Marco Angelini

**STATEMENT**

My artistic journey is rich in travels and short experiences abroad, which I consider to be an endless source of information and experiences. I currently share my working time between Rome and Warsaw. A sociologist by training and an artist in life, I chose the big cities to understand how people are involved in the process of constant transformation that characterizes them. I'm interested in urban phenomena, cultures and (especially) subcultures shaping themselves in metropolises around the world, but also modern technology which, in my perspective, doesn't make people more connected to the world, but rather opens up new entry avenues and stimuli for new forms of artistic expression.

My expressive research is dominated by materials. Sometimes the materials become the pictorial surface replacing the canvas, as in the case of polystyrene, aluminum or iron. Other times, recycled materials (paper, cellophane, nails, screws, recording tapes, photographic films) are part of the work. The common objects that I print on the canvases are simple and own their own story, as they were born to be used and experienced by someone else, who knows in what space and when.

I have been thinking for a long time about how to arrange the objects on the surface or what materials to choose, but the creation process is quick, although it often happens over and over again. I consider my creative process to be both physical and mental as the use of objects and materials are meant to be transformed over time like metals oxidizing. Their rust and vinyl glues, in changing colors, identify new expressive potentials.

Today, in a world that flows and consumes without digesting, all that remains is the refusals, and I therefore keep on the need not to consider “wasted” the elements and objects which have lost only their “simulacrum of modernity”. For this reason, I bring them together in my works, remembering that we are called to make “gestures” and - as consumers - each choice is also an assumed position. In my works, objects abandoned by society (but not digested) acquire a longer lifespan and their own aesthetic dignity.

Crystallized in my works of art, objects that bear witness to the technology of the past - old cell phones, battery chargers, light bulbs, electrical outlets and hobs, computer motherboards - will be visible to future generations. There are also children's shovels and rakes, tennis balls in their original colors, woolen threads, crystal chandeliers from the 1960s, kitchen utensils, dish sponges, rubber seals, coffee makers, old radios, clocks, toothbrushes: a kaleidoscope of objects that remind us of familiar environments, which sometimes make us smile and think about art without embarrassment because it is on the contrary ironic and playful.

In my works there are generally few colors, with the intention of bringing order into disorder, avoiding chaos and screaming, preserving an internal order in space, creating rhythm and balance.

I often tend not to give or show the titles of my works, because I don't want to trigger a dialectic with or force a particular focus for the viewer. In fact, I believe that the work of art should reflect the soul, creating this mechanism of projection that allows you to release what is in you.

I passionately believe that art can play a decisive social role: that of giving visibility to things, arousing attention, and thus creating new possibilities for sharing, communication and questioning.

I am therefore faced with different phases of research that I often conduct simultaneously.

My investigation on art and nature leads me to collect tree branches brought by the sea in winter, green leaves that have fallen due to the wind, dry branches, and other falls that I then put on the canvas with the aim of representing the changing essence of nature and the attempt to reproduce its origin, its dynamism and its static nature as well.

Time has always influenced my works. I live it without anguish, as a constant becoming, an incessant transformation from what it was to what it will be, passing through the current, the present. My research is in fact comparable to a journey, which removes traces of the past (memory) while waiting for the future. The abstract form perfectly interprets my fluid and changing poetics which suggests the existence of multiple realities.

Another of my research concerns is interreligious dialogue and the dimension of the “sacred” which permeates the daily life of people, whatever the faith to which they belong: a dimension which frequently, without even realizing it, transfigures and alters our perception of the surrounding world. I study the “other” use of artifacts in common use in different religions, changing the primitive essence of the object itself.

Thus, in the Catholic religion, the glass loses its simple function of "glass" and becomes "chalice". Likewise, for Muslims, a common carpet becomes a spiritual space that defines and protects prayer. The same fate affects many other objects of daily use: the Jewish headdress, the lamp of the Orthodox Church, the bell of the Tibetan monks, the book, sacred object in many religions. My effort is to bring these objects back from their condition of “religious” transfiguration to zero degrees and to replace them at the latest in an artistic context. For example, by combining them with sculptures of anatomical hearts, I wanted to emphasize the deep link - let's say visceral - between the dimension of the mind and that of the body.

Art can restore attention and visibility to life, which is reflected in the shape of the anatomical heart as a basic - genuinely sacred - symbol of humanity as a whole and of every human being.

The objects, in short, remain recognizable by their common and characteristic religious use, while they are transformed in their aesthetic connotation.

Scientific research has influenced part of my artistic creation for several years. I think that an artist works in the same direction as a scientific researcher: to investigate, to explore, to contaminate are then all shared by both. The first available energy is actually the creative force of the human being, after all. The artist, like the scientist, becomes one who is able to respond to the need for evolution and change. The artist, by lending his art to science and being inspired by it at the same time, ensures that new paradigms can be constructed.

I also express different interpretations on environmental issues. I have made illustrated interventions at FAO headquarters in an effort to promote awareness and pay tribute to the Global Soil Partnership (the Global Soil Alliance created by FAO to promote sustainable land management) naming one of my latest work in site specific “STOP SOIL EROSION!” an international slogan introduced by FAO.