

Dottorato in Architettura Dottorato in Diritto ed Economia

Dottorato in Ingegneria Civile, Ambientale e Industriale Dottorato in Ingegneria dell’Informazione Dottorato in Scienze Agrarie, Alimentari e Forestali

Direttore della Scuola di Dottorato

prof. Paolo Fuschi

Collegio dei docenti

Dottorato di Ricerca in ... (titolo del Dottorato) .......

XXXVI ciclo

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logo del Dottorato

SCUOLA DI DOTTORATO

Università Mediterranea di Reggio Calabria

DIPARTIMENTO

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DOTTORATO DI RICERCA

*titolo del Dottorato*

S.S.D. ICAR/XX XXXVI CICLO

TITOLO DELLA TESI

Eventuale Sottotitolo

Dottorando Nome Cognome

Tutor prof. Nome Cognome

Co-tutor prof. Nome Cognome

Coordinatore del Dottorato prof. Nome Cognome

logo del Dipartimento sede amministrativa

PAGINA BIANCA

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121 Riferimenti bibliografici

128 Tavole

# Abstract/Sommario

Abstract della tesi in lingua inglese/sommario

First the look and then the word, in this sense the width, the laterality and the distance lead to imagine a multitude of alternative horizons. Some distances are considerations that ap- pear when one feels that ‘perceiving’ is a way of examining and questioning oneself with the eyes. Utopias support, says Paul-Michel Foucault, and that is what we can deduce from Marina Abramovic’s Iconic Artworks. The House with the Ocean View is a living public in- stallation, a kind of domestic island that a seminal artist places in a subdivision of rooms. Twelve days in three raised rooms, two rooms and a service, it becomes the setting for an experiential and apocalyptic vision of a daily routine, with rules and restrictions. The im- possibility of going out, the proxemic enclosure of a current lockdown, manifests itself in the vertical connections, ladders of knives, the analogies with a confined public existence. First the look and then the word, in this sense the width, the laterality and the distance lead to imagine a multitude of alternative horizons. Some distances are considerations that ap- pear when one feels that ‘perceiving’ is a way of examining and questioning oneself with the eyes. topias support, says Paul-Michel Foucault, and that is what we can deduce from Marina Abramovic’s Iconic Artworks. The House with the Ocean View is a living public in- stallation, a kind of domestic island that a seminal artist places in a subdivision of rooms. Twelve days in three raised rooms, two rooms and a service, it becomes the setting for an experiential and apocalyptic vision of a daily routine, with rules and restrictions. The im- possibility of going out, the proxemic enclosure of a current lockdown, manifests itself in the vertical connections, ladders of knives, the analogies with a confined public existence. First the look and then the word, in this sense the width, the laterality and the distance lead to imagine a multitude of alternative horizons. Some distances are considerations that ap- pear when one feels that ‘perceiving’ is a way of examining and questioning oneself with the eyes. Utopias support, says Paul-Michel Foucault, and that is what we can deduce from Marina Abramovic’s Iconic Artworks. The House with the Ocean View is a living public in- stallation, a kind of domestic island that a seminal artist places in a subdivision of rooms. Twelve days in three raised rooms, two rooms and a service, it becomes the setting for an experiential and apocalyptic vision of a daily routine, with rules and restrictions. The im- possibility of going out, the proxemic enclosure of a current lockdown, manifests itself in the vertical connections, ladders of knives, the analogies with a confined public existence. First the look and then the word, in this sense the width, the laterality and the distance lead to imagine a multitude of alternative horizons. Some distances are considerations that ap- pear when one feels that ‘perceiving’ is a way of examining and questioning oneself with the eyes. topias support, says Paul-Michel Foucault, and that is what we can deduce from Marina Abramovic’s Iconic Artworks. The House with the Ocean View is a living public in- stallation, a kind of domestic island that a seminal artist places in a subdivision of rooms. Twelve days in three raised rooms, two rooms and a service, it becomes the setting for an experiential and apocalyptic vision of a daily routine, with rules and restrictions. The im- possibility of going out, the proxemic enclosure of a current lockdown, manifests itself in the vertical connections, ladders of knives, the analogies with a confined public existence. nives, the analogies with a confined public existence.

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