**Marco Angelini** was born in Rome in 1971, and he lives and works between Rome and Warsaw.

He has held various solo exhibitions in Rome, Milan, Warsaw, Krakow, London, Bratislava, Algiers, Santiago de Chile, Bologna and has participated in group exhibitions in public spaces and private galleries in New York, Washington DC, Tel Aviv, Abu Dhabi, Warsaw, Zamość, Szczecin, Munich, Essen, London, Brussels, Rome, Lucca.

The artworks of Marco Angelini were acquired by various collectors and one of them is part of the prestigious private collection of the Foundation of Rome (Palazzo Sciarra).

A sociologist by training and an artist in life he is interested in urban phenomena, cultures and (especially) subcultures shaping themselves in metropolises around the world.

Cities create scenarios in which unconscious impulses are made manifest and placed into interaction through and with technology and the radical new possibilities it creates. In this way, cities become the nucleus and ideal habitat for paradoxes and human contradictions.

His 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, recording tapes, photographic films) are part of the work. The common objects assembled 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.

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

Crystallized in his 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, kitchen utensils, dish sponges, rubber seals, 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 his 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.

The abstract form perfectly interprets his fluid and changing poetics which suggests the existence of multiple realities.

Marco Angelini does not intend to direct the viewer but believes that the work of art should act as a mirror to the soul, creating that projection mechanism that allows you to free what is inside.

Marco Angelini 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.

Marco Angelini believes that Art can encourage the recovery and growth of the person from an emotional, affective and relational point of view. He has participated in various projects of social inclusion and diversification of art audiences. He has worked with children and adults with various types of disabilities or in conditions of discomfort and fragility, creating painting workshops and group discussions to investigate the meaning of the pictorial experience.

He faced with different phases of research that he often conduct simultaneously: nature and technology, time and memory, interreligious dialogue and the dimension of the "sacred", art and science, energy and sustainability.

Among his exhibitions, we highlight:

the participation in 2011 in the 54th Venice Biennale (Italian Pavilion in the world) thanks to the support of the Italian Cultural Institute in Warsaw.

The solo exhibition in Warsaw in 2011 at the XX1 Gallery titled *Vita e sospensione: lo spazio del sacro*, curated by Ryszard Ługowski.

The solo exhibition in Rome in 2015 at the Carlo Bilotti Museum titled *Speculum: la materia e il suo doppio* curated by Raffaella Salato.

The participation in Szczecin in 2016 at the 11 Festival of Contemporary Art. MFSW inSPIRACJE / Oksydan curated by Lena Wicherkiewicz.

*Solchi Urbani* at the Museion in Bozen in 2017 (Passage di Museion).

Solo exhibition at the Sapienza Museum of Contemporary Art in Rome in March 2018, titled *Lo spazio del Sacro* curated by Raffaella Salato.

*La memoria delle forme*, curated by Giuditta Elettra Lavinia Nidiaci in November 2019, a solo exhibition organized on the occasion of the 15th Giornata del Contemporaneo, organized by the Italian Embassy and the Italian Cultural Institute of Algiers, in collaboration with the Ministry of Culture at the Palace Museum of Raïs Bastion 23 in Algiers.

Art and Energy “The search for salvation as a commitment”, curated by Raffaele Gavarro at the Italian Cultural Institute of Santiago de Cile and organised in collaboration with the Italian Embassy in Cile; sponsor: Enel, April 2022

Solo exhibition " A ciascuno il suo giorno ", inspired by the history of the Longo company, at the Museo del Patrimonio industriale in Bologna in 2022/2023.