

## Global Citizenship Based on the Arts and Humanities in the Age of AI From *La Rose En Vie*

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### Abstract

Postmodernism, two generations ago, proclaimed the end of metanarratives, today AI is just reproposing those “mega-stories”, but this time round they are completely devoid of the human factor. Alternatively, *La Rose En Vie* by Albert Pizzaia is a new metanarrative unaided by AIs and based on the arts and the humanities, claiming to be first true post-postmodern synthesis, and in this age of algorithms it is also the last human made complete grand-story. It has once and for all buried Postmodernism for good, on the strength of artistic creativity and passion for the arts from a life lived amongst the artistic phenomena rather than based on lifeless artificial variables. ECAH2025 is an unmissable occasion to reassess philosophically the strength of this genuinely human made metanarrative one not only giving trust to the arts and humanities but also prone for the return of beauty with the capital B and to creatively piecing together the dreadful Postmodern fragmentation. This paper will not argue for a banishment of ChatGPT and other chatbots altogether, but rather for establishing a renewed clarification of the role of those technologies should play in partnership with the arts and humanities, as these latter are directing AI rather than the other way around. It is of paramount importance re-examining *La Rose En Vie* today as it is virtually a new ready to go education for peace, a graceful gift to humanity inspiring within this generation a possible global citizenship.

*Keywords:* global citizenship, arts, humanities, AI, *La Rose En Vie*, tetralectics, decaexalectics, artistic intelligence, artistic substratum, superstructure of the humanities, spiritology of phenomenon, rematriation, Barbican Centre, British Library, London

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## Introduction

The world has always been uncertain, chaotic and menacing since time immemorial especially for its mortal creatures (Fernandez-Armesto, 2023), but today it has reached fever pitch levels, and the sadness is that this danger has been exponentially augmented by humanity itself, especially in global warming, pandemics, nuclear weapons, and AI mis-usage. This situation is so demoralising and quite paradoxical given that it comes from the very species which has always boasted itself as the knowing/intelligent/wise one, namely *homo sapiens*. So how does one turn the ignition key of global citizenship to overcome those great threats to the planet? This paper will argue for a necessary imminent global citizenship accord starting from the arts and humanities as the foundations of all things and as an ice breaker in all discussions and agreements; the basis of all this is demonstrated in a new work namely *La Rose En Vie* (Pizzaia, 2025), which in turn bases itself on a secure source, namely the arts as foundations, and the humanities as its first main superstructure, a powerful discourse (Kalberg, 2005). explained in the form of a “decaexalic”.

## Postmodern Fragmentation and Global Danger

Over forty years ago Postmodernists have given up believing in any human made metanarratives as they are ideological and contrived (Lyotard, 1984), favouring instead a fragmented world of micro narratives and liquid relativism of uncertainty. Inhabiting this inhospitable globe and keeping confident is a double dare act so the urgency of building a global citizenship is necessary more than ever (Benarieh-Ruffer, 2012). Examples of the danger of an imminent end has really escalated but still no signs of getting together from humanity (Beiner & Kingston, 2005). Take Climate Change, its raising temperature keeps accelerating amidst global indifference. Another example, the current wars being fought out of more powerful bombs, leading to the possible deployment of nuclear weapons soon. Global Viruses, they have subsided for now but they are still lurking out there with the possibility of making a return as pandemics, very recently a global application of new meta technology destined to supersede human intelligence itself and to be used by humans against other humans, namely AI (Rocktäschel, 2024). Even Slavoj Zizek had warned his readers of the four horsemen of Apocalypse only fifteen years ago, without mentioning AI (Zizek, 2010).

## The Trans-Cultural Age of Global Citizenship

Global Citizenship is more than ever needed to be addressed, and although there are some examples of good will, as the subject has been raised for decades especially in the UK, there are no signs of any solutions.

According to TH Marshall (Marshall,1964), the United Kingdom has become the model of the development of citizenship from the citizens’ sharing of civil rights in the eighteenth century to their sharing of political rights in the nineteenth century and through to the sharing of social rights in the twentieth century. In later part of the twentieth century, cultural rights, that is, rights of living one’s identity rooted in a particular cultural tradition, have moved to the central struggles on the definition of citizenship. (Munch, 2012)

T.H. Marshall had predicted the last century to be the cultural age of citizenship, but now, into the third decade of the 21<sup>st</sup> century one must suppose that is due to have happened, hence

in any cultural environment the arts and humanities are supposed to have played the main feature, driving the shape and form of things.

Four stages of citizenship in UK, TH Marshall:

- I. Civil Rights in the 18<sup>th</sup> Century
- II. Political Rights in the 19<sup>th</sup> Century
- III. Social Rights. in the 20<sup>th</sup> Century
- IV. Cultural Rights, Later in the 20<sup>th</sup> Century
- V. Trans-cultural Rights, 21<sup>st</sup> Century?

As the concept of citizenship has come full circle, and as in an age of AI it seems superseding the human, this conference Ecah2025 with its army of expert delegates in the arts and humanities has the chance to make sure Cultural Global Citizenship becomes a reality (Del Castillo, 2005).

This paper has coloured the Marshall's eras in the four colours of the fourfold method or "tetralectics" form *La Rose En Vie* (Pizzaia, 2025), derived and explained by the author in PCAH2022 (Pizzaia, 2022). Note how the Early 21<sup>st</sup> Century has been highlighted here in red as a sign of return to full circle if not a time belonging to the cultural age. The fourth stage, namely the cultural stage should be explored now and, in any case, a true cultural age suits the arts and humanities very well indeed, the cultural era could be also subdivided in phases too (Del Castillo, 2005). Many scholars would opt for the "transcultural" case on the one hand (Kravagna, 2022), but on the other there has been recently the rise of extreme conservatism and the far-right movements which have questioned human rights risking retrograding to a civil rights era levels. In any cultural or transcultural era, the arts have the ability to take the lead as they can create new worlds, and the humanities as the closest companion to human studies can keep at bay any threatening horsemen.

London today is a great location as one of the cultural capitals of the world, it is an ideal place to start talking about global citizenship even though there have been some difficulties in recent years. On the 31<sup>st</sup> January, 2020, the UK walked out of the EU thus ending a progressive global unification via a uniting mother continent (Iglesias, 2018). Here in the UK Brexit on the one hand has said "no" to Europe but on the other it has casted itself open to the globe (Shafak, 2020). Yet only a couple of months after that split, a global threat had reunited the world in order to defeat it. In all its tragic aspects Covid 19 has made humanity to think in terms of global unity (Fernandez-Armesto, 2023). Just when this global threat seemed to have been averted, recently, the whole species did not take the chance to remain together as one, instead it reverted to old local and national rivalries and new alignments, augmenting the tension to fever pitch levels, see the war in the Middle East and the war in Ukraine (Chernov, 2025). This time the crisis is not the era of the consumerist Anthropocene to take centre stage, but a marginal product of capitalism called AI has suddenly become the main worrying matter. AI has been around for centuries and it is not evil (Mansfield, 2024), but its potential for misuse and abuse in any war can make it public enemy number one. Science fiction has warned of its dangers long time ago since the postwar (Rabkin, 2013), or see the machine vs humanity war depicted in iconic films like *The terminator* (Cameron, 1984); *Terminator 2: judgement day* (Cameron, 1991). The problem is not a war of man vs machine, but human&machine vs human&machine (Walsh, 2022); and this is happening in current wars and cold wars even as one speaks (Shneiderman, 2022), and the catastrophe will be inevitable

unless some form of agreement gets started (Stuart, 2020). *La Rose En Vie* has potential to start that peaceful discussion (Pizzaia, 2025).

### ***La Rose En Vie***

*La Rose En Vie* is a metanarrative in the form the author trying to explain to his/her very inquisitive research student or agent the meaning in life, as far as he can see, not unlike a university professor would do with a PHD candidate, yet even a glimpse to the great form of beauty and grace in life, and one is always midway towards it, no matter how old in life, yet almost reaching it (Succi, 2024). This form has been given by masterful works of arts an understanding and appreciation of the arts themselves as with the humanities. *La Rose En Vie* is anchored in the arts themselves and the humanities as main superstructure, as the most natural subsequent development. It is a sincere work from derived from teaching, living, researching in the arts and humanities and experiencing Great Beauty/Grace, one destined not to out-beat A/I but have AI join forces for the good of all. The arts are the medium par excellence to base reality and as indeed plays so prominently in culture, civility and civilisation (Spivey, 2005). The dialectics of *La Rose En Vie* was explained at IAFOR's PCAH in Paris 2022, it has strong foundations in human imagination (Kucuradi, 1990), symbolism, tradition from antiquity e.g. four elements fire, earth, water and air, the medieval fourfold methods from logic to ethic, to fourfold dialectics also termed "tetralectics" with arts as foundations (Pizzaia, 2022).

Music, [Red], (instrumental), sketching

Painting, [Yellow], sculpture, visual arts, poetry, photography

Literature, [Green], novel, theatre (script), architecture, dance

Film, [Blue], opera, TV series

### **"Decaexalectics" in Theory**

Every work of art taking up the spirit of the moment and then collapsing into a crisis, and the slightly greater crisis being after the fourth work when the cycles goes back to the beginning. The "tetralectics" can be easily expanded to "decaexalectics" and the process results in the agent acquiring quite a grasp of the subject hence the whole process is very formative.

Proto Artistic, emotional cycle, 1-4

1.Music[Red]

2.Art[Yellow]

3.Lit.[Green]

4.Film[Blue]

Artistic intelligence cycle, 5-8

5.Music[Red]

6.Art[Yellow]

7.Lit.[Green]

8.Film[Blue]

Humanties cycle, 9-12

9.Music[Red]

10.Art[Yellow]

11.Lit.[Green]

12.Film[Blue]

Humanities: Altruism and Activism cycle, 13-16

13. Music [Red]

14. Art [Yellow]

15. Lit. [Green]

16. Film [Blue]

Spiritology of Phenomenon

Every cycle the agent acquires new depth in knowing in spite of the crises he/she will encounter and overcome.

### “Decaexalectics” in Practice

Here is a practical application in today’s world of the arts and humanities in the manner of *la rose en vie*’s “decaexalectics” in sixteen paragraphs 1-16:

The case study is set in London, this summer, being visited by someone, a conference delegate, an agent, new to the city and trying to get any wisdom on global citizenship by examining the artistic scene. This forum has delegates already global citizens themselves and practising the Iafor motto and spirit: “International /Intercultural/ Interdisciplinary” and they could be ideal agents in tapping into the depth that the arts can provide. One will be using the arts in the city and its many venues to tap into forming Global Citizenship values for common discussion, then more specific moving to an eclectic arts centre like the Barbican, and then a Humanities institution like the British Library. The kinaesthetic visit and experience of these works of arts and centres will form the phenomenon in question. Let’s have some practical engagement, e.g. here is the author play AI without AI and entice a tourist or delegate to London as the agent: imagine the next 16 paragraphs, four “tetralectic” cycles, and each paragraph of a different coloured ink in the order shown above namely red, yellow, green, and blue.

### Proto Artistic Perception Cycle, Paragraphs 1–4

It is a warm summer night, one of those balmy London long evenings, and the agent has no clues of what the city entails let alone what it can contribute for global citizenship, but it is a start to civic discovery, and when one is in such an unknowing state, it is best to allow the arts dictate the rhythm. Let’s start from the most abstract of the arts and an event that can shake one’s body to its foundation, so one attends one of the legendary Meltdown concerts at the Southbank Centre, the site of the first Festival of Britain, the event of the reconstituting of modern Britain. A warm evening indeed for the senses, and the music does not disappoint as one literally melts away. The lights are blinding, the atmosphere electrifying, the terrace on the fourth floor of the Festival Hall overlooking the Thames on the terrace is a view to behold, London’s Meltdown does not let the agent down (Little, 2025); red paragraph.

The next day the hangover keeps the agent from leaving early nevertheless the author suggests the British Museum, the colonnade of its front façade alone is enough to put restore solidity to the new day of exploration. The agent stumbles across the Rosetta amongst the multitudes of Ancient Egyptian collection of statues and sarcophagi and if this was not sufficient the next room one finds the Parthenon marbles, the agent realises the significance of the synthesising the whole, the Rosetta stone alone is the connectivity of great civilisations (MacGregor, 2014). On the first floor the agent admires the Cyrus cylinder, first document of

world citizenship. BM is still overwhelming, he/she is not ready to take on the whole phenomenon; yellow paragraph.

Another artistic area to which Britain is world renowned is the theatre and its power of storytelling, making the agent perceive and experiment with the truth, this is the start of intelligence (Rebellato, 2009). There are enough shows in the West End to fill one with enough live performed stories to last a lifetime, founded on so much tradition and on of course, Shakespeare himself. Yet the agent is still so overwhelmed, he is in still in one roman head is with astonishment to have, just head back to the National theatre or to the New Globe Theatre, and to this summer production of *Romeo and Juliet*, directed by Sean Holmes (Shakespeare & Holmes, 2025). Just hear Juliet pronounce: “Montague, Montague, what’s in a name, would a rose by any other name still smell as sweet”, that is in essence her declaration that a young person should be free to fall in love with whoever he/she chooses without the restrictions of Capulets/Montagues; Guelphs/Ghibellines; Papalists/Imperialists; etc, and Romeo knew it too “Juliet is the Sun”, and the greatest love story is essentially the masterful reading of the spirit of the Italian Renaissance, Shakespeare as a great insightful historian identifying a new citizenship, one that defies the factions of the dark ages; green paragraph.

The agent inspired by Shakespearean genius should venture to Opera, to the Royal Opera House in Covent Garden, now there he/she will find the RBO production of *Il Trovatore*, composed by Giuseppe Verdi, who understood Shakespeare (Verdi & Thomas, 2025), or to keep to the summer outdoor theme the agent should go to Opera Holland Park to explore *La Traviata* by the same composer (Verdi & Gaitanou, 2025). Opera is the ultimate complete artform and if the agent is seeking more meaning he/she could not have chosen a more apt works. *Il Trovatore* is virtually still pinpointing to the same divisions that Juliet was protesting about, and *La Traviata* the daring of Violetta to take chances against all odds, that is the spirit needed for Italians to take at the times of “Risorgimento”. But the agent today overwhelmed by power of the music of Verdi might once again only intake the experience and live that realization for another day; blue paragraph.

### **Artistic Substratum Cycle, Paragraphs 4–8**

When one is in crisis one should start from music and the agent is in luck as London is the city of music, e.g. only in the classical sphere it has at least seven world class symphony orchestras (LSO, BBCCO, BBCSO, PO, LPO, RPO, OAE). The agent is in double luck as in summer there are the Proms, the greatest classical musical festival in the world, hosting the BBC orchestras and the greatest ensembles and artists from all over the world into one of the most iconic concert halls in the world, namely the Royal Albert Hall (Davie, 2025). One night there is enough to gather one’s emotions and shape up your thoughts into something positive, and to think that this is a tradition going back decades. One sees the aid and relief in the spirit of London community alone as the Proms alone constituted citizenship over time. The agent may be still not clear what road to take, but this is the second cycle round and he/she knows that the trajectory is right even if the meaning is still muddled; red paragraph.

In times of uncertainty the visual arts can offer a hand, and where better than settling emotional background at the National Gallery and on the subject of proto humanism and citizenship there could not have been a better show, namely the *Siena Exhibition* (Volohejjan, Llewellyn, Campbell 2025) and the agent will discover foundations of beauty from early painters, and from his/her emotions accumulated from PROMS and the memoir of the first

kinesthetic cycle of Meltdown/Rosetta/Romeo&Juliet/Trovatore cycle. *Siena: The rise of painting 1300-1350* features four great Sieneese painters (Duccio, Martini, and the Lorenzetti brothers). and the centre-stage is taken in terms of citizenship, in fact Siena constituted its community on principle of citizenship including, “*buon governo*”, “*bene commune*” and Great Beauty, at least a century before Florence itself, preceding the cradle of the Renaissance. The NG is also filled with so many other masterpieces, but the agent is in search of something more contemporary and the author suggests the Summer Expo at the Royal Academy, where the whole country pours in with infinite talent from all walks of life, another great stage of citizenship on public display. The other unmissable venue for art is Tate Modern (Bolitho, 2025), one of the largest gallery of its kind, entirely devoted to modern and contemporary masterpieces, one current exhibition in particular is Emily Kam Kngwarray (Kngwarray, 2025), she and her abstract/realist depiction of her country and its spirit too, and the repercussion in her community, not unlike Duccio for Siena, Emily installs pride, tradition and citizenship in her community still alive in spite of the harsh history of colonial and post-colonial Australia; yellow paragraph.

Another source of beauty and history is the V&A only this time he/she enters with the knowledge not to be completely carried away, but focusing what art can do to a visiting citizen (Horsfall-Turner, 2024). The Mughal exhibition is the ultimate test to consolidate that knowledge (Stronge, 2025), if one had questioned why the Taj Mahal is the most beautiful building in the world, this exhibition will answer that question as the four emperors featured in this exhibition gave way to splendour of their courts, which simply surpassed that of any prince, providing the measurement and the ideal of global citizenship as “Paradise on Earth”; green paragraph.

Film is probably the greatest synthesizer work of art, it brings together an army of experts for one final product from all art forms and connected activities, a city of workers in any great movie indeed, and the agent needs one now. For a very fulfilling experience in movies one would recommend the BFI (NFT) between SBC and NT, the and its mega-screen for an ultimate experience. A recent film particular relevant to the path of the agent in a new city is *Parthenope* (Sorrentino, 2024) whereby the spirit of how a city has to be represented in one synthesis, not unlike the *Maesta`* for Duccio at NG, eg the task was to depict what the city of Naples represent today, personified by the character, a beautiful woman nonetheless not unfamiliar to the dark urban forces, and finally her redemption in choosing to migrate for the rest of her life in order to regain the recognition of a glorious return home; the message here is when you violate citizenship you take exile as part of expiation; blue paragraph.

### **Artistic Intelligence Cycle, Paragraphs 9–12**

The agent still into a new crisis seek an eclectic venue and is sent by the author to the Barbican Centre, the Arts Centre that holds all the arts under one roof. Once again starting with the music, he/she discovers a whole exhibition on *Feel the Sound`* (Kemp, 2025) where this time round he/she gets his/her questions “humanistically” explained on his her previous unresolve experiences at Meltdown and the Proms, from virtually feeling the vibrations with one’s body to contributing to the sound contour of a community, and even AI composing a melody for the agent. As if it was not enough he/she can see the London Symphony Orchestra on stage at the Barbican Hall, one of the world’s greatest symphony orchestras. This whole experience is so therapeutic for the agent, there are all the hallmarks of proceeding further, starting once again with the most abstract of the arts being able to see goodness in sound and music; red paragraph.

The Barbican also proposed a very dense program in the visual arts, three galleries, all under one roof: the main gallery dedicated entirely to a retrospective of Noah Davis, the Curve for contemporary art, and a new gallery on Level Two, dedicated to a dialogue between a great sculptor Alberto Giacometti, and one of the present namely Huma Bhabha (Jhaveri, 2025). They do converse so well together and see the precariousness of life and the need of building a citizenship. As their figure stroll past one another (Giacometti) and are composed of multifaced matter (Bhabha) both artists are making sense of a humanity that should grow aware of its time and place, and the agent by now is wising up on this idea, suddenly the sculpture seem to interact with the brutalist surroundings; yellow paragraph.

The agent still overwhelmed in this artistic aura joins one of the architecture tours around the Brutalist concrete surroundings, learning the resilience of London citizens since Roman times to post war Britain, and the ability to re-invent themselves. That legacy is sustained by an Arts Centre, equally endowed to bringing that resilient spirit to the fore, and it is certainly working for the agent, coming to terms with the social aspect that the arts centre must infuse in a large community and multitude of visitors to the centre. Staying at the Barbican and a trip to its theatre the agent will be stunned by the visiting musical playing there now, namely, *Fiddler on the Roof* (Stein, Boch, & Harnick, 2025). There could not be a better work to contextualised the present wars both in Ukraine and Middle East, if only one could make the leaders of the two conflicts sit in a room and watch this musical, that would free them from their prejudices against each other and start building a global citizenship; green paragraph.

Artistic intelligence is knowing where the truth really lies, and concatenating and synthesising past and present. There is a show in the Pit theatre in VR technology, *In Pursuit of Repetitive Beats* (Emerson, 2025) allows the agent participating in an activity and making him/her have a close sensation of that phenomenon, empowering someone to begin to take part in something from something that cannot be reenacted like a rave party of the late 80s. The agent virtually embarks on the adventurous journey of a raver and at the end gets to the party and realises the mass of virtual people around him are just fleeting ghosts not unlike his past friends some of whom no longer around, virtually spirits if not for real, in that new experience of a virtual event. For the agent this the phantasmagoria of global citizenship, the putting himself/herself in the shoes of an earlier generation although never living there, blue paragraph.

### **Humanities As Superstructure Cycle, Paragraphs 13–16**

After another crisis the agent is back to square one but with three fully completed cycles and now going for a fourth, not unlike in *Goodnight, Oscar* at Barbican theatre, Oscar Levant's wife right at the end of the play mixes the coffee four times to tune in with the genius mind of Oscar via one of his bipolar idiosyncrasies (Wright, 2024). The agent sees a somewhat solid artistic construction and he/she could go on building more except he/she has enough experience to transcend to the first superstructure, the most natural that arises from the arts, namely the humanities. One place in particular to find enough sources to build on the arts foundation and the humanities as superstructure is none-other than the British Library. Visiting this imposing sight by Saint Pancras International station one sees at its front gate, even before the opening times, a long queue of students and researcher forming in the Piazza. This library has 170 million items, over 18 million books, and 11 reading rooms, the most popular of which is Humanities 1 on the first floor. Here the agent finds its way and scope to really build on previous foundations, an exhibition on the lower ground floor is *Story explorers* (Lawrence, 2025) for helping to go back to basics if in crisis, for new comers who

wants to learn new paths/dimensions/stories, new adventures, new exciting engagement with books and literature. On the same floor the agent finds a booth of BL rare recordings on music, linguistics, literature, journalism, and this being a tip of what the library has to offer; there is this space a new sentiment of hope; red paragraph.

The agent now filled with hope to dare, as he/she dips its head into the Sir John Ritblat Gallery and there he would find example of great works of art scope both in their art book and literary sense see The Codex Sinaiticus, The sketchbooks of Leonardo, Lyndesfarne Manuscript, the Magna Carta, the Gospels of Saint Cuthbert. But this is only the tip of a iceberg, The recent exhibition of *Medieval women* (Jackson & Harrison, 2024) had the occasion to capture that fugitive beauty, the daring “spiritology” of phenomenon, namely transcendent daring in the *City of ladies* of Christine the Pizan, the fully composed play of Hildegard of Bingen for her nunnery alongside her mystical visions; the signature of Joan of Arc, one is really in the realm of the spirit, however inscrutable it may be, there is the urgency to dare forth; yellow paragraph.

The agent develops a self of care into such magnificence, for example another recent exhibition alongside *medieval woman* and to parallel the *silk roads* of the British Museum, namely the Mogao cave 17 (Doumy, 2024); in the most famous tale of Plato the cave is synonymous with limited view in respect to the world, in cave 17 of the Dunhuang complex thousands of manuscripts have been found, some of which displayed here at BL. The extreme care towards these works the monks have taken is extraordinary, so they left a legacy not only in Tibetan, but Chinese, Khotanese, Sanskrit, Old Turkic cultures, and cosmopolitanism is a product of great literature and the power of the word (Parekh, 2003) green paragraph.

The phenomenon ends this time with the major exhibition at BL namely *Unearthed: Power of gardening* and although the topic is gardening the parallels are infinite as the agent has been endowed to take part in the world, in nature of all things, with growth, with nurturing, with today’s issues of climate change, ethics and the possibility for some activism even for global citizenship (Smith et al., 2025). Putting oneself in the shoes of gardeners between their ego or right to possess an allotment for survival or for hobby takers, and the global citizen facing the limited time left in the global climate era. *Unearthed* places the ball in the court of the human, who thinks he/she can live without nature, when in fact nature can do without the human (Margulis & Sagan, 2023). There are invaluable textual sources, books mainly that have enclosed and testify issues, the topics to be studied are endless from the nurturing of communities in time of war to the successful objective of urban cooperatives, to the green spaces of a city, from botanical observations to urban guerilla gardening, there are possibilities to undertake critiquing colonialism e.g. one can repair the present by adopting rematriation, or by exploring the horror policies of insecticide over the land after the war, to gardens in the future and in space, and to the life living re-pollination. The exhibition ends with the artist Alexandra Daisey Ginsberg AI program allowing the agent to experiments how to cultivate ideally the best of allotment, and a VR with 3D effect *Pollinator Pathmaker* (Daisy Ginsberg, 2021) showing the aspect what an ideally pollinated space can produce, and the agent travelling like an insect though the fields of a life-giving environment (Braga, 2024); blue paragraph.

### “Spiritology” of Phenomenon

Here ends the “decaexalectics”, the agent is left in the realm of the “spiritology” of phenomenon (Forest, 2024), here employed for finding common global citizenship agreement

he she has even entered the other, the activism and a new dimension of expertise, just by kinesthetics. Going out there is so fruitful, this tour through the cultural in current London based on the theory extrapolated from *la rose en vie*, has stirred up so many aspects of what a vivid global citizenship could base itself on the artistic experience itself and this is only one local example, many more phenomena awaits for any aspiring supporter of global citizenship in their fraternal acceptance of the new countries and countries of origins (Zucco, 2018). Those new values for a global citizen come from both the intuition and close examinations of what artists have been able in their works to communicate to an audience and in their sister disciplines, the humanities, able to capture a more humane world than other fields have ever been able to ensemble.

### **Conclusions**

One forms a new global citizenship by starting to agree with a philosophy based on the arts themselves, and a major superstructure on the humanities, and the discourses pointed out in *la rose en vie*: namely “decaexalectics”, artistic substratum, “artistic intelligence” humanities’ superstructure, “spiritology” of phenomenon. Let’s exorcise the postmodern condition of Loytard once and for all, let’s have a new metanarrative based on the Artistic Intelligence, and the Humanities as a superstructure aided and not supplanted by AI. Global citizenship is badly needed, now more than ever, and only with an alert flexible humanity receptive to its plenitude of its globality may it have the edge to competently liaise with AI as viable partner to solve the large problems. The arts and humanities are playing a vital role in keeping the chaotic forces of doom and gloom at bay, and they are in a position of opening a new balanced dialogue between different superpowers, breaking the ice of the new cold war and have a discussion starting from the arts to agreeing to stop hostilities, for a species that needs to heal and progress in peaceful and mindful ways forward to a new inspiring global citizenship for the life of a more fraternal/sororal, interconnected and responsible world to come.

### **Publisher's Note**

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