

Promenade Bologna



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Disclosing Bologna through the voice of its citizens

Giuseppe Oliverio, founder of PhMuseum 52

Bologna has been a place of encounter and exchange since time immemorial. It was already thus in Roman times, when the Via Emilia made the city a strategic crossroads, and more so again with the birth of the University – the world's oldest – which has attracted students from every nation since 1088. This constant traffic of people, goods and thought has allowed Bologna to grow and prosper, to change and innovate. Naturally, it has also become a siren for countless artists, seduced by its cultural ferment. Painters, sculptors and architects in every era have graced our city and left their mark, as is evident to anyone who walks our streets. This Promenade is dedicated to them and to the artistic heritage of Bologna, from the Middle Ages, through the Renaissance and up to the more contemporary arts endeavours that make life richer for the city's residents and more attractive for visitors from other parts. And which shows us how Bologna has always been a crucible of innovation, experimentation and research. A city whose roots extend to the future.

Matteo Lepore

Mayor of the Metropolitan City
and Municipality of Bologna

Tourists have come back to Bologna. And awaiting them is a season of art and culture with a plethora of initiatives to cater for all tastes. A truly vibrant city with art everywhere: a walk along the shaded UNESCO Porticoes will feel like being in an open-air museum, full of things to amaze visitors and Bologna citizens alike. Bologna is well-known as a medieval city, with its towers and Gothic basilicas, but not everyone people realises that it also boasts masterpieces of Renaissance art, less evident but no less fascinating. The itineraries on this promenade will guide your discovery of the city's cultural heritage, ranging from medieval to Renaissance to contemporary art, proving that Bologna, with the MAMbo and the annual ArteFiera, is once again an up-to-the-minute destination looking to the future. Start your journey with expert guides who will reveal the unseen artworks and hidden sides of the city.

Giovanni Trombetti

Former President of Bologna Welcome

Art and people, people and art. This issue of Promenade will focus on this inseparable combination, which has been an intrinsic feature of Bologna for centuries and has never more visibly so than today. And even if Bologna was declared a UNESCO City of Music in 2006, there is no denying that its links with pictorial, sculptural and visual art are just as strong. The recent arrival of the Portrait of Pope Julius II therefore offers an opportunity to rediscover the Renaissance side of a city known more for its medieval and contemporary character. At the entrance to the tourism trade fair held in Rimini recently, a sign emblazoned in large letters declared that there is always something new to discover in Italy. A statement as high-sounding as it is true. We are confident that the same is no less true for Bologna, and in the following pages you will once again have proof of this.

Mattia Santori

President, Territorio Turistico
Bologna-Modena

An itinerary among the city's works of art. It is marked out by the great exhibitions, cultural heritage, focus categories and special spaces, all featuring in this issue of Promenade. It is marked out also by the paintings and sculptures found all around Bologna, surprising, moving, and nourishing our souls. You won't lose your way with this new issue of Promenade, but if that should happen, it will be to discover surprising and hitherto unseen works. It seems as if we have entered a painting, a living, moving fresco, without us realising it. A fresco called Bologna, where the main character is whoever walks through the city or experiences the area, be they locals or incomers. I invite you to enter this painting, to give yourself over to the guides who have mapped out the itineraries, because, yes, Bologna is a living, contemporary and young city but it is so because it has an ancient strength, built upon its history. Because it has a soul nourished by art that issues forth, that opens like a door or a portico, that welcomes and encompasses all.

Valerio Veronesi

President, Bologna Chamber of Commerce

Renaissance Art



Presented by
Mirella Cavalli

Curator of the collections of the Bologna National Art Gallery.
In the service of the Ministry of Culture since 1997,
she previously worked in the Superintendency, dealing
in particular with the protection of cultural heritage.

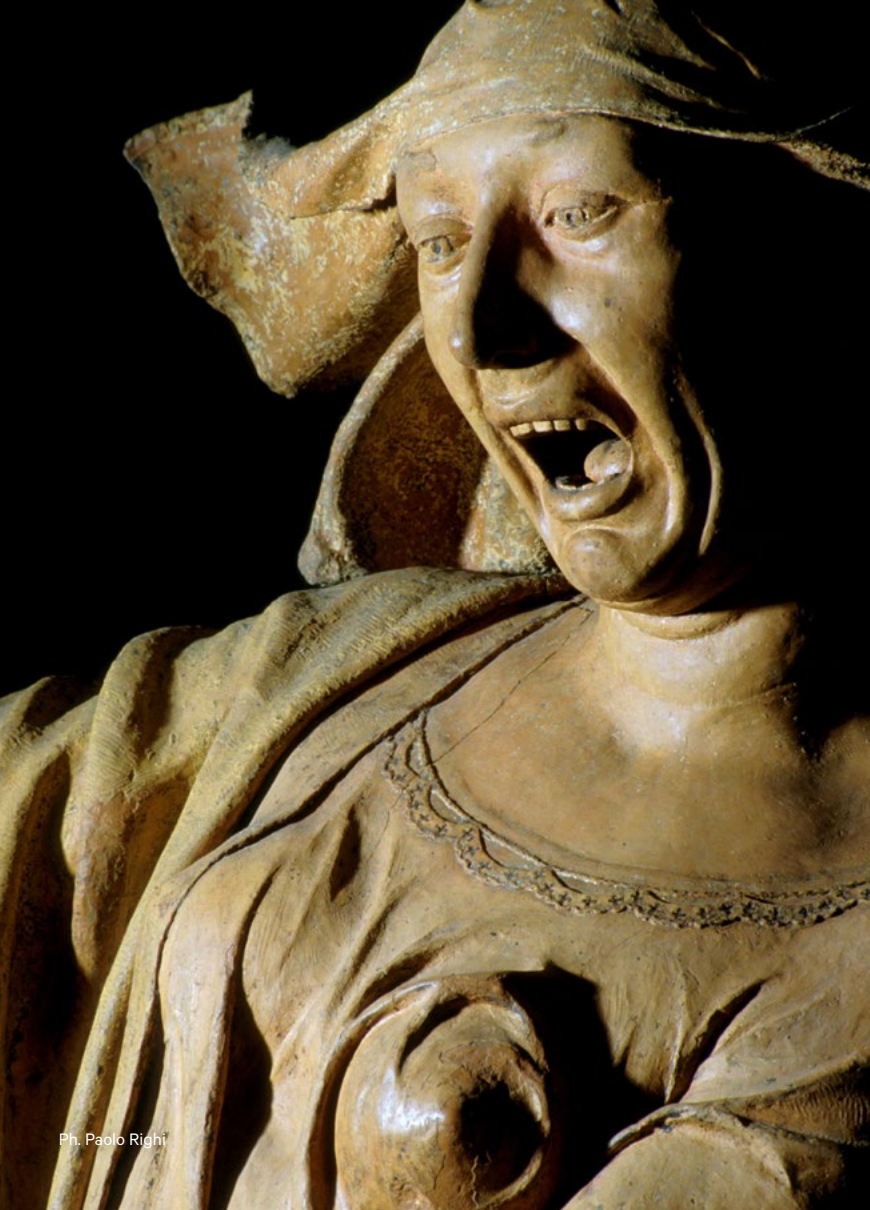
Bologna experienced two Renaissance periods, first with the Bentivoglio family, then with the power of the Church vested in Pope Julius II, during which it attracted renowned artists and acquired wealth with priceless works

N. Pisano, N. dell'Arca, Michelangelo, A. Lombardi Ark of San Domenico

We begin our Renaissance tour at the Basilica of San Domenico. Inside, in the sixth chapel on the right, we find the sumptuous Ark of San Domenico, the monument that houses the sarcophagus containing the remains of the saint of Guzmàn. Three centuries of history and the sculptures of four great artists coexist in glorious harmony. The reliefs depicting episodes from the saint's life and miracles were created in 1267 by Nicola Pisano. Renaissance artists were responsible for the completion of the Ark. Niccolò d'Apulia, also given the appellation "dell'Arca" for this commission, worked on the Ark between 1467 and 1473, creating the cymatium and most of its sculptures, as well as the candelabra-bearing angel on the left. The angel's counterpart on the right was sculpted by Michelangelo Buonarroti in 1494. The sculptural realism of the Tuscan artist's angel, its flawless integration of anatomy and drapery, and the expressiveness of its face juxtapose the young Michelangelo's innovative skill in contrast to the refined harmony of Niccolò's angel. Michelangelo was also responsible for the *Saints Procolo and Petronio* whereas the stela beside the two angels was created by Alfonso Lombardi in 1532, as was the *Adoration of the Magi* and other episodes from the life of St. Dominic.

Basilica of San Domenico
Piazza di San Domenico 13, Bologna
bwelcome.it/domenico





Niccolò dell'Arca

Lamentation over the Dead Christ

Niccolò d'Apulia became known as Niccolò dell'Arca after creating the tomb of St. Dominic. The renown he gained from this work led to his most famous commission: *the Lamentation over the Dead Christ*, a Group of seven terracotta sculptures housed in the chapel at the end of the right-hand nave of the church of Santa Maria della Vita. The representation of sacred stories was widespread in the Renaissance period and offered a way to emotionally engage the faithful through the characters' anguish as they witnessed the death of Jesus. The emphatic gestures, heightened expressions of sorrow, heart-rending laments and complex folds of the dishevelled garments truly capture the imagination. For the spectator it is a spell-binding experience. Gabriele d'Annunzio renamed the sculpture the "Scream of Stone", an effective and very apt description of this incredible masterpiece. Lamentations similar to this work by Alfonso Lombardi in the Cathedral of San Pietro can be found in other churches in Bologna, which I invite you to seek out and visit.

Church of Santa Maria della Vita
Via Clavature 8-10, Bologna
genusbononiae.it/en

Alfonso Lombardi Funeral of the Virgin

Next to the church is the Oratory of Santa Maria della Vita, which houses another highly interesting group sculpture in terracotta: the *Funeral of the Virgin*, executed by Alfonso Lombardi between 1519 and 1522. Scenically placed within a raised niche, the fifteen sculptures depict an episode narrated in the Apocryphal Gospels and in Jacopo da Varagine's The Golden Legend: during the funeral of the Virgin, a Jewish priest attempts to overturn the bier but is stopped by a heavenly angel, who punishes him by cutting off his hands. The moment captured by the sculptor shows the apostles frozen in expressions of disappointment, while the Jewish priest lies on the ground closest to the spectator in an attitude of horrified disbelief. The poses of the characters pay homage to the great Raphael, particularly his frescoes in the Vatican's Raphael Rooms and the tapestry cartoon in the Sistine Chapel depicting the *Death of Ananias*, a composition that has been widely distributed as a print.





Amico Aspertini Pietà with Saints

There are many works from the Renaissance period in the Basilica of San Petronio, ranging from the three portals that greet us at the parvis, to the long series of sculptures and paintings inside the church. These works notably include one of the city's most unique paintings: *The Pietà with Saints Mark, Ambrose, John the Evangelist and Anthony the Great*, created in 1519 by Amico Aspertini for the Garganelli chapel, third on the right towards the altar. Swathed in shadow under a cloud-strewn sky pierced by beams of divine light, the saints share in the sorrow of the Virgin. She is depicted bearing her deceased Son across her knees, in keeping with the iconography typical of German art. Aspertini's eccentric and anti-classical style renders this work particularly moving and expressive.

F. Francia, L. Costa Bentivoglio Chapel

At the end of the left nave of the Basilica of San Giacomo Maggiore we find the Bentivoglio Chapel, the prized place of worship of the city's ruling family during the golden years of the Renaissance. The decoration was mainly the work of Lorenzo Costa, while the altarpiece was created by Francesco Francia. Both were artists at the court of Giovanni II Bentivoglio, who is portrayed with his sizeable family in the large painting we see on the wall to the right. Watched over by the beneficent Madonna with Child on the high central altar, Giovanni II, his wife Ginevra and their eleven children are arranged symmetrically with the girls on the left and the boys on the right. For this painting they are immortalised in solemnly formal poses and refined, minutely detailed clothing. The inscription, placed by Lorenzo Costa on the plaque painted at the base of the throne, tells us that the family portrait was completed in August 1488.





F. Francia, L. Costa, A. Aspertini Frescoes of Saints Cecilia and Valerian

The portico of the Basilica of San Giacomo Maggiore leads into the Oratory of Santa Cecilia, an enchanting stop-off for the cycle of frescoes along the side walls showing stories of Saints Cecilia and Valerian. This is the best preserved and most artistically interesting mural decoration of the Bolognese Renaissance. Created by the artists Lorenzo Costa, Francesco Francia and Amico Aspertini between 1505 and 1506, this cycle was the last major decorative commission from Giovanni II Bentivoglio, shortly before his expulsion from the city by Pope Julius II (1506). The narrative unfolding in ten frames is the result of a collective effort by the leading Bolognese painters in those years. We can recognise the diversity of style and intent, from the balanced compositions of Francia and Costa, to the restless and imaginative solutions of Aspertini.

**Oratory of Santa Cecilia
Via Zamboni 15, Bologna
bwelcome.it/saintcecilia**

Francesco Francia Bentivoglio Adoration

The National Gallery exhibits many of the most representative paintings of Renaissance art in Bologna. They originate mostly from the city's churches and were brought here following the Napoleonic requisitions. Here are some examples of works that will entice you to explore the entire museum.

Francesco Francia, well-represented in the collection, is the creator of the *Bentivoglio Adoration*. This unusual nativity scene has, along with the Holy Family and Saints Augustine and Francis, two sons of Giovanni II Bentivoglio, governor of the city: Anton Galeazzo and Alessandro. Anton Galeazzo, who we see kneeling beside the Virgin in the robes of a pilgrim, commissioned the painting in 1498 upon his return from a trip to the Holy Land. The young man standing to the right is his brother Alexander. He is dressed as a shepherd but wears on his head a riband of oak leaves – a symbol of victory, evoking his profession as a captain of arms.

The sharp light, the brilliant, select colours of the drapery and the refined execution of detail are the key features of this fascinating painter.





Perugino Scarani Altarpiece

The development of the Bolognese Renaissance was driven in no small measure by the arrival of important “foreign” artists’ works in the city. One such example was this painting by Perugino on commission from Gabriele Scarani, for installation in his family chapel in the church of San Giovanni in Monte. The work was executed in Florence with the help of assistants; indeed, Perugino’s arrival in Bologna around 1500 proved to be influential for local artists: we note an increased affinity with the methods of the Umbrian painter and his rapt sweetness, in the heads of saints silhouetted against the blue sky. The Madonna with Child centrally seated in the mandorla and surrounded by angels is adored by Saints Michael the Archangel, Catherine of Alexandria, Apollonia and John the Evangelist, positioned symmetrically in a trapezoid arrangement. This setting allows for a full view of the vast and admirably differentiated landscape including hills, trees, valleys, mountains and a turreted village, stretching towards the distant horizon.

Raphael

The Ecstasy of St Cecilia

The stylistic excellence of this masterpiece by Raphael in his later years hugely influenced Bolognese artists; it in fact would prove to be a turning point for the evolution of local painting until the 17th century. Executed for the Duglioli chapel in the Church of San Giovanni in Monte, it depicts the moment when the portative organ, a symbol of earthly joys, slips from Cecilia's hands as she turns her gaze up to the choir of angels, the emblem of divine love. The saints flanking Cecilia are not involved in the mystical experience; instead it is in their gazes that we see expressed the idea of absolute love, as opposed to earthly love. Paul contemplates the musical instruments lying on the ground, broken and unusable, symbolising the transience of earthly things. John and Augustine gaze intensely at each other, while Mary Magdalene addresses the faithful, inviting them to partake in the mystery and showing the jar containing the oil with which she, moved by love, anointed Christ's feet.





Innocenzo da Imola New Sacristy (Night Choir)

Trips to the famous Bolognese hills are particularly pleasant for their delightful scenic beauty and the views of the city that open up below. The hilltop terrace of the Church San Michele in Bosco offers a breathtaking panoramic view! Whether you arrive on foot or by car, your journey is well worth it: inside is the *New Sacristy (Night Choir)*, a key exemplar of the fervent Raphaellite devotion of Bologna artists active around the 1520's. The monumental scale of the figures and compositional choices of the great Raphael are reprised in the frescoes by Innocenzo da Imola that adorn the apse wall and the lunettes above. The arrangement of the apostles in *the Transit of the Virgin* frescoed on the apse wall recalls Raphael's *The School of Athens*. One of Raphael's last works, the *Transfiguration* in the Vatican Art Gallery, is reprised in the similarly-themed scene that adorns the wall opposite the apse. It is attributed to Girolamo da Carpi in collaboration with Biagio Pupini.

Church of San Michele in Bosco
Piazzale di San Michele in Bosco 3, Bologna
bwelcome.it/michelechurch

Focus

Bologna and Modena in terracotta

Perishable compared to other materials, yet capable of conveying the truest of human expressions,

terracotta has been the subject of much debate over the years and was widely used by the master sculptors in Bologna and Modena. In Bologna we have Niccolò dell'Arca's the *Lamentation over the Dead Christ* in the Church of Santa Mariadella Vita, the life-size group sculpture that utterly captivates the spectator's gaze. The Cathedral of San Pietro houses another interpretation of the same theme by Alfonso Lombardi, which impresses with its intense rendering of the characters' pain and sorrow. Realism also informs the work of Guido Mazzoni of Modena. In the 15th century he depicted his subjects in their full physical form, as evidenced in the *Lamentation over the Dead Christ* in the Church of San Giovanni Battista and in the *Madonna Feeding the Child* in the Cathedral of Modena. Antonio Begarelli, on the other hand, prefers a very rational and harmonious representation of beauty as a way of communicating universal feelings. Indeed, the *Madonna of the Square* in the Sacred Art Room in Modena Civic Museum and the *Lamentation over the Dead Christ* in the Church of Sant'Agostino leave the viewer awestruck.

Find out more at

bwelcome.it/terracotta



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Medieval Art



**Presented by
Massimo Medica**

An art historian and university lecturer, he has worked at the Civic Museum of Ancient Art in Bologna since 1984 and has served as its director since 2001. His fields of research and study are medieval and Renaissance art. He has spoken widely on the subjects in the public arena, including at international exhibitions.

Medieval Bologna is famous for its many towers and walls, defensive fortresses, secrets and legends. But what is hidden behind it all? A wealth of highly valuable works of art inviting you to discover the Middle Ages



Courtesy of Bologna Civic Museums Sector

Ark of Giovanni di Andrea

The Civic Medieval Museum can give the visitor a first taste of the city's culture during the medieval age. This was a time when Bologna's diversity enabled it to compete with the most important European capitals. This is evidenced by the ancient sepulchral monuments of the professors of that era. Noteworthy among these is the ark of the famous legal scholar Giovanni di Andrea (1348), who is depicted twice: deceased on the lid, and also in the act of teaching his students, in an image that transmits the immediacy of his gestures.

Civic Medieval Museum
Via Manzoni 4, Bologna
museibologna.it/arteanticaen



Courtesy of Bologna Civic Museums Sector

Fragments of the lost portals

Continuing towards Via Indipendenza, a stop-off at the Cathedral of San Pietro is a must. Not everyone may know that the crypt contains some important remains of the ancient portal of the cathedral, found during the restoration works on the bell tower. These fragments, dating back to the 12th century, were from the jambs of the three portals that originally adorned the façade of the church, as evidenced by extant iconography, which features telamon figures with tendrils, fantastic animals and scenes from the life of Jesus.

Cathedral of San Pietro
Via Indipendenza 9, Bologna
bwelcome.it/saintpietro



Courtesy of Bologna Civic Museums Sector

Giovanni da Modena, Bolognini Chapel

In the Basilica of San Petronio is the famous Bolognini Chapel, fourth on the left side, whose precious adornments dating to the 15th century can still be admired. This vast undertaking is the work of Giovanni da Modena. Between 1411 and 1412 he painted the walls with the stories of the Magi, of Saint Petronius and the great scenes from Heaven and Hell. The horrendous infernal punishments shown in the illustrations perhaps refer to the troubles of the Church at the time, which had been torn apart by the Great Schism.

Basilica of San Petronio
Piazza Maggiore, Bologna
bwelcome.it/petronio



Courtesy of Bologna Civic Museums Sector

Nicola Pisano, Ark of San Domenico

Not far from San Petronio is the Basilica of San Domenico, containing a wealth of important artistic works. The most valuable item is the marble Ark of the Saint, resulting from the work of various artists who were active there over several centuries. The oldest part, consisting of the sarcophagus depicting stories of St. Dominic, is attributed to Nicola Pisano and his workshop, who completed it in 1267. Before its transformation during the Renaissance, the ark was supported by columns and figured supports, which are now housed in various museums in Italy and abroad.

Basilica of San Domenico
Piazza di San Domenico 13, Bologna
bwelcome.it/domenico



Courtesy of Bologna Civic Museums Sector

J. and P. Dalle Masegne, Marble Altar

After St. Dominic, I would recommend a visit to the other great Basilica, named for St. Francis. This is surely one of the most beautiful examples of nascent Italian Gothic architecture. Admiring the precious marble altarpiece of the high altar today, we find it hard to believe that in its time it may have provoked a heated row between the two Venetian sculptors to whom it was entrusted: Jacobello and Pier Paolo Dalle Masegne on the one side, and the patrons, the Franciscans, who did not like the work.

Basilica of San Francesco
Piazza Malpighi 9, Bologna
www.welcome.it/saintfrancesco



Courtesy of Bologna Civic Museums Sector

Vitale da Bologna, Madonna of the Teeth

A walk along Strada Maggiore leads to Palazzo Davia Bargellini, where the museum of the same name was established in 1920. Housed within its walls is the *Madonna of the Teeth*, one of the few dated works of the artist Vitale degli Equi, also known as “delle Madonne”. The painting give ample testimony to the rich painting culture of fourteenth-century Bologna. The Virgin is rendered with great elegance but also has an identifiable attitude taken directly from everyday life, resulting in a light-hearted, and affectionate transposition of the sacred theme.

Davia Bargellini Museum
Strada Maggiore 44, Bologna
museibologna.it/arteanticaen



Courtesy of Bologna National Art Gallery

Giotto, Polyptych

Sometime around 1333-1334, Giotto came to Bologna to fresco the lost Great Chapel of the Galliera Fortress. Although no trace of this glorious endeavour remains, we do have evidence of the artist's work in the signed polyptych with the Virgin and Saints, now housed in the National Art Gallery. In fact, it cannot be ruled out that this valuable painting originally may have been part of the decorations of the destroyed fortress, the ruins of which can be seen in the bus station area.

Bologna National Art Gallery
Via delle Belle Arti 56, Bologna
pinacotecabologna.beniculturali.it



Visit the Clock Tower and Municipal Art Collections museum

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mybologna.app/clocktower

Focus

The Middle Ages beyond the city walls

The Middle Ages is architecture as well as painting and sculpture – and beyond the centre there is much to discover.

The Sforzesca Castle in Dozza is an essential stop-off for fans of the Middle Ages. It began as a monumental site and was later developed by Caterina Sforza, becoming a fortified castle. During the Renaissance it was used as a noble residence. In Imola, the Museum of San Domenico - City Art Collections houses fragments of Gothic window decorations in the dormitory of the former medieval convent. Set in the Bolognese plains, the town of Minerbio is the location of Isolani Castle and its decorative frescoes by Amico Aspertini. The structure was built in 1403 by the Isolani noble feudal family as a defensive stronghold. A notable structure in Sala Bolognese is the Parish Church of Santa Maria Annunziata and San Biagio, a 1906 building in the Lombard-Romanesque style, built in upon the remains of an early Christian temple. In the Apennines, medieval charm is found amidst unspoilt nature in the little village of Lustrola in Alto Reno Terme. Delightfully set among chestnut woods, the village recently turned 1,000 years old. Not to be missed is the Parish Church of Roffeno in Vergato, also known as the Church of San Pietro. Built around 1155, this little hidden gem is Romanesque in origin.

Find out more at

bwelcome.it/middleages



Romanesque parish church, Sala Bolognese. Ph. Piergiorgio Sorgetti

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Contemporary Art



**Presented by
Lorenzo Balbi**

Director of MAMbo - Bologna Museum of Modern Art since 2017, when he became Head of the Modern and Contemporary Art Area of the Bologna Civic Museums Sector. Since 2018, he has been artistic director of ART CITY Bologna, a series of exhibition events in the city promoted as part of the Arte Fiera modern art fair.

A crucible of visual arts, performance, urban and graffiti art, Bologna past and present has offered its public spaces as a prestige site of study and research for several generations of modern and contemporary artists



©Marco Augusto Ghilardi for BW

Giorgio Morandi

A tour of the contemporary art scene must surely begin in the Morandi Museum, located in the premises of the old "Bread Oven", a charitable organisation close to central station. The museum houses the largest public collection of the work of Giorgio Morandi, a mainstay of 20th century Italian art with indelible links to the city. It is impossible to single out just one work: the body of work traces the Bolognese master's artistic journey, focusing on techniques, themes and sources of inspiration.

Morandi Museum

Via Don Minzoni 14, Bologna

mambo-bologna.org/en/museomorandi



©Marco Augusto Ghilardi for BW

Renato Guttuso, Togliatti's Funeral

Next door to the Morandi Museum is the MAMbo - Bologna Museum of Modern Art, where you can visit the permanent collection of one of the oldest public institutions dedicated to modern and contemporary art in Italy. The best-known work is *Togliatti's Funeral* (1972) by Renato Guttuso. It is not only the most famous painting by this important artist, but is also a work that symbolises pride in solidarity and belonging, while also portraying the political and social history of the city. The painting has been on permanent display at the Bologna Gallery of Modern Art since its opening in 1975.

MAMbo

Via Don Minzoni 14, Bologna

mambo-bologna.org/en



©Matteo Monti

Giuseppe Maraniello, Untitled

Cavaticcio Park contains many significant contemporary works, including *Bologna Star* (2008) by Gilberto Zorio, the great sculpture *Untitled* (1997) by Giuseppe Maraniello, and *Shield with Fountain* (1987/1993) by Mimmo Paladino. And also *Three Columns (Circular Mass/Cylinder Constructed/Entirely Severed Column)*, 1970, by Arnaldo Pomodoro. The work was moved here after a long sojourn in the centre of Piazza Verdi in the heart of the university area, where the students made it part of their public discourse.

Cavaticcio Park
Via Azzo Gardino, Bologna
bwelcome.it/cavaticciopark



Courtesy of ZimmerFrei

ZimmerFrei, Big House

Walking up from Cavaticcio Park, you pass another very important cultural institution of the city: the Bologna Cineteca and its Lumière Cinema. Right in front of the entrance in Via Azzo Gardino, you can see *Big House* (2009-2011) the light installation by ZimmerFrei. This is one of the many examples of Bologna's continued commitment to art activity in public spaces.

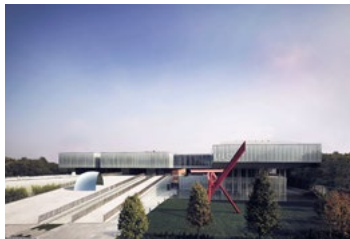
Lumière Cinema
Piazzetta P.P. Pasolini 2/b, Bologna
cinetecadibologna.it



Kinkaleri, Wanted

Another exhibit in the catalogue of public art is this work by Kinkaleri. The project was initiated by xing, one of the many cultural associations that shape Bologna's art scene. *Wanted* (2007) started the process of placing numerous 'W' signs at different points in the city: these strange images appear as an upside-down metro railway symbol, alluding to an imagined underground line without trains but with an idealised route made by people, who connect imaginary stations as they walk.

Sottopasso by Piazza Re Enzo
Piazza Re Enzo, Bologna
xing.it

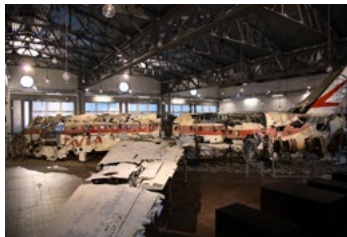


Courtesy of Fondazione MAST

Anish Kapoor, Reach

Moving on, an essential stop-off is MAST, a foundation for research and innovation in photography and industrial photography. The foundation produces, organises and promotes Foto/Industria, a biennial exhibition of photography focusing on the industry and work that takes place in various locations around the city. Directly opposite the building is *Reach* (2017), an impressive work by Anish Kapoor, which is the characterising feature of the foundation entrance.

Fondazione MAST
Via della Speranza 42, Bologna
mast.org

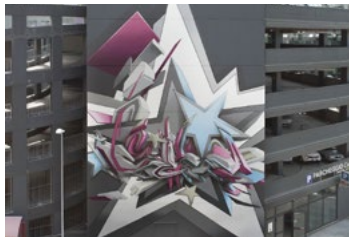


Ph. Sandro Capati

Christian Boltanski, About Ustica

Our walk now leads to the Ustica Memorial Museum, built around the wreckage of the Itavia DC9 that was shot down in Italian airspace on 27 June 1980, killing 81 people. Inside we can see the permanent installation *About Ustica* (2007), created by Christian Boltanski, one of the art world's most significant contemporary figures, recently deceased. The work contemplates the idea of shared memory and how it can be handed down over time.

Ustica Memorial Museum
Via di Saliceto 5, Bologna
mambo-bologna.org/en/museumustica



© Frontier. The Line of Style

Daim, Corner to Corner

The artistic impulse in Bologna is very much related to urban art and the various forms of art in public spaces. There are works by important Italian and international street artists including Blu and Ericailcane, as well as manifestations of projects such as Frontier. The Line of Style (2012) is one such work created by Daim in Via Fioravanti, a short distance from the former site of Link – the activist and community centre that was one of the most dynamic elements of the city's cultural production.

Daim
Via Fioravanti 10, Bologna
mirkoreisser.de/en

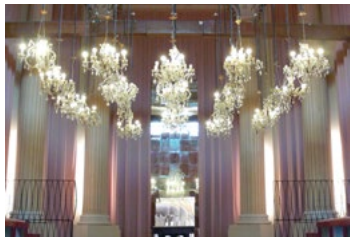


©Luca Ghedini

Margherita Morgantin, COSINUS (Cosmic Winds)

Moving away now from the historic centre, we go in search of the many sights located in more outlying places, including beyond the city boundaries. Our first stop is the Boschetto Lungo Reno Gardens (Barca District). Here we find the work *COSINUS (Cosmic Winds)* by Margherita Morgantin. Jointly sponsored by MAMbo and xing, the installation was presented as part of ART CITY Bologna 2021, a key annual event for contemporary art in the city.

Lungo Reno Gardens
Via G. Chiarini 6, Bologna
xing.it



Flavio Favelli, Waiting Room

The Certosa Monumental Cemetery is a veritable open-air sculpture museum displaying the works of many important artists. A highly recommended exhibit is found in the Pantheon room dedicated to secular funerals: here you will find the installation *Waiting Room* (2008), by Flavio Favelli, one of Bologna's best-known working artists. Compared to the original structure, the space has been completely overhauled in terms of aesthetics and functionality, also through the use of recovered materials.

Certosa Monumental Cemetery
Via della Certosa 18, Bologna
certosadibologna.it



© Lab051 per BW

Luigi Ontani, The Fountain

The last part of the tour takes us on the Via Porrettana, up into the Tuscan-Emilian Apennines, offering the chance to pause in wonderful places such as the church of Santa Maria Assunta di Riola, designed by Alvar Aalto, or the Rocchetta Mattei, before moving on to Vergato, birthplace of Luigi Ontani, an Italian artist of great stature. Here you can admire the fountain he created in tribute to his birthplace: *Ren Vergatell'Appennin Montovolo* (2019).

Fountain by Luigi Ontani
Piazza Giovanni XXIII, Vergato (BO)
bwelcome.it/ontani-en



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mybologna.app/walkingtour

Focus

Contemporary art galleries

In Bologna, art is everywhere: in the squares and alleyways, on the faces of people gazing at the clear, limpid sky or in the eyes of children playing hide and seek in the fog.

Freedom of expression, in its myriad forms, reigns supreme. It fosters free thinking and its untrammelled flow. This concept is put into good practice by the excellent work of the Association of Modern and Contemporary Art Galleries Confcommercio Bologna, which encourages the visitor to engage in everyday artistic exploration. The art galleries are a cornucopia of artistic and cultural research. They are also free of charge and always open, and run special programmes during important events such as Arte Fiera – Bologna's longest-running modern and contemporary art fair, which welcomes artists and enthusiasts from all over the world every year. Bologna's offer includes an impressive 15 ASCOM galleries all to be discovered: L'Ariete artecontemporanea, Art Forum, Di Paolo Modern and Contemporary Art Gallery, Car DRDE, 56 Art Gallery, Maggiore Art Gallery, Foscherari Gallery, Enrico Astuni Gallery, Forni Gallery, Più Gallery, Stefano Forni Gallery, Studio G7 Gallery, Labs Gallery, Otto Gallery, P420.

Find out more at
bwelcome.it/ASCOMgalleries



Ph. Lorenzo Burlando

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Disclosing Bologna

Present-day Bologna, the result of behind-the-scenes work, commitment to social and territorial promotion, excellence, local and adopted citizens.

Founder of PhMuseum

Giuseppe Oliverio



From the left: Rocco Venezia (Curator), Alex McFarlane (Web Developer) and Giuseppe Oliverio (Director), PhMuseum Ph. Aurora Benini

Interview with the founder of PhMuseum and creator of international photography festival

Can you briefly describe your work and its impact on the local area and community

PhMuseum is a platform that explores contemporary photography and supports artists as they learn and grow. The project is one of the pioneers of online exhibitions (2013) and distance learning (2017). In the course of its history, it has developed a series of prestigious photography awards and worked with organisations such as Vogue Italia, TIME and World Press Photo. We recently moved to Bologna, where we opened the PhMuseum Lab (2020), an exhibition and training space where international artists engage with the local community. We also set up PhMuseum Days (2021), an international photography festival aimed at sharing visual culture with a wider audience.

**The Bologna of tomorrow: what do you expect
and what would you like to find there?**

I look forward to a more ambitious Bologna that becomes more open to the international community while at the same time preserving its identity and history. I would like more advanced and hopefully greener infrastructure that will encompass the whole city, not just the historic centre. We also need a work environment that makes it easier to invest in ideas. In our own small way, we hope to contribute through the festival, which is a great occasion of coming together, sharing and reflection. We are also strong supporters of temporary events in public spaces, such as the group exhibition we put on in Piazza Minghetti. It really succeeded in engaging citizens and tourists, and reminded us of just how beautiful our city is.

What's your favourite Bolognese word and why?

Pcher!

I just googled it and you can also say *bcär, maslär, mazler, pcàr, pcär, pcär*. Either way, it means butcher. It was the first word I saw when I randomly opened the Italian-Bolognese dictionary. It has been close to my heart ever since, also because of its special etymology and phonetics.

Find out more about Promenade

bolognawelcome.com/en/promenade-bologna





Notes

Notes

Take notes and map out your ideal itinerary



Promenade is your pocket-sized guide, perfect to take with you or for your bedside table, full of tips on what you can expect to find and hope to discover.

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