

CURATORIAL PRACTICE

M E D I A K I T

WRITING THROUGH IMAGES.  
THINKING THROUGH ART.

SCRIVERE ATTRAVERSO LE IMMAGINI. PENSARE ATTRAVERSO L'ARTE. ●

ROBERTA BERTOZZI

# MISSION

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SLOW ENCOUNTERS  
WITH IMAGES AND IDEAS.

@roberta\_artview was conceived as a curatorial space dedicated to contemporary art, envisioned as a site of active exchange between images, language, and community. The project is grounded in the belief that art should not be reduced to a purely spectacular experience or to a superficial mode of visual consumption, but should instead reclaim its role as a space for thought, inquiry, and transformation. Through writing, image-based narration, and critical reflection, this space activates a conscious dialogue in which the artwork is not simplified, but becomes a generative site for questions, resonances, and the redefinition of perception.



# VISION

SHAPING ATTENTION.  
EXPANDING PERCEPTION.

@roberta\_artview takes shape as a cultural ecosystem that, while originating in the digital sphere, does not remain confined to it.

A space in which contemporary art can be approached with rigor, depth, and accessibility, without relinquishing its complexity.

The project positions itself as a platform for a curatorial practice that adopts a critical stance toward the present, bringing together aesthetics, critical thought, and the transformative power of language.

The long-term objective is to contribute to the development of a visual culture capable of generating debate, expanding interpretive frameworks, and fostering an active and lasting relationship with the art of our time.

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THE ARTWORK IS ACTIVATED AS A  
SPACE OF TRANSFORMATION  
WITHIN AN ECOSYSTEM OF  
THOUGHT THAT EXTENDS FROM  
THE DIGITAL INTO THE REAL.

# ABOUT ME

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MY WORK ORIGINATES  
AT THE POINT WHERE  
THE IMAGE BECOMES  
THOUGHT.



Roberta Bertozzi is an independent curator, art writer, and content creator with over twenty years of experience in the field of visual arts, critical writing, and cultural project development.

Her research operates at the intersection of visual language, theoretical thought, and mediation practices, with a sustained focus on the relationship between artwork, space, and audience.

She has conceived and directed exhibitions, festivals, and cultural platforms recognized at an institutional level, collaborating with public and private bodies, foundations, and galleries.

Alongside her curatorial practice, she develops editorial and narrative content on contemporary art, translating the complexity of artistic processes into forms of storytelling that are both accessible and rigorous.

Through the project [@roberta\\_artview](https://www.instagram.com/roberta_artview) she constructs a space for visual and critical reflection that interweaves writing, images, and dialogue, engaging an attentive and participatory community.

# S E R V I C E S

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## **EDITORIAL AND CURATORIAL CONTENT**

- CURATORIAL POSTS AND TEXTS FOR INSTAGRAM
- VISUAL AND TEXTUAL STORYTELLING ON CONTEMPORARY ART
- REFLECTIVE AND NARRATIVE VIDEO CONTENT AND REELS
- CURATED STORIES ACCOMPANYING EXHIBITIONS, EVENTS, AND PROJECTS

## **PROJECTS AND ACTIVITIES**

- EXHIBITION REPORTS, PRESS VISITS, AND CULTURAL EVENTS
- INTERVIEWS WITH ARTISTS, CURATORS, AND CULTURAL PROFESSIONALS
- WRITING OF CRITICAL, EDITORIAL, AND PRESENTATION TEXTS
- TAKEOVERS OF INSTITUTIONAL INSTAGRAM ACCOUNTS

## **FORMATS OF COLLABORATION**

- EDITORIAL COLLABORATIONS ON INDIVIDUAL PROJECTS OR THEMATIC TRAJECTORIES
- COMMISSIONED CONTENT PRODUCTION FOR ORGANIZATIONS AND INSTITUTIONS
- SPECIAL PROJECTS FOCUSED ON DIGITAL CURATORIAL STORYTELLING
- ONGOING PARTNERSHIPS ORIENTED TOWARD THE DEVELOPMENT OF VISION AND AUDIENCE

# CASE STUDIES

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## **SEAN SCULLY COLLEZIONE MARAMOTTI (RE) MARCH 2025**

A curatorial reportage dedicated to Sean Scully's installation-based painting, with a focus on the relationship between color, structure, and architectural space. The visual and textual narrative presented the work as a perceptual and temporal experience, rather than as a finished object.

Published on 25/07/2025

The post reached 74,887 views, with 2,821 likes and 391 comments, indicating a high level of organic engagement. The content also generated 797 profile actions, highlighting strong user interaction.

# CASE STUDIES

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**SHILPA GUPTA**  
**GALLERIA CONTINUA, SAN GIMIGNANO**  
**JULY 2025**

A curatorial reportage dedicated to Shilpa Gupta's installation, with a focus on drawing as a political gesture and on the redefinition of boundaries between language, structure, and freedom. The visual and textual narrative presents the work as a space of tension and inquiry, rather than as a resolved form.

Published on 15/08/2025.

The post reached 86,456 views, with 2,829 likes and 268 comments, confirming a high level of organic engagement. The content also generated 1,401 profile actions, indicating strong audience activation.

# CASE STUDIES

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## **ANICKA YI BIENNALE DI VENEZIA**

Reportage curatoriale dedicato all'installazione di Anicka Yi, presentata alla Biennale di Venezia, con un focus sul dialogo tra materia organica, tecnologia e spazio espositivo. Il racconto visivo e testuale accompagna l'opera come ambiente immersivo e processo in divenire, più che come oggetto isolato o immagine statica.

Pubblicato il 25/08/2025

Il post ha raggiunto 799.706 visualizzazioni, con 7.749 like e 326 commenti, confermando un elevato livello di engagement organico. Il contenuto ha inoltre generato 2.834 azioni sul profilo, con un'elevata risposta del pubblico.

# INSTAGRAM DATA

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- Account: @roberta\_artview
- Follower: 42.598
- Views (last 30 days): 362.772
- Accounts reached: 70.148 (+47,5%)
- Audience composition:
  - 60% non-follower
  - 40% follower
- Average likes per post: 1.817
- Average comments per post: 200
- Engagement rate: 4,73%  
(+2,33% above industry average)

(source: Instagram Insights & Not Just Analytics – data updated as of 21/01/2026)

- The account demonstrates solid organic visibility and a high level of engagement, consistently reaching users beyond the established community.

## Selected Collaborations

- **COLLEZIONE MARAMOTTI** — REGGIO EMILIA
- **PALAZZO COLICOLA** — SPOLETO
- **IMPERFETTO LAB** — DESIGN & MATERIAL RESEARCH — LONGIANO
- **GALLERIA ZAMANI** — RIMINI

# P R E S S & R E F E R E N C E

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## 2024

### **Interview — Parola d'Artista**

Interview with Roberta Bertozzi

Online art blog | [Link →](#)

→ A conversation on the curatorial gaze, critical writing, and the relationship between artistic practice and language.

## 2018

### **Article / Speednews — Exibart**

In Cesena, the art festival you don't expect. Roberta Bertozzi talks about Cristallino

Online contemporary art magazine | [Link →](#)

→ Presentation of the Cristallino project as an independent cultural and curatorial platform.

## 2016

### **Interview — Gagarin Magazine**

The free circulation of the gaze. Interview with Roberta Bertozzi

Cultural magazine | [Link →](#)

→ A dialogue on the role of the gaze, critical vision, and contemporary curatorial practice.

### **International Institutional Recognition**

In October 2025, Roberta Bertozzi received a formal letter of appreciation from Murat Ülker, Chairman of the Board of pladis and GODIVA, a leading figure in the international cultural and entrepreneurial landscape and a supporter of the cultural initiative connected to the work of Ahmet Güneştekin.

The recognition was conferred on the occasion of the exhibition YOKTUNUZ, hosted at the National Gallery of Modern and Contemporary Art in Rome.

In the letter, Ülker highlights the critical quality and interpretive depth of Bertozzi's contribution, emphasizing her ability to read modernity and to articulate the dialogue between classical and contemporary art within an institutional museum context of international significance.

The recognition underscores how her curatorial approach and theoretical commitment significantly enriched the cultural experience of the project, strengthening its impact on both the public and participants.

# CONTACTS

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