



Projekt IP-2013-11 /6270 ARTNET *Moderne i suvremene umjetničke mreže, umjetničke grupe i udruženja: Organizacijski i komunikacijski modeli suradničkih umjetničkih praksi 20. i 21. stoljeća*
Voditeljica: dr. sc. Ljiljana Kolečnik

ARTNET PROJECT EVALUATION PANEL – MODERN AND CONTEMPORARY ARTIST NETWORKS, ART GROUPS AND ART ASSOCIATIONS: ORGANISATION AND COMMUNICATION MODELS OF ARTIST COLLABORATIVE PRACTICES IN THE 20TH AND 21ST CENTURY

EXTERNAL EVALUATION PANEL

Organisation: ARTNET research group

Dates: Tuesday 28th, Wednesday 29th of November 2017

Panel Venue: Institute of Art History, room 235, virtual ARTNET room at SRCE

Participants: Prof. emerita **Tania Ørum**, Department of Arts and Cultural Studies, University of Copenhagen
 Prof. **Isabel Wünsche**, Social Sciences and Humanities, Jacobs University, Bremen (via Adobe Connect)

Dr.sc. **Johannes Preiser-Kapeller**, Austrian Academy of Science, Institute for Medieval Research (via Adobe Connect)

Dr.sc. **Vinko Zlatić**, Institute Ruđer Bošković, Division of Theoretical Physics

Dr.sc. **Daniela Katunar**, Department of Linguistics, Faculty of Humanities and Social Sciences, Zagreb

PRESENTATIONS:

1. Ljiljana Kolečnik: *Overview of the project results in the previous research cycles, and prospects for further research*
2. Artur Šilić: *Demonstration of the ARTNET user interface possibilities, and its complex relations to CAN_IS database*
3. Ž. Tonković, S. Sekelj: *The example of qualitative and quantitative research in the project ARTNET – networking practices of the Croatian extra-institutional artistic and cultural scene in the 1990s*
4. S. Horvatinčić: *Social network visualisation as analytic tool of art history*
5. Artur Šilić: *Application of methods and tools for text analysis, explained through the initial analysis of Der Sturm corpora*
6. Tamara Bjažić Klarin, Nikola Bojić: *Dynamic representation of time in social networks*
7. Nikola Bojić: *The experiments with the application of VR technology*
8. Ljiljana Kolečnik, Želika Tonković: *Joint review of two publications planned to be published in the next research cycle :*
9. Book I: *The application of digital research tools in art history* (working title); authors A. Šilić, Ž. Tonković, Lj. Kolečnik, editor S. Horvatinčić; present finances allow for e-book format.
10. Book II: *Modern and contemporary artists' networks: Application of network analysis in history of art and architecture* (working title); editors, Lj. Kolečnik, P. Prelog; format e-book.



SUMMARY OF THE DISCUSSION

We discussed the idea advocated by the ARTNET team to provide other researchers with free access to CAN_IS db, free data entry and its free use and upload. The outcome could be a virtual research platform developed in collaboration with researchers from other countries. Possible collaborators in other countries and potential copyright problems were discussed. Since its approach and database is much more useful for mapping European art history than, for example, the project Artl@s, we agreed that ARTNET could be a solid foundation for a shared European project. Therefore, we concluded that it would be most useful if potential partners would meet in 2018 in order to test the usefulness of CAN_IS db. We also discussed an application for Horizon 2020 by September 2018 with the provision that ARTNET/IAH should function as project coordinator for such an application.

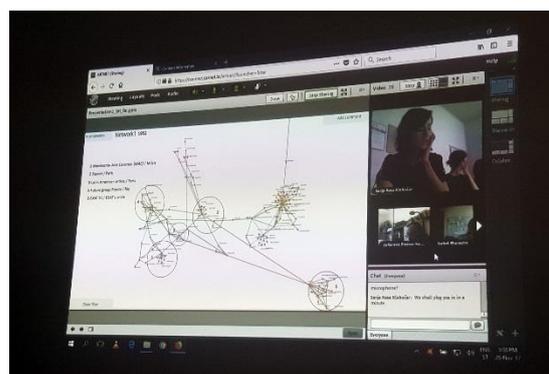
The presentation of the examples of qualitative and quantitative research in the project *ARTNET – networking practices of the Croatian extra-institutional artistic and cultural scene in the 1990s* (by Ž. Tonković and S. Sekelj) was met with very positive response from the panelists who agreed that this kind of research is very interesting and an excellent example of studies in network analysis, which are, unfortunately, still quite rare.

The discussion of the presentation of *Social network visualisation as an analytic tool of art history* (by S. Horvatinčić) revolved around the problem of the temporal dynamics in social networks and their visual presentation. The shared response by the ARTNET team was that the presentation of temporal dynamics is probably the most interesting problem which has been emerging from the project research so far.

The discussion of the *Application of methods and tools for text analysis, explained through the initial analysis of Der Sturm corpora* (by Artur Šilić) was met with general approval from the panel. We discussed the usefulness of the approach to map, for example, contributors to various magazines and the

problem of different languages. The shared opinion is that textual/lexical analysis requires close collaboration of art historians with cultural historians, linguists, philologists, and IT experts.

The discussion following the presentation of *Dynamic representation of time in social networks* (by Tamara Bjažić Klarin and Nikola Bojic) focused on contemporary research of multi-layered networks in other disciplines, availability of data on the mobility of network actors, and documentation resulting from the epistolary communication in the 1950s. The panel suggests to further investigate the most innovative and promising research on the networks' temporal dynamics, instead of putting too much energy into pursuing research questions that are interesting but already investigated at other institutions. The discussion following the presentation of *The experiments with application of VR technology* (by Nikola Bojić) posed again the question if it is possible to define a single model of network visualisation that would meet the requirements of different research questions and different art historical materials? The answer of the ARTNET team is that it should be possible to map the research done so far and to identify models that are useful in regard to particular sets of research questions, independent of the material to which they are applied, and to eventually outline a group of visualisation models with such characteristics. However, it is important to keep in mind the media-heterogeneity of the materials to which network analysis is applied as well as the diversity of the types of network actors (persons, objects, concepts), which strongly affect and complicate the choices of visualisation models.



Joint review of two publications planned to be published in the next research cycle:

Book I: *The application of digital research tools in art history* (working title); authors A. Šilić, Ž. Tonković, Lj. Kolešnik, editor S. Horvatničić; e-book format.

The intention of the book on methodology is to offer an overview of digital research tools developed or adjusted to the requirements of the ARTNET project, and to explain methods of their application. Some of those tools and most of the methods – social network analysis, text analysis (lexical, contextual), spatial data analysis – already existed when the project was launched. The difference made by the ARTNET project is that it has brought together and upgraded those different tools and methods, testing their applicability to a rather diverse body of materials. In comparison to the projects oriented towards big data processing, which are more appropriate for investigations of the discontinuities in the general flow of historical events, the approach advocated by the ARTNET project is focusing on smaller-scale art phenomena, examined with a combination of quantitative and qualitative methods of analysis. In comparison to the big data approach, such a method of practicing digital art history is certainly more complicated, but also historically more adequate. The application of digital analytical tools and their combinations will be explored in three case studies; their structure was explained in the .ppt presentation.

Book II – *Modern and contemporary artists' networks. Application of network analysis in history of art and architecture* (working title); editors, Lj. Kolešnik, P. Prelog; format e-book
The introduction will explain the project and its theoretical and methodological framework. Since its analytic apparatus will be described in detail in the other publication, the introduction will focus on the research objectives and changes in the research group's perspective on the global and spatial turns in art history, using this as the initial theoretical reference points. The introduction is followed by a series of studies describing artists'



networking practices and models of their organization in the 20th century. The book will conclude with the description and systematization of these organization models. It will furthermore include an explication of their (limited) applicability as a research patterns and a critical reflection on its advantages and setbacks. The book structure was explained in the .ppt presentation.

The panel members's response to the presentation of the two planned publications was very positive. Several possible international publishers were discussed, and a procedure for peer reviewing was agreed upon.

CONCLUSION:

The panel members have concluded that the project results achieved up to this stage are highly satisfactory. The team's approach to examining the organisation and communication models of collaborative artistic practices in Croatia between 1900 and the present through a number of specific and focused case studies has been highly effective. This approach has not only allowed each team member to enter a significant set of specific data into the database and visualize the networked interactions but also demonstrated the usefulness of the theoretical approach and its methodological underpinnings. The specific case studies presented to the evaluation panel demonstrated the great progress achieved during the year since the previous evaluation panel: The team now has a far greater analytical scope and depth of

knowledge, and the studies of art and architectural history as well as the theoretical and methodological reflections have been integrated to a much larger degree into the visualisation models, thus providing a very sophisticated, dynamic analytical tool and a convincing visual presentation of different types of collaborative artistic practices. The team has done important, ground-breaking research on the organisation and communication models of collaborative artistic practices; the produced results will certainly change traditional interpretations in the field of art and architectural history, they are beneficial not only for the immediate scholarly community but also for a broader

academic audience and the public at large. Making the results available in English, both in the form of a searchable database and through the two volumes planned, will be of the utmost importance for the international recognition of the research project. Furthermore, ARTNET could serve as the basis for a shared European project; the panel sees the potential of the team becoming the lead partner for an application for Horizon 2020.



**EDITED BY LJILJANA KOLEŠNIK AND PETAR PRELOG
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