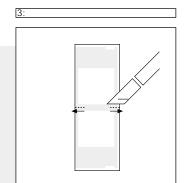
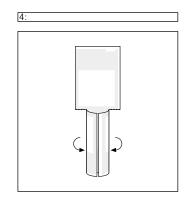


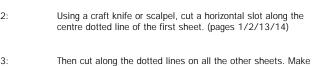
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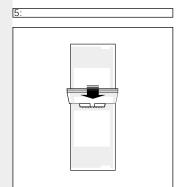


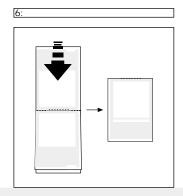
sure to cut to the very edges of the paper.

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).

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.

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 algorithms.

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

MARINA GRZINIC

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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 linearity. Yu to 3D living form at zero space gravity. Noordung Biomechanics Theatre is all about science of motion and sortion of forces on bodies. The project is about different bodies in patallel 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 set 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. Orlan 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 potentiality 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, Orlan). 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 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.

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 uselessness. 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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Paul Farrington (www.tonne.org.uk) Nima Falatoori (www.NMoDesign.co.uk) DIFFUSION Print design by:

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> Marina Grzinic HYBRID SPACES AND FORMS IN CONTEMPORARY ART

Slavoj Zizek, "Introduction: The Spectre of Ideology," in Mapping Ideology, Ed., Slavoj Zizek, Verso, London and New York, 1994. Jacques Lacan, Television (translated by. J. Mehlmann), Norton & Co., New York 1990.

Donna Haraway, "The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others," in: Cultural Donna Haraway, "The Promises of Monsters: East Description and Paula A. Treichler, Routledge, New York and London 1992.

Marina Grzinic, Fiction Reconstructed, New Media, (Video) Art, Post-Socialism and Retro-avant-garde: Theory, Politics and Aesthetics: 1985-1997, SOU, Koda, Ljubijana 1997.

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Joan Copjec, Read My Desire: Lacan against the Historicists, The Mit Press, Cambridge, Massachusetts and London 1994.

KEFEKENCE2:

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

6 Cf. Slavoj Zizek, 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, lithaca 1989, p. 8.

4 Loretta Todd, "Aboriginal Narratives in Cyberspace", Mary Anne Moser and Douglas MacLoed (Eds.), Immersed in Technology: Art and Virtual Environments, The MIT Press, Cambridge, Mass, and London 1996, p. 187.

Reality Studio, Duke Press, Durham 1992, p. 252.

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

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

FOOTNOTES

Hrvatin's 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.



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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

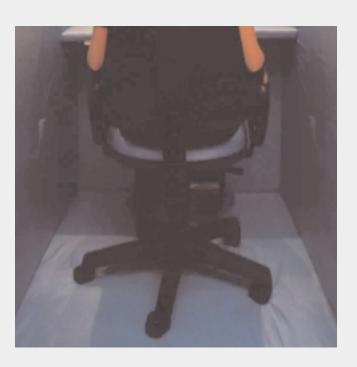
Establishing the difference between East and West only on geopolitical premises can lead us to a DISCURSIVE limit, and I would like to proceed in a different way, albeit not indifferent to history.

articulated.

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

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 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 changed constellation. The question of who is permitted to position in this changed constellation. The question as who is permitted to the characteristic of the posed along with the questions of how and when.

appropriation and restructuring of those that existed before, it proposes to go back to writing only (e-mail boxes) as a possible counterculture intercommunication strategy, and not simply developing the Internet, i.e., to bestkground. In the guise of such a utopian mind, it is possible to find background. In the guise of such a utopian mind, it is possible to find strategies for fightling and acting, not simply reproducing, through technology strategies for fightling and acting, not simply reproducing, through technology



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

choose from 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 his, from situation to some of a 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 about this diffraction between the individual and collective memories than maybe genuine emotions when some of the dictators died. In the space of 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 tragic, exulted, joyous, and sad. By touching the screen the visitor can



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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 from the already established social structures. The scum of society matrix and proposes a new autonomous economy and new structures developed from the

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."

On the Files 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 surrealistic world of facts and emotions, using documents from books and magastines the wideo raised the question of rereading the European space: East and West European High 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 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.

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





Grzinic/Smid Mastroinuui in the Bath



itself embodied.

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 phenomenology to 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 cognisant 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. The physical engagement of the body enforces a simultaneous construction of the subject and world. In relation to cyberspace, according to Bukatman, of the body is suppressed in a new formation that presents the mind and the body is suppressed in a new formation that presents the mind and the body is suppressed in a new formation that presents the mind as and the body is superseded in a new formation that presents the mind as and the body is superseded in a new formation that presents the mind as and the body is superseded in a new formation that presents the mind as and the body is superseded in a new formation that presents the mind as and the body is never and so never the mind as mere than the property of the property of the mind as the property of the property of the mind as and the body is never and the property of the mind as and the body is superseded in a new formation that presents the mind as

strikingly kinetic.

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

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.

In his seminal book Terminal Identity1, 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

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.

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

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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."6 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. $\ddot{\ \ }$ 7 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."8 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 cybernaut – the subject in cyberspace. Cybernauts are

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 striculates his or her own non-mediated reality), than the Noordung actor treasiff or her own non-mediated reality), than the Noordung actor trensformed in an astronaut is the real of the theatre and performance. The "real" bodies invaded the zero gravity space presenting a vertiglinous display of their very depthlessness. One should bear in mind that the Real, the indivisible remainder that resists its reflective idealisation, is not "a kind of indivisible remainder that resists its reflective idealisation, is not "a kind of

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 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, itbey are weightless. The fluids are than not 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 that the research of behaving and living in the zero gravity ambient has no physiological and biological effects on the human body.

world, projected subjectivity in human/machine links, etc. Such a concept of the body in cyberspace re-read through Marleau-Ponty's philosophy returns to admit a mind/body dualism but insists on a mysterious corporeal and representational dynamic beyond the limits of any single theory.

situations – and what else is the zero gravity situation – returns as a strategy of communication, combining tactile and tactical simulation. 2 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 cybernaut. Timothy Leary reminds us that; "The word cybernetic-person or cybernaut returns us to the original meaning of 'pilot' and puts the self-reliant person back in the loop". 3 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

I will draw a parallel between these three periods in Biomechanics and the differentiation and continuities 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 discoveries.

Noordung Biomechanics)

technology and astronautics) 3. Cosmic Biomechanics (inaugurated by Zivadinov's parabolic art project 3. Cosmic 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

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

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.

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 biomechanics, as first researched by Leonardo da Vinci (1452-1519), is used today widely in military medicine. Vaevolod Emiljevich Mejerholjd (1874-1942) with his ideas of the Revolutionary theatre, where the theatre is perceived as a mobile space with constructivists elements, introduced biomechanical elements in the theatre as sites of dramatically performed actions.

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