



Construction

- 1: First, fold each 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 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 page (pages 3/4/23/24).
- 5: Thread the curled page through the centre slot of the first 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 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.

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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 Todd4, 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

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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

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

that reconsiders cosmology 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; 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, the experimental body (possible examples, precisely in the order I put them, are: technologies and images period. The actor changes from an acrobat into an thus not difficult to see the connection with our proposed electronic Telepresence Biomechanics television became the central apparatus, and it is historical Biomechanics 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.

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



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7 Maurice Merleau-Ponty, *Phenomenology of Perception*, preface, p. XI.

6 Cf. Slavoj Žižek, *The Indivisible Remainder*, Verso, London and New York 1996, pp. 51-52.

5 Cf. Monique David-Menard, *Hysteria from Freud to Lacan: Body and Language in Psychoanalysis*, Cornell University Press, Ithaca 1989, p. 8.

4 Loreta Todd, "Aboriginal Narratives in Cyberspace", Mary Anne Moser and Douglas MacLeod (Eds.), *Immersed in Technology: Art and Virtual Environments*, The MIT Press, Cambridge, Mass. and London 1996, p. 181.

3 Cf. Timothy Leary, "The Cyber-Punk: The Individual as Reality Pilot", in L. McCaffery (Ed.), *Storming the Reality Studio*, Duke Press, Durham 1992, p. 252.

2 Cf. Jean Baudrillard, *Simulations*, Semiotext(e), New York 1983, p. 124.

1 Cf. Scott Bukatman, *Terrain Identity*, Duke University Press, Durham and London 1993 pp. 18-19, and pp. 150-160. In the present essay I am extensively relying on and referring to Bukatman's writings in *Terrain Identity*.

FOOTNOTES

Hrvatín's Memories and Tears

Emil Hrvatín, 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 Hrvatín'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 Hrvatín'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 different 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 articulated. These two matrices raise not only questions for reflection, but also offer elements of political and analytical intersection that must be discussed and Europe must be posed along with the questions of how and when. write the history of art, culture and politics in the area once known as Eastern position in this changed constellation. The question of who is permitted to the developed capitalist societies – but to articulate and interpret a proper Eastern European critical WWW users, aim not to simply mirror the First World West, it must be clarified that the actors from 'the black hole', the so-called Beauty and the Beast). When it comes to the differences between East and conference "Beauty and the East" (already a paraphrase of the fairy tale, Matrix of Monsters" as a travesty of the general title of the Nettime one jumps into the Third. I will name this hole and the second tendency "The Instead of the Second World, Hakim Bey argued, there is a big hole from which strategies for fighting and acting, not simply reproducing, through technology. backgound. In the guise of such a utopian mind, it is possible to find erase the images – and the pushy internet software industry – into the intercommunication strategy, and not simply developing the internet, i.e., to back to writing only (e-mail boxes) as a possible counterculture appropriation and restructuring of those that existed before. It proposes to go



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

- CROATIA VS. GERMANY 3:0
- CHILDREN STARVING TO DEATH IN SUDAN
- EXDUS FROM VUKOVAR, from the war in Croatia 1992-1994
- EXDUS FROM SREBREINICA, 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.



Grznic/Smid's On the Flies of The Market Place

On the Flies of the Market Place (1999) is a video by Marina Grznic and Alina Smid, video artists from Slovenia that deals with the idea of the European space, divided, sacrificed. In an exemplary visually constructed surrealistic 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 indivisible 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 towards an object, the object must first exist for it, our body must not belong to the realm of the in-itself".⁹ 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.

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 kinetical conceptualisations of new technologies and elaborates on issues of simulation, simulacrum 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.

With Zivadinov, the actor has become a terminal, final location of numerous networks, placed within global structures of data webs, into the current world, 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

