

## **Evidences of Faith and Beauty in the world of Globalization**

*(Testo in Lingua Inglese)*

The birth of the “global village” supposed by Marshall Mac-Luhan, Canadian theorist of communication and mass-media, has laid down a technical and scientific renewal of the human resources as well as the birth of very interesting novelty in many fields, from the close sphere of local and international information to the fields of art and aesthetics.

These last fields have to be seen in their formative, proposal and instructive lines.

From that moment on the art has become faster, more immediate and open. It addresses itself to a logic and to an use of mass, whose final element of “breaking-off” was the development, in Paris , of the famous SALOON DES REFUSES and SALOON D’AUTOMNE between the end of the nineteenth century and the beginning of the twentieth century.

From that moment on the pictorial production leaves the bourgeois assimilation to change in a real collective dimension open to everybody and not only to a limited “elite” of patrons and collectors. In few words, the new pictorial production addresses itself to those citizens which had enjoyed of an artistic production “tout court” only in a limited form of popular expression, over all of oleo graphic and descriptive genre.

This change of values and attentions has underwent some substantial alterations of materials used by artists for their pictorial production become, gradually, research and visual elaboration, which opens to new chromatic experiences, new formal experimentation and above all, the new channel of transmission and spreading, not at all ordinary and recurrent.

We can put on this level the “mail art”, thank to its capacity of entering crosswise into the history of art by post of every Country. The post becomes the means to hook, passively but effectively, the attentions of a public which remains ignorant about the work until the same artistic product has been placed in its exact iconic dimension in the museum, gallery or at home.

In the simulacrum of the frame, the small works of the mail art find a different breath and the right attention. But, at the same time, these works betray, not voluntarily, the dynamics, interested and capitalist, of the market of the art. For this reason, the best mail art is that – with pure Dadaist spirit – lasts only the time of a postal transmission. In this way, the mail art becomes patrimony of few people interested and competent which decide to contain it in a restricted aesthetic temples without profit and/or commercial purposes.

The mail art has to preserve that patina of candour, romanticism and pure creative geniality. This patina joins the mail art since Cleopatra. In fact, the legend tells that she sent herself to Giulio Cesare wrapped up in a carpet. But this is pure magic of the mind, the same that the artists of mail art apply in their creative work. Work that the artists develop in different themes, subjects and theoretical applications which go from a wide style (for example the communication in its general lines) to a specific subject that is the theme of the “martyrdom” in the history of religion.

The artists of mail art have devoted themselves to this particular commitment. They have agreed to the initiative of the city of Montalbano Jonico to add lustre to the “evidence of Faith” par excellence. The evidence made by those who sacrificed their life in a prospect of future civilization. Tertulliano told: the blood of the Christian martyrs has been the seed which made all the following believers on the example of Jesus. From the personal and proud immolation on the cross, these believers have acquired the e force to profess, with absolute conviction, the Faith of Christ.

The same thing has happened in the past between believers of others religious Faiths. For example, in the first half of the nineteenth century the philosopher Ernest Renon put his attention on the Babies, that are the followers of the manifestation of the God Bàb. Bàb announced the coming of a new universal Kingdom of peace and justice, governed by that “new Sky” and that “new Earth” promised by the prophet Isaia and the apostle Giovanni.

It is on this History of Faith, of sacred evidence, revelation and above all of Martyrdom that the descriptive mainstream - developed by the 97 artists of mail art adhering to this initiative of the city of Montalbano Jonico – is inserted. The city of Montalbano Jonico has developed this creative language of art ( the mail art) and its greater practice and public observation.

It needs to praise this initiative for the fact tat it has joined many artists of every geographical latitude, countries, race and “cultural Koinè”. But, this initiative is important also because it approaches many people to specific languages of art, reducing, in this way, the distance between all man from his global village.

Besides, this project enjoys the approval of the town council and of an educational structure that is the primary school “Nicola Fiorentino” in Montalbano Jonico.

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