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✔ MOSES & TAPS on display in Reggio Emilia

TRENDS Reid ✔ Trend ⌚ 5 days ago 🚫 REPORT



There is "a point of no return from which writing, retrospectively observing its own history, began to vandalize itself", writes Vittorio Parisi. In other words, even writing begins to reflect on its own characteristics, becoming metaliterary. And this is a prerogative of *Liquid Crystal* the new exhibition by MOSES & TAPS, the collective of artists from Hamburg who will exhibit in Reggio Emilio at Spazio C21 from 30 September to 9 December.

Liquid Crystal it is first and foremost an exhibition itinerary in which graffiti mainly reflects on themselves and their historical legacy. As Vittorio Parisi recalls when referring to this exhibition, «the history of graffiti is closely linked to the image of a broken window». This association derives from *broken windows theory* developed by American sociologists James Q. Wilson and George L. Kelling in 1982. The theory, maintaining that visible signs of neglect such as graffiti or broken windows fueled antisocial behavior, was then followed up on a practical level, inspiring a campaign of repression of graffiti in 1990 by then New York Mayor Rudolph Giuliani.

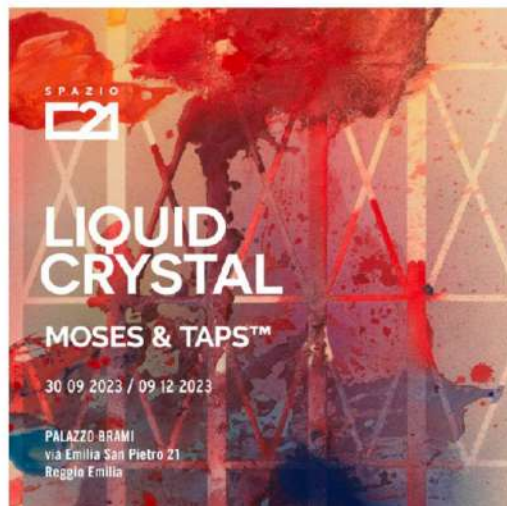
If this is a central moment in the history of writing, then MOSES & TAPS aim to overcome it through its essential elaboration. And this, in the path of the German collective, happens by vandalizing the writing itself. In fact, Parisi still recalls the «INTERNATIONAL TOPSPRAYER project, with which starting from 2008 MOSES & TAPS painted 1000 trains in 1000 days by exchanging their respective tags; or even SPLASH, a project started in 2010 and in which, by means of the perforation of the spray can, the tags ended up dissolving completely, becoming large abstract blobs».



Faced with this new image of writing proposed by MOSES & TAPS, the exhibition proposed by Spazio C21 perhaps presents an even deeper level of historical awareness. If one of the main of an image of graffiti opposed to urban decoration, the German artists in *Liquid Crystal* they go precisely in this direction, overcoming it.

In fact, the image of the broken window seems to be replaced by that of a screen, as the title of the exhibition itself suggests. On the one hand, the SPLASH series includes works in which colored and irregular patches overlap, giving rise to regular grids and patterns, proposed on the basis of digital typography, aimed at giving the image of the broken mechanism of an LCD. On the other hand, there are graffiti aimed at reproducing the flooding of liquid crystals from a broken screen on a different plane. These seem to emerge from the network of rules of urban living, invading spaces and giving rise to a pure and limitless form. In short, a breaking of the rules, even of writing itself, connected to a marked experimentalism.

And so, concludes Parisi, «both in their interventions on trains and in their works on canvas, MOSES & TAPS continue to embody more than anyone else this stage in which writing manipulates itself and allows itself to be manipulated, mocks itself and - endlessly vandalizes. In other words, it becomes dizzyingly aware of itself and its own history and then breaks its own patterns and escapes its own networks. Paradoxically, this is the only possible escape route for writing to remain true to itself, both a fully vandalistic and fully pictorial practice.»



MOSES & TAPS, *Liquid Crystal*
From September 30th to December 9th
Space C21, Via Emilia San Pietro 21, Reggio Emilia
Info:spazloc21.com