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<div align="center">Homework 2: Museum of Contemporary Art | Short Essay</div>

After successfully loading the data into PyCharm, completing data preprocessing, and importing our custom library, the Sankey diagrams generated from our code revealed several key insights about the artist dataset. The first insight that caught our attention was the overwhelming dominance of male artists compared to females. While this could suggest gender-based discrimination in the art world, a more art world framed interpretation is that fame, historically more accessible to male artists, may play a larger role. For centuries, male artists have had more opportunities to pursue artistic careers and, consequently, gain fame and recognition. This historical advantage has led to a higher perceived value for their work. Another explanation is that many female artists, despite creating artwork, were often unable to publish or exhibit their work under their own names. In certain periods, women were denied the right to own property, including intellectual or artistic property,  or enter into contracts. As a result, they often had to release their work under the names of male relatives, such as husbands or fathers, in order to gain visibility or compensation. This dynamic likely contributed to the underrepresentation of female artists in historical records, which in turn affects contemporary datasets like ours.

A second key insight from our visualizations was the notable overrepresentation of American artists in the dataset. This raised the possibility of implicit bias within the museum's collection practices, likely stemming from its geographic and cultural context. Since the museum is based in Chicago, it might naturally favor American artists, reflecting a preference among critics, curators, and collectors who share the same national background. Whether conscious or not, this bias may lead to a stronger emphasis on American works, overshadowing those of international artists.

This connects to a broader discussion about representation in art collections. When we analyzed the intersection of nationality and gender, we found that American males, with 3.45k represented artists, formed the largest nationality-gender group by a significant margin. Moreover, Western countries like the U.S. and European nations were disproportionately represented. This imbalance suggests that both national identity and gender are influencing curatorial decisions, perhaps unintentionally reinforcing the dominance of white, male artists in the collection. The result may illuminate a skewed public perception of art history and cultural value, with international and female artists underrepresented, further perpetuating long-standing biases within the art world.

Liam:
  ● Aggregated the data, nationality/decade diagram, gender/decade diagram, write-up
Eleanor:
  ● Converted data into DataFrame, filtering of rows, nationality/gender diagram, multi-level diagram, write-up