

# Eduard Angeli Silentium

FONDAZIONE  
EMILIO E ANNABIANCA  
VEDOVA

Fondazione Emilio e Annabianca Vedova  
presents

***Eduard Angeli. Silentium***  
curator **Philip Rylands**

**13 April - 24 November 2024**

Fondazione Emilio e Annabianca Vedova  
Magazzino del Sale, Dorsoduro 266 - Venice  
[www.fondazionevedova.org](http://www.fondazionevedova.org)

*Venice, 10 April 2024.* From **13 April to 24 November 2024**, the **Fondazione Emilio e Annabianca Vedova** will present ***Silentium***, a solo show by the noted Austrian artist **Eduard Angeli**, curated by **Philip Rylands**, at the Magazzino del Sale exhibition space on the Zattere in Venice.

The exhibition consists of a representative selection of **14 works**, ranging between nocturnal and daytime landscapes, interiors, and buildings. These works are characterized by an **eerie stillness** and the complete absence of human figures: compositions of, as it were, *deafening silence*, in which **Venice** with its inclination towards surrealism and symbolism, is a natural protagonist.

On 12 November 2019, Venice suffered the most severe flooding (*acqua alta*) since the 1960s. Over those traumatic days, the basement of the house in which **Eduard Angeli** had lived for the preceding fifteen years was submerged in salt water. The damage and wholesale destruction of many of his works dismayed him to the extent that he decided to quit the city and return to his native Vienna. The exhibition that the Fondazione Vedova is dedicating to Angeli thus marks his artistic return to the city after that painful departure.

*"It has become almost traditional practice for the Fondazione Vedova to 'compare and contrast' exhibitions by Vedova himself and various artists,"* writes the Foundation's President, **Alfredo Bianchini**: *"However, in this case, overstressing an Angeli-Vedova dialogue-comparison would in my view require forcing perhaps spurious conjunctions and/or overlaps between the two artists. But one underlying premise does unite them... I refer to a recurring theme in Vedova's work that he himself called the **clash of situations**. An endless clash of situations on the human journey that, put simply, encompasses the conflict between good and evil in all its meanings and manifestations. Fundamentally, Eduard Angeli's silence seems no less an irrepressible howl of dissent that reaches out to every part of the world."*

**FONDAZIONE EMILIO E ANNABIANCA VEDOVA**  
Dorsoduro 42, Calle dello Squero  
30123 Venezia, Italia  
tel. +39 041 5226626  
[www.fondazionevedova.org](http://www.fondazionevedova.org)

**UFFICIO STAMPA – Lara Facco P&C**  
E. [press@larafacco.com](mailto:press@larafacco.com)  
Lara Facco | M. +39 349 2529989 | E. [lara@larafacco.com](mailto:lara@larafacco.com)  
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Among the works on show, *The Canal 7* (2007) encapsulates the exhibition's essential spirit, in exemplifying Angeli's mystical poetics while also symbolizing the *bridge* that brings him back to the Lagoon.

Another dizzying perspective painting is *Fog* (2018) with its central vanishing point: the view could be of the Zattere across the Giudecca Canal, with the Redentore church in the background, but that is of lesser importance than the real subject: the unknown, as represented by the fog, and the greater unknown, the afterlife, should there be one.

The works selected by curator Philip Rylands illuminate many aspects of the artist's work, from the potently absent human figures to the symbolist tension generated by his disquieting ambiances, heirs to some of the more inspired works of Giovanni Segantini or Caspar David Friedrich, as in *The Lantern* (2023).

When faced with Angeli's works, the emptiness, the architecture stripped of all detail, and the estranging rendering of objects, may lead the viewer to wonder where reality lies, and to place the artist in the tradition of, say, Giorgio de Chirico's metaphysical paintings. Among Angeli's 'symbolist strategies', we note the repeated detail of a *The Loudspeaker* (2012), a constant in his vocabulary since 1998 which has the same silent eloquence as de Chirico's mannequins, and which, introduced into a landscape otherwise devoid of any trace of human life, synthesizes that sense of loss that the artist associates with such cities as Venice and Vienna, relics of past empires.

*"Standing before a painting by Eduard Angeli is like entering a dream."* Philip Rylands observes, *"The place may seem familiar, but it is altered. Whether of Venice, St Petersburg or Istanbul, the topography is so estranged, the atmosphere so rarefied and the solitude so oppressive that it is as if one has been translated to a parallel world."*

One thing that is always clear in the paintings exhibited in **"Eduard Angeli. Silentium"** is how Venice remains, in Angeli's imagination, the unequivocal protagonist, capable of nourishing his inspiration with its contours dissolved in light and the geometric rigour of its irregular topography: a city always able to inspire the story that all his works tell - a poetic journey of thought, symbols, and ideas.

**Eduard Angeli** (Vienna, 1942) has lived and worked both in Austria and Venice.

A leading light of the Austrian contemporary art scene, he studied painting and art education at the Akademie der Bildenden Künste in Vienna, under Professor Robin Christian Andersen, and History of Art at the University of Vienna. In 1965, after graduating and qualifying as a teacher, he moved to Istanbul, where he taught at the Academy of Applied Arts until 1971.

Since returning to his native city he has exhibited his works in numerous shows throughout Europe.

In 2003, the artist was awarded the Golden Order of Merit for his services to the state of Austria. Many of his paintings are on public display in important Austrian institutions such as the Austrian National Bank and the University of Salzburg. In 2017 the prestigious Albertina Museum in Vienna hosted a major Angeli solo exhibition.

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The main aim of **Fondazione Emilio e Annabianca Vedova**, created by the artist and his wife, is to promote the art and work of Vedova and to highlight his importance in the history of 20th century art through a series of initiatives, such as studies, research projects, analyses, exhibitions, itineraries and teaching spaces, conferences, scholarships, and prizes. The activities of the Fondazione, chaired by Alfredo Bianchini, faithfully reflect the will of the great Venetian artist, who, when thinking together with his wife about the nascent Fondazione, stressed how the safekeeping and conservation of his works should not be separated from initiatives to promote knowledge about his art, also in collaboration with major international museums and cultural institutions. Moreover, he wished these initiatives should constantly be directed at exploring the themes of “painting - space - time - history”, which are in fact the fundamental elements of his art and his commitment. Fondazione, near its headquarters at Zattere, has two exhibition spaces.

The Magazzino del Sale, designed and installed by Renzo Piano with Alessandro Traldi and Maurizio Milan, for years entrusted to the artistic and scientific curatorship of Germano Celant and Fabrizio Gazzarri as Director of the Collection and Archive, is equipped with the latest technology for conserving and showing works of art to the public and will also host works by artists from all over the world to create a dialectical dialogue with Vedova’s works. From June 2010, the restoration of the artist’s studio – again effected under the supervision of Renzo Piano – enabled the Fondazione to have available the Spazio Vedova, a multifunctional space able to host events as well as exhibitions.

## *Exhibition Info*

### **EDUARD ANGELI. SILENTIUM**

**Fondazione Emilio and Annabianca Vedova**

**Magazzino del Sale - Zattere, Dorsoduro 266, Venice**

**13 April - 24 November 2024**

Ticket Office and Bookshop | Spazio Vedova, Zattere, Dorsoduro 50

Wednesday/Sunday, 10:30 AM - 6:00 PM, Ticket office closes at 5:30 PM

Full 8 euro / Discounted Admission 6 euro

[fondazionevedova.org](http://fondazionevedova.org)

press special opening

Monday, April 15th, from 2:00 PM to 7:00 PM

Tuesday, April 16th, from 10:00 AM to 6:00 PM

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### INTRODUCTION BY THE PRESIDENT OF THE FONDAZIONE EMILIO E ANNABIANCA VEDOVA

In this spring of 2024, the Fondazione Emilio e Annabianca Vedova presents the works of Eduard Angeli in the Magazzino del Sale on Venice's Zattere. This eminent Austrian artist has been producing important work throughout the second half of the 20th century and is still vigorously active today.

The Exhibition, evocatively titled **Silentium**, has been splendidly curated by Philip Rylands (among his other roles, a member of the Fondazione Vedova's Steering Committee) who has also written an introduction to this Catalogue (which benefits as well from stimulating essays by Klaus Albrecht Schröder and Marco Meneguzzo).

The Exhibition features both day and night-time views, images of landscapes, construction and service facilities: the context is one of absolute, compelling, almost eerie stillness dominated not only by a deafening silence, but by the complete absence of intrusive human figures.

I will not embark here on socio-historical-artistic speculations (which are in any case the concern of the expert essayists noted above). I want simply to record the presence of profound (and clearly intended or sought) contradictions that are anything but silent and placid amid the apparent silence and the apparent absence of discord or conflict between human or inanimate elements.

It has become almost traditional practice for the Fondazione Vedova to 'compare and contrast' exhibitions by Vedova himself and by different artists who have typically worked both in the 20th and the 21st century. Certainly Angeli comes into this category, having established his reputation in the last century and remained a significant presence in this one. Overstressing an Angeli-Vedova dialogue, or comparison, would in my view, however, require forcing perhaps spurious conjunctions and/or overlaps between the two artists. But one underlying premise does unite them – more as an existential hypothesis than as an expressive inclination *tout court*. I refer to a recurring theme in Vedova's work that he himself called the clash of situations. An endless clash of situations in the human journey that, put simply, encompasses the conflict between good and evil, in all its meanings and manifestations. Fundamentally, Eduard Angeli's silence seems no less an irrepressible cry of dissent that calls to every corner of the world.

So allow me to conclude these few words by suggesting that there is a parallel between Angeli's vocal silence and Vedova's expressive aims as encapsulated in his clash of situations. I say parallel, but really I mean the shared contextuality of the one's silence-cry and the other's *clash of situations*. I would add (humbly and tentatively) that both artists foresaw and continue to foresee a contextuality that is progressing in giant strides, changing all of our lives.

I refer specifically to the blurring of *space and time* that is taking place in our day-to-day existence and beyond. Digital, contextual communication (to which we are now becoming accustomed) has eliminated physical and psychological distance. Physical travel is becoming less and less necessary, often indeed superfluous, given the contextuality permitted by modern communications, with their instantaneous viewing of the interlocutor.

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More: the constant accumulation of information, the immediate contextualisation of discord, or even, if you like, contextual silence in mutual presence, all this cancels out distances and the need to travel them. Not to mention AI that will no doubt fuel both *clashes of situations* and infinite *silences*.

I would like to thank Eduard Angeli for his consent to the exhibition of his paintings and to thank his team for their valuable contributions.

I am also grateful to all at the Fondazione Vedova who have worked with great enthusiasm, commitment and expertise in the production of this Exhibition, and in particular to Elena Oyelami Bianchini, Sonia Osetta, Clelia Caldesi Valeri, Maddalena Pugliese and Bruno Zanon.

**Alfredo Bianchini**  
**Presidente Fondazione Emilio e Annabianca Vedova**

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### THE EXHIBITION

Standing before a painting by Eduard Angeli is like entering a dream. The place may seem familiar, but it is altered. Whether of Venice, St Petersburg or Istanbul, the topography is so estranged, the atmosphere so rarefied and the solitude so oppressive that it is as if one has been translated to a parallel world.

The inducement to thought, by means of sense perceptions of townscapes and marine views, corresponds to Descartes' theory of the adventitious 'idea'—something on the other side. The conversion of landscape to idea—mood, memory, emotion, spirit—is what some Impressionists undertook in the 1880s and which dominated the European Symbolist movement.

Some consider Symbolism the first European Modernist movement. Angeli's painting is highly original latter-day Symbolism.

Modernist too is Angeli's equivocation between abstract design, leaning towards geometry, and figurative imagery, as well as the overlay of planar and perspective space on the visible and expressive knap of his burlap or jute canvas.

The silence that empties his paintings is more profound than any composed by John Cage. His imagery of the deserted city is as lyrical as that of Khnopff, Atget and Basilico. The enigma, melancholy and nostalgia are as pervasive as a de Chirico painting.

Eduard Angeli (b. Vienna, 1942) lives and works both in Austria and in Venice.

**Philip Rylands**

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#### UFFICIO STAMPA – Lara Facco P&C

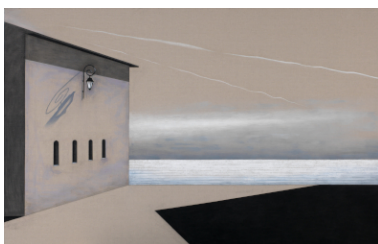
E. [press@larafacco.com](mailto:press@larafacco.com)  
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opere in mostra / works on view



1.  
*La lanterna*  
2023  
carboncino e gesso su tela  
190x300 cm  
ph. Nikolaus Korab, Wien

1.  
*The Lantern*  
2023  
charcoal and chalk on  
canvas  
190x300 cm  
ph. Nikolaus Korab, Wien



2.  
*Il porto*  
2008  
carboncino su tela di juta  
190x300 cm  
ph. Lothar Bienenstein, Wien

2.  
*The Haven*  
2008  
charcoal on burlap  
190x300 cm  
ph. Lothar Bienenstein, Wien



3.  
*Nebbia*  
2018  
carboncino su tela  
190x300 cm  
ph. Nikolaus Korab, Wien

3.  
*Fog*  
2018  
charcoal on canvas  
190x300 cm  
ph. Nikolaus Korab, Wien



4.  
*Casa sul canale*  
2020  
carboncino su tela  
190x300 cm  
ph. Nikolaus Korab, Wien

4.  
*House on Canal*  
2020  
charcoal on canvas  
190x300 cm  
ph. Nikolaus Korab, Wien



5.  
*Il ponte*  
2005  
carboncino su tela  
190x300 cm  
ph. Lothar Bienenstein, Wien

5.  
*The Bridge*  
2005  
charcoal on canvas  
190x300 cm  
ph. Lothar Bienenstein, Wien

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6.  
*Malamocco*  
2018  
pastello su tela di juta  
190×300 cm  
ph. Nikolaus Korab, Wien

6.  
*Malamocco*  
2018  
pastel on burlap  
190×300 cm  
ph. Nikolaus Korab, Wien



7.  
*Il Redentore*  
2016  
sanguigna su tela di juta  
190×300 cm  
ph. Nikolaus Korab, Wien

7.  
*The Redentore*  
2016  
sanguine on burlap  
190×300 cm  
ph. Nikolaus Korab, Wien



8.  
*Il bar*  
2006  
carboncino e gesso su tela  
190×300 cm  
the ALBERTINA Museum,  
Vienna  
ph. Lothar Bienenstein, Wien

8.  
*The Bar*  
2006  
charcoal and chalk on canvas  
190×300 cm  
the ALBERTINA Museum,  
Vienna  
ph. Lothar Bienenstein, Wien



9.  
*L'ombrellone*  
2017  
carboncino su tela di juta  
190×300 cm  
ph. Lothar Bienenstein, Wien

9.  
*The Umbrella*  
2017  
charcoal on burlap  
190×300 cm  
ph. Lothar Bienenstein, Wien



10.  
*L'altoparlante*  
2012  
olio su tela  
190×240 cm  
ph. Lothar Bienenstein, Wien

10.  
*The Loudspeaker*  
2012  
oil on canvas  
190×240 cm  
ph. Lothar Bienenstein, Wien

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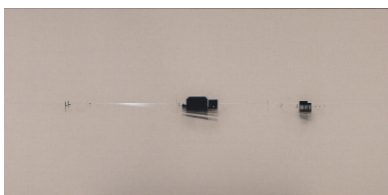
11.  
*Il canale 7*  
2007  
olio su tela  
190×240 cm  
Collezione privata  
ph. Lothar Bienenstein, Wien

11.  
*The Canal 7*  
2007  
oil on canvas  
190×240 cm  
Private Collection  
ph. Lothar Bienenstein, Wien



12.  
*Il faro*  
2012  
olio su tela di juta  
190×240 cm  
Collezione privata  
ph. Lothar Bienenstei

12.  
*The Lighthouse*  
2012  
oil on burlap  
190×240 cm  
Private Collection  
ph. Lothar Bienenstein, Wien



13.  
*La laguna tranquilla*  
2022  
carboncino e gesso su tela  
140×280 cm  
ph. Nikolaus Korab, Wien

13.  
*The Tranquil Lagoon*  
2022  
charcoal and chalk on canvas  
140×280 cm  
ph. Nikolaus Korab, Wien



14.  
*L'isola della peste*  
2015  
carboncino su tela  
190×300 cm  
ph. Nikolaus Korab, Wien

14.  
*The Plague Island*  
2015  
charcoal on canvas  
190×300 cm  
ph. Nikolaus Korab, Wien

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## **MOSTRA / EXHIBITION**

### **Curatore / Curator**

Philip Rylands

### **Coordinamento mostra / Exhibition Coordination**

Elena Oyelami Bianchini

Maddalena Pugliese

### **Coordinamento editoriale / Editorial Coordination**

Clelia Caldesi Valeri

### **Trasporti, allestimenti e assicurazione / Transports, Installation and Insurance**

Kunsttrans GmbH, Vienna

Apice

MAG Broker di Assicurazione - Specialty Fine Art

Aon Jauch & Hübener GmbH, Vienna

### **Collaborazione tecnica al progetto di allestimento / Technical Collaboration to the Installation Project**

Agnese Alfonsi

### **Illuminazione / Lighting**

Avi Service, Venezia

### **Progettazione grafica / Exhibition Graphic Design**

Twin Studio, Milano

Elena Pedrazzini

Tommaso Pessina

Elisabetta Bianchi

Gaia Manfredi

Sveva Staffaroni

### **Comunicazione e ufficio stampa / Communications and Press office**

Lara Facco P&C, Milano

Lara Facco, Stefania Arcari, Martina Fornasaro

### **Social Media**

Milena Fernández, Venezia

### **Fondazione Emilio e Annabianca Vedova ringrazia / thanks to**

Monika Spiegel

Klaus Albrecht Schröder

Marco Meneguzzo

Albertina Museum, Wien

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Stefania Arcari | M. + 39 335 7440820 | E. [stefania@larafacco.com](mailto:stefania@larafacco.com)

Martina Fornasaro | M. + 39 338 6233915 | E. [martina@larafacco.com](mailto:martina@larafacco.com)

[www.larafacco.com](http://www.larafacco.com)

# Eduard Angeli Silentium

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VEDOVA

FONDAZIONE EMILIO E ANNABIANCA VEDOVA

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**FONDAZIONE EMILIO E ANNABIANCA VEDOVA**

Dorsoduro 42, Calle dello Squero

30123 Venezia, Italia

tel. +39 041 5226626

[www.fondazionevedova.org](http://www.fondazionevedova.org)

**UFFICIO STAMPA – Lara Facco P&C**

E. [press@larafacco.com](mailto:press@larafacco.com)

Lara Facco | M. +39 349 2529989 | E. [lara@larafacco.com](mailto:lara@larafacco.com)

Stefania Arcari | M. + 39 335 7440820 | E. [stefania@larafacco.com](mailto:stefania@larafacco.com)

Martina Fornasaro | M. + 39 338 6233915 | E. [martina@larafacco.com](mailto:martina@larafacco.com)

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VEDOVA

Fondazione Emilio e Annabianca Vedova  
Magazzino del Sale, Zattere 266  
13 aprile – 24 novembre 2024 / April 13 – November 24, 2024

mercoledì - domenica / Wednesday - Sunday  
10.30 – 18.00 / 10.30am – 6pm  
chiusura biglietteria 17.30 / Ticket office closes at 5.30 pm

## Biglietti / Tickets

Intero / Full **8 euro**  
Ridotto / Discounted admission **6 euro**  
Studenti / Students **4 euro**  
Famiglia (due adulti con figli minorenni) / Family (two adults with underage kids) **16 euro**  
Bambini fino a 10 anni / Children up to 10 **gratuito / free**

## Ingresso ridotto 6 euro / Discounted admission 6 euro

Senior over 65 / Senior visitors over 65 yrs  
Soci FAI / FAI members  
Soci Touring Club Italiano / TCI members  
Guida turistica senza gruppo previa esibizione di tesserino di riconoscimento / Touristic guide without group, with current ID  
Disabili con accompagnatore / Disabled visitors escort included  
Giornalisti (con tessera stampa valida per l'anno in corso) / Journalists (upon presentation of a valid press card for the current year)  
Forze dell'ordine (con documento d'identità o in divisa) / Military or Police officers (in uniform or with an identification document)  
AreARte Card / AreARte Card

## Ingresso studenti 4 euro / Students 4 euro

Ragazzi dagli 11 ai 18 anni / Young visitors from 11 to 18 yrs  
Studenti fino a 26 anni in possesso di una tessera studenti valida / Students unders 26 yrs (with current student ID)

## Ingresso gratuito / Free Admission

Bambini fino ai 10 anni / Children up to 10 yrs  
Giornalisti (previo accredito) / Journalists (upon accreditation)  
Accompagnatore gruppo (minimo 15 pax) / Group escort (15 people minimum)  
Accompagnatore disabile / Disabled escort  
Ogni mercoledì residenti a Venezia / On Wednesdays residents in Venice  
Membri della ASSOCIAZIONE GUIDE TURISTICHE DI VENEZIA / Members of the ASSOCIAZIONE GUIDE TURISTICHE DI VENEZIA  
Gruppi scolastici guidati / School groups

## FONDAZIONE EMILIO E ANNABIANCA VEDOVA

Dorsoduro 42, Calle dello Squero  
30123 Venezia, Italia  
tel. +39 041 5226626  
www.fondazionevedova.org

## UFFICIO STAMPA – Lara Facco P&C

E. press@larafacco.com  
Lara Facco | M. +39 349 2529989 | E. lara@larafacco.com  
Stefania Arcari | M. + 39 335 7440820 | E. stefania@larafacco.com  
Martina Fornasaro | M. + 39 338 6233915 | E. martina@larafacco.com  
www.larafacco.com



## ***Eduard Angeli. Silentium***

Curated by Philip Rylands

Swiss-bound card covers  
29,5 x 23 cm  
80pp with 53 colour ills.  
30,00 euros

**Published in April 2024**

Marsilio Arte

A silent, enigmatic, even disturbing immobility is the atmosphere conveyed by these views painted by Eduard Angeli (Vienna, 1942), and collected in this catalogue published by Marsilio Arte, interpreted by curator Philip Rylands, art historian Klaus Albrecht Schröder and critic Marco Meneguzzo.

*Eduard Angeli. Silentium* is published to coincide with the exhibition of the same name sponsored by the Fondazione Emilio e Annabianca Vedova, which can be seen at their Magazzino del Sale space on the Zattere in Venice from 13 April to 24 November 2024. The show contains fourteen large-scale, mainly Venetian, views: day- and night-time images, buildings and landscapes (or waterscapes). All the works are notable for their absence of human figures, as, hauntingly, in *The Bar* (2006), *The Lighthouse* (2013) and *The Lantern* (2023).

A leading figure on the contemporary art scene, Eduard Angeli has maintained a long spiritual association with the city of Venice. Since 2001, in fact, the artist has been an assiduous frequenter of the lagoon city, often for long periods, eventually settling in a studio/residence on the Lido. It was from this vantage point that Angeli began a painting cycle that has developed over the years and in which the city is itself the protagonist of his works.

The catalogue opens with an essay by the curator, Philip Rylands, which guides the reader through Angeli's artistic practice, offering a scrupulous in-depth reflection on the influence of Venice on the Austrian painter's imagination. Klaus Albrecht Schröder devotes his text – *Eduard Angeli's Silence* – to one of the artist's most scrutinised themes: his personal myth of silence and melancholy. Marco Meneguzzo, finally, in *The Nostalgia of Horizons* ponders the difference between nostalgia and melancholy, two moods that permeate Angeli's work.

The catalogue closes with images of the works in the exhibition and a selection of ten further canvases, complemented by a critical/biographical apparatus section outlining the life of the artist and providing a complete chronology of his exhibitions and a list of collections hosting his works.

Angeli's enigmatic renderings give us a particular vision of Venice: shifting and mysterious, almost outside of time. For over fifty years, in fact, Angeli's artistic production has focused on themes of silence and melancholy. "With the exception of a few early works, Schröder notes, "Angeli has never deviated from portraying the immobility of the world, and for more than twenty years, he has located this theme in the myth of the dead city. These paintings convey Angeli's inner vision of a crepuscular silence and make him a figure entirely sui generis in the contemporary art scene."

**Philip Rylands**, art historian, was born in London in 1950. After graduating from King's College, Cambridge and obtaining a doctorate from that university, he has taught in a variety of universities and was formerly distinguished associate professor at the University of Virginia. For almost 40 years he worked with the Peggy Guggenheim Collection in Venice, serving as its director between 2000 and 2017, and subsequently as a director emeritus. He lives and works between Venice and the United States.