

MAXXI, National Museum of XXI-Century Arts, Rome

presents

NEW ARTISTIC DIRECTOR, HOU HANRU EXHIBITIONS PROGRAMME 2014 | CULTURAL ACTIVITIES

www.fondazionemaxxi.it

London, 31 March 2014. A woman-only Board of Directors. A new Artistic Director: **Hou Hanru**, world-class critic and curator also of several Biennials. A new international scientific committee. A platform open to all the languages of contemporary art and a strong drive for research activity. A museum whose public and partnerships with companies and supporters grew in 2013, and a rich programme of exhibitions and related activities in 2014.

This, in short, is what was presented during the press conference held this morning at the Italian Culture Institute in London to introduce to British media and art community the new path chosen by MAXXI, National Museum of XXI-Century Arts, in Rome.

Participants included **Caterina Cardona**, Director of the Italian Culture Institute; **Giovanna Melandri**, President of Fondazione MAXXI; **Hou Hanru**, Artistic Director of MAXXI; **Beatrice Trussardi** and **Monique Veaute**, Members of the Board.

MAXXI is located in Rome and it is the first Italian national museum dedicated to contemporary creativity. Conceived as a large campus for culture, it was designed by **Zaha Hadid Architects** (Stirling Prize 2010) and is itself a major architectural work featuring innovative and spectacular shapes. It opened in May 2010 and is managed by what is known as a "Fondazione di diritto privato" instituted by the Ministry of Cultural Heritage and Activities.

• MAXXI: 2014 EXHIBITIONS PROGRAMME, CULTURAL EVENTS AND ACTIVITIES

The programme of exhibitions produced and co-produced by MAXXI in 2014 is a rich one, and it has all come under the artistic direction of Hou Hanru, who worked with the curatorial staff of MAXXI Arte directed by **Anna Mattiolo** and MAXXI Architettura directed by **Margherita Guccione**, for an approach that "emphasizes the force of collective intelligence", in Hou Hanru's words.

Starting from the new exhibitions underway, such as the collections' new installation, the first project curated by Hou Hanru with the curatorial teams of MAXXI Arte and MAXXI Architettura. **Non basta ricordare. Collezione MAXXI** will be part of the museum experience through 28 September 2014. On display are over 200 works by 70 artists and architects (such as Maurizio Cattelan, William Kentridge, Kara Walker, Aldo Rossi and Carlo Scarpa), in dialogue between themselves and with the surrounding space. Some of the works are being shown in rotation, animated throughout the exhibition by a lively programme of workshops, seminars and performances.

Also curated by Hou Hanru with Monia Trombetta MAXXI presents **Utopia for sale?** (through 14 September 2014), a tribute to the artist Allan Sekula, who passed away a few months ago, which includes video, installation works and photographs by 10 artists pondering the issues of globalization.

The solo show by **Ettore Spalletti. Un giorno così bianco, così bianco** (through 14 September 2014, curated by Anna Mattiolo), sees the concerted efforts of three Italian museums: MAXXI, the GAM in Turin and the MADRE in Naples. Over a period of forty years, Ettore Spalletti has traversed some of the most significant moments in the history of international art, developing an original idiom capable of establishing a dialogue between contemporaneity and classicism.

The three exhibitions investigate every aspect of Ettore Spalletti's work, from painting to sculpture to environmental installations, set within non-chronological configurations that are instead open to the suggestions of the works themselves.

Also a master of the contemporary scene, **Gaetano Pesce** will star in a great exhibition/installation called **Il tempo della diversità** curated by Domitilla Dardi and Gianni Mercurio (25 June - 5 October 2014). The show will trace the artist's creative path from the 1970s to the present. Architect, designer, artist, performer, Pesce is one of the most important Italian creative talents acknowledged at an international level, famous for his

multidisciplinary, experimental, nonconformist works, many of which are part of important public and private collections all over the world. These include Pesce's UP5 armchair shaped like a woman, created in 1969 to declare the status of women. The show includes ideas, projects, realizations, but also objects, drawings, films and unpublished works conceived especially for MAXXI.

Two exhibitions are particularly devoted to the younger generations. The **MAXXI Prize** for young Italian artists (28 May - 28 September 2014), curated by Giulia Ferracci, will showcase the site-specific works of Yuri Ancarani, Micol Assaël, Linda Fregni Nagler and Marinella Senatore, and the winner of **YAP MAXXI 2014** edition (from 25 June 2014, curated by Margherita Guccione and Pippo Ciorra) - the project for young architectural talents, with such exceptional partners as MoMA PS1 in NY, Constructo Santiago del Cile Istanbul Modern and MMCA di Seoul - will create an installation in MAXXI's piazza whose purpose is to welcome the museum's live summer events.

Hou Hanru will also curate three new exhibitions in 2014. With Giulia Ferracci and Elena Motisi, he will curate the first instalment of the **Independent Space**, a project devoted to independent platforms (June 2014). With Monia Trombetta, Elena Motisi and the teams of MAXXI Arte and MAXXI Architettura, he will also curate **Open Museum, Open City** (October 2014), which will involve the entire museum in an immaterial, performative fashion. The exhibition carries forward the exploration initiated with *Remembering Is Not Enough*, in which art and architecture dialogue, presenting the public with completely new and original perspectives. The empty building will be filled with sounds, audio projects, artists interacting with the public, performance events, music, theatre, dance, cinema and storytelling. With Giulia Ferracci, Hou Hanru will curate the solo show by **Huang Yong Ping** (December 2014), that will instead be produced in collaboration with the Red Brick Art Museum of Beijing (China), where it will be shown in 2015 as well as with Power Station of Art of Shanghai, in 2016. The French-Chinese artist, among the most important internationally and famous for his complex and intellectually challenging installations, will be creating a site-specific work for MAXXI embodying the crossroads between East and West.

Also in December:

Bellissima, curated by Maria Luisa Frisa, Anna Mattiolo and Stefano Tonchi, will portray Italian society through a review of the high fashion of Rome, Florence, Venice and Milan from 1945 to 1968. Original clothes made by several masters of Italian haute couture (such as Galitzine, Sorelle Fontana, Capucci, Gattinoni, Valentino) will dialogue with works of contemporary art and site-specific installations. The exhibition analyses a period fundamental not only to the definition of the identity of Italian fashion, but also to its international success, and opens the museum to an important area of creativity in which Italy has always played a distinguished role.

A window on Iran, the first stage in a series of projects devoted to the Middle East and the Mediterranean, with the exhibition **United History. Sequences of the Modern in Iran from 1960 until now**, organized in collaboration with the Musée d'Art Moderne de la Ville de Paris and curated by Catherine David, Odile Burluroux, Morad Montazami, Narmine Sadeg and Vali Mahlouji, which will explore the visual arts in Iran from 1960, the revolutionary era and the post-war period, through to the present.

Architecture in Uniform, in collaboration with the CCA of Montreal and the Cité de l'Architecture in Paris, curated by Jean Louis Cohen and Maristella Casciato, which explores the wealth of architectural and planning activity during the Second World War.

And: **Tra/Between Arte e Architettura | Roma interrotta e Piero Sartogo e gli artisti**. Two exhibitions in one: a revival of the historical exhibition *Roma Interrotta* conceived in 1978 by the architect Piero Sartogo and *Piero Sartogo e gli artisti*. The project is inspired by the donation of the cultural association Incontri Internazionali d'Arte and it creates a conversation between art and architecture (16 April – 3 September 2014, curated by Achille Bonito Oliva); **Italian Geographies. Journey Through Contemporary Architecture**, curated by Margherita Guccione, Pippo Ciorra and Maristella Casciato: a rearrangement of the interactive installation of Studio Azzurro, *Geografie Italiane*, made by MAXXI for the opening of the museum (May 2014); **Design Destinations** on the work of seven young Italian designers who have "emigrated" to the Design Academy of Eindhoven (Netherlands) (28 May – 5 October 2014, curated by Domitilla Dardi).

Lastly, through 4 May 2014, three architecture shows are being held at MAXXI: **Erasmus Effect. Italian Architects Abroad**, curated by Pippo Ciorra: an exhibition consisting of journeys, experiences and returns that tell the stories of the many Italian architects who have found success abroad; **Nature 04/04. UN Studio. Motion Matters**, curated by Alessandro D'Onofrio; **Alessandro Anselmi. Figures and Fragments**, curated by Valerio Palmieri and Valentino Anselmi.

- **MAXXI: MORE THAN JUST A MUSEUM**

In 2014 MAXXI will again confirm its vocation as a site of production of knowledge, a platform and place for gatherings and cross-pollinations between the diverse idioms of contemporaneity. Films, performances, lectures and workshops will find space alongside and incorporated within the exhibitions. It is the purpose of this rich programme of activities to stimulate the involvement and the participation of the community. The piazza dedicated to Alighiero Boetti confirms its vocation as a public space open to the city, and will once again host numerous events: from the YAP Summer Programme (live music, films, book presentations, seminars and so on) to open-air workshops and yoga lessons.

MAXXI is much more than a museum: a platform open to all creative idioms and a place for meetings, exchanges and collaborations, a space open to all.

- **ABOUT MAXXI'S NEW GOVERNANCE**

Since November 2012 the MAXXI Foundation has been led by **Giovanna Melandri**, former Minister of Cultural Heritage (1998 to 2001) and promoter of Law. 237 of 1999, which established the first nucleus of the MAXXI. In early December 2012, Ms. **Beatrice Trussardi** and Ms. **Monique Veaute** were appointed to MAXXI's Board of Directors.

Hou Hanru has been the Artistic Director at MAXXI since 2013. For many years he lived between Paris and San Francisco. He currently lives in Rome.

There is also a new Scientific Committee which includes: **Zdenka Badovinac** (Director of the Gallery of Modern Art in Ljubljana); **Iwona Blazwick** (Director of Whitechapel Gallery, London); **Achille Bonito Oliva** (Italian art critic, academic and curator); **Fulya Erdemci** (Curator of the 13th Istanbul Biennale); **Rem Koolhaas**, (Architect, Curator of the 14th Venice Biennale of Architecture. Pritzker Prize 2000); **Cuahtemoc Medina** (Chief Curator at MUAC Museum of Contemporary Art in Mexico); **Jean Nouvel**, (Architect, Pritzker Prize 2008); **Hans Ulrich Obrist** (Director of international projects and co-director of the exhibitions office, Serpentine Gallery, London); **Michelangelo Pistoletto** (Italian artist); **Carlo Ratti** (Italian architect and engineer); **Beatrix Ruf**, (Director of the Zunsthalle Zurich and artistic director of the Ringier Collection); **Cino Zucchi** (Italian architect, Curator of the Padiglione Italia at the 14th Venice Biennale of Architecture).

- **MAXXI: BUDGET AND DEVELOPMENT**

The 2013 budget was in the order of **10 million Euros**, of which 60% state funds and 40% self-financing (sponsorship deals, ticket office, bookshop and cafeteria, royalties, exhibition sales, membership programme) with an increase of **30% in sponsorship** and individual fundraising with respect to the previous year.

In 2013, thanks a careful spending review, there was a significant redistribution of resources in favour of cultural activities, from 28% in 2012 to 43% in 2013, while overheads were reduced from 72% to 57%.

The novelty of 2014 is the consolidation of state financing at MAXXI, Italy's only national museum devoted to contemporary creativity: thanks to the Cultural Value Decree, it will amount to 5 million Euros a year.

- **A YEAR AT MAXXI. RESULTS FOR 2013:**

In 2013, visitors at MAXXI grew by more than **40%** as compared with 2012.

The museum's cultural provision was rich and varied: MAXXI hosted, produced and "exported" a total of **37 exhibitions and 272 events** including cinema, music, performance, and the lectures of artists and architects.

A total of **359 new works** were acquired for the Art, Architecture and Photography collections; **7,000 people** took part in 237 educational workshops and **4,000 students** used the services of MAXXI B.A.S.E, the library and the museum archive). The MAXXI Community has also shown growth, exceeding **110,000 contacts** (of which about 72,000 on Facebook and 23,000 on Twitter), with an 85% increase compared to last year and the confirmation of MAXXI as the most "social" of all the Italian museums.

MAXXI – National Museum of XXI Century Arts

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opening hours: 11 a.m.–7 p.m. (Tuesday, Wednesday, Thursday, Friday, Sunday) 11 a.m.–10 p.m. (Saturday)

closed: Mondays, 1 May and 25 December

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The press kit and images may be downloaded from the reserved area of the Fondazione MAXXI site at by <http://www.fondazionemaxxi.it/area-riservata/> inserting the password [areariservatamaxxi](http://www.fondazionemaxxi.it/area-riservata/).

THE FUTURE OF MAXXI

Hou Hanru, *Artistic Director MAXXI*

What are the arts and which are the institutions that represent them in the twenty-first century? Asking oneself this question means reflecting with frankness on the matter of belonging to and representing the twenty-first century.

MAXXI will base its identity on a series of new questions aimed at investigating the relationship between art and society, institution and public. How to become a really open and fertile space capable of claiming a social role for artistic creation, and at the same time operating as a place where projects and knowledge are produced? How to be an authentic gestational lab of shared values and respective artistic expressions, promoters of an aspiration for a better world? Also, which path to follow to reach and acquire – at a national and international level – a position of leadership in a sector that is re-emerging from an existential crisis? In other words, it is a matter of understanding how an institution can be the generator of multiple conceptions and forms of a so-called *g/local* that is undergoing a perennial becoming. What emerges is a 'natural' request in the search for new museum models: new in the curatorial approach, in the strategies for retrieving capital assets, and in the corollary of programs created around the exhibitions. It is for this reason that research will be at the heart of MAXXI's work. As a generator of the institution's contents, research will focus its own investigation on substantial issues such as the role of creative practices in the various disciplines: contemporary art, architecture, urban planning, design etc. And all within a perspective addressed to restoring interactivity between the global scene and the local conditions. It will indeed be the research process, developed in a collegiate manner within the scope of the Museum – with the participation of outside experts, and dialogue with multiple types of public – that will make new curatorial approaches, debates and exchanges come through.

Taking the R&D sector as a model – which in the industrial company represents the heart of the study of the technological innovations that create and improve products and processes – for MAXXI collective knowledge and dialogue will be the heart of this new planning philosophy. Engendering exhibitions, encounters, debates, film festivals and educational programs will be a system of total interaction between the various departments of the Museum – from research to installation, from marketing to communication, from teaching to conservation, in a constant dialogue with the social reality in which the Museum is immersed: the neighborhood, the city, the country, etc. The curatorial models will evolve as a consequence of the experimentations that the cultural institution – faced with a change in paradigm – will implement. What will also be transformed is the format of the diverse related activities, aimed not only at hosting the public but also at reaching it in different areas of the city, precisely by virtue of MAXXI's new social role. The events organized in relation to the exhibitions will feature different paces and depths, thus offering participants and users modalities and spaces coherent with the themes displayed. With the aim of bestowing an ever-growing voice on the multiplicity of experiences, platforms will be created for independent organizations that will share their knowledge. On the one hand, MAXXI will act as a hub that collects, and, on the other, as a museum that emerges from its boundaries to appear in those forgotten urban spaces: schools, prisons, abandoned areas, outskirts, immigrant communities. For the Museum, welcoming and reaching not only become possible, but necessary. And doing this together with artists, architects and research groups offers the institution the opportunity to examine – in real time – urban developments, artistic languages and social aspects.

It becomes of key importance to follow the path of a funding strategy that fosters the involvement of public and private partners by also encouraging individual citizens to feel the civic yearning to participate in the Museum's economic life. Today we are witnessing the multiplication of new forms of collective economic participation, from top-down models to campaigns for the social good, including art and culture, carried forward by ordinary people. This is sustained and facilitated, dynamically and with an unprecedented inventiveness, by the new technologies and the new communicative configurations. Crowdfunding is definitely one of the most familiar examples, and we can resort to this model by expanding the base for civic participation. This means making the institution work not only as a traditional museum but as a truly participative platform that thrives on a concrete and regular exchange between artists, designers, curators and the public.

The startup process, conception and realization of MAXXI, which has spanned over a decade, has embodied an ambitious political and cultural movement of Italian society in search of a new cultural identity in the era of European construction and the globalization of contemporary creativity. At the same time, its realization and evolution has proven to be complicated, contradictory and surprisingly uncertain, in spite of the commitment dedicated to the elaboration of an interesting plan, to the constitution of worthwhile collections and to the

considerable results obtained. Reflected therein are the vibrant and complex interactions between the creative universe, political power and the multiple types of public involved in the debate and in the tactics for the future orientations of society and the definition of the role of culture, art, architecture and urbanity in the constitution of this future. This implies a decidedly international and global dimension, as the case of Italy is 'exemplary' in light of the contradictory social transformations underway in the world, wavering between enthusiasm and fear before the great changes before us.

In light of the unique position that Italy occupies in the historical and geopolitical checkerboard, it is important to highlight some aspects of the changes that affect the Mediterranean area. Europe would not exist without considering this geographical entity. At the same time, the contacts that Italy has always entertained with the rest of the world and with Asia in particular (dating back to the era of the Silk Road, to Marco Polo and to Matteo Ricci, to reach, in an ideal continuity, such modern and contemporary figures as Michelangelo Antonioni, Alighiero Boetti, Francesco Clemente, Bernardo Bertolucci and many others) allow for a significant 'proximity' to the most dynamic areas of the world in terms of innovation and development applied to urban design and creativity. In the meantime, Italy has evolved from a country of emigration to a country of immigration. This means significant transformations for the urban culture, for the image of a globalized society. Which can indeed be a better place. By means of its involvement in this process, MAXXI can become a microcosm that reflects the world picture, establishing close and active relations with the international circuits of creativity. The reflections that will act as the backbone for MAXXI's planning emerge from this gaze turned to the wealth of the past and aimed solidly toward the present, to wonder about the interactions between architecture and art in the contemporary social context, and to welcome the political and economic crisis as an opportunity for creative and social practices. A gaze that is focused on the geopolitical changes that cross the Mediterranean, the new metropolitan cultures in Asia, Africa and Latin America; as well as on the interventions and the collaborations in the new trans-urban and interethnic spaces that characterize the urban centers of the twenty-first century, in that constant tension between the local population and immigrants, between city center and suburbs.

Sustainability and the environmental challenges in its multiple declensions – from urban and architectural experiments to communal design; the relationships between the institutions and the DIY (Do-It-Yourself) culture as the expression of civic participation; the debate on the present and the future of democracy; the multidisciplinary paths guided by the new technologies. These are the paths on which MAXXI will focus its own reflections, its dialogue and its practices.

The 2014 season will mirror this multiplicity of paths and centrality of research thanks to the important installation of the MAXXI Arte and MAXXI Architettura collections and a series of international shows. *Non basta ricordare* will enable the disciplines to communicate along a path that seeks to be active and critical, and that starts from the fantastic, from the creative imagination, and travels through urban visions, performances, theatre, ecology, war, theater, restraints and spirituality. A whole series of meetings, reactivations, debates and didactic workshops, by virtue of a new planning philosophy, will turn the collection into a living body.

The exhibitions on the works of major Italian figures like Gaetano Pesce, Ettore Spalletti, reminders of historical events of Italian creativity like Roma Interrotta and Bellissima will be held. Leading international artist Huang Yong Ping's exhibition, in collaboration with two museums in China, will represent MAXXI's other moments of reflections. The annual and bi-annual projects to promote young Italian talents in architecture and art – YAP, *Premio MAXXI* – will be reconfirmed. Collaborations with international institutions will allow the Museum to present works of artists from various parts of the world. The project "United History" on Iranian contemporary art and "Architecture in Uniform" are high lights of these efforts. "Open Museum, Open City", emphasizing the interaction of sound interventions and architectural transformation, with a strong performative program, represents a radically experimental endeavor to embrace the dynamic tensions and negotiations among art, architecture, technology and diverse disciplines as well as participations of the public. Hence, MAXXI will be turned into a place for experimentation and debate on the question of art and society, creation and democracy... MAXXI is a new agora, an expanded forum, a workshop that lends a voice to both to the artists and to the public, in a vital process for building a better place in which to live and to experience creative ideas.

MAXXI | 2014 EXHIBITIONS PROGRAMME

REMEMBERING IS NOT ENOUGH. MAXXI Collection

curated by Hou Hanru with the curatorial teams of MAXXI Arte and MAXXI Architettura | **through 28 September 2014**

Over 200 works on show demonstrate the profound vitality of a museum collection capable of representing universal themes and stimulating critical debate and discussion. With a layout involving the entire museum the exhibition presents the works of over 70 artists and architects, in dialogue between themselves and with the surrounding space, revealing the experimentation underlying MAXXI's cultural projects and the desire to link the various disciplines in an innovative investigation of the meaning of contemporary creation.

Among the artists and the architects exhibited: Francis Alÿs, Letizia Battaglia, Olivo Barbieri, Elisabetta Benassi, Christian Boltanski, Maurizio Cattelan, Jake and Dinos Chapman, Ilya and Emilia Kabakov, William Kentridge, Lara Favaretto, Gilbert&George, Nan Goldin, Alfredo Jaar, Living Theatre, Paul McCarthy, Michelangelo Pistoletto, Gerhard Richter, Ed Ruscha, Doris Salcedo, Thomas Schütte, Jana Sterbak, Kara Walker, Lawrence Weiner, Teddy Cruz, Enrico Del Debbio, Vittorio De Feo, Mario Fiorentino, Toyo Ito, Sergio Musmeci, Aldo Rossi, Maurizio Sacripanti, Carlo Scarpa, Superstudio, Stalker, Cino Zucchi.

UTOPIA FOR SALE? An Homage to Allan Sekula

curated by Hou Hanru and Monia Trombetta | **through 4 May 2014**

The exhibition is an homage to the artist Allan Sekula who passed away a few months ago. It includes works by Bernd and Hilla Becher, Noel Burch, Gianni Berengo Gardin, Libero De Cunzio, Cao Fei, Adelita Husni-Bey, Li Liao, Pier Luigi Nervi, Allan Sekula and Amie Siegel, as a reflection on globalization and on the circulation of ideas, people, and products in an attempt to outline what utopia is today.

ETTORE SPALLETTI. Un giorno così bianco, così bianco

curated by Anna Mattiolo | **through 14 September 2014**

Three exhibitions in three major Italian museums - MAXXI, GAM in Turin and MADRE in Naples - celebrating one of the masters of Italian art of our time and presenting the variety and complexity of his work. Such is the reasoning behind Ettore Spalletti's joint project featuring innovative synergy between three museums. MAXXI inaugurated the trilogy with the artist's most recent large environmental installations and a few site specific works in a kind of osmosis between paintings and sculptures, both two-dimensional and three dimensional. The dialogue between works and space is constant.

TRA/BETWEEN ARTE E ARCHITETTURA. Roma Interrotta. Piero Sartogo e gli artisti

curated by Achille Bonito Oliva | **16 April – 3 September 2014**

Two exhibitions in one: *Roma Interrotta* and *Piero Sartogo e gli artisti* both retrace the period of a new attention toward contemporary culture promoted at the end of the 1970s through the innovative activities of the cultural association Incontri Internazionali d'Arte.

Roma Interrotta is a re-edition of the 1978 exhibition presented at The Trajan's Market in Rome characterized by an interdisciplinary approach to art and conceived by the architect Piero Sartogo.

Piero Sartogo e gli artisti initiates a dialogue between art and architecture and retraces the activities of The Incontri Internazionali d'Arte.

PREMIO MAXXI

curated by Giulia Ferracci | **28 May – 28 September 2014**

Yuri Ancarani, Micol Assaël, Linda Fregni Nagler and Marinella Senatore are the four finalists of the third edition of the MAXXI Prize, promoted by the museum to support young Italian artists. From May to September, the site-specific works realized by the four artists will "invade" the museum's galleries, in dialogue with the dynamism of the spaces of the museum. At the end of the exhibition, the international jury made up of Fabio Cavallucci, Massimiliano Gioni, Hou Hanru, Anna Mattiolo, Giuseppe Penone and Susanne Pfeffer will select the winner whose work will be acquired by the museum.

GEOGRAFIE ITALIANE. VIAGGIO NELL'ARCHITETTURA CONTEMPORANEA

curated by Margherita Guccione, Pippo Ciorra and Maristella Casciato | **from 28 May 2014**

Geografie Italiane is a new version of the work of Studio Azzurro, *Geografie Italiane* created by MAXXI Architecture for the opening of the museum. A "dynamic archive" of Italian architecture from the late twentieth

century to the present that offers the public a synthetic vision but also the opportunity to consult a database made up of vintage video, author interviews, drawings and archive documents.

DESIGN DESTINATIONS

curated by Domitilla Dardi | **28 May – 5 October 2014**

An exhibition recounting the Dutch experience at the Design Academy of Eindhoven, a leading institute for training in this sector, of seven Italian designers working at an international level. Formafantasma, Salvatore Franzese, Gionata Gatto, Giovanni Innella, Francesca Lanzavecchia, Maurizio Montalti and Eugenia Morpurgo, present prototypes associated with the concept of travel in the spaces of the MAXXI.

GAETANO PESCE. Il tempo della diversità

curated by Domitilla Dardi and Gianni Mercurio | **25 June – 5 October 2014**

Gaetano Pesce – an internationally acknowledged designer and architect – is the protagonist of a large exhibition that traces his entire creative path, from the beginning to his most recent research.

The major themes of multidisciplinary and creative practices as an open commentary on reality are the common thread of this show, as well as the leitmotif of the designer's thinking and production. By way of an itinerary that turns the visitor into a protagonist – via interactive involvement and dedicated workshops – various thematic paths and two major newly site specific works are showcased. The themes of the exhibition include: the concept of “non standard”, the “non figurative” and the anthropomorphism of objects, the relationship with the site and its gigantic dimension, the importance of the body in the project, the political aspect of his works, such as the UP5 armchair, 1969. Shaped like a woman, UP5 is an expression of the status of women in general, both past and present. Also on display is a large newly conceived multimedia work linked to the theme of diversity.

The exhibition includes drawings, sketches, original models aimed at underscoring the idea and concept that precede realization as well as production.

YAP MAXXI 2014. Young Architects Program

curated by Margherita Guccione and Pippo Ciorra | **from 25 June 2014**

For the fourth consecutive year MAXXI will stage, in partnership with MoMA of NY, CONSTRUCTO of Santiago del Cile, ISTANBUL MODERN and MMCA of Seoul, the YAP Young Architects Program supporting young architectural talent. Each year young architects are invited to design an open air space to house the museum's live summer events, which also functions as an area for visitors to relax in. The finalists for the 2014 edition in Rome are pkmn + Ciclostile, B22, INOUTarchitettura, Orizzontale and Matilde Cassani. An international jury has selected the winning project, to be built in the MAXXI piazza in the summer of 2014: the installation $8 \frac{1}{2}$ by Orizzontale.

INDEPENDENT SPACES

curated by Hou Hanru, Giulia Ferracci and Elena Motisi | **from June 2014**

A project that will see a space within the MAXXI as an open platform devoted to the activities of independent organisations for contemporary experimentation. The space will host a different group every three months, alternating Italian and international experiences and taking the museum in the direction to become a hub in which the most independent creative voices and the public are able to meet directly.

OPEN MUSEUM, OPEN CITY

curated by Hou Hanru, Monia Trombetta, Elena Motisi and the teams of MAXXI Arte and MAXXI Architettura | **from October 2014**

A radical exhibition that will occupy the entire museum space in an immaterial and performative fashion: MAXXI will be stripped bare and filled with sounds, becoming a setting for audio projects, artist's interventions and social debates. The halls, like Roman Forums, will be transformed into diverse zones from street to intimate rooms, from spiritual space to political arena, with public interventions and performances as well as public speeches. It leads towards a redefinition of the museum space and its significance as a public institution.

HUANG YONG PING

curated by Hou Hanru with Giulia Ferracci | **from December 2014**

Born in Xiamen in China in 1954, Huang Yong Ping has lived in Paris since 1989 and he has become an influential figure in the international art world. He is considered one of the protagonists of the Chinese artistic avant-garde with the Xiamen Dada movement he founded. In 1999 he represented France at the Venice Biennale. Inspired by critical and subversive philosophic and artistic practices in both China and the West, he has developed a unique language to negotiate with the paradox of understandings between different cultures and their political and geopolitical consequences. His colossal installations can be found in the leading international museums and in hosting a number of existing pieces and a site-specific project MAXXI has the opportunity to present work that richly represents the crossroads between East and West. Partners of this exhibition are the Red Brick Art Museum of Beijing, where it will be exhibited in 2015, and Power Station of Art, in Shanghai, in 2016.

BELLISSIMA Italy and high fashion 1945-1968

curated by Maria Luisa Frisa, Anna Mattiolo and Stefano Tonchi | **from December 2014**

With this exhibition, MAXXI opens its doors to the world of fashion by way of a critical operation that acknowledges Italian excellence in haute couture, a field where "Made in Italy" has clearly distinguished itself. The exhibition portrays Italian society through fashion in a journey across the cities of Rome, Florence, Venice and Milan, making way for the field of fashion design in its dialogue with the arts, architecture, cinema, for a seminal moment not just owing to the definition of the identity of Italian fashion, but to its international affirmation as well. It is indeed a special moment in Italian history, in which not just fashion, but cinema, art, architecture, theatre and photography breathed life - along with that special interweaving of beauty, craftsmanship and courage - into a marvelous season of pure Italian creativity.

Original clothes made by several masters of Italian haute couture (such as Balestra, Capucci Galitzine, Gattinoni, Sorelle Fontana, Mila Schön, Valentino) will dialogue with works of contemporary art and site-specific installations.

UNITED HISTORY. SEQUENCES OF THE MODERN IN IRAN FROM 1960 UNTIL THE PRESENT

curated by Catherine David, Odile Burluraux, Morad Montazami, Narmine Sadeg and Vali Mahlouji |
from December 2014

This exhibition traces the history of the visual arts in Iran in the contemporary age. Focusing on the making of the Iranian modernity, within continually shifting confines, this is an exhibition directly linked to the specific history in search of a different way of modernisation and proposing a dynamic immersion in works, archives and objects of the visual arts and related disciplines. The show will direct attention to a number of leading figures from the most recent Iranian avant-garde visual arts and film, including the latest generation of Iranian artists, in a blend of reality and idealism, politics and poetry and current affairs and reminiscence.

ARCHITECTURE IN UNIFORM

curated by Jean Louis Cohen and Maristella Casciato | **from December 2014**

Among the important episodes in the architectural history of the 20th century, this exhibition produced by the CCA of Montreal, is devoted to the incredible architectural and planning research and production during WWII. The exhibition comprises an extensive international section, with a wealth of discoveries and spectacular images, while for the MAXXI edition a major section has been added that focuses on Italy and the incessant building and planning activities that in those years was already laying the foundations for the construction boom of the post-war period. This exhibition is realized in partnership with the CCA – Montreal and Cité de l'Architecture – Paris.

MAXXI National Museum of XXI Century Arts

WHO WE ARE

- **President Fondazione MAXXI**

Giovanna Melandri. Born in New York, January 28th 1962. She lives in Rome.

An honours graduate in Economics from the University of Rome, in 2000 she was awarded an honorary degree by the John Cabot American University in Rome, while in the July of 2003 she was awarded the title “Officier de la Legion d’Honneur” by the President of the French Republic, Jacques Chirac.

Between 1983 and 1987 she worked for the Research Center Montedison. Between 1988 and 1994 she was head of Legambiente’s International Office and a member of its executive board. A member of the Italian government as member of the Democratic Party from 1994 to 2012. She served as Minister for Cultural Heritage and Activities from 1998 to 2001 and Minister for Youth Policies and Sport from 2006 to 2008.

She was appointed as President of the Fondazione MAXXI on the 1st of November 2012. She is currently the founder and chairwoman of Human Foundation – working for venture philanthropy and social finance.

She is also member of the G8 Task Force for Social Investment – chaired by Sir Ronald Cohen - whose goal is to catalyze the development of the global impact investment market.

- **Board of Directors Fondazione MAXXI**

Beatrice Trussardi. Born in 1971, since 2002 Beatrice Trussardi is President and CEO of Trussardi Group. Her innovative business philosophy has helped make Trussardi Group a leading player on the international scene, as well as a symbol of the quality, creativity, history, and future of Italian fashion.

Alongside her business activities, Beatrice Trussardi remains involved in the cultural sphere through the Fondazione Nicola Trussardi, which she has chaired since 1999, and weds her business mission to social responsibility, through projects aimed at raising public awareness of issues like innovation, sustainability, and envisioning a different future for our planet; due to this activity, she is involved in many internationally prestigious research groups.

Monique Veaute. Born in Tübingen, Germany, studied Philosophy at the University of Strasbourg. In 1984 she created the Festival di Villa Medici which in 1990 became the Fondazione Romaeuropa – Arte e Cultura, of which she has been the Artistic Director since the first edition and of which she is currently the president. From August 2007 to November 2009, she has been CEO at Palazzo Grassi, Venice. Monique Veaute was awarded the title of *Chevalier des arts et lettres* by the Minister of Culture and received *L’Ordre National du Mérite* from the Minister for European Affairs and the *Légion d’Honneur* from the President of the French Republic. In Italy in 2006 she was awarded the title of *Cavaliere al Merito della Repubblica Italiana*. In December 2012 she was appointed as a member of the Board of Directors of the Fondazione MAXXI in Rome.

- **MAXXI Artistic Director**

Hou Hanru. Born in 1963, Guangzhou, China, Critic and Curator based in Paris and in San Francisco he currently lives in Rome.

Graduated from the Central Academy of Fine Arts, Beijing (B.A. in 1985, M.A. in 1988). Former Director of Exhibitions and Public Programs, Chair of Exhibition and Museum Studies, San Francisco Art Institute since (2006-2012). Co-director of World Biennale Forum (Gwangju, 2012), curator of the 5th Auckland Triennial, 2013, Auckland, New Zealand. In December 2013 he was nominated Artistic Director of MAXXI. The first exhibition he curated for the Roman museum is titled “Non basta ricordare” (Remembering is not enough- open till September 28 2014): more than 200 works by 70 artists and architects in dialogue with each other and with the space, emphasizing the profound vitality of the museum’s collection, representing universal themes and encouraging debates and critical discussions.

- **Technical Committee Fondazione MAXXI**

Zdenka Badovinac. Curator and writer, since 1993 she has been the director of the Gallery of Modern Art in Ljubljana. She was a member of the Slovenian commission at the Venice Biennale between 1993 and 1997 and in 2005.

Iwona Blazwick. Director of the Whitechapel Gallery, London since 2001 and is a critic, broadcaster and lecturer. She was formerly at Tate Modern and London's ICA as well as working as an independent curator in Europe and Japan.

Achille Bonito Oliva. Italian art critic, academic and curator. In 1980, Bonito Oliva wrote *La Transavanguardia italiana*, founding in the process the Transavanguardia artistic movement. In 1993 he curated the Venice Biennale.

Fulya Erdemci. Curator and writer who lives in Istanbul and Amsterdam. She curated the 13th Istanbul Biennale and was formerly the director of SKOR – the Foundation for Art and Public Domain in Amsterdam.

Rem Koolhaas. One of the most influential theorists of contemporary architecture, a number of his books have become true bestsellers. He is the Curator of the 14th International Architecture Exhibition – la Biennale di Venezia, opening in June in 2014. Pritzker Prize 2000.

Cuauhtemoc Medina. Curator, critic and art historian. Medina is the chief curator at MUAC Museum of Contemporary Art in Mexico City. Previously he was curator of the Latin American collection at the Tate in London (2002-2008) and Manifesta 9. He is the Director of the Symposium on the Theory of Contemporary Art in Mexico City.

Jean Nouvel. French architect, Jean Nouvel has won numerous prizes including the 2008 Pritzker Prize for his over 200 projects such as the Arab World Institute, the bullet-shaped Torre Agbar in Barcelona and the Musée du quai Branly.

Hans Ulrich Obrist. Curator and critic, Obrist is the Director of international projects and co-director of the exhibitions office of Serpentine Gallery, London. He is the author of *The Interview Project*, an extensive series of interviews currently being assembled.

Michelangelo Pistoletto. Internationally renowned Italian artist, a painter and sculptor as well as the moving spirit and protagonist of the Arte Povera movement. In 2003 he was awarded with the *Leone d'Oro* at the Venice Biennale. In 2013 received the *Praemium Imperiale* in Tokyo for painting.

Carlo Ratti. Italian architect and engineer, Carlo Ratti teaches at the Massachusetts Institute of Technology, where he directs the MIT Senseable City Lab he founded in 2004.

Beatrix Ruf. Curator of international repute, Ruf is the director of the Zunsthalle Zurich and artistic director of the Ringier Collection.

Cino Zucchi. Italian architect, founder of the Cino Zucchi Architetti studio. He participated in the organization and installation of the XV, XVI, XVIII and XIX Milan Triennale. Curator of the Padiglione Italia at the 14th International Architecture Exhibition – la Biennale di Venezia.