

Q-RATED

Through the Q-Rated project the Quadriennale aims to position itself as an active and consistent research center – contributing to a constructive debate on contemporary art, structuring the final Quadriennale exhibition, and guaranteeing a comprehensive mapping of the Italian art world. The initiative also represents an opportunity for expanding the Quadriennale's archive. Q-Rated comprises three yearly workshops and one symposium, lead by prominent figures from the realms of Italian and international contemporary art.

WORKSHOPS

The Quadriennale workshops intend to explore relevant themes in the field of visual art, bringing international professionals of the contemporary into contact with young Italian artists and curators. The workshops, lasting three days each, will take place in cities at the forefront of Italian contemporary art. For the first year, the locations are: Rome (early July), Palermo (late September) and Turin (early December). The locations planned for the second year are Naples, Venice and Milan. Each workshop will be led by three prominent artists and curators from outside of Italy and will be open to ten Italian artists and two Italian curators, aged between 21 and 32. The participants will be selected through an open call published on the website of the Quadriennale. An initial selection will be made by the artistic director and curator of the Quadriennale, and the final decisions will be made by the international tutors of each workshop. The aim of the Q-Rated workshops is to gain familiarity with the participants' practices, generating opportunities for dialogue among artists and curators of different generations and geographical backgrounds. The first Q-Rated Workshop will be held in Rome, at the Quadriennale headquarters in Villa Carpegna, from 3-5 July 2018. The open call will be available on the website of the Quadriennale starting from March 13, 2018. The selected participants will be notified by late May.

The international tutors of the first workshop are:

PIERRE BAL-BLANC (Ugine, France, 1965) is an independent curator. He was the director of CAC Bretigny from 2003 to 2015 and the curator of Documenta 14, Kassel in 2017. In 2014 he was the curator-in-residence at Museion, Bolzano, where he organized the exhibition *Soleil Politique*. In his curatorial interventions, Bal-Blanc interrogates the relations between institutions, exhibitions and collections, and their broader meanings.

ELENA FILIPOVIC (Los Angeles, USA, 1972), is the director of Kunsthalle Basel. She was previously the curator of WIELS, Brussels and co-curator of the 6th Berlin Biennale (2010). Her most recent publications include the edited collection *The Artist as Curator: An Anthology* and the monograph *The Apparently Marginal Activities of Marcel Duchamp*. She holds a PhD from Princeton University.

JAMES RICHARDS (Cardiff, UK, 1983) is a multimedia artist, shortlisted for the Turner Prize in 2014. He curated the display of *Study for a Portrait* by Francis Bacon at the Whitechapel Gallery, London (2016), in the framework of the presentation of the V-A-C Collection, and represented Wales at the Venice Biennale in 2017.

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The workshop explores the question of the artist as curator and the curator as artist, a recurring issue in the theoretical approaches and artistic and curatorial work of all of the invited tutors. In her recent publication *The Artist as Curator: An Anthology*, Elena Filipovic examines artist-organized exhibitions as expressions that interrogate the meaning of the artwork and the role of art history, while also questioning the format of the exhibition itself and the institutions in which it is actualized. The sensory experience that defines the work of James Richards, which includes images, sounds and a “curatorial” attention to display, expresses the power of the contemporary artist in modeling the experience of the exhibition space through new technologies. In his curatorial projects, Pierre Bal-Blanc activates processes of questioning of exhibition – which he treats as a true independent medium – in a way that reveals an artistic working method and evidences the role of the curator in the transformation of exhibition practice.

SYMPOSIUMS

The symposiums, which will be held yearly in Rome, aim to be public events in which to explore themes of the utmost contemporaneity and promote avenues of artistic and critical research that have not yet gained sufficient exposure within Italian institutions. The influence of decolonial, queer or feminist approaches to artistic practice; the impact of new technologies; the relationship between the archive and exhibition practice, constitute some of the lines of research envisaged. The symposiums will involve curators and museum directors, university professors, and Italian critics and researchers from institutions across the globe, who will be commissioned original work for the occasion. These contributions will provide an important source of visual, bibliographic and textual material for the archive of the Quadriennale.

The symposiums are the result of a research process, of contact with universities, researchers and artists, based both in Italy and abroad. This process allows for the exploration of artistic practices, of experimentations and contaminations among the arts, placing them each in relation with knowledge developed in different fields. The material covered in the symposiums will ensure that the 2020 exhibition is met with a pluralism of approaches and an awareness of contemporary artistic practices that are not always adequately recounted or rendered visible. Fundamental to this endeavor is the archive of the Quadriennale, whose visual and bibliographic holdings, offering important starting points for the proposed research, can be expanded and updated by the material collected throughout the symposiums. The presence, use and expansion of the archive constitutes one of the main sources of inspiration for the trajectory leading to the 2020 exhibition. The workshop participants and the artistic practices explored in the symposiums effectively form part of the Quadriennale di Roma, whose action is thus not confined to the final exhibition. The first Q-Rated symposium will be held in Rome in February 2019.