A YEAR AT MAXXI

37 exhibitions, 272 events and visitor numbers up by over 40%

THE MUSEUM PRESENTS ITS 2013 RESULTS AND THE 2014 PROGRAMME

SOLO SHOWS BY ETTORE SPALLETTI AND GAETANO PESCE

THE 2014 EDITIONS OF THE MAXXI PRIZE AND YAP MAXXI

the new exhibitions by Hou Hanru:

UTOPIA FOR SALE? | INDEPENDENT SPACE

OPEN MUSEUM OPEN CITY | HUANG YONG PING

and more

UNITED HISTORY. SEQUENCES OF THE MODERN IN IRAN FROM 1960 UNTIL NOW

BELLISSIMA. ITALY AND HIGH FASHION 1945-1968

ARCHITECTURE IN UNIFORM

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Rome, 22 January 2014. 37 exhibitions, 272 events, 40% more visitors than the previous year. These are just a few of the statistics Giovanna Melandri, President of the Fondazione MAXXI, mentioned this morning as together with board members Beatrice Trussardi and Monique Veau she presented MAXXI’s 2013 results. Executive director Francesco Spano, Artistic director Hou Hanru and the directors of MAXXI Arte and MAXXI Architettura Margherita Guccione and Anna Mattorolo also participated in the presentation, during which some of the 2014 exhibitions were previewed.

MAXXI 2013

THE PUBLIC

With around 300,000 visitors in 2013, up by over 40% on 2012, MAXXI reinforced its role as a cultural reference point for Rome, Italy and internationally. From the end of June 2013, its piazza was visited and utilised by around 250,000 people, an average of 1,500 a day, further confirmation of its vocation as a public space open to the city and as a meeting place. 20 promotions (for Valentine’s Day, Women’s Day, Museum Night, the Day of the Contemporary and so on) and 28 partnerships (with FAI, Fondazione Cinema per Roma and Fondazione Romaeuropa, Mondadori and Feltrinelli, Teatro dell’Opera and Teatro di Roma and so on) were devoted to the public in the conviction that in times of crisis, cultural consumption should be supported.

MAXXI COMMUNITY

The number of online visitors also increased: in 2013 the MAXXI Community saw over 110,000 contacts (of which around 72,000 on Facebook and 23,000 on Twitter), with an increase of 85% with respect to the previous year, confirming MAXXI as the most “social” of Italian museums.

EXHIBITIONS AND ACQUISITIONS

37 exhibitions, including those carried over from 2012 and those inaugurated in 2013, of which 27 produced and co-produced by MAXXI and installed in the galleries designed by Zaha Hadid, six “exported” to prestigious international venues and four in the external spaces overlooking the piazza. MAXXI’s role as a centre for the promotion of contemporary art was also confirmed by the numerous acquisitions in 2013: 359 for the art and architecture collection, including six vintage prints by Luigi Ghirri acquired thanks to the contribution of the Friends of MAXXI, the museum’s private benefactors.

A CULTURAL PLATFORM: EVENTS, EDUCATIONS, STUDY and RESEARCH

The 272 events, of which 176 produced or co-produced (including the lecture on the history of art, those on contemporary dance and the energies that move the world, MAXXIinWeb, the seminars with Sou Fujimoto and Wim Wenders, Cinema al MAXXI. TechCrunch Italy and, in the piazza, the Festival of Europe, the rich YAP summer programme and the yoga lessons) demonstrate that MAXXI is much more than a museum: a platform open to all creative idioms and a place for meetings, exchanges and collaborations, a space open to all.
MAXXI appeals to young people, students and families who continued to be well catered for thanks to the constant work of the Education Department (237 workshops for children with around 7,000 participants) and the service offered to thousands of students by MAXXI B.A.S.E. the museum’s documentation centre and library (30,000 books and 130,000 documents, around 4,000 entrances in 2013).

**BUDGET AND DEVELOPMENT**

The 2013 budget was in the order of 10 million Euros, of which 60% state funds and 40% self-financing (sponsorship deals, ticket office, bookshop and cafeteria, royalties, exhibition sales, membership programme) with an increase of 30% in sponsorship and individual fundraising with respect to the previous year.

In 2013, thanks to renewed spending controls there was a significant redistribution of resources in favour of cultural activities, from 28% in 2012 to 43% in 2013, while overheads were reduced from 72% to 57%.

The great novelty of 2014 is the consolidation of state financing at MAXXI, Italy’s only national museum devoted to contemporary creativity: thanks to the Cultural Value Decree, it will amount to 5 million Euros a year.

Among the many who came to visit us were: Giorgio Albertazzi, Giuliano Amato, Laurie Anderson, Klaus Biesenbach, Stefano Boeri, Laura Boldrini, Willem Dafoe, Philippe Daverio, Jeffrey Deitch, Bertrand Delanoë, Fabrizio Ferri, David LaChapelle, Ignazio Marino, Rocco Papaleo, Nicola Piovani, Miuccia Prada, Massimo Recalcati, Ettore Scola, Patti Smith, Carlo Verdone, Wim Wenders and the Valentino stylists Maria Grazia Chiuri and Pier Paolo Piccioli.

**MAXXI 2014**

**EXHIBITION PREVIEWS**

No less than eight exhibitions are currently open at MAXXI, starting with *Remembering is not enough. MAXXI Collection*, curated by Hou Hanru, which will be part of the museum experience through to 28 September 2014. 70 artists and over 200 works, some of which are being shown in rotation, animated throughout the exhibition by a lively programme of teaching workshops, seminars and performances, starting with that of Vedovamazzei on 14, 15 and 16 February.

Among the new exhibitions for 2014, the solo show by Ettore Spalletti, a joint venture between MAXXI, the GAM in Turin and the MADRE in Naples (March 2014 curated by Anna Mattirolo), the exhibition devoted to the designer Gaetano Pesce (May 2014 curated by Domitilla Dardi and Gianni Mercurio), the MAXXI Prize for young Italian artists (May 2014 curated by Giulia Ferracci) and the 2014 edition of YAP MAXXI for young architectural talent, with exceptional partners such as MoMA PS1 in NY, Constructo Santiago del Chile and Istanbul Modern (June 2014 curated by Margherita Guccione and Pippo Ciorra).

And then there are the new shows curated by the artistic director Hou Hanru: *Utopia for sale?* a homage to the artist Allan Sekula who passed away a few months ago; it will include video and installation works by 5 artists reflecting on the issues of globalization (February 2014), the first instalment of the *Independent Space* project devoted to independent platforms (June 2014), *Open Museum, Open City*, which will involve the entire museum in an immaterial, spectacular fashion.

The exhibition carries forward the exploration initiated with *Remembering is not Enough* in which art and architecture dialogue between themselves, presenting the public with completely new and original perspectives. The empty building will be filled with sounds, audio projects, artists interacting with the public, performance events, music, theatre, dance, cinema and storytelling (October 2014). The solo show by Huang Yong Ping will instead be produced in collaboration with the Red Brick Art Museum of Beijing (China). The French-Chinese artist, among the most important internationally, famous for his gigantic installations, will be creating a site-specific work for MAXXI embodying the crossroads between East and West (December 2014).

Also in December: a window on Iran, the first stage in a project devoted to the Middle East and the Mediterranean, with the exhibition *United History. Sequences of the Modern in Iran from 1960 until now*, organized in collaboration with the Musée d’Art Moderne de la Ville de Paris, which will explore the visual arts in Iran from 1960, the revolutionary era and the post-war period, through to the present.

During 2014 on dates yet to be determined *Architecture in Uniform*, in collaboration with the CCA of Montreal and the Cité de l’Architecture in Paris, which explores the wealth of architectural and planning activity during the Second World War, and *Bellissima* that will portray Italian society through a review of the high fashion of Rome, Florence, Venice and Milan from 1945 to 1968.

The major exhibitions will be accompanied by: *La Grande Brera*, featuring the finalists for the renovation of Palazzo Citterio, in collaboration with the Triennale di Milano (March 2014 curated by Caterina Bon Valsassina
and Margherita Guccione), a revival of the historic exhibition Roma Interrotta, which takes its cue from the donation of Incontri Internazionali d’Arte that once again brings into dialogue works of art and architecture (April 2014) and Design Destinations on the work of seven young Italian designers who have “emigrated” to the Design Academy of Eindhoven (Netherlands) (May 2014 curated by Domitilla Dardi).

ACTIVITIES AND EVENTS
In 2014 MAXXI will again confirm its vocation as a “museum non-museum”, a platform and place for encounters and contaminations between the diverse idioms of contemporaneity. Film (the Cinema al MAXXI programme gets underway again on 5 February), performance, lectures and seminar cycles will find space alongside and incorporated within the exhibitions.

The piazza dedicated to Alighiero Boetti will once again host numerous events: from yoga lesson to the YAP Summer Programme (live music, films, book presentations, seminars and so on) and open-air workshops.

The press pack and images of the exhibition may be downloaded from the reserved area of the Fondazione MAXXI site at http://www.fondazionemaxxi.it/?page_id=5176 inserting the password areariservatamaxxi

MAXXI – National Museum of XXI Century Arts
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OUR VISION

Giovanna Melandri, President Fondazione MAXXI

MAXXI is much more than an extraordinary museum space. It's a space in which to question and explore the future, to travel with one's mind; it is a place of knowledge and experience. A multidisciplinary platform in which all the languages of contemporary creativity come together. In a nutshell, MAXXI is a research center. I like to refer to MAXXI's plaza – since 2013 dedicated to Alighiero Boetti. Our plaza is, in fact, a physical place, a ‘public space’ crossed by visitors, by the museum staff, by artists, architects, designers who deal with the installations. But also by children, families and students. MAXXI's plaza is a site that symbolizes that brushing past and running into each other, the encounter and blending of a multiplicity of interests, facts, skills and life stories. Just like life. A symbolic place where art and the creative languages of the contemporary world are combined in the everyday lives of each and every one of us. For all of us, the year that has just come to an end raised doubts and uncertainties that at MAXXI we deliberately chose to turn into a challenge. And today we are proud to say the trend is a positive one: in 2013 we held eighteen exhibitions, a hundred and eighty events (from cinema at MAXXI to meetings on the history of dance, from lessons on Energies that Change the World to the activities of the Department of Education, from yoga in the plaza to jazz concerts, from the appointments of MAXXIinWEB, to teaching labs for children), and about sixteen promotional campaigns brought the Museum closer to its public. All of this, together with painstaking work throughout the territory, has led to a more than 40% increase in the number of visitors since 2012.

But we first of all want to start out again from young people by providing them with cultural stimuli and accessibility to spaces. Young people who at MAXXI seek the ‘experience’ of art and culture; young creatives who, thanks to MAXXI, can explore their expressive language. Such as YAP (Young Architects Program), 2013, the installation assigned to architects under 35, shared with MoMA PS1 of New York, and all the activities that brought the plaza to life for about three months, from readings to poetry, to films on architecture, from book presentations to seminars on fashion and design. Or such as the Premio MAXXI, which is due to begin in 2014 and has been launched in continuity with the Premio Giovane Arte (I can still remember when, as government Minister, I launched it while MAXXI was still just a construction site!!). An excellent international jury has already indicated the names of the finalists (Micol Assael, Yuri Ancarani, Linda Fregni Nagler, Marinella Senatore) for the Premio MAXXI. This will offer an important opportunity to the new generation of artists within both a local and an international context, including, for the first time ever, a residency abroad for the winning artist: a prestigious opportunity to make Italian creative qualities known.

At MAXXI we're stubbornly convinced of the centrality of the artistic experience in the life of each and every one of us. Never before as in 2013 have the rooms of the Museum and the Auditorium welcomed residencies abroad for the winning artist: a prestigious opportunity to make Italian creative qualities known. This is why we want the Museum to be a place that welcomes everyone. Our new tactile models enable artistic enjoyment that, because people can use their hands, is aimed at the visually impaired; and the exhibition Playful Inter-action, organized in collaboration with Alcantara, invites us to re-immerse ourselves in a unique sensory experience (smell and touch). To this regard, I would like to recall the recent agreement with the Istituto Statale dei Sordi whose purpose is to sensitize the staff and visitors of MAXXI about how the hearing impaired experience the world. Another one of our goals is to welcome immigrant children to our exhibitions, people who risk social marginalization, or troubled youth. Our goal is to concretely show how cultural paths can improve lives, make it easier to learn transversal skills and, consequently, in the long run, be translated into measurable and certain social benefits for all. Our untiring Department of Education offers activities to a kind of public that is often left out of museum programs: i.e. children. Thousands of children and adolescents (about 7,000 of them) of all ages to whom we offered more than two hundred and fifteen educational activities, putting forward an ever-engaging and interactive approach via the direct experience of the Museum. Much more than just visits: true and proper explorations, themed tours, teaching labs, always aiming to bring young people closer to creativity and innovation. Towards the end of 2013 we were thrilled to see the arrival of the new Artistic Director, Hou Hanru, a world-class critic and curator of exhibitions and Biennials. Thanks to Hou Hanru, MAXXI will confirm and enhance its own network of relationships, co-productions and international exchanges, and it will delve deeper into research that will succeed in interpreting the values, needs and most urgent themes, both local and global. Our goal is to build a MAXXI that's interesting for everybody; friendly to children, teenagers and families, stimulating for lovers of art, architecture, design, attractive (wow!) to young people, unmissable for an international public.

And part and parcel of our challenge is precisely the need to find an international position for MAXXI. MAXXI in the world, MAXXI as the outpost of artistic research in the Euro-Mediterranean area, MAXXI as co-producer and exporter of its shows with institutions the world over. Such as the great success of Luigi Ghirri. Pensare per immagini, the superb retrospective on the work of the great Italian photographer to whom ‘Art Forum International’ dedicated one of its covers, a show that flew to Sao Paulo, Brazil, on its first international
beauty.’ Beauty as an ethical more than an aesthetic category. Certain as I still am today that art, design, of its date of birth is a ‘native digital’ (and the fact that it hosted Tech Crunch will come as no surprise) the use of new communication languages and new platforms for knowledge-sharing. MAXXI, which in terms I think of the Museum. Rooted in a neighborhood of the city, national in its institutional identity, and a ‘door’ to the world. Starting from Rome, right from Rome. An open space, permeable to possibility, just as two remarkable non-Roman artists expressed this to us in 2013, Clemens von Wedemeyer in The Cast and Fiona Tan in Inventory. Two artists who in their rigorous but profoundly evocative analysis of the use of new technologies pose questions about the challenges that museums, today, find themselves facing in regard to the use of new communication languages and new platforms for knowledge-sharing, MAXXI, which in terms of its date of birth is a ‘native digital’ (and the fact that it hosted Tech Crunch will come as no surprise) intercepts and communicates with the kind of public that exchanges opinions and information on the social networks, and continues to explore the meaning and the methods of artistic dissemination via the Internet and with the Internet. In 2013 MAXXI was confirmed by ICOM as being the ‘most social’ of all Italian museums, with about 20,000 contacts for our newsletter and with more than 100,000 members of MAXXI Community, representing an 85% rise in 2013. We are proud of all these things, but we want to do much this more in the future. From the Internet we have the means to share resources, aimed at a common plan, which give us feedback as to the measure of the desire for civic participation and the emotional, practical and financial involvement that each one of us experiences when faced with projects and ideas. It is that vain passion, sense of civic consciousness and spirit of contribution and collaboration that we also wish to capture in MAXXI’s financing strategy. Continuing with the optimization of resources in favor of a greater investment in programs, cultural activities, in research and teaching, in line with the mission of a great national museum, we will continue to move toward a closer collaboration with the private sector, in the broadest sense of the word: i.e. individuals, companies, Amici del MAXXI - consolidated and new (as of 2013, guided by the generous and enthusiastic Anna d’Amelio; a group of people thanks to whom last year we were able to buy six of Luigi Ghirri’s photographs). According to evermore specific methods that match the needs of sponsors and individuals, and that include more ‘heartfelt’ collaborations, based on common intents and goals. I firmly believe, and not just as of today, that culture and art are strategic elements for our country’s competitiveness as a whole. In the title of a book I wrote about ten years ago I mentioned the need for ‘a New Deal for Italian beauty.’ Beauty as an ethical more than an aesthetic category. Certain as I still am today that art, design, culture are unavoidably ‘embodied’ in the high and ambitious life of the only possible cultural and spiritual comeback for this country. Today at MAXXI we want to concretely promote this vision. In a concrete and feasible way. By living close to the entrepreneurial world, the Museum can change and even inspire strategies for economic sustainability and ingenuity. What emerged with Energy, Oil and Post-Oil Architecture and Grids – the exhibition that took up so much of the 2013 MAXXI Architettura program – was indeed the visionary capacity of architects and urban planners from the five continents, as they imagined the future scenarios of our energy supply. In starting out from the interdependence between respect for the environment, the value of human relations and creativity, cultural production can only occupy a central role: it is a pure and never marginal resource. The cycle of meetings called Energy. Nuove Energie che Muovono il Mondo, welcoming the interventions of personalities form the most varied of sectors, from the world of art to that of psychoanalysis, from the world of politics to that of music, proved that this is so. MAXXI as a platform open to research, but also, naturally, a Museum. And for the Museum the collections are resources pure and simple. In 2013 we acquired more than three hundred fifty works, including artworks, photographs, vintage prints, architectural projects and drawings; resources that the staff followed, curated, catalogued. The fruit of human relations and exchange, the works in the collection, preserved and enriched by scientific contributions, do not cease to tell us stories and invite us to think. And not just that. Indeed, it is with Non Basta Ricordare, the first exhibition curated by Hou Hanru, a selection from the collections of MAXXI Arte and MAXXI Architettura showcased together, that the Museum marks the temporal passage from 2013 to 2014. An exhibition that will accompany us for about nine months, serving as a springboard for many themes that will be developed by the new installations planned for this year. And so along with Erasmus Effect, the other exhibition that took us into 2014, MAXXI Architettura turns its gaze upon the remarkable output of Italian architects who, by choosing to live abroad, have brought their original design style to the world. MAXXI is a national institution that needs resources. Resources that can, in fact, nourish and support a dynamic crossroads of people and the production of knowledge. In 2013 we succeeded, by overcoming the structural difficulties that had characterized past seasons, in guaranteeing the ‘fuel’ required for the exhibitions, events and activities. In a period of crisis MAXXI gave the public priority, trying to embrace all those who have a hunger for art and culture, from experts in the sector to young people, and to those who today unfortunately have limited access to culture. At this time in history, when the demand for culture has diminished, we chose to support it with conviction in a practical and down-to-earth way, via discounts, promotions, for example, as we believe that these too are part of our institutional mission. Of course, in order to turn on, heat and manage the Museum designed by Zaha Hadid, resources from the State were essential –
Despite the rather small-minded polemics – although such resources are never enough to pay for everything MAXXI can and wants to be. If in other European countries the State contribution to the operating of national museums is much higher than what the MAXXI gets (75% for MACBA in Barcelona, 80% for Reina Sofia in Madrid, 82% for the Centre Pompidou in Paris, just to give a few examples), the 60% that the State currently guarantees the Museum as a running contribution has encouraged us to seek outside and inside the strategies of our management for a way to attract more private resources and better manage our funds. Our challenge, the challenge that, along with Monique Vaute and Beatrice Trussardi in the only females-only Board of Directors in Italy, we accepted is very clear: to concretely show that MAXXI – a private sector Foundation – can build up a robust partnership between public and private and a new and more advanced model for the management of a large national cultural enterprise.

Alongside complex fundraising policies (more than 400,000 euros raised on the occasion of our annual gala alone, for the opening of the Galleria Vezzoli exhibition dedicated to the young and celebrated Italian artist) was a careful plan for curbing internal spending (for which we need to thank the Secretary General Francesco Spano) aimed at reducing waste, and optimizing productive activities and creative processes. This has meant reviewing, where possible, the means and conventions of the licensing of museum services, but it has also meant broadening the provision of opportunities by means of which MAXXI can open up to different publics and, until today, distant ones.

In terms of institutional relations, we worked hard to put together a group of local, regional and interregional collaborations that will enable the Foundation to grow and get stronger as a research institute, attracting funds and skills that will enrich its activities. I wish to cite, among the many, the agreement signed with MIUR to guarantee the highest qualitative standard in plans for the school building of the future, as well as the agreement with many universities aimed at creating teaching and training activities together. But without the energy of the people and the rational organization of the work nothing would have been possible. This is why we have adopted a general organizational framework that redesigns MAXXI's set-up by departments, thus positioning the art and architecture sectors close to the research and development departments, and reinforcing the specificity and functionality of the Foundation in its pursuit of its mission in the field of research and innovation. To be able to do this we have built an organic plan. I am sure that investing in the skills and passions of the many people who work at the Foundation – most of whom are in their thirties – is the best way to overcome the challenge we have taken on.

None of these things could have been done without the Museum stuff: a team that in 2013 with Margherità Guccione, director of MAXXI Architettura, and Anna Mattirolo, director of MAXXI Arte, each day took up the challenge of its cultural and civic mission, consisting of artistic choices, economic mediations and the needs of the public. I see them every day, as I walk across the museum, and it is their skill, ingenuity in dealing with problems, inquisitiveness regarding novelties and their remarkable resilience in weathering the uncertainties of the moment, which I share with them. Emboldened by these results, and having overcome its crisis, MAXXI in 2014 will sail toward a new stage of growth. And it will finally also have new spaces available in the building next to the plaza.

The 2014 program will include some major exhibitions, and it will start out with exhibitions that were launched this past year, such as the remarkable re-installation – Non basta ricordare – which will accompany us for almost the whole year, or the tribute to Gabriele Basilico – a journey by the great photographer, who recently passed away, across the contemporary Italian landscape and its urban transformations – or, lastly, Erasmus Effect – dedicated to the original projects of Italian architects in the world. Starting from the exhibition project dedicated to Gaetano Pesce – an exhibitioninstallation that will present the Italian architect's creative, design and philosophical development; the new installation of the archive of Roma interrotta archive, which, by taking us back to the urban projects of the 1970s, will accompany us in our travels through a different Rome; the Bellissima exhibition, dedicated to the osmosis between art and fashion between 1945 and 1968 – a special period in Italy's history, in which cinema, art, architecture, theater and fashion gave birth to a marvelous season of pure Italian creativity; Ettore Spalletti's site-specific project, in precious collaboration with the Galleria d'Arte Moderna of Turin and the Museo MADRE of Naples, which will be an opportunity to stop and observe this celebrated artist's final output.

In short, this year's program will mirror – also thanks to the many cultural events that we are preparing, starting as early as January with the new film festival curated by Mario Sesti – the richness and excellence of what MAXXI has to offer, as well as the multifarious languages that each day are expressed through this amazing and unique non-museum museum.

I wish everyone a Happy MAXXI!
THE FUTURE OF MAXXI
Hou Hanru, Artistic Director MAXXI

What are the arts and which are the institutions that represent them in the twenty-first century? Asking oneself this question means reflecting with frankness on the matter of belonging to and representing the twenty-first century.

MAXXI will base its identity on a series of new questions aimed at investigating the relationship between art and society, institution and public. How to become a really open and fertile space capable of claiming a social role for artistic creation, and at the same time operating as a place where projects and knowledge are produced? How to be an authentic gestational lab of shared values and respective artistic expressions, promoters of an aspiration for a better world? Also, which path to follow to reach and acquire – at a national and international level – a position of leadership in a sector that is re-emerging from an existential crisis? In other words, it is a matter of understanding how an institution can be the generator of multiple conceptions and forms of a so-called glocal that is undergoing a perennial becoming. What emerges is a ‘natural’ request in the search for new museum models: new in the curatorial approach, in the strategies for retrieving capital assets, and in the corollary of programs created around the exhibitions. It is for this reason that research will be at the heart of MAXXI’s work. As a generator of the institution’s contents, research will focus its own investigation on substantial issues such as the role of creative practices in the various disciplines: contemporary art, architecture, urban planning, design etc. And all within a perspective addressed to restoring interactivity between the global scene and the local conditions. It will indeed be the research process, developed in a collegiate manner within the scope of the Museum – with the participation of outside experts, and dialogue with multiple types of public – that will make new curatorial approaches, debates and exchanges come through.

Taking the R&D sector as a model – which in the industrial company represents the heart of the study of the technological innovations that create and improve products and processes – for MAXXI collective knowledge and dialogue will be the heart of this new planning philosophy. Engendering exhibitions, encounters, debates, film festivals and educational programs will be a system of total interaction between the various departments of the Museum – from research to installation, from marketing to communication, from teaching to conservation, in a constant dialogue with the social reality in which the Museum is immersed: the neighborhood, the city, the country, etc. The curatorial models will evolve as a consequence of the experimentations that the cultural institution – faced with a change in paradigm – will implement. What will also be transformed is the format of the diverse related activities, aimed not only at hosting the public but also at reaching it in different areas of the city, precisely by virtue of MAXXI’s new social role. The events organized in relation to the exhibitions will feature different paces and depths, thus offering participants and users modalities and spaces coherent with the themes displayed. With the aim of bestowing an ever-growing voice on the multiplicity of experiences, platforms will be created for independent organizations that will share their knowledge. On the one hand, MAXXI will act as a hub that collects, and, on the other, as a museum that emerges from its boundaries to appear in those forgotten urban spaces: schools, prisons, abandoned areas, outskirts, immigrant communities. For the Museum, welcoming and reaching not only become possible, but necessary. And doing this together with artists, architects and research groups offers the institution the opportunity to examine – in real time – urban developments, artistic languages and social aspects.

It becomes of key importance to follow the path of a funding strategy that fosters the involvement of public and private partners by also encouraging individual citizens to feel the civic yearning to participate in the Museum’s economic life. Today we are witnessing the multiplication of new forms of collective economic participation, from top-down models to campaigns for the social good, including art and culture, carried forward by ordinary people. This is sustained and facilitated, dynamically and with an unprecedented inventiveness, by the new technologies and the new communicative configurations. Crowdfunding is definitely one of the most familiar examples, and we can resort to this model by expanding the base for civic participation. This means making the institution work not only as a traditional museum but as a truly participative platform that thrives on a concrete and regular exchange between artists, designers, curators and the public.

The startup process, conception and realization of MAXXI, which has spanned over a decade, has embodied an ambitious political and cultural movement of Italian society in search of a new cultural identity in the era of European construction and the globalization of contemporary creativity. At the same time, its realization and evolution has proven to be complicated, contradictory and surprisingly uncertain, in spite of the commitment dedicated to the elaboration of an interesting plan, to the constitution of worthwhile collections and to the
considerable results obtained. Reflected therein are the vibrant and complex interactions between the creative universe, political power and the multiple types of public involved in the debate and in the tactics for the future orientations of society and the definition of the role of culture, art, architecture and urbanity in the constitution of this future. This implies a decidedly international and global dimension, as the case of Italy is ‘exemplary’ in light of the contradictory social transformations underway in the world, wavering between enthusiasm and fear before the great changes before us.

In light of the unique position that Italy occupies in the historical and geopolitical checkerboard, it is important to highlight some aspects of the changes that affect the Mediterranean area. Europe would not exist without considering this geographical entity. At the same time, the contacts that Italy has always entertained with the rest of the world and with Asia in particular (dating back to the era of the Silk Road, to Marco Polo and to Matteo Ricci, to reach, in an ideal continuity, such modern and contemporary figures as Michelangelo Antonioni, Alighiero Boetti, Francesco Clemente, Bernardo Bertolucci and many others) allow for a significant ‘proximity’ to the most dynamic areas of the world in terms of innovation and development applied to urban design and creativity. In the meantime, Italy has evolved from a country of emigration to a country of immigration. This means significant transformations for the urban culture, for the image of a globalized society. Which can indeed be a better place. By means of its involvement in this process, MAXXI can become a microcosm that reflects the world picture, establishing close and active relations with the international circuits of creativity. The reflections that will act as the backbone for MAXXI’s planning emerge from this gaze turned to the wealth of the past and aimed solidly toward the present, to wonder about the interactions between architecture and art in the contemporary social context, and to welcome the political and economic crisis as an opportunity for creative and social practices. A gaze that is focused on the geopolitical changes that cross the Mediterranean, the new metropolitan cultures in Asia, Africa and Latin America; as well as on the interventions and the collaborations in the new trans-urban and interethnic spaces that characterize the urban centers of the twenty-first century, in that constant tension between the local population and immigrants, between city center and suburbs.

Sustainability and the environmental challenges in its multiple declensions – from urban and architectural experiments to communal design; the relationships between the institutions and the DIY (Do-It-Yourself) culture as the expression of civic participation; the debate on the present and the future of democracy; the multidisciplinary paths guided by the new technologies. These are the paths on which MAXXI will focus its own reflections, its dialogue and its practices.

The 2014 season will mirror this multiplicity of paths and centrality of research thanks to the important installation of the MAXXI Arte and MAXXI Architettura collections and a series of international shows. Non basta ricordare will enable the disciplines to communicate along a path that seeks to be active and critical, and that starts from the fantastic, from the creative imagination, and travels through urban visions, performances, theatre, ecology, war, theater, restraints and spirituality. A whole series of meetings, reactivations, debates and didactic workshops, by virtue of a new planning philosophy, will turn the collection into a living body.

The exhibitions on the works of Gaetano Pesce, Ettore Spalletti, Roma Interrotta, on High Fashion and its socio-cultural repercussions, Lara Favaretto, and Huang Yong Ping will represent MAXXI’s other moments of reflections. The projects that for several years now have been regular features in the Museum palimpsest – YAP, Premio MAXXI, etc... — will be reconfirmed, while the collaborations with international centers will allow the Museum to work on experimental projects linked to the sound installations or to the artistic expressions of the countries of the Mediterranean basin in a tenacious and ceaseless opening up toward the voices arriving from common movements and practices. Hence, MAXXI as a place for experimentation and debate. The new agora, an expanded forum, a workshop that lends a voice to both to the artists and to the public, in a vital process for building a better place in which to live and to experience creative ideas.
2013: MAXXI’S VITAL STATISTICS

THE PUBLIC
294,032 visitors in 2013, 40% up on 2012
245,000 accesses to the piazza in June 2013 with an average of 1,500 a day
The provenance of the visitors breaks down as follows: 32% from Rome, 28% from the rest of Italy, 40% international

THE EXHIBITIONS
37 exhibitions*, of which 27 produced or co-produced by MAXXI alternated in the galleries designed by Zaha Hadid, six took MAXXI outside MAXXI, “exported” to prestigious international settings, and 4 were housed in Spazio D which overlooks the MAXXI piazza.
*The exhibitions comprise those inaugurated in 2013, but also those inaugurated at the end of 2012 that closed in 2013.

EXHIBITIONS PRODUCED

1. MAXXI Arte/Collezione. A proposito di Marisa Merz through to 06.01.2013
2. Can architecture be poetry? Carlo Scarpa Guido Guidi: the Brion tomb at San Vito d’Altipole through to 13.01.2013
3. Modelli/ Models. MAXXI Architettura Collection through to 02.04.2013
4. Projections. Installations from the MAXXI Arte collections through to 05.05.2013
5. Le Corbusier’s Italy through to 17.02.2013
6. Grazia Toderi. Mirabilia Urbis through to 10.03.2013
7. William Kentridge. Vertical Thinking through to 10.03.2013
8. Third Paradise | museum piazza installation through to 17.01.2013
11. MAXXI as you’ve never seen it before 19.02.2013 - 17.03.2013
13. ENERGY. Oil and Post-Oil Architecture and Grids 22.03.2013 – 10.11.2013
14. Fiona Tan. Inventory 27.03.2013 - 08.09.2013
16. 21 for XXI. New Italian Churches_21 competition entries for the XXI century 02.05.2013 - 02.06.2013
18. YAP MAXXI 2013 | Young Architects Program 26.06.2013 - 20.10.2013
26. ALESSANDRO ANSELMI. Figures and fragments 06.12.2013 - 17.03.2014

EXHIBITIONS IN THE EXTERNAL SPACES REALISED AND PROMOTED BY OTHER INSTITUTIONS

1. Fly to Baku: contemporary art in Azerbaijan 06.03.2013 - 26.03.2013
1. **Future: Architecture e(s)t Paysage.** L’agence stARTT Istituto Italiano di Cultura, Paris (France) 27 February – 26 April 2013
2. **Re-installation of the exhibition RE-CYCLE** Pierresvives, Centre Culturel, Montpellier (France) 28 March – 31 July 2013
4. **Design and installation of the touring exhibition PICCOLE UTOPIE** Istituto di Cultura Italiano, Shanghai (China) 30 October – 13 December 2013
5. **Re-installation of the exhibition LUIGI GHIRI. Thinking through images** Instituto Moreira Salles, Sao Paolo (Brazil) 23 November 2013 – 28 January 2014
6. **Participation in the Shenzhen & Hong Kong bi-city biennial of Urbanism & Architecture. ** 
   **Flourishing Talents:** video on RE-CYCLE, video on the three editions of YAP MAXXI and the WHATAMI installation by stARTT, Shenzhen (China) - 6 December 2013 – 28 February 2014.

**ACQUISITIONS**

359 new acquisitions. **341 for MAXXI Architettura: 60 photographs,** including those commissioned from Paolo Pellegrin, Alessandro Cimmino and Paola Di Bello for the exhibition Energy and six vintage prints by Luigi Ghirri acquired thanks to the contribution of the Friends of MAXXI, the museum’s private supporters; **280 models, projects and drawings** including a sketch by Ben van Berkel of UNStudio, the drawings of Eugenio Montuori and the designs of Umberto Riva, the archive of Giulio Gra and the installation **Energy Forest** by Sou Fujimoto.

**18 for MAXXI Arte** including the donations by the artists Doris Salcedo and Remo Salvadori and the winning works from the MAXXI Prize 2010 and 2012: **Il Processo** by Rossella Biscotti and **Prima che sia notte** by Giorgio Andreotta Calò, both commissioned and produced by the museum.

**EVENTS**

272 events: **75 events** hosted by the museum, **21 openings** and **176 events** produced by MAXXI or created in collaboration with the museum such as the lectures **LE STORIE DELL’ARTE, LE STORIE DELLA DANZA CONTEMPORANEA, ENERGY. LEZIONI SULLE ENERGIE CHE MUOVONO IL MONDO** organized in parallel with the architecture exhibition Energy and the MAXXinWEB seminars with artists streamed live in collaboration with Telecom Italia. And then there were the Festival of Europe, TechCrunch Italy, Cinema al MAXXI and the lectures with leading figures in contemporary culture such as the archistar Sou Fujimoto and the director Wim Wenders.

**MAXXI ONLINE**

The increase in physical visitors was mirrored by the numbers visiting online: in 2013 the MAXXI Community saw **110,541 contacts** (of which 71,562 on Facebook, 22,943 on Twitter and 10,662 on Google +), with an increase of 85% with respect to the previous year, confirming MAXXI as the most “social” of Italian museums.

**PROMOTIONS AND COMMERCIAL AGREEMENTS**

20 promotions aimed at the public with discounts and benefits, from the Valentine’s Day 2x1 to reduced price tickets for women on the occasion of Women’s Day, from the MAXXI Sales in January that resulted in an increase in visitors of 85%, to the Museum Night, the Day of the Contemporary and Museums in Music).

1. MAXXI Sales: reduced price tickets for all and “one pays two enter” for young people up to 26 (from 10 to 20 January 2010)
2. Valentine’s Day: 2x1 entrance promotion and education department workshop (21 February)
3. WOMEN’S DAY: reduced price tickets for all women (8 March)
4. EASTER at MAXXI special opening and guided visits (31 March and 1 April)
5. VISIT MAXXI BY BIKE: reduced price tickets for cyclists. (21 April)
6. 25 APRIL BANK HOLIDAY WEEKEND special opening Monday 29 April (29 April)
7. FESTIVAL OF EUROPE: reduced price tickets for all and workshops – seminars for students (10 May)
8. MUSEUM NIGHT: late night opening and free admittance (18 May)
9. PIAZZA DI SIENA reduced price entrance for ticket holders (from 23 to 26 May)
10. INTERNAZIONALI BNL D’ITALIA: reduced price entrance for tennis tournament ticket holders (from 11 to 26 May)
11. ENERGY OPEN DAY free admittance for architecture students (12 June)
12. FORO ITALICO SUMMER CONCERTS: reduced price admission for ticket holders (July – August)
13. CINEMA AL MAXXI: reduced price admittance for cinema season ticket holders (September – October)
14. DAY OF THE CONTEMPORARY – AMACI admittance free (5 October)
15. CINEMAXXI reduced price admittance for Rome Film Festival ticket holders (from 8 to 17 November)
16. FINNISSAGE reduced price admittance on the occasion of the current exhibitions (from 5 November to 21 November)
17. PIU’ LIBRI PIU’ LIBERI reduced price admittance for holder of publishing fair ticket holders (from 5 to 8 December)
18. GEMELLI INSIEME reduced price admittance on the occasion of a preventative medicine project by the Gemelli Hospital (7-8 December)
19. MUSEUMS IN MUSIC reduced price ticket on the occasion of live shows (7 December)
20. CHRISTMAS special openings for the Christmas holidays (December)

28 commercial agreements with the principal cultural institutions in Rome and Italy (from the city’s leading public and private theatres, including the Teatro dell’Opera and the Teatro di Roma, from Feltrinelli to Mondadori, from the FAI to CONI, from the Fondazione Cinema per Roma to the Fondazione Romaeuropa).

1. Teatro Olimpico
2. Santa Cecilia
3. Romaeuropa
4. Teatro di Roma
5. Salone Margherita
6. Teatro Ambra - Garbatella
7. Teatro Brancaccio
8. Teatro Manzoni
9. Teatro Quirino
10. Feltrinelli
11. Inail Cral
12. Mondadori
13. IBS
14. Selecard
15. Associazione Dimore Storiche Italiane
16. Teatro Vittoria
17. Inarcassa
18. Roma in Famiglia
19. Festival de Due Mondi – Spoleto
20. CONI
21. CTS
22. Touring Club
23. FAI Italia
24. Opera Romana Pellegrinaggi
25. Fondazione Cinema per Roma
26. Trenitalia
27. Teatro dell’Opera
28. Più Libri Più Liberi

MYMAXXI
1074 myMAXXI cards sold (membership card offering free access to the museum for a year and special benefits). A total of 3,256 myMAXXI cards have been sold to date.

EDUCATION DEPARTMENT
237* workshops and activities organized by the Education Department with 7,000 participants.
*The figures for the Education Department activities include not only the activities organized for schools, families and the adult public with workshops, guided visits, exploratory visits, seminars and artist workshops, but also various activities aimed at families including the Baby Park, an alternative baby sitting service or the Birthday at MAXXI which permits parents to organize a birthday party for their children at the museum.

MAXXI B.A.S.E.
3,793 entrances to MAXXI B.A.S.E., the museum’s documentation and research centre that, from its opening in the February of 2011, has served 6,000 users who may access the archive and library with 30,000 books and 130,000 documents (including auteur photographs, drawings, projects, videos and so on).
UTOPIA FOR SALE? | February 2014 curated by Hou Hanru
The exhibition is a homage to the artist Allan Sekula who passed away a few months ago. It will include videos and installation works by Allan Sekula, Noel Burch, Amie Siegle, Cao Fei, Li Liao, and Adelita Husni-Bey, as a reflection on globalization and on the circulation of ideas, people, and products in an attempt to outline what is utopia today.

ETTORE SPALLETTI | March 2014 curated by Anna Mattirolo
Three exhibitions in three major Italian museums, MAXXI, GAM in Turin and MADRE in Naples, celebrating one of the masters of the Italian art of our time and presenting the variety and complexity of his work. Such is the reasoning behind the Ettore Spalletti joint project featuring innovative synergy between three museums. MAXXI is opening the trilogy from March through to September with the most recent large environmental installations and others conceived specifically for the museum in a kind of osmosis between paintings and sculptures, two-dimensional and three dimensional. The dialogue between works and space is constant.

VERSÒ LA GRANDE BRERA. PALAZZO CITTERIO PROJECTS ON SHOW | March 2014 curated by Caterina Bon Valsassina and Margherita Guccione
Arriving from the Milan Triennale is an exhibition devoted to the projects competing for the renovation of Palazzo Citterio in Milan within the ambit of the La Grande Brera initiative. The projects include that of the winner Amerigo Restucci, characterised by a great transparent staircase, and the second-placed entry by Michele De Lucchi, dominated by the use of wood.

PREMIO MAXXI | May 2014 curated by Giulia Ferracci
Yuri Ancarani, Micol Assaël, Linda Fregni Nagler and Marinella Senatore are the four finalists in the third edition of the MAXXI Prize, promoted by the museum to support young Italian artists. From April to June, the site specific works realised by the four artists will “invade” the museum’s various galleries, integrating with the dynamism of the spaces designed by Zaha Hadid. At the end of the exhibition, the international jury composed of Fabio Cavallucci, Massimiliano Gioni, Hou Hanru, Anna Mattirolo, Giuseppe Penone and Susanne Pfeffer will select the winner whose work will be acquired by the museum.

ROMA INTERROTTA | April 2014
A revival of the historic exhibition Roma Interrotta, curated by Piero Sartogo in 1978 in the Mercati di Traiano that, thanks to the donation made to MAXXI of the Incontri Internazionali d’Arte archives by Gabriella Lonardi Buontempo, will relive in the museum spaces. An exhibition that allows works of art and architecture to establish a dialogue and features many of the artists and architects who were protagonists of a period in which new attention to contemporary culture was promoted by the innovative activities of Incontri Internazionali.

GEOGRAFIE ITALiane. VIAGGIO nELL’ARCHITETTura CONtempORANEA | May 2014 curated by Margherita Guccione, Pippo Ciorra and Maristella Casciato
Rearrangement of the work of Studio Azzurro, Geografie Italiane made by MAXXI Architecture for the opening of the museum. A “dynamic archive” of Italian architecture from the late twentieth century to the present that allows the public a synthetic vision but also the opportunity to consult a database made up of vintage video, author interviews, drawings and archive documents.

GAETANO PESCE | May 2014 curated by Domitilla Dardi and Gianni Mercurio
This internationally famous Italian architect designer and artist with works in museums throughout the world will be protagonist of a major retrospective. On show will be ideas, projects and realisations from the 1960s to the present. The exhibition will also feature a gigantic version of the UP5 armchair and site specific works conceived for MAXXI.

DESIGN DESTINATIONS | May 2014 curated by Domitilla Dardi
An exhibition recounting the Dutch experience at the Design Academy of Eindhoven, a leading institute for training in this sector, of seven Italian designers working on an international level. Francesca Lanzavecchia, Formafantasma, Salvatore Franzese, Eugenia Morpurgo, Giovanni Innella, Gionata Gatto and Maurizio Montalti present in the museum spaces prototypes associated with the concept of travel.
YAP MAXXI 2014 Young Architects Program | June 2014 curated by Margherita Guccione and Pippo Ciorra
For the fourth consecutive year MAXXI will be staging in partnership with MoMA of NY the YAP 8Young Architects Program supporting young architectural talent. Each year young architects are invited to design an open air space to house the museum’s live summer events and which also functions as an area for visitors to relax in. The finalists for the 2014 edition in Rome are sono pkmm + Ciclostile, B22, INOUTarchitettura, Orizzontale and Matilde Cassani. An international jury will select the winning project, to be constructed in the MAXXI piazza in the summer of 2014.

INDEPENDENT SPACE | June 2014 curated by Hou Hanru
A project that will see a space within the MAXXI structure devoted to the activities of independent platforms for contemporary experimentation. The space will host a different group every three months, alternating Italian and international experiences and taking the museum in the direction of the concept of a hub in which the most creative independent voices and the public are able to meet directly.

OPEN MUSEUM, OPEN CITY | October 2014 curated by Hou Hanru
A radical exhibition that will occupy the entire museum space in an immaterial but spectacular fashion: MAXXI will be stripped bare and filled with sounds, becoming a setting for audio projects, artist’s interventions and interaction with the public. The halls will be transformed into street or intimate, spiritual or political spaces in a redefinition of the museum space and its significance as a public institution. The museum will be configured as a series of interactive environments that will see relations between static and dynamic elements, between the material and immaterial and between artists and public. The artists involved include Carsten Nicolai, Ryoji Ikeda, Cevdet Erek, Manuel Rocha Iturbide, Justin Bennett, Lin Chi-Wei, Sound Art Museum, Haroon Mirza and Donato Dozzy/Rabih Beaini.

UNITED HISTORY. SEQUENCES OF THE MODERN IN IRAN FROM 1960 UNTIL NOW | December 2014 curated by Catherine David, Odile Burluraux, Morad Montazami, Narmin Sadeg and Vali Mahlouji
This exhibition, presented in Europe for the first time, traces the history of the visual arts in Iran in the modern age. Focusing on modernity, within continually shifting confines, this is an exhibition directly linked to history and proposing a dynamic immersion in works, archives and objects from the visual arts. The show will direct attention to a number of leading figures from the most recent Iranian avant-garde in the fields of the visual arts and film, including the latest generation of Iranian artists, in a blend of reality and idealism, politics and poetry and current affairs and reminiscence.

HUANG YONG PING | December 2014 curated by Hou Hanru
Born in Xiamen in China in 1954, Huang Yong Ping has lived in Paris since 1989. He is considered to be one of his country’s most significant contemporary artists, a protagonist of the Chinese artistic avant-garde with the Xiamen Dada movement he founded, while in 1999 he represented France at the Venice Biennale. A self-taught artist, he has drawn on the work of three great masters: Joseph Beuys, Marcel Duchamp and John Cage. His colossal installations can be found in the leading international museums and in hosting a number of existing pieces and a site specific project MAXXI has the opportunity to present work that richly represents the crossroads between East and West.

BELLISSIMA Italy and high fashion 1945-1968 | curated by Maria Luisa Frisa, Anna Mattirolo and Stefano Tonchi
An exhibition portraying Italian society through a review of high fashion in Rome, Florence, Venice and Milan. Original clothes made by around 50 masters of Italian haut couture will dialogue with site specific installations and works of contemporary art. The exhibition analyses a period fundamental not only to the definition of the identity of Italian fashion, but also to its international success and opens the museum to an important area of creativity in which Italy has always played a distinguished role.

ARCHITECTURE IN UNIFORM | curated by Jean Louis Cohen and Maristella Casciato
Among the important episodes in the architectural history of the 20th Century, this exhibitions produced by the CCA of Montreal is devoted to the incredible architectural and planning research and production during the Second World War. The exhibition comprises an extensive international section, with a wealth of discoveries and spectacular images, while for the MAXXI edition a major section has been added that focuses on Italy and the incessant building and planning activities that in those years was already laying the foundations for the construction boom of the post-war period. In partnership with the CCA – Montreal and Cité de l’Architecture – Paris.
SINTESI BUDGET 2013

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DEVELOPMENT

SPONSORS AND DONORS
Despite shifting contemporary economic and social scenarios, support for the museum from private benefactors grew in 2013. Economic contributions deriving from corporate sponsorships, private foundations and individual donations increased by around 30% with respect to the previous year. Over 40 businesses and institutions helped sustain MAXXI in 2013. This backing made possible the realisation of important exhibitions and cultural programmes, as well as the acquisition of new works for the museum collection, to the benefit of the nation.

MAXXI’s partnerships with businesses are developed through a system of shared projects and events designed to highlight the specificity of the partner company and the values it shares with MAXXI. The exhibition Playful Inter-action Progetto Alcantara MAXXI, a design initiative conceived and realised within the ambit of the three-year partnership with Alcantara was a successful example in 2013.

The collaboration with Lottomatica, the museum’s partner in educational activities, has represented an opportunity to develop important services for visitors such as creative educational workshops, guided visit programmes at the weekends and the production of a family map for orientation in the museum.

The technological partnership with Telecom Italia has led to the realisation, among other projects, of MAXXInWEB, a cycle of seminars with leading figures in contemporary creativity made available to the public at large via streaming.

The museum’s attention to technology is also expressed through its partnership with Infocamere, focusing on the development of sophisticated software for managing MAXXI’s art, architecture and photography collections.

Within the ambit of partnerships associated with specific projects a number of new initiatives were launched and completed in 2013.

The contribution of BNL enabled the museum to upgrade its auditorium to cinema standards and add the Cinema al MAXXI season to its programme.

Thanks to sponsorship from iGuzzini, the museum launched a process of energy optimization through LED technology which is being installed in the principal galleries.

ACEA sponsored the exhibition devoted to the great photographer Luigi Ghirri.

The international project YAP MAXXI 2013 Young Architects Program was made possible thanks to the generous support of Terna.

The exhibition Energy. Oil and Post-Oil Architecture and Grids was realised thanks to the major involvement of Eni, together with contributions from other sponsors including Autogrill.

The exhibition projects Galleria Vezzoli and The Cast. Clemens von Wedemeyer were realised with the contribution of, among others, the Rome Chamber of Commerce.

JT International Italia has provided fundamental support for Remembering is not enough, the major review of the museum’s permanent collection under the supervision of the new artistic director Hou Hanru.

CORPORATE MEMBERSHIP
In 2013 the museum launched CORPORATE MAXXI, a new annual membership programme for businesses designed to create a platform of structured and consolidated relationships with national and international small, medium and large businesses. With a contribution supporting the activities of the Fondazione MAXXI, companies may take advantage of benefits that, on diverse levels, permit privileged fruition of the museum’s activities and spaces.

An opportunity for informal networking as well as the possibility of offering personal in-company aesthetic training. Examples include the agreement with Ferrovie dello Stato and the collaboration with Inarcassa.

SPONSORS AND DONORS
ACEA
Alcantara
Altarea
German Embassy
ANCE
ARUP

ATAC SPA
Autogrill
BNL
Rome Chamber of Commerce
Cassina
Hotel Eden
Edizioni Conde Nast
In 2013, the Marketing and Development department worked to valorise and consolidate the MAXXI membership programme aimed at private donors and benefactors with the objective of involving them more extensively in the life and growth of the museum.

In line with the leading international museums, the new Friends of MAXXI programme features diverse levels of participation and annual contributions to permit a broader reach. The economic support of the Friends of MAXXI, together with their ideas and their relationships are fundamental in making the museum an ever more agile and dynamic cultural enterprise, a place for creativity and innovation. Thanks to their contribution in 2013 the museum acquired six works by Luigi Ghirri, while a work by one of the finalist in the MAXXI Prize will be acquired in 2014.

FUNDRAISING EVENTS
As a further opportunity to bring in funds in support of important elements of the annual programme, in 2013 MAXXI organized its first thematic fundraising event. Through the extraordinary involvement of Italian and international supporters and benefactors the museum raised €402,000 as a contribution to the Galleria Vezzoli exhibition.

COMMERCIAL EVENTS
MAXXI’s Events Office works closely with all departments to ensure efficient internal coordination and so as not to obstruct the specific museum activities. It is involved in the conception, management and support for the organization of some of the internal events and others co-produced by the Fondazione MAXXI and all external events of a commercial nature. 2013 was characterised by a significant increase in the number of events. In a single year, the overall number of events rose by around 40%.

LOCAL MARKETING
In 2013, MAXXI undertook a new promotional strategy aimed at different target groups thanks to the following instruments:

1. PROMOTION IN ROME THROUGH THE DISTRIBUTION OF INFORMATIVE MATERIAL
   Distribution of informative material at points of interest: Hotels, airports, tourism promotion centres, theatre, cinemas, libraries, museums. For a total of 150 points. Distribution of brochures every two weeks, 50,000 copies in rotation Distribution by hand Colosseum, Vatican Museums, Auditorium Parco della Musica, Centrale (International tennis), Centrale Live, Villa Borghese (during Piazza di Siena), stadium, Baby Park leafleting in the local schools. Signing Acquisition of seven strategic fixed posts in the area surrounding the museum.
2. AGREEMENTS WITH OPERATORS CAPABLE OF ATTRACTING TARGET GROUPS SIMILAR TO THAT OF MAXXI
Teatro Olimpico, Santa Cecilia, Teatri di Roma, Salone Margherita, Teatro Ambra, Teatro Brancaccio, Teatro Manzoni, Teatro Quirino, Feltrinelli, Mondadori, IBS, Selecard, Associazione Dimore, Storiche Italiane, Teatro Vittoria, Incocass, Roma in Famiglia, Festival de Due Mondi – Spoleto, CTS, Inail, Touring Club, FAI Italia, Opera Romana Pellegrinaggi, Romaeuropa, Fondazione Cinema per Roma, CONI, Trenitalia, Teatro dell’Opera

3. AGREEMENTS WITH CULTURAL OPERATORS FOR THE COPRODUCTION OF JOINT ACTIVITIES DESIGNED TO REACH DIVERSE TARGET GROUPS
Festa del Cinema
Rome Film Festival
Med Filmfestival
Nastri d’Argento
Techcrunch
ThisisRome
Kennedy Foundation

4. TICKET OFFICE OFFERS ON SPECIAL OCCASIONS TO ENCOURAGE MUSEUM VISITS

5. RECOGNITION OF THE INCOMING TOURISM SYSTEM
Promotional or co-marketing activities with other institutions to attract the Rome public outside the circuit of the contemporary and agreements with international tour operators with the aim of increasing the number of incoming tour groups, especially from Russia, Brazil, China, India, the United States and France. Thanks also to the collaboration with Enit, the objective within 2015 is to insert MAXXI and its public services in the international catalogues of the principal tour operators.