women remain underrepresented in the business as pioneers in artistic expression and sources of inspiration. The figures do not lie. According

to the Universities and Colleges Admission Services, sixty-three per cent of students pursuing creative arts and design remained female in 2016.

Nevertheless, women made up just 29% of the artists featured by London's top galleries. Female painters made up just 7% of the artists on display at the Museum of Modern Art's collection galleries in 2014. Despite those galleries' \$15 million budgets, just 24% of museum administrators were females in 2013, earning 71 cents for every dollar by their male colleagues. It is also worth noting that in 2013.

Society still categorises women and men as "feminine artists." When art is classified according to gender, a gap is established. Why can't a painter be a painter? Maybe it is because there has not been much done to address the gender gap in the representation of women in the press, galleries, permanent collections, and museum displays. However, while the debate about women's exclusion and misunderstanding in art persists, many people work hard to shift the paradigm and highlight female artists. Women-only group exhibits, which "went out of fashion in the 1980s and 1990s," according to the New York Times in 2004, will be revived at the Minneapolis Museum of Design and the Denver Art Museum. To revive the careers of forgotten artists, galleries and museums have begun to offer shows with a female theme.

Even though women who have served males in art school remain under-represented in all measures that evaluate professional success, there has been some progress. Women may reclaim power by altering the context and allowing their experiences to be presented on their terms. Many women characters do not mind being referred to as "women artists," believing that the distinction may benefit rather than harm them. Pen & Brush, a 122-year-old non-profit museum in New York, concluded that "presenting work by individual women is a means to

strike right to the core of the preconception that there has been not enough great work by women." People walk into our gallery with no clue that all of the artwork is by women. They went through the information cards and read them. They are taken aback. They purchase."

The arts industry skills upwards of \$760 billion to both the economy in the United States alone (Michael, 2004). There would be plenty of place in the "art world sandbox" for everyone with such a significant effect. Regrettably, the region has long been and continues to be very departmentalized. Women, in particular, have had a difficult time getting into the art industry and are far more likely to play the position of a muse than C.E.O. In 2018, white men made up 87 per cent of all artists in museum collections in the United States. This is not a lack of effort by women as they make as much art as males but only get one-third as many possibilities to display their work in museums. As per consolidated data, women make up 51% of professional visual artists today, but just 27% of solo shows (Lippard, 1976).

Behind-the-scenes inequality exists as well. According to studies, women in the arts earn \$20,000 less per year than males. As per the 2018 Art Museum Employees Demographic Survey, although women make up most trained national gallery staff, they are underutilised in leadership roles. Several researchers and artists have sought to balance the scales by acknowledging works by women who have been undervalued or ignored. Artists have also raised their voices in support of themselves. The first all-female painter's cooperative gallery in the United States, A.I.R. Gallery (Artists in Residence), was formed in 1972. A.I.R. championed the exhibiting of work by women at commercial galleries in New York City while they were nearly all male to challenge preconceptions about female artists and highlight their brilliance and variety.

Women may and do create outstanding works of art, and then when galleries and museums ignore them, they are obliged to make a fuss or seek out new audiences. Online galleries play an essential role in ensuring that female artists are treated equally to their male colleagues. Like many other 21st-century sectors, the art industry is experiencing an equal rights transition, especially in light of movements like #MeToo, which has accelerated reform in film and other creative fields. More now than ever, individuals in positions of power are working to make the globe a more welcome and inclusive environment for those traditionally marginalised. "The economic and human developmental consequences of significant, continuing economic gender disparities are enormous," as shown in a U.N. Secretary-General study. In addition, the research demonstrates that more gender equality leads to improved economic growth. Imagine how quickly that \$760 billion market worth will rise after women have equal footing in the art industry.

Female artists were always eager to fill gallery walls, and the art world would undoubtedly benefit from their increasing talent and leadership. As more democratic venues, online art galleries address issues lurking throughout the shadows for decades. Anybody in a leadership position in the arts and culture sector must contribute to the redevelopment of the sector. Rather than waiting for the disparity to resolve itself, all of us in the creative industry should work actively and enthusiastically to achieve equitable representation for women and other previously marginalized groups.

The art industry is constantly changing, pushing preconceived notions about what it takes to be an artist and what makes a piece of art. Female artists lead the charge in creativity and create a creative environment unlike any other in history. Even amid a pandemic, innovation never stops. Considering the impact of the lockdown mostly on creative sectors, galleries, and art exhibits, art has

continued to grow since March 2020. Artists have continued to refine their skills, creating pieces that remark on their experiences with the epidemic and life in general (Jenkins, 123-125).

Women have frequently been shown as subjects rather than on the creative power behind art across history. Nevertheless, they consistently played an essential role in helping and supporting their male colleagues in achieving outstanding careers. Female performers are finally being recognized, and as a result, the number of females presented by gallerists is increasing. Nearly a quarter of the paintings on auction during Christie's London's Post-War and Contemporary night auction on March 6 were created by women (Bell, 543-545).

The audience watched the next generations of female artists alongside renowned stars like Joan Mitchell and Bridget Riley. Avery Singer, a 32-year-old American, made his debut appearance at auction. Jordan Ca-steel's artwork Patrick and Omari set a global auction record when it sold for over £300,000, 5 times its high figure. Although a female artist has yet to make it into the top ten most valuable auction lots, its value is rising. Many female contemporary artists, notably Yayoi Kusama, Louise Bourgeois, and Barbara Hipwort, have established records at Christie's.

The research examined the entire erroneous academic substratum for which the question "Why have there been no great women artists?" is based; Many questioned the legitimacy of the composition of so-called problems in general and the "problem" of specific women; and this research attempted to address one of basic concept was using to hurdle women's demand for accurate, rather than a small gift, equality. What matters is that women confront the realities of their past and present circumstances without making an excuse or flaunting mediocrity (Kimmelman, 24-89).

Although disadvantage might be used as an excuse, it is not an intellectual stance. Instead, they used their position as opponents in the domain of grandeur and outsiders in that philosophy as a vantage point. Women can expose institutional and intellectual flaws while also destroying cultural hegemony and creating institutions wherein straightforward thought—and true greatness—are challenges accessible to everyone, man or woman, brave enough to take the appropriate risk, the step into the unknown. The art industry is prospering, keeping in mind the scope of growth provided to the industry after women are almost given equal opportunities as men. However, there still exists an imbalance between the art industry and the system.

In art history, female artists have never been non-existent, but their ability to be seen and heard is a battle that we are all too familiar with. Compared to the historical achievements of male artists such as Leonardo da Vinci and Pablo Picasso, women have had to battle for recognition as equals or betters than their male counterparts. We believe that this list illustrates that there are many female artists out there waiting to be found and that, with exhibits as a bright future option, they will continue to update and question what art – and artists – look like today. So please keep your eyes and ears peeled for female performers who continue to surprise, astound, and inspire their audience. This stems root to the growth and success of women in the Art industry. This contributes to the fact that the demand and the needs of the industry have changed.

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