

# It's a Man's World, Part 2

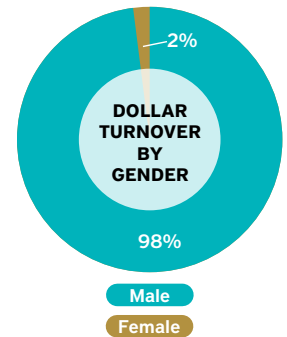
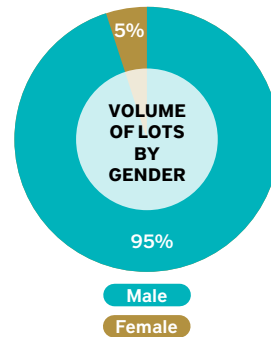
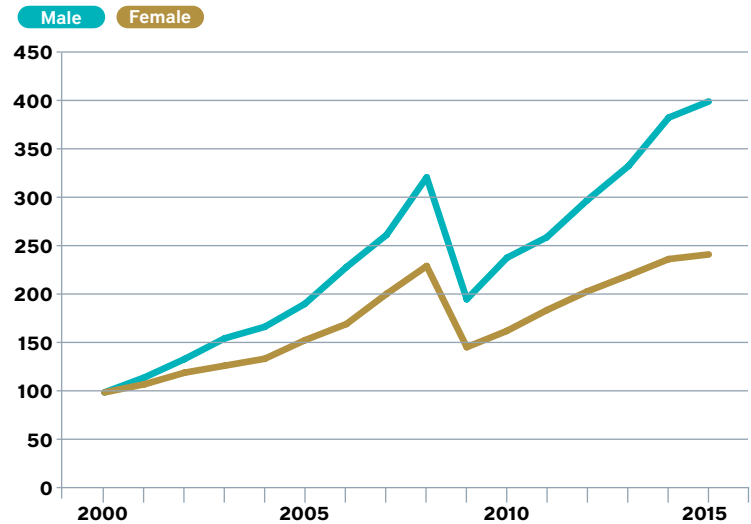
**IT IS WELL KNOWN THAT** women artists come up short in the marketplace in terms of gallery representation; they are also shortchanged on the auction block in the number of individual sales and the prices realized there. But just how far do women trail their male counterparts? As we stated in last month's column: an analysis of some five million auction records across varied media covering the past 55 years showed \$34 billion in total turnover for the 20 top-performing male artists, while there was only \$2.2 billion in turnover for the top 20 women during that same period. And only five women artists have been able to crack eight digits on the block.

This month, we offer a more fine-grained analysis of the art world's gender disparity in sales over the past 15 years. Based on our findings, we have determined that only 5 percent of the paintings sold at auction between 2000 and 2015 were created by female artists; the rest were by men. More striking still is that works by women represented only 2 percent of the total dollar turnover (all figures are USD). As expected, female artists do slightly better in the postwar and contemporary category. There, 8 percent of all paintings sold at auction between 2000 and 2015 were created by women, yet these paintings are responsible for only 4 percent of the total turnover. In the category of photography, women fare better still, with 9 percent of the lots sold. Interestingly, in this category prices for works by women nearly match those of their male counterparts. If there is a silver lining, it is simply that more works by female artists are hitting the block than was the case a decade or two ago. In 2000, only 3.3 percent of paintings sold at auction were by female artists; by 2015 that number was 7.4 percent. **BY ROMAN KRÄUSSL**

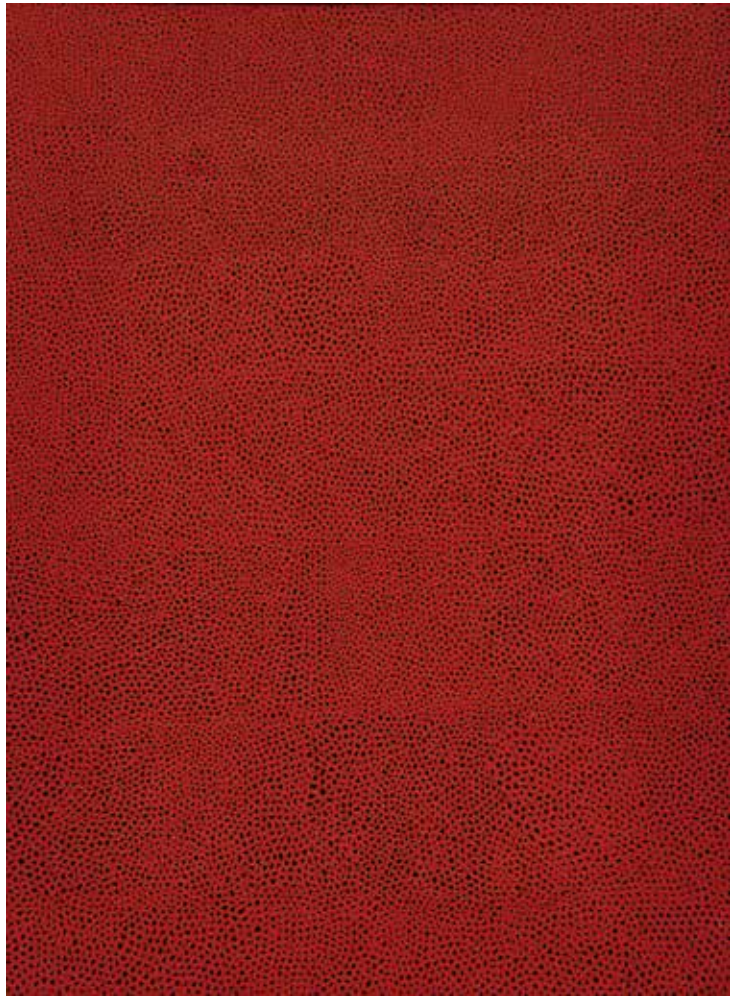
Right: Georgia O'Keeffe's *Jimson Weed/White Flower No. 1*, 1932, sold for an artist record \$44,405,000 (est. \$10–15 million) at Sotheby's New York in November 2014. Opposite, from left: This past October, Yayoi Kusama's oil on canvas *No. Red B*, 1960, sold at Sotheby's Hong Kong for \$7,034,716, topping its \$5.2 million high estimate, while Berenice Abbott's gelatin silver print *Nightview, New York at Night, Empire State Building*, 1932, achieved \$56,250 (est. \$20–30,000) at Christie's New York.

## ALL PAINTINGS SALES INDEX, 2000–15

Only 5 percent of the paintings sold at auction during this time period are by women; they represent just 2 percent of the dollar volume. An investment of \$100,000 in 2000 in a hypothetical portfolio of works by male artists would have generated \$397,000 by September 30, 2015; the same amount invested in works by female artists would have yielded only \$241,000.

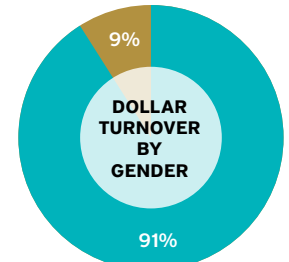
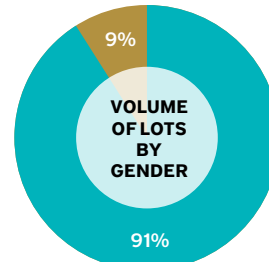
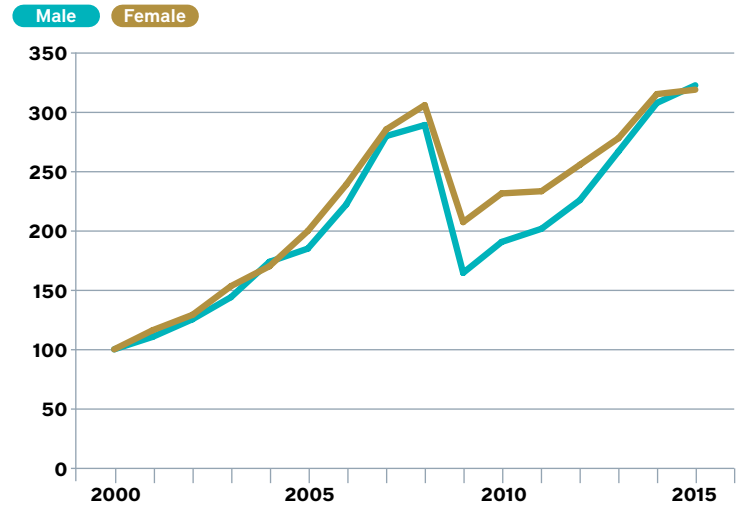


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## PHOTOGRAPHY SALES INDEX, 2000-15

Women fare slightly better in this category, with their works representing 9 percent of the lots sold. More encouraging, photographic works by women perform nearly on par with those of men in terms of investment: \$100,000 placed in a portfolio of works by men in 2000 would have grown to \$319,000 by the end of September 2015, while monies placed in a portfolio of photography works by women would be worth \$316,000.



## CONTEMPORARY PAINTINGS SALES INDEX, 2000-15

In this category, work by women continues to underperform that of their male counterparts: An investment of \$100,000 in 2000 in a hypothetical portfolio of paintings by men would have grown to \$551,000, while a similar investment in a portfolio of works by women would be worth \$302,000 by the end of September 2015.

