

**Urszula Lucińska**

**Abstract:**

This research and artistic dissertation addresses the topic of catastrophic aesthetics as a form of narrative about catastrophe that reveals its spectral, hauntological character – haunting both the past and the future. Catastrophic aesthetics is not limited to the representation of catastrophic events, but is a formula for building reflections on the potential, hope, and possibilities that emerge in the face of contemporary crises. Particular focus is given to establishing a connection between issues of catastrophic aesthetics and embodied experience. In this context, environment art installations play a key role. The work analyzes selected artistic projects, each of them opening up a different thread of interpreting and taming catastrophe, pointing to various aesthetic, affective, and cognitive strategies related to this issue. The dissertation consists of four chapters. The first focuses on the ontology of catastrophe, referring to Timothy Morton's concept of hyperobjects and Ewa Horn's catastrophe “without an event”. The second chapter explores lost futures in the thought of Franco “Bifo” Berardi and Mark Fisher, juxtaposing them with melancholy as a form of active compassion, as exemplified by the author's installation *Paradise Rot*. The third chapter develops the themes of entanglement, potentiality, and corporeality, referring to Deleuze and Guattari's concept of the Body Without Organs in the context of the installation *Behind the mouths gate something is stirring, is flickering*. The fourth chapter formulates a definition of catastrophic aesthetics, based on the recognitions of Jessica Siobhan Mulvogue, broadening the concept with the practice of environment installations and the idea of attunement. Of key importance here is thinking from the body (Neimanis, Merleau-Ponty), the concept of assemblage, and the strategy of collaboration as allied survival, illustrated by the scenographic project for the choreography *Hopecraft Ceremony* – a fictional narrative that unfolds between dystopia and utopia, catastrophe and hope. The dissertation presents catastrophic aesthetics as a sensitive creative strategy that not only records traces of decay, but also opens up space for imagination, regeneration, and collective experiencing of crises.