CS548 - Homework 1

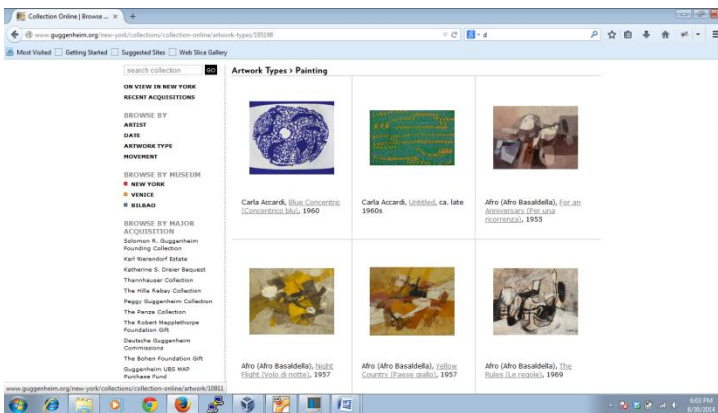Name: Apurv Upasani   USC ID: 4839-3102-30   Email: aupasani@usc.edu

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. Screenshot of web pages

   For the purpose of this assignment, we are using the following url:

   "http://www.guggenheim.org/new-york/collections/collection-online/artwork-types/195198"

   Link 1: multiple paintings (1 page has 9 paintings. There are 64 such pages)

■ *Blue Concentric (Concentrico blu)*, 1960. Casein on canvas, 69 5/16 × 79 15/16 inches (176 × 203 cm). The Solomon R. Guggenheim Foundation, Gift of the artist 2002.20 © 2014 Artists Rights Society (ARS), New York / SIAE, Rome

Link 2: Description of each painting
(Artist info at top and painting info at bottom)

Link 3: Artist Biography page

3. Sample Record (Fields extracted are marked as **bold**)

   "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\u201351): Consagra, Piero Dorazio, Mino Guerrini, Achille Perilli, Antonio Sanfilippo (whom she would marry), and Giulio Turcato. The group\u2019s manifesto, which Accardi signed in 1947, called for reconciling Marxist politics with abstract art. The group\u2019s first exhibition occurred in Rome in 1947, and Accardi's first solo show soon followed, in 1950 at the Galleria Age d\u2019or, 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\u20141951 (Abstract and concrete art in Italy\u20141951) at the Galleria nazionale d\u2019arte moderna, Rome, and in France, where art critic Michel Tapi\u00e9 took an interest in her work. (Tapi\u00e9 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. \nIn 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"}}

4.   The most difficult part of the assignment was to develop a mechanism to automatically extract information about the artist.   For eg. The artist information on the painting page is as follows:
<Artist Name>
<Birth Date>, <Birth Place>, <Birth Country>; <Death Date>, <Death Place>, <Death Country>
There were several instances where one or more information was missing. Similar challenge came when I tried to extract the painting information ie. Name, Painting date and the material (since it is just a free flowing text separated by commas.

5.   I chose **Beautiful Soup** which is a Python package for parsing HTML documents. The reason I chose it is because I found that it had a very easy API and it is extremely useful for extracting text within the tags. It is also very easy to search any HTML tag based on its class or id, as well as get all the URLs and the children of a tag. Furthermore, it is extremely good in handling non-closed tags.

6.   Initially, I wanted to include the painting size. However, I found it extremely difficult to develop an algorithm to extract the exact portion of the text as it was a free flow text and had no structure.

7.   The software zip file consists of a README which contains the softwares used and commands for downloading them on Ubuntu/Mac (since most of the packages I have used are Python packages).