

## Rosa Barba *Frame Time Open*

curated by **Francesco Stocchi**

MAXXI, Galleria 2 and Sala Gian Ferrari | 26 november 2025 – 8 march 2026

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*Roma, 25 november 2025.* **MAXXI National Museum of 21st Century Arts** presents ***Frame Time Open***, the most comprehensive solo exhibition ever held in Italy dedicated to **Rosa Barba** (Agrigento, 1972), one of the country's most internationally acclaimed and influential contemporary artists.

Curated by **Francesco Stocchi**, the exhibition will be open to the public **from 26 November 2025 to 8 March 2026** and will highlight over twenty years of the artist's research through a selection of her most significant sculptural works and films, **including two new productions** created specifically for this project and premiering at MAXXI.

With *Frame Time Open* - developed in close collaboration with the artist, who also conceived the exhibition design - MAXXI's spaces transform into an architectural notation of rhythmic interconnections through, film, language, sound and light.

**Maria Emanuela Bruni**, President of Fondazione MAXXI: «MAXXI was conceived as an observatory of the present, a place where contemporary languages intersect with cultural legacies and future visions. Rosa Barba's work exemplifies this mission: drawing on the cinematic tradition, her creations become true architectures of moving light, capable of investigating time, memory and reality».

**Francesco Stocchi**, MAXXI Artistic Director and exhibition curator: «*Frame Time Open* reflects the visionary scope of Rosa Barba's research, transforming MAXXI into a dynamic landscape where cinema, sculpture, and light redefine our perception of time. Through a journey that stages more than twenty years of her practice, the exhibition celebrates one of the most original voices in contemporary art, offering visitors a unique experience that weaves together formal innovation and conceptual depth».

Rosa Barba's research, positioned between cinema, literature, and science, explores time as both a physical and conceptual material.

The exhibition at MAXXI offers a comprehensive overview of her continuously evolving artistic methodology and reaffirms her position as a pioneering figure in contemporary visual art, celebrating her distinctive approach to time – in her words: «considered as an accumulation of events rather than a linear progression - and to cinema as a spatial and temporal dimension».

**The exhibition layout**, designed by Barba in response to Zaha Hadid's spaces, is conceived as a **three-dimensional score**, an artwork-display on intervoven tracks which extends like a drawing across Galleria 2 and responds sensitively to the architecture, making the exhibition a unique and site-specific experience.

A large steel and plexiglass framework presents **24 works created between 2009 and 2025**, arranged along an **open route** with three distinct access points.

Cinematic elements become autonomous fragments that also emphasize the interdependency of each. Time unfolds in a circular flow of light, rhythm, and transparency, while sound amplifies the exhibition's synesthetic dimension.

In the exhibition, works such as *As Fixed in Flux* (2025) and *Solar Flux Recordings* (2022), reveal time as a sculptural material; while *Stating the Real Sublime* (2009) and *A Shark Well Governed* (2017) play with conceptual ideas. *Color Clocks* (2012) and *Color Studies* (2013) explore color as a measure of perception; *Hear, There, Where the Echoes Are* (2016/2025) activates the whole exhibition through sound interferences and *Off Splintered Time* (2021) transforms film into continuous movement.

At the heart of the project are **two new productions**.

***Myth and Mercury*** (2025) is a new 35mm film co-commissioned by MAXXI and **CAM – Centro de Arte Moderna Gulbenkian** and co-produced by **Fondazione In Between Art Film** and **Hamburger Kunsthalle**. Starting from the Gramsci's prison diaries, Barba explores the Mediterranean as a blueprint of transformation, alongside the inner working of the entangled energies that are visible and invisible to us.

***They Are Taking All My Letters*** (2025) is a kinetic sculpture composed of steel, acrylic, aluminium, LEDs, motors, and 34 vertical strips of 70mm celluloid film in constant motion, printed with white text on a black background drawn from writings by Susan Howe, Charles Olson, Robert Creeley, and the artist herself. The continuously shifting phrases generate ever-new linguistic combinations, reflecting on time, intermittent light, and the translation of language into image.

The exhibition at MAXXI **inaugurates an international project** that will unfold in a new site specific exhibition at the Calouste Gulbenkian Museum in Lisbon (May 2026).

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