

CS548 - Homework 2

Name: Apurv Upasani

USC ID: 4839-3102-30

Email: aupasani@usc.edu

1. "I, Apurv Upasani, declare that the submitted work is original and adheres to all University policies and acknowledge the consequences that may result from a violation of those rules"
2. JSON for the selected artwork

"1": {"**paintingDate**: "1960", "**url**":

"http://annex.guggenheim.org/collections/media/thumbnails/2002.20_ph_web.jpg",

"**paintingLocation**: "Solomon R. Guggenheim Museum", "**material**: "Casein on canvas",

"**paintingName**: "Blue Concentric", "**paintingNo**: 1, "**paintingLocationPlace**: "New York",

"**paintingURI**: "http://www.guggenheim.org/new-york/collections/collection-

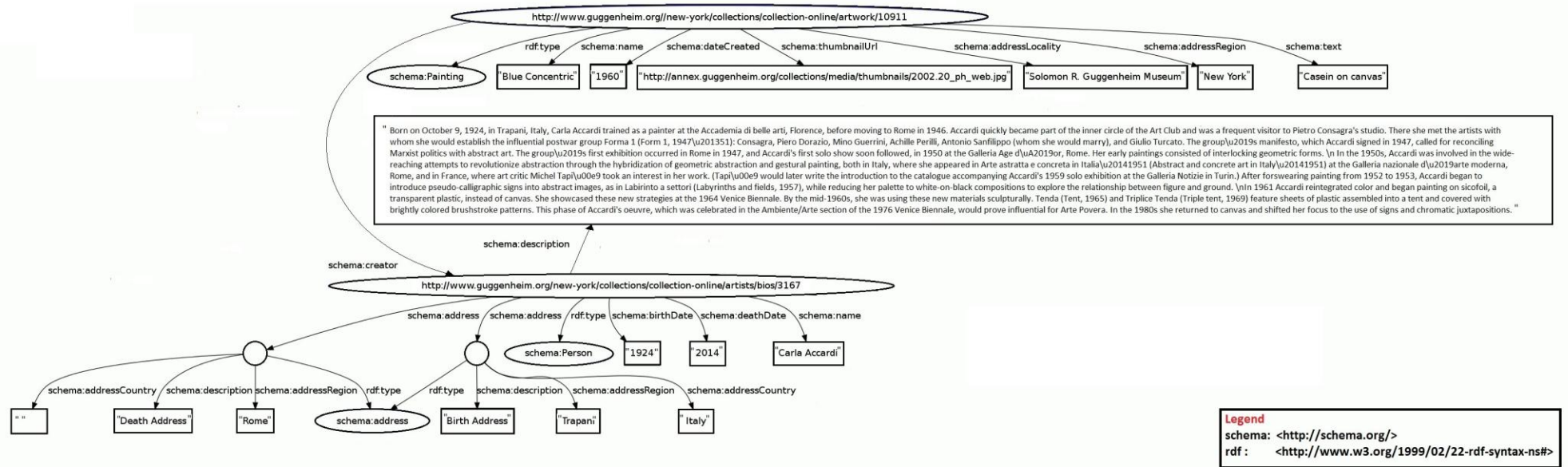
online/artwork/10911", "**artist**: {"**artistNo**: 1, "**artistDeathPlace**: "Rome", , "**uri**:

"http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/3167",

"**artistDeathCountry**: "", "**artistName**: "Carla Accardi", "**artistBirthCountry**: "Italy",

"**biography**: "Born on October 9, 1924, in Trapani, Italy, Carla Accardi trained as a painter at the Accademia di belle arti, Florence, before moving to Rome in 1946. Accardi quickly became part of the inner circle of the Art Club and was a frequent visitor to Pietro Consagra's studio. There she met the artists with whom she would establish the influential postwar group Forma 1 (Form 1, 1947\u20131951): Consagra, Piero Dorazio, Mino Guerrini, Achille Perilli, Antonio Sanfilippo (whom she would marry), and Giulio Turcato. The group's manifesto, which Accardi signed in 1947, called for reconciling Marxist politics with abstract art. The group's first exhibition occurred in Rome in 1947, and Accardi's first solo show soon followed, in 1950 at the Galleria d'arte moderna, Rome. Her early paintings consisted of interlocking geometric forms. \n In the 1950s, Accardi was involved in the wide-reaching attempts to revolutionize abstraction through the hybridization of geometric abstraction and gestural painting, both in Italy, where she appeared in Arte astratta e concreta in Italia\u20131951 (Abstract and concrete art in Italy\u20131951) at the Galleria nazionale d'arte moderna, Rome, and in France, where art critic Michel Tapi\u2019 took an interest in her work. (Tapi\u2019 would later write the introduction to the catalogue accompanying Accardi's 1959 solo exhibition at the Galleria Notizie in Turin.) After forswearing painting from 1952 to 1953, Accardi began to introduce pseudo-calligraphic signs into abstract images, as in Labirinto a settori (Labyrinths and fields, 1957), while reducing her palette to white-on-black compositions to explore the relationship between figure and ground. \n In 1961 Accardi reintegrated color and began painting on sicofoil, a transparent plastic, instead of canvas. She showcased these new strategies at the 1964 Venice Biennale. By the mid-1960s, she was using these new materials sculpturally. Tenda (Tent, 1965) and Triplice Tenda (Triple tent, 1969) feature sheets of plastic assembled into a tent and covered with brightly colored brushstroke patterns. This phase of Accardi's oeuvre, which was celebrated in the Ambiente/Arte section of the 1976 Venice Biennale, would prove influential for Arte Povera. In the 1980s she returned to canvas and shifted her focus to the use of signs and chromatic juxtapositions.\n", "**artistBirthPlace**: "Trapani", "**artistBirthDate**: "1924", "**artistDeathDate**: "2014"}}

3. RDF graph for the selected art work :



4. The Turtle triples

@prefix rdf: <<http://www.w3.org/1999/02/22-rdf-syntax-ns#>> .

@prefix schema: <<http://schema.org/>> .

@prefix xsd: <<http://www.w3.org/2001/XMLSchema#>> .

_:birthAddress a schema:address;
schema:description "Birth Address";
schema:addressRegion "Trapani" ;
schema:addressCountry "Italy" .

_:deathAddress a schema:address;
schema:description "Death Address";
schema:addressRegion "Rome" ;
schema:addressCountry "" .

<<http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/3167>>

a schema:Person;
schema:birthDate "1924"^^xsd:gYear;
schema:deathDate "2014"^^xsd:gYear;
schema:name "Carla Accardi";
schema:description "Born on October 9, 1924, in

Trapani, Italy, Carla Accardi trained as a painter at the Accademia di belle arti, Florence, before moving to Rome in 1946. Accardi quickly became part of the inner circle of the Art Club and was a frequent visitor to Pietro Consagra's studio. There she met the artists with whom she would establish the influential postwar group Forma 1 (Form 1, 1947\u20131951): Consagra, Piero Dorazio, Mino Guerrini, Achille Perilli, Antonio Sanfilippo (whom she would marry), and Giulio Turcato. The group's manifesto, which Accardi signed in 1947, called for reconciling Marxist politics with abstract art. The group's first exhibition occurred in Rome in 1947, and Accardi's first solo show soon followed, in 1950 at the Galleria d'arte moderna, Rome. Her early paintings consisted of interlocking geometric forms. \n In the 1950s, Accardi was involved in the wide-reaching attempts to revolutionize abstraction through the hybridization of geometric abstraction and gestural painting, both in Italy, where she appeared in Arte astratta e concreta in Italia\u20131951 (Abstract and concrete art in Italy\u20131951) at the Galleria nazionale d'arte moderna, Rome, and in France, where art critic Michel Tapi\u2013 took an interest in her work. (Tapi\u2013 would later write the introduction to the catalogue accompanying Accardi's 1959 solo exhibition at the Galleria Notizie in Turin.) After forswearing painting from 1952 to 1953, Accardi began to introduce pseudo-calligraphic signs into abstract images, as in Labirinto a settori (Labyrinths and fields, 1957), while reducing her palette to white-on-black compositions to explore the relationship between figure and ground. \n In 1961 Accardi reintegrated color and began painting on sicofoil, a transparent plastic, instead of canvas. She showcased these new strategies at the 1964 Venice Biennale. By the mid-1960s, she was using these new materials sculpturally. Tenda (Tent, 1965) and Triplice Tenda (Triple tent, 1969) feature sheets of plastic assembled into a tent and covered with brightly colored brushstroke patterns. This phase of Accardi's oeuvre, which was celebrated in the Ambiente/Arte section of the 1976 Venice Biennale, would prove influential for Arte Povera. In the 1980s she returned to canvas and shifted her focus to the use of signs and chromatic juxtapositions. \n" ;

schema:address _:birthAddress ;
schema:address _:deathAddress .

<http://www.guggenheim.org/new-york/collections/collection-online/artwork/10911>
a schema:Painting;
schema:name "Blue Concentric";
schema:dateCreated "1960"^^xsd:gYear;
schema:thumbnailUrl
"http://annex.guggenheim.org/collections/media/thumbnails/2002.20_ph_web.jpg";
schema:addressLocality "Solomon R. Guggenheim
Museum";
schema:addressRegion "New York";
schema:text "Casein on canvas";
schema:creator <"http://www.guggenheim.org/new-
york/collections/collection-online/artists/bios/3167"> .

5. The screenshot of the returned validated XML from any23.org

```
-<response>
-  <extractors>
    <extractor>rdf-turtle</extractor>
  </extractors>
-  <report>
    <message>
    <error>
    <issueReport> </issueReport>
  -  <validationReport>
    <issues> </issues>
    <ruleActivations> </ruleActivations>
    <errors> </errors>
  </validationReport>
</report>
-  <data>
    <?xml version="1.0" encoding="UTF-8"?> <rdf:RDF xmlns:rdf="http://www.w3.org/1999/02/22-rdf-syntax-ns#" xmlns:schema="http://schema.org/" xmlns:xsd="http://www.w3.org/2001/XMLSchema#"> <rdf:Description rdf:nodeID="genid-9342ddf9d9e246a380045672b7d93f35-birthAddress"> <rdf:type rdf:resource="http://schema.org/address"/> <schema:description>Birth Address</schema:description> <schema:addressRegion>Trapani</schema:addressRegion> <schema:addressCountry>Italy</schema:addressCountry> </rdf:Description> <rdf:Description rdf:nodeID="genid-9342ddf9d9e246a380045672b7d93f35-deathAddress"> <rdf:type rdf:resource="http://schema.org/address"/> <schema:description>Death Address</schema:description> <schema:addressRegion>Rome</schema:addressRegion> <schema:addressCountry></schema:addressCountry> </rdf:Description> <rdf:Description rdf:about="http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/3167"> <rdf:type rdf:resource="http://schema.org/Person"/> <schema:birthDate rdf:datatype="http://www.w3.org/2001/XMLSchema#Year">1924</schema:birthDate> <schema:deathDate rdf:datatype="http://www.w3.org/2001/XMLSchema#Year">2014</schema:deathDate> <schema:name>Carla Accardi</schema:name> <schema:description>Born on October 9, 1924, in Trapani, Italy, Carla Accardi trained as a painter at the Accademia di belle arti, Florence, before moving to Rome in 1946. Accardi quickly became part of the inner circle of the Art Club and was a frequent visitor to Pietro Consagra's studio. There she met the artists with whom she would establish the influential postwar group Forma 1 (Form 1, 1947–51): Consagra, Piero Dorazio, Mino Guerrini, Achille Perilli, Antonio Sanfilippo (whom she would marry), and Giulio Turcato. The group's manifesto, which Accardi signed in 1947, called for reconciling Marxist politics with abstract art. The group's first exhibition occurred in Rome in 1947, and Accardi's first solo show soon followed, in 1950 at the Galleria Age d'or, Rome. Her early paintings consisted of interlocking geometric forms. In the 1950s, Accardi was involved in the wide-reaching attempts to revolutionize abstraction through the hybridization of geometric abstraction and gestural painting, both in Italy, where she appeared in Arte astratta e concreta in Italia—1951 (Abstract and concrete art in Italy—1951) at the Galleria nazionale d'arte moderna, Rome, and in France, where art critic Michel Tapié took an interest in her work. (Tapié would later write the introduction to the catalogue accompanying Accardi's 1959 solo exhibition at the Galleria Notizie in Turin.) After forswearing painting from 1952 to 1953, Accardi began to introduce pseudo-calligraphic signs into abstract images, as in Labirinto a settori (Labyrinths and fields, 1957).
    </data>
  </response>
```

```
  <ruleActivations> </ruleActivations>
  <errors> </errors>
  <validationReport>
  </report>
-  <data>
    <?xml version="1.0" encoding="UTF-8"?> <rdf:RDF xmlns:rdf="http://www.w3.org/1999/02/22-rdf-syntax-ns#" xmlns:schema="http://schema.org/" xmlns:xsd="http://www.w3.org/2001/XMLSchema#"> <rdf:Description rdf:nodeID="genid-9342ddf9d9e246a380045672b7d93f35-birthAddress"> <rdf:type rdf:resource="http://schema.org/address"/> <schema:description>Birth Address</schema:description> <schema:addressRegion>Trapani</schema:addressRegion> <schema:addressCountry>Italy</schema:addressCountry> </rdf:Description> <rdf:Description rdf:nodeID="genid-9342ddf9d9e246a380045672b7d93f35-deathAddress"> <rdf:type rdf:resource="http://schema.org/address"/> <schema:description>Death Address</schema:description> <schema:addressRegion>Rome</schema:addressRegion> <schema:addressCountry></schema:addressCountry> </rdf:Description> <rdf:Description rdf:about="http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/3167"> <rdf:type rdf:resource="http://schema.org/Person"/> <schema:birthDate rdf:datatype="http://www.w3.org/2001/XMLSchema#Year">1924</schema:birthDate> <schema:deathDate rdf:datatype="http://www.w3.org/2001/XMLSchema#Year">2014</schema:deathDate> <schema:name>Carla Accardi</schema:name> <schema:description>Born on October 9, 1924, in Trapani, Italy, Carla Accardi trained as a painter at the Accademia di belle arti, Florence, before moving to Rome in 1946. Accardi quickly became part of the inner circle of the Art Club and was a frequent visitor to Pietro Consagra's studio. There she met the artists with whom she would establish the influential postwar group Forma 1 (Form 1, 1947–51): Consagra, Piero Dorazio, Mino Guerrini, Achille Perilli, Antonio Sanfilippo (whom she would marry), and Giulio Turcato. The group's manifesto, which Accardi signed in 1947, called for reconciling Marxist politics with abstract art. The group's first exhibition occurred in Rome in 1947, and Accardi's first solo show soon followed, in 1950 at the Galleria Age d'or, Rome. Her early paintings consisted of interlocking geometric forms. In the 1950s, Accardi was involved in the wide-reaching attempts to revolutionize abstraction through the hybridization of geometric abstraction and gestural painting, both in Italy, where she appeared in Arte astratta e concreta in Italia—1951 (Abstract and concrete art in Italy—1951) at the Galleria nazionale d'arte moderna, Rome, and in France, where art critic Michel Tapié took an interest in her work. (Tapié would later write the introduction to the catalogue accompanying Accardi's 1959 solo exhibition at the Galleria Notizie in Turin.) After forswearing painting from 1952 to 1953, Accardi began to introduce pseudo-calligraphic signs into abstract images, as in Labirinto a settori (Labyrinths and fields, 1957), while reducing her palette to white-on-black compositions to explore the relationship between figure and ground. In 1961 Accardi reintegrated color and began painting on sicofoil, a transparent plastic, instead of canvas. She showcased these new strategies at the 1964 Venice Biennale. By the mid-1960s, she was using these new materials sculpturally. Tenda (Tent, 1965) and Triplice Tenda (Triple tent, 1969) feature sheets of plastic assembled into a tent and covered with brightly colored brushstroke patterns. This phase of Accardi's oeuvre, which was celebrated in the Ambiente/Arte section of the 1976 Venice Biennale, would prove influential for Arte Povera. In the 1980s she returned to canvas and shifted her focus to the use of signs and chromatic juxtapositions. </schema:description> <schema:address rdf:nodeID="genid-9342ddf9d9e246a380045672b7d93f35-birthAddress"/> <schema:address rdf:nodeID="genid-9342ddf9d9e246a380045672b7d93f35-deathAddress"/> </rdf:Description> <rdf:Description rdf:about="http://www.guggenheim.org/new-york/collections/collection-online/artwork/10911"> <rdf:type rdf:resource="http://schema.org/Painting"/> <schema:name>Blue Concentric</schema:name> <schema:dateCreated rdf:datatype="http://www.w3.org/2001/XMLSchema#Year">1960</schema:dateCreated> <schema:thumbnailUrl>http://annex.guggenheim.org/collections/media/thumbnails/2002.20_ph_web.jpg</schema:thumbnailUrl> <schema:addressLocality>Solomon R. Guggenheim Museum</schema:addressLocality> <schema:addressRegion>New York</schema:addressRegion> <schema:text>Casein on canvas</schema:text> <schema:creator rdf:resource="http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/3167"/> </rdf:Description> </rdf:RDF>
  </data>
</response>
```