



DSC202 | Winter 2025

GLOBAL ART EXPLORATION AND ANALYSIS

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PROJECT OVERVIEW

- Exploration and analysis of art and art history
- Relationships between artists, their artworks, and various artistic movements over time and geography
- Art popularity and trends

PROJECT TOOLS AND TECHNOLOGIES

01

PostgreSQL

Structured data for artworks, artists, and metadata

02

Neo4J

Graph data for artist relationships, influences, and art movements

03

Redis

Cached data for live auction results, popular artworks, and API calls



PROJECT IMPORTANCE

Use data-driven insights, allowing researchers, educators, and the general public to understand how artistic movements evolve and influence one another



DATA COLLECTION

ARTWORKS

A	B	C	D	E	F	G	H	I	J	K	L
Title	Artist	Constituer	ArtistBio	Nationality	BeginDate	EndDate	Gender	Date	Medium	Dimensions	CreditLine
1 Ferdinandsbrücke Proj	Otto Wagner	6210	(Austrian, (Austrian)	-1841	-1918	(male)	1896	Ink and cu	19 1/8 x 6	Fractional	
2 City of Music, National	Christian de Portzam	7470	(French, b (French)	-1944	0	(male)	1987	Paint and	16 x 11 3/4	Gift of the	
3 Villa project, outside V	Emil Hoppe	7605	(Austrian, (Austrian)	-1876	-1957	(male)	1903	Graphite,	13 1/2 x 12	Gift of Jo C	
4 The Manhattan Transc	Bernard Tschumi	7056	(French ar ()	-1944	0	(male)	1980	Photograph	20 x 20"	(5 Purchase	
5 Villa project, outside V	Emil Hoppe	7605	(Austrian, (Austrian)	-1876	-1957	(male)	1903	Graphite,	15 1/8 x 7	Gift of Jo C	
6 The Manhattan Transc	Bernard Tschumi	7056	(French ar ()	-1944	0	(male)	1976-77	Gelatin sil	14 x 18"	(3 Purchase	3.1
7 The Manhattan Transc	Bernard Tschumi	7056	(French ar ()	-1944	0	(male)	1976-77	Gelatin sil	Each: 14 x	Purchase	3.1
8 The Manhattan Transc	Bernard Tschumi	7056	(French ar ()	-1944	0	(male)	1976-77	Gelatin sil	14 x 18"	(3 Purchase	3.1
9 The Manhattan Transc	Bernard Tschumi	7056	(French ar ()	-1944	0	(male)	1976-77	Gelatin sil	14 x 18"	(3 Purchase	3.1
0 The Manhattan Transc	Bernard Tschumi	7056	(French ar ()	-1944	0	(male)	1976-77	Gelatin sil	14 x 18"	(3 Purchase	3.1
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MOMA Dataset (Artworks and Artists)

- Metadata on artworks (titles, artists, creation dates, mediums, dimensions, and acquisition dates)
- Biographical details about artists (names, nationalities, genders, birth and death years, and unique identifiers like Wiki QID and Getty ULAN ID)

ARTISTS

A	B	C	D	E	F	G	H	I
Constituer	DisplayName	ArtistBio	Nationality	Gender	BeginDate	EndDate	Wiki QID	ULAN
1	Robert Arneson	American, American	male	1930	1992			
2	Doroteo Arnaiz	Spanish, b Spanish	male	1936	0			
3	Bill Arnold	American, American	male	1941	0			
4	Charles Arnoldi	American, American	male	1946	0	Q1063584	5E+08	
5	Per Arnoldi	Danish, bo Danish	male	1941	0			
6	Danilo Aroldi	Italian, bor Italian	male	1925	0			
7	Bill Aron	American, American	male	1941	0			

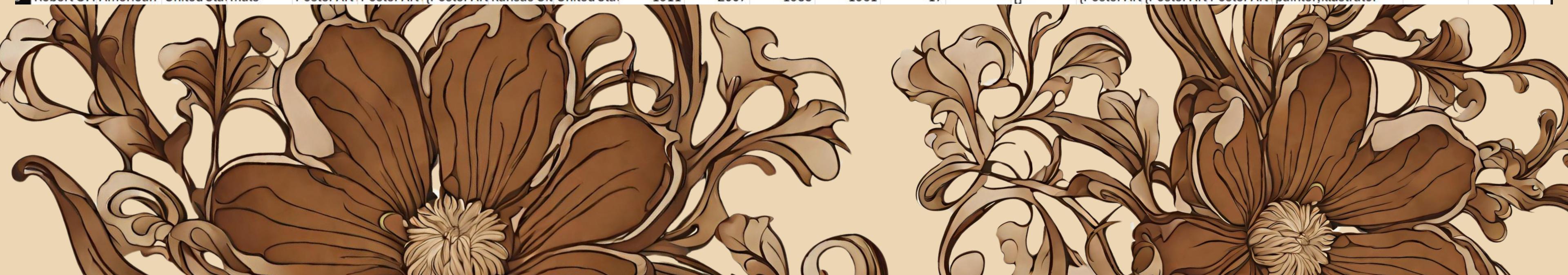


DATA COLLECTION

PainterPalette Dataset

- Complements MoMA data by offering additional biographical information, artistic styles, movements, relationships between artists, such as influences, mentorships, and collaborations, and geographic information
- Enhanced with data sourced from WikiData queries

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W		
1	artist	Nationality	citizenship	gender	styles	movement	Art500k_M	birth_place	death_place	birth_year	death_year	FirstYear	LastYear	wikiart_pic	locations	locations_styles_ext	StylesCour	StylesYear	occupatio	PaintingsE	PaintingsE	PaintingSc	Inf	
2	Bracha L.	E French	Jev Israel	female	New Europe	New Europe	{New Euro	Tel Aviv		1948	1991	2009	21	[]	{New Euro	{New Euro	New Europ	philosopher,psychoanalyst,painter,photograph						
3	William H.	American	United Stat	male	Cubism, E	Harlem Re	{Harlem Re	Florence	Central Isli	1901	1970	1923	1946	102	[]	{Cubism:1	{NaÃ¯ve A	NaÃ¯ve Ar	printmaker,painter					
4	Alexey Bog	Russian			Realism, R	Romanticis	{Romanticism,Realism:44				1845	1889	44			{Realism:2	{Realism:2	Realism:1860-1889,R	Saint Peter {Rybinsk:2	Peredvizhniki				
5	O. Louis G	American,	United Stat	male	Cubism, E	Social Rea	{Social Rea	Cairo	Amaganse	1906	1956	1931	1955	34	United Stat	{United Sta	{Cubism:3	{Magic Rea	Magic Real	university teacher,painter				
6	Mikalojus K	Lithuanian	Russian	En	Symbolism	Symbolism	{Art Nouve	VarÄ—na	Warsaw	1875	1911	1903	1909	168	[]	{Symbolis	{Symbolis	Symbolism	painter,co	Kaunas, Lit {Kaunas:7	{Lithuania: all			
7	Edward E.	American	United Stat	male	Art Nouvea	Impression	{Impressio	Concord	Baltimore	1852	1931	1884	1930	30	[]	{Art Nouve	{Impressio	Impression	painter,engineer		Ten (Ten Amer			
8	Robert G.	American	United Stat	male	Poster Art	Poster Art	{Poster Art	Kansas Cit	United Stat	1911	2007	1935	1961	17	[]	{Poster Art	{Poster Art	Poster Art	painter,illustrator					



WikiDATA

```
SELECT ?artist ?artistLabel ?nationalityLabel ?citizenshipLabel ?genderLabel ?birthDate ?deathDate  
      ?birthPlaceLabel ?deathPlaceLabel ?movementLabel ?occupationLabel ?paintingSchoolLabel  
      ?influencedByLabel ?influencedOnLabel ?pupilsLabel ?teachersLabel ?friendsLabel  
WHERE {{  
VALUES ?artist {{qid_values}}}  
  
OPTIONAL {{ ?artist wdt:P27 ?nationality. }}  
OPTIONAL {{ ?artist wdt:P27 ?citizenship. }}  
OPTIONAL {{ ?artist wdt:P21 ?gender. }}  
OPTIONAL {{ ?artist wdt:P569 ?birthDate. }}  
OPTIONAL {{ ?artist wdt:P570 ?deathDate. }}  
OPTIONAL {{ ?artist wdt:P19 ?birthPlace. }}  
OPTIONAL {{ ?artist wdt:P20 ?deathPlace. }}  
OPTIONAL {{ ?artist wdt:P135 ?movement. }}  
OPTIONAL {{ ?artist wdt:P106 ?occupation. }}  
OPTIONAL {{ ?artist wdt:P1027 ?paintingschool. }}  
OPTIONAL {{ ?artist wdt:P737 ?influencedBy. }}  
OPTIONAL {{ ?artist wdt:P737 ?influencedOn. }}  
OPTIONAL {{ ?artist wdt:P802 ?pupils. }}  
OPTIONAL {{ ?artist wdt:P108 ?teachers. }}  
OPTIONAL {{ ?artist wdt:P1416 ?friends. }}  
  
# Fetch human-readable labels instead of URLs  
SERVICE wikibase:label {{ bd:serviceParam wikibase:language "[AUTO_LANGUAGE],en". }}  
}}
```

WikiData Information

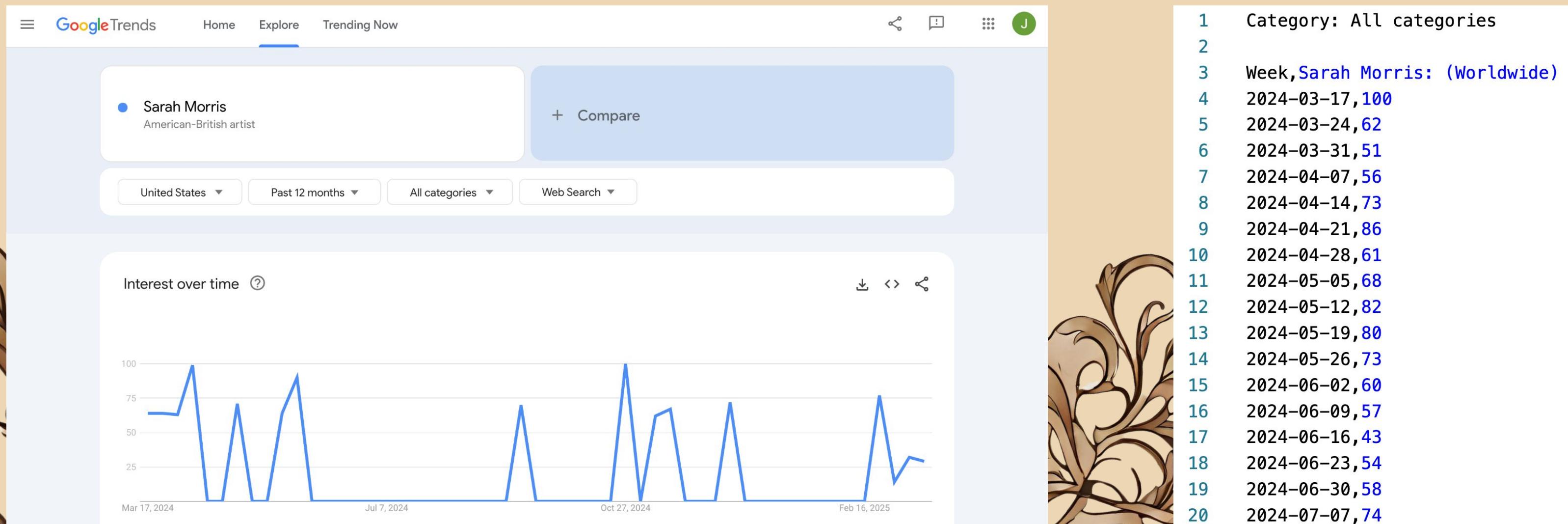
- Information pulled from wikidata using python scripts
- Imported in batches due to query limit being reached when trying to query too much
- Optimization methods were required to be able to import in an efficient manner, with a major bottleneck being the WikiData servers

Example of Query Pulled from WikiData Using Python

DATA COLLECTION

Google Trends Web Scraping

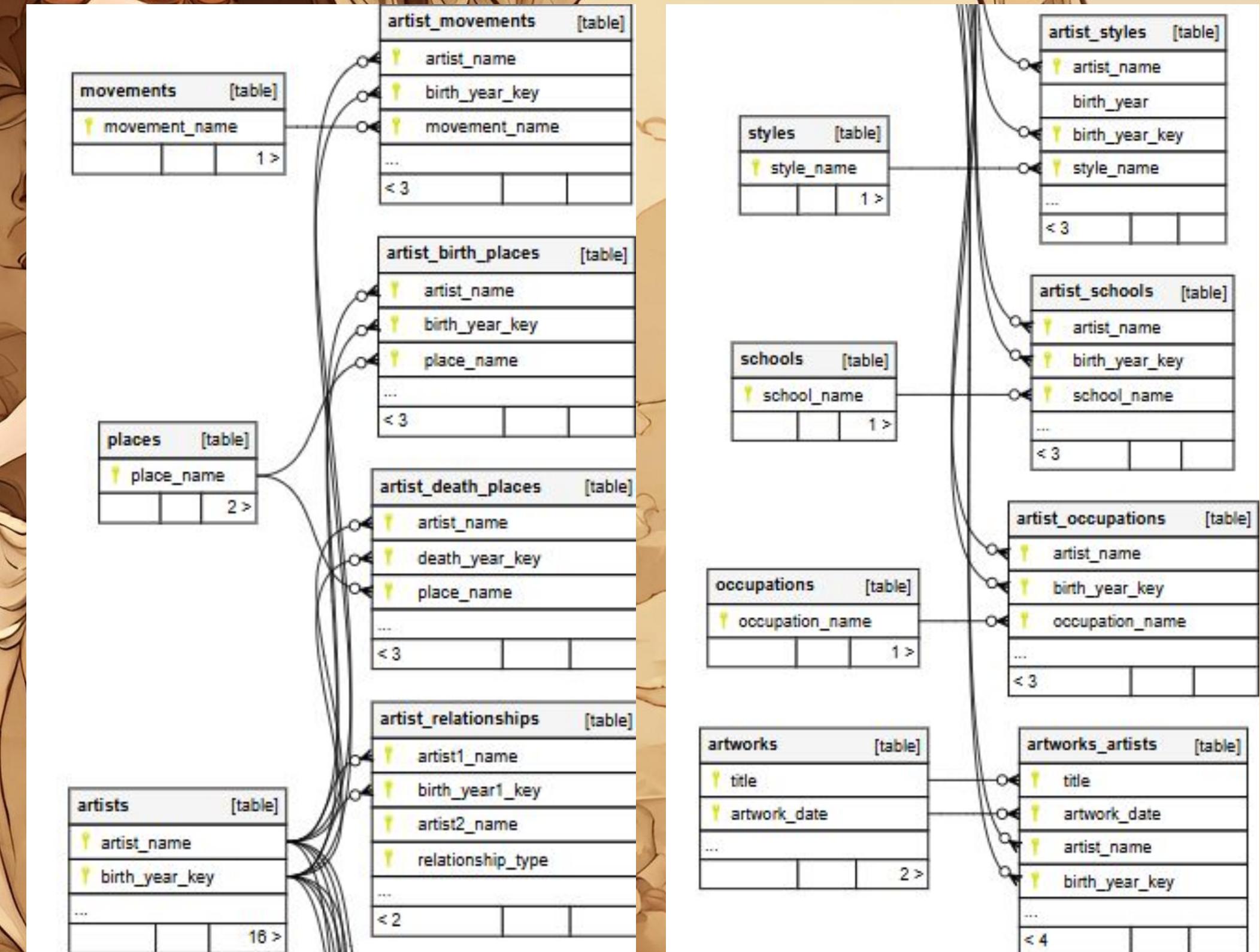
- Used Selenium in python to run a web browser instance to download data
- Had to impersonate a human because trends is built to prevent scraping
- Cached using Redis for fast retrieval and improved performance



PROCEDURE

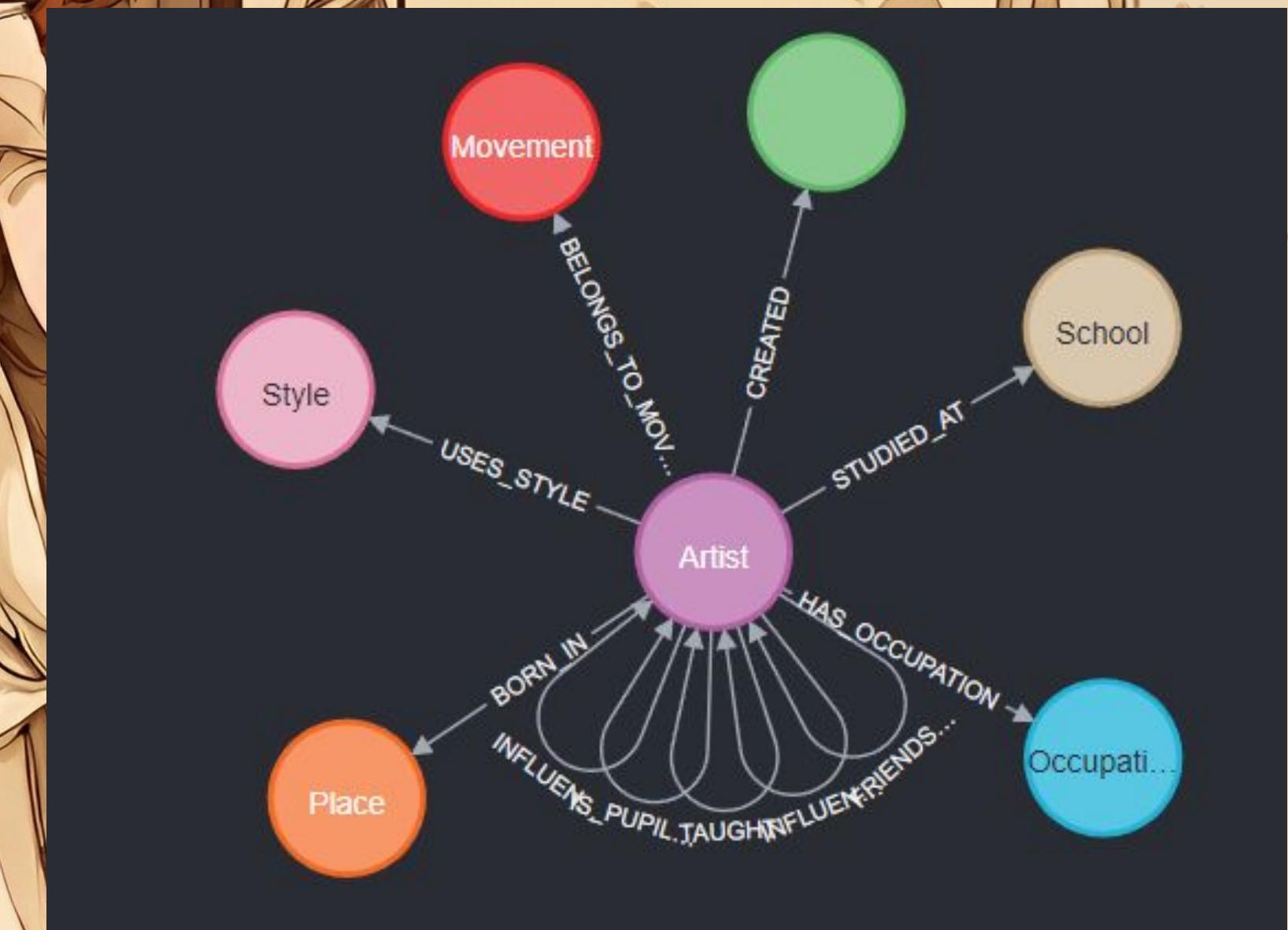
Database Setup: Postgres

- This schema maps artists, their nationality, influences, and creative works.
- The Artists table links to birthplaces, careers, schools, movements, styles, and artworks, with unique constraints ensuring data integrity.
- Artist relationships capture mentorships, collaborations, and influences.



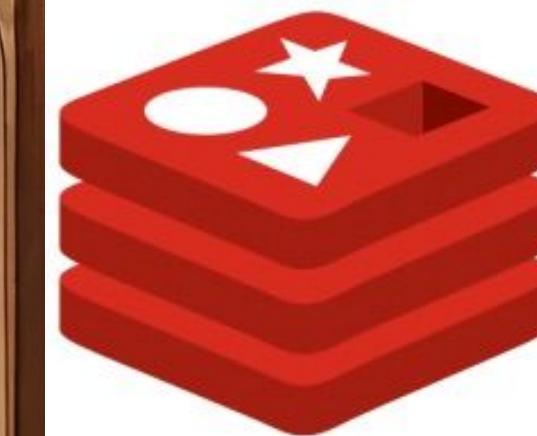
Database Setup: Neo4J

- This Neo4j schema models artists, their works, and artistic influences using a graph structure.
- The Artists node connects to places, occupations, schools, movements, styles, and artworks through relationships like BORN_IN, CREATED, and BELONGS_TO_MOVEMENT.



Database Setup: Redis

- We hash recently scraped trend data based on corresponding node type in Neo4j and primary key of the queried instance.
- Forced frequent auto-save to ensure persistence



redis

```
Redis 7.2.7 (00000000/0) 64 bit
Running in standalone mode
Port: 6379
PID: 20486
```

<https://redis.io>

POSTGRES PROCESSING

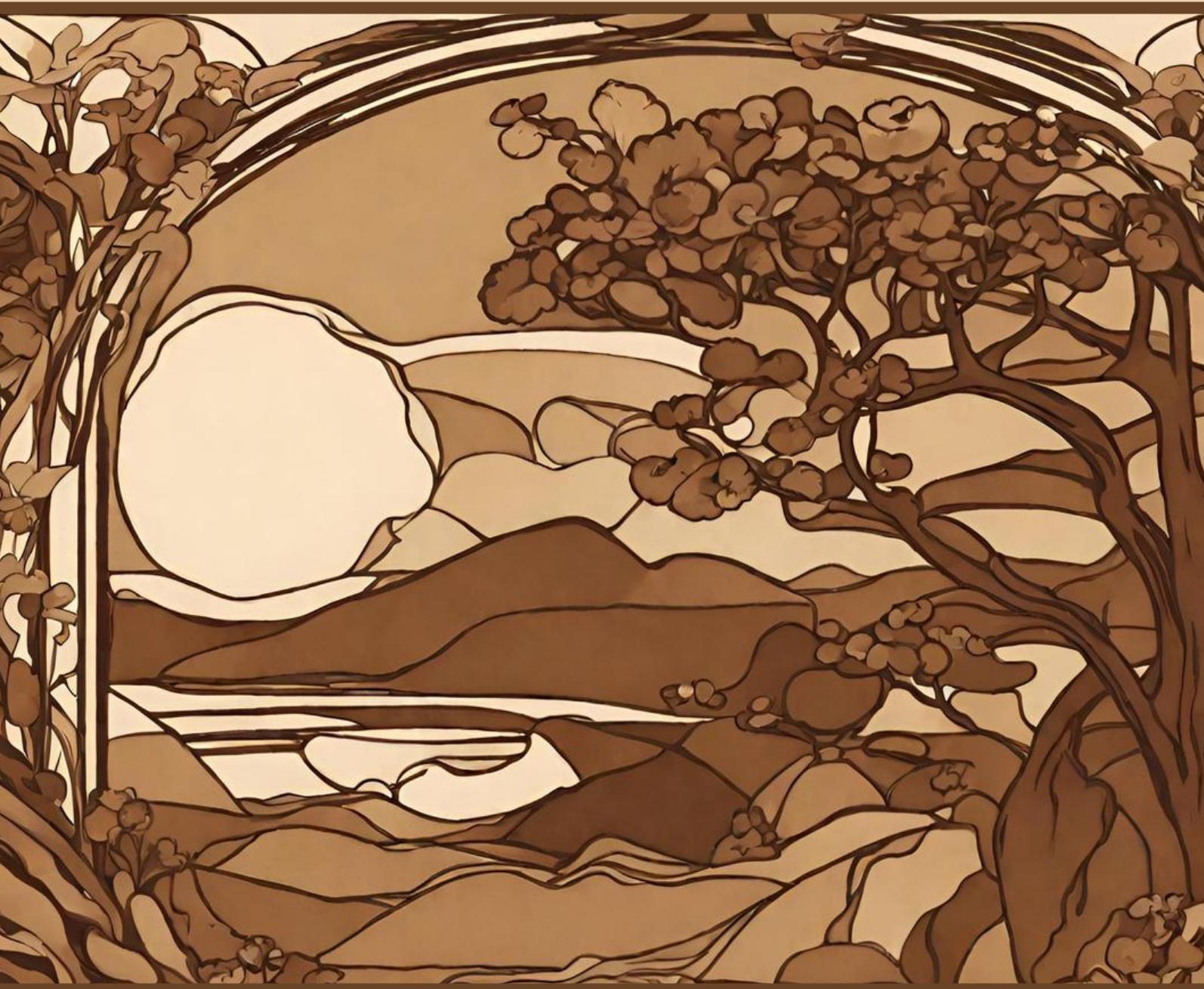
DATA PREPROCESSING

- Goal: Merge multiple sources (MOMA, PainterPalette, WikiData)
- Ensure data consistency and accuracy
- Clean, transform, and integrate data for analysis



DATA CLEANING

- Removed duplicates & ensured unique ConstituentID for artists as a primary key
- Extracted birth and death years from ArtistBio using regex
- Converted missing values to "Unknown" (e.g., Nationality, Gender)
- Ensured numeric columns (e.g., birth_year, death_year) were valid cross table-connections



MERGING DATA SOURCES

- Merged PainterPalette and WikiData using artist names
- Filled missing values by aligning overlapping attributes
- Integrated MOMA Artworks dataset with artist records
- Standardized date formats (e.g., 1976–77 → 1976, 1977)



DATABASE INTEGRATION

- Converted columns to correct data types before insertion
- Reformatted list-based columns (e.g., Styles, InfluencedBy)
- Used psycopg2 to insert structured data into PostgreSQL
- Ensured primary keys and foreign keys matched relational schema



NEO4J PROCESSING

GRAPH MODELING

- Created nodes for Artists, Artworks, Movements, Styles, Schools
- Used MERGE to prevent duplicate nodes
- Converted many-to-many relationships into edges
- Optimized for fast traversal of artistic influence & collaborations



IMPORT CHALLENGES

- Resolved NULL values in birth years using a placeholder (-999999)
- Enforced unique artist names for missing birth years
- Reformatted text attributes (e.g., time periods, active years)
- Converted relational join tables into direct graph relationships



REDIS PREPROCESSING

WEB SCRAPING

- Configured and initialized a python-controlled browser using Selenium
- Edited browser header and behavior to emulate human behavior because Google Trends blocks web scraping
- Cleaned the downloadable popularity files from Trends to ensure consistency



REAL-TIME QUERYING

- Used Redis to store trend data about artists, artworks, and movements when asked about
- Enabled real-time lookups for current trends surrounding entities
key slugs – entity-type:entity_id





KEY QUESTIONS ANSWERED USING PostgreSQL

WHICH ART MOVEMENTS HAD THE LONGEST PERIODS OF ACTIVE ARTISTS?

```
1  SELECT
2      m.movement_name,
3      MIN(a.birth_year) AS earliest_birth,
4      MAX(COALESCE(a.death_year, a.career_end_year, EXTRACT(YEAR FROM CURRENT_DATE))) AS latest_active_year,
5      (MAX(COALESCE(a.death_year, a.career_end_year, EXTRACT(YEAR FROM CURRENT_DATE))) - MIN(a.birth_year)) AS active_duration
6  FROM artists a
7  JOIN artist_movements am ON a.artist_name = am.artist_name AND a.birth_year = am.birth_year
8  JOIN movements m 1..n<->1: ON am.movement_name = m.movement_name
9  WHERE m.movement_name != 'Unknown'
10 GROUP BY m.movement_name
11 ORDER BY active_duration DESC;
```

WHICH ART MOVEMENTS HAD THE LONGEST PERIODS OF ACTIVE ARTISTS ?

- Metric Used: Active Duration

	movement_name	earliest_birth	latest_active_year	active_duration
1	Romanesque Art	300	1779	1479
2	Tang Dynasty (618-907)	680	2025	1345
3	Conceptual Art	1163	2025	862
4	Gothic Art	1280	2025	745
5	Romanticism	1517	2025	508
6	Art Informel	1642	2024	382
7	Byzantine Art	1360	1708	348
8	Expressionism	1678	2025	347
9	Op Art	1680	2025	345
10	Harlem Renaissance (New Negro Movement)	1685	2024	339
11	Qing Dynasty (1644-1912)	1626	1957	331
12	Baroque	1554	1861	307
13	Minimalism	1734	2025	291
14	Rococo	1675	1957	282
15	Neoclassicism	1710	1991	281

Romanesque Art, Tang Dynasty, and Conceptual Art are the top 3 longest movement periods.

WHAT ARE THE MOST COMMON OCCUPATIONS AMONG ARTISTS, AND HOW HAVE THEY CHANGED OVER TIME?

```
SELECT
    o.occupation_name,
    COUNT(*) AS total_artists,
    COUNT(CASE WHEN a.birth_year < 1800 THEN 1 END) AS pre_1800,
    COUNT(CASE WHEN a.birth_year BETWEEN 1800 AND 1899 THEN 1 END) AS "19th_century",
    COUNT(CASE WHEN a.birth_year BETWEEN 1900 AND 1999 THEN 1 END) AS "20th_century",
    COUNT(CASE WHEN a.birth_year >= 2000 THEN 1 END) AS "21st_century"
FROM artist_occurrences ao
JOIN artists a ON ao.artist_name = a.artist_name AND ao.birth_year = a.birth_year
JOIN occupations o 1..n<->1: ON ao.occupation_name = o.occupation_name
GROUP BY o.occupation_name
ORDER BY total_artists DESC;
```

WHAT ARE THE MOST COMMON OCCUPATIONS AMONG ARTISTS, AND HOW HAVE THEY CHANGED OVER TIME?

- **Metric Used: Occupations in different time periods**
 - Painter, sculptor, and drawer are the most common across all time periods
 - Engravers have dwindled a lot since the 1800s
 - University teacher, architect, and politician are the most common non-art related occupations
- | | occupation_name | total_artists | pre_1800 | "19th_century" | "20th_century" | "21st_century" |
|----|--------------------|---------------|----------|----------------|----------------|----------------|
| 1 | painter | 6069 | 2038 | 2292 | 1738 | 1 |
| 2 | sculptor | 1510 | 270 | 412 | 826 | 2 |
| 3 | drawer | 1187 | 449 | 359 | 379 | 0 |
| 4 | photographer | 1009 | 22 | 417 | 569 | 1 |
| 5 | printmaker | 960 | 392 | 254 | 314 | 0 |
| 6 | artist | 883 | 138 | 215 | 528 | 2 |
| 7 | graphic artist | 788 | 206 | 316 | 266 | 0 |
| 8 | illustrator | 783 | 118 | 399 | 266 | 0 |
| 9 | writer | 603 | 129 | 233 | 241 | 0 |
| 10 | visual artist | 563 | 72 | 150 | 341 | 0 |
| 11 | engraver | 484 | 365 | 85 | 34 | 0 |
| 12 | university teacher | 469 | 32 | 189 | 248 | 0 |
| 13 | designer | 446 | 37 | 192 | 217 | 0 |
| 14 | architect | 376 | 153 | 99 | 124 | 0 |
| 15 | politician | 317 | 76 | 106 | 134 | 1 |
| 16 | poet | 304 | 92 | 112 | 100 | 0 |
| 17 | lithographer | 263 | 48 | 162 | 53 | 0 |

WHICH SCHOOLS PRODUCED THE MOST SUCCESSFUL ARTISTS? (BASED ON INFLUENCE, LONGEVITY, AND STYLE DIVERSITY)

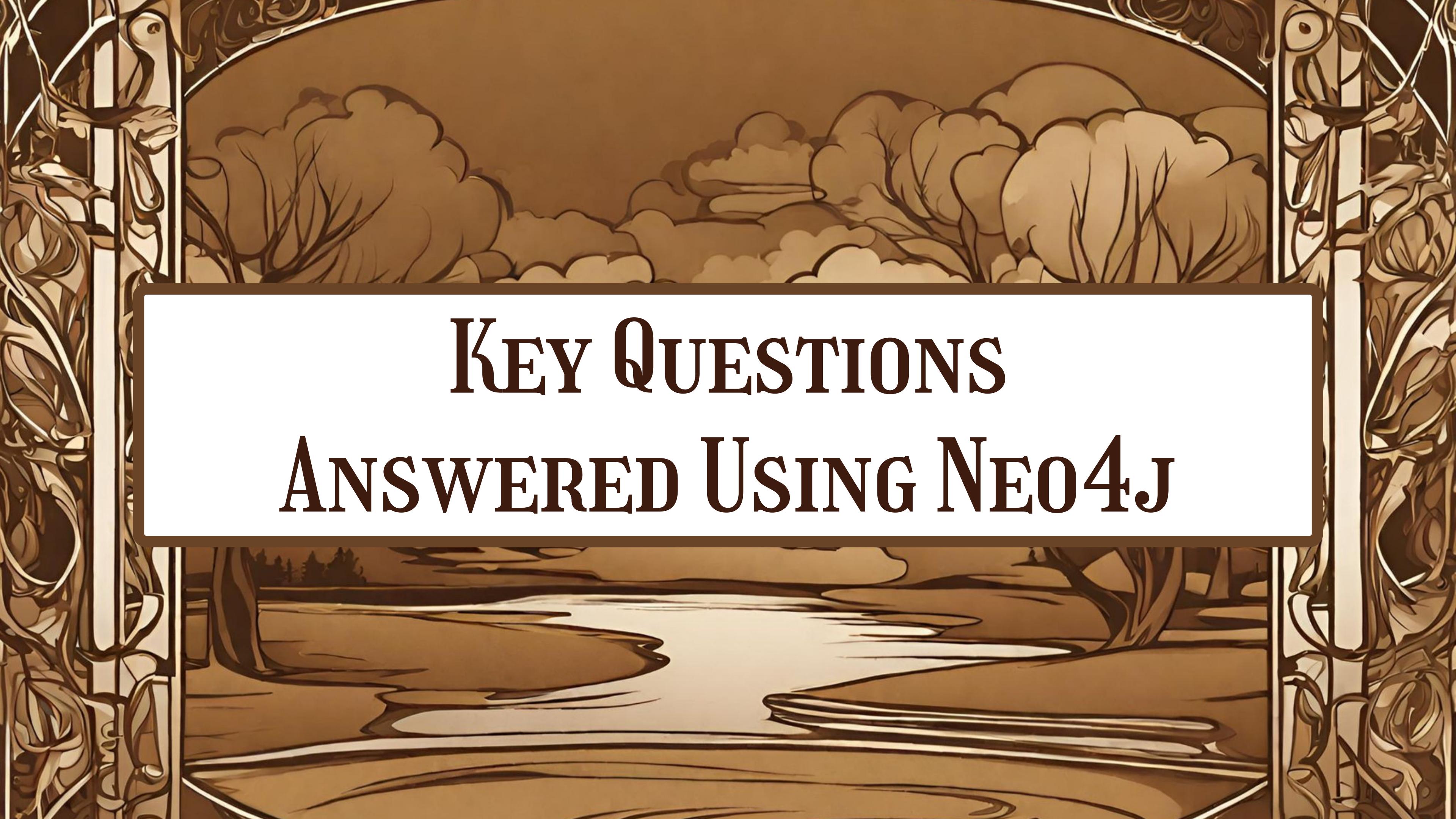
```
SELECT
    s.school_name,
    COUNT(DISTINCT a.artist_name) AS total_artists,
    AVG(COALESCE(a.death_year, a.career_end_year, EXTRACT(YEAR FROM CURRENT_DATE)) - a.birth_year) AS avg_career_length,
    COUNT(DISTINCT st.style_name) AS style_diversity
FROM artist_schools asch
JOIN artists a ON asch.artist_name = a.artist_name AND asch.birth_year = a.birth_year
JOIN schools s 1..n<->1: ON asch.school_name = s.school_name
LEFT JOIN artist_styles ast ON a.artist_name = ast.artist_name AND a.birth_year = ast.birth_year
LEFT JOIN styles st 1..n<->1: ON ast.style_name = st.style_name
GROUP BY s.school_name
ORDER BY total_artists DESC, avg_career_length DESC, style_diversity DESC;
```

WHICH SCHOOLS PRODUCED THE MOST SUCCESSFUL ARTISTS? (BASED ON INFLUENCE, LONGEVITY, AND STYLE DIVERSITY)

- Metric Used: Average Career Length, Style Diversity

	school_name	total_artists	avg_career_length	style_diversity
1	école de paris	70	80.6394230769230769	41
2	new york school	42	71.9487179487179487	25
3	degenerate art	35	69.1322314049586777	29
4	peredvizhniki (society for traveling art exhibitions)	27	68.8260869565217391	12
5	mir iskusstva (world of art)	23	74.2736842105263158	22
6	dutch school	23	62.3409090909090909	11
7	zero	22	76.4	15
8	florentine school	22	16.5128205128205128	9
9	balchik school	21	72.5	12
10	abstraction-création	21	70.956043956043956	27
11	preraphaelite brotherhood	20	61.8684210526315789	6
12	flemish school	17	61.1538461538461538	5
13	venetian school	16	66.5714285714285714	8
14	cobra	15	77.1219512195121951	15
15	la ruche	15	73.1111111111111111	21
16	section d'or (puteaux group)	14	76.8902439024390244	29
17	der blaue reiter (the blue rider)	14	69.6111111111111111	18

- École de Paris and New York School are the top schools in terms of producing successful artists
- École de Paris also leads in average career length and style diversity out of the other top schools



KEY QUESTIONS ANSWERED USING NEO4J

WHAT 5 ART SCHOOLS HAVE THE HIGHEST COLLABORATION CHAINS ACROSS MULTIPLE GENERATIONS OF ARTISTS (HIGHEST AVERAGE COLLABORATION DEPTH)?

- **Metric Used - Average Collaboration Depth and Collaboration Count:**

school	avg_collaboration_depth	collaboration_count
"giverny art colony"	4.9654249845647405	429
"société japonaise du jinglar"	4.961177868744231	441
"photo-secession"	4.960891505466788	246
"london group"	4.960219478738004	375
"nagybánya artists colony (baia mare school)"	4.96018735362998	54

1. giverny art colony
 2. société japonaise du jinglar
 3. photo-secession
 4. london group
 5. nagybánya artists colony (baia mare school)
- have the highest average collaboration depth*

DO SCHOOL-ATTENDING ARTISTS FORM TIGHTER COLLABORATION CLUSTERS COMPARED TO ARTISTS WITH NO SCHOOL AFFILIATION?

- **Metric Used – Cluster Density (Total collaborations/total artists):**
 - No School – 0.03623214608569879
 - School – 2.2061669399987935
- Artists who have attended painting school collaborate significantly more than artists who did not attend painting school

WHICH 5 TEACHERS HAS THE LARGEST NUMBER OF DIRECT AND INDIRECT STUDENTS (UP TO THREE GENERATIONS)? HOW MANY DO THEY HAVE?

- Metric Used - Total Students:

teacher.name	total_students
"Charles Gleyre"	41
"Richard Parkes Bonington"	30
"Jean-Leon Gerome"	23
"Ilya Repin"	20
"Ivan Kramskoy"	20

Charles Gleyre, **41**

Richard Parkes Bonington, **30**

Jean-Leon Gerome, **23**

Ilya Repin, **20**

Ivan Kramskoy, **20**

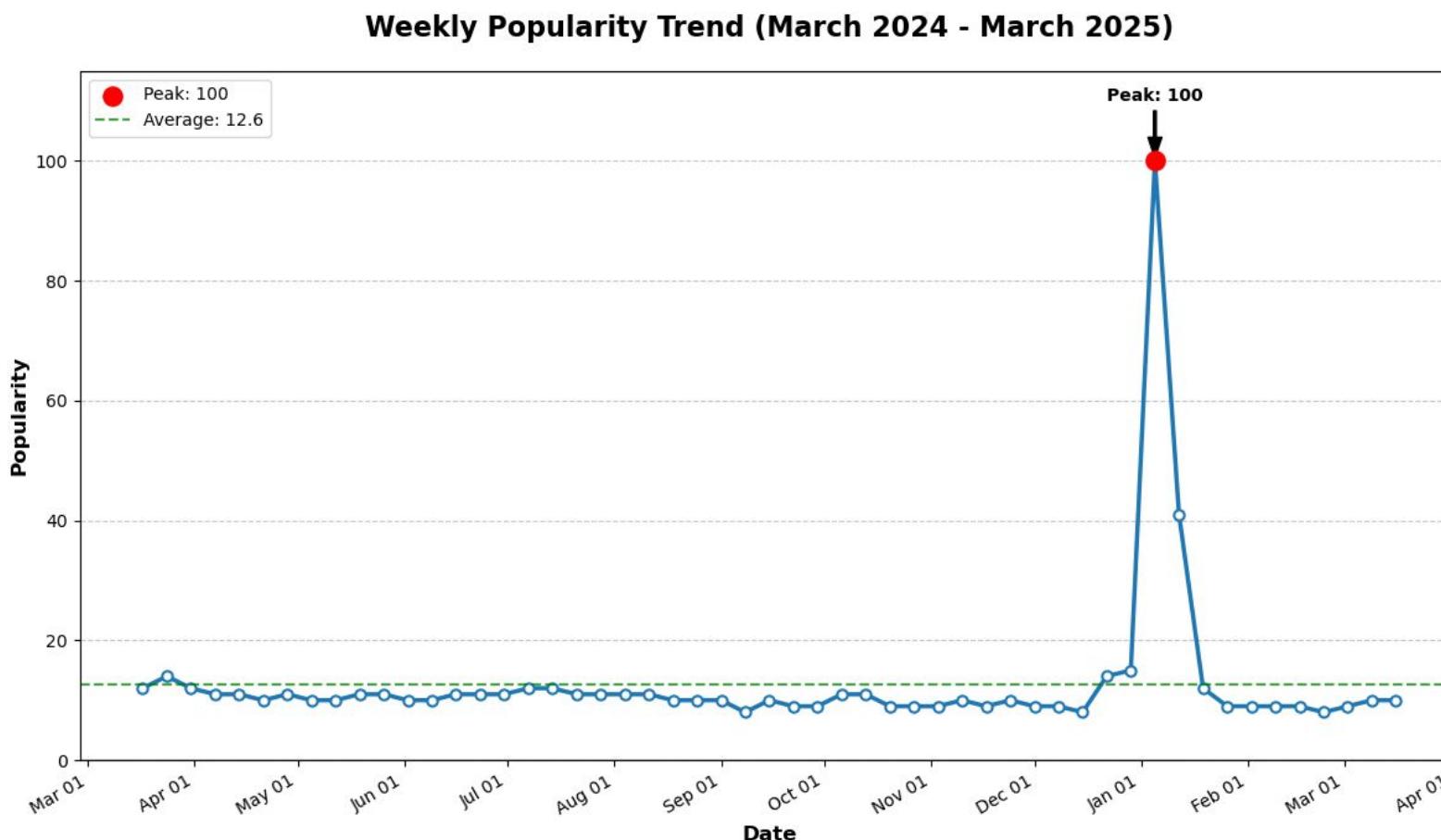
*have the largest number of direct
and indirect students.*



KEY QUESTIONS ANSWERED USING REDIS

HOW DID THE LOS ANGELES WILDFIRES IMPACT PUBLIC AWARENESS AND VISIBILITY OF THE GETTY MUSEUM?

- **Metric Used - Popularity Trend**

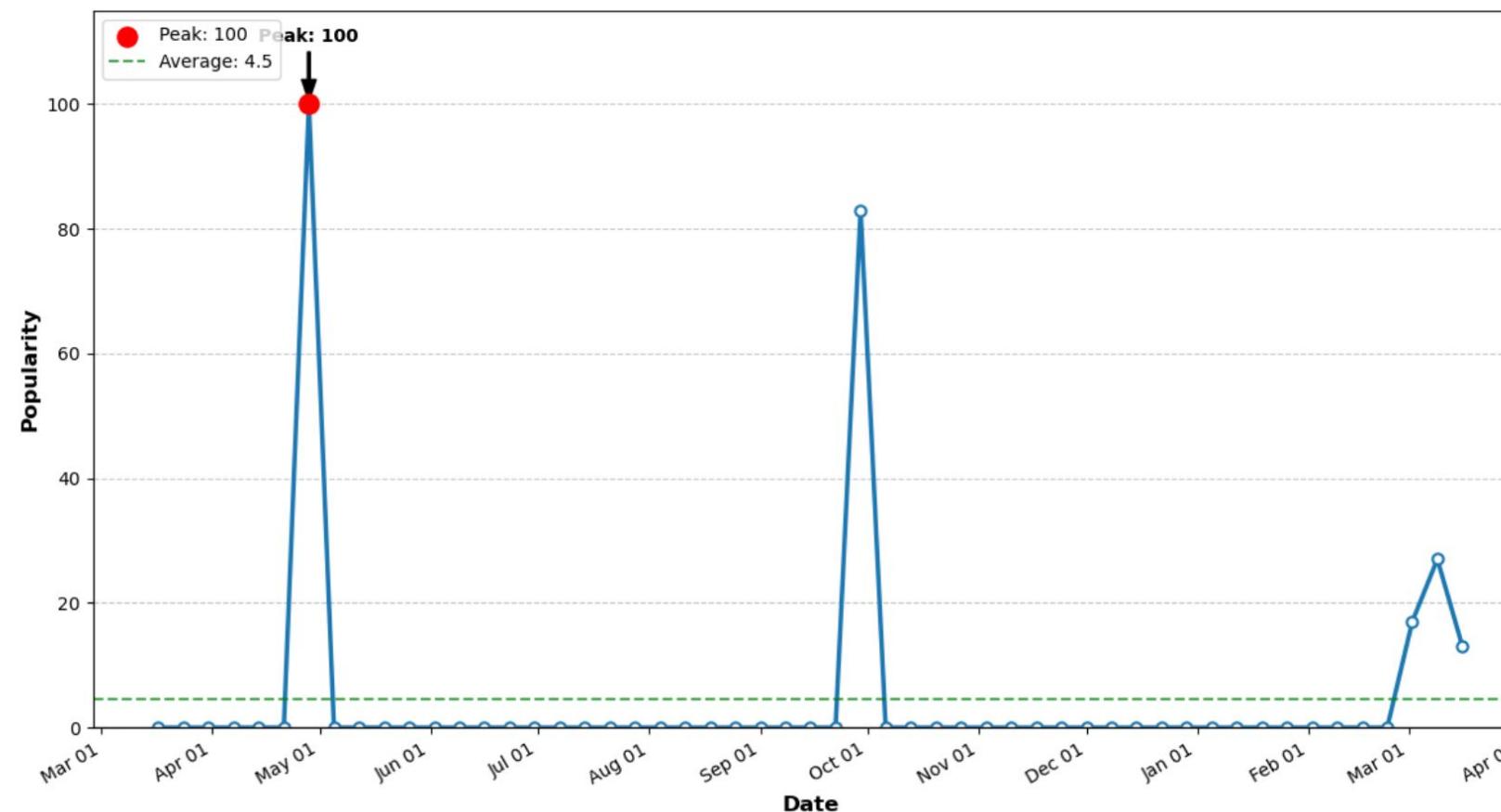


- The fires nearly destroyed the Getty Museum and its priceless collections, and likely generated substantial media coverage and public interest. We can investigate if this is true using our redis integration.
- After scraping popularity data for The Getty and populating redis. We find that the time with most interest was during the fires.

How did the Los Angeles Wildfires Impact the popularity of marginalized artists?

- Metric Used - Popularity Trend

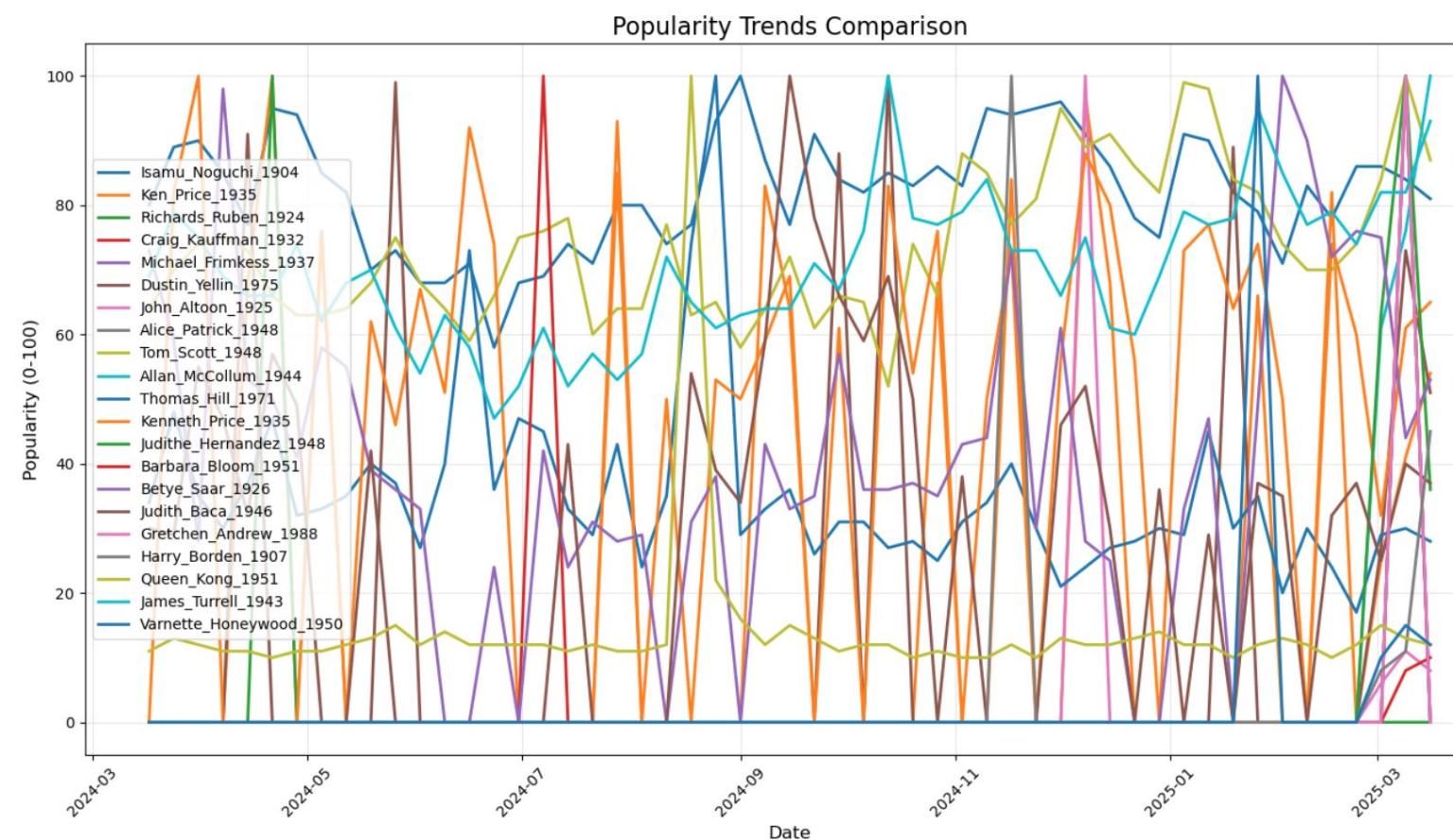
Weekly Popularity Trend (March 2024 - March 2025)



- The Los Angeles wildfires damaged art and culture, and had impacts on marginalized artists like Christina Quarles.
- We find that there was no significant difference in popularity before and after the wildfires for this particular artist, but the trend seen starting in march is likely as a result of the wildfires' impact when she opened up about it publicly.

DID ARTISTS BORN IN LOS ANGELES FOLLOW A SIMILAR POPULARITY TREND SURROUNDING THE FIRE?

- **Metric Used – Popularity Trend Comparison**



- We find a significant divergence in public attention patterns. While The Getty Museum experienced heightened visibility during the wildfire crisis, artists born in Los Angeles did not demonstrate comparable surges in popularity or public interest
- The geographic connection alone (being from Los Angeles) appears insufficient to generate increased attention for individual artists during a localized crisis.



**QUESTIONS ANSWERED WITH
ALL DATABASES**

DO THE MOST PROLIFIC ARTISTS FROM THE 2 MOST INFLUENTIAL MOVEMENTS TREND TOGETHER?

Comprehensive movement influence scores:

	movement	artist_count	artwork_count	influenced_artists	\
0	Baroque	155	0	132	
1	Romanticism	255	0	67	
2	Expressionism	180	0	72	

	teaching_influence	influence_score
0	22	750
1	9	729
2	4	584



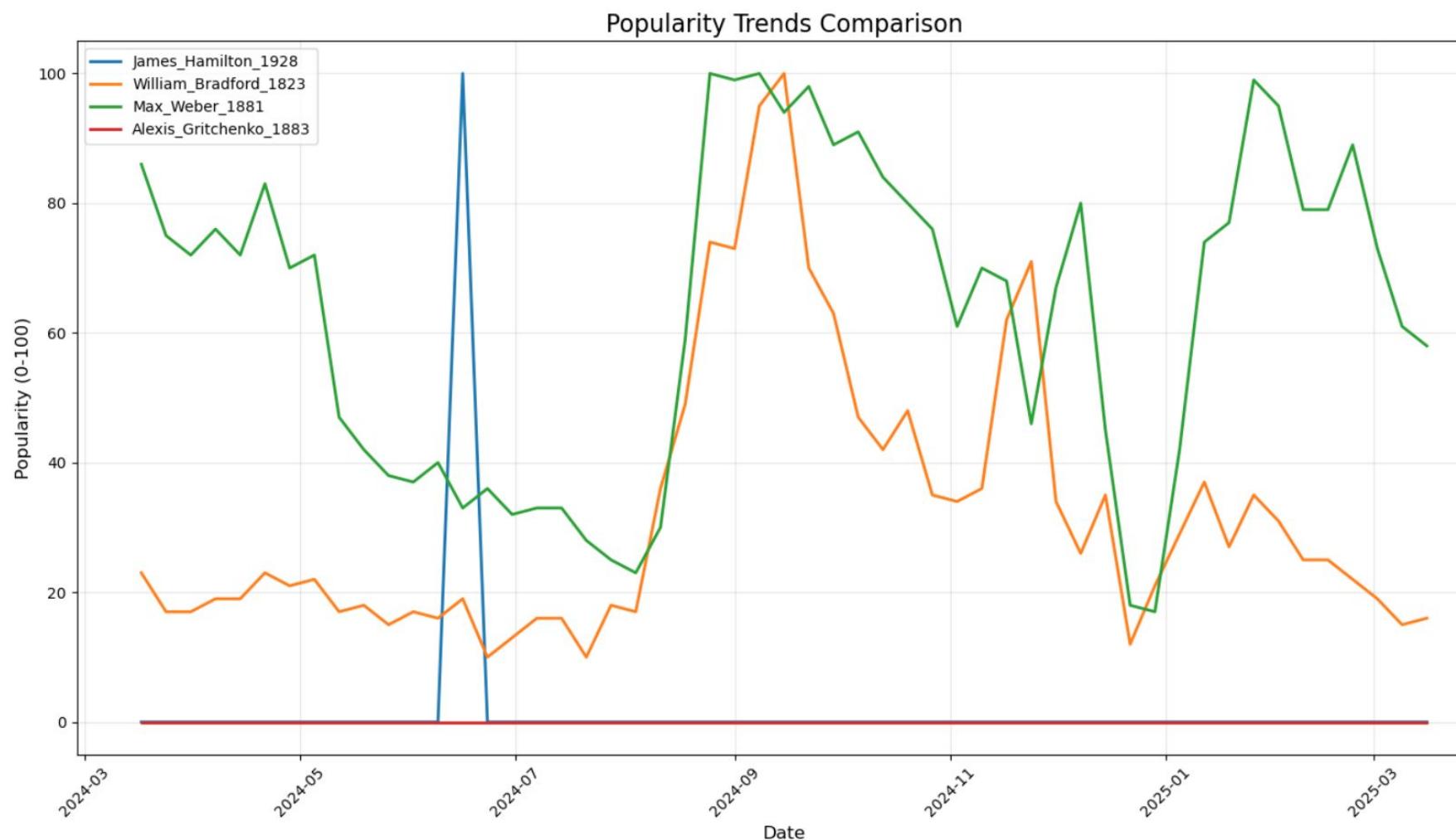
Romanticism



Expressionism

- Hypothesis: Artists within the same movement should show correlated popularity patterns
- Methods flow: influential movements using neo4j, prolific artists using postgres, trends scraped and cached to redis
- Most Influential Movements: Identified Romanticism and Expressionism using Neo4j
- Excluded Baroque: Despite influence, insufficient artist representation

DO THE MOST PROLIFIC ARTISTS FROM THE 2 MOST INFLUENTIAL MOVEMENTS TREND TOGETHER?



- Prolific Artists Identified:
 - Romanticism: James Hamilton (blue) and William Bradford (orange)
 - Expressionism: Max Weber (green) and Alexis Gritchenko (red)
- Within-Movement Results: No correlation found between artists in same movement
- Cross-Movement Surprise: Bradford (Romanticism) and Weber (Expressionism) show similar trends

DO THE MOST PROLIFIC ARTISTS FROM THE 2 MOST INFLUENTIAL MOVEMENTS TREND TOGETHER?



“196. Alexis Gritchenko”

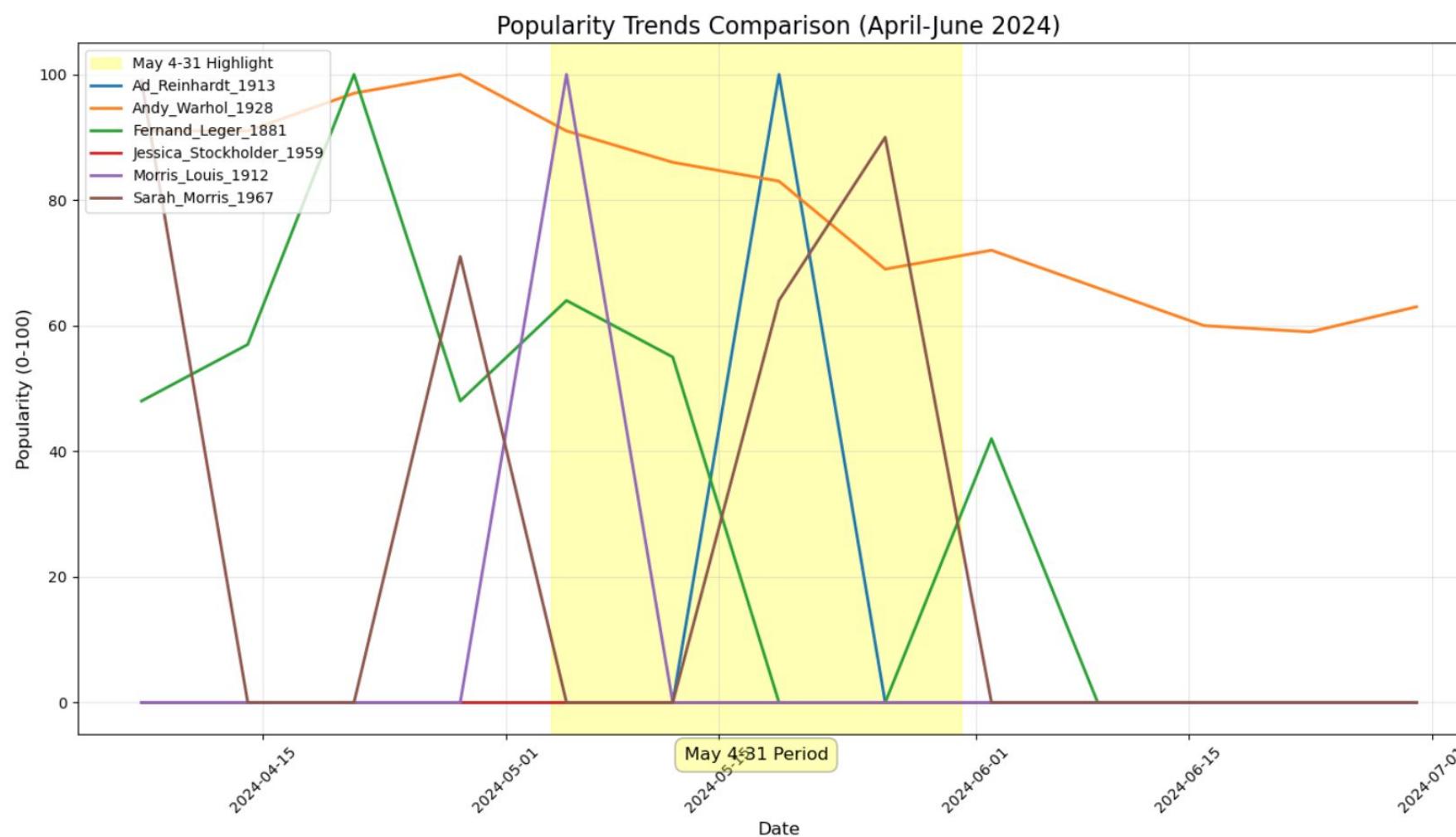
- Main Conclusion: Movement affiliation does not predict artist popularity correlation
- Implications
 - Challenges Traditional Understanding: Art movements may not function as unified entities in public consciousness
 - Alternative Factors: Other elements beyond artistic school may drive public interest
- Research Value: New perspective on how artistic movements relate to contemporary engagement

DOES AN ARTIST'S DEATH INFLUENCE THEIR CONNECTIONS' POPULARITY?



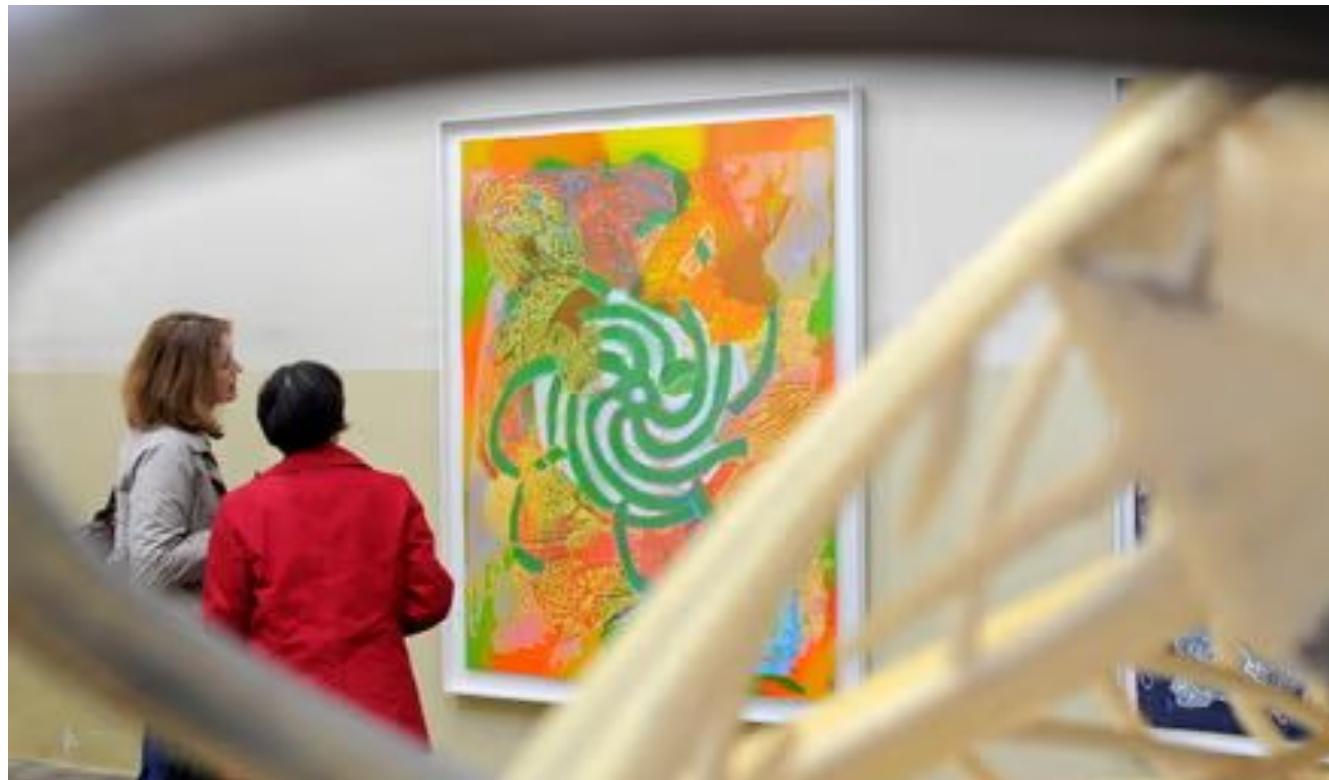
- Data Collection Process:
 - PostgreSQL: Identified recently deceased artists
 - Neo4j: Mapped artistic connections through direct and indirect shared school
- Identified Case Study Subject: Frank Stella (died May 4, 2024, age 87)
 - Artist Network: Ad Reinhardt, Andy Warhol, Fernand Leger, Jessica Stockholder, Morris Louis, Sarah Morris

DOES AN ARTIST'S DEATH INFLUENCE THEIR CONNECTIONS' POPULARITY?



- Annual View: No clear pattern visible in yearly trend analysis
- Focused Timeline Analysis:
 - Immediate Effect: Morris Louis and Fernand Leger showed popularity spikes after Stella's passing
 - Secondary Effect: Ad Reinhardt and Sarah Morris experienced increased attention in subsequent month
- Some connections showed no impact

DOES AN ARTIST'S DEATH INFLUENCE THEIR CONNECTIONS' POPULARITY?



“Abu Hureyra, 2000”, by Frank Stella

- Main Conclusion: Artist deaths create measurable ripple effects across artistic networks
- Impact Pattern: Both immediate and delayed popularity effects observed
- Cultural Significance: Death events prompt public reconsideration of artistic connections

CONCLUSION

Art is constantly evolving.

- New styles constantly emerging, but some styles persist
- Connections between societal trends, real-world events, technological advancements, and art

LESSONS LEARNED

- **Real-World Data Challenges:** Discrepancies in data formatting, lots of nulls
- **Data Integration:** Combining datasets from different sources requires careful cleaning and normalization
- **Database Synergy:** PostgreSQL, Neo4j, and Redis each have unique strengths that can be leveraged together for complex applications

FUTURE WORK

- **Expand Datasets:** Incorporate additional datasets, such as auction results from Sotheby's or Christie's, to enrich the platform
- **Machine Learning:** Use ML models to predict artwork prices or artist popularity based on historical data
- **User Interface:** Develop a web-based interface for interactive exploration of the data
- **Real-Time Data:** Integrate live auction data or social media trends to provide real-time insights



THANK YOU!



AGENDA

01

Agenda 01

Elaborate on what you
want to discuss.

02

Agenda 02

Elaborate on what you
want to discuss.

03

Agenda 03

Elaborate on what you
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CONTENTS

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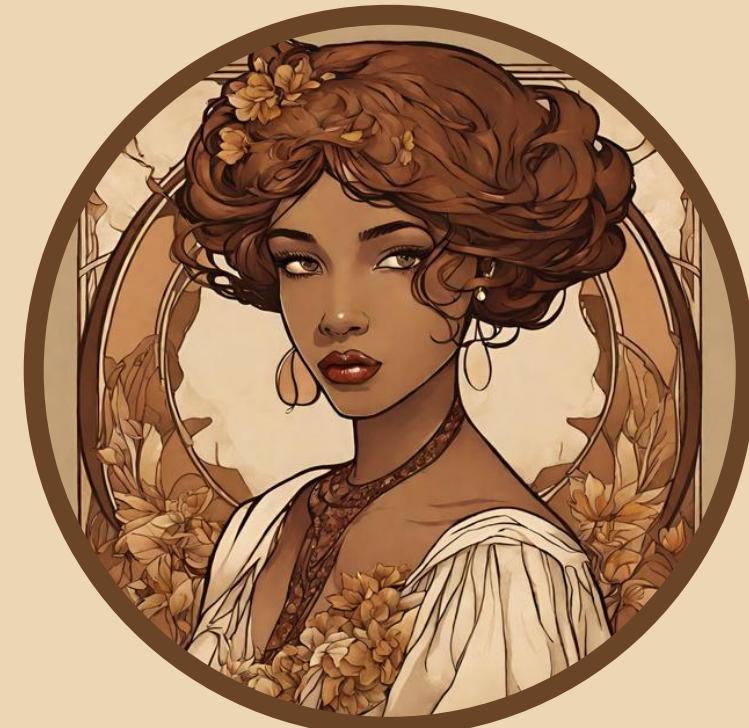


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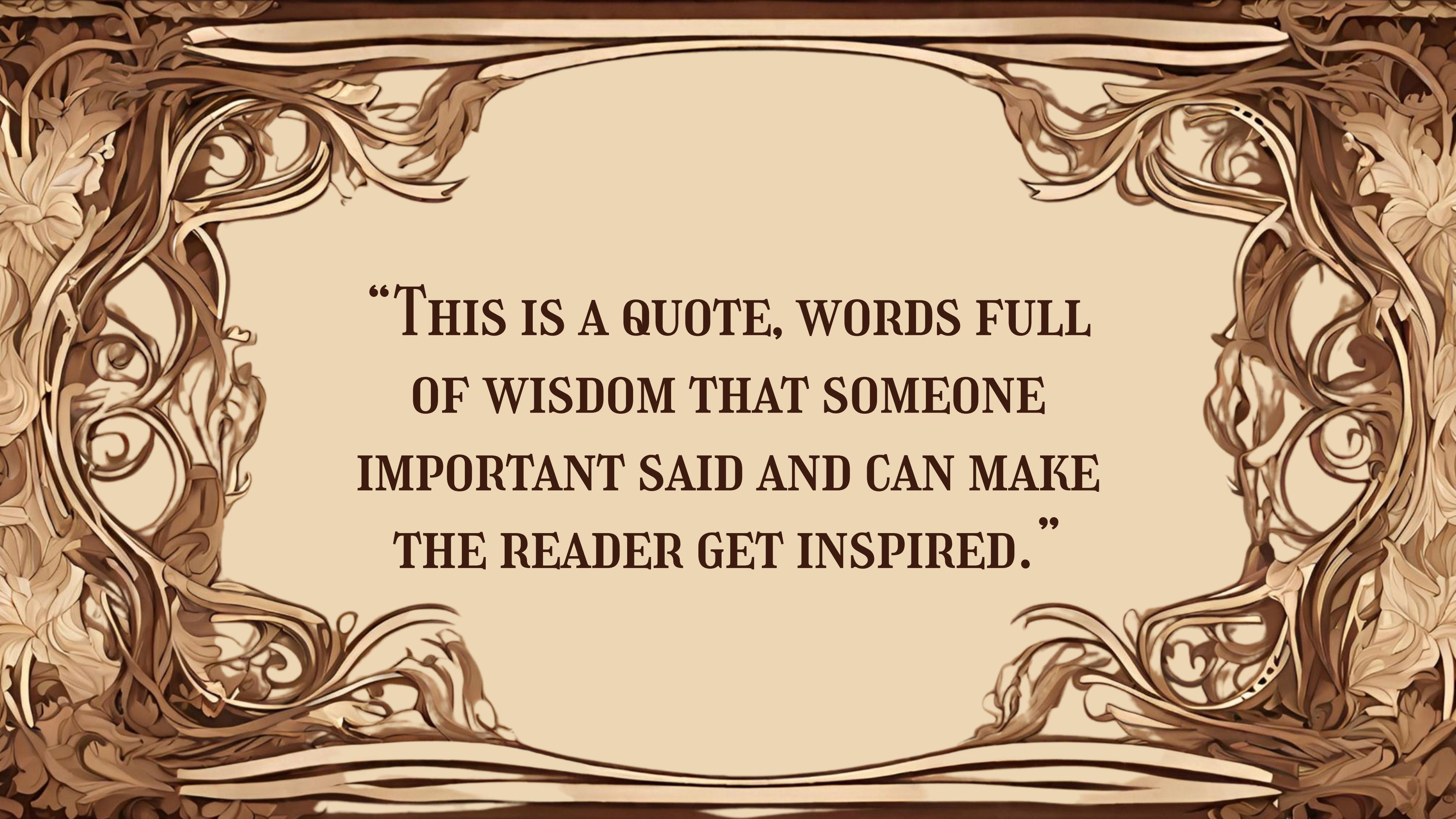


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THE READER GET INSPIRED.”

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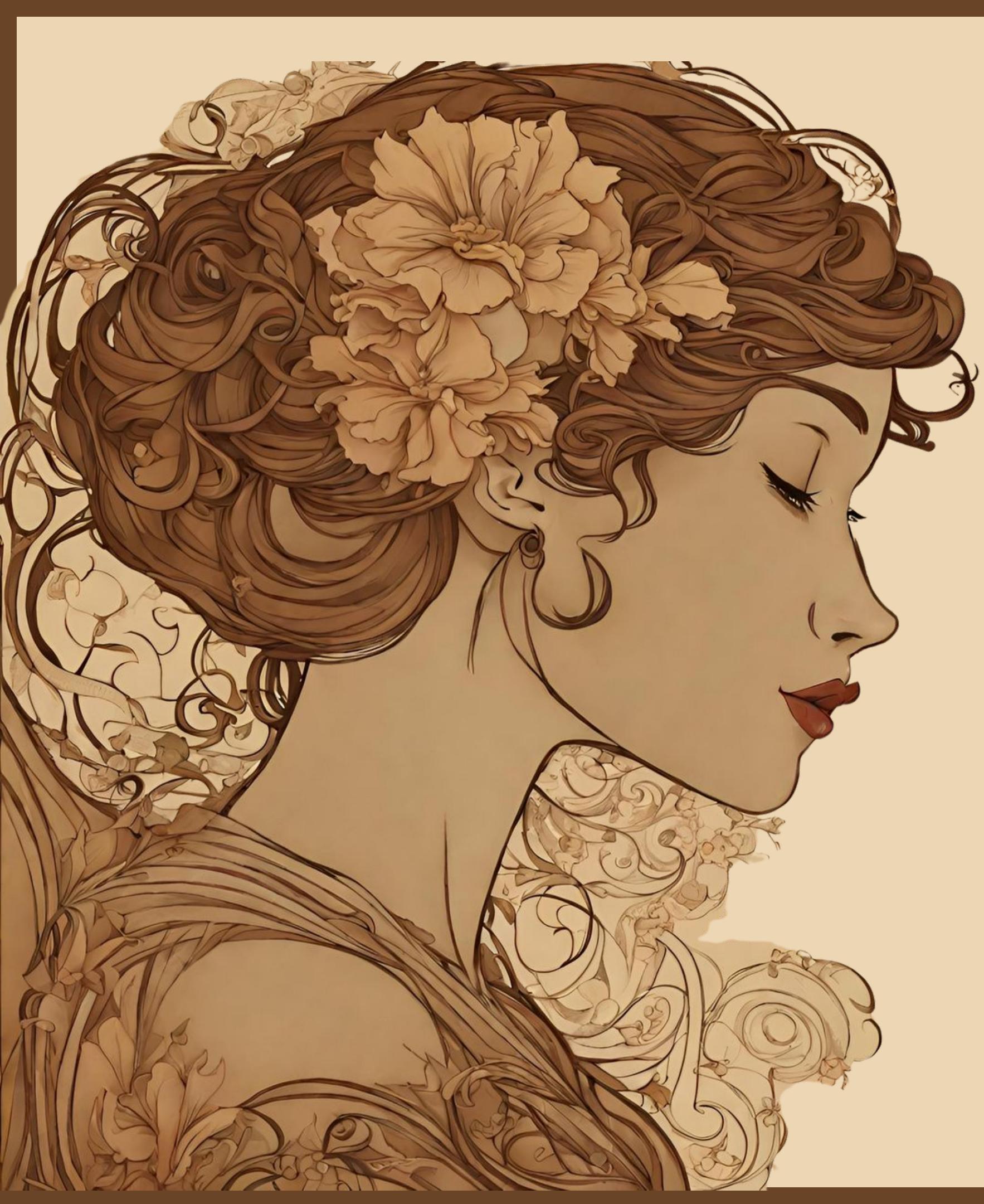
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