

Property is no longer a theft
with Hamza Badran, Juan Pablo Macías, Margherita Moscardini
Artissima Fair, Turin 1-3 November 2024
Hall Dark Blue Booth n. 11



photo Manuel Montesano

Gian Marco Casini

La proprietà non è più un furto

by Gian Marco Casini

When I was around twenty years old, I first saw “La proprietà non è più un furto (Property is no longer a theft)” from 1973 by Elio Petri. For this film, often grotesque and full of nonsense, Petri chose a title that mocked one of the most famous slogans of the '68 movements, namely “Property is theft”.

This phrase stems from the father of French anarchism, Pierre-Joseph Proudhon, who wrote in “What is Property?” in 1840: “Property is theft; not because it is the result of violent appropriation, but because those who hold it use it to their own advantage and to the detriment of the community”.

Reading the theme of this edition of Artissima “The Era of Daydreaming”, it occurred to me how three of my artists are imagining some solutions, some theories to reflect on a World that gives the anarchist idea a chance.

To quote Margherita Moscardini, who in her work “UNTITLED” from 2022 quotes Karl Marx: “When private ownership of the Earth by individuals seems as absurd as the private ownership of one man by another man, then peace will be anarchic”.

At a time when we are reflecting, and many are hoping to achieve the solution of the two states in the Middle East, one Israeli and one Palestinian, it seems appropriate to also consider a solution that does not contemplate the National State as a governing institution for those territories. Some time ago, I read “Israele. Terra, ritorno, anarchia” by the philosopher Donatella Di Cesare, who hopes precisely for the idea mentioned above for those territories.

The anarchist idea has always been at the center of Juan Pablo Macías’ research, who for some years has initiated his project “The

International Society of Proudhonian Studies (ISPS)” with which he aims to highlight the still current urgency in the thought of Pierre-Joseph Proudhon.

Hamza Badran, through his stories that recount a mixture of personal and collective experiences of a people like the Palestinian one, tells us how the private ownership of land governed by the National State is a concept, observing specifically the soil of the Middle East, that arrived only in a rather recent era.

For Artissima 2024, I thought of bringing together three projects, one for each of the above-mentioned artists, which speak to us how the concept of territorial ownership is a concept that can once again be re-discussed, re-thought and reconfigured, especially in certain contexts and for certain needs.



photo courtesy Swiss Art Award 2023, Basel.

Gian Marco Casini

I Am Not Afraid Of Nostalgia

by Hamza Badran

The work “I Am Not Afraid Of Nostalgia” by Hamza Badran consists of five hundred and nineteen handmade purple and green ceramic olives, presented alongside two stories handwritten by the artist in Arabic and translated into English. The stories recount conversations with the artist’s grandmother and cousin, both of whom live or lived in the Palestinian village of Qabalan, where the artist grew up.

The piece is a combination of art and literature, in which the artist creates a poetic image of the past.



Hamza Badran

I'm not afraid of nostalgia
2023

handmade ceramic olives with printed and handwritten stories on paper
variable dimensions

Gian Marco Casini



photo courtesy Maxxi, Roma.

Gian Marco Casini

Istanbul City Hills. On the Natural History of Dispersion and States of Aggregation

by Margherita Moscardini

The project was developed in Istanbul from February to October 2013, with the aim of portraying the city's urban transformation; how it has been conditioned by the geomorphological features of the area, and how the local community has reacted. At that time, governmental policies of urban regeneration, officially intended to adapt the built environment to anti-seismic standards, led to the demolition of entire neighbourhoods, such as Tarlabasi and Sulukule. As a consequence, entire communities were forcibly displaced from the city centre to settlements known as TOKI villages, 60km away from Istanbul. The phenomenon of gentrification was part of a central strategy to favour the private interests of developers. When the last symbol of democracy was in danger, people gathered to defend it.

Most of the citizens had already been forcibly relocated, but among the buildings in Tarlabasi, Istanbul, some residents still resisted. Every day photographers, journalists and onlookers crossed the deserted streets and entered the houses through the frames. One day, on a wall of a room on the ground floor, "Aren't you tired of taking pictures?" is written in black spray paint. The work in the exhibition reproduces that graffiti using fired clay.



photo courtesy Maxxi, Roma.

Gian Marco Casini



Margherita Moscardini

Untitled

2013/2024

ceramic

70x130x3 cm circa

ed. unique + 1AP



Margherita Moscardini

*Metropolitan Voids Agency #Istanbul
2013/2023*

photo print on paper

40x60 cm (framed 41,5x61,5 cm)

ed. of 3 + 1AP

Gian Marco Casini



photo Manuel Montesano

Gian Marco Casini

Basorowa

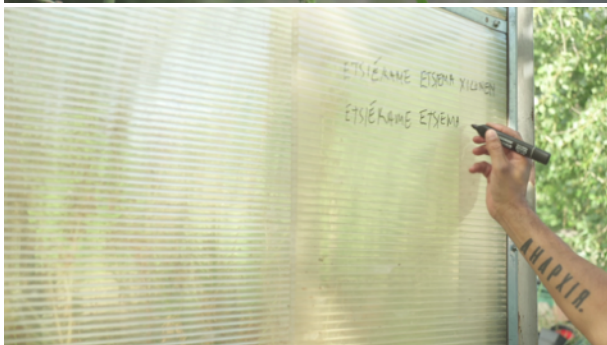
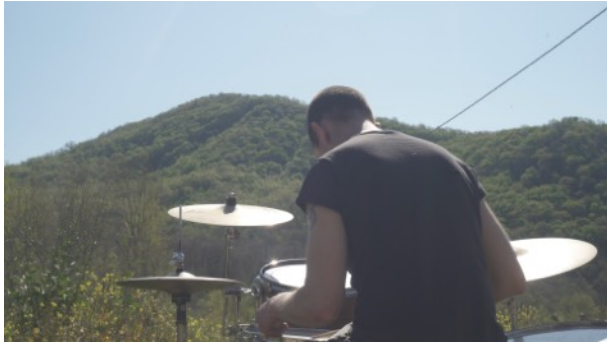
by Juan Pablo Macías

The term Barosowa means “freedom of movement”, the most inalienable freedom according to the Rarámuri. It is the supreme value of all morality for which they have always fought. It is also noteworthy that the Rarámuri child, as soon as he is able to walk, is almost left to himself: he begins to explore the world around him and is thus connected with nature in an autonomous and free manner. But this freedom is only granted to him so that he can learn for himself to better know and respect his environment and is limited, as far as possible, in his obligation to support his family in its affairs. Thus the concept of freedom is so natural and inherent in them that they are born and live free.

Chicomexochitl in the Nahuatl tradition, is a maize deity which embodies a boy as well as maize, in a never ending series of death and birth. This deity is also the creator of poetry, music and dancing. The agricultural cycle in American pre-Colombian cultures are always accompanied by rituals like dancing, singing and music so Chicomexochitl is pleased and warrants a good harvest to them.

Juan Pablo Macías took a native maize cob from the Zapotec region to sow it in freedom in Abruzzo. The musician Hilary Binder, a resident in the Chieti hills, played drums to honour the countryside, the sower and the Zapalote Chico maize field.





Juan Pablo Macías

*to the sinello, to the plains of guilmi, to the sower, to the milpa,
to zapalote chico, to xhuba 'binii, to basorowa, to all voices
2022*

HD color video, sound

42'

ed. of 5 + 2AP

Gian Marco Casini

Who made the land? God. Then, proprietor, retire!

Pierre-Joseph Proudhon

Hamza Badran
Clarissa Baldassarri
Juan Pablo Macías
Alessandro Manfrin
Margherita Moscardini
Yehuda Neiman
Renato Spagnoli

Gian Marco Casini
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