

“50 Women Artists Worth Watching,” *Art+Auction*, September 2014



50 WOMEN ARTISTS WORTH WATCHING

ART+AUCTION PEGS THE MAKERS, BOTH ESTABLISHED AND EMERGING, THAT THE MARKET IS BUZZING ABOUT

● Wouldn't it be nice to think that a gender-delimited list is no longer relevant? It's true that to be a practicing woman artist today is hardly the struggle it would have been in Mary Cassatt's era. Women artists are actively acquired by museums and honored with major surveys and retrospectives; recent names in the spotlight include Julia Margaret Cameron, Rineke Dijkstra, Zarina Hashmi, Sarah Lucas, Cindy Sherman, Lorna Simpson, Rosemarie Trockel, Carrie Mae Weems, and Francesca Woodman. Collectors pounce on new inventory by Marlene Dumas, Julie Mehretu, and Dana Schutz. Many women artists are doing well, even very well, thanks to committed galleries and ecumenical collectors. Dealers boast of higher private sale prices than public ones for their female artists. Yet there remains a glass ceiling in the salesroom.

Time and again, the specialists and dealers we spoke to emphasized that the prices commanded on the block were by no means a measure of the works in question in terms of critical acclaim or artistic value. Connoisseurs in search of excellence, they say, would be wise to ignore gender outright—especially if considering works of the 50 artists we have highlighted here, whose critical reputations outstrip their value in the marketplace.

The women in this group, ranging from deceased to emerging, were selected because their contributions seem not to have been fully registered by the market. Many of the artists we chose have either a challengingly conceptual practice or a very wide-ranging one that resists easy categorization. Some were simply ahead of their time. To the extent that dollar value has come to determine the actual worth of these objects in circulation, it is our hope that with visibility, more value will accrue to them. **—THE EDITORS**

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📍 **KATHRYN ANDREWS | B. 1973 | UNITED STATES**

Self-implication is a sensation that Andrews tries to evoke in viewers of her skewed sculptures and performances, which employ readymades like clown costumes, film props, metal fencing, and other artists' works to expose what she has called a “dynamic of dependency.” Nor is all as it initially appears: Sometimes what looks like an appropriated object is meticulously crafted in high-polish metal, upending assumptions of value and subjectivity. The Mobile, Alabama, native's aesthetic captures SoCal's slickness and seediness in equal measure, which won her inclusion in the 2012 edition of the Hammer Museum's “Made in L.A.” biennial and a solo at the forward-thinking Museum Ludwig in Cologne in spring 2013. More recently, Gagosian Gallery in Rome featured Andrews alongside fellow Californian Alex Israel. Demand has made supply scarce, thanks to still-reasonable prices of \$25,000 to \$100,000. “Kathryn is no doubt trying to manipulate and play with the quote-unquote big boys. There are very clear and imaginative reference points and touchstones,” says David Kordansky, her gallerist of the past five years, citing Hirst, Kelley, Koons, and Ray. “And she's definitely not flirting, I can tell you that.” —**SARAH P. HANSON | REAL FIG, 2014. STAINLESS STEEL, INK, AND PAINT, 95 X 38 X 36 IN.**

