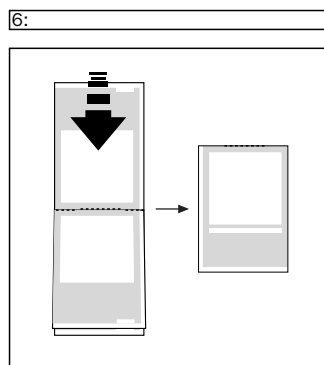
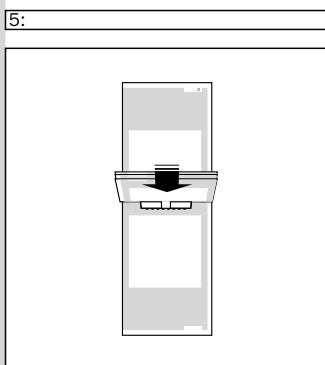
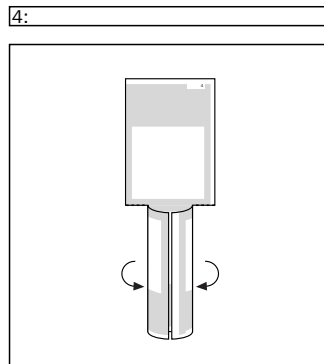
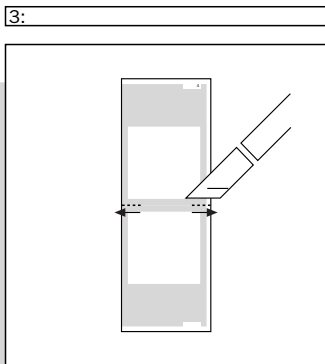
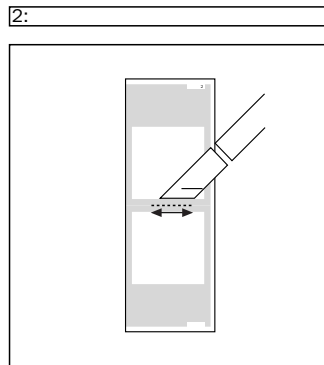
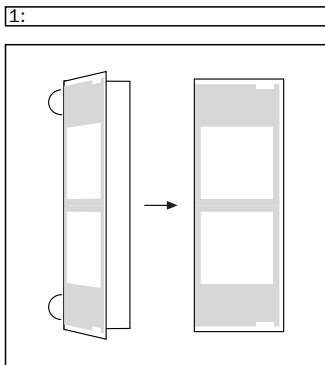


## Construction



- 1: First, fold each A4 sheet in half along the vertical axis.
- 2: Using a craft knife or scalpel, cut a horizontal slot along the centre dotted line of the first A4 sheet. (pages 1/2/13/14)
- 3: Then cut along the dotted lines on all the other sheets. Make sure to cut to the very edges of the paper.
- 4: Stack the folded sheets in ascending order with the even numbers at the top. Curl the bottom half of the second A4 page (pages 3/4/23/24).
- 5: Thread the curled page through the centre slot of the first A4 page. Repeat this process with the third (pages 5/6/21/22), fourth (pages 7/8/19/20), fifth (pages 9/10/17/18), and sixth A4 sheet (pages 11/12/15/16) with the even pages in ascending order.
- 6: When all the pages have been threaded through, check the pagination. Finally, fold the booklets in half along the horizontal axis.

spent more than a year in cosmos in a zero gravity ambient, showed this clearly: he experienced, according to Zivadinov, changes in his bones and skeleton structure. In *Cosmic Biomechanics* the actors are cosmonauts. And as Zivadinov argues, at zero gravity biomechanics is not a question of psychodynamics any more but of space vectors. This is why Zivadinov talks about Krikaljov's vector.

In the zero gravity ambient of the *Noordung Biomechanics* the body carries the possibility of transformation. Instead of talking of simple psychodynamics, we have to think about bodies as vectors. BODIES AS VECTORS. Any animal that transmits a disease-producing organism is named a vector. Vectors are carriers. Mass, speed, acceleration are typical vector dimensions that start to be characterised the orientation, path, and sum. The body starts to function as a vector at zero gravity; the body gains the absolute sum of intensity. The transformation of the actor's skeleton is the transformation of Biomechanics: inner bone substance used as food or fertiliser. These changes are described by algorithms – algorithms of the changes in human bones at zero gravity. Algorithm is any special way of solving a certain kind of mathematical problem, just as – LIVE is a very simple computer program. LIVE is just a special algorithm.

It has become almost trendy to mention that in such a worldview there is no separation between body, mind, spirit and heart. The body is of the spirit – the mind of the heart. In this ontology of cyberspace – the hell of western thought, according to Loretta Todd<sup>4</sup>, the tension between the need to know all, to emulate visio Dei, and the limitations of the body and the senses, of the physical world, creates a need – for a new site for the "heart and mind" of man. It is a concept of negotiation between different registers: the natural

# HYBRID SPACES AND FORMS IN CONTEMPORARY ART: EMIL HRVATIN, DRAGAN ZIVADINOV AND GRZINIC/SMID MARINA GRZINIC

DIFFUSION

Computer, that is "intelligent television" for Zivadinov is the path to the third stage. Cosmic Biomechanics implies the politics of the digital machine; this is a path from the speaking head linearly TV to 3D living form at zero space gravity. *Noordung Biomechanics* Theatre is all about science of motion and action of forces on bodies. The project is about different bodies in parallel worlds. Physical bodies, sexual bodies, social bodies, media bodies and political bodies. Each territory produces a border body. In *Cosmic Biomechanics* the change is from muscle to skeleton. The Russian astronaut Krikaljov who

if art poses, according to Bukatman, the enigma of the body, than the enigma of technique poses the enigma of art.

that reconsiders cosmetology much more seriously than cosmology. Orhan on the other hand a pre-final form of a cyborg, a modern Frankenstein, Stelarc is the potential cyborg (muscles manipulated through the Internet), continually reminding us of his virus potentially that waits to become a reality. of the virus; he was the virus and the potential form of illness that is always the leading actor in Dumb Type was an AIDS bomb, he himself was the reservoir of identity; a Dumb Type actor is not a theatre character, it is a life character; the body is a screen, used for all sorts of changes, for the complete masquerading Cindy Sherman, Dumb Type, Stelarc, Orhan). In the case of Cindy Sherman, experimental body (possible examples, precisely in the order I put them, are: technologies and images period. The actor changes from an acrobat into an is thus not difficult to see the connection with our proposed electronic Telepresence Biomechanics television became the central apparatus, and it historical Biomechanic performances is the body of an acrobat. In the radio is the most important medium and the body of an actor participating in; The historical Biomechanics can be seen as the period of optical technologies;

The essay deals with three projects by three Slovenian artists (groups) performers, media artists that with theatre/performance and media are developing hybrid spaces and forms in contemporary art.

elsewhere and nowhere. may also be attached to the rhetoric and logistics of space. We can be taken else that can be perceived as body, geographical and organisational politics s/he or it is not what she thought s/he / it to be. This somebody-something temporal loss of the subject's symbolic identity: she is forced to perceive that by the third gaze: that of the computer-machine. What is at stake here is the is not direct, but a communication with the excrescence behind her, mediated of the computer console, takes on a kind of paradoxical communication which relation of the subject with her body, history, geography, space, etc., in front position of the self and identity. What becomes apparent here is that the identities and needs. This is crucial for an understanding of the changing narrowly confined politics of constant exaggeration and of constantly renewed means to demand the universal of politics, and not to be squeezed into the the militant theorisation of a particular position. To return to radical politics of action, theorisation, emancipation and uselessness. It can be perceived as in a much deeper universal demand for identity, politics, strategy and tactics through this process is the gesture of real politicisation. The concept is rooted to this constant process of fragmentation and particularisation. What is lost grounded in the simple game of identity politics; it is rather a militant response space: The idea, I would like to develop here, is about cyberspace that is not of the cyberworld, especially of the Internet and of the real and the virtual The concept of the following essay is a very precise one: the re-politicization



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DRAGAN ZIVADINOV AND GRZINA/SMID

HYBRID SPACES AND FORMS IN CONTEMPORARY ART: EMIL HRVATIN

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pp. 150-160. In the present essay I am extensively relying on and referring to Bukatman's writings in *Terminal*

IDENTITY.

FOOTNOTES

## Hrvatins' Memories and Tears

Emil Hrvatin, theatre director from Slovenia, has staged a theatre action, an installation or/and a hybrid performance action called *Camillo memo 4.0: The Cabinet of Memories – A Donating Tears Session*, in order to reappropriate the idea of memory in itself. Originated from the ideas of the Italian Renaissance master of the art of memory, Giulio Camillo (1480-1544), Emil Hrvatin's project cabinet of memory is an extremely intelligent way of questioning the value of memory.

Memory is a matter of time continuity, of having clearly the past, the present and the future in synch with our bodies. Due to Internet and the computerised culture, it seems we lost the past, and the future has meanwhile disappeared somewhere in cyberspace. In the instantaneous and obsessive (Tele)presence, we live in today, we are no longer in synch with the "stuff" of memory, and therefore memory is waiting to be reappropriated or invented, when the time comes.

In Hrvatin's *Cabinet of Memories* the visitor has the possibility to enter three rooms: the *Room of the Individual Memory*, the *Room of the Collective Memory* and, if nothing works out, he or she is asked to enter the *Room of Physiological Memory*. In each space the act of re-invention of memory is connected with crying and with special glasses with which the tears are collected from the visitor eyes; if the donation of tears is successful, he or she gets a certificate.

In the room for individual memory, a visitor is alone "with him/herself": in this celestial blue satin covered room there is only a mirror in front of the visitor.



means that rather than increasing our knowledge of the subject, they qualify the mode of the failure of our knowledge; because failure is assumed, according to Joan Copjec, to be singular.

My second thesis is: the Eastern European Monsters Matrix occupied, and is homologous with, the right, female side, and therefore represents the Kantian mathematical failure; while the Western European Scum of Society Matrix is homologous with the left, male side, or the Kantian dynamical failure. THE RIGHT, FEMALE SIDE: MATHEMATICAL FAILURE is the Eastern European "Monsters Matrix" and THE LEFT, THE MALE SIDE: DYNAMICAL FAILURE is the Western European "Scum of Society Matrix". The two failures are not to be treated symmetrically nor conceived as complements of each other. One category does not complete, or make up for what is lacking in, the other. While the universe of MONSTERS is simply impossible, a universe of SCUMS is possible only on the condition that we except something (e.i. the Monsters) from this universe.

What we can learn from the positioning of the two matrices, similarly to the formulas of sexual difference, is that in post-Communism, a kind of traumatic reality is emerging through the surface of the works.

My first thesis is as follows: the East and West are not predicates, which way, albeit not indifferent to history.

Establishing the difference between East and West only on geopolitical premises can lead us to a DISCURSIVE limit, and I would like to proceed in a different

articulated. These two matrices raise not only questions for reflection, but also offer elements of political and analytical intersection that must be discussed and

be posed along with the questions of how and when. Instead of the Second World, Hakim Bey argued, there is a big hole from which

one jumps into the Third. I will name this hole and the second tendency "The Matrix of Monsters" as a travesty of the general title of the Nettime conference

"Beauty and The East" (already a paraphrase of the fairy tale, Beauty and the Beast). When it comes to the differences between East and West, it must be

clarified that the actors from "the black hole," the so-called Eastern European critical WWW users, aim not to simply mirror the First World – the developed capitalist societies – but to articulate and interpret a proper position in this

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- CROATIA VS. GERMANY 3:0
- CHILDREN STARVING TO DEATH IN SUDAN
- EXODUS FROM VUKOVAR, from the war in Croatia 1992-1994
- EXODUS FROM SRBRENICA, from the war in BiH 1993-1996
- TITO' DEATH
- DEATH OF LADY DIANA'S
- AIR CRASH ON CORSICA
- YUGOSLAVIA WORLD BASKETBALL CHAMPION
- DECLARATION OF SLOVENIAN INDEPENDENCE
- DEAD POETS' SOCIETY, film
- IMITATION OF LIFE, film
- PEACE VALLEY, film
- WHO IS SINGING THERE, film And many others.

these collectives' memories: Tears collected in this room are the most valuable, and the participant is awarded with a golden certificate. Collective memories differ, as Hrvatin put this, from situation to situation, from community to community, and have to be always half induced. In the *Cabinet of Memories* the collective memories are induced with a help of television and film images. And who knows better about this diffraction between the individual and collective memories than the Eastern Europeans with their history of oversteering the collective spirit: the socialist parades, the big collective commemorations and the forced or maybe genuine emotions when some of the dictators died. In the space of collective memory, films and TV scenes evoke different feelings: sentimental, tragic, exulted, joyous, and sad. By touching the screen the visitor can choose from



*Place*  
**Grzinic/Smid's On the Flies of The Market**

On the *Flies of the Market Place* (1999) is a video by Marina Grzinic and Aina Smid, video artists from Slovenia that deals with the idea of the European space, divided, sacrificed. In an exemplary visually constructed surrealist world of facts and emotions, using documents from books and magazines the video raised the question of rereading the European space: East and West Europe. With references to history, philosophy (Kant) and arts the video is elaborating the idea of the Eastern Europe as the remainder of all European atrocities. Eastern Europe is a piece of shit and the bloody symptom of the political, cultural and epistemological failures of this century.

I developed a concept in 1999 in the philosophical essay *Spectralization of Europe* that it is possible today, at the end of the millennium, to identify two matrices of active players with regard to Eastern and Western Europe and the new media reality: i.e., the Western European "Scum of Society Matrix" and the Eastern European "Monsters Matrix."

The first tendency concerns the individuals or groups that act as a kind of entity without a fixed historical or geographical position, while consciously occupying the position of the scum of society. However, this "The Scum of Society Matrix," which refers mainly to the positioning of the so-called critical Western European and North American participants, users and on-line community circuits, is also a kind of parasitic body trying to acquire everything possible from the already established social structures. The scum of society matrix proposes a new autonomous economy and new structures developed from the





But, if a visitor does not succeed to cry in the *Room of Individual or Collective Memory* (where the silver certificate award is waiting for us), he or she is asked to enter the *Room of the Physiological Memory*. Emil Hrvatin has a secure way to purge the teardrops from the visitor, a gentle scrub of an onion slice under the nose, is the best way to be in synch with our memories and histories of performance – Marina Abramovic was also freeing her body with a help of an onion!

## Dragan Zivadinov's *Noordung Cosmokinetic Cabinet Theatre* or to be blind in the Cosmos, seeing through text

NEUE SLOWENISCHE KUNST, New Slovenian Art, or NSK for short, is an art movement, or rather, an organisation, which was established in the early 1980's in Slovenia. NSK consists of the musical group/rock band LAIBACH, the visual arts group IRWIN, the design group NEW COLLECTIVISM, the DEPARTMENT OF PRACTICAL PHILOSOPHY and the 'retrogarde' theatre SESTER SCIPION NASICE. Theatre director Dragan Zivadinov conceived the Retrogarde Theatre in the early 1980's and it went through several stages of metamorphosis. The theatre was in the mid 1980's re-named the RED PILOT COSMOKINETIC THEATRE by Zivadinov and in the 1990's it took the name of THE NOORDUNG COSMOKINETIC THEATRE.

perceived as kinetic urban subjects. His or her entry into cyberspace is strikingly kinetic.

The spatiality of cyberspace exists to permit bodily mobility and, the human becomes the dramatic centre, the active agent in a spatiotemporal reality. From a description of the subject's passage through the world, a passage marked by continuous processes of orientation and adaptation, the phenomenology of perception is transformed into a transcendent evaluation of human experience and its logical consequent, human control. This is a danger of which Merleau-Ponty seems cognizant when he writes: "Mobility, then, is not, as it were, a handmaid of consciousness, transporting the body to that point in space of which we have formed a representation beforehand. In order that we may be able to move our body toward an object, the object must first exist for it, our body must not belong to the realm of the in-itself". The physical engagement of the body enforces a simultaneous construction of the subject and world. In relation to cyberspace, according to Bukatman, normal space is now the site of alienation. Thus the duality between the mind and the body is superseded in a new formation that presents the mind as itself embodied.

With Zivadinov, the actor has become a terminal, final location of numerous networks, placed within global structures of data webs, into the current world of cybernetic space. In the weightless theatre actors are not merely theorised, but also fabricated by means of (spacecraft) machines.

In his seminal book *Terminal Identity*, Scott Bukatman defined terminal culture or cyberspace as the era in which the digital has substituted the tactile. He further argues (using Jean Baudrillard's terms) that physical action in terminal

On December 15 1999, Dragan Zivadinov's Noordung Cosmokinetic Cabinet Theatre performed a parabolic art project named *Noordung Biomechanics* in the Russian cosmonaut training aircraft IL - 76MDK, registered RA 78770, in the skies above Moscow (at 6660 m); the aircraft was operated by the Yuri Gagarin Cosmonaut Training facility, which is based in Star City, just outside Moscow. Dragan Zivadinov Noordung Cosmokinetic Cabinet Theatre performed its *Noordung Biomechanics* at zero gravity, researching revolutionary changes, which take place in the human body in a situation of a weightless theatre. Zivadinov's *Noordung Biomechanics* analyses contemporary theatre and performance phenomena through – in relation to or against – the plethora of new technological and electronic means. The investigation is developed through an intersection of theatre, body, mobility, subjectivity, and mechanics, with more general social phenomena and their realities and especially with contemporary theories of physiological changes of human skeleton at zero gravity. Zivadinov inspects the kinetic conceptualisations of new technologies and elaborates on issues of stimulation, simultaneum and the cyborgs/cybernetics/cybernauts. The contemporary time-and-space paradigm takes on a central role in his *Biomechanics* Theatre, and so does the problem of the "subject" as an actor and performer in the electronic era.

external kernel which idealisation, symbolisation is unable to swallow, to internalise, but the irrationality, so to speak the madness of the very founding gesture of idealisation/ symbolisation."<sup>6</sup> Here we can extend this idea to a broader concept of human experience in relation to the critical quality of art, as well as the anti-rational qualities of science and modern technology, referring to Merleau-Ponty's *Phenomenology of Perception*: "All my knowledge from the world, even my scientific knowledge, is gained from my particular point of view, or from some experience of the world without which the symbols of science would be meaningless. The whole universe of science is built upon the world as directly experienced, and if we want to subject science itself to rigorous scrutiny and arrive at a precise assessment of its meaning, we must begin by reawakening the basic experience of the world of which science is the order expression."<sup>7</sup> The practical dimension is found in the emphasis on experience, the practical impact includes first and foremost a strengthening of experience, centred in personal subjectivity. There is a demand for a 'subjectivity' which perceives the contradictions within the social body because this subjectivity explores its own desires and drives. From now on art will be the highest form of critique, because it can fulfil this task in the most powerful ways. "To return to the things themselves is to return to that world which proceeds knowledge, of which knowledge always speaks, and in relation to which every scientific schematisation is an abstract and derivative sign-language, as is the geography in relation to the country-side in which we learnt beforehand what a forest, a prairie or river is."<sup>8</sup> One could say that art offers a privileged position to experience an alternative countryside or one could conjecture that art is giving a privileged position in relation to experiencing alternative wilderness or terrain.

I stated in the begging of this essay that cyberspace is based upon or concentrates on the cybnaut – the subject in cyberspace. Cybnauts are

situations – and what else is the zero gravity situation – returns as a strategy of communication, combining tactile and tactical simulation.<sup>2</sup> The visual and rhetorical recognition of terminal space therefore prepares the subject for a more direct, bodily engagement (Bukatman). Moreover, cyberspace is grounded upon or concentrates on the cybnaut. Timothy Leary reminds us that; "The word cybernetic-person or cybnaut returns us to the original meaning of 'pilot' and puts the self-reliant person back in the loop".<sup>3</sup> The construction of a new cyberspatial subject thus relies upon a narration of perception followed by kinesis (Bukatman), piloting, mobile distancing, travelling, gravitating.

This is exactly the recapitulation of the development of the subject/actor generated by Dragan Zivadinov's process of physiognomic reconstitution at zero gravity. Similarly to Zivadinov, or vice versa, in order to constitute electronic space as a paradigm or a matrix that is susceptible to an act of comprehension, writers such as Jean Baudrillard or William Gibson also rely on metaphors and actions of human perception based on mobility.

We can say that Dragan Zivadinov's preliminary emphasis on the primary activity of perception and mechanics mobility corresponds to the paradigmatic strategies of visualisation, which are shared by narrative, scientific, and philosophical elaboration of the electronic space and at the same time transcends it.

Biomechanics refers to a process that combines forms meaning life with mechanics; Biomechanics is about motion and action of forces on bodies. The word Biomechanics can not be found in the Webster's *New World* dictionary, but is strongly present in the Russian tradition from the theatre to physiology. In this context, I can state that what is for the developed "West" connected

world, projected subjectivity in human/machine links, etc. Such a concept of the body in cyberspace read through Merleau-Ponty's philosophy returns to the Freudian epistemology of the "body that thinks",<sup>5</sup> which not only cannot admit a mind/body dualism but insists on a mysterious corporeal and representational dynamic beyond the limits of any single theory.

Gravity pulls on all bodies in the Earth's sphere toward the Earth's centre, in the zero gravity ambient the force by which every mass attracts and is attracted by every other mass is 0. In such condition are for example: artificial Earth's satellites, objects artificially put into orbit around the Earth and astronauts, as well as all the objects in a spacecraft when it travels in outer space. Under the centrifugal force that rotates, bodies move away from the centre of rotation, and therefore Earth's gravitation is abolished. The bodies in the spacecraft, as well as the objects from a drop of dust to a drop of water are without weight, they are weightless. The fluids are than not pouring out, and you can think about this problem in terms of pissing or space craft fuel. It is interesting that in 1966 it was a common statement that the research of behaving and living in the zero gravity ambient has no physiological and biological effects on the human body.

In *Noordung Biomechanics* both the theatre and performance meet the Real. If we think about the theatre as symbolic space (where the actor represents) and about performance as the process connected with reality (where the actor articulates his or her own non-mediated reality), than the Noordung actor transformed in an astronaut in the real of the theatre and performance. The "real" bodies invaded the zero gravity space presenting a vertiginous display of their depths. One should bear in mind that the Real, the indivisible remainder that resists its reflective idealisation, is not "a kind of

with technology and transformation, in the terminology of genetic engineering, the Russians know as Biomechanics. It is possible in fact to think about Biomechanics as the new artistic genetic engineering. The primary domain of Biomechanics is physiology, that is the science dealing with the functions and vital processes of living organisms and mechanical movements. Biomechanics, as first researched by Leonardo da Vinci (1452-1519), is used today widely in military medicine: Vsevolod Emilievich Mejerhojd (1874-1942) with his ideas of the Revolutionary theatre, where the theatre is perceived as a mobile space with constructivist elements, introduced biomechanical elements in the theatre as sites of dramatically performed actions.

According to multiple references to the social, the political and the physiological, Zivadinov differentiates three stages in Biomechanics, with respective technological gadgets, political references, and body parts.

For Zivadinov it is possible to distinguish 3 periods of biomechanics:

1. Historical Biomechanics (until the beginning of the Second World War)
2. Telepresence Biomechanics (which started with the Second World War, and, I will add, is connected with an increasing expansion of research in rocket technology and astronautics)
3. Cosmic Biomechanics (inaugurated by Zivadinov's parabolic art project *Noordung Biomechanics*)

I will draw a parallel between these three periods in Biomechanics and the differentiation and continuation between the optical, electronic and digital technologies and images; I will tie them to transversal and horizontal connections between different technological, historical and scientific periods and discourses.