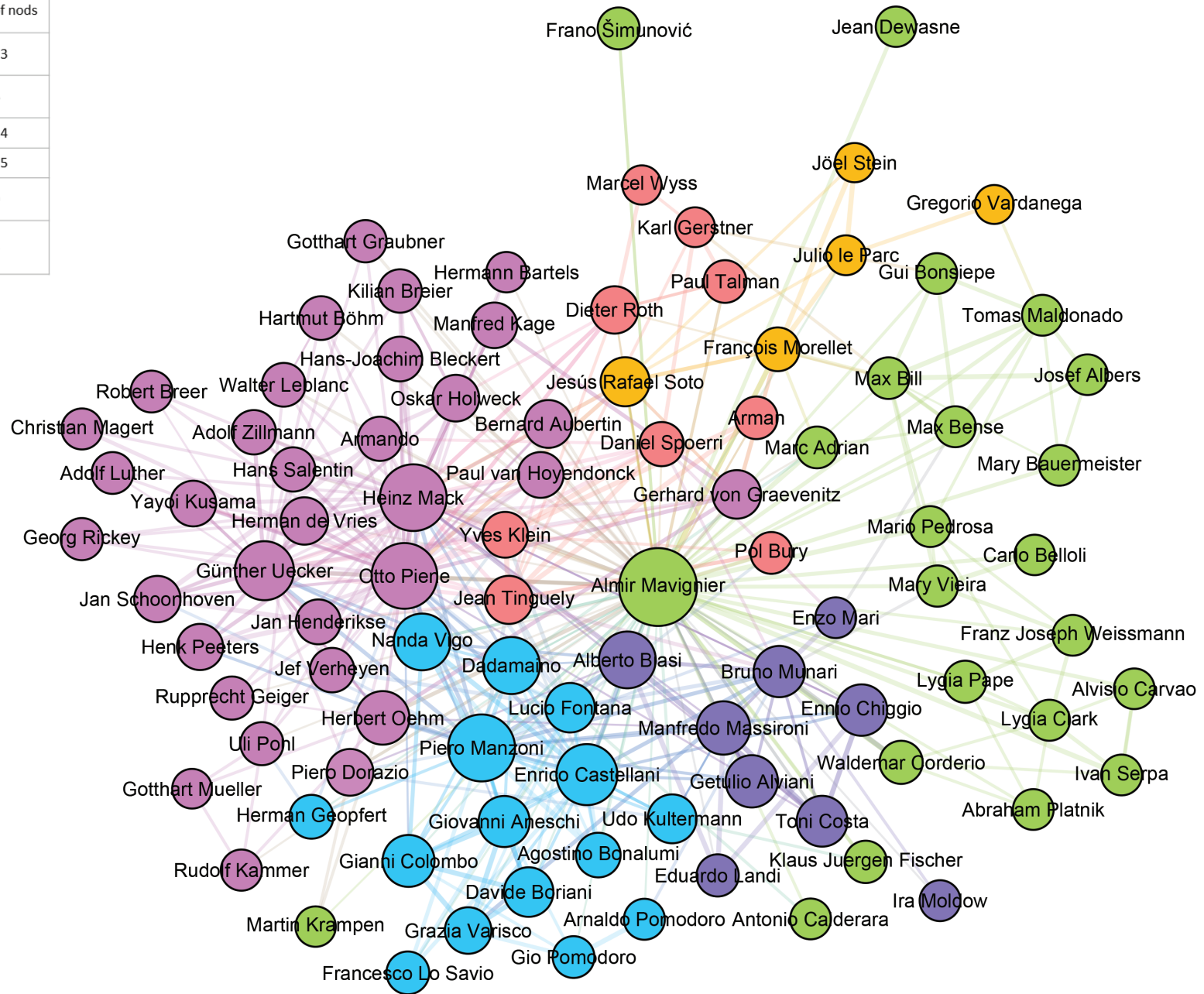


Almir Mavignier personal network modular structure		
group color	group name	number of nodes
1	Mavignier centred group	23
2	Arte programmata grup	8
3	Gallery Azimut group	14
4	ZERO group	35
5	French New Realism group	9
6	GRAV group	5



**SLIKA 2**  
 VIZUALIZACIJA MODULARNE STRUKTURE PERSONALNE UMJETNIČKE MREŽE ALMIRA MAVIGNIERA OKO GODINE 1960. MREŽU ČINE 94 OSOBE POVEZANE S 533 PRIJATELJSKA, RADNA I POSLOVNA KONTAKTA, A VRSTA I SNAGA TIH KONTAKATA REZULTIRA IZDVAJANJEM NEKOLIKO ZASEBNIH GRUPA (MODULA MREŽE), OPISANIH U TABlici UZ LIJEVI RUB PRIKAZA. AUTORICA VIZUALIZACIJE: LJILJANA KOLEŠNIK, 2016. (OPEN-ACCESS PROGRAMSKI PAKET GEPHY 0.9.1).

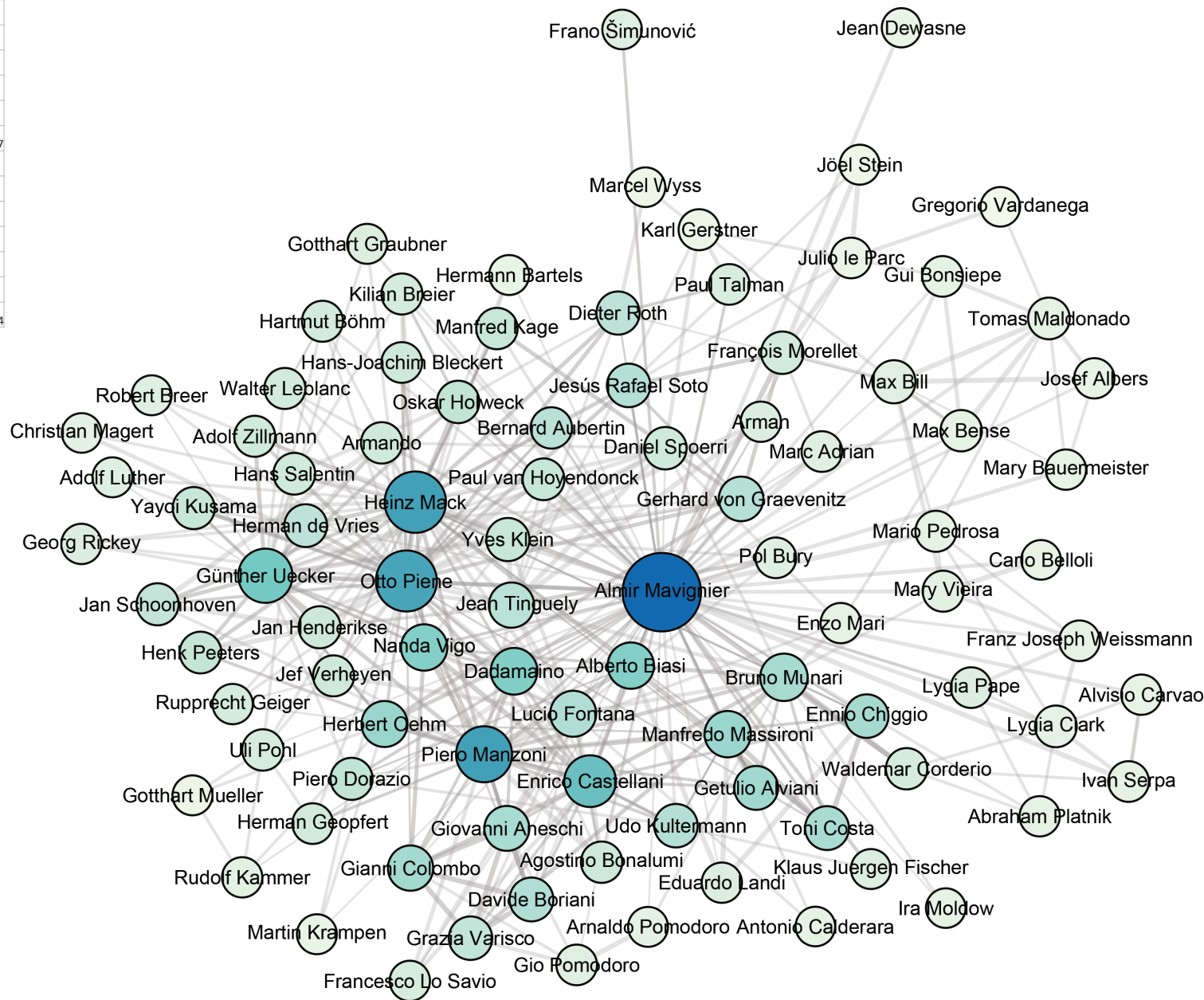
**REKONSTRUKCIJA PERSONALNE MREŽE ALMIRA MAVIGNIERA I NJEZINA RELACIJA PREMA PRVOJ IZLOŽBI NOVIH TENDENCIJA. PRIMJER PRIMJENE MREŽNE ANALIZE I MREŽNE VIZUALIZACIJE U POVIJESTI UMJETNOSTI <sup>1/2</sup>**

**LJILJANA KOLEŠNIK / NIKOLA BOJIĆ / ARTUR ŠILIĆ**

**RECONSTRUCTION OF ALMIR MAVIGNIER'S PERSONAL NETWORK AND ITS RELATION TO THE FIRST NEW TENDENCIES EXHIBITION. THE EXAMPLE OF THE APPLICATION OF NETWORK ANALYSIS AND NETWORK VISUALISATION IN ART HISTORY <sup>1/2</sup>**

**FIGURE 2**  
 ALMIR MAVIGNIER'S PERSONAL NETWORK AROUND THE YEAR 1960. THE NETWORK CONSISTS OF 94 PERSONS (NODES) ASSOCIATED BY 533 FRIENDLY, WORKING AND BUSINESS RELATIONSHIPS (EDGES). THE TYPE AND STRENGTH OF RELATIONS RESULTED IN FORMATION OF SEVERAL GROUPS (MODULES) WITHIN THE NETWORK, WHICH ARE DESCRIBED IN THE TABLE AT THE LEFT SIDE OF THE IMAGE. AUTHOR OF THE VISUALISATION: LJILJANA KOLEŠNIK, 2016 (OPEN-ACCESS PROGRAM PACKAGE GEPHY 0.9.1).

Eigenvector centrality measure		
rank	name	coefficient
1	Almir Mavignier	1.0
2	Heinz Mack	0.7043057712157889
3	Piero Manzoni	0.699586301683147
4	Otto Piene	0.6820139673174558
5	Enrico Castellani	0.5500894230684766
6	Gunther Uecker	0.5108843968807935
7	Dadamaino	0.4533518852383039
8	Alberto Biasi	0.44951272356528527
9	Nanda Vigo	0.4452403117869754
10	Herbert Oehm	0.3702307264090585
11	Manfredo Massironi	0.3619249738251042
12	Getulio Alviani	0.3384132335023947
13	Gianni Colombo	0.3226319101930153
14	Ennio Chiggio	0.3149987839556144
15	Bruno Munari	0.31098376921198434

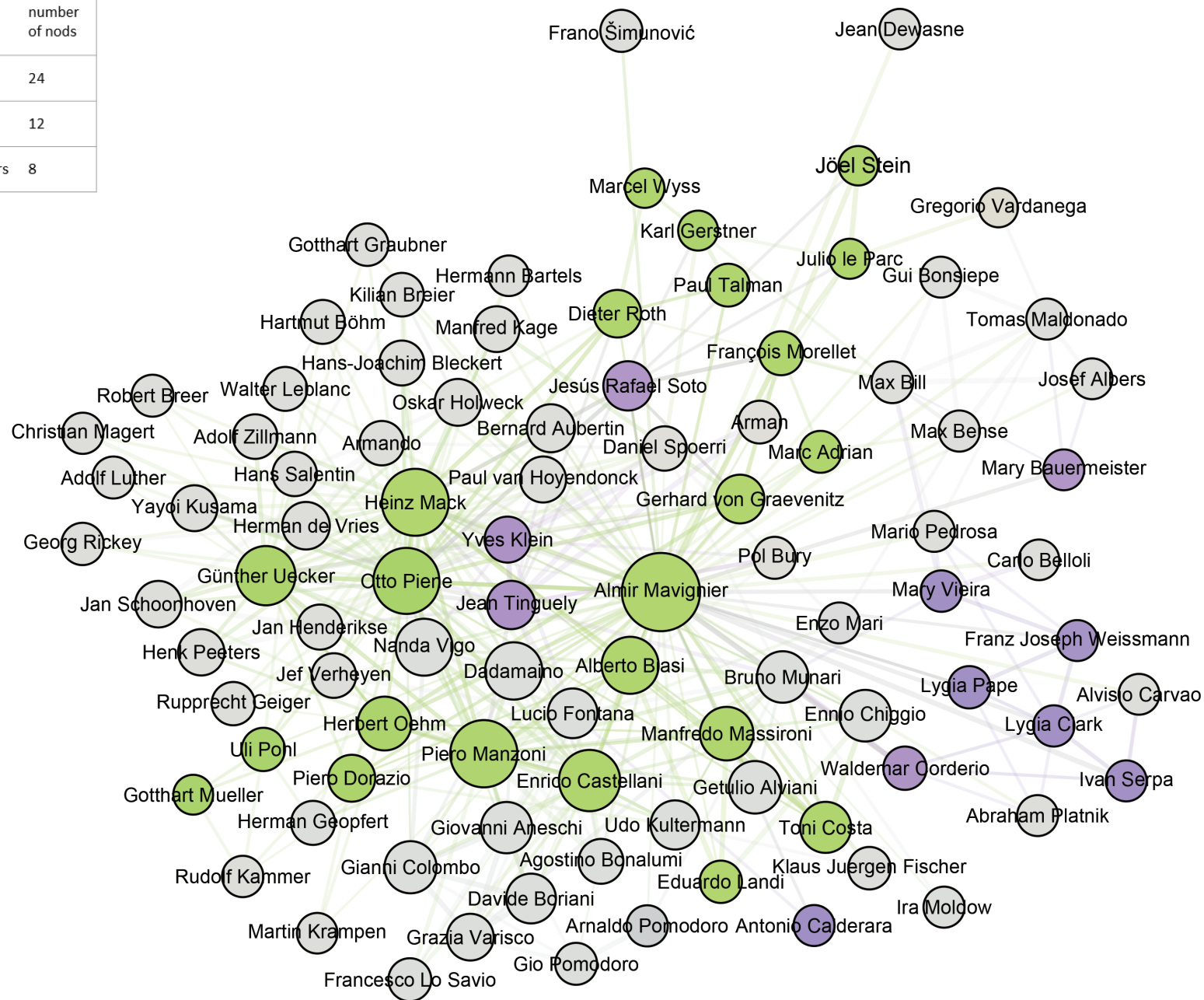


**SLIKA 3**  
 VIZUALIZACIJA MAVIGNIEROVE  
 PERSONALNE UMJETNIČKE MREŽE  
 OKO GODINE 1960 S TEMELJENA NA  
 IZRAČUNU MJERA CENTRALNOSTI  
 ZA SVE MREŽNE AKTERE. UZ LIJEVI  
 RUB PRIKAZA NALAZI SE TABLICA S  
 IZRAČUNIMA MJERE CENTRALNOSTI  
 ZA PETNAEST NAJUTJECAJNIJIH  
 OSOBA UNUTAR TE MREŽE.  
 ISTAKNUTE POZICIJE ŠTO IH NA TOM  
 POPISU ZAUZIMAJU PIERO MANZONI,  
 ENRICO CASTELLANI, HEINZ MACK I  
 OTTO PIENE, ODRAZ SU TADAŠNJE,  
 USKE SURADNJE MILANSKE I  
 DÜSSELDORFSKE NEOAVANGARDNE,  
 ZAHVALJUJUĆI KOJOG SU SE NA TOJ  
 LISTI NAŠLE I UMJETNICE NANAD  
 VIGO I EMILIA MAINO. AUTORICA  
 VIZUALIZACIJE: LJILJANA KOLEŠNIK,  
 2016. (OPEN-ACCESS PROGRAMSKI  
 PAKET GEPHY 0.9.1).

**FIGURE 3**  
 VISUALIZATION OF CENTRALITY MEASURE  
 FOR THE PERSONS IN MAVIGNIER'S  
 PERSONAL NETWORK. ON THE LEFT  
 SIDE OF THE IMAGE THERE IS A TABLE  
 WITH THE LIST OF THE FIFTEEN MOST  
 INFLUENTIAL PERSONS AND THE  
 COEFFICIENTS OF THEIR CENTRALITY  
 MEASURE. PROMINENT POSITIONS OF  
 PIERO MANZONI, ENRICO CASTELLANI,  
 HEINZ MACK AND OTTO PIENE REFLECTS  
 A CLOSE COLLABORATION BETWEEN  
 MILANESE AND DÜSSELDORF NEO-  
 AVANTGARDE AT THE TIME. THANKS TO  
 THE MULTIPLICITY AND STRENGTH OF  
 THEIR TIES TWO FEMALE ARTISTS, EMILIA  
 MAINO (DADAMAINO), AND NANDA VIGO  
 ALSO FOUND THE WAY TO THE TOP OF  
 THE LIST. AUTHOR OF THE VISUALISATION:  
 LJILJANA KOLEŠNIK, 2016 (OPEN-ACCESS  
 PROGRAM PACKAGE GEPHY 0.9.1).



Almir Mavignier's personal network and the first NT exhibition		
group color	group name	number of nodes
1	Participants at the exhibition	24
2	Invited artist who were not exhibiting at NT	12
3	Other network members	8



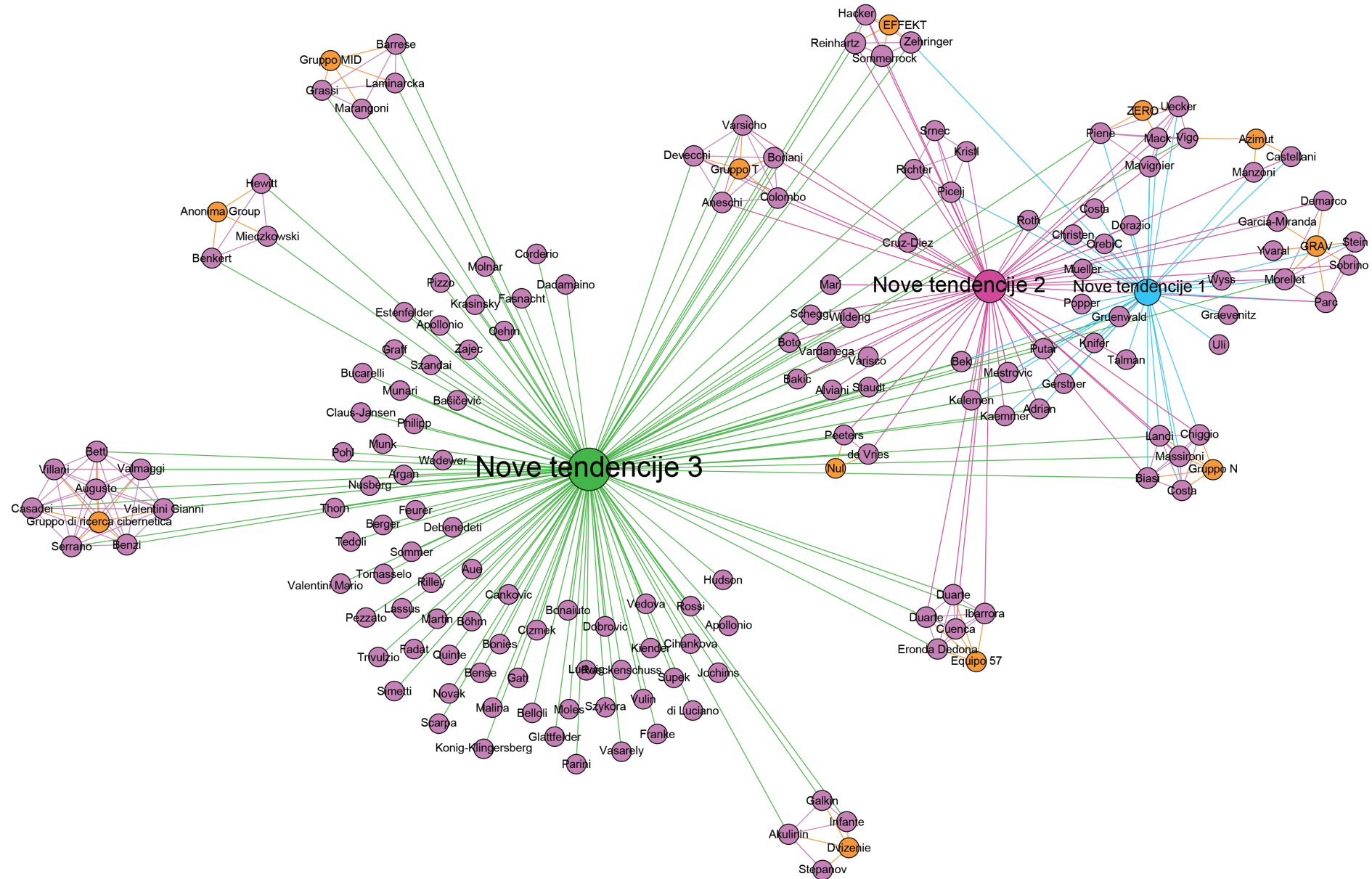
**SLIKA 4**  
 VIZUALIZACIJA MAVIGNIEROVE  
 PERSONALNE UMJETNIČKE MREŽE  
 OKO 1960. GODINE, KOJA INDICIRA  
 NJEZINU ULOGU U ORGANIZACIJI  
 PRVE ZAGREBAČKE IZLOŽBE NOVIH  
 TENDENCIJA. OBOJENI ČVOROVİ  
 OZNAČAVAJU SUDIONIKE IZLOŽBE  
 KAO I UMJETNIKE KOJI SE NISU  
 ODAZVALI POZIVU. AUTORICA  
 VIZUALIZACIJE: LJILJANA KOLEŠNIK,  
 2016. (OPEN-ACCESS PROGRAMSKI  
 PAKET GEPHY 0.9.1).

**REKONSTRUKCIJA  
 PERSONALNE MREŽE  
 ALMIRA MAVIGNIERA  
 I NJEZINA RELACIJA  
 PREMA PRVOJ IZLOŽBI  
 NOVIH TENDENCIJA.  
 PRIMJER PRIMJENE  
 MREŽNE ANALIZE I  
 MREŽNE VIZUALIZACIJE U  
 POVIJESTI UMJETNOSTI <sup>2/2</sup>**

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 KOLEŠNIK /  
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 ART HISTORY <sup>2/2</sup>**

**FIGURE 4**  
 VISUALIZATION OF ALMIR MAVIGNIER'S  
 PERSONAL NETWORK AROUND  
 THE YEAR 1960, REGARDING ITS  
 INVOLVEMENT IN THE ORGANIZATION  
 OF THE NEW TENDENCIES' FIRST  
 EXHIBITION. COLOURED NODES  
 INDICATE THE PARTICIPANTS AT THE  
 FIRST NEW TENDENCIES EXHIBITION  
 AS WELL AS THE ARTISTS WHO WERE  
 INVITED, BUT DID NOT SEND THEIR  
 WORKS TO ZAGREB. AUTHOR OF THE  
 VISUALISATION: LJILJANA KOLEŠNIK,  
 2016 (OPEN-ACCESS PROGRAM  
 PACKAGE GEPHY 0.9.1).



**SLIKA 5**  
 VIZUALIZACIJA BIPARTITNE MREŽE ZAGREBAČKIH IZLOŽABA NOVIH TENDENCIJA ODRŽANIH IZMEĐU 1961. I 1965. GODINE. MREŽA SE ZASNIVA NA PRIKAZU ODNOSA IZLOŽBA – SUDIONIČI I UKLJUČUJE, OSMIM IZLAGAČA, SAMO NAJUŽI TIM ORGANIZATORA IZLOŽABA. AUTORICA VIZUALIZACIJE: LJILJANA KOLEŠNIK, 2016. (OPEN-ACCESS PROGRAMSKI PAKET GEPHY 0.9.1).

**FIGURE 5**  
 UNWEIGHTED BIPARTITE NETWORK VISUALIZATION OF THE NEW TENDENCIES' EXHIBITIONS HELD BETWEEN 1961 AND 1965 IN ZAGREB. REPRESENTING RELATIONS BETWEEN EXHIBITIONS AND PARTICIPATING ARTISTS, IT ALSO INCLUDES MEMBERS OF THE ORGANIZING TEAM FROM ZAGREB GALLERY OF CONTEMPORARY ART. AUTHOR OF THE VISUALISATION: LJILJANA KOLEŠNIK, 2016 (OPEN-ACCESS PROGRAM PACKAGE GEPHY 0.9.1).