THE SHOW IS DEDICATED TO A SUCCESSFUL NET-MODULE OF SPECIFIC COMPETENCES AND TO A COOPERATION BETWEEN THE ACADEMY OF FINE ART, UNIVERSITY OF LJUBLJANA, THE INSTITUTE JOEF STEFAN AND THE FACULTY OF COMPUTER AND INFORMATION SCIENCE - COMPUTER VISION LABORATORY, UL.
The new media and technologies shape the way people perceive, think and imagine, have an impact on thinking patterns and generate new forms of cooperation and socialisation. They undoubtedly belong to information, spectacle, and software society as essential generators of change. The new media and intermedia is looking for its place under the sun as a field in which traditional practices of aesthetisation, stylisation and presentation (mimesis) give way to new practices of research, communication, socialization and (political) activism. Beautiful forms and the nature of fixed, material artefacts are becoming less and less important whereas art-coded solutions to problems, research, algorithmical interventions, software modification and organisation of alternative social projects gain importance. This kind of art does not organise shows in white-cube-gallery places. Instead it looks for new places, such as research labs, DJ and VJ clubs, university classes and the internet and mobile communication channels (using GPS). These places are more suitable than exclusive museum rooms. It happens at the intersection of art-avantgarde, new media, techno-knowledge, political activism, new techno-shaped sensitivity and new forms of mobile communications. Its place is in-between spaces, undoubtedly relevant to other similar areas: techno-knowledge, modern society and political theory, new cultural and lifestyle research, new economy and communication.

The Srečo Dragan’s project Technoperformance 06 is focused on his matrix - coincidence from the year 2005. It comes out of the new understanding of (post-aesthetic, post-artefact, service and research) art as well as from the new status of the artist as researcher and organiser. Today’s art is above all the art of in-between spaces and an interdisciplinary cooperation field. After all the traditional role of the artists is to perform change. He is no more a genius with a national pathos aura around him. He is no longer oriented towards making from scratch; instead he is a producer and researcher. His main fields are networking, organising and connecting. His
PROJECTS CROSS DIFFERENT FIELDS AND CHANGE PERCEPTIONS OF ART WORKS AND INSTALLATIONS. MATRIX - COINCIDENCE IS A MEETING WITH THE GALLERY CONVERTED INTO A LABORATORY. ANOTHER PROPER ART LOCATION IS A COFFEE SHOP AS A PLACE OF USER’S SOCIAL GATHERING. THEY HAVE SIMILAR WAYS OF WALKING THAT ARE DETECTED BY A MOBILE PHONE IN THE GALLERY-LAB. THE COMPUTER ANALYSES PEOPLE’S WALKS WITH THE HELP OF TRACKING DEVICES USED IN COMPUTER VISION LABORATORY. THE TRAJECTORY SPACE IS NOT LESS IMPORTANT THAN STABLE LOCATIONS. IT IS THE “MOBILE IN-BETWEEN” LOCATED AMONG A GALLERY-LAB AND THE FINAL STATION - THE PLACE WHERE SOCIALISATION COMES TO LIFE, BASED ON COMMON INTERESTS OF ALL PARTICIPANTS. IT IS A PATH THROUGH A SPACE THAT IS NO LONGER SOMETHING SIMPLE, BUT A PRODUCT OF COMPLEX ACTIVITY OF AN INDIVIDUAL AS A MOBILE AVATAR (TERM COINED BY ADRIANE DE SOUZA E SILVA). BY USING MOBILE SCREEN DEVICES HE IS MERGED INTO A ROLE OF SOMEBODY ON WHOM REAL AND VIRTUAL WORLDS INTERSECT (NEAR-REAL AND FAR AWAY VIRTUAL CONTEXTS). THIS IS THE PLACE WHERE THEIR HYBRIDISATION HAPPENS. TO MATRIX - COINCIDENCE IT IS IMPORTANT THAT THE USER TO THIS KIND OF MOBILE PHONE PERFORMANCES IS AN EQUIPPED NOMAD. THE FACT THAT HE CARRIES A MOBILE PHONE WITH HIM, MAKES HIM MOBILIZED, CALLED UP TO THE SCENE. HIS PATH IS NO LONGER A SIMPLE AND LINEAR MOVEMENT FROM A TO B, BUT HE CAN IN ANY MOMENT RECEIVE INFORMATION THAT WILL CAUSE A CHANGE IN DIRECTION OF HIS COURSE. INSTEAD WALKING TOWARDS B HE WILL FIRST TURN TO C OR EVEN D (DEPENDING ON THE CONTENT OF THE RECEIVED MESSAGE) AND ONLY THEN WILL HE CONTINUE TOWARDS B. HE COULD EVEN TURN BACK TO WHERE HE STARTED FROM (A) AND EVEN GIVE UP HIS INTENTION TO REACH B OR TURN TO A COMPLETELY DIFFERENT GOAL (E.G. THE T). IN THIS CASE-PROJECT, THE T IS THE POINT TO WHICH THE TWO PEOPLE WITH A MATCHING WAY OF WALKING AND SIMILARITY OF MOVEMENTS ARE INVITED BY THE MESSAGE (SMS). IT CAN BE RECEIVED AT ANY TIME AND POINT OF THE PERSON’S PATH. IT CAN BE INTERPRETED AS A CALL TO A POSSIBLE FORM OF SOCIAL GATHERING OF “RELATIVES BY MOVEMENT”. IT IS NOT NECESSARY THAT THEY MEET AND THERE IS NO GUARANTEE THAT A DATE WILL TURN OUT TO BE A SUCCESSFUL PARTNERSHIP, BUT ALL POSSIBILITIES ARE OPEN AND IF THERE IS A CONTINUATION IT COULD BE THAT THE VERY INITIAL ART-(CON)TEXT WAS THE STARTING POINT OF THEIR MUTUAL OUT-OF-ART “TEXT”. WE ARE NOW FACING A NEW FUNCTION OF NEW MEDIA ART, POPPING OUT OF NEW STRATEGIES, PICKED UP BY ARTISTS. THE USE OF MOBILE COMMUNICATION IS ESSENTIAL AND A SOURCE OF NEW WAYS OF SOCIALISING AND COOPERATION. IT COULD EVEN LEAD TO POLITICAL ACTIVISM. A DISTINCTIVE WAY OF SOCIAL MOBILIZATION AND ACTIVITY WITH MOBILE PHONES IS FROM 2003 A WELL KNOWN “FLASH MOBBING.”
IT IS A MOMENTARY ACTION IN A PUBLIC SPACE, TO WHICH ALL INTERESTED PARTICIPANTS ARE INVITED THROUGH THEIR CELL PHONES. THE CRITERIA BY WHICH PAIRS ARE PUT TOGETHER IN DRAGAN’S PROJECT ARE NOT OF POLITICAL OR CULTURAL NATURE. IT IS STRICTLY THE MATCHING OF THEIR MOVEMENTS (E.G. WALKING). WHY THE MOVEMENTS? WHY THE WAY PEOPLE WALK? IS IT NOT TRIVIAL AND TOO ORDINARY TO CULTURALLY OR SOCIALLY UPGRADE IT? NO DOUBT THAT THERE IS SOMETHING AUTOBIOGRAPHICAL IN THE CHOOSING OF THIS PARAMETER. THE AUTHOR IS CONVINCED THAT THE WAY HE WALKS IS SPECIAL, UNCOMMON. WE CAN GENERALISE, FOR THE WAY A PERSON WALKS IS A MIRROR OF A PERSON’S STYLE. THINGS THAT SEEM OBVIOUS AND SELF-EVIDENT AT THE FIRST GLANCE OFTEN ARE NOT. DUE TO THE FACT THAT THE WAY DRAGAN WALKS WAS A MOTIVE GENERATOR FOR HIS PROJECT, WE COULD SAY: “SHOW ME YOUR MOVES AND I’LL TELL YOU WHO YOU ARE.” ANYHOW THE WALKING IS A KINAESTHETIC AND PHYSICAL ACTIVITY OF THE BODY AS THE MAIN MEDIA FOR HAVING A WORLD (MAURICE MERLEAU-PONTY’S CLAIM FROM PHENOMENOLOGY OF PERCEPTION). WALKING IS THE BASIS OF MOVEMENT THROUGH SPACE. THE WALKER’S BODY IS SOURCE OF VERY SPECIAL PERCEPTIONS, MADE POSSIBLE BY A RELATIVELY SLOW MOTION (WALKING IS NOT RUNNING) AND CLOSENESS TO THE GROUND. WALKING IS NOT A STATIC, ENTRANCED VIEWING, THAT IS WHY IT IS THE VERY BASE FOR AN AUTHENTIC RECEPTION OF MANY NEW-MEDIA WORKS, WHICH REQUIRE CLOSENESS OR DISTANCE, THEREFORE MOVEMENT - WALKING THROUGH SPACE. THE ACT OF WALKING, WITH ITS BRAKES AND STOPS, THAT BELONG WITH IT AS FUNDAMENTAL MOMENTS, IS BEING REINVENTED BY THE USE OF MOBILE SCREEN DEVICES WHOSE NAVIGATION REQUIRES UNIQUE INTERVALS BETWEEN WALKING AND STOPPING.

TECHNOPERFORMANCE 06 UNDOUBTEDLY DRAWS UPON A WIDER CONCEPT OF CONTEMPORARY ART AND CREATIVITY. BEING THIS A RESEARCH THE IMPORTANCE IS ON CONNECTING ART AND SCIENCE, HOWEVER THERE ARE OTHER CRUCIAL ASPECTS OF MODERN LIFE TO BE TAKEN INTO CONSIDERATION. THE ARTIST INTERFERES IN OUR LIVES AS ORGANIZER AND PRODUCER AND HIS PROJECTS ARE INTERDISCIPLINARY AND MULTIDISCIPLINARY AS IS MATRIX - COINCIDENCE. THIS IS THE REASON WHY EXPERTS SUCH AS MATJA Jogan, MIHA PETERNEL, BORUT BATAGELJ, JAN BABIČ, GREGOR BORO A AN MIHA CIHRAN ARE INVOLVED, POINTING US TO AN EVOLUTIONAL AND POST-ARTEFACT NATURE OF THIS KIND OF PROJECTS, CROSSING DIFFERENT FIELDS AND ACTING AS EDUCATIONAL UNITS.

JANEZ STREHOVEC, PHD

The first room is the laboratory for biomechanical measurements. The visitor identifies himself by submitting his mobile phone number and by stepping onto the force platform, which visualizes the pressure of his feet in real time. According to the measured and calculated parameters, the application chooses and plays music from a list of Net radio stations that induces his culturally learned movements. All visitor’s movements that follow are automatically surveyed, they are actual movements in the digital world.

D I S T I N G U I S H I N G C O D E

MESSAGE

T R A C E − V A N I S H I N G

I N N E R − S U B J E C T S O C I A L I S A T I O N
The second room is the computer vision laboratory, where the visitor walking on the treadmill is being monitored by a video camera and where his walking is coded in real time by the modules that recognize the similarities in movement by comparison. Here the visitor is also being automatically photographed, the resulting photo surviving as additional information for matching couples.

Comparison Code

Pattern

Attractiveness-Repulsion

Approaches of Social Interaction
Observed set of phase aligned spatio-temporal curves
Principal component analysis
The first principal vector of observed ST-curve set
Correlation of principal vectors
Temporal phase alignment
Principal vectors of prior ST-curve set
Spatio-temporal subspace projection
Phase-aligned observation ST-curve set
representation in prior spatio-temporal subspace
Spatio-temporal model of prior ST-curve set
Gaussian mixture model of prior ST-curve set
Maximum a posteriori likelihood estimate
Linear data adaptation (spatial alignment)
Maximum a posteriori classification results

TWO DIFFERENT TERRITORIES OF PERFORMATIVITY

THE GALLERY AS A LABORATORY
mobile communication laboratory

TWO DIFFERENT TERRITORIES OF PERFORMATIVITY

AND COFFEE SALON AS A DATING CLUB

COINCIDENCE MATRIX DATING CLUB 42
COLLABORATORS ON THE PROJECTS:

Matrica - koincidenca : Gregor Boro a, Miha Cirman/FRI - controlling the platform, graphical presentation of data in 3D space, integration of all applications into one system, connection to a mobile provider; dr. Jan Babic/IJS - expert support with the controlling of the platform; mag. Miha Peternel/FRI - analysis of walking patterns and comparing the vectors of all visitors; mag. Borut Batagelj/FRI - automatic image capturing; mag. Matja Jogan and students Andrej Dolenc, An o obozk, Jernej Porenta/FRI - establishing a web-conference model. Tehnoperformans 05 : mag. Borut Batagelj/FRI. Metamorforza lingvistika : Matic Standeker, Damjan Ku nar, students of FRI Computer vision Laboratory.

SREČO DRAGAN Born in Spodnji Hrastnik, Slovenija. He graduated at the Academy of Arts in Ljubljana in 1969 where he later took his Masters Degree with "Konceptualna umetnost" or conceptual art with Professor Zoran Didek. He was granted a Praemio allad scholarship in the 1973 to attend media art studies in London and in the year 1977 in Warszaw, Wroclaw and Krakow. In the years 1984 and 1985 he was granted a scholarship by the French government to attend video art classes at the VIII University in Paris in their Audio-visual research atelier INA and SFP TV. He was a member of the ONJ group in 1983. In 1989 he recorded the first video in Yugoslavia with Nu a Dragun. He has been a Professor of video and new media art studies at the Academy of Fine Arts in Ljubljana since 1987. His works are part of collections in ljubljana, Graz, Warszaw, Buenos Aires, Venice and London. He received many awards from home and abroad for his works. Lives and works in Ljubljana. His personal and pedagogical aim is to realise interactive robot net-installations and 3D computer animations.

http://black.fri.uni-lj.si
A SELECTION OF SOLO EXHIBITIONS


A SELECTION OF GROUP EXHIBITIONS


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LIFE TO BE TAKEN INTO CONSIDERATION. THE ARTIST INTERFERES IN OUR LIVES AS ORGANIZER AND PRODUCER AND HIS PROJECTS ARE INTERDISCIPLINARY AND MULTIDISCIPLINARY AS IS MATRIX—COINCIDENCE. THIS IS THE REASON WHY EXPERTS SUCH AS MATJA STOPPING. TECHNOPERFORMANCE 06 UNDOUBTEDLY DRAWS UPON A WIDER CONCEPT OF CONTEMPORARY ART AND CREATIVITY. BEING THIS A RESEARCH THE IMPORTANCE IS ON CONNECTING ART AND SCIENCE, HOWEVER THERE ARE OTHER CRUCIAL ASPECTS OF MODERN WALKING THROUGH SPACE. THE ACT OF WALKING, WITH ITS BRAKES AND STOPS, THAT BELONG WITH IT AS FUNDAMENTAL MOMENTS, IS BEING REVIVED BY THE USE OF MOBILE SCREEN DEVICES WHOSE NAVIGATION REQUIRES UNIQUE INTERVALS BETWEEN WALKING AND HAVING A WORLD (MAURICE MERLEAU-PONTY’S CLAIM FROM PHENOMENOLOGY OF PERCEPTION). WALKING IS THE BASIS OF MOVEMENT THROUGH SPACE. THE WALKER’S BODY IS SOURCE OF VERY SPECIAL PERCEPTIONS, MADE POSSIBLE BY A RELATIVELY SLOW MOTION (WALKING THAT THE WAY DRAGAN WALKS WAS A MOTIVE GENERATOR FOR HIS PROJECT, WE COULD SAY: “SHOW ME YOUR MOVES AND I’LL TELL YOU WHO YOU ARE.” ANYHOW THE WALKING IS A KINAESTHETIC AND PHYSICAL ACTIVITY OF THE BODY AS THE MAIN MEDIA FOR AUTHORITY IS CONVINCED THAT THE WAY HE WALKS IS SPECIAL, UNCOMMON. WE CAN GENERALISE, FOR THE WAY A PERSON WALKS IS A MIRROR OF A PERSON’S STYLE. THINGS THAT SEEM OBVIOUS AND SELF-EVIDENT AT THE FIRST GLANCE OFTEN ARE NOT. DUE TO THE FACT TOWARDS B. HE COULD EVEN TURN BACK TO WHERE HE STARTED FROM (A) AND EVEN GIVE UP HIS INTENTION TO REACH B OR TURN TO A COMPLETELY DIFFERENT GOAL (E.G. THE T). IN THIS CASE-PROJECT, THE T IS THE POINT TO WHICH THE TWO PEOPLE WITH MATCHING MACHINES ARE INVITABLE BY THE MESSAGE (SMS). IT CAN BE RECEIVED AT ANY TIME AND POINT OF THE PERSON’S PATH. IT CAN BE INTERPRETED AS A CALL TO A POSSIBLE FORM OF SOCIAL GATHERING OF “RELATIVES” TOWARDS B. THE CREATOR IS INVITED THROUGH HIS CELL PHONE TO ANY PLACE IN THE GALLERY-LAB. THE COMPUTER ANALYSES PEOPLE’S WALKS WITH THE HELP OF TRACKING DEVICES USED IN COMPUTER VISION LABORATORY. THE TRAJECTORY SPACE IS NOT LESS IMPORTANT THAN STABLE LOCATIONS. IT IS THE “MOBILE IN-BETWEEN” LOCATED AMONG A GALLERY-LAB AND THE FINAL STATION — THE PLACE WHERE SOCIALISATION COMES TO LIFE, BASED ON COMMUNICATION, SOCIATION AND INTERESTS OF ALL PARTICIPANTS. IT IS A PATH THROUGH A SPACE THAT IS NO LONGER SOMETHING SIMPLE, BUT A PRODUCT OF COMPLEX ACTIVITY OF AN INDIVIDUAL AS A MOBILE AVATAR CHARMED BY ADRIANE DE SOUZA E SILVA). BY USING MOBILE SCREEN DEVICES HE MERGED INTO A ROLE OF SOMEONE ON WHOM REAL AND VIRTUAL WORLDS INTERSECT (NEAR-REAL AND FAR AWAY VIRTUAL CONTEXTS). THIS IS THE PLACE WHERE THEIR HYBRIDISATION HAPPENS. TO MATRIX—COINCIDENCE IT IS IMPORTANT THAT THE USER TO THIS KIND OF MOBILE PHONE PERFORMANCES IS AN EQUIPPED NODE. THE FACT THAT HE CARRIES A MOBILE PHONE WITH HIM, MAKES HIM MOBILIZED, CALLED UP TO THE SCENE. HIS PATH IS NO LONGER SOMETHING AND LINEAR MOVEMENT FROM A TO B, BUT HE CAN IN ANY CASE RECEIVE A MESSAGE THAT WILL CAUSE A CHANGE IN DECISION OF HIS COURSE. INSTEAD WALKING TOWARDS B HE WILL FIRST TURN TO OR EVEN O (DEPENDING ON THE CONTENT OF THE RECEIVED MESSAGE) AND ONLY THEN WILL HE CONTINUE THEIR WALK. IN THIS WAY THE PROJECT IS READING BACK TO WHERE Evaluated From (A) AND EVEN GIVE UP HIS INTENTION TO REACH B OR TURN TO A COMPLETELY DIFFERENT GOAL (E.G. THE T). THE PROJECT IS READING BACK TO WHERE Evaluated From (A) AND EVEN GIVE UP HIS INTENTION TO REACH B OR TURN TO A COMPLETELY DIFFERENT GOAL (E.G. THE T).
