

Marco Angelini





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CLAUSTROPHOBIA

**fabs**

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## **The Mark as Catharsis in the Work of Marco Angelini**

Iron, aluminum, paper, cellophane, foam, nails, screws, audio tape, film reels. These are the recycled materials the artist dialogues with upon two dimensional surfaces.

He employs a vertical, contained space that catches our attention and gives expression according to a rhythmic scanning determined by these upright spaces, repeatedly suggested in the uniform verticality of each canvas.

This is one constant that cannot, therefore, be minimalized and that rather acquires a precise connotation in the creative process of Angelini, allowing him to relate again and again to a space he has already visited, but approaches in a different way each time. The limits are defined, identifiable, and within that specific perimeter the artist expands and explores his vision.

He essentially creates a niche in which to move with freedom, without discretion, aware of being able to get lost boldly, coming closer to the various materials and finding solutions that correspond uniquely to their essence.

This, as with each work, is imposed on the artist, soliciting the random emergence of intentionally created marks upon marks.

Still, there are no bangs or explosions here, this is not chaos. On the contrary, the space maintains an internal order that waits to be broken in order to give sense.

The heterogeneous surfaces are destined to evolve naturally and give way to new expressive possibilities. The drafting of colors become monochromatic backdrops and, interacting, vibrate, reflect, close, and hide, creating the conditions for possible emersion of marks that connote the existential perception of the artist.

The spots of color, the drippings, the viscousness of the glue, the corrosiveness of the rust become such transgressive inputs, evident symptoms of the need to unhinge. The ordered paging contradicts the intention of breaking the chromatic equilibrium of the materials to register their own suggestiveness on the surface as tangible marks, against any approval and current cultural flattening of his uniqueness.

His lines do not lead or indicate but act as paths that lead in different directions. They render the surface the title of the piece, suggesting a visual perception or emotional impact, and allows us to decode them only in part.

The unidentified meanings and undeclared contents remain unresolved, enveloping the works. And not randomly, Angelini wraps his works in cellophane, a subtle diaphragm between the inside and the outside, between that which remains and that which quickly gets consumed.

This is the final act of a creative process intent on preserving it, undamaged, without external contamination or possible alterations, thus completing the piece.

The only mutations the artist seems to allow are, if any, those endogenous ones, products autonomously of the same work, that become protagonists of his making.

Angelini's packaging reveals an element of strong connotation, but this is the maximum amount that he lets us identify his pursuit, that by which he recycles materials, assembles them to intervene with pigment, powder, glue and whatever else, transmuting into catharsis.

Critical essay by: Ida Mitrano

## **Marco Angelini: The living signs**

**Critical essay by: Pamela Cento**

Marco Angelini's vision of the world is imprinted on canvases made of various materials: soft slabs of aluminium, copper and cotton. He commonly uses objects like nails, scissors, bolts, knives, and springs; simple objects that tell their own stories as they are applied, in an indefinite space and time.

These elements have a long life and just like all stories, they hold within themselves the wear and tear of time. Marco Angelini's choices are driven by an emotional, existential impulse, as he is attracted to the signs that the objects create on the canvas intuitively and naturally.

He selects them before placing them on the canvas, waiting for the metamorphosis to occur; he both witnesses and affects the transformation from object to matter.

Once the objects are extrapolated from their original context, what remains is their story, a sign of their time which is frozen forever by the artist with the use of a "rustblock" technique. The corrosive existence of the rust unexpectedly leaves the viewer with a sense of peace in the face of this signifier of change and decay.

Imprints of objects created with rust, shapes of what once existed, suggest the way time modifies the matter in its core, and act as a metaphor for the substance and life that pass us by.

Signs speak without raising their voice, in undertones and whispers, elegant in their own manifestation. The artist's visual gestures, never superabounding and impudent, follow his own aesthetic guidelines whereby all elements seem to stand in a fragile equilibrium.

The materials the artist uses, like cellophane or other plastic materials, paradoxically cover in order to highlight the hidden object, giving us a sense of the precariousness of the material used.



His use of copper and brass also communicate fragility, as if the material itself were about to break off, to tear dramatically.

Marco Angelini speaks in a language created through impressions of rust and found materials to convey his meditations on the nature of existence and resistance. He speaks to us about us.

Critical essay by: Pamela Cento

**nuvole di incertezza**

35 X 100 cm

mixed technique on iron





**gesso in forma**

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100 X 35 cm

mixed technique on canvas



**osmosi sociale**

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35 X 100 cm

mixed technique on aluminium



**il crollo**

35 X 100 cm  
mixed technique on canvas







**contrasti ossidati**

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100 X 35 cm

mixed technique on iron



**frantumi di uomo**

35 X 100 cm  
mixed technique on iron



**oscillazione periodica**

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35 X 100 cm

mixed technique on canvas



**flutto**

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35 X 100 cm

mixed technique on aluminium





**bilancio sospeso**

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100 x 25 cm  
mixed technique on iron



**magma sociale**

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100 x 35 cm  
mixed technique on iron







## **Marco Angelini**

Born in Rome 5th June 1971.

Having studied sociology, Marco Angelini likes to travel with the aim of studying existing links between specific cultural traditions and technological futurism in complex urban contexts, concentrating his research on this theme. He employs a variety of different media in his artwork, experimenting with recycled material, metals and plastics on long format canvases.

### **Main Exhibitions**

Onishi Gallery - New York

13 Gallery - Warsaw

Galleria Crispi - Roma

Galleria Gard - Roma

Old closter in the Basilica dei SS Apostoli - Roma

Reggia di Caserta - Caserta

Galleria Art-in - Roma

Palazzo della Ragione – Mantova

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