

PRESS RELEASE

LA COLLEZIONE

Per una storia del Museo d'Arte Moderna di Bologna

From January 2011, MAMbo's Permanent Collection will be open to the public with a new exhibition path, including already exhibited works and enriched by historical documentation regarding the city's and the museum's heritage.

The project, open to the public with this concept since December 2009, is aimed at offering a reading of the history of Italian art, from the mid-fifties until the present day, through the activities of former Galleria d'Arte Moderna di Bologna.

The exhibition path includes four sections: three thematic areas – ***AArte e ideologia, Arte astratta e informale, Per una storia della GAM (1968 – 2008). Estratti*** – follow the crucial moments and movements in our country's artistic production, while a fourth section – ***Focus on Contemporary Italian Art*** – is centered on the promotion of emerging Italian art.

MAMbo's curatorial department conceived an exhibition path integrating works from the institution's collection and new acquisitions, made possible for a large part thanks to **UniCredit's** support, through the fundamental partnership that has seen MAMbo cooperate with the financial group since 2007.

The ***Arte e ideologia*** section, in particular, whose title refers to the role historically played by Bologna as a political and cultural workshop, has been enriched with a body of documents (photographs, catalogues, proceedings) underlining the political and social drive behind the artistic practices of **Renato Guttuso** and **Sebastian Matta**. The same room also hosts a rich documentation of the relations between artists such as Zigaina and Guttuso and **Pier Paolo Pasolini**, with a focus on **Fabio Mauri's** *Intellettuale* action, which took place in GAM's spaces, and whose protagonist was the famous Italian writer and director.

The path unfolds through the audio excerpts from **Radio Alice**, the directly recorded voice of the '77 movement, enriched by a wide array of photographs from the archives of **Unione Fotografi Organizzati – Camera Chiara Edizioni**. The counterculture of the 70s, which gave birth to phenomena such as **Graffitiism**, is revived by a homage to the practice of **Francesca Alinovi**, presenting works by **Keith Haring** and **Futura 2000** – historic members of the movement – while offering an overview of Bologna's underground scene.

The presence of members of *Italian Pop Art* and *Kinetic and programmed art* allows, at the same time, to trace back the steps that led from a reflection on *everyday objects* to the full-fledged *design of the everyday*.

Arte Astratta e Informale offers a wide survey of artists who took part in those movements, composing a body of works that grants a unitary perspective on an age often understood as a piecemeal collection of schools and trends; it acknowledges the different souls behind it through small focused cores. This is the case, for instance, of the *Informale in Italia* exhibition, curated by Renato Barilli and Franco Solmi (GAM, 1983), dedicated to Francesco Arcangeli and taking its cue from what his theories defined the *Last Naturalism*. The section is enriched by a survey of the *Forma 1* group, and a special observation of experimentations on materials. Here, too, a specific display case, including catalogues and archival material, shows how an attention to this artistic tendency has always been present in GAM's history, from its opening events up to Pier Giovanni Castagnoli's direction (1987 – 1996).

Per una storia della GAM (1968 – 2008). Estratti is more strictly focused on GAM's history, starting from its move, in 1975, in the building designed by Leone Pancaldi. It is characterized by a focus on *Arte Povera*, whose importance is evident from the quantity of works on display (Merz, Penone, Calzolari, Fabro, Mattiacci, Zorio), integrated by an installation by **Hidetoshi Nagasawa**. A particular focus is also devoted to research based on *Body and Action*, with a direct reference to the 1977 *International Performance Week*, widely documented by a recently installed display case.

The *Nuovi-Nuovi* (Ontano, Salvo, Mainolfi) and other artists involved with quotationism and rediscovery of classical artistic techniques are displayed alongside the works of **Piero Pizzi Cannella**, **Elio Marchegiani** and **Nunzio**. Through the works of Scully and Cucchi the exhibition path testifies the return to painting characteristic of the 80s, while also exploring the parallel sculptural trends with works by Paladino and Cragg, as well as with a very focused series of acquisitions made during Danilo Eccher's direction.

Focus on Contemporary Italian Art confirms MAMbo's commitment, explicit since its opening in 2007, to the production, promotion and collection of contemporary Italian art, and includes many new acquisitions: **Massimo Grimaldi's February 1990 Playlist**, **Alberto Tadiello's Shift**, exhibited in partnership with Fondazione Furla upon the Furla Prize, and works by **Emanuele Becheri**, **Elia Cantori**, **Diamante Faraldo**, **Davide Rivalta** and **Luca Pozzi**, which all entered the MAMbo/UniCredit group collection.

LA COLLEZIONE. Per una storia del Museo d'Arte Moderna di Bologna in a perpetually evolving project originating from GAM's heritage, represented by substantial excerpts from its historic collection, and developing into the support and valorization of present-day culture, with the aim of building an important permanent collection which will help outline the history of Italian contemporary art.

The new exhibition display includes **information points, descriptive and educational panels** along the whole path. The four main sections, and their subsections, define the current result of the research offered to the Italian and international public as a way to familiarize with a body of local, national and international works.

A permanent educational path has been conceived and developed by the **Educational department**, selecting specific works within each theme (Space, Sign, Gesture, Color) to offer children and schools a further reading layer.

Guided tours and workshops underline the various thematic sections and the new exhibition path. As usual, the activities are specifically developed for the different age ranges and public segments.

THE COLLECTION. Towards a history of Museo d'Arte Moderna di Bologna has been possible through the support of **Regione Emilia-Romagna**, while the *Focus on Contemporary Italian Art* section is sustained by **UniCredit**, which since 2007 has been sponsoring the production of works by Italian artists that enter the collection on a long-term lease.

THE COLLECTION

Towards a history of Museo d'Arte Moderna di Bologna

Curatorial Team

Gianfranco Maraniello

Federica Malaguti
Claudio Musso
Fabiola Naldi
Sabrina Samorì
Barbara Secci
Uliana Zanetti

Design and set-up

Eleonora Concetti
Anna Rossi
Sabrina Samorì

Condition report

Mariella Gnani

Restorations

Laboratorio degli Angeli s.r.l.
M.G. Restauro di Mariella Gnani



For further information:
www.mambo-bologna.org

MAMbo Press Office
Elisa Maria Cerra
Ph. +39 051 6496653 - 620
ufficiostampamambo@comune.bologna.it

MAMbo is supported by



Focus on Contemporary Italian Art in partnership with



LIST OF WORKS

LA COLLEZIONE. Per una storia del Museo d'Arte Moderna di Bologna

VERSO IL MAMbo

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

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

1. Arte e ideologia

The Avant-gardes and Folklore

Carlo Gajani (1929 – 2009)

Ritratto di Pier Paolo Pasolini, 1975

100 x 80 cm
acrylic on canvas
Origin: Carlo Gajani (donation, 1978)

Aldo Borgonzoni (1913 – 2004)
Bracciante in cammino, 1952
114 x 76 cm
oil on canvas
Origin: Aldo Borgonzoni (acquisition, 1954)

Alberto Sughi (1928)
Eccidio di partigiani, 1955
80 x 115 cm
oil on canvas
Origin: Concorso di pittura sulla Resistenza, Ferrara (premio-acquisto, 1956)

Giuseppe Zigaina (1924)
Carro di letame, 1954
61,5 x 54,5 cm
oil on Masonite
Origin: Giuseppe Zigaina (acquisition, 1955)

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)

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

Showcase "Guttuso"

- Renato Guttuso / Funerali di Togliatti, *exhibition catalogue*, Galleria di Palazzo d'Accursio, Labanti e Nanni tipografia, Bologna 1974
- Renato Guttuso, *Mestiere di pittore. Scritti sull'arte e la società*, De Donato editore, Bari 1972
- *Autoapocalipse*, *exhibition catalogue*, Galleria Comunale d'Arte Moderna, Editori Riuniti, Bologna 1975
- *Exterior and interior views of the habitation module* *Autoapocalipse*
- Renato Zangheri, *mayor of Bologna*, Franco Solmi, *director of Galleria Comunale d'Arte Moderna di Bologna at the opening of* *Autoapocalipse*
- Sebastian Matta, *exhibition catalogue*, Museo civico, Bologna 1963 - "Bologna", *Municipality journal*, n. 2, *may 1963 (special issue)*
- Giovanni M. Accame, Carlo Guenzi (*edited by*), *Avanguardie e cultura popolare*, *exhibition catalogue*, Galleria Comunale d'Arte Moderna, Grafis edizioni, Bologna 1975
- *Views of the exhibition display* *L'arte come autocoscienza contro il fascismo di ieri e di oggi with works by* Pablo Picasso e Francisco Goya.
- *The audience came fort the opening of the* Galleria Comunale d'Arte Moderna di Bologna *may 1st 1975 - photo* Lelli
- *The building designed by* Leone Pancaldi *for the* Galleria Comunale d'Arte Moderna di Bologna *in* Piazza della Costituzione n. 5 Fiera district
- *Program of the opening activities of the* Galleria Comunale d'Arte Moderna di Bologna, *May-July 1975*

Showcase "Pasolini"

- Giuseppe Zigaina, *Pasolini tra enigma e profezia*, Marsilio Editori, Venezia 1989
- Giuseppe Zigaina, *Pasolini e la morte : mito, alchimia e semantica del nulla lucente*, Marsilio Editori, Venezia 1987

- Fabio Mauri, *Linguaggio è guerra/Language is war*, edited by Filiberto Menna, Massimo Marani editore, Roma 1975

- Pier Paolo Pasolini e Fabio Mauri, Galleria Comunale d'Arte Moderna di Bologna, 31 *may* 1975

- *Views of the exhibition Arte italiana. Ultimi quarant'anni. Materiali anomali with the work Muro occidentale o del pianto* by Fabio Mauri

- Fabio Mauri, *Intellettuale*, 31 *may* 1975, *action with the participation of Pier Paolo Pasolini*

Street Art NY – BO: tribute to Francesca Alinovi

Futura 2000 (1955)

Senza titolo, 1984

100 x 300 cm

mixed media

Origin: work created for the exhibition *Arte di frontiera. New York Graffiti*

Keith Haring (1958 – 1990)

Senza titolo, 1984

73,5 x 58,5 cm

sumi ink on paper

Origin: Keith Haring (donation, 1984)

American Graffiti, 80s

7'

Video, loop

original documentary

VETRINA "Francesca Alinovi"

- *Arte di frontiera. New York Graffiti, exhibition catalogue, a project by Francesca Alinovi*, Galleria Comunale d'Arte Moderna di Bologna, Nuove Edizioni Gabriele Mazzotta, Milano 1984

- Francesca Alinovi, *Arte di Frontiera* in "Flash Art", n. 107, *February-March* 1982, pagg. 22-26

- *Graffiti on train carriages in the New York subway - images used for the invitation card of the exhibition Arte di Frontiera. New York Graffiti - photo Henry Chalfant, Martha Cooper*

- *Original invitation card of the exhibition Arte di Frontiera. New York Graffiti*

- *Letter written by Keith Haring in which the artist communicates his desire to participate in the exhibition Arte di Frontiera. New York Graffiti*

- Francesca Alinovi, *L'arte mia, il Mulino, Bologna 1984*
The book contains the major writings of Francesca Alinovi, fellow of the CNR, researcher at the Department of Visual Arts, University of Bologna and promising art critic, who died tragically in the summer of 1983

- Francesca Alinovi, Claudio Cerritelli, Flaminio Gualdoni, Loredana Parmesani, Barbara Tosi (edited by), *Registrazione di frequenze, exhibition catalogue, Galleria Comunale d'Arte Moderna di Bologna, Grafis Edizioni, Bologna 1982*

- *Views of the exhibition Registrazione di frequenze with works by Aldo Spoldi, Alberto Garutti, Pino Pascali e Piero Gilardi*

- "Frigidaire", n. 6 april 1981 and n. 7 june 1981
The magazine Frigidaire was founded in Bologna in 1980 as an organ of an underground cultural context that goes from comics to music, from cinema to politics that has as collaborators Tanino Liberatore, Massimo Mattioli, Andrea Pazienza e Marcello Jori.

- *Original invitation card of the exhibition BO-NY-TO!, held at Neon associazione culturale from June 22nd to 30th 1984 front and back - courtesy Neon campobase, Bologna*

- *Original invitation card of the exhibition Telepazzia curated by Francesca Alinovi e Lorenzo Mango held at Palazzo dei Congressi from June 2nd to 23rd 1982 - VI Settimana Internazionale della Performance curated by Francesca Alinovi, Renato Barilli, Roberto Daolio - courtesy Neon campobase, Bologna*

Italian Pop Art: everyday life as an object

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
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
  200 x 40 cm
rough wood, acrylic
Origin: Mario Ceroli (acquisition, 1984)

Concetto Pozzati (1935)
Per un w.c. Borghese schifosamente autobiografico, 1967
200 x 175 cm
acrylic, oil and wood on canvas
Origin: Concetto Pozzati (loan, 2010)

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*

Kinetic and Programmed Art

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 cacogoniometrica, 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)

Showcase "Mind and image"

- Dichiarazione MIRIORAMA 1: first theoretical manifesto GRUPPO T, October 1959

- Gruppo Zero, exhibition held at Rotterdamsche Kunstkring, Rotterdam, 1959

- ROLELSE I KONSTEN, exhibition held in Stockholm, Moderna Museet, 1961

- Alberto Biasi with Gruppo N, exhibition held at GRUPPO N Gallery, Padova, 1961

- Miriorama 12, exhibition held at Galleria del Cavallino, 1962, with a text by Nanni Balestrini.

- Arte Programmata, Showroom Olivetti, Milano, Venezia, Roma, 1962

- Nouvelle Tendence, Palais du Louvre, Paris, 1964

The Responsive Eye, Museum of Modern Art, 1965

Lucio Fontana, drilled invitation card for the personal exhibition at Galerie Iolas, Paris, 1966

Rapporto 60, edited by Maurizio Fagiolo dell'arco 1966

2 - ARTE ASTRATTA E INFORMALE

The Space of painting

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)

Forma 1

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)

Informal art in Italy

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)

Achille Perilli (1927)

Marcia indietro, 1958

65 x 85 cm

mixed media on canvas

Origin: Lega Cooperativa Regionale (loan, 1988)

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)

Agenore Fabbri (1911 – 1998)

Sauro, 1957

38 x 24 x 42 cm

bronze

Origin: XXX Biennale di Venezia (acquisto, 1960)

Sign, Gesture, Matter

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)

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)

Showcase "Informal Art"

- Sergio Romiti *with* Renato Zangheri, *mayor of Bologna*, and Maurizio Calvesi *at the opening of the Romiti's solo exhibition*

- Maurizio Calvesi, (*edited by*), Sergio Romiti, *exhibition catalogue*, Galleria Comunale d'Arte Moderna di Bologna, Grafis edizioni, Bologna 1976

- *Installation view of the exhibition* Sergio Romiti

- Pier Giovanni Castagnoli, (*edited by*), Pompilio Mandelli. *Antologica, exhibition catalogue*, Galleria Comunale d'Arte Moderna di Bologna, Grafis edizioni, Bologna 1995

- Morlotti. *Dipinti 1954 - 1964, exhibition catalogue*, Galleria Comunale d'Arte Moderna di Bologna, Nuova Alfa Editoriale, Bologna 1991

- Mattia Moreni. *Il principio della fine dell'umanesimo, Esercizi di Lettura 1, exhibition catalogue, with a text by* Giulio Carlo Argan, Galleria Comunale d'Arte Moderna di Bologna, Grafis edizioni, Bologna 1981

- Renato Barilli, Franco Solmi (*edited by*), *L'informale in Italia. Mostra dedicata a Francesco Arcangeli, exhibition catalogue*, Galleria Comunale d'Arte Moderna di Bologna, Nuove Edizioni Gabriele Mazzotta, Milano 1983

- Informale in Italia, edited by Galleria Comunale d'Arte Moderna di Bologna, *exhibition catalogue*, Kunstmuseum Luzern, Nuove Edizioni Gabriele Mazzotta, Milano 1987

- Renato Barilli, Sandro Sproccati (*edited by*), Vasco Bendini. Antologica, *exhibition catalogue*, Galleria Comunale d'Arte Moderna di Bologna, Grafis edizioni, Bologna 1978

Installation views of the exhibition Vasco Bendini. Antologica, 18 November 1978 – 6 January 1979, Galleria Comunale d'Arte Moderna di Bologna

Claudio Spadoni, (*edited by*), Andrea Raccagni. Antologica, *exhibition catalogue*, Galleria Comunale d'Arte Moderna di Bologna, Grafis edizioni, Bologna 1982

3. Toward a History of GAM (1968 – 2008). Extracts

Arte Povera e Conceptual Art

Hidetoshi Nagasawa (1940)

Il muro, 1987

170 x 320 x 65 cm

mixed media

Origin: Ezaki Kimiko (acquisition, 1988)

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

Origin: Giuseppe Penone (acquisition, 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

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)

Emilio Isgrò (1937)

Senzo titolo, 1972

34,5 x 40 cm

deleted book, plexiglass showcase

Origin: Emilio Isgrò (acquisition, 1984)

Eliseo Mattiacci (1940)

Senza titolo, s. d.

200 x 100 x 31,5 cm

glass sheet, iron wedge

Origin: Eliseo Mattiacci (acquisition, 1984)

Showcase "Arte Povera e concettuale"

- Rosalba Pajano, (*edited by*), Nagasawa, *exhibition catalogue*, Galleria Comunale d'Arte Moderna di Bologna, Nuova Tipografia Compositori, Bologna 1993
- Adriano Spatola, (*edited by*), La forma della scrittura, *exhibition catalogue*, Galleria Comunale d'Arte Moderna di Bologna, Grafis edizioni, Bologna 1977
- *Installation view of the exhibition* La forma della scrittura, 5 – 28 February 1977, Galleria Comunale d'Arte Moderna di Bologna - *photo* Magic Vision F.lli Gnani
- Bruno Corà (*edited by*), Pier Paolo Calzolari, *exhibition catalogue*, Galleria Comunale d'Arte Moderna di Bologna, Hopefulmonster, Torino 1999
- Giulio Paolini. Hotel de l'Univers, *exhibition catalogue*, Galleria Comunale d'Arte Moderna di Bologna, Nuova Alfa Editoriale, Bologna 1990
- Giulio Paolini, Le decor change (Le temple de la gloire), 1983 – 1984 *Work exhibited at the artist's solo show at Villa delle Rose, branch of* Galleria Comunale d'Arte Moderna di Bologna, 26 November 1989 – 16 January 1990
- Alberto Boatto, (*edited by*), Ghenos Eros Thanatos, *exhibition catalogue*, Galleria de' Foscherari, edizioni Galleria de' Foscherari, Bologna 1974
- Pietro Bonfiglioli, (*edited by*), La povertà dell'arte, *conference proceedings*, Quaderni de' Foscherari, edizioni Galleria de' Foscherari, Bologna 1968
- Germano Celant, (*edited by*), Arte Povera, *exhibition catalogue*, Galleria de' Foscherari, 24 February – 15 March 1968, edizioni Galleria de' Foscherari, Bologna 1968
- Dede Auregli(*edited by*), Penone, *exhibition catalogue*, Galleria Comunale d'Arte Moderna di Bologna, Nuova Alfa Editoriale, Bologna 1989
- Mario Merz, Esercizi di Lettura, *exhibition catalogue, with a text by* Mirella Bandini, Galleria Comunale d'Arte Moderna di Bologna, Grafis edizioni, Bologna 1982

- *Installation views of the exhibition* Mario Merz, 18 December 1982 – 10 January 1983, Galleria Comunale d'Arte Moderna di Bologna - *photo* Stefano Masotti

- *letter of reply from* Archivio Alighiero Boetti *for the proposed restoration of* Non parto non resto (1984)

- Luigi Ontani *on the stairs to the entrance of* Villa delle Rose *attend the opening of the exhibition* Pier Paolo Calzolari

Body and Action

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

Showcase "Performance"

- LA PERFORMANCE OGGI. Settimana Internazionale della Performance, *exhibition catalogue, organizing committee* Francesca Alinovi, Renato Barilli, Roberto Daolio, Deanna Farneti, Marilena Pasquali, Franco Solmi, Angela Tosarelli, Galleria Comunale d'Arte Moderna di Bologna, La Nuova Foglio Editore, Bologna 1978

- *original depliant of the show* Settimana Internazionale della Performance, 1 – 6 June 1977, Galleria Comunale d'Arte Moderna di Bologna

- *Letter written by Gina Pane in which the artist talks to the director Franco Solmi about the action* Io mescolo tutto

- *postcards published on the occasion of the video review* La Performance in Italia, 13 July – 31 August 1995, Villa delle Rose, Bologna

- Laurie Anderson, *Songs for lines/songs for waves*, Friday 3 June 1977, Galleria Comunale d'Arte Moderna di Bologna – *photo* Antonio Masotti

- Luca Patella, *Semanticamente/Se ma antica mente*, Saturday 4 June 1977, Galleria Comunale d'Arte Moderna di Bologna – *photo* Carlo Gajani

- Lindsay Kemp, III Settimana Internazionale della Performance, La Nuova Danza, Galleria Comunale d'Arte Moderna di Bologna, 1979

- Demetrio Stratos, Settimana Internazionale della Performance, June 1977, Palazzo dei Congressi, Bologna – *photo* Silvia Lelli Masotti

- Marina Abramovic e Ulay, *Imponderabilia*, June 1977, Galleria Comunale d'Arte Moderna di Bologna – *photo* Antonio Masotti

- Franco Vaccari, Spazio privato in spazio pubblico, *Wednesday 1 June 1977*, Galleria Comunale d'Arte Moderna di Bologna - *photo* Antonio Masotti

- Vincenzo Agnetti, Il corpo del reato, *Saturday 4 June 1977*, Galleria Comunale d'Arte Moderna di Bologna - *photo* Mario Carbone

- Gruppo Raffaello Sanzio, Persia - Mondo 1 - 1, Continuità della performance, *Thursday 15 April 1982*, Galleria Comunale d'Arte Moderna di Bologna

THE EIGHTIES AND OPENNESS TOWARD THE INTERNATIONAL SCENE

Paolo Icaro (1936)

Insieme, 1980

200 x 90 x 80 cm

plaster

Origin: Paolo Icaro (donation, 1987)

Marcello Jori (1951)

Contaminazione: Jori-Ernst, 1974

76 x 160,5 x 4 cm

photographs on board

Origin: Collezione dell'artista (loan, 2009)

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)

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)

Davide Benati (1949)
Calle dell'inquietudine, 1987
150 x 200 cm
watercolor on framed paper
Origin: Davide Benati (donation, 1987)

Piero Pizzi Cannella (1955)
Senza titolo, 1998
240 x 320 cm
oil on canvas
Origin: Galleria Bagnai, Siena (acquisition, 1998)

Nunzio (1954)
Fuga, 1987
256 x 32 x 8 cm
burning wood
Origin: Nunzio Di Stefano (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)

4 . FOCUS ON CONTEMPORARY ITALIAN ART

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)

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)

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)

Flavio Favelli (1967)

Palco-Buffer, 2007

180 x 120 x 120 cm

furniture, briar, tiles

Origin: Francesco Amante e Associazione Amici GAM (loan, 2010)

Emanuele Becheri (1973)

Senza titolo (Shining), 2008

275 x 118 cm

photographic backdrop paper, snails

Origin: MAMbo / UniCredit Group Collection

Davide Rivalta (1974)

Lupo, 2009

natural size

aluminum

Origin: MAMbo / UniCredit Group Collection

Diamante Faraldo (1962)

Dentro l'occhio dell'occidente, 2010

216 x 405 x 5 cm

black Belgian marble, tube, wood and aluminum

Origin: MAMbo / UniCredit Group Collection

Elia Cantori (1984)

Stanza, 2008

diameter 90 cm

various materials

Origin: MAMbo / UniCredit Group Collection

Luca Pozzi (1983)

Background inside platform through San Luca and San Petronio influence, 2010

114 x 75 x 95 cm

fields in electromagnetic levitation JM, lacquered wooden pedestals, 304 stainless steel, linoleum, water, sponges, trunking

Origin: MAMbo / UniCredit Group Collection

Pierpaolo Campanini (1964)

Senza titolo, 2001

141 x 192 x 4,5 cm

oil on canvas

Origin: Premio Maretti 2003 (premio – acquisto per la pittura, 2003)

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)

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)

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 casting

Origin: Mimmo Paladino (donation, 1997)

Giuseppe Maraniello (1945)

Senza titolo, 1997

bronze casting

Origin: Giuseppe Maraniello (donation, 1997)



SCHEDA TECNICA

Title:	LA COLLEZIONE Per una storia del Museo d'Arte Moderna di Bologna
Curator:	MAMbo Curatorial Team
Venue:	MAMbo – Museo d'Arte Moderna di Bologna via Don Minzoni 14 – Bologna
Opening times:	tue, wed, fri 12am – 6pm thu 12am – 10pm sat, sun and holidays 12am – 8pm
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