

## PRESS RELEASE

### *The Floating Collection*

Alex Ayed, Rà di Martino, Cevdet Erek, David Jablonowski, Miao Ying, Alexandra Pirici  
Curated by Lorenzo Balbi and Caterina Molteni

MAMbo - Museo d'Arte Moderna di Bologna, Sala delle Ciminiere  
October 28<sup>th</sup>, 2022 - January 8<sup>th</sup>, 2023  
Opening on Thursday, October 27<sup>th</sup>, 6.30 pm

Bologna, October 26<sup>th</sup>, 2022 - The MAMbo - Museo d'Arte Moderna di Bologna opens its autumn season of exhibitions with *The Floating Collection*, a group exhibition born out of the desire to study the collections of the museums in Bologna - the Settore Musei Civici Bologna and other museum systems of the city - through the gaze of six artists: Alex Ayed (Strasbourg, 1989), Rà di Martino (Rome, 1975), Cevdet Erek (Istanbul, 1974), David Jablonowski (Bochum, 1982), Miao Ying (Shanghai, 1985), Alexandra Pirici (Bucharest, 1982).

In preparation for the exhibition, through visits, in-depth sessions with museum staff and unplanned journeys, several collections and significant places of the city have been turned into resources, in a “research platform” which is capable of opening trajectories of socio-cultural and aesthetic investigation.

*The Floating Collection*, curated by Lorenzo Balbi and Caterina Molteni, draws inspiration from the decolonization debate and processes started in the ethnographic and anthropological museums all over the world which, starting from the 90's, have committed to review the history of their own heritage, by experimenting new investigation approaches on collections and new mediation approaches with the audience. As it enters this context, the exhibition focuses on the languages of visual arts, by proposing them as tools which are capable of reinterpreting the histories of the city, reactivating and reimagining them with eyes free from the usual narrative structures and methodological approaches.

The “floating collection” is contrasted with the encyclopaedic and cataloguing perspective which characterizes the Western and modern museum model, by moving across the borders of the different disciplines without outlining standardized rules or interpretations, but asking questions, offering imageries and keeping itself open to continuous oscillations and variations.

The protagonists of the project are not so much the objects of the museums' collection, but rather the ideas and imageries emerged from their reinterpretation. Therefore, the artists accompany us in a reflection on museology and its superstructures, the social-cultural history of the territory, the evocative nature of artefacts, and the potential for creation of fictional worlds which can shed a light on how we organize and enhance information today.

By focusing on the methods through which visual arts relate to the study of society, the exhibition also becomes an example of the polyphony of styles, techniques and approaches which characterize the most recent contemporary arts.

*The Floating Collection* fits into the programming of the MAMbo and, at the same time, tries to go beyond the investigation started in 2020 and continued in 2021, in the midst of the pandemic situation, with the cycle of exhibition focuses called **RE-COLLECTING**, where existing works, which already belonged to the collections of the civic museums, were exposed to new interpretation perspectives, with the purpose of renewing and making more dynamic the relation with the visitors and proposing unusual sensory pathways.

Among the shared sources of inspiration between *RE-COLLECTING* and *The Floating Collection*, as highlighted by **Lorenzo Balbi** in one of the introductory essays of the publication that will be released with the opening of the exhibition, is the vision of Franco Solmi, director of the Galleria d'Arte Moderna di Bologna, which in 1975, in his inaugural speech, outlined the identity, mission and vision of the nascent GAM:

*"The museum is a structure that involves, and is involved, in the reality of the city and the territory and, at the same time, a natural filter for experiences that transcend this reality. As such, it can become a cultural hub in the broadest sense of the term - a place where the things we say about culture are not only presented, but created, discussed and perhaps challenged, in order to promote a debate between different ideas and orientations: this is the real result of a cultural policy that aims to be pluralistic not only in name, but in practice. [...] Programs should not be seen as the juxtaposition of one event to another, or a mere sum of different initiatives, but cycles of activities aimed at debating a problem, a process that of course cannot be exhausted in a solution, even a temporary one, that is predetermined. [...] That is why it seems appropriate to me to replace the concept of exhibition with the more inclusive and open concept of activity".*

By embracing and updating such vision, *The Floating Collection* goes beyond what has already been done with *RE-COLLECTING* and asks Alex Ayed, R  di Martino, Cevdet Erek, David Jablonski, Miao Ying and Alexandra Pirici to produce, after visiting and familiarizing with the collections of the Bolognese museums, brand new works, which draw inspiration from the suggestions received during the visits and propose brand new and original interpretations of the city's cultural heritage.

Therefore, the space of the *Sala delle Ciminiere* becomes the container of a new "floating collection" which asks us questions and leaves us anything but passive spectators, as effectively explained by **Caterina Molteni** in her introductory essay on the exhibition:

*"The floating collection floats in the air to be observed again, making us wonder what other trajectories can be generated from it, how its parts, with the stories they hold, can suggest new avenues of inquiry, not only about the museum but about the world around us. The absence of gravity thus becomes an opportunity to take our hands off our hips, reach for the objects, start handling them carefully, and ask ourselves some questions."*

We can track several sources and insights in the exhibited works:

To be able to work on the series *Sun Drawings*, which includes sunshine recorder strips coming from the Specola Museum, **Alex Ayed** spent several weeks in Bologna and visited the city's museum collections, with a specific focus on the Sistema Museale di Ateneo. Fascinated by the encyclopaedic nature of the scientific and didactic collections collected by the Università di Bologna over the centuries, the artist became interested in the different cataloguing and measurement methods put in place by human beings to study the cosmos and other terrestrial creatures.

In the music composed by Mauro Remiddi for the video *Moonbird*, **Rä di Martino** re-elaborates sound samples of ancient music instruments, which are part of the collection of Museo internazionale e biblioteca della musica di Bologna.

For his site-specific architectonic installation, **Cevdet Erek** has adopted a wide perspective: in a measurement process which extends itself to the whole city, the artist became interested in the rhythms and pauses that are traceable along the streets, museums, porches and towers, up to the MAMbo's Sala delle Ciminiere, which hosts his work, that includes a XIX century plaster cast borrowed from the sculpted cross (IX-X century) originally placed outside the Chiesa di San Lorenzo in Varignana and coming from the Museo Civico Medievale di Bologna.

**David Jablonowski** presents in the exhibition, in addition to a series of existing sculptural works, a new production called *Geo-fenced commodity futures (renewable, traced, hard) I-V*, born out of a reflection on the history of the materials within the museum collections, places where it's possible to observe how the concepts of innovation and obsolescence have shaped the identity of specific objects and how they have implied, over time, a certain idea of progress along with the technology they proposed.

For *Surplus Intelligence*, a new movie production born out of a reflection on the act of collecting in contemporary society, **Miao Ying** has drawn inspiration from the collections of the Museo Civico Medievale and other testimonies of the Middle Age in the city to create a work that establishes a relation between forms of surveillance and influence of the past, such as the system of indulgences, with contemporary data collection processes.

Finally, **Alexandra Pirici** brings to Bologna a two-interpreter version of the performance *Re-collection*, which structures itself as a "living" collection where objects are turned into motion, without labels or need for classification. Real and fictional works of art, fragments of songs or poems, or real and imaginary forms of life are remembered through the bodies, voices and motion of performers.

There are several institutions and museums which, along with the MAMbo and in various ways, have been the research object for *The Floating Collection*.

For the **Settore Musei Civici Bologna**: Museo Civico Archeologico, Museo Civico Medievale, Museo Civico d'Arte Industriale e Galleria Davia Bargellini, Museo del Tessuto e della Tappezzeria "Vittorio Zironi", Museo Morandi, Museo internazionale e biblioteca della musica, Museo del Patrimonio Industriale, Museo civico del Risorgimento.

For **Sistema Museale di Ateneo | Alma Mater Studiorum - Università di Bologna**: Museo di Palazzo Poggi, Museo della Specola, Collezione di Zoologia, Collezione di Anatomia Comparata, Collezione di Antropologia.

Other city institutions: **Pinacoteca Nazionale di Bologna, Cimitero Monumentale della Certosa, Opificio delle Acque.**

The publication *The Floating Collection*, edited by Caterina Molteni (**Edizioni MAMbo**, Italian-English) is published in conjunction with the exhibition and is designed as an extension of the research on the collections of the Bolognese museums taken into consideration. The publication is made up of an introductory session with the essays by the curators Lorenzo Balbi and Caterina Molteni; a part dedicated to the artists with texts and a collection of visual notes coming from their visit to Bologna as references which allow to visualize the research stage; finally, a chapter with three unpublished tales by Wissal Houbabi, Vaiva Grainytė and Lisa Robertson who broaden the reflection on the collections.

## ARTISTS SHEETS

### **Alex Ayed (Strasbourg, 1989. Lives and works between Paris and Tunis)**

Alex Ayed's artistic research moves freely between different formal and thematic approaches that find their main field of action in objects and their reactivation.

Conceived as ready-mades and assemblages of various artifacts, animals and tools, his works are often the result of travel and field research, which allows the artist to select his materials by following sudden fascinations or chance meetings, and to reconnect them to local conversations and knowledge passed down orally.

In a process of de-contextualization, which Ayed often achieves by avoiding the use of classical museum supports and furnishings (e.g., plinths, display cases), his objects seem to retain an "entropic residue", as it were, of the journey they have gone through, and of the superstructures that have defined their identity and function over time, while at the same time lending themselves to new associations and significations, contributed by the artist and the audience. The ready-made technique thus offers itself as a strategy, aimed not so much at highlighting the exhibition context as to bring attention back to the thing itself and the system of relationships that surrounds it, or that is potentially activated.

This relational aspect is the focus of several of the artist's works, and introduces another recurring theme in his research, that of "promise". In *Harvest*, 2021, the work is displayed as a wooden box filled with apples from Ayed's fruit trees. At the moment when the work is purchased, the artist promises the buyer to send a box of apples from the same trees each year, after the harvest. The work thus hints at a future commitment that makes the work exist only as part of an act of care by the artist, and in the relationship between the author, the purchased object, and the collector.

For this exhibition, Ayed spent several weeks in Bologna, visiting the city's museum collections, especially the Sistema Museale di Ateneo. Fascinated by the encyclopaedic nature of the scientific and educational collections amassed by the University of Bologna over the centuries, the artist developed an interest in the different methods of cataloguing and measuring that have been implemented by human beings to study the cosmos and the other earthly creatures. The works created for the occasion thus compare different perspectives of investigation, from the cosmic down to the organic level, with an eye toward the practices of care, preservation and recording followed in everyday life. The *Sun Drawings* series, 2022, presents a frame containing a number of heliograph strips used to measure solar radiation. They simultaneously show the action of the Sun burning the surface of the paper as it draws on it, and that of the attendant staff writing down the date of the experiment by hand.

### **Rä di Martino (Rome, 1975. Lives and works in Rome)**

Rä di Martino's artistic research develops from the study and rereading of film history. Working primarily with moving images, the artist has produced numerous film works and installations, often resulting from the interaction between photography, projections and sculptures.

In her early works, the cinematic world was investigated by looking for "what is left within us of movies, media and all the stories we ingest," with an additional focus on its remnants - particularly abandoned sets - in the real world. Over the years, di Martino's research has expanded with new characters and narratives that, besides pursuing a subtle quotational dialogue with the history of mass cinema, have now become independent, and have therefore led the artist to expand her exploration of memory, the persistence of narrative fiction and its ontological transformation into reality.

*Moonbird*, 2022, is a video mixed with the form of a sung play. Set in an 18th-century villa surrounded by a majestic botanical garden, it features Amedeo, a botanist who lives in isolation among frescoed walls of lush plants and exotic birds. Almost taking on the features of a modern-day decadent romantic character devoted to collecting curiositas from all over the world - in this case, the natural world - Amedeo appears trapped in his routine, fearful of the very outside world that he attempts to recreate in his garden with dedication and skill. His quiet is interrupted by the appearance, probably dreamlike, of Moonbird, a human volatile creature who, with his almost ghostly stage presence, interacts with him in simple, everyday scenes.

Amedeo is unable to classify Moonbird, which again points to the impossibility of reconstructing (and reorganizing) reality through fiction. Not unlike the hero of Joris-Karl Huysmans' *À rebours* (*Against the Grain*, 1884), a wealthy Parisian who retreats to the countryside, furnishing his mansion with all manner of sumptuous amenities until he is overwhelmed by a psychic collapse marked by hallucinations, Amedeo is a victim of his loneliness. In *Moonbird*, such a condition seems to find a possible way out in the sphere of dreams, which allows the protagonist to get back in touch with reality, thus confirming one of the paradoxical foundations of narrative fiction: (renewed) awareness of the real world.

Music, as is the case in other works by Di Martino, plays a central role in the work, becoming an amplifier of the protagonist's estrangement. Composed by Mauro Remiddi, it is the result of reworking sound samples of ancient musical instruments from the collection of Museo internazionale e biblioteca della musica di Bologna.

### **Cevdet Erek (Istanbul, 1974. Lives and works in Istanbul)**

Cevdet Erek creates installations and site-specific works by combining the languages of architecture and sound. Trained as an architect then a sound engineer & designer, he works on the possible rhythms, sequences and durations of personal and collective stories connected to the places he is asked to interact with. An example of this is *Rulers and Rhythm Studies*, 2007-11, in which Erek visualizes several time intervals (relating to individuals, historical events or temporal conventions) on multiple rulers, thus showing the coexistence of different perspectives and interpretations of time. In *Room of Rhythms*, 2012, instead, presented at dOCUMENTA(13), social, musical and biological rhythms blend into a soundscape implemented with an overall architectural intervention and graphics, creating a common language between different measurement methods and an "international style", embodied by modernist architecture and techno music.

Erek often develops his interest for History, and the political mechanisms that determine how it is written and handed down, through architectural installations with sound, such as *Bergama Stereo*, Hamburger Bahnhof, Berlin, 2019. Here, a small scale reproduction of the Pergamon altar



- the focus of a complex dispute as to its partial displacement from western Anatolia, back then Ottoman Empire now Turkey, to Germany at the end of the 19th century - is built by assembling a variety of loudspeakers, fake loudspeaker boxes, a monumental staircase and other structural elements. The sound reproduces a tumult, the rhythm of a struggle, or struggle of multiple rhythms, evoked by an iconoclastic process. A similar approach was used to develop *ÇIN*, 2017, the work for the Turkish Pavilion during the 57th Venice Biennale, that looked like a catwalk made with building materials, scaffolding ramps, plus wooden terraces - one of which had been made inaccessible via a gate - and a tinkling 35-channel soundtrack interspersed with voices and patterns. Both works become “interfaces” through which to re-read history, restoring the central role of individuals and communities, which find a new shared space.

*Columns of Curiosities*, 2022, is a site-specific architectural installation built after a series of trips to Bologna and its collections. As in a measurement process that extends to the whole city, the artist looked at the rhythms and pauses that can be detected along the streets, in museum buildings, among porticoes and towers, right down to the Sala delle Ciminiere at the MAMbo which houses the work. The artist conceives of the column as a module, a formal constant that develops into a chimney, tower, portico and pedestal. In the exhibition, it is reworked following the structural elements of the hall (the chimneys and the only visible column), replicas of which are made with partial modifications. In the work the imitated chimney morphs into an empty pedestal, symbolically connecting to the Permanent Collections on the upper floor - particularly the *Funerale di Togliatti* by Renato Guttuso -, and into a suspended, floating structure, not bound to any specific position in space and time. Arrhythmia, on the other hand, viewed here as the overturning of architectural rhythm, is represented in the display by two replicas of the only visible column in the space. Reviving a practice widespread in the Emilia-Romagna territory during the 11-12th centuries, of reusing overturned Classical-age columns to erect crosses near places of worship and markets, Erek places on top of an overturned replica the plaster cast of the sculpted lost cross originally planted outside San Lorenzo in Varignana.

### **David Jablonowski (Bochum, 1982. Lives and works in Amsterdam and Almere)**

David Jablonowski makes sculptures, installations and videos, investigating the evolution of technology, its relationship to contemporary forms of communication, and its influence on cultural transmission.

The artist uses objects, materials, and aesthetic references to the process of commodification in the digital age to explore the sculptural value of the language of technology. The latter is addressed with respect to its ability to support and incentivize specific forms of information, which makes it a model for the construction and dissemination of knowledge. In Jablonowski's research, communication, commerce and technology appear to be inextricably linked, in a mutual exchange of expressive codes, dissemination techniques and value-building strategies.

In his works, different technologies and materials - high and low-tech tools, raw and recycled materials- merge, as if to undermine one of the driving themes of modernism and contemporary capitalism, namely innovation. Indeed, the idea of innovation underpins both historical re-interpretations of cultural and industrial heritages and the hyper-production of a digitized society based on consumption, thus providing a fundamental reading key for the present.

The work *Prediction Tower, Taobao Village*, 2015, references the seemingly random web search system and algorithm-based purchase prediction technologies through which e-commerce businesses operate on a global scale. While taking the statuesque form of a classical monument, the sculpture attempts to contain, within a tangible form, the artist's online drift as he makes purchases on the Alibaba portal and, in his search for materials, is dragged onto other pages by the web's complex system of hyperlinks.

In this exhibition the artist is presenting a series of existing sculptural works as well as a new production based on his reflections on the history of materials in museum collections. The collection is a place where we can observe how the notions of innovation and obsolescence have shaped the identity of specific objects, and how over time those same objects, along with the technology they proposed, have acted as signifiers of a certain idea of progress. Jablonowski contrasts the static nature of artifact display in museums with the atmosphere of a warehouse, where a group of sculptures is placed on a structure reminiscent of the tracks of a freight train, evoking an idea of movement and transience, the same idea that defines the global trade of consumer goods. Contrary to the auratic atmosphere and unambiguous readings that characterize modern museology, *Geo-fenced commodity futures (renewable, traced, hard) I-V*, 2022, emphasizes the fact that each object belongs to a complex system of relationships that has determined, or determined in the past, its economic value and subsequent commodification.

### **Miao Ying (Shanghai, 1985. Lives and works between New York and Shanghai)**

Growing up in China's one-child policy and massive investment in new technologies, Miao Ying experienced widespread systems of government surveillance.

The artist began her research in the early 2000s by analyzing the censorship action taken on search browsers, apps and digital platforms promoted by the Chinese government under the name of The Great Firewall. *Blind Spot*, 2007, one of the artist's earliest works, consists of a Mandarin language dictionary in which the artist has erased words identified as inaccessible by the Google search engine. This work marks the beginning of an investigation into content control systems on the Web, and the creative strategies that users have come up with to circumvent them (self-censorship). The artist observes these processes with an ironic, parodistic attitude, using technologies and aesthetics from the contemporary digital world to develop websites presented in the form of videos or multimedia installations.

Miao suggests the Stockholm Syndrome as a way to finally describe our relationship with surveillance systems. This is a behavioural theory whereby those who are victimized by violence tend to develop a form of dependence on the person or, in this case, the system that oppresses them. Following this insight, Miao explains the feeling of attachment to certain forms of control, which in some cases could morph, perhaps unconsciously, into counter-strategies to be implemented within those same limits.

*Surplus Intelligence* is a new film production originating in the artist's research on the act of collecting in contemporary society, which today seems to increasingly take the form of data collection for purposes of internal security and profit. The artist translates this investigation into an animation developed from video game software, set in a fantasy Medieval world. In the country of Walden XII, a system of papal indulgences via bitcoin has been established and the population,



subjected to behaviour monitoring through big data collection, is punished or rewarded according to their score. With the help of machine learning devices, the plot was written by an Artificial Intelligence trained by the artist by feeding it various sources: the utopian novel *Walden II* by behavioural psychologist B. F. Skinner; China's best-known, online-literature sadomasochist short story *霸道总裁体* (*Bully President*), whose protagonist is a young woman attracted to an abusive boss; and different ideological theories and stories from the Bible.

The result is a work that connects past forms of surveillance and influence such as the system of indulgences, several traces of which can be found in the history of Bologna, with contemporary processes of data collection that, while collecting and monitoring what we do online, subtly influence our behaviour.

### **Alexandra Pirici (Bucharest, 1982. Lives and works in Bucharest)**

With a background in dance and choreography, Alexandra Pirici creates artworks resulting from the relationship between dance, sculpture and performance. They usually consist of groups of performers in variable numbers, interacting through movement or stillness, song or spoken word, over a variably prolonged timespan.

Pirici's practice focuses on challenging a certain kind of monumentality that pervades the public space in institutionalized structures (monuments, museums), branching out in different forms in the mass media and digital culture. Investigating the relationships between cultural heritage, forms of power, individual and collective bodies, Pirici's works have performers often attempting to embody something other than themselves, exploring the meaning of the material culture that surrounds us. The works are enhanced with other elements from her research into the nonhuman world. She observes more-than human movement, behaviour and adaptation strategies through cooperative systems.

*Re-collection*, 2018-2020, presented for this exhibition in the two-performer version, is structured as a "living" collection whose objects are transformed into movements, with no labels and no need for classification. Real and fictional works of art, pieces of song or poetry, or real and fictional forms of life are remembered through the bodies, voices and movements of the performers.

In contrast to the methods for organizing knowledge that have characterized the establishment of museum collections in the modern era, such as scientific taxonomy or historiographical linearity, the work proposes a collection of embodied knowledge. Just as it happens in recollecting an event, when the contours of facts, people and objects become hazy, the "objects" in this exhibition become porous, transitory presences that are impossible to precisely define.

As it unfolds, the performance reworks and blends references ranging from mangrove trees to works such as Camille Claudel's *Sakuntala*, Antonio Canova's *Amore e Psiche*, Raden Saleh's *Forest Fire*, Ghada Amer's *And the Beast* or Skunder Boghossian's *The End of the Beginning*; excerpts from the writings of Ursula Le Guin or Bertolt Brecht's *Questions from a Worker who Reads*; the ballet *The Afternoon of a Faun* by Vaslav Nijinsky; Bulgarian Chalga songs or Nat King Cole's *Nature Boy*, among others; as well as imaginary plant monuments, tigers incorporating elements of Renaissance sculpture, abstract gestures and hybrid forms inspired by nature, fiction, personal memories or fleeting feelings of the artist and the performers themselves.

## EXHIBITED WORKS

**Alex Ayed**

*Untitled (Sun Drawing), 2022*

heliograph strips from the Museo della Specola (1-5-1956), glass, iron  
courtesy Galerie Balice Hertling, Paris and ZERO..., Milano

*Untitled (Sun Drawing), 2022*

heliograph strips from the Museo della Specola (18-8-1947), glass, iron  
courtesy Galerie Balice Hertling, Paris and ZERO..., Milano

*Untitled (Sun Drawing), 2022*

heliograph strips from the Museo della Specola (13-8-1947), glass, iron  
courtesy Galerie Balice Hertling, Paris and ZERO..., Milano

*Untitled (Fossils and Shells), 2022*

wooden crates, shells, fossils  
courtesy Galerie Balice Hertling, Paris and ZERO..., Milano

*Untitled (Coop), 2020-2022*

wood, steel, birch branches, hay, mushrooms  
courtesy Galerie Balice Hertling, Paris and ZERO..., Milano

*Untitled, 2022*

various mid-20th century pharmaceutical glass objects, olive oil, insect  
courtesy Galerie Balice Hertling, Paris and ZERO..., Milano

*Untitled (Sail XXXII), 2022*

found textile stretched over canvas  
courtesy Galerie Balice Hertling, Paris and ZERO..., Milano

*Eye colour scale by R. Martin e B.K. Schultz, 1930*

*glass, metal*

Collezione di Antropologia, Alma Mater Studiorum - Università di Bologna | Sistema Museale di Ateneo

## Rä di Martino

*Moonbird, 2022*

with original music and libretto by Mauro Remiddi

HD video, stereo sound, 25'

produced by MAMbo - Museo d'Arte Moderna di Bologna; Azienda Speciale Palaexpo |

Mattatoio - Roma

coproduced by Fondazione Merz, Torino-Palermo; Triennale Milano, Milano; Snaporazverein, CH

Additional support by Galleria Valentina Bonomo, Roma; Galleria Monica De Cardenas, Milano - Zuoz

## Cevdet Erek

*Columns of Curiosities, 2022*

site-specific architectural installation

courtesy the artist

*19th century cast of the lost cross of Varignana (9th-10th century)*

patinated plaster

Museo Civico Medievale, Bologna

## David Jablonowski

*Prediction Tower, Taobao Village, 2015*

aluminum, glass, transparencies, mirrors, reed baskets, dried rye, offset printing sheet, plexi-glass, dried leaves and acrylate, carbon fibre, bamboo, LED-light panels

courtesy SpazioA, Gallery Fons Welters, Gallery Markus Luetngen

*Soft-Hard Commodity Fusion I, 2019*

polypropylene, gold-tinted mirror, stainless steel brass, wooden hay forks

courtesy SpazioA

*Soft-Hard Commodity Fusion II, 2019*

polypropylene, goldtinted mirror, stainless steel, brass, wooden hay forks

courtesy SpazioA

*Quantum Palanquin (Public Hybrid), 2019*

titanium, brass, stainless steel, polypropylene, bronze tinted mirror, copper

courtesy SpazioA

*Future Commodity, 2019*

bamboo baskets, brass, aluminum, gold and bronze tinted mirror  
courtesy SpazioA

*Geo-fenced commodity futures (renewable, traced, hard) I-V, 2022*

3d prints made with recycled plastic, aluminum, brass, copper, steel, mirrors, CNC-milled Aluminium, wooden flail, marble  
courtesy SpazioA, Gallery Fons Welters, Gallery Markus Luetzgen

**Miao Ying**

*Pilgrimage into Walden XII, Chapter one: The Honor of Shepherds, 2019-2020*

simulation software Machine Learning, infinite length  
courtesy the artist and Galerie nächst St. Stephan Rosemarie Schwarzwälder

*Pilgrimage into Walden XII, Chapter Two: Surplus Intelligence, 2021-2022*

video, 5k resolution, 33' 27"  
courtesy the artist and Galerie nächst St. Stephan Rosemarie Schwarzwälder

**Alexandra Pirici**

*Re-collection, 2018-2022*

ongoing action, duet version  
performed by Noemi Calzavara, Irene Ciancarelli, Martina Del Prete, Valentina Foschi, Lucrezia Rosellini, Francesca Santamaria, Valentina Squarzoni  
plinth & masks design Andrei Dinu  
installation assisted by Mihai Mihalcea

## DATA SHEET

### Exhibition:

*The Floating Collection*

### Artists:

Alex Ayed, Rà di Martino, Cevdet Erek, David Jablonowski, Miao Ying, Alexandra Pirici

### Curated by:

Lorenzo Balbi and Caterina Molteni

### Promoted by:

Settore Musei Civici Bologna | MAMbo - Museo d'Arte Moderna di Bologna

### Location:

MAMbo - Museo d'Arte Moderna di Bologna | Via Don Minzoni 14, Bologna

### Opening period:

October 28<sup>th</sup>, 2022 - January 8<sup>th</sup>, 2023

Opening: Thursday October 27<sup>th</sup>, 2022, 6.30 pm

### Opening hours at the MAMbo:

Tuesday and Wednesday 2 pm - 7 pm

Thursday 2 pm - 8 pm

Friday, Saturday, Sunday and public holidays 10 am - 7 pm

Closed on non-public holiday Mondays.

### Tickets:

Full 6 euros | reduced 4 euros | Card Cultura 3 euros

On line tickets: <https://www.midaticket.it/eventi/the-floating-collection>

### General information:

MAMbo - Museo d'Arte Moderna di Bologna

Tel. +39 051 6496611

[www.mambo-bologna.org](http://www.mambo-bologna.org)

info@mambo-bologna.org

Facebook: MAMboMuseoArteModernaBologna

Instagram: @mambobologna

Twitter: @MAMboBologna

YouTube: MAMbo channel



**Press office Settore Musei Civici Bologna**

e-mail [UfficioStampaBolognaMusei@comune.bologna.it](mailto:UfficioStampaBolognaMusei@comune.bologna.it)

Elisa Maria Cerra - Tel. +39 051 6496653 e-mail [elisamaria.cerra@comune.bologna.it](mailto:elisamaria.cerra@comune.bologna.it)

Silvia Tonelli - Tel. +39 051 6496620 e-mail [silvia.tonelli@comune.bologna.it](mailto:silvia.tonelli@comune.bologna.it)

With the collaboration of Ornella De Carlo