



MAXXI, the Museum of Architecture is open and dynamic international institution that uses the most advanced tools to spread the knowledge of and witness to the role in society.

The activities of the Museum are developing along two lines programmatic separate but complementary, to present to the public and professionals of modern architecture and contemporary. The first, historical-critical, are reserved to the architecture of the twentieth century, offered through major retrospective exhibitions devoted to specific subjects or authors prestigious architectural culture of the twentieth century, launching studies and research to discover and rediscover the value. The second, more innovative and experimental nature, is entirely dedicated to debate current and emerging issues in the contemporary world, paying particular attention to young designers and the international scene, to stimulate public and professionals to deal with the ideas and spaces the future. A container without end, where everything is constantly moving and trajectory, and return the same to it. This liquid medium and corrugated volumes without corners well, the manifestations of art chosen for its opening move with difficulty. Accustomed to the cube or at least an enclosed space and content, sculptures, paintings and installations unfold their bulimia to move and cope with the new liquidity territorial communication architecture.

Handled through the hands of receivers to a new continent without traditional boundaries wander and lose every anchorage. Ghosts are lost and bewildered that collide and overlap without logic, why in the world of open network and dynamic flows there is no story or theme. So the attempt to isolate groups of works of art, collecting them under titles such as "Artificial Nature" or "maps of reality," a collection already weak for its fragility and selective qualitative, is abstract and useless. Surface makes certain sets, where you collect common types like the igloo by Mario Merz and Studio Orta tents, or undermines the mythic impact of certain interventions, when lowering the intensity of Joseph Beuys and Anselm Kiefer Pino Pascali, or grevemente mixes the subtle visual universes of Giulio Paolini and Vedovamazzei. In fact, this reduction of performance art is the result of a contradiction.

Contrasts with the fluidity architectural practice to a static and passive, very historic: the museum, where it counts the accumulation, chronological and language, not communication. Schizophrenia between the task of collecting the past and into the future that produces a hybrid

proceed to think about in order not to "ruin" the institution. The art is able to defend themselves and not to be in transit when it interacts with the labyrinthine architecture dissolve and enter the flow of the XXI century, and because ad hoc constructs an object "on" the great hall (Maurizio Mochetti) or curvilinear trend the windows and walls (Tobias Rehberger, Lawrence Weiner and John Anselmo). Find a unit box and not afraid, placing an interface that can freeze and stop a wave of developments currently empty and full of walls. It is the declared intention that the impressive work of Anish Kapoor, however, penalized by the formal parallelism with the staircase, which cannibalizes the extraordinary effect. Or search did not survive when compared with the proportion of the architecture and makes its cocoon or its habitat, which will reflect a twentieth-century space where the development to be contained in the classic and comfortable white cube or cylinder. Here art produces its container and island. Halt the pattern of no threshold and no vanishing point, and builds its defensive walls, with results that have unit roots in the twentieth century are as dramatic and intense works of Giuseppe Penone, Gilbert & George, Francesco Vezzoli, Elya and Emilia Kabakov, Toderi, Janet Cardiff, Lara Favaretto and Alfredo Jaar. The intention is to keep resisting the deconstruction thinning and this is achieved, even with a remarkable result, when the very language of architecture - the other component of the operational MAXXI - to confront his "critical area".

Museum plans a series of scientific activities and dissemination of knowledge at the following site: http://www.fondazionemaxxi.it/mostre_corso.aspx