



METADATA

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Abstract

The book presents the historical process of constitution (literature) and the limits of the central concept of dialogical art, presenting the architecture of dialogical artistic practices, the historical forms of dialogical aesthetics and ethics. It explores the philosophical and psychological social condition of dialogue in the subjective and intersubjective space, I-Thou, I-Self, I-Other, We-Them, in the collective artistic tactics (participation, collaboration, community based, relational) that have conceptually supported art forms oriented or based on dialogue. Space, performatively produced through developing dialogical relations of objects-bodies-places, has an impact on the subjects from which it is produced, producing these subjects themselves through their relationality. Performative dialogical space (-between) forms spatial /temporal structures of articulation and sharing

of presence in common-and-distant places. The forms of dialog in real life are imbued in states of stasis-movement (like the parasite) in the forms of a localized networked itinerancy in dialogue. Presented horizontal collective models of art practices (collaborative, participatory, communitarian, relational) which can support intersubjective common places (not essentialist community constituting its identity in its difference with the Other) on the possibility of exchange and sharing of open-source communication (as alternatives to the monologic, monophonic artwork). - Performative (DIY) bodily practices in art reconstruct the subject dialogically through temporary multiple fluid identities. - Interactive art interventions invent fragments of unstable fluid networked sites-in-motion and in sequence in public space while at parallel temporarily reconstruct identity.

