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## **Women Art Dealers and Photography: Picturing Identities, Networks and Selling Strategies**

THE INTERNATIONAL ART MARKET STUDIES ASSOCIATION

**Chairs: Caterina Toschi**, Universit for Foreigners of  
Siena; **Veronique Chagnon-Burke**

Title: "Women Art Dealers and Photography: Picturing Identities, Networks and Selling Strategies," This session pertains to WADDA | Women Art Dealers Digital Archives, an initiative aiming to document how photography has participated in the construction of the identity of women-run galleries, while supporting the formation of a network of promotion on which these women could rely to gain visibility. Our call invites scholars who work on women art dealers to propose papers focused on photographic material produced by these galleries. By analyzing women gallerists' portraits, reproductions in art catalogues and the photographs of exhibitions – images which support the art dealers' experimental editorial choices – the session seeks to provide a better understanding of how these women have created new selling strategies and transnational networks. As one of WADDA's goal is to shed light on under-studied regions of the art market, we welcome proposals about women gallerists who have established their practice beyond the United States and the European contexts.

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*Living with Holly Solomon: Circulating Images of Gallerist  
and Gallery*

**Maddy Henkin**, University of Southern California

*Cuttoli-Rubinstein. Dealer-Collector: Retracing a network*

**Lilien Lisbeth Feledy**

*The Female Soul of art/tapes/22*

**Anna Mazzanti**, Politecnico di Milano

The unique and hybrid experience of the Italian art/tapes/22 dealer Maria Gloria Bicocchi was as short (1972-76) as it was outstanding for the boundary between activities in the market system and those of the workshop. It was one of the European video production workshops at the origin of video art that welcomed a myriad of Italian and foreign artists during its three years of activity, including many Americans from Castelli/Sonnabend Videotapes and Films (CSVAF), the division of Leo Castelli Gallery that was founded in 1974. This paper aims to reflect on the contribution of the photographic image that the young photographer Gianni Melotti created when he spontaneously decided to attend the workshop, accurately documenting the laboratory/workshop with his photographic lens as a result. Art/tapes/22's photographic archive therefore constitutes an active documentation by restoring the visionary nature of the dealer's identity as promoter of new frontiers of media art. The gallery/video workshop was in fact founded and brought to life by Maria Gloria Bicocchi. I intend to write a "paper of three voices", combining my academic contribution with that of Maria Gloria Bicocchi as well as using Gianni Melotti's photographic archive to create a multifaceted analysis. This paper provides a critical reflection on the photographic medium as an identity process of this female-run gallery, without interrupting its continuity with the art/tapes/22 strictly black and white video production. It will be interesting to compare the restoration of Maria Gloria with the image of Bicocchi, compared to Ileana Sonnabend with whom art/tapes/22 established very controversial production and rights relations.

*Women in the Milanese Art Scene: The Case of Emi Fontana Gallery*

**Giulia Zompa**

In November 1992, Emi Fontana opened her gallery in the city of Milan. This paper aims to reconstruct the exhibitions organized by the gallery in its first year of opening through documents from various archives and primarily through the photographs taken by Roberto Marossi and Mario Gorni, the two photographers who Emi Fontana always called to document the exhibitions held in the gallery. About the methodology applied to the research, it is necessary to clarify how often the documentation on these exhibitions is limited to paper invitations and a few faxes. However, many decisions were already made by telephone. Therefore, it is the photography itself that allows us to understand and study the exhibitions during that period. There are two main reasons why Emi Fontana gallery played a distinct role in the Milanese contemporary art scene: despite the recent history, the new galleries opened in Milan at the end of the eighties were run by young male gallerists. Therefore, Emi Fontana represented an exception in the panorama of new galleries. The second reason is that, in its first year, the gallery showed only women artists. That was a clear message of the field in which Fontana wanted to act. No gallery has had previously dedicated its entire program to the female art scene. The gallery's first season was a clear message on how feminism was a central discourse for the gallery's identity.