

Marco Angelini was born in Rome in 1971. He lives and works between Rome and Warsaw. As a visual artist, he is passionate about traveling around the world, typically through short stays abroad, which are reflected in his art, conceived as a personal journey into the past and the future through the present.

In his works, Angelini explores the metropolis as a social phenomenon subject to continuous processes of transformation. For him, the city represents a setting in which unconscious desires coexist with the new possibilities offered by technological development. It thus becomes both a center and an ideal habitat for all human paradoxes and contradictions. By using reclaimed materials, seemingly useless objects, as well as painting, various pigments, and glues, the artist transforms the pictorial surface into a meeting place between forms and matter, as well as between signs and meanings. Angelini—far removed from criticism and ideological frameworks—strongly believes that art has an important social role: to restore visibility to things, to attract attention, and thus to create new possibilities for sharing, understanding, and inquiry. His research spans several areas: nature and technology, time and memory, interreligious dialogue and the dimension of the “sacred,” the relationship between art and science, as well as energy and sustainable development.

Since 2006, the artist has held numerous solo exhibitions across Europe (Rome, Milan, Warsaw, London, and Bratislava). He has participated in many group exhibitions in both public institutions and private galleries, including in New York, Washington, Tel Aviv, Warsaw, Zamość, Szczecin, Munich, Essen, London, Brussels, Rome, and Lucca.

Among Angelini’s most important exhibitions are his participation in the 54th Venice Biennale in 2011 (Italian Pavilion in the World), with the support of the Italian Cultural Institute in Warsaw; his solo exhibition at the Museo Carlo Bilotti in Rome in 2015; exhibitions at Galleria XXI (2013) and Elektor (2021) in Warsaw, organized in collaboration with the Mazowiecki Instytut Kultury (until 2014 the Mazowieckie Centrum Kultury i Sztuki); the exhibition *Oksydan* as part of the 11th International Festival of Visual Arts inSPIRACJE in Szczecin in 2016; the installation *Solchi Urbani* at the Museion, the museum of modern and contemporary art in Bolzano (Museion Passage) in 2017; the solo exhibition at the Museo Laboratorio di Arte Contemporanea of La Sapienza University in Rome in March 2018; and the solo exhibition *Memory of Forms* in November 2019 at the Bastion 23 – Palais des Raïs Museum in Algiers, on the occasion of the 15th edition of the Day of the Contemporary, organized by the Italian Embassy and the Italian Cultural Institute in Algiers, in collaboration with the Ministry of Culture.

In 2022, the artist presented the solo exhibition *The Search for Salvation as Commitment* at the Italian Cultural Institute in Santiago de Chile, organized under the patronage of the Italian Embassy in Chile. The subsequent solo exhibition *Light as a Metaphor for Energy Transition* (2024) was held at YAY Gallery in Baku, organized by the Italian Embassy on the occasion of the 29th Conference of the Parties to the United Nations Framework Convention on Climate Change (COP29). Between June and July 2024, the public could see an important solo exhibition, *Sublimation*, at the Test Gallery of the Mazowiecki Instytut Kultury in Warsaw, curated by Jan Kozaczuk.

In 2025, the solo exhibition *Life and Form* took place in Białystok at the Słędzińskich Gallery, and the exhibition *The Space of the Sacred – Integral Ecology* was held at Villa Altieri in Rome, at the Palace of Culture and Historical Memory.