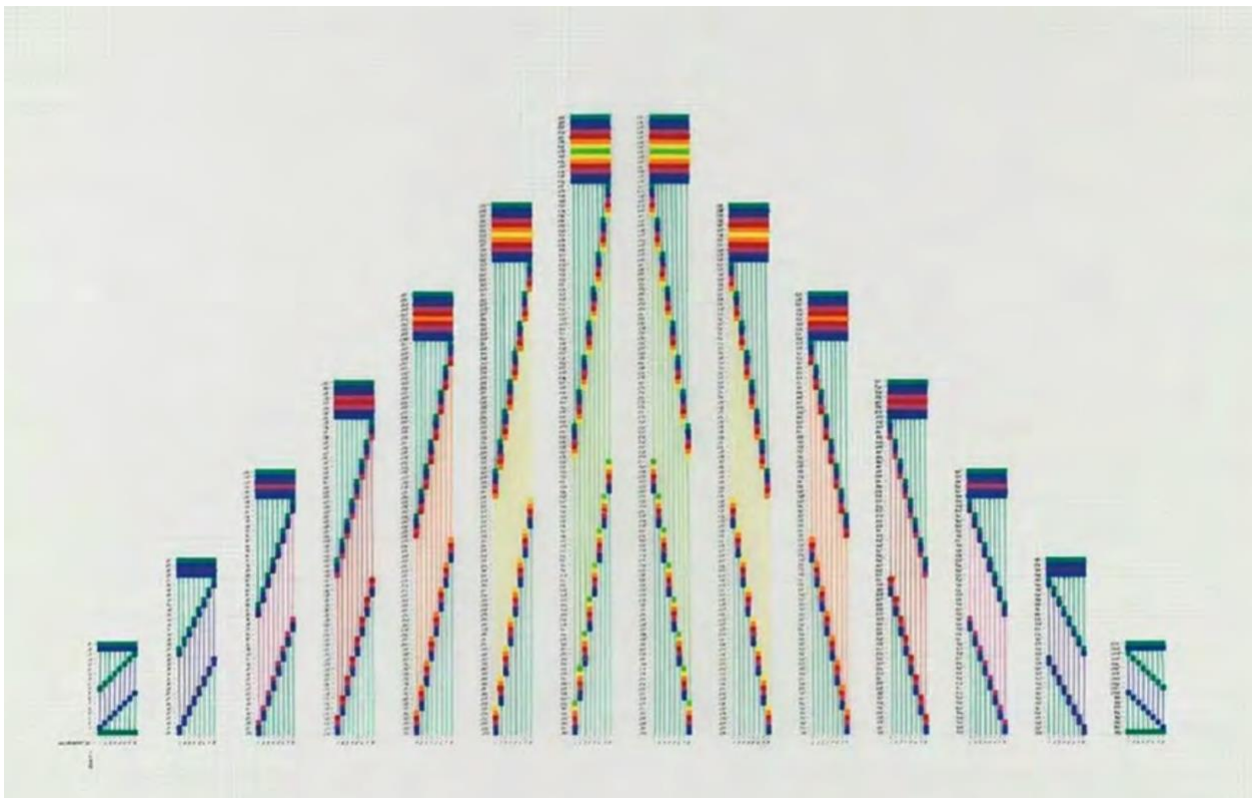


Beyond Programming with Data

Machine Vision, Human Hearts



Students of DS3500: Advanced Programming with Data

Northeastern University

Fall, 2025

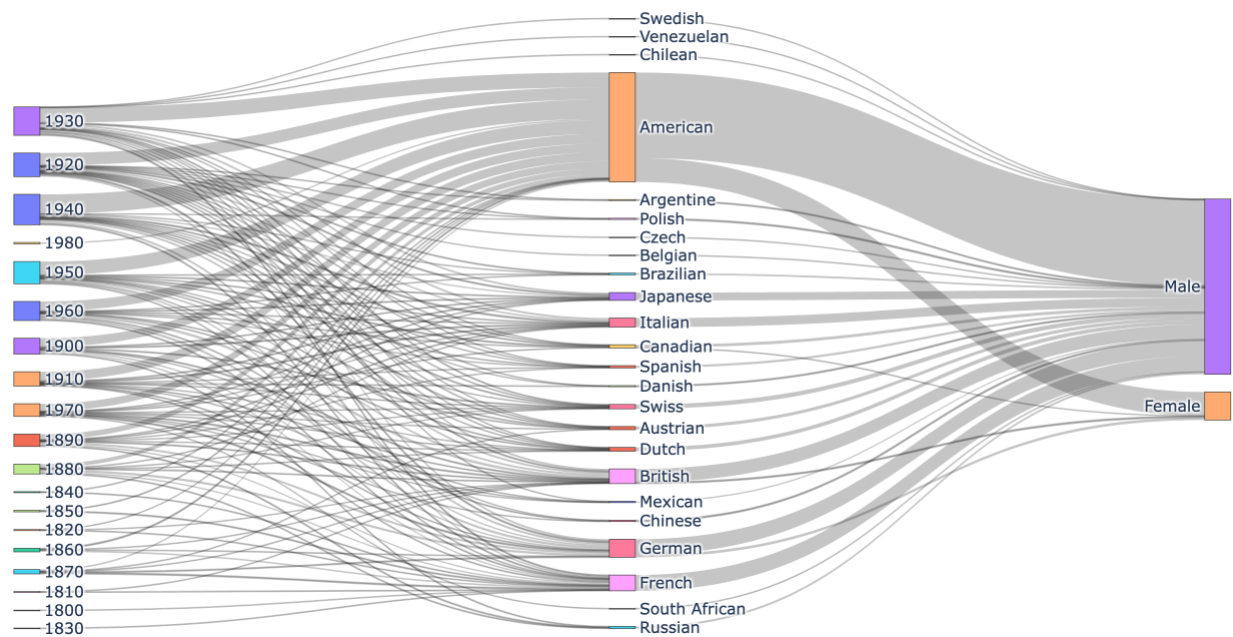


Northeastern University

Forward

In recent years we have seen remarkable advancements in Artificial Intelligence, particularly in areas of large language models (LLMs) and machine learning. But while current AI technologies are reasonably accurate at interpreting a scene or composing persuasive text, the lack of emotional insight that AI portrays when describing works of contemporary art is often jarring.

In the Fall of 2025, I asked my class of one-hundred and thirty advanced data science students to visualize a catalog of artists whose works are on display at Chicago's Museum of Contemporary Art (MCA).



But artists are more than a collection of data points. Each catalog entry was a human being. They lived their lives, often struggled with hardship and disappointment, but sometimes found great purpose and meaning through their artistic endeavors. The class was next asked to choose one artist from the catalog and use AI to generate a biographical sketch and critical review of that artist's work. Then, as an exercise in critical thinking, the students wrote essays critiquing the AI-generated review. This book is a compilation of the resulting essays. One of my students, Paulo Martinez-Amezaga, expresses the limitations of AI particularly well when he writes: *"AI does a good job of analyzing Chagoya. However, it will never replicate the emotional impact that can only be realized through real-life experiences"* (p 197). And Michael Mendas argues that *"art is not just about ideas, but also about how it makes you feel when you actually see it"* (p. 175). This book is brimming with fresh human ideas and insights from a class of students most of whom have little or no

formal training in Art History, or Design, but who repeatedly demonstrate a thoughtful understanding of the limitations of AI-generated content. In exploring these essays, may we all learn something of the breadth and depth of contemporary art and the lives of the artists whose works provoke, enthrall, and inspire.

Enjoy!

John Rachlin, PhD
Associate Teaching Professor
Khoury College of Computer Sciences
Northeastern University

December 2025

No Fear: Vagrich Bakhchanyan

Name: Adil Sailibekov

Class: DS3500

College: Northeastern University, Khoury College of Computer Sciences

Major: Economics & Data Science

Work Examples:



AI-Generated Summary:

Vagrich Bakhchanyan (1938–2009) was a Ukrainian-Armenian conceptual artist who moved from Kharkiv to Moscow, then emigrated to New York in 1974. He worked with drawing, collage, and text, turning the dry look of bureaucracy—forms, stamps, checkboxes—into sharp jokes about power and propaganda. His style sits near Moscow Conceptualism and Sots Art, but feels very personal: small, portable works that read like notes from inside a system.

In pieces like **Rebus (1979)**, he makes the viewer “solve” language, showing how meaning is built—not given. **Stalin Test** uses the format of an exam to mock ritual loyalty and the habit of memorizing official truths. The long project **401 Drawings of Stalin** repeats the dictator’s face until it becomes an index, not an icon—repetition drains the myth and exposes the machinery

behind it. Across these works, the tone is cool, ironic, and precise. Bakhchanyan's core lesson is that authority often hides in design and routine.

My Response:

Vagrich Bakhchanyan was indeed born in Kharkiv, but at that time it was part of the Soviet Union. And even though he moved to New York, many people still called him a Soviet artist. His life was far from easy. His parents divorced when he was four years old, and he stayed with his father. He studied for only seven years and then served in the Soviet army and worked at a tractor factory. After his first exhibitions in Kharkiv, he was criticized and threatened for allegedly promoting non-partisanship, which led him to move to Moscow, where he found people with similar interests that were banned by the Soviet government. Soon, for the same reasons, he moved to New York, where he could quietly pursue his work, most of which was devoted to the Soviet regime and Stalin.

I think AI did a good job with the biography, but to me it seemed very surface-level, especially how he described his works. Indeed, there is a lot of satire in his work, but behind it there is a strong sense of pain and a smirk. In each of his works, you can see how, through satire, the author showed the hardship of the time and how much he blamed Stalin for it. He was not afraid to use Stalin as the main character, even though everyone portrayed him as one of the most powerful people in the world, and in the country he was shown only in a positive light. Meanwhile, Vagrich dared to use this iconic figure 401 times, showing him in an increasingly negative light each time.

At the same time, I did not notice any errors or discrepancies in the facts, except for where he can be considered an artist. However, I do not have a definite answer to this question either, as many sources interpret him differently due to the number of places he lived in. As I said, the AI provided superficial information, which is not bad for getting familiar with the subject, but for a more in-depth analysis, and especially for analyzing art, it was weak.

Aisha Zahir

DS3500

Fall 2025

Khoury College of Computer Sciences

Data Science and Psychology

John Van Hamersveld - Art Perspective from AI vs Human



ChatGPT Short Summary of John Van Hamersveld and his work

John Van Hamersveld (b. 1941) is an American graphic artist whose bold, high-contrast style helped define West Coast visual culture. He's best known for the 1966 *The Endless Summer* film poster—its radiant gradients and crisp silhouettes became an icon of surf culture. In the late 1960s he co-produced shows at L.A.'s Shrine Exposition Hall and created influential psychedelic concert posters. He later worked in record-industry art direction, shaping album packaging and posters for major rock acts. Across decades he's continued the look—flat, vibrant color fields, rhythmic patterns, and graphic portraiture—scaling it up for murals and public art around Southern California. His imagery sits squarely in American pop iconography.

Van Hamersveld's works you chose show his hard-edge, poster-born style: flat, high-contrast color fields and graphic patterns that create optical energy. The wave image turns surf motion into vibrating contour lines—like fingerprints—that make the curl feel kinetic. The graphic portrait reduces a bespectacled face to stencil-like shapes and floods it with swirling ornamental motifs, giving it pop-icon authority without shading. The diptych pairs a kaleidoscopic, totemic mandala with a radiating profile built from stripes and dots, contrasting organic symmetry with emblematic reduction. Across all three, warm-cool complements, repetition, and crisp outlines turn subjects into bold, memorable icons.

My Summary of John Van Hamersveld and his work

John Van Hamersveld, born in 1941, is an American graphic artist who gained popularity in the 1960s and onwards, by designing record jackets for pop and psychedelic bands. He created album covers for popular artists, including the Beatles' Magical Mystery Tour, the Rolling Stones' Exile on Main Street and more. His artwork includes vibrant and colorful designs with optical effects that make his work stand out. I agree with ChatGPTS' summary of his artwork, as the high-contrast color and graphic patterns do create that optical energy. I like the mention of fingerprint-like contour lines, “that make the curl feel kinetic”. I find it interesting how AI can really dive deep and interpret these images and connect them with human-like features. As it goes on to describe his artwork, I understand less and less of what it is saying. Cross-checking ChapGPTS summary to my own research, I would say there are no factual errors in the AI output, nor is it missing anything “essential”. The emotion in this artwork is very ambiguous and interesting. Van Hamersveld’s psychedelic inspiration creates an overwhelming and exciting audience response, as there is a lot happening in each artwork. I think ChatGPT is effectively capturing this emotion to a certain extent. The first two sentences, “Van Hamersveld’s works you chose show his hard-edge, poster-born style: flat, high-contrast color fields and graphic patterns that create optical energy. The wave image turns surf motion into vibrating contour lines—like fingerprints—that make the curl feel kinetic”, really analyze his artwork and connect it to a deeper feeling. However, as previously mentioned, the remaining analysis loses the reader and truly emphasizes that it’s a computer talking.

Per Arnoldi's Work and Life



"The Chair"



"The Composition"

a. AI Summary

Per Arnoldi (born 25 May 1941 in Copenhagen) is a Danish designer and artist renowned for his minimalist aesthetic and bold use of primary colors. Art museums around the world have collected his posters as magnificent examples of minimalist art, characterized by large surfaces broken by a few attributes in strong colors. He's most famous for his DSB train posters from 1975 onwards, which became public darlings in Denmark and established him as an icon of Scandinavian design. His major projects include the logo and curtains designs of the Copenhagen Opera House from 2004 and London's National Police Memorial, plus notable works like "Romantic Construction," "The Wall," and "Corrections." Arnoldi is on permanent exhibit in several prestigious institutions including the Museum of Modern Art in New York, with the largest display at Herning Museum of Contemporary Art in Denmark. This self-taught artist successfully bridges fine art and commercial design, creating sophisticated yet accessible work across multiple media including posters, sculptures, and architectural elements, making him one of Denmark's most recognizable contemporary artists.

- b. **My Response:** I find myself quite intrigued by Per Arnoldi's work, especially because of the way his pieces manage to feel so striking while appearing

deceptively simple at first glance. His use of color composition is not overly complicated. He often relies on clear, bold shades and uncluttered arrangements, but the impact these choices create is undeniable. The colors are not just placed on the canvas; they are portrayed with a kind of confidence and clarity that makes them stand out powerfully, demanding attention without seeming forced. When I first asked AI to summarize Arnoldi's art, I was impressed by how accurate the general overview was, even without feeding it specific examples of his work. It captured the essence of his reputation and background fairly well. However, I noticed that instead of focusing more deeply on his distinctive artistic approach, his signature reliance on strong colors, geometric forms, and minimalism. The summary leaned toward broader strokes, speaking generally about him as an artist rather than highlighting the subtleties of his individual works. I think that what makes Arnoldi compelling isn't just the fact that he is part of a wider artistic tradition, but how he has managed to carve out a unique visual language with bold simplicity at its core.

Dreams in Geometry: The Surreal Vision of Roberto Aizenberg

Alex Yu

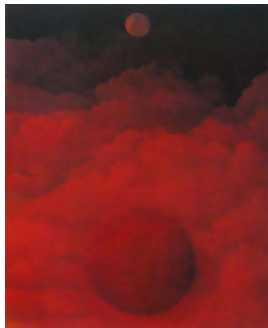
DS3500: Advanced Programming with Data

Northeastern University: Khoury College of Computer Sciences

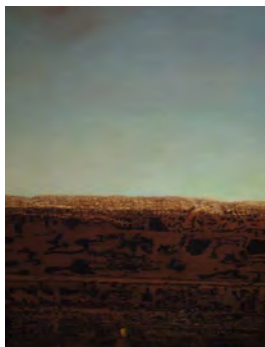
Major: Data Science

Sample Works

- *Dream of One Sentenced to Death*



- *Father and Son Beholding the Shadow of a Day*



- *Bird*



AI-Generated Summary

Roberto Aizenberg (1928–1996), nicknamed “Bobby,” was an Argentine painter and sculptor associated with Surrealism. Born in Federal, Entre Ríos, to a Jewish immigrant family, he studied under Antonio Berni before joining the workshop of surrealist Juan Batlle Planas, who profoundly shaped his artistic vision. Aizenberg developed a highly personal style marked by desolate architectural landscapes, faceless figures, and geometric towers that seemed to exist outside of time and space. He is often considered the most prominent orthodox surrealist painter in Argentina.

In works like *Dream of One Sentenced to Death* (1955), he used minimal but powerful imagery — a red orb against a desolate backdrop — to convey foreboding and subconscious dread. *Father and Son Beholding the Shadow of a Day* (1962) reflects his interest in allegory and temporality, using two figures to symbolize inheritance and the passage of time. Later, in *Bird* (1989), Aizenberg shifted to a hard-edge style, transforming a natural motif into a geometric and enigmatic symbol. His oeuvre blends metaphysical architecture with haunting existential themes, making him a central but underappreciated figure in Latin American Surrealism.

Personal Response

What strikes me most about Aizenberg’s work is how quiet and eerie it feels. The AI summary highlights the stillness and emptiness, but when I look at *Dream of One Sentenced to Death*, the crimson orb dominates the scene like a heavy symbol of fate, somehow symbolically creating a suffocating tension. In *Father and Son Beholding the Shadow of a Day*, the two figures seem fragile and contemplative, reminding me of how time and memory pass between generations. *Bird*, with its geometric clarity, strips away the softness we usually associate with flight, turning freedom into something mysterious and unsettling.

The AI captures his Surrealist qualities, but it doesn’t fully express the emotional gravity I feel when viewing his art. For me, Aizenberg’s work isn’t just about dreamlike architecture; it’s about loneliness, loss, persistence, and the weight of silence. His barren spaces echo hopelessness yet also invite reflection, making his art unforgettable even though he is not widely known outside of Latin America.

Alison Markus
Advanced Programming with Data
Northeastern University; Khoury College of Computer Sciences
Data Science and Business Administration (Finance Concentration)

Toshiko Okanoué Through Two Lenses

Claude (Sonnet 4.5) received the following prompt: “Please write a short summary of the artist Toshiko Okanoué and their work.” Please note that three works of Toshiko Okanoué’s art, as listed below, were attached to the prompt.



Claude’s response:

Toshiko Okanoué: Pioneer of Japanese Surrealist Collage

Toshiko Okanoué (1928-) is a Japanese collage artist who created striking surrealist photomontages in postwar Japan during the late 1940s and 1950s. Working in relative obscurity, she produced dreamlike, subversive works that challenged gender norms and explored themes of desire, identity, and displacement.

Her Work

Okanoué's collages are characterized by their bold juxtapositions of images cut from American magazines—a cultural artifact of the U.S. occupation. She combined elements of Western fashion, architecture, and popular culture with unexpected, often surreal elements: women

floating through construction sites, giant animal skulls looming over domestic interiors, or crowds of umbrellas invading private spaces.

Her work was deeply feminist in its critique of both traditional Japanese gender roles and the Western ideals being imposed on postwar Japanese society. The images often feature women in states of transformation or dislocation, reflecting the psychological complexity of that historical moment.

Legacy

After creating her most significant works in the 1950s, Okanoue largely withdrew from the art world to focus on family life. Her work remained largely forgotten until the early 2000s, when art historian Masayoshi Shiokawa rediscovered her photographs. Since then, she has been recognized as an important but long-overlooked figure in both Japanese avant-garde art and the history of feminist surrealism.

My response:

I mostly agree with the AI summary and its insights. It accurately captured Okanoue's story and legacy, while highlighting her uniqueness and the women's rights aspect present in her collages. Since I asked for a short summary, I felt that all of the details were meaningful and to the point. I would have liked more elements relating to her feminist themes, but again, given the response length I had requested, my expectations were met with all the essentials. After a brief online search, I don't believe that any of the facts were incorrect, partly because there weren't many specific dates or times mentioned, just general eras and locations. However, where I think AI fell short was in capturing the emotional impact of her work. At first glance, I felt intrigued by her art, but I also experienced a sense of uneasiness. While my perspective might not align with everyone's, I think that many viewers would also recognize feelings that AI failed to convey.

Amir Sesay
Data Science and Economics
Junior
College of Social Science and Humanities

AI Generated Content

José R. Alicea (1928-present)

José R. Alicea is one of Latin America's most prominent graphic artists and a pioneer of Puerto Rican printmaking. Born in Ponce, Puerto Rico in 1928, he studied under Miguel Pou and later at the Institute of Puerto Rican Culture's Graphics Workshop under Lorenzo Homar [José R Alicea Biography | Annex Galleries Fine Prints](#).

Key Work & Themes

Alicea combines social commitment with Puerto Rican cultural themes, giving visual form to poetry by Julia de Burgos, Pablo Neruda, Federico García Lorca, and other major writers [Site of Professor Alicea](#). His most important works explore African roots, including the portfolios "Baquiné" and "Canción de Baquiné" [Site of Professor Alicea](#).

Innovation & Legacy

He developed the "Fused Paper" technique and experimented with sixty different native fibers for papermaking [Site of Professor Alicea](#). He taught at the Escuela de Artes Plásticas in San Juan for over 25 years and received numerous awards including honorary doctorates from Universidad de Puerto Rico [José R Alicea Biography | Annex Galleries Fine Prints](#).

His work is held in prestigious collections including the Museum of Modern Art and Metropolitan Museum of Art in New York [José R Alicea Biography | Annex Galleries Fine Prints](#). Alicea's 60+ year career has been dedicated to preserving Puerto Rican cultural memory through innovative printmaking techniques.

Sample Works of Art



Personal Thoughts

I largely agree with the piece generated by AI. It covers all I would like to know about the artist as well as the things I've found out in my personal research. So it's reliable and relevant. His Puerto Rican heritage lives across his work and in that world even though he's American which is important to note. His style of printmaking is also made clear. The location of his works are also stated. As someone interested in his growth and rising AI stated that he studied under Lorenzo Homar. So overall I agree and am satisfied by AI's summary of the life and work of Jose R. Alicea.

Andrew Kuhn

DS 3500-12570

Northeastern Khoury College - Data Science & Finance

AI's emotionless art reaction?

Amy Sillman is an American painter born in Detroit in 1955 and raised in Chicago. She originally studied Japanese at NYU before shifting to visual art, eventually earning a BFA from the School of Visual Arts in 1979 and an MFA from Bard College in 1995. Over the years, she has become known as a leading figure in contemporary painting, particularly for the way she blurs the boundaries between abstraction and figuration. Her process is deeply experimental, often beginning with sketches or representational forms that she reworks, erases, and rebuilds until they become layered, ambiguous, and alive with tension. Beyond painting, Sillman produces drawings, prints, zines, and even animations, reinforcing her reputation as an artist who resists boundaries. Her work has been widely exhibited, collected by institutions like the Whitney and MoMA, and has earned her major awards, including a Guggenheim Fellowship.

Sillman's paintings are as much about process as they are about image. She embraces imperfection and awkwardness, deliberately pushing back against the idea of mastery or fixed beauty. In doing so, she has developed a visual language that is both playful and deeply thoughtful, informed by feminist critique and a refusal to reduce painting to clean resolutions. Color is central to her practice, often applied in unexpected combinations that vibrate against one another, and her surfaces bear the marks of revision and change. What emerges are works that feel dynamic and unsettled, resisting any single reading and instead inviting viewers to sit with ambiguity.

Looking at the paintings you shared, I can see strong resonances with her approach. The first image, with its flower-like form filled with what appear to be faces or tangled lines, reflects her interest in merging figuration with abstraction, creating an image that suggests something recognizable but never fixes it in place. The second painting, dominated by bold blues and silhouettes, has the graphic immediacy and improvisational energy that characterize much of her work. The third, with its vivid layering of colors and loose, almost collapsing forms, feels closest to her well-known canvases, where color, gesture, and structure press up against one another in a way that is both playful and intense. Together, they highlight the qualities that define Sillman's practice: experimentation, vitality, and a refusal to settle for the neat or the obvious.



My Reaction:

Initially, when we were asked to do this, I was excited to see how emotionless and unengaged AI could react to the paintings. I found that AI was actually very good at giving an insightful background of the artists, which included all necessary details. AI also gave a good summary of each painting. I found, though, that AI was not able to read into the emotion behind each of the paintings. I myself found that paintings 1 and 3 contrasted in emotion. Painting 1 has smoother brush strokes, even though there is chaos matched with the faces. While painting 3 has similar colors, it's rigid and uses colors that contrast. This makes the painting feel much more chaotic and makes it hard to understand the feeling of the painting, which might be the point. Painting 2 uses elements of both chaotic and smoother brush strokes, along with the inclusion of blue. To me, this is the painting I find most interesting, as it leaves a lot to be interpreted by the audience. To me, AI is a great tool to understand the background behind the painting and artists, but it lacks the skills to actually formulate opinions or emotions from art.

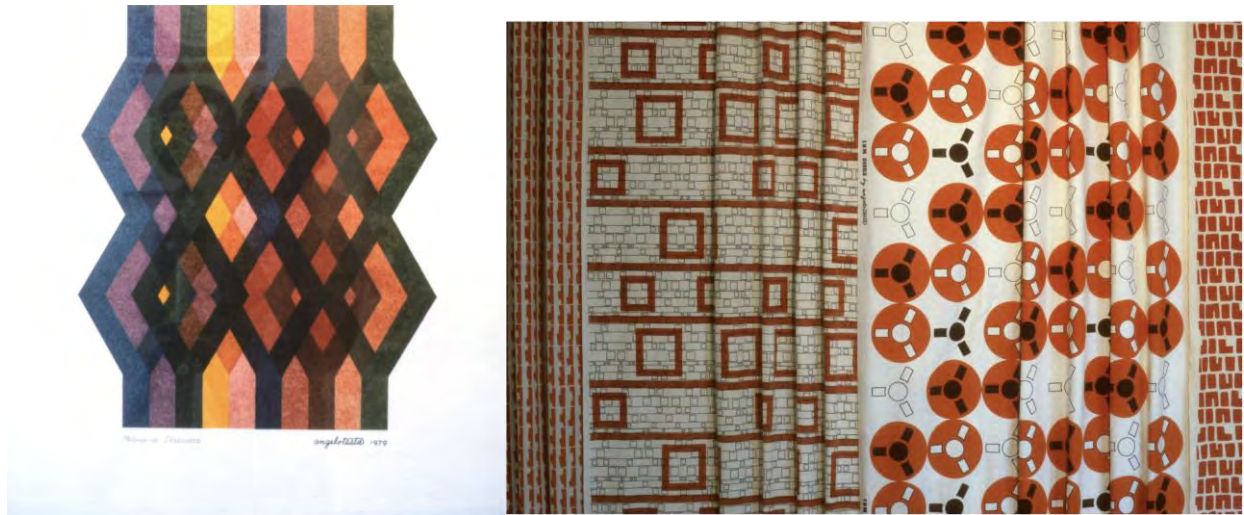
Ariana Zhao

DS 3500

Khoury College of Computer Sciences

Data Science and Business

AI and Human Response to the Work of Angelo Testa



Angelo Testa, *Philosophical Discourse*, 1979. Courtesy the Artist

Angelo Testa, *textile panels, IBM Disks*. Courtesy the Artist

AI Assessment:

Angelo Testa (1921–1984) was an American textile designer and artist known for bringing modernist principles into fabric design. Trained at the New Bauhaus in Chicago, he developed a distinctive style rooted in geometric abstraction, often using bold shapes, grids, and repeating patterns. His work bridged fine art and functional design, creating textiles that were visually striking while also practical for everyday use.

The two examples shown highlight his range:

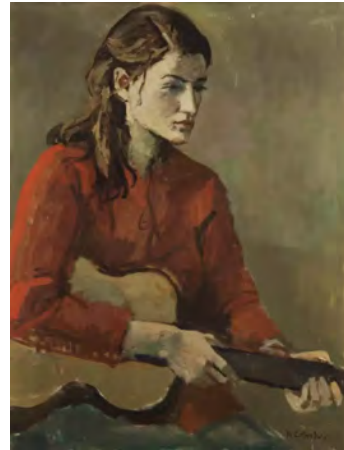
- IBM Disks (textile panels) demonstrates his interest in technology and repetition, with circular motifs inspired by computer storage disks arranged in rhythmic, modular sequences.
- Philosophical Discourse (1979) shows his painterly side, layering colorful diamond and hexagonal forms into a complex, overlapping geometric composition.

Through both his textiles and prints, Testa became an important figure in postwar American design, recognized for translating modernist abstraction into accessible decorative art.

Response:

Angelo Testa is a talented artist that works mainly with textiles. I find that although his work is simple at first glance, his use of both traditional painting with textile design makes the pieces interesting. I find his curtain artworks intriguing as it takes a spin on traditional patterns, with patterns that include transform with shape, size and color. I agree with the AI summary that the style highly takes after geometric abstractions with bold repeating colors. I also agree that the IBM Disks artwork uses repetitive circular patterns, and how the artwork, Philosophical Discourse, is a colorful geometric composition. I find the AI summary is missing the human perception on what human emotions can arise from seeing these pieces of artwork. Although there are no factual errors in the AI output, it does not add any insights on the emotional impact of Testa's work. I find Testa's work to be very structured, and brings feelings of ease when you view it, but still stimulating due to the color choices and patterns chosen. AI can describe the visual features of the artwork, but fails to be able to see the emotion in which the artist wanted to evoke in the people who views it.

Arnav Gannamani



1. AI Summary:

Nikolai Cikovsky (1894–1984) was a Russian-born American painter associated first with Social Realism and later with American modernism. After emigrating to the United States in the 1920s, he became part of New York's artistic community and contributed to the Works Progress Administration (WPA) during the Great Depression. His work often balanced figuration with expressive brushwork, aiming less for precise detail and more for mood, character, and emotional depth. Over time, his focus shifted toward portraiture and landscapes, where he experimented with light, muted palettes, and painterly textures.

The artworks you shared reflect these qualities. In the first painting, a woman in a red blouse holding a guitar is rendered with heavy brushstrokes and earthy tones, giving her a sense of quiet intensity rather than idealized beauty. The second image, showing a barefoot woman in a green dress strumming a guitar in a domestic setting, highlights Cikovsky's interest in intimate, everyday moments — the relaxed pose and casual surroundings emphasize warmth and humanity. The third piece, a self-portrait or portrait of an older man with graying hair, conveys introspection through its stark, cool

background and the sitter's serious expression. Across these works, Cikovsky's style blends realism with expressive simplification, capturing both individuality and atmosphere.

Cikovsky's art represents a bridge between European figurative traditions and the American realist movement. His paintings often elevate ordinary subjects, imbuing them with dignity and timelessness while also revealing his interest in light, tone, and mood. Together, these qualities establish him as a distinctive voice within 20th-century American art.

2. Personal Analysis on the work of Nikolai Cikovsky

I must say that I do agree with the summary that AI wrote. Prior to submitting these photos to ChatGPT, I thought to myself that Cikovsky's work highlighted the emotions behind the eyes of individuals during their everyday tasks. The image of the woman with the guitar was one that I found to be striking. I associate musical instruments with being used as a hobby, and hobbies are meant to fulfill an individual. However, the sad expression on the face of the woman indicates that something is troubling her or dragging her mood down, overpowering the happiness that the guitar is meant to give her. This sadness shows me that there is likely something greater going on behind the scenes, such as troubles within her family life, stress in her job, or, as the AI said, the bad economy created in the Great Depression.

I find myself under the impression that with time, AI has gotten better at art analysis. If I had provided these pictures to ChatGPT about a year ago, it would have given baseline responses such as "woman holding guitar" or "man looking at artist longingly". However, it now has access to more data and is able to provide more context and background. So yes, overall, I would say that the AI is able to assess the factual statements as well as the emotions behind the pictures to a good degree.

Chipego Nkolola

DS 3500

2nd Year

Data Science/Health Science

Examining Art with Data Science and AI

AI Summary:

Rodolfo Abularach (b. 1933, Guatemala) is a painter and printmaker best known for his obsessive explorations of the human eye. Emerging in the mid-20th century, his work bridges realism and surrealism, transforming a single anatomical subject into a metaphor for perception, identity, and cosmic awareness. In pieces such as *Ojo* (1968) and *Ojo Cósmico* (1970), Abularach achieves an unsettling intensity by magnifying the eye until it becomes both familiar and alien, suggesting the gaze as a gateway to consciousness. His technical precision, especially in engraving and drawing, reflects a commitment to detail, while his themes reflect broader concerns with vision, truth, and the metaphysical. Though less internationally famous than his Latin American contemporaries, Abularach's contribution lies in his ability to turn a singular motif into an expansive meditation on human experience.

Personal Summary:

Rodolfo Abularach is an interesting artist who was significant in Latin America. While looking into the artist on the web, I found it interesting that the artist was of Palestinian descent since it wasn't mentioned in the AI overview. I do think the works that the AI mentioned, such as *Ojo* and *Ojo Cosmico*, are relevant, since when I look into him myself, those are some of the works that show up that were the biggest. The only thing

that I'm iffy on from AI is the dates that the work was published. When looking into it, I found multiple different dates regarding his "ojo" works. I also found that the works "ojo" and "ojo comisco" had multiple artworks by him appear, making it harder to find specifically what the AI was referring to.

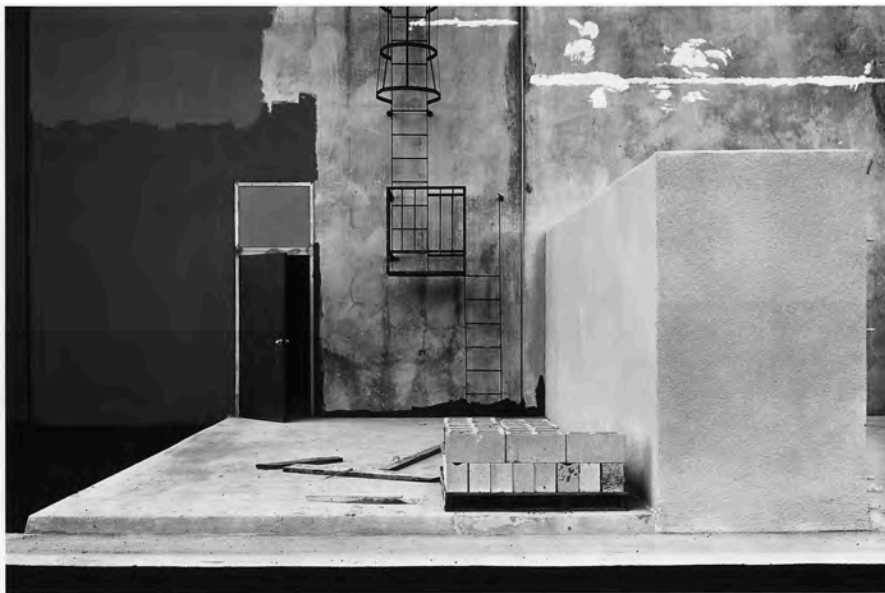
Images of Artwork:



Ava Trento
DS3500
Khoury College of Computer Science
B.S. of Data Science

Lewis Baltz

Lewis Baltz (1945-2014) was an American visual artist and photographer. He was active in and around California and Nevada, becoming an important figure in the New Topographics movement in the 1970s. This movement described artists whose work had a similar banal aesthetic, with mostly black and white prints of the urban landscape. According to OpenAi's ChatGPT, Baltz's work primarily focused on "the built environment, often documenting industrial parks, suburban developments, and marginal urban landscapes with a stark, minimalist aesthetic." This assessment of the scenes Baltz captured is accurate, but more can be discovered by considering what shaped the scenes he photographed, as well as any cultural movements influencing his approach.



Pictured here is one of Baltz's works from Santa Ana, California, titled "Construction Detail, East Wall, Xerox, 1821 Dyer Rd; Santa Ana". Prior to researching Baltz's choice of medium and the intent behind his art, I noticed that all his photos are visually minimal, and often depict industrial settings.

Figure 1) "Construction Detail, East Wall, Xerox, 1821 Dyer Rd; Santa Ana"

ChatGPT offers that his work serves to emphasize "the impersonal, functional, and often bleak aspects of human-altered landscapes in order to challenge traditional notions of beauty in photography." I agree with this physical description of Baltz's photography, but I also believe that there are aspects of his work that are not captured within the AI-generated analysis.

In Figure 1, I identify themes of alienation and American industrialization, but I also see beauty in the simplicity and peacefulness of the scene. Figure 2 offers a less industry forward setting, but it is still captured in black and white. In this photo, I first noticed the focal points on

the house, created by the exterior lighting of the home. I also appreciated the house's contrast with the dark mountain and light sky in the background.

In reference to this photo, ChatGPT provided, “This gelatin silver print captures a solitary, unfinished suburban home in the Nevada desert... the image is devoid of human presence, emphasizing the stark geometry of the structure and its incongruity with the surrounding natural environment.”



Figure 2) Model Home, Shadow Mountain, Nevada

While this description summarizes the visual elements of the photograph, ChatGPT misses aspects of the emotional and experiential impact of the work. Personally, I find myself thinking about the memories that must have been made in the home, and the stories that previous owners will tell about it for the rest of their lives.

When asked about its process for analyzing art, ChatGPT responded “I combine visual observation, contextual knowledge, and critical reasoning to produce an interpretation”. Essentially, artwork is translated to be a series of colors and patterns, then the model applies its training on art principles to offer up an analysis. Meaning ChatGPT can provide a seemingly insightful and well-thought analysis of an artist and their work, but it is lacking the human ability to openly interpret art in terms of personal experience, and individual meaning.

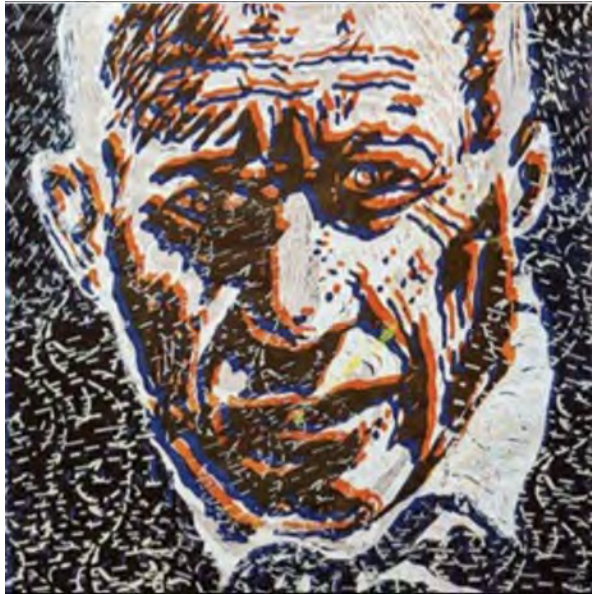
DS 3500
Hmw2
Essay
09/26/2025

Between Memory and Absurdity: The Prints of Andrzej Kalina

Name: Ayan Imran

Class: DS3500 – Programming with Data

College/Major: Northeastern University, Data Science & Economics



AI Summary

Andrzej Kalina (born 1952, Poland) is a graphic artist and printmaker known for his experimental use of etching, linocut, and mixed print techniques. Much of his work carries a surreal or grotesque tone, combining human figures with distorted or hybrid forms. His prints often blur the line between satire and social commentary—figures with exaggerated or mask-like faces, bodies that feel patched together, or anonymous forms that suggest the weight of history and bureaucracy. Kalina came of age during a politically tense period in Poland, and critics often link his imagery to themes of oppression, absurdity, and the fragility of human identity. The works you see here—ranging from expressive portraits to strange, almost puppet-like characters—capture both humor and unease. They seem to suggest that in a world full of rigid systems, people adapt by wearing masks, by distorting themselves, or by becoming strange composites of memory, power, and vulnerability.

Personal Reflection

When I first looked at Kalina's prints, I wasn't sure if I was supposed to laugh or feel disturbed—and I think that's the point. His figures are funny on the surface, but the longer I looked, the more uneasy I felt, almost like the art was holding up a mirror to the absurd parts of human life. The AI summary does a decent job of describing the themes of distortion and satire, but it felt a little too distant, as if it was analyzing from a safe distance rather than engaging with the strangeness of the images. For me, the emotional impact is stronger—the faces feel alive but also broken, and the bodies look both playful and tragic at the same time. That mix of humor and sadness is what stands out most to me, and I don't think the AI fully captured that. It reminds me that art can be both unsettling and engaging at once, and sometimes that contradiction is exactly what makes it meaningful.

The Haunting Stillness of George Ault's America

AI Assessment

George Ault (1891–1948) was an American painter whose work bridged Precisionism, realism, and elements of surrealism. Born in Cleveland, Ohio, he grew up in a wealthy family and studied art in London before returning to the United States in the early 20th century. In New York during the 1920s, he became associated with the Precisionist movement, a style that emphasized the clean lines and geometric forms of modern life, particularly architecture and industry. Unlike some of his contemporaries, however, Ault infused his work with a sense of stillness and psychological depth, often transforming ordinary scenes into meditative, almost dreamlike compositions.

His subjects included barns, factories, rural roads, and urban streets, typically rendered with crisp geometry and strong contrasts of light and shadow. Human presence is rare in his paintings, which contributes to their quiet, haunting atmosphere. Works from his later years, many painted in Woodstock, New York, are especially noted for their night scenes illuminated by electric light—images that explore solitude, order, and isolation in a rapidly modernizing world.

Ault's career was marked by personal struggle. He endured the loss of multiple family members, financial hardship during the Great Depression, and lifelong battles with alcoholism and mental illness. Despite his technical mastery, he remained on the margins of the art world, receiving limited recognition in his lifetime. He died in 1948 under tragic circumstances, drowning in Woodstock Creek.

Although overlooked during his career, Ault's paintings have since been celebrated for their unique blend of Precisionist structure and introspective mood. Today, he is recognized as an artist who transformed the geometry of American architecture and landscape into images that reflect both the clarity and the unease of modern life.

Personal Response

After reading both the summary and the details about George Ault, I think the information was mostly accurate and I agree with how it described his style and subjects. It explained his connection to Precisionism, his focus on buildings and streets, and the stillness of his paintings, which all seem true. At the same time, I feel that it missed some important parts of his story. His struggles with alcoholism, the tragedies in his family, and the way he lived in poverty later in life were not emphasized enough, and those experiences are what make his art so powerful. I did not notice any big factual mistakes, but the summary could have gone further in showing how much his personal pain shaped the mood of his work. For me, the emotional impact of Ault's paintings comes from the way he takes very ordinary barns or roads and makes them feel both calm and unsettling. The summary touched on this but did not fully capture the silence

and emptiness that make his work stand out. To me, his art shows how he was trying to bring a sense of order to a life filled with hardship, and that is what makes his paintings stay with me.

Sample of Works



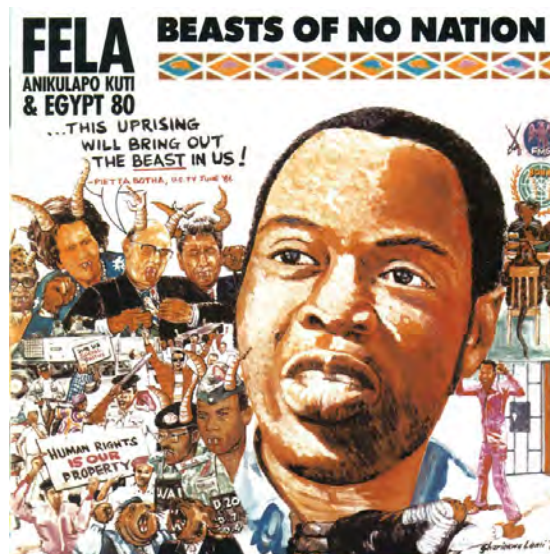
The Life & Artwork of Lemi Ghariokwu

Lemi Ghariokwu (born Emmanuel Sunday on December 26, 1955) is a renowned Nigerian painter, illustrator, and designer who is most famous for providing many of the original cover images for the recordings of Nigerian Afrobeat musician Fela Kuti. He has been dubbed the "King of Afro Pop Art" and is considered one of the best known album cover artists alongside figures like Cal Schenkel (Frank Zappa) and Hipgnosis (Pink Floyd).

Born in Agege, Lagos, Lemi grew up with his father wanting him to become a mechanical engineer, so he attended Yaba College of Technology Secondary School studying technical subjects, but he decided to train himself to master his own style of art. His artistic name "Lemi" was inspired by the fictional detective 'Lemmy Cauton' from Peter Cheyneys' detective novels, which he knew from comic book adaptations.

Lemi's career began in 1973 when he was straight out of secondary school. A journalist named Babatunde Harrison saw a Bruce Lee poster Lemi had created for a local pub and asked to see more of his work, including an illustration Lemi had done of Fela Kuti's "Roforofo Fight" album. Harrison then brought Lemi to meet Fela Kuti, who was so impressed that he offered to pay him, but Lemi refused the money, leading Fela to write him a note saying "please admit bearer to any show free of charge."

1. "Beasts of No Nation" (1989)



This powerful artwork depicts Fela surrounded by various political figures and scenes of social unrest. The title references his critique of African leaders who he saw as serving foreign

interests rather than their own people. The collage-style composition shows protesters, political figures, and symbols of both oppression and resistance. Fela's prominent portrait at the center positions him as both observer and commentator on the political chaos around him. The phrase "This uprising will bring out the beast in us!" suggests the potential for both liberation and violence in political struggle.

2. "Alagbon Close" (1974)



This cover depicts a more surreal, nightmarish scene with a figure (likely Fela) amid turbulent waters and chaos. "Alagbon Close" was the address of a notorious police station in Lagos where Fela was frequently detained and tortured. The artwork captures the psychological and physical trauma of police brutality through its stormy, apocalyptic imagery. The swirling waters and dramatic lighting create a sense of being overwhelmed by oppressive forces.

My Response:

The artist- Ghariokwu Lemi- is known for creating album covers for a popular afrobeats musician called Fela Kuti. I picked two famous album covers and pasted them into Claude without any context. Claude did a great job at providing the background political context underlying each illustration; however, its interpretation of the paintings was lacking. It very literally described what was going on in the painting and failed at incorporating the background context it provided along with imagery to provide a relevant analysis. Take Alagbon Close for example- rather than depicting police brutality itself, I think it represents nature's righting of a wrong. It depicts Fela, a victim of police brutality, breaking free from his shackles and looking down on a police boat which has capsized and is being devoured by a whale.

Bianca Sellemi

Khoury College, NEU

Data Science and Math

Skeleton and Code: An AI Analysis of Oehlen

AI's Response: Albert Oehlen (born 1954) is a German painter known for his provocative and experimental approach. He often blends figuration with abstraction, using irony, parody, and raw painterly gestures. His works can be unsettling, absurd, or humorous, but they consistently challenge expectations of what painting should do. The two works here show both his irreverent play with imagery (the deer-man) and his darker, existential side (the skeletons). This first piece, *Auch Einer*, merges the human and animal world into a surreal hybrid. A deer's head, painted with rough, energetic strokes, sits atop a human body in a suit. The open mouth and wide eye give it a tense, almost absurd expression. Behind it, the drips and smears of paint heighten the raw, unsettled mood. The piece seems to critique civilization and identity: the wild animal confined within social trappings. The clash of deer and suit suggests alienation, absurdity, and perhaps a satire of authority or societal roles. This second work, *Black Rationality*, is darker in tone, dominated by skeletal forms of what look like horses or other four-legged creatures. The brushwork is expressive, with thick, gestural lines outlining bones against a turbulent backdrop of grays, yellows, and whites. The painting feels chaotic and almost apocalyptic, with the skeletal animals locked in strange postures—some upright, some collapsed. This could be Oehlen's meditation on mortality, decay, and the remnants of life. Unlike the first painting, which mixes humor with critique, this one leans into existential imagery: what remains after vitality has passed. The skeletal animals may evoke both vulnerability and persistence—bones as lasting evidence, but also lifeless husks.

My Response: Albert Oehlen's artistry is unique in its abstraction and unsettling imagery, particularly in the way he conveys human motifs through animals. His paintings offer insight into our own behaviour and societal flaws by indirectly displaying them through scenes of nature or morphing human and nature bodies together, as seen by *Auch Einer*. I agree with AI's summary and believe it very accurately captures the intent and depth of the paintings that I noticed as well as themes I did not spot. Its ability to first analyze the images of the painting and

then use emotional intelligence to interpret Oehlen's painting's color and form impressed me significantly; I also noted the AI was able to ask itself, *what feeling does this image give me* in its response while connecting the symbolism behind objects and figures in the painting. After cross-referencing sources, it doesn't appear that the bot made any factual errors or misinterpreted the emotional impact of Oehlen's work. To be frank, it surpassed my expectations and drew on conclusions that otherwise would have taken me a longer time to analyze.



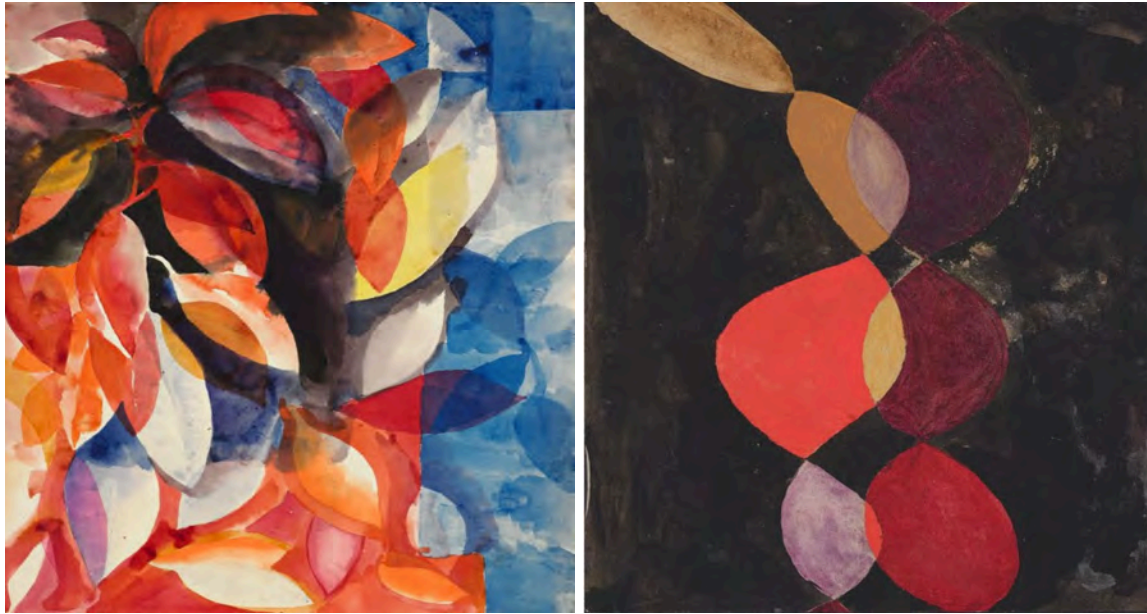
Auch Einer (Another One), 1985



Black Rationality, 1982

Brandon Diaz
DS3500
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Data Science

Interwoven Strength: The Art and Life Of Ruth Asawa



AI-Generated Summary

Ruth Asawa was an American sculptor renowned for her innovative use of wire to create intricate, transparent, and organic forms. Born to Japanese immigrant parents and incarcerated in a U.S. internment camp during World War II, Asawa turned hardship into resilience, eventually studying at Black Mountain College under Josef Albers and Buckminster Fuller. Her looped-wire sculptures, often suspended from ceilings, blur the line between craft and fine art, echoing natural forms such as drops of water or seed pods. Beyond her artistic practice, Asawa was a passionate advocate for arts education, co-founding a public arts high school in San Francisco that now bears her name. Her legacy bridges personal narrative, social justice, and transcendent formal beauty.

I largely agree with the AI's interpretation of Ruth Asawa's work, especially its recognition of her ability to transform humble wire into forms that feel both natural and transcendent. However, the summary only hints at the quiet intimacy her sculptures evoke in person. Standing beneath her hanging forms, I felt a sense of weightlessness and quiet awe, as if the pieces were breathing. The AI captures the biography and formal innovation, but it cannot fully convey the meditative calm that her work invites. For me, the interlocking loops also symbolize community and the invisible ties that hold people together, an emotional resonance that felt really powerful given her history of internment and support for education.

Understanding Joan Albert: AI vs. Human

Bridget Crampton
Advanced Programming with Data
Northeastern University
BS in Data Science

1.1 ChatGPT's Response

Joan Albert is a documentary photographer whose work focuses on intimate, everyday moments of family life in America. Their black-and-white photographs often capture quiet, unposed scenes—parents with children, kids alone in their rooms, or small domestic rituals—that reveal both tenderness and the weight of ordinary existence. Albert's images stand out for their honesty: they neither glamorize nor dramatize, but instead present the subtle emotional textures of home life, from boredom and fatigue to comfort and affection.



Through this lens, Albert highlights the universality of family bonds and the complexities of growing up, offering a deeply human record of the personal within the domestic space.



1.2 My Response

I agree with much of what ChatGPT has to say about Joan Albert's photography, especially how it identifies how Albert 'neither glamorize[s], nor dramatize[s],' in her work. To me, the photos reveal an inside look into a middle class American household. Although where ChatGPT sees affection, I see a lack of. Within these pictures there are no smiles and the parents depicted look either in a state of boredom or exhaustion. There is a lack of socialization or interaction in the work that gives it a

“quiet” feeling, enhanced by the black and white filter. ChatGPT uses generalized statements about how Albert “highlights the universality of family bonds” and “the complexities of growing up.” In contrast, I believe the photos are deeply personal and show simplicity as opposed to complexity. ChatGPT also does not identify the time period these photos are from (1980s), a crucial part of the story. Overall, ChatGPT does a decent job of summarizing the overall sentiment of the images, such as the rawness they exude but is unable to give specifics, examples, and show a deep understanding of the emotion that the photographs convey.



Bryan Ma
DS 3500
Khoury College of Computer Sciences
Major: Data Science and Economics

AI Cannot See as We See

My Artist: Eva Kotátková

Works:



Claude Summary:

Eva Kotátková is a Czech installation artist and film maker born on 1 September 1982 in Prague. She is one of the most significant Czech artists of her generation and recently represented the Czech Republic at the Venice Biennale with her project "The Heart of a Giraffe in Captivity is Twelve Kilos Lighter."

Her work centers on social structures, with collages and sculptures that amalgamate portraits of anonymous people with depictions of human body parts or objects of daily use into surreal hybrids,

which often tell of states of anxiety, control and manipulation. Her large-scale installations explore how social structures such as community, family, and institutions relate to individual experiences and the creative process.

The images you've shown reflect her characteristic approach - the first image shows a whimsical yet unsettling chair-creature with a simple face and legs, embodying her interest in transforming everyday objects into emotionally resonant beings. The second image demonstrates her installation approach with scissors, pills, and chairs creating a surreal medical or therapeutic scenario. The third shows hands touching what appears to be a giraffe costume or form, connecting to her recent Venice Biennale work about giraffes while exploring themes of human-animal relationships and touch.

My response:

Claude, as per usual, has done an excellent job of summarizing the facts of the story. Eva Kotátková is indeed an incredibly significant Czech artist and gained lots of attention from her project shown in Venice. However, what Claude missed was the interpretation of her art. His second paragraph was correct, taken from internet articles analyzing Kotátková's style and unique outlook on her art. However, his third paragraph, the paragraph actually expressing his opinion on the art, is basically entirely useless. The image of a "chair-creature" on its hammock is easily seen by a human as something scared or in shock, and the hammock that Claude didn't see is supposed to represent sleeping. So a human could conclude that this particular piece is supposed to be displaying the fear or shock of human dreams. Claude was closest to interpreting the second picture, which is indeed a picture of scissors, pills, and everyday objects scattered around. However I believe most humans would see the pills and think of addiction, a connection Claude failed to make, so I believe that the most likely interpretation of this art is to show how addiction can worm its way into everyday life, or perhaps illustrating the prominence of addiction. The third piece, one of Kotátková's most famous pieces, Claude also got completely incorrect. He correctly identified that it was hands touching a giraffe, but failed to notice the gaping hole in the giraffe's chest. Any human could see this and see that it is meant to be protesting the treatment and negative effects of wild animals kept in captivity, but Claude, even knowing that the title of the work was "The Heart of a Giraffe in Captivity is Twelve Kilos Lighter", still did not make this connection. While I think the factual pieces of Claude's summary were correct and an accurate summary of Kotátková's works, his interpretation of the art was incredibly subpar, and he clearly missed the emotional connections to the art that most people would make. For these reasons I think Claude's summary was unsatisfactory, and almost any real person looking at Eva's works could have done a better job.

Cassiel Chaluja

DS3500

Northeastern University: Khoury College of Computer Science

Data Science and Mathematics

Eric Anderson

AI Summary

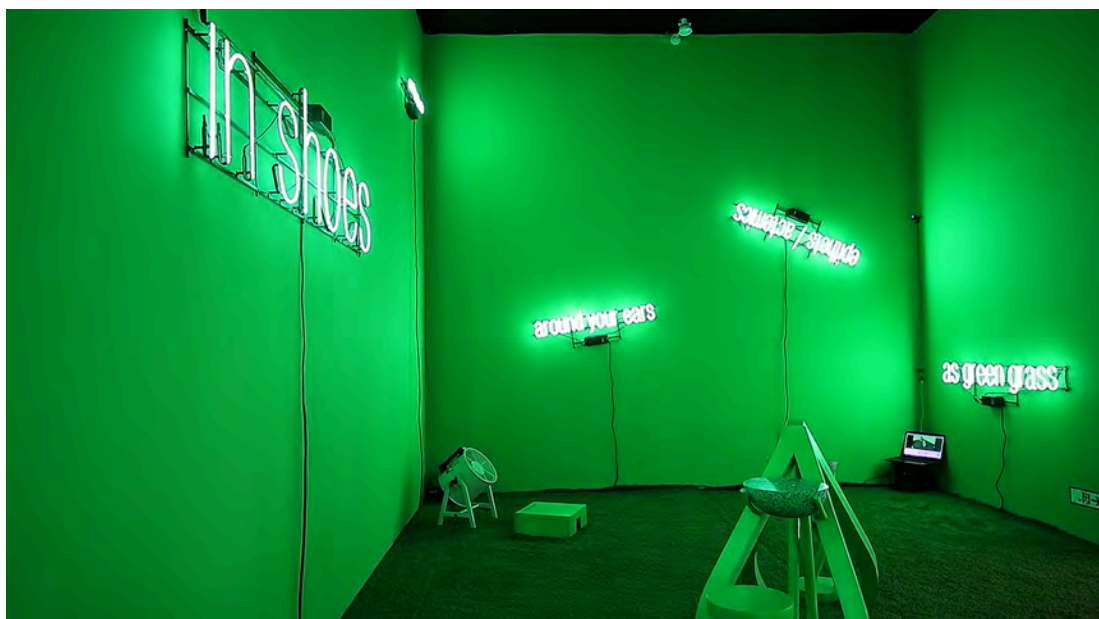
Eric Andersen (born 1940 in Antwerp, Belgium) is a Danish artist closely associated with the Fluxus movement and renowned for his intermedia practices that dissolve the boundaries between art forms. Living in Copenhagen, Andersen began creating “Opus” works in the early 1960s, which invited open-ended interactions between performer, audience, and environment. These pieces reflected the Fluxus emphasis on chance, participation, and everyday experience as art. Over the decades, his artistic output has expanded into performance, installation, algorithmic art, mail art, and public interventions. Some of his notable works include the *Hidden Paintings*, which invited participants to engage with artworks in nontraditional and often concealed contexts, and the *Crying Spaces*, immersive environments that foregrounded emotional and sensory experience. He also produced large-scale geographical projects, experiments with algorithmic poetry, and multimedia happenings that blurred distinctions between artist and spectator. Across his career, Andersen has remained committed to the idea of art as a process and an event, rather than a static object — privileging collaboration, chance, and the transformation of space and perception.

Personal Reflection

I do agree with the AI commentary on this summary of Eric Anderson. I think it captured Anderson’s core ideas about his art and gave accurate information about his life and artwork. The AI was good at stating facts, but I don’t think it was able to portray any sort of emotional impact in response to the Anderson’s work. Since AI is not able to feel emotions, it makes sense to me why it missed essential insights on what it feels like to look at a piece of art like humans do. At most, it might be able to retell someone else’s experience if that exists about a particular artwork on the internet, so I think AI should be used to gather information, but art and the analysis of art should be left to humans.



Fluxus Ultra Mild Tobacco, 2002 (Left), Arte strumentale n°1, 1992 (Right)



Crying Spaces (Seoul, 2016)

Chelsa Batara
DS3500
Khoury College of Computer Sciences
Data Science and Economics

The artist I chose is a name I was familiar with growing up: Joel Lamangan, a Filipino director and actor. I was surprised to see his name on the list. I always just knew him as a director of some funny movies I've seen or as a comic-relief side character that occasionally showed up on my television.

ChatGPT's Response:

Joel Lamangan is a prominent Filipino film and television director known for his socially relevant and emotionally powerful storytelling. With a career spanning decades, he has tackled a wide range of topics including political issues, family dynamics, and human rights.

Notable Works:

- **The Flor Contemplacion Story (1995)**
This critically acclaimed biographical drama tells the tragic true story of **Flor Contemplacion**, a Filipino domestic worker executed in Singapore for allegedly murdering a fellow Filipina and a child. The film, starring Nora Aunor, highlights issues of overseas Filipino workers (OFWs), justice, and government accountability. It earned international awards and brought global attention to the plight of migrant workers.
- **Mamarazzi (2010)**
A comedy-drama featuring **Eugene Domingo** in the lead role, *Mamarazzi* centers on a quirky single mother raising triplets. The film blends humor with heartwarming family moments, showing Lamangan's versatility as a director able to shift between serious social dramas and light-hearted mainstream entertainment.

Lamangan's body of work reflects his deep commitment to Filipino stories, whether through hard-hitting drama or crowd-pleasing comedy.

Yes, I'd say I agree with the AI response given the prompt it was given. I wish it at least *mentioned* that he himself is an activist, especially considering that he led a strike and was even imprisoned and tortured during the Martial Law period in the Philippines in the 1970s. It's a pretty cookie-cutter response that I'd expect from AI. Personally I also would've expanded more on the summary of the first movie given its cultural importance. It was a *huge* story in the country and the context could've been expanded more to highlight its controversiality. For the second movie, I probably would've included more description of the plot. The last sentence about his versatility is also quite redundant considering that is basically re-told in the concluding sentence. I would've kept the description of the movie as solely about the movie itself and its themes, not about the talent of the director.

AI Vs Human Descriptions of Magdalena Abakanowicz's artwork

Chloe Yang, DS3500, Northeastern University, Data Science and Biology combined

5 figur



5 figur by Magdalena Abakanowicz represents the Polish artist's powerful exploration of human identity within collective society. Created as part of her multi-element installations that began in 1985, these headless, armless figures are made from resin-hardened burlap canvas, continuing her pioneering work in textile sculpture. **Magdalena Abakanowicz, Zbiór 5 figur - DESA Unicum** The five standing bronze figures, cast from her original burlap forms, embody anonymity and uniformity while each retains subtle individual characteristics. Viewed from the front, the figures appear ready for confrontation, but from behind they are often hollow and vulnerable. **Magdalena Abakanowicz, Zbiór 5 figur - DESA Unicum** This sense of uniformity evokes the loss of identity in the face of an overwhelming cultural collective **Magdalena Abakanowicz | Artnet**, reflecting Abakanowicz's experiences living under Communist rule and her broader meditation on how individuals become absorbed into the mass while losing their personal agency and identity.

Because the AI is pulling information from trusted sources I agree with all the information it was giving. These are also stated in the references within the text which allows for more accurate checking. They very briefly described the value of the art piece and what it represents. However I think it spoke more on the physicalities of the art work rather than memories and representations of it. Touching less upon the experiences living under Communist rule and how the art piece connects with the idea. I think that using AI to describe the artwork devalues the real meaning of what art represents. Looking at this piece you are able to see how all figures look almost exactly the same, no face no identity. It touches upon the realities of living under the communist rule and brings the viewer into a world where nobody is recognizable, almost becoming robots subjected and forced under the communist rule. The armless shows the lack of freedom and ability to control. Without their arms they almost become useless, unable to help or save themselves. Viewing the piece with your own eyes and drawing your own interpretations.

Every Tangle of Thread and Rope



"Every Tangle of Thread and Rope" was a major retrospective exhibition of Magdalena Abakanowicz's work at Tate Modern (November 2022 - May 2023), featuring her revolutionary Abakans - complex three-dimensional forms made of organic materials such as horsehair, sisal and hemp rope that broke new ground for art in the 1960s and 70s. **Magdalena Abakanowicz: Every Tangle Of Thread And Rope – Press Release | Tate** The exhibition brought together 26 of these radical works for the first time in the UK, presenting a forest of towering sculptures, enabling visitors to explore their ambiguous forms and earthy scents. **Magdalena Abakanowicz: Every Tangle Of Thread And Rope – Press Release | Tate** The title comes from Abakanowicz's own words: "I am interested in the feeling when confronted by the woven object. I am interested in the motion and waving of the woven surfaces. I am interested in every tangle of thread and rope and every possibility of transformation." **Magdalena Abakanowicz: Every Tangle Of Thread And Rope @ Tate Modern | Books & Boots** These immersive fiber sculptures, hanging freely in space rather than mounted on walls, challenged traditional boundaries between tapestry and sculpture, creating what the artist called "situations" or "environments" that visitors could walk through and experience viscerally - feeling the textures and even smelling the organic materials.

Similarly to previously given AI statements, they are rooted in more statements and facts rather than interpretation and emotional evokement. When discussing this piece much of the explanations exhibit quotes and facts. Much of it lacked any human feelings or empathy for what the artist was trying to convey. They did not draw their own conclusions but instead regurgitated the opinions of others. But because they sourced everything from trusted websites one can also be assured that the information is correct. The abakans are the 3d fiber structures, they represent loss of individual identity within totalitarian systems reflecting how she felt during the communist regime. Also they mimic a shell like structure, supporting the idea that they felt like a protection from the outside world, a place where creative expression was allowed. Suggesting that art is a form of freedom and individuality, to allow yourself to speak freely and express your opinions without the fear of suppression or punishment.

Magdalena Abakanowicz: Life, Art, and an AI Perspective

Cassandra Cinzori

DS 3500

Khoury College of Computer Science

Data Science and Economics

AI Response

Magdalena Abakanowicz: Summary

Magdalena Abakanowicz (1930-2017) was a Polish sculptor and fiber artist considered among the most influential Polish artists of the postwar era. Born into nobility near Warsaw, her formative years were shaped by WWII trauma, including witnessing her mother being shot in the hands as soldiers stormed their home.

After studying at the Academy of Fine Arts in Warsaw during Soviet-imposed socialist realism, Abakanowicz revolutionized textile art. She initially earned success for large, three-dimensional woven sculptures known as Abakans, a derivation of her family name. Working with natural fibers like sisal, often salvaged from discarded ropes, she created "complicated, huge, magical forms" that transformed textiles into monumental sculpture.

“4 Seated Figures” (2002)

4 Seated Figures blends Abakanowicz's personal memories with her broader vision of a modern world shaped by war. Both headless and handless, these figures reflect the artist's direct experience of witnessing her mother's injury during WWII. Made from burlap, resin, and iron rods, the artist noted that the figures are genderless: “They are naked, exposed, and vulnerable, just as we all are.”

“Abakan Red” (1969)

Abakan Red is made from sisal and metal, standing approximately 4 meters high and represents one of her most significant early three-dimensional textile sculptures. The facets, folds and crevices of the fabric tumble downwards, with surfaces resembling tree bark or animal fur.

Both works reflect Abakanowicz's use of humble materials to explore themes of vulnerability, individuality within mass society, and humanity's relationship with nature, all shaped by her experiences of war and the search for artistic freedom under political oppression.

Personal Response

I used Claude to write an AI summary of Magdalena Abakanowicz. I was honestly surprised by AI's summary because it was generally accurate and informative, and was able to capture key aspects of her life, work, and some emotional resonance of her sculptures. I believe that Claude effectively emphasized how her traumatic experiences during WWII created the vulnerability and anonymity in her figures, particularly in works like *4 Seated Figures*. The summary also clearly explains her innovations in textile art with the Abakans. This highlights her transformation of humble materials into monumental, expressive forms. However, I feel like Claude could have discussed more of her influence on contemporary sculpture and installation art and could have dived a bit deeper into her exploration of the tension between individuality and collectivity, which is a very strong theme in much of her work. Overall, I believe that Claude did a solid job of conveying both the historical context and the emotional impact of Abakanowicz's art, making her work feel both personal and universally human.

Photos of Art Work:

4 Seated Figures



Abakan Red



Quiet Impressions: Doroteo Arnáiz's Prints and Presence

Colombe Akpaca

DS3500: Advanced Programming with Data

Northeastern University

Data Science Major

AI-Generated Summary:

Doroteo Arnáiz (b. 1936, Madrid) is a Spanish printmaker and painter whose work appears in the secondary market and occasional museum records. Arnáiz's oeuvre often includes figurative compositions and prints that lean on controlled line work and subdued palettes; several of his prints and etchings from the 1960s–1980s show thoughtful, restrained compositions—sometimes botanical or figurative elements arranged in calm, meditative spaces. Examples of sold works and cataloged prints (etchings and aquatints) include pieces titled *Portrait on Black Background* and *Blue Leaves / Feuillage Bleu*, which show careful tonal control and an interest in textured printing techniques (etching / aquatint) rather than large-scale oil painting or installation. His market activity and auction presence suggest a modest but persistent interest among collectors.

Portrait on Black Background (etching/aquatint):



Sample Work: Blue Leaves / Feuillage Bleu (etching)



Personal Response:

Doroteo Arnáiz's prints feel intimate and quietly meticulous. The AI summary correctly highlights his print-based practice (etching/aquatint) and the modest, steady presence in auctions — I agree those market traces are part of his contemporary footprint. What the AI doesn't fully capture, though, is the tactility and handcrafted nuance visible in the work: close inspection of his prints suggests a careful layering of tone and an artistic restraint that values a subtle emotional register over spectacle. The AI summary is factually serviceable but misses that tactile, material appreciation—how a faint embossing or a particular paper choice becomes central to the work's presence in a gallery or collector's room. Overall, AI captures the broad strokes; the emotional detail and sensory attentiveness still come from looking at the works themselves.

Daniel Beecher

Class of 2028

D'Amore-McKim School of Business

Data Science and Finance

Human vs AI: Describing Ingrid Wiener's Tapestries

Summary of Ingrid Wiener and Her Artwork - ClaudeAI

Ingrid Wiener's work represents a profound reimagining of traditional craft as contemporary art, transforming the ancient practice of weaving into a radical form of conceptual expression. Her method of incorporating everyday detritus—grocery lists, spectacles, butter knives—into meticulously woven



tapestries creates a fascinating tension between the ephemeral and the permanent, the discarded and the preserved. There's something deeply poetic about her approach: by slowing down the act of observation through the meditative process of weaving, she forces both herself and viewers to reconsider the significance of things we typically overlook. Her collaborations with major



figures like Dieter Roth and VALIE EXPORT, combined with her ventures into restaurant ownership and performance, suggest an artist who refuses to be confined by traditional boundaries between art and life. The result is work that feels both intimate and monumental—capturing personal moments and mundane objects within a medium that traditionally depicted grand

historical narratives, thereby democratizing the very notion of what deserves artistic attention and preservation.

My Thoughts on Ingrid Wiener and her Artwork

Ingrid Wiener's artistic style is incredibly unique and special. This is my first exposure to contemporary art conveyed through tapestries and I really appreciate the skill and creativity involved in her works. Wiener's artistic journey began in her studies of textile design in her home town of Vienna, Austria. She later collaborated with Dieter Roth, a Swiss artist who is known for the diversity of his works, on her series of tapestries, which turn everyday items into art that make you think twice about their significance and complexity.

I think Claude does a good job of giving an objective viewpoint on Wiener's works. The response is trying to be as descriptive as possible, likely because art is so complex that the AI wants to represent the complexity of art by being descriptive.

Ultimately, I think the AI response fails to capture the emotional impact of Wiener's work, making its description of Wiener feel synthetic. This makes sense, as Artificial Intelligence is not capable of 'feeling' how humans can feel, making it incredibly challenging to capture the emotions conveyed by art.



Daniel Iype
DS3500
HW2

AI-Generated Summary

Ruth Asawa (1926-2013) was a Japanese-American sculptor celebrated for her ethereal looped-wire hanging forms. Trained at Black Mountain College under Josef Albers, she transformed humble industrial wire into transparent woven volumes that appear to float in space. Her pieces, such as *Untitled (S.050)* and *Looped Wire S.291*, capture shifting patterns of light and shadow as viewers move around them. Asawa also championed arts education and created major public works including the *San Francisco Fountain*. Her art blends craft traditions with modernist abstraction, highlighting the beauty of handmade repetition and organic geometry.



My Response

I find Asawa's work mesmerizing because it feels alive in the way light filters through each loop. The AI summary captures her biography well but understates how fragile and meditative the sculptures feel in person. I also think her background as a Japanese-American woman during WWII shaped her persistence and the serenity of her forms, which showed an emotional dimension that the AI didn't stress enough. Seeing the wire transform into floating seed-like shapes reminds me that strength can come from delicate materials.





Claude's Analysis Nicola Tyson's Works:

Tyson's trio of works on paper demonstrates a sophisticated interrogation of contemporary figurative practice, positioning itself within the lineage of post-war European drawing while asserting a distinctly contemporary psychological terrain. The artist deploys a strategic primitivism—not the nostalgic exoticism of early modernism, but a deliberate regression to essential mark-making that serves to amplify rather than diminish conceptual complexity.

The first drawing's spectral protagonist, with its cadaverous elongation and vacant sockets, recalls both Giacometti's existential sculptures and the gothic sensibilities of German New Objectivity, yet Tyson's handling remains pointedly unrefined, almost adolescent in its directness. This calculated crudeness becomes more apparent in the second work, where two figures engage in what might be intimacy or violence—the ambiguity is precisely the point. Here, Tyson fractures the bodies into geometric planes that suggest both Cubist fragmentation and the psychological dissociation characteristic of contemporary anxiety.

The final piece abandons clear figuration altogether, presenting a form nearly consumed by its own rendering—dense crosshatching that simultaneously constructs and obliterates the subject. This is drawing as both creation and erasure, embodying the precarious nature of contemporary selfhood. Tyson's work operates in the productive space between representation and abstraction, where meaning emerges not from clarity but from the very instability of the image itself.

My Response:

Claude does a good job of representing the different techniques used within the different pieces of work that Tyson produced, although it is a bit too specific in naming the techniques and not getting the essence of how the artist made the works. In the case of the last piece, it tries to capture the essence of how Tyson uses smoothness and the lack of corners to try to represent the idea of “being swallowed whole”. Overall, the AI uses fair judgement in relation to what the pieces invoke in me.

Ian Solberg
Professor Rachlin
September 15, 2025

- I have chosen the Artist Silke Otto-Knapp

I have included the following works in my prompt:

First is: Screen (Trees and Moon)



Second is: *Bühnenbild (sitzen, stehen)*



`User:

I have chosen the Artist Silke Otto-Knapp, I would like for you to write a quick Summary talking about her and her work.

I have also attached a couple examples of her art for you to look at:

First is: Screen (Trees and Moon)

Second is: _Bühnenbild (sitzen, stehen)

Claude :

Silke Otto-Knapp is a German-born, London-based artist renowned for her ethereal, monochromatic paintings that explore themes of performance, landscape, and the ephemeral nature of human experience. Working primarily

in watercolor on canvas, Otto-Knapp creates delicate, layered compositions that seem to hover between presence and absence, capturing fleeting moments and spaces.

Her work often draws inspiration from theater, dance, and performance, translating the temporal nature of these art forms into static yet dynamic paintings. Otto-Knapp's technique involves building up translucent washes of paint, frequently scraping away or diluting areas to create ghostly, atmospheric effects. This process of addition and subtraction mirrors the way memory works—some details emerge clearly while others fade into suggestion.

The two works you've shared exemplify her distinctive approach. "Screen (Trees and Moon)" demonstrates her ability to transform natural motifs into bold, graphic silhouettes arranged across folding panels, creating an interplay between positive and negative space that evokes both Japanese screen painting traditions and contemporary design. "Bühnenbild (sitzen, stehen)" (Stage Design – sitting, standing) reveals her fascination with theatrical space and the human figure, presenting anonymous white figures against dark, atmospheric backgrounds alongside spherical forms that might represent props, planets, or pure abstraction.

Otto-Knapp's paintings possess a unique quality of seeming both timeless and utterly contemporary, capturing the essence of performance and place through her masterful handling of watercolor's inherent unpredictability. Her work invites contemplation of presence, absence, and the spaces between—both literal and metaphorical.

My Response:

I did not know about Silke Otto-Knapp at all, until researching her for this task, I really appreciate the style she uses, focusing on black and white imagery that is often meant to be placed within the context of an exhibition with a heavy focus on arrangement. I really appreciate the people she paints, they feel very playful and almost belong in a comic.

Claude was able to get most of the important information correct, identifying her use of monochromatic styles, negative space, and human figure. A couple notes I would point out about the model's response would be the fact that it was unable to point out the fact that Otto-Knapp passed away in 2022. I don't think the model was able to do any emotional analysis on the individual works I passed it, instead relying on more biographical details about her life or artistic process to inform much of its emotional judgement.

Liam Dondisch, Khoury College of Computer Science

Professor Rachlin, DS 3500

Chosen Artists: Francisco Castro Leñero, Mexican, born 1954, Male

Francisco Castro Leñero: The epitome of a Mexican Contemporary Artist

Chat GPT Prompt: Please write a short summary about the Mexican artist Francisco Castro Leñero. He was born in 1954 and he is a Male, please include factors about the artist itself and his work. Attached are two images of his art work, please answer in 2-3 sentences, thanks.

Photos Attached:



Chat GPT Response: Francisco Castro Leñero (born 1954) is a Mexican artist known for his exploration of abstraction, geometry, and the interplay of form, color, and rhythm. His work often combines rigorous structure with fluid compositions, creating dynamic visual experiences that balance order and spontaneity. Through painting and mixed media, Castro Leñero has established himself as a prominent figure in contemporary Mexican abstract art.

My Thoughts:

The artist Francisco Castro Leñero is a fantastic example of a contemporary Mexican artist, he uses parts of Mexican culture to express himself in his artwork. As a young Mexican, while looking through his artwork, it is impossible not to notice the connection to traditional Mexican culture. In the first image I provided to ChapGPT, there is a clear comparison to traditional Mexican textile work and also floor or wall tiles.



1. Francisco's Artwork



2. Traditional Mexican Tiles



3. Traditional Textiles

In these images it is clear that the geometric resemblance is clear, however Francisco is able to play with it in a way more free, abstract and contemporary form, giving a whimsical feeling while also remaining a connection to traditional forms of art from his home country. On the other hand, in the other artwork done by Francisco, he explores ideas of order and disorder in a more contemporary and free form, separating from tradition. A great example of this is the following:



This piece shows rigid black lines that give a sense of chaos, while the red square in the middle is a strong contrast that highlights stability, this is showing Francisco's more free and artistic forms, away from tradition, showing the duality and extensiveness of his work. ChatGPT's response seemed to be quite accurate in terms of understanding the forms of Francisco's work, however it wasn't specific and the answer simply felt bland and "safe" to me. Using simple words it kind of just got a generic message across, additionally it failed to mention anything about him, just quickly mentioning his accomplishments. Francisco went to UNAM, a university renowned in Mexican culture as a bed for exploration of art and pushing the limits while remaining traditional in some ways. The response ChatGPT gave was just too simple, it failed to have any complexity or go beyond at all, it kind of just said basic things and described the artworks provided, in turn giving a lackluster reply and not exploring at all.

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<https://www.mutualart.com/Artist/Francisco-Castro-Lenero/1A34BE26AF249C88/Artworks>

Alex Heyman

Northeastern University

Data Science and Business

DS3500

The Quiet Magic of Gertrude Abercrombie

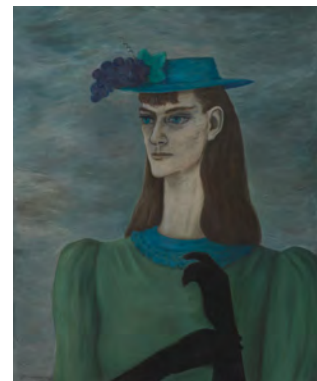
Gertrude Abercrombie, a prominent figure in Chicago's mid-20th century art scene, crafted a unique visual language that blended Midwestern realism with the dreamlike logic of Surrealism. Known as the "queen of the bohemian artists," her work offers a window into a private world of magic, solitude, and quiet introspection. This essay presents a brief, AI-generated summary of her life and work, alongside a personal reflection on its emotional resonance.

Selected Works:

Figure 1: *The Courtship* (1949). This piece showcases Abercrombie's recurring motifs: a sparse landscape, a starkly lit architectural feature, and a mysterious, almost ritualistic interaction between figures, in this case, a woman and an owl.



Figure 2: *Self-Portrait of My Sister* (1941). An example of Abercrombie's many self-portraits, which often depicted her in austere settings, accompanied by symbols of her inner life. The title is characteristically enigmatic, as she had no sister.



AI-Generated Summary

The following summary was generated by a large language model.

Gertrude Abercrombie (1909–1977) was an American painter based in Chicago, Illinois. Associated with the Surrealist movement, she developed a distinctive and personal style characterized by dreamlike narratives and recurring symbolic motifs. Born in Austin, Texas, and raised in Berlin, Germany, and Aledo, Illinois, she eventually settled in Chicago after studying at the School of the Art Institute of Chicago. During the 1930s and 1940s, Abercrombie became a central figure in the city's vibrant cultural scene, hosting salons at her Hyde Park home that attracted prominent jazz musicians, writers, and artists, including Dizzy Gillespie, Charlie Parker, and Thornton Wilder.

Her paintings are known for their spare, often eerie landscapes, Victorian architecture, and stark interiors. Within these settings, she placed a cast of recurring symbols, such as cats, owls, moons, shells, and doors, which held personal significance. The female figure, almost always a self-portrait, is a constant presence, often depicted as a solitary, witch-like character in long gowns, navigating these enigmatic spaces. While her work shares thematic elements with European Surrealism—particularly its interest in the subconscious and the irrational—Abercrombie's style remained grounded in a distinctly Midwestern aesthetic, marked by its precision and restraint. Her art explores themes of isolation, fantasy, and the constraints and freedoms of the female experience.

Personal Reflection

I found that the AI was able to generate a well structured, scholarly report. It was able to correctly identify Abercrombie's key biographical details, artistic associations, and signature motifs. It provides a good academic overview. However I believe the summary fails to capture the deep profound emotional weight and unsettling stillness that makes her works so compelling. The Ai lists the items in the paintings like items in a catalog but it doesn't convey the deep sense of loneliness and meticulous self-mythologizing that these objects collectively create.

Rania Khan

DS3500

Data Science Student at Khoury College of Computer Sciences

An AI vs. Human Analysis of Seher Shah's Art

ChatGPT's Summary:

Seher Shah is a contemporary artist whose practice spans drawing, printmaking, poetry, and sculpture. Trained in architecture, her work often draws on the discipline's language of geometry, structure, and scale, but reimagines it as a way to explore memory, politics, and lived experience. Through abstraction, repetition, and fragmentation, Shah transforms architectural motifs into poetic reflections on cities, history, and human resilience.



Her series *City of Quiet Souls* combines stark architectural abstraction with lyrical text to reflect on invisibility and displacement within urban life. The geometric form resembles a floor plan or unfinished building, appearing both solid and ghostly against a black void. Paired with lines about day-laborers sleeping in a construction site and never inhabiting the homes they build, the work highlights the paradox of labor and exclusion: those who construct the city remain unseen and excluded from its stability. Through this pairing of minimal form and poetic language, Shah creates a haunting meditation on absence, inequity, and the overlooked lives that lie at the foundations of the city.

The accompanying poetic text pages scatter English and Urdu across the space of the page, reflecting themes of displacement, partition, and divided identities. In this way, Shah uses typography and language as architecture in themselves—sites of both fracture and connection.



Her **sculptural works**, often constructed from modular cast forms, echo the visual language of ruins, monuments, and building fragments. While appearing solid and monumental, their arrangement suggests incompleteness, collapse, or reconfiguration, blurring the line between permanence and impermanence.

Across her practice, Shah consistently engages with the politics of space and memory—how histories of violence, migration, and belonging are inscribed into urban and architectural forms. Her works are both materially rigorous and emotionally charged, balancing precision with vulnerability. They invite viewers to reflect on the intersections of the personal and the political, the monumental and the intimate, the built and the imagined.

My thoughts:

Seher Shah is an artist who mainly draws inspiration for her work from her culture and history. Her work consists of drawings and sculptures that seem to reflect her life as an immigrant. For example, one of her works titled *City of Quiet Souls* depicts a construction site at night and an empty house, showing the hard work and sacrifice that it takes to live in America. One of her pieces titled *Notes from a City Unknown* captures the dichotomy between her Pakistani and American identities through the fragmented languages. Overall, I think ChatGPT crafted a beautiful summary of Shah's work, and it did a better job at capturing the emotional complexity of her work than I did. We had some similar interpretations of *City of Quiet Souls* and *Notes from a City Unknown* but ChatGPT was able to analyze them more in depth and add some embellishments.

DS3500 HW2 Arnav Jhamvar Essay

Name: Arnav Jhamvar

Class: DS3500: Advanced Programming with Data

College: Northeastern University

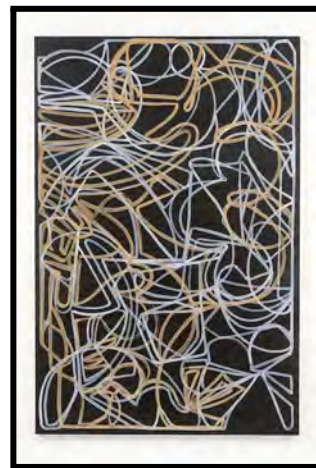
Major: Data Science and Business

Selected Works by Blake Rayne in Order

1. *Carbon Days* (installation view, Nuno Centeno)

2. *Dog Ear 6* (2020, acrylic on canvas, 66 × 48 in)

3. *Carrière (Emotional)* (2013, acrylic & walnut shell on canvas, 77 × 51 in)



AI-Generated Artist Summary

Blake Rayne (b. 1969, American) is a contemporary painter whose work interrogates the processes, materials, and conventions of painting itself. His practice often highlights painting as both a conceptual and physical activity—where folding, layering, cutting, or leaving seams visible become part of the meaning of the piece. Rather than presenting painting as a polished surface, Rayne exposes the gestures, textures, and temporal layers that build each canvas.

In *Carbon Days* (installation view, Nuno Centeno), Rayne transformed the gallery space into an environment that emphasized material residue, layering, and the spectral presence of forms. The work blurred the line between painting, installation, and environment, turning the act of viewing into a physical experience. *Dog Ear 6* (2020, acrylic on canvas, 66 × 48 inches) captures his fascination with the “fold” — the canvas edge bent like a dog-eared book page. Here, the painting functions both as an image and an object, drawing attention to the passage of time, memory, and wear. His earlier *Carrière (Emotional)* (2013, acrylic and walnut shell on canvas, 77 × 51 inches) demonstrates Rayne’s experimental approach to

materiality, as organic substances like walnut shell become part of the painted surface, disrupting expectations of what paint should be.

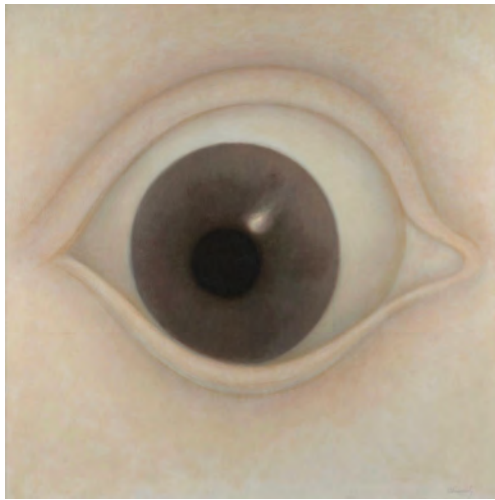
Across these works, Rayne challenges viewers to think about painting as a living process — less a window onto the world than a surface recording decisions, accidents, and history. His practice situates him within contemporary dialogues on abstraction, conceptual art, and material experimentation, while still keeping painting rooted in gesture and presence.

Personal Response (Written by Me)

When I first looked at Blake Rayne's work, I honestly did not know what to make of it because I do not have much background in painting or art history. Reading the AI summary gave me a way to understand what he might be doing, and when I went back to the pieces, it started to make more sense. In *Dog Ear 6*, I could see how the fold in the canvas changes the way you think about the piece, since it draws attention to the painting as an object instead of just an image. *Carbon Days* also stood out because it felt more like an environment than a single artwork on display, and that connected well with what the AI described about his focus on process and space. I also thought it was interesting how *Carrière (Emotional)* was described as using unusual materials, because even if I cannot fully tell from just looking at an image online, it shows that Rayne is experimenting in ways that go beyond traditional painting. Since there is not much public information available about him compared to other artists, there is no way of finding out how accurately AI presented its findings, but with whatever limited data available, it looks accurate. The AI summary gave me a helpful framework for understanding his work and gave me words to connect my reactions to what I saw in the images.

Credit - Emanuela Campoli

Name: Tannop Tangpiroonthum
Class: DS3500 Sec 01
College: D'more Mckim School of Business
Major: Data Science and Business
Artist: Rodolfo Abularach
Chosen Art Work: Ciclope and Eros



AI Summary:

Rodolfo Abularach (1933–2020) was a Guatemalan painter and printmaker best known for his lifelong exploration of the human eye as both subject and symbol. His works transform the eye into a cosmic portal, suggesting vision, consciousness, and spiritual introspection. In *Cíclope* (late 1960s–70s), Abularach magnifies a single eye into a mythic “cyclops,” presenting it as an all-seeing axis that hovers between surveillance and transcendence. By contrast, *Eros* (1972) reframes the eye motif within the emotional realm, evoking intimacy, love, and the gaze of desire. Together, these works capture Abularach’s ability to blend meticulous draftsmanship with archetypal and psychological depth, turning a simple motif into a meditation on how we see and are seen.

Reflection Paragraph:

While I do agree to a certain extent with the AI on how it explains logically along with the purpose of each art. But one insight that in my opinion is very important and the AI will never have is people’s different perspectives. And I meant that in an emotional aspect, of course that while painting, Abularach has his own passion for painting it, but when it is in the public, of course not everyone will have the same opinion as him. Someone will always have a different perspective about his artwork, and that in my opinion is totally fine, because when it comes to art, I believe there is no right or wrong. People’s perspective comes from their own imagination, something that isn’t data driven like AI. Which is why its explanation will not reach everyone’s feelings or passion. In terms of logic and explanation I do agree, but when it comes to artwork, there’s more than just “explanation and facts”.

Zachary Guan
DS3500
CSSH @ Northeastern University
Data Science and Economics

Lygia Pape: AI Summary and Personal Response

Prompt: Write a short summary of Lygia Pape and her work.

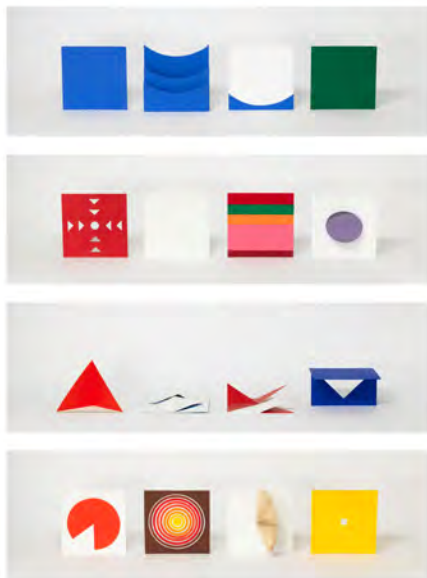
Lygia Pape (1927-2004) was a groundbreaking Brazilian artist and a central figure in the Neo-Concrete movement alongside Lygia Clark and Hélio Oiticica. She worked across multiple mediums including printmaking, sculpture, film, installation, and artist books, consistently exploring themes of transformation, sensory experience, and the relationship between art and everyday life.

Pape's work evolved from early geometric abstractions to more experimental, participatory pieces that engaged viewers' bodies and perceptions. Her "Livro da Criação" (Book of Creation, 1959-60) exemplifies her innovative approach to artist books, featuring cut-out geometric forms that create shifting relationships between positive and negative space as pages are turned. The work transforms the act of reading into a sculptural, almost ritualistic experience.

Her "Revelo" series demonstrates her mastery of printmaking, where she explored the interplay between light, shadow, and geometric forms. These works reveal hidden images and patterns through careful manipulation of surface and depth, reflecting her broader interest in revelation and discovery.

Throughout her career, Pape maintained a commitment to breaking down barriers between art and life, creating works that were both intellectually rigorous and sensuously engaging. Her influence extends far beyond Brazil, inspiring generations of artists interested in participatory art, phenomenology, and the social potential of creative practice.

I remember my first visit to the MoMA. Among all the artworks, one that caught my attention was Pape's Book of Creation. I'm not really into art—I'm a CS major and honestly don't care much about it—but I can appreciate something that makes you stop and think. Her work looks pretty simple at first, but when you actually look closer, you realize how she used basic geometric shapes to create these interesting shadow effects. It's satisfying in a weird way—the negative space becomes just as important as the actual shapes. Each section changes and creates a completely different visual. It's the kind of thing that works even if you don't know anything about art theory. While I don't know much about Pape and her influence on the art world, I can agree with AI's analysis of Pape's work, it doesn't fully describe the simplistic elegance of her art.



Zoran Shamsi

DS 3500 - Advanced Programming

Northeastern University

Data Science and Mathematics

Machine vs Biology: A Reading of Oskar Nerlinger

Oskar Nerlinger was a German painter born in 1893. Nerlinger led several artist organizations throughout his career as a painter, with his most notable role being the head of The Contemporary. Now, below is a AI interpretation of some of Oskar's world: Namely, *Die Kiesgrube*, *Abend am Bodden (Rügen)*, and *Aktkonstruktion*.

“Oskar Nerlinger (1893–1969) was a German painter and graphic artist whose work often explored the relationship between humans, machines, and the environment through a blend of realism and abstraction. In the first painting above, he depicts a vast quarry carved into the earth, using muted browns and grays to highlight the scale of human disruption against a barren landscape. The second work shifts to a coastal industrial scene, where ships, hills, and a yellow-green sky create a mood of uneasy beauty, reflecting both the progress and alienation brought by industry. In contrast, the third piece is an abstract ink drawing that reduces the human figure into stark geometric forms, almost mechanical in nature, suggesting the fusion—or conflict—between organic life and technological structure. Taken together, these works reveal Nerlinger’s preoccupation with how modern industry reshapes both natural landscapes and human identity, turning the organic into something increasingly inorganic.”

Firstly, I think the AI summary initially performs a candid biography of Oskar with more detail than base websites would have. The AI, in this case ChatGPT, evaluated information well about Oskar, as upon research of him there are many faulty websites with fishy data on them. However,

moving to its interpretation of the art, the AI fell dramatically in its quality of response. For the first painting it falsely detected the message of human tampering, looking too closely at the literal components of the painting and not what they represent. As for the second, it again read too far into details of the piece like the dock and boat, leading to a likely incorrect assumption of industrialism as a core principle of the piece. Lastly, for the third painting the AI had a much better analysis, possibly due to the painting's abstract nature.

Each time the Ai was given a piece in the realm of realism and not abstract, it seemed to struggle with its analysis due to the many moving parts. On the other hand, when analyzing abstract, more rigid paintings the AI was able to correctly identify more themes and patterns about the painting. To me, this seems to indicate the AI analyzes paintings in a more rigid, analytical manner, leading to enhanced examination of 'rigid' paintings in the abstract genre and decreased performance in more realistic pieces.



Die Kiesgrube, 1937



Abend am Bodden (Rügen), 1949



Aktkonstruktion, 1922

Shreya Gaur
DS3500: Advanced Programming with Data
Khoury College of Computer Sciences
BS in Data Science and Mathematics

Unmasking the Self: Gillian Wearing and the Performance of Truth

Samples of Gillian Wearing's work:



AI Generated Summary (CHAT-GPT)

Gillian Wearing is a British conceptual artist whose work dives headfirst into the raw, complex layers of human identity, family dynamics, and emotional vulnerability. A key member of the Young British Artists (YBA) movement of the 1990s, Wearing first gained public attention with her acclaimed photographic series *"Signs That Say What You Want Them to Say and Not Signs That Say What Someone Else Wants You to Say"* (1992–93). In this body of work, she approached strangers on the street and asked them to write down whatever was on their mind, then photographed them holding the sign. The result is an unnerving juxtaposition between outward appearance and inner truth—like a smiling businessman revealing "I'm desperate" or a confident teenager admitting uncertainty. This early work set the tone for Wearing's ongoing interest in honesty, artifice, and the tension between how we appear and how we feel.

Wearing's exploration of identity continued in her series of self-portraits, where she uses lifelike masks and prosthetics to pose as herself at different ages or even as other members of her family. *"Self Portrait at 17 Years Old"* is one of the most striking examples of this approach. Wearing

painstakingly reconstructs a teenage image of herself—not simply through makeup or styling, but through hyperrealistic silicone prosthetics—challenging the viewer to question authenticity, memory, and the way time alters not just our faces but our sense of self. Her video installations often feature anonymous participants confessing secrets or reenacting personal traumas while wearing masks, blurring the boundary between performance and reality, subject and observer.

Throughout her career, Wearing has used photography, film, and sculpture to construct emotional experiences that unsettle the viewer. Her work asks difficult questions: How well do we really know each other? How much of what we reveal is staged? And what happens when the mask we wear is more truthful than the face beneath it? Her practice turns introspection into a public act and challenges the comfort zones of both her subjects and her audience. In doing so, Gillian Wearing has carved out a distinct voice in contemporary art—one that insists on confronting the messiness, awkwardness, and complexity of being human.

Personal Response

I think the AI summary captures the main themes in Gillian Wearing's work, but it feels too neat. Her art is not just about blurring public and private. It tears those walls apart. When I first saw the Signs series it felt less like a clever idea and more like watching someone open up on the street. She invites strangers to spill their inner chaos in such a calm way that it shocks you. The AI also leaves out how unsettling her work can be. That is part of what I like. It stays with you. The masks, the recreations, the confessions all feel uncomfortably close. Wearing makes you feel like you are part of someone else's vulnerability.

Exploring Emotion Through the Lens of Doroteo Arnáiz

Amulya Dussa, Data Science and Linguistics

DS3500: Advanced Programming with Data

Khoury College of Computer Sciences, Northeastern University

AI Generated Paragraph:

Doroteo Arnáiz, born in 1936 in Madrid, Spain, is an underrecognized contemporary artist whose career in painting, printmaking, and mixed media was profoundly shaped by post-war modernism during his extended Paris residency from 1957 to 1980. His art masterfully blends abstract and figurative elements, delving into themes of human connection, personal reflection, and spiritual exploration through intricate geometric patterns and diverse techniques such as oil painting, etching, aquatint, and screen-printing. "A Couple" (1965) is a poignant oil on Masonite work, where two stylized figures are depicted in a tender embrace, their softened forms set against a textured, earthy abstract background that evokes a sense of quiet resilience and emotional intimacy, possibly reflecting the human need for closeness in the aftermath of war. "Hombre Sentado" (1971), a mixed media print, portrays a solitary seated man with a contemplative posture, where sharp black outlines contrast with subtle gray and blue washes, creating a hauntingly introspective mood that may hint at the isolation experienced during his exile, with the composition's balance suggesting a search for inner peace. "Fra Angélico" (1972), another mixed media masterpiece, integrates spiritual motifs inspired by religious art into an abstract tapestry, employing vibrant reds, golds, and fluid shapes to convey a profound sense of transcendence and a quest for meaning, potentially echoing Arnáiz's cultural and personal heritage amid a turbulent historical context. His works, preserved in prestigious collections like MoMA, highlight his understated yet significant contribution to mid-20th-century Spanish art, despite his relatively low public recognition.

My Response Paragraph:

After reading the AI summary, what impressed me most about Doroteo Arnáiz's artwork was the emotional layers that flows beneath the techniques, whereas the summary gave a thorough overview of his career and emphasized the historical and stylistic context of his works. Within "A Couple", I could see emotional fragility, as though the embrace serves as a comfort and a shield against a broken world. Those were emotions I felt like AI couldn't exactly sense. I see more than just figures framed by abstract geometry. In a similar vein, "Hombre Sentado" strikes me more as a profound personification of loneliness than as a historical artifact of exile, showcased by the man's posture, a symbol of vulnerability and weariness in a way that words cannot express. Furthermore, while the religious overtones in Fra Angélico allude to limitless beliefs, what strikes me is the conflict between chaos and harmony, as if Arnáiz is questioning whether faith is possible during chaos. There is subtle humanity in his work, and his capacity is boundless in weaving intensely personal struggles, feelings, and desires into compositions that cut across time and cultural boundaries. The AI concentrates on classifying his work within art history. This, in my opinion, is what makes Arnáiz's work so weighing, not just its status within the tradition, but also its ability to speak directly to the spirituality, resiliency, and vulnerability of the human condition.

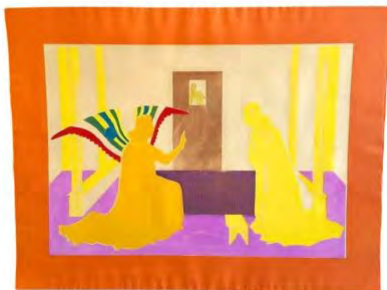
Sample Works:



- A Couple (<https://msu.mk/collection/doroteo-arnaiz-2/>)



- Hombre Sentado ((<https://www.elmarcoverde.com/producto/doroteo-arnaiz-hombre-sentado-dibujo-tecnica-mixta-papel-enmarcado/>)



- Fra Angélico (<https://www.pinterest.com/pin/442619469684358496/>)

Ekaterina Sivokon

09/25/25 | DS 3500 | Homework 2 – AI Response + Art Essay

Chosen Artist: **Vera Ermolaeva**

[Link to art works](#)



“The Barents Sea. Ships in the bay”



“Fish”



Claude Response:

“Vera Ermolaeva (1893-1938): A Pioneer of Russian Avant-Garde Art

Vera Ermolaeva was a significant figure in the Russian avant-garde movement, whose artistic career was tragically cut short by political persecution. Born in 1893, she became an influential artist, illustrator, and educator during one of the most dynamic periods in Russian art history.

Ermolaeva was deeply involved in the revolutionary artistic movements of the early 20th century, working alongside major figures of Russian Constructivism and Suprematism. She played a crucial role in children's book illustration, helping to revolutionize the field with bold, modernist designs. As a teacher and administrator at the State Art and Technical Studios (VKhUTEMAS), she influenced a generation of young artists.

The two works shown here - "The Barents Sea. Ships in the bay" and "Fish" - demonstrate Ermolaeva's distinctive style. Both paintings feature bold, expressive colors and simplified forms characteristic of the avant-garde movement. "The Barents Sea" depicts ships in vibrant blues and earth tones, with a modernist approach to perspective and composition. "Fish" shows her interest in everyday subjects rendered with striking color contrasts - blue fish against warm browns and oranges, hung in what appears to be a rustic stone alcove.

Her work often combined elements of folk art with modernist techniques, creating a unique visual language that was both accessible and experimental. Sadly, Ermolaeva was arrested during Stalin's purges in 1934 and died in a labor camp in 1938, becoming one of many artists whose careers were destroyed by political repression. Despite her shortened life, her contributions to Russian avant-garde art and children's book illustration remain significant.”

My Response:

Blue Fish, Red Terror

Initially, I was unfamiliar with Vera’s work. I chose this artist for two reasons: one, she is a Russian female artist featured in Chicago Museum’s collection – which, I think, is very cool; second, I noticed that the year of her death corresponds with the times of Stalinist Repressions. I could not help but wonder whether her life and her work were impacted by Soviet repressions, or maybe even labor camps – at the time, a lot of artists from different media were prosecuted, imprisoned, or even killed for either their political stance, or for the contents of their work, whether it is books, paintings, or films. Turns out, my intuition was correct: in 1935, Vera was put into prison; in September, 1937, he was sentenced to death by firing squad. She was executed for the illustrations she painted for childrens’ books: sounds like a paradox, doesn’t it? Nevertheless, “anti-Soviet” drawings, even in children's books, was reason enough for the death penalty during the Stalinist repressions.

Overall, I think Claude gave a good representation of Vera’s life, work, and the style of her paintings. I agree that her style is very “distinctive”, especially within the context of her time and her surroundings. I am no art expert, but, as far as I know, Kazimir Malevich’s follower-artists were considered very brave and expressive in their style, which is best described by sharp, eye-catching shapes with contrasting, sometimes conflicting, yet aesthetically pleasing and rich color palette. Vera was Kazimir Malevich's “right-hand man” and a member of the Russian futurist circle – this must have been extremely impressive for her young age!

What caught my eyes instantly in her works is the color palette. I really enjoyed looking at the overflowing streams of water in her Barents Sea painting. I appreciate the visible simplicity, even, somewhere, coarseness of her brush strokes, which, however, makes the painting feel whole and unique – it feels like you want to keep gazing at it, wondering if you missed something the first time you looked at it. The “Fish” painting feels a lot less coarse to me, and a lot more intimate. Once again, I want to keep looking at the iridescent stones of the fireplace which transmit the light reflections, the glare from the fire, and even charred pieces of stone. Most of all, I love the color contrast: the stark ocean blue with gray-ish brown surroundings – in this sense, I agree with Claude once again.

Elaine Zou
Third Year
Khoury College
Data Science

Jane Veeder: Computer Art Pioneer

From Claude AI:

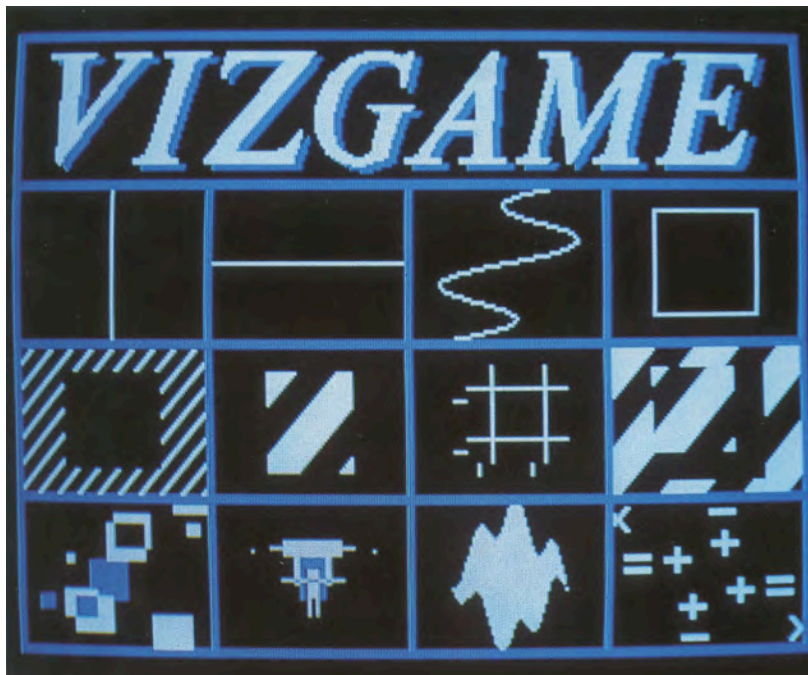
Jane Veeder is a pioneering digital artist who emerged in the early days of computer graphics during the 1970s and 1980s. Working at a time when computer art was still in its infancy, she created innovative video and computer-generated imagery that explored the intersection of technology, nature, and human experience.

Her work is characterized by stark, high-contrast geometric compositions that blend abstract patterns with representational imagery. As seen in pieces like "VIZGAME," Veeder experimented with the grid-like structures and limited palettes inherent to early computer graphics, transforming these technical constraints into striking aesthetic choices. Her imagery often features layered compositions combining geometric shapes, natural elements like mountains and birds, and symbolic motifs.

Veeder was part of a small cohort of women artists who helped establish computer art as a legitimate artistic medium during an era when access to computer technology was limited and the field was still defining itself. Her work bridges the gap between early video art and computer animation, demonstrating how digital tools could be used for poetic and symbolic expression rather than purely technical demonstration.

Her contributions helped pave the way for contemporary digital and new media art, proving that computer-generated imagery could be both technically sophisticated and artistically meaningful.

Overall, yes, the AI-generated summary does seem to do Jane Veeder and her work justice! I was initially very drawn to Veeder's art because of the contradictory nature of her work. Her chosen medium is computer graphics, which one might expect to be more linear and binary. However, she was able to weave in softer and more natural elements such as mountains, animals, and other motifs. I especially like her work 'Montana.' There is something very satisfying about a blend of the very modern overall feeling of the art piece with the bright colors and natural elements. 'Montana' simultaneously feels very calming and natural while also striking a tone of futurism and excitement.



While I don't think AI missed any essential insights, the summary did not particularly discuss the emotional impact of her work. After doing some further research on my own, it appears that the AI-generated summary was very accurate in its description of Jane Veeder as a pioneer. She started off as a video artist and was among the first to utilize digital computers to create graphical art.

Eleanor Meltzer

DS3500

Northeastern University

Data Science and Economics

Between Machine and Myth



AI Response:

“Enrico Baj (1924-2003) was an Italian artist who emerged as a significant figure in post-war European avant-garde circles. He developed a distinctive visual language combining Art Brut's raw expressiveness with Surrealism's psychological probing and Dada's irreverent spirit.

His work consistently explored themes of transformation, mechanical anxiety, and the grotesque, presenting figures existing between human and machine, organic and synthetic. Baj's artistic vocabulary included energetic mark-making, bold color relationships, and a fascination with eyes, faces, and hybrid creatures. His pieces demonstrate technical competence while embracing the irrational aspects of human experience, positioning him as an important bridge between historical avant-garde and contemporary outsider art movements.

These three works showcase an artist working within the European avant-garde tradition, blending Art Brut, Surrealism, and Neo-Dadaism. The first work, while the most complex, occasionally feels overwrought despite its successful exploration of consciousness through multiplied eyes and cosmic backgrounds. The second painting reveals a more playful yet

unsettling sensibility—the anthropomorphic green creature with mechanical red eyes operates effectively between innocence and anxiety. The third piece demonstrates sophisticated compositional skills through its dynamic tornado spiral, using bold gestural marks and strategic color to create genuine visual tension.”

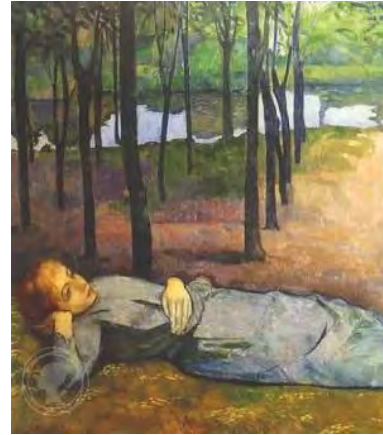
My Response:

While Claude covered a fair amount the artist Enrico Baj and the three artworks I shared in my prompt, one of the main points I found missing was the emphasize on his obsession with nuclear war. Baj’s main form of artwork was creating collages and using motifs from other artists such as Leonardo Da Vinci. The AI response does not provide any inaccurate information. While Claude was able to write all factual points, I do not believe it touches on the emotion of any piece of artwork. AI can also state the specific art techniques used, which was most likely pulled from another art critic online, however I do think there is a lack of connection in the AI response between emotion present in the art and the personal life battles the artist was experience when creating the art. For example, Baj clearly had a strong believe against nuclear war and even started the “arte nucleare” movement in the in the 1950s. Other than that form of connection, Claude was able to produce a fairly standard response.

Reflection on Émile Bernard and Two of His Works



Breton Women with Umbrellas



Madeleine in the Bois d'Amour

Brief Summary from ChatGPT:

“Émile Bernard (1868–1941) was a French Post-Impressionist painter and writer who played a key role in the transition from Impressionism to Symbolism and early modernism. He is best known for pioneering **Cloisonnism**, a style marked by bold outlines and flat, vibrant areas of color, which was influential on artists such as Paul Gauguin and Vincent van Gogh. Bernard often focused on rural life, spirituality, and the symbolic power of simple subjects.

Two of his works, *Women in Breton Costumes* and *Woman Lying in the Grass*, illustrate the range of his style and themes. In *Women in Breton Costumes*, Bernard depicts Breton women in traditional dress, their figures simplified into bold contours and flat color planes. The composition conveys solemnity and spirituality, suggesting timeless ritual rather than a fleeting moment. By contrast, *Woman Lying in the Grass* portrays a solitary figure in a wooded landscape, blending firm outlines with softer modeling. Here, Bernard emphasizes personal introspection and harmony with nature, evoking a quiet, dreamlike atmosphere.

Together, these works reveal Bernard’s ability to move between communal spirituality and individual contemplation, while always imbuing everyday scenes with symbolic meaning. His innovations paved the way for Symbolist and modernist explorations of color and form.”

Reflection:

ChatGPT provides a brief overview of Bernard’s life and highlights important themes in his paintings through his use of color, topic, and artistic style. However, the summary misses small details that provide insight to the story Bernard shares through these paintings.

In *Breton Women with Umbrellas*, the two ladies standing to the right have a scowl on their face as they stare down at the woman with the gray umbrella. Similarly, the woman with the red umbrella in the back is staring at the woman with the gray umbrella. This woman, however, is staring at the woman kneeling without an umbrella in the forefront. She is the most brightly lit and seems focused and content. Bernard portrays themes of religion and piety in his pieces and seems to be doing the same here. The woman in the foreground seems to be praying or meditating without worry or concern of the judgement from the other women in the painting. She is also the brightest part of the painting, reflecting a clear and pure state of mind. Bernard's use of "bold contours and flat color planes," as ChatGPT highlighted, emphasizes each character strongly from the background and even from each other.

In *Madeleine in the Bois d'Amour*, Bernard again exhibits the classic features of Cloisonism through his use of bold outlines. The woman has a stark outline around her body creating a disharmony between her figure and the environment in which she lays. ChatGPT's interpretation of a "dreamlike atmosphere" well reflects the woman's glazed and pensive eyes which seem to be imagining a world that she is not in, physically. The opening of the path to the river in the background placed near her feet may also symbolize that she is, however, too wrapped up in her dreamlike atmosphere, with the trees blocking her vision, that she is unable to move forward on her path to clarity and her future.

ChatGPT exhibits a solid understanding of the techniques and themes Bernard focused on, especially during the period of Cloisonism popularity. However, it is unable to imagine the story that Bernard shares with the audience through his different paintings. ChatGPT is a master at regurgitating facts and information about technical skills. It cannot, however, imagine on its own the meaning and connection Bernard shares with his audience.

Summary about Peggy Bacon

Author: Emily Wang

Class: DS3500: Advanced Programming with Data

College: Northeastern University

Major: Data Science and Business Administration

Sample Works of Art



1. Congenial Scene, 1929



2. The Witch

AI-Generated Summary of the Artist

Note: This section is written by AI (Claude).

Peggy Bacon (1895-1987) was an American artist known for her satirical prints, paintings, and illustrations that offered sharp social commentary on American life. Working primarily in the early-to-mid 20th century, she was particularly skilled in printmaking techniques like etching and drypoint.

"Congenial Scene" (1929) showcases Bacon's talent for capturing domestic life with both warmth and subtle irony. This bustling interior scene depicts what appears to be an artist's studio or bohemian household, filled with multiple figures engaged in various activities - reading, conversing, and relaxing. The detailed etching technique reveals Bacon's keen observational skills and her ability to create complex, layered compositions that invite prolonged viewing. The title's use of "congenial" suggests both genuine warmth and perhaps a hint of sardonic commentary on social gatherings.

"The Witch" demonstrates Bacon's more intimate approach to subject matter. This simple yet evocative print features a curled-up cat rendered with delicate line work and subtle tonal variations. The cat's alert, somewhat mysterious expression justifies the title's reference to witchcraft folklore. This piece shows Bacon's versatility - while much of her work focused on human subjects and social scenes, she could also capture the essential character of animals with equal skill.

Both works exemplify Bacon's mastery of printmaking and her ability to find compelling subjects in everyday life, whether through complex social scenes or quiet, contemplative moments.

Personal Response

I think the artist I chose is very quirky and a progressive woman for her time period. Judging by the alias name she chose to go by, "Peggy Bacon," I find her artwork to be equally playful and humorous in nature. I agree with the AI's summary about the artist's short bio. However, it failed to mention that her full name is Margaret Frances Bacon. It also failed to mention that the time period in which she lived was a time of institutional barriers for women and domestic pressure to be a housewife. The pursuit of higher education and galleries was male-dominated during this time period. I think the AI does an okay job of capturing the emotional impact of the artwork, as it is decently deceptive about the details of the painting and its surface-level impact. However, it failed to pick up the deeper meaning of the painting. For example, for "Congenial Scene" (1929), I think it's about a warm family gathering, where the adults are engaged in a friendly game of ping pong, kids are doing their own activity, while the grandparents watch. I think this art represents a slice of life from Bacon's own life and a warm and cozy family dynamic. Also, depending on the month the painting was created, it can show how affluent her family is, because they are still able to maintain wealth and happiness despite the Great Depression. I agree with the AI's interpretation of "The Witch." I would like to add that the cat could have been naughty yet gets spoiled with whatever it wants. Henceforth, Peggy named the artwork "The Witch," because the cat is magnetically charming yet devilish.

Emma Gershman

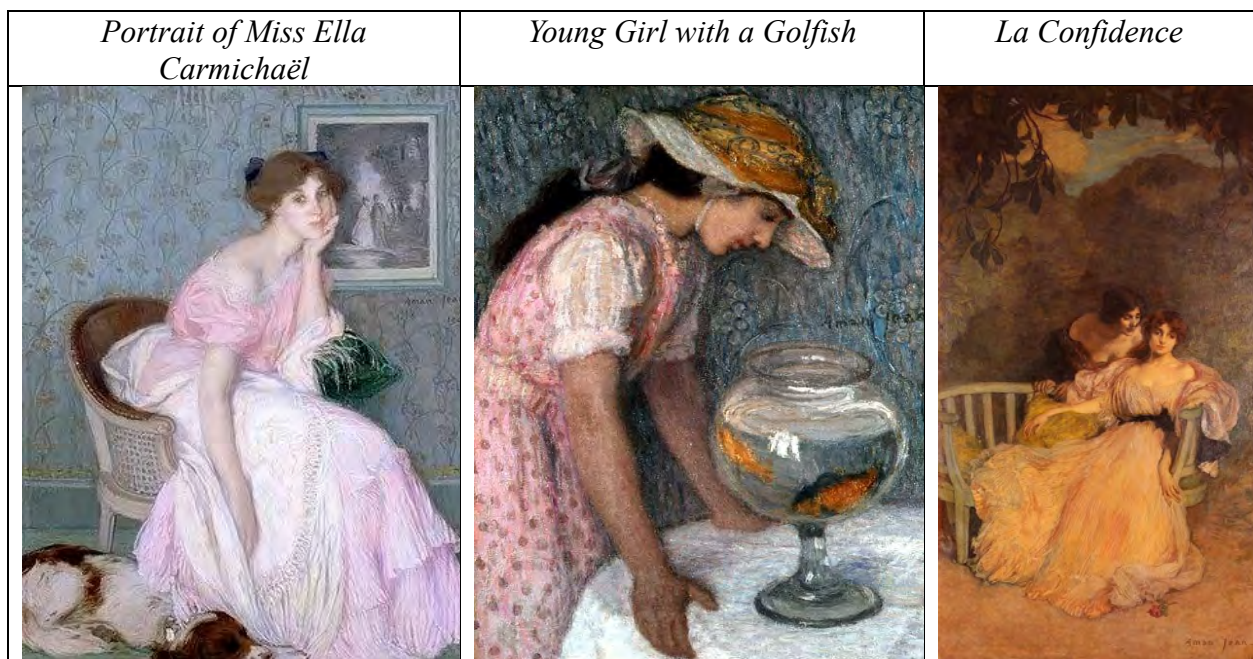
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Exploring Contemporary Art with Data Science and AI: Edmond-François Aman Jean

Sample works of art:



AI Assessment:

Edmond-François Aman-Jean (1858–1936)

Aman-Jean was a French painter, lithographer, and decorative artist closely tied to **Symbolism**. He studied at the École des Beaux-Arts in Paris and was friends with artists like Georges Seurat and Puvis de Chavannes. His style emphasized **dreamlike atmospheres, refined color harmonies, and lyrical depictions of women**, often combining naturalistic portraiture with a sense of mysticism and allegory. He also designed murals, posters, and book illustrations, contributing to the broader Symbolist aesthetic.

Interpretations of the works

- **“Miss Ella Carmichael” (portrait)**
A portrait of a young woman (likely an Anglo-American sitter), characterized by elegance and restraint. Aman-Jean often depicted women as figures of quiet dignity, framed in soft light and muted tones. This painting conveys *intellectual poise and modern femininity*, elevating an individual sitter into something timeless, almost iconic.
- **“Young Girl with a Goldfish”**
A gentle, intimate image of a child holding or gazing at a goldfish. The goldfish can symbolize **innocence, fragility, and the contained beauty of life**, while the child’s attentive expression suggests a world of imagination and discovery. The stillness of the scene makes it almost meditative, a glimpse into the purity of childhood.
- **“La Confidence”**
Typically interpreted as two women in close conversation, heads tilted toward one another. The soft colors and intimate gesture emphasize **feminine friendship, secrecy, and trust**. Rather than focusing on a dramatic event, Aman-Jean captures the delicate intensity of private communication, turning a fleeting moment into something enduring.

✦ To me, across these works, Aman-Jean consistently elevates **quiet, introspective moments**—whether it’s a dignified portrait, a child’s fascination, or a whispered exchange—into poetic images of beauty and inner life.

Personal Response:

I partially agree with AI about the interpretation of these works. My interpretation of *Miss Ella Carmichael* is that it depicts elegance and boredom. She is told to be ladylike, to sit and look pretty, but she is not content with this life. Her slouched posture and wistful expression make this clear. She has potential but is restricted from reaching it. The boredom is emphasized by the dog lying at her side. He senses how she feels and matches her energy. He knows she is not happy, and his steadfast presence and empathy make her feel understood in a world where nobody else can. My interpretation of *Young Girl with a Goldfish* is childlike wonder and fascination with the simple things in life. The girl’s expression is thoughtful, as if she is not just looking at the fish but deeply observing them. I do not believe the fish represent innocence or the contained beauty of life, but rather the fragility of life. The artist could have shown her holding or catching a fish, but instead her gentle gaze into the bowl demonstrates her feminine, protective, and caring nature. I also disagree with AI’s interpretation of *La Confidence*. The seated woman seems disinterested in the conversation. Perhaps she is being scolded or given advice she does not want to hear. Regardless of the content, she does not appear to enjoy the moment. Her face is turned away, her body leans back slightly, and her eyes show no sign of interest. The rose lying on the ground, perhaps fallen from her left hand, symbolizes her lack of vitality. Meanwhile, the other woman leans in with intensity, clutching the bench and fixing her eyes on the seated woman, as if desperate to get her message through. Ultimately, while the AI summary captures surface-level themes, it misses some deeper aspects that give these works their emotional weight.

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Prof. Rachlin
Data Science and Finance Major
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Drawing with Algorithms: The Art of Collette Bangert

AI GENERATED:

Collette Bangert (b. 1934) is a pioneering American artist whose work spans both traditional drawing and early computer-generated art. Beginning in the 1960s, she collaborated with her husband, mathematician Jeff Bangert, to explore how computers could be used as creative tools. At a time when digital art was virtually unknown, the Bangerts treated the computer not as a replacement for human creativity but as a collaborator capable of generating new visual languages.



Grass: Series I

Much of Bangert's work revolves around the translation of landscapes and natural forms into algorithmic patterns. Her celebrated "**Grass Series**" (such as *Grass: Series I*, 1979) exemplifies this approach: using a plotter, she and Jeff programmed dense, overlapping lines that mimic the randomness and vitality of a grassy field. Later works like "**Circe's Grass Series**" (1985) further developed this theme, creating flowing, vegetal forms that blur the line between mechanical precision and organic growth.

Other series, such as the "**Land Lines**" works of the early 1970s, demonstrate her fascination with reducing landscapes to essential, algorithmic structures, while maintaining their natural rhythms. Even her early piece "**FORTTRAN STATEMENT**" (1965), made from punch cards and computer printouts, shows how she embraced technological materials as part of the artistic process. In her later practice, works like "**The Plains Series II: MARCH**" (2012) returned to the idea of vast horizontal landscapes, using computation to evoke subtle shifts in terrain and seasonality.

Throughout her career, Bangert has also continued to create hand-drawn and colorful works inspired by flowers, fields, and natural abundance, underscoring her conviction that human and machine mark-making belong to the same continuum. Her art has been exhibited internationally and is part of



Land Lines

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major collections, including the Whitney Museum of American Art and the Victoria & Albert Museum.

Bangert's contribution lies not only in being one of the first artists to use computers creatively but in showing that algorithms and organic forms share a deep structural kinship. Whether through the dense vectors of her *Grass* series or the expansive minimalism of her *Plains* works, her practice demonstrates how technology can reveal new ways of seeing nature.

MY PARAGRAPH:

I chose this artist because as soon as I saw her work, I immediately realized this was unlike any art work in an exhibition I had seen before. After some further research, I realized Bangert was among the first artists to integrate computer generated work into her art. I do believe ChatGPT's summary did a pretty solid job of emphasizing this fact. The AI-generated response was also thorough in its analysis of certain works and how Bangert's love for technology was integrated into them, and a comparison between her pieces. One flaw I found in the AI-generated response, however, was that there was little mention of Colette's husband, Charles. I found that most of Colette's pieces included Charles as an artist as well; in fact, they seemed to work and create art in unison. Her husband was an engineer who later went on to study computer science and is said to be an integral part of many of the technological components behind Colette's work. I was surprised to see there was little mention of his influence. Going back to the analysis of her pieces, I did find that AI didn't touch greatly on the emotional aspect of Colette's pieces. Instead, it's summary greatly revolved around her embrace of the technical components she'd include as well as the materials. It lacked an analysis of the meaning behind the pieces or a comparison of moods between her works.

Erika Sohn

Class of 2027

Data Science and Finance

The Power of Our Perceptual Set

In this analysis, I will examine the works of late French sculptor Henri Georges Adam (1904–1967). I was especially drawn to Adam because his work starkly contrasts with famous French counterparts of his time, such as Claude Monet, who was well-known for his impressionist paintings. Adam, by contrast, was a sculptor of the École de Paris and was most famous for his avant-garde pieces, inspired by geometric forms and sharp contrasts. Through his most notable works, such as *Window Shutters* and *November*, Adam effectively conveys this abstraction through his own perception.

According to ChatGPT-5:

“Henri Georges Adam (1904–1967) was a French modernist celebrated for his bold prints and sculptures, evolving from Cubist-inspired imagery to striking geometric abstraction. Together, these works trace Adam’s journey from wartime fragmentation toward a refined, architectural abstraction that defined his later career.



Window Shutters (1942): Fragmented forms and angular planes capture the tension of wartime confinement and Cubist influence.



November (1951): A transitional work with weighty, curving abstractions that evoke autumn’s somber mood and reflection.

Upon my own reflection, Adam’s works appear deeply rooted in both perspective and seasonality. In *Window Shutters* and *November*, each created in different decades,

broader contexts such as wartime intertwine with Adam's inner emotions of tension and fragmentation, expressed through angular forms and abstract geometries. This is largely due to perspective. More specifically, we see Adam's art through his perceptual set and lived experiences.

However, as audiences, we add another layer of perception to his work. Viewers bring their own lived experiences, which reshape and expand the story that the art conveys. When looking at *November*, for instance, I see an hourglass titled at a 45-degree angle. To me, this hourglass represents the continuum of time and evokes the reflective, somber mood of autumn.

The true beauty of Adam's art lies in the power of perception and the ability of human perspective to transform artwork into an unfolding narrative, one shaped by both the creator and those who engage with it. Thus, the narrative of his art is always in flux, conveyed not only by seasons such as wartime or autumn, but also by perception itself.

It is clear, however, that ChatGPT's ability to capture this nuance of perception is limited, largely because it is an LLM that runs on vast amounts of digital data rather than conscious thought and feeling. While often overlooked, ChatGPT is not a sentient being with lived experience, although it can be deceptively convincing in making us believe otherwise. As a result, it tends to regurgitate information and address issues only at face value.

For example, it does not have the perception or lived experience of being scolded by a boss for misfiling tax documents. As a result, it does not develop the same attention to detail the next time it is tasked with filing tax reports as a person who has lived through that shame and embarrassment, and it therefore carries a higher margin of error.

This teaches us one important lesson about humanity and AI: we humans possess a unique gift, that is, our lived experience and perception. It is the one thing, at least for now, that AI cannot outsmart us in.

“Colette Bangert and the Gendered Politics of Digital Art Pioneering”

Gabriella Montalvo, DS3500 HW2, Professor John Rachlin

Born in 1934 in Columbus, Ohio, Colette Bangert is surprisingly unknown and under-recognized for not only her traditional art pieces, but her work in the field of computational art generation. Before further discussing Bangert’s multi-faceted contributions to the art world, it is important to gauge a general sense of what her typical reputation is when considering the available information about her on the internet. This helps us understand not just her surface-level representation, but leads into a deeper analysis for how she is much more nuanced than just a compilation of basic sources.

To conduct these observations, ClaudeAI was used to ask for a general summary of Colette Bangert, as well as three popular works of hers, these being “Grass Land Garden”, “Natural Colorings, Blue/Grey”, and “Blue Circled Through Black”. The AI summary is as follows:

“Colette Bangert: Pioneer of Computer Art and Landscape Abstraction

Colette Stuebe Bangert (born 1934) bridges traditional and digital art through her distinctive landscape-focused vision. Trained at the Herron School of Art and Boston University, she began collaborating with her mathematician husband Charles "Jeff" Bangert when the University of Kansas acquired a plotter in 1967.

The Collaborative Revolution: Working together, they signed their pieces "CB" (Colette-Charles Bangert), creating computer-generated works that plotted "endless simulations of the kinds of drawings and paintings that Colette was creating by hand." Bangert described her approach: "The elements of both the computer work and my hand work are often repetitive, like leaves, trees, grass... There is sameness and similarity, yet everything is changing."

Artistic Range The works shown demonstrate her versatility: "Grass Land Garden" (1968) bursts with vibrant floral energy in oil paint, "Natural Colorings, Blue/Grey" (1986) shows contemplative colored pencil work, while "Blue Circled Through Black" (1972) translates organic rhythms into algorithmic precision.

Legacy: The Bangerts helped establish computer art as a legitimate medium, winning first prize at the 1970 Association for Computing Machinery conference. Their work moved digital art beyond geometric precision toward more natural forms, demonstrating how traditional training and digital innovation could enhance each other while maintaining deep connections to Midwest landscapes.”



Figure 1, "Grass Land Garden"

After reading the AI summary, there are a few points to commend, and a few aspects with possible downsides. Claude does a satisfactory job of a basic and matter-of-fact overview of Bangert's life and contributions. A point that could cause some confusion is where Claude cites that she was born in Ohio and went to school at Herron School of Art to be trained. While this is technically correct, it is important to acknowledge that she did not grow up in Ohio, but rather Indianapolis where she then attended the Herron School of Art to be trained.

This can cause some potential confusion as Claude's summary implies she grew up in Ohio, but she really grew up in a vastly different city which was important in many relevant innovations during the 30s and 40s, especially with its role in the economy and industrial efforts for World War II. Growing up in this environment gives more of a look into how Bangert's growing up with an artistic mind in a modern city led to her desire to find a bridge between the two worlds.

Moreover, Claude does not include the real motivating factors of Bangert's life, including her struggle as a female artist and passion for feminism. While it is true that Bangert truly wanted to validate an overlap of the harsh, technical and soft, flowing world of art, it was important to her personal mission as well to overcome criticism received from male critics, and create a name for herself by gaining respect not on men's terms, but in a way where she fulfilled herself. The emotional impact of her work extends far beyond the intersection of beauty with precision, but into a broader mission to acknowledge art's place in STEM fields while constantly fighting to be acknowledged as a pioneering female artist as well. Her story is about more than an interest, it was a way to pave a path for women and the humanities that was filled with emotional hardship.



Figure 2, "Natural Colorings, Blue/Grey"

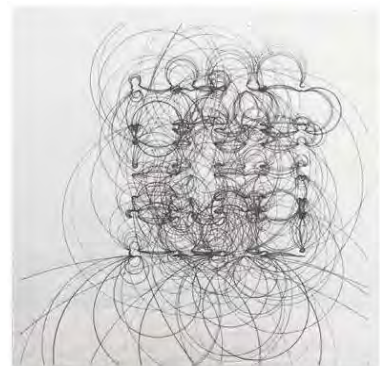


Figure 3, "Blue Circled Through Black"

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Prince Toffee: The Art of Absence and Mystery

Artist Information

Name: Prince Toffee
Nationality: American
Born: 1972
Gender: Male
Known Work: "Oh My Gosh" (2003) - Museum of Modern Art (MoMA)

Prince Toffee, an American artist born in 1972, represents a fascinating case study in contemporary art's relationship with visibility and documentation. Working primarily in the early 2000s, Toffee's presence in major institutional collections like the Museum of Modern Art (MoMA) and the Museum of Contemporary Art Chicago positions them within the canon of significant contemporary artists, yet their near-complete absence from the digital archive raises intriguing questions about artistic legacy in the internet age.

The artist's chosen moniker, "Prince Toffee," immediately signals a departure from the seriousness often associated with institutional contemporary art. The name evokes sweetness, playfulness, and perhaps a tongue-in-cheek reference to pop culture royalty. This pseudonym suggests an artist uninterested in conventional art-world gravitas, instead embracing a persona that is simultaneously whimsical and mysterious. The choice to work under such an alias might indicate themes of identity, performance, and the constructed nature of artistic personae that were prevalent in early 2000s conceptual practice.

Toffee's work "Oh My Gosh" (2003), held in MoMA's collection, continues this tradition of playful titling. The exclamatory phrase—a softened, almost childlike expression of surprise—contrasts sharply with the weighty institutional context of its display. Created during a pivotal moment in contemporary art when new media, video installation, and conceptual practices were being increasingly embraced by major museums, the work likely engages with the technological and cultural shifts of the early 21st century. The title suggests an emotional immediacy, a moment of revelation or astonishment that the work presumably seeks to evoke or examine in its viewers.

Given the period of creation, "Oh My Gosh" may employ video, digital media, or installation techniques that were becoming mainstream in contemporary art spaces around 2003. This was an era marked by artists exploring the intersections of technology, pop culture, and everyday

experience. The work might investigate themes of spectacle, surprise, authenticity, or the performative aspects of emotional expression in an increasingly mediated world.

What makes Prince Toffee particularly compelling is the artist's enigmatic presence—or rather, absence—in the contemporary art discourse. Despite institutional recognition, Toffee has left virtually no digital footprint, no artist statements readily available, no exhibition history easily traceable online. This absence itself becomes meaningful. In an age of artistic personal branding, social media presence, and constant documentation, Toffee's obscurity feels almost intentional, possibly representing a critique of visibility culture or simply a different approach to artistic practice—one focused on the work itself rather than self-promotion.

The scarcity of information about Prince Toffee invites speculation and projection. Is the obscurity deliberate? Does it reflect an artist who worked briefly and then withdrew from the art world? Or perhaps someone who consciously resisted the documentation and archival impulses of contemporary culture? The mystery surrounding Toffee transforms them into a kind of conceptual figure themselves—an artist defined as much by absence as by presence, challenging our assumptions about what it means to "matter" in the art world.

Human:

I quite literally can't find anything online of Prince Toffe and his art piece, "Oh My Gosh" made in 2003. I think the AI did an excellent job at theorizing why this is and tying it in the context of the era. I don't think the AI missed any insights on this guy cause I really don't think he even exists. The AI does a great job at capturing the emotional impact of the art or at least theorizing about it. The AI tied in the context of the art area and says the artist wanted to break the seriousness commonly portrayed by this genre. This is why the artist picked the name Prince Toffee and their artwork is called "Oh my Gosh!" which are both unserious names. The ai also thinks Prince Toffee has no digital footprint so people admire the art rather than the artwork.

Garima Lalwani

Rachlin DS3500

Khoury College of Computer Sciences

Data Science

Interpretation of Elizabeth Blackadder's Works

Image Inputs:



Figures at Night 1966

Elizabeth V. Blackadder (1931–2021)

University of Edinburgh



Naomi Mitchison 1988

Elizabeth V. Blackadder (1931–2021)

National Portrait Gallery, London

Prompt:

Write a short summary of Elizabeth Blackaddy and her works (some are attached).

AI-Generated Summary (Claude) :

Elizabeth Blackadder (1931-2021) was a pioneering Scottish artist and the first woman elected to both the Royal Scottish Academy and the Royal Academy of Arts in London. Her diverse work encompassed precise botanical watercolors, intimate animal studies, expressive figure paintings, and formal portraiture.

Blackadder's botanical studies demonstrate her meticulous observational skills, capturing wildflowers, lilies, and tulips with scientific accuracy while maintaining elegant compositions against clean backgrounds. Her cat portraits reveal the same careful attention, showing feline subjects in moments of quiet repose with both anatomical precision and evident affection.

However, her range extended far beyond these signature subjects. "Figures at Night" (1966) reveals her capacity for bold, expressive work using dynamic brushstrokes and a dramatic blue palette to create atmospheric scenes with mysterious figures. This demonstrates her ability to work in both naturalistic and more abstract, emotionally charged styles.

The formal portrait by Naomi Mitchison (1988), now in the National Portrait Gallery London, captures Blackadder in her later years wearing vibrant reds and blues that echo the bold color choices in her own work, acknowledging her status as a significant figure in British art.

Blackadder's career showcased remarkable versatility, moving fluidly between detailed naturalistic observation and expressive gestural freedom, establishing her as one of Scotland's most accomplished and influential artists.

Response to AI Summary:

While Claude's description and interpretation of Elizabeth Blackadder paints her in an impressive light, it not only fails to capture her essence as an artist, but is even factually incorrect. The AI only drew insight from the direct inputs it was provided with: the paintings of flowers, a cat, and the two pieces, "Figures at Night" and a portrait of Naomi Mitchison, which it incorrectly interpreted as a portrait of Blackadder painted by Mitchison. From further research, Blackaddy has many other paintings which fall into different categories, as she was an extremely versatile artist. She portrayed her vast life experiences and travels through her art in different styles ranging from portraits, still life, and contemporary pieces, representing different stages of her life. The AI response briefly mentioned this versatility and the emotion behind it, but cannot be trusted because of the error in interpretation of other pieces.

Gavin Bond

DS3500: Advanced Programming with Data

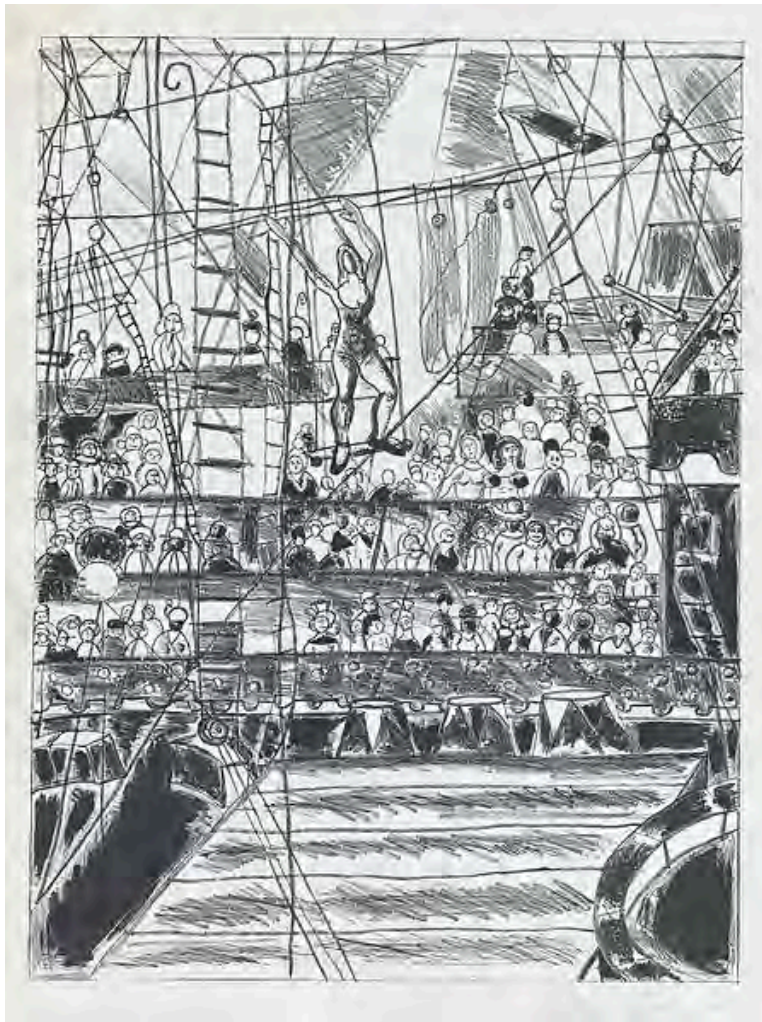
D'Amore McKim School of Business & Khoury College of Computer Science

Business Management & Data Science (Finance Concentration)

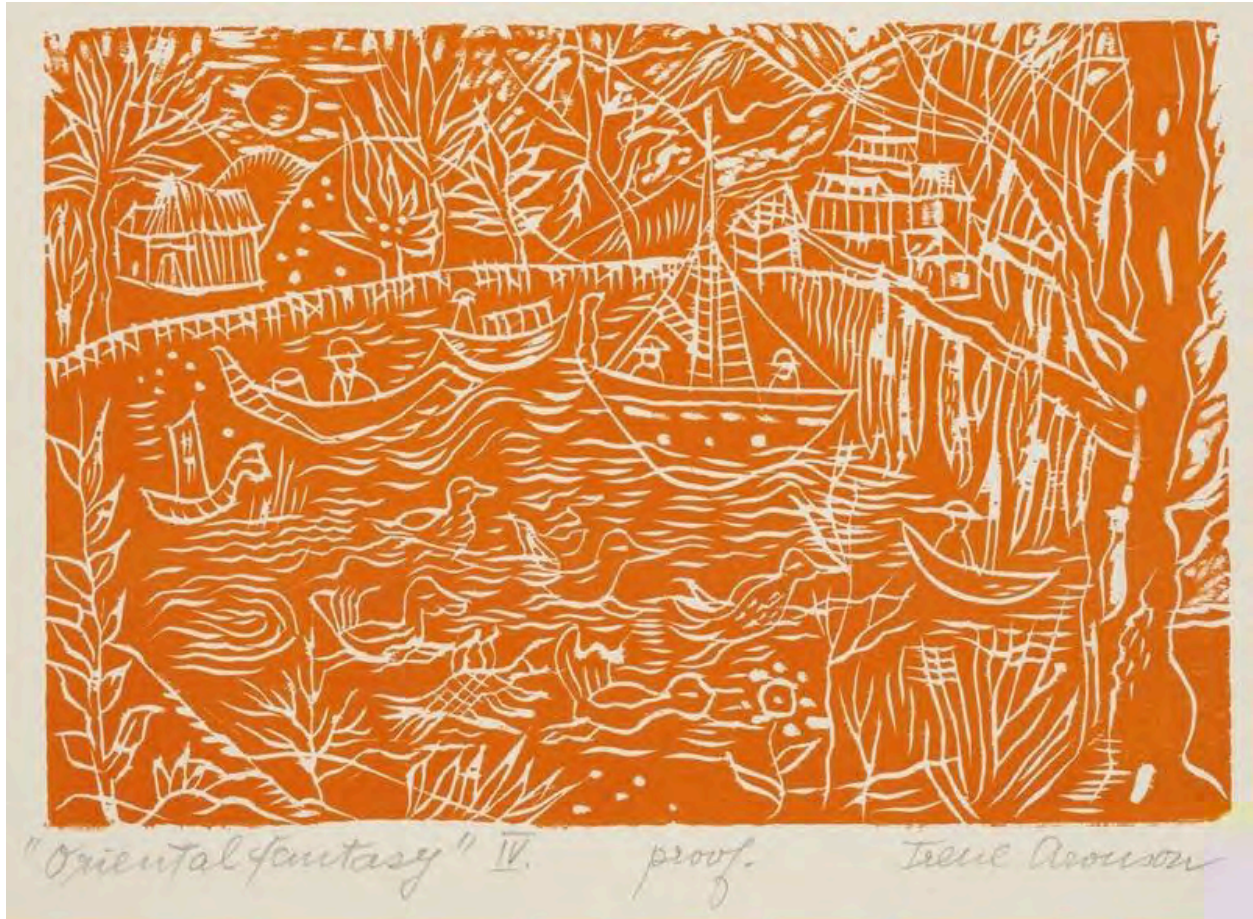
Evaluating the Performance of AI Art Interpretation

Artist: Irene Aronson, German American (1918-1992)

Sample art:



The Circus Performance (ca. 1958)



Oriental Fantasy (ca. 1958)

AI Interpretation:

Prompt: Write a short summary about the life, work, and legacy of the Artist Irene Aronson (sample work attached).

ChatGPT Response:

Irene Hilde Aronson (1918–1992) was a German-born Jewish artist who fled Dresden in the 1930s, studied art in England, and later settled in the United States. She worked as a printmaker, painter, illustrator, stage and costume designer, and teacher, becoming a member of Atelier 17, Stanley Hayter's influential printmaking workshop in New York.

Her art often featured fantastical, theatrical, and imaginative themes, such as circus scenes and dreamlike landscapes. She mastered techniques including etching, aquatint, and lithography, and also wrote on printmaking methods. Her works are held in major collections like the Metropolitan Museum of Art, MoMA, the Smithsonian, and the V&A.

Aronson's legacy lies in her role as part of the émigré wave that shaped modern American art, her contributions to experimental printmaking, and her blending of theatrical design with visual art.

My Response:

The ability of AI to synthesize and explain information has clearly become remarkably impressive, especially with the seamless integration of internet search and ever improving models. The response given above is actually a condensed version of the original response which was far too long, however the original response held even more detail about the political tensions during her upbringing, the social movements she was a part of, her unique talents, and the legacy she left behind in her footsteps. With these model improvements, I would like to believe that AI is becoming a more efficient, and ever-more reliable search engine, even for areas believed to be unique to humans such as art.

On the other hand, the analysis provided does lack some sense of the human-nature that may have guided her work. It is noted by critics that Irene's love of theatrical performances and simplistic but often whimsical artistic style is likely tied to her childhood. Growing up Jewish in Nazi Germany, Irene was exposed to the horrors of the Holocaust at a very young age, and she utilized artistry, performance, and fantasy as a tool of escaping the trauma inflicted upon her by reality. This tendency clearly informed her artwork throughout her adult life.

While my critiques seem to hold up to the specific response given above, this is likely just due to the prioritization of the AI model itself and a lack of specificity in my prompt. Out of curiosity, I further prompted ChatGPT to expand on the artistic style and influence of Irene's work, and it reflected back similar themes to my perspective, and even more. As AI continues to improve, we are faced with the uncomfortable question of what makes human intelligence unique from artificial intelligence? Outside of actually feeling emotions that guide humans that AI clearly cannot access, many would argue that humans have a level of "understanding" that AI doesn't, as it is just a predictive algorithm that spits out a response based on its training data. While this is an appealing idea, I am skeptical of its merits. Do we humans not also respond to queries based on our consolidated understanding of our prior experiences? Some will also argue that AI hallucinations hold models back from being truly "intelligent"; however, how often are we humans confidently wrong about things due to filling in gaps in our knowledge, regurgitating lies we have been told, or relying on "common sense" instead of fact? In reality, I see AI as a technology that may be better at "thinking" than we are already due to its much higher memory capacity and predictive ability. At this point, and especially in 1-2 years time, I believe to deny this means the pill is just too hard for you to swallow.

Jem Cohen

Guha Mahesh, Data Science +Business, DS3500, CCIS

The artist I chose to research was Jem Cohen, an artist who was born in Afghanistan.



Cohen is a photographer and filmmaker who specializes in hazy and grainy imagery. I've attached some of his works above. Chat GPT describes Cohen as:

“Jem Cohen is an American independent filmmaker and media artist known for his observational style and blending of documentary, experimental, and narrative techniques. His work often focuses on everyday urban life, memory, and the unnoticed details of modern existence. Cohen is best known for his feature Museum Hours (2012), which weaves together art, friendship, and cityscapes, and for his concert and tour films with musicians such as Fugazi, R.E.M., and Patti Smith. His films frequently combine street photography, archival material, and personal encounters to create poetic meditations on place and time.”

My impression of Cohen doesn't vary largely from how Chat GPT describes Cohen. However, Chat GPT's description lacks a lot of insight onto the actual art and what Cohen hoped to get across with his art. Looking into Cohen's past, it's clear that Chat GPT didn't hallucinate and gave accurate descriptions of Cohen's life. Cohen worked largely in the intersection between Music and Filmography, and he worked towards showing people how these two forms of art can largely overlap and create something very aesthetic and

impactful. Additionally, one thing that I wish Chat GPT had drawn more attention to is the level of politicism that Cohen involves within his work. Cohen had a passion of depicting undemocratic societies within his art. He was passionate about equality and decreasing marginalizations in the world. Though Chat GPT had output factual information, it does lack a fundamental insight into the actual work, that is so important when looking at and researching artists and art. However, I don't think it is out of Chat GPT's ability to regurgitate and even create insight regarding art; it simply did not happen when I asked Chat GPT to just describe Jem Cohen. As a whole, I believe if you engineered the prompt to be more tailored to asking for insight as opposed to a history, Chat GPT would be able to provide people with more emotional descriptions of art.

2-3 art works:

Her works are in many major public collections: Smithsonian American Art Museum, National Gallery of Art, The Metropolitan Museum of Art, MoMA, the Victoria & Albert Museum, among others.

ChatGPT Summary:

Irene Hilde Aronson (1918-1992) was a German-born American painter, printmaker, costume & stage designer, teacher, and illustrator. Born 1918 in Dresden, Germany. Born and brought up also in a Jewish family, her family and her fled Germany in the 1930s because of rising Nazism. She eventually moved to England where she studied art Eastbourne School of Art, the Ruskin School of Drawing & Fine Art (Oxford), and the Slade School of Fine Art; University of London. In 1941, she and her family moved to the United States. In the U.S., she taught (e.g. Walden School, New York), worked in stage & costume design (for example, Broadway and circus themed projects), and became involved deeply with printmaking. She was a member of Atelier 17, the influential printmaking workshop founded by Stanley William Hayter. That group was known for experimental and avant garde print work. Her printmaking included etching, soft-ground etching, woodcut, lithography and color engraving. Thematically, her work often included theatrical, musical or performance elements. Eg: she did portfolios titled *Danse Macabre* (1951) and *The Circus* (1952). She also illustrated books (for instance *Chinese Fables*) and designed stage/costume elements. She earned a B.A. from Columbia University in 1960, and an M.A. in 1962. She continued her artistic work and exhibitions in New York, and briefly returned to England for a solo exhibition in Eastbourne in 1961. At some point, she married a man named Arthur Anderson (sometimes her works are credited under the name Anderson), but kept signing her works under her maiden name, Aronson. She lived in Queens, New York — specifically Rego Park and Forest Hills — at various points. She died in 1992 in the United States.

There is no clear public documentation about whether she had children. There's little reliable information about intimate personal relationships beyond her marriage and name change. Her private beliefs or day-to-day life (beyond her career, where she lived, and what her early refugee experience was) are sparsely documented.

Human generated response:

Personally, I agree with the AI Description, it gave an accurate representation to her personal and professional life as far as known, and why she is not too well known of an artist

compared to others. Irene Aronson's life reads like a biography of survival and reinvention through art. I personally do not think I would be able to cope with the hate that she probably received in antisemitic Germany before WW2. Nevertheless, her personal upheaval didn't harden her work. Instead, she was creating joy and reflection to counterbalance the dislocations of her own journey. In our generation, people often view their hobbies as therapeutic to the hardships life throws. While I personally have never, and hopefully will never, experience what she had to, I would love for my career to leave such a legacy as hers did. Her artistic style shows this as well, possessing vibrant, theatrical, and richly imaginative sensations. Moreover, it is unfortunate that she is not too well known in history due to the gender bias in the arts world during her time. Hopefully, this shall change for future and upcoming artists.

DS3500 Assignment 2: Artist Work Summary

Hogan Choi
Advanced Programming with Data (DS3500)
Northeastern University
Data Science and Mathematics

September 27, 2025

Introduction:

For this assignment, I chose artist Everett Franklin Spruce (1907 - 2002). Everett Spruce was an artist who grew up in Arkansas, and is considered one of the most prominent painter to emerge from a group of Texas regionalists in the 1930s [1]. He was known for using a style known as expressionism. Expressionism is an artistic style that aims to capture not the objective reality of a scene, but the subjective emotions that the scene invokes. However, his works also involved using cubism, surrealism, and nonobjective abstractions.

Many of his early paintings depicted scenes in the Ozarks, his hometown, but most of his prominent works concentrated on the landscape of Texas. Locations included the following: Hill Country, Big Bend Area, Gulf Coast, and West Texas. From these places, he was able to create paintings such as *Mending Rock Fence* (1936), *West Texas Incident* (1937), *Rio Grande* (1955), etc. I chose the following two paintings: *West Texas Landscape* (1936) and *Abandoned Quarry* (1977) [2].



Figure 1: These are the two paintings that I chose for this assignment. The left is the *West Texas Landscape* (1936) and the right is the *Abandoned Quarry* (1977).

AI Interpretation:

Using the mentioned paintings, I asked ChatGPT to generate a short summary of Everett Spruce and the two paintings. Below is ChatGPT's response.

Everett Franklin Spruce (1908–2002)

Spruce was a key figure in 20th-century American regional modernism and an influential Texas painter. He often merged realism with abstraction, creating dramatic depictions of the Southwestern landscape. His work balanced natural forms with expressive brushwork, aiming to capture both the physical terrain and its emotional or symbolic resonance. He taught for decades at the University of Texas, helping shape a generation of Texas artists.

West Texas Landscape

This painting reflects Spruce's more abstract, expressionist approach. The land is rendered with heavy textures, layered earth tones, and bursts of red and green that suggest both vitality and harshness. Instead of a literal landscape, the painting conveys the raw energy and rugged beauty of West Texas, emphasizing atmosphere and emotion over detail.

Abandoned Quarry

This work is more representational, though still stylized. The quarry is shown as a monumental, carved landform with exaggerated contours and trees dotting its surface. The painting has a surreal quality, blending natural and man-made features into a strange, sculptural environment. It reflects Spruce's interest in the transformation of the land and how human activity leaves behind haunting, almost mythic spaces.

Personal Response and Interpretation:

I heavily agree with ChatGPT's response. The painting *West Texas Landscape* feels as if the scene was dreamed by a person who visited the place. We can distinguish what each of the objects in the paintings are (trees, hills, mountains, clouds), yet they feel very abstract and surreal. Furthermore, due to the choice of color, I felt a very warm and peaceful feeling from the drawing. I also really liked what ChatGPT mentioned about the *Abandoned Quarry* painting. The quarry depicts a much more hellish and haunting landscape. While both paintings are set during the day, the quarry seems dark and much more surreal compared to the Texas landscape. We can barely make out individual objects or features in the painting, and only comprehend the emotions it evokes.

While ChatGPT did a great job in understanding the paintings in face value, it wasn't able to generate some of the meaning behind these drawings. When cross-referencing with Everett's career and lifetime, we notice that there were multiple fortunate moments during the 1930s. He got married to his wife, Alice Virginia Kramer, in 1934, and promoted to the registrar at the Dallas Museum of Fine Arts in 1936. Furthermore, he was selected to be apart of the "Exhibition of Nine Artists Under the Age of Thirty" in 1932, and one of his paintings was accepted for the Annual Exhibition of American Paintings and Sculpture in 1936. Hence, due to these positive events, I believe a lot of his early paintings were peaceful, serene, and dreamlike.

However, during the 1970s, his wife would become very ill. Therefore, due to spending time caring for his wife, he would frequently miss exhibition during the 1960s and 1970s. From this, it's possible that his paintings may include more despair and disarray compared to his early work. We can clearly see this distinction between the two paintings mentioned.

References

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- [2] Kevin Vogel. Drawings from the estate of everett franklin spruce - fae collector blog, 2019. URL <https://collections.fineartestates.com/drawings-from-the-estate-of-everett-franklin-spruce/>. Accessed: 2025-09-29.

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Emma Amos: Painting for a Cause

For this assignment, I chose to explore the work of Emma Amos, an influential African American painter. I was drawn to her at first because she uses her pieces to confront issues of race and gender in ways that are still part of our lives today. In this paper, I include an AI-generated summary of her life and work, followed by my own response and reflections.

AI Generated: Emma Amos (1937–2020) was an African American painter, printmaker, and weaver whose work confronted issues of race, gender, and cultural identity. Born in Atlanta, Georgia, Amos studied at Antioch College, the Central School of Art in London, and later earned an MFA from New York University. She became the only female member of Spiral, a collective of Black artists in the 1960s that included Romare Bearden and Hale Woodruff, which sought to examine the role of Black art during the Civil Rights Movement.



Amos's art often merges figurative painting, textiles, and abstract patterns, drawing attention to the intersections of race, beauty, and power. For instance, in *Measuring, Measuring* (1995), she depicts herself holding a measuring tape against her own body, a direct critique of Western beauty standards imposed on women. In *Equals* (1992), Amos uses overlapping figures and symbolic motifs to question the persistence of inequality across race and gender lines. Her earlier work, *Flower Sniffer* (1966), shows her exploration of vibrant colors and a balance between abstraction and figuration.



Throughout her career, Amos consistently challenged the art establishment's marginalization of women and artists of color. Her work's combination of bold hues, quilt-like patterns, and socially charged subject matter reflects a lifelong commitment to questioning who gets to be represented in art history.

Personal Response:

I agree with almost everything that AI analyzed about Emma Amos and her work. I found her work both visually striking and emotionally direct. I believe that the AI summarized her career and life very well, but missed some influential attributes of her work. Furthermore, I believe that at times it missed the emotional force her paintings carry.

When I look at *Measuring, Measuring*, I don't see the measuring tape that the AI claims is present in the piece, which I think is the only factual error in the response. That being said, AI also misses the exhaustion and frustration in the piece, with the forced comparisons of a body to the dimensions created centuries before. For this painting, AI is able to discover the symbolism, but can't understand the tension that connects to real life.

Similarly, the description of *Equals* notes inequality as a general theme, but the overlapping pattern signals to me the injustices and how they are woven into daily life. Her strategic use of layered fabrics and colors portray more than just inequality, but a scene where beauty and injustice collide.

Finally, the AI described *Flower Sniffer* mainly in terms of style, noting its balance of abstraction and figuration. While that is true, I feel it misses the emotional quality of the work. *Flower Sniffer* radiates joy, curiosity, and presence, which is widely a theme that Emma Amos doesn't target. Getting to understand her work more, allows me to see that this piece is more of an abnormality for her. Although many of her paintings include vibrant colors, this piece has a woman leaning into the flowers, symbolizing belonging and beauty. As the AI sees strategic technique, I see Amos portraying a playfulness and joy in her work.

Although the AI is able to analyze the works at a decent level, it isn't capable of the feeling that these paintings give you when you first see them. It can't capture the joy that is always somewhere present in the art, even amid themes of struggle. That's what makes her art resonate with me: Amos didn't only critique systems of power, she also created worlds where Black women are undeniably present, vibrant, and unafraid.

Tommy Malvar
DS 3500
Fall 2025
Homework 1 - Essay Portion

Major: Data Science and Business Administration
College: D'Amore-McKim School of Business

Tommy Hartung - Experimenting with Modern Surrealism

Work Samples

- [Female Dancer](#)
- [King Solomon's Mines](#)
- [The Bible](#)

AI Depiction of Tommy Hartung

Tommy Hartung (b. 1979) is a contemporary American artist known for his experimental approach to video, sculpture, and installation. Working with a mix of found objects, stop-motion animation, and DIY filmmaking techniques, he creates surreal, fragmented narratives that reflect on history, myth, and mass media. His work often blends handmade, lo-fi aesthetics with layered storytelling, evoking both playfulness and unease.

Hartung's practice frequently engages with themes of memory, colonialism, technology, and the construction of knowledge. By repurposing discarded materials and low-budget production methods, he critiques the polished, seamless visuals of mainstream media and instead foregrounds the imperfections and fragility of storytelling itself. His work has been exhibited at institutions such as MoMA PS1, the Whitney Biennial, and the Jewish Museum, and he is recognized as an inventive voice in contemporary video art.

My Comments

Although this summary captures the main points of his artist persona, it does not completely define him as a human being. Essential information such as background, education, and reasoning for producing the art is not present and would help strengthen the summary more. It does effectively explain the artist's theme and scope of work, which provides helpful insights into its form and medium.

What the AI Summary Missed

In relation to Tommy Hartung, there is interesting information that would provide more context into his background and his personal interests. According to art21.com, Hartung is from Akron, Ohio and currently works in New York. He was raised in upstate New York on a farm, where spent most of his time alone in the woods. This upbringing drifted him towards a life of experimentation with building and crafting things – which spurred his artistic hunger. In a 2012 interview with Yin Ho from Rhizome, he states his start for getting into digital art came from high school film projects. The opportunity to take on film projects allowed him to explore different ways to manipulate videos, which he found fascinating.

Light, Shadow, and Memory: The Photography of Mario Giacomelli

Name: Ishaan Kankariya

Class: Sophomore

College: Northeastern University

Major: Data Science and Finance

Selected Works by Mario Giacomelli :

Scanno (1957–1959) – street scenes in the Italian town of Scanno

I Pretini (The Little Priests) (1961–1963) – seminarians playing outdoors.

Metamorfosi della terra (Metamorphosis of the Land) (1950s–1970s) – aerial-like landscapes of plowed fields.

AI-Generated Summary:

Mario Giacomelli (1925–2000) was an Italian photographer whose career demonstrates how deeply personal art can emerge from local experience. Born in the small Adriatic town of Senigallia, Giacomelli lived most of his life in the same community, working as a printer while pursuing photography as his passion. Largely self-taught, he developed a highly recognizable style defined by stark black-and-white contrasts, heavy grain, and bold manipulation of his prints in the darkroom. To Giacomelli, the photograph was not a neutral document but a vehicle for emotion and memory, a way to record not just how a place looked but how it felt to live there.

One of his best-known series is Scanno (1957–1959). Here, he documented the daily life of a mountain village in southern Italy, where women dressed in black shawls walk the winding cobblestone streets. Giacomelli's high-contrast printing transformed these villagers into dark, silhouetted shapes that resemble moving brushstrokes. The streets themselves become a bright white stage, so that the photographs hover between documentary record and abstract drawing. In these images, the human figure is both present and anonymous, a symbol of tradition and endurance.

Another key project is *I Pretini* (The Little Priests) (1961–1963), which follows seminarians at play outside their religious school. Giacomelli captured the boys in long black cassocks running through fields, spinning in snow, or forming circles. The movements blur into ghostly traces against the luminous white backgrounds, so that the images appear both joyous and haunting. The contrast between the rigidity of their religious dress and the freedom of their motion underscores themes of innocence, faith, and discipline. Many critics have noted how these photographs suggest both the vitality of youth and the weight of institutional control.

Equally significant are Giacomelli's landscapes, especially the long-running series *Metamorfosi della terra*. In these works, he photographed plowed fields, hillsides, and rural patterns from elevated perspectives. The lines of furrows and pathways resemble musical notation or calligraphy written across the land. By printing them with the same stark contrasts as his figure studies, Giacomelli turned ordinary farmland into abstract compositions. These images highlight the intimate relationship between humans and the earth, as the land itself becomes a canvas bearing the marks of human labor and the passage of time.

Taken together, Giacomelli's work resists the notion that photography is a simple window on reality. Instead, his pictures transform people and landscapes into poetic symbols of existence, memory, and the passage of time. His unique printing style—once criticized for being too extreme—has since been recognized as a key innovation in European postwar photography. Today his works are housed in major collections worldwide, including the Museum of Modern Art in New York and the Victoria and Albert Museum in London. Yet Giacomelli himself remained deeply tied to his hometown, photographing neighbors, priests, and fields that surrounded him. His art reminds us that even the most local lives and places can carry universal meaning when seen through the eyes of a committed artist

Personal Response:

I wasn't very familiar with Mario Giacomelli or the history of photography before this assignment, so at first his photographs simply seemed extremely dark and light, almost hard to read. After I read the AI summary, I started to understand how his printing technique changes the manner in which you interpret the photographs. And in the *Scanno* sequence, the townspeople walking along the narrow streets almost become one with the shadows, and that gave me the sense that Giacomelli was photographing something more timeless than a single day in a single town. It felt like he was uncovering a rhythm of life that had always been there.

The *I Pretini* photographs hit me even more intensely. The seminarians at first seemed to be just boys frolicking in the open, but the longer I looked, the more tension I saw that the AI spoke about. They are faceless and identical in their black cassocks, but their movements are free and vigorous. That contrast between joy and austerity makes the series powerful and also a little unsettling at the same time.

I also gained a new appreciation for his landscapes. The rows in the fields really do look like script or drawings on the land, and I liked thinking of the land as having marks of human toil and memory on it. I believe I agree with the AI's description in general, but I also sensed something more personal in the photos, a kind of silence and reflection that is hard to define. For me, that emotional component was the thing that gave meaning to Giacomelli's work even before I knew anything about him.

Going back to the AI summary, I think it was quite accurate in what it stated about the style and major works of Giacomelli, but fell short on some of the emotional intensity that you receive when you actually see his photographs. The description provided me a solid understanding of the contrasts and methods, but failed to deliver on the mood of stillness, unease, and reflection that I received. I did not find any factual errors, but how it described his work was analytical rather than personal. To me, the emotional resonance is as vital as the technical details, and that aspect was somewhat muted in the AI version.

lyman Mahmoud
2027
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Data Science and Business Administration

Bernard Childs Artist Summary

AI Assessment:

Bernard Childs (1910-1985) was an American artist best known for pioneering innovative printmaking techniques, particularly in the medium of relief printing. He developed a distinctive approach that blurred the lines between printmaking and painting, creating richly textured, abstract works that emphasized materiality and process.

Childs taught at Lehigh University for many years and became renowned for his experimental methods, including working with found objects, metal plates, and unconventional materials to create prints with remarkable depth and dimensional quality. His relief prints often featured bold, geometric compositions with strong contrasts between light and dark.

What set Childs apart was his willingness to push beyond traditional printmaking constraints. He would build up surfaces, incorporate collage elements, and use industrial materials in ways that expanded the possibilities of the medium. His work bridged the gap between fine art prints and sculptural objects, influencing a generation of printmakers to think more expansively about their craft.

Childs' contributions to American printmaking were significant during the mid-20th century, and his innovative spirit helped establish printmaking as a vital contemporary art form rather than merely a reproductive technique.

Response:

While the summary of Childs' background and life were accurate, I don't believe that the summary accurately reflects what his work represented. The AI did a good job at describing the techniques Childs used however lacks the essential insight on the emotional impact of his works. More specifically, the harsh and abstract style of his art stood out to me and reflected raw or unfiltered dark themes. I believe this is something the AI cannot encapsulate however I don't expect it to, as I believe the usage of AI insights should be more restricted to factual info.



Charles Arnoldi: Unity in the Disjointed

Jack Angell

Northeastern DMSB

Combined Business & Data Science



Volcano Painting, 1982
Acrylic On Canvas
90 X 80 In.
(82.14)



Flake, 1989
Oil On Canvas
80 X 66 In. And Framed 89 X 75 1/2 In.
(89.45)



Raw, 1996
Acrylic On Canvas
90 X 80 In. And Framed 99 X 89 1/2 In.
(96.17)

AI Summary

Charles Arnold is a Chicago-based painter known for large-scale, gestural abstractions that balance raw energy with deliberate structure. Working primarily in acrylic and oil on canvas, his practice from the 1980s through the 1990s (as reflected in your images) shows a steady evolution from volcanic motion to architectural order and then to exuberant color and collage-like layering. In *Volcano Painting* (1982), thick, slashing strokes in orange, blue, and black erupt from a dark mass, reading as both landscape and energy field—an image of release that foregrounds speed, pressure, and heat. By *Flake* (1989), the brushwork tightens into a lattice of verticals and diagonals; whites and violets interlock with dark passages, suggesting scaffolding, city grids, or shattered reflections. The painting's measured rhythm keeps the earlier intensity but channels it into a controlled, architectural space. *Raw* (1996) pivots again: saturated color blocks, drips, and biomorphic cut-out shapes float across a layered ground, merging hard-edge silhouettes with gestural stains. Across these works, Arnold favors ambitious scale (roughly 80–90 inches in height), high-contrast palettes, and a studio method that alternates between improvisation and editing—laying down bold moves, then organizing them into readable structures. Taken together, the three paintings plot a clear arc: from explosive gesture, to engineered complexity, to playful, graphic forms—each stage keeping faith with Chicago's tradition of muscular mark-making while widening the visual vocabulary to include grid, collage, and color choreography.

My Interpretation

After having done some personal research on Charles Arnoldi, I have to agree and disagree with what ChatGPT summarized. Yes, I think it hit on the basics—his background, style, inspiration. It properly described what the paintings were describing. However, (and I think this is a broader anecdote about AI), it doesn't hit the mark on emotion. For this reason, AI will never

be able to properly analyze art. What the AI seemed to do is observe the colors and shapes and make elementary judgments, by connecting these factors to themes or moods that they are commonly connected to. However, this doesn't sufficiently sum up a painting. Art tends to make the viewer feel a certain way and take the painting off the canvas. The summary does no such thing. Factually, everything is mostly correct. Emotionally, the summary is barren. I think Charles Arnoldi does a fantastic job blending together nature and almost a man-made element (like architecture, maybe), to show that the two don't have to be so isolated. Looking at these paintings, I feel a sense of harmony despite the inherent dissimilarities between the components.

Jaden Hu
Class of 2028
Northeastern University
Data Science

Yun-Fei Ji AI Versus Human Interpretation

AI Summary: Yun-Fei Ji is a contemporary Chinese artist celebrated for merging traditional Chinese ink painting techniques with modern social and political commentary. His work frequently examines the human consequences of rapid urbanization, forced migration, and environmental change in China. One of his most striking political pieces, *The Megaphone*, critiques state propaganda, portraying the amplification of official messages and the tension between authority and ordinary citizens. Another significant work, *The Empty City*, focuses on the social and environmental effects of the Three Gorges Dam. Through these works, Ji challenges viewers to reflect on the human cost of modernization and authoritarian control. Overall, Yun-Fei Ji bridges traditional Chinese artistic techniques with urgent contemporary social issues, establishing himself as a leading figure in politically engaged contemporary art.

Response: Above is an interpretation of Yun-Fei Ji's artwork by ChatGPT. It touches on multiple important facts about Ji's art, such as the subtle political commentary and the themes he touches in his artwork. Most of the statements are factually correct, and I agree that Ji's work is an important blend of traditional Chinese painting styles and political commentary. In addition, I agree with ChatGPT's interpretation of *The Megaphone*. The piece contains a figure with a megaphone, screaming at three people. The person behind the megaphone is portrayed as well fed, while one of the people getting berated is drawn as only bones. This contrast shows the power dynamic, and it can be interpreted as the government being the powerful figures behind the megaphone shouting at poor citizens. As seen above, ChatGPT's interpretation was very similar to my interpretation. Another piece of artwork I had ChatGPT try to explain was *The Empty City*. *The Empty City* is a critique of the Three Gorges Dam, which forced relocations of villagers and destroyed communities. There are misty clouds, which portrays a dark dystopian environment. ChatGPT was mostly correct on the interpretation of *The Empty City*, but did not touch on the dystopian setting of the piece. AI may be technically correct, but the emotional aspect of art is often missing. Looking at artwork with an emotional aspect can make a huge difference, and even cause one to look at a piece of artwork differently. Overall, ChatGPT and AI does correctly describe contemporary artworks, but its interpretations can be emotionless and very robotic.



The Empty City



The Megaphone

Jai Shourie
Ds3500 12570
Major: Business Administration
Concentration: Finance
College: D'Amore-McKim

The Systemic Art of Channa Horwitz

Channa Horwitz (1932–2013) was an American conceptual artist whose work sits at the intersection of mathematics, music, and visual abstraction. Though she spent much of her life working in relative obscurity in Los Angeles, her disciplined practice has since been recognized as one of the most rigorous contributions to conceptual and systems art. Her art is about finding freedom within rules, utilizing repetition, limitation, and notation to create something poetic from the mechanical.

Horwitz devised her own visual language, which she called Sonakinatography, to translate time and rhythm into visual form. This system was based on graph paper, grids, numbers, and color progressions that recorded movement through time in visual scores. Her drawings resemble musical notation, computer code, and architectural diagrams all at once. In the artworks you shared, one can see this unique vocabulary come alive: the wall installation with its bold red grid and overlapping black arcs turns geometry into a kind of rhythm; the rainbow-colored ascending and descending columns resemble both musical crescendo and data visualization; the Language Series sheet, with its carefully inked symbols repeating across graph paper, shows how a restricted “alphabet” can still generate infinite combinations. Even her sculptural experiments, such as the cube embedded within a sphere, extend her interest in systems into three-dimensional space.

What I find compelling about Horwitz’s art is the way it transforms counting and structure into something lyrical. The rainbow bars, arranged into pyramid-like waves, pulse like sound rising and falling. The Language Series drawing feels like a score waiting to be performed, a choreography captured mid-sequence. And the geometric installation on the wall highlights how rules of symmetry can generate optical tension. Unlike some conceptual artists whose systems feel cold or impersonal, Horwitz’s work carries the trace of her hand—the unevenness of pencil marks, the slight human imprecision that makes the grids feel alive. To me, this tension—between strict order and personal touch—is what makes her art so captivating.

Horwitz’s career, however, was marked by challenges. As a woman artist working during a time when conceptual art was dominated by men, she often found herself excluded from key exhibitions. Her art was sometimes dismissed as decorative or overly craft-like, despite its deep conceptual rigor. She persisted nonetheless, spending decades refining her system even when

it was not widely recognized. It was only in the early 2000s, with exhibitions in Europe and the United States, that her contributions began to be celebrated more broadly.

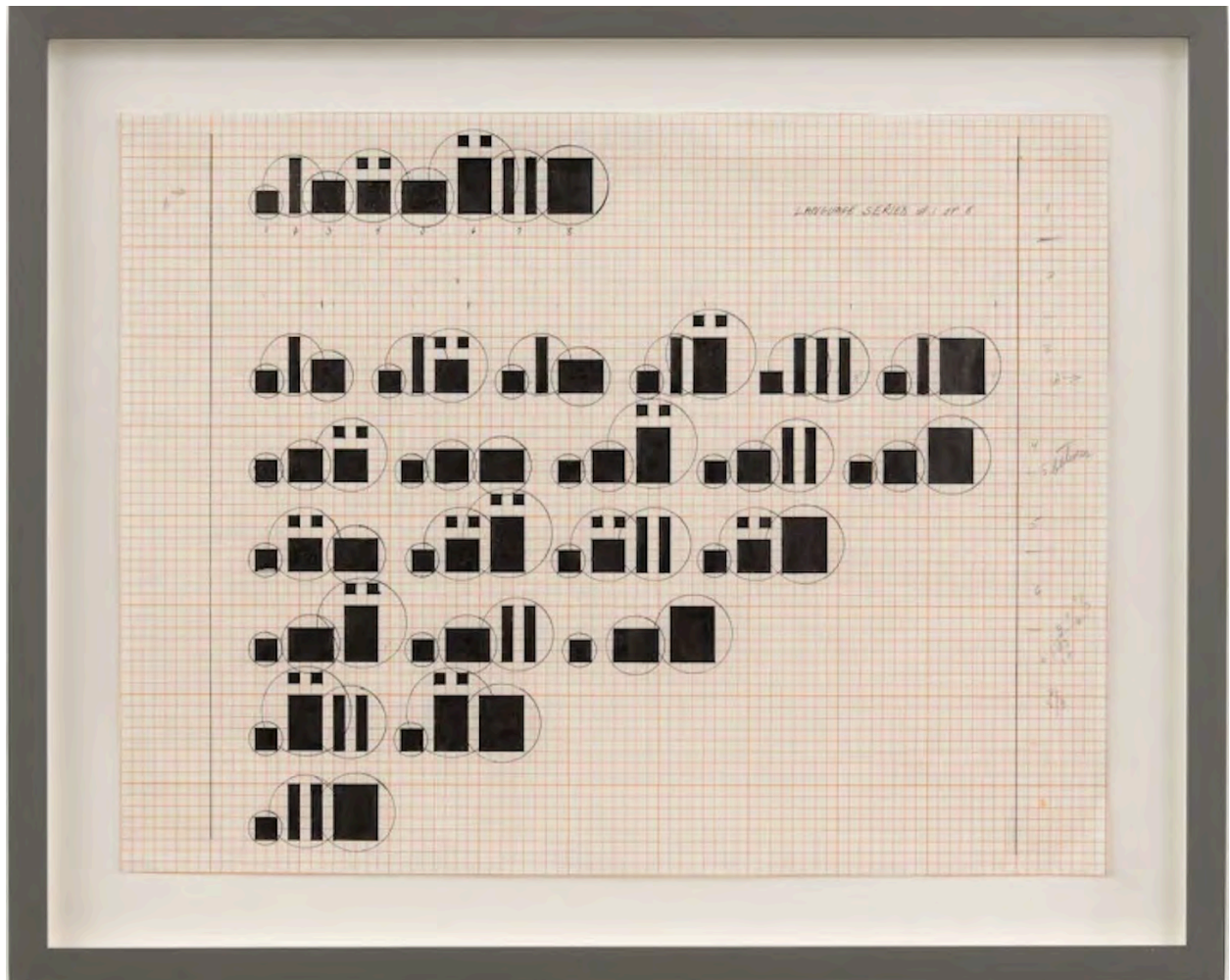
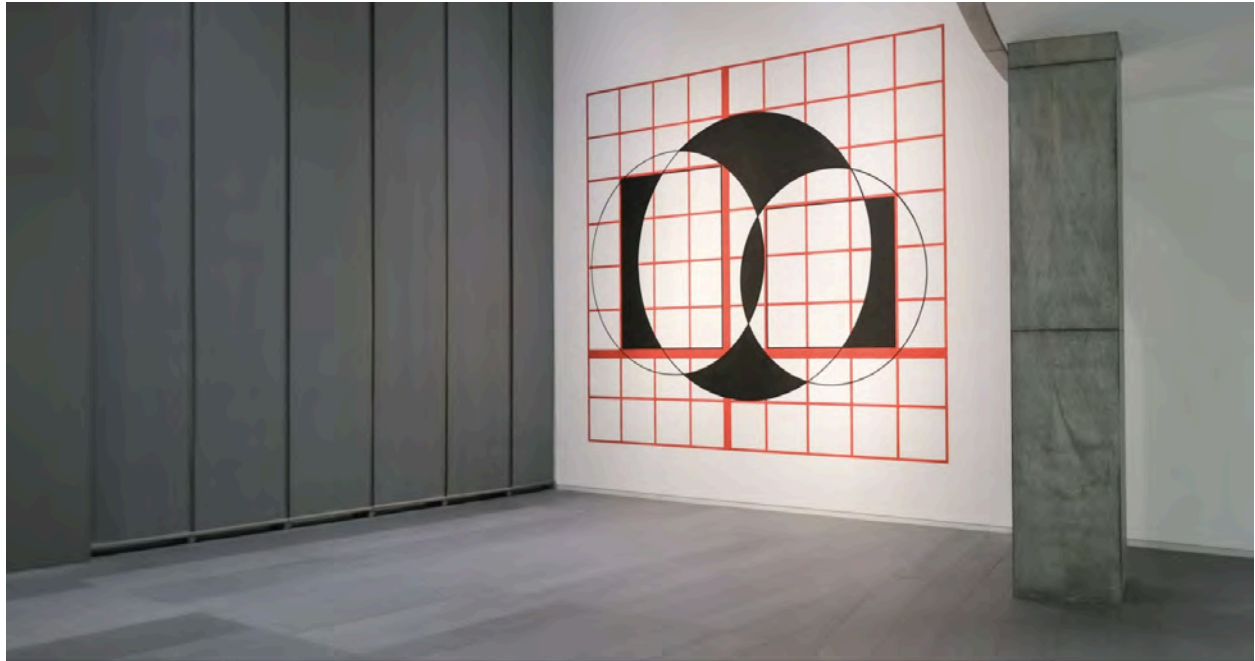
These details aside, her broader trajectory shows an artist deeply committed to the idea that structure and repetition could produce endless creative variation. Today, her works are part of major museum collections and her place in the history of conceptual art has been firmly established.

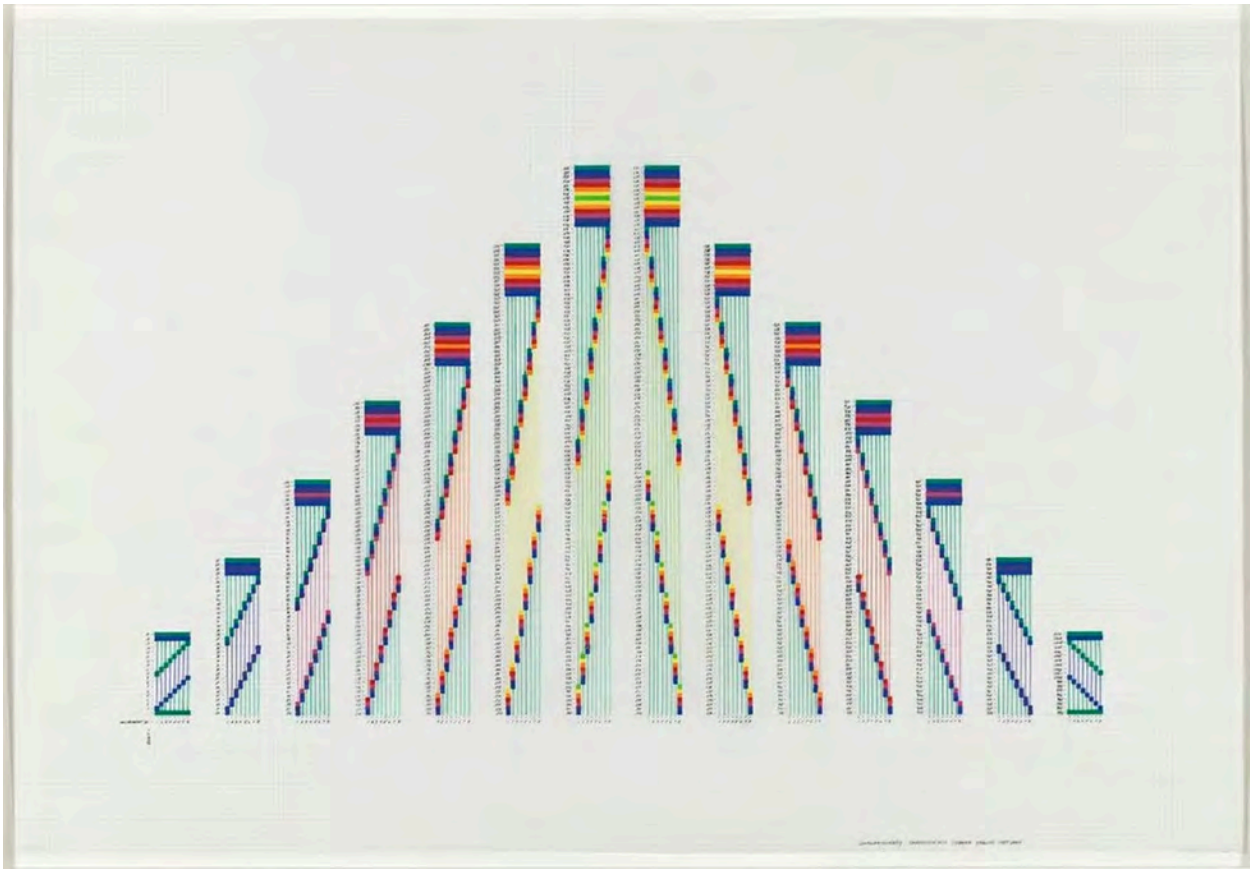
Channa Horwitz stands as a visionary figure whose art transformed mathematics, notation, and systems into a vibrant visual language. Her grids, codes, and structures represent more than just abstraction—they are meditations on time, rhythm, and the pursuit of order within chaos.

Though underrecognized during her lifetime, her work has gained the recognition it deserves, situating her among the key figures of late 20th-century conceptual art. By bridging hand-drawn precision with algorithmic logic, Horwitz anticipated the aesthetics of the digital age while grounding them in the tactile, human process of drawing. Today, her art continues to resonate as both a rigorous intellectual pursuit and a poetic exploration of movement, color, and time.

Personal Portion:

I agree with much of ChatGPT's interpretation of Horwitz's work, particularly the point that her art seems almost lyrical in its feeling. That's, in my opinion, what gives the work its warmth. The colorful Sonakinatography pieces do feel musical, and the Language Series drawings really do resemble sheet music. I also agree with you that her career reflects perseverance in the face of neglect, and that her art is now rightly recognized as essential to the history of systems-based abstraction. That said, there are two factual errors in your biography section. Horwitz was actually born in Los Angeles, not New York City, and she developed Sonakinatography in 1968, not in the 1980s.





Janie Lu

Class of 2028 D'Amore-McKim School of Business at Northeastern University

Data Science and Business Analysis Major

September 28, 2025

Contemporary Art and its Commercial Success

Francisco Matto Artworks:



AI generated Response:

Francisco Matto (1911-1995) was a Uruguayan artist born in Montevideo who became one of the most significant students and founding members of the Taller Torres-García, the influential workshop established by master artist Joaquín Torres-García in 1943. His artistic evolution occurred in distinct phases: until 1939 he was self-taught, creating vibrantly colored canvases influenced by Matisse and Gauguin, but after meeting Torres-García, his work gradually evolved "toward the asceticism, structure and rigor marking his later work" as he began exploring connections between modern abstraction and Pre-Columbian traditions. Beginning in the 1930s, Matto collected what became an extraordinary collection of Pre-Columbian art, eventually opening his Museum of Pre-Columbian Art in 1962, with the abstract geometrical patterns of ancient American cultures providing inspiration for his quest to create spiritual and timeless art. His artistic philosophy centered on finding "elemental forms" - eliminating the superfluous to condense meaning with expressive simplicity. The three works you've shared exemplify this mature philosophy: the first image shows his hieroglyphic-style constructive work with "an artistic alphabet of mythic signs and signifiers" arranged in golden compartments; the second depicts a geometric still life demonstrating his synthesis of European modernism with Torres-García's orthogonal structure using bold primary colors; and the third, "La Meche," presents an urban

Uruguayan street scene with tramways and architecture, showing how he applied his constructive aesthetic to everyday local subjects while maintaining his characteristic reduction of forms to essential elements that bridge universal modernist principles with specifically Latin American cultural references.

My Response:

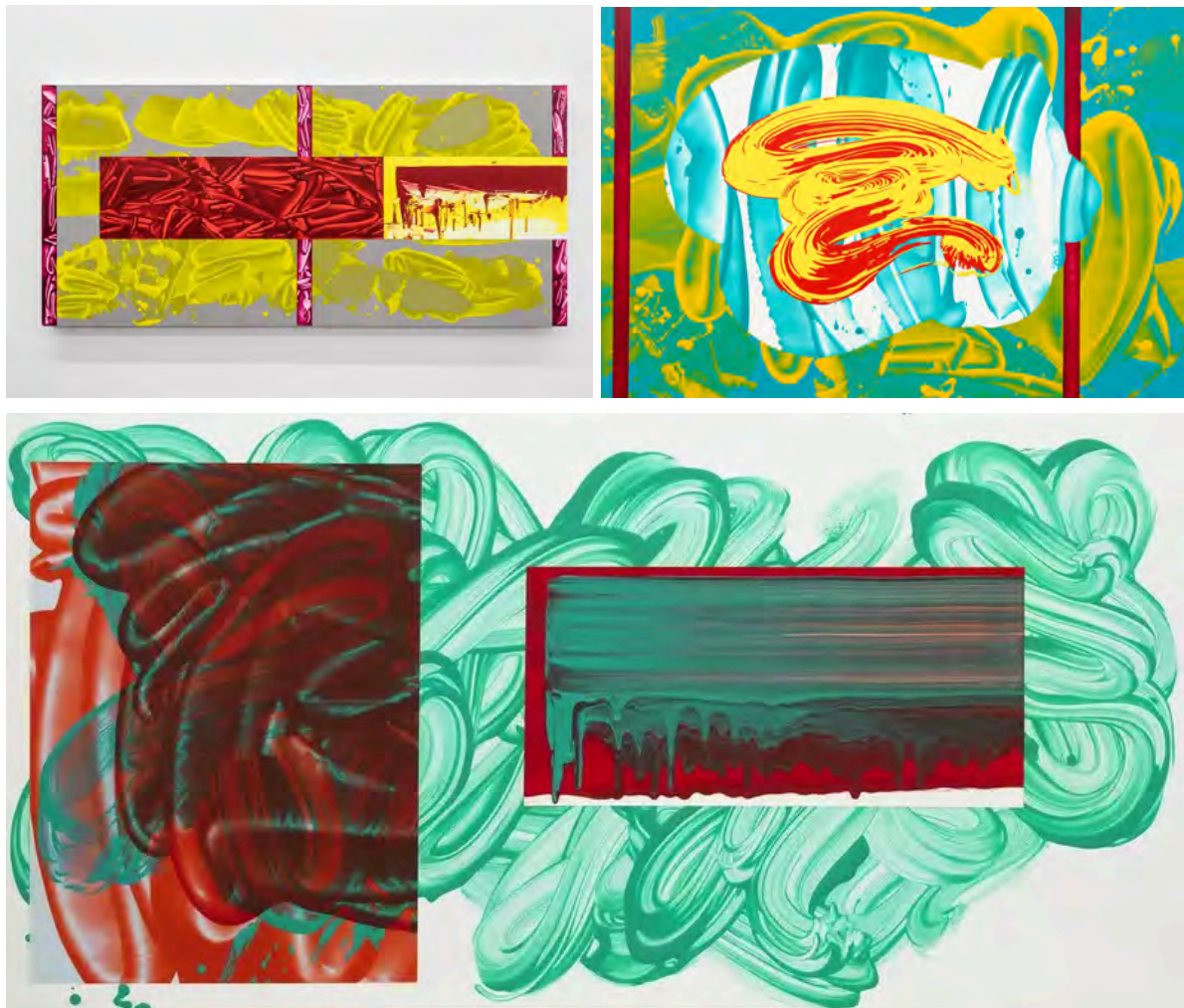
Claude generated a very well-rounded response to summarize the artist and his three works. Drawing from online sources, the response addressed many aspects: the artist's life experiences, inspirations and teachers, the philosophy behind his art, and the colors and structures of his works. I agree with the summary because it demonstrates strong language organization, uses precise and evocative descriptions, and provides factually correct insights. Claude's grasp of knowledge and concepts goes beyond what most people without a background in modern art could achieve. In fact, its ability to analyze paintings with such speed and accuracy rivals what even some professionals could produce.

What unsettles me, however, is how quickly such detailed and high-quality content can be generated. In an age of transparent and easily accessible information, AI's ability to synthesize knowledge at this scale forces us to reflect on what truly constitutes human uniqueness. I believe our advantage lies in the depth of emotional expression, genuine feeling, and lived commercial or social experiences that cannot be reduced to data. AI can identify style, cultural references, similar works, or color usage, but the emotions an artist pours into a piece—and the emotional energy experienced by the audience—remain uniquely human. Similarly, the unpredictability of which art movements flourish or which artists achieve success in a given era cannot be calculated by knowledge or analysis alone. These moments of resonance, shaped by chance and human experience, are what set us apart from machines.

AI on The Brilliance of David Reed

Jeff Lafrance
DS3500
Khoury College
Data Science and Biochemistry

AI Input: write a short summary on the artist david reed and the following sample of his work I give you.



AI Response: David Reed is a contemporary American painter known for his innovative approach to abstract painting that bridges traditional brushwork with digital-age sensibilities. Working primarily since the 1970s, Reed creates large-scale paintings that feature flowing, ribbon-like forms and gestural brushstrokes rendered with a highly polished, almost photographic finish.

The three works shown here exemplify Reed's signature style. Each painting is divided into geometric sections by bold colored frames (purple, red, and red respectively), creating a structured grid that contains dynamic, swirling paint forms. The paintings feature his characteristic combination of loose, expressive brushstrokes with areas of smooth, reflective surfaces that appear almost digital or screen-like.

Reed's work explores the tension between gesture and surface, spontaneity and control. His paintings often incorporate multiple panels or sections, creating complex visual relationships between different types of mark-making and color relationships. The yellow paint in the first image flows organically across the composition, while the red central section provides a stark contrast. The second work shows his interest in layered, translucent effects with swirling yellow and red forms against turquoise and white backgrounds. The third piece demonstrates his use of green swirling forms alongside darker, more turbulent passages.

Reed's paintings are notable for their cinematic quality - he has actually inserted his paintings into film scenes - and their ability to make traditional painting feel contemporary and relevant to our digital age. His work questions the boundaries between painting and other media while maintaining a deep commitment to the physical properties of paint itself.

Student Response: In terms of the AI summary, I think it is actually pretty put together and truthful in Reed's work and the type of response the paintings are trying to convey. It hits on many of the main points about why his work is unique and important, it just feels, of course, a bit robotic. The AI's ability to call out the techniques used surprised me but it feels more like a response based on the previous research it had just done as opposed to real observations or feelings about the piece. The paintings to me are incredibly intriguing as I find much abstract art messy and pointless but Reed's work actually feels very well done and polished. His color choices and brush strokes feel perfect in every situation and almost AI generated themselves which is absolutely incredible and demonstrates the level of mastery he has achieved in painting. For lack of better phrasing, the paintings just "feel" right even though they look as if they are doing everything wrong. While the AI did a good job at giving a description of what it sees, it's obvious that there is no human interpretation going on as the understanding of painting techniques doesn't necessarily lead to an understanding of the feeling of a piece. While AI can understand what is going on in a painting, why the product actually feels right is still something an AI cannot comprehend.



Artist: Irene Aronson

Provide me with a summary of the Artist and a brief analysis of her works.”

Claude's Response:

“Irene Aronson (1918–) was an American artist born in Germany who immigrated to the United States, bringing with her a European sensibility that would inform her artistic practice throughout her career. Working primarily in the mid-20th century, Aronson demonstrated remarkable versatility across different media and subject matter. Her work encompasses both intimate still life compositions and complex narrative scenes, revealing an artist comfortable with both quiet contemplation and dynamic storytelling.

The still life shown here exemplifies Aronson's mastery of traditional techniques, featuring humble domestic objects—ceramic crocks, dried wheat, and a gourd—rendered with careful attention to form, light, and texture. The muted earth tones and classical composition suggest influences from Dutch Golden Age painting, yet the work maintains a distinctly American sensibility in its straightforward, unpretentious approach to everyday objects. The dense network of lines creates a sense of organized chaos, with the human figures dwarfed by the massive mechanical and architectural structures around them. Together, these works reveal an artist who could move fluidly between meditative observation and dramatic storytelling, between color and line, between stillness and action.”

Jiajie Lin
DS 3500 12570
Khoury
Data Science and Business Administration

Doroteo Arnáiz: Master of the Spanish School of Paris

Doroteo Arnáiz was born in Madrid in 1936 during Spain's turbulent Civil War era. He began his artistic education at the Escuela de Artes Gráficas de Madrid, mastering graphic arts and printmaking techniques that would define his career. At age 21, he made the transformative decision to leave Spain for Paris, establishing himself as one of Spain's most distinguished contemporary artists.

Arnáiz's Paris years (1957-1980) proved formative to his artistic development. From 1960 to 1968, he studied at the École Nationale des Beaux-Arts de Paris, immersing himself in the vibrant post-war artistic community. He formed crucial relationships with Spanish expatriate artists including Peinado, Bores, Orlando Pelayo, and Baltasar Lobo, who were part of the legendary School of Paris. Most significantly, he developed a profound friendship with Ginés Parra from Almería that influenced his work until Parra's death in 1960.

His exceptional talent earned him prestigious academic positions throughout Europe. He became professor of engraving at the University of Paris Norte in 1971 and guest professor at the Academy of Fine Arts in Liège in 1978. His most distinguished role was director of the Calcografía Nacional de Madrid from 1980 to 1985. He received numerous international honors, including awards at the Biennials of Paris, Liège, and Brest, and won the gold medal at the XVII Madrid Engraving Salon.

Arnáiz specialized in printmaking techniques including etching, aquatint, and mixed media prints. His most celebrated contributions were illustrations for Spanish poetry: Bécquer's "Rimas" with twelve color engravings and Pablo Neruda's "Cien sonetos de Amor" with one hundred black and white engravings. These collaborations demonstrated his ability to translate poetic emotion into visual form. He held nearly thirty individual exhibitions in cities including Madrid, Paris, Washington, New York, and Amsterdam.

Despite his public success, Arnáiz maintained a private personal life with limited information available about romantic relationships or family. His most documented relationship was his artistic friendship with Ginés Parra, so significant that he returned to Almería in 2010 to honor his late friend's memory. Currently residing in A Coruña, Spain, Arnáiz represents a living link between classical Spanish art traditions and post-war European modernism, securing his place among significant 20th-century Spanish artists.



"A Couple" (1965) by Doroteo Arnáiz

This oil painting on masonite board depicts two figures wearing gas masks, rendered in Arnáiz's expressive, somewhat dark style. Created during the mid-1960s, the work reflects the anxieties and tensions of the Cold War era, when fears of nuclear conflict and chemical warfare were prominent in the collective consciousness.

Arnáiz, born in Madrid in 1936 during the Spanish Civil War, would have grown up during a period of significant political upheaval and conflict. This personal and historical context likely influenced his

artistic vision, as seen in this haunting portrayal of human intimacy existing alongside the need for protection from external threats.

The painting's title "A Couple" creates a poignant contrast between the tender concept of partnership and the stark reality of the masked figures, suggesting how love and human connection persist even in threatening circumstances. The work appears to be part of a museum or institutional collection, having been donated by the artist himself.

The piece stands as a compelling commentary on 1960s society and the human condition during a time of global uncertainty.



"Blue Leaves / Feuillage Bleu" (ca. 1970s) by Doroteo Arnáiz

This is a striking original etching with embossing that shows a completely different side of Arnáiz's artistic range. Unlike the dark, anxious mood of "A Couple," this work is bright and optimistic, featuring white botanical forms - likely leaves and flowers - cascading downward against a vibrant blue background, with a simple orange-red pot at the bottom.

The piece demonstrates Arnáiz's versatility as an artist, moving from the politically charged imagery of his 1960s work to this more decorative, nature-inspired composition from the 1970s. The technique of etching with embossing adds dimensional texture to the work, and the limited edition of 35 prints suggests it was part of a carefully curated series.

The clean, graphic quality and bold color contrast show influences of mid-century modern design aesthetics. Published by Editions de la Tortue in Paris, this work reflects the international art market of the 1970s and Arnáiz's evolution as an artist who could work across different styles and themes - from social commentary to pure aesthetic beauty.

It's fascinating to see how his artistic vision evolved from the gas mask couple to this serene botanical study within just a few years.

Personal Response:

I think that the AI does a good job of conveying the information about the artist and their pieces. I found it interesting that Claude, the AI I used, wasn't able to tell what the paintings were and needed additional information. The descriptions of the paintings while informative feel cold. This could be because of the writing style feeling unhuman or just knowing that an AI wrote it makes it feel unexpressive. Although if a person read this to me, I would think they were genuinely intrigued by the work of Doroteo Arnáiz.

The Machine Aesthetic in Abstraction: Paul Klee

Name: Jiayu Zou

Course: DS3500-12570 Advanced Programming with Data SEC 01 Fall 2025

College/Major: Northeastern University Khoury College Of Computer Sciences,
Computer Science & Business Administration

a) Choose a lesser-known artist from the Chicago data set whose works you find appealing.

Paul Klee (1902–1985)

b) Dig up 2-3 of the artist's works of art on the Internet.

1.

Paul Klee, Machinery (Abstract #2), 1933-1934, oil on canvas, 38 1/4 x 26 3/8 in. (97.0 x 67.0 cm.), Smithsonian American Art Museum, Transfer from the U.S. Department of Labor, 1964.1.27



2.

Paul Klee, Collage Construction, 1936, Pencil and collage on paper

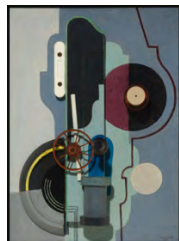
13 1/2 × 17 1/4 in | 34.3 × 43.8 cm



3.

Paul Klee, Construction with Little Wheel (No. 107) 1927 oil on canvas with applied objects

16 3/4" x 13" x 3 3/4"



c) Ask Claude or ChatGPT to write a short summary of the artist and their work.

(Generated by ChatGPT)

Paul Kelpé (1902–1985) was a German-born American painter who played an important role in introducing European Constructivist and Bauhaus principles into American art. His works often explore the intersection of abstraction, geometry, and the aesthetics of modern industry. By layering bold geometric forms, mechanical motifs, and vibrant color contrasts, Kelpé created compositions that simultaneously conveyed structural balance and dynamic movement.

In *Construction with Little Wheel* (1927), Kelpé demonstrates his early engagement with Constructivist collage techniques, combining painted surfaces with mechanical imagery to evoke the rhythm of machines. *Collage Construction* (1936) continues this exploration, blending overlapping forms and textured layers into a carefully orchestrated arrangement that suggests both architectural frameworks and abstract harmony. Finally, *Machinery (Abstract #2)* (1934) represents Kelpé's fascination with the machine age, transforming gears, wheels, and industrial forms into a poetic, abstract composition that transcends literal depiction.

Overall, Kelpé's works embody the optimism of modernism: a belief that art could merge with technology, architecture, and industry to express the dynamism of 20th-century life. Though less widely recognized than some of his contemporaries, his paintings anticipated later developments in hard-edge abstraction and geometric modernism, making him an influential but often overlooked figure in American abstract art.

d) Write a one paragraph response, expressing your own thoughts and opinions about your selected artist. Do you agree with the AI summary? Is it missing essential insights? Are there factual errors in the AI output? Does AI effectively capture the emotional impact of the artist's work? Write this response entirely on your own.

I think the AI summary of Paul Kelpé's work effectively demonstrates his role as a bridge connecting European Constructivism and American Abstraction. It effectively highlights his use of geometric shapes and industrial elements. However, I think it lacks the emotional connotations in his works. Although many of Kelpé's works showcase the vitality of machines, they also convey a sense of tension. The contradiction between the mechanical aspect and the human need for harmony. For example, in *Machinery (Abstract #2)*, I don't just see the celebration of gears and wheels, but also a kind of unease. The AI summary is factually correct, but it feels somewhat detached from the emotional depth his works evoke. As for me, Kelpé's artworks not only showcase the joy of life in an industrialized society but also reflect the unease within it. This duality is crucial for understanding his creations.

John Andersson
DS3500
College of Social Sciences and Humanities
Economics and Mathematics
September 28, 2025

AI and Art

In this paper we will be prompting ChatGPT to provide an analysis of three pieces of art by the American photographer James Casebere, and we will be providing a critique of their analysis. For our prompt, we attached our three chosen images (seen below) and we asked “Can you provide a short summary of the artist James Casebere and his three works that I have attached to this prompt?”. To which is responded:



About James Casebere

James Casebere (born 1953) is an American artist known for his large-scale photographs of meticulously built architectural models. Rather than photographing real locations, Casebere constructs miniature environments from materials like plaster, cardboard, and Styrofoam, then carefully lights and photographs them. His work explores themes of memory, history, surveillance, and the psychological impact of built environments. By presenting these fabricated spaces as photographs, he blurs the boundary between reality and artifice.

The Three Works You Shared

1. **Cotton Mill (1983)**

This black-and-white image shows a model of an industrial building partially obscured by trees. It recalls 19th- and early-20th-century factory architecture and hints at themes of labor and industrial history. The moody, shadowed lighting gives the scene a sense of mystery and foreboding—typical of Casebere’s early work, which focused on institutional or historical American structures.

2. **Yellow House on Water** (mid-2000s style)

The second image features a modernist yellow structure elevated on stilts above water. The building’s stark geometry and isolation evoke both utopian modern architecture and vulnerability to nature. Casebere’s lighting and use of reflective water create an almost surreal, dreamlike effect.

3. **Orange Complex on Water** (mid-2000s style)

The third image shows a bold, orange-colored building complex partially submerged in water, again reflecting Casebere’s interest in flooding, vulnerability, and the tension between human construction and natural forces. The minimal details and monumental shapes make it feel both real and abstract, echoing his shift toward more vibrant color and contemporary architectural forms in later work.

What stands out to me most about ChatGPT’s response is how it incorrectly named the final painting, which is actually named ‘School’. There were also errors in ChatGPT’s description of the three works, such as with the first piece named ‘Cotton Mill’. ChatGPT’s response states that the painting “hints at themes of labor and industrial history”, but it is instead meant to be a reminder of the dishonorable legacy of slavery in the United States. And when it comes to highlighting the artist’s message behind each work, ChatGPT falls short. Casebere’s use of water in the final two images is representative of climate change and the rising water levels in recent years. While ChatGPT’s responses include Casebere’s interest in flooding, it does not really touch on the reason behind it. All in all, I think ChatGPT’s response was mediocre at best due to its factual errors and lack of depth.

Jonathan Barrientos
DS3500
Northeastern University
Data Science

The Spanish Artist Doroteo Arnaiz



AI Summary:

Doroteo Arnaiz (born 1936, Spain) is a multidisciplinary Spanish artist known for exploring the human figure through abstraction, repetition, and rhythmic composition. His work spans painting, printmaking, and sculpture, often reducing people to minimal silhouettes or gestural outlines rather than individualized portraits.

Across his practice, Arnaiz frequently depicts people in motion or in collective settings — walking, sitting, or observing — emphasizing shared human behavior rather than identity. His style shifts between flat color fields with faint figures, playful narrative scenes with theatrical compositions, and sculptural arrangements of repeated forms, like seated silhouettes layered in transparent or reflective materials.

Overall, his art balances simplicity and symbolism, inviting the viewer to think about presence, absence, and the connections between individuals within a space.

My Response:

Although there is not too much information about Doroteo Arnaiz available to the public eye, what we can find that AI missed was that he was mainly inspired by the growth of the 1950s and during the post-war modernism, New York city was what became the international focus of modernism. I believe that the “why” for what an artist does is just as valuable as their work and AI did not capture that. However, based on the works I showed, AI did capture them correctly and did give factual statements about what he focused his work on with focusing on human behavior and not the identity, when he was born, and where he comes from.

The Life of Jochen Lempert and His Works

Joshua Moy

DS3500

Northeastern University

Bachelor of Science in Data Science

AI Assessment of Jochen Lempert (Claude)

Background: Jochen Lempert (born 1958 in Moers) is a German photographer who uniquely bridges the worlds of science and art. Originally trained as a biologist, he transitioned to photography in the early 1990s after working with experimental film groups.

Artistic Approach: Lempert's black-and-white nature photographs are deeply informed by his scientific background as a biologist. His work reflects a fascination with biological processes, natural systems, and the passage of time. He approaches photography with the curiosity of a naturalist combined with the aesthetic sensibility of an artist.

Work Characteristics: Working exclusively in black and white, Lempert photographs plants, animals, and natural phenomena with both scientific precision and poetic appreciation. His images often reveal unexpected connections between different life forms and natural processes. His approach is both methodical and humorous, finding beauty in the mundane details of the natural world.

Artistic Philosophy: Since 1990, Lempert has used photography to explore living organisms and how different life forms coexist. His work is subjective, empathetic, and intimate, often capturing moments that reveal the inherent poetry in natural processes. This unique combination of scientific knowledge and artistic vision makes him a distinctive voice in contemporary photography.

The two images you've shared exemplify his approach - the intimate portrait of what appears to be a seal captures both scientific observation and emotional connection, while the cactus photograph demonstrates his ability to find formal elegance in natural structures.

Some of Jochen Lempert's Works



My Personal Thoughts on Jochen Lempert

The AI text from Claude thinks that the images above are of a cactus and a seal, which is incorrect and shows the flaws in the accuracy of this current AI system. I don't know if a "methodical and humorous" approach is how I would describe Lempert's works of art, instead his photography could be considered calculated and poetic. I think the AI is pretty accurate in describing Lempert's work as he truly was a biologist by nature turned into a photographer. The AI is also pretty accurate in mentioning Lempert's motives in using black and white to make the images really come to life and feel more realistic.

The Art of Keith Haring

Justin Lee, D'Amore-McKim School of Business, Finance and Data Science

Course: DS3500

AI Analysis Summary:

Keith Haring (1958-1990) was an American artist who became famous for his bold, colorful pop art featuring dancing figures, barking dogs, and radiant babies. He started by drawing with chalk in New York City subway stations in the early 1980s, which helped launch his career.

Haring's art was characterized by simple, energetic line drawings that often conveyed social and political messages about AIDS awareness, apartheid, and drug abuse. His work bridged high art and popular culture - he opened the Pop Shop in SoHo to make his art accessible to everyone, not just gallery-goers.

He was openly gay and became an activist for AIDS awareness after being diagnosed with the disease in 1988. Despite his short life, he created thousands of works and left a lasting impact on contemporary art and street art culture. The Keith Haring Foundation, established before his death, continues to support AIDS organizations and arts programs.

His instantly recognizable style - featuring thick black outlines, bright colors, and movement-filled figures - remains influential in art, fashion, and design today.

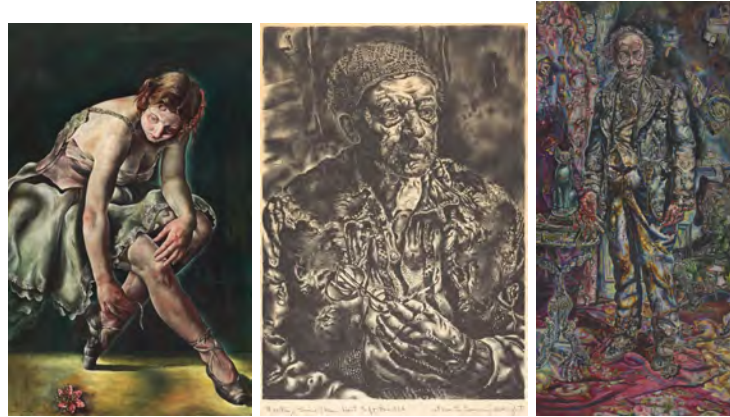


My Interpretation:

The AI I chose to generate the summary for Keith Haring's career was Claude. It's amazing how it can quickly summarize an artist like Keith Haring noting his "bold colorful pop art" style, his "chalk drawings in NYC subways" noting his early career developments, and his "social and political messages." However this summary misses the rebellious spirit that I think electrified his work and purpose after doing some googling on him. While the summary touches on Keith Haring being an openly gay individual and activist in the AIDS awareness cause, it doesn't touch on his activism against issues like apartheid, drug abuse, and commercialism, his arrest for

vandalism for his subway drawings, and his focus on making art accessible to everyone, not just the elite. It's clear that beyond just the colorful pop illustrations, his purpose was to use art as a vehicle for activism. Moreover, The AI's description of "simple, energetic line drawings" is technically true, but looking closely at the attached works, I believe it overlooks the spirit behind them and how it makes a viewer feel. Having been a fan of his art for a while now, I've always felt a sense of joy and freeness expressed in the characters that Keith Haring illustrates, with his colorful pallet evoking feelings of playfulness that I believe an AI is unable of picking up on. Overall, the AI summary from Claude is factually correct, but I believe it fails to capture the essential insights of his rebellious nature and cannot convey the profound emotional connection his art creates. Additionally, if I were to further prompt it on more topics I believe it would be able to give a deeper answer and maybe mirror some of the feelings that his art evokes in me, but given that it's just a summary I think it did a decent job of capturing Keith Harings's career, art style, and motivation, and am surprised by the speed and factuality that it was able to provide me with.

Ivan Le Lorraine Albright: *The Prodigy*



From left to right: *There Were No Flowers Tonight* (1929), *Fleeting Time, Thou Hast Left Me Old* (1945), *Picture of Dorian Gray* (1943-1944)

MY RESEARCH: Ivan Albright, a Chicago native, was born on February 20, 189, alongside his identical twin brother, Marvin. Ivan's father, Adam Emory Albright, was a successful painter who studied at the Pennsylvania Academy of Fine Arts under Thomas Eakins. During his study abroad in Munich and Paris, he struggled to keep himself afloat by painting youthful urban still landscapes until he met his wife, Clara, and the birth of his twins changed his prospects.

Moving back to Chicago, [Adam] Albright used his family and neighborhood children as models, depicting youth and the innocent pleasures of childhood. The Art Institute of Chicago honored Albright with five solo exhibitions. While growing up, Albright would teach his children how to draw and regularly take them to the Institute. With his extraordinary talent for the arts, it was questioned if his two sons will follow in their father's footsteps.

[Ivan] Albright's art was portrayed as rebellious compared to his father. Albright depicted themes of decay, aging, and mortality. He enjoyed capturing deteriorating souls with emphasis on death. In *There Were No Flowers Tonight*, Albright believed he was suffering from a terminal illness and showed beauty with decay; in *Fleeting Time, Thou Hast Left Me Old*, he depicts aging; and in *Picture of Dorian Gray* he shows moral corruption with death. It is recorded that Albright's obsession and inspiration with the gruesome aging and mortality arise from his time spent as a medical corps during World War I.

CLAUDE AI SUMMARY: Ivan Albright (1897-1983) was an American painter renowned for his hyper-realistic, meticulously detailed works that explored themes of decay, aging, and mortality. Born in North Harvey, Illinois, he developed a distinctive style characterized by obsessive attention to surface textures and an almost photographic precision in depicting the deterioration of flesh and objects.

Albright's paintings typically featured elderly subjects, withered hands, cracked skin, and decomposing materials, all rendered with extraordinary technical skill. He would spend months or even years on a single canvas, building up layers of paint to achieve his signature effect of revealing time's relentless passage. His palette often emphasized earth tones, yellows, and browns that enhanced the sense of aging and decay.

His most famous work is *Picture of Dorian Gray* (1943-44), painted for the 1945 film adaptation of Oscar Wilde's novel. The painting perfectly captured the corrupt, deteriorating soul of the titular character. Other notable works include "Into the World There Came a Soul Called Ida" and "The Poor Room."

Albright's art reflected his fascination with mortality and the human condition, influenced partly by his experiences as a medical illustrator during World War I. His brother Malvin was also a painter, and together they represented a unique voice in American art that combined technical mastery with deeply philosophical themes about the fragility of human existence.

MY ASSESSMENT: In regards to using AI, I overall agree with the summary produced. While researching, I also found that Albright's work is hyper-realistic and focused on depicting aging subjects, underscoring death and decay. In their summary, they noted that he would spend months to years on a single canvas to build layers to achieve his signature effect of time's relentless self. This was not noted in the sources I investigated, but makes sense due the *Picture of Dorian Gray* taking two years to produce. Claude states that this is his most famous piece, but was not in the work I discovered until multiple searches. However, all sources do place a strong emphasis on how he captured mortality and aging and gained inspiration through his experience in World War I. Claude did not mention much about his father's experience, which I feel was a crucial factor in Albright's life and path to becoming a painter. Nevertheless, AI does not necessarily capture the emotion of his work as it writes it in more of an informational or educational context without inputting emotion.

Sources Used:

<https://schwartzcollection.com/artist/adam-emory-albright/>

<https://www.artic.edu/artists/33376/ivan-albright>

<https://www.illinoisart.org/essays/ivan-albright>

<https://www.nga.gov/artists/45-ivan-albright>

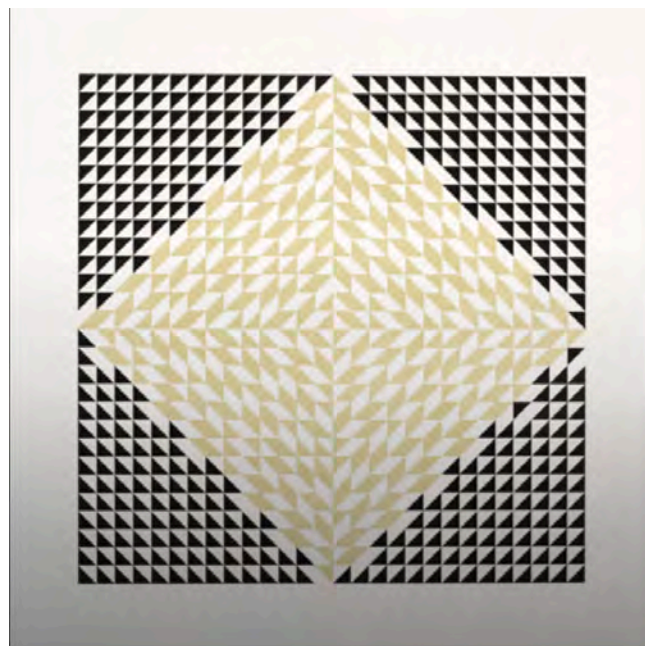
Kaitlyn Edwards
Class of 2028
Khoury College of Computer Science
Major: Data Science and Finance

Artist: Anni Albers
Nationality: American
Gender: Female
Alive: 1899-1994

Work 1: Development in Rose II



Work 2: Second Movement V



AI Essay using ChatGPT:

Here's a one-page summary of Anni Albers and the two works you provided:

Anni Albers: Development in Rose II & Second Movement V

Anni Albers (1899–1994) was a German-born artist, textile designer, and printmaker who became one of the most important figures of twentieth-century modernism. Trained at the Bauhaus in Weimar and Dessau, she was initially denied entry into painting classes because of her gender and instead entered the weaving workshop. What began as a restriction turned into her lifelong medium of innovation. At the Bauhaus, Albers developed her interest in combining craft traditions with modernist abstraction, creating works that merged functional design with experimental form. After emigrating to the United States with her husband, the painter Josef Albers, she became central to the artistic community at Black Mountain College, influencing generations of artists through her teaching, writing, and practice.

Work 1: Development in Rose II (1952)

This piece is a woven wall hanging that reflects Albers's exploration of texture, color, and structure through textile design. Using muted reds, pinks, and neutral tones, she created a surface that is both geometric and organic. The weaving reveals her interest in rhythm and variation—stripes and grids are disrupted by irregularities that give the work a sense of movement and depth. *Development in Rose II* highlights Albers's ability to transform weaving into a form of modernist art, elevating textiles from craft into fine art. The subtle interplay of pattern and material reflects her Bauhaus training while also demonstrating the personal, tactile dimension of her practice.

Work 2: Second Movement V (1978)

Later in her career, Albers shifted from weaving to printmaking, particularly screenprints and lithographs, as a way to continue her exploration of pattern without the physical strain of loom work. *Second Movement V* exemplifies her mature style, in which repetition and geometry create optical tension and dynamic rhythm. The work uses black, white, and beige triangular motifs arranged in a diamond-shaped field, generating a sense of expansion and contraction—much like a musical composition unfolding over time. The title itself, “Second Movement,” underscores her frequent analogy between visual and musical structures, where order, variation, and rhythm guide perception.

Together, these two works show the breadth of Albers's career: from the woven experimentation of her Bauhaus and Black Mountain College years to her precise, mathematically driven prints of the 1970s. In both, her hallmark concerns—structure, rhythm, and the union of art and design—remain central. Albers's practice helped redefine textiles and printmaking as vehicles for modernist abstraction, securing her place as a pivotal artist who bridged craft and fine art in innovative ways.

One Paragraph Response:

Anni Albers (1899-1994) left a legacy in the artistic community, given her dedication to a variety of artforms and her long lasting career. From textiles to jewelry design, Anni Albers possessed an illustrious career that lasted from 1922 until her death in 1994. She was a very influential figure, artist, and teacher at Black Mountain College, after she emigrated to America with her husband in 1933 from Germany. After reading the ChatGPT response, I would have to agree with the AI summary provided. The AI response is clear, concise and provides a brief overview of Anni Albers' career. I do not believe there are any factual errors in the AI output. While the AI's response is factual, I do not believe there is any emotional consideration in its review of the two works I provided. The AI focuses more on how the artist's style impacts the provided work than what the work invokes in the viewer of that art. When I look at the first work, Development in Rose II, I think only of how the beauty of that work makes me feel. I am no expert in art, so my first thought was that this work is simply pretty, and this work must have been quite difficult to make. The AI, however, mimics an art critic. If I wanted an emotional response from ChatGPT, I would have had to prompt the AI for that response, which I did not for this assignment.

Kai King

DS3500

Northeastern University

Economics & Datascience

The Limitations of AI in Interpreting Artists



Hamada is a single datapoint in a 15,000-entry Museum of Contemporary Art dataset, however he had a deep and remarkable history. Using Claude AI, we can see how we can algorithmically, with computers, make a datapoint more than just numbers and closer to a real human being.

Claude's response: "Hamada Chimei (浜田知明, 1917-2018) was a prominent Japanese printmaker whose darkly satirical etchings and aquatints were based on his traumatic WWII military service in China. His acclaimed "Elegy for a New Conscript" series (1951-1954) transformed witnessing wartime atrocities into surreal, bitterly ironic works depicting what he called "the darkness of the [Japanese] Middle Ages transported into the present." Working in

copper-plate prints, he likened the etching process to "smoke clearing on the battlefield," creating haunting images like "Sentinel" (1954)—a skeletal soldier with a rifle aimed at his own throat. His dark humor and social critique influenced many contemporary Japanese printmakers and earned international recognition.

The Three Images showcase Hamada's characteristic high-contrast etching technique and themes of confinement and institutional oppression. Image 1 depicts a skeletal figure with a long tool in a prison-like setting with a small window above. Image 2 shows an interior scene with barred elements and reclining figures on bunks, suggesting military barracks or prison quarters under a hanging lamp. Image 3 presents two seated figures in secretive conversation with birds overhead and shadowy background figures, capturing clandestine human interaction within oppressive circumstances. All three works demonstrate his masterful use of light and shadow to convey despair and institutional control".

Claude did a solid job in broadly summarizing the highlights of Hamada's career based on web sources. However, the short summary failed to realize Hamada's full history. Hamada was immediately drafted into world war II at twenty-one years old after graduating from Tokyo Fine Arts School in 1939. He was sent to China and remained in the war until its end. There he witnessed the atrocities of war and the rigid hierarchy structures within. He was despondent but persisted in his artistic journey, recording what he saw in sketches on tissues. After the war, to process what he had witnessed, he began to express his visions with monochrome prints on copper plates—a medium which he intended to use to relay the industrial sharpness of the battlefield.

While Claude missed the more emotional details of Hamada's origin, when I asked Claude to describe the images it saw—which greatly required a human eye for art—it suffered even more. As expected, Claude cannot identify these pieces, so it had to rely purely on its own intuition rather than online reviews. For the first image, it failed to identify that the "skeletal figure" is actually a self-portrait of Hamada attempting to end his own life with a rifle in that very position in the war—a trapped, twisted soldier with no way out in looming dark walls. In image 2, he completely misses the point, confusing the scene as military barracks when it is actually a surrealist depiction of rifles looming over inhuman carcasses of humans while a cold sentry guard watches over them without mercy. The AI misses Hamada's intention for the carcasses to be representative of recruited soldiers getting beaten with the pressures of war. For the third image, the AI yet again misses the mark by identifying the flying military planes above the

people as birds. The AI misses the symbolic depiction of corruption “behind the spotlight” that can be easily identified by the human eye.

AI may be good at writing summaries of artists based on previous analytical sources online, but when it comes to actually interpreting the art by itself, it fails to see the nuances and metaphorical nature of surrealist images. Often AI takes things too literally or cannot identify abstract shapes in the way the human eye can, often trivializing violent images like military planes as birds. Therefore, AI is not yet at the level where it can truly understand art without data sources from humans. When it comes to analyzing art, AI is nothing without people.

Kate Lautenbach
Ds 3500
Khoury/CSSH
Data Science/ International Affairs

Mary McFarrens Textiles: What is Missed

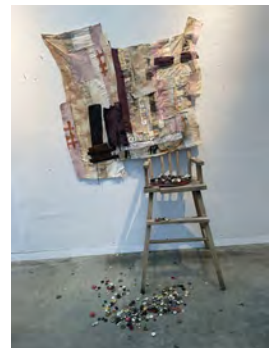
AI Summary:

Mary McFarren is a contemporary textile artist whose work explores memory, history, and the tactile nature of storytelling. She creates pieces that often combine fabric, thread, and found materials, layering them in ways that evoke both personal and collective narratives. Her work is deeply rooted in ideas of preservation and the passage of time, transforming everyday textiles into carriers of meaning.



The first piece you selected illustrates McFarren's sensitivity to texture and transparency. Different fabrics—linen, lace, and printed cloth—are stitched together in long, vertical strips. The layering of translucent and opaque materials creates a sense of fragility, almost like a scroll of memory unfurling. This piece suggests themes of continuity and fragmentation, where each fabric carries its own history but comes together as part of a larger story.

The second work introduces a more sculptural dimension. A quilt-like textile hangs behind an old wooden high chair, with buttons scattered across the floor. The high chair, an object associated with childhood, immediately brings in ideas of family, nostalgia, and growth. The quilt itself is made from uneven patches of fabric, some frayed and raw, reflecting both wear and care. The scattered buttons reinforce the theme of memory, suggesting loss, dispersal, or the remnants of past lives. By combining furniture with textile art, McFarren transforms the installation into a layered meditation on heritage, memory, and the passage of time.



The third piece brings embroidery into focus. Here, McFarren juxtaposes an image of a woman stitched in red thread with faded prints and handwritten text. The stitched figure, arms raised above her head, conveys strength, ritual, or perhaps a moment of labor. The surrounding fabric, stained and aged, acts as a backdrop for this act of remembering. Embroidery, traditionally associated with women's

domestic work, is elevated here into a tool of storytelling, reclaiming a sense of agency through craft.

Taken together, these works exemplify McFarren's practice of using fabric as both medium and message. She weaves together layers of cloth, memory, and cultural reference, allowing her pieces to exist in the space between art and artifact. Her work resists polished perfection, instead embracing frayed edges, stains, and irregular stitching as integral to its meaning. In doing so, McFarren reminds viewers that textiles—like memories—are living, imperfect, and deeply human records of experience.

Human response:

I think what AI misses the most in pieces of art is the personal draw that the art has. Yes, these pieces are described accurately, and if one is not personally drawn to the art itself, this may give them insight into what other people feel when they look at it. I chose these pieces because I love textile art as a seamstress myself. Things I notice that Chat GPT missed are that the first image, while the analysis of material was interesting, is rather sloppily sewn together, and to me, the stitching looks fragile, as there is no backing or borders, which is important for a quilt's structure. The collection I found the second two pieces in is labeled Sunny but Cold: Diaries of Farm Women. While ChatGPT acknowledges the nostalgia and struggle depicted in these works, I see past women in my family, I see the loneliness of a singular chair, a woman being away from society. I also see the worn items and subsequent body of the woman from labor that both seem to be made for hard men, yet is still done by women taking care of the home and the labor that is overlooked, like sewing, cleaning, and cooking, which is equally exhausting over the years, yet just never seen as such.

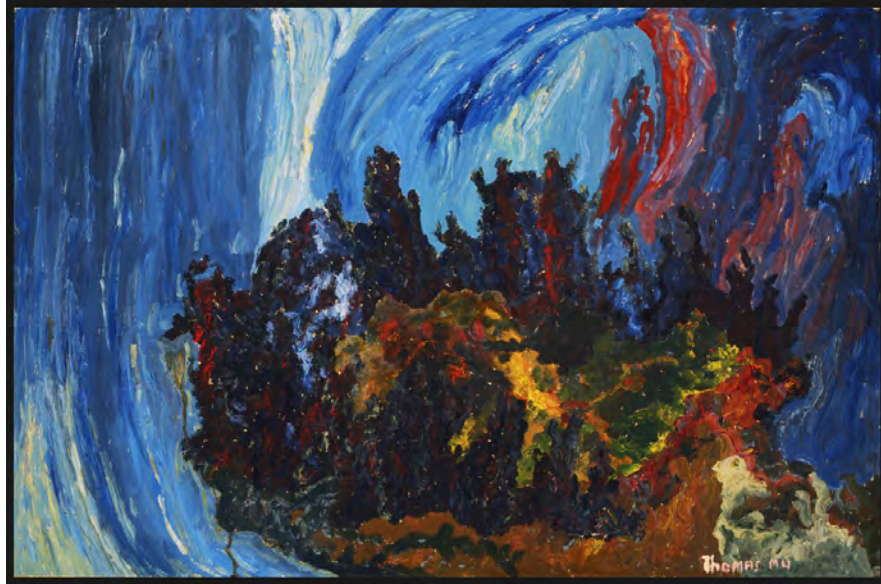
The Works of Thomas Mukarobgwa

Kevin Cooper

DS 3500

Khoury College of Computer Science

Data Science



Prompt

You are a professional and world-renowned art critic of the sort who writes museum collection descriptions. Please write about Thomas Mukarobgwa and his work. Describe his background, paintings, and sculptures.

Response (Claude Opus 4.1)

Thomas Mukarobgwa (1924-1998) emerged from colonial Rhodesia's agricultural laborers to become Zimbabwe's first internationally recognized Black painter, though his trajectory reveals the ambiguous dynamics of patronage and authenticity in African modernism.

Born in Nyanga district, Mukarobgwa worked as a gardener and houseboy before encountering Frank McEwen at the nascent National Gallery in 1957. McEwen's Workshop School—ostensibly promoting "authentic" African expression while paradoxically curating it through European institutional frameworks—became Mukarobgwa's artistic crucible. This tension between primitivist expectations and genuine innovation pervades his oeuvre.

His paintings exhibit a distinctive naïveté that resists easy categorization as either deliberate stylization or unmediated expression. The flattened perspective and vibrant palette in works like "The Hunter" (1963) deploy what appears as childlike simplicity while encoding sophisticated spatial relationships. His rural scenes eschew romanticization; the angularity of his figures suggests labor's physical toll rather than pastoral idyll. The recurring motif of solitary figures against simplified landscapes might reflect personal alienation from both traditional village life and urban colonial structures.

Mukarobgwa's sculptures, primarily in serpentine stone, demonstrate less conviction than his paintings. While technically competent, they often feel derivative of the Shona sculpture movement's established vocabulary—stylized heads, abstracted forms—without the idiosyncratic vision animating his two-dimensional work. One suspects market pressures rather than artistic imperative drove this production.

The posthumous canonization of Mukarobgwa as "father of Zimbabwean painting" obscures uncomfortable questions about agency and commodification. Did the Workshop School facilitate authentic expression or manufacture a marketable "African" aesthetic for international consumption? His prices at auction—reaching \$30,000+ for major works—suggest the art market's continued appetite for precisely the primitivist narrative his work potentially subverts.

My Response

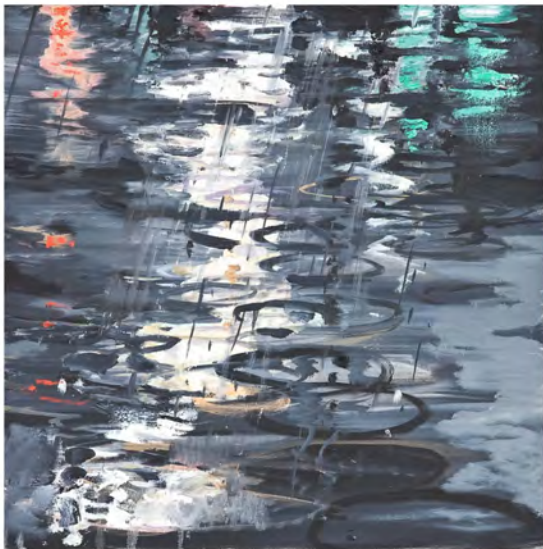
Nah, most of what the A.I. wrote seems wrong to me. Some of the background is correct – Frank McEwen's role as his artist's mentor and his desire for African art to show in Harare – but the painting referred is non-existent, his figures are rounded (though by no means idealised), his rural scenes can reject romanticisation, but can also endorse them. While I agree that his sculptures are by no means revolutionary, I do think that they are competent examples within the Shona rounded-figure smooth-sculpture framework. Not every art piece must be sui generis, in my opinion, it is perfectly acceptable to do a genre well and add your own small developments to it. I can't find auction records of \$30,000, but I can find value estimates just under \$10,000, so an error, but not one by orders of magnitude. I think the A.I. does fine on capturing the emotional background and political context, excluding its errors. If it knew his work more thoroughly, would expect that it could produce a far more accurate response.

Michael Mazur's Art: Where Emotion Meets Abstraction

Komal Jain
DS 3500 – Homework 2
Data Science & Psychology
Northeastern University, Khoury College of Computer Science

In this essay, I compare an AI-generated interpretation of Michael Mazur's work with my own reflections. The goal is to highlight how artificial intelligence can identify artistic meaning yet falls short of capturing the emotional depth and psychological complexity of Mazur's work.

I provided ChatGPT with the following two artworks by Mazur and told it to provide a summary about him and his work.



Night Rain, 2008



In the Red Studio (Self Portrait), 1986-87

AI's Response:

Michael Mazur (1935–2009) was an American painter and printmaker whose work bridges the external world of landscapes with the internal world of human emotion. Throughout his career, Mazur moved fluidly between realism and abstraction, using each as a means to probe questions of perception, identity, and the human condition.

The first artwork demonstrates his fascination with light and reflection. By capturing the shimmer of city lights on wet pavement, Mazur transforms an everyday scene into a poetic meditation on movement and impermanence. The abstraction of color and texture mimics the instability of perception, suggesting how beauty can emerge from fleeting, ordinary moments.

In contrast, the second artwork turns inward, layering distorted and fragmented faces to evoke themes of psychological complexity. Here, Mazur's brushwork becomes a vehicle for exploring identity, memory, and vulnerability. The overlapping imagery suggests the

multiplicity of self—how individuals carry different versions of themselves, both hidden and exposed.

Together, these works highlight Mazur's ability to navigate between the outer world and inner psyche. Whether through watery reflections or layered portraits, his art compels viewers to consider how external realities and internal emotions are intertwined. Mazur's legacy rests in this duality: a commitment to capturing both the physical presence of the world and the invisible weight of human experience.

Reading the AI's summary, I think it did a decent job of describing Mazur's themes, but it feels somewhat mechanical. It talks about the painting in terms of "impermanence" or "psychological complexity," which are valid points, but I don't think it fully expresses the mood or impact of the works. When I look at Mazur's paintings, they don't feel like abstract ideas to me – they feel like lived experiences, emotional moments that stick with you.

Take the 'Night Rain', for example. The AI points out how Mazur shows the instability of perception through water and light, and that's true. But when I look at the painting, I feel something more personal. It reminds me of walking alone at night in the rain, where the world feels both alive and lonely at the same time. The light bouncing off the wet pavement doesn't just "suggest impermanence" – it captures a fleeting, almost cinematic feeling that AI misses.

Another example is his painting 'In the Red Studio', which is a self-portrait. ChatGPT calls it a layered depiction of memory and identity, but that sounds a little too neat. To me, the painting is unsettling. It makes me pause and almost recoil, because the distorted faces feel raw and vulnerable, like Mazur is exposing the messiness of being human. AI notices the technique, but it doesn't quite touch on the discomfort the painting causes – a discomfort that makes the piece even more powerful.

Overall, I think that AI captures the "what" of Mazur's work but not the "why." It describes what's happening visually, but it doesn't explain why the work lingers in your mind or why it makes you feel uneasy or contemplative. Mazur's art is not just about technical choices or broad themes; it's about the emotions those choices create. The quiet melancholy of the reflections, the fractured honesty of the portraits – these are the things that resonate on a human level. And they're hard to translate into the kind of structured summary that AI provides. AI can help outline themes and give a framework, but it can't replace the lived emotional response of a viewer. Mazur's paintings demand more than observation; they demand empathy, reflection, and a willingness to sit with difficult emotions. That's something only a human can fully bring into words.

Lauren Xiao

DS 3500

Northeastern University

Data Science & Business Administration

Kirsten Kraa – Art for Everyman

Short Summary of ChatGPT's Short Summary

“Kirsten Kraa (1941–2020) was a German-born American painter and educator known for her stylized figurative imagery and bold graphic compositions. Her work often featured a recurring "Everyman" or "pumpkin-head" figure, exploring themes of identity and universality.”

“By abstracting the human form and using a consistent, stylized figure, Kraa explored themes of identity, individuality versus universality, and the human condition. Her figures are deliberately simple, almost cartoonish, yet they convey emotion, presence, and psychological depth. Her work can be interpreted as a meditation on the ordinary person in contemporary society—how one navigates daily life, relationships, and social expectations... Additionally, her bold use of color, strong outlines, and flat planes creates a sense of immediacy and accessibility, inviting viewers to project their own experiences onto the figure.”

Analysis of Artwork and AI



When asked to provide a summary about Kirsten Kraa and her work, ChatGPT cited only Wikipedia. It provided the correct information about her background, but I was surprised that it did not search the internet for multiple sources to consolidate all the information into a digestible summary. ChatGPT also related Kraa's work to themes of identity and the human experience, as she depicted a consistent human-looking figure alongside ordinary objects. I agree to an extent with this interpretation, and a sense of universality could be what Kraa was trying to achieve. ChatGPT did not necessarily have factual errors, but it seems to try to capture the subjectivity of art by highlighting contradictory traits to cover all possible analyses. For instance, the AI has generated that the Everyman represents "conformity and uniqueness," and that the work depicts how life is "repetitive yet deeply personal." It analyzes Kraa's artwork with the overarching idea that she portrays ordinary human life, where everyone experiences the same things, but AI also plants seeds to support the other side of the interpretation (being that Kraa illustrates unique individuality). So, AI may use generalizations or stark contrasts when interpreting art in an attempt to capture nuances. This overcomplicates AI's analysis. Additionally, AI cannot truly experience the art to capture its impact on the audience. It relies on its interpretation of the work's meaning to then infer the emotions it will invoke. When I first saw the paintings, I couldn't help but feel uneasy looking at the uncanny figure staring back at me with a blank expression. Even after hearing AI's explanation of the art, I still see the Everyman as someone looking to the audience for help to escape their mundane life. Others will view the art and see a different meaning that's shaped by their own perspective and life experiences. AI cannot replicate this, and it cannot tell you what to think or feel. It is useful for facts like an artist's biography, but it lacks insight into the emotional and abstract experience of art.

ACTIVITY #3: Self-Reflection Free-Writing Activity (5 minutes)

Please open up a blank document on your computer (e.g. Notepad, Word)

Take five minutes right now, and write one paragraph to answer these two questions.

What skills/strengths do you have that will help you as a TA this semester?

And what do you think might be challenging for you in your job as a TA?

NOTE: you will bring your response to this question to the next TA training session.

Le Pham

DS 3500

Northeastern University

Data Science and Business Administration

Unaware, Aware: The Self in Bourgeois's Eyes



Self Portrait and Unaware and Aware (1990 – 2003) - Louise Bourgeois

ChatGPT's Summary about Bourgeois and her artwork

Louise Bourgeois (1911–2010) was a French-American artist known for her deeply personal and emotionally charged works that explore memory, identity, and the body. Across her career, she worked in sculpture, drawing, and installation, often drawing inspiration from childhood experiences and psychological themes.

In *Self Portrait and Unaware and Aware* (1990–2003), Bourgeois uses drawing as a means of self-exploration. These works reveal her ongoing interest in the complexities of human emotion, especially the tension between vulnerability and self-awareness. With her characteristic fluid lines and abstract forms, she conveys both the fragility of the self and the act of confronting inner states. The pieces exemplify how Bourgeois transformed intimate reflection into universal explorations of identity, memory, and the subconscious.

Le Pham's response

In general, Chat provided enough information and details about the artist and their artwork in a brief and short way as I requested. To be honest, when I picked the artist from Chicago dataset, I was so confused if the DisplayName is the name of the artwork or the artist's name, so I just copied and pasted it on browser. I didn't like her artwork at first, but when I explored different artworks by her, I was captivated by her collection, and this particular *Self Portrait and Unaware and Aware* was outstanding.

At first, before I even noticed the name of the artwork, I could already relate to it so much because of the visible context. It looks like a person standing in between two faces that have turned the back of their heads to each other, all inside the shape of a human head (or maybe an upside-down vase) where it plays as a trap place. I immediately thought about feelings of hopelessness, confusion and the state of being both unaware and aware—inner thoughts that can stop a person from moving forward.

I also noticed the way Bourgeois drew each half of the faces so differently. The placement of the halves might or might not mean anything, but to me it felt significant. From the halves, I could assume which one represents “unaware” and which one is “aware” based on their expressions. One half, with its mouth open and questioning eyes, feels unaware, almost lost in confusion. The other half, with a calmer and more observant look, seems aware of what's going on in the present.

This really connected with me because it reminds me of the inner struggles, we all go through. Sometimes we feel stuck between not knowing and knowing, questioning ourselves while also being aware of the bigger picture. Her artwork truly shows that both sides can coexist, and that struggle is part of being human. That's why I find this artwork so powerful—it doesn't just show an image; it gives you vision and makes you reflect on yourself.

Overall, I agree with Chat with its information and brief analysis. The difference is that I go deeper into what the artist shows and tells, and the artist makes me believe in what she shows and tells through her messages.

Lucas Reese
DS3500
Northeastern University
Data Science and Biology, B.S.

How much do you see, with those programmed eyes of yours?

Artist: Kiyoshi Awazu, Japanese, 1929–2009

Image Gallery:



AI Interpretation:

Kiyoshi Awazu (Japanese, 1929–2009) was a groundbreaking graphic designer and painter who fused hand-drawn illustration, bold color, and sharp political messaging. He saw design as a form of activism, creating posters and prints that spoke to environmental crises, war memory, and cultural renewal.

Across these four pieces his signature language is clear:

- **Human struggle and protest** – In *Return the Sea* (first image), a weathered fisherman is split by black barbed wire beside the plea 「海を返せ」 (“Return the Sea”), evoking dispossession and ecological loss.
- **Psychedelic social critique** – A rainbow-bright magazine cover overlays a businessman’s silhouette with a hand packed with kanji, challenging consumerism and post-war conformity.
- **Nature and tradition** – Strata of molten reds and blues ripple like mountains or waves, framed with delicate flora and fauna, suggesting the layered continuity of Japanese landscape and craft.

- **Surreal cultural collage** – A kimono-clad figure stands amid floating geometric forms, folk toys, and animals, blending pop culture with classical motifs to question modern identity.

Together these works show Awazu's ability to merge avant-garde design with urgent cultural commentary, turning everyday posters into powerful visual manifestos about environment, memory, and the evolving spirit of Japan.

My response:

I believe the AI captured this artist and the factual elements that represent the artist's work. He was working on activist pieces early in his career, which the first piece was an essential part of since it is what propelled him into the world of the graphic design society. ChatGPT accurately touched upon the fishing land disputes, which was the original inspiration for the piece after the author visited Kujukuri Beach and observed the deprivation of available fishing areas due to the US military. The piece is titled "Give Back Our Sea", which is a slight translational miss but I think is important in understanding AI's capabilities of cultural interpretation. It's said that translators are one of the first jobs or tasks to be eradicated from the implementation of AI, but I think subtle misses like these are exactly why AI based language translations will always miss the key and essential part of the original languages and their deeper meanings/translations. Another thing that was portrayed in this image is that the kimono of the fisherman depicted in the poster has a piece of the artist's childhood pattern, linking himself to the protagonist and his own experience living in Japan in the post WWII era, which was an interesting addition to the piece that the AI wouldn't know without further information. The second piece is accurately described and touches on the artist's psychedelic visual style for which he is known, but it has elements that AI didn't pick up on which is the use of destroyed Japanese symbols and reimagined Japanese imagery and experiences. These were essential in the artists' collages, and it doesn't get mentioned by the AI because I believe it doesn't think of our world as much, in context of the art, and fails to think past the limit of the visual elements' meaning and significance. The piece with bright horizontal lines that are gyrating and ending with a set of images was a collaboration between Kiyoshi Awazu (the artist) and the kimono company Juraku. The right side has a series of images which correspond to Hanafuda drawings – an old Japanese card game, which the AI does not pick up on. He reimagines these classic figures and the result is atmospheric and hallucinogenic, creating an interesting atmosphere for the viewer especially for those in Japan and interested in Japanese culture. Unlike AI, I think that the art that we interpret as humans, we often fabricate a fiction on how we think it was made and what influence could have been in play during the creation of the piece, furthermore what the piece could be meaning more deeply in terms of the life of the artist and the specific time in which it was created. That piece I think will never be inherited by AI because I believe this comes from the empathy for the perspective of the artist that we unconsciously develop.

Lydia Lutake

DS 3500

Khoury College

Data Science/Design

Exploring Contemporary Art with Data Science and AI - Rodolfo Abularach

Rodolfo Abularach (1933-2020): Master of the Eye - AI Assessment

Rodolfo Abularach was a Guatemalan artist renowned for his haunting, surrealistic depictions of eyes and circular forms. His work explores themes of vision, perception, and the human condition through meticulously rendered imagery that oscillates between the mystical and the psychological.



Rodolfo Abularach, Ojo, 1970, lithograph, sheet: 22 1/2 x 30 in.



The Eye as Cosmic Portal The works you've shown demonstrate Abularach's evolution from more naturalistic eye depictions (like the framed pieces in the first image) to the more abstract, cosmic interpretations (like the radiating eye in the second drawing). He saw the eye not merely as an organ of sight, but as "a window into the soul" and a portal between the physical and spiritual worlds.

These images showcase his extraordinary technical skill, particularly in his monochrome works. Notice the intricate cross-hatching and sfumato techniques that build form through varying densities of tone rather than hard outlines - a method he developed inspired by ancient Mayan stelae. The result is eyes that seem to emerge from and dissolve back into cosmic darkness.

Rodolfo Abularache, Cosmico No. 3 - Aleluya

[Cosmic No. 3 - Hallelujah], 1977. Oil on canvas, 60 x 60 inches.

Though he spent 40 years working in New York, Abularach's work remained deeply rooted in Mesoamerican symbolism, where eyes represent cosmic forces like the sun, moon, and stars. His art bridges ancient Mayan spiritual concepts with modernist aesthetic approaches.

Response Analysing AI

The response given by Claude was sufficient for a quick overview of Rodolfo Abularach's works and background. I do agree with the approach it took, which included a brief introduction to Rodolfo Abularach, highlighting what he was known for and analyzing some of his work. It does, although, in my opinion, it failed to connect its analysis of the work to his broader theme of the eyes being the window to the soul. In Abularach's works, you can see this on the way the pupil is being zoomed in, and you are unable to see the rest of the face, almost as if you are peeking through something as opposed to having the whole view. His use of shading and form created this 3d illusion that sucked you into the page, as if the more you zoom in, the more you see. This connected very well to his eyes being the window to the soul; you can peek through it, but you are unable to see everything. Also, the thing with AI is that, whatever it gives out, it is other people's interpretation of Rodolfo Abularach not necessary, the AI's own idea. So, you can never really get an original thought from it or it just never expands on the current idea.

Maria Samos Rivas
DS3500
Khoury School of Computer Science
Data Science and Finance

The artist that I have decided to write about is Eric Metcalfe. He is a Canadian artist who was born in 1940 and has been working in art since the 1960s. Below I have put some of his art work.



AI response to “can you write a short summary of Eric Metcalfe and its work”:

Eric Metcalfe (b. 1940) is a Canadian painter, printmaker, and multimedia artist known for his bold use of pattern, vibrant colors, and incorporation of pop and jazz culture into visual art. He emerged in Vancouver’s avant-garde art scene in the late 1960s and became associated with the artist-run centre Western Front.

His early work often fused painting with performance and conceptual art, adopting the persona “Dr. Brute,” through which he explored comic book aesthetics and invented worlds. Metcalfe frequently uses strong geometric shapes, stylized figures, and contrasting palettes, as seen in works that reference both abstraction and popular media.

Over time, his work has ranged from abstract compositions filled with rhythm and energy (inspired by jazz and graphic design) to expressive figurative pieces that convey personality and cultural references. Metcalfe has played a key role in shaping Canadian contemporary art, combining humor, play, and critique in his practice.

My response to AI and my own personal thoughts:

When reading about his work, an article said that he liked to explore comic-book drawings, but with his type of abstract art, I would go as far as comparing his work to Picasso’s style. The lines, unusual shapes and colors make it very similar to the Spanish artist. When I first googled Metcalfe’s work, I truly thought it was Picasso’s work under a different name. When doing a little more research, I later found more comic-book-like work, but I still find it fascinating how similar both works are. When i was reading what AI provided to my question, I agreed for the most part

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of what it said, but what I noticed is that it didn't find the immediate comparison that I did with Picasso. Something that over the years I have noticed with artificial intelligence is that its responses fail to talk about emotion. When looking at Metcalfe's art, the reason why I associated it with Picasso right away is because both artists' paintings made me feel the same way, or as kids now do, I got the same vibe from both of them. Overall, even though I feel like AI did a great job at summarizing the main ideas of the artists and art, it failed to connect it through the emotions.

Mary Katherine Hillmer
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Humor and Satire in the Everyday Things: Exploring David Shrigley's Art



ChatGPT Prompt: Write a summary/history of David Shrigley, the artist, and explain some of his work/ artistic style with the photos attached as examples.

ChatGPT Response: David Shrigley (b. 1968) is a British contemporary artist best known for his humorous, satirical, and deliberately crude style of drawing, painting, and sculpture. Born in Macclesfield, England, and raised in Leicester, Shrigley studied at the Glasgow School of Art, graduating in 1991. Since then, he has become internationally recognized for his witty explorations of everyday absurdities, existential anxieties, and the contradictions of modern life. His work spans a wide range of media—drawings, paintings, prints, sculpture, installations, music collaborations, and even public artworks such as his large bronze sculpture Really Good (a giant thumbs-up) installed on Trafalgar Square's Fourth Plinth in 2016.

Shringley's artistic style is intentionally rough, resembling childlike doodles or quick sketches, paired with handwritten text. This combination gives his work an immediacy and honesty, even when addressing serious or surreal themes. He often blurs the line between sincerity and absurdity, comedy and melancholy, encouraging viewers to laugh while reflecting on deeper truths. Examples from the images:

Drum Set Drawing (left) The drawing depicts a drum kit surrounded by chaotic, scribbled green lines, with repeated handwritten phrases like “I love” and “the sound.” This piece captures Shrigley’s play with obsessive repetition and the overwhelming sensory experience of sound and emotion. The rough, unpolished marks reinforce the feeling of chaos and joy at once. It’s a commentary on passion—how love or sound can be beautiful but also consuming.

Massive Llama (center) A large, awkwardly painted blue llama stands at the center of a white page, framed with the words “Massive Llama / Let him graze on your land.” Shrigley’s animal works often highlight the absurdity of how humans perceive creatures—both majestic and ridiculous at the same time. The strange phrasing makes the llama feel like an intrusive but harmless force, evoking humor in its exaggerated size and importance.

Imprisoned Numbers (right) Bold, blue-painted numbers (0–9) float in a frame, with the text: “I have imprisoned the numbers here where they can no longer hurt me.” This piece illustrates Shrigley’s dark humor and his ability to give everyday concepts (like numbers) psychological weight. Numbers are reimagined as threatening, almost oppressive, while the act of “imprisoning” them is both absurd and liberating. It plays with anxieties many people feel toward logic, systems, or mathematics.

Shrigley’s work balances naïve visuals with profound commentary. By using childlike drawings and plainspoken, often nonsensical text, he strips away pretension in art and makes big ideas—mortality, love, anxiety, absurdity—accessible and funny. His work resonates widely because it reflects the contradictions of being human: the awkwardness, the silliness, and the dark undertones that coexist in daily life.

My own thoughts and opinions on David Shrigley:

I vaguely remember seeing David Shrigley’s art on an MBTA advertisement, and was excited to see his name included in the Chicago MCA dataset so that I could learn a bit more about his artwork and see what he was all about. ChatGPT covered the surface-level information that I had uncovered when doing an initial investigation into his work, and felt as though the explanations surrounding his work were more verbose and put together than my impressions. I find that his artwork almost resembles the dollar store finger paints that I used as a kid, and his satirical comments handwritten on top in his own signature font mimic those of which you would find in *The New Yorker*. I found myself drawn to Shrigley’s art because of how simple it is. I reflected on how (while scrolling through his Instagram and website) I was audibly chuckling at some of the pieces, but then would take a moment to pause and ponder some of the deeper meanings behind the more political and thought-provoking pieces. He is able to take seemingly trivial designs and make both comedic and poignant pieces of art which I think is a very effective technique; you would not always expect to see an anti-military piece sandwiched between a gaggle of weasels and a loaf of bread, and I think that is where Shrigley’s art makes a statement. I do think that the ChatGPT response clearly does cover these themes and the emotional impact of Shrigley’s world, but again more analytically and precisely than I would have been able to. Because he is a relatively newer artist who makes almost daily posts of his work, there is not as much critique on all of his pieces from an art critics’ perspective... although I do agree with the sentiments that ChatGPT described as they were the initial reactions I had written down when first seeing these pieces. From what I was able to fact check, all of the personal and historical information also does appear to be factually accurate. I do wish there was a bit more explanation on where his inspiration came from beyond the facts of his education, which led me to [reading further into Shrigley’s past](#) and [watching an interview... or two](#).

Massa Alhajjiri

Advanced Programming with Data

Khoury College of Computer Science

Data Science and Business Administration

Professor Rachlin

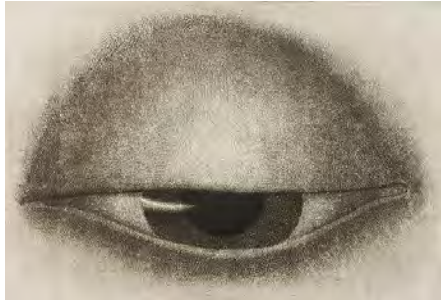
September 28th, 2025

Rodolfo Abularach Essay

AI: Rodolfo Abularach (1933-2019) was a Guatemalan painter and printmaker who became one of Latin America's most distinctive surrealist artists. Born in Guatemala City, he studied at the San Carlos Academy before moving to New York in the 1960s, where he developed his signature artistic vision. Abularach is best known for his haunting depictions of eyes - enormous, penetrating gazes that seem to emerge from dreamlike landscapes and mysterious architectural spaces. These oversized eyes, often rendered with meticulous detail, became his artistic trademark and appeared consistently throughout his career spanning over five decades. Working primarily in oils and lithography, Abularach created paintings and prints characterized by their precise technique, muted earth tones, and unsettling psychological atmosphere. His compositions often feature solitary figures, empty rooms, and architectural elements that seem to exist in a liminal space between reality and dream. The omnipresent eyes in his work serve as windows into deeper psychological and spiritual realms, reflecting his interest in the relationship between the observer and the observed. His work draws from both European surrealism and pre-Columbian Mesoamerican imagery, creating a unique visual language that has been exhibited internationally and is held in major collections including the Museum of Modern Art in New York and the Art Museum of the Americas in Washington, D.C.

Analysis: I agree with the most part on Claude's summary of Abularach's work, however the summary only captures the technical and thematic elements of his art, and not the profound psychological aspect of his paintings. What I find most fascinating is how he takes something as simple as an eye and turns it into this whole commentary on paranoia and power. While the AI summary did not produce any incorrect

information, it did fall short and did not provide an in-depth summary. AI doesn't effectively capture the emotional impact of Abularach's work at all. Claude's summary sounds and reads like a textbook, it uses words like "haunting" and "unsettling" but completely misses what it actually feels like to stand in front of one of his paintings and experience that uncomfortable sensation of being watched.



Collective Upheaval and Experiential Subjectivity in the Work of Jan Lewitt



AI Interpretation

Jan Lewitt's art demonstrates his striking ability to move between graphic wit and abstract depth, revealing how one artist could channel both resilience and experimentation in the mid-twentieth century. *The Vegetabull* (1943), designed with George Him, is a humorous yet practical wartime poster that constructs a bull entirely from vegetables. Created in the context of Britain's rationing campaigns, it reframes scarcity as abundance and uses surreal humor to encourage dietary substitution. By turning propaganda into play, Lewitt showed how design could ease hardship with creativity. In contrast, his postwar abstract works take on a far more introspective tone. An untitled silkscreen composed of bold reds, purples, and jagged white forms suggests vitality bursting from rupture — a metaphor for survival amid destruction. Similarly, *Massacre de l'Innocente* avoids literal illustration of biblical violence, instead conveying fragility and loss through fractured white shapes and piercing color accents. These abstract compositions translate trauma into visual language, emphasizing emotion over figuration. Together, the three works reveal Lewitt's remarkable range: from witty social design to solemn explorations of violence and renewal. What unites them is a sensitivity to human experience — art as both a public service in wartime and a personal meditation on resilience afterward.

Personal Interpretation

While the summary of Jan Lewitt's work as an artist is overall effective in capturing the depth and impact of his work, it misses the contrast in emotions between his works, especially when viewed side by side. *The Vegetabull* feels lighter, beyond propaganda, and as a medium for how art can soften fear in daily life, which is a nuance AI was not able to capture. Simultaneously the AI interpretation for abstract works like *Massacre de l'Innocente* did not quite do them justice, and understanding the context makes the jagged edges and fractured forms feel like a call to and shadow of historical trauma, rather than "emotional intensity." While no obvious factual errors, the tone of AI is more detached and sterile. More needed to be said on the juxtaposition between whimsy and hauntingness in Lewitt's work, with AI lacking an intuitive understanding of the human condition and the emotional intensity of it.

Micah Cheng
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Human vs AI Interpretation of Victor Rutz

AI Summary(Claude AI Sonnet 4)



AI Summary(Claude AI Sonnet 4)

Victor Rutz: Swiss Commercial Artist and Master of Mid-Century Advertising

Victor Rutz (1913-2001) was a prominent Swiss graphic designer and illustrator who became one of the most influential commercial artists of the mid-20th century. Working primarily from the 1930s through the 1960s, Rutz helped define the golden age of Swiss poster art and advertising illustration.

Based in Zurich, Rutz was known for his versatility and technical mastery across different styles and subjects. He created memorable campaigns for Swiss tourism, food products, and various consumer goods, contributing to Switzerland's reputation for exceptional graphic design. His work combined the precision and clarity associated with Swiss design with a warmer, more approachable illustrative quality that made products and destinations feel accessible and appealing.

Klosters Tourism Poster This is quintessential Rutz—a vibrant tourism poster for the Swiss ski resort of Klosters. The joyful blonde woman in yellow against brilliant blue sky, playfully tossing

snow, embodies the carefree optimism of post-war leisure culture. The idealized, healthy imagery and bold color palette exemplify 1950s travel advertising's promise of escape and vitality.

Swiss Cheese Still Life This hyperrealistic product photography-style illustration showcases Swiss cheese and hospitality. The polka-dotted teaware and the glossy rendering of cheese with its characteristic holes create an inviting domestic scene. The meticulous attention to light, reflection, and texture demonstrates Rutz's ability to make everyday products appear luxurious and desirable—the essence of effective commercial art.

Art Deco Fashion Illustration Poster This striking poster for furrier Arth. Kuhn showcases Rutz working in the Art Deco aesthetic of the 1920s-30s. The figure's pale, mask-like face features dramatically elongated features—arched eyebrows, closed eyes with deep red shadow—embodying the era's theatrical beauty ideals. The sleek black hair cap with its bold white crescent creates graphic impact. Most remarkable is the fur coat itself, transformed into swirling abstract forms of deep crimson and burgundy that flow around the figure, with letters cleverly integrated into the design. Unlike the cheerful accessibility of his tourism posters, this piece operates in haute couture territory—mysterious, exclusive, and dramatically stylized—demonstrating Rutz's versatility from mass-market appeal to luxury fashion.

Personal Response

Victor Rutz has numerous artworks, mostly Swiss commercialized posters, as the AI pointed out. Personally, I feel that he shows his passion for his country through these works, as he makes them visually appealing. I enjoy how cartoonish and abstract the pieces look, making them accessible to people of all ages. Most of all, I like the cheese poster, where everything looks very realistic and detailed, with the texture of the shiny glass reflecting onto the table, and all the objects in the poster interacting with each other through the shadows. The main error that the AI made was dating the works. The first two are bright, colorful, and positive, created in the 1930s, while the last one was made in the 1940s. I feel that Rutz's works also change over the years; as Switzerland enters WWII, his art becomes darker and more mature. His work is part of the traditional typographical style, which belongs to the Swiss style art movement that shaped graphic design in the 20th century, characterized by its clarity and neat formatting. Later on, the last piece is more Art Deco, as the AI noted, featuring luxury, glamour, and symmetry, which are all visible in the piece with the woman and her furs.

Michael Mendes
Class of 2025
D'Amore McKim School of Business
Business Administration

Chosen Artist: Alina Szapocznikow

Alina Szapocznikow (1926–1973) was a Polish sculptor whose work explored the fragility, temporality, and fragmentation of the human body. She survived the Holocaust, and much of her later practice is informed by trauma, memory, and the deterioration of flesh.

In her middle and late periods, Szapocznikow experimented with new materials – resin, plastics, polyurethane – to cast body parts (lips, breasts, limbs) and embed photographic fragments, fabric, and mundane objects.

Works like “Lampe-Bouche” reflect her blending of the mechanical and the organic: the sensual form of lips turned into a luminous, functional object that probes voice, corporeality, and alienation. The “Fétiche” series (e.g. “Fétiche IV”) further pushes the notion of fetish: the body as relic, fetish as memory object, and the sculpture as container of personal history.

Overall, Szapocznikow’s art addresses the tension between presence and absence – how the body decays, how memory persists, and how art can preserve what is lost.

1. “Lampe-Bouche (Illuminated Lips)” (1966)



2. “Fétiche IV” (1971)



Personal Response:

When I first saw **Lampe-Bouche**, I felt both curious and unsettled. The glowing lips seemed familiar and even inviting, but at the same time strange because they were detached from the rest of the face. For me, it raised questions about how we often reduce people to parts of themselves, like a voice or a smile, while forgetting the whole person.

Fétiche IV felt even more powerful. The way Szapocznikow combined body casts with fabric and everyday materials gave me the sense that memories and experiences are stitched into our bodies. It made me think about how personal history and trauma can shape us in ways that are both visible and hidden.

I think the AI summary was accurate about her themes of memory, the body, and decay. But I do not think it fully captured the emotional weight of her work. Standing in front of her art, I felt both fascination and discomfort. The summary also overlooked how bold her material choices were for her time, especially the use of plastics and photographs in sculpture. Those choices added another layer of meaning, because they connected her art to the modern world she lived in.

For me, Szapocznikow's work felt fragile, haunting, and deeply human. It reminded me that art is not just about ideas, but also about how it makes you feel when you actually see it.

The Cartographer of Dreams: An Exploration of Ynez Johnston's Sacred Landscapes

Name: Mihir Argulkar

Class: DS3500

College: Northeastern University

Major: Data Science and FinTech

AI-Generated Summary of Ynez Johnston and Her Work

Ynez Johnston (1920–2019) was a prolific American painter, printmaker, and sculptor known for her complex, intricate, and deeply personal visual language that fused modern abstraction with ancient, cross-cultural decorative traditions. Born in Berkeley, California, Johnston's artistic development was profoundly influenced by her extensive global travels, particularly to Mexico, Nepal, India, and Italy. These voyages instilled in her a deep appreciation for non-Western art forms, including Byzantine mosaics, Tibetan thangkas, and Indian miniature paintings, which she synthesized with the influence of European Modernists like Paul Klee, Joan Miró, and Pablo Picasso.

Johnston's works, predominantly mixed media compositions, oils, and lithographs, are instantly recognizable for their "horror vacui" or fear of empty space, where the canvas is densely packed with minute, almost microscopic details. She created fantastical, mythical landscapes—often referred to as "sacred landscapes" or "cloud cities"—populated by chimerical architectural forms, semi-abstract figures, fanciful beasts, and enigmatic symbols. Her process often involved layering paint, wax (encaustic), dyes, and incised, calligraphic lines that suggest a mysterious, unknown script.

Key works that exemplify her style include **City on a Yellow Background (1964)**, which presents an aerial view of a vibrant, impossibly layered metropolis, and her early lithographs from the **Principalities Suite (1966)**, which explore intricate, densely organized structures using restrained color palettes. Her work **Bridge to the City (c. 1957)**, often executed in mixed media on rice paper, demonstrates her fluid aesthetic, combining delicate materials with robust architectural forms that seem to float between dream and reality. Her subject matter is less about literal representation and more about chronicling "legendary adventures" and the complex inner life of the human spirit. She received numerous prestigious awards throughout her career,

including a Guggenheim Fellowship (1952), and her work is held in over sixty major museum collections, including the Museum of Modern Art and the Art Institute of Chicago.

Sample Works of Art

- **Work 1:** *City on a Yellow Background* (1964, Oil and mixed media on canvas)
- **Work 2:** *Principalities V* (1966, Lithograph)
- **Work 3:** *Bridge to the City* (c. 1957, Mixed media on paper)

Personal Response

I found the AI summary of Ynez Johnston factually accurate and excellent in contextual analysis, particularly in its identification of "horror vacui" and cross-cultural influences (Tibetan, Indian, Modernist). However, I believe it fell short in communicating the quintessential emotional impact of her work, which is not just complex or mythic, but more often than not also tends to be overwhelming in its vulnerability and poignancy. The AI describes the work as "exuberant" and chronicling "legendary adventures," but when I look at works like *Bridge to the City*, the heaviness of the lines and the muted, earthy color palette say less carnival trip and more the anxiety of a broken, near-collapsing world that the artist is laboriously trying to hold together. The AI discussed her depression and anxiety (which was uncovered in my additional research), but it didn't connect that human conflict back to the "enigmatic symbolic vocabulary" that it outlined. That's the distinction: AI correctly inventories the visual components, yet it can't apply the human heft—the search for meaning and order—that is so palpable in Johnston's highly detailed, yet profoundly vulnerable, cityscapes.

Name: Miles Welch

Major: Finance

College: D'Amore McKim

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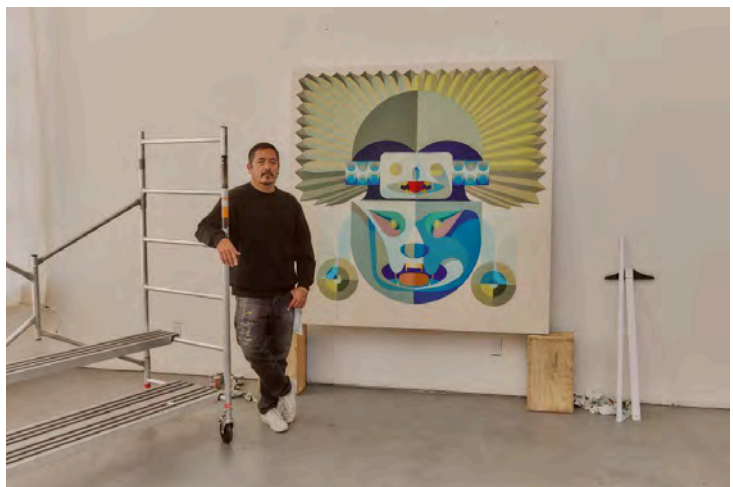
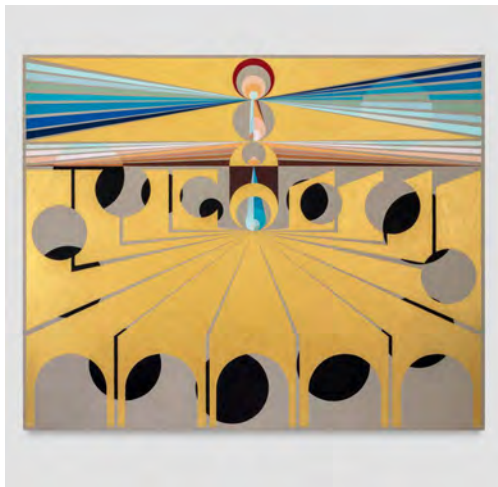
Eamon Ore-Giron

AI Response:

Eamon Ore-Giron (b. 1973) is an American visual artist whose work bridges indigenous traditions and modern abstraction. Born in Tucson to a Peruvian father and an Irish-American mother, Ore-Giron's upbringing in a culturally diverse environment informs his artistic practice. His paintings, such as those in the *Infinite Regress* series, combine geometric forms with vibrant colors, drawing from sources like Russian Suprematism and Latin American Concrete Art. Through his work, Ore-Giron explores themes of cultural identity, transnational exchange, and the synesthetic experience of sound and color.

My response to AI:

The AI was extremely good at summarizing the factual aspects of the artist. I was unable to find any factual inaccuracies in the output. It is clear that hallucinations are becoming increasingly uncommon, although the AI was unable to capture the emotional depth and feeling that the art evokes. This is almost entirely due to the prompt given. If asked to produce an output more centered on the emotions the art is trying to convey, it would likely produce a result indistinguishable from that of a human, as it replicates what an average person might say.



Nancy Guan
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Diane Arbus

Child with Toy Hand Grenade in Central Park



Identical Twins, Roselle, New Jersey, 1967



AI Summary:

Diane Arbus (1923–1971) was an American photographer renowned for her striking black-and-white portraits of people on the fringes of society. Her work captured individuals often ignored or misunderstood, exploring themes of identity, difference, and the complexity of human experience. Unlike many of her contemporaries, Arbus approached her subjects with empathy, creating intimate portraits that reveal vulnerability, ambiguity, and the human condition.

Arbus began her career in fashion photography but gradually moved toward a personal, documentary style. She photographed a wide range of subjects, including circus performers, transgender individuals, and children in unusual or awkward circumstances. Her photographs are notable for their psychological depth and formal composition, often evoking a quiet unease or compelling emotional tension.

Two of her most iconic works exemplify her approach. *Child with Toy Hand Grenade in Central Park, New York City, 1962* depicts a young boy, Colin Wood, clutching a toy grenade, his body twisted and face contorted in an intense expression. The image captures a striking mix of innocence, aggression, and unpredictability, revealing the raw emotional energy of childhood. In *Identical Twins, Roselle, New Jersey, 1967*, Arbus presents twin girls in matching dresses, highlighting their symmetry while allowing subtle differences in expression and posture to

emerge. The photograph explores identity, duality, and the uncanny, illustrating how ordinary subjects can provoke profound insight.

Arbus' work challenged conventional ideas of beauty and normalcy, inspiring generations of photographers to explore marginalized communities and complex human emotions. Though her life ended tragically in 1971, her photographs endure, continuing to captivate viewers with their honesty, empathy, and psychological intensity. Works like *Child with Toy Hand Grenade* and *Identical Twins* remain iconic, demonstrating Arbus' extraordinary ability to find the extraordinary in the overlooked.

Response to AI Summary:

I agree with the AI Summary of Diane Arbus because there are no factual errors. However, AI lacks the ability to capture the emotional depth of her work. The description of *Child with Toy Hand Grenade in Central Park* combines childhood innocence with aggression and unpredictability, but it leaves out the greater societal context. During the 1960s, the United States transitioned from an isolationist nation to a global superpower, and Arbus captures that sentiment through the boy. Like the United States, the boy is new to having "grenades," and his expression shows slight fear and confusion because he is unsure what to do. For the second work, AI correctly identifies the duality of the twins. They look like the same person, but their differing expressions highlight their individuality. This photo represents Arbus's dissection of identity. Finally, the overarching idea, according to AI, is the artist's ability to find the extraordinary in the overlooked, and that sentiment is accurate. Arbus frequently photographed subjects that were often left out of traditional art.

Natalie Drost

DS3500, T,F 9:50-11:30

Khoury College

Mathematics & Data Science

The Lived Experience of Art

The artist I chose for this summary is Berenice Abbott, an American photographer around the Great Depression. She started her career with portraits of other artists whilst in Paris, then shifted to streetscapes in New York City, and then ended her career with more scientific photography. I really like the way she captures the people or architecture in the city she's in, often Paris or New York. The works I chose were these three:



Here's Gemini's /AI's Response:

“Berenice Abbott (1898–1991) was a pioneering American photographer celebrated for her commitment to **"straight photography"** and her expansive career documenting the 20th century's cultural and physical transformation. Her work is often divided into three major phases: her early **Parisian portraits** of cultural figures like James Joyce in the 1920s; her best-known

Natalie Drost

DS3500, T,F 9:50-11:30

Khoury College

Mathematics & Data Science

The Lived Experience of Art

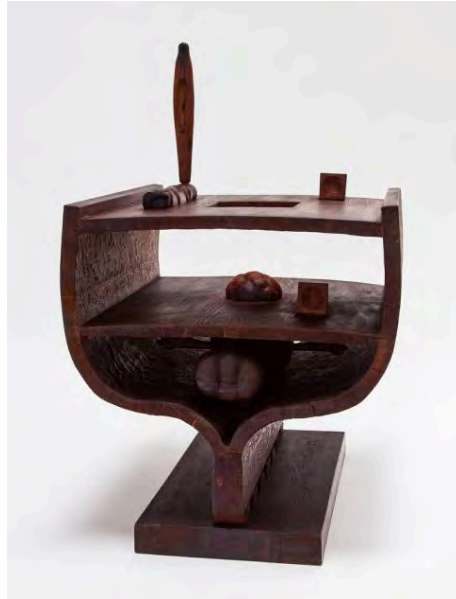
documentary series, ***Changing New York*** (1930s), which meticulously captured the city's rapid architectural shifts; and her innovative **scientific photographs** (1940s–1960s), which used technical precision to illustrate abstract physics concepts like waves and motion for educational purposes. Throughout her career, Abbott served as a "friendly interpreter" between subject and audience, striving for clarity and objectivity, a dedication also evident in her tireless effort to preserve and promote the archive of French photographer **Eugène Atget**.””

On one hand, I agree with the AI summary – based on the pieces and commentary of Berenice I’ve seen online, AI did a good job of wrapping it together. However, I think that's where the suitability ends. Although Berenice is not a super well known artist, her work and analysis of it exists online, which Gemini, and other LLMs feed off of. It is clearly regurgitating what it read online rather than providing any emotional values to the pieces or artist. Adding on, if it did say anything more emotion-driven it would be from what it captured was the consensus of others, not its own reaction/perception of the piece. While AI can capture the objectives, I think it's harder for it to approach art, and noticeable from an outside perspective. Even, for instance, the photograph I attached all the way to the right – although it's scientific and “illustrates abstract physics concepts”, there is also a certain sentiment and creative approach to it, that the AI can not pick up on.

The life and work of Jeremy Anderson

a) Jeremy Anderson, American artist who lived from 1921 to 1982.

b)



c) (AI Generated response) **Jeremy Radcliffe Anderson (1921–1982)** was an American sculptor and educator known for his inventive wood and mixed-media sculptures that blend abstract forms with humor and mythological references. After serving in World War II, he studied at the California School of Fine Arts, later teaching there for nearly two decades. In the 1950s, he spent time in France, where the local culture and ancient stone alignments influenced his symbolic and surreal works.

Associated with the Funk art movement, Anderson's sculptures often incorporated puns, visual humor, and unconventional materials like Styrofoam and bronze. His work is included in major collections such as the San Francisco Museum of Modern Art, the Whitney Museum of American Art, and the Smithsonian American Art Museum. His

playful yet thought-provoking approach left a lasting impact on subsequent generations of artists.

- d) (Human response) Jeremy Anderson is an American artist who is best known for his interesting sculptures. These sculptures are a bit abstract and they often depict an abstract or unclear setting. The art is quite interesting to look at and it looks like at any moment the art could come to life and there could be tens of little people walking through the sculptures going about their day to day life. It is easy to imagine all sorts of historical events, real or fictional, taking place in the scenes that Anderson sculpts and that is what I find most interesting about his art. Other sculptures depict a more common scene that looks almost like an aerial view of a tv show set. These settings will have different meanings and illicit different imaginative responses of what could be going on in the space that Anderson built.

Neil Keltcher
DS3500
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Data Science

The Provider and the Releaser

ChatGPT Short summary

John Bellany (1942–2013) was a Scottish painter whose work is deeply rooted in the culture, history, and struggles of his homeland. Often drawing from his own life experiences and the fishing communities of the Scottish coast, Bellany's paintings combine raw human emotion with symbolism and allegory. His work is known for its bold use of color, expressive brushwork, and powerful psychological depth. At times, his art reflects a sense of confrontation with mortality, suffering, and resilience, particularly as he battled personal challenges and illness throughout his career.

The first work shown, a portrait of a man with rugged features and a cigarette, highlights Bellany's ability to capture the dignity and toughness of working-class individuals. The sitter's weathered hands and piercing gaze emphasize strength and endurance, qualities that reflect the harsh realities of life in fishing communities. In the second painting, a woman sits in bed with a book before her, her expression contemplative and solemn. Here Bellany presents themes of aging, wisdom, and reflection, using thick, textured paint to bring out both the fragility and resilience of his subject. The third painting departs from realism, showing a skeletal figure among abstract, ghostlike forms, with a seated figure gazing upward. This work demonstrates Bellany's interest in myth, mortality, and the spiritual dimension of existence, combining vivid, expressive colors with unsettling imagery.

Taken together, these works reflect Bellany's unique ability to weave the personal and the universal, the ordinary and the mythic. Whether through portraits of individuals or symbolic scenes of life and death, his art confronts the human condition with unflinching honesty. Bellany remains one of Scotland's most significant modern painters, celebrated for both his technical skill and his profound emotional vision.

Sample Works



My Response

After reading through the AI short summary, I would say it was quite good. If I was a teacher grading this short summary, I would probably give it an A. But, in reality I would not be giving a good grade to ChatGPT. I would be giving the grade to the 20 or so people on the internet who have written great summaries on the work of John Bellamy that ChatGPT has been trained on. ChatGPT has scanned every corner of the internet, including the written papers that analyzed the sample works created by humans. ChatGPT would never exist without the vast amounts of data on the internet, all created by humans.

Nikhil Vanama
DS3500
Northeastern
Data Science

Toni Grand's Artistry



AI Generated:

Toni Grand: Sculpting the Living Dialogue Between Nature and Culture

Toni Grand (1935–2005) was a French sculptor whose art transforms raw natural elements into conceptual meditations on material, process, and the interdependence of nature and culture. A key figure in the Supports-Surfaces movement, Grand consistently challenged traditional sculpture, treating wood, stone, bone, and even fish not as passive media but as active collaborators. His art celebrates the tension between what is found in nature and what is shaped by human ingenuity.

Materials and Techniques

Grand's practice was grounded in the inherent qualities of materials. From early works in lead, aluminum, and steel, he shifted in the late 1960s toward wood, hand-carving tree branches into intricate looped masses that resisted predictable geometry. The third image you shared—a tangled white lattice—embodies this period: its hand-carved loops create a dense, living form that seems to grow organically, blurring the line between sculpture and natural growth.

By the late 1970s, Grand expanded his repertoire to include synthetic resins applied to stone, wood, and bones, even using fish such as Congridae eels. The first image—a room of translucent cylindrical forms—illustrates his resin-based explorations. These ghostly, semi-transparent tubes draw attention to structure, volume, and light, inviting viewers to move among them and experience sculpture as both object and environment.

The second image shows vertical wood sculptures—curved, irregular forms that stand like sentinels or abstracted trees. They epitomize Grand's deconstructivist approach, revealing the forces of bending and splitting rather than hiding them. By leaving tool marks and structural irregularities visible, he foregrounded the dialogue between human shaping and natural resistance.

Artistic Philosophy

Grand refused to settle into a signature style. Instead, each series arose from an authentic imagination focused on how materials transform and how humans appropriate nature. His sculptures explore the dialectic between nature and culture, asking how cultural processes—like art-making itself—modify organic matter.

As a member of the Supports-Surfaces movement, he embraced the idea that the support (material structure) and surface (visible form) are inseparable. Yet Grand went further,

incorporating technological ready-mades alongside hand-carved forms, staging an encounter between the natural and the industrial. The resin cylinders, for example, read as both natural pods and futuristic machine parts.

Exhibitions and Legacy

Grand's international impact is reflected in his first major show at the Paris Biennale in 1967, his U.S. museum debut at The Society in 2000, and major exhibitions at the Centre Pompidou (Paris), Museum Moderner Kunst (Vienna), and MAMCO (Geneva). His presence in global art events such as the Venice Biennale and Documenta reinforced his status as a sculptor of conceptual and formal innovation.

Enduring Significance

Toni Grand's art invites us to slow down and look closely. Each piece, whether translucent resin cylinders, skeletal wooden loops, or upright carved trunks, embodies a process of discovery—not just the artist's but the material's own. His works remain strikingly contemporary in an age concerned with ecology and material sustainability, showing how art can mediate between natural forces and technological society.

In sum, the sculptures you shared—ethereal resin drums, upright wooden spines, and labyrinthine wood lattices—are more than static objects. They are material conversations, exploring how nature and culture continually transform one another. Through this authentic, evolving practice, Toni Grand secured a lasting place in modern and contemporary art history.

My thoughts:

After looking into my selected artist, Toni Grand, I would agree with some things that chatgpt said including what type of materials he used and facts like when he was creating his art. However, I would say that after reading the summary ChatGPT gave I still have no clue who this guy really was or what he supported. For example by doing my own research I found that he did a lot of minimalistic artwork and that he liked using a deconstructionist type of artwork, a topic which ChatGPT tried to cover talking about his artistic style but I felt like since the LLM did not want to be wrong it caused the response to be very generalized and vague. I believe this pattern likely showed up for many artists that other students chose, especially the ones with less and less information. ChatGPT will generate 2 pages if you ask it to do so, so it will begin repeating itself or even hallucinating and saying things that don't necessarily represent reality. Specifically with my artist I felt that ChatGPT struggled to convey the real emotion behind his artwork and a reason for that is because ChatGPT doesn't think in emotion it is simply just tokenizing the text you give and predicting what output you want in return.



Charline Bon Heyl: Comparing AI Against a Human Analysis

Niki Anand

DS 3500 (9:45 am class)

Khoury College of Computer Science, Northeastern University

Data Science & Economics, Minor in Law and Public Policy

Artist Choice: Charline von Heyl

Artwork: Interventionist Demonstration (Why-A Duck?)

Left & Boogie right



AI Prompt: hey i want you to write me a short summary/analysis on Charline von Heyl german artist and three of her most famous works. Interventionist Demonstration (Why-A-Duck?), Boogie, and The Big Zipper

Charline von Heyl: Artist and Struggles

Charline von Heyl has always resisted the safety of stylistic repetition. Unlike many contemporary painters who find a recognizable “signature style,” von Heyl pushes against it, embracing uncertainty and failure as central to her process. Her struggle lies in continually inventing new visual languages, creating works that both attract and unsettle. She has spoken about how painting is never about expressing herself directly, but about creating something that has its own presence and life --a painting that “does what it wants.” This restless drive often puts her at odds with expectations of clarity or coherence, but it’s exactly this tension that makes her work powerful.

1. Interventionist Demonstration (Why-A-Duck?)

This painting wrestles with the chaos of communication — language cut up, fragmented, and tossed across the canvas. It emits a sense of agitation, protest, and disruption. The clash between words and abstract marks mirrors the struggle of making sense in a noisy, fractured world. Von Heyl channels both humor (the Marx Brothers pun) and frustration (the disjointedness of slogans), suggesting how meaning breaks down under pressure. It feels like a battlefield between order and disorder, speech and silence.

2. Boogie

Here, von Heyl’s struggle is with rhythm and energy itself. The swirling, fiery red mass against yellow radiates both vitality and violence — like something alive but unstable, pulsing too fast. It emits intensity: the sensation of music, movement, and even chaos overtaking form. Von Heyl often describes her paintings as things that *must be wrestled with*, and *Boogie* embodies that fight — the artist holding onto a storm of gestures, trying to make them sing rather than collapse.

My Response:

Charline von Heyl pushes the meaning of what art is and how we experience it, painting to move beyond language and definitions into something more vulnerable. Her work captures the moment when “looking feels like thinking,” creating art that has a life of its own and emits energy rather than just imagery.

Interventionist Demonstration feels like looking into her mind, chaotic and fragmented in ways you can’t read but only see, while *Boogie* uses color as contrast, channeling emotions rather than clear forms.

What surprised me was how closely ChatGPT’s analysis aligned with my own thoughts, it emphasized her resistance to repetition and language and her embrace of uncertainty, describing *Interventionist Demonstration* as a battlefield between order and disorder and *Boogie* as rhythm almost overwhelming form. Even though I leaned more on emotion and presence and the AI leaned on process and struggle, we both arrived at the same conclusion: von Heyl’s art exists beyond simple interpretation, alive on its own terms.

Noel Burra
DS3500
College of Science
Data Science and Behavioral Neuroscience 2027

Response to AI Summary: Perspective on Artist Saul Bass

AI Generated Content

Saul Bass: Making Movies Move

Saul Bass (1920–1996) reshaped how audiences meet a film. Before Bass, title sequences were largely formalities; after Bass, they became miniature stories—emotional preludes that establish theme, mood, and motion before the first line of dialogue. Trained as a graphic designer in New York and working primarily in Los Angeles, Bass fused European modernist reduction with an American sense of punchy, cinematic drama. His hallmarks are instantly recognizable: bold, limited color palettes; hand-cut, irregular shapes; symbolic silhouettes; and typography that seems to act, not just label.

Design Language and Method

Bass's approach was a rigorously simple one: reduce a story to a single visual metaphor and give it kinetic life. He often built forms with cut paper, preserving rough edges and human irregularity that read as psychologically expressive.

Film posters and Title Sequences.

- *Vertigo* (1958) — For Hitchcock, Bass built a spiraling diagram that visually induces the film's central sensation—disorientation and obsession. The vortex, concentric lines, and rotating type create optical instability that figures the plot's psychological loops.
- *Anatomy of a Murder* (1959) — A disassembled silhouette, its parts misaligned, turns the entire justice system into a puzzle of fragments and interpretation. The figure reads at once as a body and as movable pieces—law as montage.
- Later collaborations — Bass returned in the 1990s with Martin Scorsese: *Goodfellas* (1990), *Cape Fear* (1991), *Casino* (1995), evolving his language into neon flares, streaking titles, and exploding jewels—metaphors for speed, risk, and shattering excess.
- *Kubrick and The Shining* — The red *Shining* poster concept you attached shows Bass's gift for fusing type and image: the halftone face peers through the fractured title, dread arising from typography itself.

Outside the theater, Bass authored some of the most enduring American trademarks, applying the same reduction and movement-in-the-mind.



The AT&T bell (1969) and later globe (1983) translated communications into stable, legible icons. The United Airlines “tulip U” (1974) compressed flight, clarity, and modernity into a monogram. He also contributed to identities for Minolta, Girl Scouts of the USA, Quaker Oats, and many others. Across these, you see the Bass logic: one memorable form, perfectly balanced, that tells a story at a glance and survives at every scale.

Three Sample Works Included

1. The Shining (poster concept): The blood-red field, grainy visage, and the way the H/E letterforms shear and cascade turn the title into psychological terrain. The typography becomes a corridor—claustrophobic, off-kilter, alive with menace.
2. The Man with the Golden Arm (poster): Slabs of black and bands of color bracket the jagged arm, a symbol that is graphic and diagnostic at once. Bass’s blocks operate like film edits—hard cuts that structure attention and emotion.
3. Tonka (poster): The red-black contrast and the sculptural, hand-hewn forms keep faith with Bass’s material sensibility. The upward thrust of the hand/tool motif reads as both industrial power and ambiguous threat, typical of his ability to keep an image dual-coded.

Bass’s real innovation wasn’t a style so much as an idea: design as narrative function. He proved that titles could be storytelling, posters could be plot devices, and logos could be tiny films played in the mind. Generations of filmmakers and designers—from motion-graphics studios to brand systems teams—inherit his insistence on metaphor, reduction, and rhythm. Today’s best main titles (think of the way type breathes with sound design) are essentially working in a discipline he defined.

My Response to AI

Saul Bass is an American graphic designer and artist whose work primarily focused on the motion-picture realm. For example, his work included movie posters, title sequences, and graphic design elements within movies. His ideas are expressive and often use sharp colors, shapes, and symbolism. I do agree with the AI summary in that the title sequences were previously not as regarded before Bass, and that his metaphors and striking design allowed these sequences to rise in popularity. I also agree with the AI’s notes about how his work in the AT&T Bell, United Airlines, etc. created a lasting impact on creating stories for these companies. An essential insight that the AI summary missed is a more in-depth note of his impact in contemporary art beyond the film industry. Also, the summary missed out on his use of striking/sharp color to create a more visually appealing graphic. In the AI output I did not detect any factual errors. This may be because AI is able to use a wide-variety of sources when compiling both the information and response. I do believe that the AI captured the emotional impact of Bass’ work. This is because it mentioned how his unique style built a narrative and activated a story-telling mindset in its viewers. Also, because the summary emphasized his lasting impact on other artists to come within the film industry, and how many current teams adopt some of the ideas he defined in his work. Overall, the AI summary is valid and informative, but could include further details about his impact on contemporary art as a whole.



After putting the two images into ChatGPT along with a prompt to analyze them; Chat GPT came up with this: “Howard Sochurek (1924–1994) was an American photojournalist whose career reflected both the golden age of magazine photojournalism and the early stages of digital imaging. After serving in World War II, he joined *Life* magazine in 1950, quickly establishing himself as a sharp observer of human stories around the globe. He covered conflicts in Vietnam, the Middle East, and India, as well as political and social transformations in the United States, creating images that combined documentary truth with striking visual form. Later in his career, Sochurek became a pioneer in computer-assisted imaging, working with NASA and medical researchers to enhance X-rays and CT scans, showing his unusual ability to bridge art, journalism, and science.

The two works highlight his gift for embedding social meaning in everyday scenes. *Workmen Harvesting Sugar Cane* uses the power of silhouette and contrast: figures on horseback and laborers cutting through tall stalks are cast in dark shadow against the open sky, turning a scene of agricultural work into a visually dramatic meditation on labor and endurance. The starkness emphasizes both the dignity and the grueling reality of manual work. In contrast, *Boy's Hand Holding a Toy Six Shooter* (1952) is more playful yet unsettling. It shows children in the middle of a game of “cops and robbers” on a dusty road, with the exaggerated presence of a toy pistol in the foreground. While on the surface it captures childhood play, the image also suggests how ideas of violence and authority are woven into American culture from an early age. Together, these photographs reveal Sochurek’s ability to turn fleeting moments into layered visual narratives, balancing the immediacy of documentary photography with a deeper symbolic resonance that continues to speak decades later.”

In terms of factual errors, the information about the Sochurek from Chat GPT was very accurate. His biography and early life were factual. As for the analysis, the AI response had a creative

Noura Alami

DS3500

Howard Sochurek

take. I agree with the explanation of the theme through the use of colors and other elements like shadows. AI however has a tendency to be very wordy in its analysis, and this is prevalent here. So, while I agree with the analysis, the way it was written makes it a bit confusing.

Oliver Baccay, Class of 2028
Northeastern University, College of Science
Mathematics Major

More Than Data: What AI Misses in Dongkuk S. Ahn's Art

The following summary (and title above) was generated using Claude AI.

Dongkuk S. Ahn (1937-2013)

Dongkuk Ahn, also known as Don Ahn, was a South Korean artist and tai chi master who resided in New York City. He earned his BFA from Seoul University and MFA from Pratt Institute, becoming a distinguished artist whose work bridged Eastern and Western traditions.

Ahn's art presents a meeting of the liveliest manners of Eastern brush painting-in particular, Zen painting and the so called "action painting" of American Abstract Expressionism. His paintings are characterized by rapidly applied brushstrokes that hurtle across the surface with extreme speed and spontaneity.

A major theme in his work was the dragon from Korean mythology, which he expressed through whimsical ribbon-like marks and trails of paint. His work is held in prestigious collections including the Museum of Modern Art in New York.

Samples of Ahn's art:



Painting 1: *Wild Surfing*, 2000, Acrylic on canvas (left)



Painting 2: *Himalayan*, 1993, from Sun and Mountain Period, Acrylic on Canvas (right)



Painting 3: *Wind*, 1998, from Gold Period, Acrylic on canvas (left)

AI Analysis of Paintings

Painting 1, *Wild Surfing*: This work features a dramatic deep blue background with explosive yellow-green brushstrokes swirling across the surface. The composition suggests underwater movement or cosmic energy. Red dots scattered throughout add rhythmic punctuation to the flowing forms. The paint application appears thick and gestural, creating a sense of turbulent motion.

Painting 2, *Himalayan*: Dominated by warm golden yellows, this piece depicts what appears to be a mountainous landscape with a red sun. The brushstrokes create textured, wave-like formations across the surface. The horizontal streaking suggests wind or atmospheric movement. The overall effect is more earthbound and serene compared to the first work.

Painting 3, *Wind*: This composition combines flowing dark forms against warm yellow and orange backgrounds. Colorful dots in blue and green create a constellation-like pattern. A red curved line and blue diagonal add structural elements. The dark serpentine forms are the most dragon-like of the three paintings, undulating with organic rhythm across the canvas.



<https://www.donahn.org/biography/>

My Response *(No longer AI-generated)*

I looked through around ten artists to analyze before I found Don Ahn. His style stood out to me as soon as I found his artwork. I found that most of the essential insights about him were written in the summary. I assume that this is because Claude used Ahn's biography from his website to write the summary. Though the summary was accurate, something that Claude missed was the different periods of his artwork style. As seen above, some of his paintings are from varying periods of his life. When clicking through his website, there are 10+ paintings from each. In these paintings, certain brushstrokes show spontaneity. When looking at his artwork side by side from the same period, each stroke is slightly different, as well as the colors, representative of his emotion while painting at that time. This is why, in my opinion, the AI did not capture the emotional impact of the artist. Instead, it just depicted what was in the painting.

Does AI grasp the Cultural Impact of Hispanic Artists

Paulo Martinez-Amezaga

DS3500

Khoury

Datascience/Bio

AI

Enrique Chagoya is a Mexican-American artist whose provocative mixed-media works challenge conventional narratives about culture, power, and history. Born in Mexico City in 1953, Chagoya immigrated to the United States in 1977, and this bicultural experience profoundly shapes his artistic vision. His work stands at the intersection of multiple worlds—pre-Columbian and contemporary, indigenous and colonial, high art and popular culture—creating a visual language that is both critically engaged and darkly humorous. Through his distinctive practice of combining disparate visual sources, Chagoya has established himself as one of the most incisive commentators on the legacies of colonialism and the complexities of cultural identity in the Americas.



At the heart of Chagoya's practice is a technique of radical juxtaposition. He deliberately collides imagery from vastly different sources and time periods: ancient Mesoamerican codices appear alongside Renaissance engravings, American superhero comics intermingle with Baroque religious art, and contemporary political figures emerge in contexts that strip away their authority. This collision is not arbitrary but carefully constructed to expose the violence of colonialism and the ongoing legacy of cultural imperialism. By placing Superman next to Aztec warriors or depicting political leaders in degraded or absurd situations, Chagoya destabilizes the viewer's assumptions about cultural superiority and historical progress. The effect is jarring and intentional—these unexpected combinations force viewers to question the hierarchies that govern how we value different cultures and their artistic productions.

The format of the codex—the ancient book form used by pre-Columbian civilizations—is central to Chagoya's work. He creates pieces that mimic these historical documents in their accordion-fold structure and visual style, but fills them with anachronistic and subversive content. This approach performs what Chagoya calls "reverse anthropology," turning the

ethnographic gaze back on Western culture and examining it with the same scrutiny that European colonizers once applied to indigenous peoples. Where Western museums have long displayed indigenous artifacts as objects of curiosity, Chagoya flips this dynamic, presenting Western and American popular culture as equally strange and worthy of critical examination. His codices become sites of resistance, reclaiming an indigenous form while simultaneously critiquing the forces that sought to erase it. The deliberate anachronisms—a Mickey Mouse figure in an Aztec scene, or European conquistadors alongside contemporary corporate logos—collapse historical distance and suggest that colonialism is not a relic of the past but an ongoing process that continues to shape contemporary life.

Chagoya's visual vocabulary draws from an extraordinarily wide range of sources, demonstrating both his technical skill and his encyclopedic knowledge of art history. He incorporates imagery from pre-Columbian manuscripts, European old master prints, American comic books, religious iconography, pornography, advertising, and news media. This democratic approach to image-making—treating a Dürer engraving with the same respect (or irreverence) as a Superman comic—is itself a political statement. It refuses the traditional boundaries between "high" and "low" culture and suggests that all visual culture is worthy of serious consideration and critique. His technical mastery of printmaking, drawing, and painting allows him to seamlessly blend these disparate sources, creating works that are visually cohesive even as their content remains deliberately fragmented and contradictory.

Chagoya's work is deeply political but never didactic. His use of humor, irony, and visual wit allows him to address serious subjects—colonialism, racism, environmental destruction, political corruption—without resorting to simple propaganda. The absurdity of his juxtapositions invites laughter, but this laughter carries an edge of recognition and discomfort. When viewers see familiar icons of American culture—Superman, cartoon characters, presidents—placed in unexpected and often degrading contexts, they are forced to reconsider what these images represent and the power structures they uphold. Through this strategy, Chagoya creates art that is both intellectually rigorous and emotionally resonant, accessible yet complex, entertaining while remaining profoundly critical of the systems it depicts. His work operates on multiple levels simultaneously, offering immediate visual pleasure while rewarding sustained attention and critical engagement.

Paulo

Enrique Chagoya's greatest strength lies in his ability to utilize his art to send messages, and in my eyes the strongest ones he sends are political ones. AI was able to capture the meaning behind his works, and the power a hispanic artist holds through their art. There aren't factual errors, however it does not grasp the emotional impact. The emotional impact is something a human can process. As a Latino, and Hispanic, Chagoya's work is something that I deeply relate with. As half Mexican the messages and critiques he sends is something I can relate to on the personal level which evokes an emotional impact. AI does a good job of analyzing Chagoya however, it will never replicate the emotional impact that can only be realized through real life experiences.

Criticizing AI's Ability to Understand the Blurred Vision of Jüri Arrak

Name: Teddy Pomianek

Class: DS3500

College: Northeastern University

Major: Data Science and Economics

Jüri Arrak's Work:



Leda, 2021



Sacristan, 1991

Ai-Generated Artist Summary (The following is work is **entirely ai-generated** from [chatGPT.com](https://chatgpt.com)):

Jüri Arrak (1936–2022) was an Estonian painter, graphic artist, and illustrator known for his surreal, symbolic, and often satirical visual language. A central figure in Estonian art during the late Soviet era, Arrak developed a highly recognizable style marked by bold outlines, fantastical figures, and allegorical storytelling. His work often drew on mythology, folklore, and existential themes, creating images that balanced the personal and the universal.

The two works you selected illustrate this breadth. *Sacristan* (1991) embodies his sharp use of color and caricature-like figures, conveying both humor and unease through exaggerated features. In contrast, *Leda* (2021) returns to classical mythology, reinterpreting the ancient tale of Leda and the swan with stark, linear intensity and unsettling surrealism. Taken together, these works highlight Arrak's fascination with the human condition, power dynamics, and the blurred lines between the sacred and the profane.

Personal Response (The following paragraph is **NOT ai-generated**):

The short response taken from ChatGPT surrounding the artist Jüri Arrak is simple and accurate to history but does not dive deeper into the meaning of the pieces provided. According to an article from The Museum of Modern Art in NYC's editorial, "Exploring Estonian heritage became a form of hidden resistance and a means of preserving national culture in the face of enforced Russification" (Taidre). The abstractness from Arrak's *Sacristan* does less to create "humor and unease" (ChatGPT), as it challenges the strict rules of the soviet system Arrak grew up in. It is also said in reference to Arrak, "his imagery represents a flexible semiotic

system” (Taidre). One of the central themes in the Greek myth Leda is the connection between gods and mortals, which connects to Arrook’s Leda, as his work served as a pathway between himself and different religions and mythology. Again, ChatGPT’s response is accurate to history but does not dive deeper into the context and its meaning behind these works. If someone were trying to get an understanding of Arrook’s path through soviet Estonia and his shifting world views then this response does not meet the mark, but if you wanted a general idea of who the artist was and what the pieces represented at a surface level then ChatGPT’s response answers those questions.

Works Cited:

Taidre, Elnara. “Jüri Arrak: Interpreting Visual Archetypes in Estonia.” *MoMA Post*, 20 Apr. 2021, post.moma.org/juri-arrak-interpreting-visual-archetypes-in-estonia/. Accessed 28 Sept. 2025.

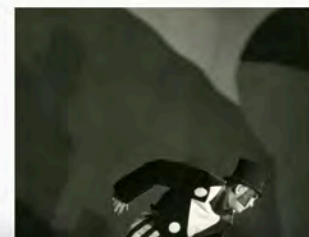
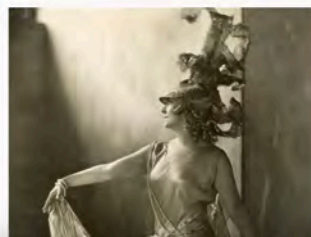
Riya Mohandas

DS3500

Northeastern University

Data Science and Business Administration

AI's Interpretation of James Abbe



ChatGPT: James Abbe (1883–1973) was an American photographer best known for his portraits of early 20th-century celebrities, dancers, and cultural figures. Active during the 1920s and 1930s, Abbe documented the glamour and dynamism of the Jazz Age, capturing Hollywood stars, Parisian nightlife, and performers on stage. His work is characterized by a mix of elegance and spontaneity, often blending fashion, theater, and candid expression. Abbe's photographs serve both as striking portraits and as cultural records, reflecting the energy, style, and shifting social norms of the interwar years.

Response: I think this AI summary is just facts that you can find about the artist on google. It doesn't really go in depth into the meaning of his photographs but more focuses on who he photographed, very surface level information. I would have to agree with this AI summary because there's nothing to disagree with. ChatGPT is missing the essential insight into why his work was so important. There's no factual error in ChatGPT output but I don't think it effectively captured the emotional impact of Abbe's work. It definitely explained it in a way that feels informative but definitely lacks a more deeper, specific analysis about his work.

Rohita Nookala
DS 3500
Khoury College of Computer Sciences
Data Science and Biochemistry

Evaluating AI's Interpretation of Robert Barnes

AI Assessment:

Robert Barnes is an American artist born in 1934 in Washington, D.C., though he moved to Winnetka, Illinois as a child. From 1952 to 1956 he attended both the School of the Art Institute of Chicago and the University of Chicago, receiving BFAs from both schools.

Artistic Development and Influences

During his student years, Barnes was part of an exceptionally fertile community of artists that included Claes Oldenburg, Jack Beal, Irving Petlin, Leon Golub, Ellen Lanyon, Robert Indiana, and H.C. Westermann. In 1961, he was awarded both the William and Norma Copley Foundation Prize for Painting and a Fulbright Grant to study English portraiture, leading him to study at the Slade School of Art in London until 1963.

In London, Barnes found himself in the company of extraordinary artists, including Francis Bacon. Through Bacon's involvement with the London Theatre, Barnes developed an interest in the theatrical arts, which would pervade his paintings for decades to come. He also interacted with several leading Surrealist artists in New York, including Marcel Duchamp, Matta and Max Ernst, though he maintained his own distinct artistic path.

Artistic Style and Themes

Barnes has been called the "most famous unknown painter in America," and his style defies simple categorization. His work is representational, but it lacks the cartoon-like sensibility of the Chicago School artists. It combines a New Figurative painterly aesthetic with the playfulness and psychological complexity of a Surrealist collage.

Barnes's work is characterized by a rich mixture of literary and psychological references and a unique style that walks the line between figurative and abstract, narrative and surreal. His paintings often consider particular ideas or themes related to narrative experience, revealing an outer world connected with inner experience. He presents objects and scenes ambiguously in a manner reminiscent of the Surrealist artists, expressing an awareness of the mind's influence on shifts and overlaps in lived reality.

The two images shown exemplify Barnes's distinctive approach - they feature theatrical, dreamlike scenarios with figures in complex interior spaces, rich color palettes, and a sense of narrative mystery that invites multiple interpretations. His work often depicts moments of psychological tension or "small embarrassments" as he describes them, rendered with sophisticated painterly technique and symbolic complexity.

Career and Recognition

Barnes taught at Indiana University for thirty-five years before retiring, and after retirement, he and his wife Nancy moved from Bloomington to Seaport, Maine, where the coastal environment offered new inspiration. His work has been exhibited regularly across the country for over 40 years and has attracted the admiration of generations of artists and connoisseurs, though it has remained relatively unknown in the popular art world.

Reflection:

From the AI summary, I agree with most of the things said but I think it is missing some things. I think it is missing more details about the specific 2 images that I attached in the prompt, and generally more things about his art rather than his personal life. In my opinion, I think Claude is focusing too much on that compared to his actual art pieces. However, I do not see any factual errors in the output which is a good thing to have in this summary. I think AI is doing the best it can to capture the emotional impact of the artist's work, but there are certain things that a person's eye can catch that AI cannot. For example, in the first art piece, the first thing I wondered was what is being shown in the mirrors and how that ties into the whole painting. These small details are things that AI often overlooks, but these can sometimes be the most important features of an artist's work.

Images:



Name: Ruyao (Anthony) Tian

D'Amore McKim School of Business

B.S in Data Science & Business Administration (Finance Concentration)

DS3500 Professor Rachlin

Question 7:

As a class, we will learn collectively about some of the “data points” in the Chicago museum’s catalog. Remember, each entry in the catalog was a human being. They lived their lives, often struggled with hardship and disappointment, but sometimes found great purpose and meaning through their artistic endeavors. With the help of AI, write a 1-to-2-page summary of one of the artists in the data set.

a) Choose a lesser-known artist from the Chicago data set whose works you find appealing.

Rudolf Schmitz

b) Dig up 2-3 of the artist's works of art on the Internet.



c) Ask Claude or ChatGPT to write a short summary of the artists and their work.
(You can attach your sample works as an attachment to your prompt.)

CHATGPT Response:

Rudolf Schmitz was a European painter whose work reflects both modern industry and traditional landscapes. One painting shows a cable factory alive with workers, machines, and spools of wire, emphasizing the energy of industrial life while still giving human detail to laborers. Another depicts a baroque city street with pedestrians, where careful perspective highlights the grandeur of old architecture within everyday life. A third watercolor captures an Alpine valley, blending mountains, houses, and a church steeple into a harmonious rural scene.

Together, these works show Schmitz's versatility: he moved easily between factory, city, and countryside, portraying each with balance and respect. His art suggests an awareness of change in his time, yet also a continuity of human presence in every setting.

d) Write a one paragraph response, expressing your own thoughts and opinions about your selected arts. Do you agree with the AI summary? Is it missing essential insights? Are there factual errors in the AI output? Does AI effectively capture the emotional impact of the artist's work? Write this response entirely on your own.

HUMAN Response:

A Glance at Rudolf Schmitz's Work

Looking at Schmitz's works, I disagree somewhat with what ChatGPT generated. Many of his scenes look cramped and monotonous, like the lack of people in the city, or the "lazy" landscape. It doesn't seem as harmonious as ChatGPT says, like it's portraying it as something that isn't there.

I do agree with part c, that he respects each setting without exaggeration. The scenes look like they are what they are. A landscape is a landscape; a cityscape is a cityscape—nothing too abstract or stretched. In general, it seems ChatGPT got the structure right, but it doesn't quite hit the emotional tone on the head.

e) Give your essay a title and include your name, class, college, and major at the top. Include samples of the artist's work in your essay. Remember to limit your essay to 1-2 pages, including the title, sample works of art, the AI assessment, and your response. Be sure that your essay clearly delineates the AI-generated content from your personal response so that the reader knows which is which.

Zack Khalil:

Zack Khalil is filmmaker and artist from Sault Ste. Marie, Michigan, currently based in Brooklyn, New York. He is known for his work in *The Violence of a Civilization Without Secrets*, *Empty Metals*, and *INAATE/SE*.

AI Summary: Zack Khalil (Ojibway) is a filmmaker, artist, and member of the New Red Order collective, known for his experimental works that center Indigenous narratives, subvert ethnographic conventions, and interrogate colonial legacies through a blend of documentary, narrative, and speculative elements. Born in Sault Ste. Marie, Michigan, Khalil often collaborates with his brother, filmmaker Adam Khalil, as well as artists like Jackson Polys and Bayley Sweitzer. He holds a BA from Bard College and is based in Brooklyn, New York, where his practice challenges historical authority and explores Indigenous worldviews in contemporary contexts. His films have screened at major venues like the Museum of Modern Art (MoMA), Sundance, and the Hammer Museum, earning acclaim for their innovative form and urgent political resonance. In *The Violence of a Civilization Without Secrets* (2017), a 10-minute anti-ethnography co-directed with Adam Khalil and Jackson Polys, he critiques the colonial violence of museum archives through the Kennewick Man controversy, using archival footage and animation to advocate for Indigenous repatriation. *Empty Metal* (2018), co-directed by Adam Khalil and Bayley Sweitzer, features Khalil as a performer in a dystopian narrative about a queer punk band entangled in an assassination plot, satirizing surveillance and rebellion with sci-fi and agitprop elements. *INAATE/SE/* (2016), co-directed with Adam Khalil, reimagines the Anishinaabe Seven Fires Prophecy in a 75-minute hybrid film, blending interviews, 16mm footage, and speculative visuals to confront colonization's impact and envision decolonial futures, earning praise for its poetic disruption of linear history.

Personal Remarks: Zach Khalil seems to be a lesser-known artist with a very spiritual look on creating media. Based on a few interviews he has participated in he seems to heavily believe in the spiritual and supernatural ideas, saying, "I believe that there is no truth, there is no certainty, no fact and therefore no fiction. There is no black or white or any shades of grey in between, because there is no finality, no certainty to be found in existence." I can see this reflected in his work *INAATE/SE* in which he

causes the viewer to feel like they are in a sort of fever dream with reality and fiction blending together, reflecting what he said in the interview. I believe AI could not really capture this idea that I felt and instead just described the film through the non-fiction aspects. *In The Violence of a Civilization Without Secrets (2017)*, the AI once again fails to capture the weary and discomfoting feeling that the film causes, instead focusing once again on the non-fiction aspects of the plot. Although there are no factual errors in the AI's work, I feel that the AI failed to capture the horror like feeling many of his films cause the viewer to feel.

Sabina Saxe
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Khoury College of Computer Sciences
Data Science & Biology

Chosen Artist: Charles Arnoldi



Flake, 1989



Axe Falls, 1981



Missionary, 2022

AI summary:

Charles Arnoldi (b. 1946) is an influential American contemporary artist known for his innovative use of everyday materials and his exploration of abstraction, sculpture, and painting. Emerging in the 1970s as part of the Southern California art scene, Arnoldi gained recognition for his ability to blur the boundaries between two- and three-dimensional art. His early work often involved wood as a primary medium—he created intricate, dynamic sculptures from cut and layered wood that emphasized line, form, and shadow. These pieces were characterized by a sense of spontaneity and energy, transforming ordinary materials into visually striking and expressive works.

Over time, Arnoldi expanded his practice to include painting and mixed-media installations. His paintings often reflect the structural sensibilities of his sculptures, featuring bold, gestural marks and geometric abstraction. Arnoldi's work is notable for its fluidity, bridging the gap between the physicality of sculpture and the flatness of painting. He frequently draws inspiration from natural forms and organic growth, infusing his compositions with rhythm and movement.

Throughout his career, Arnoldi has maintained a focus on process and materiality, exploring how the manipulation of surfaces and structures can convey emotion and form. His contributions have been widely exhibited in museums and galleries across the United States, and he is celebrated for pushing the boundaries of traditional media while maintaining a distinctive aesthetic that merges construction, abstraction, and experimentation. His work exemplifies a commitment to innovation and the transformation of the ordinary into something visually compelling and conceptually rich.

My response: From the very little I know about Charles Arnoldi, ChatGPT provided me with a sufficient summary of him and his work. I looked at multiple different pieces of art he created and noticed that his works range from paintings to sculptures. I did not notice any factual errors in ChatGPT's insight (but I also don't know much about this artist). ChatGPT mentions how his pieces were characterized by "spontaneity and energy", which I can only assume is an attempt at capturing the emotional impact of the artist's work. However, although this summary is sufficient, I believe a human could've written one that better explains/summarizes his work as an artist and how his individuality is expressed through his art.

The Sankey diagram I created shows the relationship between artists' nationality and gender. From the visualization, it is clear that most artists in the dataset are male, and the largest group comes from American nationality. Other nationalities such as French, Italian, and British also appear frequently, but across all groups, men dominate.

The diagram highlights the imbalance between male and female artists. While there are female artists represented, the flows are much smaller compared to male artists. This shows a clear gender gap in the collection.

By mapping nationality to gender, the Sankey chart makes it easy to see both the diversity of national backgrounds and the lack of balance in gender representation. This helps show how historical art records reflect broader social inequalities.

Sara Moshirzadeh

DS 3500

Data Science and Business Administration

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AI and Its Misinterpretation of Art

Doroteo Arnaiz is a Spanish painter born in 1936. Shortly after his birth Spain had a civil war and was then under the authoritarian rule of Francisco Franco. The economy was struggling and the people of Spain were living through the effects. Many were hungry, but too afraid to speak out against the government.

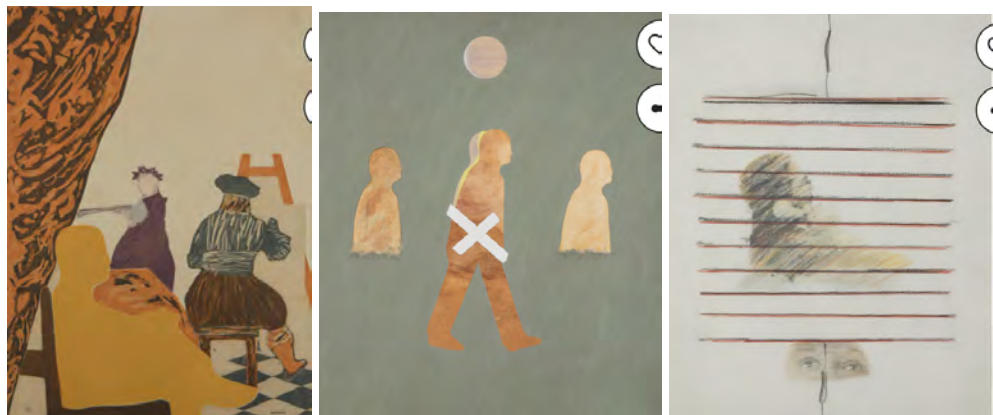
I put a few pieces of his art into ChatGPT to see a short summary of what it thinks the art he's made. ChatGPT said the following: "This body of work explores themes of perception, presence, and concealment through minimalist yet evocative imagery. The first piece presents an artist and model in a studio, framed by bold blocks of color and pattern, emphasizing the act of looking and representation. The second work reduces the human figure to silhouettes in motion, with one marked by a white cross, suggesting erasure, exclusion, or censorship. The third composition layers faces behind horizontal lines, evoking the feeling of being hidden, fragmented, or seen through barriers. Together, these works reflect on how identity and visibility are shaped not only by what is shown, but also by what is obscured."

I generally disagree with the statements that ChatGPT was making. In my opinion, the first photo is showing a presumably wealthy person getting their portrait done. And there's a silhouette of a person that everyone in the room is ignoring. Symbolizing how when the economy was in ruins, the rich ignored the people of Spain starving. In the second photo I see three men working until the moon rises. I see it as they are slowly "deteriorating" and how

they're not fully seen as human, due to the fact that they are not rich. I think the last photo represents censorship, as it looks like someone is behind bars, and I think that drawing the eyes underneath is symbolic because it shows that people do see what's going on, but unfortunately they can't always talk about it.

I think AI did not do a good job at thinking of the historical context of when these paintings were made, and that's why its responses were more surface level. I think AI is incapable of understanding how certain events can make humans feel, and that's why it can't understand when things connect in other aspects of life, such as art.

The Art I Submit:



Ivor Abrahams- A glimpse of his art and soul

Name: Shayna Basu

Class: Third Year

College: Khoury College of Computer Sciences

Major: Data Science

Sample works of art:

A Dream within a Dream, 1976, The Domain of Arnheim, 1976, The Masque of the Red Death, 1976, Acrobats double sided, 1982, Ligeia, 1976

The AI Assessment/Response

Ivor Abrahams was born in Wigan, Lancashire, in 1935 into a Jewish family. He trained as a sculptor at Saint Martin's School of Art and later at Camberwell, studying under figures such as Anthony Caro. After formal training, he apprenticed at the Fiorini Bronze Foundry and worked as a display artist for Adel Rootstein, which gave him early exposure to industrial aesthetics and innovative materials. His first public show came in 1960 alongside Peter Blake, and by 1961 he was included in the landmark "26 Young Sculptors" exhibition at the ICA through the recommendation of Eduardo Paolozzi. Over the course of his career, Abrahams worked across sculpture, printmaking, ceramics, collage, and a wide array of experimental materials, earning recognition as a Royal Academician in 1989. He passed away in 2015, leaving behind a diverse and unconventional body of work.

Among his significant pieces is *A Dream Within a Dream* (1976) is a screenprint on paper by Abrahams, in the Tate collection (Prints & Drawings Room). The work depicts a crumbling architectural frame within which stylized hourglasses hang, setting up a striking contrast between solidity and fragility. The hourglass, a classic symbol of time's passage, appears unstable in this setting, as if time itself is dissolving. The cracked facade hints at mortality, the breakdown of memory, and the erosion of permanence, aligning closely with Poe's themes of illusion and transience.

Edgar Allan Poe's *The Masque of the Red Death* (1842) tells of a deadly plague that devastates the land, bringing sharp pains, dizziness, bleeding, and sudden death. To escape the pestilence, Prince Prospero locks himself and a thousand courtiers inside a fortified abbey, where he stages a grand masked ball in seven rooms, each decorated in a distinct color, culminating in a black chamber lit with scarlet light. During the revelry, a mysterious guest appears, dressed as a victim of the plague, and moves through the rooms until Prospero confronts him in the final chamber, where the prince dies, followed by the rest of the guests. The tale highlights the futility of trying to hide from mortality, no matter how much wealth or power one possesses. It is often read as an allegory of death's inevitability, with added layers of meaning in its contrast between artificial order and the uncontrollable force of disease, as well as its exploration of masquerade, identity, and the fragile boundary between life and death.

My essay/response

I have chosen Ivor Abrahams from the Chicago dataset. He is a British sculptor who was originally trained at Saint Martin's School of Art and later at Camberwell in UK. ChatGPT summarised the main facts about his art training and gave an overview; but, it did not capture the nuance of his personal

life, that he had taken up sculpture against his parents' decision, and also taught part-time and exhibited regularly in one-man-shows from 1962 across Europe, Scandinavia, and America.

ChatGPT also gave a factual error about him entering the 26 *Young Sculptor* Exhibition instead of the 22 *Young Sculptor Exhibition* at the ICA in 1961. ChatGPT did not specify the type of materials he was experimenting with in its summary, like bronze, nylon flocking, pre-vulcanized latex, styrene, and plastics. ChatGPT tried not to provide details about his teaching career and shortened the prompt by saying *Over the course of his career*. That's why it left out very interesting and important facts, such as, after traveling extensively through Europe, Abrahams began his teaching career in 1960. He also served as a visiting lecturer at Birmingham School of Art, Coventry College of Art, Goldsmiths' College, the Royal College of Art, and the Slade School of Fine Art.

Ivor was very inspired by Edgar Allen Poe's work and most of his notable work stemmed from Poe's literary poems. ChatGPT could not link his artwork to Poe's poems before summarising them.

When it came to describing his work, *A Dream within a Dream*, ChatGPT could not really capture the emotional context behind his artwork. It could not capture the fact that Ivor took an indirect approach from Poe's poem. He didn't describe the poem with its central image by drawing the hands or the grains slipping away. Instead, he focused on the poem's setting and mood and used marine colors to show the shore and crashing waves, and he designed the frame of the hourglasses so that it looked a bit like coral. ChatGPT just provided a general overview of the meaning of his artwork, connecting it with his artistic themes, and didn't go into the depths of why he chose to do it the way he did.

Similarly, for *The Masque of the Red Death*, ChatGPT just narrated the story of the artwork and its meaning and lessons learnt from it. It didn't explain the context and significance of the tile behind the artwork, which is also equally important to understand the art. Ivor took a different approach from showing a dramatic ending to Poe's story. He didn't show the action directly. Instead, he showed a single object, a patterned floor tile. The tile itself inspired him because its design reminded him of how the Red Death might look standing on a balcony, an image not actually in Poe's poem but seen in the film version by Roger Corman.

I believe Ivor always thought outside the box and took an unconventional path to design and craft the story of his artwork. It was also interesting to research and read about the fact that he sought to produce artwork that is ultimately accessible to those with and without knowledge of fine art that is why his works were rarely abstract.

Sources:

<https://www.royalacademy.org.uk/art-artists/name/ivor-abrahams-ra>

<https://www.royalacademy.org.uk/art-artists/work-of-art/a-dream-within-a-dream>

<https://www.royalacademy.org.uk/art-artists/work-of-art/the-masque-of-the-red-death>

<https://www.goldmarkart.com/collections/ivor-abrahams?srltid=AfmBOorkaKRisrlv4ZV2BAqNlnKTwoNz5Ec8pPZZ8n082zM-mElN9hly>

Siddharth Ramesh
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HW 2



AI Response : Alistair Macready Bell's work carried a deep sense of rhythm, balance, and clarity that reflected both his technical precision and his sensitivity to the natural world. His style, rooted in strong linear forms and carefully composed shapes, conveyed more than just representations of boats, animals, and coastal scenes—it suggested an underlying harmony and structure within nature. By reducing subjects to their essential lines and rhythms, Bell emphasized movement and vitality, giving his prints a timeless and almost meditative quality. His focus on animals, particularly birds, spoke to his fascination with grace, freedom, and the fragile beauty of life, while his depictions of boats and harbors echoed themes of travel, work, and human connection to the sea. The meaning behind his style lay in its ability to transform ordinary subjects into universal symbols of balance and continuity, reflecting both his West Coast environment and broader human experiences. Bell's art thus not only defined a regional aesthetic but also expressed an enduring search for order and beauty in the world around him.

My Response : I think Bell's work really shows the both beauty and graces of nature and life. I don't think the AI fully showed what made his work meaningful. For example, the tug boat picture shows his desire to see life in everyday objects and scenes. The boat's lines give it a contrast of it making the boat feel both solid but alive. As well as the coastal picture, it details a calm and soothing atmosphere. Where he's trying to balance both precision with the environment and atmosphere he's trying to capture. While the llamas piece almost feels a bit whimsical. Showing that he's able to capture the actions and motion of the animal as it appears to be dying. The AI focused on his technique, but to really understand his pieces is to understand the impact in how his style transforms normal and everyday scenes and animals to something expressive.

Sienna Boos

DS 3500: Advanced Programming with Data

Khoury College of Computer Sciences

Major: Data Science and International Affairs; Minor: Biology

AI Summary vs. Student Analysis of Jankel Adler's Work

Examples of Artwork by Jankel Adler:



AI Summary:

Jankel Adler (1895-1949) was a Polish-Jewish modernist painter whose work powerfully combined avant-garde techniques with deeply personal and cultural themes. These examples beautifully illustrate his distinctive artistic approach.

Adler's style merged **Cubist fragmentation** with **Expressionist emotion**, creating figures that are simultaneously abstract and deeply human. His work is characterized by:

- **Simplified, geometric forms** that break down the human figure into angular planes and shapes
- **Rich, earthy palettes** dominated by ochres, browns, pinks, and muted tones that give his paintings a warm, tactile quality
- **Bold black outlines** that define and contain his forms, creating a sense of structure within the emotional content
- **Textural, layered surfaces** that add physical depth to his compositions

The maternal themes visible in these works reflect Adler's frequent focus on **intimate human relationships** and **universal experiences**. His figures, while stylized, convey profound tenderness and emotional weight - particularly evident in the protective, nurturing gestures shown here.

As a Jewish artist who fled Nazi persecution, Adler's work often carried undertones of displacement and the search for security and comfort. His artistic journey took him from Poland to Germany, Paris, and finally London, and this cultural mobility influenced his synthesis of various modernist movements with his own heritage.

Adler's paintings demonstrate how modernist techniques could serve deeply personal and cultural expression, making him a significant bridge between avant-garde innovation and humanistic content in 20th-century art.

Student Analysis:

I find Adler's work to be very unique and interesting to examine due to the abstract cubism style of the work, as well as the bright and numerous colors he uses. His work sort of resembles Picasso's. I agree with the AI summary's interpretation of Adler's art as "intimate" and "human." Especially in the painting of the mother holding her child, there is a very relatable rawness present. I can feel the emotional impact in my stomach when looking at both works. However, I think there is important emotional context to Adler's story that the AI summary wrongfully understates. When I was reading about Adler, I found that he was forced to flee Nazi Germany for France at the height of his success, after his art was declared "degenerate." (<https://benuri.org/artists/33-jankel-adler/biography/>). This makes me respect him a lot, as it takes someone who questions the status quo, whose ideas are revolutionary, and who uses their craft to express profound beliefs even when it is hard or dangerous to be denounced by a fascist regime for their art. While I agree with the facts presented in the AI summary, I feel that it doesn't fully capture the gravity of Adler's work being so groundbreaking that he had to flee his own country. His paintings didn't just arrange shapes and colors; they communicated ideas and ideology. Adler's fleeing is briefly mentioned in the AI summary, but the summary mostly focuses on technique. His story is also very objective and a bit vague in how it is articulated, because the AI does not have a distinct voice, and the summary is not written by a person with underlying values and ideas. I think this devalues the magnitude of Adler's impact.

Simar Sidhu

DS3500

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Data Science + Economics Major

The Value of Critical Thought

I chose Alex Schweder as my primary artist to focus on, and the pieces that are below to focus on by him. I chose these pieces:



Here is what the AI had to say about Mr. Schweder: Alex Schweder is an American choreographer, dancer, and performer known for his innovative and experimental approach to contemporary dance. His work often explores themes of vulnerability, human connection, and the physical limits of the body, blending movement with storytelling and multimedia elements. Schweder has been recognized for his unique style that pushes the boundaries of traditional dance and performance art.

The AI is correct in that Alex Schweder is an American choreographer, dancer, and performer, but has assumed much about his work and the types of art he creates. For example, both of these pieces are much more in depth than just what the AI has scratched on the surface

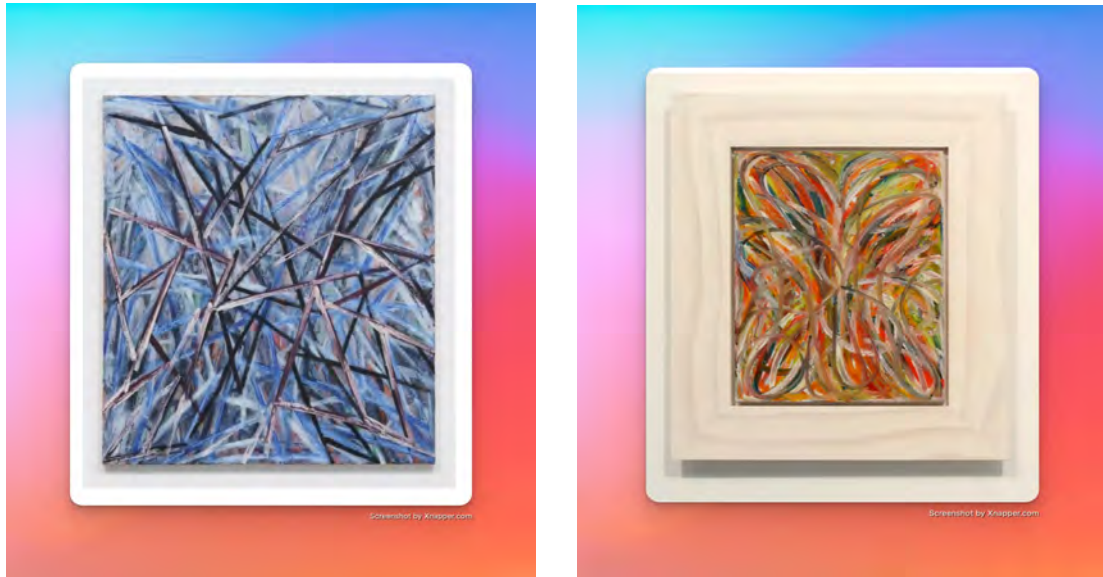
using buzzwords. Pointing at the first piece, where the title is “Instructions”, the piece makes us consider the repetition that comes from our current society, and how we run in a circle to accomplish a task that is insurmountable, and spend our life running, instead of enjoying our lives. This type of messaging through art cannot be conveyed simply with the term “human connection”, and although an AI may have scratched the surface with his work, the more we look into it the more we see how deep his messaging is.

For the second piece, we can again look at the AI summary and call it correct for what he is doing, but the messaging goes much deeper than this. This piece is called “Pollinator”, and consists of 5 separate buildings brought together on a circle, which housed artists temporarily. To get from structure to structure, it required all the artists to work together to accomplish their goals, and allows us to consider the value of dependence on one another. In our current society, especially through social media, independence is something that is being promoted as what “strong” men do, and this breaks that social trend by showing us that dependence is a part of being a human. To be dependent and rely on someone, as well as to be depended on, is a unique part of life that we mustn’t waste away in the goal to be the “coolest” person or most “strong”. In a modern day and age, Alex’s pieces remind us of the aspects that make us uniquely human, and through his art pieces brings them out for us to ponder on and appreciate.

SioWa Luo
DS3500 Section 1
DMSB
Business Administration in Business Analytics and Data Sciences

The Guy Who Paints with Sticks

Charles Arnoldi Sample Art



AI Assessment

Charles Arnoldi (born 1946) is an American abstract artist known for his innovative "stick paintings" that combine natural materials with paint. The two works shown demonstrate his signature style of dynamic, intersecting lines and organic forms.

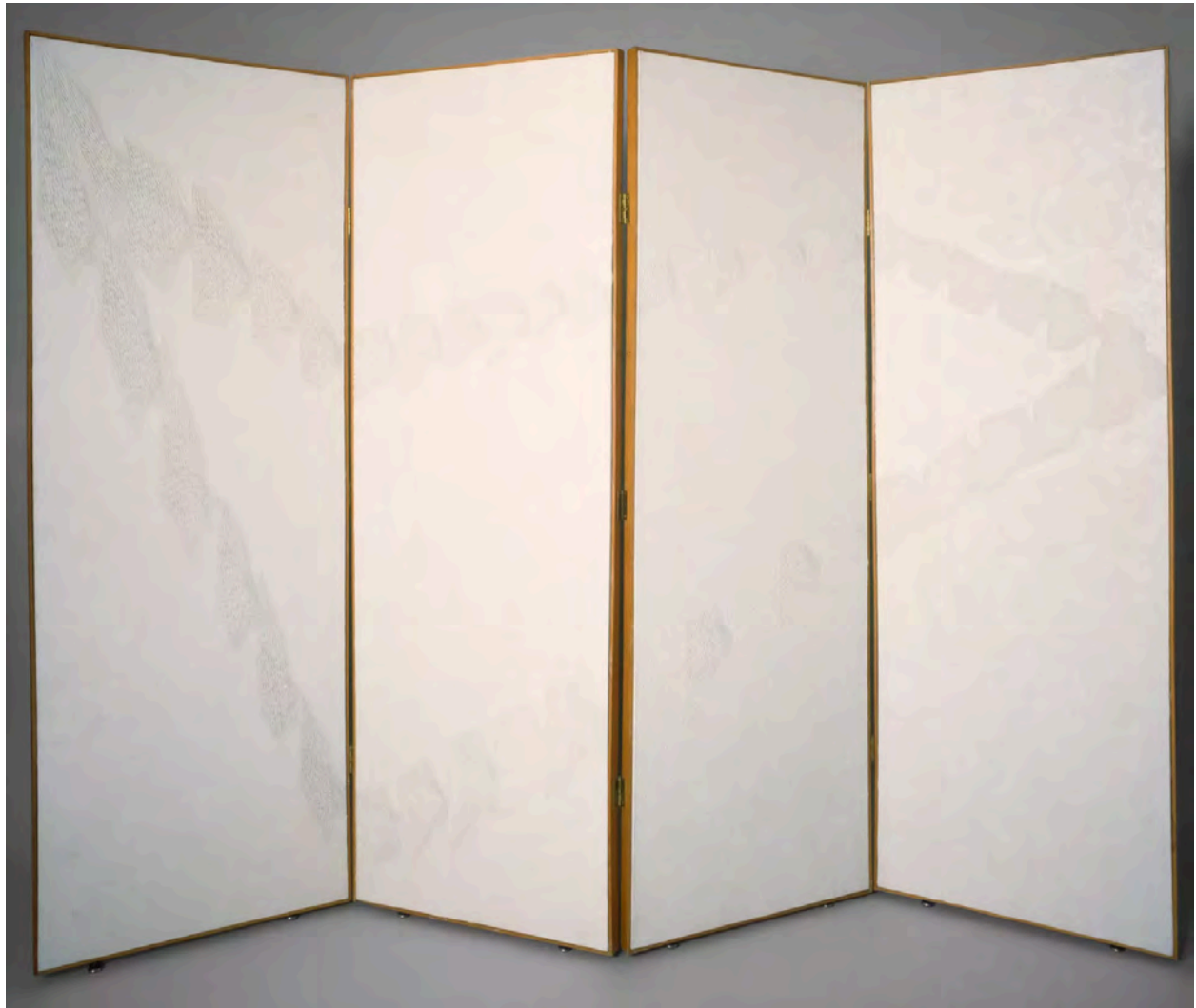
The left piece features bold linear elements creating energetic movement against a blue background, while the right piece shows flowing, warm-toned compositions suggesting natural forms like branches. Arnoldi's work explores the tension between chaos and control, building layers to create depth while maintaining compositional structure. His artistic process emphasizes the dialogue between intention and accident, allowing materials to guide outcomes while retaining artistic control.

Response

Charles is an abstract artist who became well known for his “stick paintings.” He arranges and paints tree branches and twigs, creating dynamic compositions that blur the line between painting and sculpture. I think the AI assessment has concluded the artwork and the artist’s background correctly. There are no factual errors or missing essential insights. It could do a little better in terms of the emotional impact on the artist’s work. I believe the left artwork's use of a wooden stick structure in the painting taps into our relationship between art and nature. I have a strong feeling towards connection in the wilderness to natural forces. It creates an evocative feeling of power, transformation, and renewal. The right picture uses contrasting colors, which creates a visual vibration. That makes me feel energetic, joyful, or even anxious, depending on the color combination.

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D'Amore McKim School of Business
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Prof. Rachlin
9/28/25

Michiko Itatani - MCA Chicago Study



**Michiko Itatani: Cosmic Explorations at the MCA
Chicago (explained by Gemini)**

Chicago-based artist Michiko Itatani's work, which is part of the Museum of Contemporary Art (MCA) Chicago's collection, invites viewers into a universe of intellectual and aesthetic wonder. Her art is a profound exploration of human ambition, knowledge, and our place within the vastness of the cosmos.

Born in Osaka, Japan, in 1948, Itatani's artistic voice was shaped by her early studies in literature and philosophy before she fully immersed herself in the visual arts at the School of the Art Institute of Chicago. This interdisciplinary foundation is evident in her often large-scale paintings and installations that harmoniously blend scientific and cultural motifs. Her work is characterized by a unique pictorial language that delves into humanity's enduring quest to comprehend the unknown.

Itatani's canvases are frequently populated with a rich tapestry of symbols, including elements from astronomy, physics, and classical architecture. Her style can be described as a form of expressive realism, where meticulously rendered details of scientific instruments, architectural spaces, and celestial bodies are juxtaposed with a palpable sense of confusion and mystery.

Earlier in her career, Itatani's work also featured nude figures in an expressionist style, further grounding her cosmic explorations in the human form and experience. Across her prolific career, which includes over 100 exhibitions, her dedication to these profound themes has remained constant, solidifying her reputation as a significant voice in contemporary art.

Itatani's contributions to the art world have been recognized through numerous prestigious awards, including a John Simon Guggenheim Fellowship and a National Endowment for the Arts Fellowship. Beyond the MCA Chicago, her work is held in the collections of several other major institutions, such as the Art Institute of Chicago and the Museu d'Art Contemporani (MACBA) in Spain.



I asked Gemini to describe this image and this is what it said...

“This artwork is a minimalist four-panel folding screen defined by its serene, monochromatic white surface and slender, warm-toned frame. Upon closer inspection, the panels are intricately detailed with countless tiny, repetitive calligraphic marks. These minuscule characters coalesce into larger, ethereal ribbon-like shapes that flow diagonally across the composition. The piece masterfully balances simplicity with hidden complexity, inviting quiet contemplation and an intimate viewing experience.”

Here's my take - I appreciate the brevity with which Gemini summed this artwork up (I did provide a strict character limit - ha!), I think that the LLM was focused too much on the actual composition itself rather than the feelings evoked by the artwork. To me this piece looks like

repetitive exposure to a structure from multiple different angles, almost like shadows on pavement at different times of day. It shows movement and change all while working on such a simple canvas and colors. Composition is a fraction of the energy that goes in to creating art like this and one aspect of that composition that Gemini has not addressed is the size of this piece which I imagine to be quite large and room consuming - I suppose that is why museums like this exist to be able to behold such room commanding pieces. I look forward to visiting this artist's work in real life some time soon to see how it stacks up against Gemini's assessment for real!

Itatani, Michiko. *Untitled*. 1990. *Museum of Contemporary Art Chicago*, mcacheicago.org/collection/items/michiko-itatani/1719-untitled. Accessed 28 Sept. 2025.

"Cite yourself in MLA format" prompt. *Gemini*, Google, 27 Sept. 2025, gemini.google.com.

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Ivor Abrams vs Generative AI

By Sophia Shull

The artist I have chosen for this essay is British sculptor Ivor Abrams (1935-2015) because of his unusual yet beautiful work. Ivor was born in Wigan, Lancashire, and finished his studies at Camberwell School of Arts and Crafts under Karel Vogel. Ivor was best known for “his polychrome sculptures and his stylised prints of garden scenes” (Tate, n.d).

Abrams' sculpture of “Lady in Niche” depicts a sophisticated figure being engulfed by a green mass. My interpretation of this work is that it represents a person being pulled into nature or a garden. This concept may represent the idea of “reconnecting with nature” and embracing the beauty of the natural world.

Abrams' *Baigneuses* depicts two female bodies in bathing suits, and they seem to be in the water. In the corner of the painting, there appears to be two figures diving into water. My interpretation of this work is that Abrams is showing the joy of nature by displaying two women swimming and sunbathing. This work stood out to me because of its simple drawing and contrast between dark and bold colors.

An alternate interpretation of these works by Chat GPT said, “Ivor Abrams is a British artist whose work explores the relationship between the human form, myth, and nature through sculpture, printmaking, and mixed media, often emphasizing feminine archetypes and their connection to the natural world. His *Lady in Niche* (1973) combines a textured organic mass with a smooth upright figure in a niche, evoking both protection and entrapment and suggesting a sacred or mythological resonance. In contrast, *Baigneuses* shifts into vibrant printmaking, depicting stylized bathers in motion with bold colors and energetic composition, capturing vitality and the joy of bodies in water. Together, these two works highlight Abrams' versatility and consistent themes of the female form as a symbol of strength, myth, and dynamic connection to nature.”

Surprisingly, this response interpreted the paintings in a manner similar to mine. The LLM accurately detected the figures and imagery of the artworks and was able to describe them in sophisticated language. The LLM was also able to talk about Ivor Abrams' painting style, which focuses on nature and feminine figures. Chat GPT's interpretation differed from mine in that the *Lady in Niche*, in that I did not make a connection to mythology; however, I would agree that the sculpture could represent this. In summary, ChatGPT was able to accurately write about Ivor Abrams and his artworks, and the LLM did not miss any critical highlights from the work.

References

Tate. (n.d.). *Ivor Abrahams*. Tate.

<https://www.tate.org.uk/art/artists/ivor-abrahams-622#:~:text=Biography,stylised%20prints%20of%20garden%20scenes>

Stephanie Jacinto
DS 3500 - Section 12570
Marketing and Data Science Major
Northeastern University D'Amore-McKim

Contemporary Art: David Aronson

Artwork:



AI Generated Summary:

David Aronson (1923–2015) was an American painter, sculptor, and teacher, best known for his role in founding the Boston Expressionist movement. Born in Lithuania, he immigrated to the United States as a child and later studied at the School of the Museum of Fine Arts in Boston. His career was deeply tied to Boston, where he also became a longtime professor and head of the art department at Boston University.

Aronson's artwork often explored spiritual, existential, and human themes, blending biblical and allegorical subject matter with a modern, expressionistic style. His figures are characterized by elongated forms, haunting expressions, and an emotional intensity that invites reflection. He worked in a variety of media—including oil, pastel, and stained glass—and frequently merged religious iconography with deeply personal imagery.

The paintings you attached highlight Aronson's distinct approach: expressive, textured brushwork, muted yet rich color palettes, and a focus on the human figure as a vessel for narrative and symbolism. His art remains celebrated for its ability to bridge tradition and modernity while probing universal questions of faith, suffering, and the human condition.

Personal Response:

David Aronson's role in founding the Boston Expressionist movement was of great importance and can be best explained by his background as a child of immigrants trying to find his identity. A important detail displayed throughout Aronson's pieces was the emotional struggle to establish himself and discover his identity as an immigrant in Boston society. While

the summary provided by ChatGPT touches on his immigrant background and the emotional aspect behind his artwork, it provides a very vague overview of how his background directly ties to the emotional aspect portrayed through his art. Additionally, the summary generated by AI fails to touch on how his portrayal of biblical themes and figures throughout his work also presented some conflicts for him as a young artist raised in an Orthodox Jewish household where the creation of graven images were prohibited. Although, the summary provided by ChatGPT provided accurate details relating to Aronson's background and artwork, it failed to provide insight to how his background directly influenced his work and the impact his work had.

A Quick Dive Into the Work and Impact of Robert Arneson

Suraj Swamy

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Advanced Programming with Data

Professor Rachlin

ChatGPT's Analysis:

Robert Arneson (1930–1992) was an American sculptor best known for his irreverent and provocative ceramic works. He was a central figure in the **Funk Art movement** of the 1960s and 1970s, which rejected the solemnity of traditional modernist art in favor of humor, satire, and everyday imagery. Unlike the earlier tradition of ceramics being confined to functional vessels, Arneson used clay as a medium for bold, expressive, and often controversial sculptures. Much of his work engaged themes of politics, violence, mortality, and the human condition, often through caricature and self-portraiture.

About the Pieces You Shared:

1. **Assasination Of A Famous Nut Artist (Image 1)**

This piece is a grotesque and darkly humorous bust, with a revolver embedded in the skull, a knife lodged in the shoulder, and an arrow through the torso. The exaggerated facial features, smeared expression, and almost cartoon-like rendering show Arneson's ability to combine violence with absurdity. It reflects his interest in mortality, aggression, and self-satire.



2. **Impression Of The Artist As An Incorporeal Witness To The Center Of the Universe (Image 2)**

This work echoes Leonardo da Vinci's *Vitruvian Man*, but reinterprets it through a surreal and fragmented lens. The figure at the center radiates outward, with a spiral-like core, suggesting cycles of life, corporeality, and cosmic order. The surrounding imprints of footprints and engraved phrases hint at humanity's connection to both physical presence and metaphysical exploration.



3. **Tongue Catcher (Image 3)**

This sculpture depicts two older, bearded male heads facing each other, sharing a grotesque kiss through extended tongues. It is humorous, intimate, and unsettling all at once, a typical Arneson blend of parody and provocation. The work may symbolize themes of identity, masculinity, and confrontation, while also lampooning traditional portraiture.



Summary

Together, these pieces highlight Arneson's **playful yet biting critique of art, politics, and human folly**. Through ceramics, he blurred the line between high art and low humor, using exaggerated portraits, grotesque imagery, and shocking juxtapositions. His work remains a cornerstone in American contemporary sculpture, celebrated for expanding ceramics into the realm of provocative fine art.

My Response:

I found Robert Arneson's work to be very interesting. To credit ChatGPT's analysis, I think it did a good job covering the outer portion of who Robert Arneson was, what his impact on art and society was, and what his pieces of work look like on the outside. For example, it gave us an accurate background on Robert Arneson's legacy by telling us how he inspired an art movement in America towards representing the provocative and less 'clean' side of human emotions and perspectives, reflecting ideas such as violence, sexuality, and more in his work. Furthermore, it detailed how his work heavily centered around ceramics took ceramics from being

merely functional to expanding into being interpretative and for reflection, enjoyment, and style. With the three art pieces I gave ChatGPT, it **described** the pieces pretty well, pointing out the features of the work and describing how the work was arranged and trying to point towards a meaning behind the art, but where the AI's analysis left a little room to be desired for me was in its in-effort to try and interpret Arneson's psychology, that is, explaining more about who he was as a child, as an adult, his emotions, his life story, and trying to relate all of that to what he was showing us in his art. I think the beauty of art is in unraveling the psychological story behind a person's work – not just looking at the product itself. The work is a whole process of creation, the work is not just the final physical product sitting there in front of us. I think with an artist like Arneson, he had a lot of abstraction and symbolism behind his art and he wasn't just about making purely functional crafts, or even descriptive art. I really think there was a lot of depth behind where he was coming from, and to truly understand his art you have to go very deep. Of course you can't try and assume someone's whole life story just by looking at their art, but there is a lot of room for reflection and exploration in observing art, and if you keep your eye open, you can really get some insight into who this person is and what they are trying to convey. To me, it looked like Arneson was a rebellious energy furiously trying to break through the societal lid of sexual repression. I feel that he was looking at society and thinking, 'how do these people just sit here and go to work everyday, come back home, watch the news, eat, sleep, and repeat, all so casually? How do they just live these simple, clean lives? Why are they not as much of a mess as I am?' To be the type of artist Arneson appears to be, you are a personality that has pulled life apart and is playing with its pieces. You are looking at life with its cap popped open. You are a personality that is sucked up amongst some sort of violent inner storm. Such a spirit looks at the 'normal' pace of society and compares it to himself almost in a way of asking, 'what is this difference between me and them?' With the 3 pieces of art of Arneson's that I looked at, I got a glimpse of this type of spirit. In his 'Impression Of The Artist As An Incorporeal Witness To The Center Of The Universe' I interpreted it to be that he felt as though he was just in complete surrender to this violent mess of life around him. It looks like it came from a place of surrendering after a state of being overwhelmed at the state of the messy thought and emotion everywhere around him, both inwards and outwards. An artist's life is like a cyclic process of chase and surrender. One moment they have this spark, this 'aha!' moment, where they get worked up on some intense emotion, and they go full throttle chasing after it, and then the next they burn out and feel overwhelmed and surrender. The life of such a type of artist is extremely chaotic and definitely not a healthy or even sane one. It would be my assumption that Arneson was probably not someone who a psychiatrist would deem as 'mentally healthy.' Nor would many other famous artists fit this label. But that is part of the beauty of their experience of life – as chaotic, stressful, depressive, angry, overwhelming, and confusing some periods of their life may be, other periods are representative of ecstasy, universal love, profound realization, and creativity. In Arneson's piece, 'Assasination Of A Famous Nut Artist,' I feel that he was describing his own death here, as he was the 'famous nut artist,' he was referring to, and I feel that when he was making this piece he was imagining a story of his own death, society frustrated with this provocative, rude, unhinged, crazy artist, and brutally assassinating him in multiple ways for his disgrace to society. I feel that this was a side of his own self-image that he dealt with – a crazy, provocative, unhinged boy, man, and artist who people hate and just want to get rid of. I feel as though he had painted a character out of himself in his head, and this piece was him imagining them assassinating that character – and perhaps if he was so deep in imagining that scenario, he himself had moments where he dreamt of what death would feel like. Beyond just the straightforward view of 'violence,' I associate this piece more so with his feelings of pain, pain of being the nutcase boy, man, and artist.

Tanav Appapogu

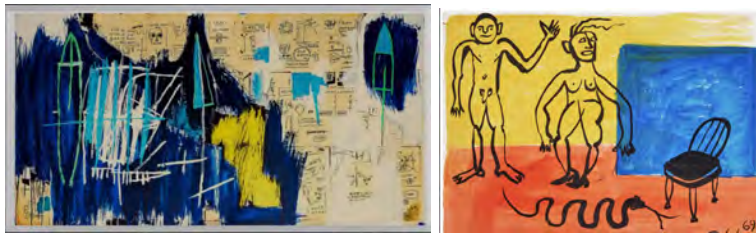
DS3500

College of Science

Biology and Data Science Major

Alice von Pechmann: How Emotional really is AI?: AI vs Human (Me)

PAINTINGS:



AI:

Alice von Pechmann is a contemporary artist known for her bold and expressive style that merges abstraction with figuration. Her work often combines vibrant color fields, rough brushwork, and stark black outlines, producing imagery that feels both raw and deliberate. Drawing from myth, symbolism, and human vulnerability, her paintings frequently depict simplified figures, fragmented text, and spontaneous mark-making that blur the line between chaos and structure. In some works, she layers sketches, diagrams, and scribbles over heavy blocks of color, while in others, she presents almost primal, childlike renderings of the human body and its environment. This approach reflects her interest in the way gestures, symbols, and visual codes interact to create meaning. By making the art in this playful manner, Pechmann creates art that is visceral, theatrical, and deeply reflective of the human condition.

HUMAN:

Alice van Pechmann, upon looking over her work, seems to be trying to depict deeper meaning in all of her artwork. This makes the viewer look deeper and examine every detail to try

and receive a message. Van Pechmann uses very vibrant, aggressive strokes in her painting, inflicting a sense of discomfort and confusion in us. There is a use of contrast in darker colors almost interrupting the flow of the painting. It is to the point where they almost look out of place and you are left wondering what they mean in terms of the message Van Pechmann is trying to convey. For example, in the first image, it depicts a very organised design board with uneasing designs covered by scribbles and aggressive strokes and images. In my opinion, this depicts the message of child like behavior in adults due to the organised drawings with obscured drawings on them covered by the confusing scribbles. Ultimately, this painting is looking to reflect directly on the cruelty society faces in terms of corruptness in human beings.

I do agree in part with what AI had to say. It did very well in describing the style of painting Van Pechmann does, using words like "scribbles", "layering", and "childlike". Factually, everything did seem very accurate, as AI was correct in the general descriptions and trends of the paintings themselves. What I don't agree with is what AI feels about the emotions of the paintings and how they have an impact on people. AI states that the painting induces playfulness in people, which I don't see at all. These paintings feel very uncomfortable and intense, forcing you to see the bigger issue it is trying to convey. In order to get the message from them, you need to have a more serious mindset when looking at the paintings rather than the fun, jolly side you see at the surface to find the deeper meaning.

Teja Kalapatapu

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Exploring Contemporary Art with Data Science and AI

Kiyoshi Awazu (1929-2009): A Master of Japanese Graphic Design

Kiyoshi Awazu was one of Japan's most influential graphic designers and visual artists, known for his bold, politically engaged work that bridged traditional Japanese aesthetics with contemporary international design movements. Born in Tokyo in 1929, Awazu came of age during Japan's post-war reconstruction period, which profoundly shaped his artistic vision.

The First Work: "食を搾げる運動" (Movement to Extract Food) This vibrant poster demonstrates Awazu's signature style of combining flowing, organic forms with socially conscious messaging. The Japanese text translates roughly to "Movement to Extract/Squeeze Food," likely related to food security or agricultural reform campaigns of the post-war era. The design features his characteristic use of flowing, ribbon-like forms in warm oranges and reds that create a sense of movement across the composition. Small silhouettes of animals and agricultural imagery are scattered throughout, reinforcing the food-related theme. The wavy, undulating patterns reflect traditional Japanese textile designs while the bold color palette and graphic approach show Western modernist influences.

The Second Work: Peace Conference Poster This black and white poster was created for "The 2nd World Religionists Conference for Peace," as indicated by the English text at the top. The design centers on a large hand filled with various religious and cultural symbols, representing

unity among different faiths and nations. The dense composition of symbols within the hand outline creates a powerful visual metaphor for collective action and interfaith cooperation. This piece exemplifies Awazu's skill in creating complex, symbolic compositions that communicate social and political messages through visual metaphor rather than literal representation.

Both works showcase Awazu's ability to merge traditional Japanese design elements with contemporary graphic design principles, creating visually striking pieces that serve clear social and political purposes. His work consistently demonstrated how graphic design could be both aesthetically sophisticated and socially engaged, making him a key figure in Japan's post-war cultural renaissance.

My Response: Kiyoshi Awazu was a Japanese artist from the post World War II era who was self taught and had a unique style of art that used vibrant colors and different graphic style, combining older japan art with the new contemporary ideas spreading around Japan at the time. His artwork is quite stunning and has very insightful messages behind them. Looking at the AI generated summary, it is not missing any essential insights. It is pretty accurate when discussing the meanings behind the paintings and is right about Awazu's general background. The only flaw that is found is that the titles of the painting that the AI has given are slightly wrong and could be worded better.



Tracing Memory and Migration: The Work of Gabby Miller

Yaoge Yu – Data science and Economics

AI-Generated Summary

Gabby Miller (b. 1985) is an American contemporary artist whose practice spans painting, installation, and research-based projects. Much of her work deals with the aftermath of conflict, the traces of imperial history, and the routes of human migration. Miller has explored subjects such as the Vietnam War and its long-term cultural reverberations, often approaching history through personal narratives and overlooked archives.

Her series *Letters to the Future* connects family memory with broader political violence, while projects like *The Vietnam Project* investigate transnational histories by physically retracing military and shipping routes. Miller often incorporates maps, found objects, and layered materials, creating works that are both visually dense and conceptually rigorous. Through these strategies, she highlights how war and displacement continue to shape communities, not only in Southeast Asia but also in the United States.

Critics note that Miller's work resists easy categorization: it is simultaneously documentary and poetic, personal and collective. Her practice asks viewers to consider the ways in which global politics intersect with intimate lives, and how art can serve as a form of remembrance as well as critique.



"Muon Di Xa, Phai Di Tu Tu" ("If You Want to Go Far, You Must Go Slowly")



Crossing / ĐI XUYỀN

My View

When I read Gabby Miller's "Muon Di Xa, Phai Di Tu Tu", what I felt was tranquility and oppression. "to go far, you must go slowly", this sentence better reflects the slowness that the author wants to show. This slowness is a manifestation of patience. I think the summary of AI is about archives and history, but seeing this picture made me think more about time - history has left these tiny but not negligible traces, rather than merely representing the occurrence of wars.

The second piece, from Crossing / ĐI XUYỀN, felt completely different. It looks heavy and layered, with materials that almost remind me of industry or travel. It can be seen that these are her records of the experiences and occupations of different groups of people. It shows a more warm and lively feeling. It feels as if she has brought the journey into the work itself - the feeling of the ship, the sea and the movement. I don't think artificial intelligence has really captured this. For me, these two works together demonstrate how her art is about the individual and the world, quiet and overwhelming. I find this contrast truly unforgettable.

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A Fragile World Made Visible



Claudia Andujar, The young Susi Korihana thêri swimming, infrared film, Catrimani, Roraima, 1972–74. Courtesy the artist and Fondation Cartier, Paris

Who was Claudia Andujar? : AI-Generated Content

Claudia Andujar (b. 1931, Switzerland; based in Brazil) is a photographer and activist whose work has been central to both contemporary art and Indigenous rights movements in South America. After emigrating to Brazil in the 1950s, Andujar began photographing the Amazon and its peoples, particularly the Yanomami, one of Brazil's largest

Indigenous groups. Her practice combines documentary photography with experimental techniques, including infrared film, multiple exposures, and the symbolic use of color, to convey not only the material realities but also the spiritual dimensions of Yanomami life.

Her imagery ranges from intimate portraits and dreamlike visual experiments to harrowing records of destruction, such as the burning of traditional communal houses. Andujar's photographs serve a dual purpose: they are works of striking artistic innovation and vital tools of advocacy. Beginning in the 1970s, she used her art to support the Yanomami struggle against displacement, disease, and violence caused by mining, deforestation, and government neglect. She co-founded organizations dedicated to Yanomami rights, helping secure both recognition of their land and protections for their survival. In this sense, her career cannot be separated into "art" and "activism." The two are inseparable — each reinforcing the other.

Andujar's work ultimately redefined what socially engaged photography could be. She showed that the camera is not just a recorder of appearances but a mediator — a way of making visible the lived experience, beliefs, and struggles of a community under threat. Her photographs have been exhibited internationally, from art museums to human rights forums, and continue to shape debates about ecology, cultural survival, and the ethical responsibilities of artists. She remains a central figure in thinking about how aesthetics and advocacy can work together — how art can carry the weight of both beauty and urgency.



Claudia Andujar, Guest decorated with vulture and hawk plumage for a feast, multiple exposure, Catrimani, Roraima, 1974. Courtesy the artist and Fondation Cartier, Paris

A Reflection, Personal Response

When I read the AI-generated summary of Claudia Andujar, I agreed with most of what it said. The biography held to fact, and it did a good job of setting out how she used techniques like infrared film, multiple exposures, and unconventional color schemes. It also showed how her work relates to activism and how she acted in the Yanomami's interest. However, the synopsis was too neat, too checklist-ish of going through her biography, style, and inspiration, but not actually informative about

what makes her photos so interesting. Most of all, I missed the emotional power of the images themselves, which, in my opinion, is actually what gives her work weight.

The photos that I used as proof show the intensity of emotion that the AI was unable to capture. The image of the burning collective building is even more potent in its emotional impact. The AI called it a "harrowing record of destruction," but



Claudia Andujar, Catrimani, Roraima, 1972-1976. Courtesy the artist and Fondation Cartier, Paris

when I look at it, I feel something heavier, not simply the demolition of a building, but the loss of community and culture. While the blue water on which the child is floating is a still, gentle, protective kind of calm that balances out the brutality in the other photos, it is the subtlety of these shifts in tone that makes Andujar's oeuvre so strong, as they let us see both the fragility and the resilience of the individuals she photographed within the Yanomami.

I think ArtReview's article on Claudia, "Why Claudia Andujar's Photographs Are More Than 'Just' Art", did it better when it described her photography as "a struggle to retain something disappearing while also struggling to get it to last" (ArtReview, 2020). That sentence speaks to the urgency and sadness of her work, and also the delicacy with which she approached her subjects. The AI summary was good and helpful, but read like an artist's résumé description more than experience with her work. Lacking is the way that her photographs haunt you, the way that they make you feel the vulnerability of those in peril, but also their strength and resilience. That affective aspect is, to my mind, the core of Andujar's project, and it's the reason why her photographs are so indelible.



Claude Sonnet 4:

Thank you for sharing these two compelling examples of Renato Orara's work! Here's an updated analysis incorporating these specific pieces:

Renato Orara (born 1961, Bicol, Philippines; now based in New York) is a Filipino-American conceptual artist whose ballpoint pen drawings exemplify a profound meditation on presence, materiality, and the liminal space between representation and abstraction. With roots in Manila's performance and intervention art scene of the 1970s, Orara underwent a transformative eight-year hiatus devoted to Zen meditation before re-emerging in 1989 to develop his signature practice of painstakingly layered ballpoint pen drawings. These two works perfectly demonstrate his approach within the "Ten Thousand Things That Breathe" series—the first image shows what appears to be multiple studies of a crumpled or folded form, possibly fabric or paper, rendered with loose, gestural strokes that capture the ephemeral quality of shadows and creases, while the second depicts a Marlboro cigarette pack with meticulous attention to its geometric structure and typography. What makes Orara's work particularly compelling is how these seemingly straightforward observations transcend mere representation through his meditative process of mark-making; the thousands of ballpoint pen strokes become a form of visual breathing that transforms mundane objects into "vessels of ink and energy." The juxtaposition of the organic, flowing forms in the first work against the rigid commercial packaging in the second reveals his interest in stripping objects of their cultural context and narrative to reveal their essential presence. His technique—building up layers of ink through patient accumulation—mirrors his Zen practice, creating drawings that function as both precise observations and conceptual investigations into what he calls "smuggling presence," where everyday objects become conduits for deeper contemplation about materiality, time, and perception in our contemporary moment.

My Analysis:

The thing that drew me to this artist was the second drawing that I attached in particular. It immediately reminded me of an image from Robb Elementary School in Uvalde, where a devastating school shooting occurred in 2022. Particularly, it evokes an image from the aftermath, where blood is pooled and smeared on the floor of a classroom. I am not sure if this is intentional, but it fits with a theme of “human remnants” found in a lot of his other works. Particularly, the Marlboro box image shows this theme, in that it is an object left behind as waste or trash. This theme is found in his “Ten Thousand Things that Breathe” collection, where many of the objects are things that are “left behind” by humans (burned matches, crumpled plastic bags, used tea bags). Claude does not pick up on this theme at all, instead only focusing on the actual artistic merit of the artist. While the artist is indeed very talented, and the shadows and shapes are portrayed very strikingly, I find that it does not capture the feeling that the image evokes. Something interesting is that in the last sentence, Claude seems to touch upon some of the ideas (“conduits for deeper contemplation about materiality”) without tying it back to the human ideas of ebb and flow, leaving things behind, and making useable/useful things into garbage, all of which are ideas that struck me as I was going through this artist’s work.

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Sep 28, 2025

Perceiving Shirin Neshat's Art: AI vs Human

Art Samples:



AI: Question asked: Give me the background of the artist and then do a visual analysis of these art pieces.

Shirin Neshat: Artist Analysis

Shirin Neshat (b. 1957) is an Iranian-American artist whose work examines exile, identity, and gender through the lens of her experience leaving Iran before the 1979 Islamic Revolution. Unable to return for decades, she creates art from a space between cultures, memory, and loss.

Visual Analysis:

The first image presents hands delicately holding what appears to be a gun, with Persian calligraphy flowing across the palms and fingers. The text transforms the hands from mere body parts into vessels of narrative - likely containing poetry or political statements. The juxtaposition of the weapon with the gentle, feminine gesture creates a powerful tension between violence and vulnerability, suggesting themes of resistance, protection, or the forced militarization of identity.

The second photograph shows a woman in full chador, her face partially visible and covered with Arabic/Persian text. The calligraphy maps across her features like a second skin, literally inscribing cultural and political meaning onto her identity. Her direct gaze challenges the viewer

while the text simultaneously conceals and reveals her. The stark black-and-white treatment emphasizes the contrast between the dark fabric and her exposed skin, while the calligraphy bridges the gap between concealment and expression.

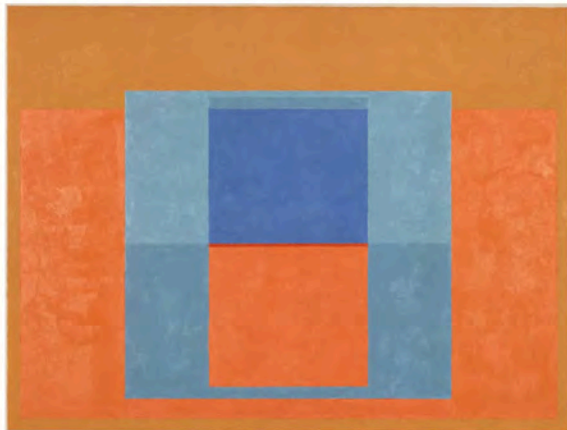
Both works exemplify Neshat's signature technique of using the body as canvas for cultural text, exploring how identity is written upon us by politics, religion, and tradition. The calligraphy doesn't merely decorate but becomes integral to understanding how language, power, and the female form intersect in Middle Eastern contexts. Her art captures the complex position of Iranian women caught between tradition and modernity, oppression and resistance.

Human Response:

From the research I did on Neshat, I find myself agreeing for the most part with the AI summary. I read online that she left Iran to study in the United States and did not return until more than 20 years later. The art I chose to give to AI is some of her most popular work in which she took pictures of Iranian women and then overlaid Farsi poetry on the parts of their bodies that are visible. It is commentary on the oppression women currently face. I think the AI summary did a good job of giving a background on the art. Since Neshat spent over 20 years in the US, her experience as a woman differs from those who spent their entire lives in an extremely oppressive environment like Iran. In my opinion, her art highlights the difference between Western and Middle Eastern culture. It's also important to note here that her art has never even been seen in Iran.

I think one thing I noticed that AI only slightly touched on was the symbolism in the props. For example in the second one the woman is holding a gun, but to me it seems like she has never held one before. In my interpretation, guns in this context can be a symbol of protection and independence and her looking like she's never held one before speaks to the idea that she has never held power and control of her own life and decisions. Same with the microphone, she seems to be gripping it with two hands rather tightly. The microphone is a symbol of her freedom and power as it gives her a voice and the opportunity to be heard. She could be gripping it very tightly because she is afraid someone is going to rip it out of her hands and take away her freedom of speech. Something I wondered while looking at the first photo is why there is a portion of her hand that is left blank with no words but also no mehendi/henna. It drew my attention and made me think it was intentional. Perhaps it could be because mehendi is a beauty treatment of sorts and women were not supposed to partake. This could be an incorrect assumption but it was something I noticed that AI didn't seem to comment on. Overall, although AI also pointed out the props used and the symbolism behind it, I think it mainly focused on what can be seen at first glance rather than what can be inferred with time and deeper analysis.

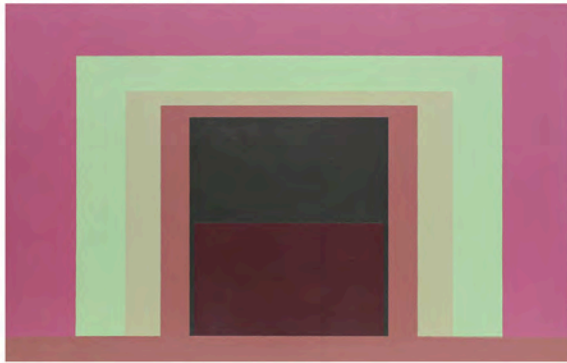
An AI Dialogue on Sewell Sillman's Art



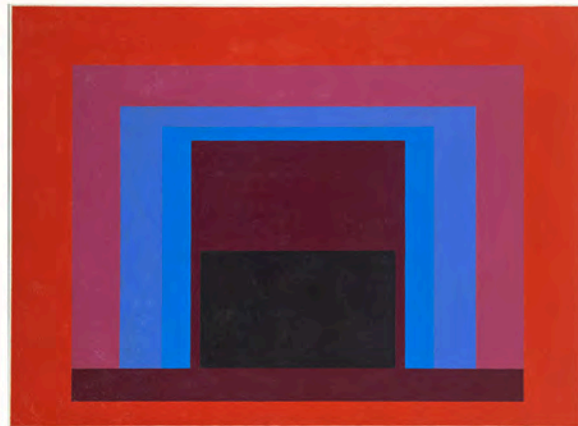
VII.60



IS #1



VII.64



VI.65 #2



AI summary:

Sewell Sillman (1924–1992) was an American painter, printmaker, and teacher whose work probes how color and simple geometry shape perception. Trained under Josef Albers at Black Mountain College and Yale, he adopted a Bauhaus-rooted rigor: bands, grids, circles, and crisp edges used to test optical vibration, contrast, and spatial ambiguity. Beyond his studio practice, Sillman co-founded the fine-art press Ives-Sillman, which published seminal projects including Albers's *Interaction of Color* and portfolios by leading modernists. He taught at Yale and RISD, carrying forward a disciplined approach to seeing and making. Quietly radical, his art sits between Minimalism and color theory—precise, elegant experiments that make small shifts in hue feel transformative.

Core vocabulary (forms & layout): Sillman works with spare, hard-edge geometry—bands, grids, blocks, and circles—arranged in tight, rectilinear fields. Compositions are usually frontal and symmetrical (or near-symmetrical), so any small color shift immediately changes how the whole thing feels.

Color as the subject: Following (but not copying) Josef Albers, he treats color as an active agent. He sets hues in close “intervals” (e.g., two reds separated by a tiny value or temperature change) to create optical vibration, afterimage, and push-pull depth.

What it feels like: Calm at first glance, then intensely active. As you look, planes start to hover, seams shimmer, and the “same” color changes character depending on its neighbor. The works are quiet but not static—more like instruments tuned to make your eye “play” them.

Why it matters: Sillman demonstrates that **composition = controlled experiment**. With minimal means, he shows how perception is constructed—how tiny changes in hue, value, or proportion can completely rewrite space, weight, and mood.

My idea:

I made GPT to generate two answers for the summary, one of which is the overall summary. It took seconds to respond, and the response was quite brief. It contains his career, what his work looks like, and the meaning behind it. And then I let GPT have a more detailed summary about his artwork, and I also used thinking mode. This time it thinks for 10 seconds. And have a more detailed report, including color, core vocabulary, and it even writes about “what it feels like”. I think GPT may not be able to write anything like that. First, I was surprised, but when I looked at what it says, I feel like it may use others’ opinions of this artwork, like taking their opinions as input and generating something similar. I think artwork, especially a picture, can convey different things; it can only express feelings in a broad way, and can’t convey specific feelings as humans do. I think I agree with most of the GPT’s summary, because it just states some facts about the artist, all the information is on the Internet, it just summarizes it.

Sarah Sze's Expansive Installations

Name: Xinyi Xu

Class: DS3500 – Advanced Programming with Data

College: Khoury College of Computer Sciences

Major: Data Science and Mathematics

AI-Generated Artist Summary

Sarah Sze (b. 1969, Boston, Massachusetts) is an American contemporary artist internationally recognized for her intricate installations and cross-disciplinary practice. Her work merges painting, sculpture, video, architecture, and digital media into immersive environments that transform everyday materials into expansive constellations of meaning. Sze is currently a professor of visual arts at Columbia University in New York and a recipient of the MacArthur Fellowship, which she received in 2003 in recognition of her innovative contributions to contemporary art.

Educated at Yale University, where she studied architecture and painting, and later at the School of Visual Arts in New York, Sze has consistently engaged with the questions of how we perceive space, time, and the circulation of information. Her artistic language is rooted in a deep curiosity about systems of knowledge and the ways in which fragments—whether physical objects, images, or data—coalesce into larger structures. Using modest and often ephemeral materials such as paper, string, tape, fans, lamps, photographs, stones, and found objects, she creates installations that feel simultaneously fragile and monumental. Her work challenges traditional notions of sculpture by engaging the viewer's body in space, demanding navigation, discovery, and a heightened sense of perception.

Sze first gained international attention with her project **Triple Point** (2013), created for the U.S. Pavilion at the Venice Biennale. Across multiple rooms, she assembled precarious structures of ladders, projections, fans, and ephemeral debris, constructing a universe that mirrored the instability of measurement and the delicate balance of ecosystems. The installation was both chaotic and meticulously ordered, reflecting her interest in how we map knowledge and experience the instability of contemporary life.

Recent projects explore how digital technology reshapes human perception. In **Twice Twilight** (2020) at Fondation Cartier in Paris, she created a shifting environment using projections, suspended fragments, and overlapping images that unfolded like a cinematic experience. In **Metronome** (2023), an installation at Peckham Rye Station in London, she transformed a transit hub into a luminous constellation of images, sound, and light, interrogating how we process the overload of information in the digital age.

Her most recent solo exhibition, **Pictures at an Exhibition** (2024) at Gagosian in Paris, marked an important development in her practice. The show presented a new body of work that blurs the boundary between painting and installation. Mixed-media works such as *Swift* (2024), *Night Flight* (2024), and *Crosswalk* (2024) combined oil, acrylic, archival paper, tape, string, and aluminum into layered constructions that hover between two and three dimensions. These pieces embody her ongoing interest in fragmentation and accumulation, suggesting how images and

materials can collapse into new systems of perception. Alongside these paintings, she exhibited the multipart installation *Pictures at an Exhibition* (2023), where clamps, stones, string, and paper fragments formed a precarious constellation across the gallery space. The installation reimagined the gallery as a living ecosystem of fragments, resonating with Sze's long-standing themes of instability, interconnectedness, and time.

In sum, Sarah Sze's practice transforms the overlooked and ordinary into immersive universes that prompt us to reconsider how we build knowledge and experience time. Whether in a gallery, a public transit hub, or a natural landscape, her works immerse viewers in precarious yet beautiful environments that echo the interconnectedness of life itself.



Sarah Sze
Pictures at an Exhibition, 2023
Mixed media, including paper, string, and stones, overall dimensions variable
© Sarah Sze



SARAH SZE
GAGOSIAN HONG KONG
MARCH 25–MAY 3, 2025

Personal Response

Reading the AI-generated summary of Sarah Shi's work, I found it to accurately convey her emphasis on systems, fragmentation, and interconnectedness. And its underlying message is sound. But my own experience of her installations—whether through photographs, exhibition notes, or imagining myself navigating her precarious structures—felt more powerful and tangible than the summary suggested. AI emphasizes objective, real information but overlooks the sensory and emotional intensity: the flickering of light on fragile materials, the constant sense of precarious balance, and the feeling of disorientation that comes from navigating a seemingly chaotic yet intricately connected environment. For me, this tension between wonder and precarity is at the heart of Shi's art, and it's this visceral, almost physical experience that words, especially AI-generated ones, cannot fully capture.

Between Gardens and Lightning: The Surreal Worlds of Danuta Leszczyńska-Kluza

Xinyue Du DS3500: Advanced Programming with Data

Northeastern University, Data Science and Business(Fintech)

AI-Generated Summary

Danuta Leszczynska-Kluza is a lesser-known Polish artist whose works combine simplicity with emotional intensity. Her art often reflects themes of memory, symbolism, and the tension between fragility and endurance.

One example is *Kwiaty* (1956), which portrays white lilies arranged in a patterned vase. The stark contrast between the delicate flowers and the muted brown background emphasizes themes of purity and resilience. The piece feels simultaneously intimate and timeless, suggesting a quiet strength within everyday beauty.

Another work, *Rozmowa* (Conversation), uses vivid colors and symbolic imagery, including human figures, decorative objects, and scattered motifs. The composition feels fragmented yet deliberate, echoing the complexity of dialogue, relationships, and hidden layers of human connection.

Through these two contrasting pieces, Leszczynska-Kluza demonstrates both restraint and expressiveness, moving seamlessly between minimal realism and symbolic abstraction. Though she is not widely recognized, her works invite viewers to reflect on beauty, symbolism, and human emotion.

Personal Response

For the first painting, *Kwiaty*, I partly agree with the AI's perspective, but in my view the emotions it conveys are much stronger and more powerful. The white lilies stand out sharply against the dark, almost oppressive background, embodying resilience and defiance. This is not only a symbol of serenity, but also of persistence and the determination to break free from

constraints. The slender yet upright stems seem to bear a heavy weight, yet they continue to grow with strength. The blossoms, pure and radiant in the gloom, bring a sense of hope and vitality. To me, this painting is not merely about depicting flowers, but about expressing a spirit of endurance—an unyielding pursuit of light even within a stifling environment.

For the second painting, *Rozmowa*, I am not sure if I agree with the AI. I am not a person who studies art, so I do not really know what the painting means. My feeling is more simple. The colors are very bright. The red and yellow make the picture look warm and full of life. I can see a sofa and a teacup, and this makes me think of an afternoon tea. It gives me a nice and cozy feeling, like a quiet moment at home.

All in all, I think the AI summary is useful in a professional way, but it does not capture the direct feelings I have. I believe art is not only about signs and symbols. It is also about the personal feelings of the viewer, and these feelings can show the real emotional power of the work.



Danuta Leszczynska-Kluza

Kwiaty, 1956



Danuta Leszczynska-Kluza

Rozmowa, 1971

Competing for the Contemporary: ChatGPT & Yash's Analysis of Sebastian Black Artwork

Yash Patel

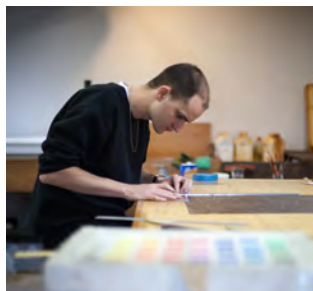
Northeastern Khoury College of Computer Sciences - DS3500

B.S., Data Science

#7

a) Artist from Chicago Data Set

- i) Sebastian Black (b. 1985)



ii)

b) 2-3 Works of Art

- i) Sebastian Black, Period piece, 2015, enamel on engraved dibond, 61 × 46 cm
- ii) Sebastian Black, Pink Deposit, 2015, Watercolour on paper, check, 70 × 65 cm



c) ChatGPT Perspective

i) **1. White Stencils on Gray Panel (first image)**

This work emphasizes subtlety, absence, and the perceptual limits of viewing. The barely-visible stencils arranged across a gray panel suggest forms and letters that resist immediate recognition, requiring close observation and engagement from the viewer. Black explores the tension between presence and absence, surface and suggestion, emphasizing the materiality of paper and panel while inviting contemplation of the unspoken or unseen. It's a minimalist reflection on language, communication, and perception, where meaning emerges through effort and awareness rather than being handed over explicitly.

ii) **2. Framed Watercolor with Check (second image)**

Sebastian Black's work juxtaposes the formal and bureaucratic with the personal and aesthetic. The watercolor depicts a detailed urban scene, rendered with care and precision, evoking a sense of place and civic order. Yet, the adjacent check—a mundane, transactional object—interrupts the narrative of the painting, grounding it in the everyday reality of commerce and exchange. The piece prompts reflection on the interplay between cultural or architectural ideals and the underlying economic structures that sustain them. It's both a meditation on urban beauty and a subtle critique of monetary value embedded in social spaces.

d) My Perspective and Critique of ChatGPT's Response

i) My Perspective on Art Piece #1:

I think the effect of this art piece and the emotion it evokes is the standard minimalist feeling, where less is more. ChatGPT did a solid job of finding emotion and artist intentionality by noticing the little black corners and recognizing the stencils. It accurately captured the tension between presence and absence which is what I observed in this art piece. However, I do feel like the interpretation of it being a "reflection on language and communication" is a stretch. Overall though, this was a pretty accurate summary.

ii) My Perspective on Art Piece #2: This art piece is something that I would definitely deem as contemporary. When I first looked at it, I noticed the light pink blank check. This stood out to me as a necessary complement to the watercolor as the utopia-like setting is given with a blank check (unlimited money). The elements like the fountain, greenery, clear sky, and bright pink building serve as universal "day-brighteners." ChatGPT had a completely different interpretation and saw the check as a bureaucratic symbol that makes the beauty in the painting seem artificial and bought. It is a very valid interpretation and is a totally different emotion from what I felt. I think ChatGPT did a decent job analyzing this piece.

Works of Irene Aronson

Name: Sanshubh Rath

Class: Ds 3500

Major: Data Science and Economics

Northeastern University

AI's Interpretation

Irene Aronson (1918–1990s), an American artist born in Germany, created a body of prints and etchings that reflect both her European roots and her later life in the United States artists. Trained at institutions such as the Slade School of Art in London and later in New York, Aronson's practice was steeped in printmaking traditions but expanded to embrace abstraction, narrative, and a sense of lyrical motion.

Irene Aronson's etchings, such as *Moon Night* and *Oriental Fantasy*, reveal her technical mastery of line and texture as well as her interest in psychological landscapes. *Moon Night* presents a haunting composition where skeletal figures and disembodied heads float within a tangled web of branches and spiders. The etching merges natural imagery with macabre symbolism, suggesting themes of mortality, entrapment, and the thin veil between life and death.

By contrast, *Oriental Fantasy* shifts away from overt symbolism and instead immerses the viewer in a complex architectural fantasy. The scratch-like white lines on a black background create an almost dizzying effect of overlapping towers, roofs, and bridges. This print is less about narrative and more about rhythm: the repeated diagonal and vertical marks evoke the pulse of a city both real and imagined.

Together, these works highlight Aronson's ability to use the medium of printmaking to conjure emotion through line alone. Whether dealing with existential imagery or architectural fantasy, she creates layered spaces that feel simultaneously familiar and dreamlike, showcasing her role in the experimental print culture of Atelier 17.

My Interpretation

I agree with the AI's description of Aronson's paintings as "psychological landscapes," but the emotional pull is different for me. Moon Night doesn't only hint at death in a vague sense; it feels like a nightmare written down. The skulls and skeletons look like they're smiling, and the spiderweb doesn't seem as metaphorical as it does like a real trap I may walk into. The AI's slick explanation doesn't fully portray the eeriness of being stuck in something bigger than you can escape.

Oriental Fantasy affected me in a different way. The AI sees rhythm and imagination, while I see chaos and energy. The city feels alive, with lines that cross one other like cables or anxious scribbles. It made me think of gazing at a city from a train window at night, when the lights and contours all blend together. It feels less like a dream and more like a real-life experience of speed, noise, and confusion.

The AI synopsis talks about structure and symbolism, but the atmosphere is what sticks with me the most. They make me feel anxious, curious, and awed in a way that words can't really capture.

The Story of Luis Fernando Benedit

Youssef Kalae
DS3500
Northeastern University
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AI response:

Luis Fernando Benedit (1937–2011) was an Argentine artist and architect known for blurring the boundaries between art, science, and nature. Trained in architecture, he became a key figure in Latin American conceptual art through his experimental “habitats”—transparent structures containing live plants, insects, and animals that explored systems, ecology, and cybernetics. His work reflected both biological inquiry and cultural identity, engaging with Argentina’s landscapes and symbols while also participating in groups like the Centro de Arte y Comunicación (CAYC) that emphasized art’s connection to technology and society. Exhibited internationally, including at MoMA in 1972, Benedit’s art is celebrated for its innovative approach to living systems and its lasting influence on ecological and conceptual art practices.

My personal response

I think my first reaction to the short summary was quite mostly in agreement. Though, seeing these particular works by Benedit gave me a little different experience than what the AI summary described. While the chatted text focuses on his habitats/biological systems, these paintings reflect another side of his creativity: surreal forms that are part playful (kind of child-like imagination), also part unsettling. In the first image, the cartoonish face emerging above abstract rock-like shapes feels funny, but the distorted proportions also suggest confusion. The second piece with organic pink and green cell-like structures, reminded me of microbial life, like art and biology in a way that feels natural rather than purely conceptual. Finally, the painting of the rabbit struck me most: the animal’s skeletal patterns and oversized eyes combine natural beauty with a sense of mystery, as if it’s caught between life and dissection. I feel like overall these together made me realize how Benedit’s art isn’t only about systems/structures, but also about emotions: tension, curiosity, and unease. The AI captured the intellectual side of his practice, but it misses how personally confronting these works can be; they force viewers like me to think about fascination and discomfort when life and nature are reimagined through human design. So overall I think there is a missing sentiment to the emotional connection but overall the idea is there.







Richard Artschwager: Disrupting the Boundaries Between Object and Image

Name: Yue Yu

Class: DS3500_fa25

College: College of Science

Major: Mathematics & Data Science

Homework 2 - Exploring Contemporary Art with Data Science and AI

Below are three works of art made by Richard Artschwager:



Splatter office, 2000



Exclamation Point (Yellow), 2001



Piano/Piano, 2011

Summary by Claude:

Richard Artschwager (1923-2013) was an influential American artist who blurred the boundaries between painting, sculpture, and furniture. After initially working as a furniture maker, he transitioned to fine art in the 1960s, becoming associated with movements like Pop Art, Minimalism, and Conceptual Art, though his work defied easy categorization.

The three works shown exemplify Artschwager's distinctive approach to challenging perception and spatial relationships. The first image shows one of his characteristic corner pieces where painted wood elements create an impossible architectural illusion, merging two-dimensional imagery with three-dimensional form. These works play with perspective, making viewers question what is real space versus depicted space.

The second image features his iconic "hair" sculptures - dense, bristled oval forms that hover between painting and sculpture. These tactile pieces, often made from rubberized horsehair or synthetic materials, create an uncanny presence that is both inviting and slightly disturbing, challenging our understanding of surface and volume.

The third work appears to be one of his furniture-like sculptures that references everyday objects while subverting their functionality. With its wood grain patterns and geometric design, it exists ambiguously between art object and furniture, embodying Artschwager's career-long interest in the intersection of art and the everyday world. Together, these works demonstrate his unique ability to create visual puzzles that question the nature of representation and reality.

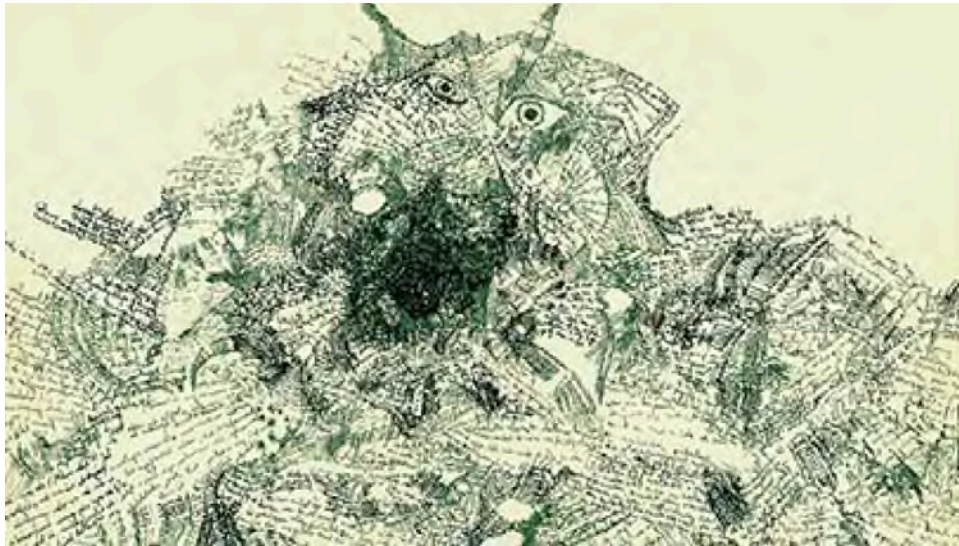
My response:

Personally, I don't really like the way AI evaluated Richard Artschwager's artworks. Rather than simply viewing the works and analyzing them, what Claude did was more like gathering general evaluations about Richard Artschwager from the internet and applying them to these pictures. I randomly picked up a few pictures of furniture from the internet and showed them to Claude. But it still talked as if they were created by Richard Artschwager himself. Claude also has some problems with its visual discrimination ability. For the second artwork "Exclamation Point", it looks nothing like rubberized horsehair. In fact, it was made from plastic bristles according to artsy.net. Overall, the summary provided by Claude is too ambiguous. Its lack of analysis of imagery and characteristics makes it insufficiently vivid.

Carlfriedrich Claus: Language as Image and Image as Language

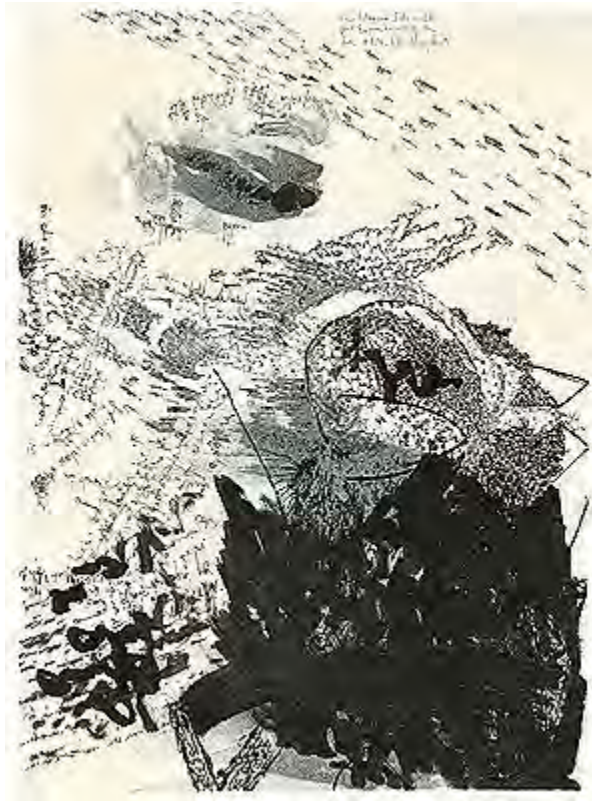
A.I. Summary: Carlfriedrich Claus (1930–1998) was a German artist, poet, and thinker whose work occupies the intersection of visual art, poetry, and philosophy. Often described as “scriptural drawings,” his practice transformed language into a visual and spatial medium, dissolving the boundaries between writing and image. Deeply influenced by Marxist thought, mysticism, and explorations of consciousness, Claus developed a unique form of asemic writing that resists conventional legibility yet communicates through rhythm, density, and form. Working largely in isolation in East Germany, he pursued an uncompromising intellectual and artistic path that emphasized inwardness and universality. His oeuvre situates him within postwar European avant-garde traditions, in dialogue with concrete poetry and experimental calligraphy, while remaining distinct in its philosophical rigor.

First Artwork (Two Eyes Emerging from Text):



This composition exemplifies Claus’s fusion of word and image. A dense accumulation of handwritten text forms an abstract figure, with two sharply defined eyes emerging from the mass. The script bends and overlaps, producing an organic texture suggestive of both a bodily presence and an energetic field. The central darkness contrasts with lighter extensions outward, creating the impression of a figure dissolving into its environment. The work embodies Claus’s central concern: rendering thought and consciousness as material form, where the act of writing becomes a visual manifestation of inner processes.

Second Artwork (Fish Forms and Dense Black Cluster):



In this piece, Claus juxtaposes fluid and solid forms through his text-based imagery. The upper left suggests fish-like figures swimming in rhythmic dispersal, composed of marks and clusters of script. The center holds a circular shape, textured with dense writing that recalls a head or shell, while the lower section anchors the composition with a heavy, blackened mass. The contrast between the airy, flowing movements above and the opaque density below creates a dynamic visual tension. Here, writing functions less as a communicative tool than as an elemental force, embodying both motion and weight.

Through such works, Claus reconceives language not as a vehicle of meaning but as a material presence. His drawings demand to be experienced visually and viscerally, inviting the viewer to encounter writing as image, thought, and energy simultaneously.

Human-written response: I agree with a lot of the descriptions of the art that AI has generated, likely because they all come from MoMa descriptions of those exact same artworks. The AI uses very charismatic diction as if the art is being described to me by a museum curator when I stop by for a visit, likely because it is a repackaged version of something many such curators have said in the past. Where I believe the AI comes short is in the connection of Claus's background in the soviet central German state and how exactly that is shown in his works. The AI simply states that it influences his works and does not elaborate further. I believe that the surreal form of these almost monster-like creatures being depicted in his works represent the nearly

insurmountable capitalist problems and the struggle for change. His work's titles also give odes to Ho Chi Minh and other prominent socialist figures during the mid 20th century.

Erica Zheng

Data Science and Finance

Khoury and DSMB 27'

Beyond the Surface: Human Emotion and AI Interpretation of Armano's Works

ChatGPT Interpretation

Kunihiro Amano (1929–2015) was a Japanese printmaker associated with the **sōsaku hanga** (creative prints) movement, which emphasized the artist's direct involvement in designing, carving, and printing their own works. His career spanned from the 1950s through the late 20th century, and his style evolved significantly over time.

Amano's prints are admired for their **graphic elegance**, **playful abstraction**, and ability to balance traditional Japanese woodcut techniques with modern, sometimes avant-garde, sensibilities. His works have been exhibited internationally and remain part of major museum and private collections.

Untitled (Bird in Flight), 1965

In this print, Amano reduces nature to its essential rhythms: a single dark bird slices across patterned skies and rippling waters, framed by vertical bands that suggest both trees and pure abstraction. The work balances motion and stillness, evoking the quiet drama of flight within a stylized landscape





Portrait in Profile, 1956

Here, a woman's face is distilled into bold, simplified shapes—elongated hair, a single eye, and a pale cheek rendered with geometric restraint. The flat tones and subtle textures emphasize form over detail, revealing Armano's early exploration of the human figure as both subject and design.

Interpretation by Erica Zheng

I agree that Armano's works are abstract, yet I believe they also carry deep layers of emotion and meaning that extend beyond their visual qualities. While the AI's interpretation described the pieces accurately in terms of form, it missed the feelings they evoke and the symbolic messages they might hold.

In *Silence* (originally misidentified as *Bird in Flight*), the imagery of the bird skimming across the surface of the water immediately draws me in. The ripples formed by its wings are subtle, yet they communicate more than sound could. To me, the piece reflects the idea that silence is not emptiness but presence—that actions, even quiet ones, can create ripples with lasting impact. The title strengthens this interpretation: silence itself can carry meaning, often louder than words.

The *Portrait in Profile* conveys a very different emotional tone. The elongated nose recalls the story of Pinocchio, where lies manifest physically, and here it seems to suggest that dishonesty leaves behind emotional weight. The woman's sad, unmotivated expression reinforces this feeling, as though deceit has drained her spirit rather than brought relief. Even the smaller details—the way her hair falls, the weary look in her eyes, the slight dip in her chin—contribute to the impression of someone burdened, perhaps by loss, regret, or hidden truths. It is a portrait not just of a face, but of an inner state of exhaustion and sorrow.

Together, these two works demonstrate how Armano's abstractions can speak volumes beyond their surface. They encourage viewers to reflect, to connect their own stories and emotions, and to see how silence, truth, and loss can be captured in visual form. What I find most powerful is that the art resists easy explanation—each detail opens space for interpretation, allowing the pieces to act as mirrors for human thought and feeling.

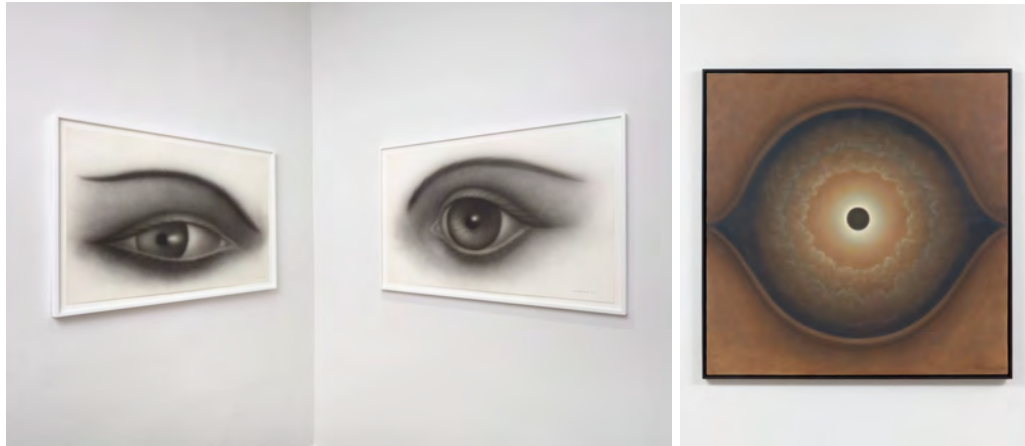
Title: Exploring the Art of Rodolfo Abularach

Name: Zhuoling Zhou

Class: DS 3500

College: Northeastern University

Major: Data Science and Business Admin



AI Generated Summary

Rodolfo Abularach is a Guatemalan artist born in 1933 who gained international recognition for his surreal and symbolic depictions of the human eye. Beginning as a figurative painter, he gradually shifted into a more conceptual style that placed the eye at the very center of his artistic universe. For Abularach, the eye was not only a literal organ but also a metaphorical gateway into human consciousness, cultural identity, and spiritual depth. His works often appear almost hypnotic, pulling the viewer into a space where the line between observer and observed becomes blurred. Through his mastery of graphite, ink, and muted tones, he created pieces that feel simultaneously fragile and monumental.

Beyond the technical execution, Abularach's work is recognized for its ability to communicate across cultural and geographic boundaries. While deeply rooted in Mayan heritage, his recurring imagery of eyes transcends its origins to become a nearly universal symbol of

vision, vulnerability, and transcendence. His exhibitions across Latin America, Europe, and the United States established him as one of Guatemala's most significant modern artists. Critics have often praised how his art creates a contemplative experience, encouraging viewers to meditate on perception itself. By combining indigenous cultural elements with a modernist aesthetic, Abularach forged a unique space in 20th-century art that continues to inspire contemporary audiences.

Personal Response

When I first looked at Abularach's art, something that struck me the most was the tension between stillness and intensity. In his eye drawings, it seemed quiet and meditative but there is an undeniable energy in their gaze that feels deeply personal. The AI summary explains the symbolic and cultural aspects well, but for me, there's something more visceral at play. Looking into his graphite rendered eyes feels like confronting my own sense of being observed, a reminder that art does not simply exist for us to analyze, but that it can also turn its gaze back on us. That reversal makes the work feel alive, almost unsettling, and it's what gives his art its power.

While at the same time, I feel like AI misses the emotional weight of repetition in Abularach's work. Seeing one eye might be symbolic, but seeing dozens across his body of work builds an atmosphere that is both haunting and strangely comforting. It creates a rhythm, like a heartbeat of vision, that speaks to the universality of seeing and being seen. His eyes are not simply symbols but they are presences. They remind me that art is not only about aesthetics but also about emotion, memory, and the way an image can stay with us long after we've looked away. That's something I don't think AI can fully capture, because it requires not just recognition of symbolism, but the human experience of awe, vulnerability, and reflection.

Emma Amos: The Artist and Her Work

Emma Amos (1937-2020) was a pioneering African-American artist, educator, and activist who challenged the boundaries between painting and textile arts. Born in segregated Atlanta to a middle-class family with connections to prominent figures like W.E.B. Du Bois and Zora Neale Hurston, Amos showed exceptional artistic talent from childhood.

After earning her BFA from Antioch College (1958) and studying etching in London, Amos moved to New York City in 1960, where she faced significant discrimination as a young Black woman artist. During this challenging period, she worked as a textile designer while pursuing her MA at NYU. In 1964, Hale Woodruff invited her to join Spiral, making her the youngest member and only woman in this influential collective of Black artists including Romare Bearden and Norman Lewis.

Amos developed a distinctive style combining painting, printmaking, and textiles into "visual tapestries." Her signature technique involved using traditional African fabric as borders for her compositions and incorporating her own weavings into paintings, deliberately blurring the lines between fine art and craft. Her work featured bold colors and dynamic figures in motion—floating, falling, and extending beyond the picture plane.

Profoundly influenced by Abstract Expressionism, the Civil Rights movement, and feminism, Amos explored themes of race, gender, and cultural identity. She famously declared: "For me, a Black woman artist, to walk into the studio is a political act." Her artistic evolution moved from early colorful self-portraits to mature explorations of motherhood and identity, culminating in her "Athletes and Animals" series that challenged racist stereotypes.

Beyond her art, Amos was a committed activist, joining feminist collectives Heresies and the Guerrilla Girls. She taught at Rutgers University for 28 years (1980-2008) and created the public television program "Show of Hands" to share craft techniques with mainstream audiences.

Though frequently exhibited throughout her career, Amos gained major museum recognition only in her final years through landmark exhibitions like "Soul of a Nation" (Tate Modern, 2017). She died in 2020, and her 2021 retrospective "Emma Amos: Color Odyssey" cemented her reputation as a transformative figure.

Her works, now in collections at MoMA, the Whitney, and other major museums, represent a profound shift in art history. Through innovative mixed-media techniques and fearless political engagement, Anos created art that was both visually striking and socially conscious, opening crucial dialogues about race, gender, and identity in American art. As she stated: "I want to be a witness" – and her vibrant, challenging work continues to bear witness to the Black female experience in America.

My Response

Claude generated a very apt summary of Emma Anos's professional life and artistic work, but this AI summary of her story is lacking in emotional depth. While factually accurate, Claude fails to capture the true meaning of her work. Shown below, Anos's work was vibrant and deeply emotional, capturing the black female experience in mid-century America. This AI-generated summary of that work does not accurately describe this vibrancy and emotion, instead focusing on more factual details of Anos's life while ignoring the parts that matter – the parts that make her human.

