



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 Kolešnik

Razdoblje: 11. 12. 2017. – 10. 12. 2018.

IZVJEŠTAJ O DISEMINACIJI REZULTATA ISTRAŽIVANJA

Rezultati rada na projektu ARTNET diseminirani su putem sedam izvornih znanstvenih radova:

- knjiga u izdanju domaćeg izdavača (*Modern and contemporary artists' networks. Application of digital research tools in history of art and architecture*, ed. Ljiljana Kolešnik, Sanja Horvatinčić; Institute of Art History, Zagreb, 2018.)
- knjiga u izdanju domaćeg izdavača, s domaćim recenzentima (**Tamara Bjažić, Arhitektonski i urbanistički natječaji između dva svjetska rata - slučaj Zagreb, Zagreb: Institut za povijest umjetnosti, 2018.**)
- dva poglavlja u znanstvenim knjigama uglednih inozemnih izdavača (**Prelog, Petar.** "From Anxiety to Rebellion: Expressionism in Croatian Art". U: *The Routledge Companion to Expressionism in a Transnational Context*. Isabel Wünsche, ed. Routledge, New York – London, 2018, 408-425.; **Bojić, Nikola.** "Diocletian's palace in the post-war architectural discourse of the team 10". U: *Liminal spaces of art between Europe and the Middle East*, ur. Ivana Prijatelj Pavičić, Cambridge Scholars Publishing, Newcastle upon Tyne, 2018.)
- dva poglavlja u znanstvenim knjigama domaćih izdavača (**Kraševac, Irena.** "Od Društva umjetnosti do Društva umjetnika – prvih sedam desetljeća djelovanja" i **Bjažić Klarin, Tamara.** "Dom likovnih umjetnosti u Zagrebu – od ideje do realizacije, 1929.–1939.". U: *150 godina Hrvatskog društva likovnih umjetnika. Umjetnost i institucija*. Irena Kraševac, ur. Zagreb: Hrvatsko društvo likovnih umjetnika, 2018.)
- jedan znanstveni rad u prestižnom međunarodnom inozemnom časopisu (q1) (**Nikola Bojić,** "Social and Physical Planning: Two Approaches to the Territorial Production in the Socialist Yugoslavia Between 1955 and 1963", *Architectural Histories* 7, 1-14, 2018.)

Članovi istraživačkoga tima diseminirali su rezultate svojih istraživanja s **15 izlaganja** na sedam međunarodnih znanstvenih skupova u inozemstvu (Francuska, Portugal, Njemačka, Brazil,

Švicarska, Italija, Sjedinjene Američke Države, Srbija) i 3 međunarodna znanstvena skupa u Hrvatskoj (Zagreb, Osijek, Rijeka):

1. **Sanja Horvatinčić**, *Ambiguities and Misuses of the 'Totalitarian Heritage' Discourse in Post-Socialist Europe*, **The Cultural Heritage of Europe @ 2018. Re-assessing a Concept – Re-defining its Challenges**, Centre André Chastel, Sorbonne Université, Pariz, 4.–5. lipnja 2018.
2. **Sanja Sekelj**, „*Agoraphilia*” in 1990’s Croatia: *The Beginnings of the Independent Cultural Scene*, **Alterity and the Research Imagination – VII Graduate Conference in Culture Studies**, School of Human Sciences, Universidade Católica Portuguesa, Lisbon, 25- 26 January, 2018.
3. **Željka Tonković, Sanja Sekelj**, *Local Platforms, Transnational Networks, and the Tactical Organizing of the Independent Cultural Scene in Zagreb*, **Digital Art History – Methods, Practices, Epistemologies**, Institut za povijest umjetnosti, Sveučilišni računski centar – SRCE, Zagreb, 12–14 November 2018.
4. **Petar Prelog**, *Miroslav Krleža, Ljubo Babić i Krsto Hegedušić: nekoliko aspekata zagrebačke umjetničke pozornice trećega desetljeća*, **Desničini susreti 2018. Zagreb 1924. – 1930. i 1945. – 1967.: društvo, kultura, svakodnevica**, Filozofski fakultet Sveučilišta u Zagrebu, Centar za komparativnohistorijske i interkulturalne studije, Zagreb, 14.–16. rujna 2018.
5. **Ljiljana Kolečnik**, *ARTNET - Between Digitized and Digital Art History. Virtual Platform for Research on Modern Architecture Mapping Visions, Discourses, Theories, Journals as platform of Architecture And Urban Knowledge - A network of projects*, Politecnico di Milano, Dipartimento di Architettura e Studi Urbani, Milano, 9 December, 2017.
6. **Ljiljana Kolečnik**, *Negotiating Cold War Divisions – International Artist Networks of the 1950s and Yugoslav Practices of Cultural Exchange*, **Rethinking artistic production and discourses on art in the late 1940s and 1950s Europe**, Tübingen, Kunsthistorisches Institut, 15-17 February 2018.
7. **Ljiljana Kolečnik**, *Project ARTNET— Modern and Contemporary Artists’ Networks, Art Groups and Associations: Organization and Communication Models of Collaborative Art Practices in the 20th and 21st century*, **DARIAH Theater Forum**, Osijek, 23.-24. ožujka 2018.
8. **Ljiljana Kolečnik**, *ARTNET Project: Visualizing Networks and Collaborative Art Practices in 20th and 21st Century*, **Networking Effects in the Cultural Domain**, Rijeka, 30 June 2018.
9. **Ljiljana Kolečnik, Sanja Horvatinčić**, *Current Challenges and Future Prospects of Digital Art History. Lessons Learned at the Project ARTNET*, **Digital Art History – Methods, Practices, Epistemologies**, Institut za povijest umjetnosti, Sveučilišni računski centar – SRCE, Zagreb, 12–14 November 2018.

10. **Ljiljana Kolečnik**, *Mapping circulation of ideas, concepts and discourses in modern and contemporary art & architecture – project ARTNET*, **ENANPARQ V, 2018, session Digital tools and platforms for documenting and building knowledge in art and architecture**, Faculty of Architecture of the Federal University of Bahia, San Salvador, 13–20 October 2018.

11. **Ljiljana Kolečnik**, **EDAHN Workshop**, Ludwig Maximilian Univesruty, Munich 29-30 August, 2018.

12. **Nikola Bojić, Tamara Bjažić Klarin**, *CIAM: The case for spatio-temporal analyses of architectural networks*, **Digital Publishing of Architectural History**, ETH, Zürich, 8 - 9 February 2018.

13. **Nikola Bojić**, *Systematisation of human environment*, **Symposium ZOOETICS**, MIT School of Architecture + Planning (SA+P), Cambridge Mass., 27 - 28 April, 2018.

14. **Nikola Bojić, Tamara Bjažić Klarin**, *Tracing the Ideological Frictions within CIAM as a Case for a Network Analysis*, **Digital Art History – Methods, Practices, Epistemologies**, Institut za povijest umjetnosti, Sveučilišni računski centar – SRCE, Zagreb, 12–14 November 2018.

15. **Nikola Bojić**. *Spatializing Networks, Materializing Data: Curatorial Experiments in AR/VR Environments*, **Networking Effects in the Cultural Domain**, Rijeka, 30 June 2018.

A. APSTRAKTI OBJAVLJENIH ZNANSTVENIH RADOVA

KNJIGE

1. Modern and contemporary artists' networks. Application of digital research tools in history of art and architecture, ed. Ljiljana Kolečnik, Sanja Horvatinčić; Institute of Art History Online Editions, book 11. Zagreb, 2018. ISBN 978-953-7875-59-6

Technical description:

- peer-reviewed scientific e-book, available through the Institute of Art History e-publications library, and at the ARTNET website
- 190 pages, 18 network visualisations, 12 GIS maps, statistic tables/graphs, 20 illustrations

Book summary:

The intention of the book is to bring an overview and explanation of analytic methods based on the application of digital tools in the research of modern and contemporary artists' and architects' networks. Those methods – social network analysis, analysis of spatial –temporal trajectories, quantitative analysis – were already there when the project ARTNET was launched, and the difference introduced by the research conducted at this project, is that it has brought all those methods together, testing their applicability on a divers research topics and on diverse types of datasets on modern and contemporary art. In comparison with the

projects based on big data processing, which best serve the inquiries on the irruptions and breaks in the historical flow of events, the approach advocated by the ARTNET is focusing on the reasons and nature of those irruptions, on particular groups of art phenomena and their spatial/temporal relations. Therefore, a type of the research conducted from 2014 to 2018 at the Institute of Art History in Zagreb, could be defined as a concentration on micro-situations, investigated and explained by the combination of quantitative and qualitative analysis. Although it was strongly relying on the processing power of IT, the ARTNET team was strongly aware of the nature of art historical inquiry, and its resistance to the underpinnings of fundamentally empirical, observer-independent quantitative methods, which assume an object of study that is independent of critical engagement. Therefore, one of the project objectives was to find the way, as Johanna Drucker has put it, „to tolerate ambiguity, uncertainty, to see the historical situatedness and constructed character of [art historical] knowledge“, and to find „the ways of working with these concepts within a digital environment“*. In the case of the ARTNET project, such an ambitious task assumed the process of thorough analysis and deconstruction of the traditional model of art historical inquiry, and its subsequent (re)construction in digital environment. However, and as in prevailing number of ongoing DAH projects, a computationally remediated object of our inquiry was a discourse on art history, rather than visual object whose complexities require, in our view, much more radical intervention in both data structures, and application of available digital tools.

Concerning the possibility of bringing some generally viable conclusions on the organization models of artists networks, that were the initial object of our research, we believe that a ‘bottom up’ approach – the one which takes into account social aspects of artistic culture (class, gender, ethnicity, cultural differences) – is much more appropriate way to gain the ‘big picture’. Therefore, we have concentrated on thoroughly researched, individual examples of artists’ networking practices, and practices of cultural exchange in the 20th century, initiated in the local environment and reaching far beyond the borders of national visual culture. In comparison to ‘big data’ driven research, such an approach does not allow for general conclusions on the nature, and organization models of artists networks, but –in our opinion – the results of ‘close data reading’, proposed by the methodology applied at this project, are epistemically more convincing, and could be rather useful in developing computational models responsive to already mentioned „ ambiguity, uncertainty and the historical situatedness and constructed character of [art historical] knowledge“.

Book content:

INTRODUCTION - “ The Objectives and the Results of the Project ARTNET. On digital art history ” (Ljiljana Kolečnik)

In the introduction to the book, and along with the explanation of project ARTNET – its initial hypothesis, objectives, and outcomes, there will be a detailed description of its integral methodological apparatus, with the emphasis on data collecting, and data cleaning / normalisation routines, as well as on data processing and retrieval procedures developed by the project research group.

Apart from elaboration of its structure, the introduction will also provide the explanation of different models of data analysis applied in the course of the project, and on the combinations of these models, which account for the ARTNETS most valuable contribution to digital art

history. They will be explained on the background of the six case studies comprising for the content of this book.

CASE STUDY I – “ Networking of Central European Artists’ Associations via Exhibitions. The Slovenian Art Association, Czech Mánes and Polish Sztuka in Zagreb in the Early 20th Century” (Irena Kraševac, Patra Šlosel)

The history of European modernism is closely related to the founding and operation of Secessionist art associations, established in Central Europe between 1892 and 1897. This case study has in its focus artist network generated by the exhibitions of Central European Art Associations held in Zagreb at the beginning of 20th century - the Slovene Art Society, the Czech Association of Artists Mánes and the Association of Polish Artists of Sztuka. Data sets used for reconstruction of this network are collected both from analogue, and digital sources, entered into CAN_IS database and processed by the application of its network visualisation interface.

Keywords: social network analysis, network visualisation, Central Europe, Secession

CASE STUDY II – " Between Art Nouveau and the Avant-Garde: The Personal (Ego) Network of Ivan Meštrović and the Map of Critical Reception of His Work during the 1910s"

(Dalibor Prančević)

One of the most important Croatian sculptors of the twentieth century, Ivan Meštrović (1883-1962), built his sculptural affirmation and visibility extensively, that is beyond the borders of his homeland. The initial location of his international artistic success was Vienna, a city where he completed formal academic education, but was active participant in Secession exhibitions. His solo performance at Vienna Secession in 1910 would become the lower mark of the period to be observed in this case study, extended to the end of the First World War and the artist's return to Croatia. In the focus of the analysis are Ivan Meštrović's social connections, also presented through the visualization of his personal network, based on data collected from monographs on his art and life, from his memoirs, and from personal correspondence. Kept at the Atelier Meštrović in Zagreb, the correspondence allowed for the precise identification of the main actors in his personal network, and of the role they have played in Meštrović's private life and artistic career. Network extends beyond cultural, and artistic milieu, encompassing persons from the political life, due to Meštrović's pronounced political activism during WWI. Particular attention will be paid to relation between time Meštrović spent at certain geo-locations, a topography of his personal network generated at that location, and its professional composition. The other network layer of our interest is one pointing to the dissemination of the information on his work through art criticism, and other articles published in specialised magazines and newspapers.

Keywords: ego-network, social network analysis, network dynamics, Ivan Meštrović, art, politics

CASE STUDY III - "CIAM Network Visualisation – Detecting Ideological Ruptures in the CIAM Discourse " (Tamara Bjažić Klarin, Nikola Bojić)

The chapter deals with the intergenerational and ideological frictions among the architects and architectural groups within CIAM (Congrès internationaux d'architecture modern).

Predominantly based on the recent publications “The Atlas of the Functional City” and “Cornelius van Eesteren: The Idea of the Functional City”, but also archival sources from FLC (Fondation Le Corbusier, Paris), HNI (Het Nieuwe Instituut, Rotterdam) and gta (Institute for the History and Theory of Architecture at ETH, Zürich), the chapter focuses on the period between CIAM fourth (1933) and fifth congress (1937), including a number of related, preparatory meetings. Opposed discourses and positions are traced and analysed within the specific social cliques and networks rendered through a variety of personal and group interactions during the CIAM events.

Relying on the knowledge from the field of digital humanities and using the IT tools for visualisation of artists’ and architects’ networks of 20th century developed within the ART NET project, the chapter provides a series of data visualisations that enable detailed analysis of the interactions among the groups and individuals within CIAM in the given period. Aiming to demonstrate the scope of the network, regardless of the position of each individual within the dominant historiographical narratives, the chapter tends to propose a “horizontal view” of CIAM network, shedding light on the discursive ruptures as defining characteristic of its historical evolution.

Keywords: CIAM, urban planning, functional city, digital humanities, social networks

CASE STUDY IV – "Articulation and dissemination of the ‘ideology’ of New Tendencies between 1958 and 1973" (Ljiljana Kolečnik)

Case study of a complex networks phenomena, comprising for almost a rhizomatic social structure that brings together artists of different generations, and with a different view on relation between art, science and technology which is in the focus of the international art movement New Tendencies. The growth of that structure is followed from the end of the 1958, and situation which slowly brings protagonists of the movement together, to its dissipation at the beginning of 1970. Particularly interesting is the relation between the conceptual art and information technology, revealed by the succession of network visualizations illustrating development of the movement. As the phenomena that is almost completely missing from art historical account on the post-war neo-avant-garde, it also points out to the epistemic usefulness of network analysis for art history, and its potential to bring to the fore contextual elements eliminated from dominant art-historical narratives. A particular intention is paid to the reflection of disputes, and ruptures in the Movement, and their relation to its visibility within the international art-mainstream. In that regard, and apart from statistics on number of large and travelling exhibitions dedicated to the promotion of kinetic, and optic art, particularly important is the spatial data analysis enriching the present knowledge of art history on the global expansion of New Tendencies.

Keywords: social network visualization, social network analysis, spatial data analysis, art, science and technology, art market, conceptual art

CASE STUDY V - " Between Creativity and Pragmatism: Structural Network Analysis and Quantitative Survey of Federal Competitions for Yugoslav Monuments and Memorial Complexes (1955–1980)" (Sanja Horvatinčić)

The Case study is based on the hypothesis that the institution of federal architectural competitions – due to the insistence of the responsible bodies on interdisciplinary artists'

collaboration, and the inclusion of various social actors in the decision-making bodies – played one of the crucial roles in the formation of "new memorial landscape" in the post-war Yugoslavia, that is, in establishing and delineating the high-level production within the overall monuments' production. The analysis will be focused on social and structural networks of the two main entities defining Yugoslav/international competitions for WWII monuments in the period 1955-1975: interdisciplinary competing teams composed of artists, architects, urban planners and other involved specialists, on the one hand, and jury members defining the decision-making bodies, composed of experts from the field of art, culture and politics, on the other. As opposed to artists' groups and other kinds of networking models in that period (esp. neo-Avant-Garde ones that were generated via exhibitions, magazines, etc.), the expected network will feature a stable and balanced structure, indicating, however, unexpected scope, frequencies of collaboration, nodes and pronounced roles of individual entities. Apart from the statistical analysis of the involved entities (profession, gender, location, etc.), the article will also feature spatial visualisation of monuments' locations, as well as the locations of origin of the competing teams, aimed at disclosing (in)balanced participation of artists from various Yugoslav cultural centres, and their involvement in the international (European) competitions of the same type. By employing the CAN_is database and different visualisation tools, we will be able to reveal the (infra)structural foundations of the high-level memorial production of the post-war Yugoslavia, that surpassed republic and national borders, and that was in large part responsible for its innovative outbreaks on the formal and poetic level.

Keywords: networks structural components analysis, quantitative analysis, spatial data analysis, memorial sculpture, Socialist Yugoslavia

CASE STUDY VI – “Duality of Structure and Culture: A Network Perspective on the Independent Cultural Scene in Zagreb and the Formation of the WHW Curatorial Collective”
(Željka Tonković, Sanja Sekelj)

By way of using interdisciplinary methodology, and in particular qualitative structural analysis of conducted semi-structured narrative interviews, the article is analysing networking practices developed at the independent cultural scene in Zagreb, at the end of the 1990s, and the beginning of 2000s, illustrating the changing fashion of communication and organization evident at the time. The network analysis is supplemented with the description of internal and external factors that influenced the network, such as the relation to the institutional context, communication between the participants, and seminal historical events, which serve to delineate the evolution of the network and describe its organizational model.

Keywords: qualitative structural analysis, social network analysis, independent scene, cultural policy, networks

VII Contributors

VIII Literature, archival and online sources

2. Tamara Bjažić Klarin, *Arhitektonski i urbanistički natječaji između dva svjetska rata - slučaj Zagreb*, Zagreb: Institut za povijest umjetnosti, 2018.

Tehnički podaci:

- 300 str., 260 nacrti i fotografija, 4 mrežne vizualizacije, 4 grafikona
- naklada 500 primjeraka

sažetak knjige: Arhitektonski i urbanistički natječaji u povijesnom isječku od puna dva desetljeća – od 1918. do 1941. godine – ogledan su primjer ne samo tadašnjih mogućnosti arhitektonske struke, već i njezinih profesionalnih i etičkih vrijednosti. Uzorak je indikativan i inspirativan, a paralele s današnjim trenutkom su mnogostruke, ne samo sa stajališta profesije već i društveno-političkih prilika. Naime, dvadesete i tridesete godine 20. stoljeća, razdoblje je do tada neviđene urbanizacije i ispunje urbanoga prostora s kojima se Zagreb kao grad do tada nije imao prilike susresti, budući da su se do tad zahtijevu arhitektonske struke neprestano ignorirali, a ona sama bila odgurnuta na društvenu marginu. Osnovna tendencija urbane izgradnje bila je maksimalna eksploatacija zemljišta, a u cilju bogaćenja pojedinaca. Javni prostori unutar novih gradskih četvrt bili su svedeni na minimum, praćeni nesumnjivom i očitom prostornom segregacijom koju dobro ilustriraju dvije nove gradske avenije – Zvonimirova ulica, obrubljena najamnim višestambenim zgradama, podređena prometnoj funkciji te ulica Medveščak, vezana uz luksuznije modele stanovanja, prebogat zelenilom. U tom kontekstu, natječaji za javne gradnje aktualni uglavnom u prvoj polovini 1920-ih i 1930-ih godina, imaju posebnu, društvenu važnost. Riječ je o inicijativama čiji osnovni zadatak nije samo odabir najkvalitetnijeg arhitektonskog rješenja, već i diseminacija i primjena novih arhitektonskih i urbanističkih teorija i njihova praktična primjena na konkretne projekte i planerske zadatke. Nije stoga neobično što rasprave o tim projektima, pokrenute u masovnim medijima, dovode u tome razdoblju arhitekturu u središte javnog interesa. Usprkos tome, u svega dvadesetak godina, obuhvaćenih ovom knjigom, u arhitekturi i urbanizmu grada dogodili su se bitni kvalitativni pomaci te sazrela ideje o potrebi socijalno-angažiranog djelovanja struke, koja je materijalizirana novom regulatornom osnovom grada Zagreba. U njezinom fokusu našla se sanacija radničke periferije južno od željezničke pruge. Isti će ponovno u drugoj polovini 1930-ih, nakon tegobnih godina ekonomske krize koja je desetkovala građevinsku djelatnost, postupno nestati izaći iz toga fokusa i započeti proces stagnacije, jednako kao i sama institucija natječaja.

Turbulencije postoje i unutar same struke, a uslijed uspostave novih institucija što sve do 1918. postupno smanjuje ingerencije Sekcije Zagreb UJIA, koja je, uz Klub arhitekata, djelatna do 1928. godine. Kao jedina strukovne organizacije te vrste, odigrala je presudnu ulogu u osnivanju Visoke tehničke škole (od 1926. Tehnički fakultet Sveučilišta u Zagrebu) i Zagrebačke inženjerske komore. Komora je tijekom 1930-ih preuzela strukovne ingerencije Sekcije Zagreb UJIA i prihvatila ponude za imenovanje svojih članova u ocjenjivačke sudove što je 1920-ih bilo nezamislivo. Provedba natječaja bila je predmet sporova i borbi, motiviranih materijalnim interesima. Prevagu u tim sporovima odnose društveno etablirani arhitekti, a na štetu mladih. Pravo nagrađenog arhitekta na realizaciju jedan je od ciljeva Udruženja, a borba za ostvarenje toga prava odvija se tijekom čitavoga međuraća, no ostvareno je tek nakon Drugog svjetskog rata, upravo zahvaljujući tim, međuratnim nastojanjima.

Sve navedene teme obrađene su u tri interpretacijska poglavlja. Prvo od njih, posvećeno je samoj uspostavi institucije natječaja i pravilnicima koji reguliraju njihovo provođenje, drugo

donosi prikaz stanja u urbanizmu i gradogradnji Zagreba u promatranom razdoblju, dok se treće se bavi samom materijom natječaja – arhitektonskim i urbanističkim projektima promatrajući ih sa stajališta primijenjenih projektantskih i planerskih metoda i tipologija. Drugo poglavlje uz pregled natječaja sagledanih kroz politike gradskih vlasti, vrste natječaja, vrste gradnji za koje se raspisuju itd., posebno je zanimljivo i zbog primjene nove znanstveno-analitičke istraživačke metode ... Za analizu natječaja, statističku obradu podataka o njihovom broju, natjecajnim programima, participaciji pojedinih arhitekata na natjecajima bilo u svojstvu natjecatelja ili članova ocjenjivačkog suda, ali i njihovih međudnosa generiranih natjecajima, korišteni su digitalni alati – CAN_IS baza podataka istraživačkog projekta *Moderne i suvremene umjetničke mreže, umjetničke grupe i udruženja: Organizacijski i komunikacijski modeli suradničkih umjetničkih praksi 20. i 21. stoljeća* Instituta za povijest umjetnosti podržanog od Hrvatske zaklade za znanost. Kako se u okviru toga projekta pristupilo natjecajima kao jednom od modela suradničkog rada arhitekata, u bazu podataka uneseni podaci o svim natjecajnim programima, o vrsti natječaja, sudionicima, članovima ocjenjivačkog suda itd. Podaci su obrađeni digitalnim alatima ugrađenim u CAN_IS, te prikazani serijom od četiri mrežne vizualizacije, koje zorno prezentiraju poveznice između projektnih zadataka, osoba i institucija.

Knjigu zaključuje katalog natječaja s iscrpnim podacima o natjecajnom zadatku i lokaciji, sudionicima - natjecateljima i članovima ocjenjivačkog suda – popraćeni bibliografijom i arhivskim izvorima. Pri izradi knjige tako i kataloga konzultirana su sva prethodna istraživanja kako pojedinih natječaja tako i onih obrađenih u sklopu pojedinih monografija. Kao predložak za katalog poslužila je knjiga Darovana Tušeka, *Arhitektonski natječaji u Splitu 1918. – 1941.* Ova knjiga koincidira i s drugim inozemnim istraživanjima natječaja u fokusu upravo od 1990-ih godina. Povjesničari arhitekture Zagreba usredotočili su se pak na izgrađenu baštinu objavivši u proteklih šest godina čak pet arhitektonskih i urbanističkih vodiča. U istom tom razdoblju u inozemstvu su objavljene dvije važne problemske knjige *Competitions – Histories and Practice* i *Architecture Competitions and the Production of Culture, Quality and Knowledge. An international inquiry.* Ova knjiga pokušaj je da se zagrebački međuratni natječaji sagledaju i problemski i historiografski doprinoseći daljnjim istraživanjima pojedinih arhitektonskih osobnosti, povijesti pojedinih zgrada i lokacija, ali i njegovanju institucije natječaja koja bi i danas trebala biti iznimno važan modus afirmacije novih generacija arhitekata te pronalaženja novih, održivih modela izgradnje prostora.

POGLAVLJA U KNJIGAMA INOZEMNIH IZDAVAČA

1. **Prelog, Petar.** "From Anxiety to Rebellion: Expressionism in Croatian Art". In **The Routledge Companion to Expressionism in a Transnational Context**, ur. Isabel Wünsche, Routledge, New York – London, 2018: 408-425.

Vodeći svjetski nakladnik u području društvenih i humanističkih znanosti Routledge (New York – London) objavio je opsežnu monografiju *The Routledge Companion to Expressionism in a Transnational Context* (ur. Isabel Wünsche) u kojoj se u dvadeset i osam znanstvenih tekstova obrađuje fenomen ekspresionizma, njegova transnacionalna formacija, širenje i preoblikovanje izvan njemačkog govornog područja u regijama širom Europe, u Sjevernoj i

Latinskoj Americi te Južnoj Africi u prvoj polovini 20. stoljeća. U tekstu „From Anxiety to Rebellion: Expressionism in Croatian Art“ dr. sc. Petra Preloga (str. 408–425) pružen je pregled ekspresionizma u hrvatskoj likovnoj umjetnosti te su izdvojena, interpretirana i kontekstualizirana ključna djela. Raspravlja se, također, o njegovu značenju za nacionalnu modernu kulturu i daje kritička sinteza dosadašnjih tumačenja ekspresionizma u hrvatskoj povijesti umjetnosti.

2. **Bojić, Nikola.** "Diocletian's palace in the post-war architectural discourse of the team 10". In *Liminal spaces of art between Europe and the Middle East*, ur. Ivana Prijatelj Pavičić, Cambridge Scholars Publishing, Newcastle upon Tyne, 2018: 12-27.

The goal of this research was to determine the position of Diocletian's palace in Split within the post-war architectural discourse, primarily by examining the work of Dutch architect Jacob Bakema, a member of the international architectural group Team 10. Four decades after Le Corbusier's visionary project "Contemporary City for Three Million Inhabitants"(1922), Jacob Bakema published the study "An Emperor's House in Split Became a Town for Three Thousand People"(1962) in the Dutch architectural journal Forum. Bakema's article shed light on two principles important for spatial organization of the Palace: structure (roman layer) which is observed as a fixed framework for numerous architectural infills (all other historical layers) rendered throughout the long history of urban life at the site. According to Bakema, the principles of structure and infill were crucial for the architectural theory and practice in the post-war period of the 20th century. The Palace was important, but it was not the only model for post-war architectural structures. Aside from the Palace, other Team 10 members referred to kasbah, a traditional Islamic urban typology in countries on the southern Mediterranean coast, such as Morocco or Algeria. Diocletian's palace and the architecture of kasbah are both characterized by flexibility, growth and movement, which are the three main architectural characteristics that played a role in the design of the two influential post-war projects: Free University in Berlin (Candilis, Josic, Woods; built, 1963) and Venice hospital (Le Corbusier; unbuilt, 1964).

POGLAVLJA U KNJIGAMA DOMAĆIH IZDAVAČA

1. **Bjažić Klarin, Tamara.** "Dom likovnih umjetnosti u Zagrebu – od ideje do realizacije, 1929.–1939.". U: *150 godina Hrvatskog društva likovnih umjetnika. Umjetnost i institucija*. Irena Kraševac, ur. Zagreb: Hrvatsko društvo likovnih umjetnika, 2018: 137-161.

Dom Hrvatskog društva likovnih umjetnika plijeni zanimanje povjesničara umjetnosti i arhitekture, kako zbog svog idejnog autora kipara Ivana Meštrovića, tako i zbog mijena njegove namjene, koje su u razdoblju od 1930-ih pa sve do 1990-ih godina slijedile promjene političkih i društvenih paradigmi – od funkcionalnog spomenika srpsko-jugoslavenskom kralju Petru Prvom Velikom Osloboditelju i džamije u doba Nezavisne Države Hrvatske do Muzeja narodnog oslobođenja Socijalističke Republike Hrvatske i planirane, ali nerealizirane prenamjene u Panteon hrvatskih velikana. Desetljećima priželjkivana zgrada doma, kako prije

tako i poslije Drugoga svjetskog rata, vraćena je 1993. umjetnicima, a onda i izvornoj svrsi, kojoj nije služila ni pune tri godine, od 1938. do 1941. U vrijeme nastanka Dom likovnih umjetnosti nije, ipak, bio izraz htijenja svih umjetnika aktivnih na zagrebačkoj likovnoj sceni. Inicijativa za gradnju Doma, odnosno novog umjetničkog paviljona, potekla je od Hrvatskoga društva umjetnosti Strossmayer, kojem po brojnosti, profilu članova, opsegu djelovanja i društveno-političkom utjecaju nije mogla parirati ni jedna druga grupacija likovnih umjetnika i Hrvatskoj. Članak na temelju arhivskih izvora, donosi kronologiju zbivanja i historijat podizanja zgrade koja pobudila izniman interes javnosti u vrijeme gradnje i otvorenja, uz zaključak da unatoč svim prijedlozima na zagrebačkoj društvenoj, političkoj i kulturnoj sceni zbog izgradnje Doma likovnih umjetnosti, bez ustrajnog zalaganja, domišljatosti i reputacije Ivana Meštrovića zgrada Hrvatskog društva umjetnosti, a danas Hrvatskog društva likovnih umjetnika – nikada ne bi bila izgrađena.

2. **Kraševac, Irena.** "Od Društva umjetnosti do Društva umjetnika – prvih sedam desetljeća djelovanja". U: **150 godina Hrvatskog društva likovnih umjetnika. Umjetnost i institucija. Irena Kraševac, ur. Zagreb: Hrvatsko društvo likovnih umjetnika, 2018: 101-135.**

U odnosu na tadašnje kulturno-umjetničke centre Srednje Europe kojima je Hrvatska gravitirala, Beč i München, u kojima su društva umjetnosti osnivana u sredinama koje su već imale razvijenu umjetničku scenu i potrebnu infrastrukturu premreženu školama umjetničkog obrta, likovnim akademijama i galerijskim prostorima, specifičnost zagrebačke situacije upravo je inverznost toga slijeda, jer će tek osnutak Društva umjetnosti potaknuti osnivanje i izgradnju svih onih institucija koje su temeljne za njegovu djelatnost i misiju. Hrvatsko društvo likovnih umjetnika, koje je po historijskom pravu sljednik Društva umjetnosti, središnja je nacionalna ustanova koja već stoljeće i pol okuplja likovne umjetnike.

Unutar nekoliko desetljeća djelovanja do 1940. godine, unatoč nepovoljnim političkim, društvenim, a nerijetko i međuljudskim okolnostima, zahvaljujući vizijama i politici Društva umjetnosti od Kršnjavija do Meštrovića, zaživjele su brojne ustanove koje će poticati umjetnički život i dati solidan temelj daljeg razvoja likovne umjetnosti u Zagrebu i Hrvatskoj. To su, ponajprije, Muzej za umjetnost i obrt, Umjetnički paviljon, Moderna galerija i Dom likovnih umjetnosti te Obrtna škola i Viša škola za umjetnost i umjetnički obrt podignuta na rang Akademije.

ČLANCI U ČASOPSIMA

1. **Bojić, Nikola.** "Social and Physical Planning: Two Approaches to the Territorial Production in the Socialist Yugoslavia Between 1955 and 1963". **Architectural Histories 7, 1-14, 2018.** (časopis q1)

By introducing workers' self-management in the 1950s, socialist Yugoslavia aimed to decentralize socio-economic planning and gradually translate into practice the Marxist-Leninist theory of the 'withering away of the State'. Although the new planning model was intended to provide a more balanced distribution of economic opportunities across the socially diverse federal territory, in practice it prioritized exponential economic growth,

contributing to a rural exodus and hyper-concentration of workforce, management capacities and resources in the urban agglomerations. As a direct response to the severe consequences of post-war urbanisation in Yugoslavia, experts from the Urban Planning Institute of Croatia developed the first Yugoslavian methodology of regional planning. With a reference to Hilberseimer's theoretical work on regional planning, the methodology aimed to integrate rural and urban areas into a coherent regional space with a greater degree of socio-economic independence from the urban centres.

This paper provides a critical overview of social and regional planning in Yugoslavia between the introduction of the communal system in 1955 and the new constitution in 1963. By following the two parallel yet interwoven planning discourses, the paper analyses the transition of the State ideology and political economy into the spatial realm. The comparison of two discourses reveals the ambiguous relationship between social and regional planning and the strategic attempts of urban planners to negotiate their ideological positions within the evolving political system. The regional plan for the Krapina district is the first manifestation of the new planning methodology, which intended to reconcile contradictions between city and countryside, centre and periphery, centralisation and decentralisation.

STRUČNI ČLANCI

1. **Bojić, Nikola.** "Anthroposcenarium: Systematisation of human environment". In *Swamp School Manual vol. II, 16th International Architecture Exhibition - La Biennale di Venezia 2018: 21-28.*
2. **Bojić, Nikola.** "Antroposcenarium". In *DAI - Zbornik godišnjih aktivnosti Društva arhitekata Istre / Jurcan, Emil (ur.). Pula: Društvo arhitekata Istre, 2018: 173-185.* (hr./eng.)

STRUČNI RADOVI VANJSKIH SURADNIKA TEMELJENI NA UPOTREBI CAN_IS BAZE PODATAKA

Petra Šlošel. "Popis izložaba Hrvatskog društva likovnih umjetnika od 1896. do 2018". U: *150 godina Hrvatskog društva likovnih umjetnika. Umjetnost i institucija. Irena Kraševac, ur. Zagreb: Hrvatsko društvo likovnih umjetnika, 2018:*

Popis izložaba sastavila na temelju sačuvane i dostupne dokumentacije: kataloga izložaba, deplijana, pozivnica, mjesečnih i godišnjih izvještaja o radu i druge dostupne građe. Za popis su korišteni dokumentacijski i arhivski fondovi sljedećih ustanova: Arhiv za likovne umjetnosti HAZU, Hrvatski državni arhiv, Institut za povijest umjetnosti, Hrvatsko društvo likovnih umjetnika. U popis su uvrštene isključivo izložbe organizirane od strane Društva umjetnosti, ULUH-a, odnosno HDLU-a u Zagrebu i drugim gradovima, te gostujuće izložbe koje su se održale u galerijskim prostorima kojih je vlasnik ili korisnik Društvo. Ovdje otisnutim popisom izložaba rekonstruiran je velik dio izložbene djelatnosti Društva umjetnosti, ULUH-a i HDLU-a, pri čemu je, uz godine o kojima je bio dostupan manji broj izvora, istraživački fokus bio na rekonstruiranju održanih skupnih izložaba. Ovisno o dostupnim izvorima zapisi o pojedinim izložbama donose podatke o mjestu održavanja izložbe bez navedenog izložbenog prostora ili pak podatke o vremenu održavanja izložbe kojima se preciziraju tek mjesec i/ili godina održavanja izložbe.

Popis izložaba sastavljen je zahvaljujući suradnji HDLU-a i Instituta za povijest umjetnosti i istraživačkog projekta ARTNET. Digitalni zapis s proširenim unosom prikupljenih podataka o izložbama javno je dostupan preko informacijskog sustava CAN_IS.

B. APSTRAKTI IZLAGANJA NA ZNANSTVENIM SKUPOVIMA

I. Međunarodni znanstveni skupovi

1. **Sanja Horvatinčić**, *Ambiguities and Misuses of the 'Totalitarian Heritage' Discourse in Post-Socialist Europe*, **The Cultural Heritage of Europe @ 2018. Re-assessing a Concept – Re-defining its Challenges**, Centre André Chastel, Sorbonne Université, Pariz, 4-5 June, 2018.

The paper will discuss the origins and controversies of the term “totalitarian heritage”, track its official adoption within heritage studies discourse, and analyse its current application within heritage related EU legislative. Although the term came into use by the Council of Europe in 1990s with clear political aims (e.g. Resolution 1096, adopted in 1996), it has only recently entered the official EU heritage discourse to denominate the built heritage of in Eastern and South-Eastern European countries. As the term serves to label all non-democratic 20th century political regimes – including Fascism and Nazism – the intention of equalizing ideologically opposed systems and ideas becomes evident. With the focus on methodology and chosen examples featured in the ATRIUM European Cultural Route – Architecture of Totalitarian Regimes (certified by the Council of Europe in 2014), I aim to demonstrate that the “totalitarian heritage” discourse is a par excellence metacultural construct, producing striking inconsistencies, ambiguities as well as potentially severe professional and political consequences in future heritage management of Eastern and South-Eastern Europe.

2. **Sanja Horvatinčić**,

3. **Sanja Sekelj**, *„Agoraphilia” in 1990’s Croatia: The Beginnings of the Independent Cultural Scene*, **Alterity and the Research Imagination – VII Graduate Conference in Culture Studies**, School of Human Sciences, Universidade Católica Portuguesa, Lisabon, 25-26 January, 2018.

The Independent Cultural Scene is the name for non-profit, non-governmental organizations working in the cultural field in Croatia. The name has been in use from the beginning of the new millennium, when the structural properties and shared values of its members started having clear contours. Namely, the legal determination of these subjects as NGO’s is only one criterion which makes them a part of the Independent Scene – much more important are their esthetical and ideological preferences. These preferences – which also include criticality toward the socio-political context, as well as a moral responsibility for bottom-up political engagement – were determined during the 1990s, when the newly founded nation-state assumed an agoraphobic attitude toward critical political, media or artistic practice, and in which proponents of such critique were labeled as enemies of the state. In such a climate, a

range of alternative, mostly political and media platforms emerged that demanded the recognition of civil rights, the most important representatives of which are the Anti-War Campaign (AWC) and its magazine Arkzin. By including a fair amount of artists and other cultural workers in their ranks, it was these initiatives that formed the core of new alternative culture in Croatia. The paper will demonstrate and analyze examples of artistic and curatorial engagement in the late 1990s, which emerged from the productive relationship of the cultural and the political within initiatives such as AWC and Arkzin, by way of highlighting their hybrid status between artistic and political practice.

4. **Željka Tonković, Sanja Sekelj**, *Local Platforms, Transnational Networks, and the Tactical Organizing of the Independent Cultural Scene in Zagreb*, **Digital Art History – Methods, Practices, Epistemologies**, Institut za povijest umjetnosti, Sveučilišni računski centar – SRCE, Zagreb, 12-14 November, 2018.

The beginning of the new millennium in Croatia was characterized by the appearance of a number of NGO's working in the cultural field, their quick proliferation and consolidation, that resulted with a cultural complex today most commonly called the independent cultural scene. Although their legal status serves as the first identifier, the affiliation of these organizations to the independent cultural scene relies more upon their shared aesthetic and ideological preferences, which are reflected in horizontal and participatory working models, criticality toward the socio-political context, close collaboration with other sectors, co-production and program exchange on a local, regional and transnational level, as well as their joint effort to effect and advance local and national cultural policies. The independent cultural scene can thus be observed as a space within which occur complex personal, social and spatio-temporal relations. In other words, the spaces of networking of the independent scene can be observed and interpreted as "netdoms", a term coined by Harrison White to denote network configurations that include shared meanings and identities, thus bridging the gap between structure and culture.

Taking as its starting point the local platform Zagreb – Cultural Kapital of Europe 3000 (2003 – 2005), and different programs conducted within its scope by the leading organizations of the platform (Multimedia Institute, What, How & for Whom, Center for Dramatic Arts, Platform 9.81), the objective of this presentation is to demonstrate the innovative methodology developed with the project ARTNET, conducted at the Institute of Art History in Zagreb from 2014 onward. Based upon art-historical research and subsequent interpretation, the presented research relies – from the one point – upon exploratory network analysis of the local platform Zagreb – Cultural Kapital of Europe 3000, and transnational collaborations of its leading organizations, while – from the other point – it relies upon qualitative structural analysis of interviews with key actors of the independent cultural scene, the goal of which is to bridge the gap between quantitative and qualitative analysis of networks in the cultural field. Nikola Bojić, *Modelling state space in Socialist Yugoslavia in the 60s and 70s*, *Theory's History: Challenges in the historiography of architectural knowledge*, Bruxelles, 8.-10. 2. 2017.

5. **Ljiljana Kolečnik**, ARTNET - Between Digitized and Digital Art History. Virtual Platform for Research on Modern Architecture, **Mapping Visions, Discourses, Theories, Journals as platform of Architecture And Urban Knowledge - A network of projects**, Politecnico di Milano, Dipartimento di Architettura e Studi Urbani, Milano, 9 December, 2017.

Intention of the paper is to provide the examples of text analysis methods applied on the textual corpus of the multilingual architectural magazine *Arhitektura* (Ljubljana, 1932-34) initiated at the project ARTNET. Approached by both explorative analysis and hypothesis testing, textual analysis of this magazine is an example of art historical research that utilizes IT tools and methods of computational data processing. It also provides the grounds for comparison between computational and empirical methodology research results and the research results obtained by more traditional disciplinary methods.

Applied methods of quantitative analysis, are borrowed from the field of natural language processing (topic modelling), entity extraction and linking, as well as network visualization. Taken together, they allow for the innovative data exploration.

The application of computational methods is justified by the problems of grasping large textual corpora that would be otherwise left unread, and avoiding possibility of human bias in reading done by individual researcher. Although it is the objective of this presentation to demonstrate the application of computational tools employing language as leverages against heavy textual corpora, it is also pointing out to the irreplaceable value of human interpretation of thus acquired data. However advanced, methodology applied in this particular case, and developed at the project ARTNET is meant to be shared – through articles, books and other instruments of research data dissemination, as well as through joint research using ARTNET's virtual, collaborative platform that is also in the focus of this paper.

6. **Ljiljana Kolečnik**, *Negotiating Cold War Divisions – International Artist Networks of the 1950s and Yugoslav Practices of Cultural Exchange*, **Rethinking artistic production and discourses on art in the late 1940s and 1950s Europe**, Tübingen, Kunsthistorisches Institut, 15-17 February, 2018.

The changes at the Yugoslav art scene in the beginning of the 1950s, following a brief and complicated encounter of the national culture with socialist realism, were rather intense and comprised. Along with the heated public debates on the social function of art, it also assumed an accelerated involvement with the currents of the Post-War modernism, mediated by the numerous exhibitions of French, Italian, Swiss and Scandinavian art, held in Yugoslavia from 1952 on. The reinstatement of artistic production in the early 1950s marked the beginning of Yugoslav inclusion in the ongoing practices of international cultural exchange. Starting with a series of overambitious and ill-coordinated activities directed toward neighbouring countries (Austria, Italy), Yugoslav presence at the international art scene turned – in just a few years – into a carefully structured model of self-representation wisely framed by the key features of Cold War Culture. It assumed a regular participation at Venice, Sao Paulo, Alexandria and Tokyo Biennales, the launch of a similar, international biannual and triennial exhibitions in Ljubljana, Zagreb and Rijeka, the establishment of international art-colonies, the involvement with the international professional organizations (AICA, INSEA, CIAM), and a rather frequent, numerous personal contacts between Yugoslav artist/curators and their foreign counterparts.

Out of these contacts emerged quite interesting, transnational, and transcontinental cultural networks that point to the fluidity and permeability of national and ideological borders at the time. Presented with a series of network visualizations, they clearly point out a personal structure and spatial distribution of cultural exchange in late 1950s, as well as the geo-cultural routes along which circulated events, objects and concepts involved in their creation, which are the subject of analysis in this paper.

7. **Ljiljana Kolečnik**, *Project ARTNET— Modern and Contemporary Artists' Networks, Art Groups and Associations: Organization and Communication Models of Collaborative Art Practices in the 20th and 21st century*, **DARIAH Theater Forum**, Osijek, 23-24 Mrch 2018.

The aim of the presentation is to explain present research infrastructure of digital art history, available to digital art historians, with the focus on available specialized journals and online resources allowing for dissemination of knowledge. It also includes the presentation and explanation of the project ARTNET - *Modern and Contemporary Artists' Networks, Art Groups and Associations: Organization and Communication Models of Collaborative Art Practices in the 20th and 21st century*, conducted at the Institute of Art History in Zagreb, and supported by Croatian Science Foundation. It is explained in terms of built-in digital tools, and their application in the different types of analysis – textual, quantitative, and spatial. In addition to the outline of the research process, which led to the CAN Information System as knowledge database, the presentation will also include the example of its practical application in exhibition design, and elaboration of future, possible use of AR and VR technology.

8. **Ljiljana Kolečnik**, *ARTNET Project: Visualizing Networks and Collaborative Art Practices in 20th and 21st Century*, **Networking Effects in the Cultural Domain**, Rijeka, 30 June 2018.

Observing a digital realm as an opportunity for a significant epistemological shift in humanities, the presentation will deal with the models of knowledge production emerged from the ART NET project and related collaborative visualization tools. Building up digital infrastructure supportive to the research in art history assumes a thorough analysis of the available analogue research models, and the identification of procedures, and mechanisms that are suitable for transposition into digital environment. A sensitive process, it allows for a rather complex insights and poses some very serious questions regarding the relation between analogue, and digital art history, and the episteme they are generating. In this presentation we shall analyse some of these questions, based on the four-year experience with the development, and application of digital analytic tools in the framework of the project ARTNET, supported by the Croatian Science Foundation.

9. **Ljiljana Kolečnik, Sanja Horvatinčić**, *Current Challenges and Future Prospects of Digital Art History. Lessons Learned at the Project ARTNET*, **Digital Art History – Methods, Practices, Epistemologies**, Institut za povijest umjetnosti, Sveučilišni računski centar – SRCE, Zagreb, 12-14 November, 2018.

In February 2017, the Getty Foundation issued a report on the symposium “Art History in Digital Dimensions”, held in October 2016 at The Phillips Collection, Washington D.C., and the University of Maryland. Subtitled as “White paper”, it summarizes the three-day discussions “on the current state of digital art history (DAH)”, led by the international, multigenerational group of professionals from different strands of art history. Discussions resulted with “a roadmap for the future practice in the field” – a rather interesting document intended to identify and articulate the most important challenges facing DAH, but also to provide possible responses and future solutions to these issues. Referring to the standpoints, projections and propositions elaborated in the report, in this paper we shall try to provide a somewhat different view of DAH and its problems, based on the multi-disciplinary research project ARNET, conducted in the last four years at the Institute of Art History, and supported by the Croatian Science Foundation.

The objective of the project was to identify, describe, and explain organizational models from the background of modern and contemporary artists’ and architects’ networks, using custom-made digital tools for network visualization, spatial data visualization and collaborative research, developed parallel to the historiographical and methodological project investigations. Using a brief description ARTNET’ working procedures, methods, results and conclusions, as the framework for the response to Getty’s DAH roadmap, we shall also question the notion of digital art history as another in a range of recent methodological turns in the recent history of art history, advocating for its understanding in terms of paradigmatic shift, symptomatic for the profound transformation of the entire field of humanities.

10. **Ljiljana Kolečnik**, *Mapping circulation of ideas, concepts and discourses in modern and contemporary art & architecture – project ARTNET*, **ENANPARQ V, 2018, session Digital tools and platforms for documenting and building knowledge in art and architecture**, Faculty of Architecture of the Federal University of Bahia, San Salvador, 13-20 October, 2018.

Involvement of art history and history of architecture with computing begun in the early 1980s, and simultaneously at different Europe and North American locations. Lagging behind the similar developments in other humanist disciplines – in particular archaeology, and literary history – interest of art historians in application of computers, was closely following developments in the information technology and information sciences. However, a few recent attempts in reconstructing genealogy of digital art history, clearly show that the commonly accepted view of art history as being late in adopting and including IT in its practices is not justified. Moreover, there were quite a few rather interesting ideas, and projects developed in the 1990s. Some of them have been completed, implemented, and are still running, others – equally useful – were cancelled due to the lack of financial support. Those more advanced and visionary, which required technological solutions unavailable at the time, still serve as a valuable source of inspiration and motivation for contemporary art historical community. However, regardless of unquestionable advancements brought about by introduction of information technology, there is an impression – shared across the communities of ‘digital art historians’ – that discipline of art history in general is still too cautious, and too restrained towards the application of digital tools in a more complex type of research, questioning the epistemic value of quantitative or network analysis. Digital technologies are widely accepted

in the "'digitized' iteration of art history propelling traditional practices, exemplified by the online publication of image collections and born-digital periodicals ... [giving] scholars quicker access to more materials without challenging the practices under which they work." (DRUCKER, 2013, page 7).

In 2013 and in the editorial to the special issue of journal *Visual resources*, intended to provide "the snapshot of the state of [digital humanities] in late 2012", (BACA, HELMREICH, 2013, page 1), Murtha Baca, and Anne Helmreich identified five chronological "stages" of its development. Although it lacks a clear temporal references, suggested chronological overview is quite interesting, and provides informed insight in different strands of research conducted in the last fifteen years. According to Baca, and Helmreich, in the first phase, art historians "recognized the capacity of the Internet, and digitization as new medium of dissemination, and accessibility", (BACA, HELMREICH, 2013, page 2), which resulted with the creation of "scholarly editions and curated archives, or primary source collections in the online environment." (BACA, HELMREICH, 2013, page 2). The second phase that saw the engagement of smaller research groups, and development of less funded, but more imaginative projects resulted with the "development of new digital tools", and "the infrastructure for collection building on a level accessible to the individual scholar" (BACA, HELMREICH, 2013, page 2). The third phase brought the experiments with visualization technologies, while in the fourth one, the interest of art historians shifted towards electronic and open access publishing. Characteristics of the last phase is a pronounced occupation with "new modes of scholarly research", and "the shift from 'close reading' to 'distant reading', enabled by the assemblage of vast corpuses of digital data." (BACA, HELMREICH, 2013, page 3).

An important element that is missing in the Baca – Helmreich survey is the fact that numerous recent, advancements in digital humanities, have been done by small labs, and researched groups who were cooperating with the independent creative people outside the Academia, usually conducting their experiments and investigations with a very modest financial resources. Technology allowing for such experiments was, and is generally available, as well the imagination, and intense exchange of knowledge and ideas that runs in such small collectives without academic formalities. The substantial financial investments in the field of digital art history / digital humanities in the last three years are indicative of an important ongoing change in that respect. It will reconfigure the position of art history in the Academia once again, forcing a still another, serious re-examination of both its objectives and intellectual foundations.

Project ARTNET, developed and conducted at the Institute of Art history in Zagreb, from 2014 to the end of 2018, which is the topic of this panel presentation belongs to the group of these small group, low-cost investigations, and its objective was to develop the knowledge information system allowing for the integration of several digital tools for data analysis and presentation. The operability of the system is tested on data of 20th century art, or – more precisely – on the modern and contemporary artists' networks. The objective of the analysis conducted at the project is to reconstruct the organizational structure in their background, and to describe it in terms of research patterns applicable in further research of modern and contemporary artists networking practices regardless of their geographical framework. Foundation for the research were the experiences with network analysis in some previously

conducted and implemented projects, as it was famous Republic of letters, but also the research project *Origins of culture*, conducted by the team of historians and scientists, led by Maximilian Schich, at the North-western University, and intended to map the trajectories of cultural mobility from 600 BC to the present. The results of that research, published in August 2013, comprised – in methodological sense – for the important reference point at the initial phase of our investigations in 20th century artists networks.

In this presentation we shall explain the structure of ARTNET information system, its' built in digital tools, user interfaces, and modes of application, but also the future lines of research, which opened up as possibility in the last phase of our work.

11. **Ljiljana Kolečnik, EDAH Workshop**, Ludwig Maximilian Univesruty, Munich, 29-30 August, 2018.

Invited lecture and presentation of ARNET practices and methodologies. It was conceived as a contribution to joint COST application proposal, aiming at the establishment of European Digital Art History Network. The abstract was not required, since the invitation to participate in the Workshop was the result of ARTNET's international recognition, and in particular of its presentation given by Ljiljana Kolečnik and Artur Šilić at the conference *Empirical methods in Art History and Visual Studies*, held in November 2017 at the University of Vienna. Presentation given at Ludwig Maximilian University in Munich encompassed a broad area of academic, social and theoretical issues framing present state of digital art history – from the imbalance between East and West / North and South Europe regarding its support by the local science policy-makers, to socio-economic issues arising from the raised financial investments in DAH projects and departments, with the focus on the influence of those investments upon gender dynamics within that DAH AND DH in general.

12. **Nikola Bojić, Tamara Bjažić Klarin, CIAM: The case for spatio-temporal analyses of architectural networks, Digital Publishing of Architectural History**, ETH, Zürich, 8-9 February, 2018.

This paper is directed towards visualization of CIAM's network spatio-temporal and conceptual properties, that is, towards visualization of the encounters among architects, relations among different architectural concepts and their theoretical/historical resonances with ten major CIAM meetings and related events. The case study describing analyses of architects' social networks, visualization of spatially-related collaborative knowledge production, and pattern-analyses of personal /conceptual exchanges in the framework of major architectural events, demonstrate different models of digital technology application in history of architecture and urban planning. We argue in this paper that the fusion between digital and traditional research methods should not be understood in terms of a digital/spatial "turn" in humanities, but rather as a new epistemological paradigm which opens a plethora of theoretical questions and opportunities for real-time collaborative research on object-oriented, inter-institutional data collections, requiring new methodologies and a development of new interpretation strategies.

13. **Nikola Bojić**, *Systematisation of human environment*, **Symposium ZOOETICS**, MIT School of Architecture + Planning (SA+P), Cambridge Mass., 27-28 April, 2018.

Based on the cybernetic entanglements between humans, technology, and different environmental systems, a ^[1]1971 study on the Systematization of the human environment provided a series of 36 visionary diagrams that dealt with the disturbed ecosystemic future. Yet, unlike *The Limits to Growth*, published only a year later, the study did not contain a single mathematical model. Rather, it was articulated as a system of cybernetically linked theoretical models, organized as a discursive device to trigger speculative imagination beyond the pre-programmed algorithmic realms. *Anthroposcenarium*, a new experimental publication, uses the original 1971 study as a sophisticated discursive device, exposing it to the new theoretical environments. The diagrams from the study are thus appropriated, juxtaposed, and intersected with new concepts in order to speculate on the symmetry between ourselves and the complexity of the non-human surroundings.

14. **Nikola Bojić, Tamara Bjažić Klarin**, *Tracing the Ideological Frictions within CIAM as a Case for a Network Analysis*, **Digital Art History – Methods, Practices, Epistemologies**, Institut za povijest umjetnosti, Sveučilišni računski centar – SRCE, Zagreb, 12-14 November, 2018.

From its founding to its dissolution, CIAM's leadership tended to maintain the organization's apolitical position, claiming its "ideological diversity" and, primarily, the technical nature of the architectural

discipline. Opposed to the stances of the leadership, groups of mostly young architects in both periods, argued for the social role of architecture rooted in their left ideological positions. The frictions before World War II emerged after the group of leading European CIAM constructivists had left for the USSR, opening up the space for the generation of younger left-oriented architects organised around Croatian architect Ernest Weissmann. In the post-war period, the opposition to the CIAM leadership was maintained through the work of an international architectural group, Team X, and especially through the engagement of Dutch architect Jaap Bakema as one of its central figures.

By observing the mentioned CIAM congresses as event-based social networks, the paper will detect and trace the evolution of opposed discourses and ideological positions within specific social cliques organised around Weissmann and Bakema. Relying on the knowledge from the field of digital humanities and using the IT tools for visualisation of artists' and architects' networks of the 20th century, developed within the ARTNET project, the paper will provide a series of data visualisations that will enable a detailed analysis of interactions among architectural groups and individuals, as well as a comparative analysis of the networking models rendered through the ideological frictions in two historical periods

15. **Nikola Bojić**. *Spatializing Networks, Materializing Data: Curatorial Experiments in AR/VR Environments*, **Networking Effects in the Cultural Domain**, Rijeka, 30 June, 2018.

Situated between tangible exhibition spaces, intangible data environments and the existing AR / VR technologies, the presentation will tackle the problem of curatorial models of networking phenomena in art and culture.

II domaće konferencije

1. **Petar Prelog, Miroslav Krleža, Ljubo Babić i Krsto Hegedušić: nekoliko aspekata zagrebačke umjetničke pozornice trećega desetljeća, Desničini susreti 2018. Zagreb 1924. – 1930. i 1945. – 1967.: društvo, kultura, svakodnevica**, Filozofski fakultet Sveučilišta u Zagrebu, Centar za komparativnohistorijske i interkulturalne studije, Zagreb, 14.–16. rujna 2018.

U ovome izlaganju sagledat će se obilježja zagrebačke umjetničke pozornice trećega desetljeća dvadesetog stoljeća kroz djelovanje trojice ključnih protagonista toga doba: Miroslava Krleže, Ljube Babića i Krste Hegedušića. Istaknut će se sve razine povezanosti njihovih stavova, srodnosti i razlike njihovih poetičkih odabira te njihov utjecaj na opća obilježja hrvatske moderne umjetnost. Naposljetku, razmotrit će se njihov važan položaj unutar tadašnje intelektualne elite Zagreba, kao hrvatskoga kulturnog i umjetničkog središta. Analizirat će se, također, i umjetničke mreže 20.-ih u Zagrebu putem njihove vizualizacije, a prema podacima iz CAN_IS baze podataka razvijene na projektu ARTNET.

Nakon kratkotrajnoga avangardnog proplamsaja u hrvatskoj umjetnosti za vrijeme i neposredno nakon Prvoga svjetskog rata, slijedilo je svojevrsno smirivanje, pa je veći dio dvadesetih godina protekao pretežito u znaku raznolikih varijacija realizama kojima je domaća sredina pružila odgovor na „povratak redu“ i srodna ostvarenja u francuskoj, talijanskoj i njemačkoj umjetnosti. Ipak, to je bilo desetljeće u kojemu se pojavljuju problemski sklopovi koji će bitno odrediti daljnje tijekove hrvatske umjetnosti: odnos prema avangardnim tendencijama, položaj hrvatske umjetnosti i Zagreba kao njezina središta u kontekstu europskoga modernizma te kulturni nacionalizam, koji krajem dvadesetih iznova zauzima važno mjesto u promišljanjima hrvatskih umjetnika.