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In concomitance with the opening of Arte Fiera 2008, starting from 24 January, MAMbo, the Museum of Modern Art in Bologna, continues its programme with the inauguration of the personal exhibitions of Luigi Ontani, Ding Yi and Guyton\Walker. The artists chosen for this new exhibition date are completely different with regard to geographic origin, age and the type of research and technical means they use to express themselves, which bears witness to the intention of the Museum to proceed with its policy for the support and exploitation of contemporary visual art in its most experimental and advanced variations. Within this context, MAMbo pays an important tribute to the Bolognese master **Luigi Ontani**, who returns to his city of origin after the exhibitions at the Modern Art Gallery in 1982 and Villa delle Rose in 1991. *Gigante3RazzEtà7ArtiCentAuro* is not really a work of retrospection but rather a journey that stops at all the salient points in the career of this eclectic and anticonformistic artist from the end of the sixties to the present day, highlighting the versatile creativity and the multicoloured inspiration that made it possible for him to assert himself on the artistic scene.

The exhibition of **Ding Yi**, the greatest Chinese abstract painter alive, appears more traditional. Starting from the eighties, this artist produced a considerable number of paintings on various supports, from canvas to cardboard, from ready-made fabrics to furniture, using different artistic media such as oil, acrylic, charcoal and pen. Ding Yi's paintings provoke an interest that goes beyond the simple fascination of most exotic art from the Far East and is at the basis of MAMbo's decision to be the first Italian Museum Institution to promote Ding Yi's solo show.

Finally, the exhibition of Wade Guyton and Kelley Walker, two American artists who work as a couple, displaying their work in Italy for the first time, takes us from the Far East to the heart of the Western world. These two artists collaborate under the name **Guyton\Walker**, producing installations and works rich in references taken from mass-media, graphic art, design, advertisements and artistic productions using production methods and aesthetic strategies typical of the West that bring artists such as Andy Warhol or Richard Price to mind.

The three exhibitions will be widely documented by as many catalogues, edited by Skira, available starting from next April.

Luigi Ontani
Gigante3RazzEtà7ArtiCentAuro

curated by Gianfranco Maraniello

“L'idolo contemplo nell'adorazione, e la mia propria adorazione non è narcisistica, perché vivo una tavolozza della mia vita come dialogo-interlocuzione con l'arte.”¹
Luigi Ontani

Luigi Ontani's complex and multi-faceted personality is at the crux of *Gigante3RazzEtà7ArtiCentAuro*, the important solo show that MAMbo, the Modern Art Museum in Bologna, will be dedicating to the Bolognese master from **25 January to 4 May 2008**. With a rich selection of about **two hundred works**, from the end of the sixties until today and with the introduction of **some new works** especially produced for the occasion. The display is a complete reconstruction of the salient moments of Ontani's artistic and poetic development through the use of images, revealing a consistency in themes and means of expression, as well as a linguistic vivacity that has remained intact over the years. From the shadows inspired by Brueghel's Parable of the Blind to the hall dedicated to videographic production, a chronological/thematic itinerary consisting of photographs, ceramics, circles, fountains, watercolours, animated objects, stock characters and lenticulars unwinds like a golden, multicoloured snake through the museum halls, turning the museum into the perfect stage for the permanent performance of Ontani's life. Luigi Ontani represents quite an anomalous case in the contemporary art scene of the last decades since he was impossible to pigeonhole in one definition nor was it possible to ascribe a precise current to his work. His artistic journey began at the end of the sixties, in a general climate of refusal of traditional artistic subjects and techniques, within which he managed to build an independent and original path, enlivening and sometimes anticipating the experience of decades that were crucial to the history of art of his time. A complete artist, imaginative, learned, refined, narcissistic, a consummate enchanter, an ironic and desecrating provoker, an untiring experimenter, poetic, dreamlike, Ontani overcomes space-time barriers, masterfully manipulating various expressions of culture, languages and techniques, the results of which are always unexpected. Assuming D'Annunzio's principal of making his life a work of art, he always places himself at the centre of the

¹ “I contemplate the idol in worship and worship of my own work is not narcissistic because I consider each palette of my life as a moment of communication-interlocution with art.” .Luigi Ontani

scene and of his research, proposing himself as an "art subject" and as an identity and transformation workshop, in constant search of the "other" and the "elsewhere".

The capillary distribution and encyclopaedic profusion of symbols, icons and myths dear to the poetics of the Bolognese master transform the space at MAMbo in a hypnotic and oneiric itinerary where the entire environment is transformed into the mutable and changing skin of the *Ange Infidel* with its unstable identity.

As is the case with all the works of Luigi Ontani, this exhibition is in fact a continuous reflection on and digression from the identity theme and all the infinite possibilities for transformation that the artist has adopted as his own. A narcissist at the mirror, Ontani constantly gives up his identity for all the others, but after having experienced all possible forms of metamorphosis, he concludes that the sum of all the stock characters can be found in his own countenance. A face and figure infinitely repeated in his works, faithful to the principle according to which art is none other than the assumption of the stigmata of reality on the body of the artist. However, according to Ontani, the borderline between art, reality and life is impossible to trace clearly and the search for the 'other' keeps moving the objective further and further away, making it impossible for the artist to catch his breath.

From the beginning, Ontani expressed this ceaseless roaming between other identities, places and times through photographs which help him to project himself outside his own identity while maintaining his own features, which are never imitated, yet are effectively transferred. Never, not even during the seventies, did Ontani use photography as a pure act of documentation in its infinite metamorphosis, but rather as a surface on which he can stratify illusion upon illusion, playing with colour in an anticonformistic way, using watercolour images, overlapping prints with captivating polychrome varnish. A practice through which he redefined photographic representation, taking it to extreme consequences until he transcended the means itself and abandoned it, flooding even ceramics and paintings, glass and watercolours, paper-pulp and wood with his figure and embarking on videos and films with the same spirit. The photographic display entitled *24 Ore* (24 Hours) opens and accompanies the exhibition, mirrored on the opposite wall by the photographic cycle *I prigionieri* (The Prisons), elegantly framed by the niches on the original facade of the *Ex Forno del Pane* (Ex-Bakery). The thirteen *ErmeEstetiche*, delicate sculptures of extraordinary workmanship, act as an articulating and connecting element, where intricate linguistic enigmas overlap the play of identities: titles that describe and reinvent the illustrated themes, channelling creative imagination on the dual line of language and sculptures.

The journey proceeds in the hall containing his thematic exhibitions (Thai, Indian, Balinese), where the main role is played by a stereotyped fairy-tale



East, rich in exotic suggestions that are as fascinating as they are imperfect, consisting of actual "memory quotations" of the artist's journey, of the symbols and atmospheres he met on the way.

The representation of the 'other' at the MAMbo thus creates an ideal bridge between these places suspended between dreams and reality and the city of Bologna, in a virtuous circle that welcomes the return of the artist-wanderer to his native city.

The journey reaches an ideal ending in the **hall dedicated to the artist's videographic production, directed by Elena Volpato**, where a selection of the artist's main videos and films from 1969 to 2001 will be projected **until 30 March**.

A vast catalogue in three volumes will document the exhibitions and present an in-depth analysis of the works of Luigi Ontani, accompanied by new contributions by Erri De Luca, Luigi Ficacci, Cristina Francucci, Franco La Cecla, Gianfranco Maraniello, Claudio Marra and Elena Volpato and a rich collection of previous essays and critical essays.

The catalogue will be available starting from April 2008.

Luigi Ontani

Born in Vergato (Bologna), at the foot of Montovolo during the second world war on the Gothic Line, Luigi Ontani completed his artistic training as an autodidact and attended the "Free Nude Course" at the Academy of Fine Arts in Bologna. In 1970 he moved to Rome and his trips to the East became more and more frequent and when in Italy, he resided at the ideal studio "RomAmor" at the Fortezza Mattei in Grizzana Morandi. Acknowledged as the most significant figure with regard to experimentation and development of the various languages of contemporary art, since 1969, Ontani has expressed himself on living pictures, producing coloured, life-size photographic blow-ups and through stock characters, reconsidering coloured sculpture as a hybridol, collaborating with virtuous artisans of paper-pulp, wood, ceramics, bronze and marble and through video, performance, oil and watercolour paintings. Despite this variety in style and interests, Ontani always maintained a unique character in his works, far from any vogue or trend, but always consistent with the language of behavioural imagination.

His most recent solo shows include: *Sculpture and Memory: Works from the Gardner and by Luigi Ontani*, at the Isabella Stewart Gardner museum in Boston (2007), *VetriEtereEteroclit* at the Peggy Guggenheim Collection in Venice (2006), *GANESHAMUSA* at the International Museum of Ceramic Art in Faenza (2006), *NapoleonCentaurOntano*, at the Napoleonic Museum in Roma (2003) and *GaneshMusa* at the Roman Aquarium, Rome (2000).

After his first exhibitions at the Galleria L'Attico owned by Fabio Sargentini, Ontani displayed his works in the most prestigious places in Italy: at the Papal Stables at the Quirinal in Rome; at Villa Medici in Rome; at the Modern Art Gallery in Bologna; at the Palazzo delle Esposizioni in Rome; at the Royal Palace of Caserta; at the Contemporary Art Pavillion in Milan; at the National Gallery of Modern Art in Rome. He was invited to the Biennial in Venice for five times. Ontani has also displayed his works in various places abroad: at the Solomon R. Guggenheim in New York; at the Stuck Villa Museum in Monaco; at the Kunstverein in Frankfurt and at the Groninger Museum in Groningen; in New Delhi; in Korea; in Thailand. In 2002 the P.S.1 Moma in New York dedicated an exhibition to a vast retrospection of his works. In 2003-2004 the S.M.A.K. in Ghent organised an anthological exhibition in his honour.

Works in exhibitions:

NuVOLarPiloTazio, 1996
ceramic Erma
192 x 59 x 55 cm
Private Collection

CignoLedoDIOscuri, 2007
marble
h. 133 cm
Courtesy Claudia Gian Ferrari Arte Contemporanea

Tentazione, 1970
photo
207 x 100 cm
Claudio Poleschi

PavonDante, 1996
ceramic Erma
185 x 52 x 65 cm
Private Collection, Faenza

Ermestetica d'Europa, 2003
ceramic Erma
h. 191 cm
Collezione d'Arte e di Storia della Fondazione Cassa di Risparmio in Bologna

BonaventurArte, 1998
ceramic Erma
183 x 46 x 63 cm
Collection Giulio di Gropello

San SebastianoSagittario, 1996
ceramic Erma
h. 177 cm
Collection Ghirlandi Lega Baldini

Tondo Guglielmo Marconi Tell, 1996
round ceramic
diam. 78 cm
Private Collection

Dante Grillo Poliglotta, 1998 - 2001
alluminium casting painted on fire
h. 100 x 53 x 35 cm
Private Collection, Pistoia

En route vers l'Inde, 1970/2007
Indian Picture Gallery
guached photo , 37 pieces
enviroment dimension
Courtesy of the artist

Tappeti volanti e mostri, 1975 ca.
Picture Gallery
mixed media, 20 pieces
varied dimension
Courtesy of the artist

Le belle statuine Giardini Margherita, Bologna 1968/2004
lenticolar stamp
26 x 127 cm
Courtesy of the artist

NarcisOnfalONAN alla SORGENTE Del NIENTE , 1970
photo
190 x 107 cm
Courtesy of the artist

NaGarudaSingh SiaMuayAurea, 2006
round lenticolar
diam. 114 cm
Courtesy of the artist

TuttoLogorroico, 2007
photo
diam. 109 cm
Courtesy of the artist

AlnusTaiAurea, 1999/02
Tree and masks in papier mache
350 x 350 x 400 cm
Courtesy of the artist

BisOvazione, 1995/97
Full-figured mask with silk costume
Mask 110 x 48 cm
costume: h. 250 cm
Courtesy of the artist

Wewha, 1996
ceramic Erma
h. 190 cm
Courtesy of the artist

Zarathustrasso, 1996
ceramic Erma
h. 186 cm
Courtesy of the artist

Ganeshamusa, 1998/00
Ceramic sculpture
260 x 100 x 550 cm
Courtesy of the artist

Ventiquattr'ore, 1975/76
photo, 24 pieces
216 x 137 cm each
Courtesy of the artist

Aidialettica, 1995
ceramic Erma
h.185 cm
Courtesy of the artist

Ciliegielegia, 2007
ceramic Erma
h.185 cm
Courtesy of the artist

Fontana Villa Medici (Fontana ErmEstetica mEDENedicea), 2000
ceramic Erma
h. 204 cm
Courtesy of the artist

Tondo Cornice Mani piedi infinito, 2007
ceramic round
diam. 70 cm
Courtesy of the artist

Tondo Einstein Eisenstein (cornice Danza Ganesha), 2003
ceramic round
diam. 80 cm
Courtesy of the artist

Tondo ElectroGalvaniMattei, 2007
ceramic round
diam. 70 cm
Courtesy of the artist

Trumeaualato, 2007
Furniture with Colombo's bust and books
h.243 x 83 x 65 cm
Courtesy of the artist

DandyDelfino, 2005/06
Murano glass sculpture
h. 130 ca
Courtesy of the artist

HarlemArlecchino, 1996
ceramic Erma
h. 220 cm
Courtesy of the artist

Borghese, 2002
ceramic Erma
h. 190 cm
Courtesy of the artist

NaGarudaSingh SiaMuayAurea, 2002/2006
8 masks plus papier machè snake support
Courtesy of the artist

Prigioni, 1999
photo 7 pieces
230 x 132 cm each
Courtesy of the artist

MahARAJaBy, 1977
Gauched photo
38 x 28 cm

Sganontano, 1998
ceramic Erma
h. 200 cm
Courtesy of the artist

Grilli balinesi, 2006/07
Wooden crickets hand painted, 69 pieces
Varied dimension
Courtesy of the artist

Efasiasiam, 2005
ceramic Erma
h. 207 cm
Courtesy of the artist

Bronzetto automa, 2008
bronze
Courtesy of the artist

Pastifero, 1998
round - photo
diam. 130 cm
Courtesy of the artist

ShopPingPong, 2007
Round wooden hand painted
diam. 50 cm
Courtesy of the artist

Ragnatela, 2008
Bamboo spiderweb
Enviroment dimension
Courtesy of the artist

Leda SwanSian, 2003
photo, trittic
82 x 62 cm. each
Courtesy of the artist

Preliminary watercolours of Alnus Thai Aurea e Maschere, 2002
7 pieces
52 x 38 cm. each

CipollAglío, 2007
lenticolar
diam. 120 cm
Courtesy of the artist

INSECURITY, 2004
lenticolar
215 x 130 cm
Courtesy of the artist

PropaUganda, 2006
lenticolar
245 x 130 cm
Courtesy of the artist

CiniCOmico, 2007
lenticolar
235 x 130 cm
Courtesy of the artist

Pennelope, 2007
lenticolar
235x130 cm
Courtesy of the artist

Films:

Svenimenti, 1969
5'24"

Saccombrello, 1969
3'

Tetto, 1969
8'38"

Montovolo, 1970
5'20"

Fuochino, 1970
9'38"

Spirito di patate, 1970
3'38"

Lavaggio, 1970
5'58"

Desertio, 1970
6'43"

Videos:

La favola impropriata, 1970
39'30"

Accettazione e chiarezza, 1970
38'20"

Plaisir/Douleur, 1970
33'15"

Pucktriscobolo, 1983
2'27"

Artbreak, 1985
14"

GaneshaMusa, 2001
8'30"

Alnus Naga Khon Siam Muay Aurea Saga, 2006
18' 10"

Courtesy GAM Galleria Civica d'Arte Moderna e Contemporanea di Torino

Luigi Ontani:

Gigante3RazzEtà7ArtiCentAuro

Curator:	Gianfranco Maraniello
Venue:	MAMbo – Museum of Modern Art of Bologna via Don Minzoni 14 – Bologna
Exhibition dates:	January, 25 th – May 4 th 2008
Opening hours:	Tuesday – Sunday 10 am – 6 pm Thursday 10 am – 10 pm Monday closed
Prices:	full price € 6 reduced price € 4
Information:	tel. +39 051 6496611 fax +39 051 6496600 info@mambo-bologna.org www.mambo-bologna.org
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Catalogue:	Skira
Communication office:	Lara Facco MAMbo communication office and marketing development tel. +39 051 6496654 – lara.facco@comune.bologna.it Lucia Crespi Ufficio stampa Skira Tel. 02 89401645 – lucia@luciacrespi.it
MAMbo is supported by:	Regione Emilia-Romagna Fondazione Cassa di Risparmio in Bologna Fondazione del Monte di Bologna e Ravenna

Ding Yi

curated by Gianfranco Maraniello

MAMbo, the Modern Art Museum in Bologna is proud to present the **first solo show in an Italian museum** of Chinese artist **Ding Yi**. **From 25 January to 30 March 2008** the exhibition will propose a journey of **about forty paintings and drawings, a sculpture and an installation** that requires the interaction of visitors, and which aims to bring the public closer to the man considered to be the most important abstract painter in contemporary China, by presenting his complex artistic practice and evolution from the nineties to the present day to the public.

The art of Ding Yi is indissolubly bound to the city of Shanghai, which in itself bears witness to the existing tension between the old and the new China, between Chinese culture and that of the West.

In 1980 Ding Yi was a student at the Shanghai Art Institute. Those were the years immediately after Mao's "Cultural Revolution", when it was at last possible to study the modern art of the West. For the first time Ding Yi came in touch with the original works of the American abstract art, and this was a moment of fundamental importance to his growth and practice as an artist.

Ding Yi set out to find his own language, which is revealed in the choice of the character "+" (and its variant "x") as synonyms of structure, of rationality, of the pictorial expression which expresses the essence of things. The "+" is the symbol of simplicity and self-discipline, a gesture which the artist meticulously and with constancy of heart repeats every day in his studio, as a real challenge to both body and mind.

The first phase of Ding Yi's work is marked by an almost maniacal precision: the sign "+", in black, is placed with great deliberation over the canvas. The artist used rulers, sticky tape and ruling pens. But very soon this very precision became an impediment to the expression of the essence of things, and Ding Yi abandoned the rules and the rulers and began to draw freehand. Slanting lines, a wealth of increasingly brilliant colours and the free play of the brushstrokes became the distinctive features of this new phase.

In the course of the years in which he practised the "+" symbol, he started to experiment with new materials. Linen, embroidered fabrics, drawing paper, chalks, watercolours oils and acrylics: the use of new materials and the mere way of painting make the pictures of this period resemble ancient fabrics, and the wish to preserve traces of the ancient Chinese tradition is self-evident.

MAMbo

Museo d'Arte Moderna di Bologna

The works succeeding the year 1997 may be seen as displaying Din Yi's departure from his exclusively inner world and the beginning of his close observation of the world around him. He looks at every smallest facet of Shanghai, the city he loves, and records on canvas all the sudden changes in the life of that metropolis. His works display fluorescent and metallic colours, expressions of all that is excessive, the noise, the chaos, the turmoil, but also the incentives and new way of life in the new city. In his paintings Ding Yi tells us of the story of Shanghai, but also of his memories and feelings regarding own life. The sign "+" and that city are from a conceptual point of view the same thing: neither has changed, yet they are totally different from what they once were.

In occasion of the exhibition a catalogue edited by Skira will be published with texts by Gianfranco Maraniello, Cao Weijun and Magdalena Kröner.

Ding Yi

Born in Shanghai (China) in 1962. He lives and works in Shanghai.

Main personal exhibition

2007

Ding Yi, Galerie Karsten Greve, Paris

2006

Ding Yi, curated by Jonathan Watkins, Ikon Gallery, Birmingham,
Graticule, ShanghART H-Space, Shanghai

2004

Crossed Visions - Works by Ding Yi, China Art Archive & Warehouse, Beijing

2000

Ding Yi - Fluorescence on Tartan, China Art Archive & Warehouse, Beijing

Principali mostre collettive

2007

85 New Wave, curated by Fei Dawei, Ullens Center for Contemporary Art, Beijing
Rejected Collection, curated by Biljana Ciric, Ke Center for Contemporary Arts, Shanghai
Strategy on Paper, Square Gallery of Contemporary Art, Nanjing
Harmony and Difference, Art Space of Fine Art College from Shanghai University, Shanghai

2006

Zhangjian Art Park Opening Ceremony, Zhangjiang Contemporary Art Museum Shanghai
Art in Motion, curated by Victoria Lu, Moca Shanghai, Shanghai
Works on Paper, Xuhui Art Museum, Shanghai
The Blossoming of Realism, Taipei Fine Arts Museum, Taipei
Entry Gate - Chinese Aesthetics of Heterogeneity, a cura di Victoria Lu and Uli Sigg, Moca, Shanghai
The 6th Shanghai Biennale: Hyper Design, curated by Huang Du, Wonil Rhee, Gianfranco Maraniello, Jonathan Watkins, Shanghai Art Museum, Shanghai
Contemporary China, PKM Gallery, Seoul

2005

Shenzhen Art Biennale, OCT Contemporary Art Centre, Shenzhen
Mahjong, curated by Bernhard Fibicher, Kunstmuseum Bern, Bern
Alien Ilusion, Shanghai Art Museum, Shanghai
China: Prospettive d'Arte Contemporanea, curated by Daniela Palazzoli Spazio Oberdan, Milano

2004

New Boundaries, Taikang Top Space, Beijing, China
DIAL 62761232, Callers Location, Shanghai
Persona - Ai Weiwei, Ding Yi Wang Xingwei, China Art Archive & Warehouse
Dreaming of the Dragon's Nation - Contemporary Art from China, a cura di Li Xu, IMMA (Irish Museum of Modern Art), Dublin
Shanghai Modern, curated by Jo-Anne Birnie Danzker, Museum Villa Stuck, Munich

MAMbo

Museo d'Arte Moderna di Bologna

Opere in mostra:

Appearance of Crosses 07-5, 2007
Acrylic on tartan
200 x 280 cm
Courtesy Galerie Karsten Greve Paris

Appearance of Crosses – 6, 2005
Acrylic on tartan and canvas, 6 parts
Whole dimensions 320 x 440 cm

Cross Cube, 2005
Copper sculpture
19,5 x 19,5 x 19,5 cm
Courtesy Ding Yi, Shanghart Gallery

Time Space Post Office, 2006
installation
steel
210 x 40 x 30 cm
Courtesy Ding Yi, Shanghart Gallery

Appearance of Crosses 2007-10, 2007
Acrylic on tartan
200 x 280 cm
Courtesy Ding Yi, Shanghart Gallery

Appearance of Crosses 2007-3, 2007
Acrylic on tartan
200 x 280 cm
Courtesy Ding Yi, Shanghart Gallery

A.o.c. 92-15, 1992
Oil on canvas
140 x 160 cm
Courtesy Ding Yi, Shanghart Gallery

A.o.c. 93-7, 1993
Oil on canvas
140 x 160 cm
Courtesy Ding Yi, Shanghart Gallery

A.o.c. 97-B21-24, 1997
Chalk, charcoal and pencil on rough paper
260 x 80 cm. each.
Courtesy Ding Yi, Shanghart Gallery

A.o.C. 1992-20, 1992
Acrylic on tartan
200 x 240 cm
Courtesy Ding Yi, Shanghart Gallery



A.o.C. 1991-3, 1989
Acrylic on paper
140 x 180 cm
Courtesy Ding Yi, Shanghart Gallery

Appearance of Crosses B – (1991 – 2006)
Mixed media on paper
Courtesy Ding Yi, Shanghart Gallery



Ding Yi

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Workshops for schools:	Workshops for primary and secondary schools: 100 euros tel. +39 051 6496626 – 628 mamboedu@comune.bologna.it
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MAMbo is supported by:	Regione Emilia-Romagna Fondazione Cassa di Risparmio in Bologna Fondazione del Monte di Bologna e Ravenna

Guyton\Walker

curated by **Andrea Viliani**

From **25 January to 30 March 2008** MAMbo, The Modern Art Museum in Bologna, is proud to present the **first Italian exhibition of American artists Guyton\Walker.**

The collaboration between Wade Guyton and Kelley Walker means more than the mere sum of two individual artistic researches and practices, but rather represents the creation of a "third artist".

The re-appropriation, recycling and re-use of images drawn from the mass media, advertising, graphic design and contemporary art are the basis of a working method that is more concerned by redefinition and reinterpretation than simple creation. The range of the objects produced by Guyton\Walker is wide and stratified as are the means employed: a blend of computerised graphics, silkscreen and digital printing applied to canvasses, labels, flags or, as on the occasion of this exhibition, two candles of architectural proportions as well as the exhibition space itself. The flatness and the status as commodity of the original images on the one hand acquire the form of huge installations, which opens up a dialogue with the three-dimensions of the exhibition space, while on the other hand, thanks largely to the digital techniques and means of production employed, are volatilized almost to the point of transparency, capable of being superimposed upon an infinite number of further images. The artists scan sliced rounds of fruit or magazine pictures which are then applied to the surface of the final work by a series of coincidental or random actions to which the finished work bears witness. To stress the precarious nature of this process further, and to confront the image with the syntax of its own supports, the silk-screened paintings are distributed throughout the space along with paint cans, which are often even used as supports. Over the cans are labels reproducing the subject of the canvas, which evoke a play of cross-references, as if the contents of the paint-pot could give birth to the theme of the artwork.

For Guyton/Walker it is not only the works themselves but the whole exhibition format that has to be continually updated, by a process of constant checking on their means of production and presentation which re-defines in real time the terms and the very meaning of their collaboration. For Guyton\Walker the MAMbo exhibition itself is therefore a mere "in-between" that links their last collaboration (*The Empire Strikes Back*, Carpenter Center for Visual Arts, Harvard University, Cambridge, 2005) and the process initiated two years after by the invitation to conceive this new exhibition.



In occasion of the exhibition a catalogue edited by Skira will be published containing a conversation between Johanna Burton and Bettina Funcke and texts by Vincent Pécoil and Andrea Villani.

Works in exhibitions:

Untitled, 2007
silkscreen and ink jet on canvas
91,5 x 244 cm
Courtesy Greene Naftali Gallery, New York

Untitled, 2007
silkscreen and ink jet on canvas
91,5 x 244 cm
Courtesy Greene Naftali Gallery, New York

Untitled, 2007
silkscreen and ink jet on canvas
91,5 x 244 cm
Courtesy Greene Naftali Gallery, New York

Untitled, 2007
silkscreen and ink jet on canvas
132 x 175,5 cm
Courtesy Greene Naftali Gallery, New York

Untitled, 2007
silkscreen and ink jet on canvas
132 x 175,5 cm
Courtesy Greene Naftali Gallery, New York

Untitled, 2007
silkscreen and ink jet on canvas
132 x 175,5 cm
Courtesy Greene Naftali Gallery, New York

Untitled, 2007
silkscreen and ink jet on canvas
132 x 175,5 cm
Courtesy Greene Naftali Gallery, New York

Untitled, 2007
silkscreen and ink jet on canvas
132 x 175,5 cm
Courtesy Greene Naftali Gallery, New York

Untitled, 2007
silkscreen and ink jet on canvas
91,5 x 122 cm
Courtesy Greene Naftali Gallery, New York

Untitled, 2007
silkscreen and ink jet on canvas
91,5 x 122 cm
Courtesy Greene Naftali Gallery, New York

Untitled, 2007
silkscreen and ink jet on canvas
91,5 x 122 cm
Courtesy Greene Naftali Gallery, New York

Untitled, 2007
silkscreen and ink jet on canvas
91,5 x 122 cm
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silkscreen and ink jet on canvas
91,5 x 122 cm
Courtesy Greene Naftali Gallery, New York

Chandeliers, 2005
cable, coconuts, bulbs
ambient dimension
Courtesy Greene Naftali Gallery, New York

Untitled, 2008
Paint can, silkscreen and ink jet on canvas
Courtesy Greene Naftali Gallery, New York and the Artists

Untitled, 2008
2 paraffin candels
175 x 130 x 45 cm each
Courtesy Greene Naftali Gallery, New York, Artists and MAMbo



Guyton\Walker

Curator:	Andrea Viliani
Venue:	MAMbo – Museum of Modern Art of Bologna via Don Minzoni 14 – Bologna
Exhibition dates:	January, 25 th – March 30 th 2008
Opening hours:	Tuesday – Sunday 10 am – 6 pm Thursday 10 am – 10 pm Monday closed
Prices:	full price € 6 reduced price € 4
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
Catalogue:	Skira
Communication office:	Lara Facco MAMbo communication office and marketing development tel. +39 051 6496654 – lara.facco@comune.bologna.it Lucia Crespi Ufficio stampa Skira Tel. 02 89401645 – lucia@luciacrespi.it
MAMbo is supported by:	Regione Emilia-Romagna Fondazione Cassa di Risparmio in Bologna Fondazione del Monte di Bologna e Ravenna



MAMbo: next appointment

TIME CODE

Almagul Menlibayeva, Ottonella Mocellin + Nicola Pellegrini
Thursday 17 April 2008, 6.30 p.m.

COLLECTION. Focus on Contemporary Italian Art

From 15th march

REGALI E REGOLE. Quel che l'arte dà, quel che dai all'arte

Stefano Arienti_Cesare Pietroiusti
SpazioGAM
from 6th april to 29th july 2008

Jeroen de Rijke/Willem de Rooij

from 20 april to 8 july 2008
opening saturday 19 april 5 pm
Jeroen de Rijke / Willem de Rooij is project combined of K21 Kunstsammlung Nordrhein-Westfalen
and MAMbo, Museum of Modern Art of Bologna



Info

MAMbo – Museo of Modern Art of Bologna

via Don Minzoni 14 – Bologna
tel. +39 051 6496611 – fax +39 051 6496600
info@mambo-bologna.org
www.mambo-bologna.org

Opening Times

Tuesday – Sunday 10.00 am – 6.00 pm
Thursday 10.00 am – 10.00 pm
closed on Monday

Tickets

Full price 6 €
Reduced price 4 €

Guided visits and Educational workshops

reservations required for groups and school visits
tel. +39 051 6496626 – 628
mamboedu@comune.bologna.it

Library – Periodical Collection

Tuesday – Saturday : 10.00 am – 5.30 pm
tel.+39 051 6496617 – 622

Archives

by appointment
tel. +39 051 6496629
archivioGAM@comune.bologna.it

Services

Cloakroom, information point, disabled access and services. Backpacks and bags exceeding the permitted size are not allowed in the exhibition rooms.

Bookshop Skira

Tuesday – Sunday : 10.00 am – 18.00 pm
Thursday: 10.00 am – 22.00 pm
closed on Monday
tel. +39 051 551494

Bar Ristorante EX FORNO

Tuesday – Sunday : 10.00 am – 2.00 pm
tel. +39 051 6493896



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 A, direction "Center", get off in Don Minzioni bus stop

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 Minzioni 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 Minzioni 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)



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