

Hello everyone. Today's presentation, **Quantifying Bias: Institutional Discrimination in the Art Market and Art World Against Non-White, Non-Male Artists**, aims to reveal the deep-rooted biases in the art world. Through data and academic insights, I will illustrate how non-white and non-male artists face consistent barriers in visibility, valuation, and career growth in the art market.

The art market, often seen as a space for expression and cultural diversity, paradoxically upholds significant systemic biases. Research shows that non-white, non-male artists face chronic disadvantages in pricing, representation, and recognition within galleries, auction houses, and institutions. Today, I'll guide you through a range of data that unveils the catastrophic level of inequality facing these artists."

Curatorial roles hold power over which artists are visible to the public, yet they remain predominantly white and male. A study published in the **Journal of Arts Management, Law, and Society** reveals that in 2020, only 12% of U.S. museum curators identified as non-white, with an even lower percentage for leadership roles, at just 4%.

In the UK, statistics are equally bleak. According to **Art Review**, over 96% of directors and curators in leading galleries and museums are white. Among these, less than 5% of leadership positions are held by women of color. Such stark underrepresentation means that those selecting and valuing art lack diverse perspectives, often resulting in biased curatorial choices that sideline non-white, non-male voices."

Auction sales highlight one of the most severe forms of bias: financial undervaluation. An extensive study by **American Economic Review** in 2020 analyzed over a million transactions and found that artworks by female artists sell for 37% less than those by male artists. This gap widens significantly in countries with higher gender inequality, revealing a systemic pattern of devaluation.

Another 2022 report by **The Economist** further quantified this disparity: in the global art market, works by female artists comprise only 2% of auction sales above \$10 million, while men dominate at 98%. This economic gap demonstrates a severe financial barrier, where women are systematically denied equal earning opportunities based solely on gender."

The situation is even more acute for Black and Indigenous artists. Research from Artnet shows that works by Black artists make up less than 1% of sales at major auction houses like Christie's and Sotheby's. Moreover, a 2021 **Burning Glass Institute** report highlighted that artworks by Black artists are consistently undervalued by 30–40% compared to their white counterparts, even when factors like medium, size, and style are controlled.

In the U.S., only 2.4% of art acquisitions by major museums in the last decade were by Black artists. This statistic from *Artnet* and *In Other Words* underlines the exclusion faced by non-white artists in both market and institutional spaces, where their contributions are marginalized both financially and culturally.

Art institutions are key to visibility, yet their collections remain disproportionately white and male. A 2019 study published in *Social Forces* revealed that only 3% of works in U.S. museum collections were by non-white artists. *The New York Times* reported that out of the top 18 U.S. art museums, over 80% of artists featured in exhibitions were white men.

Similarly, in Europe, non-white artists are severely underrepresented. The European Commission's report on diversity in art revealed that less than 5% of works in national galleries across France, Germany, and Italy were by non-European artists. This overwhelming lack of representation effectively erases non-white narratives from public cultural spaces.

Art fairs further illustrate market-based discrimination. A study by the *Journal of Cultural Economics* in 2021 analyzed over 2,000 sales from Art Basel and Frieze fairs, showing that works by male artists averaged 25–30% higher prices than similar works by female artists. Racial biases were even more pronounced, with non-white artists' works undervalued by 35%, even when accounting for experience, media, and size.

Moreover, the *Burning Glass Institute* found that only 6% of works sold by top-tier galleries featured female artists, and only 1% represented non-white artists. These numbers indicate a near-complete marginalization of diverse artists in some of the world's most influential art spaces.

For artists with intersecting marginalized identities—non-white, non-male, and/or disabled—the barriers are compounded. The Australia Council for the Arts reported in 2022 that less than 1% of grant funding goes to Indigenous women artists, despite their significant cultural contributions. Similarly, disabled artists in the UK are represented in less than 2% of exhibitions at major institutions, as noted by the *British Council*.

In the United States, female artists of color face even more devastating disparities: according to *The Journal of Arts Management*, works by Black female artists at auction were valued 45% lower on average than comparable works by white male artists. This intersectional bias demonstrates that non-white, non-male artists are doubly penalized, both by gender and racial discrimination in the art market.

These systemic barriers translate to financial instability. A *National Endowment for the Arts* survey found that 78% of female and non-white artists earned below the median income for artists in their field, with over half reporting that financial constraints limit their ability to create

and exhibit work. This creates a cycle of economic insecurity, where underrepresented artists are forced to either accept undervalued commissions or leave the field altogether.

Moreover, only 9% of Black and Latinx artists in the U.S. reported having consistent gallery representation, compared to 60% of white male artists, according to *Cultural Policy Review*. Without access to these institutional networks, marginalized artists face further financial precarity and a lack of public visibility.

To conclude, the data make it clear that the art market is catastrophically inequitable. From systemic underrepresentation in curatorial roles to severe financial devaluation in both auction and fair settings, non-white, non-male artists are persistently sidelined. These disparities not only limit the creative and financial potential of marginalized artists but also impoverish the cultural landscape, which remains dominated by a narrow, privileged demographic.

Thank you for your attention. I hope this presentation has helped reveal just how entrenched discrimination is in the art market. I'd now like to open the floor for questions.