

MARCO ANGELINI

GALERIE CROISSANT

24-30 / MARCH / 2012

108 rue du Croissant
Bruxelles, Belgium

Opening – 24 March 2012 (Saturday) 17,30 – 19,00



www.marcoangelini.it

27 March - Tuesday 6:30 pm / 7:30 pm

29 March - Thursday 11:30 am / 1:30 pm and 6:30 pm / 7:30 pm

30 March - Friday 11:30 am / 4:30 pm

photo by Gaetano Zaccaria

Marco Angelini (born in Rome, Italy on 5th June 1971) lives and works in Rome and Warsaw.

He employs a variety of different media in his artwork, experimenting with recycled material, metals and plastics on canvases.

He pursues his interest in people and cultures by traveling.

He studies the links between cultural traditions and technology within complex urban contexts.

Serial Hearts: six variations on life

Marco Angelini, an Italian artist, active in Poland and present at the past Venice Biennale ("Italy in the World" Pavilion), will exhibit his new artistic works from the 24th to the 30th of March 2012, at the Gallery Croissant, in Bruxelles. Synthesis and breakthrough are both elements of the exhibition. On the one hand, it gathers themes and materials that have hitherto defined his personal artistic experience, on the other, it paves the way towards a new horizon of research.

For Marco Angelini, art has always had the task of restoring the visibility of things, generating attention and creating new chances to share, communicate and wonder.

This ideal is clearly the foundation for many of his projects, such as "Digerire il mondo" – presented at the Venice Biennale 2011 (10 square canvas investigating the relationship between art and science and art and medicine) or "Parola Informa" (12 vertical canvas focusing on language evolutionary logic).

Such an ideal is accompanied by an individual pictorial technique – matteric, pulsing, minimal – often characterized by the use of various different reclaimed materials.

In Marco Angelini's art, matter - far from embodying heaviness – becomes a genuine, transfigured emblem of lightness, transparency and levitation.

The six pieces of this new exhibition by Marco Angelini are dominated by the image of the heart.

The heart, playing the starring role in each and every painting, stands out from an aseptic background made up of amorphous figures – in a series – that vaguely recall embryos, as if forming a sort of a code, a flow, or rain, of repeated symbols that the heart iterates in itself, for some secret relationship we can only forebode.

But the actual recurring element in this collection - made up of six kindred pieces that through the repetition regenerate in a spiral-like, organic loop – is the fundamental call for seriality, a feature which is typical of Pop Art, in an expressive form that does not pursue a much-travelled road, but a personal aesthetic path.

On the canvas, the heart surfaces and stratifies in symbiosis with a different matter, even though never coinciding neatly: the colour – the shape – always spreads beyond the matter, towards that "amorphous" background. An excess of margins and matter that – balanced - creates a contact area on the many figurative and expressive stratifications that are internal to the oeuvre's metabolism.

These works depict six variations on a theme: life. A theme that immediately leads to a first and crucial paradox, the one that the same life – as a free expression of oneself and of pure spontaneity – incarnates in the relationship with its other, the social dimension: the world's constraining grid of rules, obstacles, limitations, borders.

According to Theodor L. W. Adorno's "Aesthetic Theory", the nature of art is such that in being a part of the world, it is at the same time its other too; it is paradoxically internal and external at once. By virtue of this, art only bears the task of telling the contradictions of the world: keeping silent about them, and therefore showing them. -

Art – a living paradox – shall allow that repressed element that is life to break into the "mature" language of the world, doing this through a language that is different, infant – that literally does not talk, but shows.

And just like that, art – in the dialogue that it necessarily establishes with its other, the world – can restore visibility and attention to what the world itself enmeshes, avoids, fears and censors with systematic violence: life.

Emanuele Ciccarelli

Translation: Elfi Magrini

His most significant exhibitions have been at Biennale di Venezia, Padiglione Italia nel mondo; La Galleria, London; b>gallery, Rome (2011); Palazzo del Primate, Bratislava; Art New Media Gallery, Warsaw; Galleria André, Rome (2010); Wystawa Galeria, Warsaw; The Brick Lane Gallery, London (2009); Fabs Gallery, Warsaw; Onishi Gallery, New York (2007); Palazzo della Ragione, Mantua (2006).