

Program Scheme

Activation within the PhD course in [Humanistic Sciences](#) of the following Research Program, based on the resources referred to Ministerial Decree no. 351/2022, related to the following Measure:

M4C1- Inv. 4.1 “Estensione del numero di dottorati di ricerca e dottorati innovativi per la pubblica amministrazione e il patrimonio culturale”. In particolare:

Dottorati per il patrimonio culturale

(selezionare l'area/le aree disciplinare/i e la tematica del programma tra quelle di seguito indicate)

- Area 01 – Scienze matematiche e informatiche **Tematica** – Informatica, patrimonio e beni culturali
- Area 02 – Scienze Fisiche **Tematica** – Fisica applicata al patrimonio culturale e ai beni culturali
- Area 03 – Scienze chimiche **Tematica** – Chimica, ambiente, patrimonio e beni culturali
- Area 04 Scienze della Terra **Tematica** – Georisorse minerarie per l'ambiente, il patrimonio e i beni culturali
- Area 05 Scienze Biologiche **Tematica** - Ecologia, patrimonio e beni culturali
- Area 08 – Ingegneria civile e Architettura **Tematiche** 1) Architettura, ambiente antropizzato, patrimonio e beni culturali 2) Architettura e paesaggio 3) storia dell'architettura; 4) Restauro; 5) Pianificazione e progettazione dell'ambiente antropizzato; 6) Design e progettazione tecnologica dell'architettura
- Area 10 Scienze dell'antichità, filologico-letterarie e storico -artistiche **Tematiche** 1) Archeologia; 2) Storia dell'arte; 3) Media, patrimonio e beni culturali
- Area 11 – Scienze storiche, filosofiche, pedagogiche, psicologiche **Tematiche** 1) Biblioteconomia; 2) Archivistica; 3) Storia del patrimonio e dei beni culturali 4) Paleografia; 5) Estetica; 6) Didattica dell'arte; 7) pedagogia dell'Arte
- Area 12 - Scienze giuridiche **Tematica** Diritto del patrimonio culturale
- Area 13 - Scienze Economiche e statistiche **Tematiche** 1) Economia della cultura e dell'arte 2) Economia e gestione delle imprese artistiche e culturali; 3) Statistica e Data Analytics per i beni culturali
- Area 14 Scienze Politiche e sociali **Tematiche** 1) Sociologia dei beni culturali 2) sociologia dell'ambiente e del territorio

❖ **Research Program Title:** Aesthetics of catastrophe: images and genealogies of man and nature in the digital age

❖ **Description** (MAX 5000 CHARACTERS, SPACES EXCLUDED):

The research program proposes an aesthetic elaboration around the representation of man and nature starting from the concepts of the sublime and catastrophe through the adoption of a specific angle: the transformation that produces in these concepts the use of digital media.

The objectives of the research program

The research program should present a broad verification of the idea that the catastrophe, in order to be such, that is, actually tragic, is as such unrepresentable. Unless the forms of the unrepresentable cannot find a place precisely in the images of destruction as an antidote to destruction itself. In other words, it is a question of probing those aesthetic and artistic experiences capable of expressing catastrophe with catastrophe so that the catastrophe is not somehow mitigated or even culturally removed. In this regard, a critical reflection on the "construction of imaginaries" becomes crucial; on one hand, imagine the end of our world; but, at the same time, conceive the creation of new worlds, of aesthetic-ethical-political alternatives to escape the crisis. This work on the representations of the catastrophe appears essential to probe the anthropocentric impasse that characterizes our way of living in the world, which is probably the main reason for the current global socio-ecological disaster.

An objective of the research program is to try to show that there are no images of the catastrophe, because producing such an image would mean taking leave of the very catastrophe that is intended to be narrated but which as such is

precisely unrepresentable. The task of an aesthetic of catastrophe is to identify those images that can imagine the imaginable in order to live up to the contemporary disaster which means above all an experience of the disappearance of man and nature possible on a large scale. It is a question of thinking at this point, quoting the French director Jean-Luc Godard, that "beauty begins with the terror that we are capable of enduring". The purpose of the research program, in this sense, should show that the aesthetics of catastrophe has a "sublime" trait, in the Kantian technical sense, that is, what forces us to think.

Why digital? Because what we call "catastrophe aesthetics" raises the problem, among others, of what becomes a symbolic activity for a humanity that has reached a type of technological development that seems to make this very production of symbols difficult. Indeed, digital aesthetic practices, potentially tormenting any form of dualism between image and reality, are placed in a condition where the gap between what is and what we see substantially fades; reason why the production of symbols, useful for orienting us in the world, becomes almost impracticable, this crisis of symbolic activity would be just a sign of contemporary catastrophe). For this reason, it is a question of evaluating the leap of a media nature that is achieved with digital technology and whose recent appearance probably deserves particular theoretical attention, since, for example, one still has to understand what it implies for the structuring of a universal image psychology.

Per determinare il profilo di un'estetica della catastrofe, legata alla produzione d'immagini digitali, è utile elencare alcuni dei presupposti che dovrebbero definire la costellazione teorica ed estetica del programma di ricerca.

- Digital art is not documental, but purely performative: there is no outside; no rest and nothing exceeds its reproductive capacity.
- Since our mistakes can be immediately abolished in the digital world, the gap for a digital gaze does not exist.
- Digital art allows for a potentially infinite reproducibility which, as a consequence, radically transforms the way images are distributed and consumed.
- The digital image marks the irreversible end of the classic copy-original dichotomy and sanctions the disappearance of the separation threshold between reality and the image.
- The digital image breaks with the work's hegemony. This disintegration, however, generally occurs without any perception that this happens: a continuous discontinuity is produced in which the work reifies itself in disguise.
- The intermediary index of the digital image seems to achieve a libertarian aspiration: to remove the private. In reality, it delivers to a sticky condition where the private becomes our exclusive public dimension.
- **The project appears to be fully consistent with a PhD for cultural heritage in the aesthetic field:** it is in fact able to bring a serious advancement of knowledge in the universe of digital images, favouring a verification in the production of digital between what can be considered "art" and what, on the other hand, must be placed in another sphere of production.
- **The project has the ambition to enrich digital transformation processes** by making available a series of aesthetic, theoretical and cultural knowledge in general indispensable to promote these processes of social dissemination of new digital knowledge and skills. To this aim, the collaboration with the University of Marseille (France), in the name of Prof. Marie Rebecchi, an internationally renowned scholar of the new digital arts, should provide a notable contribution.
- **The intention is to activate a Web page dedicated to the research program, accessible from the Internet, to encourage full sharing of research results, completely open to the public, according to the "Open science" and "Fair data" principles.**

❖ TIME TO BE SPENT AT ENTERPRISE – RESEARCH CENTERS – P.A.:

The research program will be carried out in collaboration with the following subject:

Business name: Museo Nazionale di Arte Digitale – National Museum of Digital Art
Registered office: Palazzo Litta, Corso Magenta, 24, 20123, Milano (MI),
Corporate Legal Representative: doc. Ilaria Bonacossa

The aforementioned institution will host the PhD student beneficiary of the scholarship financed on the resources of the DM DM 351/2022 for n. **6 months (min 6 max 12)** during the PhD course.

❖ **PERIOD ABROAD**

The research program provides for a period abroad of n. 6 months (**min 6 max 18**) at the following institution:

University of Marseille, Francia

We also declare that this program complies with the principle "not to cause significant damage" (DHS) pursuant to art. 17 of regulation (EU) 2020/852 in coherence with the technical guidelines prepared by the European Commission (Communication of the European Commission 2021 / C58 / 01) and guarantees compliance with the horizontal principles of the PNRR (contribution to the climate and digital goal so-called tagging, the principle of gender equality and the obligation to protect and enhance young people).