M E D I A K I T

AESTHETICS AS LANGUAGE.
ART AS METHOD.

ROBERTA BERTOZZI

PROFILE

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MY WORK BEGINS
WHERE IMAGES
BECOME THOUGHT.



For over twenty years, I have worked in visual arts, critical writing and cultural project development.
My research lies at the intersection of visual language, theoretical thought and mediation practices, with a sustained focus on the relationship between artwork, space and audience.
I have conceived and directed exhibitions, festivals and cultural platforms, working with public and private institutions, foundations and galleries.
Alongside my curatorial practice, I create editorial narratives on contemporary art, making the complexity of artistic processes accessible without compromising critical rigour.
Through @roberta_artview, I cultivate a space for visual and critical reflection, bringing together writing, images and dialogue for an engaged, discerning community.

EDITORIAL PRACTICE

@roberta_artview is a cultural ecosystem rooted in the digital sphere but extending well beyond it. A space for engaging with contemporary art through rigour, depth and accessibility, without reducing its complexity.

The project brings aesthetics, critical thinking and language into a curatorial and editorial practice. It fosters a visual culture that encourages dialogue, broadens perspectives and nurtures an active relationship with the art of our time.

THE PRACTICE TAKES SHAPE THROUGH

Press visits and direct engagement with exhibitions, artworks and institutions.
Visual reports, critical carousels and editorial texts.
Articles and in-depth essays for the blog and Substack.
An ongoing dialogue with the audience through comments, questions and conversations around artworks.

Each contribution begins with the experience of an exhibition and presents it as a space for interpretation, rather than simply as content.

SELECTED PROJECTS

ADELAIDE CIONI
PALAZZO COLLICOLA, SPOLETO
OCTOBER 2026



Exhibition

Adelaide Cioni: Grande assurdo
Palazzo Collicola, Spoleto
27 June 2026 – 10 January 2027

Accredited press visit, visual report and critical Instagram carousel.

CRITICAL FOCUS

The carousel was preceded by the Reel Why Are Artists Expected to Explain Everything?, filmed inside the exhibition and addressing the expectation that artists must explain their own work.

The project explored Cioni's vocabulary of elementary forms, whose repetition and multiplication give them an environmental dimension.

RECEPTION METRICS

36,161 views
1,957 likes
128 comments
435 saves
19,011 accounts reached

EDITORIAL VALUE

The continuity between Reel and carousel shows how critical reflection can develop across different formats. Produced as part of the editorial collaboration with Palazzo Collicola, the carousel combined critical insight with visual communication.

SELECTED PROJECTS

ANISH KAPOOR
PALAZZO MANFRIN, VENICE
AUGUST 2026



Exhibition

Anish Kapoor: Palazzo Manfrin
Palazzo Manfrin, Venice
6 May – 8 August 2026

Accredited press visit, visual report and critical Instagram carousel, followed by an in-depth editorial piece on Substack.

CRITICAL FOCUS

The project explored Kapoor's work through the relationship between matter, process and perception.

Pigment, wax, steel, silicone and stone are pushed to the point of seeming to contradict their physical properties: surfaces become cavities, masses lose their weight and seemingly unstable forms remain in balance.
Matter becomes a threshold that unsettles the categories through which we recognise what we see.

RECEPTION METRICS

12,864 views
771 likes
109 comments
54 saves
5,732 accounts reached

EDITORIAL VALUE

The Instagram content was later expanded into a Substack essay exploring matter as a perceptual threshold and the transformative processes at the heart of Kapoor's practice.

SELECTED PROJECTS

MARINA ABRAMOVIĆ
GALLERIE DELL'ACCADEMIA, VENICE
AUGUST 2026



Exhibition

Transforming Energy
Gallerie dell'Accademia, Venice
6 May – 19 October 2026

Accredited press visit, visual report and critical Instagram carousel, accompanied by an editorial text.

CRITICAL FOCUS

The project examined the relationship between artwork, experience and transformation.

From the historic performances to the Transitory Objects, the focus shifts from the artist's body to the viewer's. Materials, instructions and duration create situations in which the audience is invited to change its way of inhabiting space.

RECEPTION METRICS

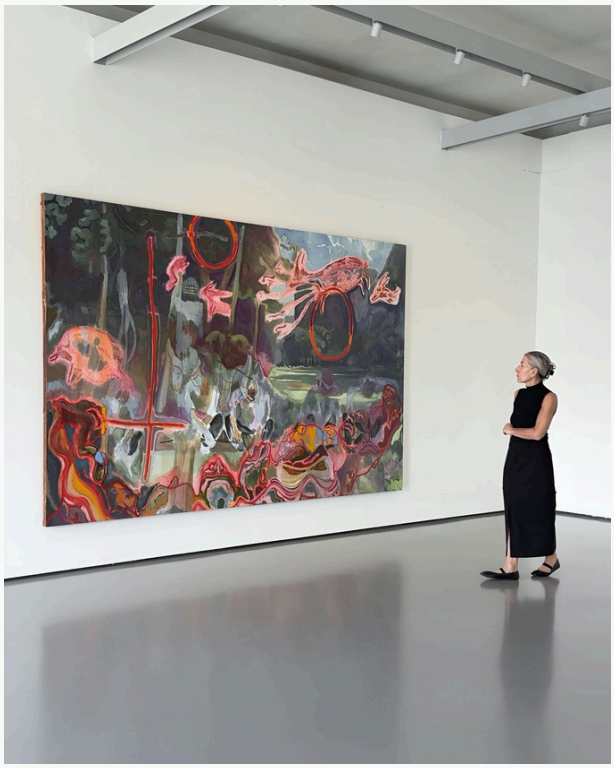
11,480 views
515 likes
70 comments
32 saves
5,625 accounts reached

EDITORIAL VALUE

The exhibition visit became a critical lens for a broader question: the capacity of art to alter, even temporarily, the conditions of experience.

SELECTED PROJECTS

MICHAEL ARMITAGE
PALAZZO GRASSI, VENICE
MAY 2026



Exhibition

Michael Armitage
The Promise of Change
Palazzo Grassi, Venice

Accredited press visit, visual report and critical Instagram carousel, accompanied by an editorial text.

CRITICAL FOCUS

The project approached Armitage's painting as a field of transformation, where memory, violence, sexuality, African identities and political trauma are absorbed into the painted surface.

The text read painting as a wounded body, revealing historical and social fractures through figures, landscapes and chromatic intensity.

RECEPTION METRICS

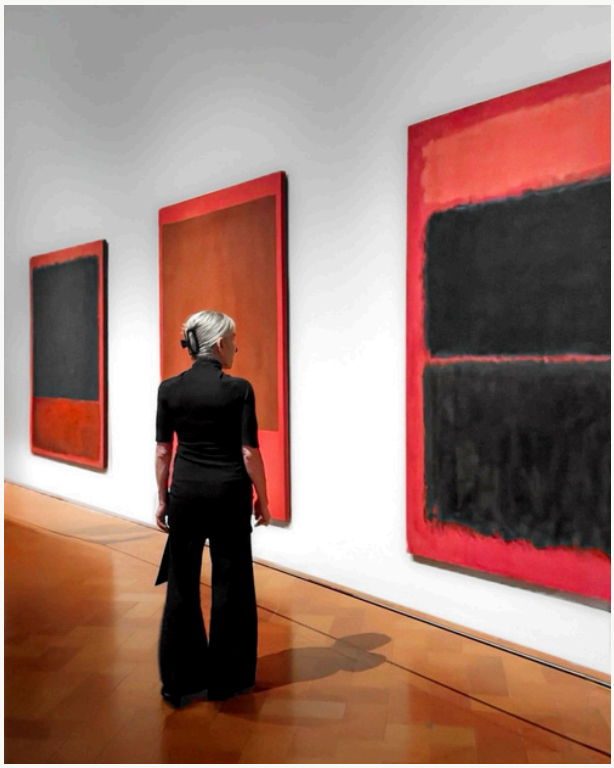
30,469 views
2,080 likes
204 comments
232 saves
15,117 accounts reached

EDITORIAL VALUE

The post sparked a wide-ranging discussion on figurative painting, political violence, the ethics of looking and African mythmaking.

SELECTED PROJECTS

MARK ROTHKO
PALAZZO STROZZI, FLORENCE
JUNE 2026



Exhibition

Rothko in Florence
Palazzo Strozzi, Florence
Curated by Christopher Rothko

Accredited press visit, editorial Instagram post and in-depth essay on Substack.

CRITICAL FOCUS

The project examined Rothko's painting through duration, presence and chromatic depth.

Rather than treating the artwork as an emotional code to decipher, the text considered painting as a surface that creates time, attention and inner resonance.

RECEPTION METRICS

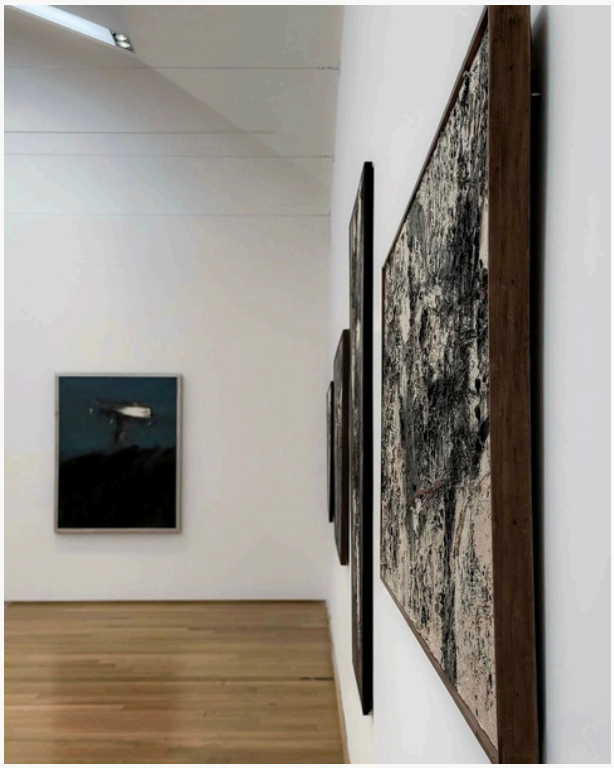
28,372 views
3,354 likes
209 comments
150 saves
22,897 accounts reached

EDITORIAL VALUE

The post was later developed into a Substack essay on Rothko's ability to create the conditions in which emotion can emerge.

SELECTED PROJECTS

MATTIA MORENI
MAMBO / BOLOGNA CIVIC MUSEUMS
MARCH 2026



Exhibition

Mattia Moreni
L'antologica di Bologna, 1965
MAMbo, Bologna

Accredited press visit, critical Instagram carousel and in-depth essay on Substack.

CRITICAL FOCUS

The project interpreted Moreni's abstraction not as a stylistic choice but as an event unfolding in the world.

The text explored landscape, matter and perceptual intensity, reading abstraction as a sudden rupture in the visible that becomes a mark.

RECEPTION METRICS

15,514 views
970 likes
123 comments
81 saves
8,000 accounts reached

EDITORIAL VALUE

The content fostered a substantive conversation on painting, gesture, matter and abstraction as a perceptual event, later developed into a Substack essay.

SELECTED PROJECTS

VIVIANE SASSEN
COLLEZIONE MARAMOTTI
REGGIO EMILIA
MAY 2025



Exhibition

Viviane Sassen
This Body Made of Stardust
Collezione Maramotti, Reggio Emilia

Visual report and critical Instagram post, produced in collaboration with Collezione Maramotti.

CRITICAL FOCUS

The project explored Sassen's work as a visual geography where life and death, light and shadow, bodies and matter intertwine.

The text approached the exhibition as a field of metamorphosis in which photography, painting, collage and fragments move between beauty, desire, fear and impermanence.

RECEPTION METRICS

44,110 views
1,415 likes
206 comments
98 saves
12,657 accounts reached

EDITORIAL VALUE

The collaboration translated the exhibition into an accessible, distinctive critical narrative, extending its reach beyond the institution's existing audience.

AUDIENCE DATA & INSTITUTIONAL NETWORK

AN ENGAGED COMMUNITY

On Instagram, the project creates a space for sustained attention and dialogue around artworks, supported by a community of over **54,000 followers**.

Over the last 30 days, it generated 329,180 views, reached 76,638 accounts and gained 2,365 net new followers.

40% of views came from non-followers, demonstrating the project's ability to **reach new audiences** beyond its established community.

Instagram @roberta_artview

54,409 followers
329,180 views in the last 30 days
76,638 accounts reached in the last 30 days
+2,365 net new followers in the last 30 days
+138.8% views compared to the previous period
1,654 average likes per post
146 average comments per post

Engagement rate: 3.31%

Source: Instagram Insights.
Data as of 9 November 2026.

PRESS VISITS & EDITORIAL COVERAGE

Palazzo Grassi, Venice
Palazzo Strozzi, Florence
MAMbo / Musei Civici Bologna
Palazzo Manfrin, Venice
Gallerie dell'Accademia, Venice

EDITORIAL COLLABORATIONS

Collezione Maramotti, Reggio Emilia
Palazzo Collicola, Spoleto

INSTITUTIONAL INVITATIONS

Güneştekin Foundation, Venice

PROJECTS & RECOGNITION

MALTA BIENNALE 2026
Curatorial contribution to Materia Prima, Joyce Camilleri's solo exhibition in the satellite programme of Malta Biennale 2026.
As author of the critical essay and member of the curatorial team, I contributed to a project exploring matter and contemporary interdisciplinary practices.

PAC PROJECT 2025–2026
Curator of the artistic section of La scena del contemporaneo: quattro artisti per l'obiettivo di Mario Cresci, supported by the PAC programme of the Italian Ministry of Culture's Directorate-General for Contemporary Creativity.
Featuring Francesco Bocchini, Chiara Lecca, Nicola Samorì and Alessandro Roma, the project combines artist-studio visits, editorial production and a final exhibition.

CRISTALLINO ART PROJECT
Artistic direction of a contemporary art platform encompassing exhibitions, festivals, residencies, workshops and editorial projects.
Cristallino develops research and cultural initiatives in dialogue with artists, institutions and local contexts, focusing on processes, writing and the relationship between artistic practice and public space.

GÜNEŞTEKIN FOUNDATION
In 2026, I was invited to the opening of the Güneştekin Foundation's Venice venue and its inaugural exhibition, Silence, which I subsequently covered independently through @roberta_artview.
My engagement with Ahmet Güneştekin's work had already deepened in 2025, during YOKTUNUZ at the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome. Following that exhibition, I received a formal letter of appreciation for my critical contribution.

CONTACT

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