


“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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B. 1963 | UNITED STATES

Armed with Princeton and Whitney Independent Study Program pedigrees, Weatherford netted a solo show at PS1 in New York in 1989 for her nonobjective paintings, but the economic falloff of the early 1990s meant market success was revoked as quickly as it came. She kept on, addressing the unanswered questions of modernism through such series as targets and flowers that subverted forms trademarked by Johns and Warhol while challenging essentialist feminism. For the past decade or so she has turned her attention to landscapes near her native Los Angeles, mapping subtly coded impressions of light and space. Her dealer there, David Kordansky (she is shown in New York by Brennan & Griffin), says, “We’re talking about an artist who’s not just thinking about form, light, space, composition, color—she’s also interested in politics and in pushing the medium forward. She’s the real deal.” The addition of strips of neon as a formal element circa 2012 literally electrified her lauded canvases, which are hoarded by collectors. They cleaned out Kordansky’s supply at Weatherford’s show in May, at prices ranging from \$35,000 to \$120,000, hip to tips that she’ll be included in MOMA’s zeitgeisty painting show “The Forever Now” this December. —SPH | 1969, 2014. **FLASHE AND NEON ON LINEN, 93½ X 79½ X 4⅛ IN.**

