

These 5 Women-Led Galleries Are Championing Overlooked Women Artists

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Lee ShinJa, installation view of “Weaving the Dawn” at Tina Kim Gallery, New York, 2024. Photo by Hyunjung Rhee. Courtesy of Tina Kim Gallery.

The art world has long operated under a patriarchal gaze, often sidelining the contributions of women whose accolades, if given, often arrive decades late. The feminist art collective Guerrilla Girls

once pointed this out in their 1988 manifesto *The Advantages of Being a Woman Artist*, stating that a woman’s career—if acknowledged—might only take off in their eighties. Indeed, many artists have waited until their nineties, or were not appreciated properly until after their passing.

However, the narrative is beginning to shift. While women artists are still underrepresented in the art world at large, there is a growing consciousness of the need to rectify this imbalance. Among those driving this transformation are the women-owned galleries that champion and cultivate the legacies of these overlooked artists.

Artsy spoke with five galleries, from San Francisco to Casablanca, about their roles in uplifting women's contributions to art.

Christine Berry and Martha Campbell

Berry Campbell Gallery

New York



Portrait of Martha Campbell and Christine Berry. © Blaine Davis. Courtesy of Berry Campbell Gallery.



Yvonne Thomas
Yellow Painting No 1, 1976
Berry Campbell Gallery
Price on request

New York-based dealers Christine Berry and Martha Campbell first

met as associate directors at Spanierman Gallery in Midtown, where they bonded over a shared passion for Abstract Expressionism. Inspired to platform more of these post-war artists, they founded Berry Campbell Gallery in Chelsea in 2013. Early on, they stumbled upon a collection of works by the nearly forgotten French artist Yvonne Thomas after encountering her work in a group show. It led them to storage units filled with artworks, some bearing labels from the esteemed artist and dealer Betty Parsons. Shocked to find that Thomas, once acclaimed in the 1950s, had fallen out of recognition, the gallerists felt compelled to revive her legacy—a mission that came to define their program.

“What we set out to do when we opened this gallery was to show good art. Christine and I both had an affinity for Abstract Expressionism and Color Field art, and what was being presented to us was C- and D-list men, and, in my opinion, the C- and D-list men would have been a huge gamble,” said Campbell.





Lynne Drexler
Pumpkin Station, 1987
Berry Campbell Gallery
Price on request

The gallery has since become renowned for championing women Abstract Expressionists. Its roster includes the estates of increasingly well-known women artists such as Bernice Bing and Judith Godwin—yet it wasn’t always an easy path for the gallerists. “In terms of critical acclaim, we had trouble in the beginning getting these artists’ names out, but we really stuck to course,” said Berry. “Just because we didn’t sell a lot or get attention, we didn’t stop. We would just plan the next show, do more research, more scholarship.”

The persistence and scholarship paid off. Once-overlooked women artists on the gallery’s roster are now either secondary-market stars, such as Alice Baber, whose auction record was set at \$698,500 at Sotheby’s New York in 2023, or are receiving widespread recognition, such as Lynne Drexler, whom the gallery now co-represents with White Cube.

“I do now understand that it really was a systematic exclusion of women artists [and] artists of color, but that is now changing through galleries, artists, collectors, and museums being more open and realizing their collections need to be expanded,” said Berry. “We’ve watched the world change before our eyes. In the last

Berry. We've watched the world change before our eyes. In the last 11 years since we've been in business, we've seen how people had no interest in what we were doing, and now we seem to be right on target, and we're glad people are coming with us on this journey."

Tina Kim

Tina Kim Gallery

New York



Portrait of Tina Kim. © Chung Studio. Courtesy of Tina Kim Gallery.



Lee ShinJa
Dawn, ca. 1980s
Tina Kim Gallery
[Inquire about availability](#)

Tina Kim opened her eponymous Chelsea gallery in 2001, driven by a mission to spotlight lesser-known Korean artists in the United States. She initially caught the attention of collectors by platforming the influential Dansaekhwa movement in New York. Still, a key part of her program is a platform for Korean women artists, including Minouk Lim, Wook-Kyung Choi, and Suki Seokyeong Kang. Committed to building the legacies of these women, the gallery has

Committed to building the legacies of these women, the gallery has also turned its focus to two overlooked women artists: Lee ShinJa and Pacita Abad.

Kim recalled that before finding Lee, whose wool thread tapestry depicts luminous landscapes, she and several curators found it difficult to identify mid-century Korean women artists. “There’ve been numerous requests from museum curators and institutions: ‘Tina, could you please help us identify a female artist [from South Korea]’...and we both struggled,” said Kim. “They’ve been doing their research, and I’ve been doing my research, and it took a really long time. We now recognize you have to think outside of the box. Not all female artists practiced painting and sculpture, so you have to look at different disciplines — Lee ShinJa, for example, did fiber art.”





Pacita Abad

To paint with a twist, 1991

Tina Kim Gallery

[Inquire about availability](#)

Lee remained essentially unknown outside of Korea until last August, when Tina Kim Gallery mounted the artist's first solo show in New York. It followed the artist's first retrospective at the National Museum of Modern and Contemporary Art in Gwacheon, South Korea. Kim is now tasked with building the reputation of the now 94-year-old artist. "While Lee ShinJa taught at a women's university with a strong industrial design program and was respected for

many years, she was primarily viewed as an educator and craft artist rather than a fine artist," said Kim.

In addition to Lee, the gallery has similarly championed Abad, whose massive "trapunto" tapestries critique the Filipino government and modern society. The gallerist started representing the artist's estate in 2022 and has been instrumental in building the artist's legacy, hosting two solo exhibitions in New York and presenting work at art fairs around the globe. "I believe the art world is now ready to fully recognize Pacita Abad's significant contributions," said Kim. "Her work, deeply influenced by her politically engaged Filipino family, consistently addressed social justice, identity, and migration—themes that resonate powerfully with current global discourse."

"I want to emphasize that my primary focus has always been on fostering research and scholarship and on helping these artists gain recognition with institutions," said Kim. "So I collaborate closely with curators, publish scholarly publications, and organize events like roundtables and panels where we're all learning together."