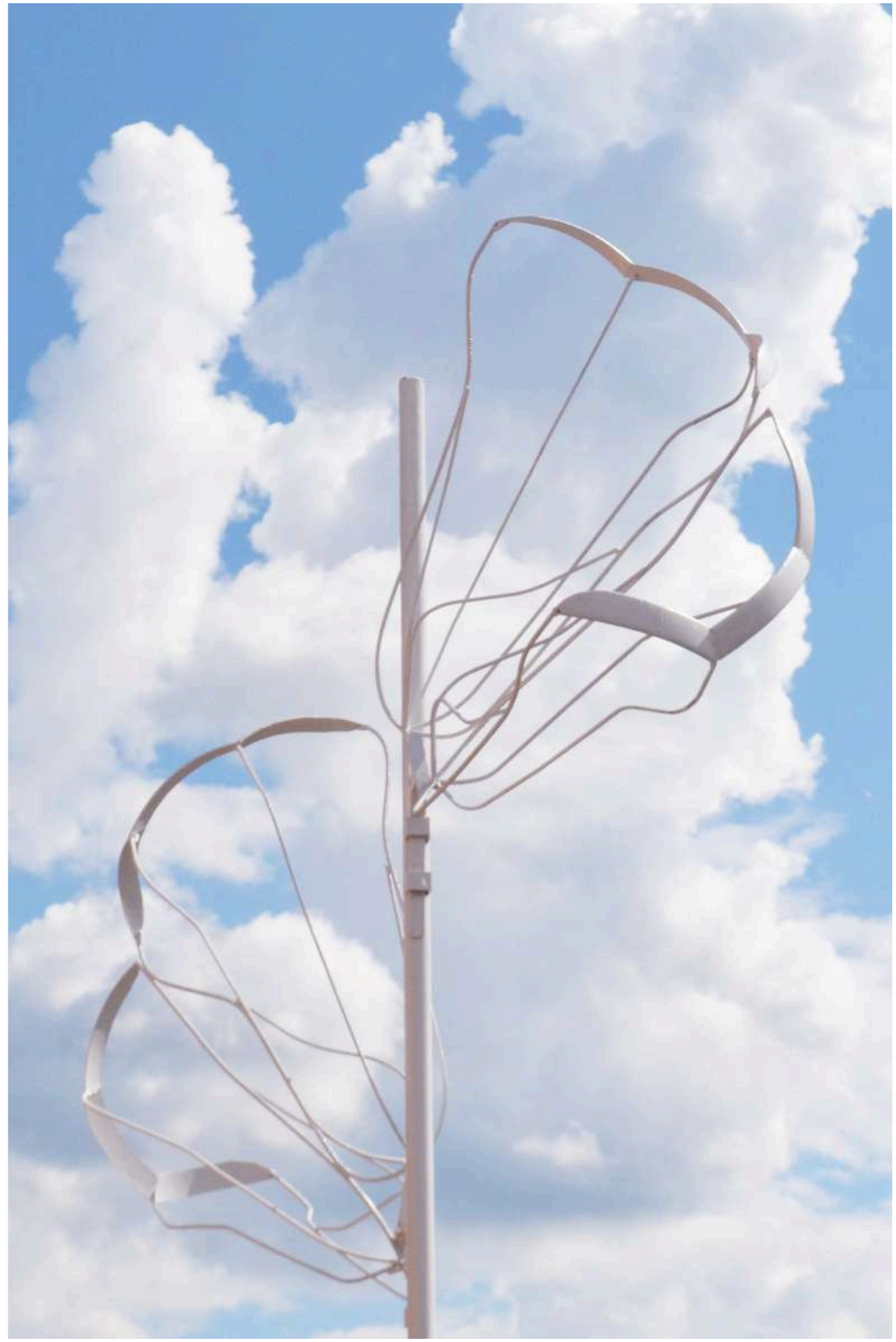
Mihály Mór Kovács

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
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

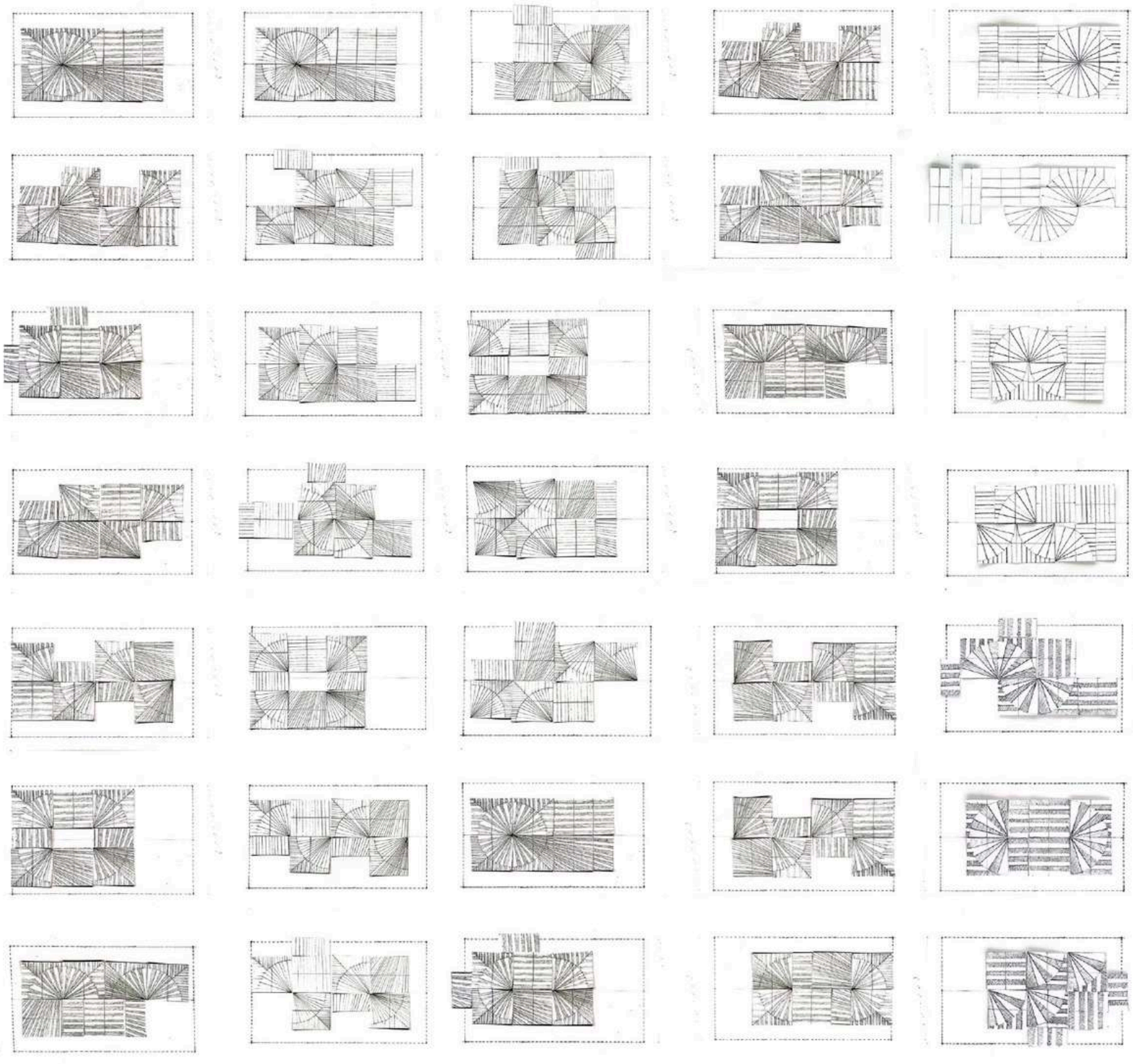
untitled / bellflower 2026
steel
recycled fabric material
*cm. 1*50 x 140 x 158
Moskosel Norrbotten Sweden

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

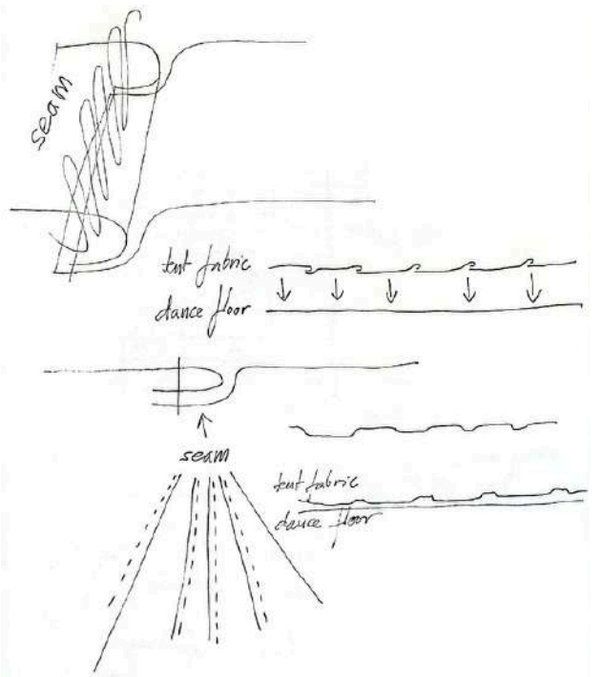
Playing Carpet is a drawn perimeter that engages with the archetype of the circle, evoking an imaginary dimension. It embraces variability as a basis for multiple interpretations. The use of precious waste materials reflects an interest in how meaning shifts through different uses, engaging with the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

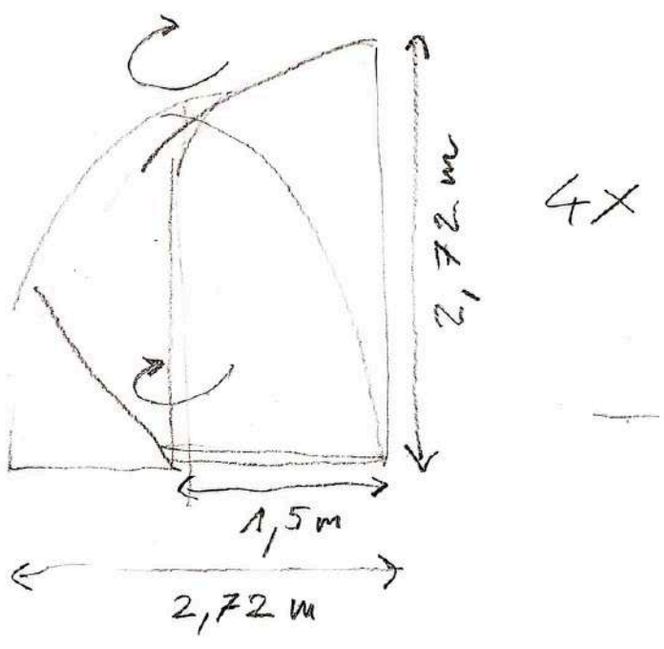
Playing Carpet är en ritad avgränsning som förhåller sig till cirkelns arketyp och framkallar en imaginär dimension. Den rymmer en variation som grund för flera tolkningar. Användningen av värdefulla restmaterial speglar ett intresse för hur betydelse förskjuts genom olika användningar och relaterar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





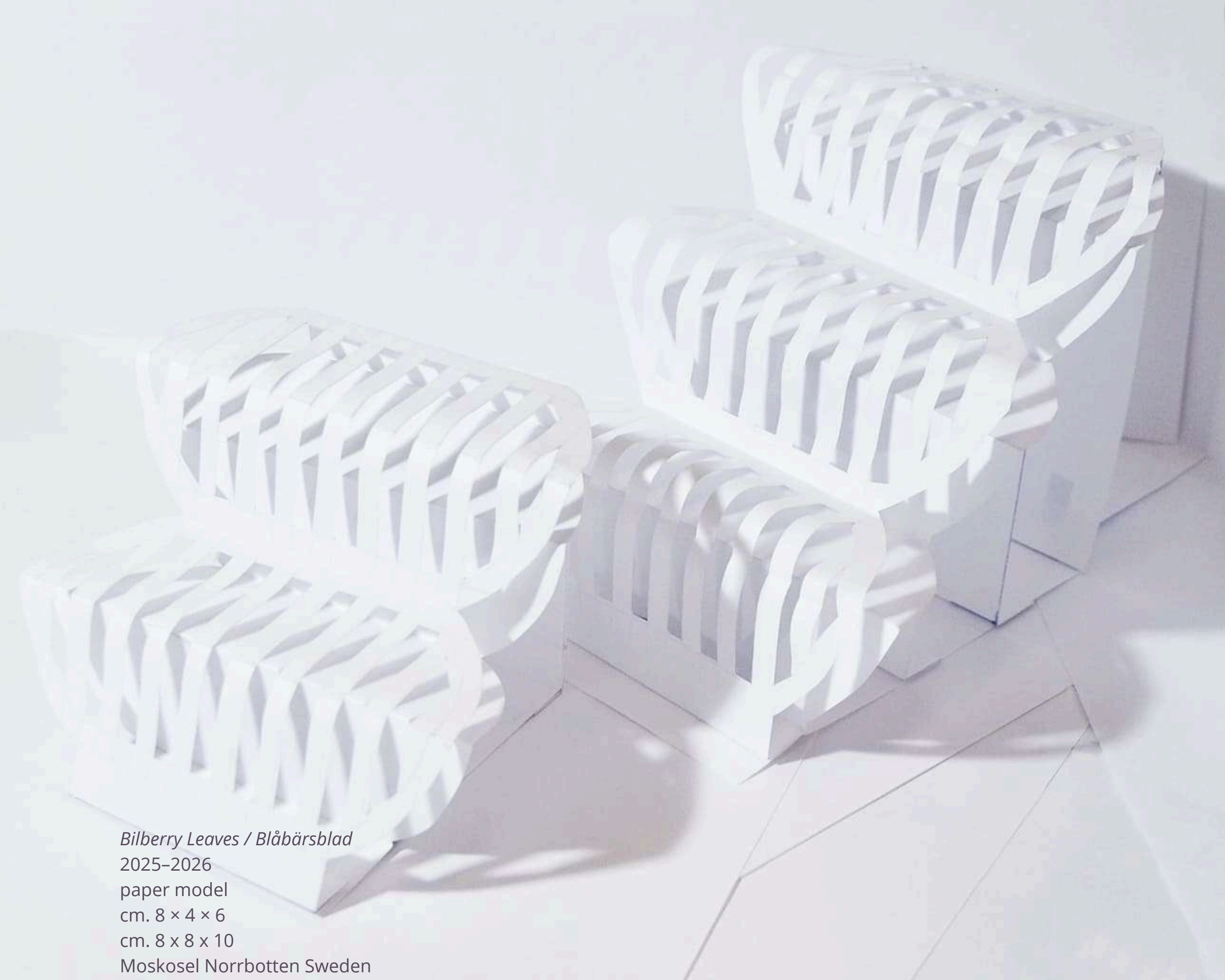
Playing Carpet 2026 recycled fabric materials
diameter: cm. 540
four variable modular circular segments,
allowing multiple configurations
Boden Norrbotten Sweden

In composition of *Bilberry Leave*s, 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 kompositionen av *Blåbärsblad* frammanas av bladen trappliknande strukturer som genom subtila skillnader i nivå 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 blåbärstäcke 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

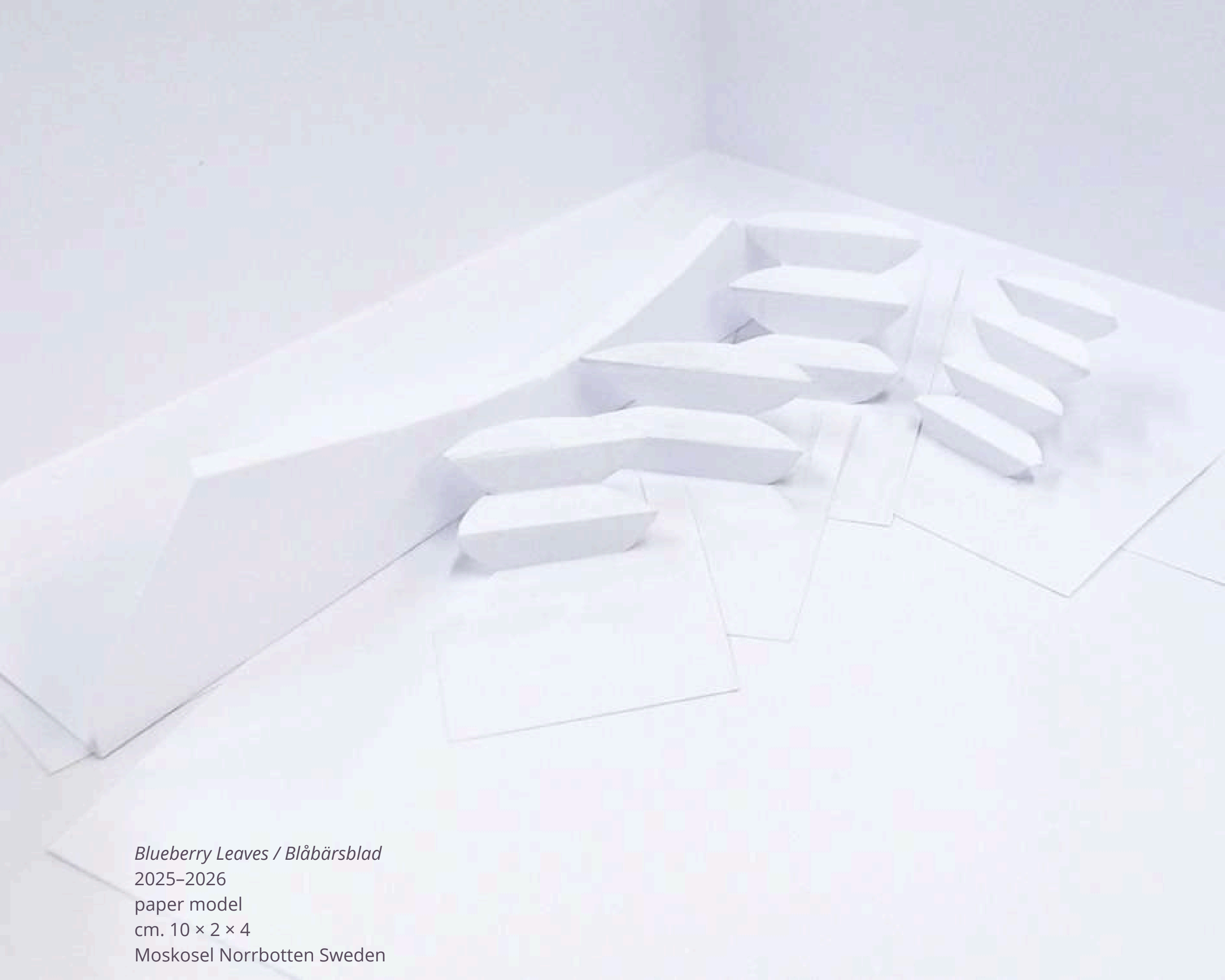


Bilberry Leaves / Blåbärsblad
2025–2026
paper model
cm. 8 × 4 × 6
cm. 8 x 8 x 10
Moskosel Norrbotten Sweden

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.

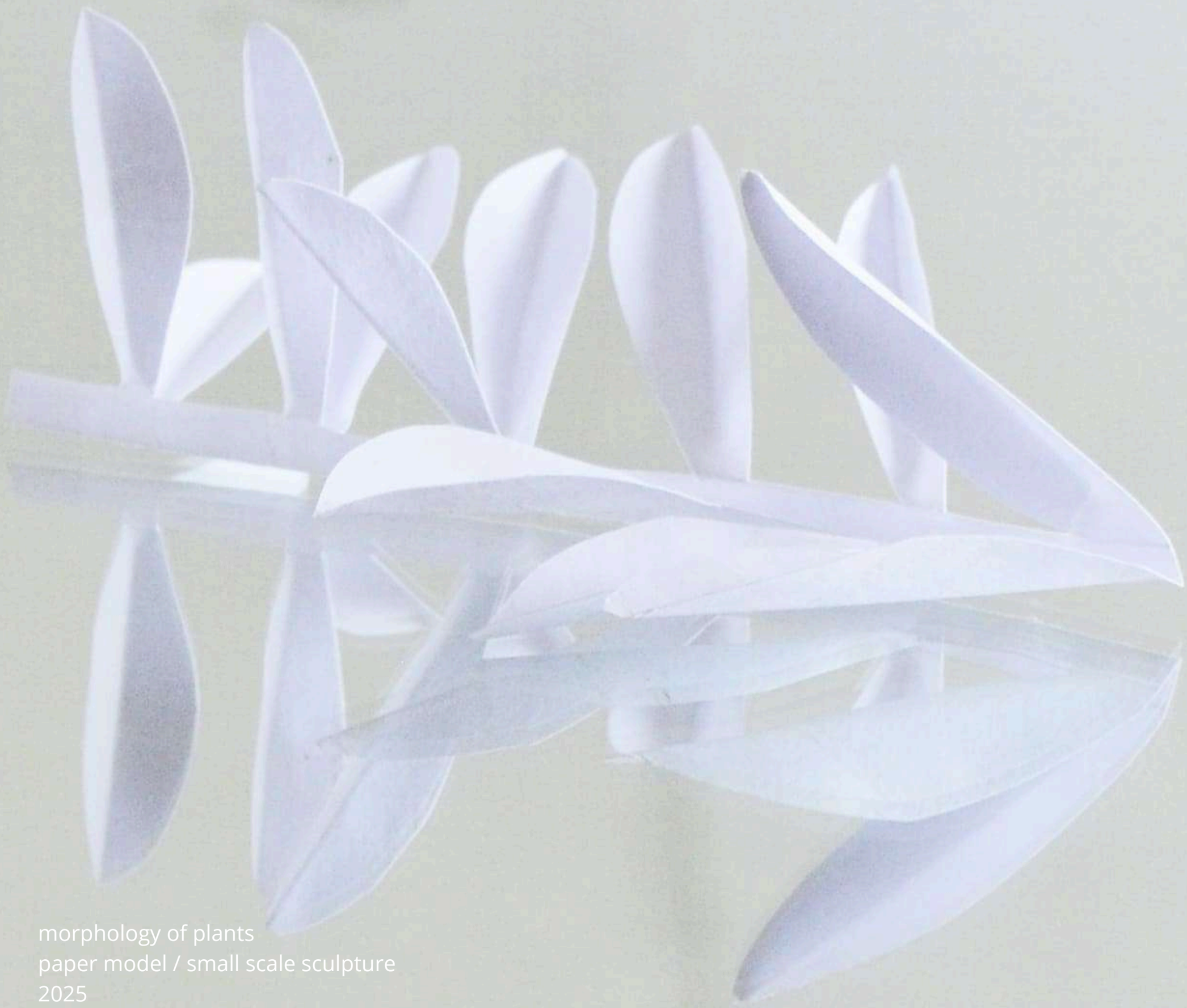
Blueberry Leaves / Blåbärsblad 2025 - 2026
installation, metal sheets
cm. 450 x 80 x 250
Moskosel Norrbotten Sweden



Blueberry Leaves / Blåbärsblad
2025–2026
paper model
cm. 10 × 2 × 4
Moskosel Norrbotten Sweden

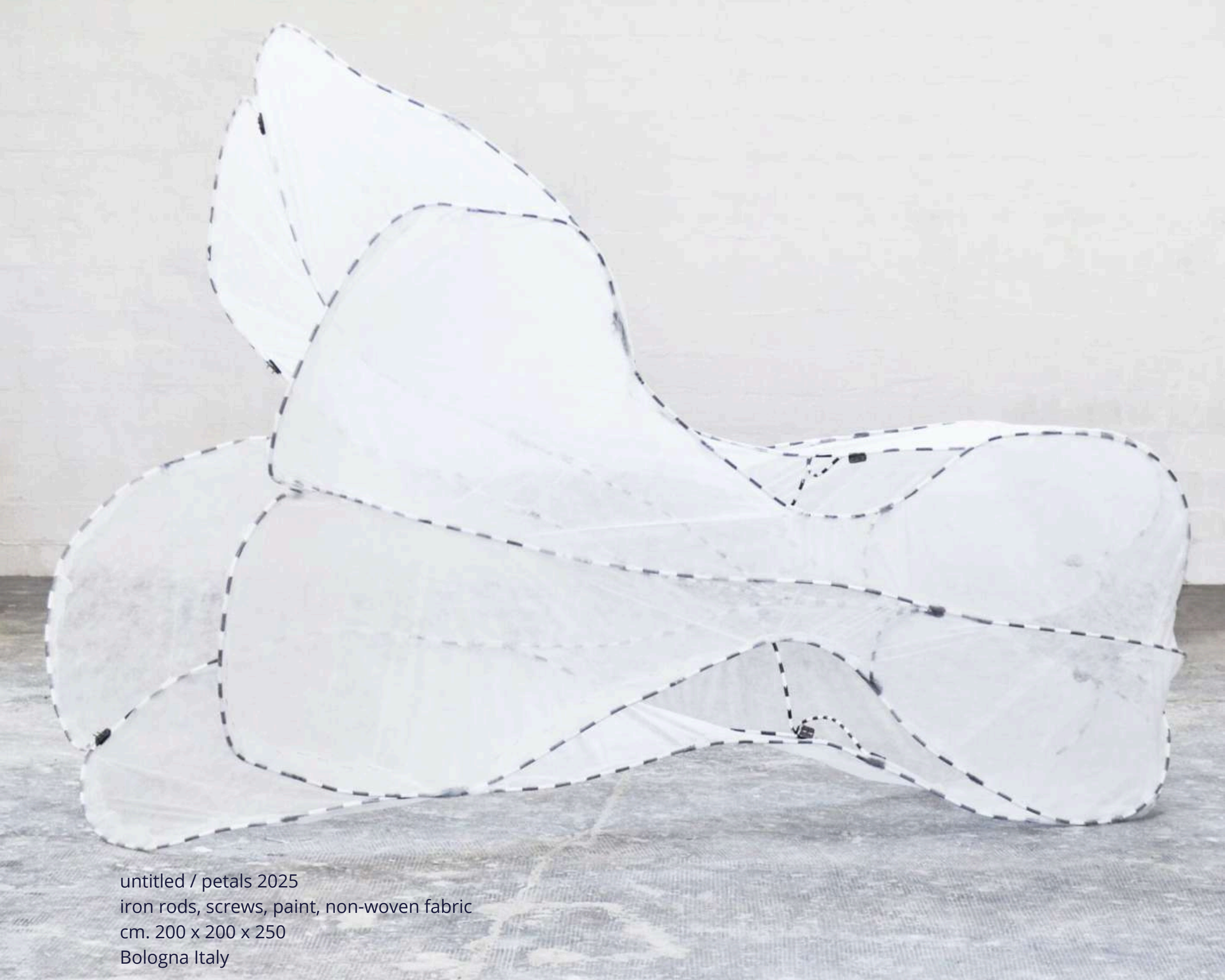
Blueberry Leaves / Blåbärsblad 2025 - 2026
installation, metal sheets
cm. 450 x 80 x 250
Moskosel Norrbotten Sweden

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

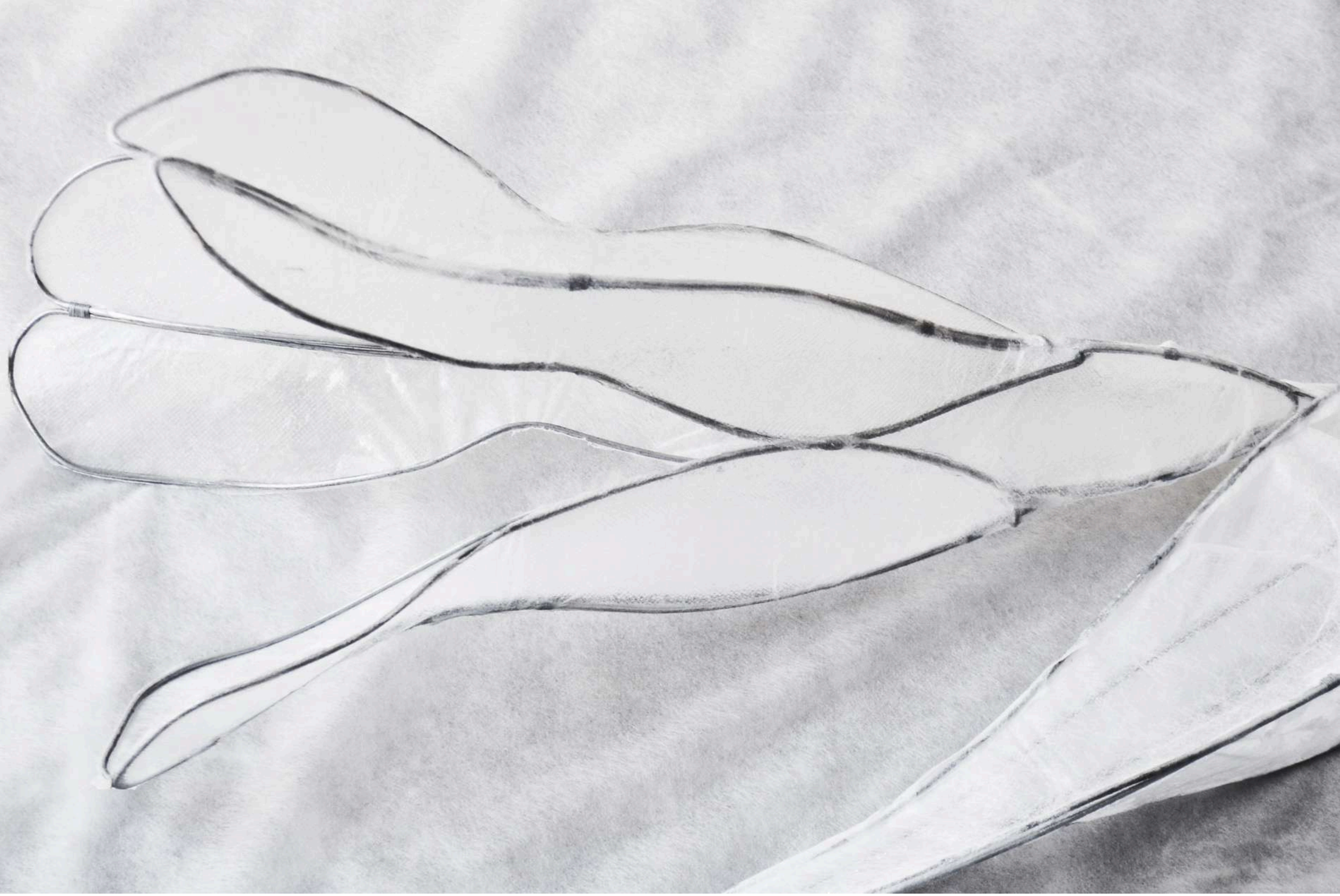
untitled / modular structure 2025
study of plant morphology
iron rods, screws, paint
Bologna Italy

untitled / studio view
modular structure 2025
Bologna Italy

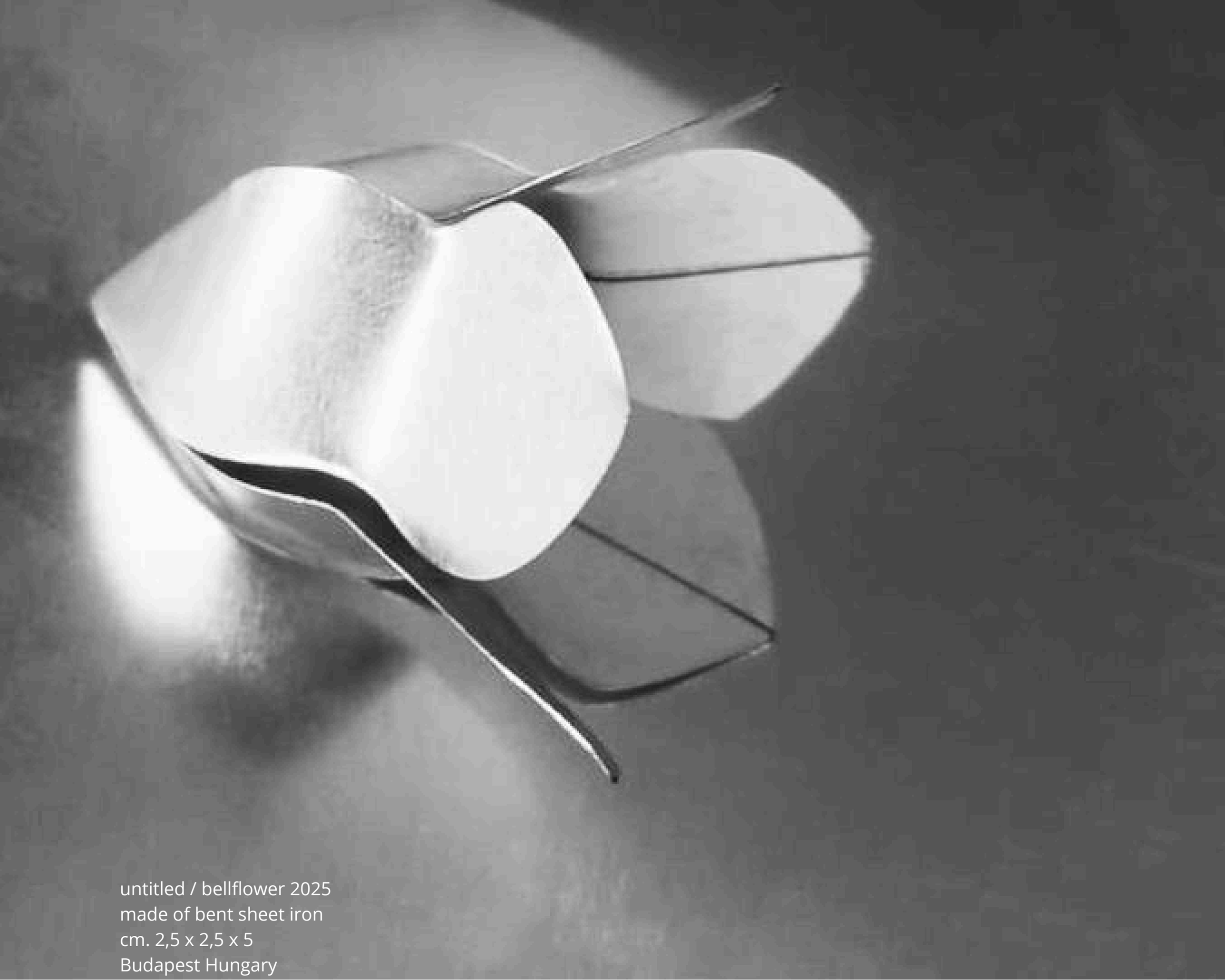
morphology of plants
paper model / small scale sculpture
2025
assemblage
composition, variable dimensions
Bologna Italy

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

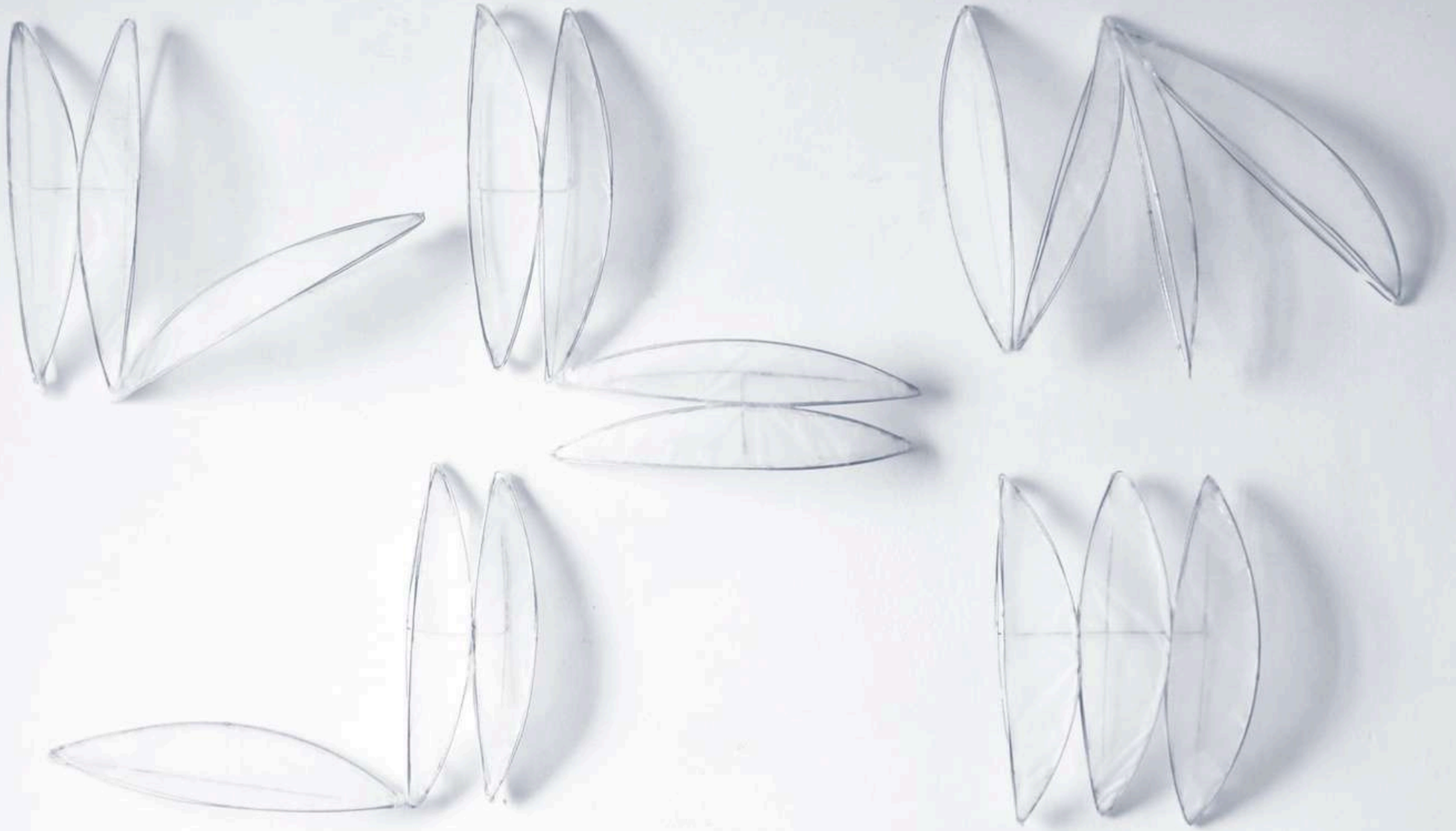
untitled / ornament III. / detail 2025
wire, TNT non-woven fabric
Bologna Italy



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



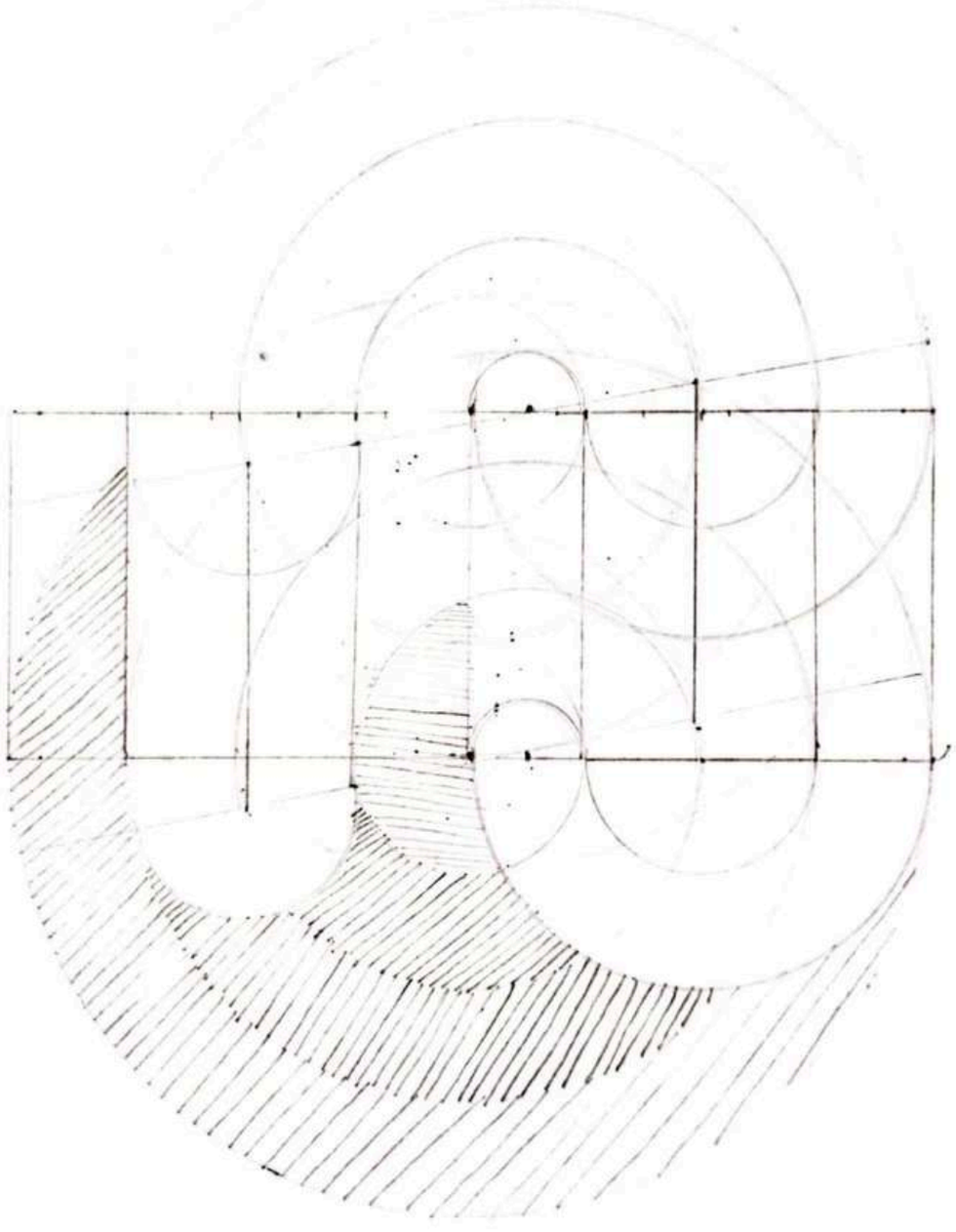
reliefs – petals 2025
wire, TNT non-woven fabric, variable dimension
moduls cm. 50 x 70 ; cm 70 x 70 ; cm. 50 x 40 ; cm 50 x 50
Bologna Italy

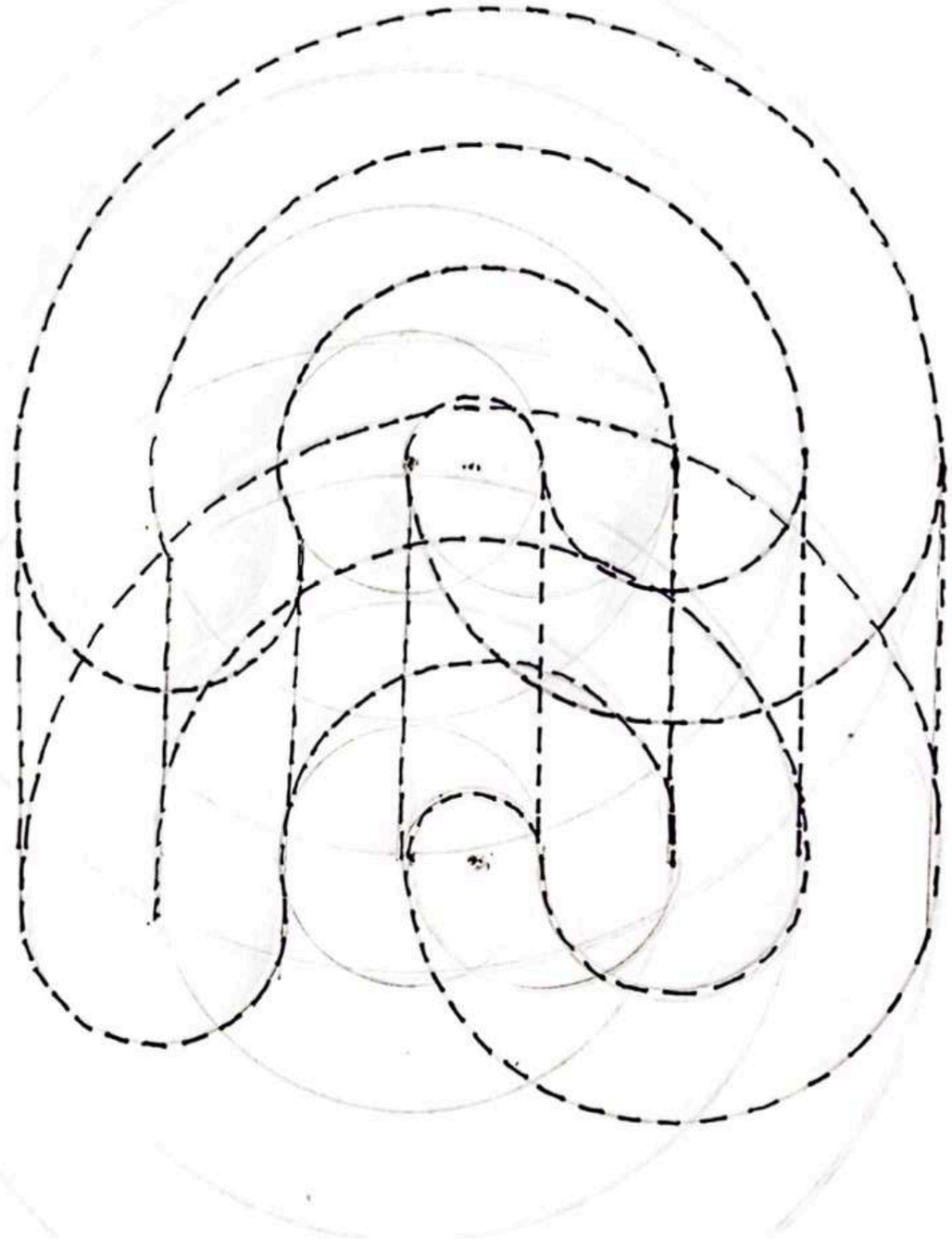
Mouth–Branch
2025
wire, TNT non-woven fabric, sewing needles
45 × 15 × 30 cm
Bologna Italy

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

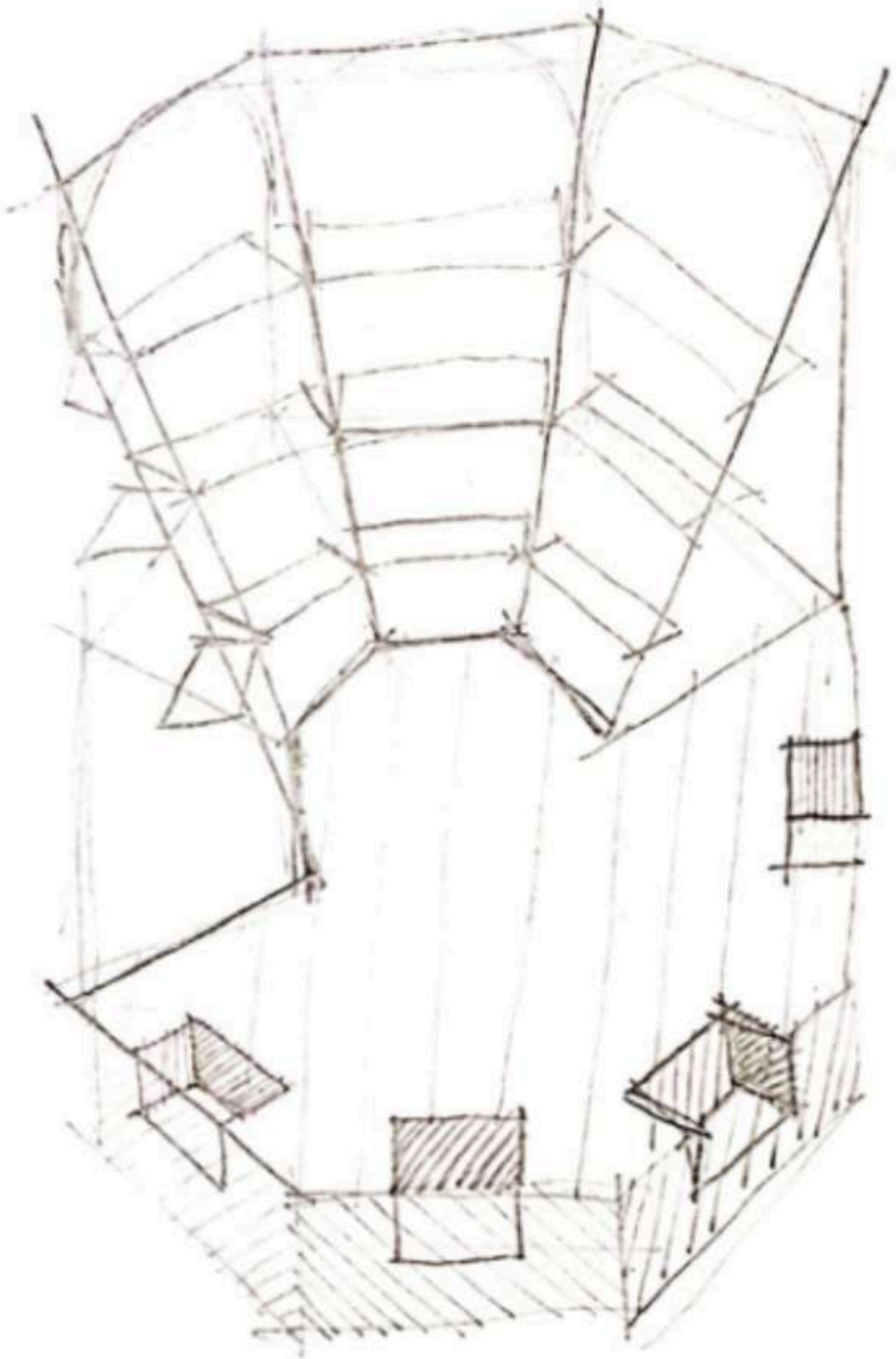
relief – branch / studio view
2025
Wire, black satin lining
170 × 60 × 250 cm
Bologna,Italy

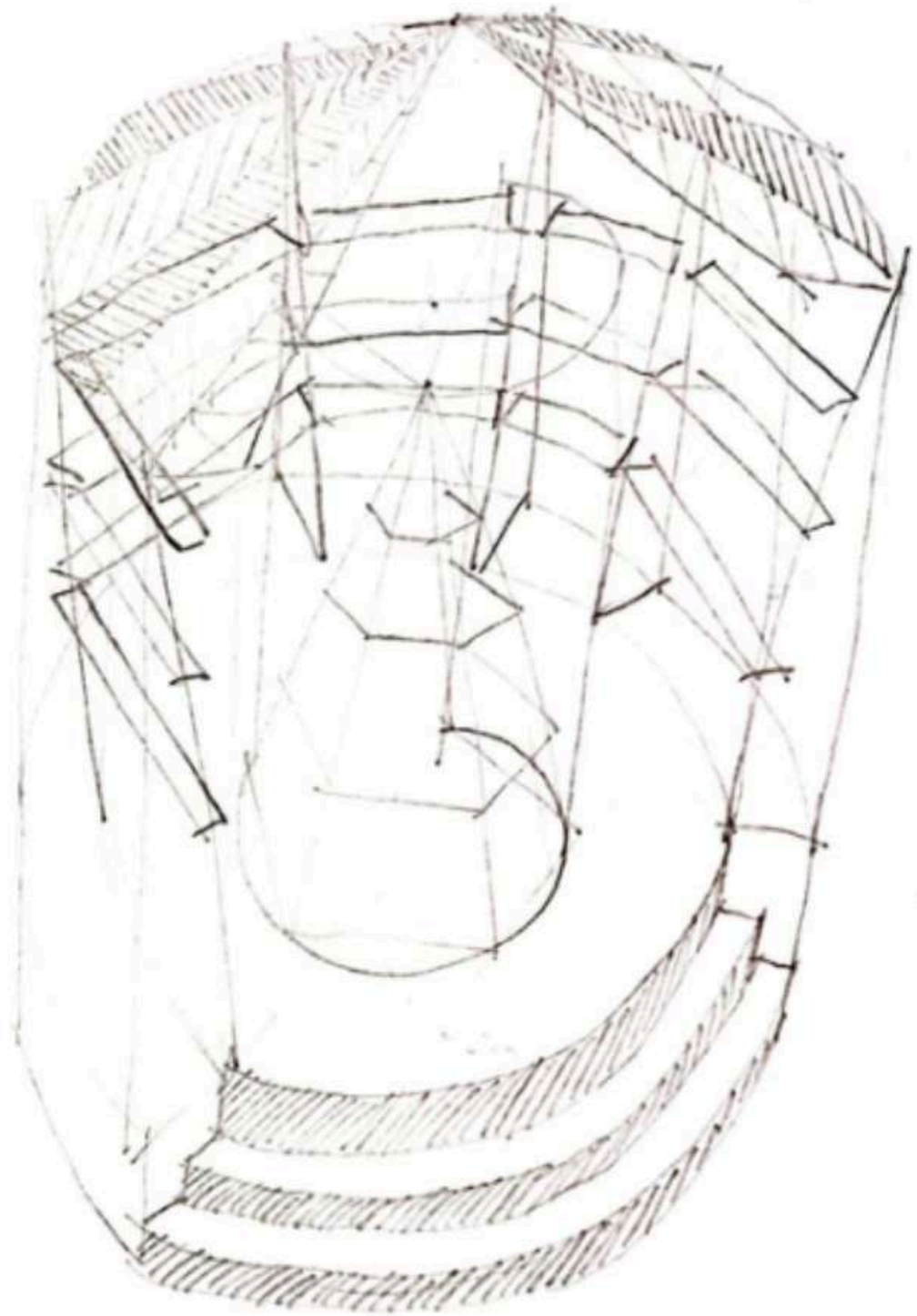
studio view
2025
Bologna Italy





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

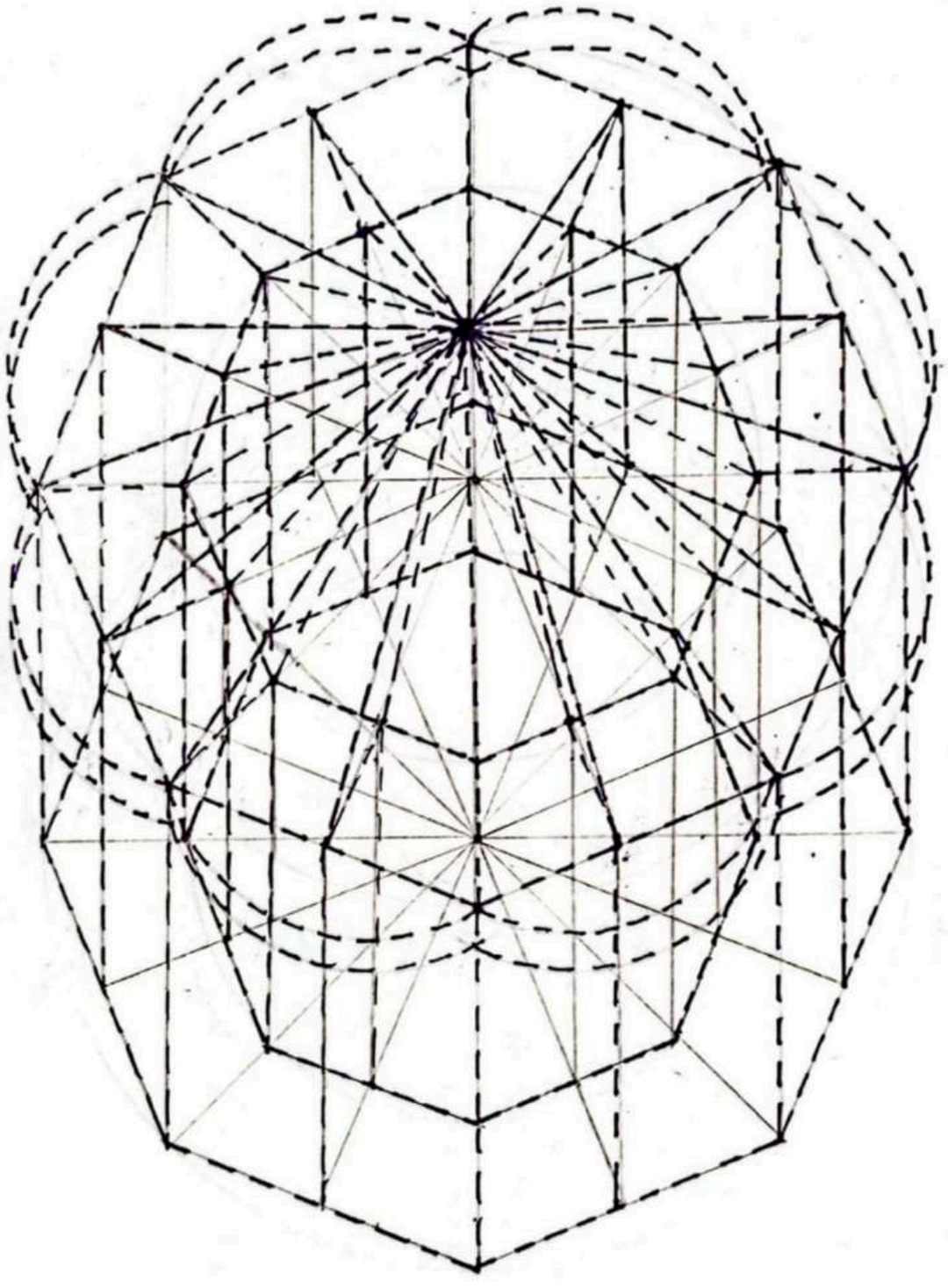


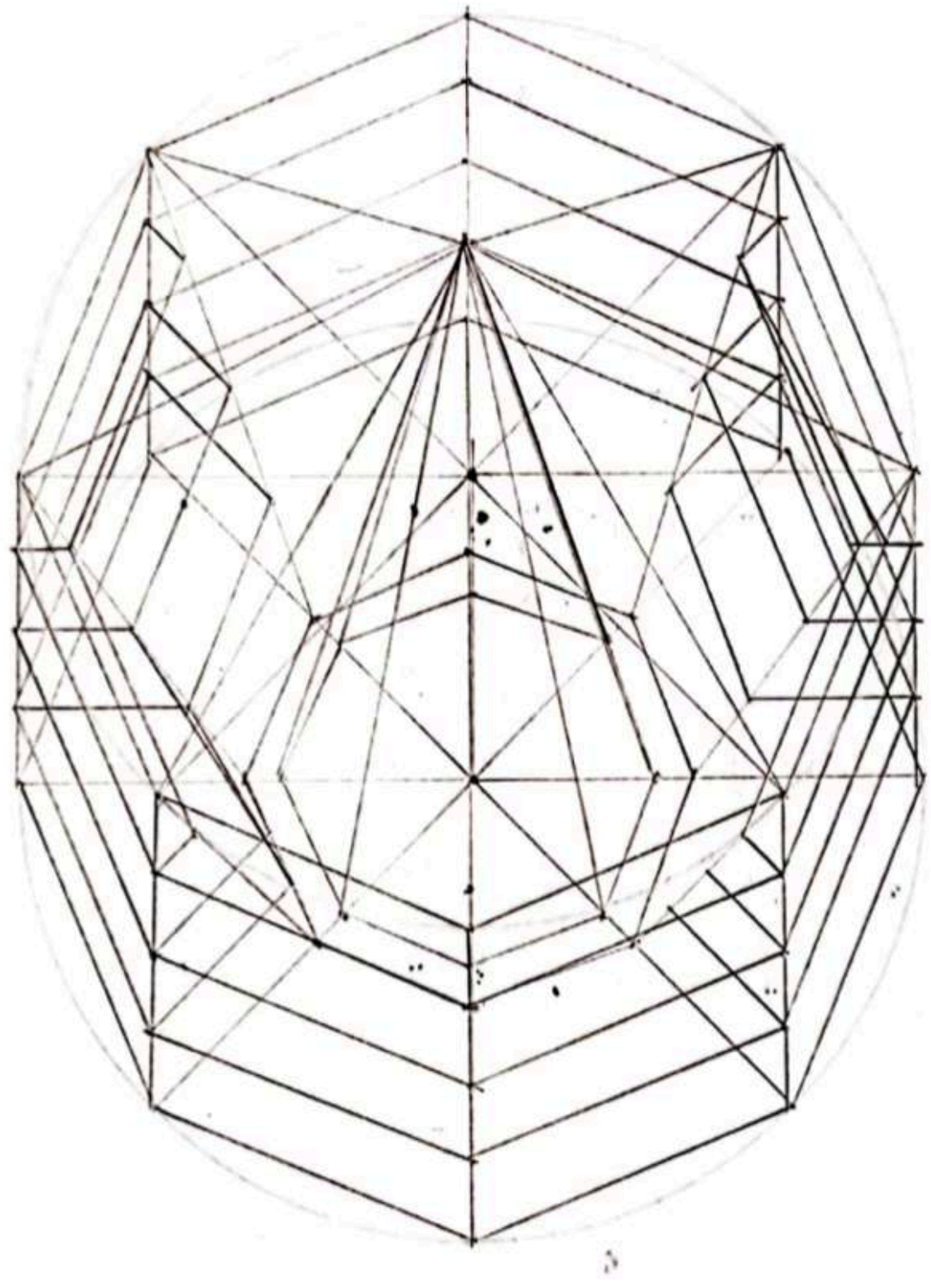


bottega dei fiori

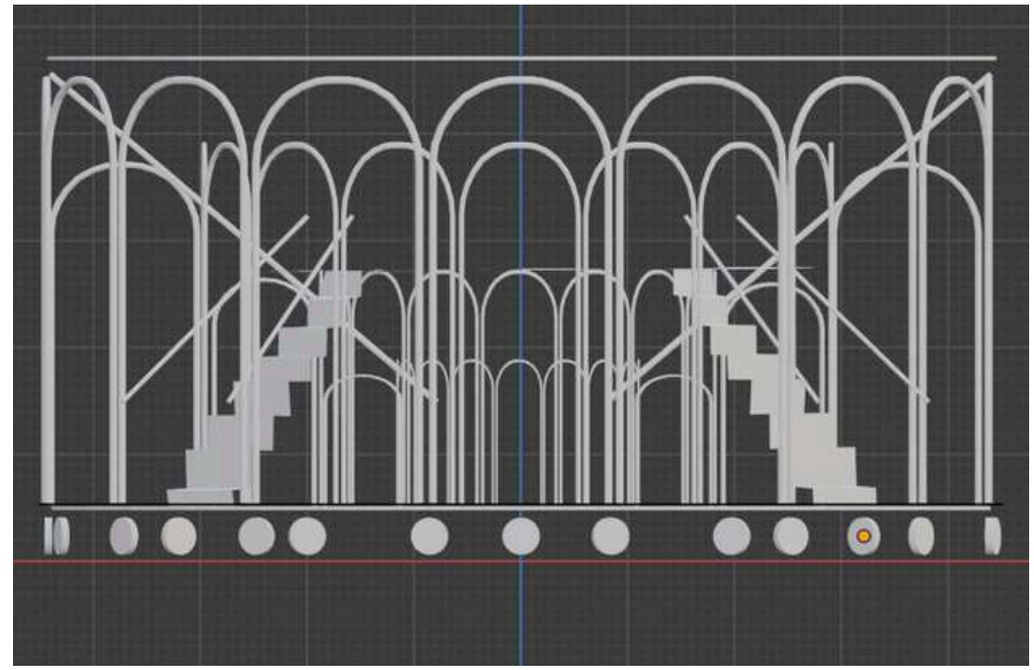
22. 09. 2024.

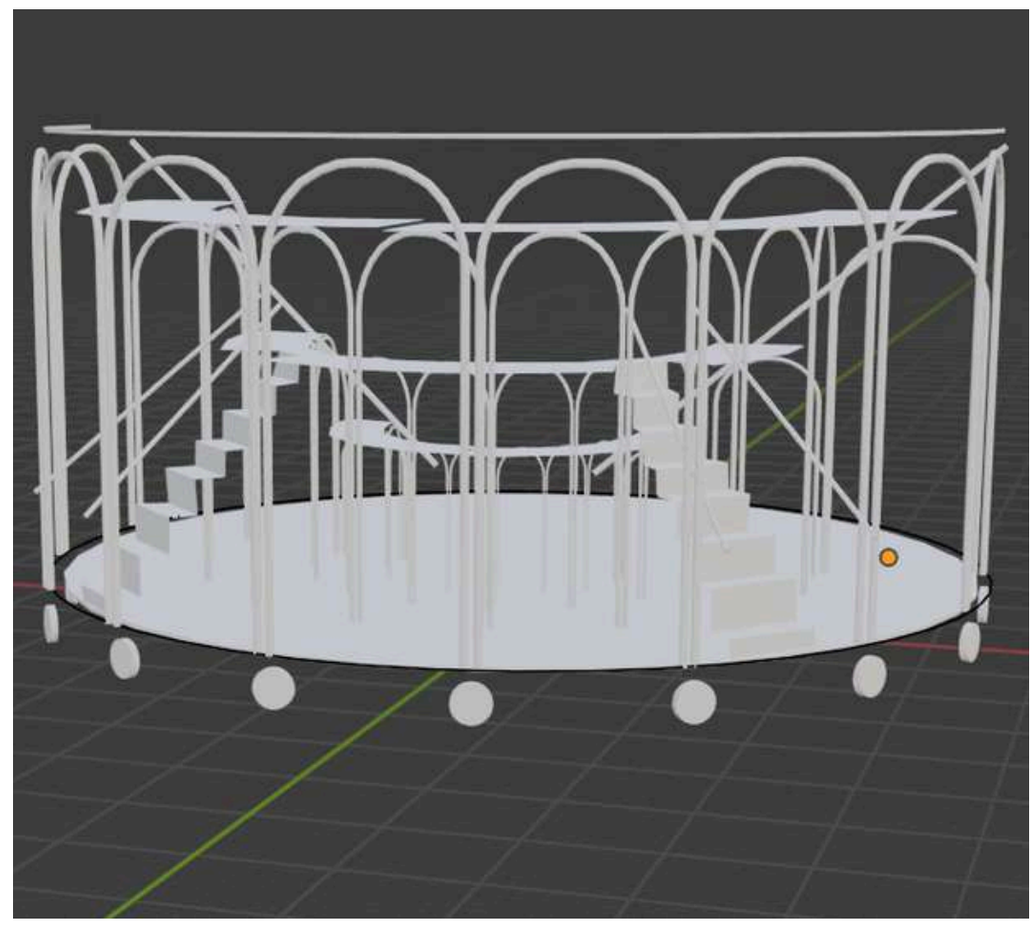
flower store for Fior d'Albenga 2024
drawing, graphite,
cm. 21 x 29,7
Bologna Italy





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





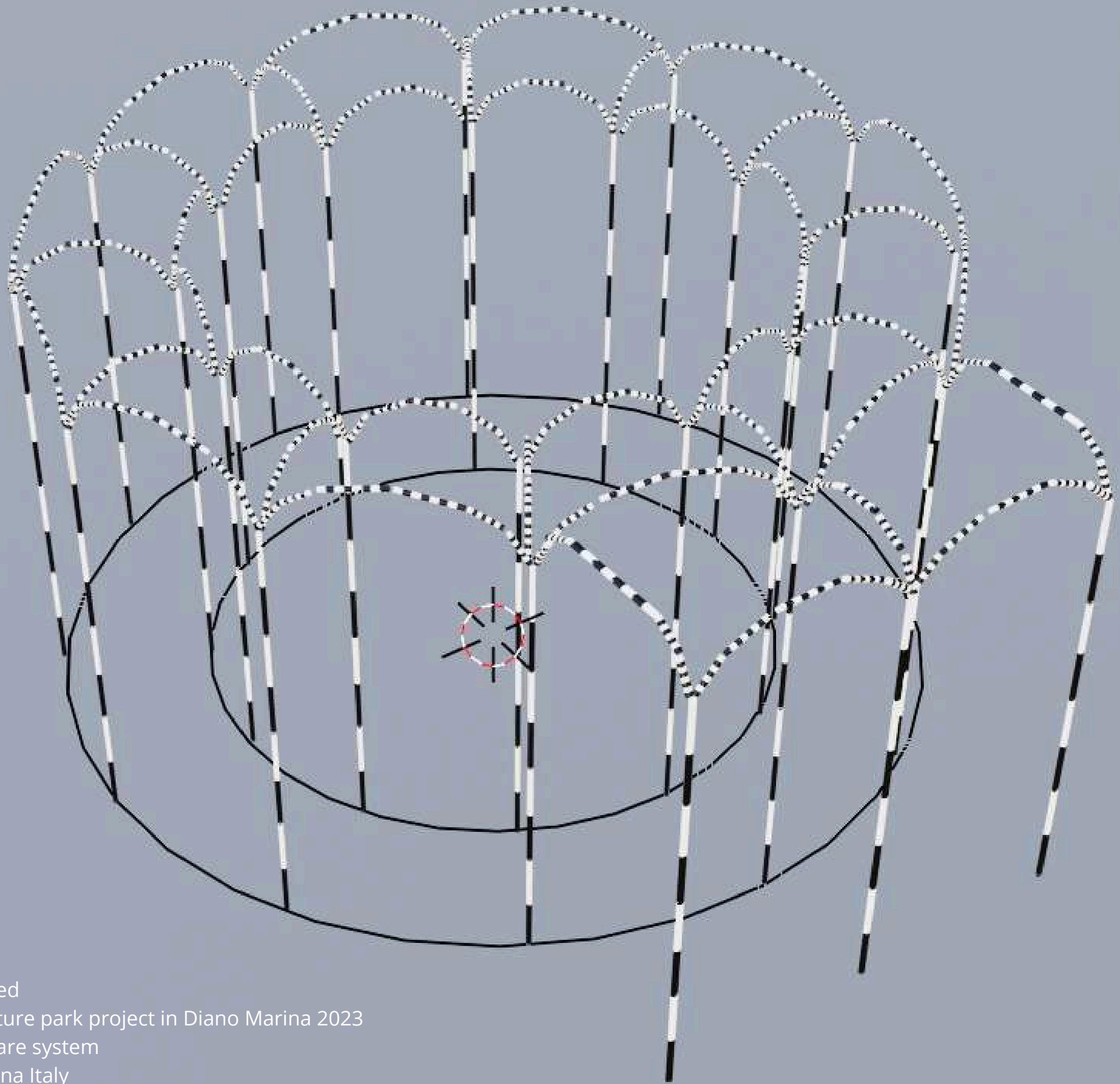
revolving theatre /
sculpture park project in Diano Marina 2023
scaffolding structure
Bologna Italy

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

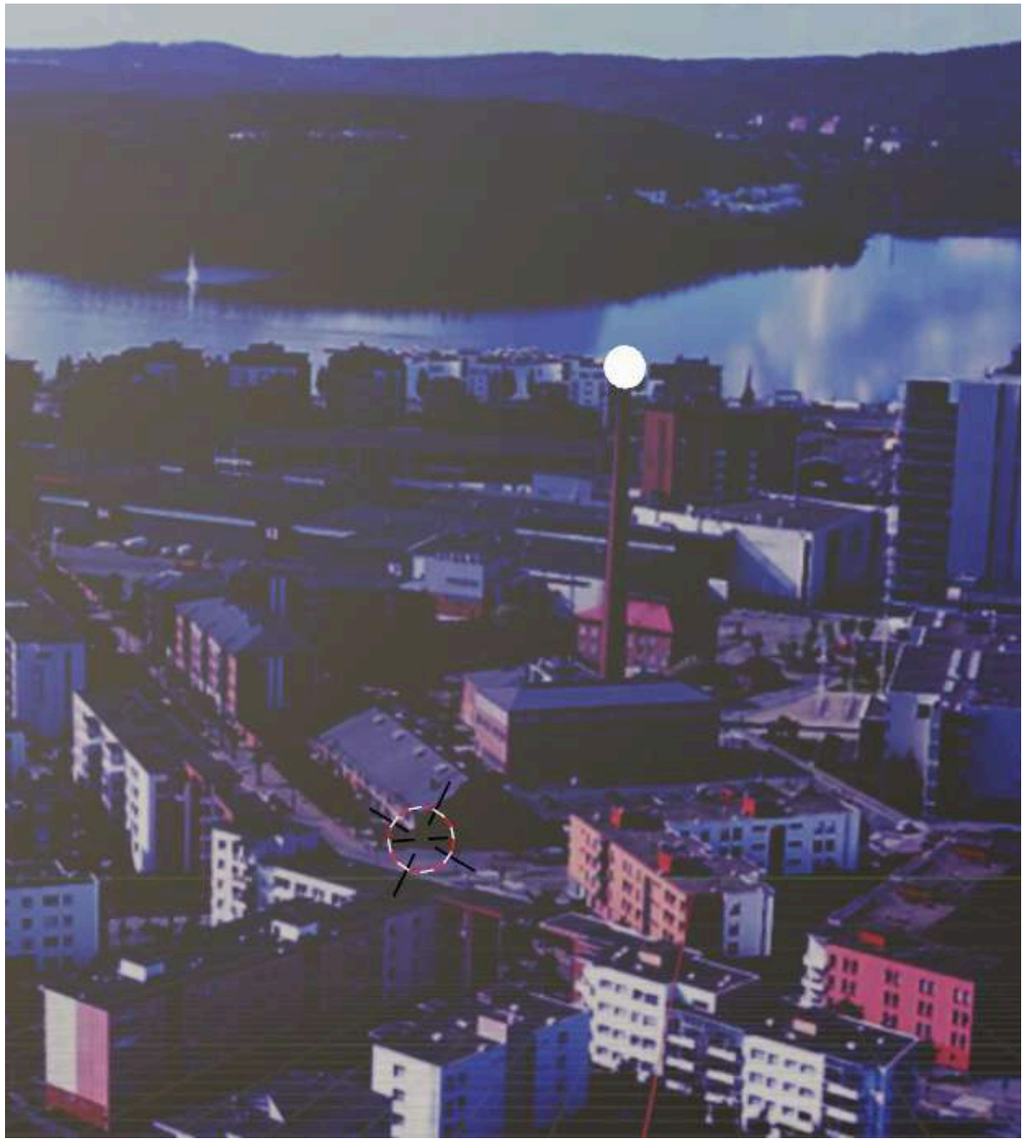
untitled
(detail Melencolia I. by Dürer) 2023
gypsum
cm. 29 x 29 x 29
Bologna Italy

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’imprimitura, 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

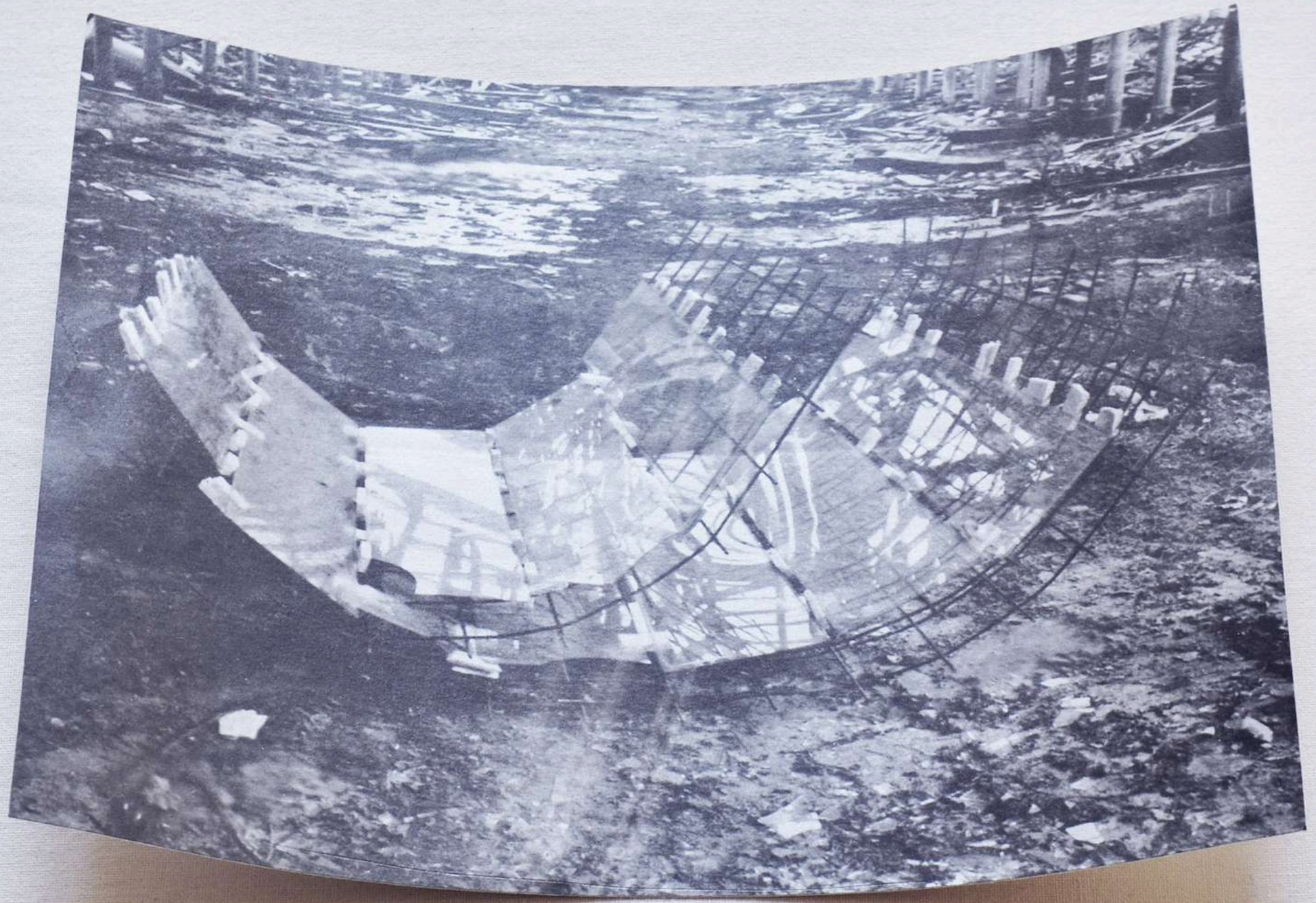
studio view / untitled diptych 2023
curved canvas stretcher frame
cement, pigments, priming
variable distance
Bologna Italy

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



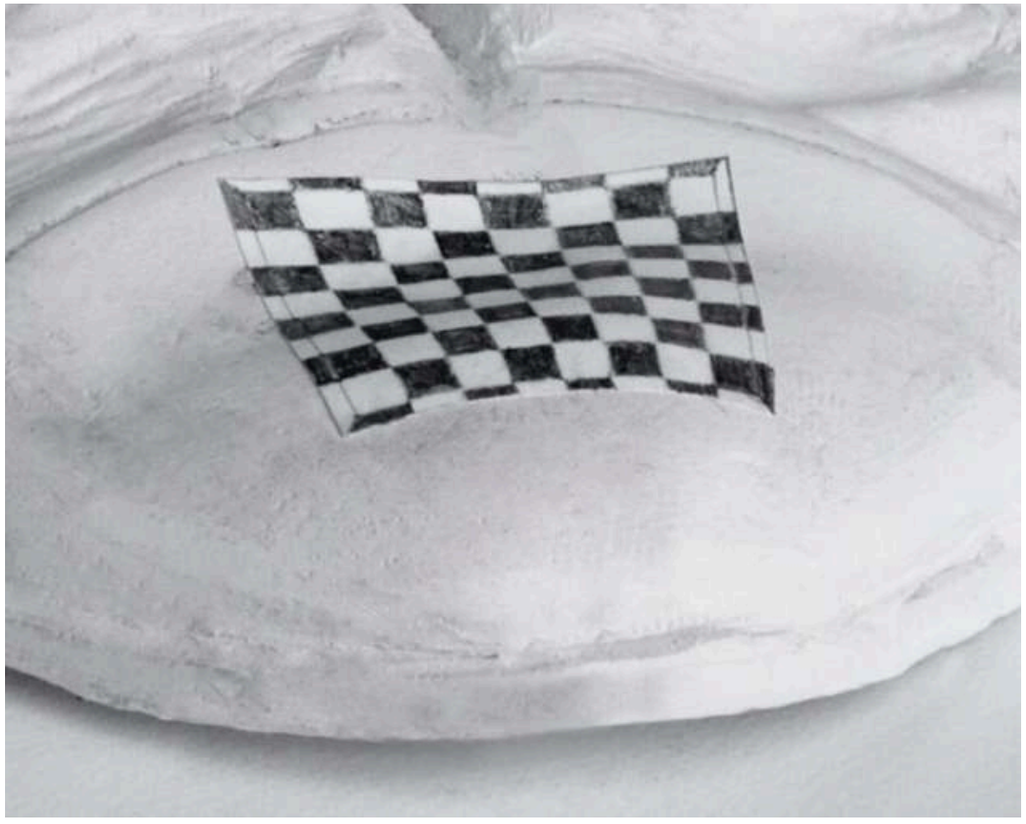
Alphabet Studies 2022
Baryta photo paper
cm. 15 x 19
installation: curved iron rode glass plates
cm. 200 x 160 x 400
Bologna Italy

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

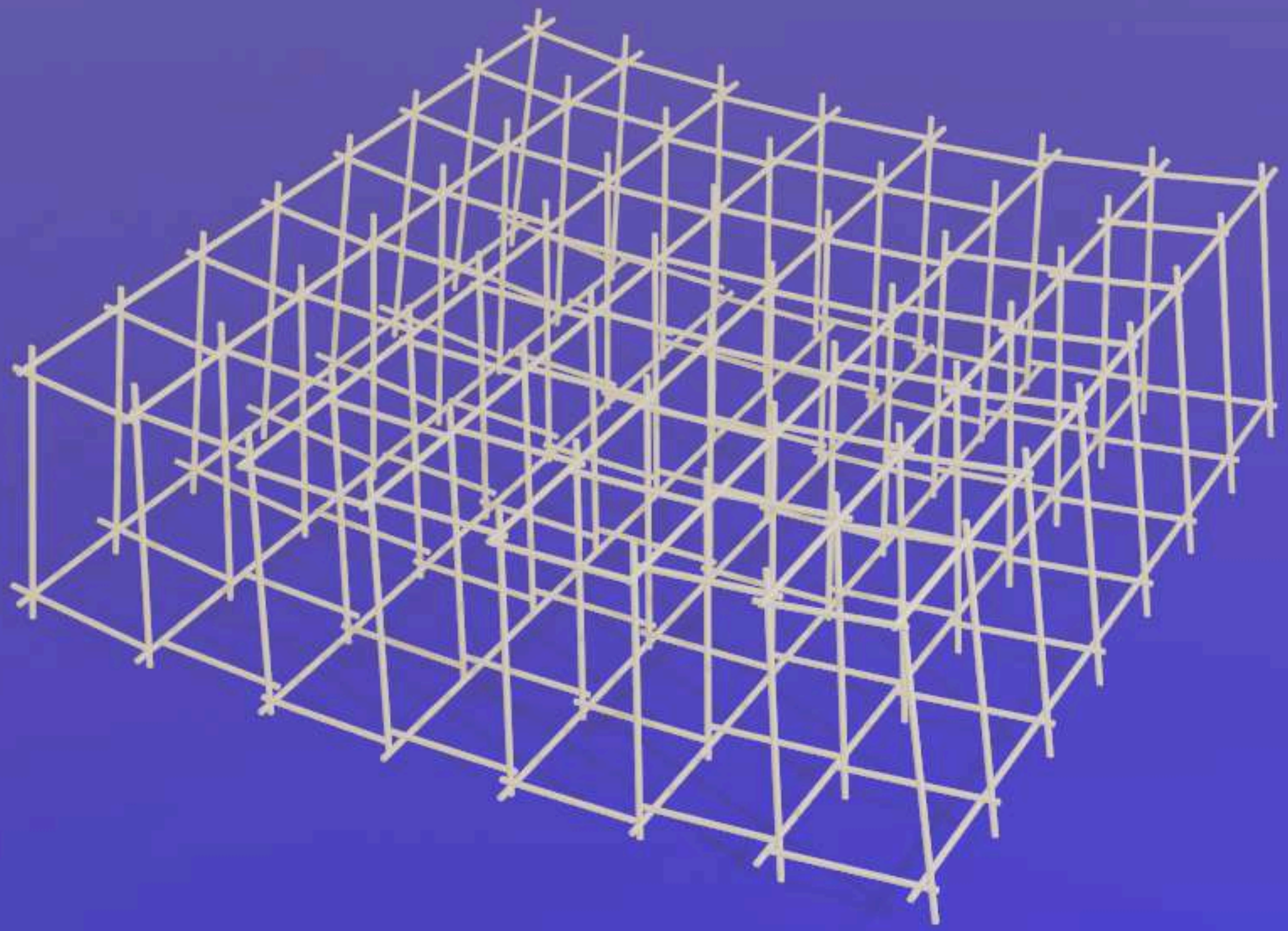
untitled 2024
gypsum, graphite,
cm. 30 x 12 x 28
Bologna Italy

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.

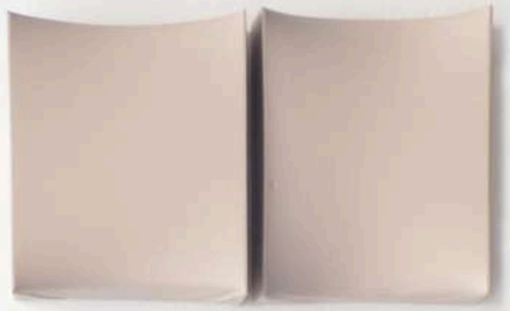
Una definizione conflittuale di un punto. Uno che si divide in due. Uno, molteplice, due. Una composizione in gesso e grafite oscilla tra un'apertura e una chiusura, evocando immobilità e nello stesso tempo ricordando una scissione.



untitled / detail 2024
gypsum, graphite,
Bologna Italy



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

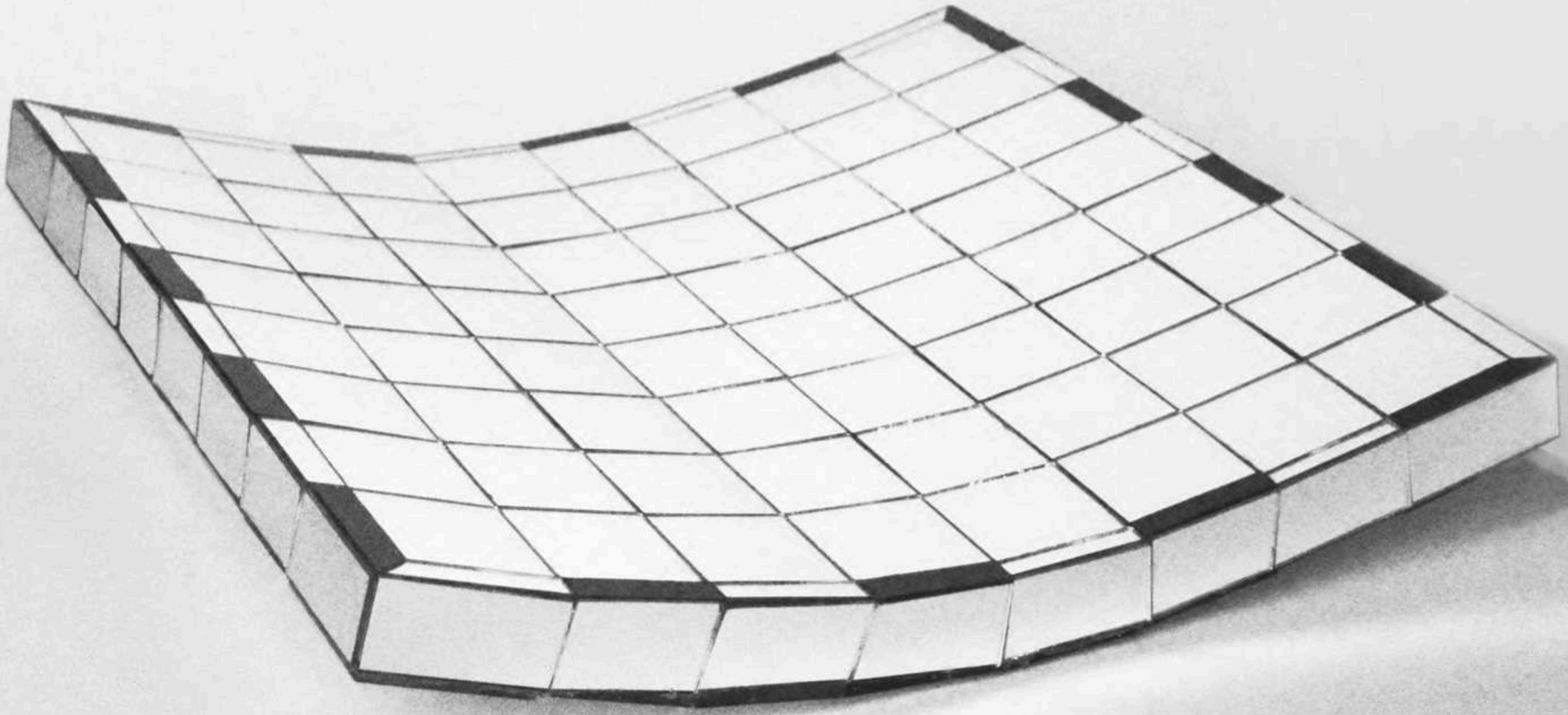
untitled diptych 2022
curved canvas stretcher frame faux leather
no° 1 cm. 22 x 26,5
no° 2 cm. 21 x 28
variable distance
Bologna Italy

Avvicinare le distanze Opentour 2022
installation view photography by Carlo Favero Gallery P420
Bologna Italy

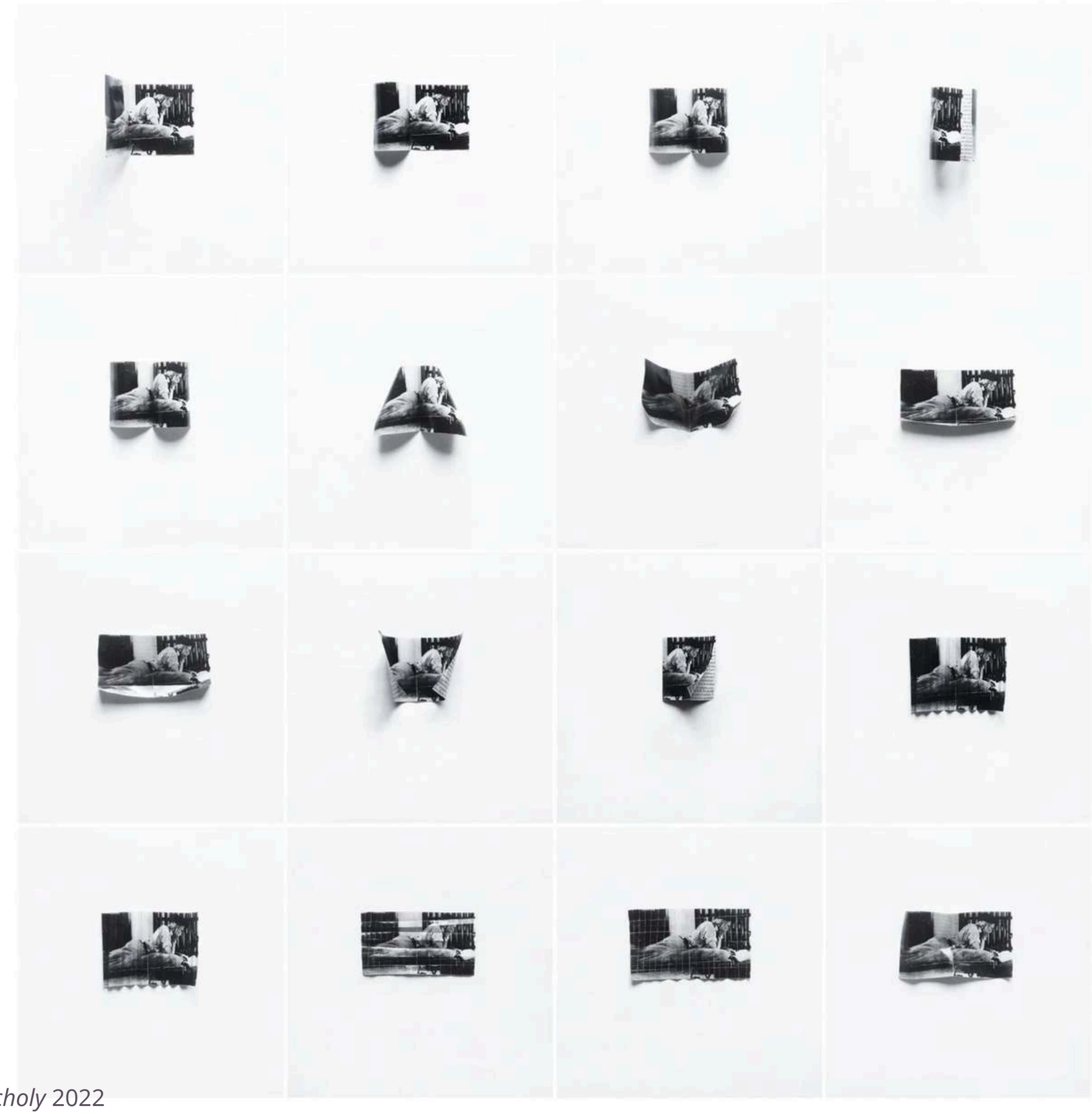
bells / wax model / bells for sister cities 2021-2022
Kovács Mihály Mór & Tommaso Silvestroni
cm. 15 x 17 x 25
photography: Berta Aguilar
Bologna Italy

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

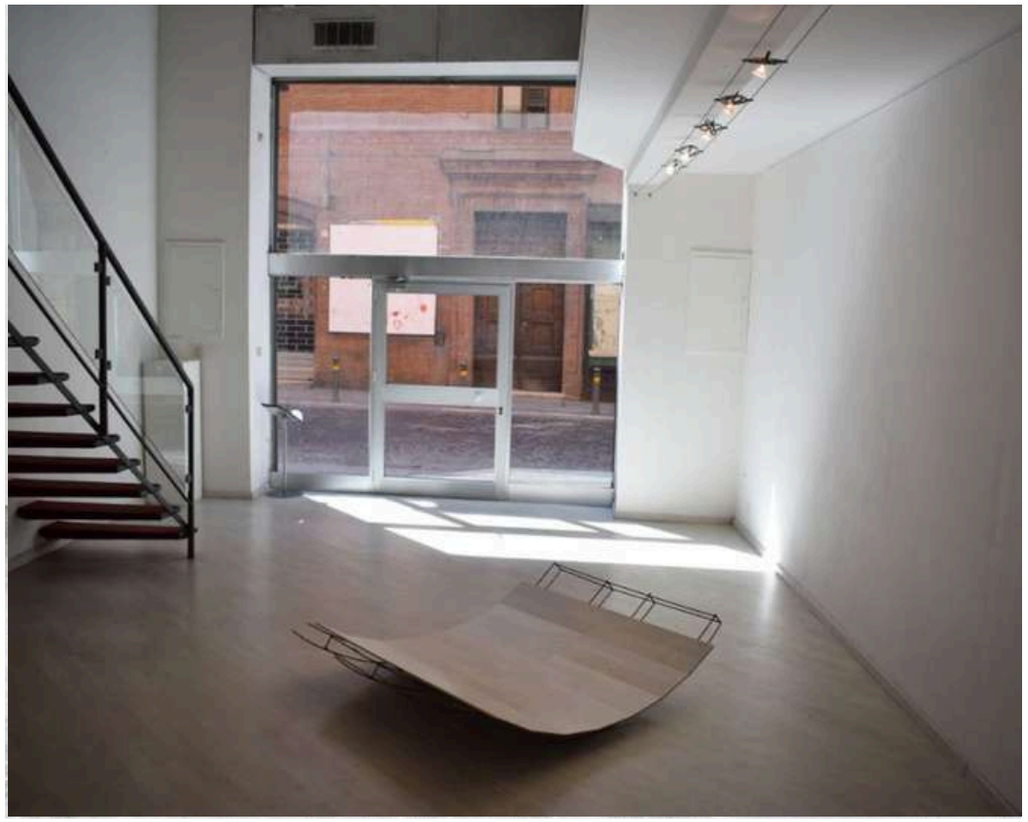
42/a D'Azeglio Street 2019
curved iron rods, HDF varnished
cm. 165 x 35 x 110
Gallery L'Ariete artecontemporanea
Bologna Italy

‘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.

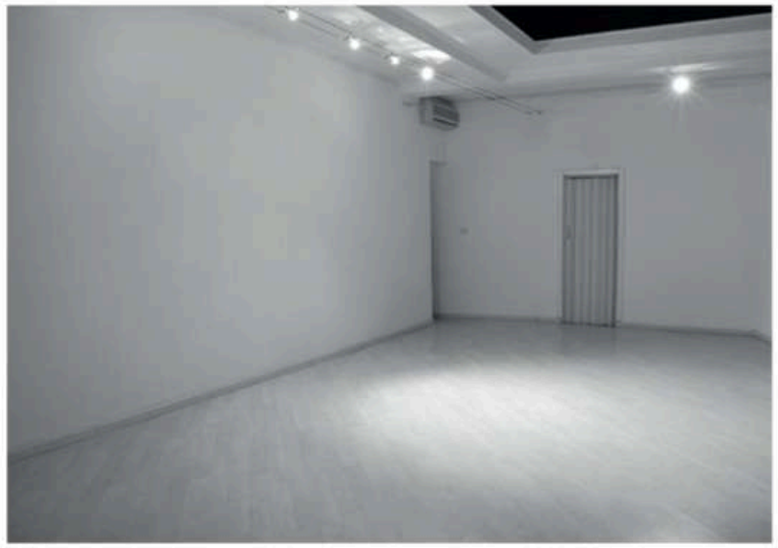
text by Eleonora Frattarolo

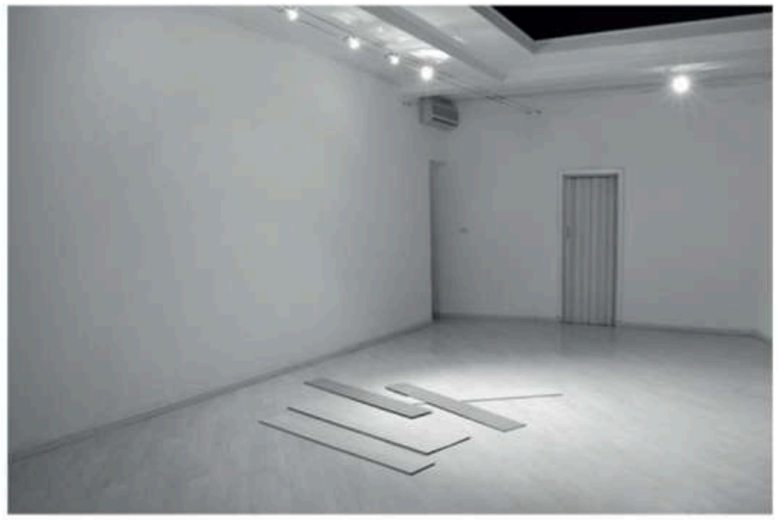
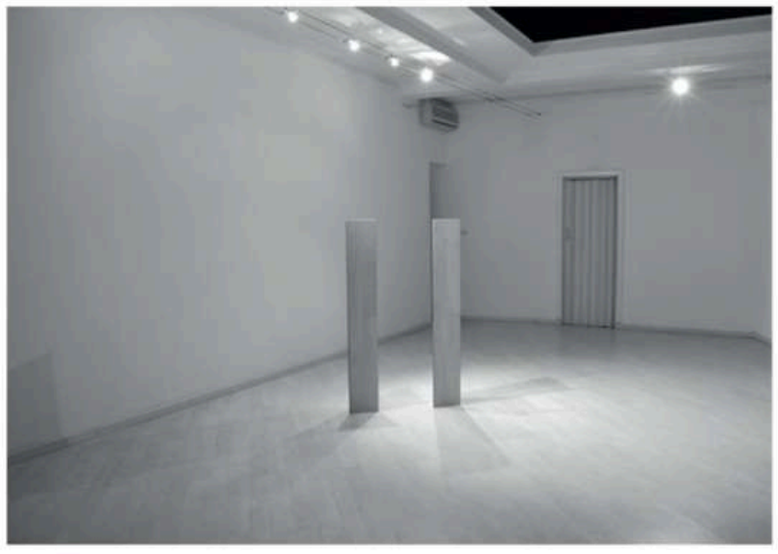
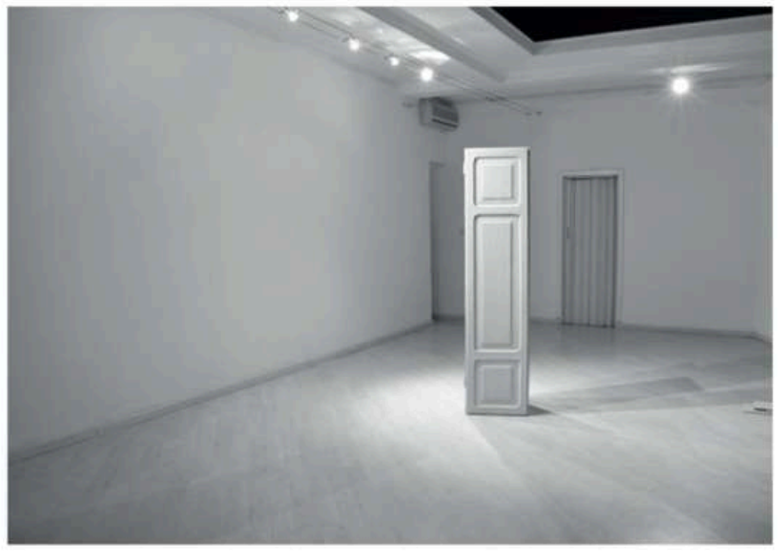
‘Via D’Azeglio 42/a’ Progetto site specific che comprende il ‘prelievo’ di una parte del pavimento della Galleria, che diviene scultura, frammento di un tutto, da cui tuttavia essa emerge in quanto significativa singolarità formale. La Galleria è abitazione delle immagini, abitazione dell’arte. Mihály 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.

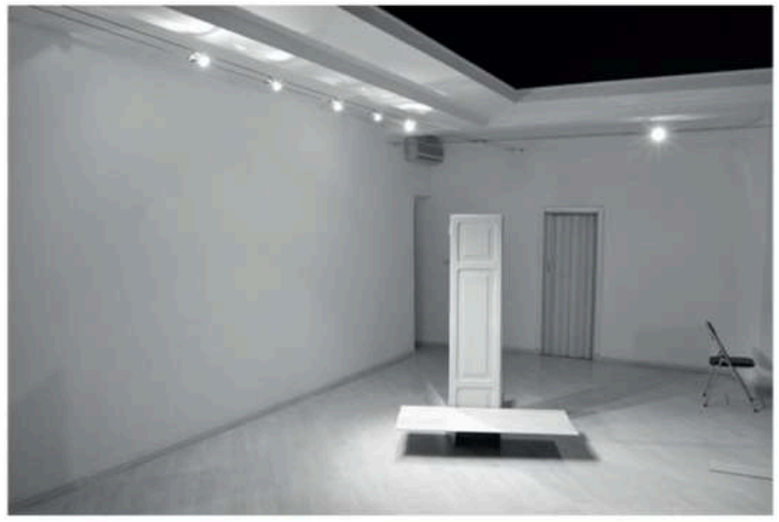
testo di Eleonora Frattarolo



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

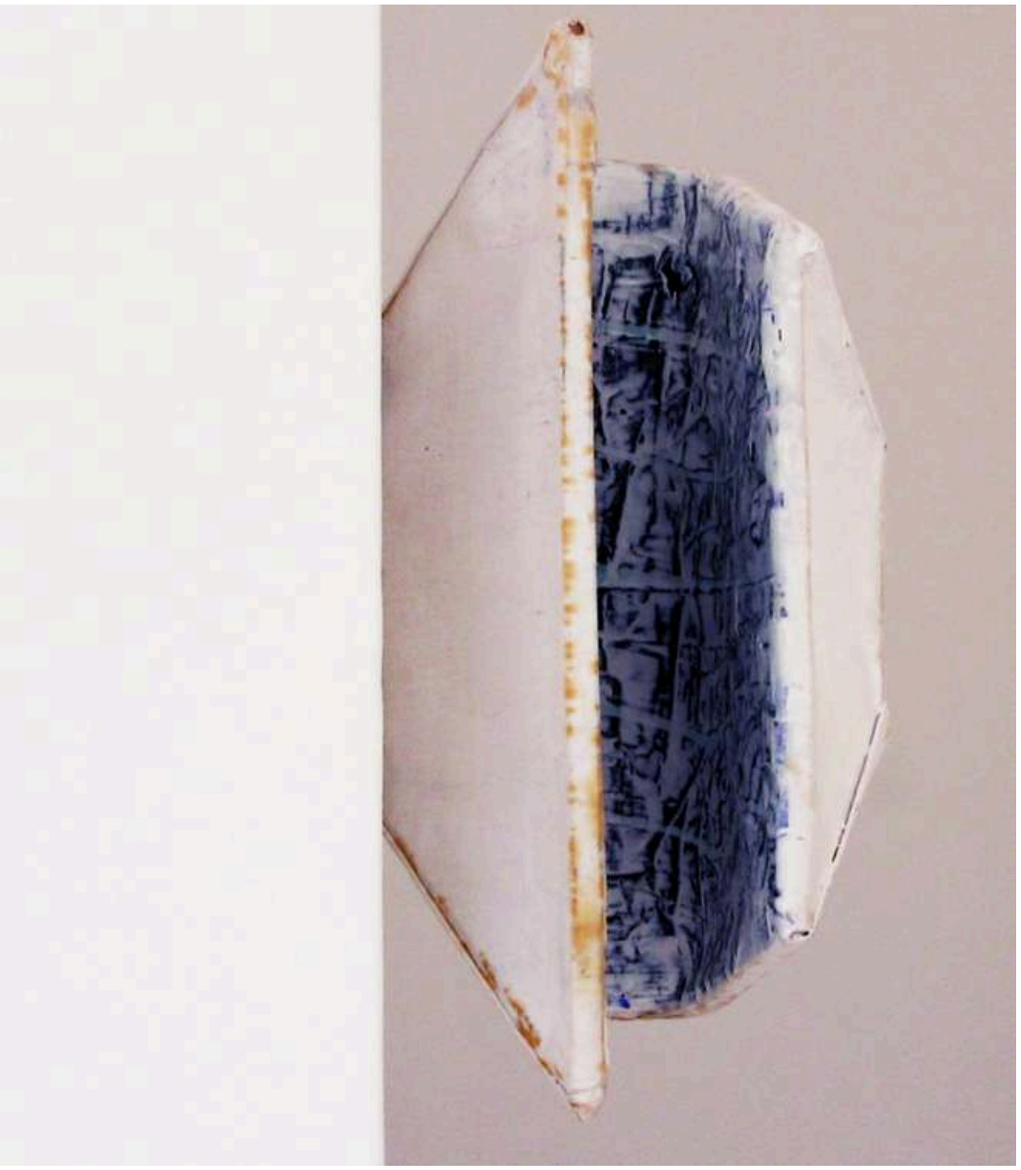
introverted paintings No. 1
2018
Metal structure, acrylic on canvas
cm. 50 × 50 × 13
Exhibition detail, Meandering Routes: Distracted from the Destination
Gallery P420 Bologna Italy

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

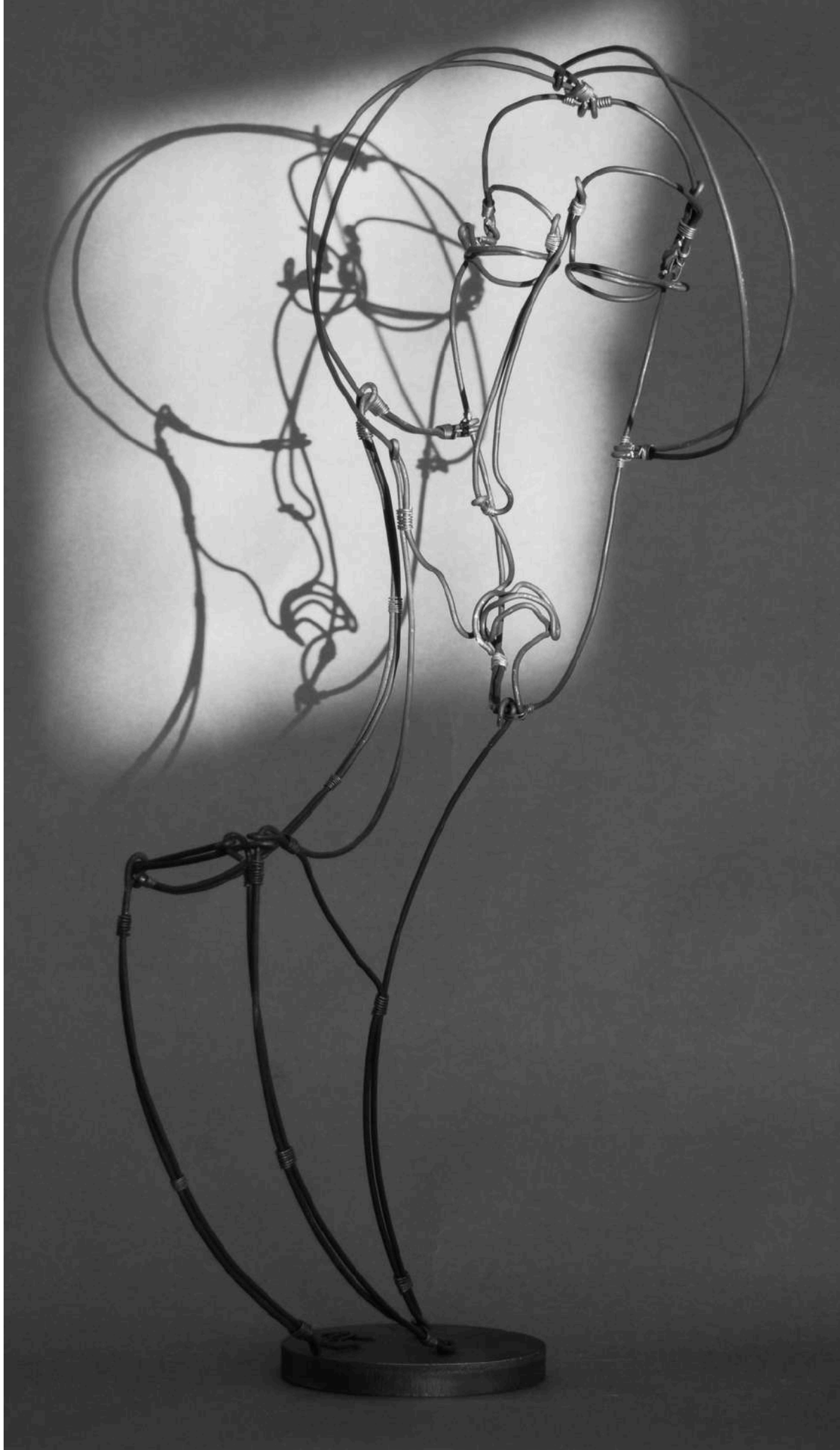
wire sculptures
detail of the exhibition Prologo 2018
Museum of Modern Art Ugo Carà Muggia (TS) Italy

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

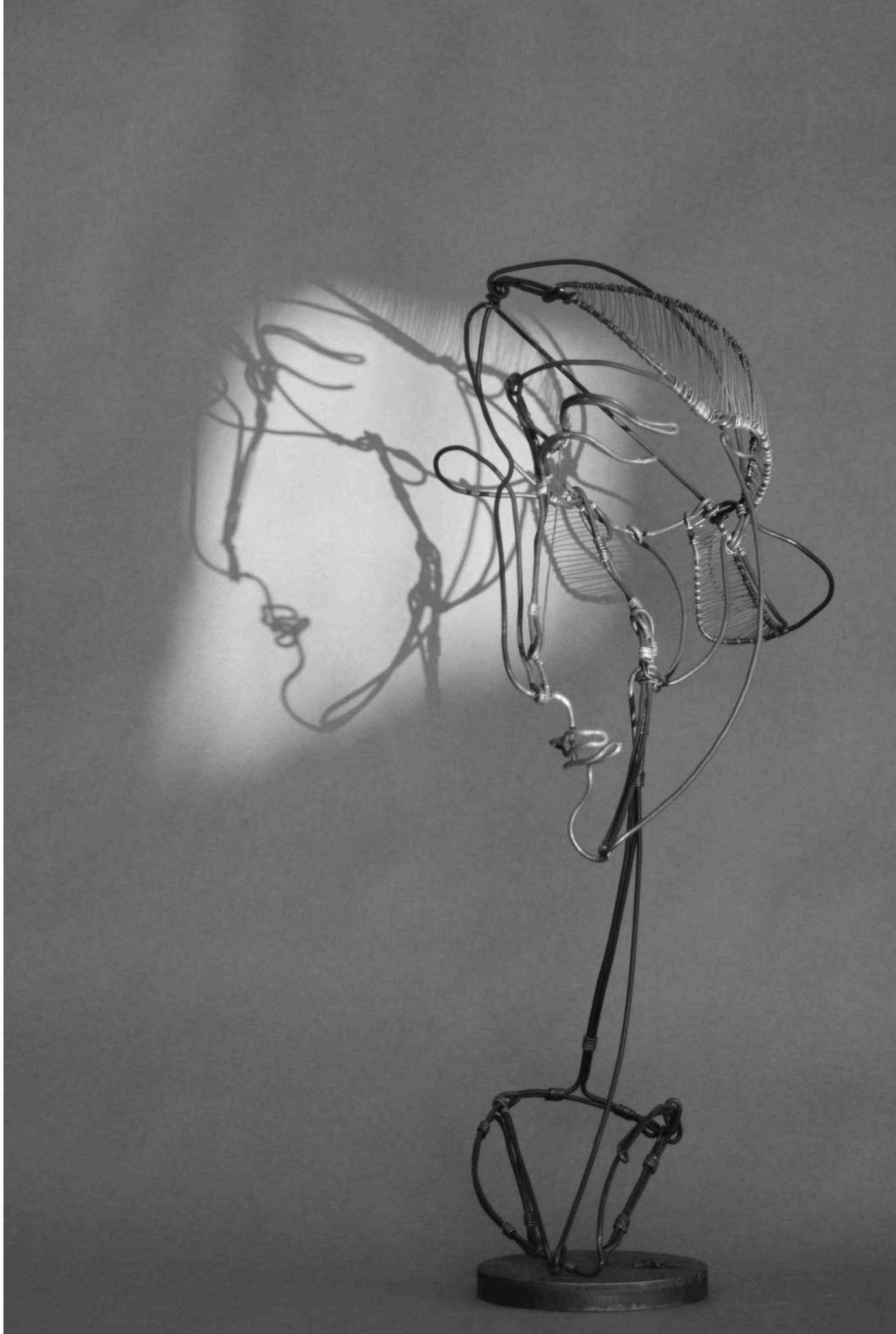
Transparency – Rhythm – Space 2018
Exhibition detail
Kahan Art Space
Budapest Hungary

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

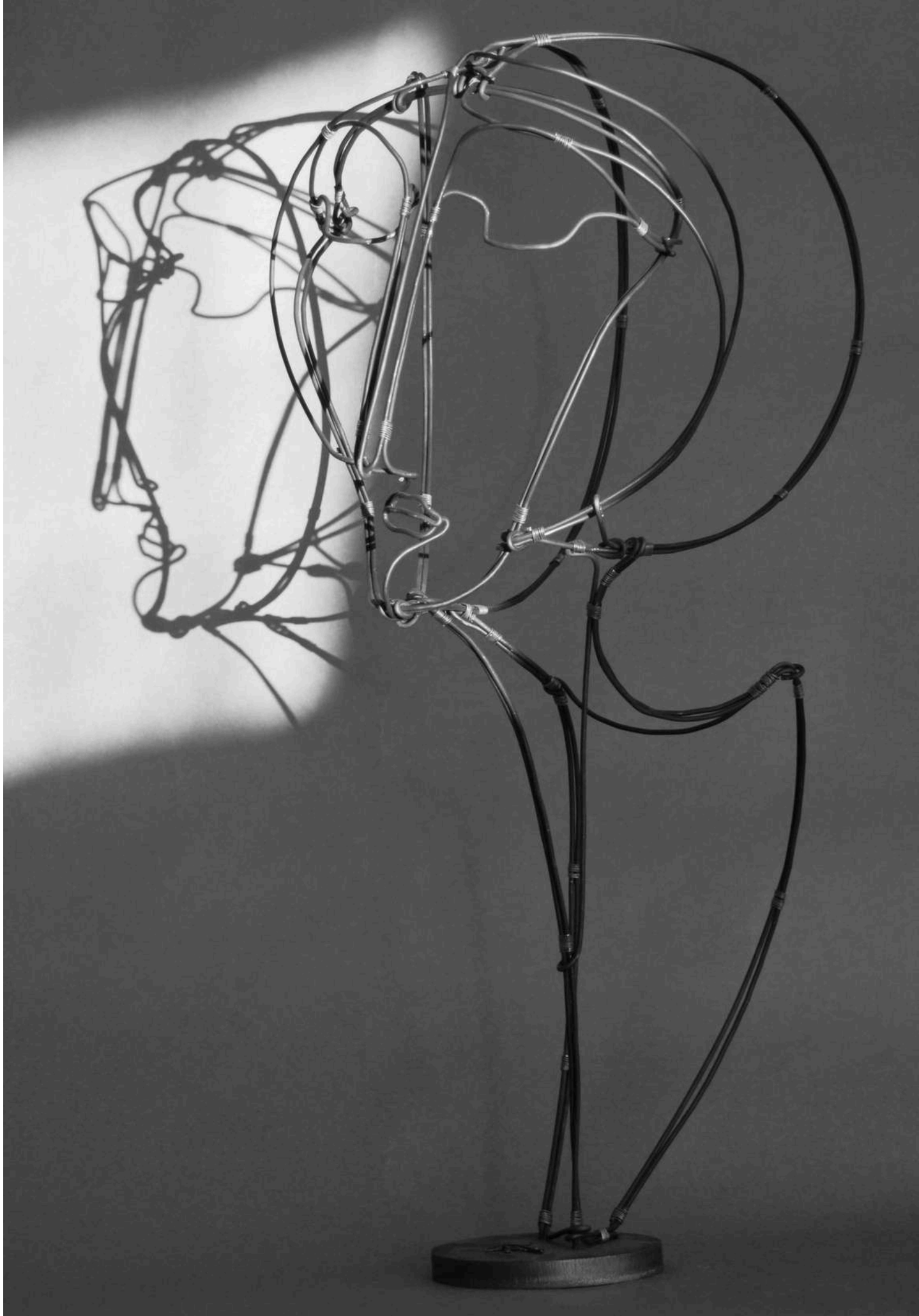
untitled portrait
2017
modelled
gypsum
17 × 45 × 30 cm
Bologna Italy



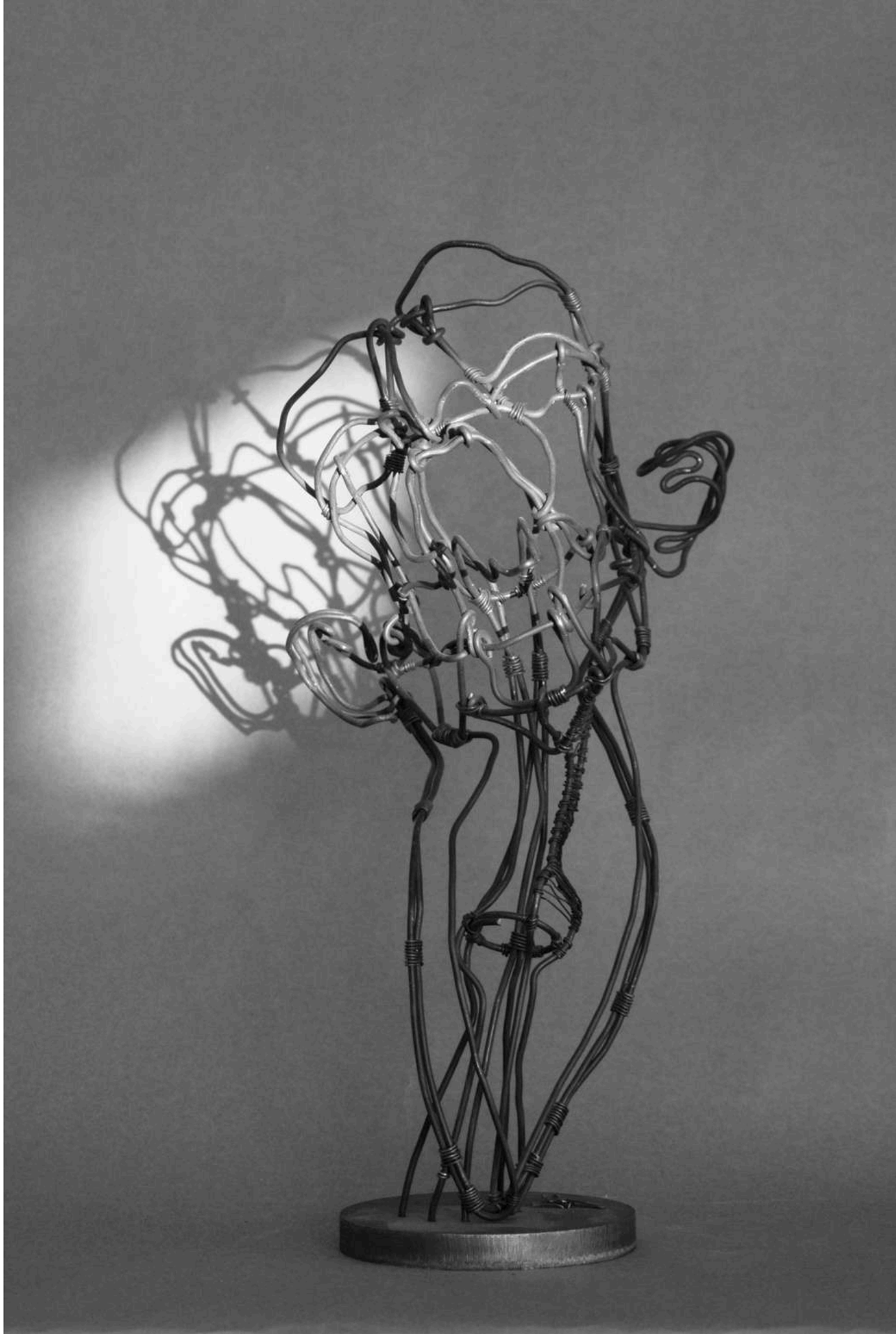
untitled, portrait
2016
Bent and welded wire
25 × 50 × 35 cm
Budapest Hungary



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

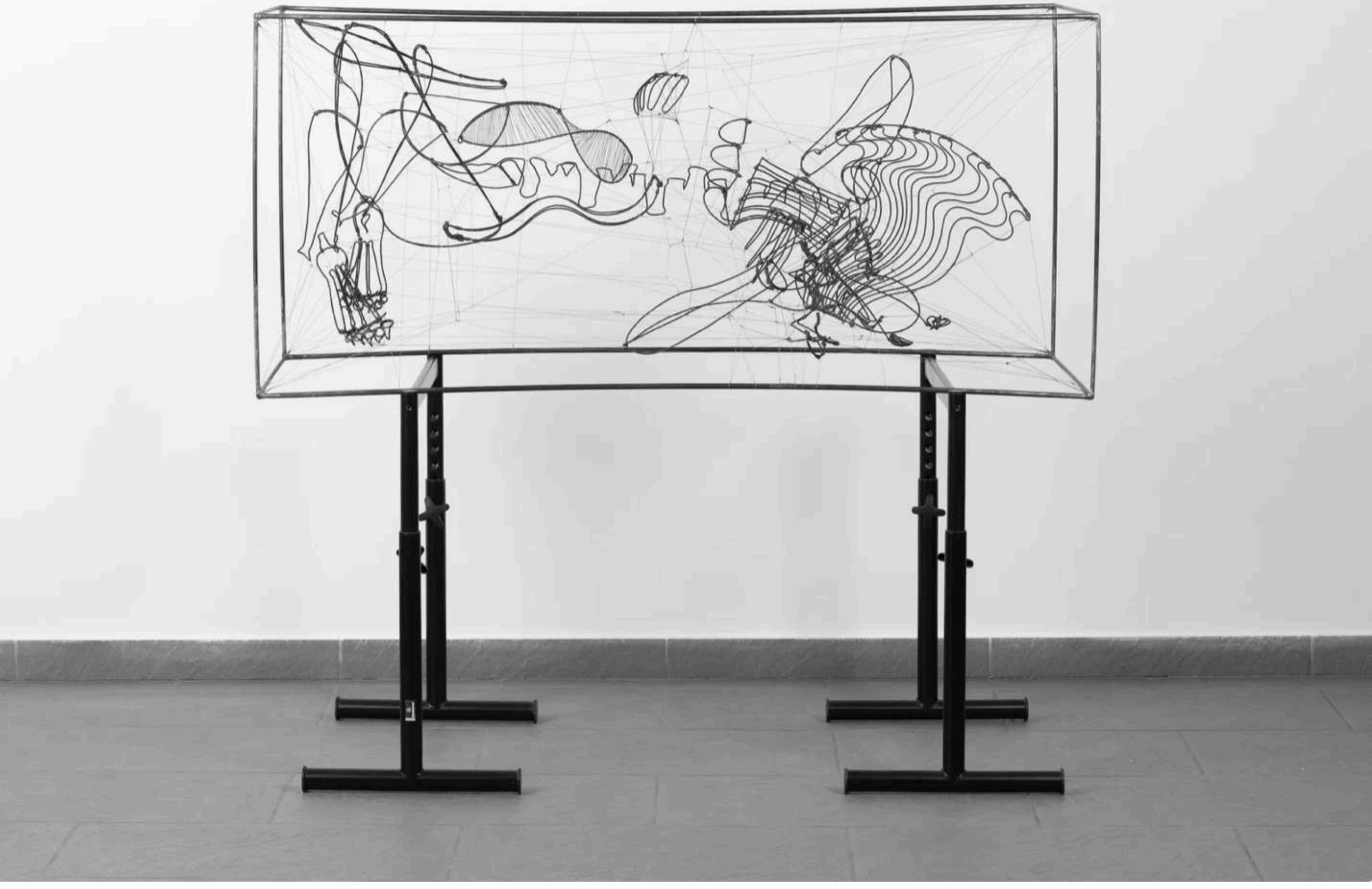


untitled portrait
2016
bent and welded wire
15 × 35 × 17 cm
Budapest Hungary

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 Ferdinandeo 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. Biennal 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-calcarea-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 cuṡdûr 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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