



**ART CITY Bologna**  
**27 January - 5 February 2023**

*Bologna, 27 January 2023* - The 2023 Italian art calendar opens with the 11<sup>th</sup> **ART CITY Bologna, 27 January - 5 February**.

With its institutional program of exhibitions, events, and special initiatives promoted by the **City of Bologna** and **BolognaFiere**, this art week returns as a prelude and accompaniment to **Arte Fiera**, once again relocated in wintertime, on the strength of its tradition as the oldest national trade fair and a unique venue for previewing the contemporary art scene, focusing on established artists and new generations.

Directed for the sixth year by **Lorenzo Balbi**, director of MAMbo - Museo d'Arte Moderna di Bologna, ART CITY Bologna keeps on reflecting on the richness and vitality of the city's contemporary culture via the wide-ranging program offered by a public/private network of institutions and organizations. As a cultural project collateral to the fair, ART CITY Bologna has found its distinctive feature for growth and development in the concept of space expansion and fluid boundary shifts. Along with a tight calendar of openings, events, and special initiatives, the multicultural audiences that regularly visit the city during Arte Fiera can live the experience of an entire city's collective participation, in which the spaces intensify and enhance the complementary possibilities of the exhibitions hosted. This widespread alliance between city, fair, art, and culture is unique and distinctive in the Italian panorama.

In 2023, the main program has been divided into **one special project** and **12 main projects**, a broadly representative approach to contemporary art. The program will be enlivened by **more than 150 events**, transcending the city's limits into an increasingly wide range of territorial centers covering Bologna's entire metropolitan area.

#### ● **Places**

Alongside the venues devoted to art, there is ART CITY Bologna's continuous search for spaces not typically used for exhibitions, forgotten ones or not well known by the general public. The works by the artists invited to deal with unusual contexts will once again have the possibility of generating **unexpected connections and revelations**.

For this 11<sup>th</sup> edition, the venues run the gamut by offering new experiences and renovated city views. The main program involves **Teatri di Vita**, **MAMbo - Museo d'Arte Moderna di Bologna**, **Nuovo Parcheggio Stazione** (New Station Parking) in **Via Aristotele Fioravanti**, **Sala Convegni di Banca di Bologna** at Palazzo De' Toschi, **Cassero LGBTI+ Center**, **Alchemilla** at Palazzo Vizzani, **LabOratorio degli Angeli**, **Pavillon de l'Esprit Nouveau**, **Oratory of San Filippo Neri**, **Palazzo Bentivoglio**, **Teatri di Vita - Study Room**, **Bagni di Mario (Conserva di Valverde)** and the **KAPPA-NÖUN** space, located in the municipality of San Lazzaro.

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#### • Visual identity

As with the two previous editions, the design and development of the visual identity confirmed the participation of **Filippo Tappi** and **Marco Casella**. If they were the star and Peter Pan that guided visitors in 2021 and Bologna's "explosion" as a galaxy in 2022, the graphics for 2023 stem from the assumption that art represents what we do not know. The key players in this imagery are monsters and fantasy figures inspired by those that appeared in ancient narratives and were used by Medieval and Renaissance cartographers to represent the unknown. The ideal reference is also Ulisse Aldrovandi (1522-1605), the founding father of the natural sciences, whose 500<sup>th</sup> birthday is being celebrated by Bologna. Aldrovandi dedicated the last pages of his *Naturalis Historia* to the theme of "celestial monsters", astronomical rarities that remain largely unexplained. As the two visual designers explain, "*The star of ART CITY Bologna is located in an unknown land, the most distant ever visited. The map of the metropolitan city of Bologna, populated by exhibitions, shows, and art events, becomes an unknown, elusive, dangerous, and ephemeral territory. Sirens, black holes, and terrifying vegetables appear in this new land. The focal point is the journey, not the destination or the return to normality but the transmutation, the disorientation which awakens the gaze. The monster points us to a mysterious place. It is exactly there we must go*".

#### • Special project

Continuing to experiment with the format has set it apart since 2018, with the contributions of leading international artists like Vadim Zakharov, les gens d'Uterpan, Romeo Castellucci, Gregor Schneider, and Tino Sehgal. Consequently, the special project again invites the audience to become immersed in genuinely living works of art with ***Have a Good Day!*** created by the all-female partnership of **Vaiva Grainytė** (author of the libretto), **Lina Lapelytė** (composer and musical director), and **Rugilė Barzdžiukaitė** (director and set designer), it will be presented at **Teatri di Vita** in three performances: **Friday and Saturday, 3-4 February at 8 p.m., Sunday, 5 February at 5 p.m.** As members of the Neon Realism collective, the three artists were awarded the Golden Lion for Best National Participation in 2019 with the Pavilion of Lithuania and the installation *Sun & Sea (Marina)*, curated by Lucia Pietroiusti, as part of the 58<sup>th</sup> International Art Exhibition of the Venice Biennale. Greeted worldwide by the public and critical acclaim, the US newspaper The New York Times defined the work as "*clever, charming and quietly subversive*". This surprising opera for ten cashiers, with a shopping mall background and piano, tells about the inner life of the female protagonists, showing what lies behind the forced smiles and mechanical greetings of "Good morning!", "Thank you!", and "Have a nice day!". The show transforms the daily alienation of faceless, robotic-looking cashiers into lively, brilliant characters whose biographies and secret thoughts become short personal dramas that merge into a familiar chorus. The criticism of contemporary capitalist society is expressed with irony, humor, poetry, and paradox, avoiding any moralistic judgment.

The performance *Have a Good Day!* by Vaiva Grainytė, Lina Lapelytė, and Rugilė Barzdžiukaitė has been produced by Operomanija. As special project of ART CITY Bologna 2023, the event is curated by Lorenzo Balbi and promoted by MAMbo - Museo d'Arte Moderna di Bologna, Lithuanian Cultural Institute, Lithuanian Embassy in Italy and Lithuanian Honorary Consulate in Emilia-Romagna, in collaboration with Teatri di Vita. Reservations available beginning 25 January on the website [teatridivita.it/product/have-a-good-day/](http://teatridivita.it/product/have-a-good-day/).

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● **Main program**

The main program opens ideally at **MAMbo - Museo d'Arte Moderna di Bologna** with **Atlantide 2017 - 2023**, a solo exhibition by the Italian video artist and director **Yuri Ancarani**, curated by Lorenzo Balbi. The exhibition was conceived as an "explosion" of the film *Atlantide* (2021), which premiered in the "Orizzonti" section of the 2021 Venice Film Festival and at numerous international festivals subsequently. It is an excursion into the research process and the numerous materials made over the approximately six years before, during, and after the film's production, during which the artist made a selection, giving them a new formalization. In an enveloping and immersive atmosphere, the audience can follow an extra-narrative that goes beyond the feature film, thanks to a series of never-before-seen content produced for the exhibition. *Atlantide 2017 - 2023* was made with the support of the Trust for Contemporary Art, thanks to the main sponsor Gruppo Hera, in partnership with PAC Padiglione d'Arte Contemporanea di Milano and IWONDERFULL, in collaboration with I Wonder Pictures, Dugong Films, and Rai Cinema. Furthermore, this initial **Led Wall Commission** project conceived by Arte Fiera is also dedicated to Yuri Ancarani. A 5x9-meter mega-screen at the entrance to Piazza della Costituzione will project the artist's videos, conceived explicitly for the billboard format and for viewing by those entering the district.

A 2-minute walk from the entrance of the **Bologna High-Speed Railway Station** in Via Aristotele Fioravanti, Xing presents **BSTRD**, a double appointment with the choreographer of Greek origin **Katerina Andreou** on the **Nuovo Parcheggio Stazione** (New Station Parking) - **Roof 5<sup>th</sup> floor**. The **performance** takes place on **Saturday 28 January at 9 pm** to be reactivated during **Arte Fiera** on **Saturday 4 February from 7 pm to midnight** as a **video installation** shot in the same place.

*BSTRD* is a powerful solo characterized by an explosive and contained energy that challenges the line between autonomy and authority, conditioning and free will. Inspired by the notion of impure and the practices of métissage and hybridization that also characterized the House culture stemming from New York and Chicago in the 1980s, Katerina Andreou develops a poetic embodied in a bastard figure consumed in a dance beyond any definition. With only a turntable as a partner, her body is inscribed in the instant, between the limits determined by effort and fatigue, exploring an imaginary geometry. Continuing its production of exhibitions on the international stage, Banca di Bologna is presenting the solo exhibition **Finding Form** dedicated to the work of German artist **Bettina Buck** in the **Banca di Bologna Conference Hall** at **Palazzo De' Toschi**. Curated by Davide Ferri, it is a collaboration with Bureau Bettina Buck. The exhibition restores the course of the German artist who died prematurely in 2018, starting from the foundational aspects of her poetics, mainly in sculpture, installations, and performances, and addressing some specific terms of her research: posture (of the body and sculpture, between body and object), gravity (as a force to which form submits), fall (as the resetting of the form), concealment (which allows us to imagine rather than see sculpture), and domestic (the immediate surroundings in which form becomes sculpture).

In the **Cassero LGBTI+ Center's** spaces, **Nathalie Djurberg's** grotesque world is encountered. She was awarded the Silver Lion at the 2009 Venice Biennale as the most promising young artist with Hans Berg. The video installation **Putting Down the Prey** is curated by Sabrina Samorì and promoted by MAMbo - Museo d'Arte Moderna di Bologna in collaboration with the Collezione Matteo Novarese and Cassero LGBTI+ Center. Plasticine plants and animals are called upon to interpret human drives and contradictions in the landscapes of the absurd created by the Swedish artist. In a perfect symbiosis with Berg's sophisticated soundtracks, Djurberg's stop-motion animations stage

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uncomfortable real-life themes like subjugation, exploitation, violence, and voyeurism through fantastic stories that exude cruelty and cynicism but also magic and romanticism.

**Alchemilla** presents the project *And We Thought III* by **Roberto Fassone + Ai Lai + LZ** at Palazzo Vizzani, curated by Sineglossa and promoted in collaboration with MAMbo - Museo d'Arte Moderna di Bologna. Ai Lai is an artificial intelligence that emerged in the spring of 2021; it has the remarkable ability to report psychedelic experiences. During its first few months of life, Ai Lai compiled thousands of short reports in which he recounted his relationship with magic mushrooms. The stories are very diverse fragmented brains, blue-eyed friends, and aliens in closets appear in them. In the summer of 2021, Ai Lai wrote about wanting to see Led Zeppelin films. He particularly talked about three titles - *The Doors*, *The Road*, and *Love Is Magic* - which, thanks to a careful restoration, are having their world premiere at ART CITY Bologna 2023.

**Eva Marisaldi's** *Guarda caso* project is a site-specific work conceived for the **LabOratorio degli Angeli**, curated by Leonardo Regano and promoted in collaboration with Galleria De' Foscherari. Marisaldi's work enters into a dialogue with this historical Bolognese restoration workshop in the deconsecrated Church of Santa Maria degli Angeli and the adjoining oratory. An intense, articulate confrontation has been woven between works reactivated for the occasion and new productions. The artist reinterprets the LabOratorio degli Angeli as an extensive transient archive, a temporary custodian of works and art objects that, in their chance encounter, tell a constantly evolving story. The exhibition *Under the Shadow of the Tree* is part of **Jonas Mekas 100!**, the international program of events celebrating the 100<sup>th</sup> anniversary of the birth of the Lithuanian-born film director and theorist. It has been curated by the duo Francesco Urbano Ragazzi at the **Pavillon de l'Esprit Nouveau** and promoted by MAMbo - Museo d'Arte Moderna di Bologna, the Lithuanian Cultural Institute and the Embassy of Lithuania in Italy, in collaboration with Home Movies - Archivio Nazionale del Film di Famiglia. The exhibition sets up a dialogue between the building - a housing prototype built in 1925 by Le Corbusier and Pierre Jeanneret, with a faithful copy reconstructed in Bologna in 1977 by Giuliano and Glauco Gresleri with José Oubrerie - and a body of works that took off the big screen the film diaries for which Jonas Mekas is known. As if it were a sound box, the entire Bologna pavilion is filled with the sounds of the audio diaries with which the artist recorded the flow of New York life. The tree towering in the center of the building, passing through its ceiling, is instead the element around which, through images, revolves a reflection on the role of nature in the filmmaker's work and who was a fundamental figure in the history of American avant-garde cinema.

In San Lazzaro di Savena, **KAPPA-NÖUN** hosts a solo exhibition dedicated to the German artist **Gerold Miller**, curated by Valerio Dehò and promoted by Marco Ghigi in collaboration with Artesilva. Since beginning in the 1990s, Miller has worked on the conceptual relationship between a work of art and the space in which it is placed, developing frame-paintings that defined the ambiguities of classical perspective coordinates. His method is conceptual, analytical, and rational, requiring careful cognitive participation on the viewer's part. All his works do not define an image but rather a boundary between sculpture and painting, between interior and exterior space. They simultaneously involve drawing, painting, sculpture, and architecture. They take the form of an object, establish an active space, and take shape through a minimalist concept.

The Fondazione del Monte di Bologna e Ravenna has sponsored and organized the site-specific installation at the **Oratory of San Filippo Neri** of *Seeking Blue Gold* by the Anglo-Argentinian duo **Lucy + Jorge Orta** and curated by Cristina Francucci and Tatiana Basso. The work focuses on water, one of the central meta-themes in the Ortas' poetics. Known as "blue gold", this basic need is the

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subject of controversial economic policies and unequal global distribution. The project's core consists of wooden artifacts from the rural world, which are still used in traditional irrigation systems. The aim is to instill in the viewer a seed from which new ideas and collective practices can germinate that is consistent with the operational aesthetics assumptions developed by the artists.

**Palazzo Bentivoglio** opens its exhibition spaces to a single-subject journey on **Patrick Procktor**, an essential but still little-known artist from the London art scene in the 1960s and 1970s. Curated by Tommaso Pasquali with setting up by Davide Trabucco, the exhibition **A View From A Window** is a core of works from Palazzo Bentivoglio's permanent collection to present the public with approximately sixty pieces, including paintings, watercolors, and drawings, dating from the early 1960s to the early 1990s. The exhibition's title is meant to emphasize the wholly peculiar and subjective nature of stubbornly figurative art, characterized by great independence, albeit fully set in its time: a portion of the world like that - expressly - visible at the window opening.

Curated by Caterina Molteni and produced by MAMbo - Museo d'Arte Moderna di Bologna, the operetta **The Teacher** by **Agnes Scherer** will be staged for the first time in Italy in **Teatri di Vita's** historical **Study Room**. This insightful reflection on power dynamics reveals the systemic dependence between those who lead and those who remain in subordinate positions by belonging to a class or a minority. The German artist has set up a parody of the relationship between the figure of a populariser-teacher-leader and his audience, evoking different "indoctrination" scenarios. As often happens in her work, imagery from the past echoing archetypal narrative forms (myth, parable, fairy tale, legend) becomes mirrors through which to read contemporary society.

Finally, the large-scale sculptural installation **Fugitive of the State(less)** by the British artist **Dominique White**, curated by Giulia Colletti and promoted by MAMbo - Museo d'Arte Moderna di Bologna in collaboration with the Associazione Succede solo a Bologna, acts as a perspective vanishing point of the octagonal hall of the **Bagni di Mario (Conserva di Valverde)**. It was built in 1563 by the architect Tommaso Laureti to feed the Neptune Fountain. The **Stateless** concept indicates a non-space without time or restrictions, an altered state beyond the State, in which **Blackness** exists undisturbed. It is a utopia inhabited by castaways, fugitives, and the free. According to the Occupiers of the State, the **Stateless** and fugitives do not exist and are not recognized. The fugitive can be killed or choose to self-destruct, passing to the **Stateless** across the sea. Until then, the fugitive remains in limbo. White's sculptural installations are composed of natural materials manipulated by the wind, the sea, and the artist. Often displayed in a suspended state, they summarise a series of presences and potentialities (real, virtual, historical, speculative) implicated in **Black** consciousness.

After the first edition's success in 2022, the **Accademia di Belle Arti di Bologna** (Academy of Fine Arts in Bologna) is repeating **ARTalk CITY**, the series of morning discussions in the main lecture hall, coordinated by Maria Rita Bentini. Some artists involved in the main program include Yuri Ancarani, Roberto Fassone, Eva Marisaldi, Lucy + Jorge Orta, and Tommaso Pasquali, curator of Patrick Procktor's solo exhibition. They will talk about themselves, discussing the artistic project conceived for ART CITY Bologna 2023 and conversing with curators and lecturers.

● **Museums, Foundations, Institutional Spaces | Bologna Gallery Association | Independent exhibition spaces and galleries**

The participation of the city and the metropolitan area's public and private **museums, foundations, and institutional spaces** has been confirmed. They will offer a full schedule of exhibitions,

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performances, events, installations, talks, and meetings, highlighting the strength of a widespread pluralistic cultural system, a generator of creative energies and connections.

The **Bologna Galleries Association**, with Italian and international art exhibition events, and the **Fondazione Cineteca di Bologna**, whose film festival encompasses cinema, photography, and art, are also participating in Bologna Art Week.

There is no shortage of exhibitions and other initiatives organized by **individuals, galleries and independent exhibition spaces** in the articulated program of ART CITY Bologna, completing an artistic array that explores the most innovative expressions of contemporary art.

- **ART CITY White Night Saturday 4 February 2023**

The vivacious atmosphere of the White Night of Art, one of the most eagerly awaited and popular events among the public, returns on **Saturday, 4 February**, owing to the possibility of enjoying the city's artistic offerings in the evening hours as well, through the cultural and commercial businesses ready to extend opening hours until midnight.

- **The public. Access information**

To encourage accessibility, public circulation, and sharing, **free admission** to all the events included in the main program remains confirmed in 2023

For up-to-date information on opening hours and exhibition venue admission, we recommend consulting the [artcity.bologna.it](http://artcity.bologna.it) website.

- **The guide and other tools to help you find your way around the program**

Program information is available in two different publishing formats, also designed visually by Filippo Tappi and Marco Casella. They can accompany you throughout the event and be kept at the end. In addition, the bilingual Italian/English **guide booklet** contains curatorial texts and descriptions of the thirteen venues on the main program, where it will be distributed. Finally, to find your way around all the events included in the program, a **map** in Italian is available at the main venues of the ART CITY Bologna 2023 circuit, the Bologna Welcome tourist information points, and the Arte Fiera pavilions.

The complete ART CITY Bologna 2023 program is available at [artcity.bologna.it](http://artcity.bologna.it).

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## INFO SHEET

### **ART CITY Bologna 2023 is promoted by**

Municipality of Bologna and BolognaFiere in occasion of Arte Fiera

### **Artistic director**

Lorenzo Balbi

### **Coordination**

Settore Musei Civici Bologna | Area Arte Moderna e Contemporanea

### **Dates**

27 January - 5 February 2023

### **Entrance**

free

### **Website**

[artcity.bologna.it](http://artcity.bologna.it)

### **Social media**

Facebook Art City Bologna

Instagram @artcitybologna

#artcitybologna

### **Press Office**

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