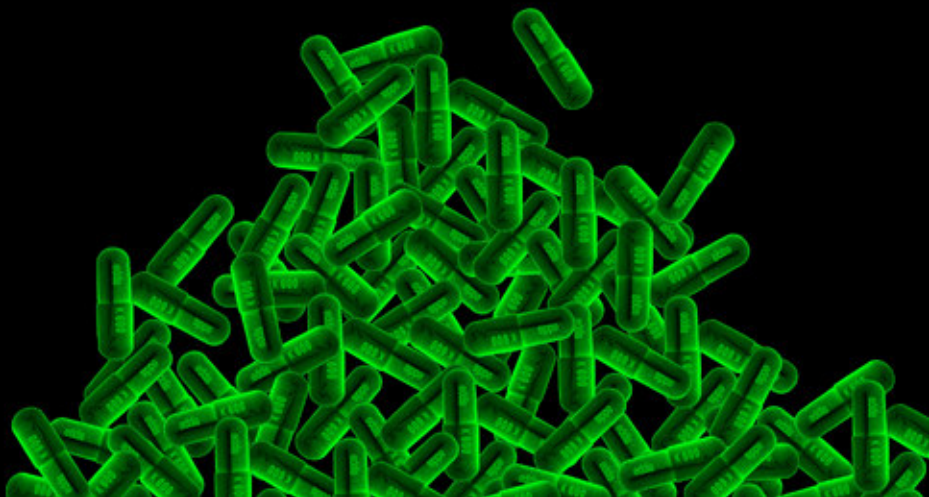
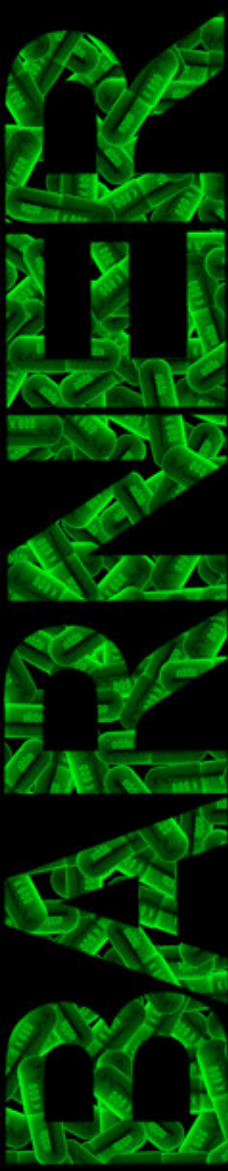
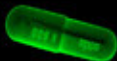




ALEXANDER BARNER



chemical jungle



commento: Michael Vannoni

grafica: Massimiliano Eddis

□ **Bluspazio** Contemporanea

○ ● ○ **Whitepoint Gallery**
Mirano

le immagini riprodotte in questa pubblicazione provengono dal sito ufficiale dei collezionisti: alexanderbarnerproject.com
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Nel mondo dell'Arte contemporanea si riscontrano, ormai sempre più spesso, casi di artisti che raggiungono il successo anche grazie alla loro capacità di autopromozione, o capacità di promozione di galleristi, critici e agenzie di stampa. In questo contesto risulta indispensabile che l'artista sia carismatico, insomma "sappia vendersi", e l'operato sia commerciabile, è necessario far fronte alla richiesta del mercato con opere in linea con il trend del momento, sempre più spesso si sente parlare di seminari riservati agli artisti in cui si snocciolano le nozioni base indispensabili per l'arricchimento, di chi poi si vedrà. Chiaramente l'operazione è limitata in un arco di tempo ben definito, poi le quotazioni crollano inesorabilmente a causa del surplus di mercato, l'artista produce tantissimo in un tempo molto breve, il "mecenate" lo sfrutta al massimo, poi passa ad altro artista e così via, potrei farvi un elenco molto lungo, che riguarda decine di esempi di meteore pittoriche comparse molto velocemente nel firmamento dell'arte e scomparse altrettanto velocemente, dietro le scie dorate che hanno gonfiato le tasche dei loro mercanti.

Esistono tuttavia casi isolati di artisti che, pur nell'anonimato, raggiungono risultati impressionanti entrando nelle collezioni di tutto il mondo e diventando loro malgrado delle vere e proprie "macchine per fare soldi", sulle cui opere i collezionisti riversano fiumi di dollari, ma in questi casi il loro successo, collegato in linea diretta al mercato internazionale, è destinato a durare a lungo, è il caso degli artisti inglesi Banksy e Alexander Barner.

Analizzando l'operato di questo secondo street artist, emerge una prerogativa che accomuna tutte le sue opere, ovvero sono un atto d'accusa alla società contemporanea dominata dal capitalismo sfrenato.

In particolare i chiari riferimenti al potere economico si manifestano nell'immagine del pesce cannibale, un vero e proprio "squalo della finanza", che via via, negli anni, ha assunto dei contorni sempre più graffianti e definiti, i segni appena abbozzati dei primi periodi sono stati sostituiti da graffi di colore, pungenti, insistenti, che squarciano il foglio in mille ferite e definiscono il tratto inconfondibile e unico di questo originalissimo interprete che racconta per immagini la storia della società contemporanea, ma bisogna fare estrema attenzione, i suoi non sono frame di un film con una traccia ben definita, Alexander Barner coglie spunto da qualsiasi cosa gli capiti davanti, è un moderno vampiro che succhia linfa vitale nel contesto urbano, non a caso è stato definito dalla critica "artista cannibale".

Quella descritta da Barner è una "giungla chimica" animata da individui devastati dalla "street life" con tutto quello che ne consegue a iniziare dal rapporto psico-sociale tra gli individui stessi che animano questa moderna "selva sintetica" in cui l'essere umano diventa uomo-macchina e si adopera nella mutazione genetica necessaria per percorrere il tortuoso cammino che porta al raggiungimento del potere economico, anche se questo implica la sostituzione di parti del proprio corpo con sistemi bionici che meglio si adattano al nuovo percorso economico-sociale, intrapreso da questi moderni imperatori delle città d'acciaio.

Tutto questo è enfaticizzato, in particolar modo, nelle sue dissacranti figure, caratterizzate da occhi stralunati, zigomi sporgenti, lineamenti ridefiniti dalla moderna chirurgia estetica, insomma, pacchi di soldi per comprare fiumi di silicone.

Il simbolo del potere, la piramide, muta anch'essa divenendo una complessa struttura metallica di putrelle intrecciate e bulloni, ma il significato primitivo, quello del dominio assoluto, rimane inesorabilmente scolpito nell'estetica dettata dai guru-designers, convocati a definire i dettami estetici di questa ri-evoluzione che si rivela essere puramente economica. Insomma, a stringere la corda sul significato del termine ri-evoluzione, l'obiettivo social-culturale non interessa a nessuno!

Tutta questa mutazione genetica viene analizzata da Barner con estrema lucidità e senso critico. L'artista diviene uno spettatore esterno, lucido e distaccato ma presente e perfettamente integrato nel contesto, ne declina ogni singola sfaccettatura, riuscendo a descrivere, nel corso degli anni, la nostra evoluzione come solo i grandi artisti sanno fare.

Le figure generate dal "pennarello maledetto" di Barner sono immediatamente riconoscibili, ipnotiche, inconfondibili, chi osserva un'opera di questo artista ne riconosce subito la firma, i tratti sono ben distinti, i colori sono selezionati da una gamma primaria ben definita, per certi versi analitica e frutto di un'evoluzione che lo ha portato dal tratto veloce dei primi disegni, ad una meditazione molto selettiva e pragmatica, delle ultime opere prodotte. Questo ha generato un'attenzione sempre crescente nel mondo del collezionismo che lo ha inserito in numerose gallerie e collezioni private, in tutto il mondo.

Michael Vannoni

In the contemporary Art world we are increasingly facing cases of artists that reach success thanks to their self-promoting abilities, or via gallerists, critics and press agencies promotions. In this context it's necessary for the artist to be charismatic, meaning "he should know how to sell himself", and for his work to be merchantable, it is mandatory to meet the market demand with works in line with the trend of the moment, more and more often we hear of seminars reserved for artists in which the essential basics for enrichment are disclosed, of whom now it's still unknown. Obviously the process is limited to a well-defined span of time, then prices collapse inexorably due to the market surplus, the artist produces profusely in a really brief period of time, the "patron" exploits him as much as possible, and then he passes to another artist and so on, I could make a really long list, regarding dozens of pictorial meteors examples which quickly disappeared in the art firmament and, as well, quickly dissipated behind golden trails that inflated their merchants' pockets. There are, however, isolated cases of artists who, even if remaining anonymous, achieved impressive results making their way to collections all around the world and becoming, against their will "money-making machines", on whose works collectors spend impressive amounts of dollars, but in these circumstances their success, linked directly to the international market, is destined to last a long time, this is the case of the British artists Banksy and Alexander Barner.

Analysing the works of this second street artist, a prerogative that unites all his works emerges, they are all an indictment toward contemporary society dominated by unbridled capitalism.

Particularly, the clear references to economic power are manifested in the image of the cannibal fish, a real "shark of finance", which gradually, has taken over time more and more scratchy and defined edges, the barely sketched signs of the first period have been replaced by color scratches, pungent, insistent, that tear the sheet into a thousand wounds and define the unique and unmistakable trait of this highly original interpreter who tells the story of contemporary society through images, but you have to be extremely careful, his are not frames of a film with a well-defined track, Alexander Barner takes inspiration from anything that happens in front of him, he's a modern vampire who sucks vital lymph in the urban context, that's why he has been defined by the critique "cannibal artist". The one described by Barner is a "chemical jungle" animated by individuals devastated by the "street life" with everything that follows, starting with the psycho-social relationship between the individuals themselves who animate this modern "synthetic forest" in which the human being becomes a man-machine and works on the genetic mutation necessary to travel the tortuous path that leads to the achievement of economic power, even if this implies the replacement of parts of one's body with bionic systems that best fit the new socio-economical path taken by these modern emperors of steel cities.

All this is emphasized, in particular, in his irreverent figures, characterized by overhanging eyes, protruding cheekbones, features redefined by modern cosmetic surgery, in short, bundles of money to buy endless amount of silicone.

The symbol of power, the pyramid, also changes to become a complex metal structure of intertwined beams and bolts, but the primitive meaning, that of absolute domination, remains inexorably sculpted in the aesthetics dictated by guru-designers, convened to define the aesthetic dictates of this re-evolution that turns out to be purely economic. In conclusion, to tighten the rope on the meaning of the term re-evolution, nobody cares about the socio-cultural objective!

This genetic mutation is analyzed by Barner with extreme lucidity and critical sense. The artist becomes an external bystander, lucid and detached but present and perfectly integrated in the context, declines every single facet, managing to describe, over the years, our evolution as only great artists can do.

The figures created by Barner's "cursed marker" are immediately recognizable, hypnotic, unmistakable, those who observe one his works immediately recognize its signature, the traits are very distinct, the colors are selected from a well defined primary range, analytical in a way and the result of an evolution that brought him from the rapid trait of the first drawings, to a very selective and pragmatic meditation, characteristic of the last work. This has generated an ever-increasing attention in the world of collecting, which has placed him in numerous galleries and private collections all over the world.

Michael Vannoni



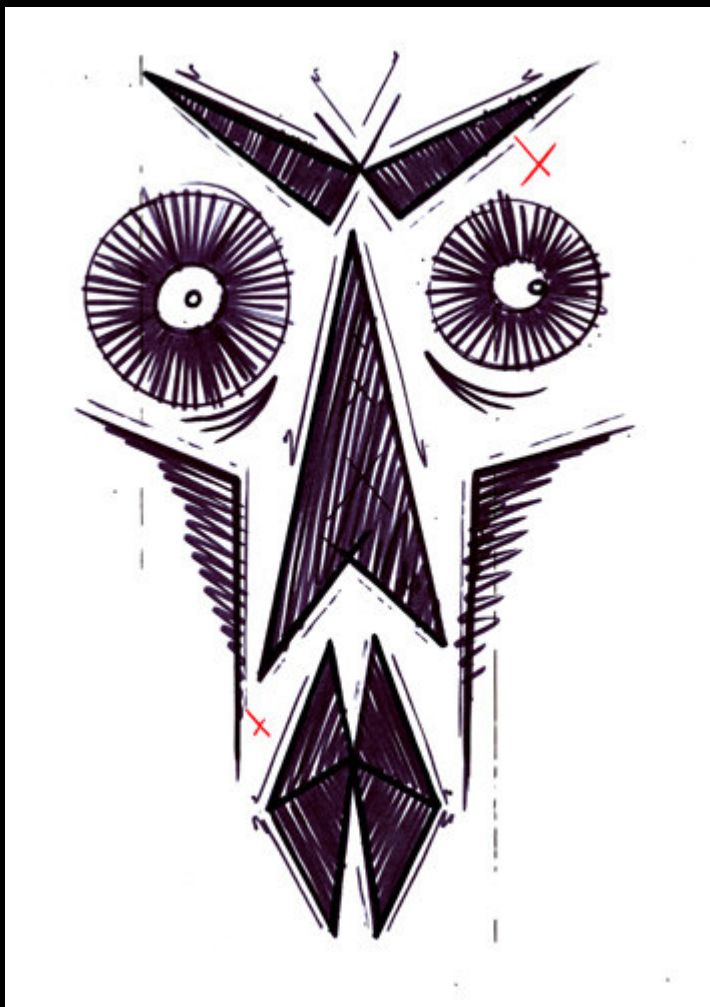
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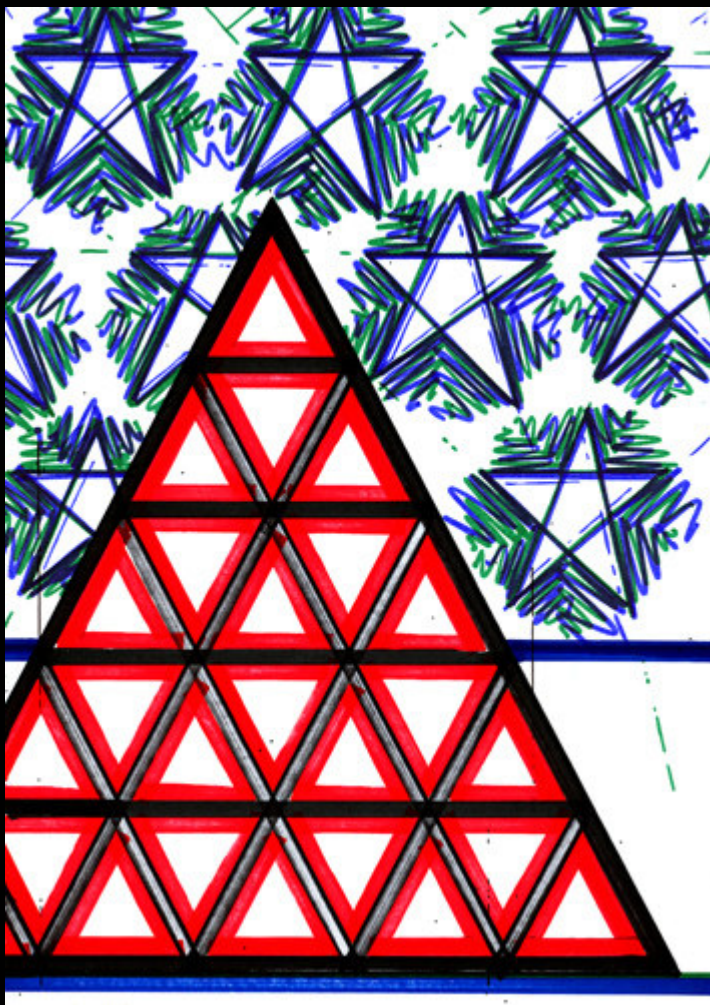
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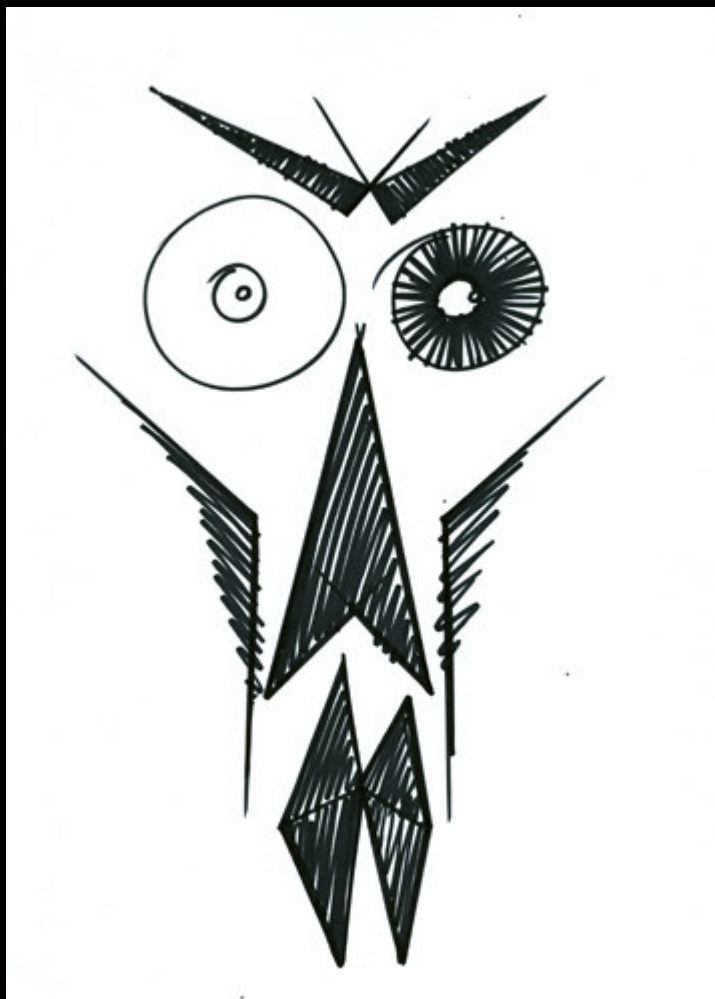
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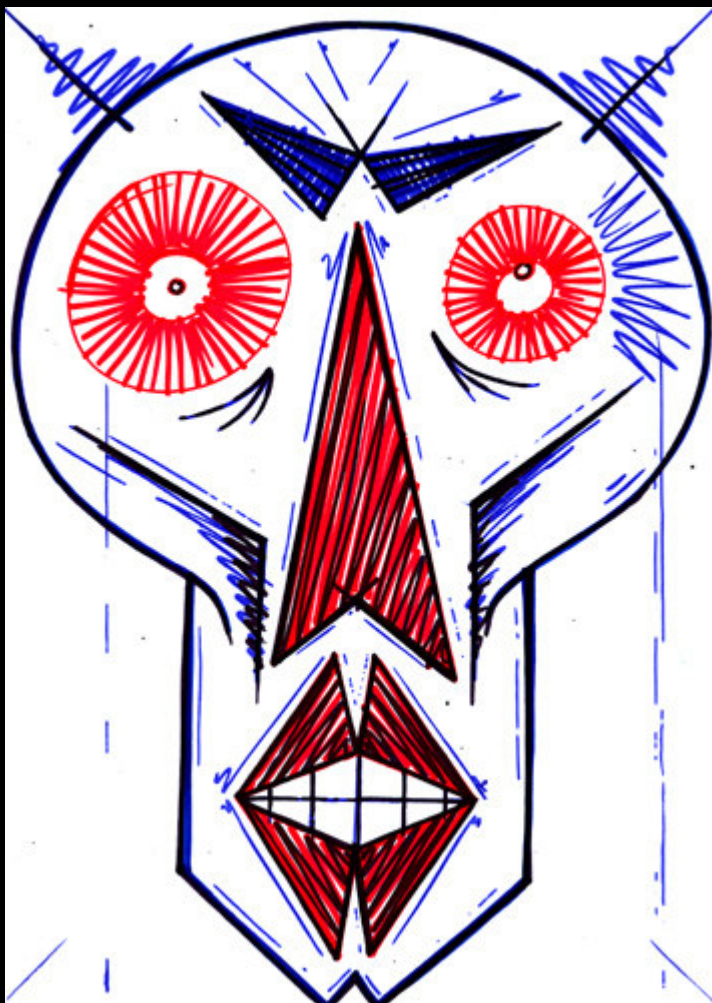
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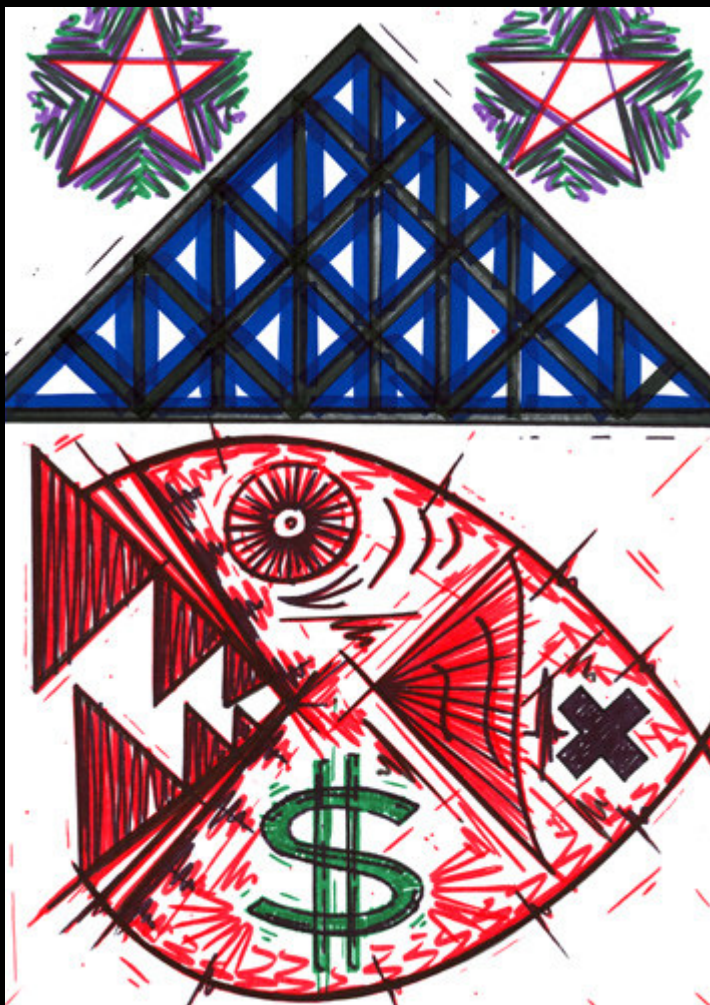
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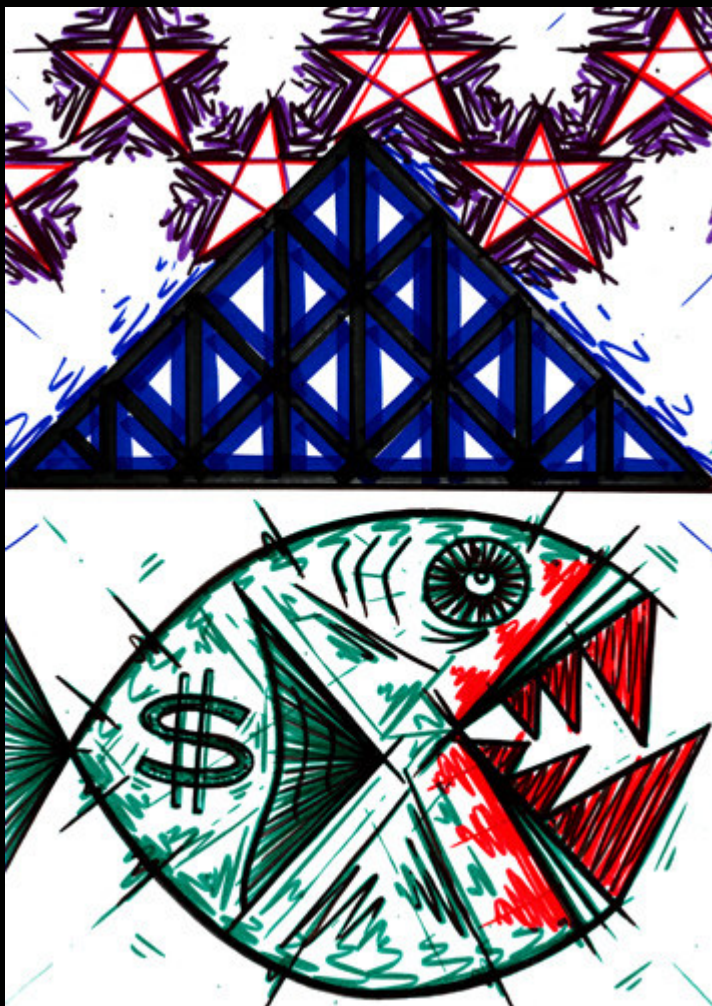
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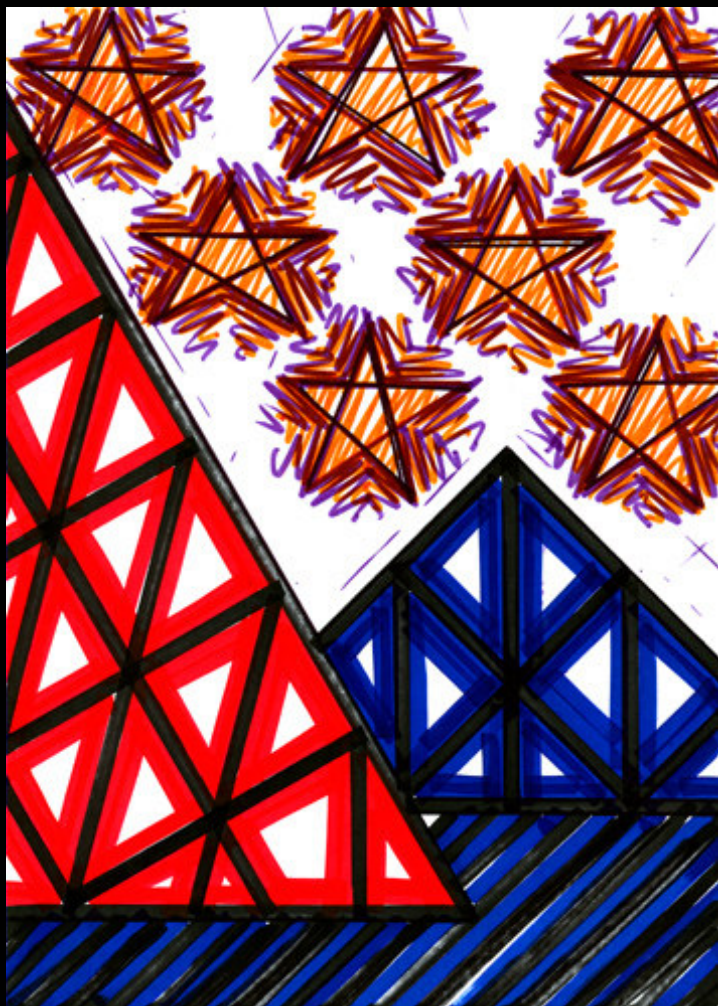
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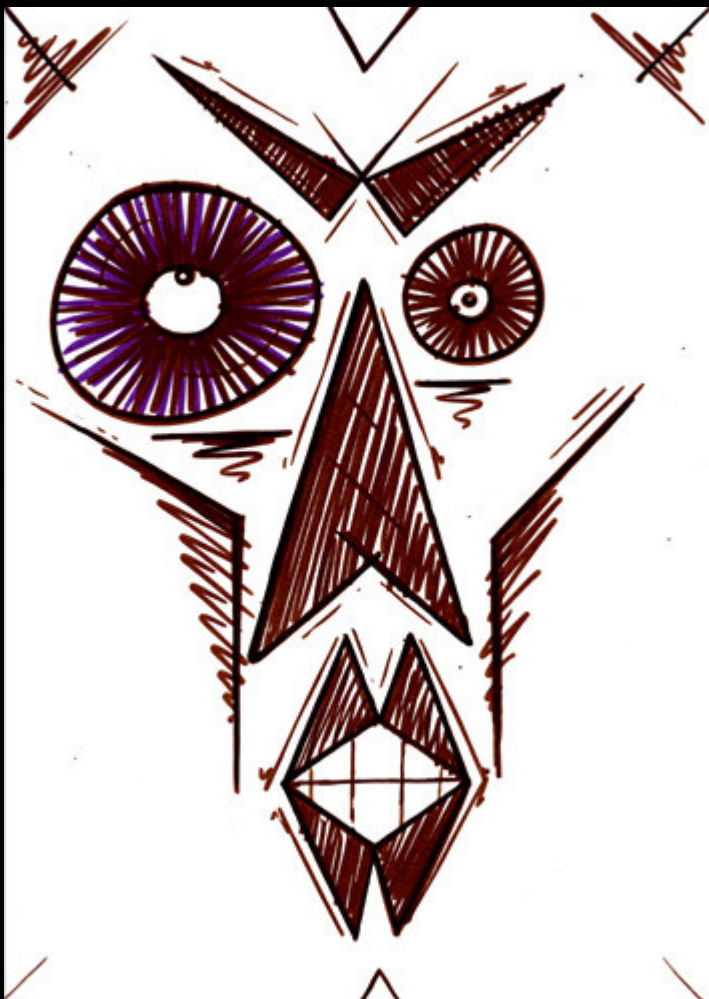
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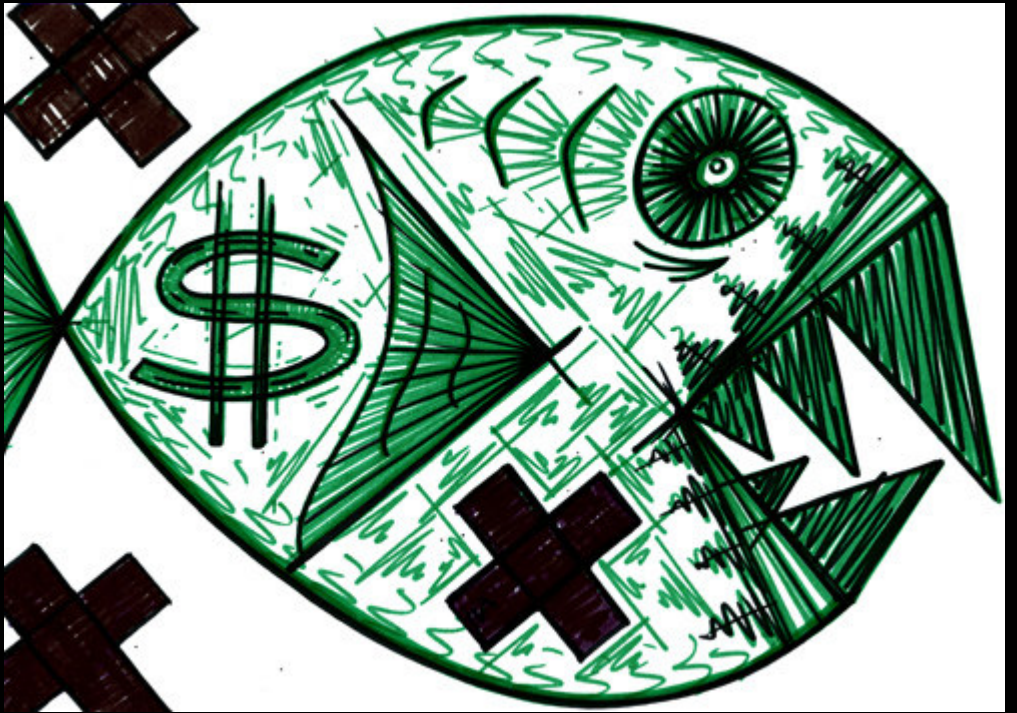
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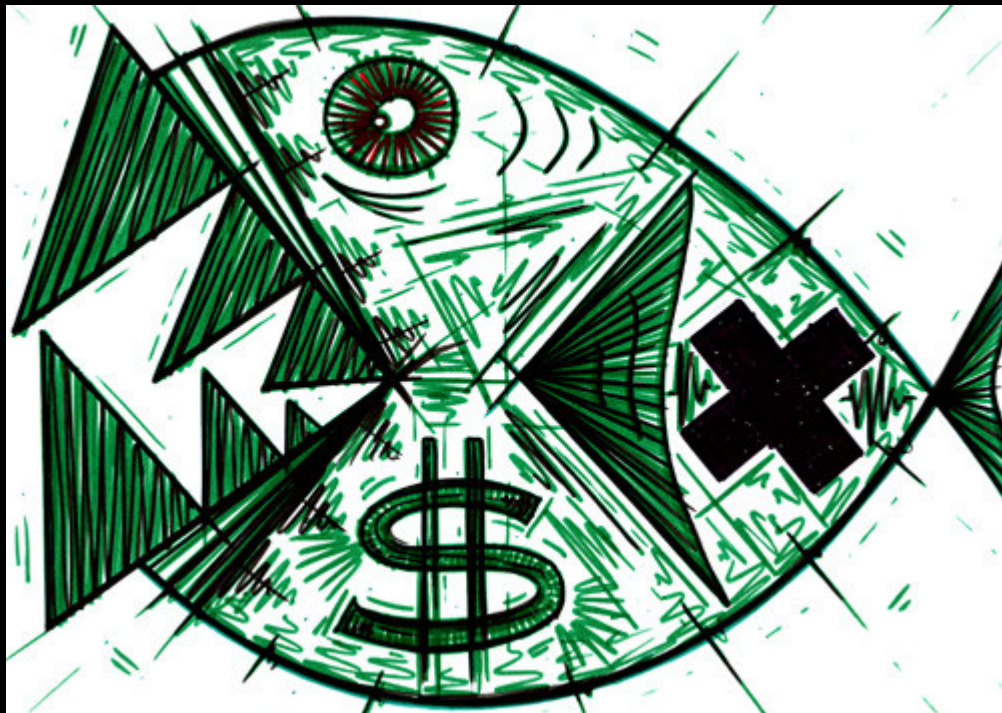
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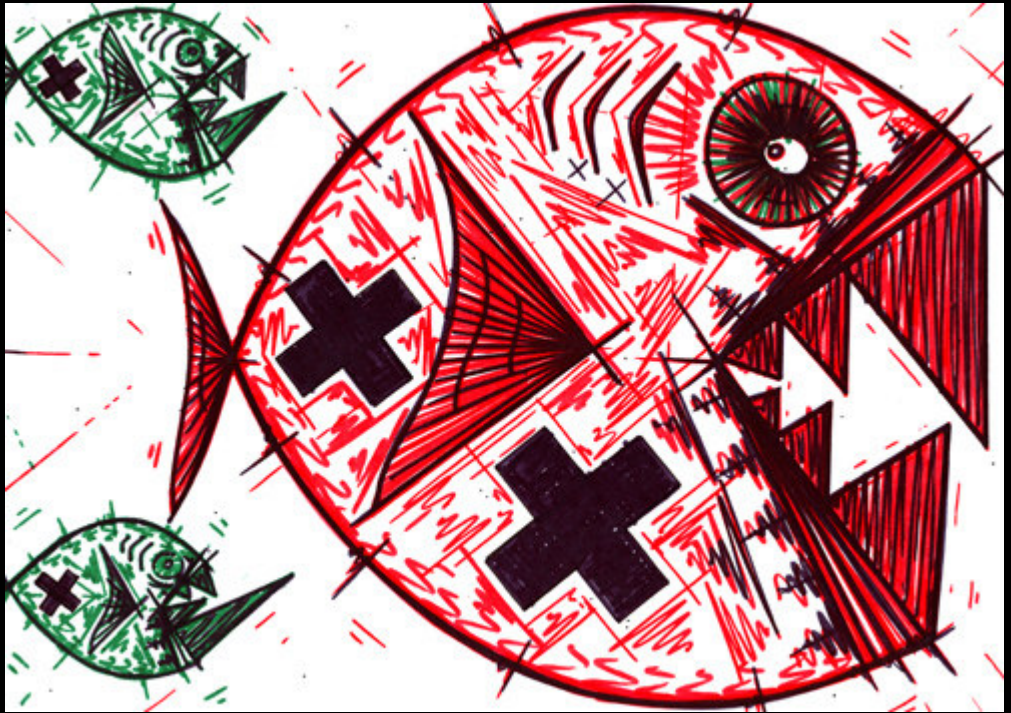
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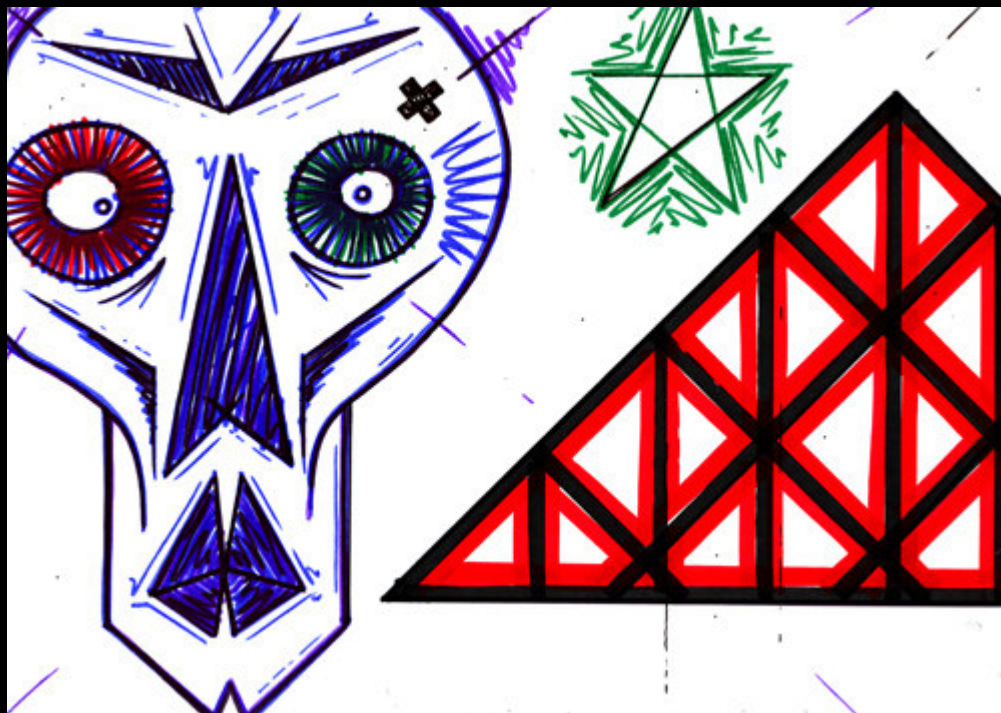
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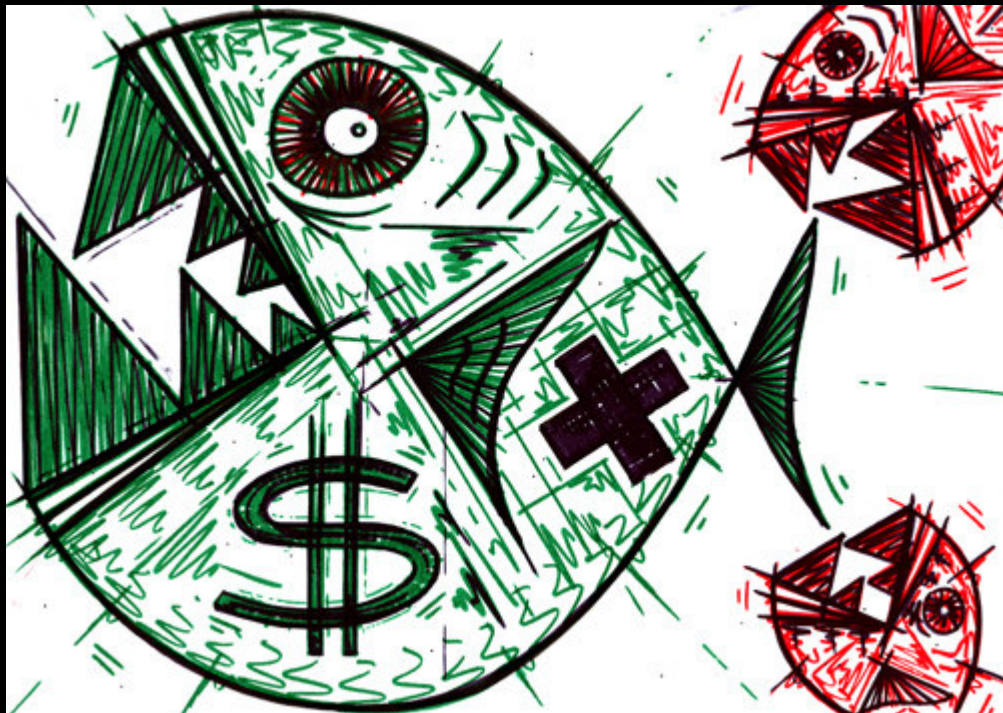
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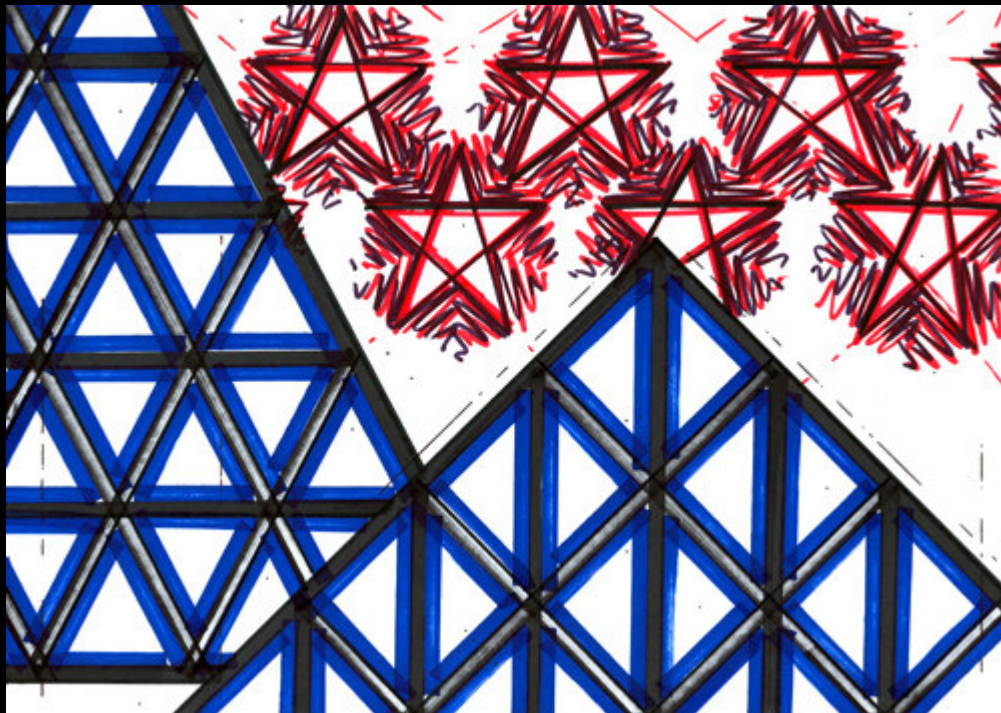
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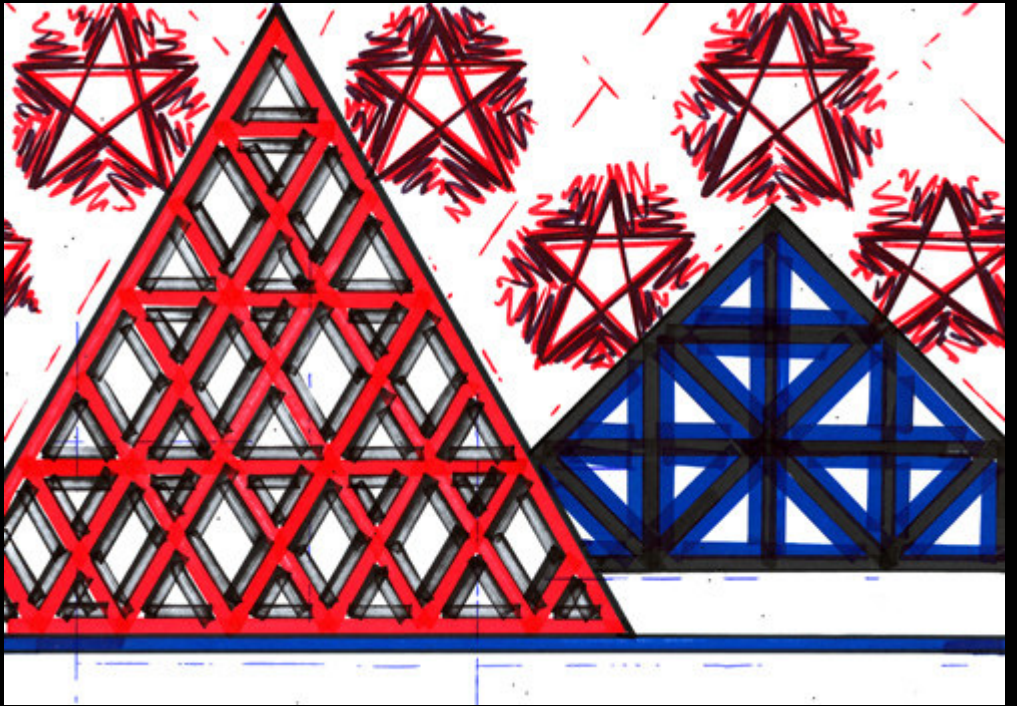
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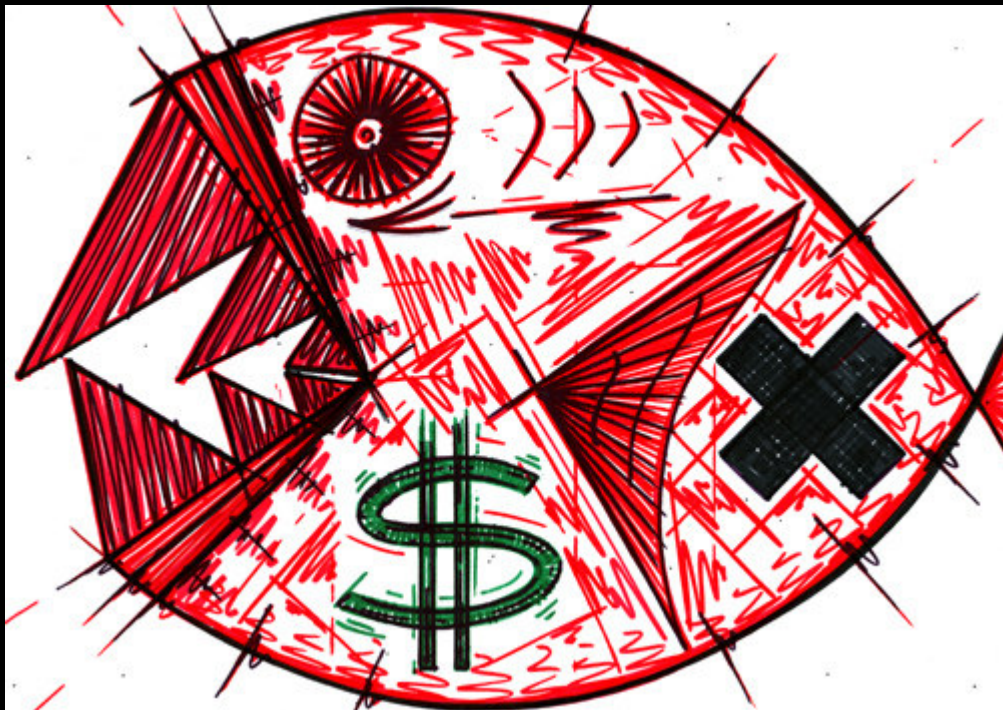
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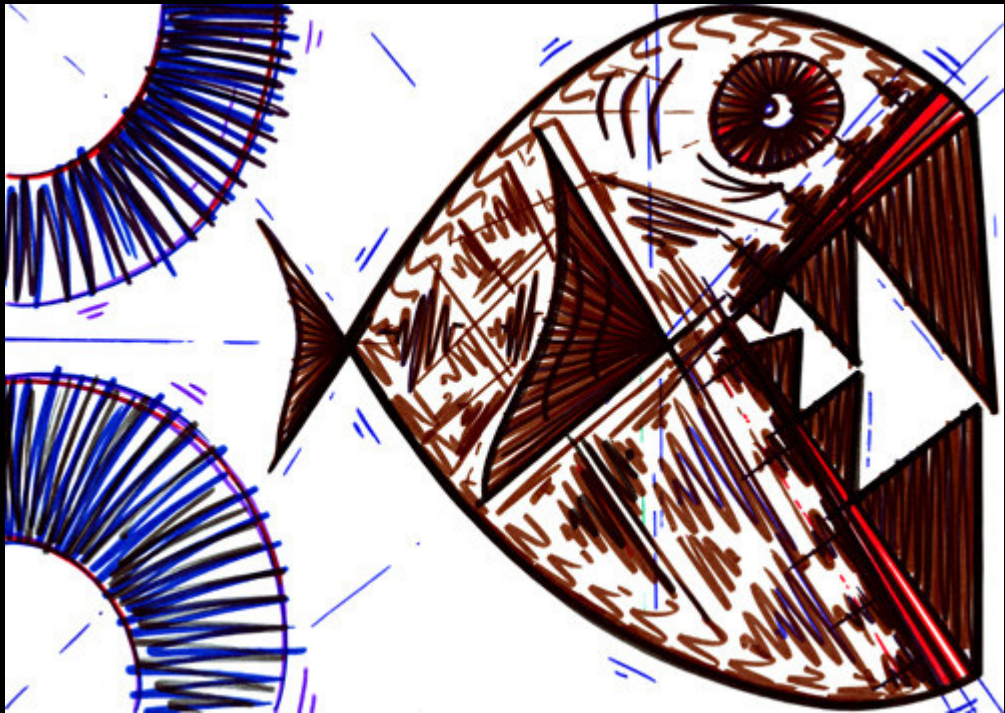
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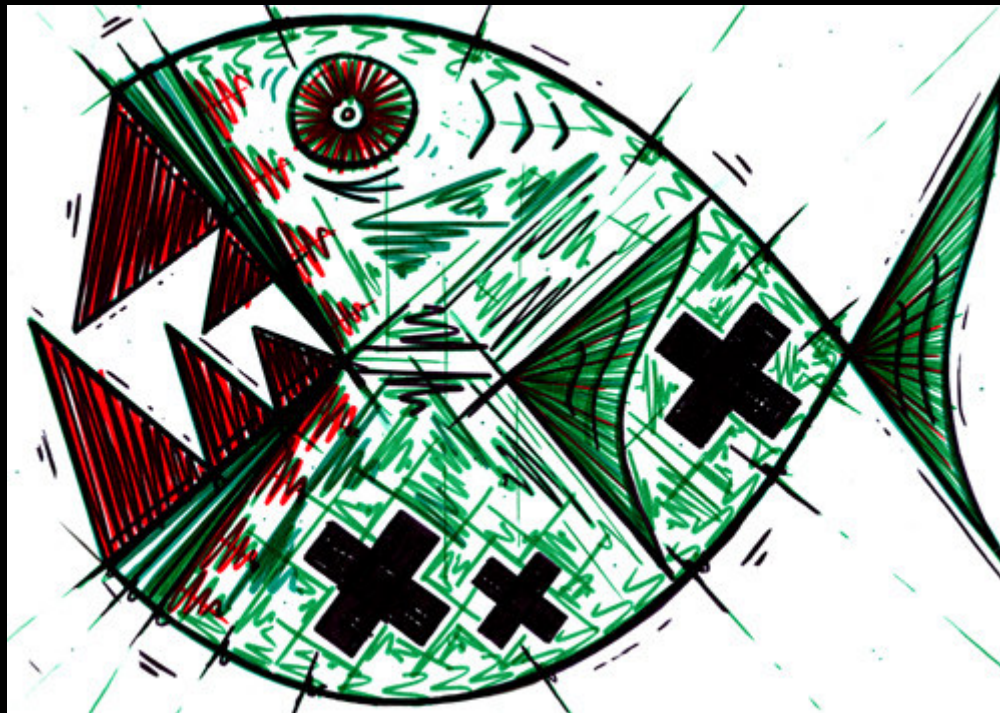
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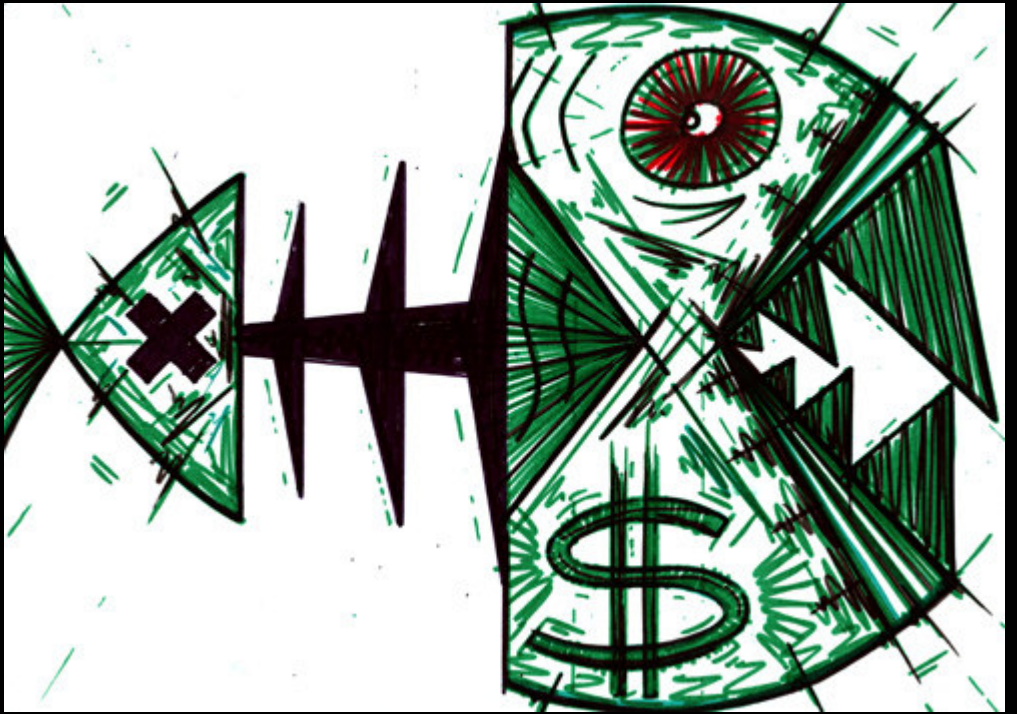
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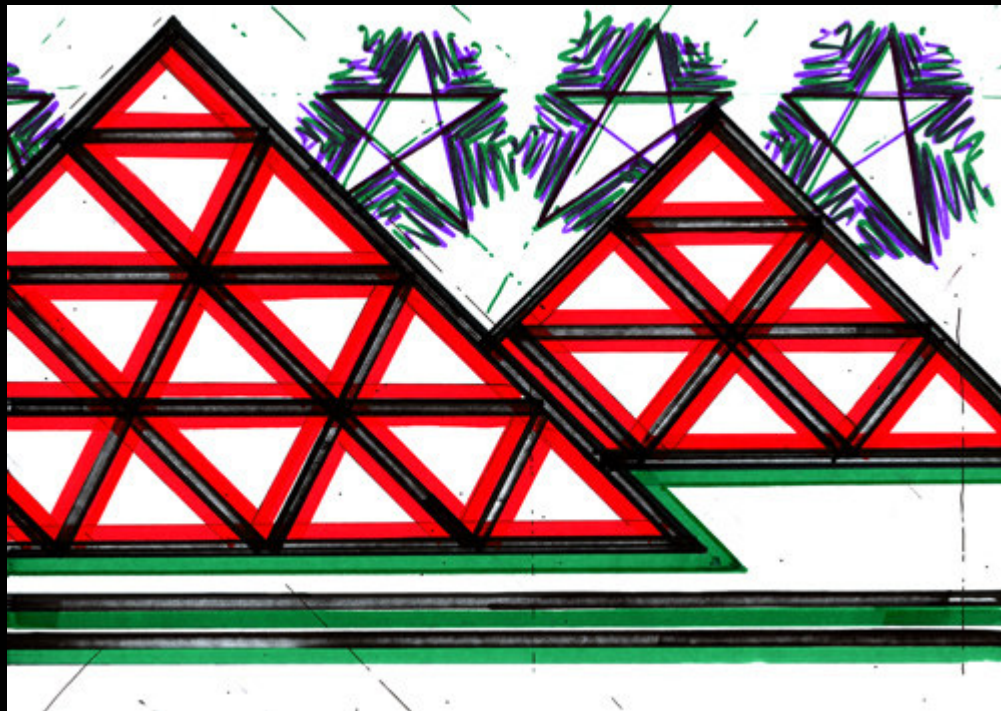
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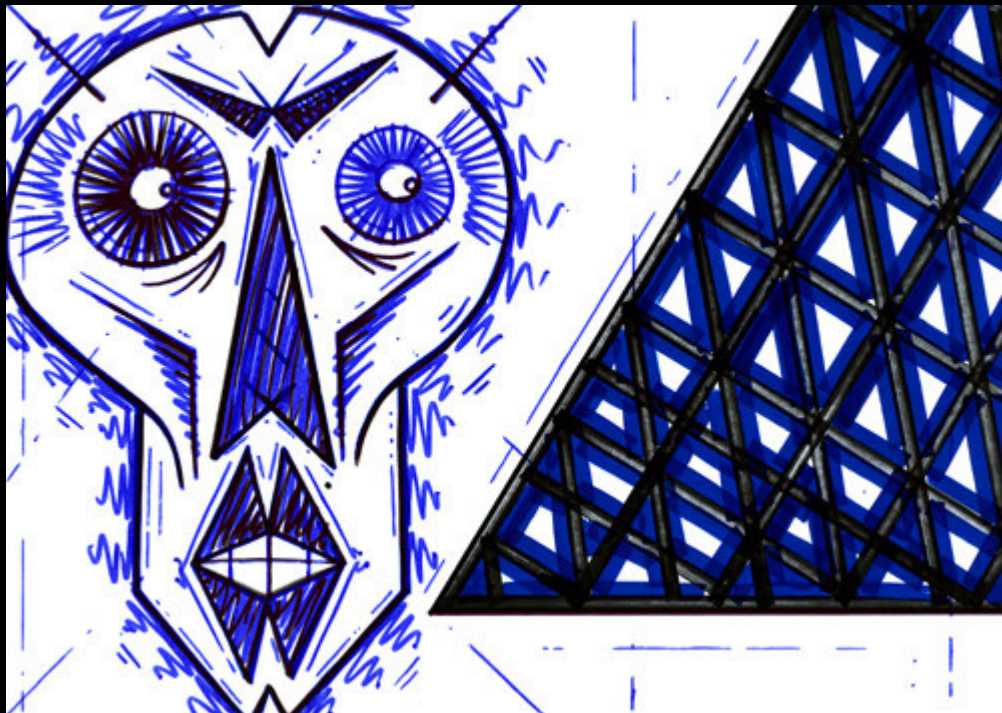
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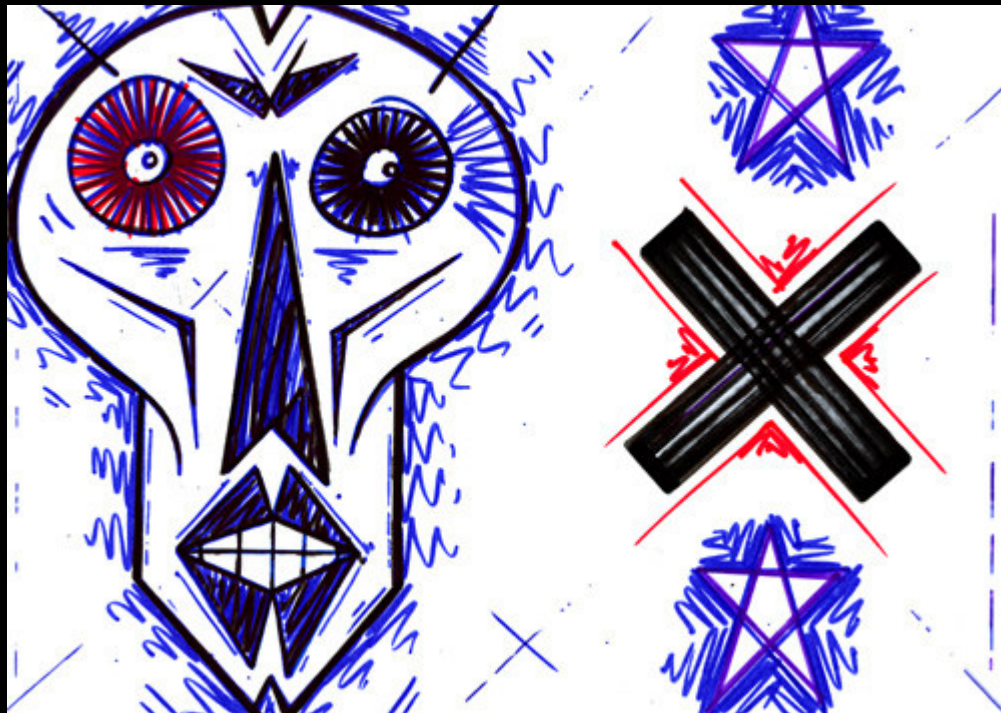
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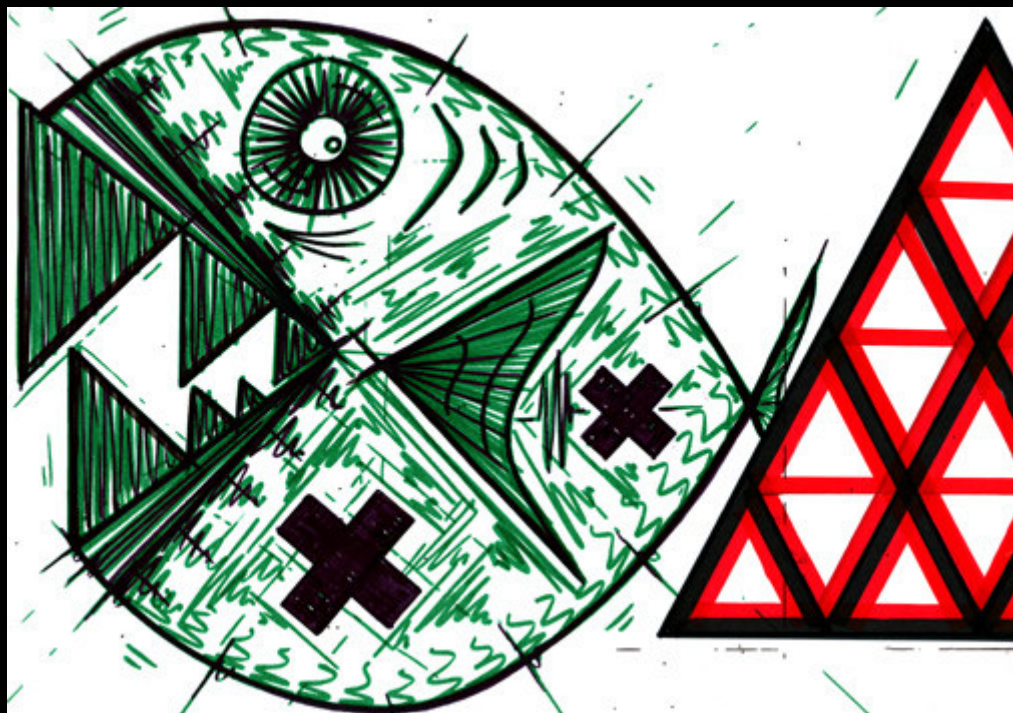
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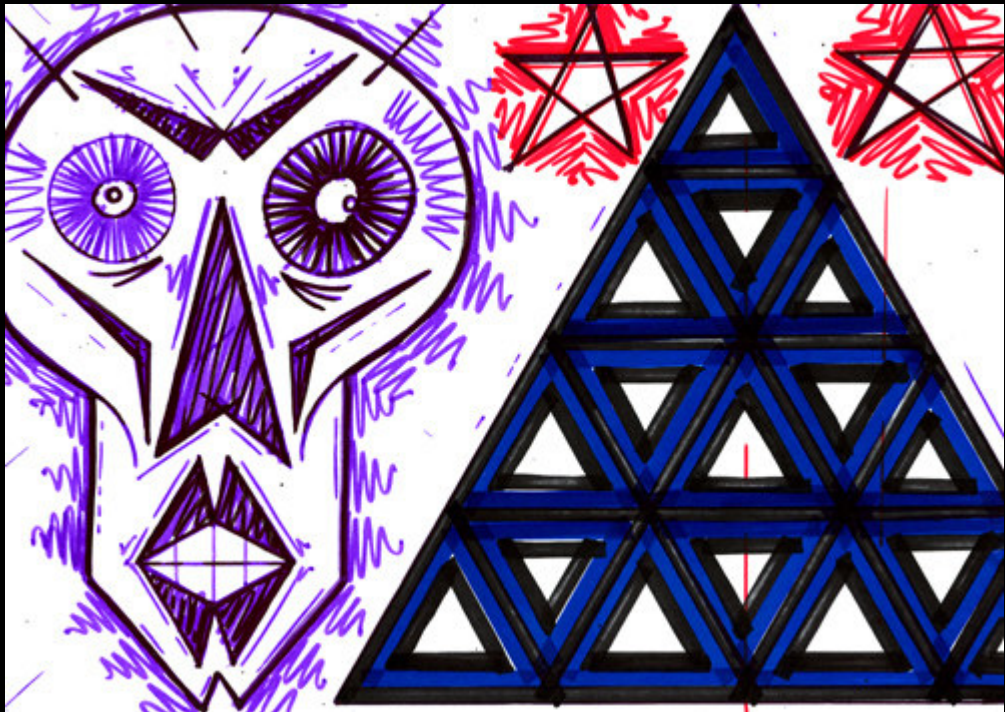
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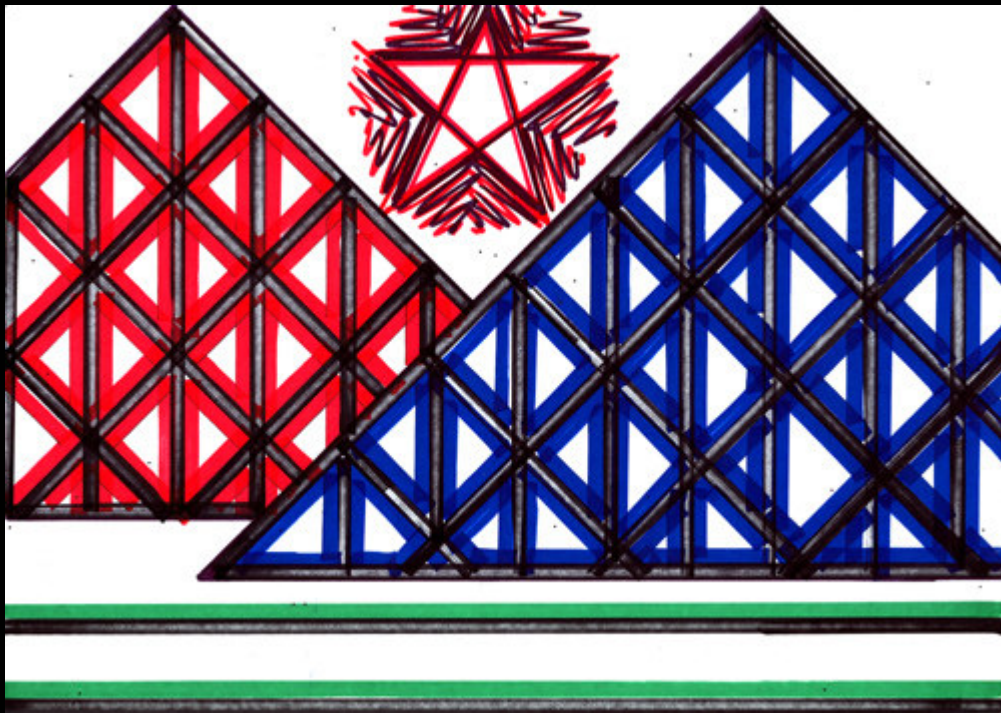
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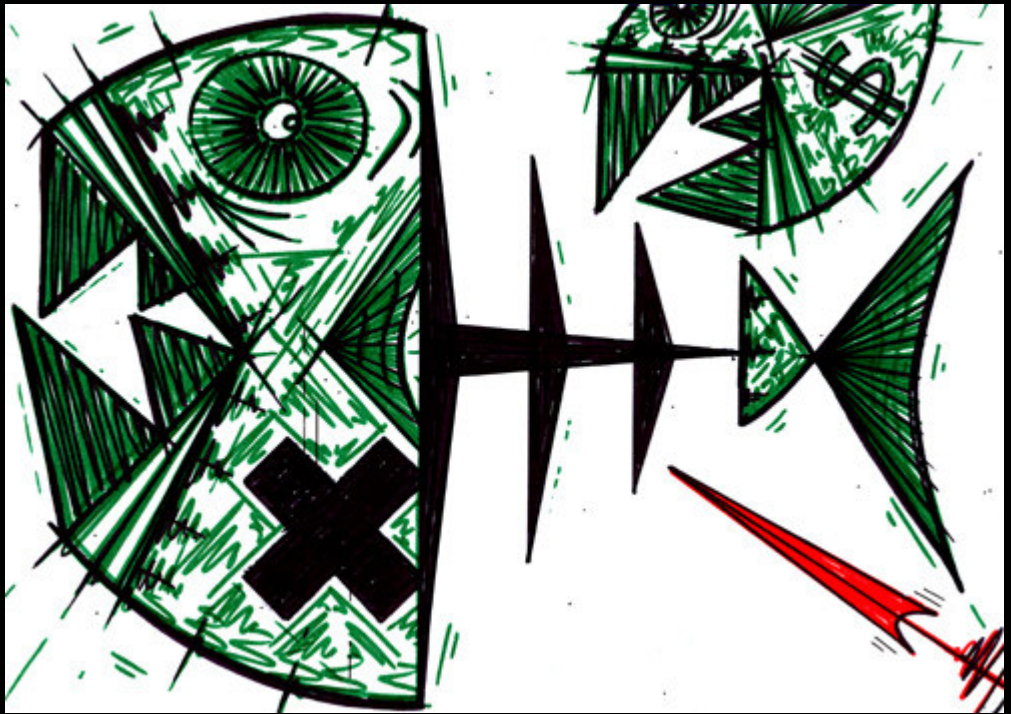
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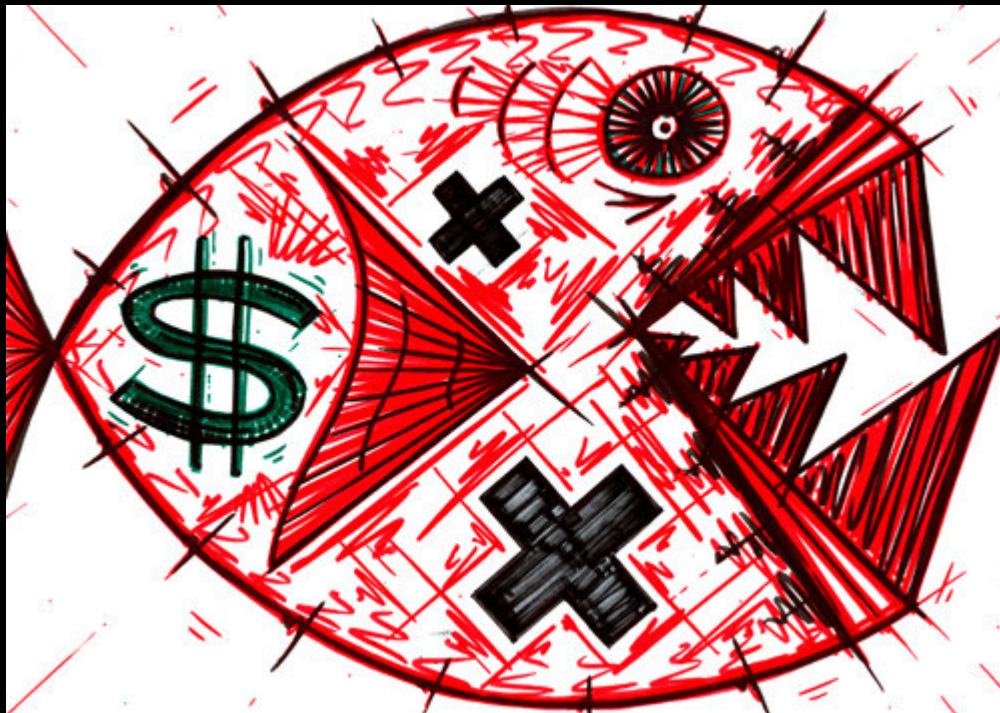
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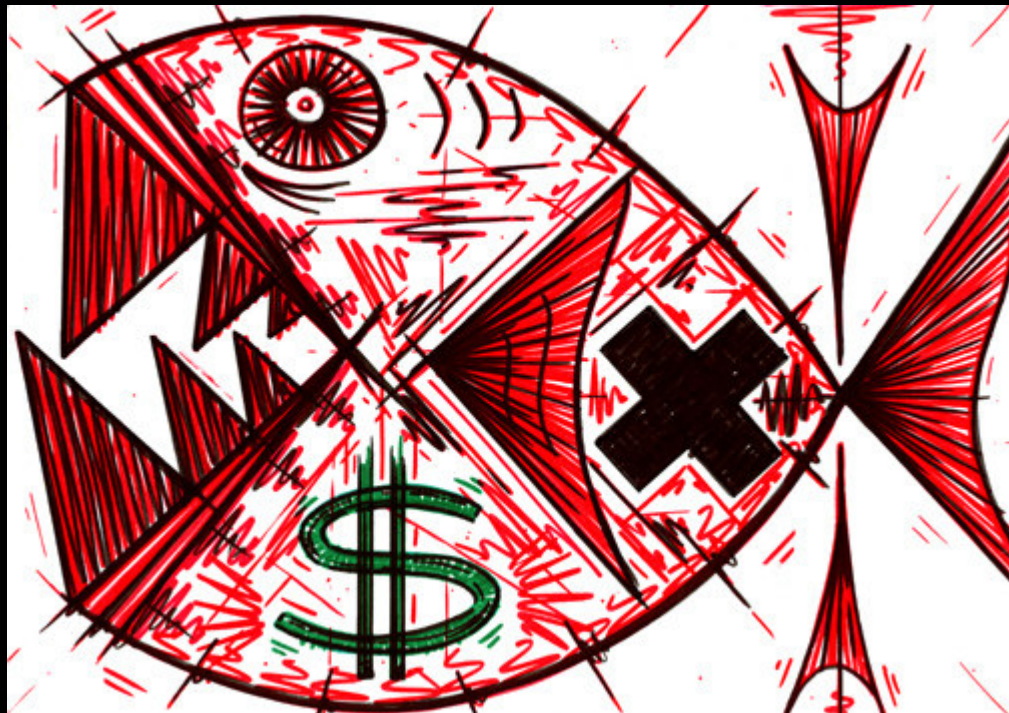
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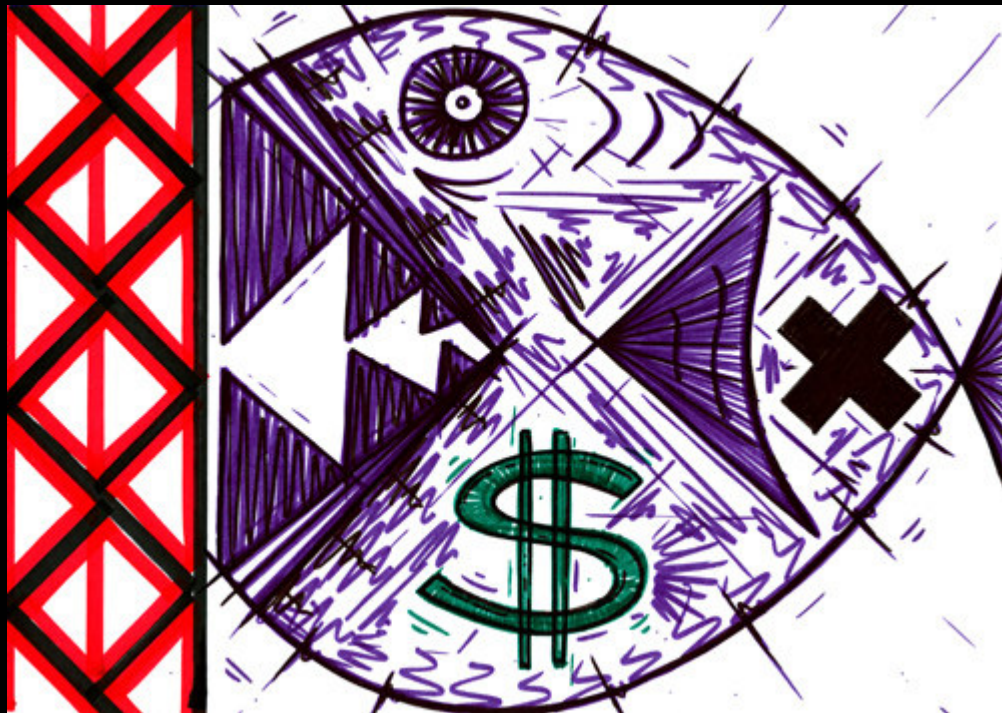
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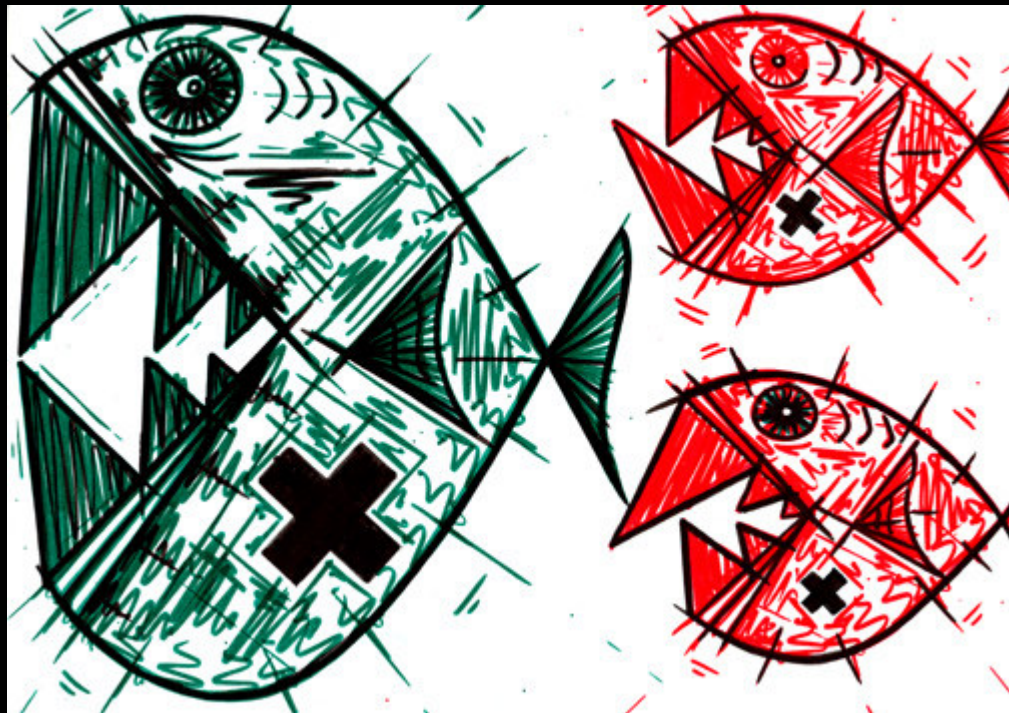
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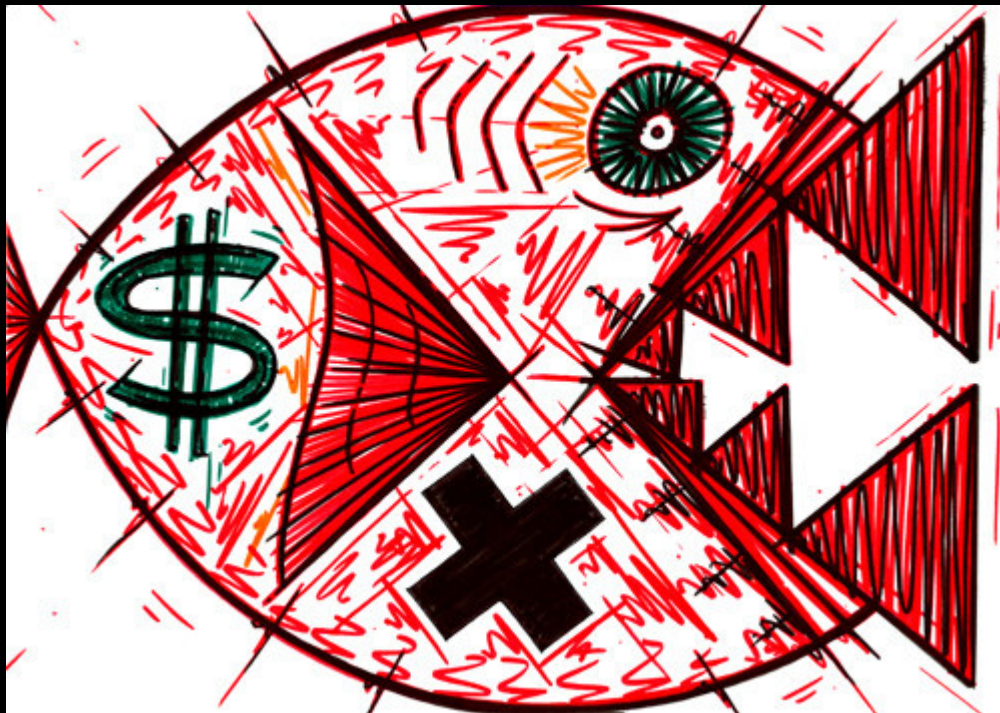
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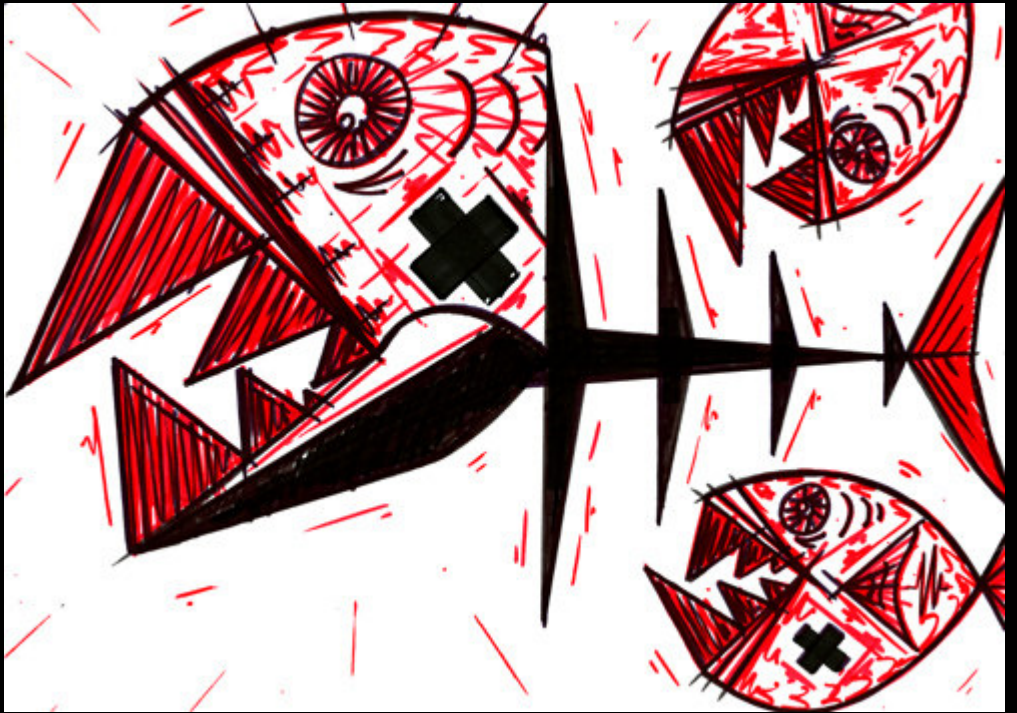
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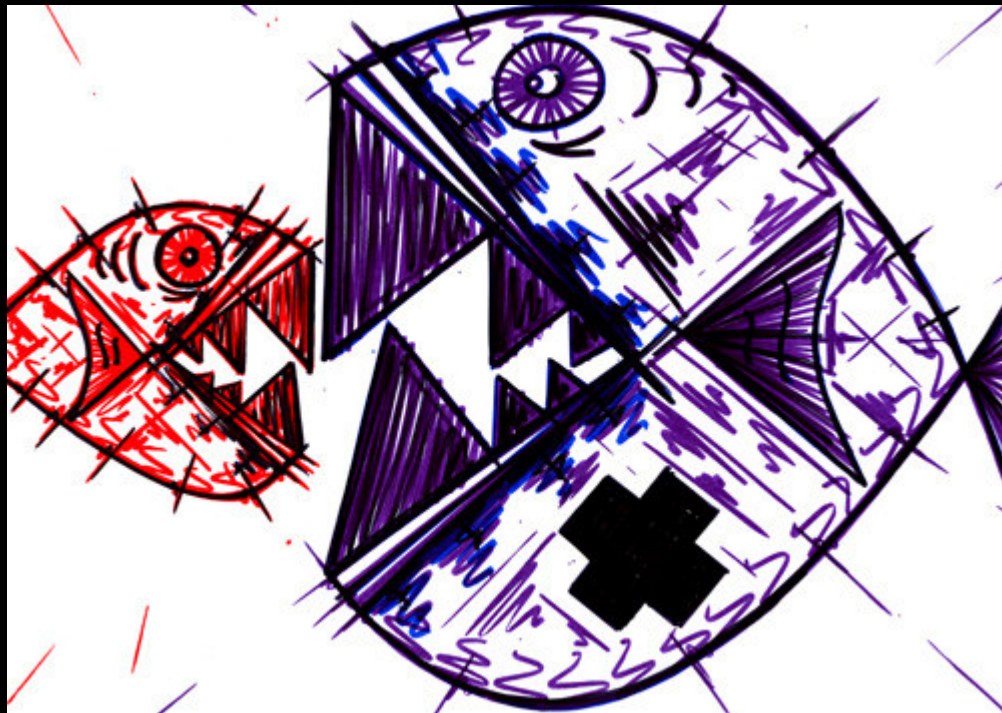
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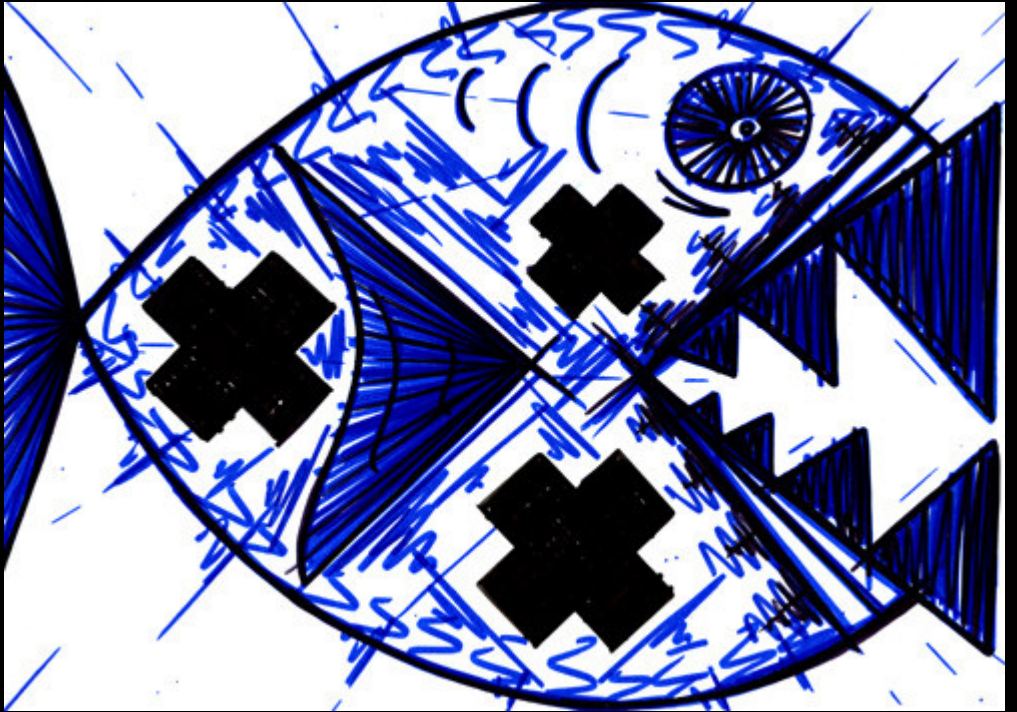
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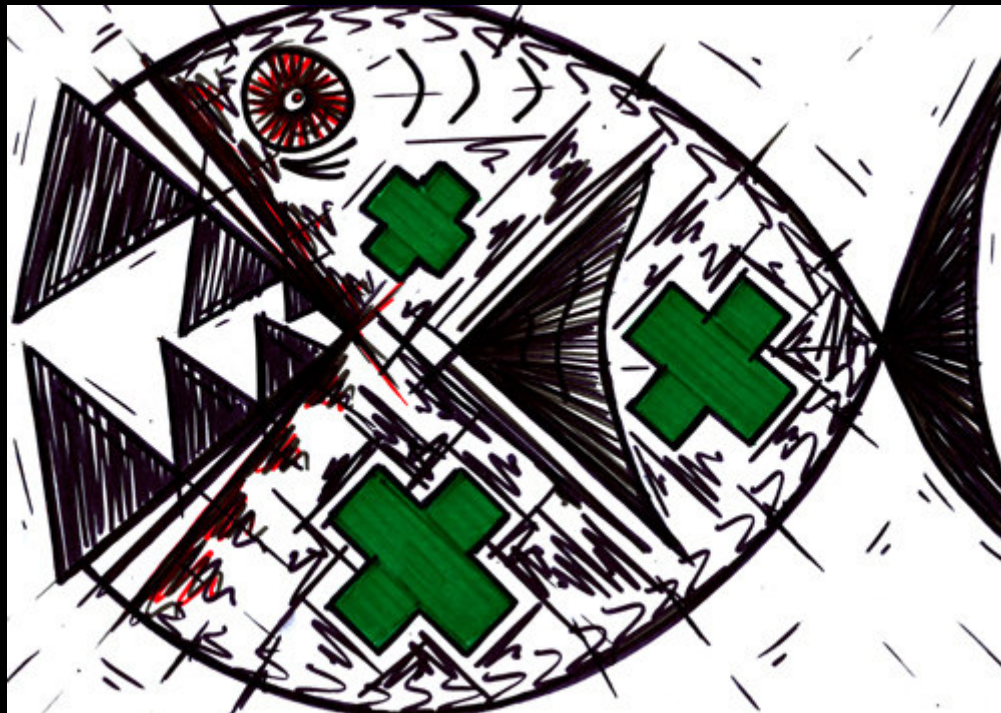
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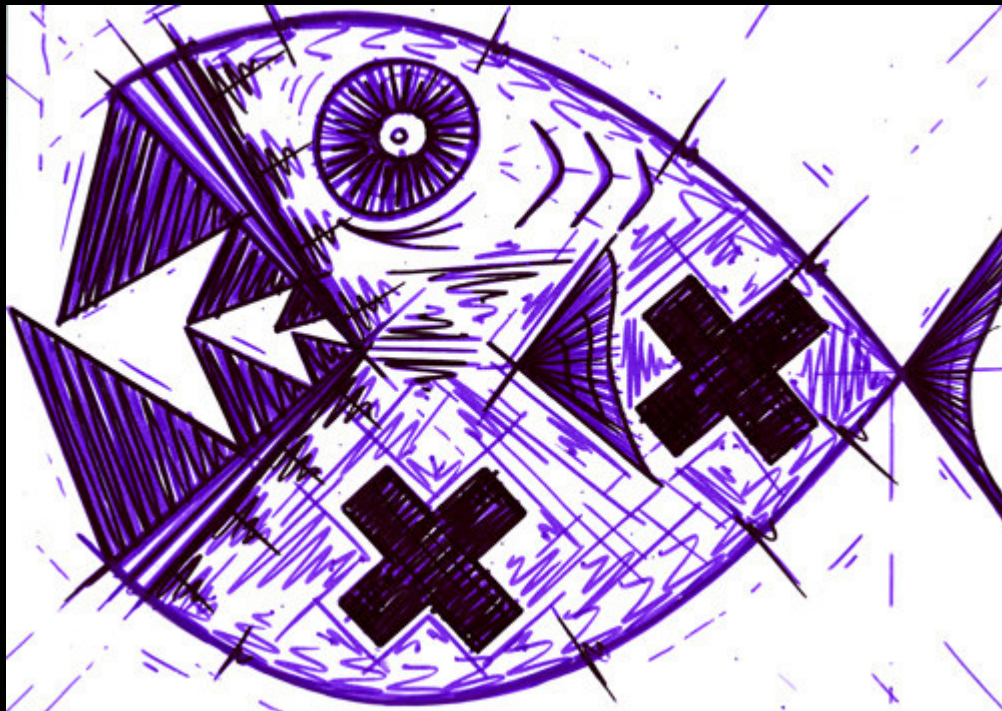
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