**DATA**

I use three datasets on auction sales in this paper: Impressionist art (1980-1991), Contemporary art (1982-1994), and recent assorted art sales (2006-2016). The Impressionist and Contemporary art datasets have been used extensively in the literature[[1]](#footnote-1) and are already described in detail elsewhere[[2]](#footnote-2), while the latter is a new dataset constructed specifically for this paper.

The Impressionist art dataset (1980-1991) was constructed by Orley Ashenfelter and Andrew Richardson in 1992, and covers sales at Christie’s and Sotheby’s in both London and New York. There are approximately 16,000 observations of art piece sales, which were compiled by manually scouring presale catalogs. Each observation contains the painting title, the artist name, the sale price and date, the auction house and location, the presale low and high estimates, and hedonic characteristics such as the piece dimensions and the presence of a signature. The dataset contains 58 major artists whose work is often featured at auction, and among the most frequent are Pablo Picasso (1881-1973), Raoul Dufy (1877-1953), and Pierre Renoir (1841-1919). Approximately half the auction sales are split between Christie’s and Sotheby’s, as well as between London and New York. Table 1 shows summary statistics for selected attributes. The highest sale in this dataset goes to Paul Gauguin’s Mata Mua, which netted approximately $24.2 million on May 9, 1989. Conversely, the lowest sale is …

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< reason for assorted art auctions – so time difference is small, can see how related art across a variety of different artists impacts each other. >

1. Richardson (2002); Abowd & Ashenfelter (1989); Beggs & Graddy (1997); Ashenfelter & Graddy (2003); Beggs & Graddy (2009) [↑](#footnote-ref-1)
2. http://www.jstor.org/stable/pdf/2556028.pdf?acceptTC=true [↑](#footnote-ref-2)