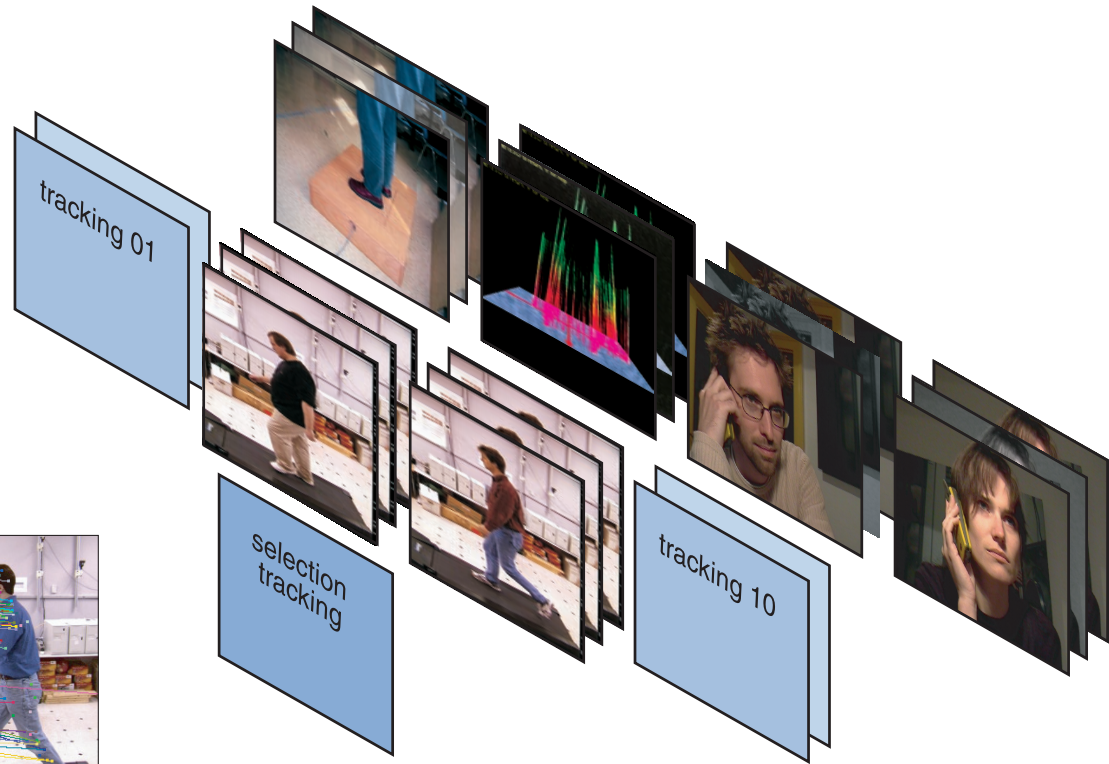
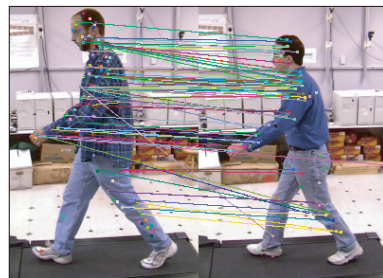
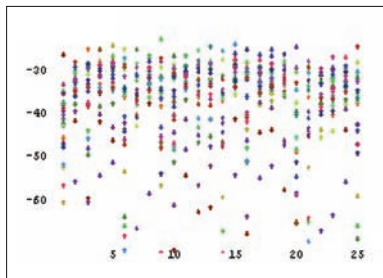


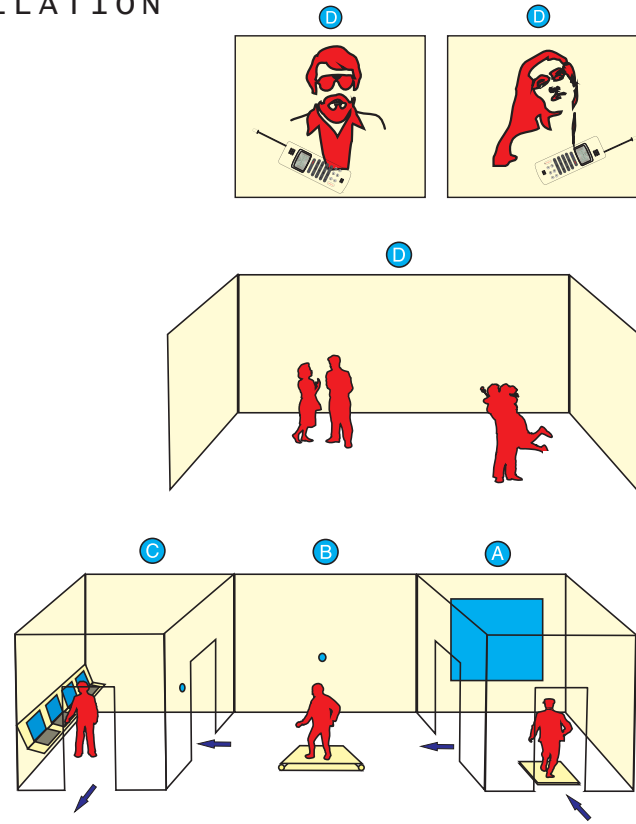
IJS GALLERY/20.3.-12.4.2006

sreco.dragan@alu.uni-lj.si

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DIGITAL COMMUNITIES INSTALLATION



IJS GALLERY/20.3.-12.4.2006

sreco.dragan@alu.uni-lj.si

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 JOZEF STEFAN AND THE FACULTY OF COMPUTER AND INFORMATION SCIENCE - COMPUTER VISION LABORATORY, UL.

janez.strehovec@guest.arnes.si

A A R
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 H

THE NEW MEDIA AND TECHNOLOGIES RESHAPE FORMS OF PERCEPTION AND ORIENTATION, HAVE AN IMPACT ON THINKING PATTERNS AND GENERATE NEW FORMS OF COOPERATION AND SOCIALISATION. THEY UNDOUBTEDLY BELONG TO MODERN COMPUTER, SHOW 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 DRESSING UP, STYLISATION AND PRESENTATION (MIMESIS) EXCHANGE PLACE WITH NEW PRACTICES OF RESEARCH, NEW WAYS OF COMMUNICATION, SOCIALISATION 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 WAYS (USING GPS). THESE PLACES ARE MORE SUITABLE THAN EXCLUSIVE MUSEUM ROOMS. IT HAPPENS ON CUT OFFS 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 SRECO 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-ARTEFACTUAL, SERVICE AND RESEARCH) ART AS WELL AS FROM THE NEW STATUS OF THE ARTIST AS RESEARCHER AND ORGANIZER. 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 CREATION 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 MEETING WITH THE GALLERY CONVERTED TO A LABORATORY. ANOTHER EQUIVALENT ART LOCATION IS A COFFEE SHOP IN WHICH PEOPLE DATE. 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 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 COMPLEX ACTIVITY OF AN INDIVIDUAL AS A MOBILE AVATAR (TERM 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 MEET (NEAR-REAL AND FAR AWAY VIRTUAL CONTEXTS). THIS IS THE PLACE WHERE THEIR HYBRIDISATION HAPPENS. TO MATRIX - COINCIDENCE IT IS IMPORTANT THAT THE PARTICIPANT 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 GIVE UP HIS INTENTION TO REACH B OR TURN TO A COMPLETELY DIFFERENT GOAL (EG. T).

IN THIS CASE - PROJECT T IS THE POINT TO WHICH THE TWO PEOPLE WITH A MATCHING WAY OF WALKING AND SIMILARITY OF MOVEMENTS ARE INVITED BY THE MESSAGE. 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 START 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 MOBING". IT IS A MOMENTARY ACTION IN A PUBLIC SPACE, TO WHICH ALL INTER-

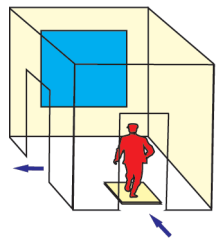
ESTED PARTICIPANTS ARE INVITED THROUGH THEIR CELL PHONES. THE CRITERIA BY WHICH PAIRS ARE PUT TOGETHER IN DRAGAN'S PROJECT ARE NOT OF POLITICAL OR CULTURAL NATURE. IT IS STRICTLY THE MATCHING OF THEIR MOVEMENTS. WHY THE MOVEMENTS? WHY THE WAY PEOPLE WALK? IS IT NOT TRIVIAL AND TOO ORDINARY TO CULTURALLY 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 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 KIN-AESTHETIC AND PHYSICAL ACTIVITY OF THE BODY AS THE MAIN MEDIA FOR WORLD CONQUERING (MAURICE MERLEAU-PONTY'S POINT OF VIEW). 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, ENTRENCHED LOOK, 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 GUIDES US TOWARDS A WIDER CONCEPT OF MODERN ART AND CREATIVITY. BEING THIS A RESEARCH THE IMPORTANCE IS ON CONNECTING ART AND SCIENCE, HOWEVER THERE ARE IMPORTANT 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 AS MATJAZ JOGAN, MIHA PETERNEL, BORUT BATAGELJ, JAN BABIC, GREGOR BOROSA AND MIHA CIRMAN ARE INVOLVED, POINTING US TO AN EVOLUTIONAL AND POST-ARTEFACTUAL NATURE OF THIS KINDS PROJECTS, CROSSING DIFFERENT FIELDS AND ACTING AS STUDY POINTS.

JANEZ STREHOVEC, PHD

A laboratory for biomechanical measurements



AT 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.

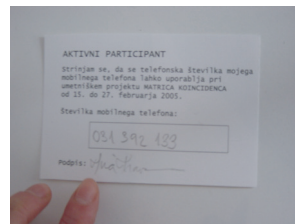
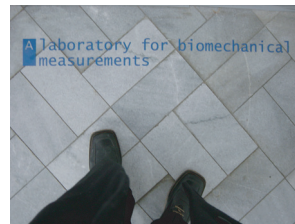
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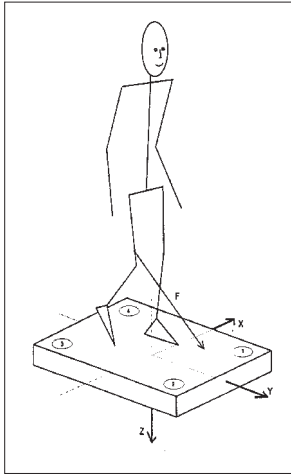
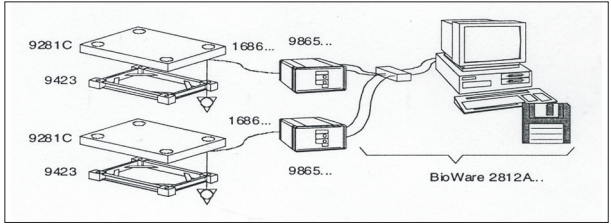
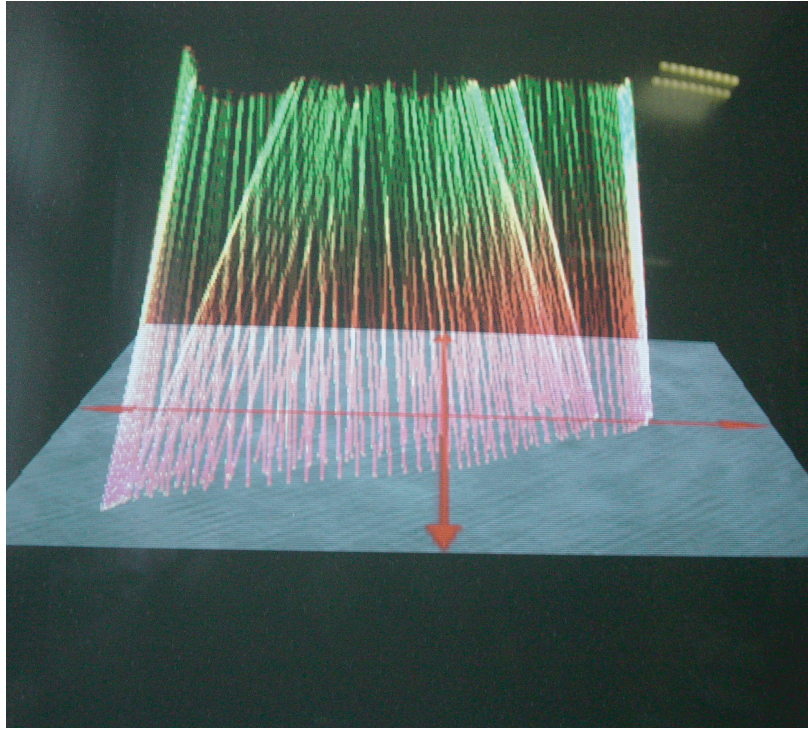
MESSAGE

TRACE - VANISHING

⋮

INNER-SUBJECT SOCIALISATION

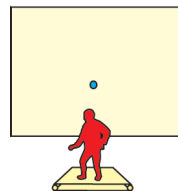




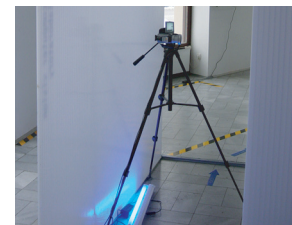
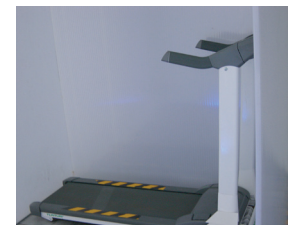
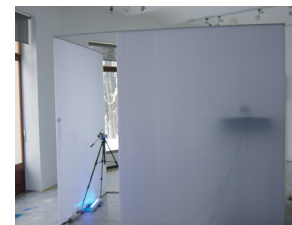
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BODY
RHYTHM
METRIC
DANCE

B computer vision
laboratory



B 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 SURVING AS ADDITIONAL INFORMATION FOR MATCHING COUPLES.



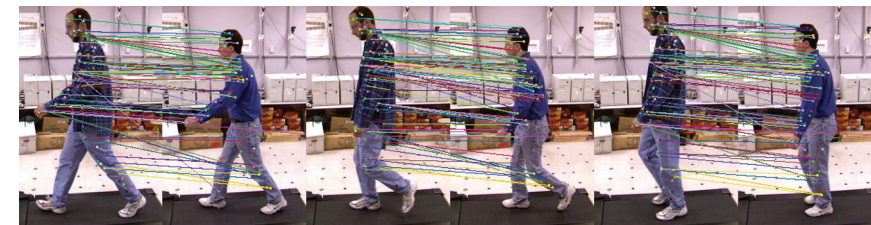
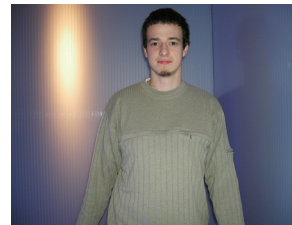
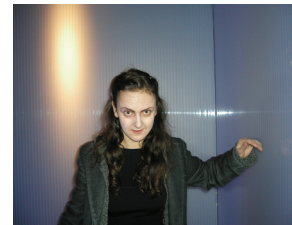
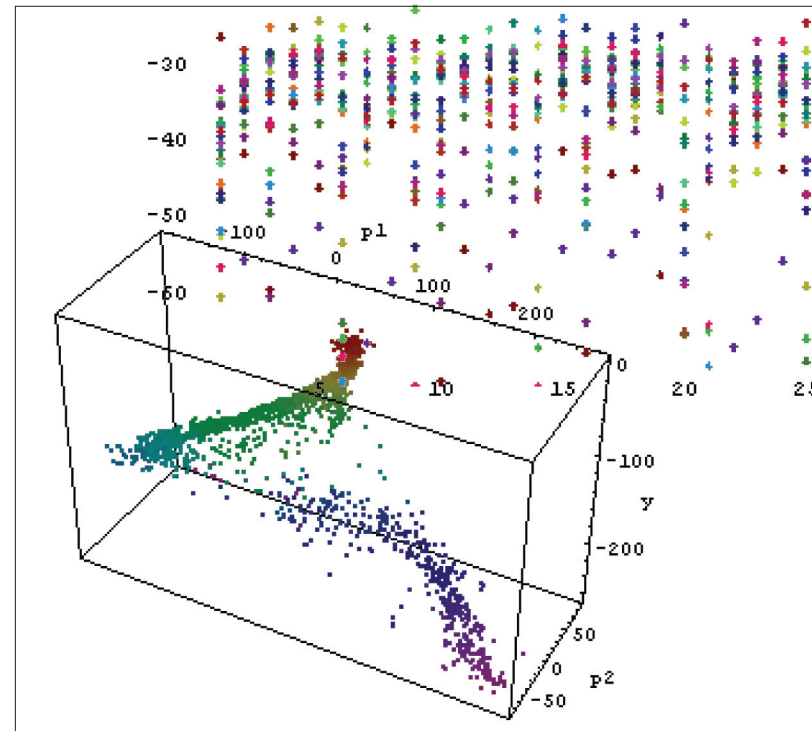
COMPARISON CODE

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

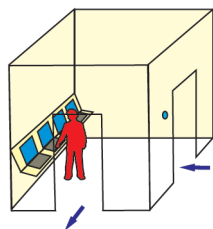
Spatio-temporal model of prior ST-curve set

Gaussian mixture model of prior ST-curve set
Maximum a posteriori likelihood estimate

ROI loop
Linear data adaptation (spatial alignment)

Maximum a posteriori classification results

B computer vision
laboratory

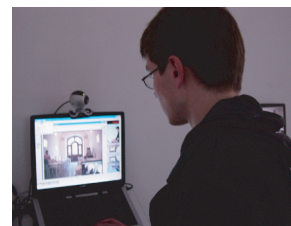


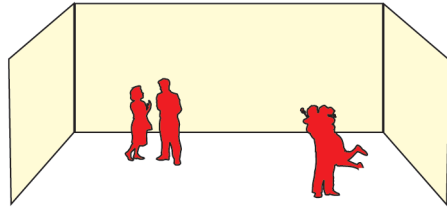
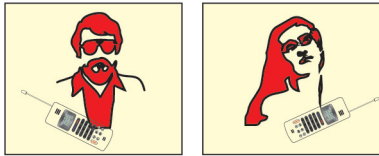
C THE THIRD ROOM IS THE MOBILE COMMUNICATION LABORATORY. THE RESEMBLANCE BETWEEN GUESTS IN THE GALLERY AND THEIR BODY LANGUAGE, WRITTEN IN EVERYBODY'S GENESIS, LAYS IN THEIR COMPARATIVE AND DISTINGUISHING CODE, A SAMPLE OF ATTRACTIVENESS AND REPULSION. AT THE SAME TIME THIS IS AN INFO-POINT AND A CONCLUSION OF THE EVENTS IN THE FIRST TERRITORY - THE GALLERY.

TWO DIFFERENT TERRITORIES
OF PERFORMATIVITY



THE GALLERY AS A LABORATORY





TWO DIFFERENT TERRITORIES
OF PERFORMATIVITY



AND COFFEE SALON AS A DATING CLUB



coincidence matrix dating club t42



Collaborators on the projects:

Matrica - koincidenca : Gregor Boroš, 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 Peterneš/FRI - analysis of walking patterns and comparing the vectors of all visitors; mag. Borut Batagelj/FRI - automatic image capturing; mag. Matjaž Jogan and students Andrej Dolenc, Anže Orehek, Jernej Porenta/FRI - establishing a web-conference model. Tehnoperformans 05 : mag. Borut Batagelj/FRI. Metamorforza lingvistika : Matic Standeker, Damjan Kušnar, students of FRI Computer vision laboratory.



SRECO 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 Prešernov sklad scholarship in the 1973 to attend Media art studies in London and in the year 1977 in Warsaw, Wrocław 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 OHO group in 1968. In 1969 he recorded the first video in Yugoslavia with Nuša Dragan. He has been a Professor of video and new media art studies at the Academy of Arts in Ljubljana since 1987. His works are part of collections in Ljubljana, Graz, Warsaw, 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.

A SELECTION OF SOLO EXHIBITIONS

1968, "Razlicne stvari se razstavljajo", happening, Titova cesta, Ljubljana
1970, "Telepa - vision", GEFF 70, Genre Film Festival, Zagreb
1974, "Alpha Theta Rhythm", projection, action, Gallery SKC, Beograd
1975, "Video Memorial", happening, Pallazzo dei Diamanti, Ferrara
1977, "Z vzhoda na vzhod", Galerija Wspolczsesna, Warszawa
1980, "Pregledna razstava N&S Dragan", Salon of the museum Savremene umetnosti, Beograd
1987, "N&S - Slovenian Video", Air Gallery, London
1989, "Sreco Dragan NEO - Geo VII", Mala galerija, Ljubljana
1977, "Rotas Sator", inter-media art-net installation, Gallery Equrna, Ljubljana
2000, "Time is out of joint - Sreco Dragan 1968 - 2000", Moderna galerija, Ljubljana
2002, Interpasivno - Interactive, inter-media installation, 10th IFCA, Maribor
2005, Matrica koincidenca", Galerija Spomeni-kovarstvenega centra, Ljubljana

A SELECTION OF GROUP EXHIBITIONS

1968, "Grupa OHO", Galerija Studentskog centra, Zagreb
1969, "Atelje 69 - Matanovic; Nez, Alamun, Pogacnik, Dragan", Moderna galerija, Ljubljana
1973, Dokumenti o postobjektnim pojavama u Jugoslaviji 1968-1973, Muzej savremene umetnosti, Beograd
1975, "Contemporary Yugoslav Arts", Richard Demarco Gallery, Edinburgh
1977, "America - Europe 03 23 03", Montreal, Canada
1980, "International Inpact Arts Video Festival", Kyoto
1993, Internationales Festival Film - Arc", Graz
1994, "Ars Electronica / Intelligent Ambience Selection /", Linz
1996, "Austrien Akcionism and Slovenien OHO Movement, Alpe adria cinema festival", Triest
2001, "New Works New Europe - Selected Professors Works From Academies of Fine Arts",
19th International Sculpture Conference, Pittsbourg
2004, "Razirjeni prostori umetnosti - slovenska umetnost 1985 - 1995", Moderna galerija, Ljubljana
2005, "Sedem grehov, Moskva - Ljubljana", Moderna galerija, Ljubljana