

*An economART project of AMY d arte spazio & Laboratorio Alchemico*

*Opening: June 07, 2012, 06.30 pm*

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**FAME** di TERRA  
*Riflessione a più mani*

*with*

*Lisa van Bommel  
Valentina De' Mathà  
Alberto Gianfreda  
Emanuele Magri  
Antonio Piga  
Ri Ren  
Daniele Salvalai  
Federico Unia  
Cyril Zakrzewski*

**“The Second world” is eating “the Third World”.**



Ph. Emilia Castioni

The ideological framework **economART** will introduce us to the subject of “Permaculture” (permanent culture), development of “Permaculture” (permanent agriculture).

Bill Morrison wrote: “I understood that the entire global agricultural system was not conceived to produce food, but money, and permaculture was the actual solution to the world’s hunger.”

What do “ALAMAR” (Cuban green revolution), “Potato Movement” in Volos (Greece) and the Italian GAT (Land purchasing group for a fair and sustainable economy) have in common?

**The necessity to “go back to land”.**

These statements and the famous “Land Grabbing”, the new kind of colonialism, lead us to the main subject of our artistic project “Fame di terra” (Land Hunger) of AMY D arte spazio.

Saudi Arabia started, by purchasing land in Ethiopia and leasing it in Zambia and Tanzania. It was followed by China, looking for food resources, and India, present also in Argentina, Malaysia, Madagascar, South Korea and Libya.

This system has no impact on the development of the countries, because China and India employ workforce from their own country. China hired tens of thousands of inmates.

Cultivated product and extracted materials immediately go to Chinese and Indian market.

In Ethiopia the price of a hectare is between 3 and 10 dollars. Korea purchased 2.3 million hectares, Beijing 2.1 million, Saudi Arabia 1.6 million and Arab Emirates 1.3 million.

In the northern part of Sudan, land rental price is 2 or 3 dollars a year.

Those are the new empires in the name of Agrobusiness. Land is undersold because of the “soft power”, the political strategy to get in Africa

Is art still capable to have a political and social though?

An example is Renzo Martens’ work (Episode 3 Enjoy Poverty, 2009), that makes us follow a track with (his own) neon light, in order to see. To see beyond, as art can do.

The selection chose those artists who investigate the subject systematically, in order to set a dialogue between works of art and the public.

Emanuele Magri’s research is about genetic manipulation, Valentina De’ Mathà’s installation is about cellular structures, Federico Unia’s murals are linked to primates, Daniele Salvalai’s sculpture to the dichotomy man-predator. Lisa van Bommel presents Falling into nothingness, Polish artist Cyryl bets on the future of Earth, Antonio Piga shows us the greedy feature of the new colonization, Alberto Gianfreda reflects on work and territory and the Chinese artist Ren Ri, with her ethnic identity, shows the national industriousness with a high impassable wall... that of geographical borders.

The artists become true urban warriors with their little, big creative revolutions which transmit the more complex “economic/social revolution” that we are experiencing.

The appearance and materials chosen for “Fame di terra” want to increase the human emotional experience connected to the land, that is not only a place to produce but also to reflect. It is a real Hortus conclusus.

**Vandana Shiva said to young Italians:  
“occupy the land as you occupy the squares”**