

New Revolutions in the Arts, Humanities and Education; Past, Paris 2022 and Future

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Abstract

The Covid-19 pandemic is one of those humongous events that places the whole of humanity into uncharted waters, paralysing and inhibiting society, yet artists often have rebelled against these new conditions by offering revolutionary works, and in Paris not least. Such recent massive crisis has just impacted on experts, professors and teachers, and they in turn have just only begun to comprehend, discuss and debate the matter leaving ample room to theorising possible new revolutions. This paper fills that gap of knowledge by demonstrating hands-on how to seize this post-crisis moment and turn it onto 'new revolutions' founded on the legacies of great art works, and aided by the humanities' syntheses and educative practises. Specific material presented in this paper includes a diagonal approach across cultural synchronic and dialogic axes, supplemented by a 'Triple Dare' theory derived from the author's *La Rose En Vie* (London, 2022) - based on case studies in the philosophy of history of the arts - foreseeing a future still in human/humane/humanistic hands. This paper argues that the arts, humanities and education are the best candidates to be launching new revolutions as they have amongst their ranks: 1) the best subjective founders for a new order, 2) the best experts of theory implementation, and 3) the most goodwilled educators. New revolutions are just around the corner and Paris, with its extraordinary legacy and the present double conferences of PCAH2022 and PCE2022, has a golden opportunity to leading and inspiring new great adventures.

Keywords: Revolutions, Arts, Humanities, Education, French Films, History of Paris, History of Arts, PCAH2022, PCE2022, Art Paris Art Fair 2022, Dare-Renaissance, Tetralectics

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Introduction

In an immensely complicated multiverse/metaverse recently battered by a pandemic, new revolutions come and go, some are difficult to be recognised as such, some stay in some artistic or media forms, others forgotten for ever; some are to be taught and some to be put aside until someone really understands them. Revolutions founded on the arts, supported by the humanities, and propelled by education are here to be pursued, and in a time-and-tested place like Paris they offer an unrefusable chance to rebuild something anew.

Already in the first few days in this very conference of PCE2022 and PCAH2022, it has been expressed by the Chairman's introduction (Haldane,2022), and Key Speakers' presentations (IAFOR, 2022) the fact that Paris is a beacon of ideas, revolutions, and changes (IAFOR, 2022) and the revolutions awoken by the arts, humanities and education are leading events to be sought after at all costs. This presentation will further build on these premises, and propose a personalised way to contribute to these new found revolutions.

Arts, the Past and Parisian Foundations

The term revolution will here be used taking two major meanings namely:

1. A sudden great change(an uprising of usually heroic and visionary, bringing significant social-political change of values (Cambridge, 2022)(Goldstone, 2013) e.g. The French Revolution, but not restricted to it(Furtado, 2000), here more like an artistic revolution is discussed, and
2. A movement in a circle(Cambridge Dictionary, 2022), here the historical span of such artistic change(Pizzaia, 2014).

One could argue that, just before the pandemic there were signs that something was not going well in Paris: e.g. the burning of Notre Dame in 2019 was like an omen for something no one could have ever expected. Soon after that, It all soon materialised in a monstrous pandemic, dreadful lockdowns for all people, and the loss of life of many of the most valuable senior citizens of humanity.

The pandemic took over and continued thereafter with a longer than one expected global occurrence, bringing everyone back to minimal economic times. The Covid world crisis has changed everyone's way of life and has installed feelings of uncertainty, to the extent that traumatised beings need a place to re-configure their very existence.

It becomes of paramount importance then, to have the practitioners of the most creating and inspiring of disciplines to joining hands and to convene and discuss this present, in a place which better than any other has, time and time again, come through many crises in full colours, reinventing and revolutionising itself every time.

Yes, Paris is culturally and symbolically, still for most, the capital of the 'West' if not of the whole world, and even in current elections mode, (the third round/the administrative ones, today) it is focus a great attention. The arts, humanities and education seem not to be mentioned in great revolution of the world but they are vital protagonists, one example, namely the Art Paris Art Fair 2022 which manifested world premiere revolutionary changes. The first fair to implement sustainable approach, as it made a commitment to developing a sustainable program to its organisation based on a life cycle assessment (LCA). This newly adopted policy received great acclaim, as its introductory welcoming statement echoed:

Paris is in the midst of an exceptional period of cultural and artistic renaissance illustrated by the opening of new galleries and venues, the renovation of existing cultural institutions and the inauguration of new ones. More than ever before, the City of Light is asserting its role as the place to be for contemporary art (Art Paris Art Fair, 2022)

Indeed a resounding renaissance of hope in this cradle of success, yet the task ahead is gigantic, namely identifying new revolutions in a multi/meta-universe with no blue prints, no metanarratives, no logic, are crossing the present and making sense of it all is so often impossible; an illogical moment best captured by Charles Dicken's *Tale of two cities*:

“It was the best of times, it was the worst of times.... (Dickens, 2012)”

Civilisational revolutions of earlier ages are not always straight forward to be identified and many remain disputed(Balter, 2012), however Yuval Harari in *Sapiens* narrowed them down to three major revolutions, namely 1. The Cognitive Revolution 70,000bce a generic term which could be applied to many more revolutions, 2. The Agricultural Revolution at around 12,000bce, and 3. The Scientific Revolution around 1600ce(Harari, 2014), once again no direct mentions to the Arts, Humanities and Education yet this paper would find no difficulty in putting them centre stage in terms of past/present and future respectively.

It would be impossible in a short paper to mention sufficiently the interminable list of political and cultural episode that characterised Paris as civilisational centre in the last thousand years. It imposing itself globally to form a solid ‘brand’ that can be used by any organisation wanting to reinspiring a post-pandemic world. If one had to pinpoint as symbolic image of Parisian foundations, physically visible out there, an anchor of solidity, one would envisage the four enormous pillars that sustain the Eiffel Tower. That ‘tetragon’ of strength elevates the viewer’s soul exponentially to the highest ground, like the four corners of the transept of a Gothic church.

Yet revolutionary Paris was never uniform or static even at its most feudal, conservative and bourgeois days whether under Charlemagne or the Sun king or Napoleon III, but rather always have contrasting polarities playing alongside its more authoritarian counterparts, ready to duel it out, usually resulting in exploding revolutions.

Paris provides the most prolific of iconic revolutionary female figures in History, from Saint Genevieve, to Saint Joan of Arc, from Catherine of Volois to Caterina de Medici, form Loie Fuller to Josephine Baker, from Julia Kristeva to Luce Irigary, from Edith Piaf to Maria Callas, from Coco Chanel to Simone Signoret, from Simone de Beauvoir to Simone Veil.

Paris the mother of many political revolutions (Goldstone, 2013) but also many artistic ones(Graham-Dixon, Art of Paris, 2004) (Sky Arts, 2015) and inventor of entire artistic forms too, take for example the artforms of the ballet, or of photography, both artforms were singlehandedly conceived in Paris.

Art more than anything, and in Paris especially, intensifies the sentiment of being alive and along the Seine more than ever. Who can forget the Paris of Du Bos or Batteux, the Paris of Berlioz or Bizet, the Paris of Manet or Monet, the Paris of Debussy or Satie, the Paris of Picasso or Matisse, the Paris of Proust or Hemingway, the Paris of Breton or Dali, the Paris of Sartre or Foucault? These were some (in Lacanian terms) “cultural quilt buttons” of

civilisation which have characterised new revolutions across the ages of changing tastes and morals; for example, the artists who were at one time as *le salon de refuses* became the backbone of Impressionism, one of the leading schools in the history of art. Another example, the Dadaist and Surrealists revolutions enlightened the dark times of post First World War. Similarly The degenerate modernists excluded by fascist regimes become the backbone of brutalist aesthetics and ‘postwar’ art; that’s how influential Paris was, not to mention in the fringes of life in the studios, its cafe’s, and nightclubs, its salons(Sky Arts, 2015). For the influence that Surrealism exerted internationally after the crisis of world war one just visit the exhibition *Surrealism Beyond Borders* still going at Tate Modern(Gale & D’Alessandro & Lauder, 2022). For the influence of Parisian Brutalist revolution after the crisis of World War II see the recent catalogue of Jean du Buffet’s London exhibition(Nairne, 2021), and for a general transcendence of the war in British art see the current exhibition of *Postwar Modern* at the Barbican(Alison, Floe & Flint, 2022).

In short Paris and its artistic revolution offers a great case study in the history of civilisations and in the arts no less, and further reconfirming the artistic tetragon foundations formulated some time ago the author had founded on history of civilisation in general some time ago:

Music

Art

Literature

Cinema (Pizzaia, ‘*Dare-renaissance*’, 2009)

More specifically expandable in artforms:

Music(instrumental), sketches, abstract

Art (visual), Poems

Literary works/Theatre/Dance/Architecture

Film/Opera/Philosophy-Aesthetics (Pizzaia, *Transcivilisations*, 2014)

across the ages on other case studies based on Renaissance, Middle Ages, Modern Era, Antiquity((Pizzaia, ‘*Transcivilisations*’, 2014, see also Pizzaia, ‘Building Bridges’, 2012).

Humanities Today

Instrumental to the artistic foundations of a human absolute is the support and contribution offered by the humanities. The term humanity in its singular form will be used as a symbiosis of its three great meanings 1) Humanity as all people, the humanoids of this Earth, the Human species eg homo sapiens 2) Humanity as a discipline that falls in the bigger umbrella of the faculty of the Humanities e.g. Linguistics, Musicology Psychology, Philosophy etc.; 3) Humanity as the unique humane emotions, dignity, and kindness every human experiences.

As one enters complex multiverse reality, one can only cross it diagonally to make any sense of it, for example the past inhabited by the arts as shown (as in the case of Paris’s past), ‘transversed’ it and rendered simplified with a tetragon of the arts, which in ‘*Transcivilisations*’ became revolutionising dialectics(Pizzaia, 2014), across time too, hence further called a ‘tetralectics’ of four corresponding Arts.

Tetragon/Tetralectics of Humanity as the human being

Emotion (Mus)

Beauty(Art)

Knowledge (Lit)

Good (film) (Pizzaia, *Transcivilisations*, 2014)

The tetragon was further transformed as in a subsequent study, *Hourglass of Being*(Pizzaia, 2018) which paired and juxtaposed the arts with humanities themselves. Humanities are the go between the arts and sciences, many of its disciplines from musicology to psychology are the ideal linking between the arts and the sciences (Rens Bod, 2015).

Tetragon of Humanity as Humanities:

- 1) Musicology/Psychology/ Education
- 2) Linguistics/Art History
- 3) Social Sciences/Economics
- 4) Ethics-Philosophy (Pizzaia, *Hourglass of Being*, 2018)

Moving on, diagonally/diametrically rather than only vertically (dialogically) or horizontally (synchronically), from the past as sustained by the arts, to a present sustained by humanities, one could look at the example of PCAH 2022. Scholars of humanities meeting in Paris today and exchanging information, reviewing and even revolutionising their core subjects and requirement even as one speaks: for example, an online link has seen the start of an implementation of research at the undergraduate level of the humanities (Aiello & Mieg, 2022). Humanities as activist for a better global arts community: See also panel presentation: ‘Whose Heritage? Reconsidering the Museum as a Global Commons by Georges Depeyrot (IAFOR, p. 19) Humanities righting the wrongs of colonialism’: see also Keynote presentation: ‘Restitution of African Cultural Heritage and Its Challenges’ by Guido Gryseels (IAFOR, p. 22) and Humanities as beacon of knowledge See also Keynote presentation ‘Knowledge Sans Frontieres’, by Tim Gore (IAFOR, p.18).

In portraying some of the most complex theories, one would use simple three partite or four-fold list, like a tetragon, which is still a powerful tool today, used prominent theorists of the humanities see Kant’s four aesthetic movements. Tetragons succinctly summarise something as complex as an absolute, see for example Harman’s philosophy of Triple O theory (Harman, 2018) as in a fourfold form:

Quality of Objects:

- 1)Sensual Qualities
- 2)Sensual Object
- 3)Real Qualities
- 4)Real Object

Humanities keeping a powerful middle ground between the arts and humanities and criticism occupy between the noumenal and the phenomenological event, or even Alain Badiou’s theory of the four truth procedures, interesting enough with a window to the arts namely:

Art
Love
Science
Politics (Kelly & Piero, *Alain Badiou*, p.46)

Still in the realm of the transcendence one example from the 'Parisian Theological Turn', one latest theoretical tetragon entering into a religious study realm from Jean-Luc Marion, allowing the possibility of piercing across the divine universe (Elkins, 2004).

- 1) The event
- 2) The idol
- 3) The flesh
- 4) The iconic (Marion, 2004)

Yet more down to earth and unafraid of transcending, one can be taken across a more secular universe, and still very an ethical one, see the tetragon of Triple Dare Theory which becomes a humane dialectics of truly meta-humanistic values.

Tetragon/'tetralectics' of Humanity as humane:

- 1) Hope
- 2) Dare
- 3) Care or Double Dare
- 4) Love, *dare in latin / pourdonner* or Triple Dare (Pizzaia, *La Rose en Vie*, 2022)

In this construction *La Rose En Vie* from an initial state of emotion the artist, the being most gifted to foresee the journey, furnishes a Dare to construct or Dare-construct theory, the example is often termed *Dare-renaissance* (Pizzaia, 2009), to counteract the deconstructive postmodernist relativist ways, yet going beyond the reductive/negative if not destructive deconstruction. Not unlike Derrida, *Dare-renaissance* does try to find the string that pulls everything apart, yet unlike Derrida one takes the string of the tangled skein and re-spins it, and even re-weaves it across the syntactical (weft) and dialogical (warp). *Dare-renaissance* starts from a horizon of hope and transits into 'Triple Dare theory', which takes one from a state of hope to another state of revisited hope (Love); in a full revolution of the mind, one goes through the states of transcendence of 1) Hope 2) Daring 3) Caring (Double Daring) and 4) *dare/ pour-donner* or Triple dare (NB *dare* in italics, is the latin verb for the meaning 'to give', or in French 'pour donner'). The weaving continues, by testing one's progress, one's nitty gritty reality, one's new found love. This often means test it retrospectively, e.g., go from 4 to 1 by way of abstraction, from the newly stage of Love abstracting Love to a state of *dare/done* (triple dare), from a state of Dare abstracting Dare to a state of Care (double Dare), from a state of Care, abstracting Care to a state of Dare, from a state of Dare abstracting it to a state of that initial hope. Applying *Dare-renaissance* to something more tangible might share new light, for example the current French Elections:

TRIPLE DARE THEORY with example: ON Current Parisian politics/elections:

TABLE 1 French Political Elections 2022

INITIAL STATE OF HOPE: One wants a change of political affairs at least in Paris if not in whole country

1)DARE: One Transcends Dare state to Care state: First round of the Presidentials one can dare to choose an independent candidate

2)CARE(double dare):One Transcends Care state to *Dare/Pou Donner/Donate* state: Second rounds one takes extra care, and ensures that some of the policies are carried out by a more probable winner

3)DONATE *dare/done* (Triple dare): One Transcends *Dare/Pou Donner/Donate* to Love; The legislative round chooses the actual people which will be most likely to make the change, eg donate more to the people

4) NEW STATE OF HOPE, LOVE: second round of legislatives, this should ensure a new state of change, ideal communal and civic Love.

For proof one re tests the 'tetralectics' and goes backwards by abstracting each time.

4)DONATE:One abstracts Love from Love to a *Dare/Pou Donner/Donate* state: *What has the Parisian candidate has given to society after all?*

3)CARE:One abstracts Care from Donate: Has he/she been motivated by the true care and attention?

2)DARE: One abstracts Dare from Care: have the candidate still got that spirit of revolution which started the whole campaign?

1) COMPLETE REVOLUTION: HOPE ATTENAINED or no hope? Does one have a new state of change in Paris itself, if not nation wide?

Education, French Film and the Future

Education is instrumental to follow after every good humanities' theory. It serves an important role of imparting a new start, a new revolution in practice, as it feeds from the theoretical 'tetralectics' and helps the recovery by actual activism. Contemporary theories of learning that could easily adhere to the author's tetralectics are laid out in tetragons too ; take for example Kolb's learning revolution.

1. Abstract – Conceptualisation
2. Active -Experimentation
3. Concrete – Experience
4. Reflective – Observation (Illeris, 2009, p. 85)

Or even Heron's The Basis life cycle of the ego:

1. Emotion - effective mode
2. Imagery - imaginal mode
3. Discrimination – Conceptual mode
4. Action – Practical mode(John Heron, 2009, p.132)

The three meanings of humanity given above (Cambridge, 2022), can best be explicated with the slogan: Education, Education, Education, this is key to integrate continuously these three meaning of humanity, and that can also be summed up as hope in Triple Dare theory, and given the journey that *La Rose En Vie* has undertaken, e.g. in showing artistic foundations in the past', humanities for the present and education for the future are more desirable than ever in forms of revolutions.

An example is best to illustrate this 'piercing' through cultural synchronic axes of subworlds of this multi-verse; one has chosen the current artistic medium, namely recent French films. Last time that Paris ran into the deepest of crisis, being invaded by the forces of Nazism, a film of hope came out, and became in short one of the greatest films of all time. It was *Casablanca* (Curtiz, 1942), and set in the homonymous Moroccan town, where an American

entrepreneur, Rick, played by Humphry Bogart, ran a night club. Starting from a state of hope: it is a world devoided of postcolonial critique, and still muddled into nationalistic ideology. Including the standing ovation as soon as La Marseillaise was played, even in the presence of enemy forces, a testimony that the people knew what they wanted even in a seemingly neutral American café/nightclub. Yet the forces of good are summoning Rick, he cannot remain neutral for too long. Transcend Hope with Dare; Rick's best friend is Louis, a French Police Officer and slowly his engagement from his initial *estrangement* becomes more and more clear, he dares to dare. Even in one of the most iconic romantic of scene of all times Rick says goodbye to Lisa: 'We'll always have Paris'.

How to translate Rick's *engagement* today?

Transcending Dare with Care: The film *Small Body*(Samani,2021) has encountered reasonable success at Cannes Film Festival. It is set in the early Twentieth century along side the borders of Italy, Slovenia and Austria, and how the determination of woman in her Christian belief reach her goal at all costs. It is usually depicted as a remote area yet its inhabitants spoke three, four, five languages and got along fine for generations, the only place of Europe where the three great European families of the Languages meet, the Latins, the Slavs and the Germans, yet each government would describe their respective bordering areas as the most marginal of their own respective nations. There has been so much cultural exchange over the centuries. Yet will Paris continue that fusion of those linguistic families, a brotherhood of nations, or choose the more nationalistic card as some countries are using, see Hungary and UK?

Transcending Care with Donate/*Dare(pour donner)* state: these are hardly times to talk about agape-love, the new state of hope has to come to terms with the realities of this world. In a film like *Reflection* (Vasyaévych, 2021);, which picked up the Golden Lion in Venice, in which a Ukranian surgeon was captured by Russian forces as early as 2014, he lives the atrocities and torture first hand yet the language and cultural difference are bearably noticeable. This film depicts a reality the West has so often turned a blind eye to, from the Orange Revolution of 2004 to a full scale Russian-Ukrainian war in 2022. A world with no Love yet two communities so alike in language and spirit, how could that be precipitated in such a stagnating affair? With all of its caring and *dare-pour donner*' will Paris, leading light of the EU be able to placate and embrace those minimal differences both Ukrainians and Russians are not able to reconcile? Will Paris continue to donate peace to contries at was withing and outside Europe? At what price comes love? Recent French films like *Vortex*, *Fire of Love*, *Bergman Island*, *Fire/Feux*, and *Robust* and so often reminds us how difficult to maintain a loving relationship and how easily it can all fall apart, from the human to an ecosystem, to the universal.

The film *Paris, 13th District/Les Olympiades* (Audiard, 2021) offers some pragmatic solution at the metropolitan level : there is a teacher who meets his student in the real estate industry, after both have left the education system. The teacher admits he could not continue to teach what in practise was not working for his students' future. Similarly, the student found that the degree was not giving him the skills needed to move on in his life. A message of crisis uncovers in secondary and tertiary education both unable to secure the basic common dignity to their students. The education's inability to cope with students' lives in another example from the same film, namely of a law student from the country coming to study in Paris and virtually been destroyed morally by her own class-mates, even when as the student was only working out her gender preferences. This systematic character destruction goes on in front of

the lecturer, who is unable to spot what is failing the student. Should there be a greater number of teachers per students?

Abstract *love* from *Love to dare/pour donner*: the film *Paris 13th District*, is a gem for the power of some members of that diverse community, e.g. the Chinese-French young woman uses all her practical skills to get to her new stage of coming of age, at ends up achieving the unachievable. The French title *Les Olympiades* for its English title 'Paris 13th District' emphasises the Olympic strife by the protagonist to overcome social taboos in order to make things work for themselves, often using incredible skills inherent in the family rather than those imparted by an exhausted educational system, Paris is to reborn through these new great individual characters, once thought marginalised, as poor inhabiting places of 13th district, but today saving a replacing a failed education system and regenerating the city of lights/love.

Another most educative and complete film is *Benedetta* (Verhoeven, 2021), a brilliant biographical depiction in period costume, full of hilarious French humour yet depicting how a couple could survive in the very restrictive religious system of 16th Century Tuscany, a region of Europe that had seen in full a Renaissance, yet descending into a world of power and religious hypocrisy of the highest order, *Benedetta* finds a way between the Religion Education and doctrinal dogmas and the pragmatics of the day to day to bring the best in humans around her, her convent as an institution, her community the city, always liaising between what seems mystical religious and what is just and should be attainable.

Abstract *Dare/pour donner* to *Care*: The same moral issue is faced in Education institutions as it is raised in the film *Happening/L'événement*(Diwan, (2021), and although the setting is the postwar period, a period when existentialism was running riots yet for feminists there was an extra layer of weight on their shoulders as Simon de Beauvoir were to testify in *The Second Sex*. The film is not about the famous philosopher but a country girl, who had an enormous agonising task to hide a pregnancy. She is abandoned by the care of her family and friends, and has to choose between motherhood or getting a tertiary education. Once again, the University system literally failing to help the tremendous sacrifice of many young women who had to go through abortion in order to keep in touch with the rest of humanity. (See this as an example to abstract *Care* from *Care to Dare*).

Full circle/revolution comes with a recent French/Moroccan film, namely *Casablanca Beats* (Ayouch, 2021):, a title with resonances to its more famous American predecessor, but this time the protagonist is more alert in pragmatic needs of his times. The story is about a poetry-rap teacher who is employed to teach in a school in a poor suburb of today's Casablanca. Soon this teacher wins over his class giving hope and empowering his students to compose rap verses and music. The results is life transforming, and especially for the girls the artform becomes a new tool for their own struggle for liberation from traditional taboos. In short, the teacher is pressured by the authorities to move away from the area, but the legacy has been set, his class becomes a self-sustaining group which will continue to liaise with the community in new terms. The seed of freedom have been planted for the future of that community, and education was instrumental to overcome stagnating traditions. A new state of hope, a full circle, a revolution from *Casablanca* to *Casablanca Beats* has been completed, arts and education are indeed centre stage albeit hostile environments.

Battling is the nature of the game, and nature seems to reveal a battling world of good and evil, creating and destroying, like the new incredible photo of the centre of our Milky way,

virtually a black hole, a dark destroying or the mother this reality, and also a struggling light that tries to escape at all costs, Finding that great beauty, edifying and destroying force is a work of art, in the great achievement of a teacher taking his/her students not only from point A to B, but also to life long sustainable learning.

What to make of one's reality? One cannot just hide behind safe symbolics of the past, just like the newly restored and due to be open Notre Dame and its Rose glass windows. Those were able to enchant the believer for centuries in a trance that work in those days, but how will a new Notre Dame be acceptable for the reality of today? We can say more comfortably than Rick today, in a Paris after the pandemic, we will always have Paris, but if we do not embrace the other, our brothers and sisters in need, will Paris always be in our reach? If artists, humanists and educators do not start to prepare the masses for the changes ahead, opening up and including the other, the marginalised, the oppressed via new revolutions?

Conclusions

We'll always have Paris, but will Paris always have us, if we do not dare to revolutionise?

Paris wants us to engage and dare with the other, double dare with the marginalised, triple dare towards the oppressed, and these revolutions start with events like PCAH2022 and PCE2022. As more and more new voices are joining the artistic, humanistic and educational discourses, more than ever wanting to add their stories, especially after a treacherous pandemic threatened to shut them all down. Paris, through its egregious legacy has an enormous advantage for reproposing itself as a centre stage of the new revolutions needed right now, possibly following on from the 'dare-renaissance' theory indicated above, and the gathering of experts at PCAH2022 and PCE2022 and the readiness to find examples in current arts, films and humanities for the new faces of education for new generations to come. That is where lie the new revolutions, that daring spirit of the artists, the caring of the new humanists and the donation to the other of great educators, namely a 'triple-dare' built on the tetragon of the arts. New revolutions as a new great adventure starting once more from the city of lights today, once again centre of this galaxy of revolutions, casting an escaping light for a new sense of meaning to this post-pandemic world; this city as symbol of past, present and future with new revolutions in the arts, humanities and education to match, a new fragrance of the great rose of hope, diagonally navigable through its multiverse reality and through god-particles to come.

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