

## MAXXI RE-EVOLUTION

**THE PERMANENT COLLECTION AT THE CENTRE: TRIPLING THE SPACES,  
A NEW PRESENTATION STARTING FROM THE PIAZZA  
MAJOR INSTALLATIONS AND WORKS NEVER PREVIOUSLY EXHIBITED**

**ADMITTANCE FREE FOR THE WHOLE OF THE GROUND FLOOR**

**NEW CATALOGUES OF THE ART AND ARCHITECTURE COLLECTIONS**

**NEW VIDEO GALLERY**

**EVEN MORE SERVICES FOR THE PUBLIC**

**Grand Opening, Friday 5 May | open to the public from Saturday 6 May**

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*Rome 5 May 2017. From 6 May MAXXI will be **RE-EVOLUTION**: the museum is transforming and reconfiguring its spaces, reinforcing its identity and its public mission, starting with *The Place to Be*, the new hang of the **permanent collection** around which rotate all the changes and innovations.*

MAXXI is becoming ever more welcoming, more accessible and more open to the city, with the whole of the ground floor free of charge and new services for the public, a project that has been enthusiastically pushed through by the President of the Fondazione MAXXI **Giovanna Melandri**, the **Board of Directors**, the Artistic Director **Hou Hanru** and the directors of MAXXI Architettura and MAXXI Arte, **Margherita Guccione** and **Bartolomeo Pietromarchi**, curators of *The Place to Be*.

"With this project we are crossing the finishing line of the marathon we started years ago", says **Giovanna Melandri**. "We want to continuously enrich the museum's free cultural offer and we are doing so by focusing on the permanent collection, the identifying heart of the museum and a public resource open free of charge from Tuesday to Friday. We have worked and will continue to work to enrich it, conserve it and render it ever more accessible. This is the 're-evolution' of a great cultural institution, a laboratory for the future and memory of the contemporary."

"In this new hang", say **Margherita Guccione** and **Bartolomeo Pietromarchi**, "the collection is conceived as a living, dynamic body, composed of works exhibited in rotation, donations and loans, in order to reinforce the museum's role as a point of reference for artists, collectors, academics and enthusiasts. A presentation that discusses how artists and architecture have tackled the idea of habitable space, from the city to more intimate environments."

This presentation starts right from the piazza and extends to the interior without interruptions, throughout the ground floor and part of the first floor, with large-scale installations, works exhibited for the first time, major works from contemporary masters, temporary shows and analyses dedicated to the artists in the collection. The ground floor – to which **entry is free from Tuesday to Friday and every first Sunday of the month** – also houses a permanent **video gallery** realised in collaboration with **In Between Art Film**; a space devoted to the **Archive of the Incontri Internazionali d'Arte**; a new **teaching workshop** that also offers the **Kids Museum**, an exploration of the works in the collection designed for children, with the support of **BNL – Gruppo BNP Paribas**.

The offer is completed by a new **cafeteria-bookshop** facing onto Via Guido Reni and a **new restaurant** on Piazza Alighiero Boetti, with the collaboration of a Michelin star chef.

Also on show are important **new artist donations** (such as *Piccolo Sistema* by **Gianfranco Baruchello**, a photograph from the *Occhi* series by **Bruna Esposito** and *Io sono dolce sirena* by **Luca Maria Patella**, donated by the artist and the **Fondazione Morra**) and **new long-term loans** such as that involving the **Naples Metropolitana**, the designs for which are being exhibited for the first time.

Other long-term loans include works from the **Archivio Agnetti** (*Assioma – Otto proposizioni*), the **Fondazione Giuliani** (Oscar Tuazon and Elias Hansen, *Untitled (Zodiak Staircase)*, the **Fondazione Nomis** (Francesco Arena, *3,24mq* and Nico Valscellari, *Nido*), the **Collezione Barillari** (Tomás Saraceno, *Flying Garden/Air-Port-City/12SW*) and the **Collezione Pero** (Carl Andre, *Elica Milano*).

## THE PIAZZA

MAXXI's new course sets out from Piazza Alighiero Boetti which features large-scale new installations: visitors are welcomed by the extraordinary and imposing *Winter Moon*, one of the trees by **Ugo Rondinone** recently exhibited in Place Vendôme in Paris and Trajan's Market in Rome, an aluminium casting of a millennial olive, five metres tall and finished in matte white enamel. *Anima* by **Mircea Cantor** is particularly impressive, a majestic skeleton in wood and rope, around 8 metres tall and 10 metres long, inspired by St. Peter's Basilica stripped back to its bare essentials. *MareoMerz* by **Elisabetta Benassi** was instead created in 2013 for her solo show at the Fondazione Merz: a full size fishing boat nets the last car to belong to Mario Merz.

From the end of June, the piazza will also house the partial reconstruction of one of the most iconic sites of *Estate Romana*: the *Teatrino Scientifico* by **Franco Purini** and **Laura Thermes** which will act as a backdrop to the museum's summer events. And then there are the permanent installations *More than meets the Eye* by Maurizio Nannucci, *Emergency's Paediatric Centre Port Sudan Supported by MAXXI* by **Massimo Grimaldi** and the work *La casa di Roma* by **Pedro Cabrita Reis**.

## GALLERY 1 | Ground floor

Inside the museum, the exhibition itinerary begins in the space devoted to the heart of MAXXI's documentary collections, the **Archive of the Incontri Internazionali d'Arte**, facing Gallery 1 where over 60 works of art, architecture and photography, with pieces from the Sixties through to the most recent period dialogue amongst themselves and with the sinuous spaces of Zaha Hadid.

After having crossed the suspended textile forest by **WEST8**, a group of Dutch architects and landscapers, the visitor is welcomed by the monumental wall drawing *#1153 Ripples* by **Sol Lewitt**, installed on a large wall in the museum for the first time: the essentiality of the black and white, the relationship between light and shadow bear testimony to the artist's intense final creative period.

Moving on, visitors encounter among other works *Elica Milano* by **Carl Andre**, *Assioma-Otto proposizioni* by **Vincenzo Agnetti**, the installation *Flying Garden/Air-Port-City* by **Tomas Saraceno**, *Senza titolo (Tripla Igloo)* by **Mario Merz**, *The Emancipation Approximation* by **Kara Walker**, the four large charcoal drawings of the series *The general jungle or carrying on sculpting* by **Gilbert & George**, the important donation *Piccolo Sistema* by **Gianfranco Baruchello**, recently acquired photographs by **Letizia Battaglia** from the project devoted to the psychiatric hospital in Via Pindemonte in Palermo, recently acquired thanks to the contribution of the Amici del MAXXI, *Madre* by **Maurizio Cattelan**, *Orme I* and *Orme II* by **Alighiero Boetti**, *Sternenfall* by **Ansel Kiefer** and another prestigious loan: the drawings for the frieze along the banks of the Tiber by **William Kentridge**.

Among the architectural works, on show for the first time are the projects for the Naples metro stations by among others **Dominique Perrault** and **Álvaro Siza**, along with those for the *Bridge over the Strait of Messina* by **Sergio Musmeci**, **Pierluigi Nervi** and **Giuseppe Perugini**. And then there are the 46 photographs that make up *72 Hours in Rome* by **Helmut Newton**, his only "urban landscape" photographic project.

The itinerary continues in the Archives Centre with the project entitled **Interiors**: 10 architects and studios featured in the MAXXI Architettura collections, including **Aldo Rossi**, **Carlo Scarpa** and **OBR**, represent through projects and words the rooms of our daily lives.

## GALLERY 2 and the GIAN FERRARI HALL | First floor | Temporary exhibitions and analyses

The exhibition continues on the first floor, in **Gallery 2** and the new hall dedicated to **Claudia Gian Ferrari** who, in 2010, donated an important selection of works from her personal collection to the museum. These spaces house rotating **exhibitions and analyses** of the artists in the collection.

First up is a show devoted to **Bruna Esposito** (through to September 2017), with the re-presentation of one of the first works to be added to the museum collection: the installation/performance *e così sia...* from 2000, a mandala of legumes and spices, of great symbolic value, which the artist will re-compose live throughout the duration of the exhibition. Also on show are *Oltremare*, a photographic print from the Gian Ferrari donation, *DVD per la proiezione di un'ombra* and a selection of photos from the *Occhi* (2016) series, macro images of fish eyes, of various sizes, with luminous, brilliant colours, attractive and ambiguous images that create a dialogue with the public.

The itinerary then continues with two analytical shows focusing on the themes of the **city** and the **home**. In the first, entitled **The Other City**, a series of drawings of architecture "imagined" for Rome by **Franco Pierluigi** act as counterpoints to models of built works such as the *Mosque* by **Paolo Portoghesi**, on show for the first time, the *Auditorium* by **Renzo Piano** and *Nuvola* by **Massimiliano Fuksas**. Then there are the photographic work by **Gea Casolaro** *Maybe in Sarajevo*, 60 photos that could represent any city, but which

were all taken in Sarajevo in October 1986, the video-installations *Freedom of Movement* by **Nina Fischer and Maroan el Sani**, *Quando Roma si fa sentire* by **H. H. Lim**, *Sleepers* by **Francis Alÿs** and *Città ideale* by **Liliana Moro**.

The analysis of the home, entitled **No Place Like Home**, feature the full scale reconstruction of *White U* by **Toyo Ito**, the project by **Aldo Rossi** for *Casa Alessi*, the photos by **Armin Linke** and **Helene Binet** devoted to *Casa a Noto* by Giuseppina Grasso Cannizzo, the installation *Io sono dolce sirena* by **Luca Maria Patella** and works by **Francesco Arena**, **Micol Assaël**, **Gregorio Botta**, **Ilya and Emilia Kabakov**, **Domenico Gnoli**, **Michelangelo Pistoletto** and **Oscar Tuazon** and three videos by **Adeliita Husni Bey**, **Wannes Goetschalckx** and **Wolf Kahlen**.

The offer is completed by the **reading room** created with the support of **MINI** to house seminars and meetings with artists featured in the collection.

## THE CATALOGUES

**THE PLACE TO BE** is also marked by the publication of the **amended Catalogue of the MAXXI Arte Collection**, published by Quodlibet and organized in two parts: the general catalogue of works and the section devoted to prizes, commissions and thematic presentations. The **e-book of the MAXXI Architettura Catalogue** will be also be available and will include the new acquisitions from 2016-2017.

## THE NEW CAFFETTERIA-BOOKSHOP and the NEW RESTAURANT

The creative revolution also passes by way of the **reconfiguration of the internal reception areas**, starting with **TYPO**, the new cafeteria-bookshop housed in the hall of the former barracks that, with its accesses onto Via Guido Reni creates a new entrance to the museum foyer.

The cafeteria-bookshop will also be **open outside the museum opening times**.

Facing onto Piazza Alighiero Boetti is instead **LINEA**, the new MAXXI restaurant.

Following a European tender, the management of **LINEA** and **TYPO** has been entrusted to **Consorzio Stabile SEAMAN**, which will also draw on consultancy from **Cristina Bowerman**, a Michelin star chef.

The **press kit and images of the exhibition** 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**

## MAXXI – National Museum of XXI Century Arts

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