**Visual arts**

* In 1937, the abstract expressionist Hans Hofmann told Lee Krasner of her work, "This is so good, you would not know it was painted by a woman."
* Almost 60 years later, on the eve of Jenny Saville's breakout show at the Saatchi Gallery, venerated art critic David Sylvester mused, "I always thought women couldn't be painters." When Saville asked why, Sylvester answered, "I don't know. That's just the way it's always been. That's the way it is."
* In 2013, German painter Georg Baselitz dismissed centuries of female artists by claiming that “Women don’t paint very well. It’s a fact...And that despite the fact that they still constitute the majority of students in the art academies.” Baselitz, who was lauded by the Royal Academy five years ago as one of the greatest living artists, dismissed women painters, saying that they “simply don’t pass the market test, the value test”, adding: “As always, the market is right.” Griselda Pollock, professor of the social and critical history of art at the University of Leeds, hit back: “The most boring of all arguments is that men are better than women. It’s self-evidently nonsense.” Pollock, co-author of Old Mistresses: Women, Art and Ideology, said: “Only few men paint brilliantly and it’s not their masculinity that makes them brilliant. It’s their individuality.” She continued: “You have to change people’s perceptions. Baselitz says women don’t paint very well, with a few exceptions. Men don’t paint very well either, with a few exceptions.” Pollock said women were held back by several factors but principally the “myth of the painter. The image in the West of a lonely, tortured white man. I could run rings around you with great women artists but there isn’t space in the cultural imagination.” She added that 20th century art historians had edited out much of the contribution of women painters. “Women have also been put down, when they are good, as having talent and taste, but being too nice and not taking enough risks. It’s a sexist hierarchy.”
* In 2008, Brian Sewell went further saying there has “never been a first-rank woman artist”. He referred to Bridget Riley and Louise Bourgeois as of the “second and third rank”.
* All the highest selling paintings in history are by men - there is a huge difference of $255.6 million between the most expensive painting by a woman (Georgia O’Keeffe, $44.4 million) and a man (Paul Gauguin, $300m). At auction, the highest price paid to date for a work by a living woman artist is $7.1 million, for a Yayoi Kusama painting; the highest result for a living man was an editioned sculpture by Jeff Koons, which sold for $58.4 million.
* As of the Guerrilla Girls’ last count, in 2012, only 4 percent of artists on display at the Metropolitan Museum were women—worse than in 1989.
* From Artemisia Gentileschi and Judith Leyster to Sofonisba Anguissola and Angelica Kauffman, female artists through the centuries have either been forgotten, or had their glory basked in by an undeserving man. Recent research suggests that Marcel Duchamp was not actually the source of his famous work ‘Fountain’ - instead it is being credited to Baroness Elsa von Freytag-Loringhoven, an artist and poet who, just days before Duchamp ‘created’ ‘Fountain’, sent him the porcelain pissoir signed with the Mutt nom-de-plume that was, in fact, her own. Only in the 1950s did Duchamp begin authenticating versions of it and these are what we find in various museums around the world. Art historians and academics have pointed out that in 1917 Duchamp wrote to his sister, recounting how "one of my female friends under a masculine pseudonym, Richard Mutt, sent in a porcelain urinal as a sculpture". Duchamp revealed that this model of urinal wasn't even in production at the factory where he claimed to have picked it up; and that this artwork bore a more than passing similarity to the Elsa von Freytag-Loringhoven readymade sculpture called God, both in appearance and concept.

**Classical music**

* In 2013, Yuri Temirkanov, one of Russia's most eminent conductors, said "The essence of a conductor’s profession is strength. The essence of a woman is weakness."
* Also in 2013, the head of the Paris Conservatoire, Bruno Mantovani, declared that conducting could be too “physically demanding” for a woman and the Russian conductor Vasily Petrenko told an interviewer that players, presumably men, “react better when they have a man in front of them.” He added, “A sweet girl on the podium can make one’s thoughts drift toward something else.”
* When Marin Alsop became the first woman to conduct the Last Night of the Proms in its nearly-120-year history, she expressed astonishment that today there should still have to be a first anything for women. Interviewed on Radio 4’s Desert Island Discs, she recalled telling her music teacher she wanted to be a conductor, only to be informed: “Girls don’t do that.”
* Many orchestras, especially in the US, are now auditioning blind, with participants playing behind screens, and there has been an exponential increase in women being hired as a result – according to the latest research from King’s College, London, the result was a 25% increase in the number of women appointed.
* In 2015, among six major music publishers, the proportion of women composers represented ranged from about 17% down to barely 4%.
* Also in 2013, the British conductor Jane Glover made her Metropolitan Opera debut - only the third female conductor in the company’s 133-year history. The enterprising Antonia Brico was supposed to have made her Met debut back in the 1930s. But the popular baritone John Charles Thomas declared that he would never perform under a woman’s baton, and that was that. The conductor Anne Manson said, “There was one conversation my agent had with one of the opera companies in Britain and they said, ‘We could never put a woman in front of this orchestra.’ I believe the quote was ‘She’d get eaten alive.’ ” Another American conductor, Laura Jackson, said that in the early 1990s, she was told by a female official of an orchestra in New England that “we don’t do women conductors here.” It took until 1976, decades after Brico was denied, for the barrier to be broken at the Met by the formidable stage director, impresario and conductor Sarah Caldwell, and she was tapped only at the insistence of a star singer, Beverly Sills. Simone Young followed in 1996.

**Contemporary music**

* Thirty-two million people attend music festivals every year in the U.S. Over half (51 percent) of those attendees are women. But on stage, the demographics are very different. For the top 10 contemporary music festivals in the US in 2016, women artists (single performers or all-women groups) made up only 12 percent of acts in 2016 — compared to 78 percent male performers (single or all-male groups). For example, Coachella’s 2016 lineup included 168 male artists and just 60 female artists — a figure that includes both all-female and mixed-gender acts.
* In the UK, all-male line-ups have also been par for the course - in Glastonbury’s history, 83% of acts have been part of an all male lineup. At Reading and Leeds festivals in 2015, there was an 89.6% all-male lineup.

**Literature**

* “I read a piece of writing and within a paragraph or two I know whether it is by a woman or not. I think [it is] unequal to me… My publisher, who was so good as a taster and editor, when she became a writer, lo and behold, it was all this feminine tosh. I don’t mean this in any unkind way.” V.S. Naipaul to the Royal Geographic Society, 2011
* “There are only a half dozen men of letters (and no women) worth printing.” T.S. Eliot to Ezra Pound, 1922 (when Virginia Woolf was writing)
* In the US, VIDA: Women in Literary Arts publish an annual count that reveals, each year, how little women are reviewed compared to their male counterparts. When it began its formal count in 2010, VIDA noticed that in prestigious publications from the Paris Review to the London Review of Books, women’s work was only commanding one-quarter to one-third of reviews. They also found that women reviewers comprised a similar proportion of review staff and were far more likely to be assigned books by women.
* Since its inception in 1969, the Man Booker Prize has been awarded to 16 women and 31 men. The Pulitzer, established in 1917, has been bestowed on 67 men and only 30 women, and, in Australia, only 14 women, compared to 28 men, have won the Miles Franklin.
* It also seems that the more prestigious the award, the more likely the subject of the narrative will be male. Hilary Mantel has won the Booker award twice for her novels on Thomas Cromwell, and Eleanor Catton’s award-winning The Luminaries features a predominantly male cast. Donna Tartt’s The Goldfinch follows a male protagonist, as do Geraldine Brooks’ March and Marilynne Robinson’s Gilead. For the Pulitzer, “women wrote zero out of 15 prize-winning books wholly from the point of view of a woman or girl”.
* According to Anthony Burgess, Jane Austen’s novels fail because her writing “lacks a strong male thrust.”
* Margaret Atwood put it in 1971: “when a man writes about things like doing the dishes, it’s realism; when a woman does it it’s an unfortunate genetic limitation.”
* Siri Hustvedt reminds us that women writers attract mostly women readers (about 80 per cent, according to a 2015 Goodreads survey), while male writers tend to attract an audience that is 50-50, or as Hustvedt puts it, “men who write fiction have an audience representative of the world as a whole while women don’t.”
* In using a pen-name for her Neapolitan series, Elena Ferrante has left herself open to speculation that she might be a man, an allegation she scorns: “Have you heard anyone say recently about any book written by a man, ‘It’s really a woman who wrote it, or maybe a group of women?'”

**Dance and performance**

* Akram Khan has responded to concerns from within the dance sector about the lack of female choreographers, saying numbers should not be increased for the sake of it. Khan described the issue as a "big topic", but said that ratio of female to male choreographers fluctuates at different times. "It is important to recognise that there is an imbalance, but there was an imbalance before for male choreographers. Pina Bausch, Martha Graham – the godmothers of contemporary dance – they were the big figures before, but for this generation it is slightly different, it has slightly shifted," he told The Stage. He added: "We should be aware of it and see what is going wrong, but at the same time I don't want to say we should have more female choreographers for the sake of having more female choreographers."
* A report from the Department for Media, Culture and Sport found that 43.3% of girls between the ages of five and 10 participate in dance-based activities, compared to just 12.2% of boys. But when you look at the lineup of adults who dominate the most powerful positions in dance, particularly the world of classical ballet, the picture couldn’t be more different.
* It’s been 17 years since the Royal Ballet commissioned a work by a female choreographer on the main stage of the Royal Opera House.
* Just four of the 16 associate artists at Sadler’s Wells are women.
* Rambert, founded in 1926, is Britain’s oldest dance company. In 1966, with the venture solidly established, Marie Rambert handed over to Norman Morrice, and the company has not had a female Artistic Director since.