MAXXI PRESENTS THE NEW 2015 EXHIBITIONS
research, a multidisciplinary nature, participation

FOOD. DAL CUCCHIAIO AL MONDO | a major project on the social dimension of food in the year of the EXPO

ISTANBUL. PASSIONE, GIOIA E FURORE | Turkey’s cultural ferment in the second stage of the project on the Mediterranean basin and the Middle East

COLLEZIONE | from October a dedicated permanent gallery

solo exhibitions of work by
LARA FAVARETTO | OLIVO BARBIERI | MAURIZIO NANNUCCI | JIMMIE DURHAM

group shows and social commitment
THE INDEPENDENT | YAP MAXXI 2015 | TRANSFORMERS

and for visitors, starting May 2nd:
tickets will cost 10 euro instead of 11 | 8 euro for everybody under 30

and art and architecture students can visit exhibitions free of charge

www.fondazionemaxxi.it

Rome, April 9, 2015. Experiments and research conducted on some of the most important issues in today’s world, social commitment and the participation of the public, a multidisciplinary nature, and international collaborations.

These words describe MAXXI’s 2015 program, presided over by Giovanna Melandri, the fruit of the team-work carried out by artistic director Hou Hanru and the curatorial staff of MAXXI Arte, directed by Anna Mattirolo, and MAXXI Architettura, directed by Margherita Guccione.

Giovanna Melandri, Presidente Fondazione MAXXI says "Let's imagine MAXXI like a sort of antenna that transmits the contents of Italy toward the exterior and in turn receives from the exterior the flows of international culture. It is a fertile crossroads, a platform open to all the languages of contemporary creativity, and one that must be built upon ceaselessly”.

"With its program for 2015, MAXXI ventures into new territories and defines its social role as a place of debate, creativity, imagination and the exchange of ideas." Says Hou Hanru, Artistic Director MAXXI

Plans are underway for 17 new exhibitions, more than 4 of which have already been mounted, to be accompanied by a rich program of meetings, lessons, and the chance for further study.

The new exhibitions underway include: Gli Angeli degli Eroi di Flavio Favelli and Sue Proprie Mani by Adrian Paci and Roland Sejko (which will be donated to the museum by the artists), both of which are a reflection on our most recent history (until June 7). The new phase in the research project dedicated to independent platforms, The Independent, focusing on Nero Magazine and on the SMU group – research and the French writer Philippe Vasset (until May 3). Local Icons. Greetings from Rome. Progetto Alcantara – MAXXI (until June 7), curated by Domitilla Dardi and Giulio Cappellini, with objects by seven designers inspired by Rome and made from Alcantara.

Two projects investigate some of the most important issues in today’s world:
Food. Dal Cucchiaio al Mondo, curated by Pippo Ciorra, is an exhibition realized on the occasion of EXPO 2015, which explores the relationship between food and architecture (May 29 – November 8) through the works of 50 artists and architects, including Frank Lloyd Wright, Snehetta, Gordon Matta-Clark and Carsten Holler.

Istanbul. Passione, Gioia e Furore (from December 4), curated by Hou Hanru along with a team of international curators, the second phase in the three-year project about the Mediterranean and the Middle East, which was begun in 2014 with an exhibition on Iran, dedicated to the artistic ferment in Istanbul, and involving Turkish artists, as well as others, who live and work in the city.

The strength of the 2015 program is the installation of the museum’s permanent collections, with free admission for everyone from Tuesdays to Fridays, as of October 10.
Artworks and architectural works in dialogue between themselves and the museum space will be exhibited along a single pathway, revealing the experimentation that underlies MAXXI’s cultural projects and the drive to connect the various disciplines.

Also starting from the collection, a series of events will be dedicated to some of the artists: April 30 marks the start of an important new project by Lara Favaretto. Good Luck (until September 20), the conclusion to a long-term research project by the artist on the theme of the ‘scomparsi’ (gone); on display for the first and only time all together are 18 to 20 sculptures made of wood, brass and soil dedicated to the stories of famous people who are no longer with us, including Ettore Majorana, Bobby Fischer, J.D. Salinger. Olivo Barbieri, Immagini 1978-2014 (May 29 – November 9) curated by Francesca Fabiani, uses photographs, films and videos, books and catalogues to retrace one of Italy’s most important photographers, from the 1970s to the present time. Barbieri will also realize a new work for MAXXI which will join the museum’s permanent collection.

The Centro Archivi MAXXI Architettura will instead focus on the works in the collection by Maurizio Sacripanti (May 29 –October 18), and on the stadiums designed by Pier Luigi Nervi (November 10 - March 2016).

Two solo shows will be dedicated to two masters on the international artistic scene: Maurizio Nannucci curated by Bartolomeo Pietromarchi (June 26 –October 18) and Jimmie Durham curated by Hou Hanru (December 4 – March 6, 2016). For the occasion, Nannucci will realize a site-specific work on the museum facade, which, thanks to the Amici del MAXXI, will join the museum’s permanent collection.

YAP MAXXI 2015 (June 26 –September 20, curated by Pippo Ciorra), this project in support of young talented architects has reached its fifth edition, and this year it presents Great Land by the Roman group Corte: a “cultural park” offered to the city. Transformers (November 10 – March 6, 2016, curated by Hou Hanru), a visionary and spectacular exhibition, explores the capacity for transformation of the real by four international creatives/designers: Korean Choi Jeong-hwa, Italian Martino Gamper, Franco-Portuguese Didier Fiuza Fustino and Mexican Pedro Reyes.

Further research and teaching will be offered in the exhibitions Roma 20-25. Nuovi cicli di vita per la metropoli in collaboration with the City of Rome (October) and the project by César Meneghetti on the subject of diversity (November 20 – January 17, 2016, curated by Simonetta Lux), realized together with the educational office at MAXXI and the Comunità di Sant’Egidio.

EDUCATION AND MAXXI B.A.S.E.
Also scheduled are appointments with cinema, photography, talks and performances, lessons on contemporary history and the history of dance, teaching labs curated by the EduMAXXI, the educational office, higher learning courses curated by MAXXI B.A.S.E., the library and the research center (32,000 volumes and 130,000 documents available for consulting).

Projects organized by EduMAXXI (which in 2014 held over 400 labs for 19,000 students and families) include Il MAXXI tra i banchi di scuola (3 works from the collection installed in the same number of schools, to be shared and participated in) and Narrazioni da Museo a Museo which brings several institutions together and involves the disadvantaged, in collaboration with several associations.

MAXXI FOR ITS VISITORS
In 2015 MAXXI makes a further effort to fulfill the needs of its public with new ticketing policies, starting from free admission for all the collections from Tuesdays to Fridays (from 10 October).

And, starting in May 2nd:
ticket price will be reduced from 11 to 10 €;
visitors under 30 get a discount (8 €), the same as students up to 26 years of age;
myMAXXI card (free admission for a year + various benefits) at the price of 25 € for visitors under 30 and over 65;
Free admission to temporary exhibitions for art and architecture students and university researchers, from Tuesdays to Fridays;
MAXXI B.A.S.E.: free admission to the library for everyone.

The press kit and images of the exhibitions can be downloaded from the Reserved Area of the Fondazione MAXXI’s website at http://www.fondazionemaxxi.it/area-riservata/ by typing in the password areariservatamaxxi

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OUR VISION
by Giovanna Melandri

The moment we look back to the past to retrace both the paths taken and results achieved we notice that it is always marked by what we are immersed in and by a forward-looking gaze. Hence, this reflection on 2014 is already steeped in 2015. As I note down these thoughts, crossing the rooms of MAXXI means going on a journey: Europe, Brazil, China, Iran, Italy and Korea. I tell the story of this journey while following a trajectory that rises up in a spiral. I follow MAXXI’s galleries, which have by now become iconic. Galleries that do not hermetically separate one exhibition path from another, but, quite the contrary, create continuous throwbacks, transporting an element from one exhibition to another, reminding us of a waterway. And it is the same flowing motion that the Museum has regained thanks to the overflowing from one gallery to another of the sounds of Open Museum Open City, a radical as well as poetic experiment curated by Hou Hanru, who, in October 2014, had all the spaces at MAXXI emptied out so that the y could be filled with sound installations and performances. To think of it, Zaha Hadid has always compared the sinuous lines of MAXXI with those of a river. Now, this analogy seems to be evident to us and to the visitors, too. Awaiting these visitors, spread throughout the Museum, are the contemporary forms of the great themes that have always crossed human experience. It is amazing how the works, once they are installed in the galleries, always breathe life into a dialogue that is the conscious fruit of the curatorial theme, but is nonetheless unpredictable thanks to that same game of throwbacks that flow from one gallery to another.

Let’s imagine MAXXI like a sort of antenna “that transmits the contents of Italy toward the exterior and in turn receives from the exterior the flows of international culture”. It is a fertile crossroads, a platform open to all the languages of contemporary creativity, and one that must be built upon ceaselessly. It is rigorous and complex research which reflects upon disciplines, new masters, upon what defines our era, in relation to national and international institutions, artists, galleries and collectors. These are some of the elements we must entrust ourselves to if we want to keep that crossroads as dynamic as possible.

I will not go back over all the projects of the year, which have already been described in detail in this 2014 Annual Report. I will instead mention several important institutional collaborations, such as the one with GAM in Turin and Museo Madre in Naples for the exhibition dedicated to the work of Ettore Spalletti, or the Huang Yong Ping show entitled Bâton Serpent, produced by MAXXI in collaboration with two museums in Beijing and Shanghai, respectively, where it is also due to be hosted in the coming months. Or the collaboration with the Musée d’Art Moderne in Paris for the exhibition on Iran, or with the National Museum of Contemporary Art in Seoul for The Future is Now, a magnificent exhibition of Korean video artists. I also wish to recall the Premio MAXXI (in its third edition this year, and a fourth one, scheduled for 2016, is already in the works), as well as the new Il cielo è sempre più blu, both of which provide opportunities to think about the voices of contemporary art in Italy. It is through the Premio MAXXI that the voices that have distinguished themselves over the past decade emerge thanks to the excellence of the contents of their work and the way it represents our country, but also because of the change it has brought about. And it is thanks to Il cielo è sempre più blu that Italian artists guide our country in its reflection on the present, serving as people who foreshadow the future and offer messages of hope. The research track that seeks Italy’s unseen artistic talent takes its place alongside exhibition paths and Italian artists whose work is acknowledged both here in Italy and abroad. This is why, in 2015, we have decided to host two important solo shows of the works of Laura Favaretto and Maurizio Nannucci. But 2014 was also the year in which new research areas were opened up, which brought us a patrimony of knowledge that has led to further research. In 2014, with Bellissima. L’Italia dell’alta moda 1945 – 1968 the Museum began a new season dedicated to the encounter between fashion and art as well as their mutual and productive exchanges. With Gaetano Pesce, instead, the Museum consolidated its commitment to design research. And this same research will be delved into further in 2015 with Transformers, an exhibition that will show us the work of artists who, by deconstructing the boundaries between art and design, succeed in conceiving new creative spaces. In other words, they “transform” the everyday, and offer us the chance to inhabit new worlds.

MAXXI Architettura dedicates its activity to the many expressions of living and urban space that regard our everyday lives and the major cities. The specificity of MAXXI Architettura emerges from the museum’s complex functions – exhibitions, research, collections, archives – but also from the relevance today of a system of experimentation involving urban spaces and contemporary architectural design. By offering visibility to the cities in the running for European Capitals in 2019, in 2014 MA XXI Architettura
underscored the strategies of urban regeneration developed by the six finalists. By presenting the architectural projects for the pavilions of the countries taking part in Expo 2015 on the subject “Nutrire il pianeta, energia per la vita” (the Swiss Pavilion in 2013, the United Kingdom Pavilion presented at MAXXI by Prince Harry in May 2014, to be continued in 2015 with the Italian project), the museum demonstrated its interest in the way in which the different countries are interpreting the Expo theme. Moreover, the specific interest in Rome, which in 2014 put forward a new edition of the experimental work conceived by the architect Piero Sartogo in 1978 (TRA/BETWEEN Arte e Architettura. Roma Interrotta | Piero Sartogo e gli artisti), will ideally be continued in 2015. Indeed, MAXXI Architettura will host Roma 2015 – Nuovi cicli di vita per la metropoli, together with the City of Rome Councilor for Urban Transformation, implemented in an international workshop as well as an exhibition with readings and visions for the future of Rome.

Within the scope of the collateral activities and projects offered by the Museum in collaboration with other institutions, in 2014 MAXXI opened a window on the world of “makers”: those who independently make a living thanks to their inventions, and use the Web to do so. Makers are also responsible for transforming reality, by working in design, art and technology, by putting forward alternative entrepreneurial models. The Hackathon contest, a 24-hour marathon aimed at bringing out today’s living scenarios, hosted by the museum as part of Innovation Week, was an example of this. Another example that I want to mention is WiredNext, the new section of the International Film Festival in Rome, born from the experience of Extra and CinemaXXI, which gave us the chance to focus on a web series. In 2014, the museum’s reflections with regard to the artistic language of video art were intense, and involved several projects: Utopia for Sale?, Immigrant Songs and, lastly, The Future is Now, dedicated to the work of Nam June Paik and the tradition of Korean video artists. We will rediscover this in 2015 with an exhibition on Istanbul that will lead MAXXI to begin an ever-wider dialogue on the artistic expression of video culture.

These exhibitions are like an antenna that sends out signals for the Museum: and these signals are received by the precious opportunities for exchanges with the directors and curators of foreign museums that on a regular basis come to MAXXI. Also receiving these signals are the members of the International Scientific Committee, and this has led to exchanges with the foreign academies in Rome and the international artists-in-residence, the presentation of our program abroad (in 2014 in London and in 2015 in New York), as well as the talk shows and the meetings with the artists and specialists proposed by B.A.S.E.

Within this scope, in order to join the cultural plan –which is increasingly rich and still in progress – with public recognition for our institution, MAXXI has undergone a process of rebranding, starting from its new dynamic logo. The graphic nature of the acronym “MA”, pithy and constant, harks back to Rome, to the museum’s institutional position, and to the fact that it sinks its roots in its territory. The Roman numerals “XXI”, instead, which are inscribed in a moving frame, change, breathing life each time into a different thematic variation, evoking the range of environments in which the Museum moves, and the fact that it is a “window on the contemporary” as well as on the world.

The interpretation of this rebranding, the expression of the careful listening to the conditions of our day and age, will be the topic in the weeks to come of an open call in which we will use the Instagram app to invite the real and virtual public to participate. And its creative contribution will offer personal variations for the frame containing the Roman numerals XXI.

MAXXI’s trajectory has several guiding lights: first, its public, second, the ever-growing community all around us: Amici del MAXXI, mymaxxi, and the corporate members. Our mission impossible is that of making sure that the museum’s cultural and multidisciplinary provision will be long-lived by associating public resources and private capital without undermining our mission as an institutional project.

The development of the activities and the supporters on the part of Amici del MAXXI is indeed a yardstick that may be used to measure the growth of the museum’s reputation and its capacity and potential to harness consensus. The continuity and quality of the program, as well as the museum’s new-found institutional credibility, encourage private parties to participate more actively in the Museum, triggering off a dynamism that is consolidated in donations, ideas, support in unconventional forms, and the extension of the practice of patronage to an ever-growing number of artists and private donors.

We have worked intensely to become the privileged destination of the donations of works and funds from private parties and institutions. And in speaking of this past year, I would like to say that it was a great honor for us to receive the donation of a monumental work by Mark Bradford from Pilar Crespi and Stephen Robert, American Friends of MAXXI. The Museum’s acquisition gala was indeed devoted to the enrichment of its collections, and its huge success (about 600,000 euros was raised) is a source of great
own specific and the journey that MAXXI has undertaken coincides with a mythical bird, which is none other than the reflection to seek a god/king ideal, only thirty will manage.

Din Attâr, a great twelfth-century Persian mystic, currently on display, with his poem Conference of the Birds written by Farid al-Din Attâr, a great twelfth-century Persian mystic and poet. Of the one hundred thousand birds that choose their paths? whose paths have wavered? asks Iranian artist Narmine Sadeg, in one of the rooms dedicated to Unedited History. Iran 1960 – 2014, currently on display, with reference to the poem Conference of the Birds written by Farid al-Din Attâr, a great twelfth-century Persian mystic and poet. Of the one hundred thousand birds that choose to seek a god/king ideal, only thirty will manage to reach their destination. They will discover Simorgh, the mythological bird, which is none other than the reflection of its own existence. The paths offered are many, and the journey that MAXXI has undertaken coincides with a constant and painstaking research into its own specific path in the hope that it can fulfill its cultural and social task in the best way possible.
THE FUTURE OF MAXXI
by Hou Hanru

It is widely believed that a contemporary art museum must be an institution open to all contemporary forms of creation, as well as to an ever broader public. The truth is that nowadays we find ourselves curiously in contradiction with this concept of openness: institutions, patrons and the media often and increasingly encourage museums to become places of performance and entertainment. Museum culture is in great ferment around the world. Everywhere museums are either being built or refurbished, and many of those that already exist are being expanded. At the same time, however, there is a general decrease in public funding. The privatization of services such as education, health and culture is currently at the heart of many government issues and policies. Museums are increasingly driven to generate their own economic revenues directly or indirectly. Museums, in fact, as the representations of the importance of art and culture as a social and economic resource, i.e. “cultural capital,” have always been closely linked to the economy. But the challenge they find themselves facing today is a particularly tough one: in the name of “economic self-sufficiency,” their programs and functions are influenced and even determined as never before by the rules of finance. By “open museum institution” we don’t just mean an institution that addresses a public at large, or one that is open to “interdisciplinary” and “experimental” activities that contribute to breaking down the borders between the various “arts”; instead, it is an institution that, in an ontological and ethical sense, pushes both creators and the public to venture into areas that are new, unknown, critical and alternative, in order to enrich, by means of discussions, debates and exchanges, our experiences of life and our sense of dignity, helping us to develop an awareness of our rights before authority. In substance, this is the authentic meaning of civic-mindedness and democracy, which are ideal conditions for creation. Ultimately, a space that is truly public is a forum where everyone can express themselves, share and exchange creative and critical points of view, emotions and opinions on life and on the world in general.

Nowadays, a museum, and particularly a contemporary art museum – which is the essential expression of the contemporary – finds itself to be at the heart of society, and it is natural for it to present itself as a privileged site for the debate on our imagination and creativity and, even more importantly, on our common goals in life, as well as on the political system. It is within this context that MAXXI, which is committed to fostering discussions that are culturally and socially relevant as concerns creation and democracy, can become a place in which to bring public debate back to life. Open Museum Open City was one of the first steps in this direction. The building of the new Forum – a place of experimentation for social construction – that we imagined began with a radical gesture of liberation from the “iconic design”: MAXXI was completely emptied out so that it could instead be filled with the “noises” of the sound installations produced for the museum’s spaces by many international artists invited to contribute their work. With Open Museum Open City a dialogue between different voices was fostered, and the public’s participation was welcomed and integrated with the exhibition program through a variety of formats: screenings, talks, meetings and storytelling, thus enhancing the participation of the public to such a degree that it became a civic contribution. This is the type of curatorship, program and communication that MAXXI wishes to strengthen: an experimental program that emerges from a profound search and that actively involves the public, from the very first steps taken in the development of each single exhibition. Along these lines, the Museum website has increasingly become a platform in which to find news about the Museum’s calendar of activities, videos and extracts from texts by and about the artists themselves, as well as to obtain further information concerning collateral events (performances, talks, and so on). As was tested with the site created specially for Open Museum Open City, MAXXI online can become an integral part of an exhibition by gathering together its voices, images and reflections.

The idea of participation and sharing with regard to the museum program encouraged us to reinforce the museum’s collaboration with the great telecommunications companies via traditional sponsorships and partnerships on the museum’s platforms – APPs, open calls and public Wi-Fi. In line with the goal of making the museum increasingly open toward the outside, and achieving a closer relationship between MAXXI’s various departments, in 2014 we decided to offer major visibility also to the work of both the Department of Education and B.A.S.E. (Biblioteca, Archivi, Studi, Editoria) by making two areas of the museum accessible to the public free of charge, in which video contents describe the intense activity of these two museum sections dedicated to research, updating, and the dissemination of the culture of contemporary art and architecture – which also means appealing to a vaster range of publics. Along these lines, the exhibition Bellissima. L’Italia dell’alta moda 1945 – 1968, which opened on December 2, 2014,
represents an examination of an area that is essential to Italian creativity, a new one for our Museum, and one that enhances the knowledge of all those involved as well as attracting a broader public.

The reinforcement of the museum’s internal network goes hand in hand with a thorough understanding of the external one. Thanks to projects such as *The Independent*, inaugurated in 2014 – based on research and an open call –, MAXXI continues to build a map in order to intercept, approach and promote the independent realities that experiment with and think about the contemporary. The Museum is thus transformed into a hub where the independent voices and the public meet directly. And by confirming its mission, the Museum continues to offer a gaze at Italy, at the countries in the Mediterranean basin, and at the rest of the world, thanks to the networks formed with both Italian and international museums. In 2014, to name but a few, the collaborations with the GAM Galleria Moderna e Contemporanea in Turin, the MADRE Museo d’Arte Contemporanea Donnaregina in Naples, the Musée d’Art Moderne de la Ville de Paris, the Canadian Centre for Architecture in Montreal, the National Museum of Modern and Contemporary Art (MMCA) in Korea, all breathed life into such events as *Un giorno così bianco, così bianco* dedicated to the work of Ettore Spalletti, *Unedited History. Iran 1960 – 2014, Architecture in Uniform. Progettare e costruire per la seconda guerra mondiale, The Future is Now*, and the YAP MAXXI project. And new relationships are in the works, one example being *Bâton Serpent*, the exhibition by Huang Yong Ping produced by MAXXI and exhibited at the Red Brick Art Museum in Beijing and the Power Station of Art in Shanghai, in 2015 and 2016, respectively. In these difficult times, MAXXI has entrusted itself to creative solutions so that it can pursue the expansion and reinforcement of its permanent collections of both art and architecture: that is, of a national heritage that is the true legacy of future generations. Thanks to the contribution of artists, collectors, gallerists and sponsors, in 2014 MAXXI enriched its collections with the works of Italian and international artists and architects (Bill Fontana, Mark Bradford, Jan Fabre, Philippe Rahm, Yuri Ancarani, Marinella Senatore, Rosa Barba, Renzo Piano, to name just a few). We hope to be able to forge solid partnerships so that our national heritage will remain in the best hands and in the best state of conservation.

What we invited visitors to the museum, at the start of 2014, to think about through the exhibition *Non Basta Ricordare* is that a collection is a living heritage, and one that must constantly be revived. The close dialogue between art and architecture will thus continue throughout 2015, and a special gallery will be dedicated to MAXXI’s permanent collections, in which the re-installation and reactivation of the works will suggest trajectories and experiments close to contemporary sentiment.

As Hal Foster emphasizes in *Design and Crime*,1 we now live in a “world of total design,” subjected to the dictates of consumerism. Civic living is reduced to selling and buying. A building does not just mean creating a space to be inhabited: it also defines the nature of the individuals who live there. Hence, the public becomes a space in which individuals from various areas can take part in the public debate and exchange ideas / visions by way of an aesthetic experience.

In other words, as Jacques Rancière believes, we could speak of (microcosms of) a city (polis) in which one experiences and shares political experiences based on democratic principles. This experience opens itself to an ever-broader horizon of the arts as such. New paradigms of “artistic expressions” are formed. The “public” in general is encouraged to become “creative,” spectators are encouraged to actively turn themselves into the members of a creative community. This partage du sensible (distribution of the sensible)2 leads to the creation of a new common space of creativity, and the museum becomes a site for the production of these new social spaces.
LE MOSTRE DEL 2015

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Giovanna Melandri, President Fondazione MAXXI

"With its program for 2015, MAXXI ventures into new territories and defines its social role as a place of debate, creativity, imagination and the exchange of ideas."
Hou Hanru, Artistic Director MAXXI

Experimentation on and research into the most up-to-date themes, social commitment, and the participation of the public, a multidisciplinary nature and international collaboration. These words sum up MAXXI's program for 2015, the result of the teamwork carried out by the artistic director Hou Hanru with the curatorial staff of MAXXI Arte, directed by Anna Mattirolo, and MAXXI Architettura, directed by Margherita Guccione. The seventeen new exhibitions will be accompanied by a rich program of encounters, lessons, in-depth studies and by the countless activities of the Department of Education.

MAXXI PERMANENT COLLECTION
One of the great novelties for 2015 is the decision to dedicate a whole gallery to MAXXI's permanent collection with groups of works and pathways that will rotate on a regular basis.

SPECIAL PROJECTS
FOOD. DAL CUCCHIAIO AL MONDO
ISTANBUL. PASSIONE, GIOIA E FUORRE
THE INDEPENDENT

GROUP SHOWS
YAP MAXXI 2015
TRANSFORMERS Choi Jeong-hwa | Martino Gamper | Didier Fiuza Faustino | Pedro Reyes

SOLO SHOWS
LARA FAVARETTO. GOOD LUCK
OLIVO BARBIERI. IMMAGINI 1978 - 2014
MAURIZIO NANNUCCI
JIMMIE DURHAM

RESEARCH AND FOCUS ON ARCHITECTURE
LOCAL ICONS. GREETINGS FROM ROME. PROGETTO ALCANTARA - MAXXI
FLAVIO FAVELLI. GLI ANGELI DEGLI EROI
ADRIAN PACI E ROLAND SEJKO. SUE PROPRIE MANI
CÉSAR MENEGHETTI. I/O IO È UN ALTRO
MAURIZIO SACRIPANTI 1916 - 1996
PIERLUIGI NERVI. GLI STADI PER IL CALCIO
ROMA 20-25. NUOVI CICLI DI VITA PER LA METROPOLI
THE INDEPENDENT  
an idea of Hou Hanru, curated by Giulia Ferracci and Elena Motisi  
February 27 - June 7, 2015  
A special project dedicated to the independent groups present on the national and international territory, research into the socio-cultural scenario that reveals new models for a valid alternative to the traditional dynamics of "making culture". It is a free space in which the platforms of some of the most creative and autonomous contemporary experimentation reveal activities on themes that range from art, to architecture, design, dance, music, and, lastly, broader fields such as publishing or urban studies. A selection of groups thus interprets the fluid museum space with new modes of installation which are always regenerated by talks, performances, lectures. The first project for 2015 is dedicated to NERO Magazine, which presents La scrittura degli echi, the second appointment Informal path is dedicated to the work of SMU - research and Philippe Vasset.

LOCAL ICONS. Greetings from Rome. Progetto Alcantara – MAXXI  
curated by Domitilla Dardi and Giulio Cappellini  
March 27 - June 7, 2015  
A project that revisits in a contemporary key the uniqueness of Rome. Gentucca Bini, Lanzavecchia+Wai, Laudani & Romanelli, Paola Navone, Patricia Urquiola, Stefano Giovannoni, Zanellato/Bortolotto are the protagonists of a new project born from the collaboration between MAXXI and Alcantara. A collection inspired by Rome and by the richness of its culture, historical and popular imaginary, born from the talent and sensibility of the authors, who have produced objects that are part of our heritage of memories, that recall very personal emotions, and that the versatility of a unique material like Alcantara has interpreted, perceiving the most profound meaning of each project.

SUE PROPRIE MANI by Adrian Paci and Roland Sejko  
curated by Cristiana Parrella  
April 2 - June 7, 2015  
Sue Proprie Mani sheds light on a little-known story from the period after the Second World War in Italy, whose emotional and historical weight unfolds in an exploration of the theme of loss, of being uprooted, of difficulties in communication. The fruit of a collaboration between Adrian Paci and the film director Roland Sejko, the project begins with the rediscovery, in the State Archives of Albania, of two jute bags labelled “Correspondence of Italian citizens living in Albania”: hundreds of undelivered letters, written for the most part between 1945 and 1946. The correspondents were Italians who remained in Albania after the 8 September 1943, writing to their families or awaiting their news. Approximately 24,000 ex-soldiers, labourers, physicians, businessmen, engineers, etc. who had arrived during the Italian occupation. At the end of the War and with the rise to power of Enver Hoxha they had been unable to return home: cut off from any contact with their homeland they became pawns in a political game played by the two countries that would last for many years.

GLI ANGELI DEGLI EROI by Flavio Favelli  
April 2 - June 7, 2015  
Gli Angeli degli Eroi takes a look at all the Italian soldiers who have died while on mission abroad. A simple list, painted on the wall in the museum hall, reminiscent of traditional commemorative plaques, with the names of the more than 150 Italians who have fallen during peace missions in the history of the Italian Republic. "Italy, unlike other European countries, has a contradictory and difficult relationship with its army, which is often perceived as being extraneous and far-removed, never real (...)" writes Favelli. "The news of soldiers being killed abroad has given these men a face: ordinary people who are often young, with their everyday stories, their images (...) The world of war which has remained unchanged hovers suspended, between the fascination of the military parades and the horror of those who die in each war." The project, which was originally conceived to resemble a mural for an urban intervention, was born in collaboration with Nosadella.due - Independent Residency for Public Art for the city of Bologna.
GOOD LUCK. LARA FAVARETTO
April 30 - September 20, 2015
Good Luck, commissioned by the Museum, is the continuation of Momentary Monument (The Swamp), an installation realized by Lara Favaretto in 2009 on the occasion of the 53rd Venice Biennale, which was the artist's first work dedicated to the theme of the “scomparsi” (missing) – people who, whether willingly or unwillingly, retired from public life, vanishing without a trace. The whole project is driven by a vast amount of research, which began in 2005, and that led the artist to build up a true and proper archive of images, documents, letters, photographs, testimonies, and newspaper articles. Good Luck presents, for the first time ever at MAXXI, eighteen of the twenty cenotaphs – sculptures raised in their memory, made of wood, brass and even soil – produced by the artist starting in 2010 and a substantial group of her most recent realizations, which complete the project. They were all conceived to be dispersed and conserved separately: their final location will design a new map of the places destined to the memory of the missing: an ideal, utopian map, an absolutely random one, that will depend on those who will want to safeguard it. By emphasizing their meaning and function, the cenotaphs in Good Luck intend to gather and pass down the memories of these figures, and thus offer them a worthy memorial.

OLIVO BARBIERI. IMmagini 1978 - 2014
curated by Francesca Fabiani
May 29 - November 9, 2015
The exhibition presents a selection of works - photographs, film - that illustrate the artistic trajectory of Olivo Barbieri from the late 1970s to the present. An itinerary aimed at reading, with a critical point of views, the work of one of the most important authors of contemporary Italian photography. A great retrospective that traces the themes and the research of the master: on view are the first "Flippers" from the 1970s, estranged night-time images of urban contexts contrasted by the visions of paintings preserved in museums, the exploration of Italian cities and the outskirts of the 1980s, images repeated in China and the Far East, the first experiments of a “selective fire” of the 1990s, bird’s eye views of the city, a point of departure for the artist's work on urban and natural contexts that he would then structure into a systematic project consisting of a site-specific series, begun in 2003 and still underway. The exhibition also presents an unpublished work on the Italian territory, made especially for MAXXI, which at the end of the exhibition will join the museum collection.

FOOD. Dal cucchiaio al mondo
curated by Pippo Ciorra with the MAXXI Arte and MAXXI Architettura curatorial staff
May 29 - November 8, 2015
In 2015, the year of the EXPO in Milan, MAXXI presents an exhibition that focuses on the political, social, urban, and economic global effects that the production, distribution, consumption and disposal of food have on communities and territories. The exhibition intends to make visitors more aware of the impact that food has on our everyday lives, and delve deeper into the architectural themes linked to the food supply chain by stimulating a comparison with the primary issues of the space and time that we inhabit. Over 50 works made by artists and architects will be on view, starting with the dimension of the human body and expanding to become global: from the kitchen to the home, from the city to the region, to the world. On display, among others, are models and drawings by Frank Lloyd Wright and Le Corbusier; a mock-up of the kitchen project for the chef Thomas Keller, documentation of the performance Pig Roast by Gordon Matta-Clark, the installation Giant Mushroom by Carsten Holler, the video Alphabet by Mohamed Allam, and a performance realized ad hoc by the Chinese group called Yangjiang Group.

MAURIZIO SACripANTI 1916 – 1996
curated by Carlo Serafini and Esmeralda Valenteo
May 29 - October 18, 2015
The exhibition presents the Competition project for the Italian Pavilion at the International Exhibition of Osaka ’70, conceived by Maurizio Sacripanti as a moving, pulsating space closed within a container that changes unpredictably, as though it were a living organism. Sacripanti assigned to the pavilion space the task of expressing contents as, in the words of the architect himself: “A space that moves can signify a country that does so as well.” The exhibition describes – by way of drawings, photos, documents, a model
and video interviews related to the MAXXI Architettura collections – the very innovative creative tension of this leading figure of Italian architecture, who is capable of “integrating the Rationalist critical parameters with changeability.”

**YAP MAXXI 2015**  
*curated by Pippo Ciorra*  
*June 26 - September 20, 2015*

A transfusion of landscape from the countryside to MAXXI’s piazza, a huge clod of soil to be explored, conquered, and discovered that from late June 2015 will accompany visitors to MAXXI throughout the summer, hosting events and offering a place where everyone can just relax. This is Great Land made by the Roman group Corte, the winner of YAP MAXXI 2015, a program that promotes and supports young architecture, organized by MAXXI in collaboration with the MoMA/MoMA PS1 of NY, Constructo in Santiago, Chile, Istanbul Modern (Turkey) and MMCA National Museum of Modern and Contemporary Art of Seoul (South Korea). The aim of the initiative is to promote young and innovative architects and to emphasize as much as possible the open air nature of the public side of museums. The winning installation for this edition of YAP also offers elements related to Food. Dal cucchiaio al mondo, organized by MAXXI on the occasion of Expo Milano 2015.

**MAURIZIO NANNUCCI**  
*curated by Bartolomeo Pietromarchi*  
*June 26 - October 18, 2015*

A great project dedicated to Maurizio Nannucci (Florence, 1939) which testifies to the trajectory of one of the most representative artists of Italian Conceptual and Analytical art. The exhibition presents important works by the artist starting from the 1960s, re-installed for the occasion, and a new production. The public is immersed in the universe of light, color, form and writing of the artist and can delve deeper into the themes of experimentation, research and archive connected to his work. Since the mid-1960s, Nannucci has explored the relationship between language and image, becoming involved in different expressions such as Concrete art and visual poetry. In his first neon tests conducted in 1967, light emphasizes the temporality of writing and the possibility of liaising with sculpture in an immaterial way: all his research lies at the intersection between different sensibilities, between Fluxus and Conceptual Art, a reflection on the verbal structures and the use of new media. The project also involves the production of a work for MAXXI’s facade, which will join the museum’s permanent collection, and that was chosen by Amici del MAXXI as their annual acquisition for the museum.

**COLLEZIONE PERMANENTE MAXXI**

Since October 2015, MAXXI has permanently dedicated one of its galleries to its own collections, presented in a single exhibition installation located right at the heart of the museum. The purpose of the installation is to offer a selection of the most significant works, and thus trace new pathways of meaning that will give the public a further key to interpretation, beyond the specific contributions of each individual work, thereby favoring an overall vision regarding the methods used to create contemporary art and architecture. Some of the works will be displayed on a rotating basis and special projects will be realized in collaboration with the leading names on the contemporary cultural scene, a series of activities whose aim is to revitalize and implement the permanent arrangement through performances, actions, exhibitions and installations, and to delve deeper in the various themes with presentations, discussions and debates.

**ROMA 20 – 25 | NUOVI CICLI DI VITA PER LA METROPOLI**  
*curated by the Scientific Council for the Urban Transformation of the city of ROME*  
*October - November, 2015*

The Council for the Urban Transformation of the City of Rome and MAXXI promote an international workshop and an exhibition. A project that involves twenty-four Italian and foreign universities for the production of readings, visions, and projects for Rome in the future. Starting from a new map of the metropolitan city measuring 50 km per side, identified as the perimeter of the social and economic life of Rome today, the portions of territory assigned to each university will be determined. The result of this will be a mosaic of interpretations and proposals on many themes, from architecture to landscape, from infrastructures to living.
Art and design are not at all two separate things. They have always been linked by a relationship and close-knit tension in a process of mutual stimulus. Creators, artists, designers manifest their individual talent in being dreamers, with one foot in poetry, and the other in politics; they are transformers of the everyday into the fanciful, bottom-up from the banal to the extraordinary. They create new worlds for “open living”, encouraging us to live fully, and they do so through criticism, poetry, humor, irony and transgression in spite of the monopoly of transnational corporations. A courageous act of resistance and a constructive proposal for a better and more civil society. The exhibition presents four examples of transformers from three different continents: Korean Choi Jeong-hwa (Asia); Italian Martino Gamper and French-Portuguese Didier Fiuza Fustino (Europa); Mexican Pedro Reyes (America).

PIER LUIGI NERVI. GLI STADI PER IL CALCIO
curated by Micaela Antonucci, Annalisa Trentin, Tomaso Trombetti
November 10, 2015 - March 2016
Co-produced with the Department of Architecture of the University of Bologna, Alma Mater Studiorum, the Department of Civil, Environmental, Chemical and Material Engineering (DICAM) of the University of Bologna, the Department of Civil Engineering at Princeton University (USA), and the CSACCentro Studi e Archivio della Comunicazione in Parma. The exhibition traces the work of Pier Luigi Nervi, illustrating ten projects for stadiums in Italy and abroad, via drawings, archive material, period photographs, original graphic works and models produced specifically for the occasion by La-Mo and LaMoViDA (Laboratorio Modelli di Architettura and Laboratorio di Modellazione e Visualizzazione Digitale per l'Architettura, University of Bologna, Cesena campus). A unique occasion to follow the development of Nervi’s method of design and construction, from the early works, such as the Stadio Berta in Florence, to the buildings for the 1960 Olympic Games in Rome, to the last great international works, such as the project for the Kuwait Sports Center.

CÉSAR MENEGHETTI. I/O IO É UN ALTRO
curated by Simonetta Lux
November 20, 2015 - January 17, 2016
The project I/O IO É UN ALTRO, promoted by Comunità di Sant'Egidio_Laboratori d'arte, presented in the form of an installation in the Kenya Pavilion of the 55th Venice Biennale held in 2013, has returned to Rome, the city it started out from, in a new guise. An interweaving of films, videos, photographs and installations that present people with physical and psychological disabilities as they truly are, fully capable of producing other opinions, spaces and visions, offering a logical alternative. The research that went into producing I/O IO É UN ALTRO lasted four years, it involved two hundred people with mental disabilities living in the capital: a multidisciplinary work realized in order to investigate the limits between normality and disability. A way to study otherwise, and also to offer the opportunity and the right to a group of disabled people to leave their mark through the languages of creativity and the media. For its realization the artist worked in close collaboration with the Laboratori d'Arte della Comunità di Sant'Egidio. The title of the exhibition comes from the words “je est un autre” (I is someone else), by Arthur Rimbaud, which puts forward an absolutely original conception of identity. In this work Meneghetti deconstructs reality, creating another scenario and setting aside all prejudice in order to define the existence of an individual.

ISTANBUL. PASSIONE, GIOIA E FURORE
curated by Hou Hanru with a team of international curators
December 4, 2015 - April, 2016
MAXXI devotes to Istanbul the second stage of the project on cultural realities in the Mediterranean basin and in the Middle East, begun in 2014 with the exhibition on contemporary art in Iran, which will end with a focus on Beirut. The project that is developed in three stages: a series of workshops between Istanbul and Rome, a website that describes the research, and the exhibition itself.
Since last year, Istanbul has filled the pages of newspapers with its radical protest movement, of which Gezi Park and Taksim Square have become symbols, offering a voice of profound dissent against the devastating effects of Neoliberalism. A process of social revolution brimming with the "imagination, creativity, passion, joy and furore", which is also the title of the exhibition, that has been a driving force in the culture of Istanbul. Thanks to the support of the curators, critics, museums, independent foundations, galleries and an impassioned public, the artistic production has turned Istanbul into an indispensable point of reference, and thanks to the Istanbul Biennial, a place of intercultural dialogue between artists and public. The exhibition presents artists who live and work in Istanbul, who come from different parts of the country and the world, and who are an active, ingenious and unique force. A collection of experiences and testimonies on a multicentric city, divided into districts with profoundly different features.

JIMMIE DURHAM
curated by Hou Hanru
December 4, 2015 - March 6, 2016

Jimmie Durham (Arkansas, 1946) is an artist, writer, activist and poet. Considered to be one of the most original, involving and politically influential figures in the contemporary art scene in recent years, his ars poetica can be thought of as a political manifesto applied to found materials. The artist describes our times by making a crossover between the materiality of the objects, the video, architectural monumentality and sound; it is an occasion to reflect on the foundations of the categories of artistic language, global identity and the effect of capitalism. MAXXI presents a series of video and sound works made by the artist while he was living in Italy, where he settled in the mid-1990s.