

**RE-IMAGINING
THE UNCONSCIOUS
HERITAGE.**
FROM TRAUMA
TO PROJECT, ETHICS
AND AESTHETICS
OF *AFTERWARDSNESS*

Chiara Agagiù

Università del Salento

Department of Mathematics and Physics

chiara.agagiu@unisalento.it

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IMAGO

HERITAGE

In the field of a Philosophy of education that recognizes in *Subjectivation* the core of its research, this contribution adopts the articulation of subjectivity through Lacanian-derived instances at both clinical and theoretical levels. Starting from the notion of 'the subject of the unconscious', the associated concept of "heritage" takes shape as the sum of identifications and symbolizations that constitute subjectivity. From this point, the pedagogical perspective, directed towards the authenticity of the process of subjectivation, plays its role

through the ethical-aesthetical possibilities for the subject to retrospectively reinterpret its own 'endowment'. In the second section, the contribution provides an insight into the dialogue between art and ecology, proposing a design intervention born from the *Xylella* emergency in Salento and the need to use Land Art as an educational and awareness tool. It begins with a community art experience that reconfigures the signifier 'heritage' as a product of cultural discourse in the dialectic between subject and institution.

THE HERITAGE OF “THE SUBJECT OF THE UNCONSCIOUS”. A LACAN-ORIENTED SUBJECTIVATION THEORY

Beyond its semantic scope, the term ‘heritage’ refers to the concepts of ‘belonging’ and ‘possession’, both in its literal usage and in its metaphorical extension. The Latin word *monium*, the complex of material and immaterial assets that constitute the ‘endowment’ in the individual, viewed from a psycho-pedagogical perspective with a dynamic orientation and considering its intangible aspect, forms the foundation of the subjectivation of an individual or a community (Massa, 1996). In the effort to critically explore the concept of heritage and ensure its interaction from a transdisciplinary perspective, this contribution suggests examining the immateriality of individual and collective unconscious heritage, considering the latter as a technical term within the psychoanalytic domain, specifically in the Lacanian context. This not only allows for problematizing the concept of heritage itself but also for subverting the ontological perspective within which it is usually considered (‘memory’). It then lays the groundwork for psycho-pedagogical intervention in terms of defining the *Bildungsroman* as a category/possibility given by the ethical-aesthetic perspective within the psychoanalytic framework. The consideration of heritage in terms of a discourse, a technical term that refers to the Foucauldian-Lacanian matrix of the concept (thus understanding ‘discourse’ as the set of myths, rituals, languages that constitute identity and make the subject the product of discourse on a body), allows us to connect the notion to a dimension, as will be seen, not only cultural and symbolic, to which the concept of heritage is usually linked. The theoretical and methodological assumptions, briefly mentioned for space reasons, precisely involve considering subjectivation as the process through which a subject constitutes itself by assuming “the subject of the unconscious” as a privileged object of analysis (Agagiù & Pesare, 2023a).

Remaining within the semantic realm of heritage, Jacques Lacan embraces Freud's assumption that there would be no subject if not in the unconscious, and truth would reside precisely in formations liberated from the arbitrary use of language. If "the unconscious is structured like a language" (Lacan, 1966, p. 262), and this language is tropic, symptomatic, non-linear, then it is possible, in the meantime, to find the consubstantiality between visual and verbal paradigms that, even before the 'digital turn', psychoanalysis had clearly identified. In the seminal essay *The Function and Field of Speech and Language in Psychoanalysis* (1953), the symptom is defined as akin to the "double-click" mechanism of metaphor, closely connected to the visual component of speech, and a device capable of telling the truth: "the symptom is entirely resolved in an analysis of language, as it is itself structured like a language, a language whose word must be liberated". (Lacan, 1966, p. 262).

In the language of dreams, to provide a universally experienced example, the verbal and the visual operate through juxtaposition, reconstructing narratives otherwise suppressed by the conscious ego. Freud, in fact, intuited in *The Interpretation of Dreams* (1900/1967-1980) that the oneiric language, while being iconic, originates from a verbal substrate, leveraging its figurative potential (generating, for example, phenomena of displacement and condensation).

Well, what this contribution aims to bring to light –discarding, however, a view of the unconscious as the "pentacular area" of subjectivity– is the complex unconscious heritage that every individual carry, both on an individual level and collectively. It explores how this notion can be enriched by the latest problematizations put forth by contemporary psychoanalytic and theoretical discourse. Assuming, therefore, that the unconscious is structured as a language, comprising both verbal and visual elements, it is added that, according to psychoanalysis:

1. it is transindividual;
2. it is not ontic but ethical;

3. as non-ontic, it transcends the categories of space and time, acting retroactively (*après-coup*) in the construction of meaning.

Therefore, one can imagine the complexity that the notion of heritage carries, especially on the transindividual level, when even the set of images broadly defined as ‘mental’ is considered. It becomes apparent to what complex realm heritage belongs in the construction of subjectivity and how this process is constantly at play, at the unconscious level, within each individual.

We will explore how the characteristics of the unconscious (transindividual, ethical, retroactive) engage the three *Registers* of subjectivity, and how the subject actively interacts with their unconscious heritage in a transformative perspective. In the ethical-aesthetic moment of constructing one’s *Bildungsroman*, this grants the subject the possibility to transform their inherently neurotic inquiry into their ‘endowment’ and finally attain a more congenial self-view.

THE SIMULTANEITY OF LACANIAN REGISTERS

From this perspective, imagining the *unconscious heritage* of an individual or a community corresponds to considering the sum of identifications and symbolizations that a subject undergoes throughout an entire existence. Lacan identifies in the *Big Other* the ‘operating system’ that ensures the subject’s cultural intelligibility. The code delivered to the subject, with which they are always in a unique/plural dialectical relationship of subjectivation and subjection, refers, as mentioned earlier, to the Foucauldian-Lacanian notion of ‘discourse’ (Pesare, 2020). Despite the orientations that traverse the entire philosophical tradition and the more recent perspectives, which attribute a key role to *visual knowledge* at an epistemic and phenomenological level –among the various arguments brought up are the relationship between concept and intuition, the role of



Fig. 1 Ulderico Tramacere (foto di), *Il Campo dei Giganti il primo albero*, 2022. Courtesy il Campo dei Giganti.

imagination, the visible/invisible dialectic—, the reference here is to the unconscious as “a knowledge that does not know” (Lacan, 1975, p. 3).

The “Copernican revolution” of psychoanalysis, with the discovery of the unconscious and the identification of a non-arbitrary linguistic structure constantly operating within the subject, reveals the inherent connection between image and word. In *The Interpretation of Dreams* (1900), Freud observes, as mentioned earlier, the mechanisms of signification in dream language. Building on Freud’s insights, Lacan, especially during the ‘structuralist’ phase of his teaching, will delve into the significance of a non-arbitrary use of language, particularly in situations where it is not the ego of consciousness expressing itself—dreams, slips of the tongue, witticisms, symptomatic formations.

For space reasons, we will briefly introduce the articulation of subjectivity into Registers in Lacanian clinical practice, which is the result of a progressive elaboration

throughout the work of the French *maître à penser*. In Lacanian theory, the subject is viewed as a convergence of three Registers, or three different psychic instances that would operate simultaneously at both the intrapsychic and transindividual levels. They are never considered as separate agents, to the extent that Lacan uses the figure of the 'Borromean Knot' to depict this inseparable constitution. These Registers are named as the *Imaginary*, the *Symbolic*, and the *Real*, as they will be briefly defined here.

The *Imaginary* concerns the inherently projective and relational nature of the subject (of its otherness) and emerges with the encounter of one's specular image between 6 and 18 months of life through the medium of a reflective surface (mirror or surfaces with mirroring properties). In *The Mirror Stage as Formative of the 'I' Function* (Lacan, 1966, pp. 87-94), Lacan identifies in the infant's first autoscopic moment a morphogenic function at the identity level, defined as the foundation of all subsequent identifications that will follow from that moment.

The *Symbolic* concerns the encounter with language, a specificity that defines the subject (referred to by Lacan as the *paroleêtre*, a being of speech). Language here refers to the engagement with cultural signifiers, both as they operate on an individual level and as the subject is incorporated into a *symbolic order*, i.e., a *social discourse*. Lacan defines the *Big Other* as the collection of rituals, myths, and structures operating within a specific socio-symbolic context in which the subject is situated and cannot do without. The *Symbolic* animates the singular/plural dialectic in which the subject is immersed to ensure its cultural intelligibility (Pesare, 2020).

The *Real* is, instead, what pertains to the relationship that the subject establishes with its drives, as well as with the 'causative void' operating in its structure. The *Real* represents everything that is not symbolizable and yet *exists*, everything that concerns the subject and yet eludes ontology, infiltrating it by short-circuiting with the symbolic structures that overdetermine the subject.

THE AFTERWARDNESS (*APRÈS-COUP*) AS THE RESTRUCTURING OF THE UNCONSCIOUS HERITAGE

However, the choice is not made to focus solely on the Imaginary register when dealing with matters related to *visual knowledge*. This is because, as mentioned earlier, the Registers always operate simultaneously. Among the various examples that can be drawn from Lacanian work, one recalls the intersections between the Imaginary and Symbolic realms as presented in L-Schema, or the function of the gaze as described in the phenomenon of anamorphosis, which imbues the scopic function with a quotient of the Real.

To better define Lacan's conception of the *Imaginary*, it is clarified that it does not concern the semantic field of imagination understood as the human faculty for creating knowledge outside a logical or realistic context. In Lacan, the *Imaginary* relates to the projective status of identity, specifically identification as a projective mechanism that is a primary operator in the subject's relationship with the world. Lacan conceives the Ego as constituted by a set of layered identifications, specifically images of ourselves that others have reflected back to us. The function of the *imago* is thus foundational to ideal identifications and the phenomena of psychic processes and the constitution of subjectivity, both individual and collective. From this perspective, psychoanalysis challenges a commonly understood notion of heritage, as it not only tells us that the Ego is a derived product but also that the knowledge of the unconscious is a knowledge that does not know. It is here that we propose a notion of *unconscious heritage*, linked to the authenticity of the subject, critically recognizing its transindividual nature—thus interacting with the notions of belonging and possession—. Here, we establish the departure from a predetermined ontological horizon (the unconscious cannot be said to 'be' because the Real undermines the symbolic structures of subjectivity). Finally, this is where the consideration of unconscious heritage is situated in an ethical perspective, precisely subverting the

categories of space and time, finding in the afterwardness, or retroactivity of meaning, the key movement of a singular/plural dialectic that underlies the production of subjectivity.

For Lacan, the unconscious represents a truth that can be rediscovered because it is already written elsewhere: in monuments (i.e., in the body), in archival documents (memory), in semantic evolution (one's 'stock' of vocabulary), in one's 'family romance', a notion borrowed from Freud (pages of glory or shame equally bind the subject to their history), in traces whose exegesis restores the meaning of its discourse (Lacan, 1966, pp. 252-253). "You must become what you already are" implies that subjectivation, and thus the notion of heritage that we embed here, concerns the imaginary dimension as the result of layered identifications in subjectivity, and the language as the result of the 'words' in which our unconscious is immersed. This occurs in a constant relationship of active *subjectivation* and *subjection*.

Desire is indeed the primary vector that allows the subject to retrospectively reinterpret (*après-coup*) its own unconscious heritage, moving from the *family romance* to their own *Bildungsroman*. This is not understood as a *Bildungsroman* of romantic memory but as an *Umbildungsroman*, a narrative of transformation (on the notion of *Umbildung*, see Sola, 2003). In this sense, the ethical-aesthetic perspective of restructuring one's heritage is constructed through the vector of desire, which moves along the path of authenticity in existence. It transforms the heritage into not an 'Ate' (from the Greek, 'misfortune'), as recalled by Lacan in his *Ethics of Psychoanalysis* regarding Antigone's heritage, but critically and creatively reinterprets not only the *Big Other* as the guarantor of the subject's cultural intelligibility, but also the complex heritage of layered identifications at the individual and collective levels (Agagiù & Pesare, 2023b).

Therefore, it is understood how the concept of heritage, from a psycho-pedagogical perspective, engages with the culturally constituted verb-visual structures of an individual or a community. In the process of subjectivation, it

retrospectively unfolds its own heritage to respond to the demands of the contemporary. It is here that the political dimension lies in the persistent questioning of subjectivation and the intangible heritage of subjectivity. This pertains to issues ranging from gender identity to community identity and involves a civic commitment to definitively relinquish an innately defined self. It embraces the inherently derivative, transformative, and relational nature of identity.

ART AS A FORM OF ORGANIZATION AROUND A VOID.
FROM TRAUMA TO PROJECT.

In this second section of the contribution, a further perspective is offered on the cultural signifier 'heritage', illustrating a project born from the Xylella emergency and the need to use Land Art as an educational and awareness tool. This adds another piece to the mosaic of new practices of 'Heritage Care' through artistic means, starting from community-art that reconfigures educational signifiers (from schools to museums) as products of a cultural discourse. This occurs in the constant dialectic between the subject and the institution. The attention to various forms of projectuality, a construct that forms the basis of any pedagogical research, aims to take a careful look at the dynamics, even unconscious, that permeate social relations at a transindividual level. This is particularly relevant to contexts of informal structuring of socio-cultural and community responses capable of generating social cohesion (De Luca, 2023). The regenerations produced 'from below', in fact, are often capable of retrospectively restructuring landscapes and imaginaries. The shared path is to propose an ecological and transdisciplinary vision that is open and experimental, representing an ongoing challenge in contemporary pedagogical reflection: to explore the resilience of relationships between the subject and the world, and between the subject and cultural and educational institutions (Pesare, 2023). Artistic practice as a moment of

subjectivation, therefore, as a possibility that the subject takes on in a training project, even outside formal learning contexts or the institutional framework of heritage conventionally understood (e.g., museums), becomes a progressive lens for the study of aggregation phenomena and a site for the dialectic between the subject and the institution, grappling with the environmental and cultural emergencies permeating contemporary society (Agagiù, 2023).

The path highlights foundational insights in psychoanalytic theory for the theory of subjectivation. It aims to extract from a solid and generative theoretical foundation the tools for a pedagogical reflection that cares of contemporary phenomena, where the artistic domain becomes a privileged vector for awareness and study. From a psychopedagogical perspective, artistic creation, including the articulation of ‘heritage care’, takes on the full implicit significance of the notion of a project (*Entwurf*): *poiesis* becomes a way of illuminating truth through design, structured in contact with the sense of the transience of existence, without negating or anesthetizing it.

As anticipated in the second paragraph regarding the simultaneity of psychic instances in subjectivation, Recalcati (2012; 2018) asserts that the artwork is indeed a form of language, but what it addresses does not exclusively pertain to the symbolic order, or to the imaginary field. If one assumes that art can touch the circularity between life and death, giving some form to the unrepresentable, then one becomes aware of how, pedagogically, aesthetic education coincides with the moment of subjectivation. Regarding art as the elaboration of trauma and mourning, especially in the realm of public art, Recalcati offers a perspective on the Gibellina’s Cretto where “Burri shows the most proper lesson of art: its dignity is such only if it does not avoid the encounter with the reality of trauma” (Recalcati, 2018, p. 10). What it pedagogically teaches, therefore, is that “death does not have the last word on life” (*ibidem*). Beyond entertainment, aestheticization, or provocation, art takes shape as a necessity for

confrontation with the Real, where the artist can point the way to sublimation. In the particularly relevant case of the Cretto, the shock is environmental and collective; heritage is re-imagined through an artistic intent that is not to repeat the trauma, but to elevate its impact to the redemptive dignity of poetry (in the Heideggerian sense of *poiesis*).

Pedagogically, emotional and relational education should precisely start from the theme of *ungovernability*, from how one can value a subject's reaction to the unpredictability of trauma through the notion of 'project'. If we assume, in a Heideggerian sense, that *Sein-zu-Tode* (Being-toward-death) makes us participants in the truth of being, such an experience does not configure in nihilistic terms, but is absolutely generative in relation to the anesthetizing claims of trauma. The meaning that the subject attributes to 'Cultural Apocalypses' (according to a fitting definition by de Martino, as mentioned by Pesare, 2023) occurs retrospectively through *après-coup*, resemanticizing the otherwise unspeakable nature of trauma. Here, the possibility for the subject lies precisely in *poiesis*, which equally involves an alignment with *physis*, resulting from the dialectical encounter between the internal world of the subject and the external world through a series of encounters that take place throughout the course of existence.

Educating about the imponderability, means vaccinating against every defensive strategy that provokes sclerotizing identities, closed within their own imaginary boundaries, opening the subject to the relationship with trauma and education to the response. Faced with collective elaborations of trauma denial, as seen, there is a wide range of psychopathological elaborations (Pesare, 2019; Pesare, 2023). Education to the response, unanesthetized to emotionality and the authenticity of existence, teaches to re-signify even the traumatic event, which disturbs the subject's balance but can find the meaning of every life lesson in the creative response.

Even though the act of *subjective rectification* challenges the subject by seeing their defenses overwhelmed, even beyond

tolerability, it is precisely at these traumatic points that a new life can emerge. From this perspective, the ordering action of culture as educational representation may perhaps start from empowerment and education to response, assuming transience as a starting point, even in the face of environmental and cultural solicitations. It contributes to changing the relationships that the subject establishes with reality. Thus, considering the study of subjectivation as a possibility to trace analyses, measures, and understanding of contemporaneity and its emergencies, it progressively approaches the truth of the subject as the *proprium* of Philosophy of Education.

From this standpoint, the reworking of heritage, rather than configuring itself as a monument to memory, psycho-analytically assumes that memory is not a passive matter but an activity in continuous fermentation, an 'Event' (*Ereignis*, Žižek, 2014) always alive, which never ceases to press on our time. It teaches to relate to the Real of trauma and make something of it.

AN EXPERIENCE OF COMMUNITY-ART IN SALENTO: RE- IMAGINING XYLELLA

The *Xylella fastidiosa* in Salento has caused the death, according to current estimates, of around 21 million olive trees (Coldiretti Report, 2023), resulting in incalculable damage to the identity, economic infrastructure, and socio-political balances of the region. The epidemic has led to desertification and the subsequent abandonment of agricultural land: the inclination towards monoculture has had a devastating impact on the landscape and the economy, where olive growing played a crucial role in the local economy. The olive tree is also a strong symbol of identity and culture in the Mediterranean: the centuries-old specimens, which constituted a material and immaterial heritage through the mapping and protection of monumental specimens, are currently in a state of senescence or have already begun the process of uprooting and transformation.

In 2020, in Boncore (Nardò, Province of Lecce), *Il Campo dei Giganti* comes to life: an inter-artistic collective that, through Land Art, aims to reclaim this historical-cultural heritage in a process of extra-urban regeneration. In this initiative, monumental olive trees are pruned, cared for, and painted white with lime, a completely eco-sustainable material widely used in agriculture – a practice of which the elders of the community are privileged custodians and that the artwork innovatively reinterprets (Cipriani, 2022). The result is of extraordinary visual impact: a monumental complex that has been restored to dignity, thanks to the help and support of the community, which is the first to be affected by the devastation caused by the bacterium, largely consisting of farmers. The homonymous Association aims to counteract the phenomenon of abandonment and neglect of the countryside, which has become an emergency due to the high risk of fires, especially starting from *Xylella*, demonstrating that through creativity and care for places, another life is concretely possible. In addition to the aesthetic impact on the landscape, the participatory land artwork pursues the mission of transforming a peripheral area into a cultural hub, supporting the collaborative ecosystem born from its shared regeneration, and expanding its use. It confirms itself as a meeting place and sustainable experimentation. The art collective started community workshops in 2021, Art Residencies in dialogue with the location, and was a stop during the *FAI Days 2023*, which involved high schools in ‘Permanent-Care Workshops’.

Promoting the pairing of art and the environment through a Land Art project as a strategy for urban regeneration means, concerning the symbolic and cultural heritage of olive trees, combining memory and the future. On the one hand, the project enhances a centuries-old landscape that has been destroyed but preserved from uprooting and neglect. At the same time, rethinking the future involves raising awareness of environmental issues, while the artistic medium aims to engage in a cross-cutting dialogue within the community and creatively stimulate responses starting

from the experienced trauma. This process of shared and grassroots planning contributes to the growth of a sense of belonging, reinforcing the concept of community and promoting the idea that it can evolve according to its intrinsic qualities. It involves experimenting with and disseminating innovative and inclusive methodologies capable of developing a sense of identity and belonging to places, which is gradually being lost due to the impact of *Xylolla*, along with a widespread feeling of marginalization in territorial and national policies.

With the 'Permanent-Care Workshops', the Association pursues the goal of strengthening the bond between humans and the environment, fostering outdoor activities through the symbolic gesture of taking care of the Giants. In this sense, the project follows a transgenerational strategy that takes place through workshops and involves active participation of adults in the perspective of a cross-disciplinary pedagogy to achieve a public work genuinely participated in by the community. The analogy used is to bring artistic vitality where the 'premature drying syndrome' caused by the bacterium has mortified the landscape and the environmental and cultural heritage. The objectives set aim at a cross-cutting change, renewing the connection with places of belonging and contributing to a regenerated participatory desire capable of processing the experienced grief.

HOW AND WHY TO VALUE TRAUMA

This experience is striking for several reasons: it traces the sense of powerlessness and frustration within the community and, at the same time, manages to actively involve it in an operation to protect the territory in the face of widespread neglect and the inadequacy of institutional measures activated in past years. It is a work that requires, precisely because of the use of an eco-friendly and biodegradable compound (white lime), continuous maintenance. For this reason,

it engages the community in constant involvement, creating a space for spontaneous cultural gathering and bringing life to a piece of land otherwise destined for abandonment.

Furthermore, the very passage of time is valued in a communal sense: time wears down the work, and the decay of the lime allows for the slow and inevitable transformation of materials.

The effects of the weathering process are embraced in the aesthetic-environmental perspective of contemporary art that necessarily operates in synergy with nature; the same nature that brought the trauma of the bacterium and transforms into a beauty that welcomes the wound.

The twisted olive trees, plagued by the disease, oppressed by water scarcity, stand out in the harsh light of the South, seemingly asking for a break from every artificial identity, every comforting truth, and every advertising screen. They make us participants in that pain, in contact with the Real of trauma, reminding us that we are constantly exposed to the impacts of life. The perishability of lime teaches us that the material surface is still alive: despite the drying syndrome, the olive trees are still alive and transform the white where the last moments of life still flow in the bark. The goal for the artist who originated the work is not to achieve an artificial white, but to bring as many people as possible into close contact with nature and the ungovernability of the event and trauma. Not to be overwhelmed by it, but to renew the most authentic self, which, through artistic practice, can poetically participate in a bond with nature.

The Permanent-Care workshops, conceived from a trans-generational perspective, represent the work on a living surface, close, participating in the pain, which does not deny it but welcomes the wound in an explorative painting practice. Regarding Burri's *Cretto*, and in harmony with what emerges from the results of Seminar VII (Lacan, 1986), "it is necessary for the form to arise from the formless, to spring from the shaking and anger of the earth" (Recalcati, 2018, p. 29). Therefore, it is not a simple monumental evocation of trauma, but

it is about evaluating how artistic practice can suspend horror, and transfigure it.

It is an experience that goes beyond rhetorical commemoration and the archiving of heritage; the testimony carries with it a saving gift through the transfiguration of mourning. When a loss occurs, in fact, not only the object itself is lost, but also the entire world revolving around that object: in this specific case, it is the entire community that revolved around olive oil production, constituting the ecosystem of the intangible heritage around the olive tree. This operation can be shared only if it is conceived as a work of life, and not of death. It teaches to start again from the ashes, from the dry, rescuing from oblivion a landscape otherwise destined to perish. The material being worked on is perishable, configuring a vulnerable monument that can juxtapose, in an intimate and close experience, the fate of a tree with that of a human being, in a vision of heritage that is dynamic, alive, and participatory.

NOTES

1 Reference is made to Agagiù 2019 for a parallel treatment of dream language with experiences of narrative in literature and aesthetic representation in photography on the theme of portraiture.

2 Relevant and interesting in this regard is the investigation into the phenomenon of art-collecting, explored during the Study Days at MIA Fair (March 12-15, 2019) dedicated to the relationship between photography and psychoanalysis (C. Agagiù, S. Ferrari, G. Fiorentino, M. Pesare, M. Recalcati). This exploration delves into the Symbolic and Imaginary intersection in the dimension of the photographic image as visual heritage.

3 The term 'family romance' refers to the complex of conscious and unconscious fantasies that the subject activates during the Oedipal phase. This occurs due to the mechanism of identification or misrecognition towards the image derived from one's family history.

4 "All the resubjectivizations of the event that seem necessary to him to explain its effects at each turn in which the subject restructures itself, according to his term, *Nachträglich*, subsequently, *après-coup*" (Lacan, 1966, p. 250). Lacan takes up the Freudian notion of *Nachträglichkeit*, making it react both with the evolution of his clinical work and with his personal reception of the teachings of structural linguistics. As mentioned earlier, this is discussed in the essay *Function and Field of Word and*

Language in Psychoanalysis (1953), where the analyst's work of speech is synthesized, along with Lacan's theory of the unconscious structured as a language (Lacan, 1966, pp. 230-316).

5 https://www.coldiretti.it/comunicato_stamp/news-la-forza-del-territorio-del-15-marzo-2023. Retrieved Month Day: 30/11/23.

6 For the writing of these paragraphs, we relied on the consultation of the project proposals from the Association, along with the complete press review from 2021-2023. The project's initiator, Ulderico Tramacere, is an artist who, before engaging in Land Art, utilized photography as a language of contemporary art. The project is led by an informal collective of artists and researchers to carry out the actions of the pilot project, which has recently garnered attention from the Italian Environmental Fund, the support of the Municipality of Nardò (Lecce), and the Library-Museum Center of the Province of Lecce.

7 Cfr. Giovara 2023 for a review of the Art Residencies 2023 (Cristiano Pallara, Daniele Papuli) and events of presentation involving children and students from local socio-educational centers, in addition to interventions by theater companies (TerramMare Teatro), poets and authors (Mario Capanna, Dario Muci, Giuseppe Semeraro), and musicians (Daniela Diurisi, Roberto Gagliardi).

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