Intorno al cibo, oggi, orbitano infinite questioni. Dal glamour alla carestia, dalla riquilificazione del paesaggio alla global health, dal food-design alla geopolitica. Il MAXXI ha scelto di non sfuggire a nessuno di questi temi ma di affrontarli da un punto di vista allo stesso tempo molto specifico e molto aperto, quello dello spazio. Abbiamo quindi cercato di costruire un percorso multidisciplinare attraverso lo spazio sociale del cibo, dalla piccola scala del corpo e dei movimenti rituali a quella dell'ambiente domestico, alla strada, alla città, al paesaggio e alla geopolitica degli scenari mondiali.

All’interno di queste sei sezioni “di riferimento” abbiamo raccolto materiali molto diversi, dalle opere di architettura ai lavori degli artisti e dei fotografi, ai documenti e alle storie, e organizzato un programma intenso di eventi e performance. Attraverso l’intensità e la diversità dei materiali esposti cerchiamo di costruire un discorso che renda evidente l’importanza del cibo – in tutte le fasi che stanno tra la produzione e lo smaltimento/riciclo – nella configurazione dello spazio di vita e di relazione delle persone e delle comunità. Messe insieme, le opere esposte contribuiscono a definire una mappa concettuale del food e dei suoi complessi movimenti.

Il nostro obiettivo è da un lato offrire uno degli strumenti più importanti per rappresentare il mondo e comprenderne squilibri e opportunità, crisi e meccanismi di crescita; dall’altro mettere in chiaro il contributo che le intelligenze creative possono dare per alimentare le loro discipline e allo stesso tempo contrastare gli squilibri e trasformare le opportunità in miglioramenti collettivi.

Our aim is to offer one of the most important tools to represent the world and understand inequalities and opportunities, crisis and mechanisms of growth; at the same time, we also want to emphasise how creative minds can feed the evolution of their respective artistic field, to fight the imbalances and to transform opportunities into improvements for the entire society.
This section examines the ritual, religious and intimate aspects of space as it relates to food. From the nomad to the astronaut, the traveler carries with him/her only the bare necessities, and often, it is this small amount of material that defines the size of the space that is created around the human body. The master of the Japanese tea ceremony determines through his/her movements the basic module of the life of a community, and transfers the space/food relationship to the religious and ritual sphere, where form is ascertained by restraints and precepts. The valiant Persian dreams of moving after death to the paradisiacal garden of Islam, a geometrical one decorated with flowers and fruit trees and protected by enclosures. Artists, architects and companies receive the message and transform it into a symbolic system made up of gardens, forbidden fruits, trays for “terminal” cells, literary spaces defined by food and modern tea rooms.
Exhibited in this section are several examples of projects that exemplify the social and communitarian potential of space linked to food in both the domestic and familiar environment. From the way in which the first modern kitchens altered relationships within the family and of the family with society, to the next social phase, with the arrival of the first electrical appliances and, above all, refrigerators. From the “patriotic” idea of nourishment born during the war, to the following surprising discovery that food could be preserved and moved even when cooked without losing its fragrance. From kitchens that can become a physical and social space that is protected and dignified for women in some African counties, to the kitchen of a restaurant designed by contemporary architects that becomes a generator of a high-quality architectural space rather than a simple design object.

Frankfurter Küche, Margarete Schütte-Lihotzky, Francoforte, Germany/Frankfurt, Germany, 1926
Kommunalka, Ilya Utekhin, San Pietroburgo/St.Petersburg, Russia, 1996
The French Laundry Kitchen Expansion and Garden Renovation, Snøhetta, Yountville, USA, 2015
La strada può essere un’infrastruttura o un vuoto tra edifici, una scena urbana metafisica o una connessione veloce in un percorso tra due punti. Nelle mille forme in cui abita la strada il cibo la trasforma in “spazio pubblico” e incubatore sociale. Sulla strada si mangia, si contempla e si compra il cibo, lo si vende, lo si trasforma in rifiuto, lo si trasporta all’ingrosso o lo si muove in quantità piccole o individuali dai fornelli delle mogli fino alle scrivanie degli impiegati e viceversa. Col loro lavoro progettisti e artisti sanno trasformare tutto questo nell’“architettura della città”. I carretti dello streetfood diventano opere d’arte itineranti e aggreganti, l’intradosso di un ponte il centro temporaneo di Manhattan, l’anonimato di mense e ristoranti performances spaziali. Nel frattempo i marciapiedi della metropolitana si trasformano in supermercati e i percorsi dei Dabbwalas in una delle mappe più fedeli della vita di Mumbai.

Architects and artists know how to transform all this into the “architecture of the city.” Street food carts and trucks become traveling and aggregating works of art, the intrados of a bridge turns into the temporary heart of Manhattan, the anonymity of dining halls and restaurants become performances in space. In the meantime, the city sidewalks turn into supermarkets, and the paths of Dabbawalas are transformed into one of the truest maps of the life of Mumbai.
The aim of this sequence of works is obviously to show how easy it would be to trace a global map of space that we experience by starting from the trace left by food in the various phases of its production, transit, storage, distribution, consumption and disposal. It should come as no surprise, then, that one of the most ancient and long-lasting forms of architectural utopia is that of those who try to put together city and agriculture in a single design. From city-gardens, by way of the twentieth-century experiments and the boundless current geography of urban agriculture projects, landscape urbanism, agri-civism, what follows are the traces of those who suggest violating the modernist taboo of the separation between urban life, production and cultivation. The markets have gone back to being the center of public life, symbolic witnesses to the presence of agriculture in the city. Restaurants and supermarkets transform in relevant architectural places, defining the identity of the urban space.
The “agrarian landscape” is a relatively recent acquisition in our way of thinking. Before, there were fields to be cultivated, the landscape to be contemplated and, far-away from both of these things, the city. The ideas of architects, “from Ledoux to Le Corbusier”, to Wright, were formal islands where architecture could find a safe anchoring in the wilderness. Today, the landscape is everywhere and its food-related nature appears to us in myriad forms, from the oldest ones of the vineyards, the salt-mines and the evaporation towers for the processing of salt, to the many new methods in which the quality of the design and agricultural production overlap: cellars, experimental farms, “genoscopes”. In the landscape we find the answer to the future of the balance between supply and demand of food. In the landscape, thanks to the work of photographers, artists, scholars and graphic artists, we also find the traces of the abuse and the emergencies that accompany the unwitting exploitation of the resources.

Kellerei - Cantina Tramin, Werner Tscholl, Termeno Italia/Italy, 2010, © Zumtobel

Ferme Radieuse, Le Corbusier, 1938, Fondation Le Corbusier, Paris
Food designs our vital space and our houses, but it also, as always, designs the layout of the world and its future. Famine, drought, hunger and malnutrition, transfer of large expanses of land from poor nations to wealthy and powerful ones, the difficulty of getting together profitability and quality of work, are just some of the thousands of macro-issues that make the role of food in the future of the world a critical one. The policies and strategies regarding how to make up for the effects of so-called turbo-capitalism are studied, but what is even more interesting is the sensitivity to these problems that is spreading among communities of artists, photographers, architects and even the great chefs, ready to collaborate with governments and international agencies to try to save the future of the planet and its inhabitants. Photographers and academics map the nutritional habits as they were monumental heritage, the architects draw secrete safes to guard all the types of seeds of the world, as they were a sort of life insurance of humanity in case of a global war or new glaciations.

Global Seed Vault, Peter W. Soderman, Spitsbergen, Norvegia/Norway, 2008, Foto/Photo Mari Tefre/Global Crop Diversity Trust

World Food Programme, The Family Meal – What brings us together?, 2014 Foto/Photo © WFP / Chris Terry – con il sostegno della UE
Grasshopper (2015), Pedro Reyes - Workshop/performance
Giov 18 giugno/Thurs, June 18th, ore 17.30 -19.00/5.30-7.00 pm, Hall del Museo/Museum Hall
Pedro Reyes mette in scena il “fast food del futuro”, dove le proteine che oggi traiamo dalla carne, sono sostituite dagli insetti. La performance è concepita come una manifestazione a favore del consumo degli insetti e del superamento culturale di questo tabù.
Pedro Reyes creates the “fast food of the future”, where the proteins we now get from meat are substituted with insects. The performance is conceived as a manifestation in favour of the consumption of insects to overcome this cultural taboo.
Ingresso libero/Free admission

Social Participation and Everyday Experiment with Calligraphy.
A Project for Rome (2015), Yangjing
Group - Workshop
Merc 16 e ven 17 luglio/Wed July 16th and Friday 17th, ore 11.00 -19.00/11.00 am -7.00 pm
Sab 18 luglio/Sat, July 18th, ore 19.00-7.00 pm, Galleria/Gallery Gianferrari
Cibo, bevande e calligrafia diventano gli ingredienti per fare esperienza della vita attraverso l’energia dell’arte. Elementi tratti dalla realtà danno vita al processo creativo che ha come risultato ultimo la calligrafia.
Food, beverages and handwriting become the necessary ingredients for experiencing life through the energy of art. Elements from everyday life trigger a creative process whose ultimate result is calligraphy.
Ingresso libero/Free admission

Exhibition in Your Mouth (2002), Ben Kinmont - Performance
Ven 18 settembre/Fri, September 18th, ore 19.00 - 22.00/7.00 - 10.00 pm, Hall del Museo/Museum’s Hall
Una vera cena in cui ogni piatto è un’opera disegnata per essere mangiata. Il menù include ricette di Luigi Colombo Fillia, Marcel Duchamp, Gordon Matta-Clark, Louise Bourgeois, Nicolas Boulard e Sol LeWitt.
A real dinner where each course is a work of art designed to be eaten. The menu includes recipes by Luigi Colombo Fillia, Marcel Duchamp, Gordon Matta-Clark, Louise Bourgeois, Nicolas Boulard and Sol LeWitt.
Su prenotazione/Prior booking
www.fondazionemaxxi.it

Cerimonia del tè/Tea ceremony
Mart 16 giugno/Tues, June 16th, giov 16 luglio/Thurs, July 16th, ven 25 settembre/ Fri, September 25th, ven 23 ottobre/Fri, October 23rd, ore 18.00-19.00/6.00-7.00 pm, Galleria/Gallery 1
Il Cha no yu, conosciuto in Occidente come Cerimonia del tè, è un rito sociale e spirituale praticato in Giappone a partire dal XIV secolo e da considerarsi una tra le più note arti tradizionali basati sullo 2en. Il Cha no yu, known in the Western world as the tea ceremony is a social and spiritual ritual that has been celebrated in Japan since the 14th century and it can be considered one of the most popular traditional arts based on Zen philosophy.
Su prenotazione/Prior booking
www.fondazionemaxxi.it
Ingresso: 5 euro, myMAXXI 4 euro.
Da diritto ad un ingresso ridotto al Museo (8 euro) entro una settimana dall’evento/5 euro, with myMAXXI card 4 euro. Reduced ticket to the Museum (8 euro) in the following week.

Meeting Art. Racconti d’arte e di cucina con/Tales of art and cuisine, with Soup Opera
Giov 18, merc 24 giugno/Thurs, 18th, Wed, 24th June, giov 9 luglio/Thurs, July 9th, ore 18.00 -19.00/6.00-7.00 pm, Piazza del Museo/Museum square
Il cibo diventa lo strumento per parlare di arte e cultura coinvolgendo i sensi generalmente esclusi dalla fruizione dell’opera: olfatto e gusto. Paola Buzzini, ideatrice di Soup Opera, con la partecipazione di artisti, architetti e foodblogger, raccontano la loro visione della creatività contemporanea attraverso la relazione con il cibo. I piatti realizzati saranno ispirati ai temi della mostra.
Food becomes an inspiration for discussing about art and culture, involving the senses that are usually excluded from the enjoyment of art: smell and taste. Paola Buzzini, the mind behind Soup Opera, along with artists, architects and food bloggers explain their vision of contemporary creativity through their relationship with food. The meals prepared will be inspired by the themes of the exhibition.
Ingresso libero/Free admission

Peace Kitchen
gioi 2 luglio/Thurs, July 2nd, ore 19.00 - 24.00/7.00 pm - 00.00 am, Piazza del Museo/Museum square
L’obiettivo di Peace Kitchen è far crescere la consapevolezza del ruolo del cibo come strumento per garantire pace e sostenibilità sociale. All’interno di una struttura di lanterne giapponesi si svolgeranno momenti di tasting di sakè giapponese, street food, DJ-set con musica fusion giapponese.
The goal is to raise awareness on the role of food as an instrument for peace and social sustainability. Inside a structure made with Japanese lanterns the museum square hosts saké tasting sessions, street food and a DJ set with Japanese fusion music.
Ingresso libero/Free admission

Info su/For more info www.fondazionemaxxi.it
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