

# 2

## Patterns

Recognition and Application

Prof. Ursula Damm



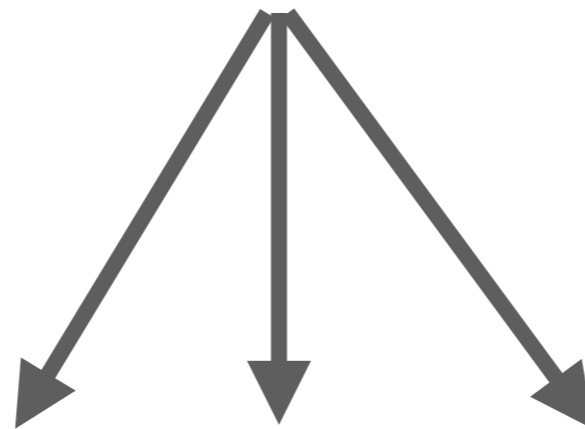
Hans-Peter Feldmann, David, späte 1970er



Hans-Peter Feldmann,  
2013



art has been predominantly a method of „*displaying*“ an attitude, experience and opinion

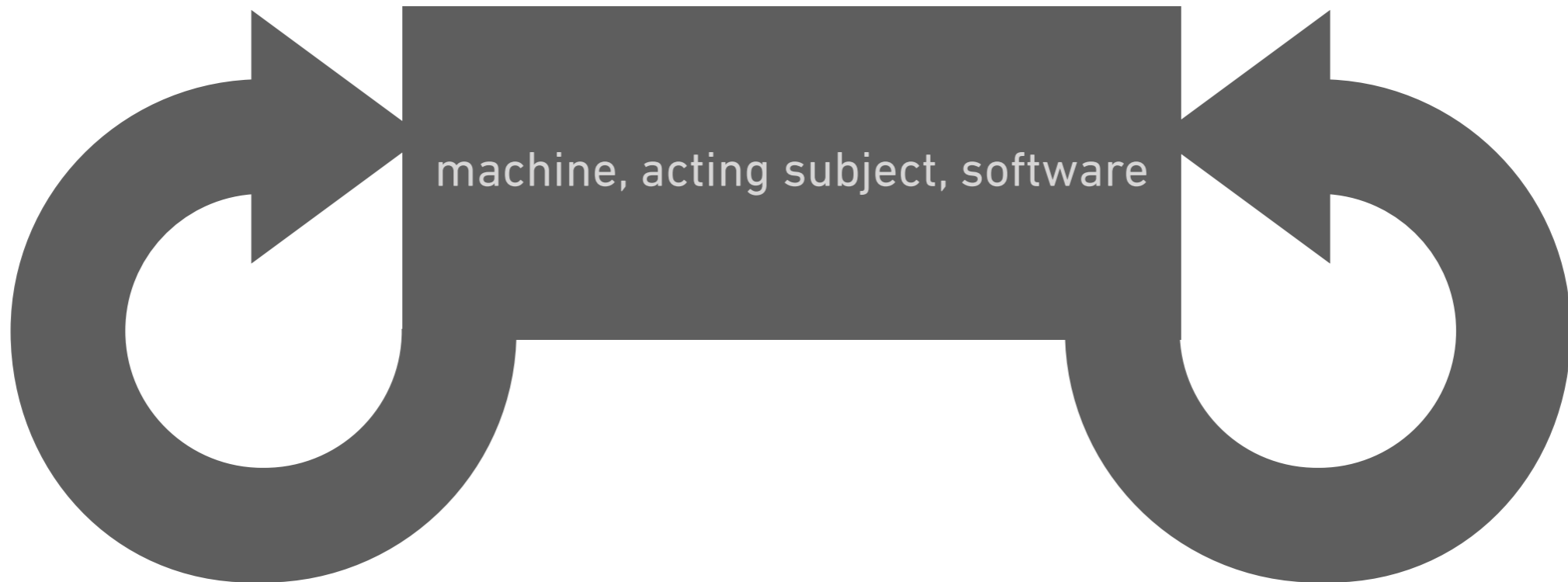


Art as Display

Audience is contemplating and does not act



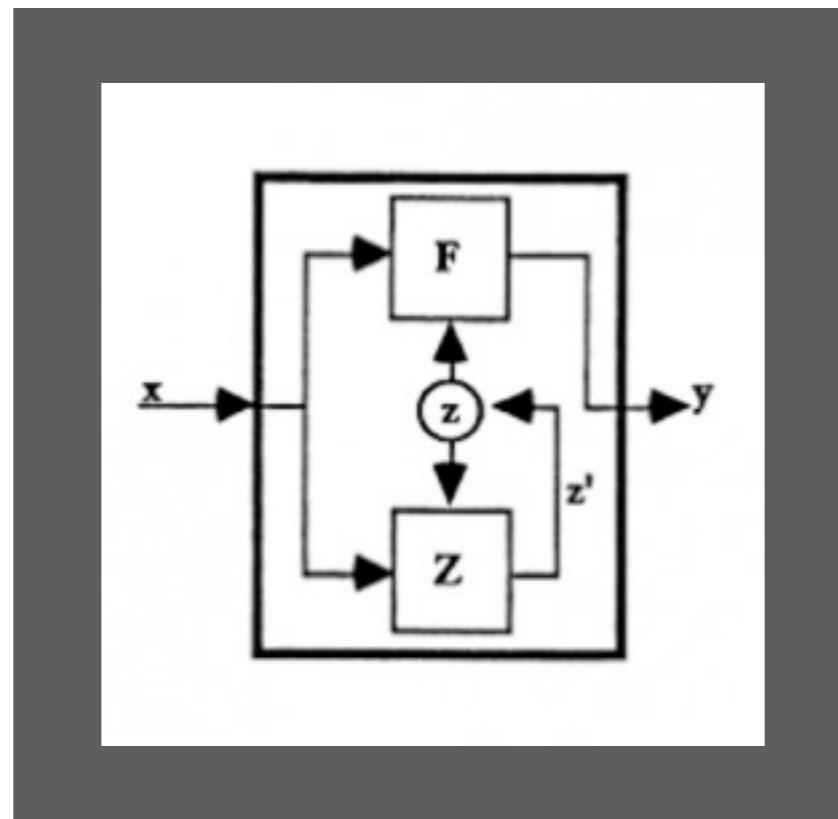
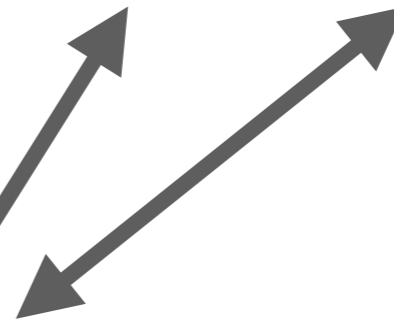
artists create/design and moderate objects/machines/software/subjects in their „dance of agency“



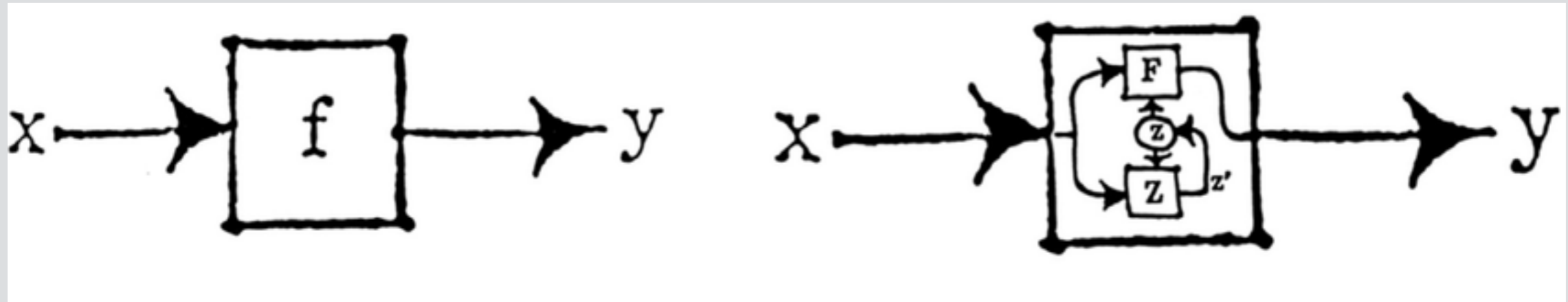


artists create/design an object/machine/software to act on its own

artists interact with the agency



machine, acting object, software, animal, plant, non-human creature



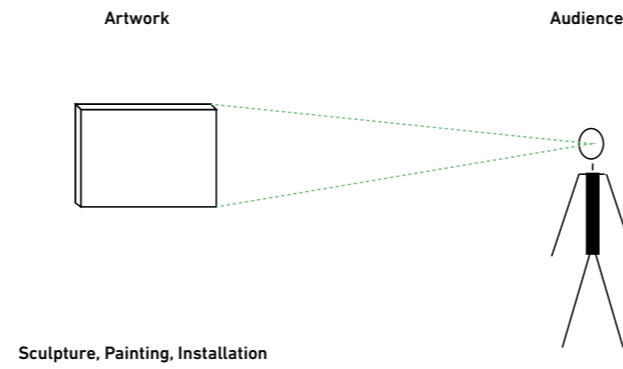
Heinz von Foerster, trivial and non-trivial machine (his own drawing)  
 in: Understanding understanding - Essays on cybernetics and cognition. 2003

second-order cybernetics which focus on self-referential systems and the importance of **eigenbehaviors** for the explanation of complex phenomena. In von Foerster's words, it is the "cybernetics of observing systems".

**Z** stands here for an internal operator which changes with every operation. A non-trivial machine seems to be **unpredictable** for an observer.

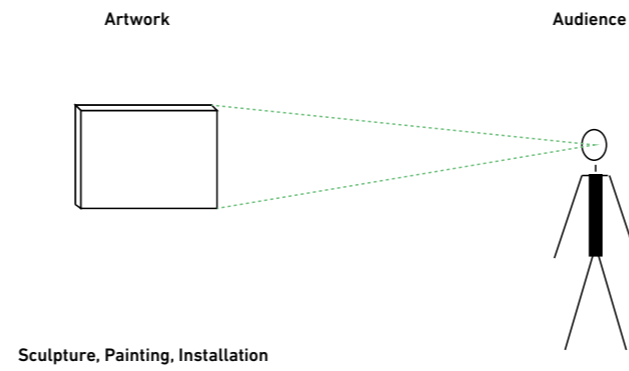
# local view

**no agency**



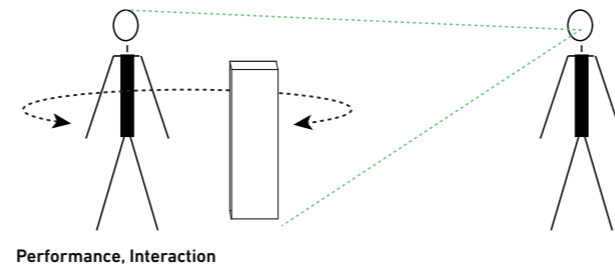
**1. Art represents,  
audience is perceiving  
(painting, sculpture...)**

**no agency**



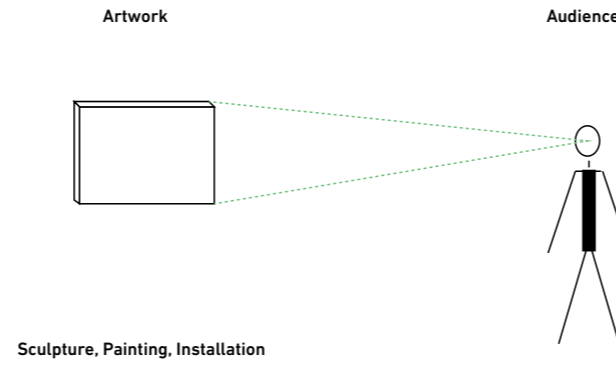
**1. Art represents,  
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(painting, sculpture...)**

**interaction with  
the artwork**



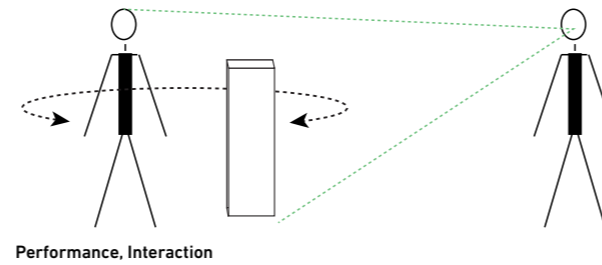
**2. Within the artwork, the artist acts  
(as a performer) and the audience perceives**

**no agency**



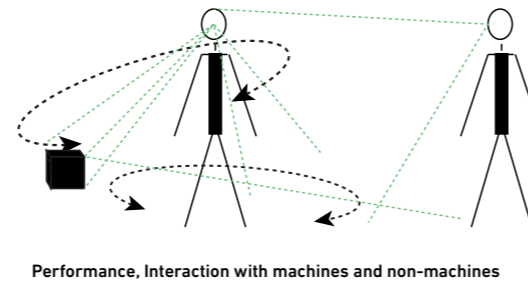
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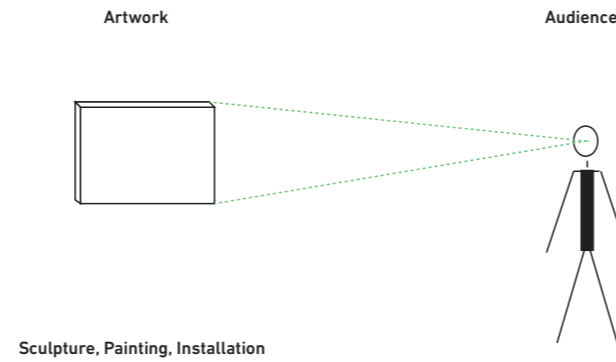
**2. Within the artwork, the artist acts  
(as a performer) and the audience perceives**

**interaction with  
multiple actors**



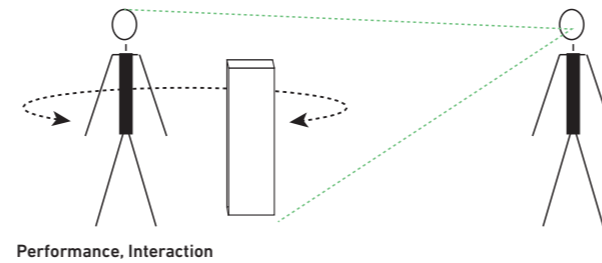
**3. The artist and the audience interact  
with machines**

**no agency**



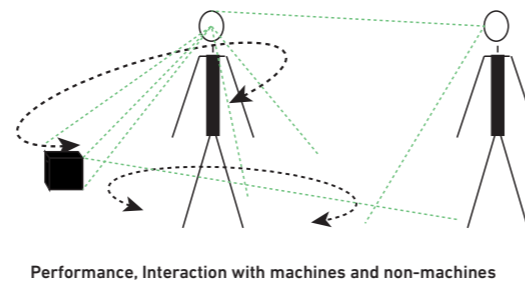
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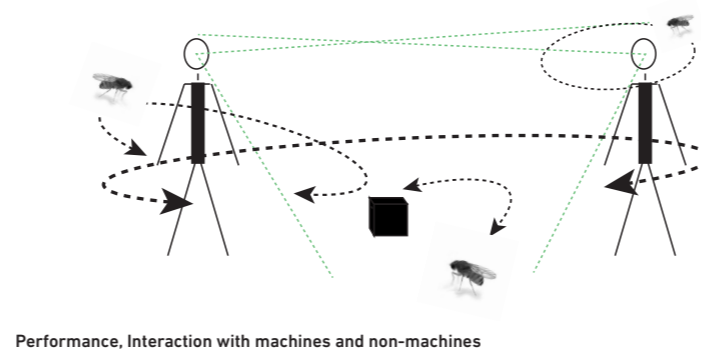
2. Within the artwork, the artist acts  
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**interaction with  
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3. The artist and the audience interact  
with machines

**recursive reciprocal  
interaction**

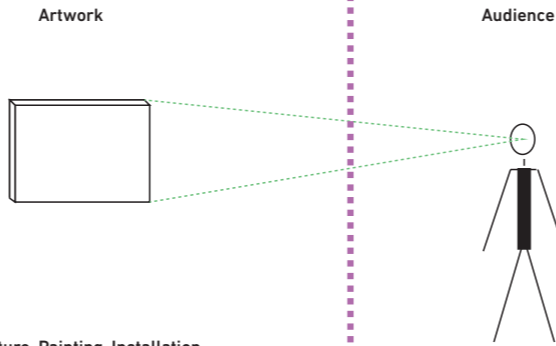


4. Human and non-human activities  
come together and are shared with  
an audience which can interact  
(happening, maker culture,  
open performative formats)

**Museum, Gallery**

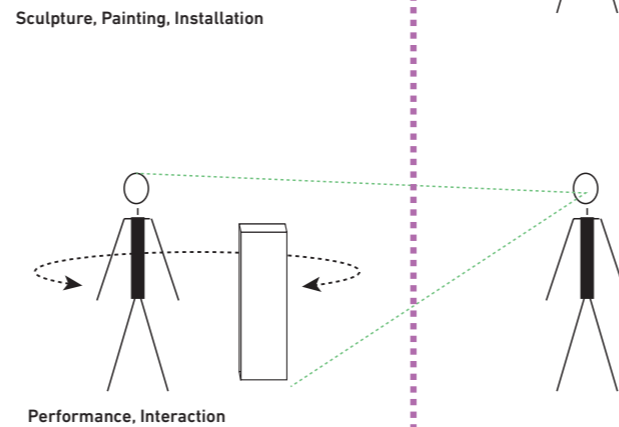
**Sphere of audience**

**no agency**



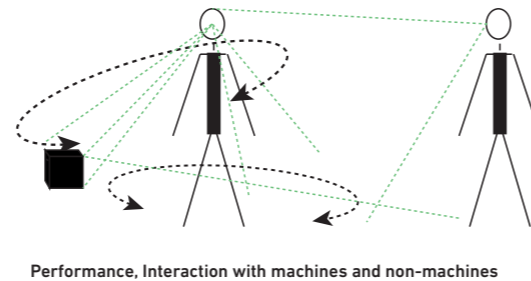
1. Art represents, audience is perceiving (painting, sculpture...)

**interaction with the artwork**



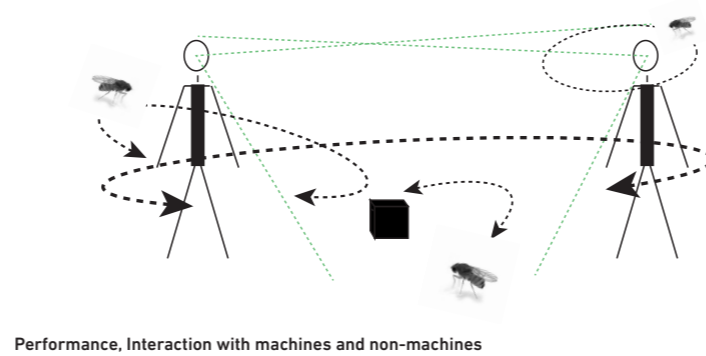
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**interaction with multiple actors**



3. The artist and the audience interact with machines

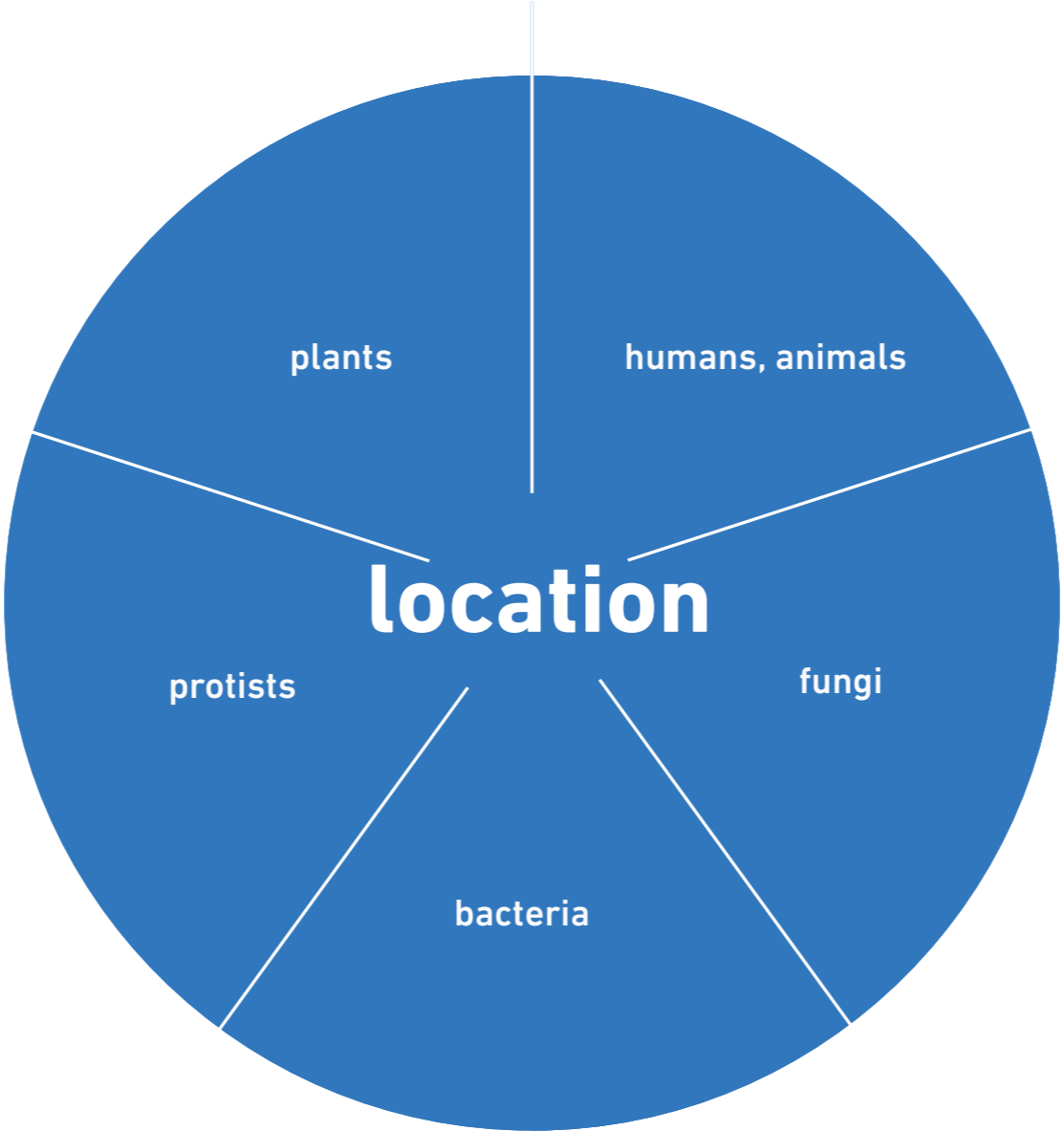
**recursive reciprocal interaction**



4. Human and non-human activities come together and are shared with an audience which can interact (happening, maker culture, open performative formats)

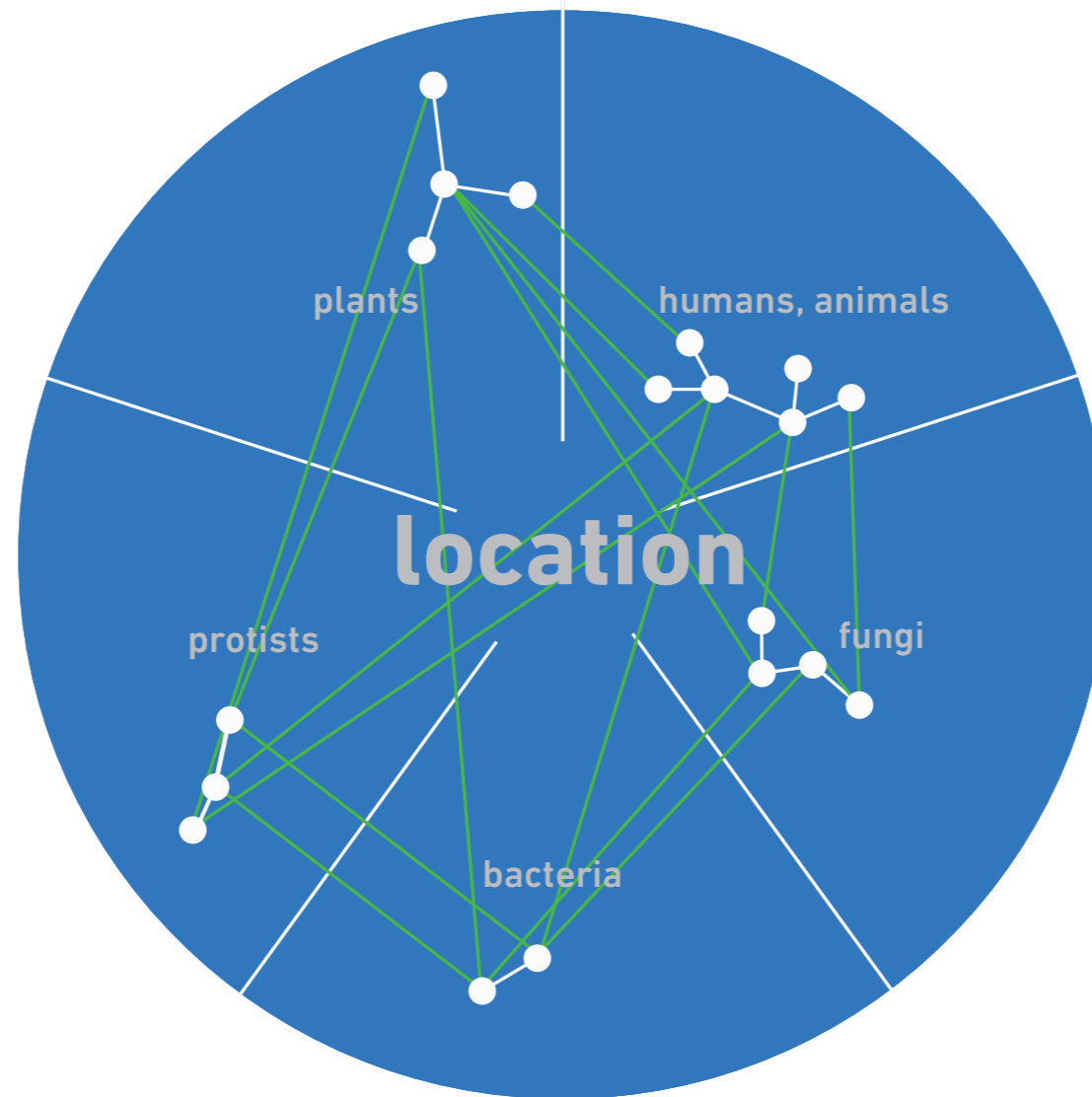


# world view



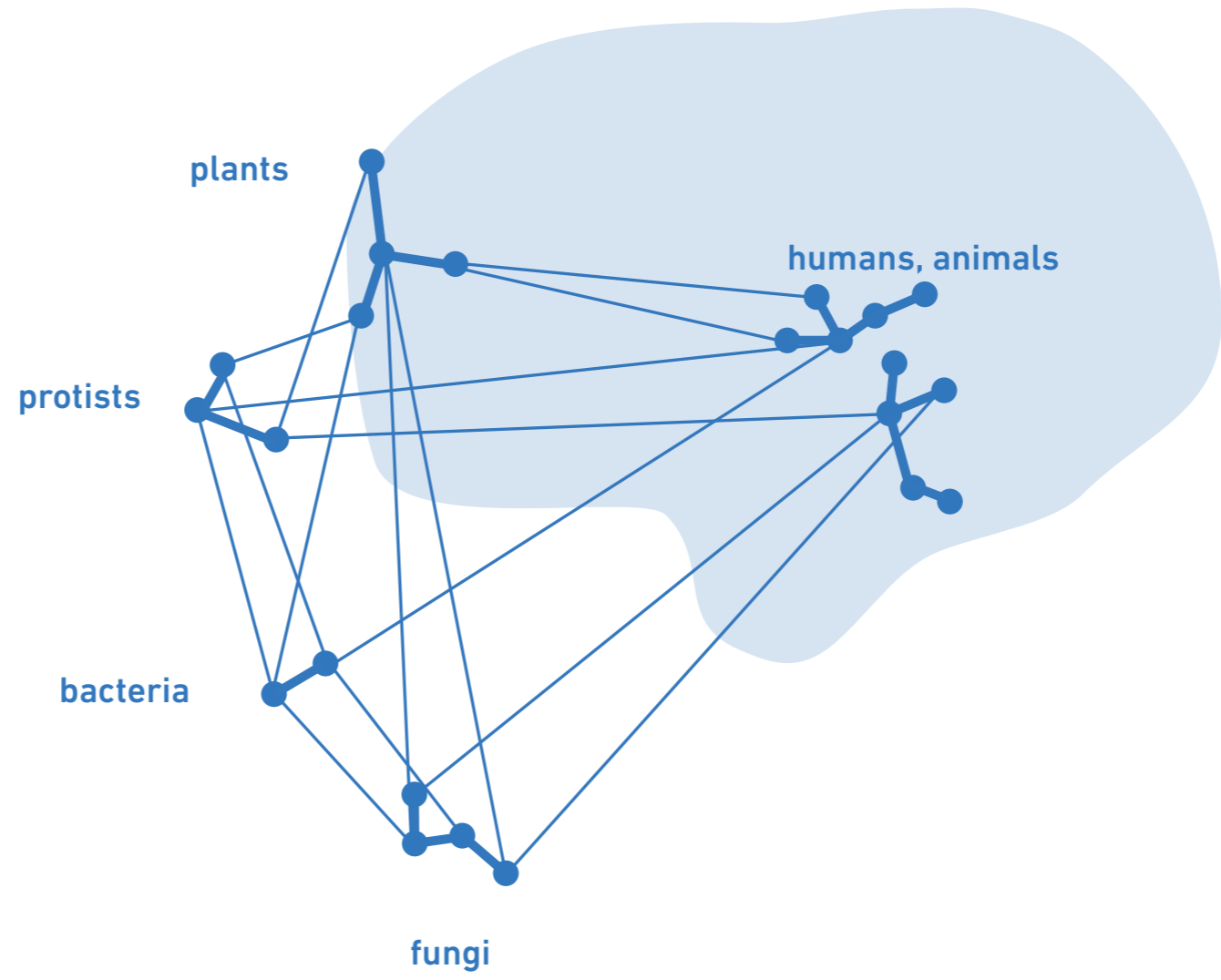
from a biological perspective

The behavior patterns of the actors  
form a basis for interactions

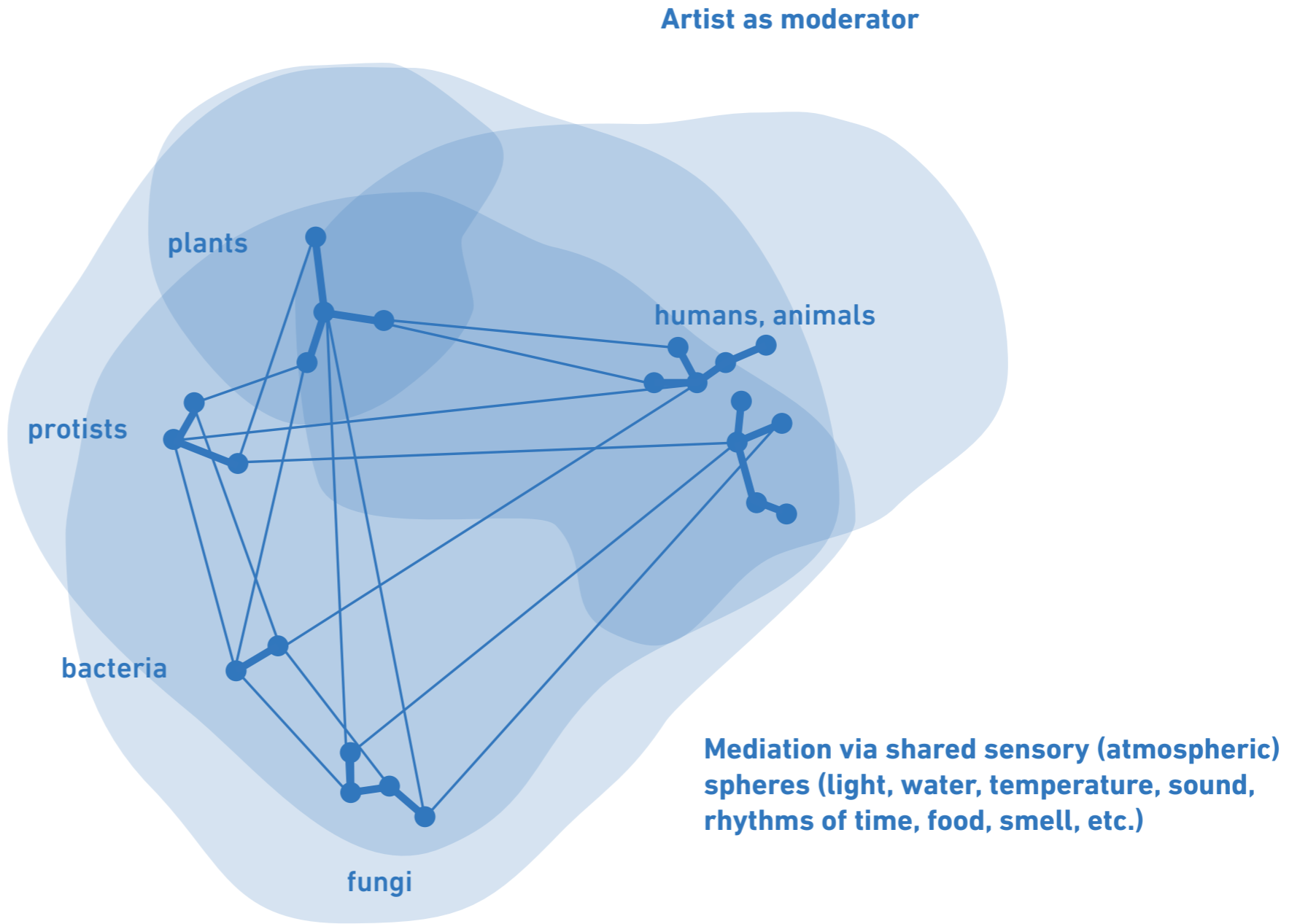


from a biological perspective

**Art as a form of human action**



**Art as a form of human action**



input:

# Florianne Koechlin

Tomatoes talk, birch trees learn – do plants have dignity?



[Ted Talk Zürich](#)

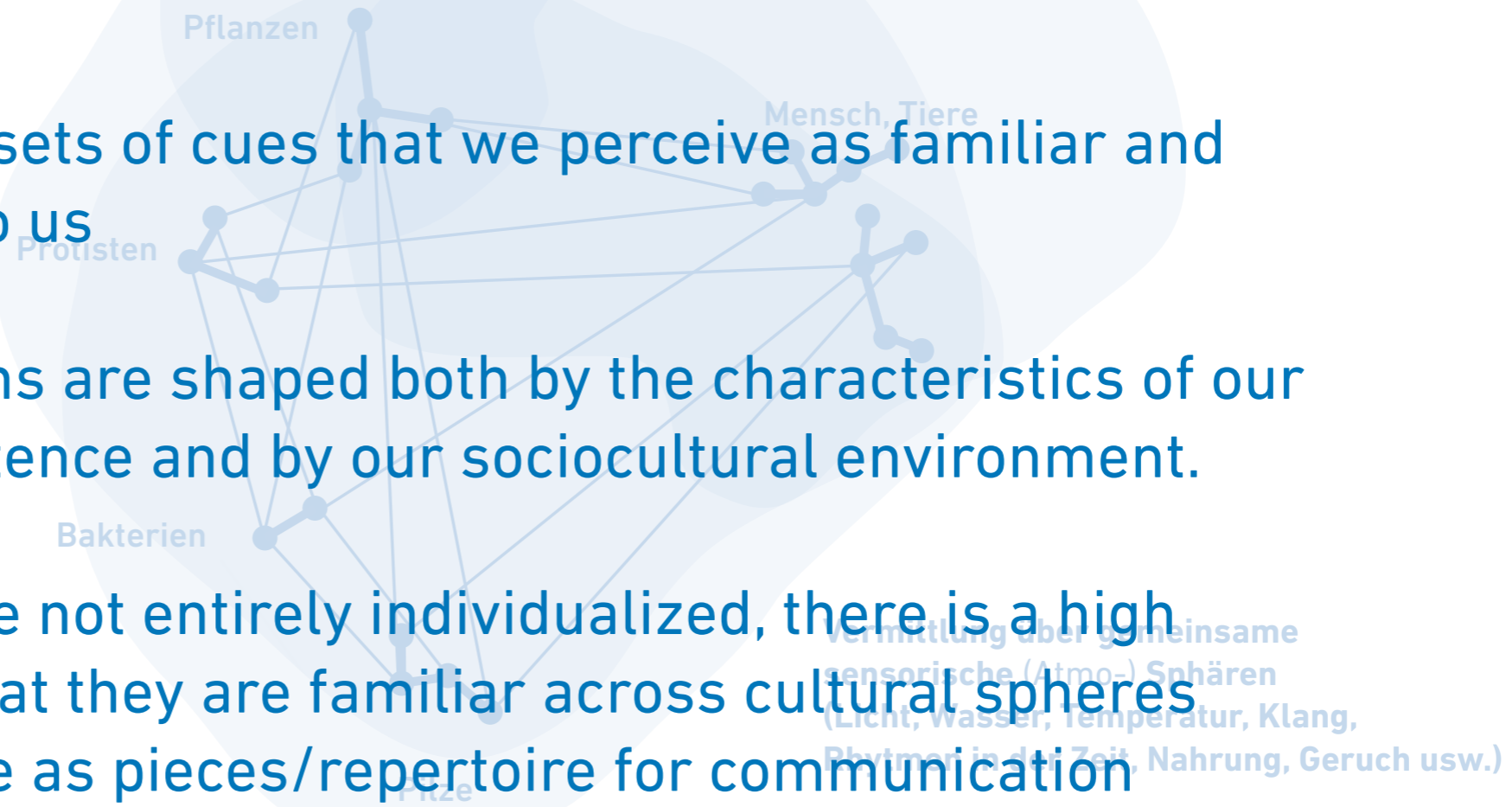
<https://www.blauen-institut.ch/assets/uploads/files/blaueninstitut/dasgoetheanum.com-communication-is-the-foundati>

[video from one game](#)

# *perceiving patterns*

Künstler als  
Vermittler

- Patterns are sets of cues that we perceive as familiar and meaningful to us
- These patterns are shaped both by the characteristics of our physical existence and by our sociocultural environment.
- Since they are not entirely individualized, there is a high probability that they are familiar across cultural spheres and can serve as pieces/repertoire for communication



# connecting patterns

Künstler als  
Vermittler

- Using patterns in forms of interaction does not mean pre-formulating something for others, but rather inviting the audience to contribute their own ideas based on their understanding of the patterns.
- As a result, not only the artist's statements but also those of the audience and their surroundings become

ermittlung über gemeinsame  
sensorische (Atmo-) Sphären  
(Licht, Wasser, Temperatur, Klang,  
Rhythmen in der Zeit, Nahrung, Geruch usw.)

Pflanzen

Mensch, Tiere

Protisten

Fungi

Pilze

**Connecting Patterns** are a way to link different living beings, many species, and many different individuals in an environment where everyone can benefit.

**Connecting Patterns** refer to modular entities of objects that engage with different actors, recognize their environmental connections, and thereby contribute to the coexistence of these entities.

These couplings of environments are usually mediated by a shared sensory field within a habitat. The advantage of **Connecting patterns** is that they can simultaneously serve the activities of various actors (species, individuals) despite different living conditions and habits.

**Connecting Patterns** can thus create “shared habitats”—habitats that accommodate a wide variety of species and thereby contribute to biodiversity.

1 The **perception of patterns** documented in artworks

2 **Using patterns in the design of artworks** to involve others

# *designing and creating with patterns*

Künstler als  
Vermittler

- Künstler halten Ausschau nach Patterns und dokumentieren dies
- die Selbstäußerungen der Natur werden zum Bestandteil des künstlerischen Werkes



Vermittlung über gemeinsame  
sensorische (Atmo-) Sphären  
(Licht, Wasser, Temperatur, Klang,  
Rhythmen in der Zeit, Nahrung, Geruch usw.)

example:

# Francis Alys

Kids take over



D

<https://www.museum-ludwig.de/de/ausstellungen/francis-aly-kids-take-over>

[barbican doku](#)

[video from one game](#)

example:

# Golan Levin

Free Universal Construction Kit



<https://www.flong.com/archive/projects/free-universal-construction-kit/index.html>

[Video on the project](#)

example:

# Dawn Chorus

Artistic research project



Dawn Chorus was an immersive multi-screen film installation that used unique digital methods to explore the relationship between birdsong and the human voice, and similarities between bird and human behaviour.

Nineteen individual singers uncannily recreated birdsong and bird movement. Together they formed a chorus that accurately simulated the sounds and timings of a natural dawn chorus. With each singer depicted in an everyday location: an underground car park, an osteopathic clinic, a bedroom, a bathtub, Dawn Chorus was as much a portrait of British people and their daily habits as it was of the natural world.

[\*Documentary of the project\*](#)

[\*footage of the recordings\*](#)

example:

# Polytope de Cluny

## Yannis Xenakis



„POLYTOPE DE CLUNY is accompanied by images of the actual production from the Festival d'Automne."

„.....Xenakis produces a scaffolding that looks like a Cartesian grid and that doubles the vaults inside. All the lighting equipment will be fixed on this framework: 600 electronic flashes and 3 laser beams (red, blue, green). Fixed and pivoting mirrors are added to separate, multiply, reflect the rays or create illusions by their direction and number. Cluny's Polytope music is recorded on 7 tracks. An eighth track is used for the programming, which contains the visual events as well as the music of a duration of 24 minutes in Fortran 4 language. For the first version of the show (1972-73), the public is totally immersed by the tracings of light, while lying down or sitting on the ground."

[Polytope de Cluny](#)

# Granular Synthesis

Ulf Langheinrich, Kurt Hentschläger



Model 5

POL oder POL, zentral aufgenommen

Feld Text on „Feld“

her work at Venice Biennial 2001

Form

## Artist Raphael Lozano Hemmer: Hormonium (2022)

- [website](#)
- [video](#)



# Mid Tide #3 (2024)

## Ryu Furusawa

Video installation, 3 channel video, silent, 48:49 seamless loop

*„The view of the sea is entirely different from the shore compared to being on the sea’s surface. This is because the perspective is not fixed when floating on the sea’s surface. In surfing, one must sharpen one’s physical senses to catch the waves. Thus, the body becomes one with the wave. The purpose of this work is to convey this sense of unity.*

*Expressing the feeling of floating, specifically the experience where the perception of time and space becomes ambiguous, is challenging. Video is an excellent medium for handling such a feeling visually, but it only handles a sequence of two-dimensional images as time. Conventional video editing methods based on this cannot express it.*

*Therefore, I developed a software to create a 3D object from video data, using time as the depth dimension, and to freely cut out arbitrary planes within that object. Conventional video playback is a process of moving a cross-section of this 3D object from front to back. This work deviates from this linear trajectory, allowing for free maneuverability. The time handled here is different from the time we usually experience. This opens up new possibilities for video expression through the interaction of space and time with the video footage.*

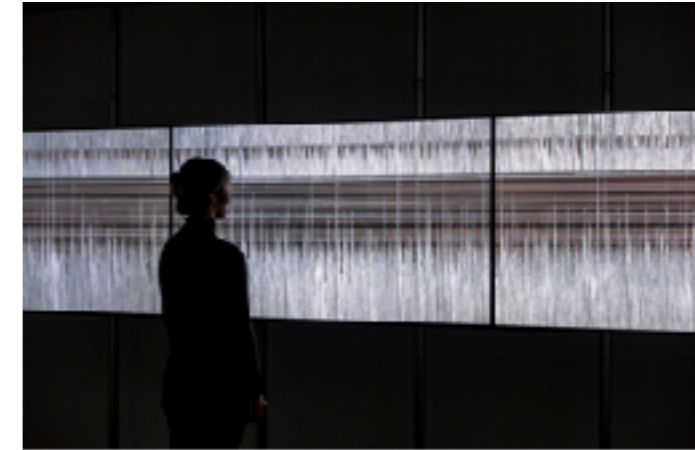
*In this work, the footage of waves crashing against rocks, recorded with a fixed camera, was used as the source material. It captures three and a half hours of changes in light and tide, and, using 4K120FPS recording, it captures the fine movements of the waves and each splash's shape, which are imperceptible to*

*the human eye.*

*His work at an electronics server <https://ryufurusawa.com/>*

*movement even within the unique flow of time and space in this work. This is because waves are continuous in both time and space. These characteristics of waves serve as a guide for perceiving time and space in this work.*

*Just as the changes in the tides can quietly transform the landscape, this work gradually erodes the viewer's perception of time and space.“*



**William Whyte:** *The social Life of Small Urban Spaces*



example:

# Lygia Clark



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[\*Doku Pinocotheca des Sao Paulo\*](#)

*start at 9:34*

example:

# Lygia Clark

Trailer released on her archive:

<https://youtu.be/JRGxledQXmg?si=posX385VSbQN>

Some performances from her archive

Baba Antropofagica

[https://youtu.be/zZWGqG0aB3M?si=9Bbft\\_er8kT0X](https://youtu.be/zZWGqG0aB3M?si=9Bbft_er8kT0X)



<https://portal.lygiaclark.org.br/en/archive/@type/AudioVisual/>

*[Doku Pincotheca des Sao Paulo](#)*  
*start at 9:34*

# Seiko Mikami

*Gravicells, 2004*



Visitors enjoy creating patterns on installation 'Gravicells Gravity and Resistance' by Japanese artists Seiko Mikami & Sota Ichikawa, part of 'Translife' the International Triennial of New Media Art at the National Art Museum of China in Beijing, China. - Photo : EPA

<https://vimeo.com/56312901>

<https://www.digitalartarchive.at/database/general/work/gravicells-gravity-and-resistance.html>