

“Qualitum” History: Post-poststructuralism, the Arts and Humanities, and the Return of Beauty

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Abstract

For over a century Quantum Mechanics has dominated the theoretical discourse of reality, with its strong mathematical arm and hard scientific results, from Bohr to Feynman. Recently though new interpretations have softened the rigid data into much more “humanised” context, e.g. conscious (Penrose), poetical (Wheeler), holistic (Sans Segarra), spiritual (Faggin), musical (Hood), emotional (Rovelli), deep-listening (Oliveros), and even a materialist like Žižek has used artistic narratives as musical variations in exposing his *Quantum History* (2026). This paper will support this softening of tone onto a new post-qualitative inquiry, and at the same time arguing further that the arts and humanities are centre stage if not foundations of reality itself. Given that Post-poststructuralist is suffusing this current epoch, a new reconstruction of reality is overdue, not only in the form of a proposed return to Structuralism, but this time round one based on the substratum of the arts, and the main superstructure on the humanities. The author of this study intends to further homogenise multidisciplinary discourse from quantum theories to historical and cultural studies, drawing from his extended research: “Resilience of *La Rose En Vie...*” (Pizzaia, 2021); “New Revolutions in the Arts, Humanities...” (Pizzaia, 2022); and “Global Citizenship Based on the Arts...” (Pizzaia, 2025), toward a new history, namely a “qualitum” history: an emergentist, humanist, post-postmodern, and even moralist account, and going as far as speculating the return of Beauty with the capital B. Yes, a Great Beauty, one even greater than the Classical one, inspiring young generations to take a “qualitum” leap forward, making it blossom, and enter life/history anew.

Keywords: “Qualitum” History, Arts and Humanities, Post-poststructuralism, Poststructuralism, Structuralism

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Introduction

In this Post-pandemic, Meta-modernist and Post-poststructuralist world, one severely tested by trust breakdown, post-ideology, post-politics and post-truth, it is increasingly difficult to try to defend its merits and talk about a history that chooses quality over quantity, one (world) endowed in true beauty rather than bombarded by mediatic lucrative information further adding fuzziness and uncertainty to the whole enterprise, or a reality already clouded by wave function collapsing in self-doubt. It is increasingly difficult to be positive about the arts and humanities as a premium fixer in a world that is in many cases proud of calling itself in the age of the post human, the meta modern, the trans human and into and all its dehumanising features, with more and more scientists and intellectuals surrendering to these artificialities rather than fight back with core subject knowledge. Given these difficulties “Qualitum” history however challengeable becomes even more than ever a must-discuss matter and one having the right equipment, one would argue, to uplift and rescue the situation from the confusing alternating current of irony vs hype of the present day.

Structuralism and Its “Posts”

The current research climate is really still in search of a stable intellectual space of its own given the chaotic shift of paradigmatic thought. Anthropology and Historiography has shown similar instances; unstable schools have risen from parent schools that seemed more stable. Structuralism for example, seemed a strong school with good postulates like culture and language being understood through strong relation to a structural whole, yet that same enterprise was literally “deconstructed” so successfully in the 1960s by the post-structuralist school most memorably by Foucault challenging Saussure, and Derrida challenging Levi-Strauss (Munslow, 1998, p. 14). That kind of Poststructuralism proceeded down a path parallel with the relativity of Postmodernism influencing the latter one (Butler, 2002, p. 7). But just when everything seemed lost, a recent return to structuralism is emerging in many fields (Faggin, 2024a, p. 15) so much so that scholars are referring today to a “structuralist turn” (Musser, 2026, p. 32), this has raised the possibility of rediscussing new terms of engagement.

Post-qualitative inquiry too has posited research, at least in its methodological level, in a narrower sense reminiscing a return to structuralism and poststructuralism too yet this time round one has a clearer picture of what the old master posts would have set out (Kuecker, 2021, p. 540). Less clear it becomes for the term post-poststructuralism itself, and with the double use of “post”, could imply two terms either cancelling each other out or an extreme form of poststructuralism in crisis with no way out (Belsey, 2022, p. 108), hence in both cases it would be more convenient to admit returning to something similar to structuralism itself. This new structuralism is influencing other fields and those of the arts and humanities not excepted. A recent work by Slavoj Žižek goes as far as suggesting a quantum history not afraid in following all various and probable paths, adding variations, in order to make sense of the collapsed wave function of any event (Žižek, 2025, p. 8).

The turn of the millennium and events like September Eleven and the 2008 Market Crash have further contributed to the weaning of Global and Postmodern consumer confidence/confusion (Tooze, 2019, p. 10) narrowing even more the intellectual foundations of permissively possibilities for Generation Z (Shafak, 2020, p. 53). In these circumstances how does one remain critical, sane, good willed, open minded to the future, when there are no longer perceivable foundations on what had no foundations (Rudrum & Stavris, 2015, p. xx). It is all more like walking on the edge of a precipice, one slim mistake, one would argue, and it is all

back to square one. Yet this situation furnishes the perfect opportunity to experiment with what has been always underestimated, namely the nature of the arts and humanities via a post qualitative inquiry whose *locus intellectualis* alternates the metamodernism and the historic, furnishing a glimpse of hope set against other more robust theories (Aagaard, 2022, p. 331).

Qualitum From Quantum

In such a volatile environment one strong theory in particular which has withstood the test of more of a century of laboratory testing, namely quantum mechanics, nevertheless it too also leaves the cloud of probability open to many possibilities, to which only the arts can hold on temporarily. Take for example the quantum mechanics and the idea of an observer needing to be there, or at least something conscientious for things to work out, even the idea of a past retroactively (Žižek, 2025, p. 40) changed by a present has taken full notion but really retroactivity depends less and less on the observer and its actual factor of being conscious and more of the quality of designing, hence the quality of that measurement, hence more quality than share quantity, *qualitá*, or *qualitum* super quantum (Van Hagens, 1967, p. 450).

Even in the early history of Quantum mechanics it was noticed that in order to excite electrons out of the or orbit it was not a matter of how many/much photons one would project but rather the colour of light chosen, there was a factor of quality rather than quantity that determined the jumping effect, incredibly the secondary category of qualities of colour could inspire Plunk to set his constant and convince Einstein in changing the theory to packets of energy. The quantum leaping has recently taken second place to quantum superpositions but one should at least see them always together at all times. One can also support the capability and strength of “quantised” past and reality but one will go even further arguing for a return of beauty with the capital b as centre stage of a world “dare-constructed” on the basis of the arts and humanities, namely a “Qualitum” History, one that integrates further the aesthetical qualities of the arts and humanities to a discourse of new study of phenomenon (Hermeren, 2014, p. 317), or a “spiritology” (Pizzaia, 2025, pp. 133-4), if not exorcizing Barthes’ “death of the author” (Sim, 2005, p. 192).

Qualitum history banks on the emotional (Evans, 2003, p. 62) and phenomenological and the emergentist part merging in qualitative thinking, in the artistic, in the lived, and in spite of decoherence (Polkinghorne, 2002, p. 44). Employing quantum mechanics there is a narrow margin between quantitative and qualitative research and in finding that gap a post qualitative approach can save the day provided an artistic masterpiece is at hand as *point de capitons* (Freeland, 2003, p. 139). Quantum jumping allows to measure that excess which only a great work of art can emit in creating a history based on its beauty, its own quality, registering that shift of new ideas and influences it emits (Van Gogh, 2025, p. 52).

Zižek’s *Quantum History* may not talk about quantum leaping as much but in substance it steps into the quality realm more than it let’s on, as its discourse is filled with artistic and humanistic object of studies and anecdotes, the employment of the Arts is optimum, eg. Beethoven’s 9th, Shumann’s 1st, *Hamlet*, *Oedipus at Colonus*, *Karamazov Brothers* etc all is impressive and makes them works of art pillars of his discourse and this kind of weaving suits the particularly the ability to find medium that can surfs the fragile standing waves of information (Žižek, 2026, p. 13).

The present era, allegedly dominated by metamodernism, postulates a midway between positivism and relativism, between determinism and unaccountability, Modernism and

Postmodernism, quite a task if one takes into account the merging and often shared attributes those two schools still contend and diversify upon and transcend (Bargár, 2021, p. 7). These continuous shifts in boundaries cause frictions in having a Post-qualitative Inquiry that does not fall into post-humanist traits (Wolfe, 2018, p. 356) and at the same time avoiding to repeat a complete return to structuralism a-la Levis Strauss. It is a major balancing act thought the ideal middle table so theorised by Harman in his Triple O theory (Harman, 2018, p. 10), which this study has been supporting via Dare-construction/Dare-renaissance theory of the author, namely Albert Pizzaia, especially in the art's prominence (Harman, 2019, p. 12) thus further producing a series of alternatives for post-poststructuralism (Pizzaia, 2018, p. 31).

The Power of the Arts

In the *Power of Art* Schama has so eloquently shown how a great work of art is the best and most powerful means to make sense of its cultural, social and even political environment (Schama, 2006, pp. 1–5), as it opens a new world of discussion, not unlike Heidegger's *Aletheia* (Heidegger, 2024, pp. 10–2). Everything else pivots around those great signs of creativity (Bailey, 2017, p. 11), a quantum leap forward as sustained in *How Arts Makes the World* by Spivey (Spivey, 2005, p. 252).

A great work of art can so powerfully reshape the whole of history point blank, from a conglomerate of chaos to a field of great events, and a field of the field can pivot on the standing waves emanated by great works of arts, best grouped into four points of reference, also termed as a "Tetralectics".

Arts and Tetralectics:

Music - emotion

Art - beauty

Literature - knowledge

Film - good (Pizzaia, 2021, p. 33)

The arts have at least four great pillars to rely on without counting its fifth as the synergy of all others (Pizzaia, 2022, p. 39), not unlike the circle of fourths and fifths in western tonality, not unlike the corolla of a flower of five petal, or a rose whose fifth takes you into another emerging corolla. See Also the Expansion of Tetralectics into Decalectics, from (Pizzaia, 2026, p. 25). This happens when one is in fields of interconnections where our mind connects rather than in brain locality (Faggin, 2024b, p. 10), The Arts taken in frequency repeatable patterns and cycles across fields and are in turn susceptible to wave formation and can be expanded into a Decalectic (Pizzaia, 2025, p. 128).

Expansion of Tetralectics into Decalectics, from Mona Lisa (Pizzaia, 2026, p.25) part ii:

Music of Music -

Music of Art - beauty

Music of Literature - knowledge

Music of Film - good

Art of Music - emotion

Art of Art - beauty

Art of Literature - knowledge

Art of Film - good

Literature of Music - emotion

Literature of Art - beauty

Literature of Literature knowledge

Literature of film - good

Film of Music - emotion

Film of Art - beauty

Film of Literature - knowledge

Film of Film - good (Pizzaia, 2026, p. 25)

The arts intensify the sentiment of being diverse and alive and create those fields where new standing waves of premium qualities can form:

Qualias from Arts DECAEXALECTICS expansion:

{Intro of Intro} Chaos 1

{intro} Chaos 2

{1} Emotion of emotion

{2} Emotion of Beauty

{3} Emotion of Knowledge

{4} Emotion of good

{5} Beauty of emotion

{6} Beauty of beauty

{7} Beauty of knowledge

{8} Beauty of good

{9} Knowledge of emotion

{10} Knowledge of beauty

{11} Knowledge of knowledge

{12} Knowledge of good

{13} Good of emotion

{14} Good of beauty

{15} Good of knowledge

{16} Good of Good

{concl} Great Beauty

{concl of concl} La Rose en Vie (Pizzaia, 2026, p.30)

All making the core component of *La Rose En Vie*. It is the author's portrayal of a beauty, indeed quite majestic, one certainly with the capital b, a great beauty that includes both beauty and the sublime (Scruton, 2011, p. 61).

The Return of Beauty

The arts then become the vital go-between to trigger and sustain the new structuralism at hand, in a time of chaos, symmetry and "concinnity" are very useful in formulating new frames and even across this history of quality, the return of a Great beauty. A simple observation in art history might help us realise these meeting points: The incredible drawings and paintings in the caves of Chauvet are 34,000 years old. There are 17,000 years between the cave paintings at Chauvet and those just as magnificent ones of the caves of Lascaux, and 17,000 years

between Lascaux and Picasso, by the way this latter aesthetics (Ribeiro, 2015, p. 9) founded his new school on “primitive” art form (Taliaferro, 2011, p. 110). Prehistorical Beauty was there 34,000 years ago and returned 17,000 years ago, and since so much has happened since, Beauty with the capital b returned; who knows how many times in between, and especially in the last 17,000 years. Classical art was only one instance when great beauty came into civilisations; with all its beauty it was only one instance of the whole story (Kul-Want & Piero, 2012, p. 55). Keeping track of great works of arts helps keeping track of history of civilisation. Take an indisputable work of art like none other than *Mona Lisa* (Sassoon, 2001, pp. 80–1). One cannot not feel for Leonardo, a polymath in search of protection, and his incessant search for a place to call home, migrating from court to court (Zöllner, 2003, p. 212), his soul without rest, even at Vinci, his hometown, he was pursued by his siblings over his father’s will, and one knows the feelings for that when not even your family supports you. In those precarious circumstance painting a smiling Mona Lisa Gerardini del Giocondo must have been the only quantum of solace, or as it turned out a “qualitum” of solace; the sitter and the painter were smiling at recounting to each other the absurdity and helplessness of life. One often forget how artists found “qualitum” of solace if not meaning even the unbearable burden of life into their masterpieces (Goudie, 2026, p. 136).

Discursive Qualia from Mona Lisa’s decaexalectic analysis:

intro of intro} Chaos 1

{intro} Chaos 2

{1} Physicalia

{2} Naturalia

{3} Sensation

{4} Perception

{5} Sentiment

{6} Beauty

{7} Knowledge

{8} Understanding

{9} Good

{10} Wisdom

{11} Freedom

{12} Power

{13} Hope

{14} Dare

{15} Care

{16} Donate

{concl} Great Beauty

{concl of concl} La Rose en Vie (Pizzaia, 2026, p. 21)

By sustaining the rich aesthetic discourse matching the equally diverse depth of qualitative culture of the time new topics forms around the unfolding and the interplay of the art work, it becomes clear that the masterpiece transforms and maps on a discourse of its own weaving new discussions and relations, revealing and unravelling new possibilities. The arthritic field is immensely broad, for example The Bronze Head of Ife (Platte & Hambolu, 2010, p. 1) today speaks even more than for the imaginable sums of its parts (Eisenhofer, 2010, p. 6), as it has preceded the Italian Renaissance by almost two centuries, it is a work of great craftsmanship that brings together a deep sense of history, intrinsically rooted in Saharan civilizations

spanning millennia before any other human settlement anywhere to diverse modern micro cultures to transcontinental Panafrica (Hoffman & Friedman, 2024, pp. 50–78).

The Great beauty of the great unknown of that huge period of time has been seen expressed by the contemporary artist Odutola who at the Curve had made up a fictional story of his uniquely painted artworks (Smith, 2020, p. 9), One could argue it was not history, and it was not true, but in the case of Africa, because of the so many thousands of years of humanoids and Homo sapiens there and so many layers of history (Marshall, 2015, p. 28); so any story, here beauty and/or art is still possible (Spring, 2015, p. 16), the wave function of beauty, all piled up onto each other, anything could in fact have happened, beauty transcends time, or as the artist adds:

History is fascinating, simply by how it is made. It is made by those who deem it to be so. It has nothing to do with what actually happened; it is edited, flourished and peppered with facts and credence...I really like because history is lived. (Odutola, 2020, p. 39)

The best example of the great beauty being extracted from the successions of great works of arts in *La Rose En Vie* is a recent work which reads history in qualitative way, an aesthetically transcending theme employing a “transdiametrical” transcendence what has been described as the Dare-renascence in tetralectics recurrences.

Template of Tetralectics:

Music // Emotion // Music History
Art // Beauty // Art History
Literature // Knowledge // Literature
Film // Good // Film History (Pizzaia, 2026, p. 25)

But this is surfing the standing wave rather than collapsing it and that is where Qualitum history has its advantage both in the acting and experiencing a phenomenon. Last year the author’s arts and humanities experience through London Summer while guiding agents reinforced the work of art’s “Decaexalectic” formation (Pizzaia, 2025, p. 129). That phenomenology had the same structure as the one proposed by the work of art as seen for *Mona Lisa* and *The Bronze Head of Ife*; further reconfirmed when tackling the arts in the third cycle and the humanities in the fourth:

Deca-hexalectics template:

{intro of intro} Chaos 1
{intro} Chaos 2
{1} Physicalia: Emotion of emotion
{2} Naturalia: Emotion of Beauty
{3} Sensation: Emotion etc.,
{4} etc. ... (Pizzaia, 2026, p. 25)

The return of beauty is the main guarantee that there has been a real transformative environment, and *La Rose En Vie* seems has spotted emerging cycles through *the point de capiton* in arts history and the quantum jumping. This is a new venture into “structuralism plus” with “Beauty” as protagonist, in all its humility (Nanay, 2019, p. 106), that very quality that has been missing since Hegel’s subordination of art from the absolute, indeed this paper

reclaims that magical and fundamental role of a vibrant artistic rebirth onto Great Beauty, one that has been spotted “historiographically” in *La Rose en Vie*. It should be the business of artists themselves to repropose a return of beauty with the capital b. As it has been pointed out there are Eras and repetitions but the excess that permits the quantum jumping has to come from the great masterpieces, and any great return is the sign of an era, and great beauty with or without the sublime will return, it has been hinted historiographically here but it needs a work of art to set it forth for good as force for good.

Humanities as Sustainability

The Humanities are the glue of the *point de capitons*, history and philosophy not excepted, like gluons for quarks. The Humanities help reinforce human proportion as against excessive progress in technology, helping politics of not becoming empty, helping geopolitics remaining in dialoguing mode, conscientious of problematisation of their deep belief, and an Ethics to remain above any excesses by ruthless algorithms (Galimberti, 2023, p. 23). When Humanities remain guardians of the Arts they also remain in touch with: human essence, order of acquaintance, Pheromone compatibility, love (De Sousa, 2015, p. 42), the other, altruism and there is the domain where Great Beauty dwells (Sandilands, 2023, p. 45).

Every single discipline of the humanities has very malleable qualities that make it sit in the middle any multidisciplinary discourse (Pizzaia, 2021, p. 10), between arts and sciences. Humanities serve well the contested territory of metamodernism, that is the core of the present era. One is always in medias res, as LaREV also affirms throughout the work (Pizzaia, 2026, p. 30), no matter how far, and by that talk even quantum mechanics has its limits, as Žižek believe humanity so smart to have gone further the creator unfinished work. The humanities help filling the mind’s middle gap left by other schools, and fill those gaps e.g. this post of the post-post phenomena for example even with the return of beauty of a history with the malleability from quantum into “Qualitum”, and in humanities there are a variety of histories of the Arts, eg art history, music history (Arnold, 2020, p. 11). History itself that can cater for a “middleness” that fills that gap, see the great diffusion of art history, Eg History of Arts. History of Music history of literature history of photography, and Religious Studies.

Humanities can offer three dimensions of perspectives that are usually left to two only in the sciences; both humanities and the sciences can look at an object of investigation from a certain a perspective and champion that alone, and both the Humanities and the Sciences can acknowledge the audiences that they are talking to, but only the humanities can take the third dimension (Grimm, Peels, and van Woudenberg, 2025, p. 131). The “middleness” of the humanities becomes a vital continuum and an important developmental tool to sustainability itself as turn of the millennium works has brilliantly theorised in *Sustainable History and the Dignity of Man* (Al-Rodhan, 2009, p. 355) and *the Emphathic Civilization* (Rifkin, 2010, p. 475).

Qualitum History

There are enough elements in the basket to start speaking of Qualitum History, as another great qualia of the humanities is history itself, and given that Structuralism’s approach to History Focuses on a single point in time (*Synchronic*) while Post-structuralism focuses on how concepts evolve through history preferring a diachronic approach, therefore if there were to be a new deployment of Qualitum History would be rather diagonal in character, thus absorbing lessons from both coordinates, and as it has been discussed thus far in terms of values, artistic

in essence and foundations. Great Arts's historiography can kickstart and influence other branches of historiography.

Take for example the *The Story of Art* by Gombrich earned him a place to writing a history of the world (Gombrich, 2005, p. 1). The place could have befallen to any political historian but instead it went to an art historian whose historiography seemed to have overall favoured a theory of Western art that resembled reality over many other stories (Freeland, 2003, p. 23). The word story has stuck though, so successful was that work that sometime other authors preferred it to the more official "history", see for example *The Quantum Story* (Baggott, 2016) which has become a staple book on the subject of quantum mechanics but also inspiring other equally important works of art history too for example Katy Hessel's *The Story of Arts without Men*: "which takes the title to from the so-called introductory bible of art history" (Hessel, 2024, p. 3). It is a brilliant work in art historiography illustrating the invaluable woman contribution to the canon of western art.

La Rose en vie in an experiment of superpositions/standing waves that dates back to 1989 (Piazza, 1918, p. 12) and then repeated during lockdown in 2021 has proposed cycles of revolution of artistic masterpieces, Eg patterns of "tetralectics" of 19years, or "metomic" (Piazza, 2026). Every 19th year finding a defining work of art, idea or event to take the primacy in civilisational importance, following the order the "tetralectics" and if counting the fifth transcending the cycle, finding a resonance of a resonance:

Fields (Qualitum) and eras/revolutions:

Eras explain 19 x 4 tetralectic cycle
19x5 Qualitum History 95 years
Generational/Metonemics 19 years
Intergenerational cycle 19/4
Qualitum history 19/5 (Piazza, 2026, p. 25)

Since the discovery of the Higg-Boson particle network, the allocation of arts in a non-locality is not as farfetched as it seemed, space is no longer empty but traversable by nets and fields in and out of our minds. The field of the arts is the most malleable and articulated. If quantum introduces the wave formation as sustained standing waves as best describable in fields, packet of quanta, energy levels, the space-time corollas are a further easing visualisation of a pattern of space-time as it could be further narrowed it down to stages of development to petals as correspondent art forms.

Qualitum history is dare-constructed as a spiral upgrading the already mentioned diametrical navigation into the diametrical Qualitum jumping one. After a while this finding a pattern of an quantum jumping of a quantum jumping or because of the great beauty of these masterpieces one progresses diametrically stretching the spiral even tighter or "diametricality" or the in-excess of the in-excess.

Eras and "diametricality":

Generational cycle/field/metonic corolla= 19 years
Lifetime cycle = 19x4 = 76years
Diametrical resonance =19x5 = 95years
Era/cycle with diametrical resonance = 95x5 = 475years (Piazza, 2021, p. 25)

One peak of resonance in the micro cycles which was constructed since the Covid pandemic falls to music, a *point de capiton* occurs in June 2026 and the author has kept an ear peeled on the following these artists and going to their events (Pizzaia, 2026, chapters 8). The agent gets an idea of future probability amplitudes, with petal of 0.76 years in the future with the discharging and the corolla of almost four years or 3.8 years. The discharging of the post-structuralism of the pre-covid era is documented in *La Rose En Vie* (Pizzaia, 2026 chapters 8, 9) and discharged (Pizzaia, 2026, chapters 24, 25); also around this June, according what an array of sound and quality it has proven to be. The quality is so extensive one can bet on a secure future of great development based on the share creativity of these great composers and performers and their creations.

Qualities like: the wildly disquieting *Earthworks* by Tansie Davies, world premiere with BBC Orchestra of Wales conducted by Colin Currie; the melding contemporary classical orchestration with Arooj Aftab with London Contemporary Orchestra conducted by Robert Ames at Bridgewater Hall; the most technically demanding and atmospheric contemporary chamber writing in *Time Entwined* by Christian Maron with London Sinfonietta at the Southbank Centre; and the qualities in Debut Sounds -Hidden Realities: 1) the very original and very beautiful *Arcus* by Michael Taplin, 2) the mesmerising *Etude pour un oiseau de bronze(In Memoriam Brancusi)* by Margo Pommellet; 3) the powerful and beautiful with shimmering colours profundities in *Leda* by George Stevenson, 4) exhotic and transcontinental level *Socle* by Edward Mascall-Robson, 5)exceptional rich timbre and texture in *Beginning of the world* by Seyoung Oh; all at Queen Elizabeth Hall with players of the LPO. That same qualitem of solace can be extended to contemporary Pop, Indie and R&B genres as seen in qualities like: The impressive and unforgettable Emili Sande'; The mastery of an entire genre throughout its history and leadership with Al Di Meola; or the multitalented nature capturing the sprite and enthusiasm of the moment in *Qarar Shkhsy* by Hamza Namira; bringing of primal rhythms and clouds of sounds in the outstanding instrumentalist Laura Misch; the unrivalled musicianship involving the audience creating music alchemy in *Revelation* by Leif Vollebekk with the BBCSO; the inspiring new sound from original sources, constant great music sharing infinite new possibilities in Le Pere Suarage -A Poetic Memento of K Congo. One can see in the breadth of quality, why foundation belongs to the arts and to music in particular, quantum listening (Oliveros, 2024, p. 51), the sentiment par-excellence, as the ignition of the return of beauty with a capital b.

Civilisational Music Resonance of the present, June/July 2026:

2026.465285 19th June: Great music compositions presented between late May to early July 2026 which indicates probability wave function of qualities of Historical *Point de Capiton*. (Pizzaia, 2026, ch.8)

The agent realises that the author is immersed in “qualitem/quantum” world and one that lives a life of its own. In a post truth eras arts could easily rest in the aesthetic rather than the truthful arm yet Qualitem also keeps in check the good side of things as the evaluation of great art thickens it is possible if not duty fold to extend the discourse as ethics and truth inclusive (Hassan, 2015, p. 26). Not unlike Cassiers, Qualitem seeks a humanism that is directly embracing responsibility (Cohen, 2006, p. xxii) rather than dejecting itself with the excuse of having lost the centre of its universe which Heidegger would have accommodated. One of the aims of Qualitem is to avoid in “Techno-anarchy” (Demichelis, 2025, p. 5) when the human is reduced to a datum, and that only what is measurable has value all the rest get discarded, politics and conflict of the soul get replaced by technology that decided for humanity with

algorithms. While quantum rushes for something measurable Qualitum history keeps the value of the human alive in a superposition or waves of understanding aiming for truth no longer anarchy but rather like Levinas' an-archy (Levinas, 2006, p. 45).

Hence in Qualitum history the aspect of the how good comes from both the arts and history itself, hence truth is sought via optimum historiography that consider the most truthful to one's cause and that of others (Sandilands, 2023, p. 51). "Qualitum" History, one that integrates further the aesthetical qualities of the arts and humanities to a discourse of "spiritology" if not a phenomenology of the real. This is a new venture into "structuralism plus" also named dare-construction (Piazza, 2021, p. 31). Beauty with a capital b., means Great Beauty, and it means also grand, mighty and good, altruistic donating and activist for the things that need rectifying (Sandilands, 2023, p. 45), for a great good that only inspired arts and scholar in humanities can bring home through the great imagination of the mind and the quantum microtubules of Robert Penrose and the excellencies of the artists and scholars in the arts and humanities (Hameroff & Mercer, 1998, p. 1869). On a similar note Žižek at the Barbican Hall for his new book launch touches a well carefully work out ethics on a return to certain nobility of mind not one born with but acquired via the deep merit and knowledge of culture (Žižek, 2026, p. 133).

Conclusions

Post-poststructuralism and Metamodernity can soldier on with a new sensation from a not-so-new kid on the block, namely Beauty with the capital "b" has returned better and greater than ever, greater than classical art and physics had imagined via the qualitum leaping thorough the ages, stages, and epochs of the great works of arts and via the "glue" of the humanities, and although only at artistic and historiographical level one is awaiting more current artists, humanists and educators to reopen an age of living great beauty, founded on masterpieces, one that is grand and magical, daring to exceed the in-excess, one that has always been warmly looking to humanity, its quality, its unmistakable allure; namely arts foundation and its supervenience of the humanities, from its inspiring history of quality to a "spiritology" of phenomenon; this is a sounding yes to "Qualitum History" as a new nobility of mind, yes to "Qualitum" jumping in the ocean of human pathos through the ages now, and yes, beautiful history of magnificence in this life.

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