BIOGRAPHY

Raffaele Quattrone

Curator · Sociologist · Writer

Raffaele Quattrone is an Italian art curator, sociologist and writer. His practice emerges from the encounter between sociological research and contemporary art, approaching curating, even before the making of exhibitions, as a relational practice: a process capable of bringing artists, institutions, places, disciplines and different audiences into dialogue.

Active as an independent curator since 2010, when he won *A cura di*, a national competition for young curators and art critics promoted by the Presidency of the Council of Ministers and organised by Giovani d'Arte of the Municipality of Modena, he has developed a practice spanning exhibitions, site-specific projects, public programmes, education, publishing and audiovisual production.

Since 2017, he has collaborated as a contemporary art curator with the Real Academia de España en Roma, where his ongoing dialogue with resident artists and the institution has contributed over time to the development of exhibitions, encounters and opportunities for exchange between the Italian and the Spanish cultural contexts. Projects developed for the institution include *Alberto Di Fabio – Kepa Garraza. Beyond Any Reasonable Doubt* (2017), *The Last Espaliù and the Italian Context* (2019), co-curated with Xose Prieto Souto and Rosalía Banet, and, more recently, projects dedicated to Michelangelo Pistoletto: *Pozzo Specchio at Bramante's Tempietto* (2023) and the exhibition *Michelangelo Pistoletto at the Spanish Academy* (2024), organised on the occasion of the Academy's 150th anniversary.

The relationship between art and context also runs through projects developed in museums and places not conventionally devoted to contemporary art. Among the most recent are *Rethinking Ruptures. The Sea as a Living Archive in Roberto Ghezzi's Naturographies* (2025), a special project of the Italian Pavilion at the 19th International Architecture Exhibition – La Biennale di Venezia; *What We See Is Not What Is but What We Are* by Bertozzi & Casoni at Villa Igiea (2025); *We Rise by Lifting Others* by Marinella Senatore at Masseria Torre Maizza (2026); and *Ornament Is No Longer a Crime* by Alessandro Moreschini at the Museo Civico Medievale in Bologna (2026).

Alongside his exhibition practice, Quattrone considers writing, education and cultural communication as extensions of his curatorial work. He is the author of more than 350 articles and the books *Modernità e campo dell'arte* (2010) and *IN ITINERE. Arte contemporanea in trasformazione* (2014), with a foreword by Michelangelo Pistoletto and an interview with Wang Qingsong. In 2018, he published *NewFaustianWorld. 17 Painters for 21st-Century Art*, part of an interdisciplinary project developed through a book, an exhibition and an international documentary. This experience in the audiovisual field was followed by *Masterpiece. Sulle tracce della meraviglia* (2023–2024), a documentary series dedicated to leading figures in contemporary art.

Since 2025, he has served as Scientific Director and Coordinator of the First-Level University Master's Programme in Curating Exhibitions and Art and Cultural Events, organised by Meleam in collaboration with eCampus University, and is a member of the Scientific Board of the Meleam–eCampus University Master's programmes. In parallel, he continues his editorial work as Editor-in-Chief of Viva Magazine and Archlove Magazine and as a contributor to Meer.

At the heart of his research remains the idea that an exhibition is not an endpoint, but the beginning of a relationship. Curating thus becomes a form of responsibility and care: listening to the artist, understanding the place, considering the perspectives of institutions and audiences, moving across different points of view, and creating the conditions for a project to generate encounters, conversations and relationships.