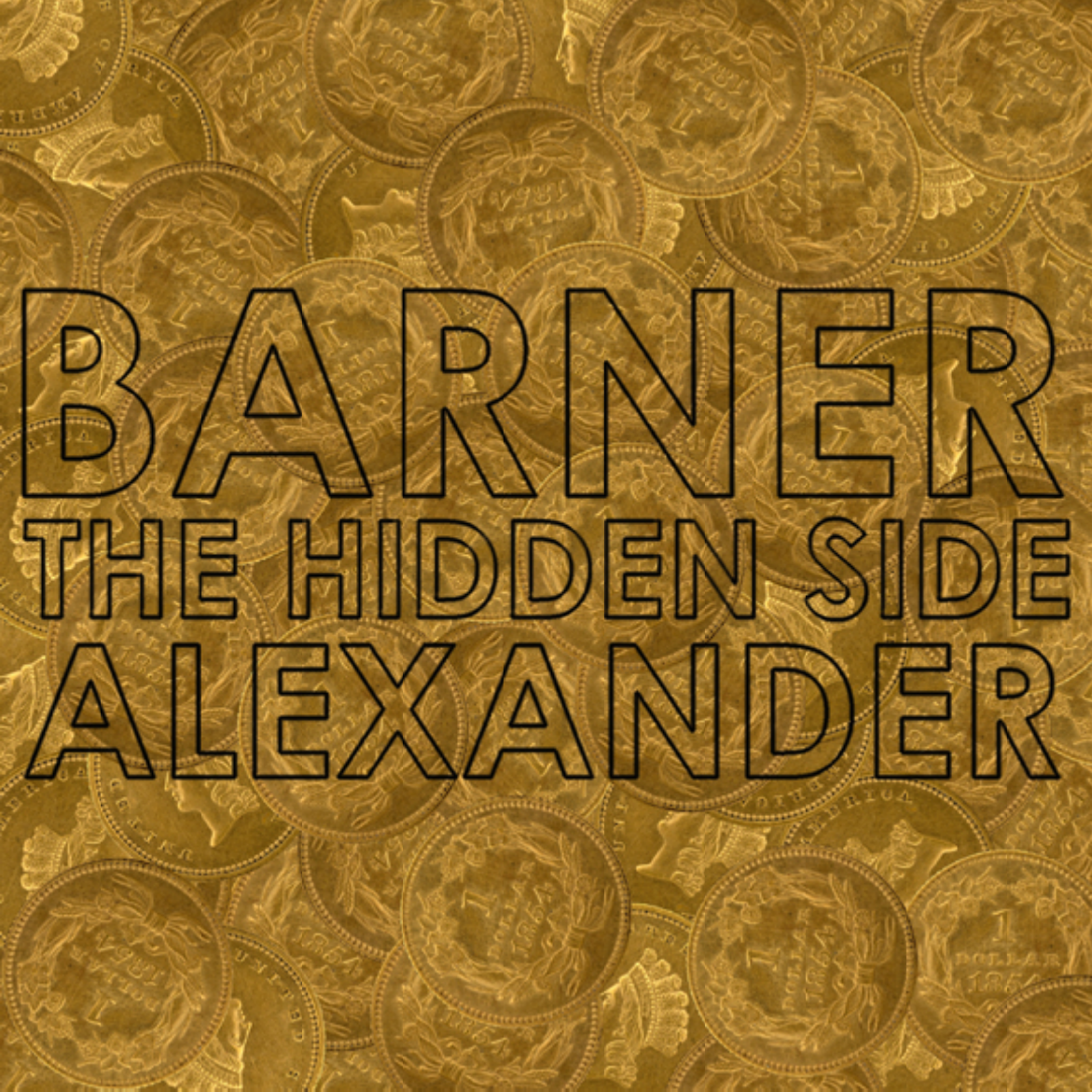


The background of the image is a dense, repeating pattern of gold coins. The coins are circular and feature intricate designs, including what appears to be a central figure or emblem surrounded by text. The overall color scheme is a warm, golden-yellow.

BARNER

THE HIDDEN SIDE

ALEXANDER



THE HIDDEN SIDE

comment: Andrew Parker

□ [Bluspazio](#) Contemporanea

graphics: Massimiliano Eddis

○ ● ○ [Whitepoint Gallery](#)
Mirano

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The counter-cultural revolution at the end of the last century, gives rise to the birth of a generation of primitive and instinctive individuals who make the ambition the base of life.

Everything begins with the cultural revolution of the second half of the 900, which causes, at the beginning of the 70s, the hidden subculture among the load-bearing columns of reinforced concrete of the modern metropolis, this progressively gave life to a narrative made of symbols, with a little critical and provocative spirit, of the chrono-temporal history of everything that happened in the surface layers.

At the beginning the symbols simply described the group to which they belonged, then subsequently every single individual characterized this symbolism making it personal and recognizable, many became "mad dogs" and began to narrate their description, signing it with an acronym that in a short time made them immediately recognizable to everyone and creating the street-art.

The individuals composing the industrial "underground", the hidden side, observe the "cannibals" that writhe between the electric cables and pylons of this modern psychotic jungle and to their eyes appear as actors in a modern synthetic-fantastic landscape, often narrated with sarcastic tones borrowed from designers of satirical graphics.

We must not understand this as a distorted vision of reality, differently the street-artists who live this experience are totally immersed in it, and succeed in the arduous task of bringing to light the distortions of those who, through the execution of their "intentions" manages to deeply direct the identity of our society.

From above came the no-holds-barred attack, sometimes manipulating rules and laws, in order to make these individuals desist in their intent, but it was only possible to catalyze attention on them by making them heroes and, sometimes, even protagonists of the art market.

Andrew Parker

La contro rivoluzione culturale della fine del secolo scorso, da origine alla nascita di una generazione di primitivi e istintivi individui che fanno dell'ambizione uno stile di vita.

Tutto nasce a partire dalla rivoluzione culturale della seconda metà del 900, che ha dato vita, all'inizio degli anni '70, ad una sottocultura nascosta tra le colonne portanti di cemento armato delle moderne metropoli, questa progressivamente ha dato vita ad una narrazione per simboli, con spirito poco critico e provocatorio, della crono-storia temporale di tutto quello che succedeva negli strati di superficie.

All'inizio i simboli descrivevano semplicemente il gruppo di appartenenza, poi successivamente ogni singolo individuo ha caratterizzato questa simbologia rendendola personale e riconoscibile, molti sono diventati "cani sciolti" e hanno iniziato a narrare la propria descrizione, firmandola con una sigla che in poco tempo li rese immediatamente riconoscibili a tutti, dando origine alla street-art.

Gli individui che compongono il "sottobosco" industriale, il lato nascosto, osservano i "cannibali" che si contorcono tra i cavi elettrici e i tralicci di questa moderna giungla psicotica ed ai loro occhi appaiono come attori di un moderno paesaggio sintetico-fantastico, spesso narrato con toni sarcastici presi a prestito dai disegnatori di grafica satirica.

Non dobbiamo interpretare questa come una distorta visione della realtà, anzi gli street-artists che vivono questa esperienza ne sono totalmente immersi, e riescono nell'arduo compito di portare alla luce le distorsioni di chi, attraverso l'esecuzione dei propri "intentì" riesce a direzionare nel profondo l'identità della nostra società.

Dall'alto è arrivato l'attacco senza esclusione di colpi, talvolta manipolando regole e leggi, al fine di far desistere negli intenti questi individui, ma si è ottenuto solo di catalizzare l'attenzione su di loro facendone eroi e, a volte, anche protagonisti del mercato dell'arte.

Andrew Parker



"untitled" acrylic pens on cardboard cm 21x30 inch 8.26x11.8 2021



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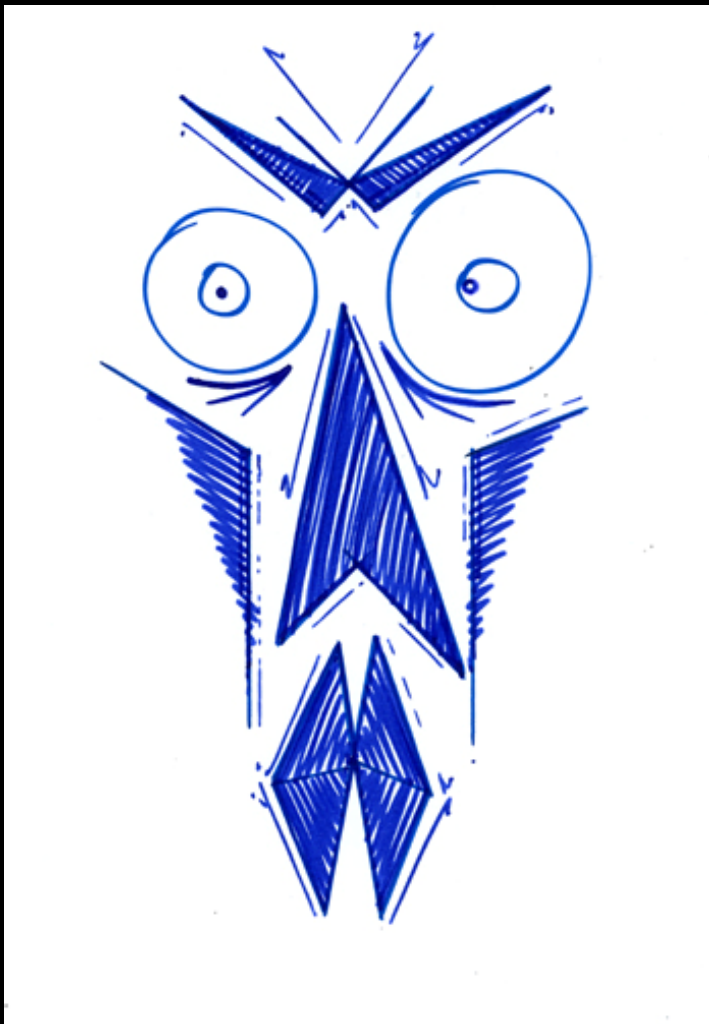
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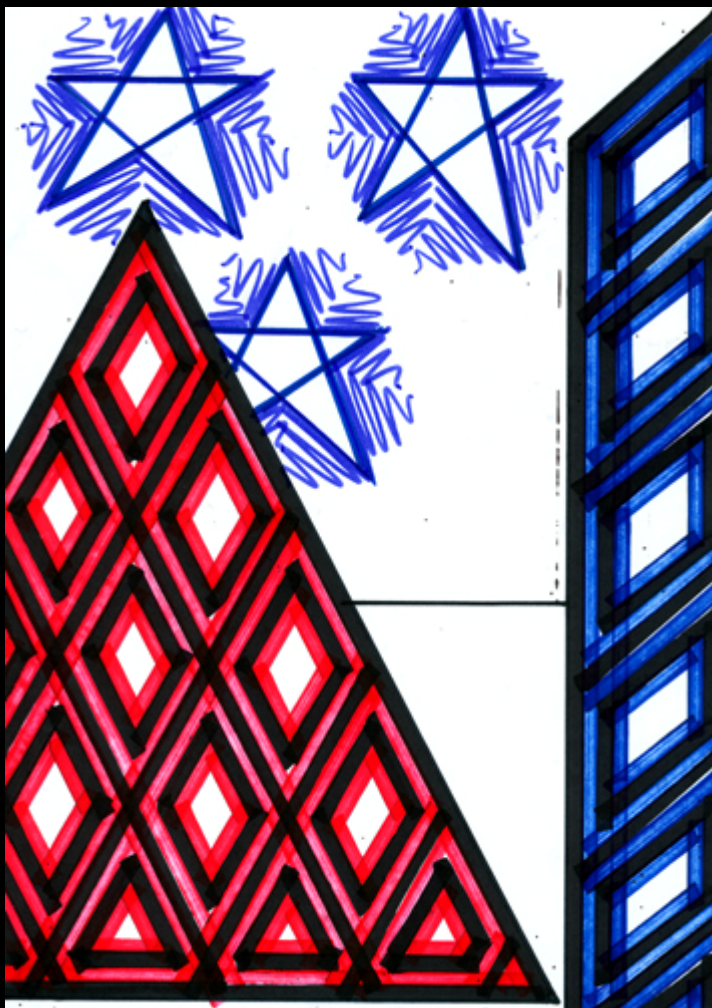
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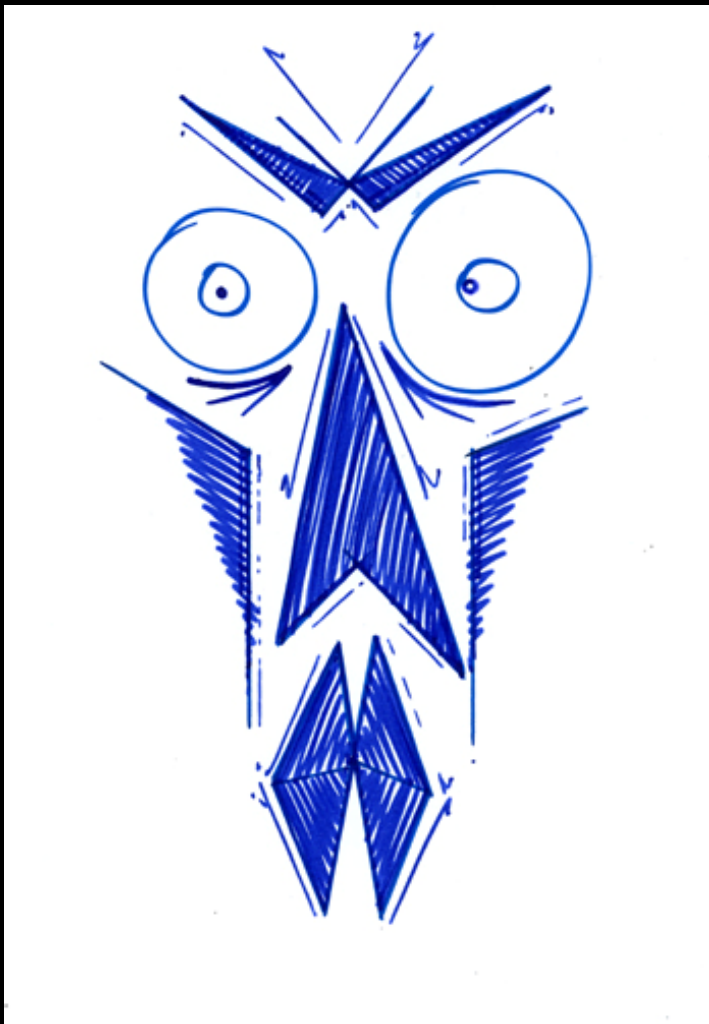
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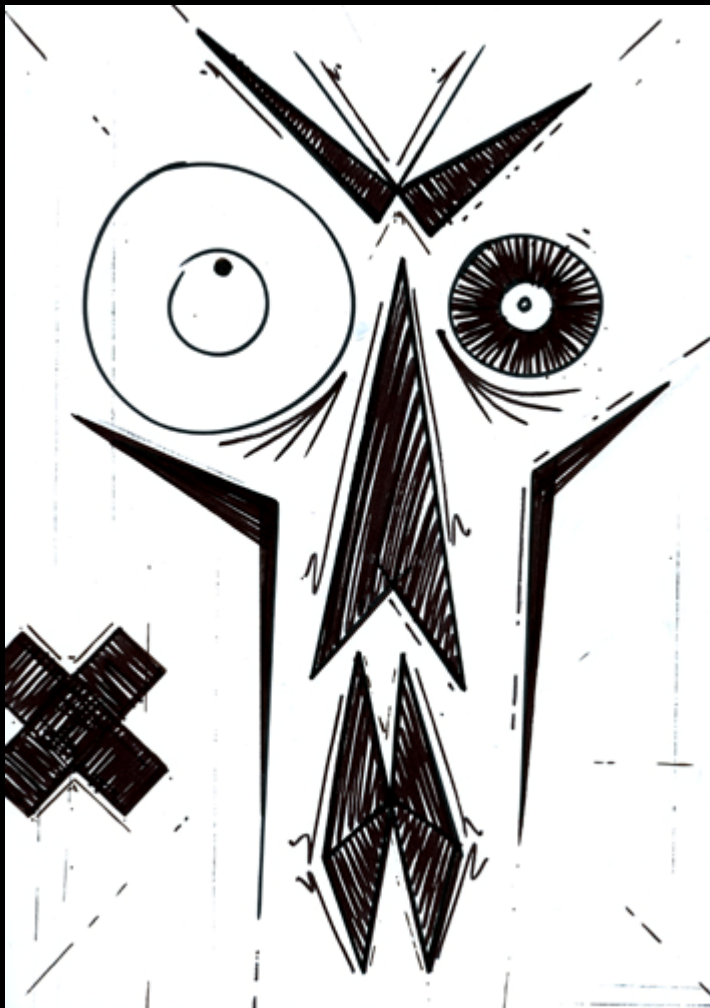
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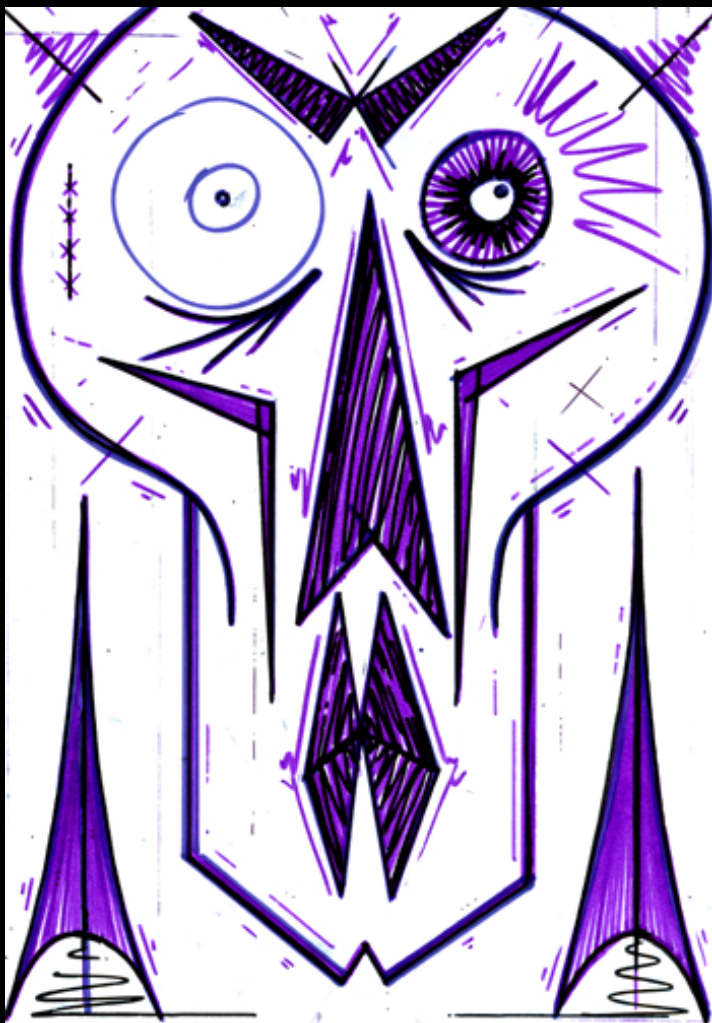
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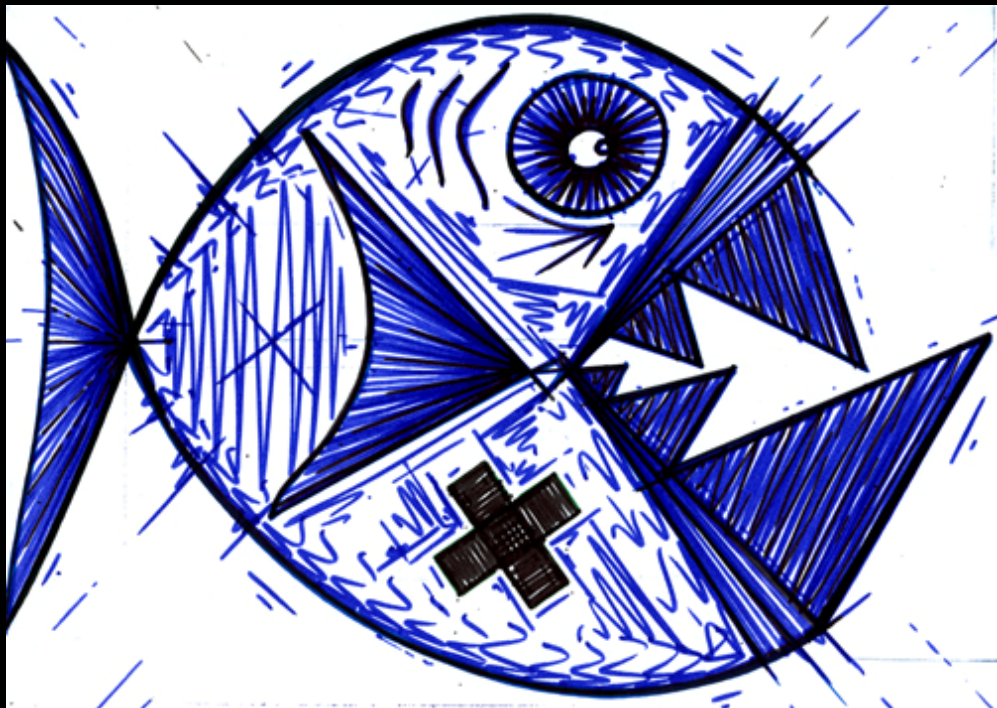
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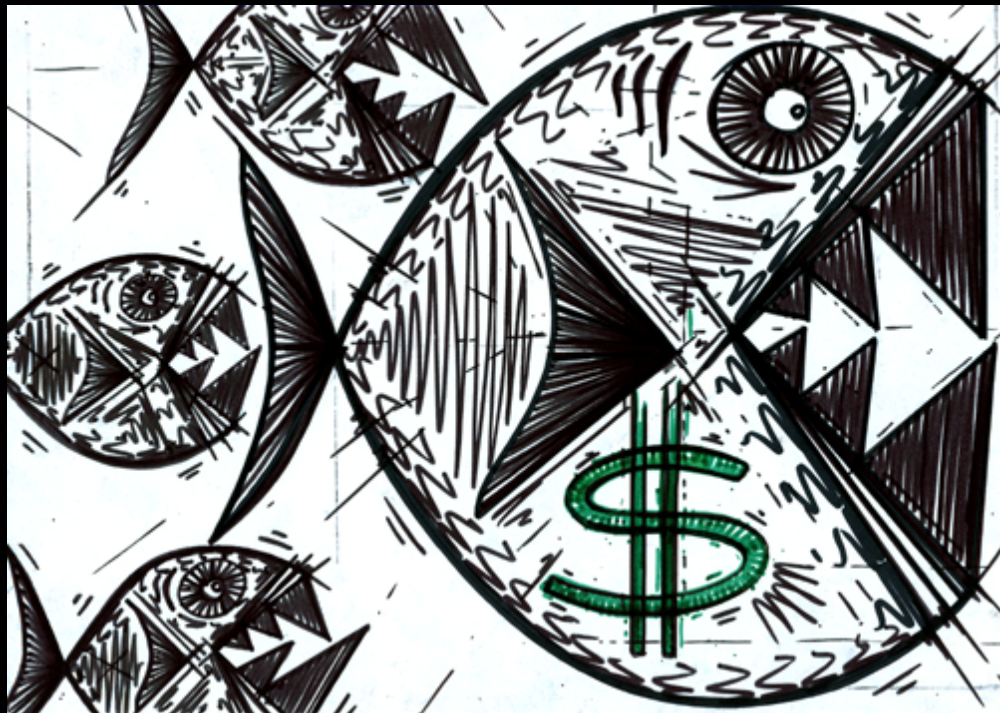
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"untitled " acrylic pens on cardboard cm 30x21 inch 11.8x8.26 2021



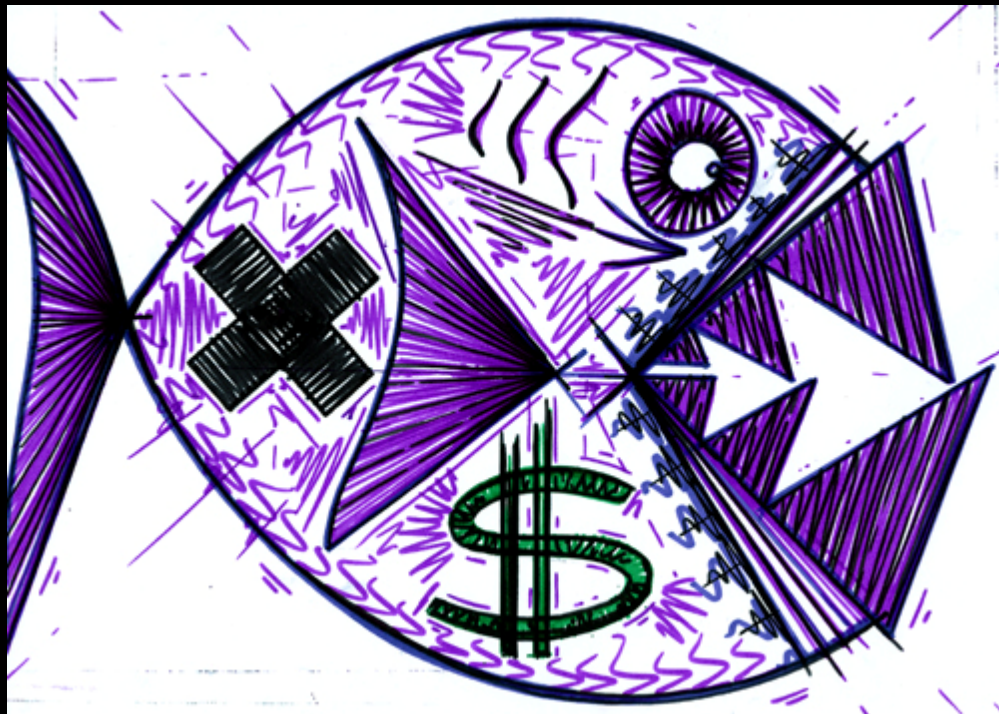
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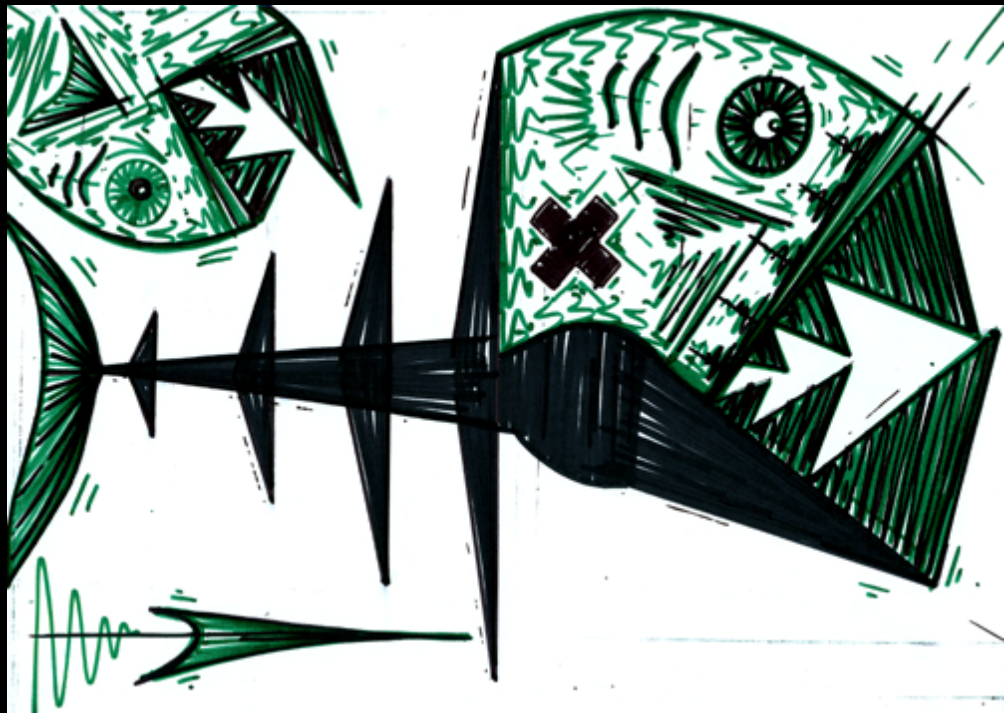
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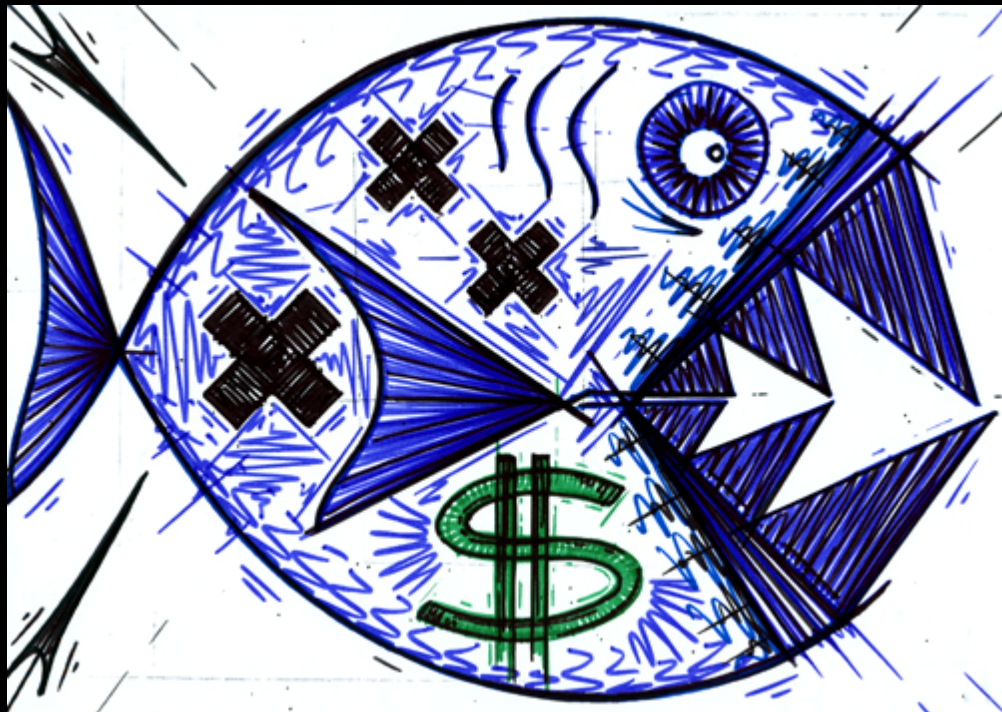
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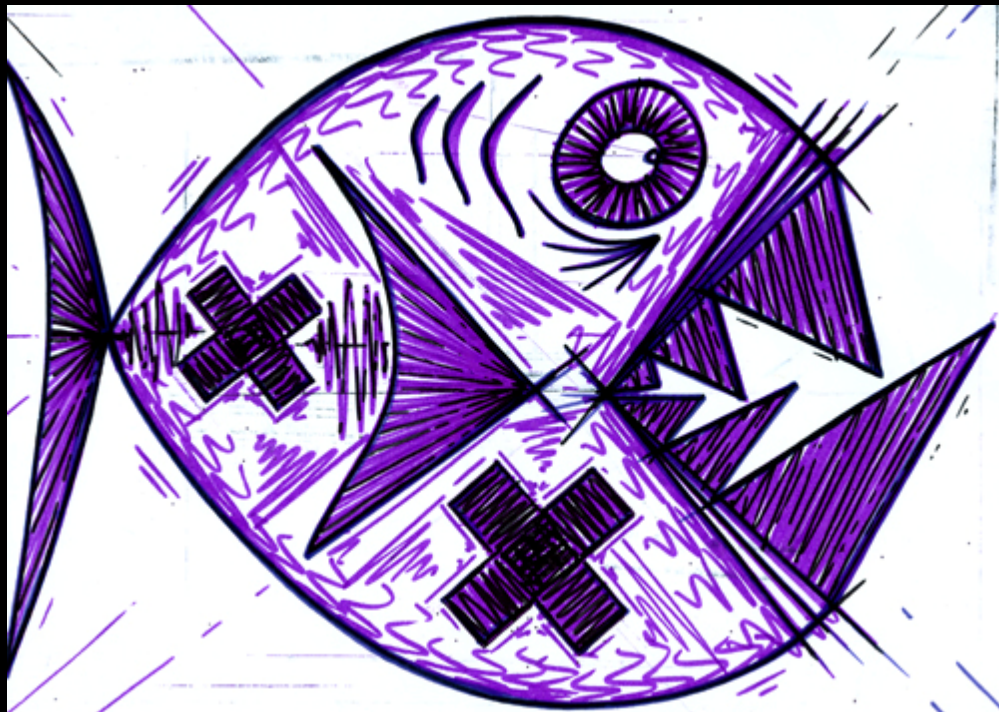
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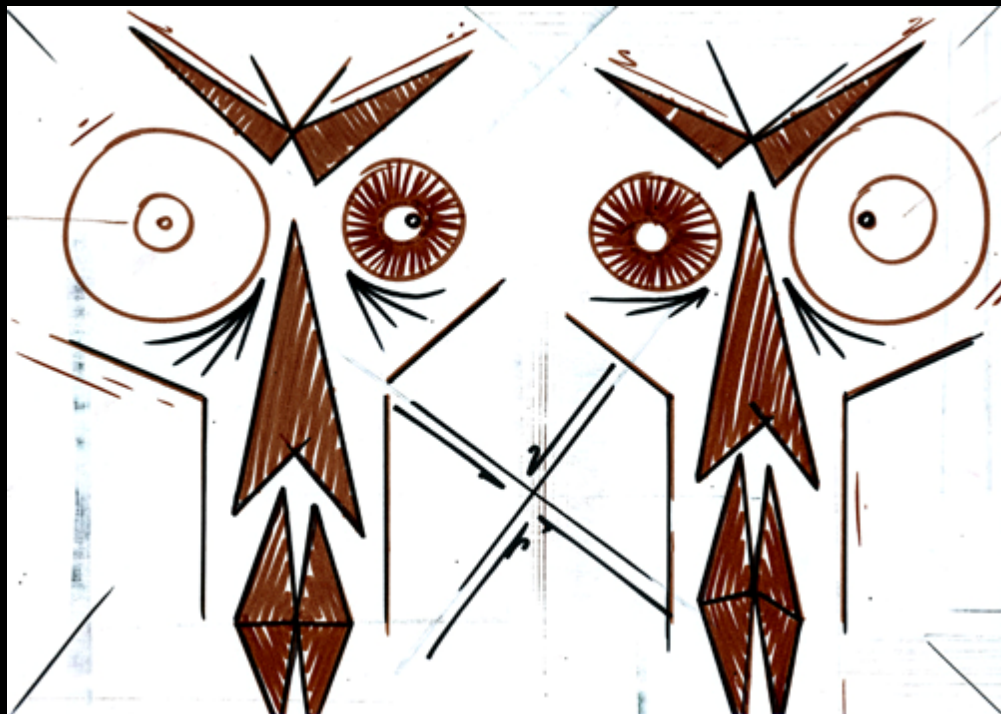
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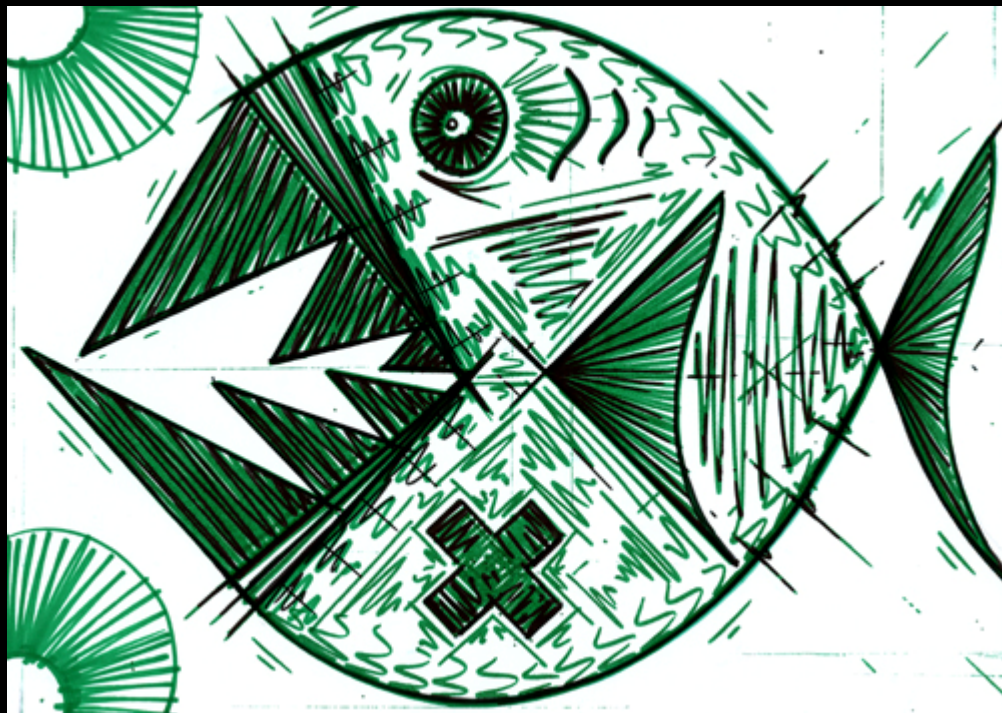
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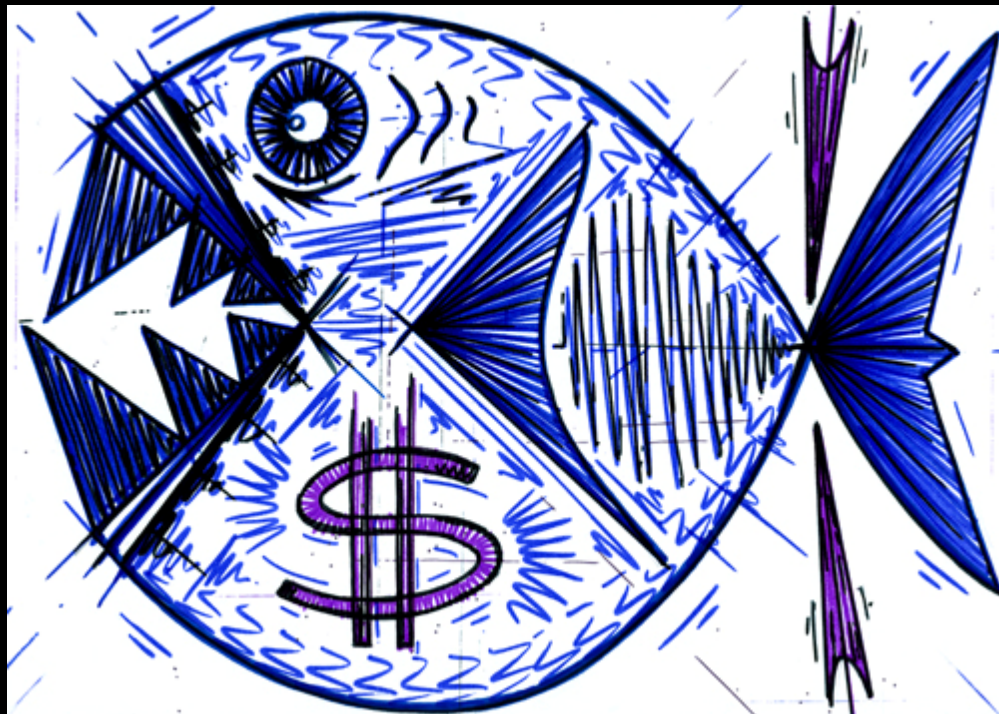
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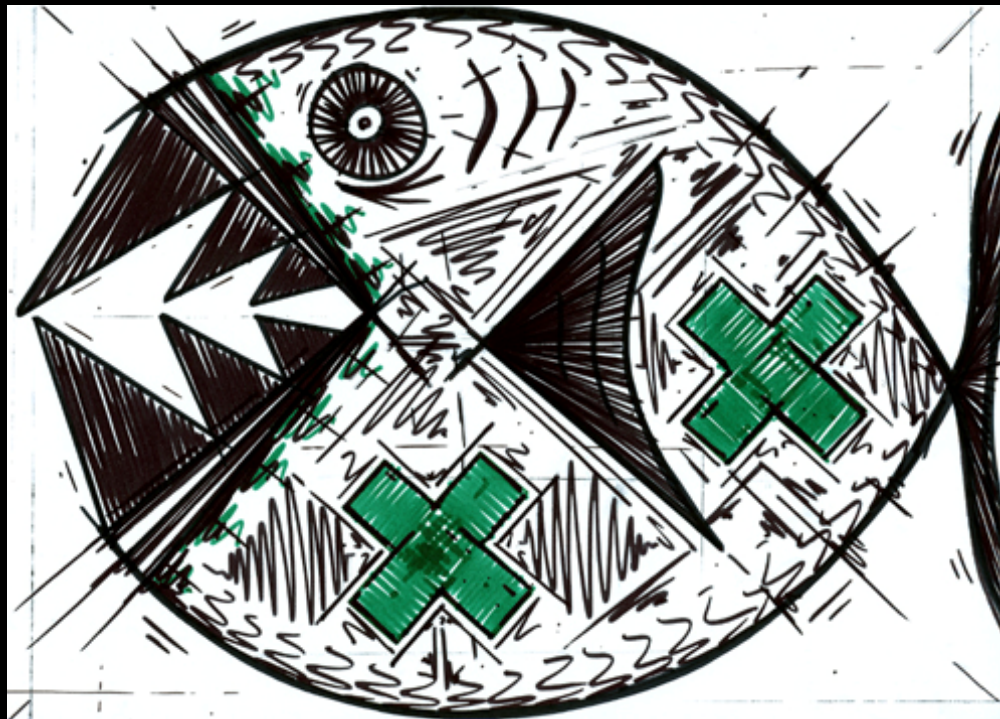
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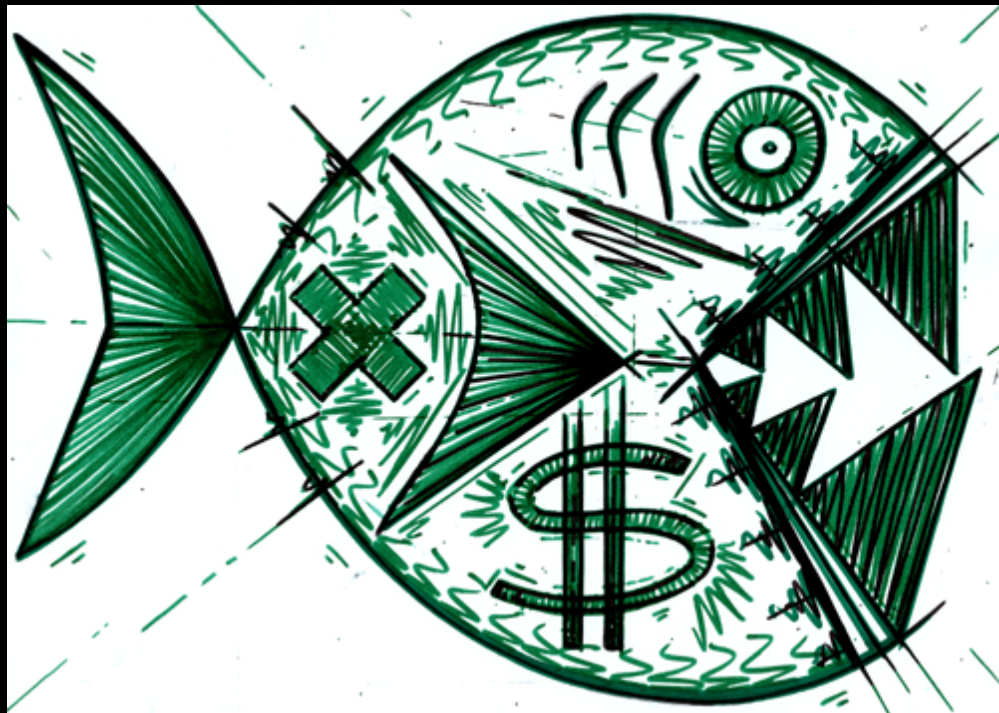
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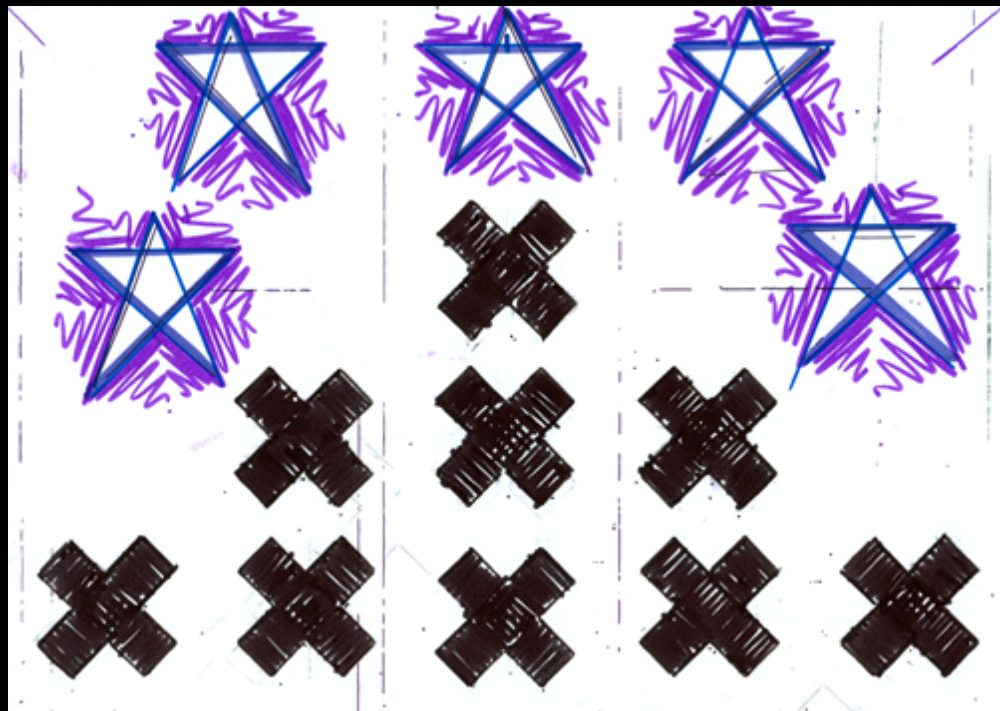
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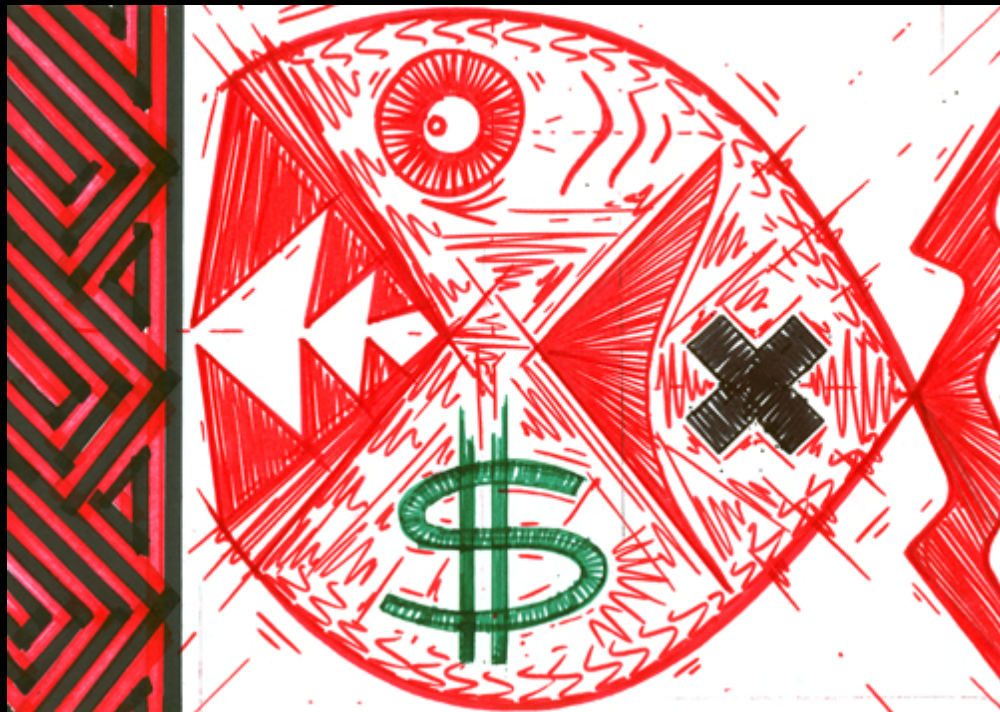
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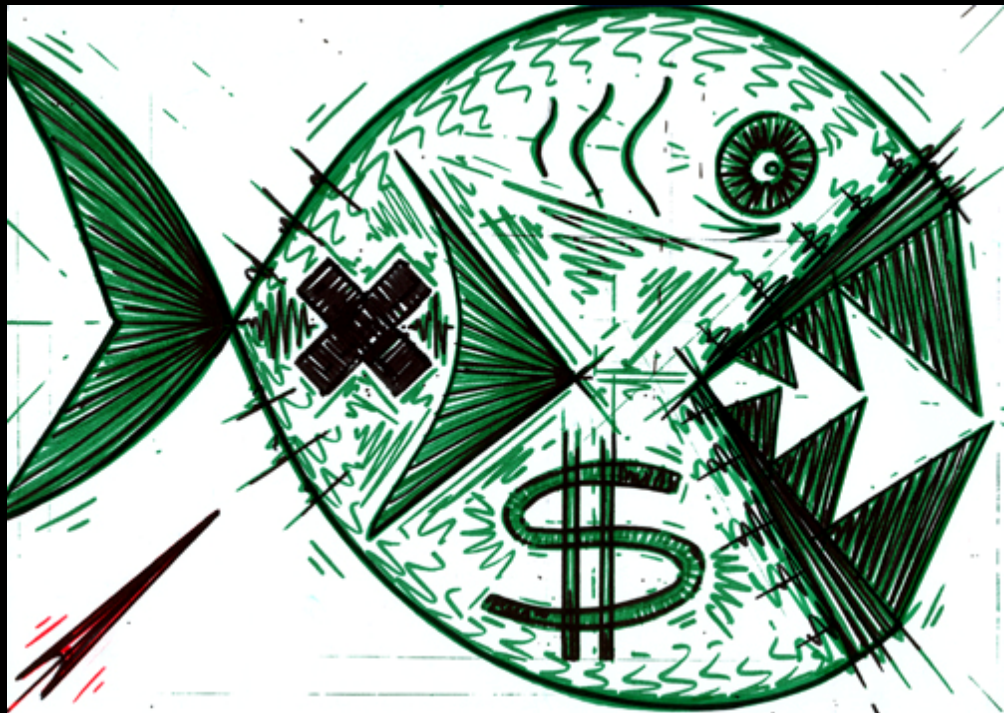
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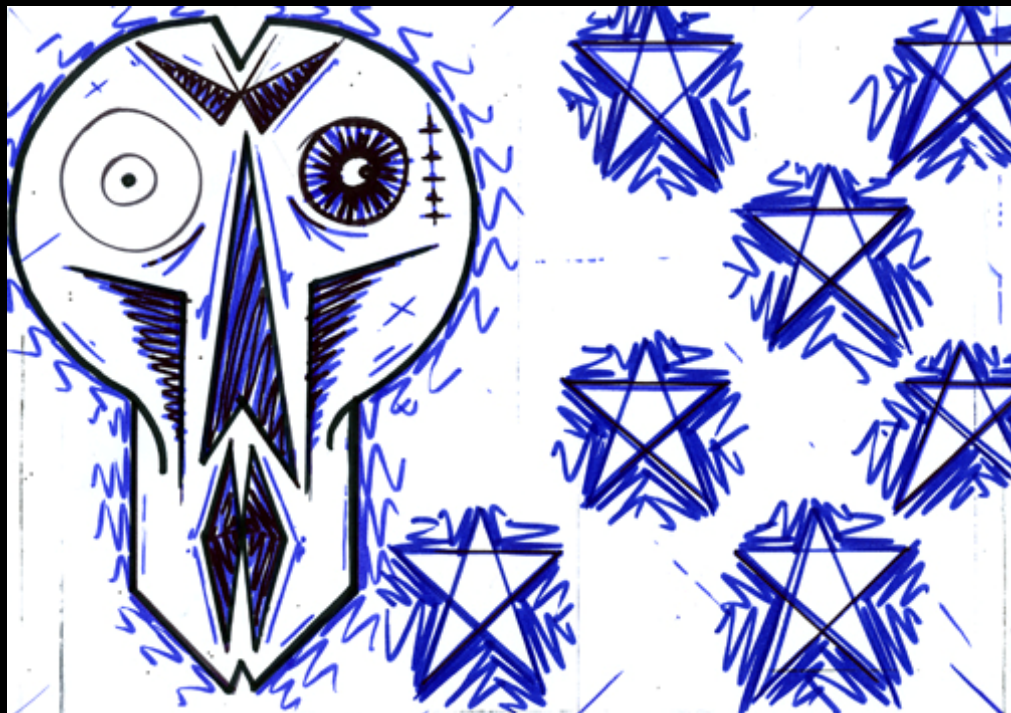
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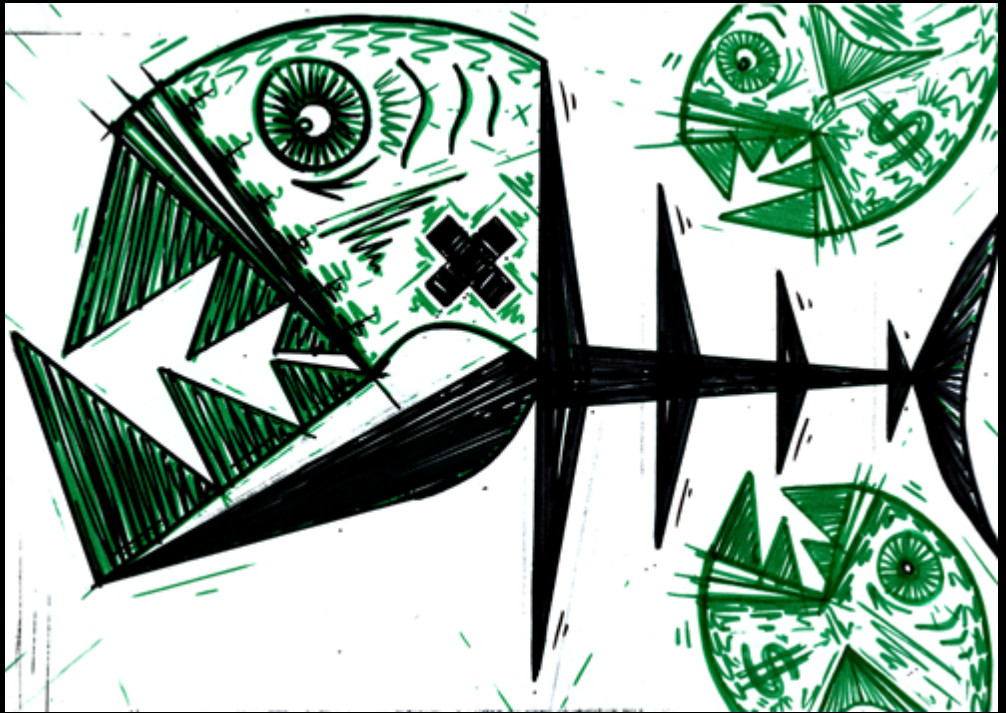
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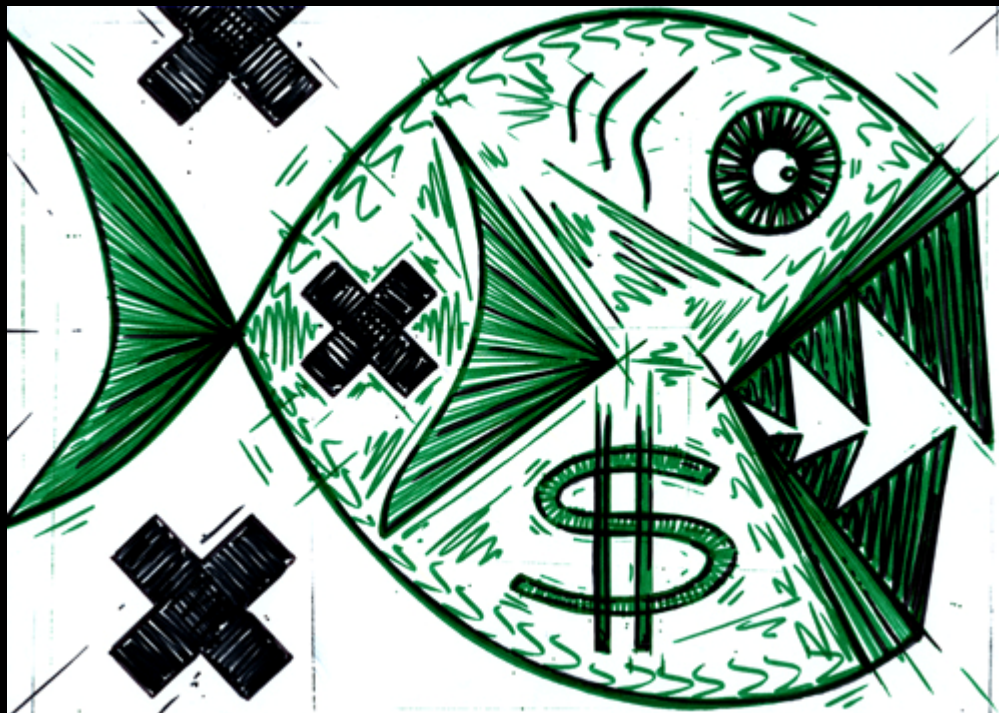
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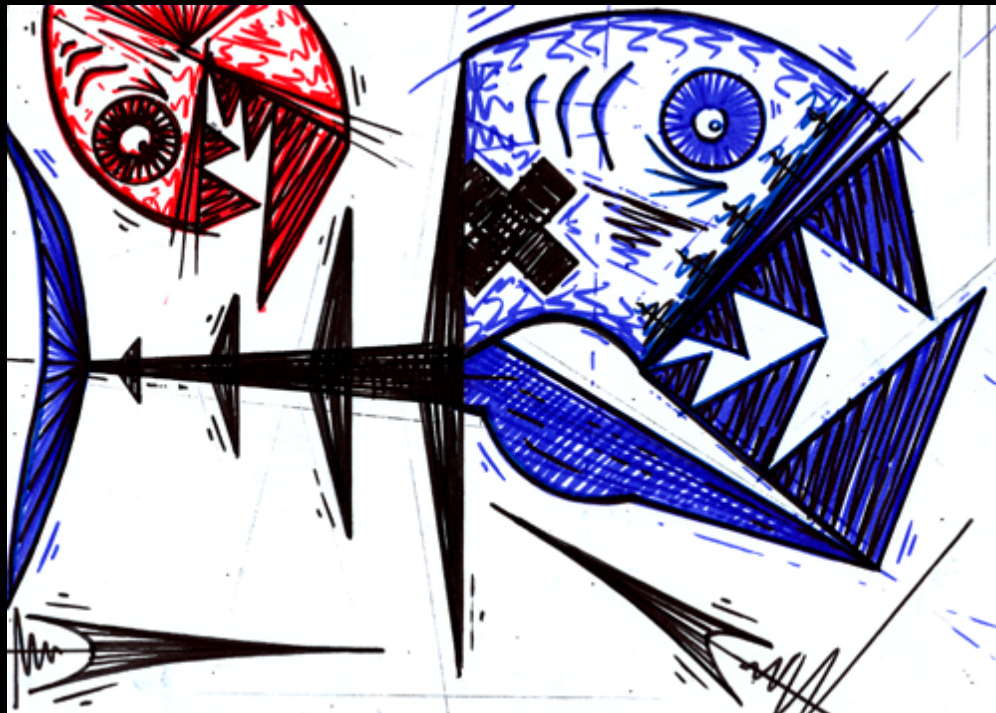
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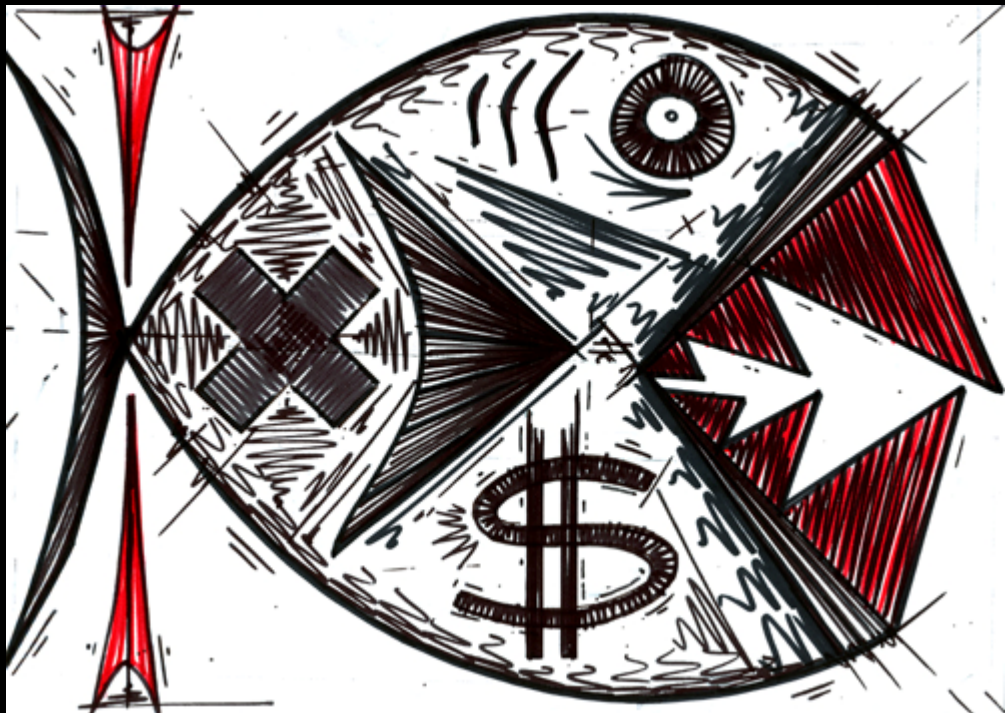
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