

SCHEDA / SKEDA: A RE-LAUNCH, BETWEEN TREND TO HYBRIDATION AND TREND TO PSEUDO-SPECIATION

When countries come into contact, what they immediately notice about each other is culture, understood in an anthropological sense: the way they dress, the way they speak, the things that are produced and how they are produced, the objects with which they manage their own *hominity*.

Slowly, anthropological culture penetrates into scientific, artistic, literary culture: mutual knowledge deepens, men begin to appreciate other men, they begin to copy themselves, to be inspired to remain themselves in an enriched way. Different men begin to discover that they are equal men: this is what is called the phenomenon of ***cultural hybridization***.

Wars between human groups take place before this process, and also during and even after, but they take place in what remains beyond understanding: economic interests are not enough to make war, it is necessary to see something different in the other, to project on Evil onto the others: one cannot kill those who are equal to us: war transforms the equal into something else, into a non-man. This phenomenon is recurrent and is called ***pseudo-speciation***.

Our time puts us in contact with other men as never before, globalization envelops us with other cultures stimuli in a never seen quantity, confuses us, equivocates us.

Technique is the first to be understood and exchanged: it is an objectified culture, it involves an understanding of the object, of its functioning, it is part of our process of understanding reality, that is, it sets our rationality in motion.

After technology, ***science***: the same type of knowledge, the same type of rationality, but more complex, more difficult, it goes to the causes and is not limited to the effects. Technique and science are the first step towards hybridization.

But the pseudo-specifying tendency is not affected: technology and science increase the power of man over nature but other men can still be felt different. The advantages of technology and science become a

race *against* each other, *not towards* the other.

The decisive step towards hybridization is contact with the **art** of the other, with the **music** of the other and, finally - for obvious reasons at the end of the process - with the **literature** of the other.

Art in a broad sense is the last to be appreciated, to be copied, to become a source of inspiration and to transform *divided-men* into *communicating-men*. What is communicated here is not objectivity but subjectivity, interiority, the long historical journey that has made a human group a culture.

Being able to appreciate the art of another human group is much more difficult than acquiring the technique and science of the other because, at this level, the culture of the other immediately questions one's own, and is precisely for this reason that the birth of a new art is inevitable, necessary, obligatory.

Obviously no one will make a new world, a new man: men are continually renewed and, at the same time, remain the same, with their limitations and their contradictions.

However, we are always inserted in a process, in a becoming. So what to do in the face of new things whose *meaning* will be clear to us only after, that is, after we have consumed it?

Living it passively, getting carried away or facing it?

Let's say we intend to deal with it

If this is the choice, we must strive for awareness of what is happening, we must begin a communication process, we must equip ourselves with a tool that forces the processing of thought and that, at the same time, acts as a communication tool.

SCHEDA / SKEDA magazine has already made this journey at the beginning of our country's entry into the consciousness of globalization. He did it on an artistic level. The intention is to resume the discussion in a more conscious way and with the challenge that our city faces us as a global problem.

Prato is an average city and yet it has a strong presence of different ethnic groups within it. Let's say that the magazine intends to tackle this multiplicity starting with the strongest **ethnic group** in the area and with which collaboration is more difficult: the **Chinese** one. To do this we will

also use subjects external to the city of Prato, drawing inspiration from the mechanism conceived in Australia with the *Colombo Project* (we will have the opportunity to talk about it).

The intention continues to be the original one expressed in issue 1 of the magazine in 2009. I quote here a part of the editorial:

"SCHEDA starts from Prato, but not from the specific issues of the city but from those that are common to Italy and the world: it seeks the universality that is present in Prato: art, theater, music, literature, politics, society, school, associations.

We often meet users and operators. Operators are faced with choices - political, institutional - within which they must move. Users passively follow the movement created by decision makers and operators.

The fact is that there is no dialogue, no communication. Decision makers have no social interlocutors. Neither did the operators.

In Prato, culture is discussed and decided by the institutions and bodies in charge, by the municipality, by the province, by Pecci, by Metastasio. But citizens do not have a place to discuss and generally do not discuss, at least in some systematic way: citizens suffer and institutions and operators are alone.

A magazine forces a group of editors to question themselves, to reflect, to measure themselves collectively with the various themes, to seek a common language of communication capable of addressing interested citizens, creates a flow, a cultural movement that can open a social space for discussion. The editors did not meet as a collective of experts, but because they shared the tension towards authentic communication "

As always, SCHEDA does not organize a closed group, the **editorial staff** is open and mobile, it moves towards society, it wants to cross places of art, but also places of society, work, study and, therefore, ethnic groups.

The work is on a voluntary basis, as mentioned, it starts from Prato to expand to other places, for this reason we will resort to some physical meetings between those who are reachable and in a greater number of **virtual meetings** (via zoom) to connect to other spaces, to now in Italy, but nothing excludes that they can also reach beyond our country.

The proposal is to reflect on the general idea expressed here and in the meantime to accept a first virtual meeting that we can decide on the

“**Oriente**” chat of whatsapp or even via email. However, participation is not a contract, it is a free participation on an individual level.

During the first meeting we will discuss the **general inspiration** and some first organizational elements.

goodbye to everybody.

I'll put two links to the **old SCHEDA**:

this refers to the first 20 issues, from which you can access both the issue of the magazine in pdf (01, 02, 03 ...), and the artist's graphics that begin with number two and whose link is given by the artist's name , different for each number (Murat Onol, Ignazio Fresu, ...)

<http://www.skeda.info/sk/vecchia.html>

The link below instead refers to the initiatives organized by SCHEDA in its coordinating function of DADO, manager of the Exhibition Space in via Firenzuola. In truth, moving around in this part is frankly a bit chaotic, the materials present are many but not easy to discover. Take it as a treasure hunt:

<http://www.skeda.info/sk/precedenti.html>

While waiting to have some intervention from you, we can think that, in any case, we will organize a virtual meeting within ten days.