



fuelle: Centro de Documentación de MAV Mujeres en las Artes Visuales, basado en múltiples estudios independientes / públicos

MAV Representation of Spanish Women in the Art System – demonstrating women artists under-representation in prizes/museums/exhibitions and over-representation as students of fine art and art history. See the reverse of diagram for men on p.76.

Editorial

The above figures should be well-known, or at least familiar, as an indication, a snapshot, of what invisibility and under-representation looks like for women artists. Statistical studies like this have been published since the 1970s, in many countries, while the numbers of women artists present in the art world has been steadily climbing. (See *n.paradoxa's* own compilation of these statistical reports at www.ktpress.co.uk/statistics.asp).

Statistics demonstrate a pattern, they do not give the causes or explain why sexism continues. This is where the struggle starts. Is statistical under-representation, all feminism has to be polemical about? Is the repetition of this pattern, in many countries, the main point that feminism contests? Or is this just where feminist polemics and contestations receive the greatest visibility in the media: as feminist art criticism and history continues to draw attention to the cultural production of women artists? If feminism claims to address silences, what of the silences in its own discourses? How does feminism build political alliances

and organisations to fight for change? How does feminism provide challenges to established ideas and meanings in the world around us in and through art practices and not just to the interpretation of women artists' work? Does feminism provide opportunities for the majority of women artists or only a tiny minority in the market? Can feminism change art collections and revalue women artists by publishing/publicising information about them? And when the focus is on one artist, how does feminism assess their contribution to the visual arts in terms of how it re-evaluates commonly-held values and shifts their meanings? How does feminism offer a re-assessment of the feminine/femininity in our culture? How do feminist questions connect and disconnect with those from other constituencies or groups which are also marginalised/marginal? Is declaring opposition or resistance on the streets: queer, or intersectional, sufficient; or is it *"artification"* of a struggle, not art? These are key questions about feminism and the questions feminist debates regularly raise: these are ongoing polemics and contestations.