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

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 21STCENTURIES, INSTITUTE OF ART HISTORY, ZAGREB, 6 – 7 September 2016

PANEL MEMBERS:

Isabel Wünsche (Jacobs University, Bremen)
Tania Ørum (University of Copenhagen)
Tvrtko Zebec (Institute of Ethnology and Folklore Research, Zagreb)
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Andrej Mrvar (University of Ljubljana) via Skype

PRESENTATIONS:

1. **Ljiljana Kolešnik**, **Artur Šilić**, *Presentation of the ARTNET project – Modern and Contemporary Artist Networks, Art Groups and Art Associations: Organisation and Communication Models of Artist Collaborative Practices in the 20th and 21st Centuries*

2. **Željka Tonković**, *Soros Centre of Contemporary Art as a medium of artists' networking – An example of network analysis*

3. **Ljiljana Kolešnik, Nikola Bojić, Artur Šilić**, *Social networks of the international art movement New Tendencies 1961 – 1965 – Visualization and interpretation*

4. **Tamara Bjažić Klarin**, *CIAM Networking – International Congress of Modern Architecture and Croatian Architects*

5. **Petar Prelog**, *Association of Artists Zemlja and Artist Networks*

6. **Irena Kraševac**, *Artists networking at the turn of the century. The case of Croatian artists' participation at the international art exhibitions*

7. **Dalibor Prančević**, *Artist's private correspondence as a source of data on networking practices at the beginning of the 20th century – The case of Ivan Meštrović*

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SUMMARY OF THE DISCUSSION:

We have discussed the scope of the data entered into the database, i.e. how much data is needed for a consistent analysis. We have concluded that the very process of entering the data into the database generates certain relational networks and that the database should contain as much data as possible, thereby providing other potential researchers – and not just the project members – with new opportunities. The database will thus be of use in raising other and different research questions, rather than just those addressed by the current project.

Categories of data in the database: we have concluded that the category of funding is of particular importance because it can assist in unveiling the relations between social classes, i.e. relations between classes and art production in each of the time periods examined in this project. In addition, including artists' correspondence as a source of data has been identified as particularly significant, although it has been noted that processing data collected from an artist's correspondence is a time-consuming task.

We have also discussed including visual sources into the database and concluded that, rather than including reproductions of artworks, we would include only the images of certain documents confirming the data entries.

Possible errors that might occur upon entering the data into the database have also been considered. It has been noted that erroneous data entered via an automated input (data from encyclopaedias and lexicons) might not comply with the research results obtained by the researchers on the project. If such instances arise, the data entered manually by the members of the research team will be given preference. The question on the accuracy of the data entered from the existing literature, rather than from archival sources, was also brought up. We have concluded that each researcher is experienced enough to recognize which literature is a source of reliable data, i.e. that colleagues should be trusted when it comes to art phenomena that have already been historicized.

Furthermore, the question of controlling the process of data entry has also been addressed, since a person insufficiently informed about a certain subject (e.g. volunteers) might enter inaccurate data. Therefore, it is crucial that the members of the research team control the database entries. Each data entry should contain the name of the person who made the input, thereby enabling the sorting of data entries according to their author's names, which would increase the relevance and accuracy of the data entries, i.e. the input control.

One of the crucial questions considered was whether the art historian members of the research team should be familiar with the technological tools, i.e. programs and software for data visualization. We have agreed that all of the researchers should know how to work in these programs in order to be better equipped for recognizing possible data interpretations on the basis of network visualizations. This would thereby facilitate the selection of sources, defining the network boundaries, i.e. the amount of required data in conducting problem analyses. In that regard, we broached the issue of the accuracy of the *output,* i.e. network visualizations. Due

to their dynamic and unfinished quality, we have concluded that the visualizations are a part of the research process, and never its final or only outcome.

We have also pointed out the importance of explaining the terminology that does not exclusively belong to the field of art history, but also to digital humanities, digital art history, sociology, social network theory and information technology. In that regard, the term visualization was particularly emphasized since art historians, researchers from other fields of humanities, as well as the wider audience, might misunderstand it. It was concluded that, in the upcoming and not yet published articles, special attention should be paid to explaining the basic terms used in project research. This would be beneficial for the reception of the whole project, as well as enhance its theoretical and epistemological intelligibility.

The members of the research team presented various instances of networking, while personal (egocentric) networks have proven to be very important for all the researched periods. It has been concluded that the next research step should focus on interpreting precisely these networks.

The question of determining the network boundaries was also raised – in regard to which it was noted that this issuefalls under the purview of the researcher, whereby "the nominalist strategy" (where the researcher is the one who sets the network boundaries) is, in most cases, the most applicable.

We have concluded that interdisciplinarity is an extremely important aspect of the project because it calls into question the well-established art historical categories (national or stylistic categories, media, etc.) Although there is a need for including researchers from other disciplines (geography, linguistics, etc.), it has been decided that we should, for the time being, focus on the already set research goals, while leaving the option open for the possible expansion of the research focus. In this phase of the project, having a clearly defined focus is very important. It has been pointed out that the very subject of our research is interdisciplinary: the old avant-garde objectives and interdisciplinarity are framed within a new way of interdisciplinary thinking. This could be a sound approach to adopt in defence of this kind of interdisciplinary research.

In addition, we have addressed the issue of using sociological methods as tools in art historical research. It was pointed out that from now on sociological theory should be implemented and developed in future research.

We have concluded that the database should be translated to English as soon as possible, in order to further promote and increase the popularity of the project, as well as to enable remote data entry into the database to researches from abroad, for which they have already expressed interest. This would enable us to compare results, allow for a kind of "an encounter of data" from different surroundings and cultural circles and the continuous updating of the database, thus creating new knowledge.

We have also discussed the option of introducing a digital art history course under the Department of Art History at the Faculty of Humanities and Social Sciences in Split. We have agreed that this would be an excellent opportunity for our research team members to pass on their knowledge to students, thereby contributing to the spread of digital art history within our academic community.

And finally, we have raised the question about what would happen to the database and how it would be maintained after the end of the project. At this point, it is difficult to predict its future, but we have agreed that the database must remain operational, in one way or the

other, since this kind of a database is never complete. It is constantly changing and must remain adaptable to new technological approaches. We have reached a unanimous decision that the database, upon the project's completion, should be given to the broader scientific community, free of charge.

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 team has doneimportant, ground-breaking research on the organisation and communication models of collaborative artistic practices; the produced results will change traditional interpretations in the field of art an 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 will be of utmost importance for the international recognition of the research project.

Prof. Isabel Wünsche, Head of the Panel

dr.sc. Petar Prelog, ARTNET editor