

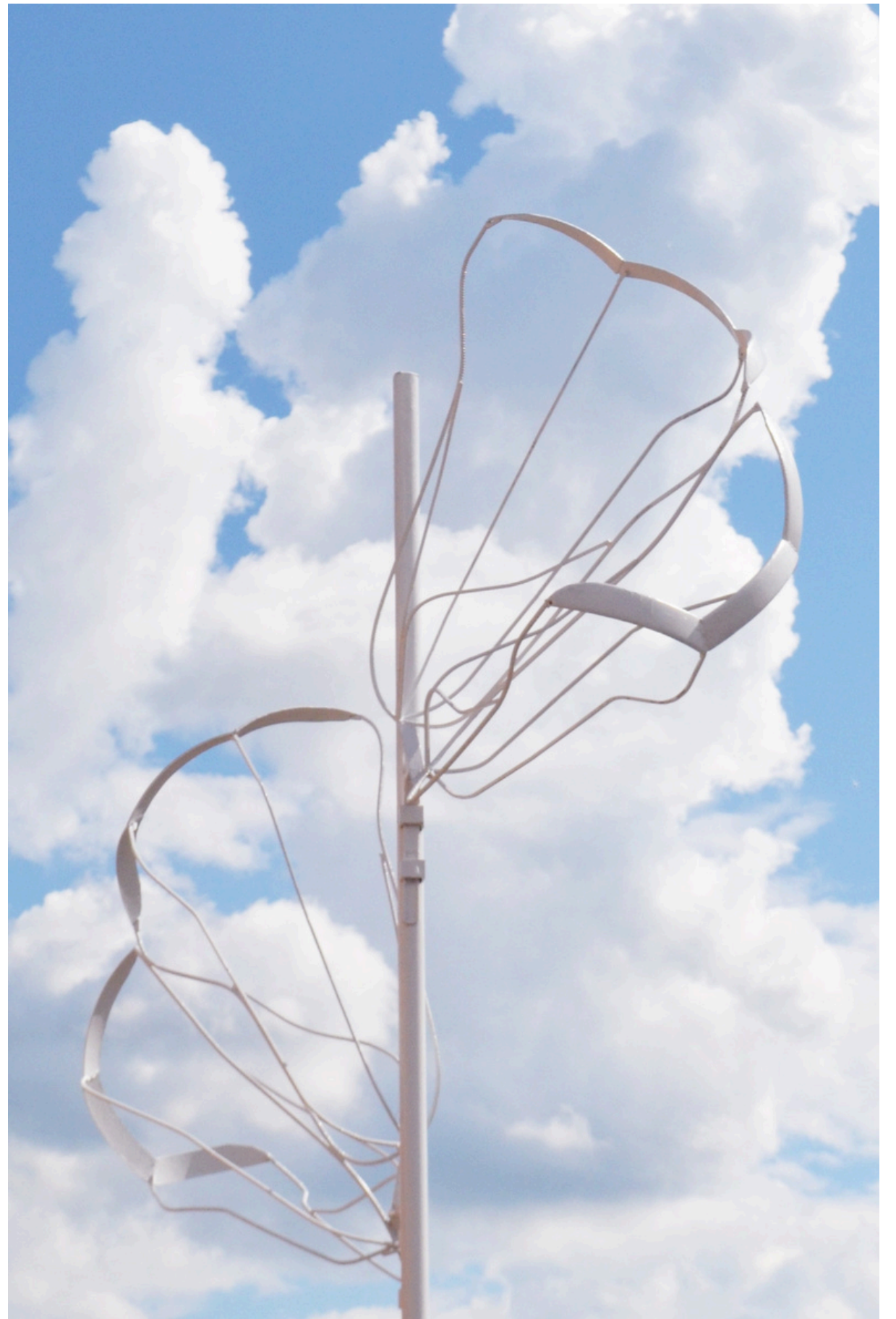
Mihály Mór Kovács

selected works

*Bellflower 2026*  
steel  
cm. 145 × 550 × 330  
Moskosel Norrbotten Sweden







*Bellflower* 2026  
steel  
Moskosel Norrbotten Sweden





*Endless Summer 2026*  
group exhibition  
installation view, room 4  
Magazzino del Sale Cervia Italy  
Photo: Chiara Pavolucci





*Endless Summer 2026*  
group exhibition  
installation view, room 4  
Magazzino del Sale Cervia Italy  
Photo: Chiara Pavolucci





*Bellflower 2026*  
steel  
cm. 300 × 350 × 350  
Moskosel Norrbotten Sweden





*Bellflower* 2026  
steel  
cm. 300 × 350 × 350  
Moskosel Norrbotten Sweden





untitled – relief / flower, 2026  
recycled fabric, wire  
80 × 80 × 40 cm  
Moskosel Norrbotten Sweden





untitled – relief / flower, 2026  
recycled fabric, wire  
80 × 80 × 40 cm  
Moskosel Norrbotten Sweden





*Bilberry Leaves / Blåbärsblad*  
studio view 2026  
installation, metal  
Moskosel Norrbotten Sweden





*Bellflower 2026*

steel

cm. 185 × 600 × 185

Moskosel Norrbotten Sweden





*Bellflower 2026*

steel

cm. 185 × 600 × 185

Moskosel Norrbotten Sweden



untitled / bellflower 2026  
steel  
recycled fabric material  
cm. 150 x 140 x 158  
Moskosel Norrbotten Sweden







*Playing Carpet*, 2026 recycled fabric materials  
diameter: cm. 540  
four variable modular circular segments,  
allowing multiple configurations  
Boden Norrbotten Sweden



*Playing Carpet* is a drawn perimeter that engages with the archetype of the circle, evoking an imaginary dimension. It embraces variability as a basis for multiple interpretations. The use of precious waste materials reflects an interest in how meaning shifts through different uses, engaging with the idea of the unfinished.

*Playing Carpet* är en ritad avgränsning som förhåller sig till cirkelns arketyper och framkallar en imaginär dimension. Den rymmer en variation som grund för flera tolkningar. Användningen av värdefulla restmaterial speglar ett intresse för hur betydelse förskjuts genom olika användningar och relaterar till idén om det ofullbordade.



*Playing Carpet* 2026

variations

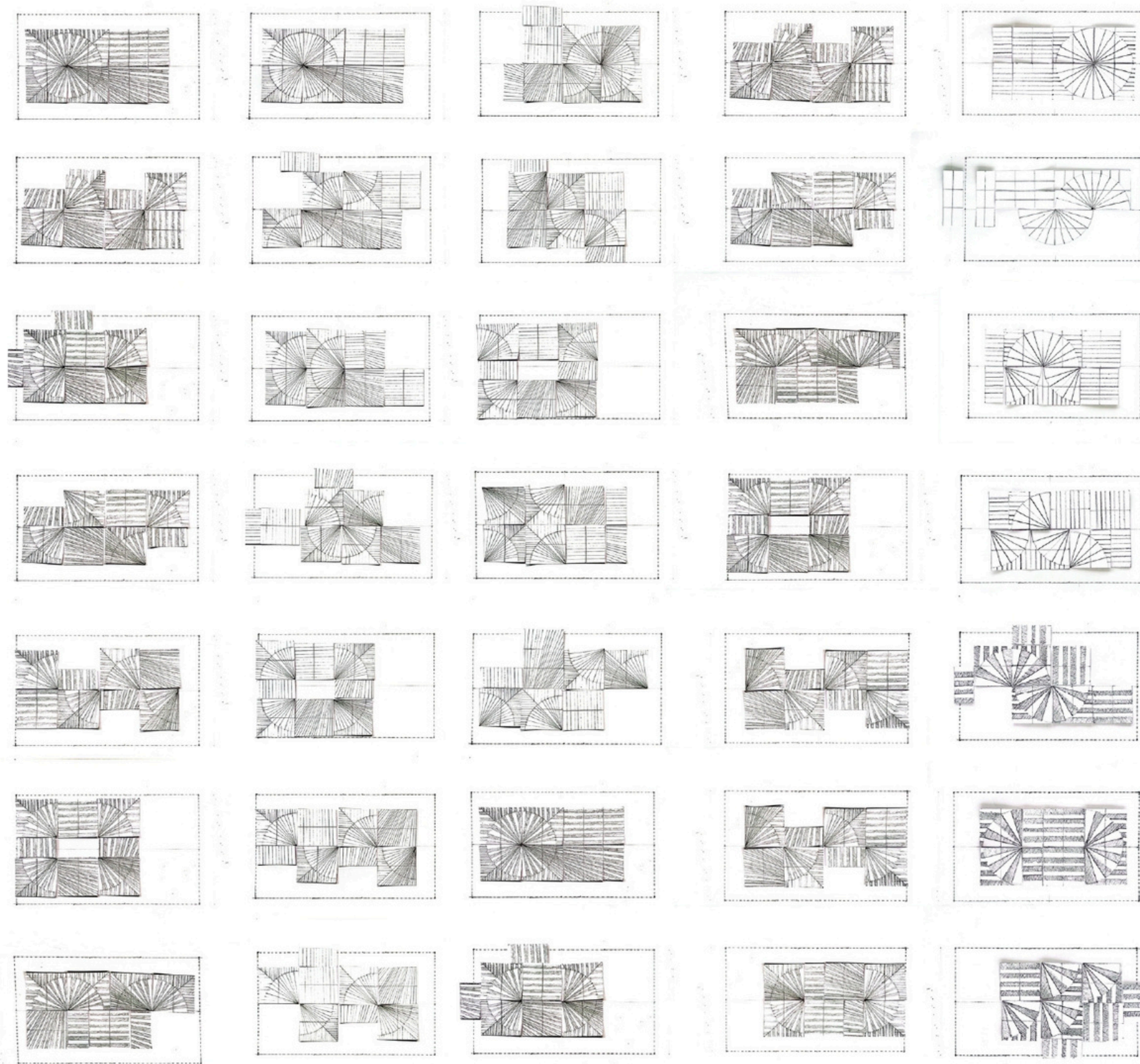
recycled fabric materials

four variable modular circular segments,

allowing multiple configurations

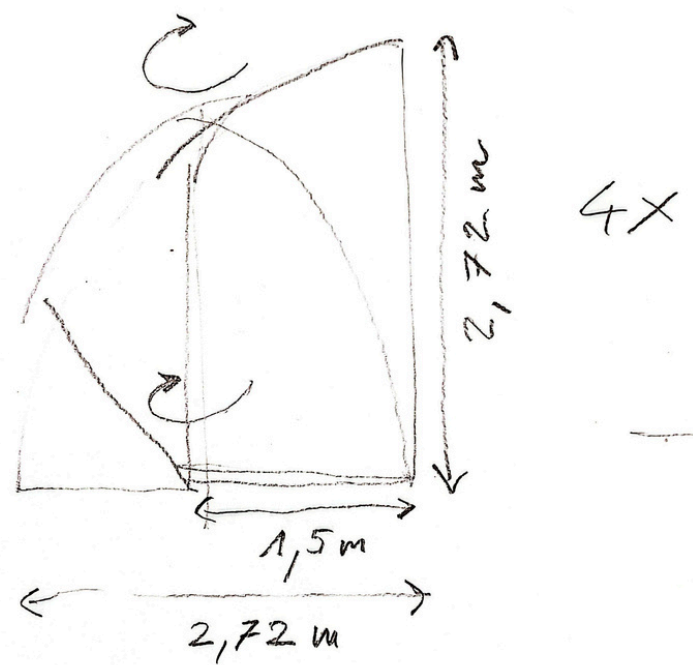
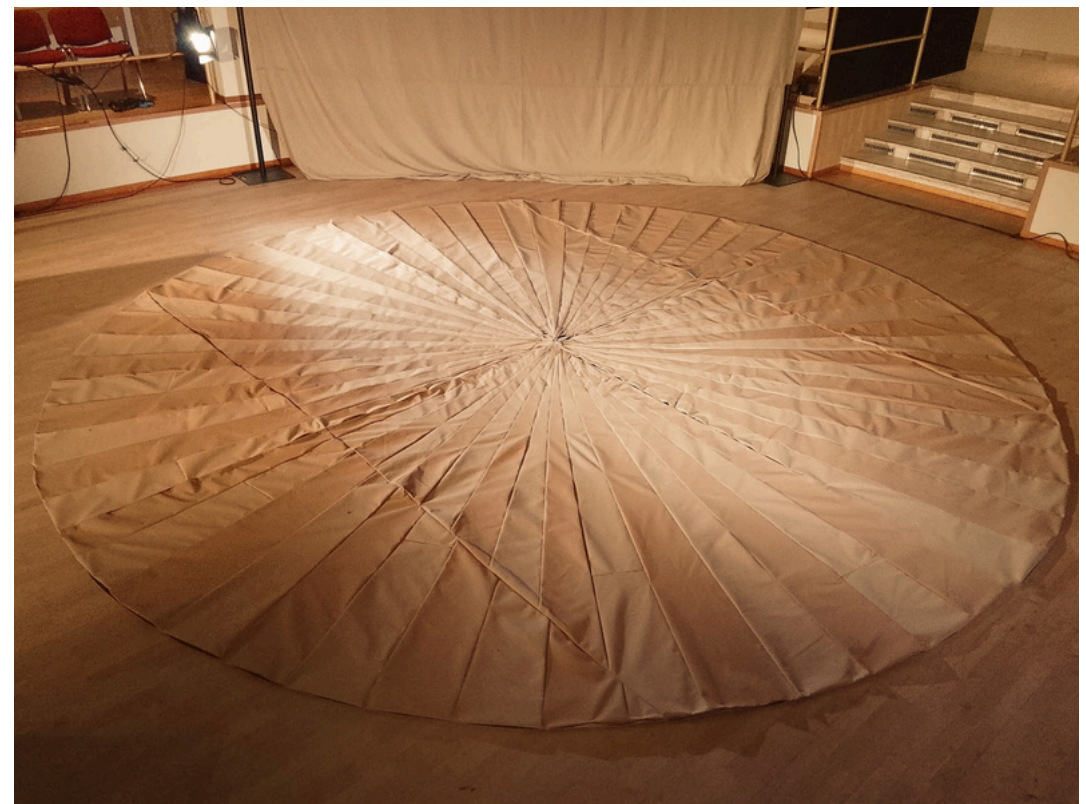
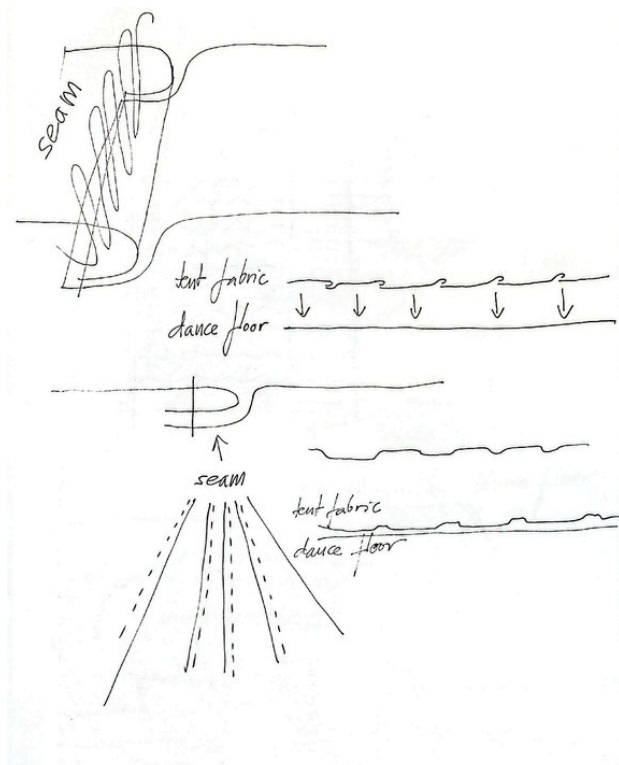
Moskosel Norrbotten Sweden





*Playing Carpet 2026*  
 variations  
 pencil drawings on paper  
 cm. 21 × 29,7  
 Moskosel Norrbotten Sweden





*Playing Carpet 2026* recycled fabric materials  
 diameter: cm. 540  
 four variable modular circular segments,  
 allowing multiple configurations  
 Boden Norrbotten Sweden



In composition of bilberry Leaves, the leaves evoke step-like structures through subtle differences in level that lead towards small elevations. Here, leaves, temporary seating, and anachronistic spaces emerge, inspired by the morphology of plants. The site-specific dimension of the work is particularly significant: around 17 percent of Sweden's land is covered by bilberry vegetation, forming a kind of bilberry cover extending across the Swedish landscape. The composition can therefore be understood both as a sculptural still life (natura morta) and as a formal meditation on the nature of the site. Here, the leaves function not only as botanical elements but as fragments of the landscape, carrying possibilities of memory, scale, and inhabitation.

I komposition av blåbärsblad framkallar bladen trappstegsliknande strukturer genom subtila nivåskillnader som leder mot små höjder. Här uppstår blad, tillfälliga sittplatser och anakronistiska rum inspirerade av växternas morfologi. Verkets platsspecifika dimension är särskilt betydelsefull: omkring 17 procent av Sveriges landyta täcks av blåbärsvegetation, ett slags blåbärstäck som sträcker sig genom det svenska landskapet. Kompositionen kan därför förstås både som ett skulpturalt stilleben (natura morta) och som en formmässig meditation över platsens natur. Bladen fungerar här inte enbart som botaniska element utan som landskapsfragment som bär på möjligheter till minne, skala och vistelse.

*Bilberry Leaves / Blåbärsblad* 2025 - 2026

Installation, metal

cm. 95 x 60 x 70

Moskosel Norrbotten Sweden

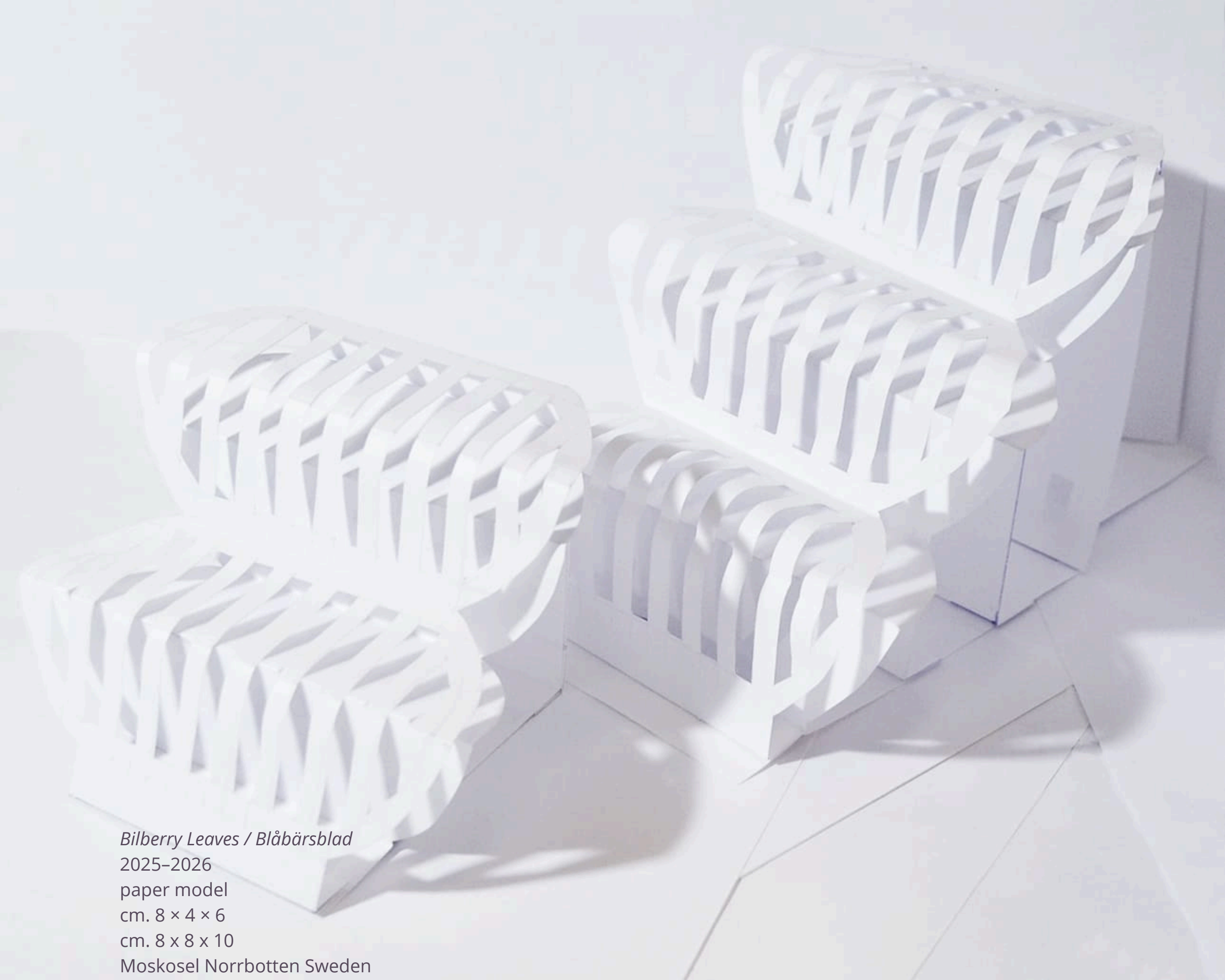




*Bilberry Leaves / Blåbärsblad*  
2025–2026  
paper model  
8 × 4 × 6 cm  
Moskosel Norrbotten Sweden







*Bilberry Leaves / Blåbärsblad*

2025-2026

paper model

cm. 8 × 4 × 6

cm. 8 × 8 × 10

Moskosel Norrbotten Sweden



The installation evokes the shape of blueberry leaves, transforming them into possible seating, playful components, or fragments of an open-air theatre. The surfaces are arranged around a small square, suggesting a place for gathering and pause.

Installationen för tankarna till formen av blåbärsblad och förvandlar dem till möjliga sittplatser, lekfulla element eller fragment av en utomhusteater. Ytorna är arrangerade runt ett litet torg som antyder en plats för samling och vila.



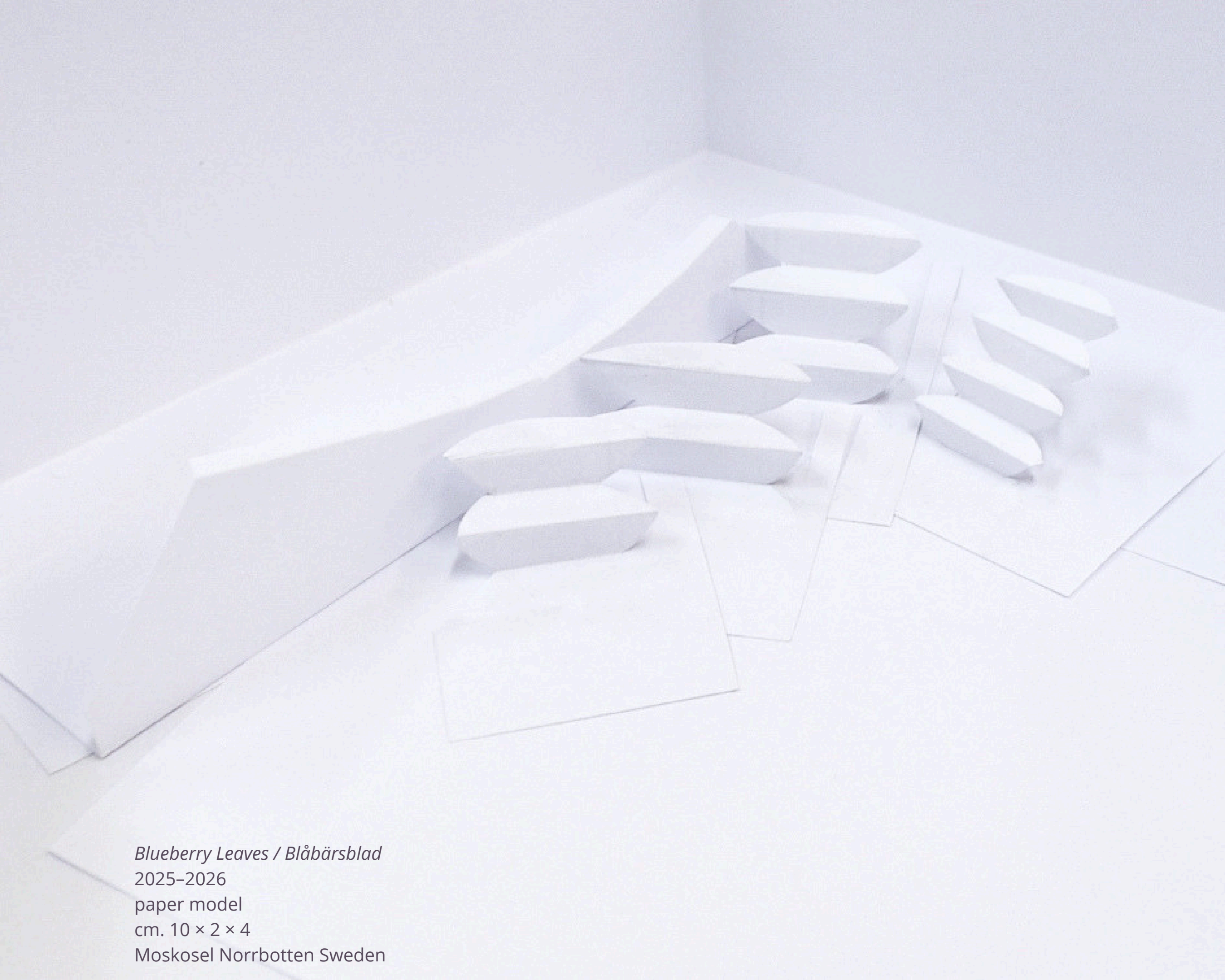
*Blueberry Leaves / Blåbärsblad* 2025 - 2026

installation, metal sheets

cm. 450 x 80 x 250

Moskosel Norrbotten Sweden





*Blueberry Leaves / Blåbärsblad*

2025-2026

paper model

cm. 10 × 2 × 4

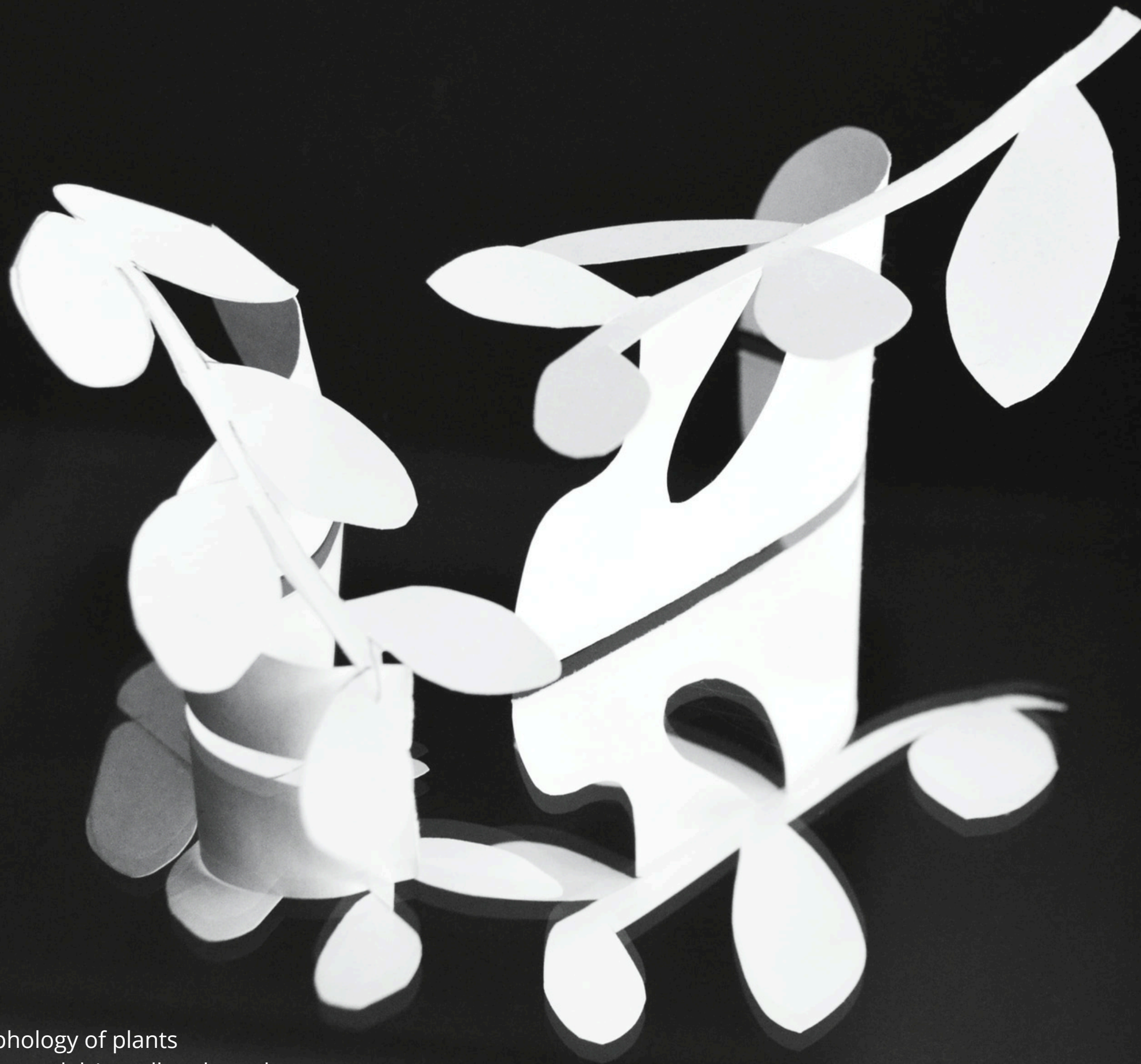
Moskosel Norrbotten Sweden





*Blueberry Leaves / Blåbärsblad 2025 - 2026*  
installation, metal sheets  
cm. 450 x 80 x 250  
Moskosel Norrbotten Sweden





morphology of plants  
paper model / small scale sculpture  
2025  
assemblage  
composition, variable dimensions  
Moskosel Norrbotten Sweden





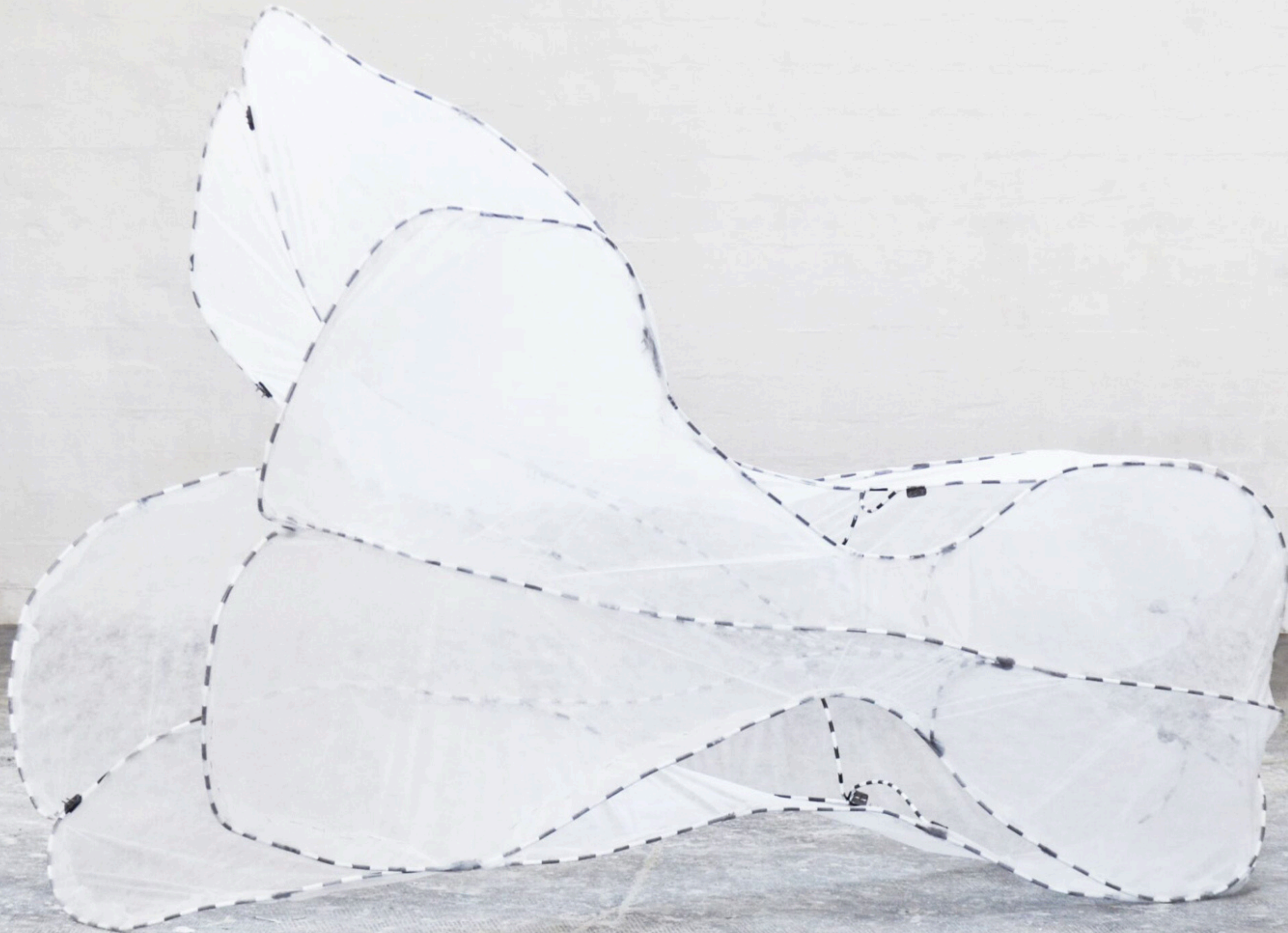
morphology of plants  
paper model / small scale sculpture  
2025  
assemblage  
composition  
cm. 9 x 3 x 3  
Moskosel Norrbotten Sweden





flower-shaped costume  
theatre performance  
collaboration with Inland Produktion and  
Marianne Strand 2026  
double flower-shaped costume  
made from recycled materials  
Boden Norrbotten Sweden





untitled / petals 2025  
iron rods, screws, paint, non-woven fabric  
cm. 200 x 200 x 250  
Bologna Italy



The sculptures that evoke petals are variations of modules, groupings of organic shapes. In these light compositions, I recall Pascali's forms and Matisse's collages. Although these basic structures are not covered in colored fabrics, the reflections of the environment color them. They are reliefs dedicated to vitality, play, and lightness.

Le sculture che richiamano i petali sono variazioni di moduli, raggruppamenti di forme organiche. In queste composizioni leggere, rievoco le forme di Pascali e i collage di Matisse. Nonostante queste strutture basiche non siano rivestite di tessuti colorati, i riflessi dell'ambiente le colorano. Sono rilievi dedicati alla vitalità, al gioco e alla leggerezza.



untitled / petals 2025  
iron rods, screws, paint, non-woven fabric  
cm. 200 x 200 x 250  
Bologna Italy



untitled / petals 2025  
paper model  
cm. 5 x 3 x 3  
Bologna Italy





untitled / petals / studio view 2025  
iron rods, screws, paint, non-woven fabric  
cm. 200 x 200 x 250  
Bologna Italy





untitled / studio view / modular structure 2025  
study of plant morphology / iron rods, screws, paint  
n°1. cm. 130 x 250 x 130 ; n°2. cm. 150 x 230 x 150  
Bologna Italy





untitled / modular structure 2025  
study of plant morphology  
iron rods, screws, paint  
Bologna Italy





untitled / studio view  
modular structure 2025  
Bologna Italy





morphology of plants  
paper model / small scale sculpture  
2025  
assemblage  
composition, variable dimensions  
Bologna Italy





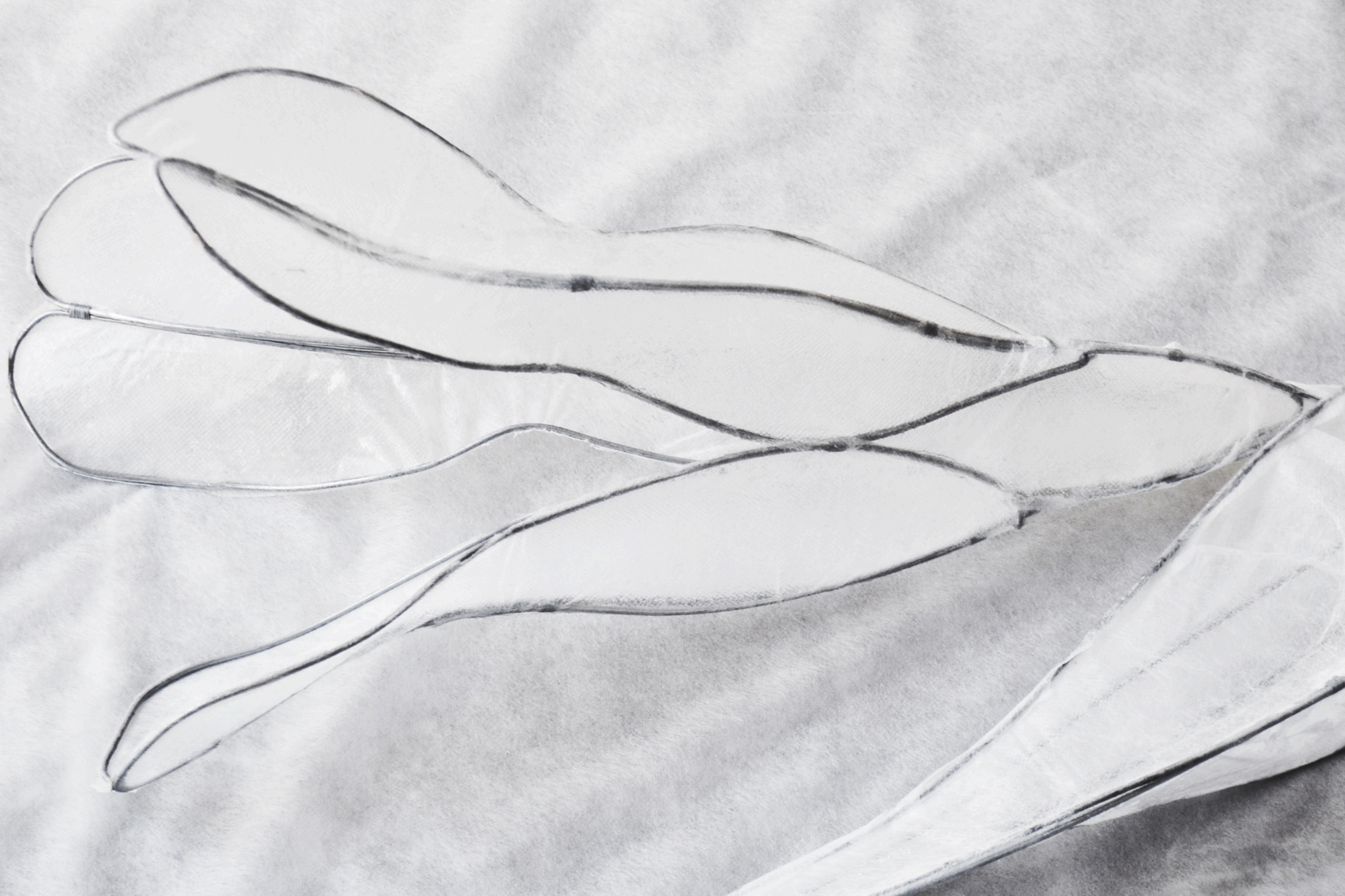
untitled / ornament III. 2025  
wire, TNT non-woven fabric  
cm. 65 x 40 x 65  
Bologna Italy



untitled / ornament III. / detail 2025  
wire, TNT non-woven fabric  
Bologna Italy

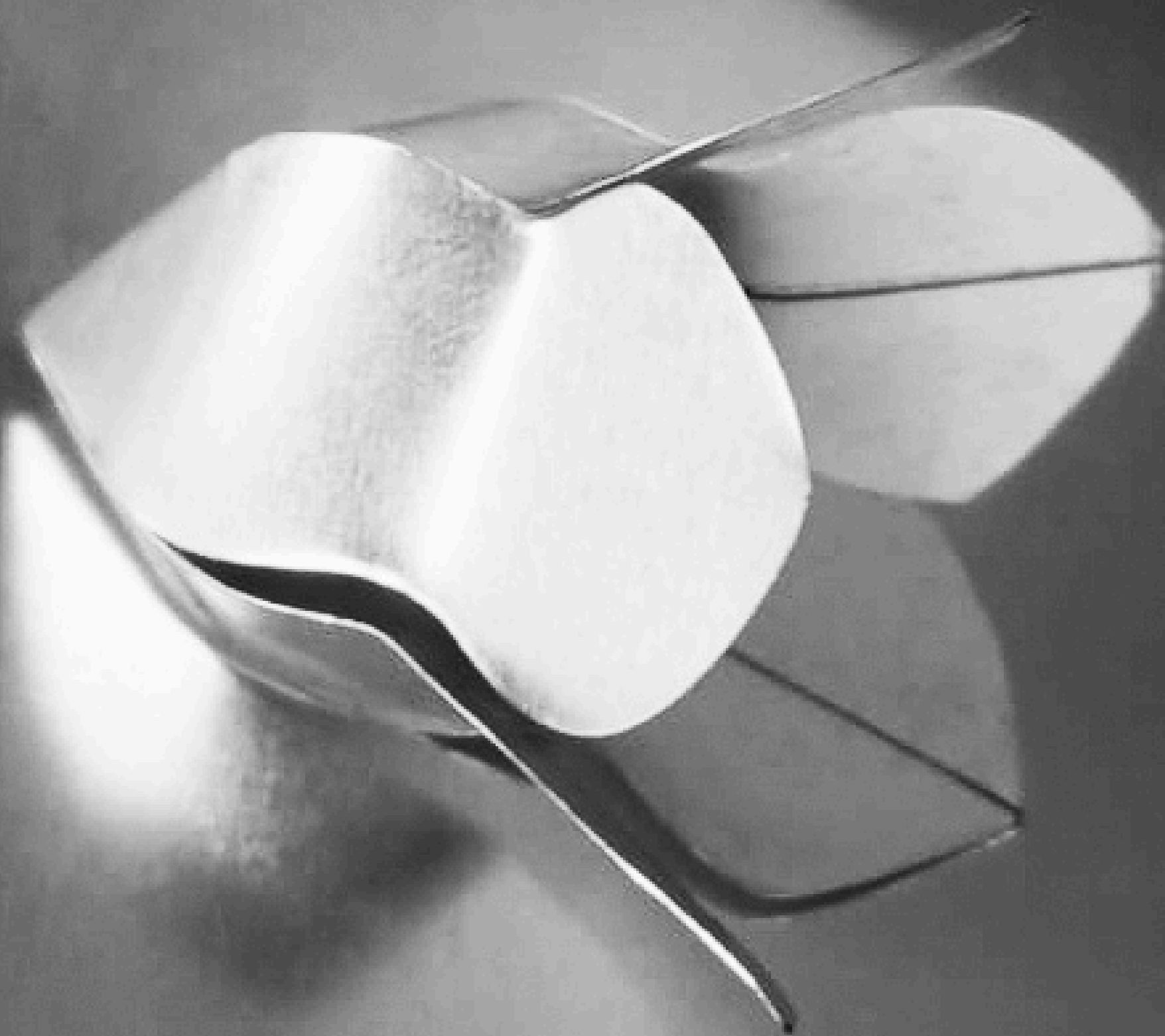






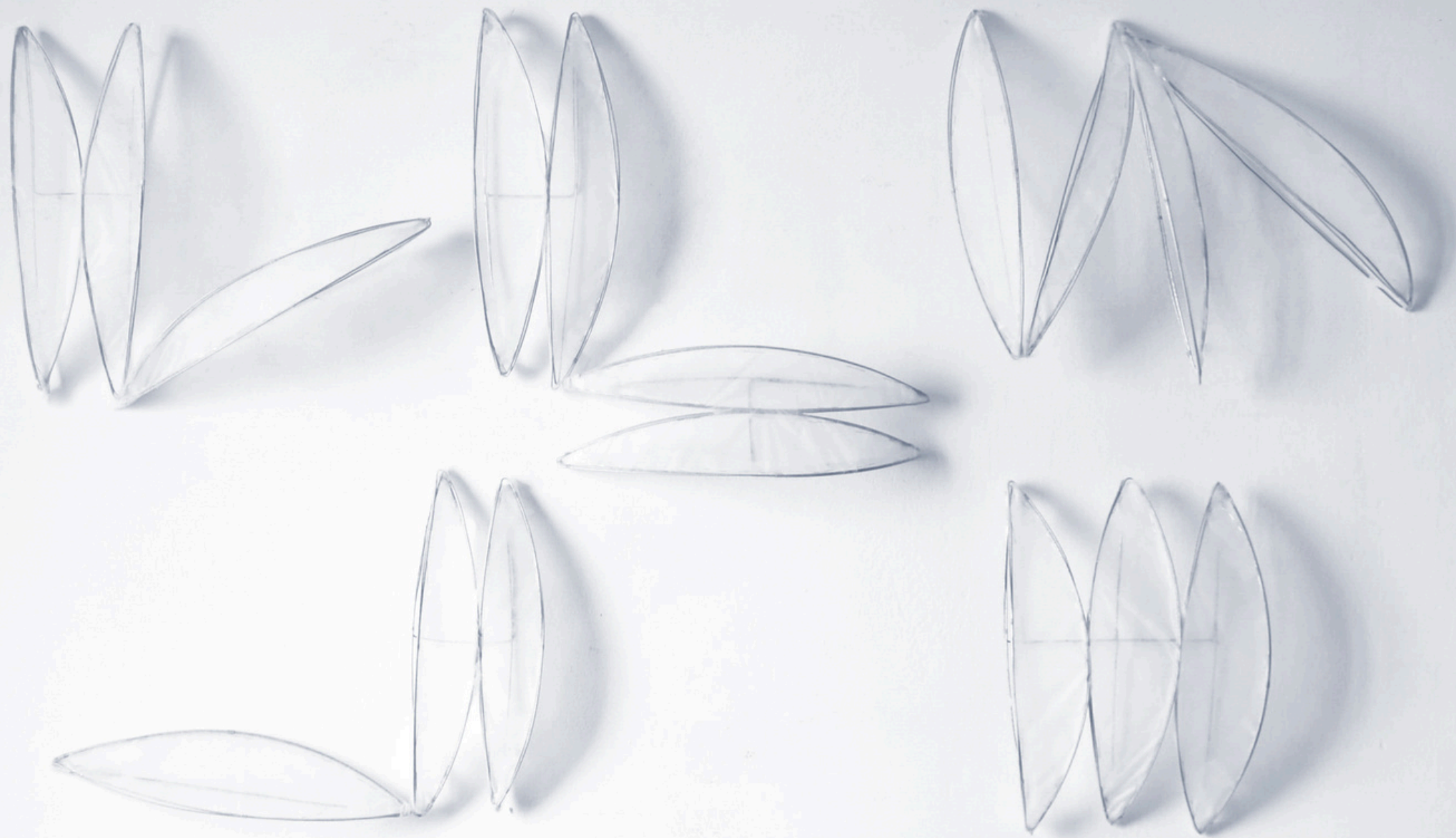
untitled / ornament III. 2025  
wire, TNT non-woven fabric  
cm. 25 x 70 x 25  
Bologna Italy





untitled / bellflower 2025  
made of bent sheet iron  
cm. 2,5 x 2,5 x 5  
Budapest Hungary





reliefs – petals 2025

wire, TNT non-woven fabric, variable dimension

moduls cm. 50 x 70 ; cm 70 x 70 ; cm. 50 x 40 ; cm 50 x 50

Bologna Italy





*Mouth-Branch*

2025

wire, TNT non-woven fabric, sewing needles

45 × 15 × 30 cm

Bologna Italy





relief - branch

2025

Wire, black satin lining

170 × 60 × 250 cm

Bologna Italy





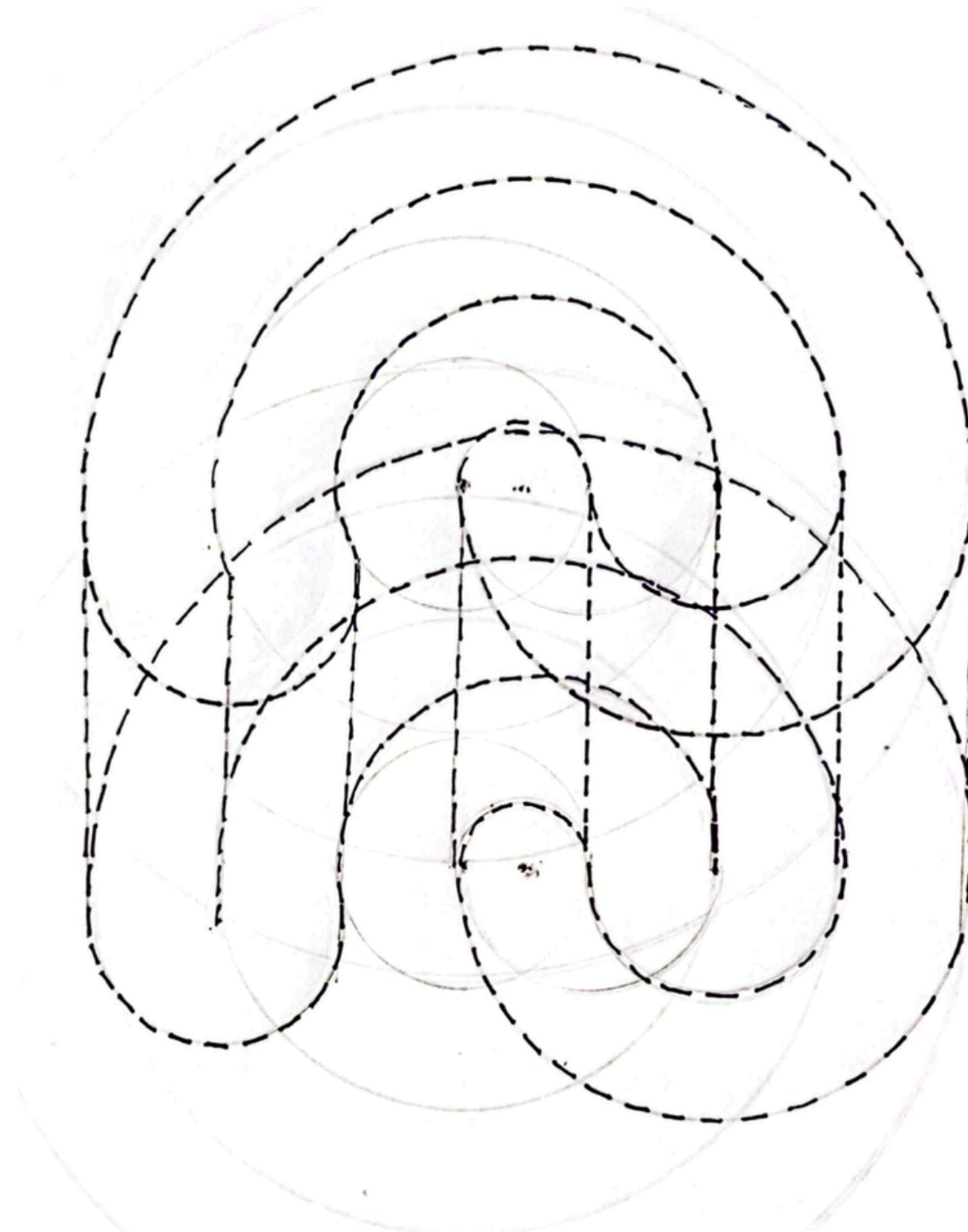
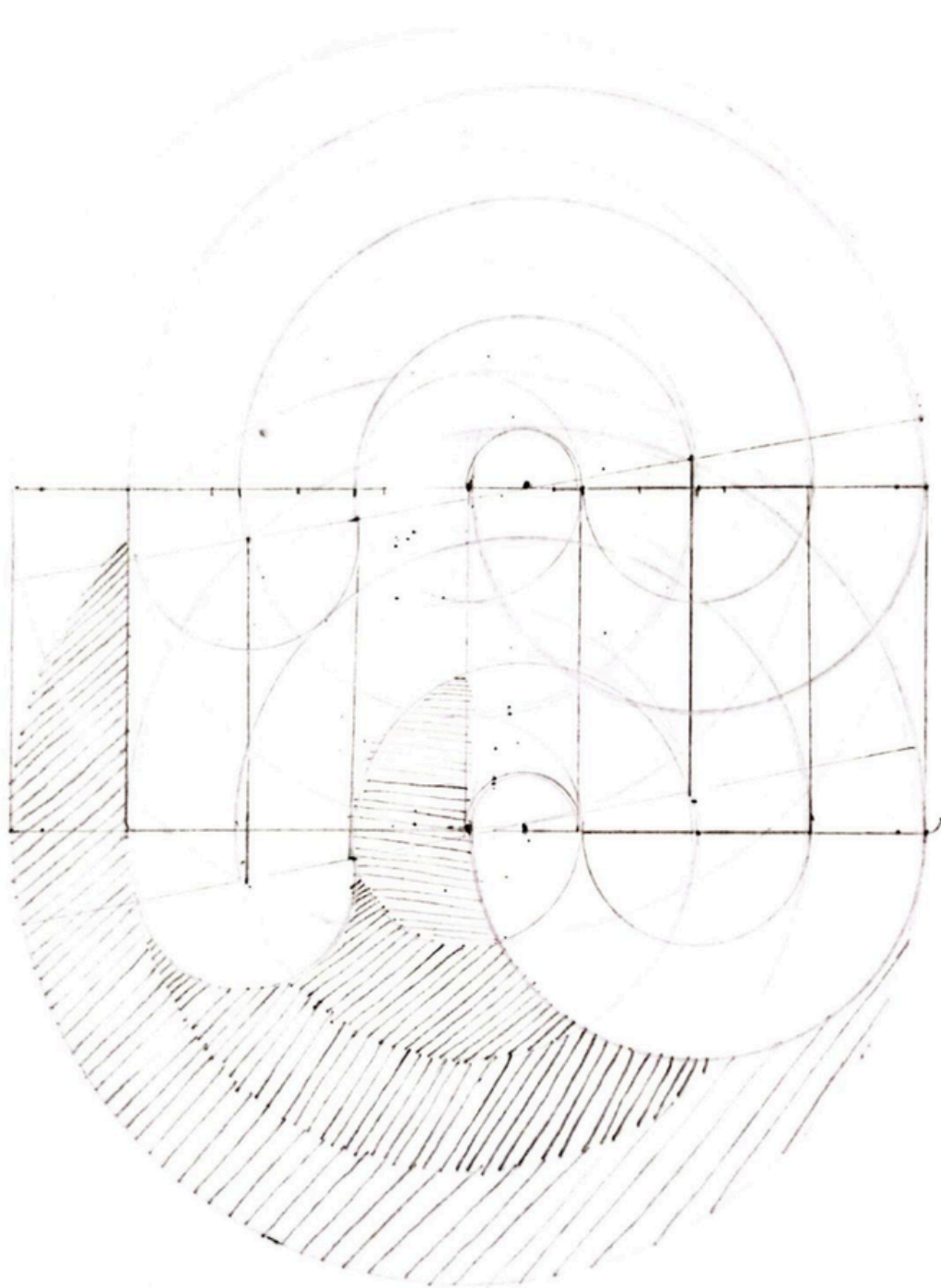
relief – branch / studio view  
2025  
Wire, black satin lining  
170 × 60 × 250 cm  
Bologna Italy





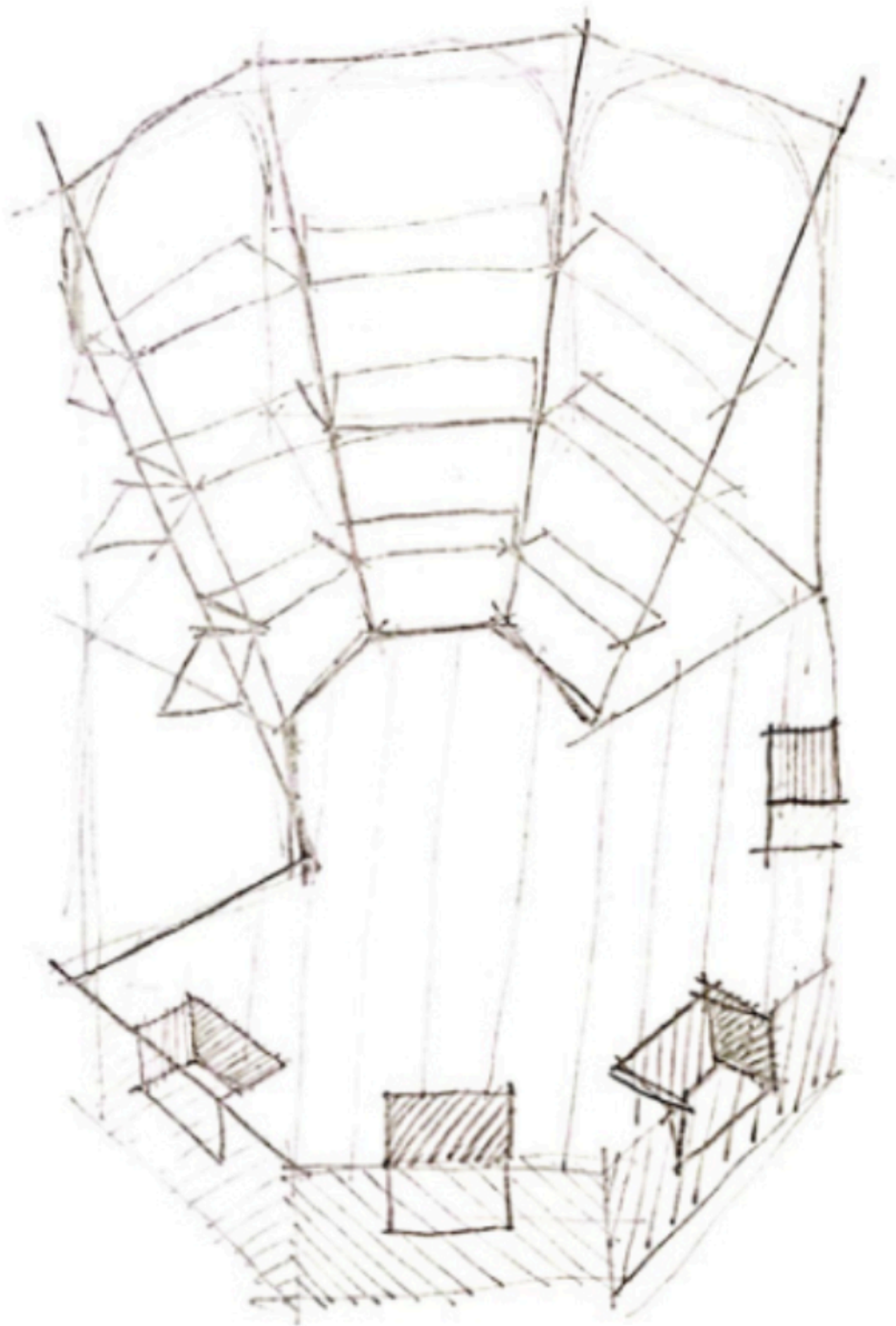
studio view  
2025  
Bologna Italy





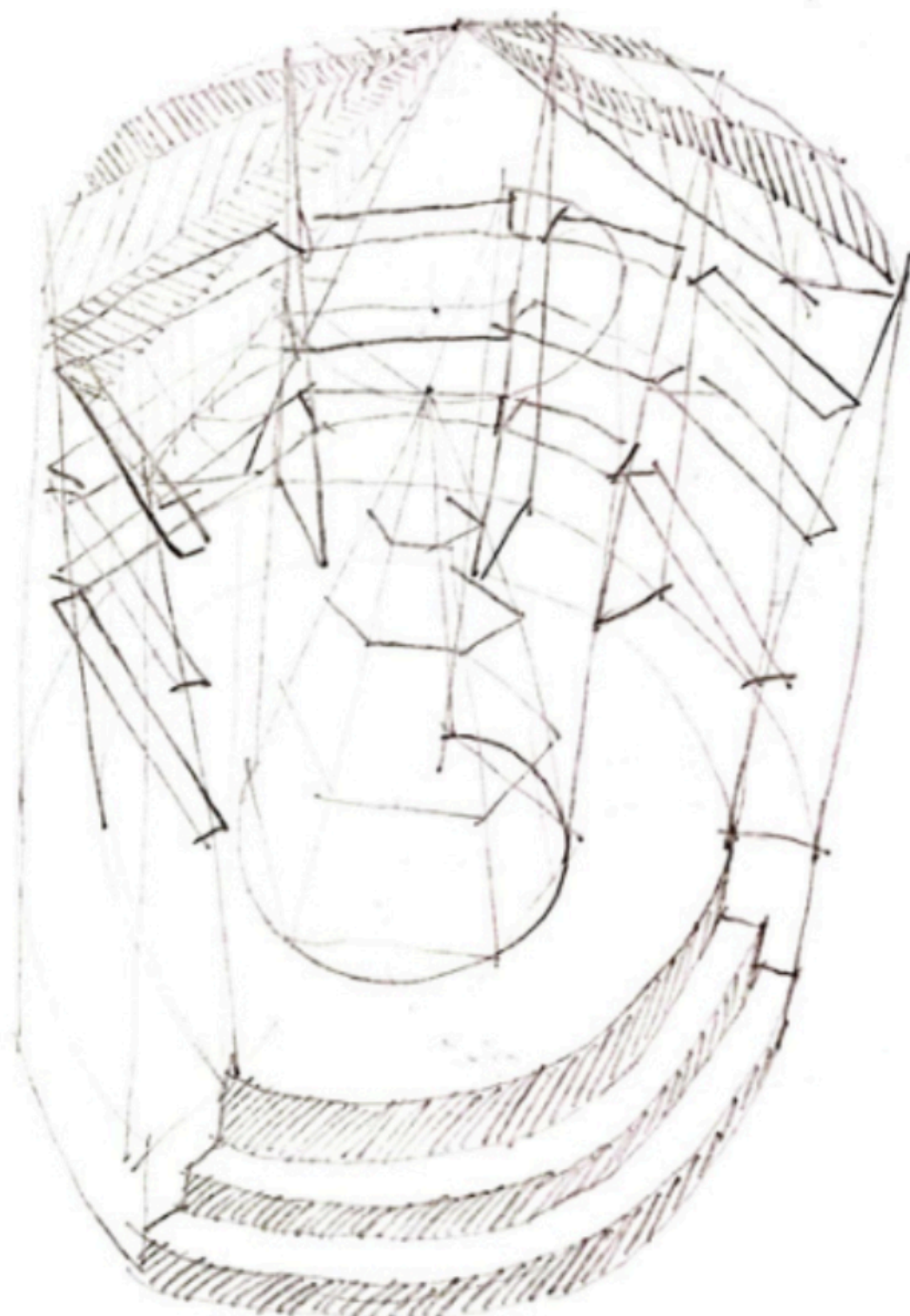
labyrinth for climber plants 2024  
drawing, graphite,  
marker  
cm. 21 x 29,7  
Bologna Italy





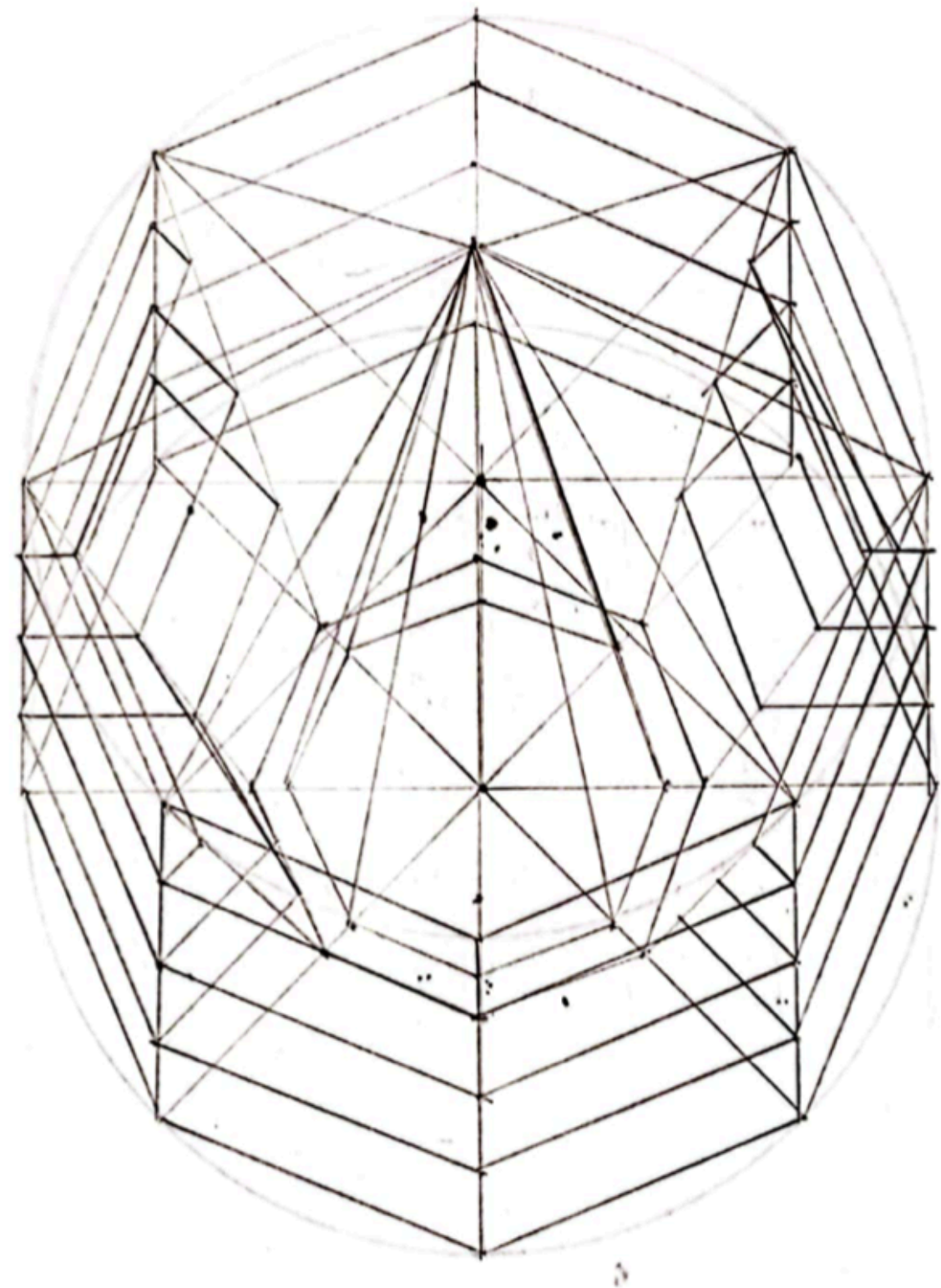
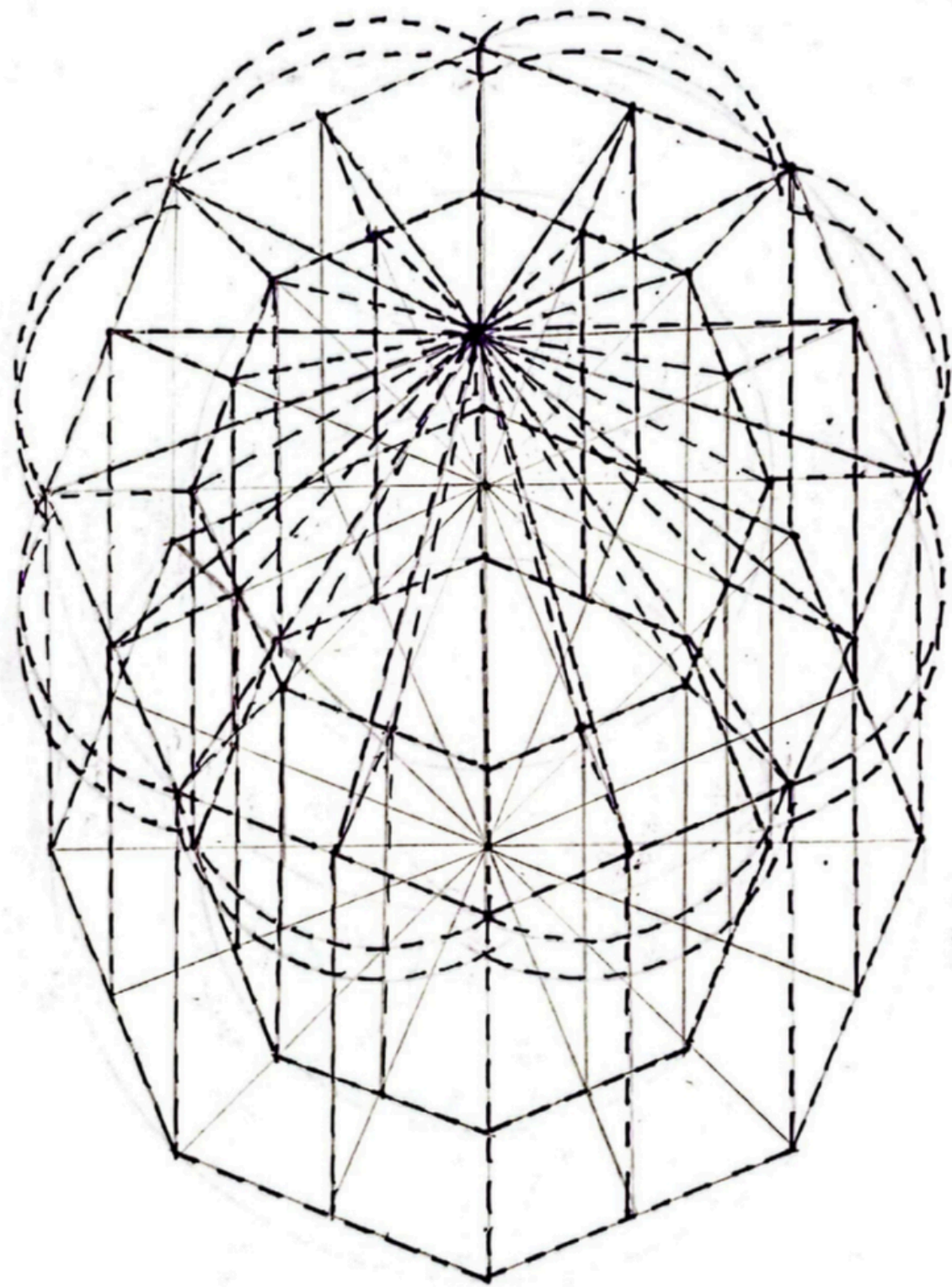
*botega dei fiori*

flower store for Fior d'Albenga 2024  
drawing, graphite,  
cm. 21 x 29,7  
Bologna Italy



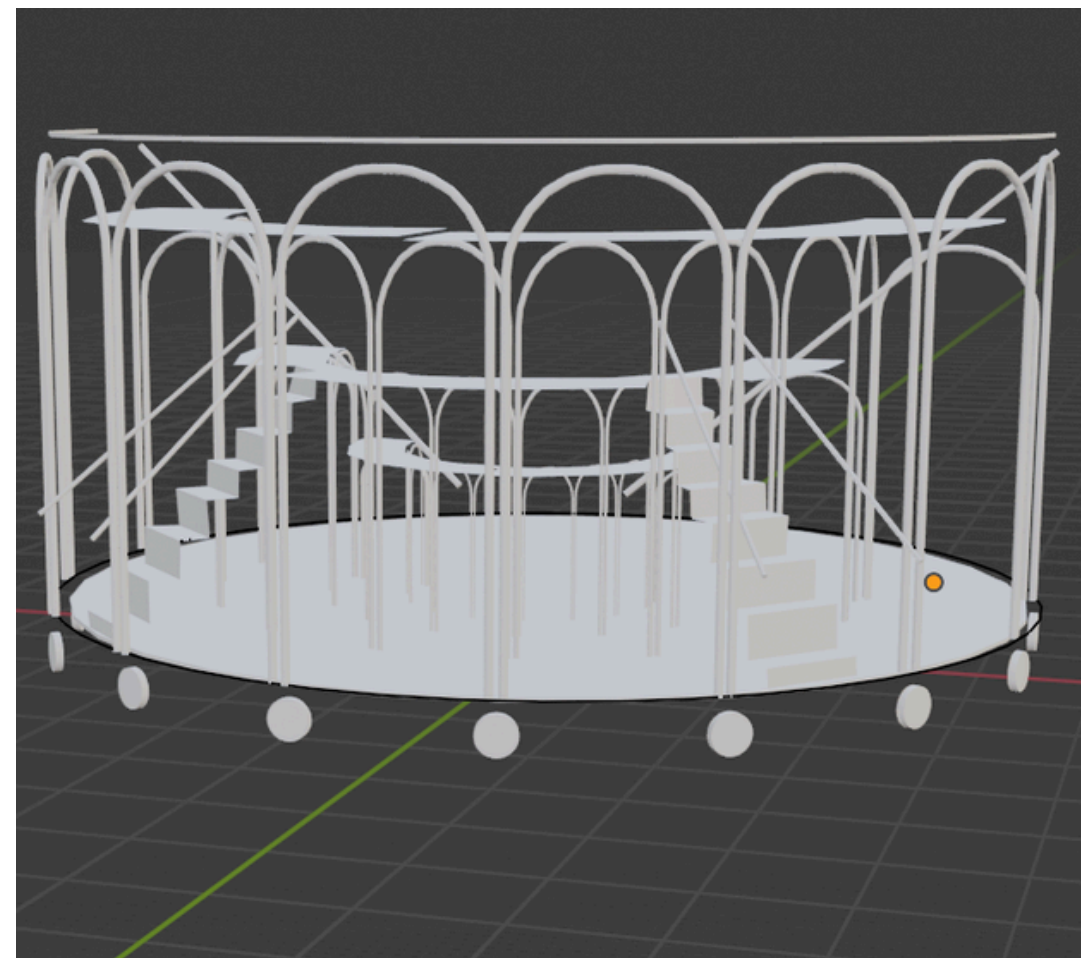
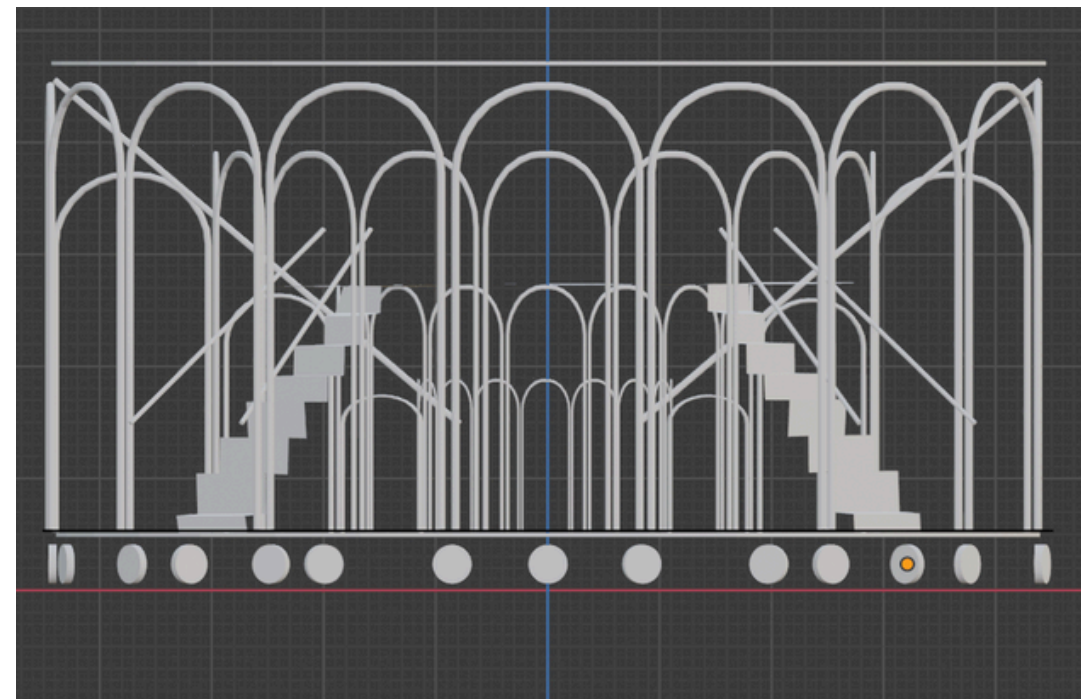
22. 09. 2024.





flower store for Fior d'Albenga 2024  
drawing, graphite,  
marker  
cm. 21 x 29,7  
Bologna Italy





revolving theatre /  
sculpture park project in Diano Marina 2023  
scaffolding structure  
Bologna Italy





untitled 2023  
relief, modelled, f  
lourish ornament,  
gypsum  
cm. 5 x 14 x 1  
Bologna Italy



untitled 2023  
relief, modelled  
ornament  
gypsum, patina  
cm. 50 x 70 x 2  
Bologna Italy





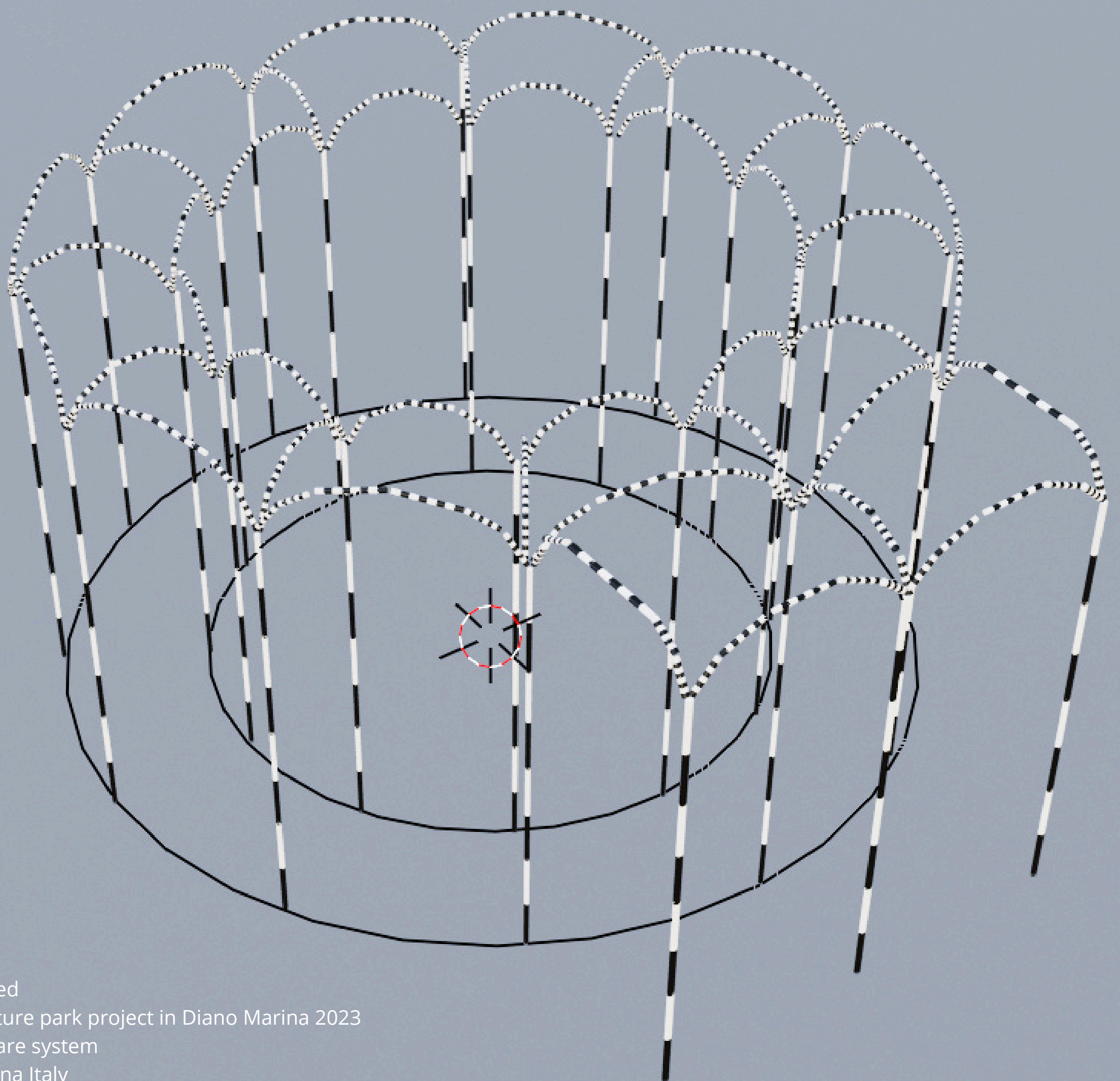
untitled  
(detail Melencolia I. by Dürer) 2023  
gypsum  
cm. 29 x 29 x 29  
Bologna Italy



untitled 2023  
curved canvas stretcher frame  
faux leather  
cm. 88 x 189 x 9  
Bologna Italy







untitled  
sculpture park project in Diano Marina 2023  
tubolare system  
Bologna Italy





untitled 2022  
gypsum  
n°1 cm. 8 x 3 x 8  
n°2 cm. 8 x 3 x 9  
Bologna Italy





project for City of Light Jyväskylä 2023  
mirror system, reflector  
Light Art Residency Finland





*The Private Lives of Trees 2023*

curved canvas stretcher frame, oil on canvas

no°1 cm. 10 x 55 x 55

no°2 cm. 10 x 50 x 55

no°3 cm. 10 x 50 x 55

Bologna Italy





untitled diptych 2023  
curved canvas stretcher  
frame, cement, pigments, priming  
no° 1 cm. 30 x 100 x 10  
no° 2 cm. 30 x 100 x 10  
variable distance  
Bologna Italy





untitled diptych / detail 2023  
curved canvas stretcher frame  
cement, pigments, priming  
variable distance  
Bologna Italy





untitled diptych 2023  
curved canvas stretcher frame, cement, pigments, priming  
no° 1 cm. 70 x 70 x 10  
no° 2 cm. 70 x 70 x 10  
variable distance  
Bologna Italy





untitled diptych / detail 2023  
curved canvas stretcher frame, cement, pigments, priming  
variable distance  
Bologna Italy





untitled diptych 2023  
curved canvas stretcher frame, pigments, priming  
no° 1 cm. 80 x 200 x 20;  
no° 2 cm. 80 x 200 x 20  
variable distance  
Bologna Italy



The paintings leaning against the wall evoke a game called “trust game”. It is, in fact, a diptych composed of two paintings that I have partially erased, I have also removed some of the primer, but at the same time, the pigments are still visible in the background. I was intrigued by the relationship between the impersonal and a personal dimension. The gestures of repetition and folding are present in these works, which belong to a series I started in 2022.

I quadri appoggiati alla parete evocano un gioco che viene chiamato “gioco della fiducia”. Si tratta infatti di un dittico composto da due dipinti che ho parzialmente cancellato, rimuovendo in parte anche l'imprimatura, ma allo stesso tempo sul fondo si vedono ancora i pigmenti. Mi incuriosiva questo rapporto tra l'impersonale e una dimensione invece “personale”. I gesti del ripetere e piegare sono presenti in questi lavori, che appartengono ad una serie che ho iniziato nel 2022.



untitled diptych / detail 2023  
curved canvas stretcher frame,  
pigments, priming  
Bologna Italy





studio view / untitled diptych 2023  
curved canvas stretcher frame  
cement, pigments, priming  
variable distance  
Bologna Italy





studio view  
2023  
Bologna Italy



*Desert Dance* 2023  
curved canvas stretcher frame  
oil on canvas  
cm. 25 x 21 x 8  
Bologna Italy





untitled 2022  
curved canvas stretcher frame  
oil on canvas  
cm. 24 x 20 x 9  
Bologna Italy

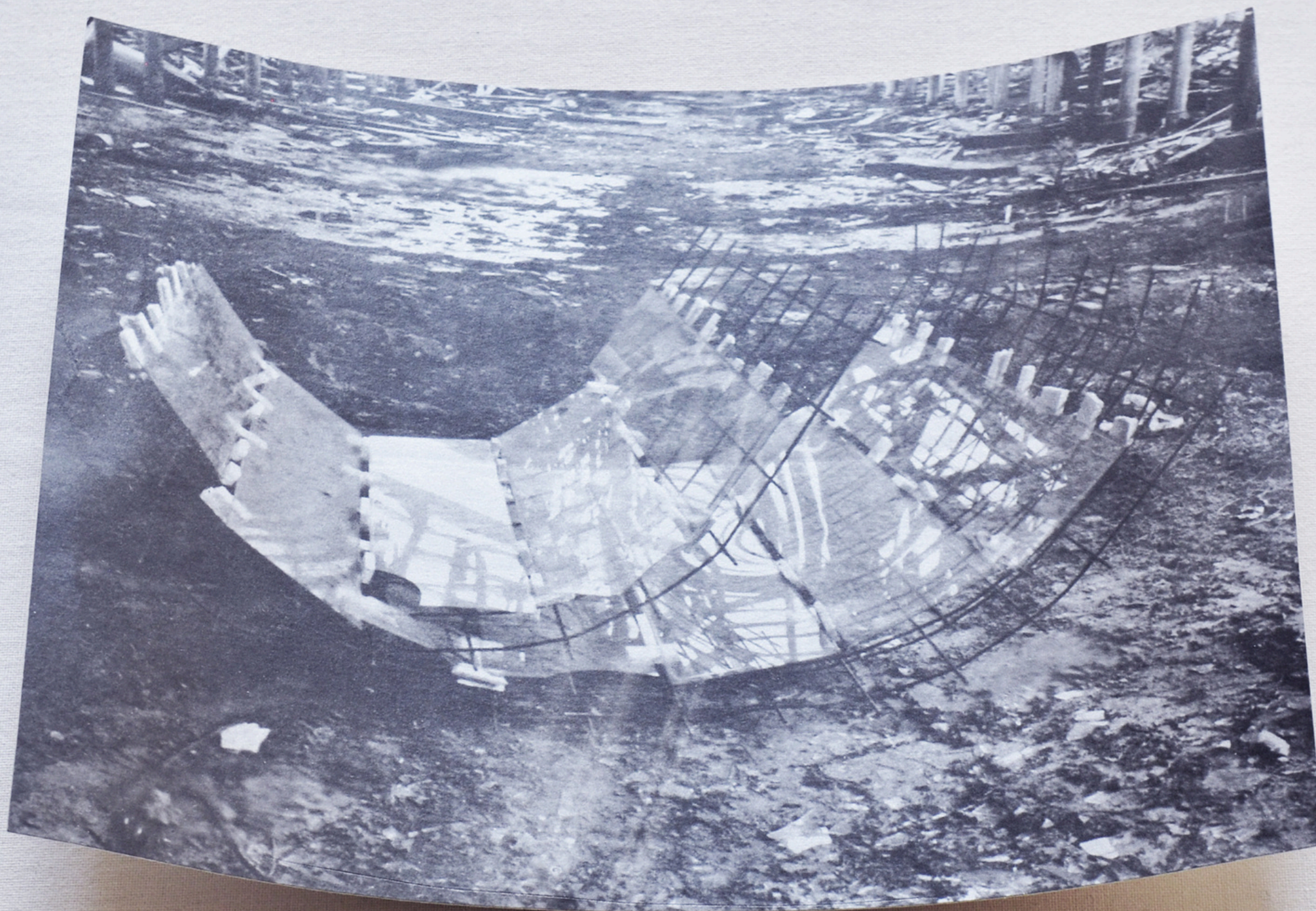






studio view  
2023  
Bologna Italy





*Alphabet Studies 2022*

Baryta photo paper

cm. 15 x 19

installation: curved iron rods glass plates

cm. 200 x 160 x 400

Bologna Italy





*Alphabet Studies 2022*  
installation: curved iron rod glass plates  
cm. 200 x 160 x 400  
Bologna Italy



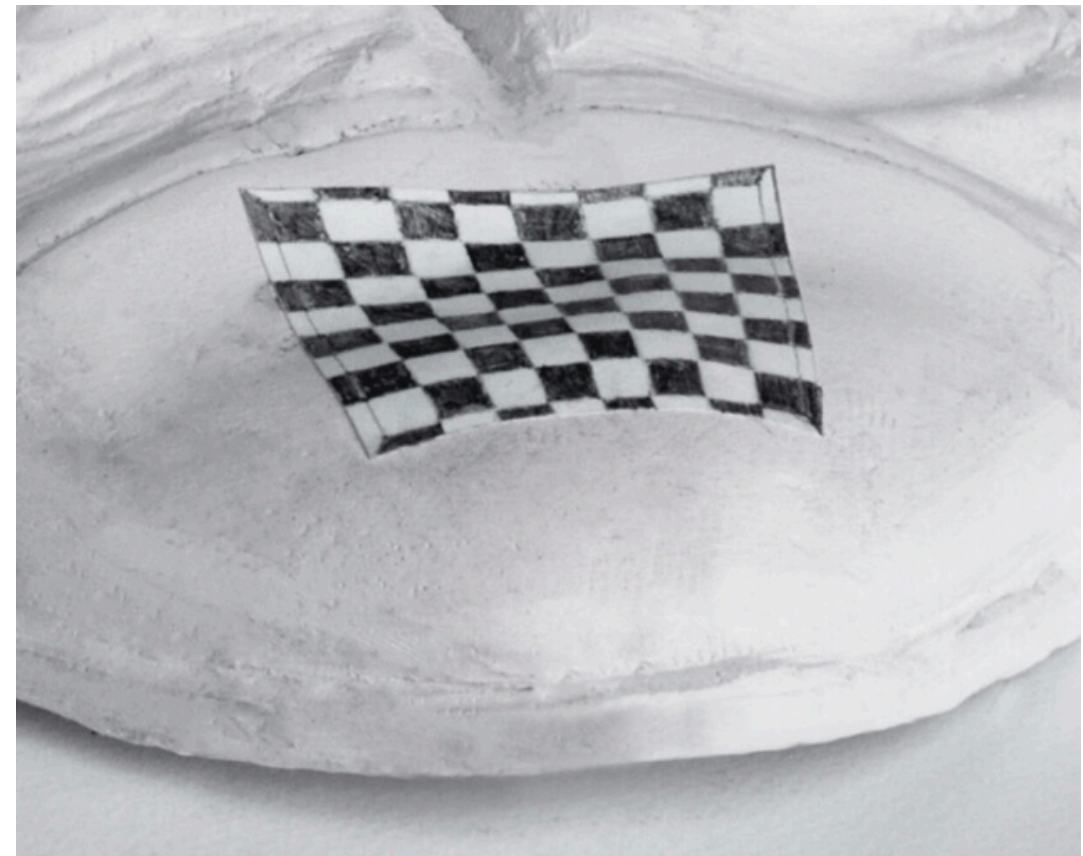


untitled 2024  
gypsum, graphite,  
cm. 30 x 12 x 28  
Bologna Italy

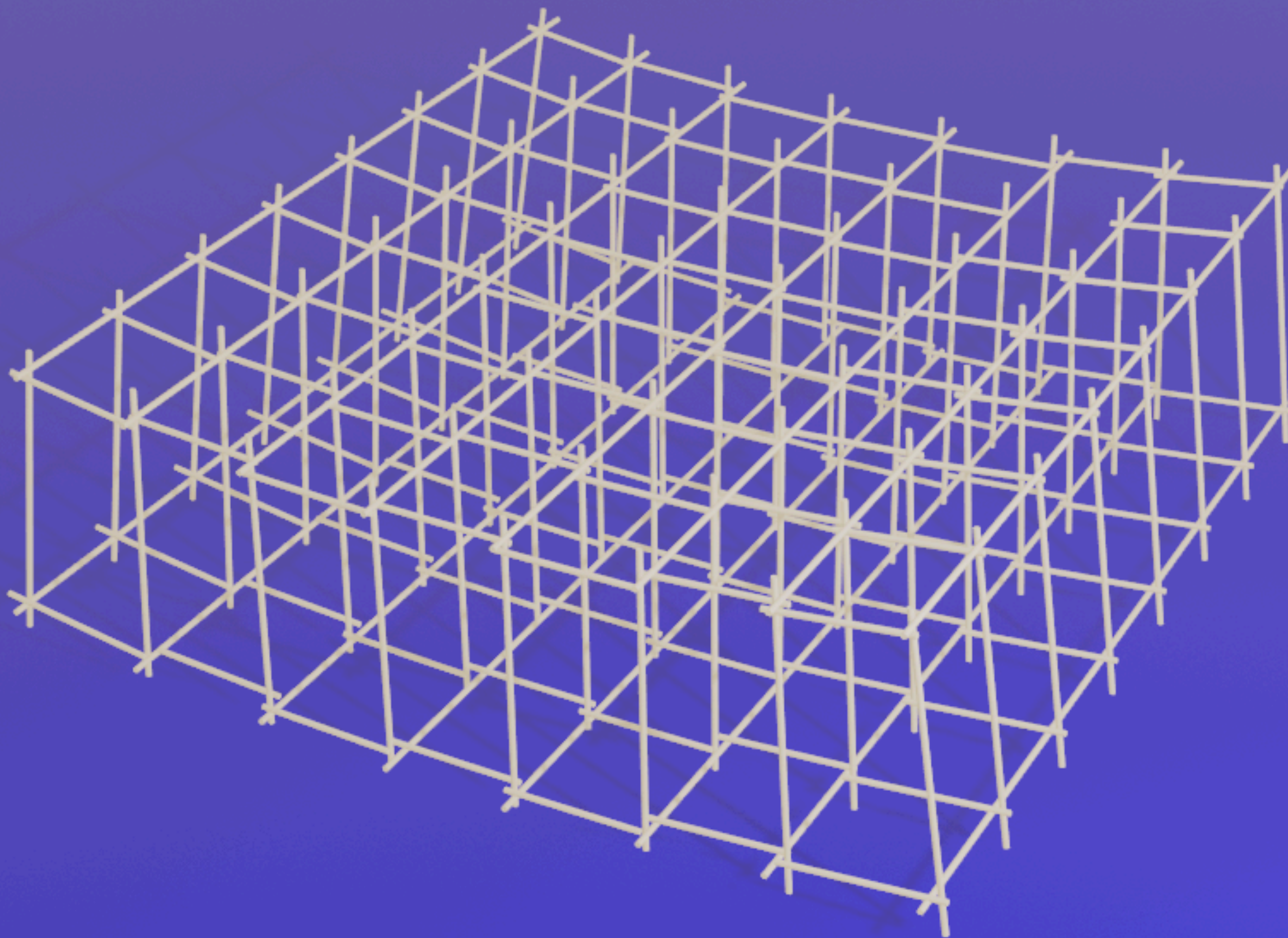


A conflicting definition of a point. One splits into two. A composition made of gypsum and graphite oscillates between an overture and a closure, evoking immobility and recalling a scission.

Una definizione conflittuale di un punto. Uno che si divide in due. Uno, molteplice, due. Una composizione in gesso e grafite oscilla tra un'apertura e una chiusura, evocando immobilità e nello stesso tempo ricordando una scissione.







untitled  
sculpture park project in Diano Marina 2023  
scaffolding structure  
Bologna Italy





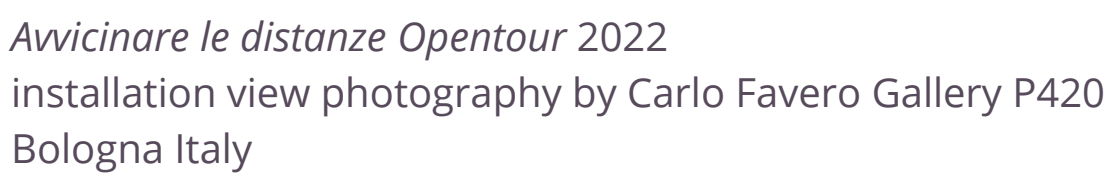
untitled diptych 2022  
curved canvas stretcher frame faux leather  
no° 1 cm. 22 x 26,5  
no° 2 cm. 21 x 28  
variable distance  
Bologna Italy





untitled diptych 2022  
curved canvas stretcher frame faux leather  
no° 1 cm. 22 x 26,5  
no° 2 cm. 21 x 28  
variable distance  
Bologna Italy









bells / wax model / bells for sister cities 2021-2022

Kovács Mihály Mór & Tommaso Silvestroni

cm. 15 x 17 x 25

photography: Berta Aguilar

Bologna Italy





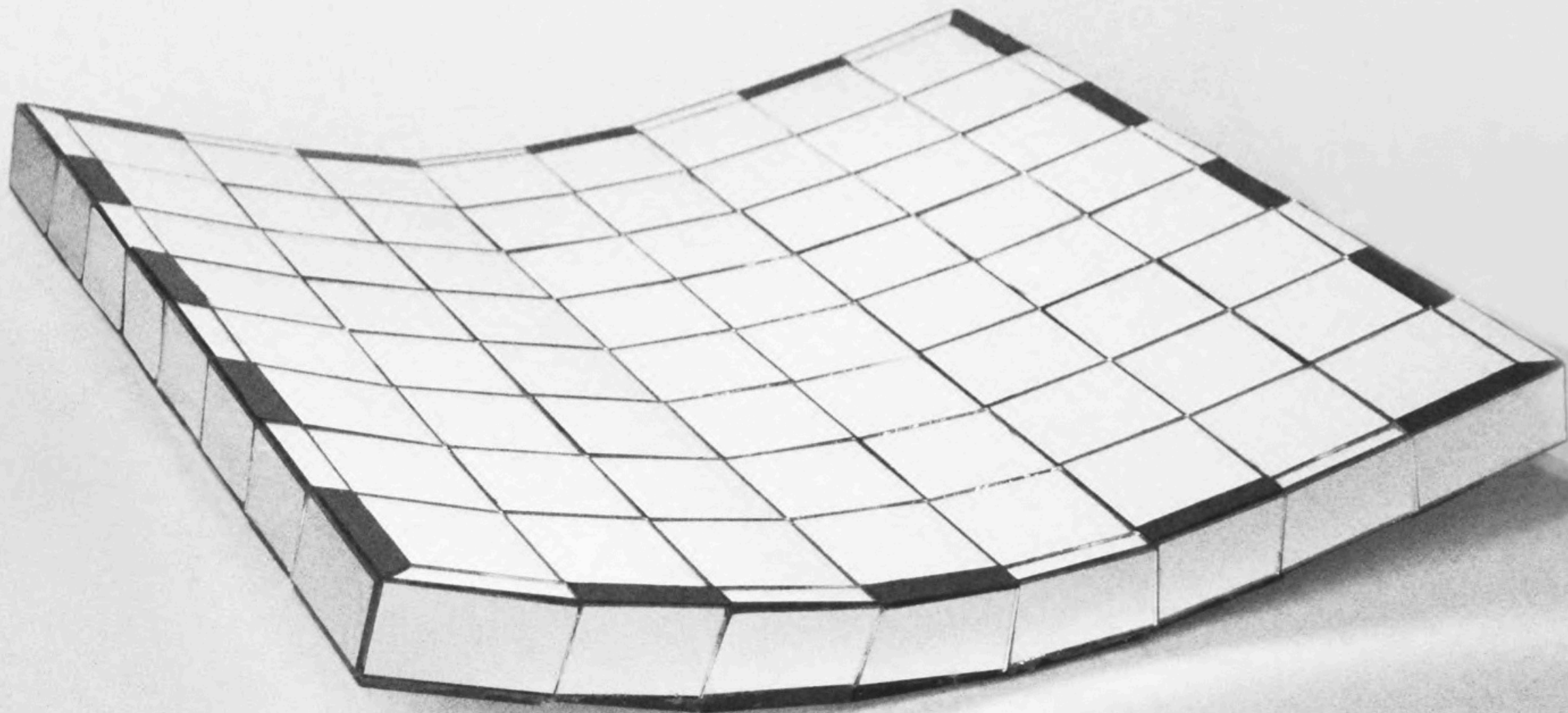
detail / gypsum negative  
bells / wax model / bells for sister cities 2021-2022  
Kovács Mihály Mór & Tommaso Silvestroni  
photography: Berta Aguilar  
Bologna Italy





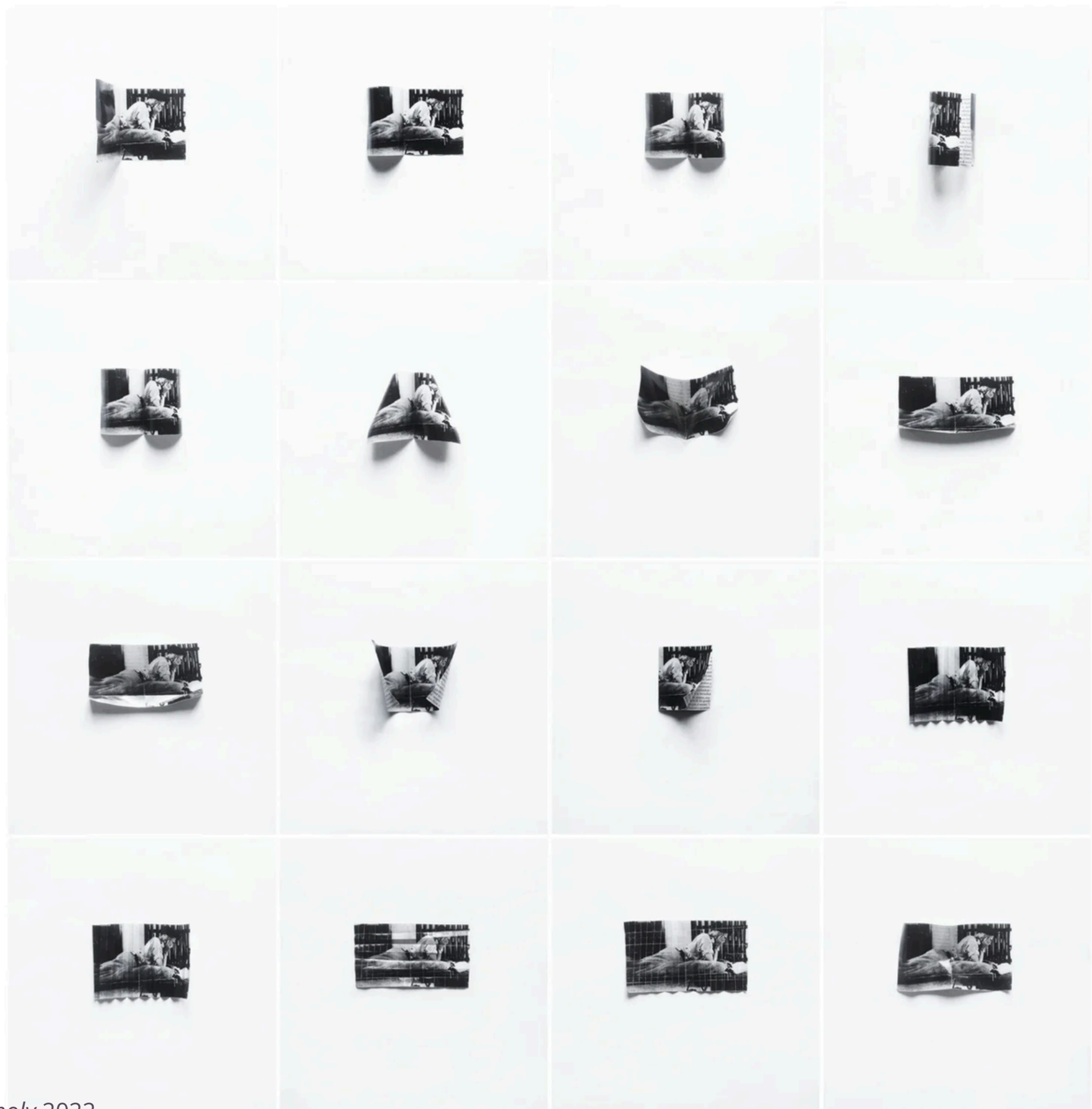
detail / gypsum negative  
bells / wax model / bells for sister cities 2021-2022  
Kovács Mihály Mór & Tommaso Silvestroni  
photography: Berta Aguilar  
Bologna Italy





*Map 2021*  
mirrors, silicone, wood  
cm. 42 x 8 x 42  
Bologna Italy





*Melancholy* 2022  
paper print series  
cm. 50 x 50  
Bologna Italy





*Melancholy 2022*  
relief, paper  
detail National Geographic magazine  
cm. 7 x 7 x 4  
Bologna Italy





*42/a D'Azeglio Street* 2019  
curved iron rods, HDF varnished  
cm. 165 x 35 x 110  
Gallery L'Ariete artecontemporanea  
Bologna Italy

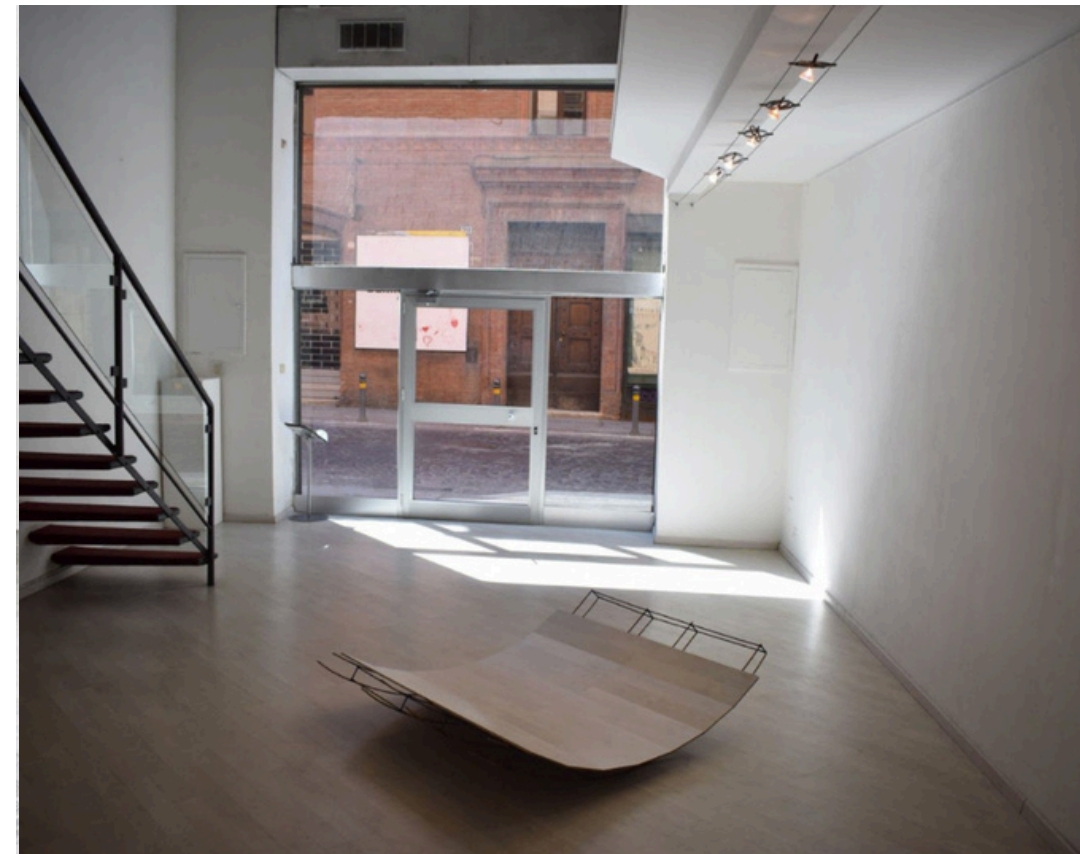


'Via D'Azeglio 42/a' A site-specific project that involves the 'taking' of a part of the gallery floor, which becomes sculpture, fragment of a whole, from where it still emerges as a significant formal singularity. The Gallery is the dwelling of images, dwelling of art. Mihály Mór Kovács thus continues, with a sculpture that proposes itself, also, as a sketch for other larger realizations, his own discourse on the architecture of dwelling and the morphological possibilities of its materials.

text by Eleonora Frattarolo

'Via D'Azeglio 42/a' Progetto site specific che comprende il 'prelievo' di una parte del pavimento della Galleria, che diviene scultura, frammento di un tutto, da cui tuttavia essa emerge in quanto significativa singolarità formale. La Galleria è abitazione delle immagini, abitazione dell'arte. Mihály Mór Kovács continua così, con una scultura che si propone, anche, di essere bozzetto per altre, più vaste realizzazioni, un suo discorso sull'architettura dell'abitare e sulle possibilità morfologiche dei suoi materiali.

testo di Eleonora Frattarolo



*42/a D'Azeglio Street* 2019

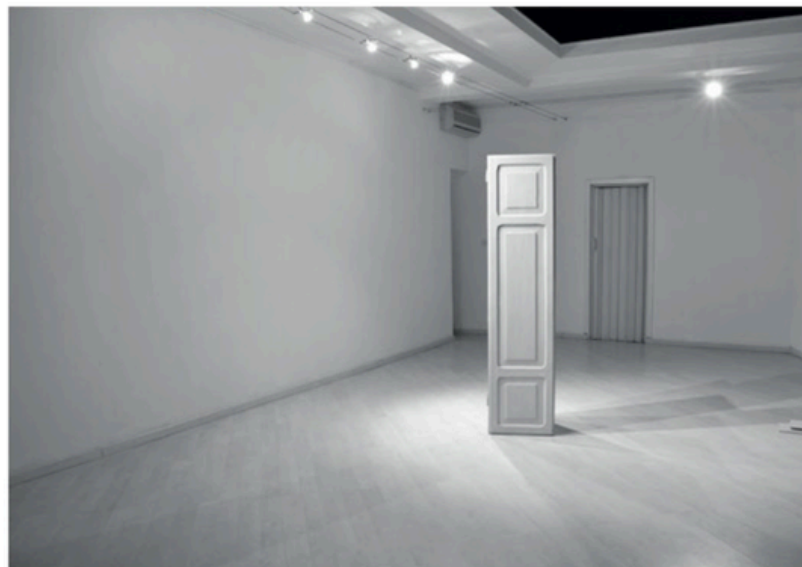
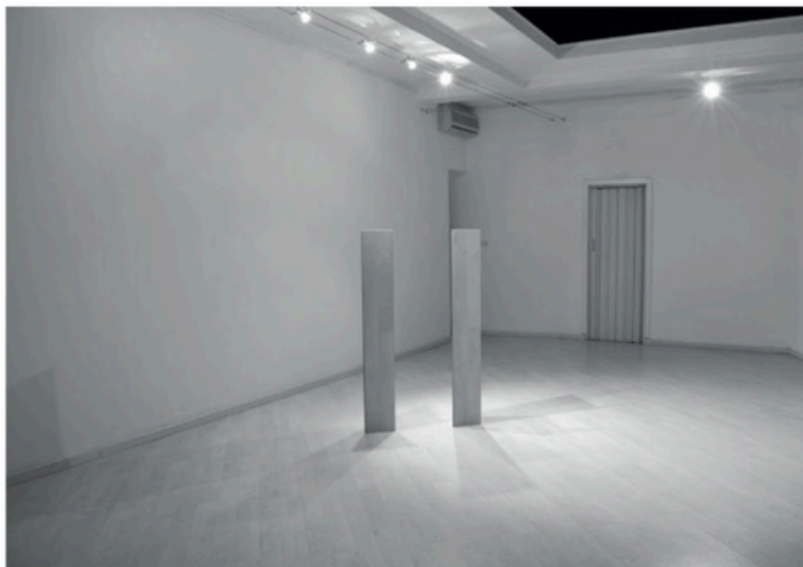
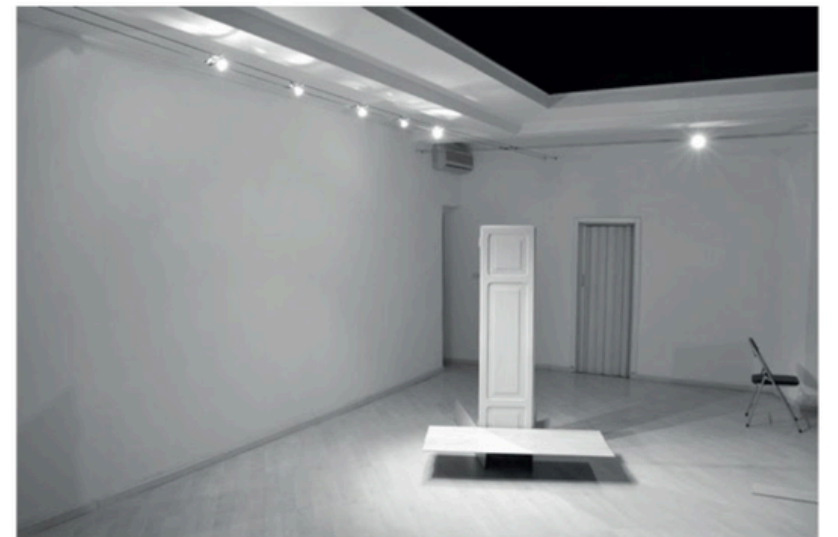
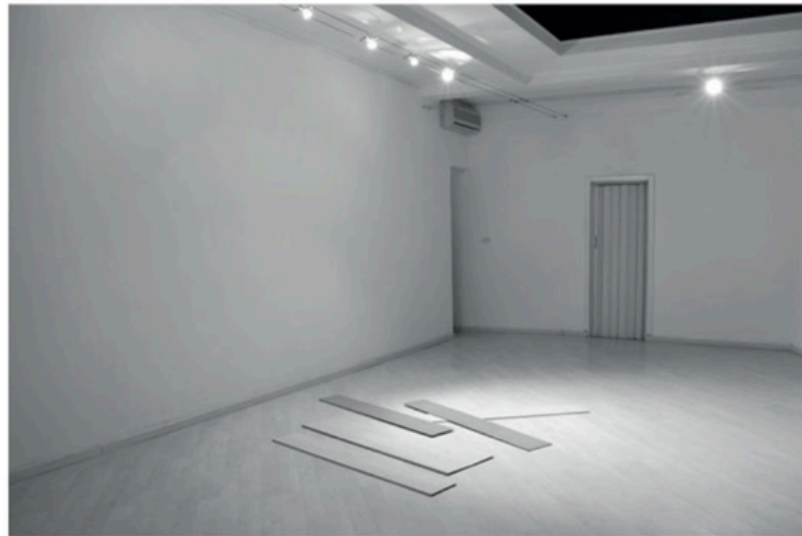
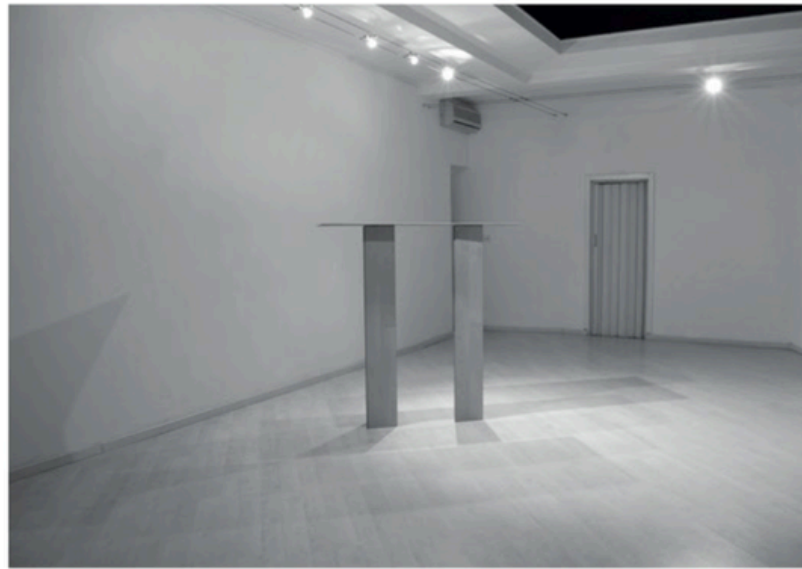
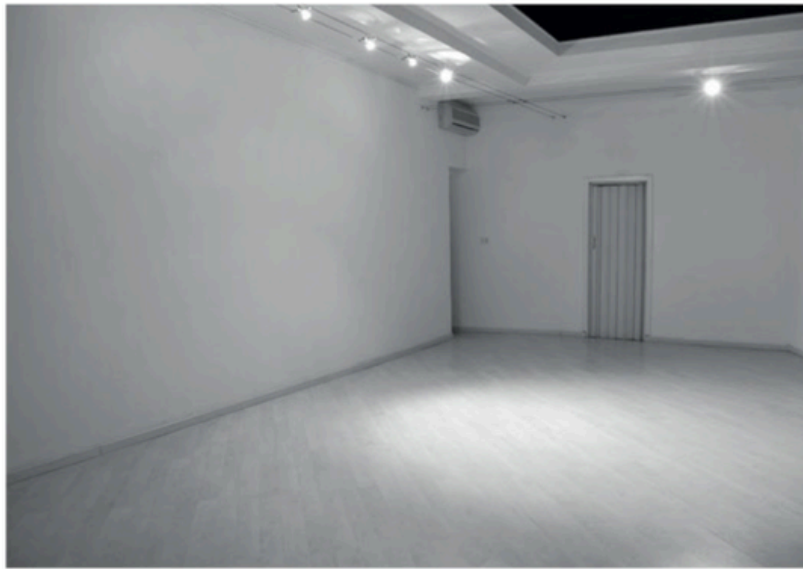
curved iron rods, HDF varnished

cm. 165 x 35 x 110

Gallery L'Ariete artecontemporanea

Bologna Italy





*A Little Night Music / Eine kleine Nachtmusik / paper print series 2019*

paper print

cm. 14,8 x 21

installation Gallery L'Ariete artecontemporanea

Bologna Italy





*Hopscotch* 2019  
mosaic, limestone, black marble, metal structure  
C2FTE S2 elastorapid  
cm. 80 x 20 x 150  
Fondazione Zucchelli  
Bologna Italy



The artwork appears introverted and poised between figuration and plasticity. The curvature distinctly defines an interior and an exterior. The exterior is smooth and neutral, while the interior is rough and textured like a mosaic. It is almost like an “archeological fragment” preserved within the shell of contemporaneity.

text by Romano Schnabl

L'opera appare introversa e in bilico tra figurazione e plasticità. La curvatura definisce nettamente un interno ed un esterno. Liscio e neutro l'esterno; scabroso nel ruvido mosaico all'interno. Quasi un “frammento archeologico” custodito nel guscio della contemporaneità.

testo di Romano Schnabl



*Hopscotch* / detail 2019

mosaic, limestone, black marble, metal structure

C2FTE S2 elastorapid

Fondazione Zucchelli

Bologna Italy





*Hopscotch* / detail 2019  
mosaic, limestone, black marble, metal structure  
C2FTE S2 elastorapid  
Fondazione Zucchelli  
Bologna Italy





*GPS 2019*

mosaic, limestone, black marble

C2FTE S2 elastorapid, metal structure

cm. 10 x 50 x 50

Biennale of Young Artists Monza

Collezione Sibilla Albenga Italy





stone tesserae / studio view  
2019  
Budapest Hungary





stone tesserae / studio view  
2019  
Budapest Hungary





folded paintings n°3 2018  
welded metal frame, acrylic on canvas  
cm. 50 x 55 x 42  
Bologna Italy





introverted paintings No. 1

2018

Metal structure, acrylic on canvas

cm. 50 × 50 × 13

Exhibition detail, Meandering Routes: Distracted from the Destination  
Gallery P420 Bologna Italy





detail of the exhibition Meandering Routes: Distracted from the Destination  
photography: Carlo Favero  
Gallery P420 Bologna, Italy



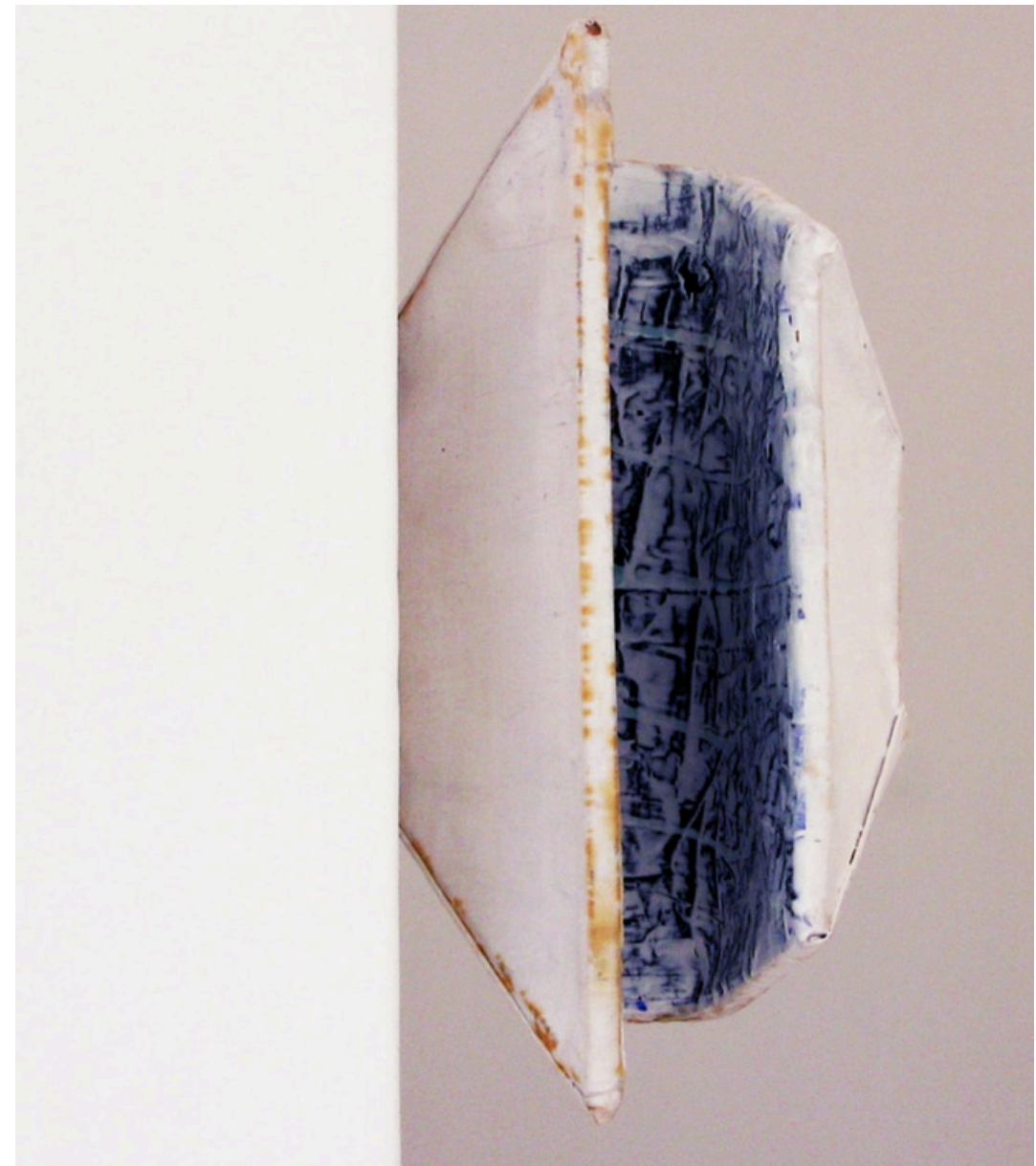


*Shy* no°1 2018  
metal structure, acrylic on canvas  
cm. 30 x 30 x 10  
detail of the exhibition *Meandering Routes: Distracted from the Destination*  
photography: Carlo Favero  
Gallery P420 Bologna Italy



In the works that are part of the series of folded paintings (dipinti introversi), my interest is focused on the wall that hosts the works. Usually, we need some distance to look at a painting or a picture, while in this case the attention is focused on this reciprocal hospitality between the painting and the wall. Thus, a dialogue is created in this narrow space encompassed by the object-painting, which invites us to approach it. All of this arises from a sort of hesitation as I am intrigued by this strange relationship between host and guest.

Nei lavori che fanno parte della serie di dipinti piegati (introversi) il mio interesse è rivolto alla parete che ospita i lavori. Di solito abbiamo bisogno di una certa distanza per guardare un dipinto o un quadro mentre in questo caso l'attenzione si concentra su questa ospitalità reciproca tra il quadro e il muro. Si crea così un dialogo in questo spazio stretto inglobato dell'oggetto-quadro, che invita ad avvicinarsi. Tutto questo nasce da una sorta di esitazione in quanto mi incuriosisce questo strano rapporto tra ospite e ospitante.



*Shy* no°1 2018  
metal structure, acrylic on canvas  
cm. 30 x 30 x 10  
Bologna Italy





folded paintings detail of the exhibition Prologo 2018  
Museum of Modern Art Ugo Carà Muggia (TS) Italy





wire sculptures  
detail of the exhibition Prologo 2018  
Museum of Modern Art Ugo Carà Muggia (TS) Italy





wire sculptures  
detail of the exhibition Prologo 2018  
Museum of Modern Art Ugo Carà Muggia (TS) Italy





wire sculptures  
detail of the exhibition Prologo 2018  
Museum of Modern Art Ugo Carà Muggia (TS) Italy





*Transparency – Rhythm – Space 2018*  
Exhibition detail  
Kahan Art Space  
Budapest Hungary





untitled balance room / paper model 2017  
passepartout paper  
cm. 9 x 12 x 15,5  
Bologna Italy

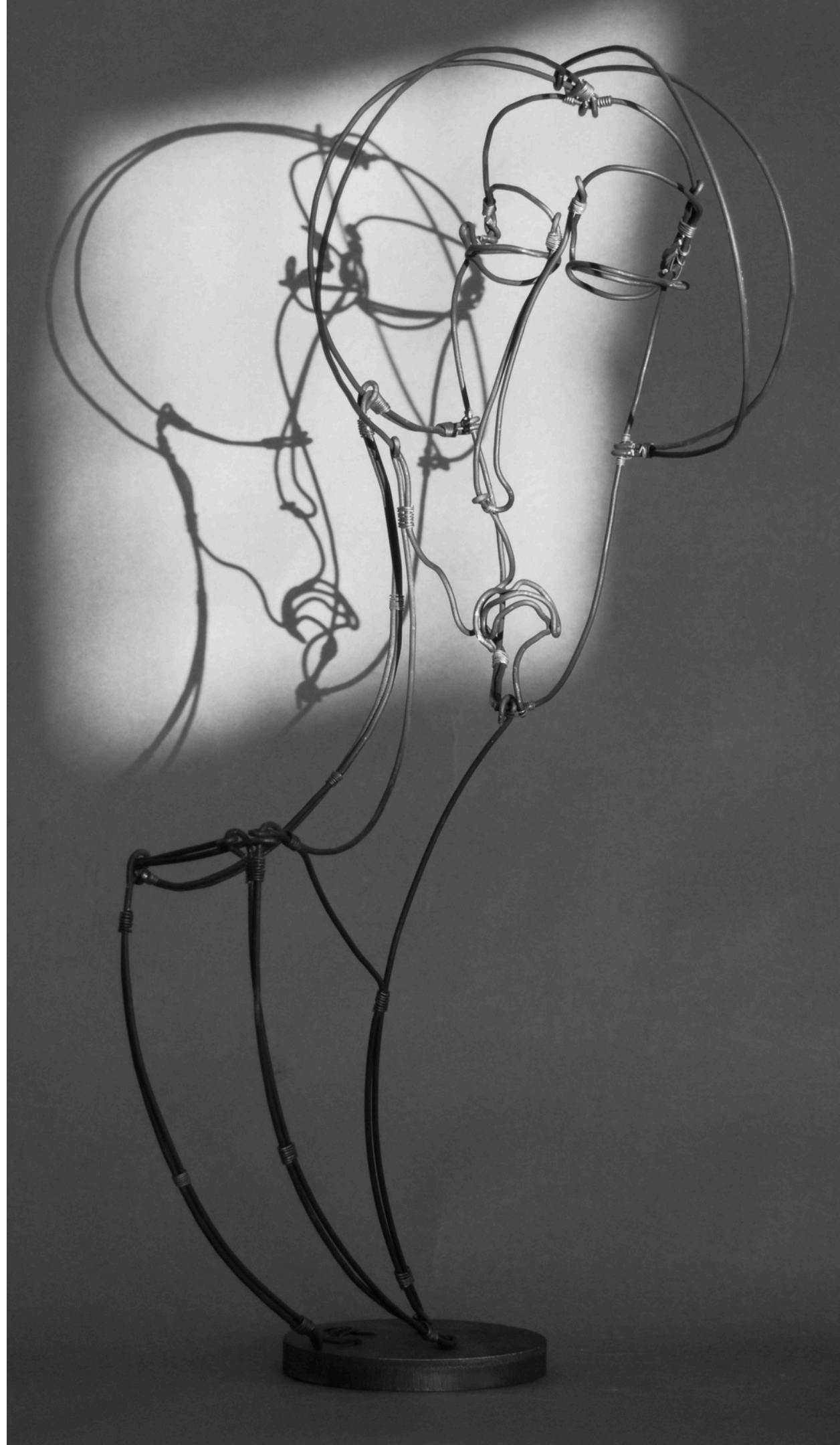


untitled portrait  
2017  
modelled  
gypsum  
17 × 45 × 30 cm  
Bologna Italy



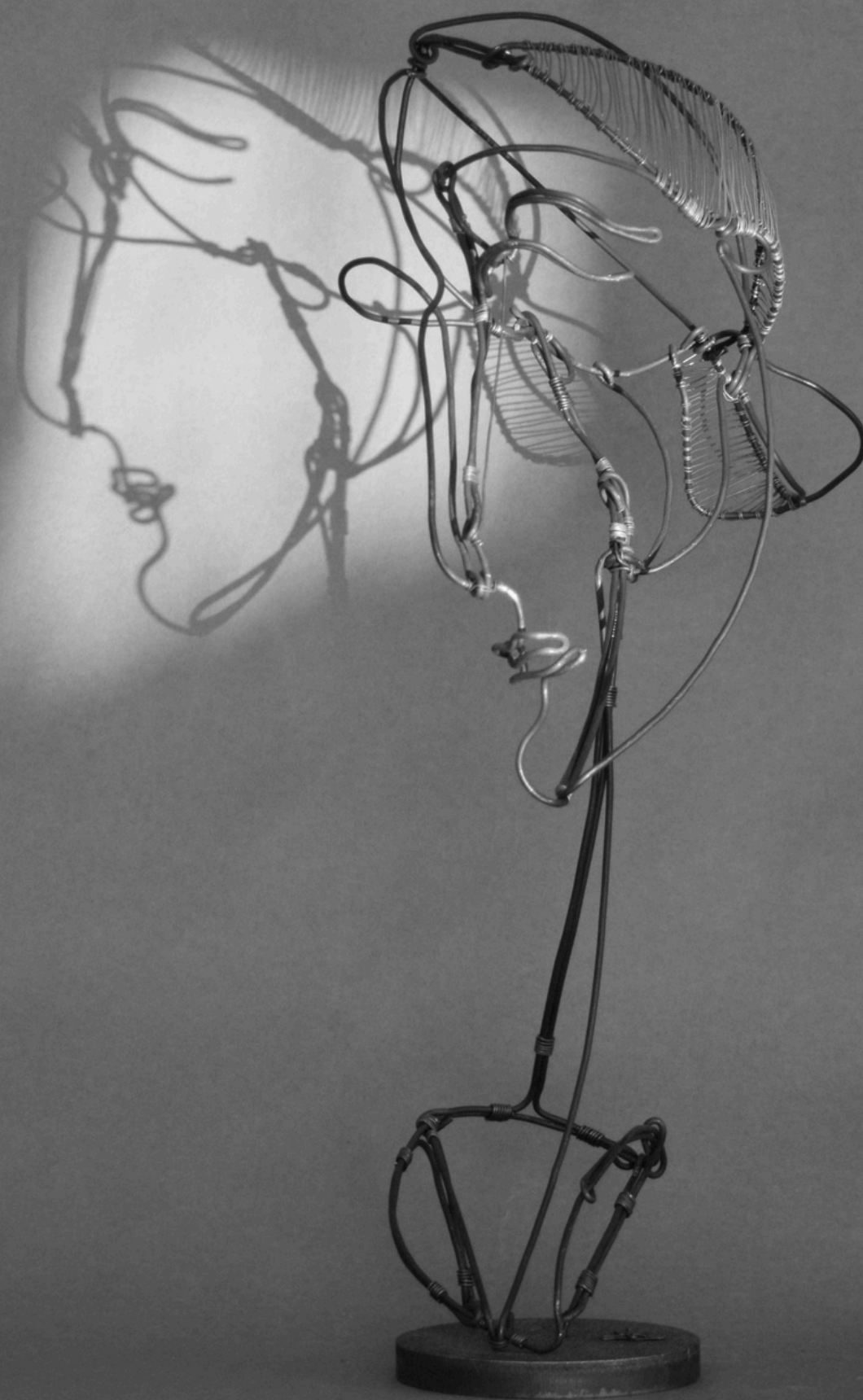


untitled, portrait  
2016  
Bent and welded wire  
25 × 50 × 35 cm  
Budapest Hungary



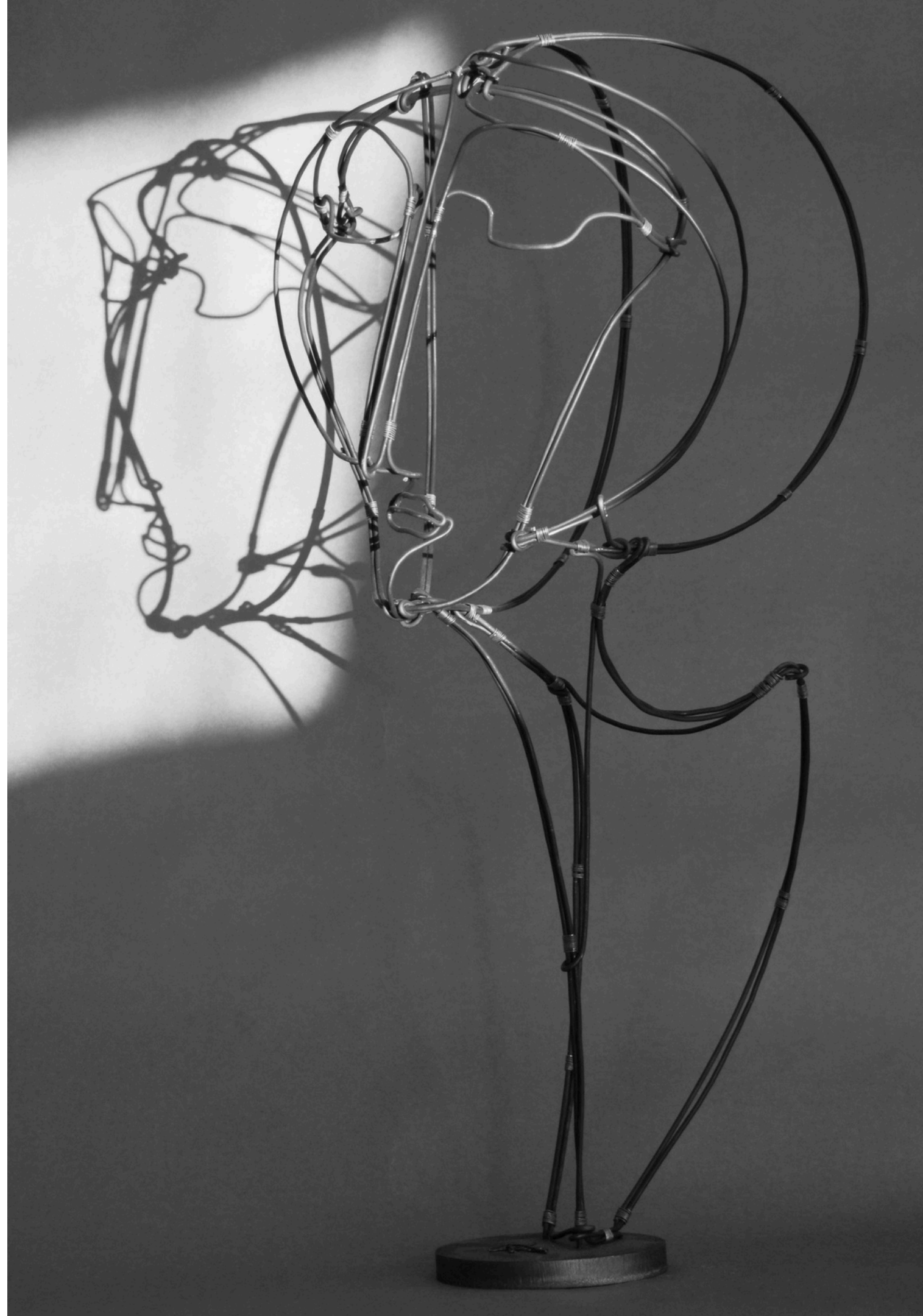


untitled portrait  
2016  
bent and welded wire  
15 × 50 × 25 cm  
Budapest Hungary



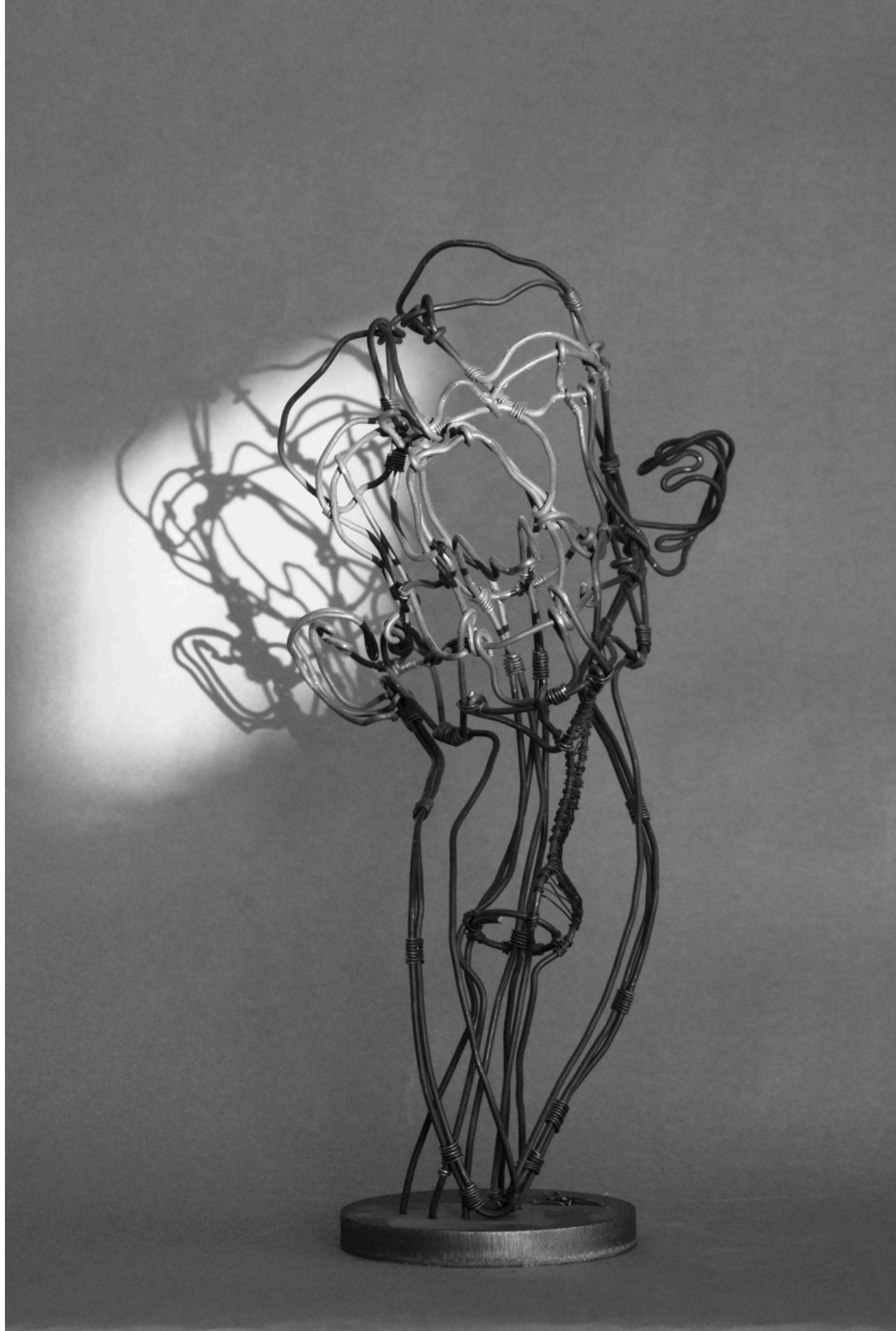


untitled portrait  
2016  
bent and welded wire  
15 × 50 × 30 cm  
Budapest Hungary





untitled portrait  
2016  
bent and welded wire  
15 × 35 × 17 cm  
Budapest Hungary

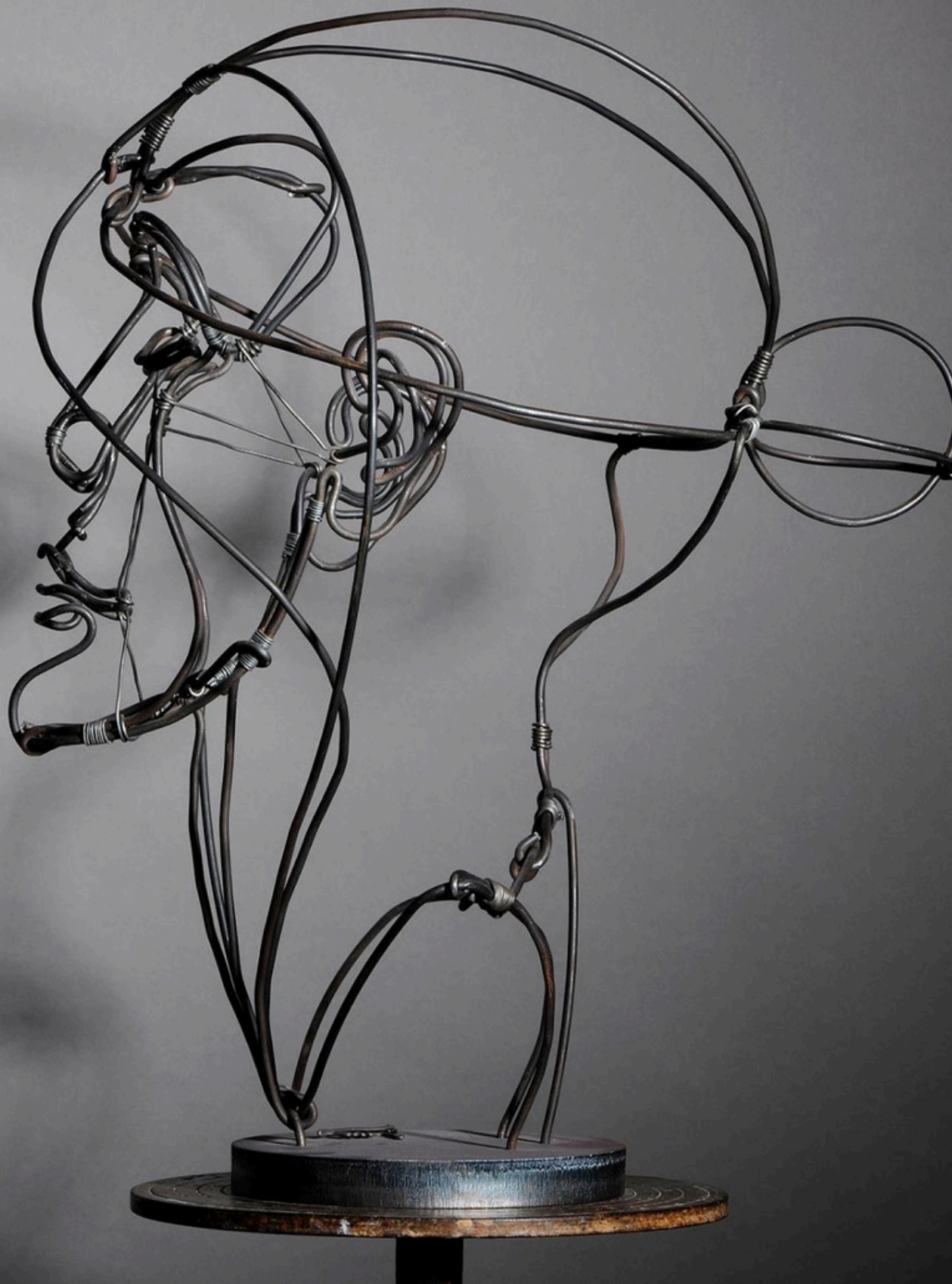




*Gandhi* portrait  
2016  
bent and welded wire  
cm. 38 x 24 x 22  
Budapest Hungary







untitled portrait

2016

bent and welded wire

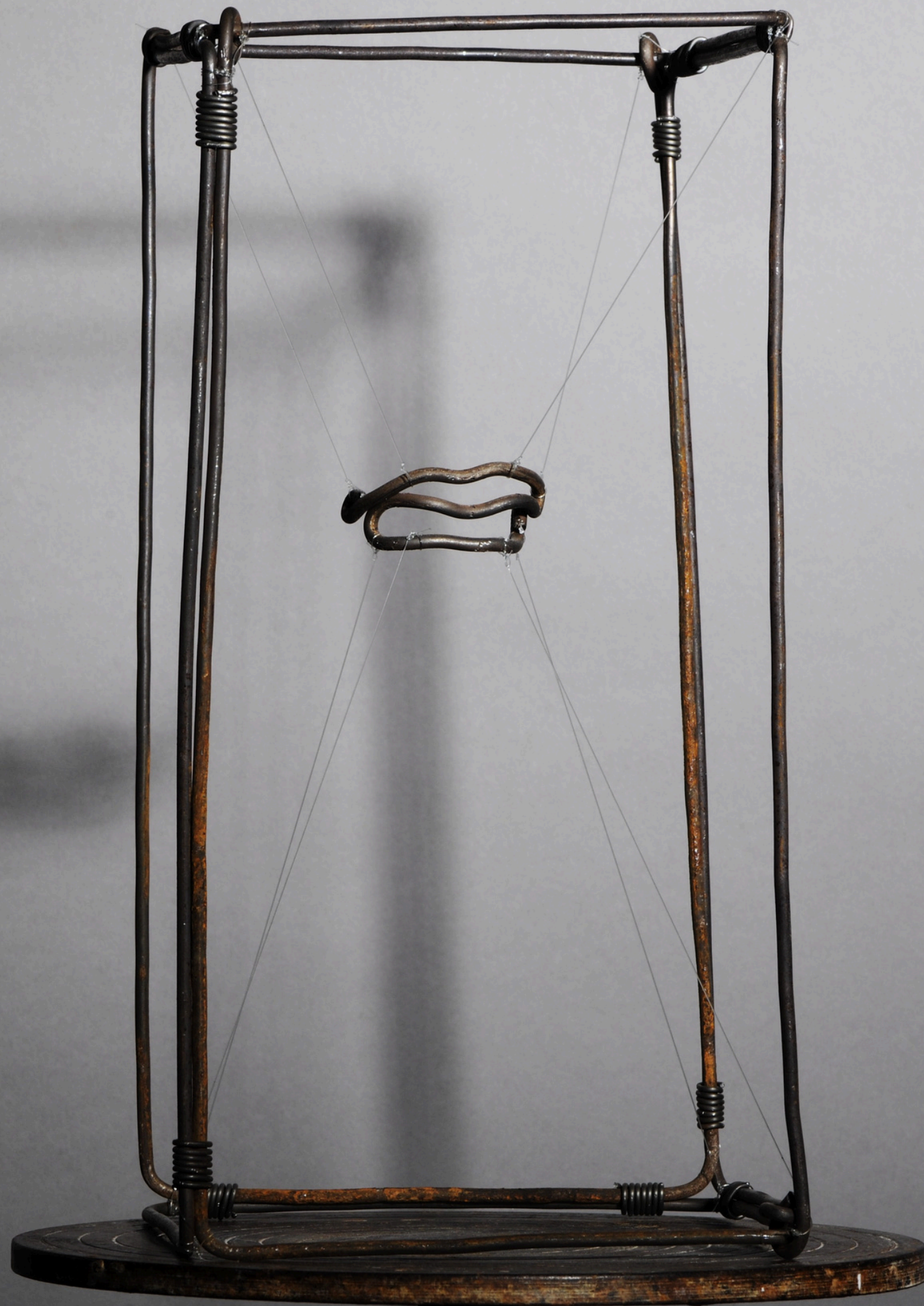
cm. 16 × 35 × 24

photography: Zsolt Hamarits

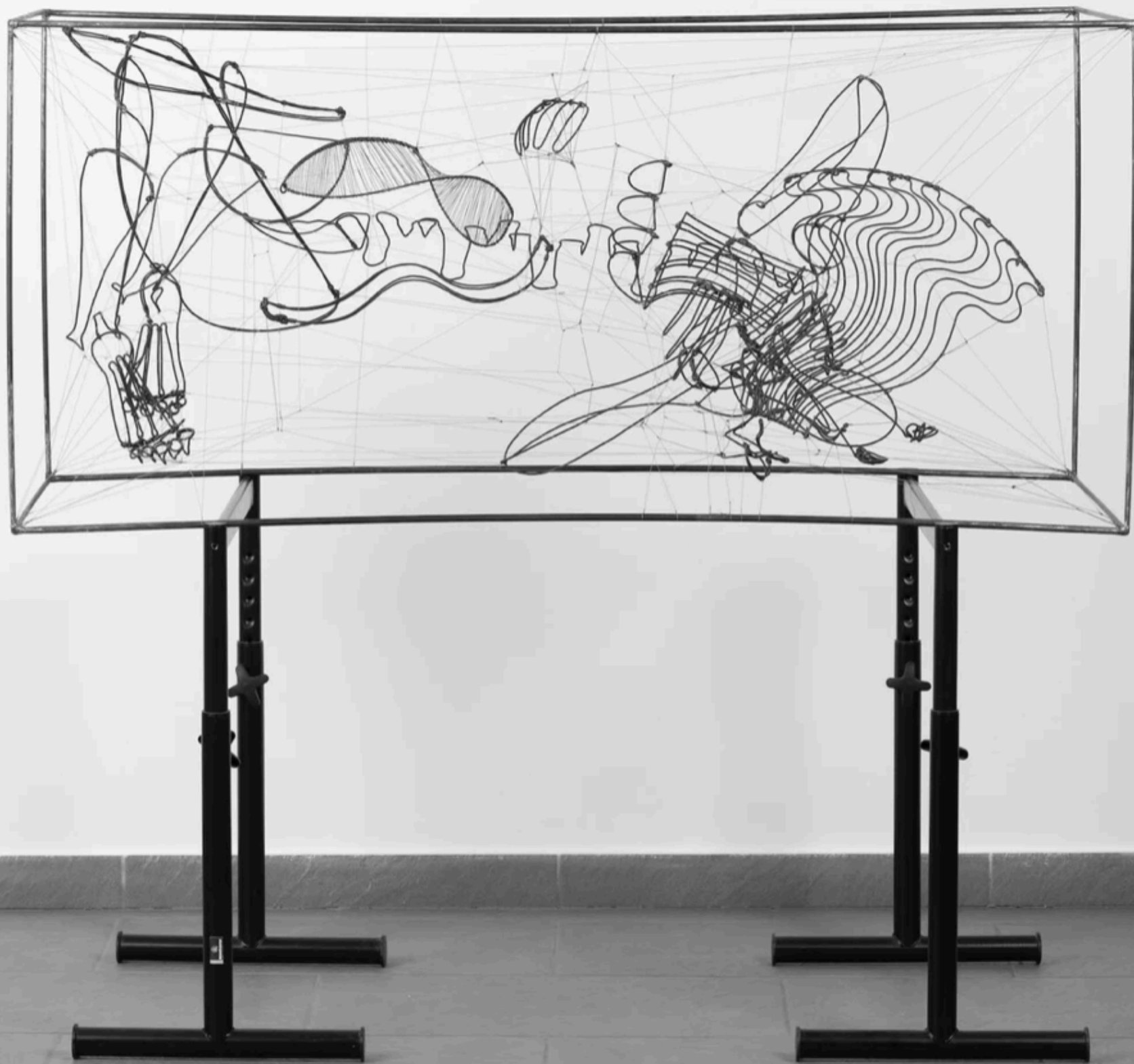
Budapest Hungary



untitled mouth  
2016  
bent wire  
15 × 35 × 15 cm  
Budapest Hungary







*Venus* 2016  
weaved, welded wire structure, cm. 150 x 70 x 70  
photography: Zsolt Hamarits  
Budapest Hungary





detail / *Venus* 2016  
weaved, welded wire structure  
cm. 150 x 70 x 70  
Budapest Hungary



Mihály Mór Kovács (Budapest, Hungary, 1998) is a visual artist and sculptor. He graduated in Sculpture from the Academy of Fine Arts in Bologna (Italy) in 2023. His practice spans various medium, including installation, sculpture, and painting. He explores and experiments with different materials, often employing the repetition of simple gestures such as folding and investigating the history and nature of play. In his recent work, he has been focusing on metal constructions. He creates minute architectures that follow the rhythm of nature, using a sculptural approach that explores the relationship between the animate and the inanimate.

solo exhibitions:

2019. Via D'Azeglio 42/a L'Ariete artecontemporanea  
curated by Eleonora Frattarolo Bologna  
2019. MIB Palazzo Ferdinando curated by Romano Schnabl Trieste  
2018. Milonga Ex Chiesa di San Mattia Bologna  
2018. Prologo Museo D'Arte Moderna Ugo Carà  
curated by Romano Schnabl & Antonio Volpicelli Muggia (TS)  
2018. Transzparencia – Ritmus – Tér Kahan Art Space Budapest  
2017. Prológ Róth Miksa Memorial House Budapest

group shows:

2026 ENDLESS SUMMER MAGAZZINO DEL SALE – CERVIA MAGMA [Testo del paragrafo](#)  
2022. Avvicinare le distanze Open Tour curated by Cecilia Canziani  
& Davide Ferri Galleria P420 Bologna  
2022. Art City: IN AND OUT Zu.Art giardino delle arti di Fondazione Zucchelli  
2021. Art City: Open Close Zu.Art giardino delle arti di Fondazione Zucchelli  
curated by Carmen Lorenzetti & Valerio Dehò Bologna  
2019. Biennial of young artists Monza [Testo del paragrafo](#)  
2018. Kontinuität Sehsaal Vienna  
2018. Tragitti divaganti, distrazione da una meta  
curated by Francesca Bertazzoni & Davide Ferri Gallery P420 Bologna  
2017. Art City ABABO white night Bologna  
2017. Festival Arnolfini Szigetszentmiklós  
2017. Folytonosság Regional Environmental Center Szentendre  
2017. KTTK18 4szoba Galéria Budapest  
2015. Animart byArt Gallery Zoo Budapest

studies:

2017-2023. Bachelor of Arts, Master of Arts in sculpture The Fine Arts Academy of Bologna  
/ indirizzo scultura, corso triennale e biennale Accademia di Belle Arti di Bologna

<https://artfacts.net/artist/mihaly-kovacs-mor-1998-hu>

texts:

2026 ENDLESS SUMMER MAGAZZINO DEL SALE – CERVIA MAGMA  
<https://www.magma.zone/home/endless-summer-2026>  
2026 Scorci di un'estate senza fine | Endless Summer, al Magazzino del Sale di Cervia  
Federico Abate ATP DIARY <https://atpdiary.com/endless-summer-magazzino-del-sale-cervia/>  
2026 ENDLESS SUMMER: il contemporaneo irrompe al Magazzino del Sale di Cervia  
Letizia Cigoli Exibart <https://www.exibart.com/mostre/endless-summer-il-contemporaneo-irrompe-al-magazzino-del-sale-di-cervia/>  
2025 Hårdmetall i Moskosel Alex Olofsson LAVSKRIKAN Magazine – December  
2022 Avvicinare le distanze | P420, Bologna – Federico Abate ATP DIARY  
<https://atpdiary.com/avvicinare-le-distanze-p420-bologna/>  
2021 Open Close Artribune Bologna ZU.ART GIARDINO DELLE ARTI  
<https://lucamaggio.wordpress.com/wp-content/uploads/2021/05/4-mihaly-mor-kovacs-hopscotch-2019-mosaico-di-pietra-calcareo-marmo-nero-c2fte-s2-elastorapid-struttura-di-ferro-80x20x150-cm.jpg>  
2019. [Warum ist die Ausstellung erfolgreich?](#) – Krisztina Passuth Kahan Art Space KHN  
ART LTD. Transparenz-Rhythmus-Raum Dr Éva Kahán Foundation Budapest – [Vienna Yearbook 2018 Kahan Art Space Budapest](#)

2019. [Äl cușdûr La forza del sottosuolo](#) Daniele Astrologo  
2019. [Giovani 'accademici' nella notte dell'arte](#) il Resto del Carlino  
2018. Il filo di ferro nelle opere di Mòr Romano Schnabl Prologo – Il Piccolo quotidiano Trieste

2015. [Animart – Kozák Csaba Art Today/Újművészet art magazine Budapest Animart Csaba Kozak](#)

prizes:

2021. Zucchelli Prize III. [Recensione IN AND OUT](#) Carmen Lorenzetti  
2019. Special Mention for the ['Via D'Azeglio 42/a' L'Ariete artecontemporanea, curated by Eleonora Frattarolo](#)

Art Up Critics' and Collectors' Prize Opentour  
Jury: Lorenzo Balbi artistic director MAMbo  
Paola Giovanardi Rossi collector  
Simone Menegoi director of Artefiera Bologna

<https://www.mutualart.com/Artist/Mihaly-Kovacs-Mor/4CA2DB58E04912B8/Biography#group-exhibitions>

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