

ResidenzaLAB

Background #dialogicalartpractice

Last Update 25.01.2024 by Sibylle Ciarloni

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1 – Testi di riferimento / Important Writings

Nicolas Bourriaud, **Relational Aesthetics**, 1998
Les presses du réel, Estetica relazionale,
Milano 2010.

Donna J. Haraway, **Unruhig bleiben, Staying with the Trouble**, first Editions in 2014, Campus Verlag, Frankfurt am Main 2018.

Adele Clark / Donna Haraway, **Making Kin, Fare parentele**, non popolazioni, habitus environmental humanities, DeriveAprodi, Roma 2022.

Franz Xaver Baier, **Der Raum**, Köln 2000.

Stefanie Heraeus (Hg.), **Wörter, Sprache, Gespräche ausstellen**, Curatorial Studies, Theorie, Geschichte, Kritik. 2021 transcript Verlag, Bielefeld.

Bonaventure Soh Bejeng Ndikung, **Pidginization as Curatorial Method**, Messing with Languages and Praxes of Curating. Thoughts on Curating, Sternberg Press, London 2023.

Ursula K. Le Guin, **Am Anfang war der Beutel**, Warum uns Fortschritts-Utopien an den Rand des Abgrunds führten und wie Denken in Rundungen die Grundlage für gutes Leben schafft. Verlag Think Oya – first publications in USA between 1989 – 2014. Klein Jasedow 2021.

Aria Spinelli (Hg), **Shaping Desired Futures**, 2018 Nero Editions + Bozar, Brussels, Belgium.

Byung Chul-Han, **Vom Verschwinden der Rituale**, 2019 Ullstein, Berlin 2021.

Grant H. Kester, **Conversation Pieces**, Community + Communication in Modern Art, University of California Press, Berkeley Los Angeles London, 2004/2013.

Miwon Kwon, **One Place After Another**, Site-Specific Art and Locational Identity, MIT Press Massachusetts Institute of Technology, Cambridge USA 2002. 2020 Postmedia Books Milano Un luogo dopo l'altro.

Édouard Glissant, **Poetica della Relazione**, 1990 Éditions Gallimard Paris, Quodlibet srl, Macerata 2007.

Aldous Huxley, **The Doors Of Perception / Heaven and Hell**, 1954/1956, Vintage Edition, Penguin Books, London 2004.

Stefano Mancuso, **Die Pflanzen und ihre Rechte**. Eine Charta zur Erhaltung unserer Natur. 2021 Klett-Cotta. 2019 Laterza & Figli **La nazione delle piante**.

Pablo Helguera. **Arte socialmente impegnata**. Manuale di materiali e tecniche. 2023 postmedia books, Milano.

Hans Ulrich Obrist + Kostas Stanisopoulos, **140 Artists' Ideas for Planeth Earth**. 2022 Penguin Books Random House UK.

Friedrich von Borries, **Klimakapseln, Ueberlebensbedingungen in der Katastrophe**. 2010 Surhkamp Verlag Berlin.

Participation, edited by Claire Bishop, mit Beiträgen von Allan Kaprow, Umberto Eco, Group Material, Thomas Hirschhorn uvm, 2006 Whitechapel/MIT Press.

Claire Bishop, *Artificial Hells. Participatory Art and The Politics of Spectatorship*. Updated Edition coming 2024. Verso Books.

Filippo Tantillo, *L'Italia Vuota. Viaggio nelle aree interne*. 2022 Editori Laterza

This Book is a Plant, diverse Autor:innen u.a. Emanuele Coccia, Abi Palmer or Eduardo Navarro and Michael Marder with the wonderful Vegetal Transmutation Script : to see here : <https://wellcomecollection.org/pages/YaDi3hAAACEA8NRG>

more to come

2 – Opere d'arte di riferimento / Inspiring Art Works – Relational/Dialogical Art/Performance

Maria Lai, 1981, Legarsi alla Montagna (Intervento), Ulassai, Sardegna. Setting: un nastro azzurro collega tutte le case di un paese in montagna.

Baltensperger+Siepert, 2017, *Ways to Escape One's Former Country* (Book), Zürich. Setting: Interviews with people who escaped from their former country.

Alice Rohrwacher/JR, 2020, Omelia Contadina (Video 10'), Italia. Setting: Contadini di un paese in montagna celebrano un' omelia per il loro lavoro.

WochenKlausur/Shedhalle, 1994, Un posto per dormire per donne tossicodipendenti, 8 settimane di intervento, dialogo tra esponenti di politica, amministrazione, forze dell'ordine, media e donne tossicodipendenti. Setting: Nave sul Lago di Zurigo, dialogo sulla nave.

Francis Alys, 2008, Don't Cross The Bridge Before You Get To The River, Gibraltar/Tanger. Setting: 2 coste, 2 file di giovani che vanno in acqua portando una navetta selfmade grande come una mano.

Marina Abramovic, *The Artist is Present*, 2010, MoMA, New York. Setting: Relazionarsi a tu per tu con l'artista che sta guardando negli occhi di ogni persona che si siede davanti a lei. Watch out for Marina Abramovic Institute www.mai.art.

Suzanne Lacy, Annice Jacobi e Chris Johnson, *The Oakland Projects. The Roof is on Fire*. 1991 – 2001.

Rivane Neuenschwander, u.a. *die Werke O nome do medo und I Wish Your Wish*.

Alison Knowles, 1962, *Make a Salad* (Event Score), ICA Gallery London. Setting: buy, wash, cut, dip the salad. Then eat it. All together.

more to come