



Museo nazionale
delle arti del XXI secolo

AT HOME 20.20

curated by Margherita Guccione and Pippo Ciorra

The exhibition **AT HOME. Projects for contemporary housing**,
re-opens with a new set up and a focus on the house post Covid-19

18 June - 1 November 2020

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Rome, 18 June 2020. A reflection on the house in this phase of the post-Coronavirus emergency: technological, ecological, multitasking.

During this summer MAXXI, the National Museum of 21st Century Arts focuses its research on this theme, through four different projects of art, architecture, design. Inside the museum: the new set up of the exhibition **AT HOME 20.20**, with a focus on how the coronavirus has influenced and modified the relationship between us and the home. **Casa Mondo**, MAXXI's first digital exhibition, that involves a "dream team" of international designers. In the Museum square: the installation **Home Sweet Home**, by **Lucy Styles**, winner of YAP Rome at MAXXI 2020, with its open-air rooms and **After Love**, the "impossible house" by **Vedovamazzei**

"The eternal theme of housing - says **Giovanna Melandri**, Fondazione MAXXI's President - is now more topical than ever, after this lockdown that has changed forever our idea of home and the way we use domestic spaces. It therefore seemed right to us to develop this line of research, through the visions and the intuitions of artists, architect, designers and creatives".

On Thursday, June 18th, opens to the public **AT HOME 20.20**, the new set up of the exhibition *At Home. Projects for contemporary housing* - that was open at the time of the lockdown - which investigated the eternal theme of housing through works from the MAXXI Collection.

The original exhibition was based on a double dialogue: the first between the individual and the collective house, from Villa Malaparte to the Corviale in Rome; the second in the form of real duets between authors belonging to very different eras and geographies. Such as, for example, the celebrated *Villa Malaparte* at Capri establishing a dialogue with the lodge in the Dolomites by the young DEMOGO architects; the university colleges in Urbino by Giancarlo De Carlo with the extraordinary Sugar Hill development by David Adjaye in Harlem, the Bosco Verticale by Stefano Boeri in Milan with the Moriyama House by Ryue Nishizawa in Tokyo,

The new version, curated by **Margherita Guccione** and **Pippo Ciorra**, is enriched by a sort of "exhibition within the exhibition", with works of architecture and design, documents, interviews, video projects and an articulated film screening program.

On display are the voices and faces of great architects, **Paolo Portoghesi**, **David Adjaye**, **Patrik Schumacher** and **Maria Giuseppina Grasso Cannizzo** who, in a series of *video-selfie*, present ideas and reflections on the impact of the pandemic on their profession.

Design tells the story of the flexible and multipurpose nature of the domestic space, with works from **Achille e Pier Giacomo Castiglioni**, **Ettore Sottsass**, **Joe Colombo**, **Bruno Munari**, **Verner Panton** in dialogue with recent projects.

The exhibition also includes contributions by **Circolo del Design** (Torino) and **radioarchitettura** that have asked architects, designers, critics and analysts how they imagine the future of architecture.

The installation *Home sweet Rome/ No man is an Insula* by **Rintala Eggertsson**, the two-storey wooden house which occupies the entire width of the Gallery, has been redesigned to host a special film screening program, curated by **Art Doc Festival**, to investigate the thousand faces of contemporary living through documentaries, short films, video reports and interviews by **Francesca Molteni**, **Benedetta Nervi** e **Irene Pantaleo**, **Emiliano Martina**, **Valeria Parisi** e **Nicolangelo Gelormini**.

Also on display five video projects made by young talents selected through the European project **Future Architecture Platform** within a workshop coordinated by MAXXI and "mentored" by important international artists and videomakers, such as Béka & Lemoine, Jasmina Cibic and others.

CASA MONDO | Thursday, June 18th

Seven international designers, reflecting on seven themes and functions of living.

Patricia Urquiola, Konstantin Grcic, Didier Fiuza Faustino, Humberto Campana, Bêka & Lemoine, Sou Fujimoto, Martí Guixé are the protagonists of **Casa Mondo**, an ambitious digital exhibition project, entirely conceived and developed for Instagram, which will start next June 18th on the instagram account @MAXXICasaMondo.

Casa Mondo because our houses, during these months of lockdown, have included a series of experiences and functions that were previously carried out outside.

The project, curated by **Domitilla Dardi** and **Elena Tinacci**, includes a research dedicated to this very transformation, declined through a series of posts on an Instagram profile, "set up" and edited by **Studio Formafantasma**.

YAP Rome at MAXXI 2020 | Tuesday, June 30th

London-based architect **Lucy Styles**, a long-time member of the Studio Sanaa founded by Pritzker Prize Kazuyo Sejima, is the winner of the 8th edition of YAP Rome at MAXXI, the program that promotes and supports emerging architecture, organized by MAXXI in partnership with **MoMA** and **MoMA PS1** and in collaboration with **Constructo** in Santiago de Chile,

The museum square will host her project *Home Sweet Rome* starting from June, 30th. Lucy Style's "house of the future" is a sequence of intimate and at the same time open spaces, open-air rooms designed both as a metaphor for domestic life and as a secret garden of the museum, like an extension of its exhibition space.

After Love, by Vedovamazzei | Tuesday, June 30th

From Tuesday, June 30th, the Museum square will also host **After Love** (2003) by **Vedovamazzei**, duo composed by **Simeone Crispino** and **Stella Scala**.

After Love è inspired by Buster Keaton's short film One Week (1920), a comic story about the construction of a prefabricated house, an unlikely wedding gift, made with instructions intentionally altered by a rival. In the end, as expected, the house is unusable. In Vedovamazzei's work, the lopsided little house is both comical and tragic, grotesque and serious. A "miniature disaster" symbol of the ineffectiveness of a way of acting and thinking that neither considers the possibility of its own failure nor knows how to remedy it.

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