



THE PERMANENTE COLLECTION
SpazioGAM
Focus on Contemporary Italian Art

scientific director: Gianfranco Maraniello

MAMbo is pleased to announce to the public the opening of its permanent collection. This new, articulated exhibition project, whose scientific director is Gianfranco Maraniello, is based on the new setting of a rich selection of works from the collection of the former Galleria d'Arte Moderna (GAM), on the opening of new areas dedicated to side activities and, last but not least, on the exhibition of the oeuvres recently acquired by the museum thanks to its partnership with UniCredit and the support of the Regione Emilia Romagna district administration.

Starting from 16th March 2008, the MAMbo 's ground floor halls will be exclusively dedicated to the art collections, thus completing the transformation path started with the transfer of the museum into its new location – the Former Bakery – and consolidating the vocation for the artistic and cultural practices of contemporary culture which characterised the activity of the Galley of Modern Art.

A characteristic of this new setting of the art collection is the subdivision into two main areas, SpazioGAM and Focus on Contemporary Italian Art, whose creation responds to the goal of creating a route along which visitors can grasp the historic, artistic and methodological evolution characterising the past activity of the Galleria d'Arte Moderna, an evolution which stand as a guideline for the activity of MAMbo in the present days.

SpazioGAM

The museum has inherited from the GAM a considerable wealth of works, mainly relating to Emilia Romagna's artists, going, in a fragmentary and ramified proceeding, from the nineteenth century to the present days. The nature of this collection reflects the cultural path followed by the Galleria d'Arte Moderna over the decades of its history.

Thanks to this new work on the exhibition of is permanent collection, the MAMbo takes the opportunity for a new critical interpretation of the contemporary collection inherited, which will be enhanced and newly discovered through a range of exhibitions, specific projects, restoration works, new acquisitions of oeuvres and documents, meetings, publications and debates that will help to place the history of GAM within a multi-discipline framework. The final aim of this

project is to allow the comprehension of the cultural reasons and the social contexts acting as a background for the events of contemporary art in Bologna. "GAM Space" is the name chosen to define this many-sided working practice that, starting from its own cultural roots, will endeavor to interpret the historical museum collections as an opportunity for a continuous methodological verification.

This project is announced by SpazioGAM.intro: a selection of painting, photography and video works going from the 1950's to the end of the 1990's, gathered in a charming picture gallery that welcomes visitors as they walk in and compels them physically to cross a space which represents, in a metaphorical way, the roots and historical memory of the museum; further on is SpazioGAM.topics, a multi-purpose area dedicated to meetings and temporary exhibitions which is intended for specific programmes and conceived as a connection zone between the history of the GAM and the future of the MAMbo; finally, SpazioGAM.open library is the area dedicated to further search: an open space offering catalogues, essays and reviews for free consultation and where visitors are invited to contribute to the establishment of an accessory library, collateral to the museum's main library, by donating books or documents representing independent visions and proofs of the value of contemporary culture.

Focus on Contemporary Italian Art

Although it owns a range of works from international artists, for this event the MAMbo has decided to focus the attention on the more recent Italian scene. For the first time a museum institution is introducing in an explicit way what can be considered as an authentic generational issue: in this way the MAMbo is not only showing its sensitiveness for the more general theme of research in Italy, but is also emphasizing that it is a duty of a contemporary art museum to take stock of the artistic production in its Country. The MAMbo has dedicated to this project the large "bakery room", an area which more than any other gives the idea of a laboratory, of a creative factory which can not only contain objects but also hold a dialogue with expressive works and shapes that are different from one another. Chronological routes and forced thematic gatherings are avoided, it is the "open" relationship among the works of some of the most interesting contemporary artists that creates a lively environment where hybrid poetics and practices find a way to express themselves in a continuous dialogue with architecture and design.



It is a space where the experimentation of new media and the reinterpretation of traditional techniques are brought to life. The works conceived here are authentic devices where movies, concerts or performances of other protagonists of culture, also coming from other disciplines, are housed. For the implementation of this daring project the MAMbo's collection relies on the prestigious partnership established with UniCredit. This will allow the acquisition as well as the production of works to be exhibited during important artistic events, with an aim to sustain and favour the presence of Italian artists and their high-quality projects in the main exhibition circuits.

in partnership with:



Focus on Contemporary Italian Art Artists and Works

Stefano Arienti

Untitled, 1988

A series of books that have lost their canonic function and have undergone an aesthetic transformation, they stand out like columns, having assumed a different volume to their original one due to the painstaking and precise folding carried out by the artist. Patience, stability and accurate dexterity, like that of an origami expert or a bonsai creator.

Stefano Arienti (Asola, Mantua, 1961) decontextualises images drawn from the history of art, from scientific manuals and from popular culture, reconstructing them with materials such as paper, marble and polystyrene. The light and immaterial idea takes shape and assumes a significance which constantly differs from that of the original.

Collection MAMbo

Sergia Avveduti

Stock-still, 2002

Digital manipulation, worked upon a photographic reproduction of the original image, achieves the effect of staging a paradoxical situation, an absurd show. The characters lose their composure and their seriousness as they are juxtaposed in an oxymoronic manner, and they cause, when combined with architectural alterations, the collapse of the composition.

Sergia Avveduti (Lugo, Ravenna, 1965) creates a surreal image, which doesn't respond as much to the rules of daily reality as it does to the rules of the absurd. Manipulated images, manufactured products which invert the original proportional scales and the construction materials constitute the artist's playground.

Collection MAMbo

Massimo Bartolini

Impressions, 2008

The artistic will bends architecture in order to create a retractable stage, invisible when not in use, whose setting is a landscape dear to the artist. The museum is becoming more and more often a setting for shows other than just for exhibitions or canonic presentations, but therein remains the idea of a work of art as a two-dimensional prop hung on a wall.

Massimo Bartolini (Cecina, Livorno, 1962) delights in complicating the relationship that exists between language and architecture, making it impossible to define its conceptual boundaries. This is used to blur visual perception in order to materialise a short-circuit, which would otherwise remain unavoidably ideal.

Collection MAMbo
Courtesy Galleria Massimo De Carlo, Milan

Vanessa Beecroft

Performance vb26.021.ali, Galleria Lia Rumma, Neapol, April 3rd 1997

The oblique shot offers a very distinctive perspective of the performance. In fact, the view from below allows you to focus your attention on the garments and upon the shoes worn by the performer, a peculiar characteristic of the research of the artist. The women are stripped of their personality and individuality, and re-clothed according to the tendencies dictated by fashion and design magazines.

Vanessa Beecroft (Genoa, 1969) chooses human typologies, predominantly female, to make them the victims of the imagination of the mass media. The bodies are repeated in different ways, they wear shoes, accessories and lingerie of identical style, occupying the space with clear sculptural presence and notable decorative impact.

Collection MAMbo

Carlo Benvenuto

Untitled (The Sun on the Easel), 2007

A photograph can deceive perception through transparency, reflection, mirage, or even the phenomenon of "Fata Morgana": these are all games of transformation of palpable space which depend upon light and its behaviour. The power of the lens permits the artist to present the Sun on an easel, achieving what painting permitted De Chirico to achieve.

Carlo Benvenuto (Stresa, Verbania, 1966) photographs suspended objects, either so that they appear to fluctuate in a pleasant space, or so that they hang in the balance between two forces. The mirror-like precision of the photographs creates visual traps, bringing into question the truth embedded in the photographic medium.

Collection MAMbo
Courtesy Galleria d'Arte Contemporanea Emilio Mazzoli, Modena

Simone Berti

Knight, 2002

The subject of the painting stands out against a neutral background similar to that of the medieval *Tacuina Sanitati*. The horse seems to have stepped out of a textbook on horse breeds, whilst the knight has an altered suit of armour which harnesses his body to the saddle. The large scale allows for a one-to-one relationship with the figure which stands both ironic and severe at the same time, like a new Don Quixote.

Simone Berti (Adria, Rovigo, 1966) frames industrial technology, simple mechanics, and natural elements to give life to a parallel and fantastical universe. His childlike work as a toy engineer applies itself with ever new and surprising results to painting, to sculpture, and to the installations.

Collection MAMbo
Loan Collection Giulio di Gropello

Davide Bertocchi

Nucleus, 2000

An enormous bright sphere contains a secret noise. A carillon that starts up when you look into the circular hole located in the upper part of the structure. Having crossed the threshold that divides it from the outside, the head of the visitor is wrapped as if in a helmet, whose soundtrack consists of the reproduction and the reprocessing of the voice within.

Davide Bertocchi (Modena, 1969) constantly combines his artistic research with music, sometimes interpreting its emotional value as linked to the moment of listening, other times exploiting it as an example of the Time factor. He materialises the impalpable and gives monumental form to the fleeting and the instantaneous.

Collection MAMbo
Loan Collection PLM

Monica Bonvicini

Belted Through, 2003

Dismantling architectural space, a grove of men's black leather belts cascades from the ceiling. They dangle in mid-air, knotted together into a chain. Acting against every type of decoration or formalism, the work represents that which is seen, in its essentiality, maintaining the overwhelming force of reality laid out as it is and the embedded ambiguity of its possible decodification.

Monica Bonvicini (Venice, 1965) has a predilection for objects and words that symbolise daily practice as the construction material for her works. Chains and cages, affirmations and desires, these are the fetishes of collective behaviour which are translated into a balance of decline and renewal.

Collection MAMbo
Courtesy Galleria Emi Fontana, Milan

Pierpaolo Campanini

Untitled, 2001

The high definition that depicts the object, which has no better identification, forces you to think that it has already existed in a given time and place. Even the surface outlined in the plan induces you to believe that the observed structure made from a variety of materials has already been provided by a regular patent. The verisimilitude is such that the perceptual ambiguity becomes genuine disorientation.

Pierpaolo Campanini (Cento, Ferrara, 1964) makes real and tangible that which does not exist, or rather that which does not exist yet. The precision and attention to detail with which his brush strokes shape the represented subjects, whether they be miniature Lego models or modern bachelor cars, create the illusion that they can reveal their essence to the careful gaze of the observer.

Collection MAMbo

Loris Cecchini

Cloudless, 2006

The work is the result of two opposing motions that together generate suspension in potential energy. The staircases, that compose the framework, wind in a rotatory dynamism, a metallic cyclone wrapped and contained by the white knit of a net of small opalescent spheres. Visionary architecture, defunctionalized design or ideogram of universal expansion.

Loris Cecchini (Milan, 1969) transfigures quotidian reality through games of illusions that are applied unconditionally to photography, architecture and design. Recomposing elements coming from different environments, he uses their disorientation as a bridge towards a novel imagination.

Collection MAMbo

UniCredit Group

Lara Favaretto

Common voice, 2007

A roar breaks the silence, attracting the unsuspecting visitor. The echo of a great event which has just ended spreads through the corridors, permeating the space of the museum. From gallant theatrical stalls to the thunderous ovations of fans, the artist has recorded various choral manifestations of approval and has transformed them into public warnings.

Lara Favaretto (Treviso, 1973) brings together discordant elements of reality and of fantasy, creating a surprise effect which catches you unawares. Routine and extraordinary, emotion and revelation, reviewed in the light of an acrimonious irony become exhilarant affirmations with almost frantic tones.

Commissioned and produced by Frieze Foundation.

Collection MAMbo

UniCredit Group

Giuseppe Gabellone

Untitled, 1995

A declining urban interior is animated by the alienating presence of temporary sculptures, produced specifically for the photographic set. The photographs frame three different perspectives of the installation, in which some clay cactus plants, whose emotional reference lies in desert landscapes and endless bare and barren lands, are in stark contrast with the space in which they are located.

Giuseppe Gabellone (Brindisi, 1973) reproduces natural elements through a filter of synthetic and artificial materials. Relocated in urban or urbanised environments and with an enlarged or diminished scale, they acquire a sculptural presence, retaining a formal contact congruent with the pattern from which they derive.

Collection MAMbo

Luisa Lambri

Untitled (Strathmore Apartments), 2002

The light that penetrates through the openings, windows and shutters is the unmistakable feature of the artist's work. In this case, the comparison with architectural syntax makes reference to Richard Neutra. In particular, it reproduces by synecdoche the intent of formal rigour embedded in the project, linking it to the perception of a suspended silence, of a transpiring atmosphere.

Luisa Lambri (Cantù, Como, 1969) proposes to offer an emotional reading of spaces through photographic reproduction of individual architectural elements. The investigation, which appears to be of pure formal merit, is noteworthy for the interpretation of the project, as well as for the poetic emphasis of the personal experience.

Collection MAMbo
UniCredit Group

Eva Marisaldi

Birthday Party, 2006

A birthday party in miniature. The gestures and the symbols, the colours and the icons of a pivotal event of any childhood are enclosed in a small theatre which can repeat its show continuously without losing the magic of the moment. The syncopated rhythm of the music is in harmony with the articulated movements of the mechanical arm which performs a play-script written by the artist.

Eva Marisaldi (Bologna, 1966) conducts her research into the discovery of obstacles in "machine-language". She sees the reality that surrounds us, the events and the phenomena, as paraphernalia in constant movement to which every now and then she proposes an escape from their usual routes through soft and delicate obstacles.

Collection MAMbo
UniCredit Group

Davide Minuti

In/Out (AA-SELFPORTRAIT/HARD COPY), 2007

A table, a support initiative which contains a rich repertory of postcards, invitations, letters, postal receipts, postmarks and postage stamps. The artist, in fact, has collected the correspondence received by an art gallery during the display period of one of his own exhibitions, putting it in an object in common use to make explicit the dialectic energy between the here and now of the work and the energy of an "outside world".

Davide Minuti (Turin, 1973) investigates waiting times and places, be they physical or virtual. He makes it so that the trial of artistic production burdens itself with a physical form and often imposes direct involvement, explicit or implicit, upon the visitor, to ensure the perfect success of the trigger operation.

Collection MAMbo
Courtesy Galleria Alfonso Artiaco, Neapol

Luca Pancrazzi

Aperundum, 2007

The still recognisable shadow of one of the most famous and widespread methods of commercial transport assumes an undercurrent of danger. The vehicle is entirely covered by sharp and pointed shards of glass which make it impossible to use and at the same time give the simple and minimal form the fascination and brilliance of a piece of jewellery set with precious stones.

Luca Pancrazzi (Figline Valdarno, Florence, 1961) documents glimpses, the elements, and peripheral and forgotten urban areas devoid of ownership or public control. Combining the ideas of displacement and landscape, he transports his work into a parallel dimension, both alien and probable at the same time.

Collection MAMbo
UniCredit Group

Paola Pivi

I'm a rainbow too, 2004

A self-portrait in the guise of a rainbow, in which the most spectacular and palpable atmospheric phenomenon is reconstructed using synthetic materials typical of the industrial world. Coloured threads alternate with each other, spelling out the systematic sequence of the refraction of solar light, as if to take on concrete form and genuine weight.

Paola Pivi (Milan, 1971) has a taste for the paradoxical, which she applies to every type of language, from that of nature to that of advertising. She inclines towards the creation of visual oxymorons, born from the combination of opposing conceptual categories, which reflect the schizophrenic complexity of the contemporary world.

Collection MAMbo
Courtesy Galleria Massimo De Carlo, Milan

Riccardo Previdi

Walking Clouds, 2007

The development of a geometrical form, deriving from the research of Bruno Munari and formed by a triangle and a curved arc, gives rise to the iconic representation of a cloud. The series of cardboard elements pierced by neon tubes in the guise of lightning, reflected in the walls, gives the impression of a rip in the sky, animated on the strength of the moving vision of the spectator.

Riccardo Previdi (Milan, 1974) grafts his research onto gaps in various areas of interest, such as cinema, design and the theory of perception. He examines the salient traits of these disciplines, providing the planning phase with a quality of completeness and creating a permanent quality for the "work in progress".

Collection MAMbo
UniCredit Group

Elisa Sighicelli

Dance Bound, 2007

The elegant and harmonious dance of the seahorses has been abstracted from the context in which it occurs, specifically because it is shrouded in a cosmic darkness. The phenomenon framed, while ordinary and repetitive in reality, assumes a strong lyrical merit: it seems to have been orchestrated by a rigorous choreography, set in a play-script and performed in a theatrical setting.

Elisa Sighicelli (Turin, 1968) displays the epiphany that derives from an alienating vision of reality, often based on the contrast in the relationship between brightness and darkness, light and shadow. Videos and photographs of an ecstatic character derive from this, focused on an exasperated fixedness and the rarefaction of the content.

Collection MAMbo
UniCredit Group

Alessandra Tesi

Every day of my life, 2006

A curtain of glassy pearls floats in space, becoming, in the instant in which the projection strikes the glassy surface, an unstable and precious screen. The installation communicates with the architecture of the museum whilst the video unfolds upon this unusual support. The frames, rich in stories, that seep out from the conventual caverns come one after the other, inserting fine nuances and lively dynamics of light and shade.

Alessandra Tesi (Bologna, 1969) is searching for the boundaries, for the limits that separate architectural space from living space. Photographs and videos of empty places that speak of the life that has encroached upon them through the signs it has left behind, indelible traces of the humanity that permeated them in a recent or remote past.

Collection MAMbo
UniCredit Group

Patrick Tuttofuoco

Chinese Theatre, 2008

An elegant environmental and architectural sculpture put together under a clouded sky, at first sight this work hides its principal design. A cinema of reduced proportions which positions itself as the functional centre of the museum, ready to welcome cinematic works by other artists but which doesn't forget its own formal value. Vintage chromatism, *iridescent permeation* and echoes from the sci-fi megalopolises.

Patrick Tuttofuoco (Milan, 1974) has a constant dialogue with architectural and urban space, mindful of its formation, extrapolating structural issues and planning strategies. He restores concrete form and adds playful accents to the conceptual metaphors of the chaotic modern metropolis.

Collection MAMbo
UniCredit Group

Nico Vascellari

Nico and the Vascellari's, 2005

The neon sign is the fetish of an experience, it is the object which dominates the setting of the performance of the same name. The front man (artist) mimed the movements of a rock star on the stage while his relatives held up an unsafe ceiling. The relationships and family ties thus assumed a public merit and were recounted through clichés from the world of independent music.

Nico Vascellari (Vittorio Veneto, Treviso, 1976) modifies the typical forms and content of rock, hard rock, and indie rock, blending them with pagan and archaic rites and celebrations in order to give new life to the act of performance, coming ever closer to satisfying a primary communication need.

Collection MAMbo
Loan Collection My Private srl

Francesco Vezzoli

The boy who felt cold (Helmut Berger and Luchino Visconti), 2000–2001

Luchino Visconti is peering at Helmut Berger like the creator spies on his creation. The first plans seen through the cut of the cinematic lens compose an elegy of the relationship between actor and director. The artist, having taken possession of the character, obtains the effect of a slowed-down movement with the photographic superimposition and stigmatises the glances and the stares with charming embroidery.

Francesco Vezzoli (Brescia, 1971) bases his artistic work on direct contact with his gentle staff from the cinema and the theatre. This relational approach aims to realise photographic projects, cinematic projects, and projects through objects, all of a quoting nature, in which famous people give an autograph, a cameo.

Collection MAMbo

Loan Private Collection

SpazioGAM **Artists and Works**

Intro

1

Alighiero Boetti (Turin, 1940 – Rome, 1994)

Non parto non resto, 1984, pen on paper, 100 x 140 cm.

Sarmiento Julião (Lisbon, 1948 – lives and works in Estoril, Portugal)

Ruinias Recentes, 1990, mixed media on canvas, 190 x 220 cm.

Emilio Isgrò (Barcellona Pozzo di Gotto, Messina, 1937 – lives and works in Milan)

Senza titolo, 1972, assemblage, 34,5 x 40 cm.

Giuseppe Uncini (Fabriano, 1929 – lives and works in Rome and Trevi – Perugia)

Cementoarmato, 1960, cement and iron, 58,5 x 90,5 x 4 cm.

Loan Cooperativa L'Operosa, Bologna

Germano Sartelli (Imola, 1925 – lives and works in Imola)

Stracci, 1958, mixed media, 60 x 110 cm.

2

Fausto Melotti (Rovereto, Trento, 1901 – Milan, 1986)

Modulazione ascendente, 1977, brass, 95 x 46 x 52 cm.

3

Achille Perilli (Roma, 1927 – lives and works in Roma)

Marcia indietro, 1958, mixed media on canvas, 65 x 85 cm.

Loan Legacoop Emilia Romagna, Bologna

Mario Nanni (Castellina in Chianti, Siena, 1922 – lives and works in Bologna)

Figura, 1958, oil on cardboard, 97 x 67,5 cm.

Antonio Tapies (Barcelona, 1923 – lives and works in Barcelona)

Pintura, 1955, mixed media on canvas, 97 x 130 cm.

Ennio Morlotti (Lecco, 1910 – Milan, 1992)

Studio di nudi, 1956, oil on canvas, 120 x 110 cm.

Alberto Burri (Città di Castello, Perugia, 1915 – Nice, 1995)

Bianco plastica, 1966, acrovinilic colours and and polythene on wooden board, 122 x 107,5 x 6,5 cm.

Sergio Romiti (Bologna, 1928 – 2000)

Pensando Parigi, 1951-52 ca., oil on canvas, 50 x 40 cm.

Mattia Moreni (Pavia, 1920 – Brisighella, Ravenna, 1999)

Il giardino delle mimose, 1954, oil on canvas, 120 x 112 cm.

Sergio Vacchi (Castenaso, Bologna, 1925 – lives and works in Ville di Corsano, Siena)

Siepelunga, 1956, oil on canvas, 130 x 150 cm.

Concetto Pozzati (Vò di Padova, 1935 – lives and works in Bologna)

Organico, 1959, coal, coloured chalks and tempera on masonite, 122,5 x 106 cm.

Tancredi Parmeggiani, (Feltre, Belluno, 1927 – Roma, 1964)

Momento della luce, 1960, tempera on framed paper, 155 x 140 cm.

Pier Achille Cuniberti (Padulle di Sala Bolognese, Bologna, 1923 – lives and works in Bologna)

Ritratto giallo e blu, 1962, oil on canvas, 100 x 100 cm.

Luciano De Vita (Ancona, 1929 – Bologna, 1992)

Testa, 1957, oil on canvas, 59,5 x 43,5 cm.

Giulio Turcato (Mantova, 1912 – Roma, 1995)

Sospensione, 1979, oil and mixed media on canvas, 180 x 110 cm.

4

Giuseppe Zigaina (Cervignano del Friuli, 1924 – lives and works in Cervignano)

Attesa del traghetto serale, 1951, oil on canvas, 140 x 120 cm.

Zoran Music (Gorizia, 1909 – Venezia, 2005)

Non siamo gli ultimi, 1971, oil on canvas, 100 x 65 cm.

James Brown (Los Angeles, USA, 1951 – lives and works in Oaxaca, Mexico)

Senza titolo, 1983, oil on canvas, 76 x 71 cm.

Virgilio Guidi (Roma, 1891 – Venezia, 1984)

Testa, 1959, oil on carboard, 40 x 29,5 cm.

Mimmo Rotella (Catanzaro, 1918 – Milano, 2006)
Viso trasparente, 1961, decollage, 75 x 62 cm.

Ugo Attardi (Sori, Genova, 1923 – Roma, 2006)
L'agnello, 1969, oil on cardboard, 27 x 68 cm.

Donald Baechler (Hartford, Connecticut, 1956 – lives and works in New York City)
Thinking about pussy, 1984, acrylic on canvas, 86,5 x 86 cm.

Kenji Yanobe (Osaka, Japan, 1965 – lives and works in Japan)
Atom suit project: desert, 1998, light-box, 120 x 120 cm.

5

Ilario Rossi (Bologna, 1911 – 1994)
Paesaggio, 1958, oil on canvas, 71 x 111 cm.

Pompilio Mandelli (Villarotta di Luzzara, Reggio Emilia, 1912 – Bologna, 2006)
Paesaggio a San Lazzaro, 1952, oil on canvas, 80 x 80 cm.

Marcello Jori (Merano, 1951 – lives and works in Bologna)
Dietro le quinte, 2006, acrylic and oil on canvas, 160 x 195 cm.

Vasco Bendini (Bologna, 1922 – lives and works in Parma and Rome)
Dalla serie delle ipotesi ultime, 1963, oil on canvas, 100 x 81 cm.

Sergio Romiti (Bologna, 1928 – 2000)
Composizione, 1952–53, oil on canvas, 85 x 120 cm.

6

Luigi Ontani (Vergato, Bologna, 1943 – lives and works in Rome)
Son testa son paesaggio turrito, 1984, ceramics, 25,5 x 23 x 9,5 cm.

7

Davide Benati (Reggio Emilia, 1949 – lives and works in Milan)
Calle dell'inquietudine, 1987, watercolour on framed paper, 150 x 200 cm.

Gioietta Fioroni (Roma, 1932 – lives and works in Rome)
Autoritratto a sette anni, 1966, aluminium colour and enamel paint on canvas, 80 x 180 cm.

Tano Festa (Rome, 1938 – 1988)
Persiana n. 8, 1964, mixed media, 90 x 70 cm.

Luciano Bartolini (Fiesole, 1948 – Milan, 1994)
Sinonimo, 1986, mixed media, 150 x 100 cm.

Mario Schifano (Horms, Libya, 1934 – Rome, 1998)
Coca Cola (particolare), 1962, enamel paint on framed paper, 80,5 x 50,5 cm.

Gianfranco Baruchello (Livorno, 1924 – lives and works in Rome and Paris)
Sulla oscenità dei cibi, 1976, oil on wooden board, 7,5 x 8, 5 cm.

Sergio Lombardo (Rome, 1939 – lives and works in Rome)
Senza titolo, s.d. (1961–1963 ca.)

Franco Angeli (Rome, 1935 – 1988)
Corteo, 1968, enamel paint on framed paper, 300 x 212 cm.

Pietro Gilardi (Torino, 1942 – lives and works in Turin)
Tappeto-natura per non vedenti, 1997, expanded polyurethane, 100 x 100 cm.

Enrico Castellani (Castelmassa, Rovigo, 1930 – lives and works in Celleno, Viterbo)
Superficie bianca, 1967, mixed media, 110 x 116 cm.

Carla Accardi (Trapani, 1924 – lives and works in Rome)
Integrazione n. 2, 1958, tempera on paper, 48 x 67,5 cm.

8

Lucio Saffaro (Trieste, 1929 – Bologna, 1998)
Autoritratto semantico, 1956, oil on linen cardboard, 60 x 50 cm.

Getulio Alviani (Udine, 1939 – lives and works in Milan)
Superficie a stesura vibratile, s.d., aluminium, 42 x 42 cm.

Bruno Di Bello (Torre del Greco, Neapol, 1938 – lives and works in Milan)
Senza titolo, 1977, acrylic on canvas, 120 x 120 cm.

Gruppo N (born in Padova in 1959 – manifesto signed in 1961 by Alberto Biasi, Ennio Chiggio, Toni Costa, Edoardo Landi, Manfredo Massironi; dissolved 1964)
Deformazione ottico-dinamica, 1964
Loan Ente Autonomo Fiere Internazionali, Bologna

Dadamaino (Milan, 1935 – 2004)
Volumi a moduli sfasati, 1960, framed plastic material sheets, 100 x 100 cm.

Loan Private Collection

Lucio Fontana (Rosario di Santa Fè, Argentina, 1899 – Comabbio, Varese, 1968)
Concetto spaziale, s.d., mixed media, 33 x 28 cm.

Claudio Abate (Rome, 1943 – lives and works in Rome)
Performance di Trisha Brown, "Mentalità 23", 1969, b/w photo, 285 x 387 mm.

Claudio Abate (Rome, 1943 – lives and works in Rome)
A dance to be seen several times on one concert, performance by Deborah Hay, "Mentalità 21", 1969, b/w photo, 400 x 278 mm.

Nino Migliori (Bologna, 1926 – lives and works in Bologna)
Gina Pane alla Galleria d'Arte Moderna di Bologna, 1976, b/w photo, 350 x 497 mm.

Marina Abramovic (Belgrado, Jugoslavia, 1946 – lives and works in New York),
Ulay (Uwe Laysiepen – Solingen, Germany, 1943 – lives and works in Amsterdam)
Imponderabilia, June 2nd 1977, video from performance, Bologna, Galleria d'Arte Moderna, Performance international week.

Christopher Williams (Los Angeles, 1956 – lives and works in Los Angeles)
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

Giuseppe Chiari (Firenze, 1926 – 2007)
Art is easy, 1984.

9

Maurizio Cattelan (Padova, 1960 – lives and works in New York)
Strategie, 1990, mixed media, 75 x 40 x 20,5 cm., n.8 modular pieces

Open Library

Pinot Gallizio
Il teorema di Pitagora, s.d., olio su tela, cm. 160 x 982
Deposito Amministrazione Provinciale, Bologna

Roberto Sebastian Matta
L'etre ouvert ou l'etre est vert, 1962, olio su tela, cm. 203 x 298

Concetto Pozzati
Per una grande sequenza, 1964, olio e smalto su tela, cm. 200 x 280



MAMbo: Museo d'Arte Moderna di Bologna

Since 5 May 2007 MAMbo has been the Museo d'Arte Moderna di Bologna. With its 9,500 sq. m. devoted to visual culture and experimentation, the building of the former Forno del Pane is now a workshop of creativity and headquarters of what is most advanced in the present day.

The restoration and reinforcement of the building, the work of the Studio Arassociati of Milan, helped to achieve the transformation and regeneration of the Istituzione Galleria d'Arte Moderna di Bologna, further strengthening its search for new things for contemporary art, a vocation already manifested throughout its many years of activity.

MAMbo exhibits and supports the most innovative art, making a contribution with its own collection to marking out the latest paths in the history of contemporary Italian art. The Museum officially opened with the exhibition "*Vertigo. Il secolo di arte off-media dal Futurism al Web*", curated by Germano Celant in collaboration with Gianfranco Maraniello. This was an exhibition of method which documented the stylistic and technological intermingling and mutual exchanges back and forth from the historical avant-gardes to our own day, but even more importantly gave a preview of the basic lines along which it intended to develop its entire cultural and exhibition programme. In 2007 MAMbo set up an important partnership with the UniCredit Group, with a view to producing, promoting and collecting young Italian art.

MAMbo is the introduction to and teaching of the contemporary aesthetics. More interested in the ways of doing art than in their outcome, the museum aims to attract visitors of every age and kind to the forms of expression of our own time, and to give them sufficient means to understand them. The museum is also the leading spirit in Didart, an important project devised by the Department of Education, award-winning and financed by the European Cultural Commission 2000 as the best project in the category of the visual arts for the teaching of contemporary art 2006/2007.

MAMbo welcomes new connections with the territory and is situated in the heart of the Bolognese "cultural" district of the "Manifatture delle Arti", a genuine fortress within the city comprising the museum, the Cineteca (film library) of Bologna, the laboratories of the University Departments of the DMS, of the Faculty of Communications Science and numerous other bodies, and is distinguished by a profound commitment to experimentation, research and innovation.



Permanent Collection:

**SpazioGAM
Focus on Contemporary Italian Art**

Scientific Direction:	Gianfranco Maraniello
Venue:	MAMbo – Museum of Modern Art of Bologna via Don Minzoni 14 – Bologna
Exhibition dates:	From March 16 th 2008
Opening hours:	Tuesday – Sunday 10 am – 6 pm Thursday 10 am – 10 pm Monday closed
Prices:	FREE ENTRANCE
Information:	tel. +39 051 6496611 fax +39 051 6496600 info@mambo-bologna.org www.mambo-bologna.org
Guided Tours:	reservation needed for schools and groups tel. +39 051 6496626 – 628 mamboedu@comune.bologna.it groups (max 30 persons): 80 euros translation service: 100 euros schools: 50 euros audioguides (per group): 20 euros
Workshops for schools:	Workshops for primary and secondary schools: 100 euros tel. +39 051 6496626 – 628 mamboedu@comune.bologna.it
Sunday at MAMbo:	An appointment dedicated to art for parents and children The price is 5 euros per person For information and reservation (needed): tel. +39 051 6496626 – 628 mamboedu@comune.bologna.it
Communication office:	Elisa Maria Cerra MAMbo communication office and marketing development tel. +39 051 6496653 – elisamaria.cerra@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



How to reach us

By car

Highway A1 - A14
Proceed on Bologna main ring road
Take the exit number 5 (Lame)
Follow the signs to via Zanardi, direction "Center"
After the underpassage turn right in via Tanari
Park your car in Tanari Parking (suggested)

Take shuttle B, direction "Center", get off in Porta Lame bus stop
Turn on viale Pietro Pietramellara
Turn right in via Don Minzoni
Or
From the parking proceed towards the town center on foot till Piazza VII Novembre
Turn left in viale Pietro Pietramellara
Turn right in via Don Minzoni
Highway A13
Take the exit Bologna Arcoveggio
Proceed on Bologna main ring road
Take the exit number 5 (Lame)
Proceed as above

By train - bus

From Railway Station take the bus number 35, direction "Ospedale Maggiore"
Get off in Don Minzoni bus stop

By plane - bus

From the airport take the special shuttle BLQ, direction "Railway station"
From Railway Station take the bus number 35, direction "Ospedale Maggiore"
Get off in Don Minzoni bus stop
For more information please visit ATC web site (Bologna public transport)
For detailed information about trains from / to Bologna please visit FS web site (Italian railways)



COMUNICATION MAMbo

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