RESEARCH STATEMENT
Art and Text 1998 and Art and Australia 2010

Artists in the 20th Century influenced by the feminist movement radically challenged the gender biased and racist practices found in the traditional modes hierarchy, recognition and recorded history in the fine arts. Historically women's socially contained creative outputs are more likely to be considered a craft rather than the more prestigious fine art typical of the gender assumptions attached to the activity and role of the artist who is by default white and male.

Statistics of gender and racial representation have long been a tool in the feminist drive for equality in the visual arts such as the Guerilla Girls. My research activities include the ongoing project of compiling gender representation statistics gathered from publicly funded and private museums, collections, exhibitions, gallery representation, funding opportunities, art prizes, fine arts educational institutions, magazines and other media and I publish the findings at www.countesses.blogspot.com.

My research question – Is artistic merit gender biased? By analyzing the gender representation statistical findings my research has established a record over time in a public forum that has become nationally recognized and quoted in both the mainstream and fine arts media.

As a visual artist with a professional arts practice for twenty years I have taken my own observations and experience of the “art world” where evidence of gender bias is overwhelming. My research blog has established this issue in the public realm to great impact. http://www.countesses.blogspot.com has established its presence as a leading authority on gender representation in the visual arts arena.

As a result of this recognition as the Editor of Countess I have been invited to contribute to an issue of Artlink a leading contemporary art magazine. My contribution are two works being scanned collages transferred into digital prints titled Art and Text 1998, and Art and Australian 2010. They are a visual representation of all the male and female artists names that appeared in both these issues more than 10 years apart. By allowing the viewer to compare and contrast the boards representing the men and women they can establish there are first of all that the men's names are denser and covering a much larger areas than the women. The viewer may also notice the repetition of names in each issue as well as over both showing which artists have achieved a greater longevity in their careers again this occurs infrequently for the women artists again diminishing their overall impact to only a few examples rather then the breadth of art practices represented by the men.

Art and Text 1998 and Art and Australia 2010

EXHIBITED
Rae and Bennett Gallery, Melbourne September/October 2013
Gallerie Pom Pom, Sydney December 2013
(http://www.galeriepompom.com/galerie-pompom--exhibitions--stockland.html)

PUBLISHED
- Commissioned editorial for *Artlink* Magazine Vol 33 no 3 titled Sexing the Agenda guest editors Joanna Mendlesson and Bec Dean pp.16-19


REVIEWED

COLLECTION
This work was purchased for the Cruthers Collection of Women’s Art which is held at the University of Western Australia and is Australia's largest specialist collection of women's art. (http://www.lwgallery.uwa.edu.au/collections/ccwa)