

## PRESS RELEASE

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

*Ludovica Carbotta. Very Well, on My Own*

Curated by Lorenzo Balbi with the curatorial assistance of Sabrina Samori

Mambo - Museo d'Arte Moderna di Bologna | Sala delle Ciminiere

1 February - 5 May 2024

Opening Wednesday, 31 January 2024 at 18.00

*Bologna, 30 January 2024 - MAMbo - Museo d'Arte Moderna di Bologna*, part of the **Settore Musei Civici Bologna**, will inaugurate the exhibition program of the **Sala delle Ciminiere** for the year 2024 with the exhibition *Ludovica Carbotta. Very well, on My Own*, curated by **Lorenzo Balbi** with the curatorial assistance of **Sabrina Samori**, can be visited from **1 February to 5 May 2024**.

The opening will be held on **Wednesday, 31 January at 18.00** as part of **ART CITY Bologna**, the institutional program of exhibitions, events and special activities sponsored by the City of Bologna in partnership with BolognaFiere on the occasion of Arte Fiera.

*Ludovica Carbotta. Very well, on My Own* is a project realised thanks to the support of the Ministry of Culture's Directorate General for Contemporary Creativity under the aegis of the **11th Italian Council (2022)**: the international program to promote contemporary Italian art.

The first anthological exhibition dedicated to the artist Ludovica Carbotta (Turin, 1982) in Italy takes as its starting point her work on individuality and the relationship with public space in the tangible sense of a city and, in the abstract and infrastructural sense, as an institution. The title *Very Well, on My Own* refers to a specific idea of privacy and individuality in which everyone seeks shelter to cope with the interference of the outside world and their own psyche. In a society characterised by the overexposure of our subjectivities, weighed daily by categories tied to "performance" and "visibility", the exhibition suggests a different attitude, in which individual space and one's care of it become generative on both a subjective and collective level.

Throughout her artistic career, Carbotta has observed the way cities define our field of action, performing actual physical exercises in an attempt to destabilise the inhabitant's common proxemics and design new choreographies for the individual body in the city environment. Over the years, she has broadened this investigation on an imaginary and narrative

plane, structured in complex systems of works that prefigure dystopian and futuristic images of the urban fabric and reflect on the potential and risks of the individual's radicalisation within society.

Exploring how individuals connect with their surroundings is the focus of the exhibition's incipit. The artist experiences the city with her own body through empirical processes that venture beyond previous knowledge and conventional methods of measurement. "*The thing that fascinates me about measurement*", she explains, "*is to fix a small moment, or measure a fragment, an insignificant thing, or even find my own way - trying as far as possible not to rely on my previous knowledge - to measure something (a physical phenomenon, landscape, time)*". *Il viaggio è andato a meraviglia (esercizio uno)* ('The Trip Went Marvellously (exercise one)', 2010) crystallises the artist's attempt to become an integral part of an urban landscape, with the aim of being able to understand it from within. In her actions, the order of magnitude is the body, the space it occupies, the motionlessness it can exert, the shadow it may or may not cast on the road surface. In *Non definire la superficie* ('Don't Define the Surface', 2011), the artist seeks to cross the city without casting a shadow, thus accomplishing the unlikely disappearance of her physicality from the scene.

The comparison with the urban dimension, both real and imaginative, is explored on several occasions, both in Carbotta's artistic work and throughout the entire exhibition, in which works such as *Wrapped in Thought (Costruttore di mondi molto simili al nostro)* (2009) and *Invisibile Modulor* (2009) translate urban dust and dirt into artistic material, and *Cast Bloc* (2012-2024) is revived for the Sala delle Ciminiere space as a barrier between the exhibition area and its users, leading them to interact with the movement.

The body is transformed from a unit of measurement into a generative element in the site-specific installation *Images of Others Have Become Parts of the Self* (2024), a work the artist directly created in the exhibition space, echoing *Scala Reale* ('Real Scale', 2011). It engages in a dialogue with the architectural surroundings. Just as she did 13 years ago, Carbotta crafted- without the aid of blueprints- a wooden structure capable of supporting her weight and raising it as high as possible.

She created her most recent series of sculptures, *Paphos* (2021-2024), using a similar additive principle. In this project, the artist reflects on the idea of growth and transformation in relation to sculptural practice. The original nucleus of these bronze, ceramic and water-borne resin artefacts is manipulated over time by the artist, who connects it to a process of growth.

The other series on display is *Die Telamonen* (2020-2024), a family of sculptures in which each is the reproduction of another. From different methods of sculptural production and

the resulting formal results, each member of this family has generated their own history and psychological profile. Marked by the weight of the past, the Telamons seem to reject their origins; they question the biological constraint that determines the nuclear family model and generate concrete and symbolic possibilities to imagine other forms of community. The artist links the actual weight of the statues to that of the emotional charge animating every family member. The act of construction, recurrent in Carbotta, thus acquires additional meaning in her most recent productions: expanding beyond its more material, sculptural and performative dimension toward the fantastic creation of interpenetrating places and whole psychological horizons. The sculptural group thus represents a reworking of what the artist terms *fictional site-specificity*, a form of site-specific practice that develops imaginary contexts or materialises real environments through the language of fiction. In this formal procedure, which exalts the capacity of the imagination to provide tangible alternatives to the pre-established social order, the work, structurally and conceptually, relates less to the real space it has been inserted into than to the fictional-narrative space it has generated.

The use of fiction, memory and the reworking of experiential knowledge for the purposes of sculpture can be traced to the installation *The Original Is Unfaithful to the Translation* (2015), a work composed of architectural elements reproducing some of the rooms in which the artist has lived, just as her mind preserves them. The project analyses the domestic sphere in relation to transfiguration, memory, time and the theme of individuality and private space.

Ludovica Carbotta's reflection on the human condition of isolation has crystallised in recent years in a research project entitled *Monowe* (2016 - in progress), her largest cycle of works. It tells of a fictitious urban agglomeration inhabited by a single person. The 2016 installation of the imaginary city *Monowe (Entrance to the City)* at the Cavaticcio Park in Bologna (realised on the occasion of *Dopo, Domani, ON*, curated by Martina Angelotti) was an important part of the project that concluded, on view at the MAMbo, with a preview screening of the film of the same name. The medium-length film, winner of the 11th Italian Council (2022), was executively produced by BoFilm for the Castello di Rivoli Museo d'Arte Contemporanea. It is set in a courthouse. The narrative epicentre is a judicial process against the sole inhabitant of the city, who shows themselves at different ages: childhood, adolescence, adulthood and old age (presented on screen by Lina Nilausen Carbotta, Willem Nilausen Trullas, Elionora Nilausen Trullas, Ondina Quadri, Michele Ragno and Benedetta Barzini). In *Monowe*, the elimination of the otherness that typically inhabits cities defines the only existing subject's need to embody multiple points of view, such as the judge and defendant at the same time. Describing the citizen's progressive loss of consciousness and the nonexistence of plurality in institutional places, the film highlights the danger inherent in the withdrawal and disappearance of the community.

The exhibition continues with works that reflect on the material and symbolic value of ruin, a privileged place of *fictional site-specificity* in which the artist adopts an archaeological look at both the past and an imaginary future. The work **Plenum** (2015) shows potential future archaeology; created based on reports of the archaeological excavations of the synagogue at Ostia Antica, it is accompanied by a voice recording and audio signal in *Linear Timecode* that reinforces the evocation of a future setting. **Falsetto** (2017-2018) is composed of archetypal architectural models (the arch, the bridge, the wall, the tower, the tent) that prefigure a future in which we must re-imagine the structures with zero empirical knowledge. In other works, the artist hypothesises the impact of natural disasters on cities - as in **Dodici e un minuto** ('Twelve and One Minute', 2008) - and imagines a near future in which infrastructure and other *non-places* are transformed into dwellings, as in **Overcrowded Village** (2008).

The exhibition concludes with a selection of works using the casting process, both from a formal and conceptual point of view. "Emptiness" becomes a metaphor for an invisible boundary to be investigated through empirical and intuitive methods. In **Patologia da decompressione** ('Decompression Illness', 2008) the artist undertakes the personal measurement of Lake Como's watery landscape to locate and calculate the deepest point of the basin. Experimenting with a new relationship between solids and voids, she produces **Solid Void** (2012), a video created with the stop-motion technique on a topographic map of the city of Turin. Starting from a subjectively assigned centre, the artist transforms the city through a game of collages in which she consolidates building cut-outs, eliminating areas of circulation. She represents the city as unique, with no routes and interstitial spaces. It thus appears as an unbroken solid, closed in on itself with no passable places.

The exhibition is accompanied by the **Italian/English bilingual book *Very Well, on My Own***, edited by Caterina Molteni and published by **Edizioni MAMbo**, which contains a conversation between **Lorenzo Balbi** and **Ludovica Carbotta**, unpublished essays by **Davide Daninos**, **Mark Lewis** and **Vittoria Martini**, and critical-narrative texts by **Caterina Molteni**. The volume presents the artist's production from 2007 to today through a wide selection of images and is completed with an anthology accompanied by texts by **Martina Angelotti**, **Irene Calderoni**, **Ilaria Gianni**, **Andrea Lissoni** and **Yara Sonseca Mas** and in-depth bio-bibliographic information.

The project will also be extended in Valencia and Amsterdam, thanks to the collaboration of project partners **IVAM - Istituto Valenzano d'Arte Moderna**, **Julio Gonzalez Centre** and **Appel arts Centre**. The film *Monowe* will be screened at the Valencia museum, while in de Appel, Carbotta will conduct a workshop within the Dutch institution's educational program.

As part of the series of **ARTalk CITY** meetings, sponsored by the **Accademia di Belle Arti di Bologna** on the occasion of ART CITY Bologna, Ludovica Carbotta will speak with Lorenzo Balbi and Luca Bertolo on **Sunday, 4 February at 10.00**.

In addition, as part of the series of **Book Talk** conversations - a program of presentations dedicated exclusively to art books, organised by **Arte Fiera** - the artist will present the book *Very Well, On My Own* (Edizioni MAMbo, 2023) on **Sunday, 4 February at 12.00**, with the participation of Caterina Molteni and Lorenzo Balbi.

### Biography Ludovica Carbotta

Born in Turin in 1982, Ludovica Carbotta lives and works in Barcelona.

A 2005 graduate in Painting from the Accademia Albertina di Belle Arti in Turin, she obtained a Master's degree in Fine Art from Goldsmiths University in London in 2015 after attending Central Saint Martins London from 2011 to 2012 on an Ariane de Rothschild Prize scholarship. In 2008, she participated in the Advanced Course in Visual Arts held by Yona Friedman at the Fondazione Antonio Ratti in Como.

In the early years of her career, Carbotta investigated how individuals establish connections with the environment where they live through physical exploration of urban space. In 2011 she held her first solo exhibition in an institutional space under the aegis of *Greater Torino*, sponsored by Turin's Fondazione Sandretto Re Rebaudengo.

The use of translation, and specifically of *ekphrasis* - the art of evoking an absent work with words - led the artist to explore the role of imagination and narration. Since 2014, her work has navigated the balance between reality and fiction, combining installations, texts and performances that reflect on the concepts of place, identity and participation. The exhibition *A Motorway is a Very Strong Wind*, curated by Martina Angelotti at Careof, Milan exemplifies this approach. She further developed it with *Apart, We Are Together*, 2015. Both projects were concluded with the volume *The Shotgun, the Invisible Rail, and the Spectacled Tyrant*, NERO, Rome, 2017.

During the same period, she explored what she termed *fictional site-specificity*, a form of site-specific practice that elaborates on imaginary territories or embodies real places through fictional contexts, embodied by *The Original Is Unfaithful to the Translation* (2015) and subsequent works.

As part of ON - a project born in Bologna that stages public events and artistic performances in urban space - the project *Monowe (Entrance to the City)*, dedicated to the imaginary city for a single inhabitant, launched as a public installation on the walls of Cavaticcio Park in 2016. The artist developed it in the following years in further chapters. That same year, she received special mention in the MAXXI Prize (MAXXI Museum, Rome), won the Gallarate Prize (MA\*GA, Gallarate), and was in residence, through the Gasworks International Fellowship,

Triangle Network, at Kiosko, Santa Cruz de la Sierra, Bolivia. She was a fellow at the Jan Van Eyck Academy in Maastricht from 2017 to 2018. In 2018, she won the New York Prize. Involved since the early years of her career in the reconnaissance of Italian art and international group exhibitions, in 2019 she participated in *May You Live in Interesting Times*, 58. *Esposizione Internazionale d'Arte della Biennale di Venezia*, directed by Ralph Rugoff, with *Monowe (The Powder Room)*, Progetto Speciale Forte Marghera, and *Monowe (The Terminal Outpost)* in the Arsenale's exterior spaces.

That same year, she mounted the solo exhibition *Monowe*, curated by Irene Calderoni, at the Fondazione Sandretto Re Rebaudengo. It brought together, for the first time, the different chapters of the eponymous project.

Beginning in 2020, she developed *Die Telamonen*, a group of sculptures reproducing members of an imaginary family whose history, characterised by deep past wounds, echoes in their formal characteristics. They were presented in *Die Telamonen*, curated by Damian Jurt, at the Bündner Kunstmuseum in Chur, Switzerland. She began the *Paphos* series in the same period, a reflection on the idea of growth and transformation in the sculptural process. It won her the *Battaglia Foundry Sculpture Prize*, 2020-2021, Milan. Both works, still in progress, were presented in 2021 in *Growing Pains*, curated by Ana Garcia Alarcon, at Sala Veronica in Murcia. In 2022, she numbered among the winners of the Italian Council program, sponsored by the Ministry of Culture's Directorate General for Contemporary Creativity, which enabled her to make the medium-length film *Monowe*, 2024.

Carbotta has co-founded several collective projects, including *The Institute of Things to Come*, a research centre on the future that proposes artistic projects linked to a training program; *Progetto Diogene*, a program of international residencies in Turin's public space; and works with *Pipistrello*, a collective that organises solo exhibitions without fixed spatial and temporal locations.

His works have been included in private and museum collections such as Castello di Rivoli Museo d'Arte Contemporanea, Rivoli; MACRO - Museo d'Arte Contemporanea, Rome; MA\*GA - Museo d'Arte Gallarate; Institut Valencia d'Art Modern - IVAM, Valencia; GAM - Galleria Civica d'Arte Moderna e Contemporanea, Turin; the Venice Biennale; Fondazione Sandretto Re Rebaudengo, Turin; Fondazione Cassa di Risparmio di Cuneo; Rothschild & Co Collection, Austria; colección olorVISUAL, Barcelona.

She teaches Sculpture at BAU, the University Centre of Art and Design in Barcelona.

## WORKS ON DISPLAY

Ludovica Carbotta  
*Overcrowded Village*, 2008  
Graphite and ink on paper

Series of 3, 200 x 150 cm each  
Courtesy the artist

Ludovica Carbotta  
*Twelve and One Minute*, 2008  
Graphite and ink on paper  
Series of 3, 1 element 43 x 30 cm, 1 element 41.5 x 32 cm, 1 element 44 x 32 cm  
Private Collection

Ludovica Carbotta  
*Patologia da decompressione*, 2008  
Slide film, 200 x Ø 27 cm  
Courtesy the artist

Ludovica Carbotta  
*Wrapped in Thought (Costruttore di mondi molto simili al nostro)*, 2009  
Wood, plastic, gypsum, iron, steel, powder  
5 elements, 40 x 50 cm, total size, 200 x 80 x 50 cm  
Collezione Fondazione Sandretto Re Rebaudengo, Turin

Ludovica Carbotta  
*Invisibile Modulo*, 2009  
Poplin cotton, frame, dirt, 180 x 130 cm  
Courtesy the artist

Ludovica Carbotta  
*Il viaggio è andato a meraviglia (esercizio uno)*, 2010  
Video, colour, sound, 120 min.  
Courtesy the artist

Ludovica Carbotta  
*Il viaggio è andato a meraviglia (esercizio due)*, 2010  
Graphite on paper  
120 elements, 15 x 21 cm each  
Courtesy the artist

Ludovica Carbotta  
*Non definire la superficie*, 2011  
Video, colour, sound, 60 min.  
Courtesy the artist

Ludovica Carbotta

*Imitazione*, 2010-2011

cemento, ferro

set of 6, 2 elements, 90 x 30 x 70 cm, 1 element, 108 x 35 x 35 cm, 1 element 35 x 30 x 100 cm, 1 element, 30 x 35 x 35 cm, 1 element, 60 x 40 x 40 cm

S.M.ART CONTEMPORARY - Sergio Beretta e Mauro Micheli, *Imitazione 05*, 2011

Ludovica Carbotta

*esterno, particolare*, 2011

Honeycomb cardboard, 600 x 100 cm

Courtesy the artist

Ludovica Carbotta

*Il mio spazio*, 2011-2012

Inkjet print on cotton paper

Series of 7 photographs, various sizes

Courtesy the artist

Ludovica Carbotta

*Solid Void*, 2012

Video: colour, mute, 3 min. 27 sec.

Collage, 88 x 94 cm

Courtesy the artist

Ludovica Carbotta

*Fix Kit*, 2014

Inkjet print on cotton

3 elements, 30 x 50 cm, 1 element, 30 x 40 cm

Courtesy the artist

Ludovica Carbotta

*Plenum*, 2015

Cement, 40 x 60 x 80 cm

Audio guide, 6 min. 46 sec.

Courtesy the artist

Ludovica Carbotta

*The Original Is Unfaithful to the Translation*, 2015

Sculpture series, 2 audios (5 min. 30 sec.; 1 min. 39 sec.), video (7 min. 31 sec.), various sizes

The Place Collection, Rafa Macarron Collection

***Falsetto:***

Ludovica Carbotta

*Falsetto tnt-001*, 2017

Cement, polyurethane, strap, 100 x 80 x 60 cm

Courtesy the artist

Ludovica Carbotta

*Falsetto tnt-002*, 2017

Cement, polyurethane, strap, 100 x 80 x 60 cm

Courtesy the artist

Ludovica Carbotta

*Falsetto twr-001*, 2017

Polyurethane, oil painting, wood, silicone, 140 x 60 x 60 cm

Courtesy the artist

Ludovica Carbotta

*Falsetto rch-001*, 2017

Silicone rubber, polystyrene, pails, 90 x 70 x 80 cm

Courtesy the artist

Ludovica Carbotta

*Falsetto wll-001*, 2017

PETG plastic, 60 x 250 x 10 cm

Courtesy the artist

Ludovica Carbotta

*Falsetto rch-002*, 2017

Silicone rubber, polystyrene, pails, 100 x 70 x 50 cm

Courtesy the artist

Ludovica Carbotta

*Falsetto rch-004*, 2018

Silicone rubber, polystyrene, pails, plastic objects, 85 x 55 x 30 cm

Courtesy the artist

Ludovica Carbotta

*Rch sketch 01*, 2019

Graphite on paper, 33 x 46 cm framed

Courtesy the artist

Ludovica Carbotta

*Rch sketch 02*, 2019

Ink and watercolour on paper, 35 x 28 cm framed

Courtesy the artist

Ludovica Carbotta

*Severe UD*, 2019

Graphite on paper, 28 x 35 cm framed

Courtesy the artist

Ludovica Carbotta

*Moderate AD*, 2019

Graphite and watercolour on paper, 28 x 35 cm framed

Courtesy the artist

Ludovica Carbotta

*Severe DD*, 2019

Ink on paper, 35 x 28 cm framed

Courtesy the artist

Ludovica Carbotta

*The Weight of the Last Winter*, 2019

Ink on paper, 35 x 28 cm framed

Courtesy the artist

Ludovica Carbotta

*Mild CD*, 2019

Graphite on paper, 35 x 28 cm framed

Courtesy the artist

Ludovica Carbotta

*Twr sketch 01*, 2019

Ink on paper, 35 x 28 cm framed

Courtesy the artist

***Die Telamonen:***

Ludovica Carbotta

*Stine Telamon, 2020*

Polystyrene, water-based resin, aluminium, acrylic paint, epoxy resin, 250 x 60 x 90 cm

Courtesy the artist

Ludovica Carbotta

*Fausto Telamon, 2020*

Polystyrene, water-based resin, 250 x 60 x 65 cm

Courtesy the artist

Ludovica Carbotta

*Fausta Telamon, 2020*

Sponge, aluminium, resin, cement, pigment, 90 x 130 x 55 cm

Courtesy the artist

Ludovica Carbotta

*Felice Telamon, 2020*

Water-based resin, epoxy resin, acrylic paint, 90 x 65 x 75 cm

Courtesy the artist

Ludovica Carbotta

*Faustotsuaf Telamon, 2020*

Aluminium, polyurethane, epoxy resin, 220 x 30 x 50 cm

Courtesy the artist

Ludovica Carbotta

*Stinenits Telamon, 2020*

Aluminium, polyurethane, epoxy resin, 200 x 30 x 40 cm

Courtesy the artist

Ludovica Carbotta

*Faustolo Telamon, 2020*

Polyurethane, 110 x 40 x 40 cm

Courtesy the artist

Ludovica Carbotta

*Faustine Telamon*, 2019

Polystyrene, epoxy resin, wood, sponge, acrylic paint, 175 x 100 x 40 cm

Courtesy the artist

Ludovica Carbotta

*Paustin und Austena Telamon*, 2020

Bas-relief (1 red, 1 blue)

Water-based resin, aluminium, 200 x 100 x 40 cm

Courtesy the artist

Ludovica Carbotta

*Favst und Felicia Telamon*, 2020

Bas-relief (1 red, 1 blue)

Water-based resin, aluminium, 200 x 100 x 40 cm

Courtesy the artist

Ludovica Carbotta

*Untitled (Fausto)*, 2021

Water-based resin (grey), 100 x 70 cm

Courtesy the artist

Ludovica Carbotta

*Untitled (Stine)*, 2023

Water-based resin (red), 70 x 50 cm

Courtesy the artist

Ludovica Carbotta

*Faust Telamon*, 2024

Cast aluminium, 250 x 70 x 60 cm

Courtesy the artist

Ludovica Carbotta

*Untitled*, 2020

Ink on paper, graphite on paper

Series of 4 drawings, 1 element, 21 x 29.7 cm, 2 elements, 29.7 x 21 cm, 1 element, 42 x 29.7 cm

Courtesy the artist

***Paphos:***

Ludovica Carbotta

*Paphos*, 2021

Sculpture, ceramic, rope, wood, chair, 135x100x50 cm

Courtesy the artist

Ludovica Carbotta

*Paphos*, 2021

Ceramic sculpture, 150 x 40 x 30 cm

Courtesy the artist

Ludovica Carbotta

*Paphos*, 2021

Water-based resin, 50 x 105 x 45 cm

Courtesy the artist

Ludovica Carbotta

*Paphos*, 2021

Water-based resin, polystyrene, 161 x 122 x 70 cm

Courtesy the artist

Ludovica Carbotta

*One Thing After Another #1 (Paphos)*, 2022

Bronze, 50 x 50 x 50 cm

Courtesy the artist

Ludovica Carbotta

*One Thing After #2 (Paphos)*, 2022

Bronze, 50 x 50 x 50 cm

Fonderia Artistica Battaglia, Barbara Asnaghi

Ludovica Carbotta

*One Thing After Another #3 (Paphos)*, 2024

Bronze, 50 x 50 x 50 cm

Courtesy the artist

Ludovica Carbotta

*Where one ends and the other begins (Paphos)*, 2021

Epoxy mastic, polyurethane, plastic, 109 x 100 x 80 cm

Courtesy the artist

Ludovica Carbotta

*Paphos*, 2021

Crate pieces, ropes, foam, various sizes

Courtesy the artist

Ludovica Carbotta

*S/T (Paphos)*, 2021

Graphite, ink, watercolour and gouache on paper

Series of 15 drawings, various sizes

Courtesy the artist

Ludovica Carbotta

*Cast Bloc*, 2012-2024

Silicone rubber, wood, metal mesh, dirt, environmental dimensions

Courtesy the artist

Ludovica Carbotta

*Images of Others Have Become Parts of the Self*, 2024

Wood, dimensions vary

Courtesy the artist

Ludovica Carbotta

*Monowe*, 2024

Film, colour, sound 45 min.

Project realised with the support of the Italian Council (2022)

## INFORMATION

### Exhibition

*Ludovica Carbotta. Very Well, on My Own*

**Curated by**

Lorenzo Balbi with the curatorial assistance of Sabrina Samori

**Sponsored 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

**Exhibition dates**

1 February - 5 May 2024

**Opening**

Wednesday, January 31, 2024 at 18.00

**Opening hours**

Tuesday and Wednesday 14.00 - 19.00

Thursday 14.00 - 20.00

Friday, Saturday, Sunday and public holidays 10.00 - 19.00

Closed Mondays, not public holidays

**Extended opening hours on the occasion of ART CITY Bologna (1 - 4 February 2024)**

Thursday 1 February 10.00 - 20.00

Friday, 2 February 10.00 - 20.00

Saturday, 3 February 10.00 - 23.00

Sunday, 4 February 10.00 - 20.00

**Admission**

Full price € 6 | reduced price € 4 | Free for Card Cultura holders and during ART CITY Bologna 2024 (1 - 4 February)

**Information**

MAMbo - Museo d'Arte Moderna di Bologna

Via Don Minzoni 14 | 40121 Bologna

Tel. +39 051 6496611

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

[info@mambo-bologna.org](mailto:info@mambo-bologna.org)

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**Press Office for Settore Musei Civici Bologna**

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

Elisabetta Severino - Tel. +39 051 6496658 e-mail [elisabetta.severino@comune.bologna.it](mailto:elisabetta.severino@comune.bologna.it)

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

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