



PRESS RELEASE

THE COLLECTION

A history of the Bologna Modern Art Museum

Director: Gianfranco Maraniello
From September 19th 2009

From September 19th, 2009, MAMbo's Permanent Collection is open to the public with a wholly renewed arrangement, aimed at offering an interpretation of the history of Italian art from the mid-Fifties to the present day through the activities of Bologna's former Modern Art Gallery (GAM). Various restorations and acquisitions have been carried out to that end, thereby increasing the museum's assets. Works of the highest significance are once again available to the Istituzione Galleria d'Arte Moderna di Bologna, such as Guttuso's *Funerali di Togliatti*.

The first three thematic sections of the new setup – *Art and ideology*, *Abstract and informal art*, *A history of GAM (1968-2008)*. *Excerpts* – outline the principal moments and movements of our country's artistic production, while the fourth – *Focus on Contemporary Italian Art* – is centered on the promotion of up-and-coming Italian art. A special area is devoted to videos and films, including documents and works from Futurism to the present day.

THE COLLECTION. A history of the Bologna Modern Art Museum is a trace for the future development and perfecting of MAMbo's exhibition project. GAM's heritage, represented by conspicuous excerpts from its historical heritage, is subject to re-reading which is itself constantly shifting: tributes to the past are echoed by support and valorization of contemporary culture, with the ambition of composing a relevant permanent collection thus contributing to outlining the history of contemporary Italian art. This process – which has involved MAMbo's 2007 opening, and will subsequently have the new museum spaces in Palazzo d'Accursio host works from the nineteenth and early twentieth century – implies an articulated reconfiguration of the structure of the Istituzione Galleria d'Arte Moderna di Bologna, bringing its various seats (MAMbo, Museo Morandi, Casa Morandi, Villa delle Rose e Museo per la Memoria di Ustica) to cooperate in an integrated urban system of museums.

Two years after MAMbo's opening, *THE COLLECTION* is the last step of an investigation of the identity and function of a contemporary museum,



which has been carried out since 2006. Following a nowadays historical season, between the Sixties and Seventies, in which *institutional critique* had analyzed and deconstructed the notion of "Museum", the *Coming Soon MAMbo + Museo - Mostre* cycle was aimed at reflecting on the experience of moving the Gallery of Modern Art to its new seat in the former Oven Bread. The physical moving of the Istituzione Galleria d'Arte Moderna di Bologna has offered the opportunity of looking at a museum from within, re-inventing it and re-thinking it with the visions of artists such as Ryan Gander, Building Transmission, Paolo Chiasera, Giovanni Anselmo, Markus Schinwald, Christopher Williams, Adam Chodzko, Bojan Sarcevic, Guyton\Walker and others all involved in specific projects related to the birth of MAMbo.

The new setup includes printed promotional material in both Italian and English, and special teaching material with captions including excerpts from GAM catalogues, thus offering more proof of the museum's wide publishing activity and the subsequent quantity and quality of critical thought it prompted.

Workshops and guided tours, organized by the museum's **Educational department**, will shed light on the different thematic sections as well as on the new exhibition setup. As usual, the activities will be conceived specifically for the various publics and age ranges.

As is the case for all permanent collections of museums in Bologna, **entrance to *THE COLLECTION* is free**, so as to promote and encourage the bond between citizens and the artistic heritage, and increase their familiarity and interactions with the places of culture and research.

THE COLLECTION. A history of the Bologna Modern Art Museum has been supported by **Regione Emilia-Romagna**, while the *Focus on Contemporary Italian Art* section has been supported by **UniCredit Group** through its important partnership with MAMbo, ongoing since 2007.

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A history of the Bologna Modern Art Museum

THEMATIC SECTIONS

Art and ideology

The concept itself of this section's title underlines the role played by Bologna as a political and cultural workshop, which can be also traced back to the choice the Museum's current seat, the Bread Oven, picked by the first socialist mayor Francesco Zanardi. His prophetic motto, "Bread and Alphabet", is perfectly in line with MAMbo's aim of having a social function wider than the mere exhibition of contemporary culture. Paintings, films, books and photographs are used to trace a critical profile transcending the chronological ordering, so as to induce a dialogue between Guttuso's famous painting *Funerali di Togliatti* and some precious excerpts from Pasolini's *La rabbia* and outline their common sensibility. The exhibition path includes documents from the history of Radio Alice, a voice coming straight from the '77 demonstrations, mirrored as well in the project Christopher Williams conceived for GAM's closing experience. The presence of members of *Italian Pop Art* and *Kinetic and Programmed Art* allows a retrospective assessment of the steps leading from a reflection on *everyday objects* to the configuration of a *design of the everyday*.

Abstract and informal art

Besides offering an in-depth overview of such tendency's main proponents, this section is construed as an organic whole comprising a universe oftentimes divided in different schools, thus featuring small thematic cores so as to respect its different souls. The artists involved in Bologna's Cronache gallery are included (Bergonzoni, Corsi, Rossi, Mandelli), and so are the members of *Ultimo Naturalismo*, a current relentlessly advocated by art critic Francesco Arcangeli, GAM's long-standing director. The section also features representatives of the *Forma* group (Accardi, Consagra, Turcato) thus widening the scope to a national level; and, finally, a reference to *Informale in Italia*, a show curated by Renato Barilli and Franco Solmi (GAM, 1983). *Abstract and informal art* also includes some recent acquisitions, such as Toti Scialoja's 1954 *Natura morta*, a collage by Germano Sartelli (*Senza Titolo*, 1958) and some of Nino Migliori's historical *Ossidazioni*, dating back to 1948-1953.

A history of GAM (1968 – 2008). Excerpts

This section's main focus is on the history of GAM since, in 1975, it moved in the building designed by Leone Pancaldi. Such history can't leave aside the venue itself, whose meaningfulness is explicit to anyone who considers the innovative charge embedded, at the time, in the decision of devoting a whole building to contemporary art. In this thematic section, the relevance of *Arte Povera* is proven by the numerous acquisitions – both old and new – of works from the movement's members, including a series of photographs by **Giuseppe Penone** (1968) and works by **Pier Paolo Calzolari** (*Senza titolo*, 1967) acquired by MAMbo in 2009. Similar importance is granted to conceptual art, whose Italian side is represented by Boetti and Isgrò.

A particular stress is on the research based on *Body and Action*, among whose protagonists are Hermann Nitsch, Gina Pane, Marina Abramovic & Ulay and Gilbert & George. The exhibition path subsequently features the *Nuovi-Nuovi*, with artists such as Ontani, Salvo, Mainolfi and other interpreters of the trend towards quotations and reappropriations of the techniques of classic art. The works of Scully and Crucchi lead to the comeback to painting which has characterized the Eighties, accompanied by a well-rounded overview of sculptures, with Paladino and Cragg.

Focus on Contemporary Italian Art

This section embodies MAMbo's explicit mission from its outset in 2007: the production, promotion and collection of contemporary Italian art. It is increased by new acquisitions, such as **Francesco Vezzoli's** *Homage to the Hollywood Squares (featuring Bridget Riley)* and **Elisabetta Benassi's** *Telegram from Buckminster Fuller to Isamo Noguchi explaining Einstein's Theory of Relativity*. A symbol of MAMbo's systematic commitment to offering institutional visibility to our time's most significant cultural movements, and to projecting artists on the international scene with top-level projects and tools, *Focus* helps consolidating the development of art in Italy and represents the most important museum collection devoted to the contemporary Italian art scene.

Video Area

A significant innovation of the exhibition path is an area dedicated to film and video works including, after an in-depth archival search, a wide array of exhibits – both works and documentation – dating back from Futurism to the present day. As a proper part of the collection, this area will feature a daily schedule of projections, starting from the extraordinary body from MAMbo's opening show *Vertigo*. Besides recent productions,

such as the videos involved in the *Time Code* project, the area will bring back to light images from the past, such as those of the *International Performance Week* dating back to the trend of artistic and political experimentation displayed at the beginning of the collection and confirmed by this later section. The space will moreover host panels and lectures for academics and researchers, proving the museum's commitment to scientific research in synergy with academic institutions and universities.

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A history of the Bologna Modern Art Museum

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Gianfranco Maraniello

Research

Uliana Zanetti, Barbara Secci, Sabrina Samorì, Claudio Musso, Federica Malaguti

Setup

Anna Rossi, Sabrina Samorì

Bibliographic research

Claudio Musso

Video Area

Curated by Fabiola Naldi

Condition report

Mariella Gnani

Restorations:

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Focus on Contemporary Italia Art in partnership with



MAMbo is supported by:

Regione Emilia-Romagna
Fondazione Cassa di Risparmio in Bologna
Fondazione del Monte di Bologna e Ravenna



Exhibited Artworks

Art & Ideology

Giuseppe Zigaina (1924)

Carro di letame, 1954

61,5 x 54,5 cm

oil on Masonite

Origin: Giuseppe Zigaina (acquisition, 1955)

Giuseppe Zigaina (1924)

Pasolini e la morte. Mito alchimia e semantica del «nulla lucente»
1987 (first edition)

Marsilio Editori, Venezia

Roberto Sebastian Matta Echaurren (1912 - 1992)

Tappeto sardo n.1 e n.2, 1962/63

243 x 177 cm - 248 x 172 cm

wool

Origin: Roberto Sebastian Matta Echaurren (acquisition, 1963)

Renato Guttuso (1911 - 1987)

Funerali di Togliatti, 1972

340 x 440 cm

mixed media on board

Origin: Direzione Nazionale Democratici di Sinistra (permanent deposit)

Fabio Mauri (1926 - 2009)

Intellettuale

Performance with the participation of Pier Paolo Pasolini, during which his movie *Il Vangelo secondo Matteo* was projected onto the writer's body
Galleria d'Arte Moderna di Bologna, 1975

photographic installation and poster

foto © Antonio Masotti

Cineteca di Bologna - Photographic archive

Pier Paolo Pasolini (1922 - 1975)

Sequenza visita Pinacoteca e Serie di quadri di Guttuso a colori
da *La rabbia*, 1963

Restored by *L'Immagine Ritrovata* di Bologna (2007)

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Radio Alice

Abstract from the broadcasts, 1976 -1977

Leone Pancaldi (1915 - 1995)

Architectural project for the Galleria Comunale d'Arte Moderna di Bologna, 1975

plan and elevation

MAMbo - Museo d'Arte Moderna di Bologna

Christopher Williams (1956)

*Nikkor W 300 mm f/5.6 with No. 3 Shutter 1:5.6 Product Aperture f/64
Product Number 1320 NAS Serial Number 780612 Large Format Camera
Lens, 2005*

40,4 x 50,4 cm.

Photographic print (gelatin silver print)

Origin: Lorenzo Sassoli de Bianchi (donation, 2007)

Christopher Williams (1956)

Supplement 09, 2009

variable dimension

n. 2 showcases designed by Leone Pancaldi for Galleria d'Arte Moderna di Bologna,

books, LP disc, poster

Origin: Christopher Williams

Homage to **Dino Gavina (1922 - 2007)**

1. *Ultramobile*, poster

2. *1890-1990 Man Ray*, poster

3. *Marcel Duchamp. 1987 Centenario*, poster

4. *Tavola movimenti estetici*, poster

5. *Sovversivo*, poster

6. *Moderni a tutti i costi. Antichi a tutti i costi*, poster

7. Enzo Mari, *Proposta per un'autoprogettazione*

8. Enzo Mari, *Tavolo ad altezza variabile. G*

Sergio Lombardo (1939)

Senza titolo, s.d.

70 x 100 cm

enamel on canvas

Origin: Galleria Il Segno, Roma (acquisition, 1988)

Tano Festa (1938 - 1988)

Persiana n. 8, 1964

MAMbo

Museo d'Arte Moderna di Bologna

90 x 70 cm
acrylic on wooden shutter
Origin: Paride Accetti (acquisition, 1988)

Mario Schifano (1934 - 1998)
Coca Cola (detail), 1962
80,5 x 50,5 cm
enamel on paper glued on canvas
Origin: Liliana Giolli (acquisition, 1988)

Franco Angeli (1935 - 1988)
Corteo, 1968
300 x 212 cm
oil on paper glued on canvas
Origin: CGL-CISL-UIL Esp. Arte Con. Int. (Bo) (acquisition, 1972)

Mimmo Rotella (1918 - 2006)
Viso trasparente, 1961
75 x 62 cm
d collage on canvas
Origin: Mimmo Rotella (acquisition, 1984)

Mario Ceroli (1938)
Girasole, 1975
Φ 200 x 40 cm
rough wood, acrylic
Origin: Mario Ceroli (acquisition, 1984)

Grazia Varisco (1937)
Schema luminoso variabile R. Y. VOD, 1962
103 x 100,5 x 18 cm
iron, wood, plexiglass, electric components
Origin: Piercarlo Varisco (acquisition, 1988)

Dadamaino (1935 - 2004)
Volume a moduli sfasati, 1960
100 x 100 cm
framed sheets of plastic material
Origin: Dadamaino (deposit, 1987)

Gianni Colombo (1937 - 1993)
Architettura cacogniometrica, 1981/85
250 x 200 x 400 cm

varnished wood
Origin: Giovanni Colombo (acquisition, 1984)

Giovanni Anceschi (1939)
Percorsi fluidi, 1964
42 x 42 cm
polyethylene pipe, colored liquid, varnished wood
Origin: Giovanni Anceschi (loan, 2009)

Gabriele De Vecchi (1938)
U.R.M.N.T., 1961
60,5 x 60,5 cm
metallic bored surface, rubber sheet, electric engine
Origin: Gabriele De Vecchi (acquisition, 1988)

Gruppo N (1959 - 1964)
Deformazione ottico-dinamica, 1964
50 x 50 x 10 cm
paper, perspex, wood
Origin: Bologna Fiere s.p.a. (loan, 1995)

Getulio Alviani (1939)
Superficie a stesura vibratile, s.d.
42 x 42 cm
silkscreen on metal
Origin: Getulio Alviani (acquisition, 1967)

Mauro Reggiani (1897 - 1980)
Composizione n. 1, 1977
32,5 x 55,5 cm
tempera on framed paper
Origin: Virgilia Reggiani (donation, 1988)

Lucio Fontana (1899 - 1968)
Concetto spaziale, s.d.
33 x 28 cm
mixed media on green paper
Origin: Galleria d'Arte San Luca, Bologna (acquisition, 1971)

Enrico Castellani (1930)
Superficie bianca, 1967
110 x 116 cm
acrylic on introflexed and extroflexed canvas

Origin: Galleria dell'Ariete, Milano (acquisition, 1967)

Lucio Saffaro (1929 – 1998)

Autoritratto semantico, 1956

60 x 50 cm

oil on framed cardboard

Origin: Galleria d'Arte San Luca, Bologna (acquisition, 1967)

Abstract Art & Informal Art

Carla Accardi (1924)

Integrazione n. 2, 1958

48 x 67,5 cm

tempera on paper

Origin: Carla Accardi (acquisition, 1984)

Pietro Consagra (1920 – 2005)

Tavolo, 1991

82,5 x 33 x 25 cm

black & white marble

Origin: Lucia Tonelli Castelli (donation, 1998)

Giulio Turcato (1912 – 1995)

Sospensione, 1979

180 x 110 cm

oil and mixed media on canvas

Origin: Vana Caruso Turcato (acquisition, 1988)

Tancredi (Parmeggiani) (1927 – 1964)

Momento della luce, 1960

155 x 140 cm

mixed media on framed paper

Origin: Tove, Elisabeth, Sandro Parmeggiani (acquisition, 1987)

Alberto Burri (1915 – 1995)

Bianco plastica, 1966

122 x 107,5 x 6,5 cm

acrovyn coating and polyethylene on board

Origin: Alberto Burri (acquisition, 1967)

Nino Migliori (1929)

Ossidazioni, 1953

13,8 x 8,8 cm
n. 2 oxidations on paper - monotype
Origin: Adele Giulianotti (acquisition, 2009)

Germano Sartelli (1925)
Senza titolo, 1958
107 x 96 cm
collage on paper
Origin: Galleria De' Foscherari, Bologna (acquisition, 2009)

Gastone Novelli (1925 - 1968)
"E vi si spargevano... (il lungo maturare del sacro utero)", 1960
190 x 300 cm
mixed media on canvas
Origin: Private Collection (loan, 2009)

Pompilio Mandelli (1912 - 2006)
Figura nel paesaggio, 1960
135 x 121 cm
oil on canvas
Origin: XXXI Biennale di Venezia (acquisition, 1962)

Ennio Morlotti (1910 - 1992)
Studio di nudi, 1956
120 x 110 cm
oil on canvas
Origin: XXVIII Biennale di Venezia (acquisition, 1956)

Toti Scialoja (1914 - 1998)
Natura morta, 1954
60 x 100 cm
oil on canvas
Origin: Galleria d'Arte Maggiore, Bologna (acquisition, 2009)

Ilario Rossi (1911 - 1994)
Argine alto, 1958
100 x 80 cm
oil on canvas
Origin: Collezione Giovanna Grassi Romiti, Bologna (donation, 1995)

Vasco Bendini (1922)
Dalla serie "Ipotesi Ultime", 1963
100 x 81 cm

oil on canvas
Origin: Collezione Ennio Borzi, Roma (donation, 1987)

Carlo Corsi (1879 - 1966)

Tunnel, 1961

51 x 70 cm

mixed media (collage and tempera) on paper

Origin: Elisa Corsi (donation, 1966)

Mario Nanni (1922)

Figura, 1958

97 x 67,5 cm

oil on cardboard

Origin: Mario Nanni (acquisition, 1965)

Pier Achille Cuniberti (1923)

Ritratto giallo e blu, 1962

100 x 100 cm

oil on canvas

Origin: Pier Achille Cuniberti (acquisition, 1962)

Concetto Pozzati (1935)

Come sempre, 1959

100 x 100 cm

oil on canvas

Origin: Mostra d'autunno 1960 - Rassegna regionale d'arte (acquired as prize)

Sergio Romiti (1928 - 2000)

Composizione (lezione di chimica), 1953

54 x 74 cm

oil on canvas

Origin: Collezione Giovanna Grassi Romiti, Bologna (donation, 2003)

Leonardo Cremonini (1925)

Machine à tuer, 1961

80 x 100 cm

oil on canvas

Origin: Leonardo Cremonini (acquisition, 1969)

Mattia Moreni (1920 - 1999)

Il giardino delle mimose, 1954

120 x 112 cm

oil on canvas
Origin: XXVII Biennale di Venezia (acquisition, 1954)

Andrea Raccagni (1921 - 2005)
Omaggio ai Vostok (vortice bianco fluorescente), 1962
168 x 157 x 1 cm
acrylic on bronze
Origin: Mostra d'autunno 1962 - Rassegna regionale d'arte (acquired as prize)

Aldo Borgonzoni (1913 - 2004)
La pazzia, 1961
50 x 40 cm
oil on framed cardboard
Origin: Aldo Borgonzoni (acquisition, 1962)

Fausto Melotti (1901 - 1986)
La casa rossa, 1976
95 x 56,5 x 30 cm
brass and painted cardboard
Origin: Lucia Tonelli Castelli (donation, 1992)

Leoncillo (Leonardi) (1915 - 1968)
Racconto bianco, 1964 - 66
87 x 140 x 15 cm
white stoneware and enamel
Origin: XXXIV Biennale di Venezia (acquisition, 1968)

Giuseppe Uncini (1929 - 2008)
Cementoarmato, 1960
58,5 x 90,5 cm
concrete. iron
Origin: Club Amici dell'Arte Contemporanea - L'Operosa, Bologna (deposit, 1989)

Pinot Gallizio (1902 - 1964)
Il teorema di Pitagora, s.d.
160 x 982 cm
oil on canvas
Origin: Amministrazione Provinciale di Bologna (deposit, 1987)

TOWARD A HISTORY OF GAM

Pier Paolo Calzolari (1943)

Senza titolo, 1967

150 x 140 cm

mixed media on paper

Origin: Galleria De' Foscherari, Bologna (acquisition, 2009)

Giuseppe Penone (1947)

Alpi Marittime. La mia altezza, la lunghezza delle mie braccia, il mio spessore in un ruscello, 1968

40 x 40 cm each

n. 5 black and white photographs

Provenienza: Giuseppe Penone (acquisition, 2009)

Giuseppe Penone (1947)

Alpi Marittime. Ho intrecciato tre alberi, 1968

n. 3 black and white photographs

58 x 39 cm each

Provenienza: Giuseppe Penone (acquisizione, 2009)

Giuseppe Penone (1947)

Alpi Marittime. Continuerà a crescere tranne in quel punto, 1968

n. 2 black and white photographs

58 x 39 cm each

Provenienza: Giuseppe Penone (acquisizione, 2009)

Giuseppe Penone (1947)

Alpi Marittime. L'albero ricorderà il contatto del mio corpo, 1968

n. 2 black and white photographs

58 x 39 cm each

Origin: Giuseppe Penone (acquisition, 2009)

Giuseppe Penone (1947)

Alpi Marittime. L'albero crescendo innalzerà i frutti posati sulla rete, 1968

n. 5 black and white photographs

58 x 39 cm each

Origin: Giuseppe Penone (acquisition, 2009)

Mario Merz (1925 - 2003)

Foresta con video sul sentiero, 1995

ambiental dimension

table, glass, bundles of sticks, monitor

Origin: Maria Beatrice Merz (loan, 1995)

Giulio Paolini (1940)

Hotel Continental (Le monde invisible), 1973

60,5 x 32 x 32 cm

stone, postcard, glass, plexiglass showcase

Origin: Giulio Paolini (acquisition, 1984)

Luciano Fabro (1936 - 2007)

Italie (Italia Rovesciata), 1968

125 x 75 x 4 cm

iron (laser cut) and map

Origin: Private Collection, Milan (loan, 2009)

Alighiero Boetti (1940 - 1994)

Non parto non resto, 1984

100 x 140 cm

pen on paper

Origin: Alighiero Boetti (acquisition, 1984)

Giorgio Griffa (1936)

Senza titolo, 1984

173 x 112 cm

oil on rough canvas

Origin: Giorgio Griffa (acquisition, 1984)

Paolo Icaro (1936)

Insieme, 1980

200 x 90 x 80 cm

plaster

Origin: Paolo Icaro (donation, 1987)

Claudio Parmiggiani (1943)

Icona, 1985

55 x 45 x 33 cm

plaster, wood, acrylic on canvas

Origin: Mattia Parmiggiani (acquisition, 1988)

Marcello Jori (1951)

Contaminazione: Jori-Ernst, 1974

76 x 160,5 x 4 cm

photographs on board

Origin: Collezione dell'artista (loan, 2009)

Emilio Isgrò (1937)

Senzo titolo, 1972

34,5 x 40 cm

deleted book, plexiglass showcase

Origin: Emilio Isgrò (acquisition, 1984)

Salvo (Salvatore Mangione) (1947)

Autoritratto con natura morta (dal ritratto del Dr. Gauchet di Van Gogh),
1973

49 x 59 cm

print on paper

Origin: Studio d'Arte Raffaelli Giordano, Trento (acquisition, 2003)

Luigi Ontani (1943)

Ermafrodito mignolo, 1993/94

110 x 120 cm

watercolored photograph

Origin: Bologna Fiere s.p.a. (loan, 1999)

Gilbert & George (1943; 1942)

Sleeping, 1991

253 x 426 cm

n. 18 handcolored photographs, mounted on Masonite into metallic frames

Origin: Anthony D'Offay Gallery, Londra (acquisition, 1998)

Gina Pane (1939 - 1990)

Io mescolo tutto, 1976

n. 20 colour photographs

16 pz. 20 x 25 cm ca. e 4 pz. 32 x 42 cm ca.

photographic documentation of the performance

Origin: Gina Pane (donation, 1977)

Gina Pane (1939 - 1990)

Io mescolo tutto, 1976

56'

video documentation of the performance

Origin: Galleria d'Arte Moderna di Bologna

Hermann Nitsch (1938)

Azione 56, 1977

50'

video documentation of the performance

Origin: Galleria d'Arte Moderna di Bologna

Marina Abramovic & Ulay (1946; 1943)

Imponderabilia, 1977

30'

video documentation of the performance

Origin: Galleria d'Arte Moderna di Bologna

Marco Gastini (1938)

senza titolo (interno), 1996

120 x 126 cm

mixed media on canvas, wood and iron

Origin: Otto Gallery, Bologna (acquisition, 2009)

Luigi Mainolfi (1948)

Payasage masculine, 1985

215 x 200 x 12 cm

polychromatic terracotta

Origin: Galleria De' Foscherari, Bologna (acquisition, 2009)

Eliseo Mattiacci (1940)

Senza titolo, s. d.

200 x 100 x 31,5 cm

glass sheet, iron wedge

Origin: Eliseo Mattiacci (acquisition, 1984)

Davide Benati (1949)

Calle dell'inquietudine, 1987

150 x 200 cm

watercolor on framed paper

Origin: Davide Benati (donation, 1987)

Giuseppe Maraniello (1945)

Grande stele, 1987

280 x 280 x 13 cm

bronze cast

Origin: Giuseppe Maraniello (donation, 1987)

Sean Scully (1945)

Long Light, 1997

244 x 213 cm

oil on canvas

Origin: Galerie Bernd Kluser, Monaco (acquisition, 1998)

Enzo Cucchi (1949)

Città immaginaria al buio, 1985

300 x 345 cm

lake on canvas, neon

Origin: Galerie Bruno Bischofberger, Zurig (acquisition, 1997)

Mimmo Paladino (1948)

Il visconte dimezzato, 1998

230 x 69 x 36 cm

bronze cast

Origin: Mimmo Paladino (donation, 1998)

Tony Cragg (1949)

Eroded landscape, 1999

250 x 150 x 150 cm

sandblasted glass

Origin: Antony Cragg (acquisition, 1999)

Tony Cragg (1949)

Project for artwork (bozzetto), 1994

50 x 65,7 cm

black watercolor on blotting paper, glass

Origin: Anthony Cragg (donation 1999)

Tony Cragg (1949)

n. 2 projects per artwork (sketch), 1995 - 1990/1999

42 x 59,4 cm

pencil on cardboard

Origin: Anthony Cragg (donation 1999)

FOCUS ON CONTEMPORARY ITALIAN ART

Luisa Lambri (1969)

Senza titolo (Strathmore Apartments), 2002

n. 7 coloured photographs (laserchrome print)

107 x 127 cm each

Origin: MAMbo / UniCredit Group Collection

Monica Bonvicini (1965)

Belted Through, 2003

leather men's belts

ambiental dimension
Origin: Galleria Emi Fontana, Milano (acquisizione, 2008)

Francesco Vezzoli (1971)
Homage to the Hollywood Squares (featuring Bridget Riley), 2008
handmade Gobelin wool tapestry, metal needle
300 x 300 cm
Origin: Francesco Vezzoli (acquisizione, 2009)

Stefano Arienti e Cesare Pietroiusti (1961; 1955)
with the collaboration of Paolo Bergman
Disponibilità della cosa, 2008
folded banknote banconote piegate (50 euro denomination), contract,
endowment certificate
ambiental dimension
tapestry: Stefano Arienti e Cesare Pietroiusti (loan, 2008)

Liliana Moro (1961)
Abbassamento, 1992
paper dolls and paper constructions, plexiglas
ambiental dimension
Origin: Galleria Emi Fontana, Milano (acquisition, 2008)

Maurizio Cattelan (1961)
Strategie, 1990
glued magazines, plexiglas
77 x 68 x 20,5 cm
Origin: Maurizio Cattelan (donazione, 1990)

Simone Berti (1966)
Cavaliere, 2002
Alkyd on canvas
160 x 190 cm
Origin: Collezione Giulio di Groppello, Roma (deposit, 2008)

Vanessa Beecroft (1969)
Performance vb26.021.ali, Galleria Lia Rumma, Napoli, 3 aprile 1997
photographic print
130 x 197,5 cm
Origin: Galerie Analix B&L Polla, Ginevra (acquisition, 1999)

Giuseppe Gabellone (1973)
Senza titolo, s. d.

n. 3 coloured photographs
67,5 x 85,5 cm each
Origin: Galleria Massimo De Carlo, Milano (acquisition, 1999)

Massimo Kaufmann (1963)
The Golden Age, 2008
mixed media on canvas
284 x 184 cm each
Origin: Massimo Kaufmann (acquisition, 2008)

Elisabetta Benassi (1966)
Telegram from Buckminster Fuller to Isamo Noguchi explaining Einstein's Theory of Relativity, 2008
drawing on paper
17 x 21 cm
Origin: Magazzino d'Arte Moderna, Roma (acquisition, 2009)

Mario Airò (1961)
Miele di castagno, 2006
carved wood, chestnut leaves, legno intagliato, resin
151 x 335 cm
Origin: Galleria Massimo De Carlo, Milano (acquisition, 2008)

Lara Favaretto (1973)
Voce comune, 2007
sound artwork broadcast on rediffusion
(the artwork can be listened from Tuesday to Sunday at 17.45, Thursday at 21.45)
Origin: MAMbo/UniCredit Group Collection (commissioned and produced by Frieze Foundation)

Daniela Comani (1965)
Ich war's. Tagebuch/Sono stata io. Diario/ It was me. Diary 1900-1999, 2006-2007
print on vinyl canvas
300 x 600 cm
Origin: Galleria Studio G7, Bologna (acquisition, 2008)

ARTWORKS IN OTHER AREAS OF THE MUSEUM

Loris Cecchini (1969)

Cloudless, 2006

balls in PTFE and aluminium ladders

ambiental dimension

Origin: MAMbo/UniCredit Group Collection

Riccardo Benassi (1982)

Die Zeitmaschine (Forno del Pane), 2008

video installation

ambiental dimension

Origin: Riccardo Benassi (acquisition, 2008)

Vedovamazzei (1964; 1962)

Wireless, 2008

neon

ambiental dimension

Origin: Vedovamazzei (acquisition, 2008)

Giovanni Anselmo (1934)

Direzione, 2006

magnetic needle, glass, stone

Origin: site-specific intervention made in occasion of the exhibition

Giovanni Anselmo, curated by Gianfranco Maraniello and Andrea Viliani,

Galleria d'Arte Moderna di Bologna, May, 26th – August 27th 2006.

EXTERNAL ARTWORKS

Maurizio Nannucci (1949)

Another notion of possibility, s.d.

neon

Origin: Maurizio Nannucci (deposit, 1987)

Gilberto Zorio (1944)

Stella di Bologna, 2008

iron

Origin: Gilberto Zorio (acquisition, 2008)

Mimmo Paladino (1948)

Scudo con fontana, 1996
bronze cast
Origin: Mimmo Paladino (donation, 1997)

AREA VIDEO – WEEKLY PROGRAMME

TUESDAY– ARCHIVE'S GAM SELECTION

GRUPPO RAFFAELLO SANZIO
Persia – Mondo 1-1, 1982 (58'28")
Galleria Comunale d'Arte Moderna
Bologna, April 1982
h 10.00 – 11.54 – 13.49 – 15.44

GIUSEPPE CHIARI
Stanza n.6, 1978 (33'28")
July-August 1978 (c.a.)
h 10.58 – 12.53 – 14.48 – 16.43

KEITH HARING
Tape for my father, Machines, Tribute to Gloria Vanderbilt, 1981 (17'44")
TELEPAZZIA, Settimana della VideoPerformance
Galleria Comunale d'Arte Moderna Bologna
July 1981
h 11.32 – 13.26 – 15.21 – 17.16

KENNY SCHARF
Acts live Art – Club 57, 1980 (4'53")
TELEPAZZIA, Settimana della VideoPerformance
Galleria Comunale d'Arte Moderna Bologna
July 1981
h 11.49 – 13.44 – 15.39 – 17.34

WENSDAY – TIME CODE

SHONA ILLINGWORTH
Karlag, 2007 (20'32")
h 10.00 – 11.33 – 13.06 – 13.40 – 15.13 – 16.47

ALMAGUL MENLIBAYEVA
As the oil burns, 2007 (12')

h 10.20 – 11.54 – 13.27 – 14.01 – 15.34 – 17.08

ALEJANDRO VIDAL

One second burns for a billion years, 2007 (7'56")

h 10.32 – 12.06 – 13.39 – 14.13 – 15.46 – 17-20

OTTONELLA MOCELLIN/ NICOLA PELLEGRINI

La città negata, 2006 (14'43")

h 10.40 – 12.14 – 12.47 – 14.21 – 15.54 – 17.28

MARTIN SASTRE

Videoart. The Iberoamerican Legena, 2002 (12'10")

h 10.55 – 12.29 – 13.02 – 14.35 – 16.09 – 17.42

KNUT ASDAM

Oblique, 2008 (12'51")

h 11.07 – 12.41 – 13.14 – 14.48 – 16.21

OLIVER KOCHTA KALLEINEN/TELLERVO KALLEINEN

Complaints Choirs, 2005-2007 (12'41")

h 11.20 – 12.54 – 13.27 – 15.01 – 16.34

THURSDAY – VERTIGO

FLUXFILMS ANTOLOGY

Fluxfilms Anthology (1962-1970), tape 1, 1962-1970 (60')

h 10.00 – 13.29 – 16.59 – 20.29

NAM JUNE PAIK

Rare Performance Documents 1961-1994, volume 1, 2000 (25'20")

h 11.00 – 14.30 – 17.59 – 21.29

JOAN JONAS

Duet, 1972 (4'15")

h 11.25 – 14.55 – 18.25

VITO ACCONCI

Theme Song, 1973 (33'48")

h 11.29 – 14.59 – 18.29

CHRIS BURDEN

Documentation of selected works, 1971-74 (35'11")

h 12.03 – 15.33 – 19.03

DARA BIRNBAUM

Technology/Transformation: Wonder Woman, 1978-79 (5'55')

h 12.38 – 16.08 – 19.38

MIKE KELLEY & PAUL MCCARTHY

Fresh Acconci, 1995 (44'57")

h 12.44 – 16.14 – 19.44

FRIDAY – FOCUS ON CONTEMPORARY ITALIAN ART

DAVIDE BERTOCCHI

The Trilogy, 2002-2008

Limo, 2002 (4'49")

Ordem e Progresso, 2004 (5'26")

Atomium Odissey, 2008 (4'16")

h 10.00 – 10.46 – 11.32 – 12.18 – 13.04 – 13.50 – 14.37 – 15.23 – 16.09 – 16.55 – 17.41

ELISABETTA BENASSI

Io non ho mani che mi accarezzino il volto, 2004 (1'48")

h 10.14 – 11.01 – 11.47 – 12.33 – 13.19 – 14.05 – 14.51 – 15.38 – 16.24 – 17.10 – 17.56

EVA MARISALDI

Porto Fuori, 2007 (3'12")

h 10.16 – 11.02 – 11.49 – 12.35 – 13.21 – 14.07 – 14.53 – 15.40 – 16.26 – 17.12 – 17.58

NICO VASCELLARI

Nico and the Vascellaris, 2005 (5'46")

h 10.20 – 11.06 – 11.52 – 12.38 – 13.24 – 14.10 – 14.57 – 15.43 – 16.29 – 17.15

ELISA SIGHICELLI

Colour Field, 2006 (2')

10.25 – 11.12 – 11.58 – 12.44 – 13.30 – 14.16 – 15.02 – 15.49 – 16.35 – 17.21

PAOLO CHIASERA

The following days, 2005 (5'16")

h 10.27 – 11.14 – 12.00 – 12.46 – 13.32 – 14.18 – 15.05 – 15.51 – 16.37 – 17.23

SERGIA AVVEDUTI

La Grande Dame, 2009 (3'02")

h 10.33 – 11.19 – 12.05 – 12.51 – 13.38 – 14.24 – 15.10 – 15.56 – 16.42 – 17.28

PATRICK TUTTOFUOCO

Boing, 2001 (6'36")

h 10.36 – 11.22 – 12.08 – 12.54 – 13.41 – 14.27 – 15.13 – 15.59 – 16.45 – 17.32

SISSI

La ghiacciaia come mio corpo, 2000 (3')

h 10.43 – 11.29 – 12.15 – 13.01 – 13.47 – 14.34 – 15.20 – 16.06 – 16.52 – 17.38

SATURDAY – GAM ARCHIVE SELECTION

ROBERT KUSHNER

That Kushner look, 1977 (24'59")

Settimana Internazionale della Performance,

Galleria Comunale d'Arte Moderna Bologna

June 3rd 1977

h 10.00 – 12.19 – 14.39 – 16.59

Artists working at the Gallery: CRASH/DAZE/TOXIC/FUTURA 2000/JOHN AHEAM

Arte di Frontiera/New York Graffiti, 1984 (28'54")

from a project by Francesca Alinovi, curated by Galleria Comunale d'Arte Moderna Bologna, March 17th 1984 – May 7th 1984

h 10.25 – 12.44 – 15.04 – 17.24

MARINA ABRAMOVIC & ULAY

Relazione nel tempo, 1977 (1 15'29")

Bologna, Galleria G7

October 8th 1977

h 10.54 – 13.13 – 15.33

GIANNINA CENSI

Danze Futuriste, 1979 (10'06")

Settimana Internazionale della Performance

Galleria Comunale d'Arte Moderna Bologna

June 6th 1979

h 12.09 – 14.29 – 16.49

SUNDAY – VERTIGO

FLUXFILMS ANTOLOGY

Fluxfilms Anthology (1962-1970), 1962-1970 (60')

tape 2

h 10.00 – 12.43 – 15.27

VALIE EXPORT

Tapp und TastKino, 1969 (1'07")

h 11.00 – 13.43 – 16.27

JOHN CAGE

Catch 44 (WGBX), 1971 (39'18")

h 11.01 – 13.45 – 16.28

VITO ACCONCI

Prayings, 1971 (17'34")

h 11.40 – 14.24 – 17.26

WILLIAM WEGMAN

Selected Works: Reel 2, 1972 (16'05")

h 11.58 – 14.42 – 17.26

NAM JUNE PAIK

Merce by Merce by Paik, 1978 (29'17")

h 12.14 – 14.58



TECHNICAL SHEET

Title:	THE COLLECTION A history of the Bologna Modern Art Museum
Director:	Gianfranco Maraniello
Venue:	MAMbo – Museo d'Arte Moderna di Bologna via Don Minzoni 14 – Bologna
Dates:	From September 19 th , 2009
Opening times:	tue-sun 10 am – 6 pm; thu 10 am – 10 pm; closed on mondays
Tickets:	FREE ENTRY
Information:	tel. +39 051 6496611 – fax +39 051 6496600 info@mambo-bologna.org www.mambo-bologna.org
Guided tours:	tel. +39 051 6496626 – 628 mamboedu@comune.bologna.it
Workshops:	tel. +39 051 6496626 – 628 mamboedu@comune.bologna.it
Communication:	Communication and Marketing Development Lara Facco – tel. +39 051 6496654 lara.facco@comune.bologna.it Communication and Press Office Elisa Maria Cerra – tel. +39 051 6496653 elisamaria.cerra@comune.bologna.it Public Relations Patrizia Minghetti – tel. +39 051 6496615 Patrizia.2.Minghetti@comune.bologna.it Communication Claudio Musso – tel. +39 051 6496608 claudio.musso@comune.bologna.it Marianita Santarossa – tel. +39 051 6496602 marianita.santarossa@comune.bologna.it
Focus on Contemporary Italian Art:	in partnership with UniCredit Group
MAMbo is supported by:	Regione Emilia-Romagna Fondazione Cassa di Risparmio in Bologna Fondazione del Monte di Bologna e Ravenna



MAMbo – Incoming shows

GILBERTO ZORIO
curated by Gianfranco Maraniello

From **October 15th, 2009** to **February 7th, 2010** MAMbo – Museo d'Arte Moderna di Bologna will host once again one of the prominent contemporary Italian artists, *Gilberto Zorio*. After Giovanni Anselmo, Luigi Ontani and Giuseppe Penone, Zorio will be the center of one of the most in-depth shows ever devoted to his work, following his path from its early outset to the present day.

The exhibition will be set up with a particular relation to the museum's spaces, through a cooperation between the artist and the curator. It will include an important selection of his work, ranging over the symbolic themes characterizing Zorio's oeuvre from 1966 to 2009.

MAMbo – Museo d'Arte Moderna di Bologna
October 15th, 2009 – February 7th, 2010