

## **Jesus Christo the Old**

Reading Cicero's accounts of his many trials I read a peculiar Roman superstition. In times of crisis the one solution seemed to be the erection of a most precious and giant sculpture in the name of a god. Art has had certainly this function of healing. Sciamans of shepherd tribes used to sacrifice part of their profit, namely new sheep, a thank to a divinity.

Now, under these circumstances we would not need to fear for the wast that state supported art does to these days. In crisis stroke Italy for example, millions are being flushed to allow the Bulagarian American pop star Christo to construct a sleek plastic bridge connecting the inland with one of Europe's largest lake islands.

It is a right intuition to build a land art work in a site already chosen for the construction of a Roman temple and later of a church overlooking a complete landscape of water, glaciers and sunset. In this spiritual elevation however we read how in fact the giant fire arms supplier Beretta is entangled in facilitating an art work which is meant to be disposed.

The locals seem excited of the giacantic intervention; they hope their stagnant economy will be once and for all boasted. Is an econmoy really to boost with a Christo, a Christ that is over 80 years old. If a sacrifice needs really to occur the new testament teaches that there ought to be a young Jesus Christo and he ought to come from below and certainly not act from above.

With this in mind how can we conceive Christo as a sacrifice relieving from a crisis which is more spiritual than economical? Christo is an old man who unlike a wise person does not when it is time to stop and withdraw from the scene. The Beretta family are just like one of these rich Roman families covering the front of their villas (they happen to own the little island in front of Monte Isola) with luxurious Roman porpura far from the stigmatized mantel of a real sacrifice as that of young Jesus.