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SCIENCE + ART

Obtaining creative solutions for society's needs through science and humanistic knowledge

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EXHIBITION

The Archetype Series - the first solo exhibition by multidisciplinary artist Norbert Francis Attard

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GALLERY

The Neue Nationalgalerie in Berlin presents itself after a six-year renovation

The Malta

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CHARLIE CAUCHI

QUEER-FOCUSED ART SPACE

Situated in the village of Balzan is Malta's first queer-focused art space, replete with its own physical and digital archive. Named Rosa Kwir, it is the brainchild of Maltese and London-based artist Romeo Roxman Gatt. He talks to Artpaper about his most personal and ambitious project to date.

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BARNABAS TICHA MUVHUTI

artHARARE Contemporary Art Fair 2021



Franklyn Dzingai (2021) *Mary*, Cardprint & Collage on fabriano paper, 133x150cm. Image by Wonal Harupaeri and courtesy of the artist.

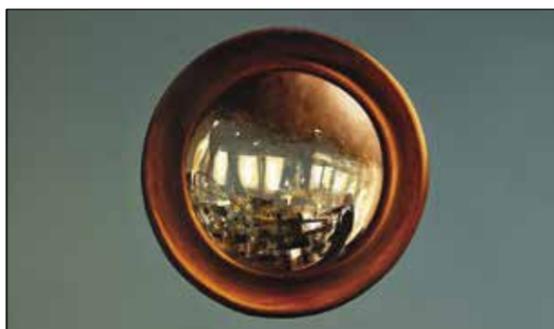
"While the National Gallery of Zimbabwe does its best in promoting emerging artists, it is the proliferation of alternative art spaces inside and on the peripheries of Harare, mainly in the form of collectives, which is impressive."

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December 2021 - February 2022

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The December art calendar is finally back with a bang and our final issue for 2021 reflects the diverse range of events and ventures happening locally and internationally.

Covid-19 may have dominated the headlines, but the art world had its own shakeup this year, with several events transforming the market entirely. One of these occurred in March when auction house Christie's offered its first NFT (non-fungible token) by digital artist Beeple. Another first for Christie's was the acceptance of cryptocurrency. The starting price for *Everydays: the First 5000 Days* was \$100. It rocketed to \$60.2m (\$69.3m with fees). Joanna Dellia gives us some insight into the remarkable world of NFTs. Elsewhere, artist Selina Scerri and computer scientist Dr Angelo Dalli present the newly established Creative Science and Arts Institute (CSAI) and its commitment to digital art in Malta and worldwide.

Our year ends with some more new beginnings. Artist Romeo Roxman Gatt talks to fellow artist and collaborator Charlie Cauchi about his latest venture Rosa Kwir, Malta's first queer-focused art space. It opened its doors with an exhibition dedicated to Maltese representations of trans masculinity, female masculinity and butch lesbians. Rosa Kwir, situated in Balzan, also functions as an archive, collecting stories, documents and ephemera relating to the topic.

Norbert Francis Attard returns with his first solo show in four years. The Archetype Series has strong links to symbolist, minimalist and conceptual art canons.

Erica Giusta reviews ŻfinMalta's latest work, Weaving Chaos, performed earlier this month at the Manoel Theatre. Homer's Odyssey is the driving force behind this frenetic, critically acclaimed piece, created by Tânia Carvalho, one of Europe's most influential choreographers today.

We leave Malta and join Gabriele Spiller on a tour of the iconic Neue Nationalgalerie at the Kulturforum in Berlin, which reopened its doors this year after several long, painstaking years of renovations. Gabriele examines Mies van der Rohe's architectural masterpiece and the eclectic collection housed within the museum. While further afield, Barnabas Ticha Muvuti provides a fascinating look at the contemporary art scene in Harare, Zimbabwe, through the artHarare art fair.

There is much to be grateful, and we certainly are thankful for our readers. Thank you for being a part of the Artpaper family. See you in 2022!

Lily Agius

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Competition:

Go Figure!
by Bruce Eynaud

Can you guess the 3 artworks that make up this figure?

Send your answers by email to info@artpaper.press by 31 December 2021, with 'Competition' as the subject, for a chance to win:

First Prize:

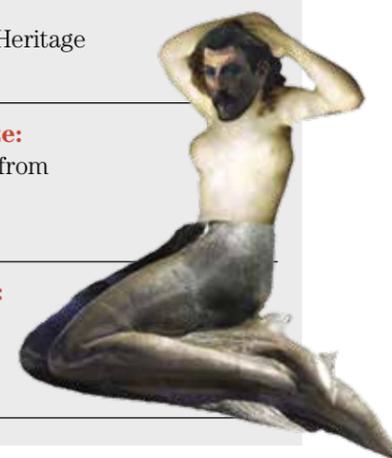
A pass to all Heritage Malta sites

Second Prize:

€20 voucher from VeeGeeBee Art Shop

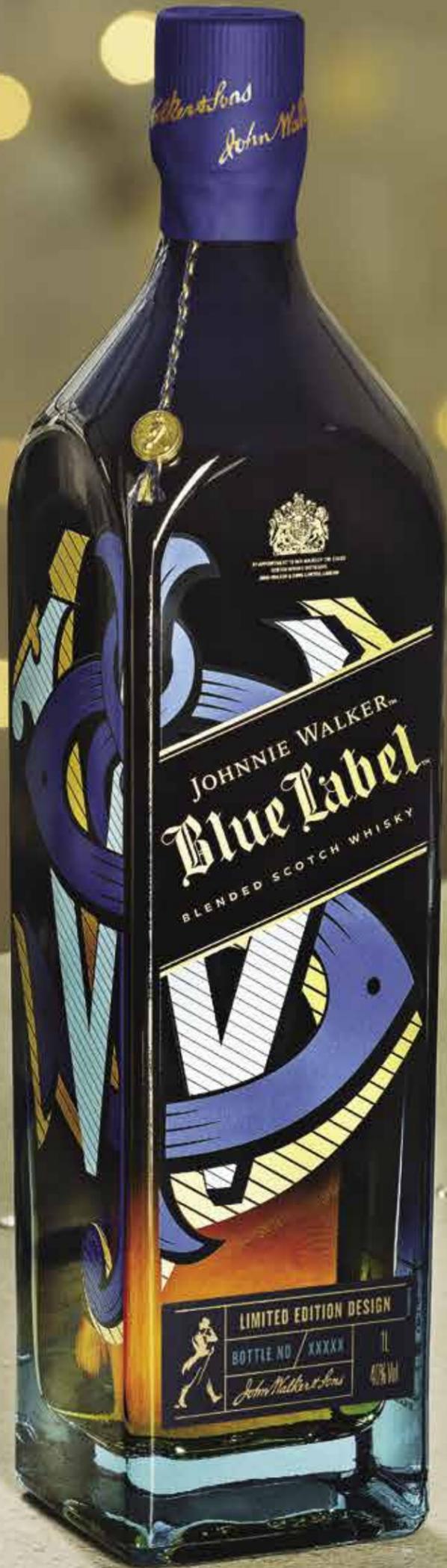
Third Prize:

€20 voucher from Sistina Art Shop



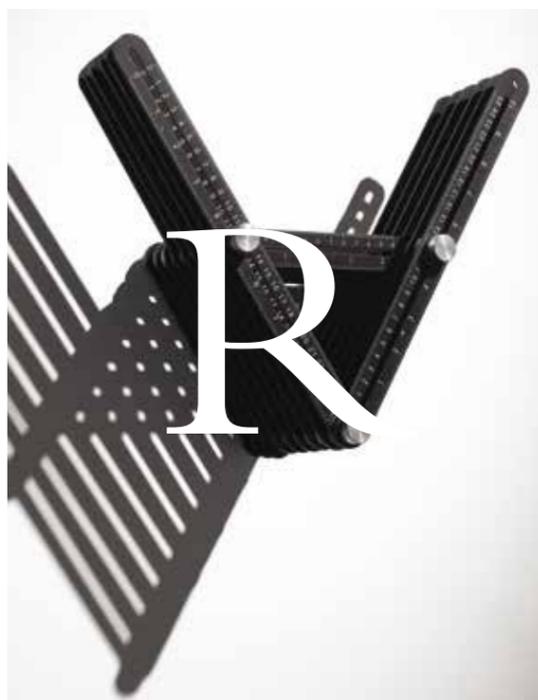
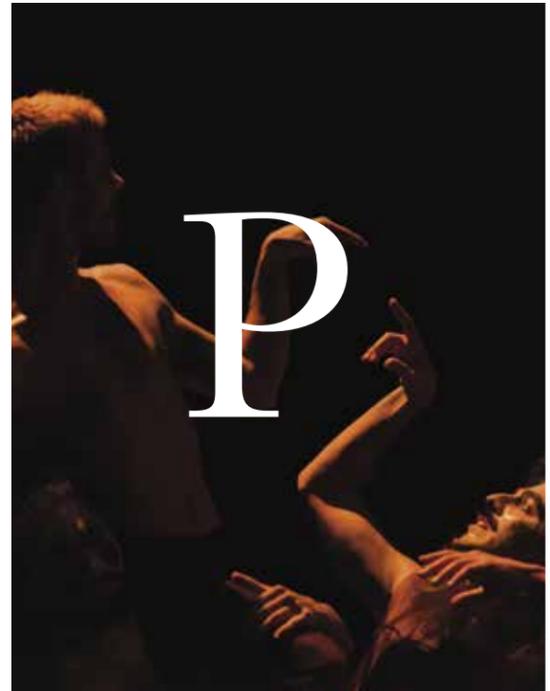
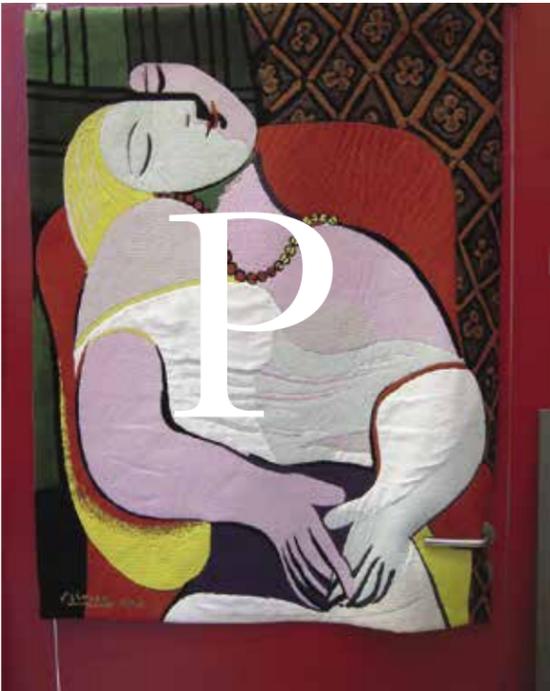
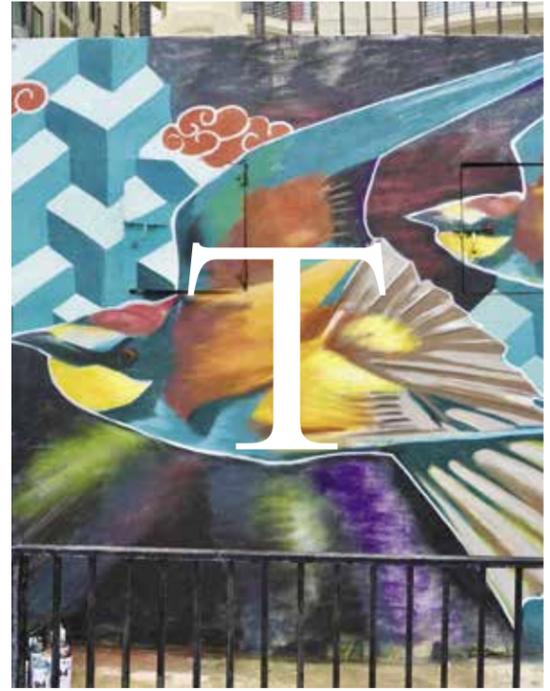
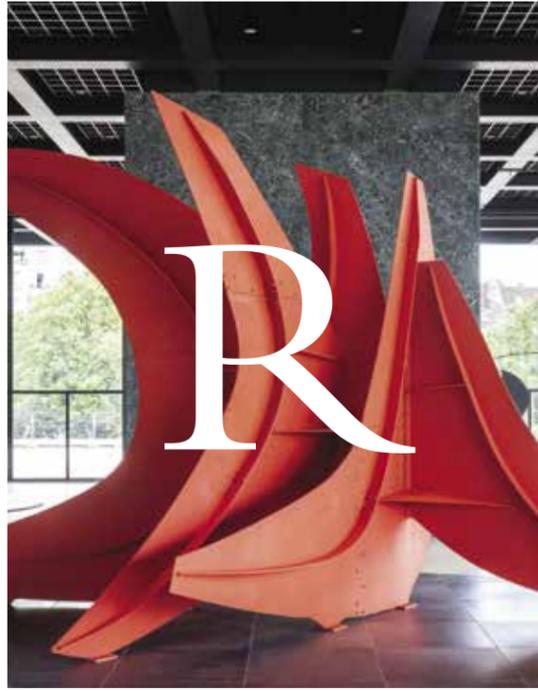
Winners from previous issue: (1) **Anastasia Aloisio** has won a month's pass to all Heritage Malta sites, (2) **Valerie Galea** has won a €20 voucher from VeeGeeBee Art Shop and (3) **Neville Bezzina** has won a €20 voucher from Sistina Art Shop

JOHNNIE WALKER



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17
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+ ON *the* SCENE.

“That is how people soldier on from one day to the next. They are constantly imagining alternatives and thinking of the future.”

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REVIEWS

01

Selina Scerri: Artist-in-residence at Green Shutters Space

Selina Scerri is the current artist-in-residence at Green Shutters Space in Floriana. Selina is creating a set of large scale black and white illustrations on paper. She bases each drawing on the relationship between the verbal narratives and the bodies of heavily tattooed men and women. The artist is conducting interviews with her subjects during the research process. Scerri regards her engagement with tattooed bodies as



Magick, Acrylics and markers on paper, 2021

a political, cultural, and social action. Recognising her positioning as a female artist, she delves into a world mainly dominated by white middle-class men and women, who renounce the societal prescriptive roles given. Her creations are not mere reproductions of the tattoos themselves but are instead about the space between the artist, the narratives and the tattooed bodies themselves.

02

Sober Blackout

‘Who is guilty for my mental health?’



‘Sober Blackout’ is a multidisciplinary experience bursting with baby pastel paintings under rough text, digital self-portrait collages and a site-specific performance. The artist Charlene Galea narrates a story written during a sober period after a compulsive ‘unhealthy’ breakout. All are happening in what Charlene would call a ‘bingeing experience’ of overdoing and not wanting to stop. Can tragedy lead to comedy through the proper reflective process and the honest sharing of the dark inner thoughts? The artist invites you to email perlinac@hotmail.com for an invitation to join her conscious journey, happening between the 7th - 9th January in a secret location after sunset. The artist

collaborates with Sean Bacicia, an audiovisual artist inspired by thought-provoking and experimental works, helping to fuel the performance through light and sound.

03

F.A.B. Pop-Up

Lily Agius Gallery and high-end fashion boutique Eden by Lina have created an innovative and immersive luxury pop-up shop experience. Since the summer, Lily Agius Gallery and Eden by Lina have been working on a concept rooted in the belief that everyone should feel fabulous and surround themselves with beauty. As a result, the gallery has hand-picked a selection of high-quality art by various Maltese artists to accompany clothing by fashion brand Danamé Paris. The collection of high-quality and affordable art and clothing inhabits a comfortable setting, allowing you to peruse the pieces in your own time. First hosted at Lily Agius Gallery and the Phoenicia Lounge Bar, the event will pop up at various hotel bars in Malta. Follow FAB Pop-up on Facebook and Instagram for more information and events.



Science and Art in the Pursuit of Creativity: CSAI

The Creative Science and Arts Institute (CSAI) is a new research institute founded in June 2021. CSAI founding vision is to create a world where scientific and humanistic knowledge is holistically utilised to obtain creative solutions for society's needs.

The use of digital art and AI to create new art forms have rapidly increased. The advent of Non-Fungible Tokens (NFT) has helped cement such trends into the public consciousness, with Christie's selling a digital artwork series by the American artist Beeple for an astounding \$69 million being an example of this.

CSAI aims to nurture, create and promote an inter-disciplinary approach between science, art, and design in a quest to apply creativity in finding solutions to scientific and artistic problems for the benefit of society at large. The institute will conduct extensive research to find the right artists and collaborators to feature on CSAI's community site (www.csai.io).

Appointed artistic director Selina Scerri oversees the curation of all the projects, updates the community blog and traverses the globe searching for ground-breaking novelties in AI art, both in real life and online. Selina also interviews selected artists, then disseminates the interviews as keynotes on the community site.



Ugo Dehaes, Simple machines installation

Scientific Director Dr Angelo Dalli compliments Selina's artistic curation through his scientific and technological expertise. He provides valuable tools, tips and techniques for artists who want to use scientific processes and AI in their work. He also aids scientists who wish to add an element of artistic flair to their material, making it more accessible and appealing to a broader audience.

The CSAI Community Site is there to help foster and support cooperation between appropriate researchers, experts and practitioners. In addition, the site allows an inter-disciplinary community of creatives - be they, scientists or artists - to exchange information about relevant processes, artefacts, techniques and events. Featured artists include:

- Long-time digital artist Sergio Muscat. Based in Gozo, Muscat is currently working on developing new NFTs.
- Hungarian inventor Gabor Domokov. Through a unique blend of mathematics, physics and art, Domokov created the Gomboc.
- Belgian choreographer Ugo Dehaes. He recently turned to AI in a quest to create simple, obedient dancers for his shows.

CSAI also helps organise and participate in relevant events and disseminates information gathered from the institute's direct or indirect participation. Their first event was Gabriele Deidda's exhibition of neural art held in July 2021. Widely attended by scientists and artists alike, Deidda's presentation focused on an elaborate process involving electron microscopy, special stains and digital manipulation. His artwork won him the prestigious EU Art of Neuroscience award in 2014. The institute will continue to hold events in 2022, both online and in-person.

It will launch its exhibition programme in January 2022. The programme is focused on AI and Digital Arts and features international and local artists. In addition, a call for artists to participate in set group shows will be published on the site in January.

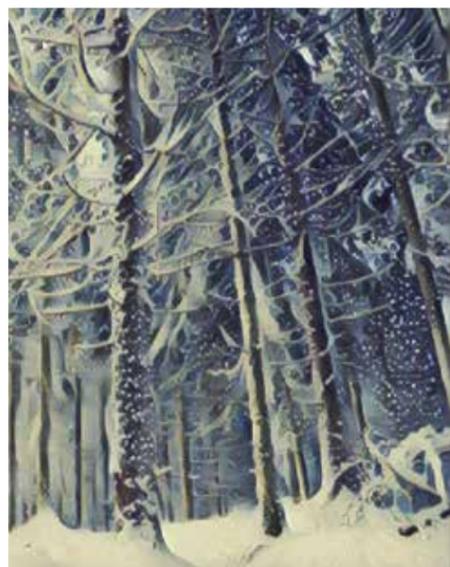
CSAI is actively seeking to participate, lead or manage relevant R&D projects in line with its objectives and vision.

For example, CSAI is currently collaborating and supporting several artists in creating projects that use AI. One of these initial projects is Selina Scerri's *Tomorrow's Blossoms*, supported by Arts Council Malta's Project Support programme. *Tomorrow's Blossoms* uses computational machine approaches to extract the behaviour of natural, anthropogenic processes, combining them with human creative techniques to create data dramatisations. The final results will form part of a dedicated exhibition at 111 Art Gallery in 2022. The CSAI Foundation is assisting the artist in gathering data to develop a novel vision of Human-AI collaboration.

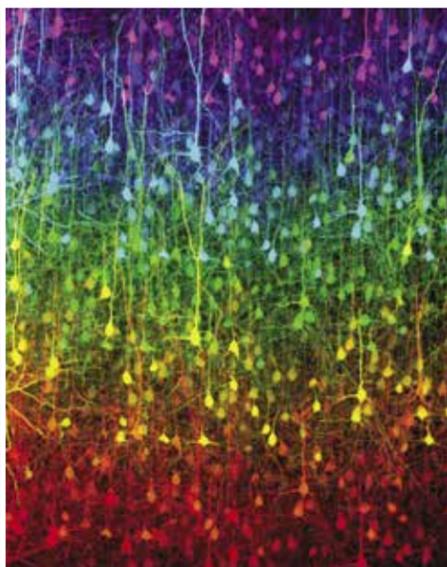
People tend to anthropomorphise AI, ascribing human characteristics to it, leading us to treat such systems as though they have intentions, mannerisms, emotions, and consciousness when they have none. However, people feel the need to interpret artefacts produced by AI in terms of creativity. An evolving narrative involving AI systems can lead people to develop emphatic relationships and reactions towards AI artwork and AI itself. As virtual reality becomes more integrated into our daily lives, we increasingly live in a metaverse composed of the real and the virtual. Combining Dr Dalli's expertise and Scerri's creative artistic talent, the CSAI hopes this project sets a trend of ongoing collaborations with artists and technologists alike.

As a long-term, sustainable institute, the CSAI aims to establish a long-lasting presence that positively changes the Sciences and Arts. 

The CSAI Community Site is supported by Arts Council Malta grant DRD08-20-011 and a private grant from 111 Art Gallery.



Angelo Dalli x UMA, 2018. Ocean Snow. GANs, L-Systems, Neural Transfer



Gabriele Deidda, Brainbow, 2016

\$ News / Art Market
December 2021 - February 2022

GLOBAL

ART AT AUCTION

Many famous paintings are of value not only for what they represent or depict but for who painted them. So much so, they fetch millions when they go to auction. Here are the most famous artists that are the most invested in, based on the most expensive paintings ever sold at auction.

Rank	Artist name	No. of paintings sold at auction	Average value per painting sold at auction (€)	Collective value of paintings sold at auction (€)
1	Pablo Picasso	15	€73.0m	€1.1b
2	Andy Warhol	8	€87.9m	€703.1m
3	Mark Rothko	7	€97.0m	€678.9m
4	Willem de Kooning	5	€112.4m	€562.1m
5	Vincent van Gogh	9	€54.8m	€492.8m
6	Amedeo Modigliani	4	€113.7m	€454.7m
7	Gustav Klimt	3	€138.1m	€414.2m
8	Francis Bacon	5	€82.0m	€410.1m
9	Leonardo da Vinci	1	€397.8m	€397.8m
10	Claude Monet	5	€75.6m	€377.8m



Picasso, *Les Femmes of d'Alger*. Photo by Artsy

Pablo Picasso is the artist most invested-in at auction. To date, 15 of his most expensive paintings have sold at auction for a colossal €1.1 billion collectively. Out of the 15, *Les Femmes of d'Alger* sold for the most at €158.4 million in 2015 to Qatari politician Hamad bin Jassim bin Jaber Al Thani.

In second position is Andy Warhol. The American artist's eight biggest paintings have sold at auction for a collective €703.1 million.

Mark Rothko is in third place. Seven of his priciest paintings sold at auction have generated a total of €678.9 million. His work titled *No.20* (€177 million) and *No.6* (€164 million) fetched the most sizable sums.

Interestingly, despite just having one of his paintings at auction, Leonardo da Vinci's iconic *Salvator Mundi* sold for astonishing €397.8 million in 2017, making it the single most valuable painting in the world.



Warhol, *Orange Marilyn*. Photo by Caro Henriquez, Flickr

At the other end in tenth position is French artist Claude Monet. To date, five of his priciest paintings have sold at auction for an accumulative €377.8 million.

The overall value of the 62 most influential paintings sold at auction of the artists in the top 10 equates to an eye watering €5.59 billion.

Salman Haqqi, investing expert at money.co.uk, offers his guidance on what to consider before investing in artwork:

"Investing in paintings can be a lucrative way to diversify your asset portfolio, but before taking any action it is important to carry out some careful due diligence. Here are some top tips:

"Immerse yourself – Try to better understand the art community by attending art exhibitions and auctions. When you do attend, don't just admire the paintings, network to build valuable contacts with seasoned professionals in the art industry.



Da Vinci, *Salvator Mundi*. Photo by Jozef Klopicka, Shutterstock

"Understand the difference – Make sure you understand the difference between originals, prints, giclées and reproductions. Original is a one-of-a-kind work of art, print is a copy of a piece of art, giclées is the highest quality print available of a piece of art and reproductions are copies of original works without a limited run of printing.

"Maintenance – A painting will often only hold its value if it is in pristine condition – evaluate how you would store any purchased paintings and factor in variables such as sunlight exposure and room temperature/humidity." **📌**

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MALTA

MIGRATORY BIRDS IN MALTA: A STREET ART GUIDE

> The Migratory Birds in Malta: A Street Art Guide is a project which explores the topic of bird migration on the Maltese Islands during what seems to be an ongoing hunting crisis. A number of migratory birds have been selected and painted in the streets by artist James Micallef Grimaud a.k.a TWITCH in various locations around the Maltese Islands. Organised by the Malta Street Art Collective in collaboration with BirdLife Malta, the street art produced was documented by Steve Zammit Lupi using photography and video. Curated by Rachel Formosa, this artistic project is presented in a multidisciplinary art exhibition and accompanying publication.



Golden Oriole in Santa Venera

which inhabits the Salina Nature Reserve when in Malta is painted on a mural flying over Munxar in Gozo, and the Garganey, one of the ducks which migrate across the Comino Channel in March, is depicted on a wall on the island of Comino. As rampage development and urban sprawl dominate natural habitats, the Spectacled Warbler and Corn Bunting are here seen losing their homes, whilst the White Stork nests its young on a pile of shotgun shells. In another work, the European Serin, a finch, is subject to poaching and trapping, whilst the Lesser Spotted Eagle is seen taking revenge on a hunter with its laser-beam eyes. When all things are considered then, the question here is; how are these birds going to survive as they cross over Maltese shores? **📍**

The art exhibition houses a series of photographic prints that illustrate the street art produced over the course of the year, a video of the work in progress and a digitised version of the final publication. Various selections of the documented artworks provide an informative, artistic account of birds' migratory habits. Endangered species that frequent the islands are highlighted here, as are the atrocities brought about by hunting; a 'sport' which seems to still enjoy immense popularity on the Maltese Islands.

Among the artistic interpretations of migratory birds which have been painted in the streets are the most colourful birds that visit the Islands; the European Roller, the Kingfisher, the European bee-eater and the Golden Oriole. The Greater Flamingo,

The exhibition is part of Spazju Kreattiv programme 2021/2022. The exhibition opens on the 2nd of December 2021 and runs until the 16th of January 2022 at Space B, Spazju Kreattiv, Valletta. Entrance is free. For more information, visit www.kreattivita.org

This project has been funded through the Voluntary Organisations Project Scheme managed by the Malta Council for the Voluntary Sector on behalf of Parliamentary Secretary for Youth, Sports and Voluntary Organisations within the Ministry for Inclusion and Social Wellbeing.

MALTA

GOLD CRYSTAL: ALCHEMIST HUBLLOT CREATES MAGIC



It is often said that what nature creates cannot be reproduced, as natural processes require both time and complexity beyond the realms of human endeavour. Once again, Hublot has made the impossible possible by transmuting gold into its rarest and most exclusive form: gold crystal. This form of gold is unique since it is impossible to reproduce two identical gold crystals. Beyond the fascination that gold has exerted on man since the dawn of time, it embodies everything that makes Hublot so distinctive: materials, minerals, metals; their fusion and their transformation into new forms of expression, unique and entirely unexpected. Alchemy is expressed in the transmutation of the raw material and in the chemistry created by the spirit of the watch itself. This is the Spirit of Big Bang Gold Crystal.

The mysteries of gold crystal
Hublot invites you into the heart of a unique form of expertise, into the mysteries of the most precious and fascinating metal, as well as one of the oldest, born as the universe was created during the Big Bang, 13.8 billion years ago.

The natural crystallisation of gold dates back tens of millions of years to when the mountain ranges were formed. It was

in these crevices in the earth that jets of pressurised heated water extracted the gold, redepositing it within seams in the rocks. As the rocks eroded, these seams were carried away by rain and water and deposited in the beds of rivers, creating nuggets of gold. On rare occasions, the right natural conditions would allow the gold to remain in its natural state: gold crystals, the rarest form of gold on earth.

A true alchemist for our times, Hublot has now mastered a unique technique allowing natural crystallisation to be reproduced almost exactly. By heating the purest 24-carat gold to its melting point of 1064.18 degrees Celsius, its atoms are vaporised into a gaseous mixture before interlocking as the temperature is lowered, forming an open angular structure. Thousands of tiny crystals join together to create an architecture that is random, unique, and impossible to reproduce. The most perfect of these crystals are then carefully selected, with no more than 20% of the crystals produced making the grade.

When Hublot gold sets the tone and rewrites the rules, the result is pure alchemy. **📍**



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Eames Fiberglass Chairs, Charles & Ray Eames, 1950

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AFRICA

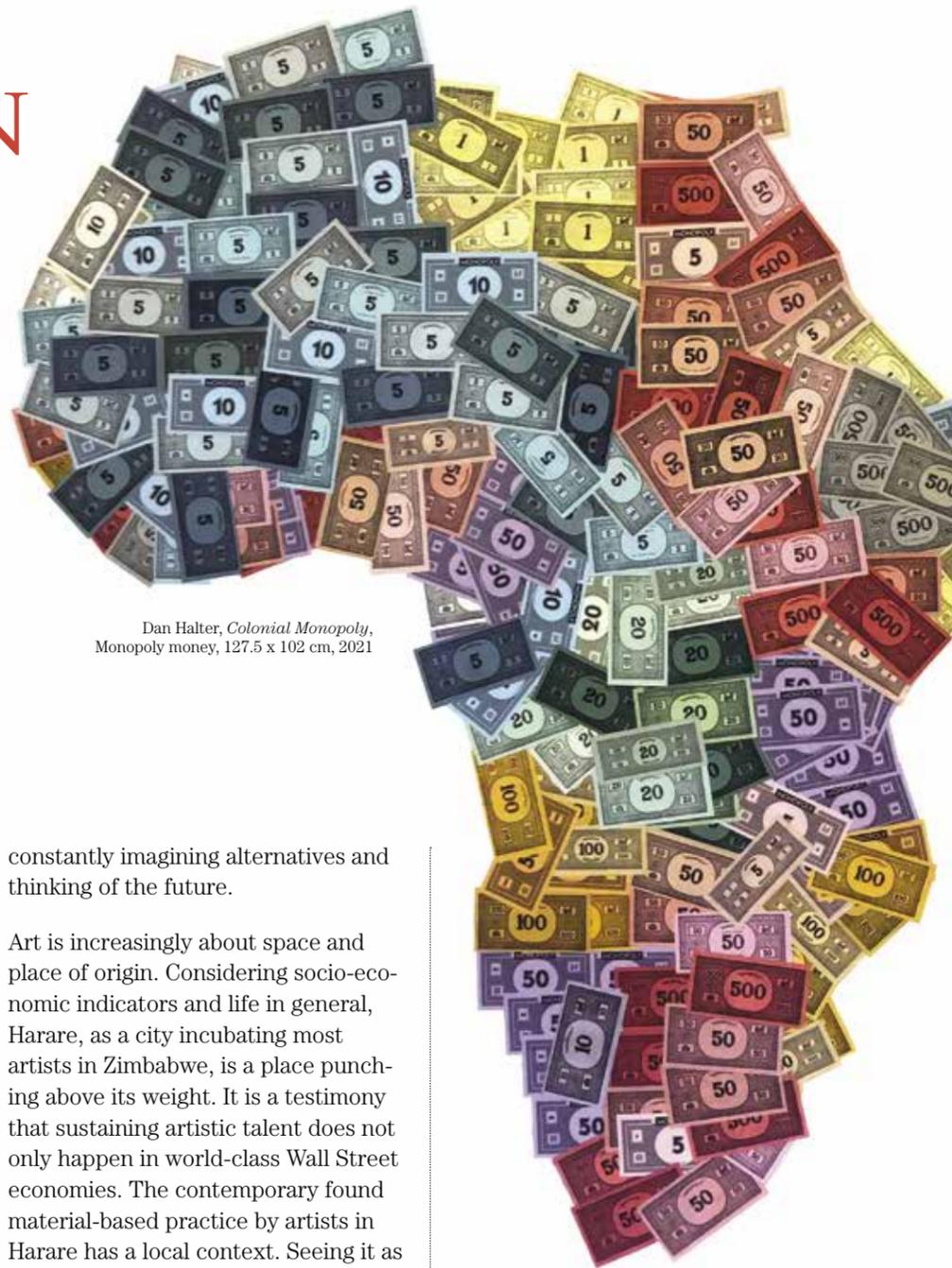
BARNABAS TICHA MUVHUTI

artHarare Contemporary
Art Fair 2021:

A CROSS-SECTION OF ZIMBABWE'S RESILIENT ART PRACTICES

Harare and Zimbabwe are synonymous with inflation and a dysfunctional economy for many worldwide. The mainstream media, which thrives on bad news, dictates this dominant, reductive narrative. Drowned in this negation are the stories of survival of the place's resilient peripheral figures - the ordinary people. For artists based in the city and from Zimbabwe in general, creativity constitutes a practice of refusal¹ to

be confined to a life of pauperism by both the government and callous world capitalist forces. The artists are part of the people-driven, ever-shifting creative economy, accompanied by "new forms of slang involving code-switching, code-mixing and patterns of redoubling"². Like *kukiya-kiya* a few years ago, *kungwavha-ngwavha* is the new buzzword for hustling. As transactions on the street take new forms, so does the language, which continuously evolves. That is how people soldier on from one day to the next. They are



Dan Halter, *Colonial Monopoly*,
Monopoly money, 127.5 x 102 cm, 2021

constantly imagining alternatives and thinking of the future.

Art is increasingly about space and place of origin. Considering socio-economic indicators and life in general, Harare, as a city incubating most artists in Zimbabwe, is a place punching above its weight. It is a testimony that sustaining artistic talent does not only happen in world-class Wall Street economies. The contemporary found material-based practice by artists in Harare has a local context. Seeing it as a form of upcycling alone is reductive, yet it is how the world perceives it. In a place where conventional art materials are beyond the reach of many emerging artists, found materials are an ideal substitute. Then there is the tendency to repurpose found materials that have accumulated histories, giving them another life altogether, as practised by Pardon Mapondera. Some, like Moffat Takadiwa, even work with the communities that gather the materials they use, thereby creating opportunities for them.³

While the National Gallery of Zimbabwe does its best in promoting emerging artists, it is the proliferation of alternative art spaces inside and on the peripheries of Harare, mainly in the

form of collectives, which is impressive. Places like Village Unhu, Njelele, Post Studio Arts, Chitungwiza Art Centre, Chinembiri Studios, Animal Farm have emerged over the years. Interestingly, these are artist-driven initiatives, where artists work together in these sites of experimentation, have transformed the Zimbabwean art scene⁴. Most of the artists participating in this second edition of the artHarare Contemporary Art Fair emerge out of these spaces and collectives.

In spotlighting the daily transactions on Harare's streets, these artists speak back to authority by highlighting the >>



Tatenda Chidora (2018) *Captured II*, photograph, 70cm x 70cm. Images courtesy of the artist

* Spotlight / Art Fair / Africa
December 2021 - February 2022



AFRICA

>> Continued



Franklyn Dzingai (2021) *Mary*, Cardprint & Collage on fabiano paper, 133x150cm. Image by Wonai Harupaeri and courtesy of the artist.



Akudzwe Chiwa (2020), Muranda Kumwe, velvet, batting, brass door handles, masonite board, i) 120cm x 50 cm x 34cm , ii) 83cm x 62cm x 14cm , iii) 130cm x 65cm x 20cm. Image courtesy of the artist



Pardon Mazondera (2021) Musha wafumuka, Plastic straws thread old shoe. 135cm x 57cm. Image courtesy of the artist.

narratives⁵ of the people neglected by the state. They offer a counter-history and counter-imaging to push back against institutionalised narratives. In other words, their work contests the curated patriotic, nationalistic narratives peddled by the powers that be. The practices of Gareth Nyandoro and Tanaka Mazivanhanga show that there is something revolutionary about documenting the stories and daily struggles of ordinary people.

One result of Zimbabwe's challenging economic environment is mass migration. Participating in this edition of artHarare are diasporic artists like Fungai Marima, Tanaka Mazivanhanga, Akudzwe Elsie Chiwa, and Dan Halter. They join as "people burdened by nostalgia"⁶. Their work often centres on migration, displacement, and identity.

Located at the intersection of Samora Machel Avenue and Julius Nyerere Way is the controversial statue of Mbuya Nehanda, a celebrated heroine of the First Chimurenga. Zimbabwe's leadership was so determined to construct it that even the pandemic could not delay the project. In First Street, there is nothing odd about

people crowding around a preacher listening to free gospel teachings. Before a Johannesburg-bound bus departs Mbare Musika, passengers pray for journey mercies. These three anecdotes show how much the country's population is generally spiritual. Artists like Option Dzikamai Nyaunzvi and Evans Tinashe Mutenga address this theme in their work.

Most of the artists in this fair are painters, including household names like Portia Zvavahera, Kuda Makwarara and Cosmos Shiridzinomwa. Franklin Dzingai is a printmaker; Gideon Gomo, a sculptor; Calvin Dondo, Tatenda Chidora and Nothando Chiwanga work with photography. This reflects the variety of work in the Sunshine City, as Harare is affectionately known. However, the contested politics of the space obfuscate these achievements. It is befitting that the theme of this edition of artHarare is based on Zimbabwean author Dambudzo Marechera's observation of Harare, the complex space that evolves on multiple levels every day and a place meant for the resilient ones. ❷

¹ Derived from Saidiya Hartman and Tina Campt.

² Ruth Simbao and Masimba Hwati. 2017. 'Street Slang and Visual Imptov: Gareth Nyandoro's Kuchekacheka'. *Smac Gallery*.

³ Lifang Zhang. 2019. 'Visualising Chinese Presence: An analysis of the Contemporary Arts of Zambia and Zimbabwe'. MA Thesis. Rhodes University.

⁴ Fadzai Muchemwa. 2020. 'Reclaiming History and Agency: Reflections on the role of artist collectives in Harare'. *Third Text Africa*, 12: 26-32.

⁵ Fadzai Muchemwa. 2020. 'We Buried Us: Exploring the use of Anger and Discontent through creativity'. *Art Africa*.

⁶ Rudo Mudiwa. 2020. 'Nostalgia, undone: remembering Zimbabwe's past'. *New Frame*.

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Iniala's foundation is built upon a passion for Art, Design, Gastronomy, Service and Philanthropy. By maintaining high standards for each of these core elements, Iniala Harbour House is raising the bar for experiential travel on the island. The Iniala art collection came to life through an open call during the COVID-19 pandemic to help support the local artistic community.

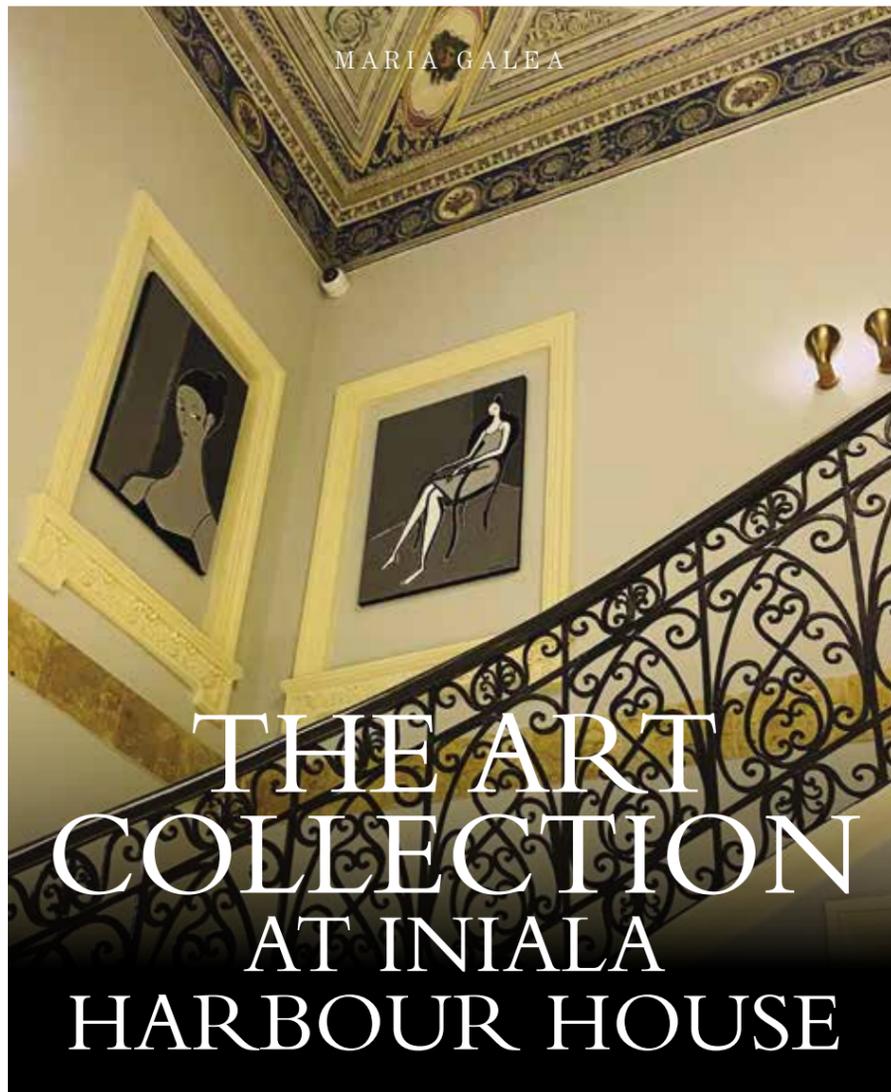
A curated selection of site-specific works and renowned collections by some of Malta's most acclaimed artists flow seamlessly within the space. Each work narrates an artistic expression and story told through form and medium. The collection is made up of carefully selected pieces that are in tune with Iniala's concept and aesthetic.

Renowned artist Darren Tanti is the creator of the latest commissioned and newly installed piece. Inspired by one of the frescoes found on the magnificent ceiling of St John's Cathedral in Valletta, Tanti's painting creates a juxtaposed contradiction with the traditional scenery and architecture. The painting's subtle hues and light chiaroscuro create an almost heavenly scene, forming a comparison through time by combining two techniques.

'An Unlikely Crown', a collection of three works by artist Roderick Camilleri, are found on the main floor. They implicitly reference the Maltese context by focusing on environmental issues. The artwork reflects the capitalistic mass development and destruction of the local urban environment, teasing out aesthetic and philosophical content concerning the contemporary milieu. Aerial views of local cities and overdeveloped areas inspire the work.

As you walk through the main entrance, you will spot 'Faces of Iniala', a ceramic installation by George Muscat. The custom made ceramic portraits were produced by lifecasting the faces of some members of Iniala's team. The ceramic pieces were fired using the Raku firing process.

A custom-made work by one of Malta's most renowned ceramists, Paul Scerri, is also on display. His figurative sculpture 'The Resolution' is made with exceptional attention to detail. It boasts hand-painted flowers and silver-plated shoes. It is a tailor-made piece, specifically created to grace a unique alcove, which forms part of the building's architecture. 'The Resolution' symbol-



ises forward movement, leaving our past behind us. The dotted tyre denotes a need to be rescued from the past to move forward in life.

Works by Gozitan Artist Victor Agius hangs along the staircase leading to the main hall. Agius' work is composed of natural materials found on Gozo. Victor experiments with soil, tree branches and stones to create mixed media paintings. One of the works featured in his solo show *Terrae* in 2018.

The grand staircase, replete with a magnificent chandelier and hand-painted fresco ceiling, showcases two more pieces by Agius and three by acclaimed

painter and sculptor Andrew Diacono. He uses figurative storytelling throughout his work. His black and white paintings tell a story of three female interpretations: one depicts an innocent girl holding a bird, another portrays a woman looking over another female figure, sitting on a chair. Andrew likes to play with facial expressions or exaggerated dimensions and scenarios.

Diacono's triptych contrasts with Victor's work, which references nature. Two coral-like wall ceramics are bold in colour, texture and movement.

The staircase leading to one of the most luxurious penthouse suites on the



island is home to five works by Julian Mallia, represented in his latest exhibition, 'Julinu's Radioactive Ravioli'. A solo, pop-surrealist, his oil paintings present a strangely familiar, alternate universe.

Suspended by the sumptuous bed is a female figure created by artist Jeni Caruana using light ink. While the dining room is home to 'Beautiful Chaos', a printed digital artwork on acrylic by Sergio Muscat. Sergio uses programming techniques, taking advantage of the digital medium by creating videos emphasising movement. This piece is a still image from one of these video clips.

ION, Eye in the harbour, hosts a site-specific installation by artist Aaron Bezzina. 'Untitled (Opuntia ficus-indica) I-IV' are four bronze cast prickly pears mounted on brass panels. Aaron is known for his sculptural installations where perfection and attention to detail take centre stage.

The latest two new additional spaces recently launched at Iniala Harbour House are The Incognito Room and a state of the art SPA. The incognito room is a discreet private suite with a collection focused on the nude. This space showcases work by Kim Sammut, including work previously exhibited in 'V' at Sapzju Kreattiv and a figure titled *Eleutheromania*. In addition, famous fashion photographer Kris Micallef features one of his black and white photographs from his *HOMME* series. Last but not least, two photographs by upcoming artist Rachel Sommerville are included in the collection. Her work was previously exhibited in her latest exhibition, 'Fragmented and Whole'.

The earthy tones and natural elements of the SPA are complemented by a series of reconstructed Landscapes by emerging artist Thea Vella. More of Victor Agius' work can be found in the SPA, including his main piece, 'Terrarossa', which is entirely made out of red Gozitan soil.

This body of work highlights Iniala's continuous dedication to supporting local talent.

Featured Artists: Thea Vella, Kim Sammut, Paul Scerri, Victor Agius, Alex Attard, Jeni Caruana, Darren Tanti, Kris Micallef, Julian Mallia, Aaron Bezzina, Sergio Muscat, George Muscat, Andrew Diacono, Roderick Camilleri, Rachel Sommerville. 📍

MADELEINE GERA

Isabelle Borg. Her Paintings



The original, artistic achievement of Isabelle Borg, who died at the age of 51, had in its essence a willful personality, fired by her intelligence. Unlike myself, Issy was suspicious of academic method and technique in painting and boldly set forth on a path forged by her own destiny.

Her Primitive paintings echoed Malta's archaeological past, but her large canvas 'Lovers in a Bull' was charged with something unique and her own.

Issy had a sense of humour. She was marvellous that way and was one of the few people I ever met who was utterly irreverent but also able enough to laugh at herself. She was forthright and outspoken, bringing these weapons to her portraits. Her work addressed the lives of individuals in a way a society portraitist never could. She called a spade a spade, and she lent that to her

subjects who would sit for her. Unlike many photorealists or academic portrait painters, her approach was closer to the Egyptian Fayum depictions of ordinary people, whose portraits were painted before the individual grew old and died as a 'passport' of passage to the next world. She worked from life with a virtuosity that challenges the sitter rather than flatters. Many of her canvases were extended to include surroundings, such as the one she painted of Marquis Depiro; others were busts, like the one of Antoine Camilleri or a full-length figure like the portrait she painted in the 90s of the late journalist Daphne Caruana Galicia.

Isabelle's oeuvre also extended to urban landscape and abstracts such as the Sol Collection. Of worthy note were her Harbour paintings which included her iconic 'Dead Boats'. Nothing chocolate-boxy about her choice of subject - an industrial Harbour. Old cars and figures engaged in a derelict urban landscape, disputing. "I've done a bit of painting", she said to me a few weeks before she passed away. However, she did far more than that. She made people sit up and look at her work. How could you not? There was something, the feelings exposed registering as both brash and profound.

Issy's work in Malta reflected her life. Her return to her ethnic roots and the effect her environment here in Malta had on her, the numerous friends she made and painted and the places she visited somehow all percolated into the images she created. I sometimes wonder if a collective of hers should go to

London where she was born and grew up? Who knows?

Her parents, the late Renata Galleoti and Aldo Borg, independently emigrated to the UK in the 50s. They met in London seeking a better life in a post-war-torn Europe era, realizing that their chances of employment in Malta and Italy were bleak. Isabelle was born in Dulwich on 7 September 1959. She returned to the UK at 18, attending the Camberwell School of Art. Issy came back to Malta at 27 after completing her degree. She later obtained a MA from the University of Malta and taught painting at Junior College.

On familiar terms with Norbert Attard and Pawl Carbonaro, and, to some degree, Anish Kapoor, her senses were marked for life by seeing how single-mindedly and self-critically these already famous artists were. This focus and introspection pushed their art forward. When Isabelle moved to Market Street in Floriana in the 90s, several artists became her models. I was one of them, as was Antoine Camilleri and Ebba Von Fersen.

Isabelle never married, but her double portrait of her partner Graham Cooper and herself in suitcase hints at the transience of life. Several portraits of friends are filled with suspense and pain, apparent in the strands of hair and wide eyes, searching into the beyond.

Isabelle lived alone for most of her years in Floriana. She surrounded herself by the same bohemian eclecticism

that she painted. However, this solitary existence changed when she took a leave of absence in the early 2000s and headed to Ireland to live with her love Graham, who, a decade later, faithfully nursed her and cared for her during her final hours. It was love; it was dedication. And as heartbreaking as the situation was, it was extraordinary to see the two of them silently hold hands and look into each other's eyes. **a**

EDITOR NOTE: Madeleine Gera's pays a touching tribute to artist Isabelle Borg, whose oeuvre will feature in an exhibition Spazju Kreattiv, curated by Lisa Gwen in collaboration with creative director Maria Galea.



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ANN DINGLI

THE NEW ARCHETYPES

Ann Dingli writes about The Archetype Series – the first solo exhibition by multidisciplinary artist Norbert Francis Attard to be shown since 2018. Dingli interviews Attard amidst its opening at Valletta Contemporary, discussing architectural influence, the significance of scale, and the potency of symbolism.

Norbert Francis Attard is one of Malta's most accomplished contemporary artists. With a career spanning over five decades, he has exhibited his multidisciplinary work all over the world, represented Malta at the Venice Art Biennale, been recipient to numerous art-world awards, hosted a Gozo-based

artists' residency programme for several years, and in 2018, opened a gallery in Malta's capital dedicated exclusively to contemporary art. He now opens his first solo show in Malta since the inauguration of his gallery, Valletta Contemporary, revealing a body of work that combines structural form and small-scale three-dimensionality with layered symbolism.



Circle, 2021



Installation View

The Archetype Series – which opened at Valletta Contemporary earlier this month – is a fifteen-piece collection of diminutive, architectural structures, each built from four-sided measuring rulers that are conventionally used in construction-based activity. The series' point of departure is the object itself, using the ruler as a foundational element in the creation of Attard's 'archetypes'. Each of the fifteen is presented as a vessel for wider social, cultural, political and mythological commentary. With each singular structure, Attard's forms unlock ideas around a broad range of subject-matter – from the poetics of geometry to the transcendence of nature, the inescapability of pop cultural iconography, and the bleeding

relationship between low and high culture. The series' commonality lies in its offering of symbols, or 'archetypes', as custodians of deeper meaning.

The series finds lineage in the practice of Found Object Art or *objet trouvé*, with strong links to Symbolist, Minimalist and Conceptual Art canons. It begins with the structures – bold, black objects that are either hung or free-standing. On a formal level, they reflect the influence of Attard's architectural background. Each holds the same balance, proportionality, and physical soundness required for a building to stand up. When mounted, they take on the architectonic visuality of buildings in elevation. Collectively, they are a landscape

“Over the last 20 years, I've developed a curiosity around how I look at everyday objects. Whether I am in a hardware store, electronic shop or in a market, I'm consciously looking for everyday objects that have the potential of being transformed.”

ANN DINGLI is an art and design writer with an MA in Design Criticism from the University of the Arts, London. She has worked as a freelance writer and content consultant for four years, writing remotely from London, New York and Malta since 2016. (anndingli.com)



of miniature, metal monuments. Unlike full-scale architecture, the archetype structures are divorced from any determined setting. In a similar way to how the Minimalist works of Donald Judd performed in the 1960s, Attard's archetypes call on the space around them to add to the impact of how they are read, received and interpreted.

"The Archetype Series includes independent structures that are not influenced or depend on a specific context," Attard explains, describing the choice of scale used throughout the series. "They are based purely on a concept and can be placed, moved around, and can be exhibited anywhere. Their size is small-scale because the ruler is intrinsically small. They come in three sizes, 30cm, 25cm and 15cm in length".

The untethered nature of the structures is important to the overall intention of the collection – which is to put forward form as a trigger for intellectual and emotional exploration. Form is

the starting point, but the weight of the series lives beyond its physicality. The structures are energised by allegory, superstition, folklore, critique, and at times lamentation. Attard positions his archetypes as carriers of amplified ideas – the object is a mere framework, with power transferred from 'object' to 'idea' within the moment of reading.

"It's not enough for me to create abstract forms and shapes that have no meaning. Everything I do must have a concept – that is the starting point of every artwork," Attard says, describing the underlying stimulus behind each of the series' structures, which enlist the legacy of Plato's concept of 'pure form', wherein higher form embodies the fundamental characteristics of any given thing. "Symbols have power because they concretise the abstract and have multiple layers of meaning – they help us to understand the world around us, they go beyond the literal; they can be used in a poetic way and therefore produce more impact".



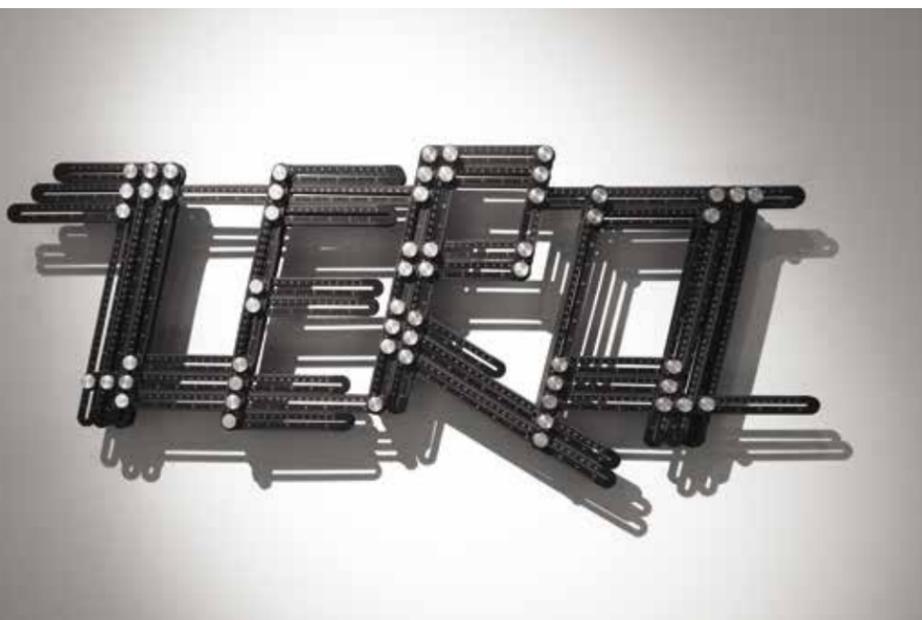
Norbert working in his studio, 2021. Photo by Yeoul Son

It is here, within a landscape of objects driven by metaphor, that Attard finds his stride in the series. Through symbolism, Attard finds space to interrogate both timely and timeless subject-matter. With the former, he alludes to conditions of today – political corruption, the pandemic, and the relationship between truth and user-authored media. With the latter, he questions enduring questions around faith, morality, truth and righteousness. These themes merge and intertwine across the series, and reach their most powerful and synergetic moment when audiences meet with the fifteen structures.

For Attard, The Archetype Series marks a period of prolific art production – created during months of near solitary confinement within his Gozo studio, during the Covid-19 pandemic, where he funnelled a life's worth of ideas into a collection of tangible emblems. Now accessible and on display, the structures invite scrutiny over

some of the most pressing themes and notions existing in contemporary life. As audiences conjure their own meaning around each of the series' fifteen symbols, Attard incites a broad exercise of questioning: what are the symbols that represent and define each and every one of us? Which of the structures resonates with our own ideas and emotional landscape? And how will these symbols evolve as generations of humankind continue to ignite new intellectual conversations, visualise their thoughts, and identify new existential archetypes? 📍

The Archetype Series – Norbert Francis Attard is now open at Valletta Contemporary (www.vallettacontemporary.com) The exhibition is curated by Ann Dingli and will be open to the public between 2 December 2021 and 12 February 2022. A catalogue for the exhibition, with text by Dingli and introductory note by architect Chris Briffa, will be published in 2022.



Zero, 2021



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GABRIELE SPILLER

BERLIN – NEUE NATIONALGALERIE

German History Told through Art Objects

The Neue Nationalgalerie in Berlin presents itself after a six-year renovation of the iconic building by Mies van der Rohe: the collection of modern art with around 250 paintings and sculptures is now under the motto “The Art of Society 1900 - 1945”.



George Grosz, *Grauer Tag*, 1921; Öl auf Leinwand, 115 x 80 cm © VG Bild-Kunst, Bonn 2021. © Staatliche Museen zu Berlin, Nationalgalerie, 1954 erworben durch das Land Berlin / Foto: Andres Kilger

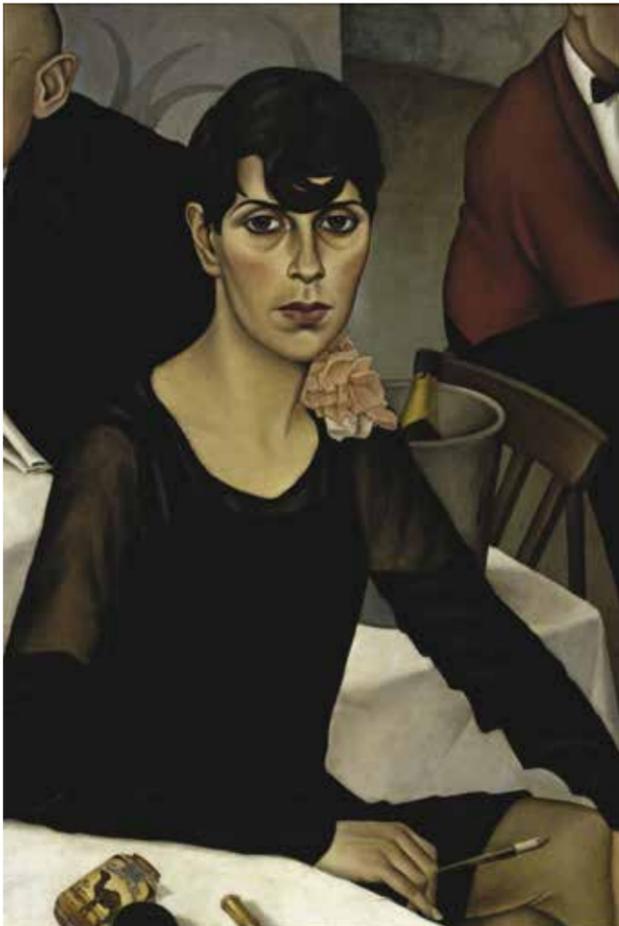
A visit to the Neue Nationalgalerie in Berlin is more than an art exhibition; it is a journey through time. It begins with marvelling at the simply beautiful Mies Building, a light-flooded single-storey glass cube that stores its treasures in the basement. It was opened in 1968 and is considered this visionary architect's legacy. Mies van der Rohe's modern style still reverberates in design today.

Inside, 250 paintings and sculptures tell of the turbulent events in Germany in the first half of the 20th century. The first room transports you back to Weimar Berlin in the Golden Twenties. Black-and-white cinema projections show a capital that does not sleep. Never has art been more concerned with music, movement, and dance. Showgirls swing their legs, traffic – a cacophony of cars, double-decker buses, and even handcarts – races around Potsdamer Platz, and people wearing elegant hats sit in street cafés. An animated film imagines the year 2000, portraying it as a built-up city replete with a skyline of skyscrapers. But people still meet at rooftop cafés, brought to their tables by self-steering aerial gliders.

A DEFINITION OF MODERNISM “What does Modernism stand for?” the exhibition asks. It was the great upheaval after industrialisation, the introduction of democracy and emancipation. For around 1900, Germany still had an emperor. Though Impressionism continued to dominate the arts, the catastrophe of World War I had already heralded in more experimental artistic movements such as Dadaism.

Cubism divided pictorial objects into their individual parts. The programme includes examples by Picasso, Juan Gris, Georges Braques and Fernand Léger. Abstraction also took hold, with work by Kandinsky, Paul Klee and Willi Baumeister being characteristic of this style. The Neue Nationalgalerie has selected works by Dalí, Miró and Magritte to represent Surrealism. And of course, Max Ernst, who

GABRIELE SPILLER is a journalist with an MA in Art Education. She lives in Berlin and Ghajnsielem. Her book *50 Reasons to Love Gozo* is an expression of her enthusiasm for Malta's culture.



Christian Schad, *Sonja*, 1928. erworben durch die Freunde der Nationalgalerie aus Mitteln der Stiftung von Ingeborg und Günter Milich © Staatliche Museen zu Berlin, Nationalgalerie / J. P. Anders © Christian-Schad-Stiftung, Aschaffenburg / VG Bild-Kunst, Bonn 2021

immersed himself in psychology with his self-developed techniques, frottage and grattage. He brought confusing landscapes of the soul to the canvas. Ernst donated his larger-than-life sculpture *Capricorn* to the Nationalgalerie himself.

While the focus thus far has been rather male-centric, the curators of the new exhibition have sought to increase the visibility of women in art. Gallery texts and captions provide the biographies of female artists. There is also information about the models depicted by the expressionist group *Die Brücke* (1905 - 1913). The group is particularly well represented in Berlin. Ernst Ludwig Kirchner, Karl Schmidt-Rottluff and other members may have developed Expressionism in Germany. However, those iconic bathing scenes, nudes and portraits would not have been possible without their muses. In the beginning, the young artists paid for professional models but soon started to work with friends instead. Following the romanticised South Sea depictions of the era, Max Pechstein interpreted his wife as an exotic beauty. With black hair and an olive-brown complexion, she stands on the shores of the Baltic Sea.

As a touching example of female art, the Neue Nationalgalerie is exhibiting



Robert Delaunay, *Tour Eiffel*, 1928. Öl auf Leinwand, 364 x 266,5 cm. © Staatliche Museen zu Berlin, Nationalgalerie / Foto: Volker-H. Schneider

a series of self-portraits by the sculptor Renée Sintenis. The bronzes, created between 1926 and 1944, depict the artist's and her iconic bobbed haircut, following her transformation from a youthful partygoer to a broken woman at the end of World War II. It is a testament to her courage and artistic determination that she worked with bronze at all, as its use had long been banned as a "material necessary for war".

HOW HITLER DESTROYED THE GERMAN ART SCENE

A German art museum must inevitably deal with National Socialism and its devastating effects on the art scene. The defamation as "degenerate art" by the Third Reich drove the most capable artists, including Max Beckmann, into exile. Adolf Hitler, himself a failed conventional painter, had his henchmen take action against modernisation in



Alexander Calder, *Five Swords*, 1976, Stahl, Bolzen, Farbe / Sheet metal, bolts, paint 541 x 671 x 884 cm / 213 x 264 x 348 in. Calder Foundation, New York. © 2021 Calder Foundation, New York / Artists Rights Society (ARS), New York. Ludwig Mies van der Rohe / VG-Bildkunst Bonn, 2021 / Photo by David von Becker

art. Several famous works are known to have disappeared into the private villas of Nazi functionaries. How arbitrary this division into "good" and "bad" art was, however, is shown by the case of Rudolf Belling, whose sculptures were both ridiculed in the "Degenerate Art" exhibition and praised in the Reich Art Exhibition. The sad fact is that around 20,000 works disappeared from over 100 German museums. The Nazis burned five thousand in a single night alone.

Visiting the Neue Nationalgalerie is a vivid walk through history. An audio guide provides background information on selected objects, and free postcards with philosophical questions invite visitors to engage even more deeply with the work on display. [a](#)

Visitor information: <https://www.smb.museum/en/exhibitions/detail/the-art-of-society/>

NEUE NATIONALGALERIE - EXHIBITIONS

The Neue Nationalgalerie stands for the spirit of optimism in post-war West Berlin. Today's Kulturforum was built in the 1960s on a bombed-out site, initially with the Philharmonie (opened in 1963). The German architect Mies van der Rohe (1886 - 1969), who had emigrated to the USA, was commissioned by the Berlin Senate to design the new museum. His famous pavilion for the World Exhibition in Barcelona (1929) almost looks like a study for the Neue Nationalgalerie from today's perspective – right down to his Barcelona Chair, which invites visitors to take a break in the museum.

After extensive refurbishment under the direction of David Chipperfield Architects, the Neue Nationalgalerie reopened in autumn 2021. Mobiles and stabiles by a contemporary of van der Rohe, the US-American Alexander Calder (1898 - 1976), are on display until 13 February 2022. The collection of kinetic art, miniatures, and metre-high sculptures flourish in the glass hall. In addition, media artist Rosa Barba's expansive installation "In a Perpetual Now" is open until 16 January 2022.

☆ Review / Exhibition / CO-MA
December 2021 - February 2022



CHARLIE CAUCHI

*BLACK CLOUDS
OF SMOKE
MADE THE
WHITE CLOUDS
LOOK DARK*

Photo by Ines Bahr Photography

CHARLIE CAUCHI is a visual artist, filmmaker and researcher living in Malta. Her work encompasses video, sound, text, archive and built environments. Her practice is a hybrid, amalgamating documentary practices, academic research, and fantastical construction. www.charliecauchi.com



CO-MA's heady figurative creations graced the walls of the Lily Agius Gallery, transforming the space into something almost other-worldly. The exhibition, which was inaugurated on 11th December 2021, is a definite statement of confidence by Agius, who championed CO-MA to debut his first collection of drawings. The artist draws inspiration from different periods in art history, with much of the work flirting with religious symbolism and Christian iconography. The show featured 12 drawings, with the artist principally working in charcoal.

All the bodies inhabiting his paintings are female. Alluring and beautiful, yet somehow damned. The most salient element of CO-MA's drawings is his subject's lips. This tactile organ stands out, suspended in time: pouting, sensual, promising. The artist knowingly plays with the elusive and manifold meanings a partially open mouth can convey – is this ecstasy, pain, fear, worship? The rest of the face is less visible, veiled behind misty textural clouds, wisps of smoke or obscured by other elements. His subjects are practically impenetrable, though some peer out at us, careful not to reveal too much. As a result, the

presence of the female form is often undermined. Or perhaps the audience is the one that is cheated – unable to gaze at the beautiful figures placed before them. Props of harsh-looking textures accompany his subjects. In some instances, sinister winged creatures suspended in flight attempt to hog the limelight.

For all its darkness, the drawings display the artist's lustrous style. Light bounces across the work, and his ability to bring luminosity to the canvas is no

mean feat, especially considering his chosen medium. Each drawing is painstakingly-detailed and textured. The artist employs various techniques to achieve this realism, working on each picture for over 100 hours. But the final result seems effortless. The work oscillates between dense and baroque and fragile and secretive.

With a gallery that is open and unobstructed by architectural features, CO-MA's work could take possession of the room. The space also allowed

for a memorable closing event to take place, with an improvised collaborative show by pianist Yun Cai and performers Florinda Camilleri and Valentine Soucy bringing CO-MA's exhibition to a close. Together they created a brooding and unique interdisciplinary work in dialogue with CO-MA's imagery. Through movement and sound, the performance truly embodied the feeling of the work. 🎭

For more information and purchase enquiries contact Lily Agius Gallery: (+356) 9929 2488.



Lily Agius and the artist. Photo by Justine Ellul - www.justineellul.com



Photos by Ines Bahr Photography

PORTALS

MAREO RODRIGUEZ

02/12/21 -
26/02/22



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CHARLIE CAUCHI

QUEER-FOCUSED ART SPACE

Situated in the village of Balzan is Malta's first queer-focused art space, replete with its own physical and digital archive. Named Rosa Kwir, it is the brainchild of Maltese and London-based artist Romeo Roxman Gatt. He talks to Artpaper about his most personal and ambitious project to date.



Rosa who?

The inspiration behind the name Rosa Kwir originates from a time long before the advent of gender-neutral pronouns and the rise in trans gender and queer theory. Manuscripts from the Grand Court of Malta in 1774 record a story of a Rosa – or Rosaria - Mifsud, a 17-year-old from Luqa. Raised as a woman, Mifsud petitioned the Grand Court to be legally recognized as male. Two medical experts examined Mifsud and after deciding that Mifsud's genitalia 'conform more to the male than the female sex', the teen was granted the right to legally be recognized as male.

Rosa Mifsud's case provides rare insight into the lives of gender non-conforming people in Malta in the 18th century. It is this lack of historical representation that was the catalyst behind Roxman's decision to start his own archive.

The Archive

This project is heavily based on Roxman's research, which he noted lacked any reference to the Maltese context. "It's always about foreigners – mostly British and American people", he explained. When there are references to Malta, the focus tends to be on trans women and gay men in the 20th century.

"I've rarely come across references to trans men, gender non-conforming people, non-binary people in Maltese history books. There is hardly any discourse or visual representations of trans masculinity, female masculinity, butch lesbians and dykes in relation to my own country." For the past year, Roxman has been trying to address this lacuna with the Rosa Kwir archive.

Gathering material from his own community, the archive is made up of donated artefacts, portraiture, audio-visual work, interviews, and other documentation. It can be accessed online at

www.rosa-kwir.com or by visiting the space. The archive is accompanied by a publication, *Rosa Kwir: A Family Album*, featuring parts of the collection and the stories of the participants that helped make this project possible. Roxman is himself a participant in his own work, telling his own story about being a trans man. One of his contributions to the archive comes in the form of text exchanges with his father about his decision to transition.

Asked about some of the other donations, Roxman explains that they are all different, but equally challenge the idea >>

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of gender conformity and reflect each participant's own gender journey. "For example, one amazing donation is by Reb, who gave the archive a painting of a gift painted by her sister." A facsimile of a cheque for €1,000, the painting represents the amount raised by Reb's sister and friends to go towards their top-surgery bill. Drawn in non-binary colours to denote Reb's own identity, it features the names of each individual that contributed to Reb's cause. Another donation is one that Roxman sees as the epitome of Malteseness. "It was donated by Alex Caruana and it is one of his old Abanderado t-shirts. It's really worn out. It's so Maltese. We all know the image of a Maltese man wearing an Abanderado vest top." Alex's t-shirt is accompanied by his own candid description of the donated item: "The Maltese inside me loves Abanderado

underwear and I really started enjoying them after my top surgery. Now I can enjoy the full experience of being an overweight Maltese man."

Through the archive, Roxman finally feels that there is a way to make his community more visible and a way to connect stories and objects: "At least now we've started it so in a hundred years' time there's going to be a lot more of visual representation. People would know how we dressed; how we spoke. People will know how we present; how we walk, how we talk. That's something that I have never really seen before, neither from an artistic and research perspective."

The archive is an ongoing project, and anyone that wishes to contribute simply needs to get in touch with the artist directly via the website. He



Abanderado vest, Nebido testosterone box and top-surgery deposit receipt donated by Alex to the Rosa Kwir archive

maintains that he approaches the work with extreme sensitivity and care. "I really want us to get the word out now. There's the space. Come see the show. Speak to me. I'd love for people to contact me and if they want to contribute to it in anyway, even if you wish to remain anonymous – any content that comes from anyone within my community is precious." By content, Roxman leaves this up to those that want to participate, claiming that all the donated artifact requires is to make sense to your own journey.

Multidisciplinary Project Space

Besides the permanent collection, Rosa Kwir is a multidisciplinary project space that is unique to the island insofar that is queer-focused. "We've never had a space where queerness is at the forefront. I still feel that everywhere in the world there needs to be more spaces, places, and representations of queerness. We are not just a niche". To demonstrate this, Roxman is working on an eclectic programme for 2022, together with his collaborator artist Char-

lie Cauchi. The programme will include exhibitions, workshops and events by international and local artists, filmmakers, writers and activists.

Roxman's passion for the space is palpable, exclaiming that he wants "this space to exist, but to exist by being alive. I want people to know and have reasons to come to the space, because they're going to see something new, meet someone new." While the ambition of the space is to support the LGBTQI+ community, it is open to all. "I want to demonstrate that this is not just about a queer person making queer art. It's about showing exceptionally good art, which happens to be made by queer people." 🗣️

Details of the upcoming programme will be released in the coming weeks via the Rosa Kwir social media pages and website. The physical archive is currently available by appointment. For more information visit www.rosa-kwir.com.



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JOANNA DELIA

CAN'T TOUCH THIS!

The Rise and Rise of a Fascination with NFTs in Malta - and Everywhere.

Malta has delved right into the heart of the digital, virtual, online world. There is the hope of building an economy based on online transaction baksheesh, becoming a first at things like regulating blockchain, teaching AI to produce original art, and teaching digital art at tertiary level to students with no formal education in the digital. There are many ongoing attempts to conquer this world, but whether this has any value or not, whether we are prepared for it, and whether we can compete on an international platform is a different matter.

Last November's Sigma event attracted thousands of international online gaming and fintech personalities to Malta. A few NFTs were auctioned - and for good money. Maltese and Malta-based artists have been begging the corporate players to understand the value of contemporary art and invest in it: and yet, the invisible things caught the high roller's attention.

Malta is still struggling to create an art market for traditional, tangible artworks. Will the virtual art world hit the high notes before the physical ones? Malta battles to draw crowds into galleries and institutions showing art by Maltese and Malta-based artists. However, statistically, Malta has a high degree of engagement with online content. Could this expose more Maltese people to art?

If it does, and somehow people start to value the intangible before they value something material, this would not be a first. The University of Malta began to offer a master's degree in digital art before traditional fine arts. MCAST has offered a BA in the subject for around ten years! The degree claims to be 'an umbrella programme that seeks to develop a learning environment in which historical traditions and new practices confront and influence each other within a contextual, cultural and theoretical framework.'

Insofar as the above targets are achieved, how can we complain? I caught up with Vince Briffa, artist and educator, to gauge his feelings about NFTs.

"To my knowledge, the NFT phenomenon is slowly gaining some ground locally, although its perception is far from being established. My opinion is varied - the NFT market is a bit of a solution looking for a problem. Blockchain has identified potential in the financial model of the art market, particularly one of investment. It's giving value to the uniqueness of the 'certificate' of a digital artwork (not necessarily the work itself), which intrinsically challenges the idea of uniqueness more than photography did a decade or so ago and printmaking before it. On the other hand, this may be when the



bebba88b My World

digital medium establishes itself as something to be collected, should the product also be of artistic value. Unfortunately, too many works of doubtful value are being minted, which doesn't help the NFT market's reputation."

Vince explained that the [S]edition art platform (www.seditionart.com) is a great example of successfully commercialising digital art. It lobbies for and offers 'memberships', which allows digital artworks to be shared. But how are

students reading for degrees in digital arts responding to the NFT rush?

"Students are very focused on a career in the more 'traditional' pathways in digital arts and largely haven't caught on to this yet".

One would expect students interested in an under- and post-graduate education in digital arts to be attracted to this very 21st-century means of expression as a real economic driver. Sergio



Donald Sun

JOANNA DELIA is a medical doctor who specialises in cosmetic medicine. She is also a cultural consumer and art collector who tirelessly supports local contemporary art and culture.



Muscat, a UOM digital arts graduate, is currently a PhD candidate focussing on the Maltese art scene, NFTs and digital art as a whole. He explains that “[t]he recent explosion of NFTs has affected the digital art market, and how it’s perceived. My research is focused, partly, on how the digital art medium can evolve, not only through technology but also through its own native features. I focus on co-creation and how the creation of digital work can be a collaborative effort between artist and viewer/purchaser. I want to look at ways to push this concept beyond randomness (e.g. wallet information) and create truly co-created works, using data relevant and personal to the viewer. The idea for the research originated from a slightly cynical view of NFTs and my curiosity regarding how they have grown. Digital is by nature infinitely and accurately reproducible, which means that there is, in essence, no concept of an original. This has generated this gold rush towards digital art, based, in my view, entirely on speculative value. On a positive note, it has brought significant attention and given market value to digital artworks. But it has also created considerable chaos in the field.”

Sergio adds that “[d]emocratisation of the art market has pros and cons. It bypasses the traditional art market structures. However, it also allows dubious quality work to flood the market.”

So are NFTs merely a novelty item for people with cash to spare, set on flaunting their online personas? Are those ‘investing’ in virtual art insensitive to the reality that future technological advances might obliterate what we know and covet now? And how will all this affect Maltese and Malta-based artists?

“I think most people, including myself, are still coming to terms with NFTs. There’s been some movement in Malta, but I’m sceptical about how quickly the market will grow. I always observe how difficult it is for buyers to invest in digital art or any other form of ‘non-traditional art’, so I have my doubts whether this will catch on quickly. However, the advantage is geography is no longer a restriction for Maltese artists, though the disadvantage is that we are suddenly competing globally. I believe NFTs are here to stay and will keep maturing. I wouldn’t be at all surprised if, at some point, the bubble bursts. I think, though, if this happens, it will be a good

thing and allow it to evolve to the next stage, into something more mature.”

A quick online search shows plenty of Malta-based wealth management and financial consultancy firms like Ellul and Shranz have already compiled advice for people looking to invest in NFTs. They highlight a lack of regularisation, scarcity of a formal asset exchange process, and uncertainties regarding intellectual property. So is it wise to invest so early?

“I think, overall, the NFT market will keep growing. There’s space for it to evolve that it’s doubtful it will shrink. But, of course, that some works will lose value is a possibility. And it’s difficult to predict which works or artists to bank on since the system is based on speculation, marketing, influencers, and so on, rather than ‘experts’. As for future technology, I very much doubt it will make them irrelevant. They will change and mature at most, and NFTs can become much more relevant to society. Currently, the technology is essentially still in its experimental phase. A part of this is also due to the technical knowledge required to jump onto the NFT bandwagon, even in its simplest form, let alone getting into producing more complex work. Buyers are also somewhat limited since they need some knowledge of crypto, wallets, etc., to acquire NFTs. Nevertheless, I think the technology will become

more accessible, which will hopefully mean that more artists will start producing high-quality work and explore the potentials of what digital art and NFTs can create.”

But physical art galleries and artists in Malta have struggled to establish an art market and generate interest and engagement with the general public. Could digital art and NFTs do what traditional art has not?

“This is difficult to speculate. Removing the need for a traditional art market brings both advantages and disadvantages. Small artists can quickly jump onto the international scene; however, it’s (by design) highly uncontrolled. Some may see this as a pro, and some as a con. Also, I don’t think NFTs will replace the art market but rather provide a new option and possibly force it to re-calibrate, which, in my view, is not a bad thing. So to answer the question, I think that we should not look at it specifically as a mutually exclusive relationship. They are two things leeching from each other and will occasionally collide, interact and intersect.”

Are we rushing into this locally like we rushed the ‘blockchain island’ concept?

“I do not think that there is a specific rush in Malta. NFTs have grown from thousands of dollars to hundreds of millions essentially within one year.

The world is rushing into it because it’s been waiting for a practical application of crypto for a decade. This also stems, I believe, from a great discontent in the establishment. Maybe to a much lesser degree, NFTs reflect the discontent and general animosity towards the art market and how a handful of powerful players control it. It’s a general feeling across the world to re-take control of our lives, our money and how we trade, without any interference. How it will develop is anyone’s guess, but it will certainly be fascinating to observe and participate in! So mistakes will be made by both investors and artists. For example, the BBC recently reported that a very in-demand Bored-Ape NFT was accidentally sold for £2,270 when it was supposed to sell for close to €300,000 because someone clicked the mouse button before inputting a few zeros one-hundredth of its’ market price”.

Getting interested artists to familiarise themselves with the knowledge and technology required to mint NFTs is a first step towards ensuring that whatever the future holds, nothing of value is lost to mediocrity. Dr Angelo Dalli, who with artist Selina Scerri is running the CSAI project, says: “NFTs are still in their infancy in Malta, although the high prices fetched through sales on online marketplaces and curated services have attracted the attention of a lot of local artists who produce digital art.”

According to a recent survey by CSAI, almost 60% of artists in Malta have heard of NFTs. The process of creating an NFT (minting) is complicated for artists who not familiar with the crypto world. The complexity can be overcome by following online guides, or more established artists by getting work on a curated site.

“NFTs have popularised the notion of digital art ownership while drawing attention to the beauty of digital work. Art of the future will incorporate digital elements or processes or be entirely digital. The influence of the metaverse, the economic infrastructure provided by crypto, and the security and provenance authentication of NFTs, combine to make such a future practical. While I do think that the process of selling and creating NFTs needs to become simpler and cheaper for artists, the way forward is being mapped out, and I look forward to seeing digital art becoming mainstream in the next few months.”



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December 2021 - February 2022

MALTA

ERICA GIUSTA

A JOURNEY THROUGH HOMER'S MEDITERRANEAN: *ŻfinMalta's* *"Weaving Chaos" Review*



Photos by Marija Grech

ERICA GIUSTA is Director of Innovation at architecture firm AP Valletta. She read for an MA in Architecture, and has a Post-Graduate Master from the Sole24Ore Business School in Milan. She contributes regularly to academic journals and international architecture magazines such as A10 New European Architecture and Il Giornale dell'Architettura.



Through a sequence of powerful iterations, images, and startling interludes, acclaimed Portuguese choreographer Tania Carvalho transported the Maltese audience far away and out at sea: the treacherous open sea of Homer's Mediterranean.

Previously performed at the Biennale de la danse in Lyon and the Centre Pompidou in Paris, the work is rooted in the epic journey of homeward-bound hero Ulysses and the stubbornness that enables him to overcome the pain and obstacles encountered along the (very long) way. The traditional narrative is explored in a non-linear manner, guided by the choreographer's interpretation of the Odyssey as a series of extraordinarily intense events, seemingly mixed up in random order. This disorder enhances their dramatic potential considerably, making it one of the most engaging shows presented by the Maltese dance company thus far.

The most direct references to the Homeric work are in Ulrich Estreich's musical score. The composer combines an ominous yet fascinating string composition with the sound of creaking wooden sailing ships, creating a haunting soundtrack reminiscent of a sea storm.

The choreography is allusive at times. At one moment, dancers morph into a terrified swarm, spinning around uncontrollably as if wading through a storm. In

another, they break away, performing individually, only to merge again in a mass, evoking a ship or seaweed fluctuating in the waves, calling to mind Cunningham's late work "Ocean" (1994).

When "Weaving Chaos" was first presented in 2014, Portuguese philosopher Bruno Duarte wrote: *"They [the dancers] fall to the ground to instantly rise, fail and try again from the start, drawing in and immediately expanding to the front, receding only to again come forth, incessantly, on and on – insisting, unrelenting and headstrong."* In doing so, they summon the pathos of doomed creatures of ancient mythical tales.

The atmosphere that unravels on stage is a compelling mix of classical references, both in movement and narrative, and contemporary post-anthropocenic scenarios. The way it conveys the feeling of a chaotic space in which mere mortals are not supposed to be, in which they struggle to survive, is almost eerie.

The dancers' precise performance grips the audience, sometimes helplessly drifting through it, sometimes transfixed by its beautiful images. A series of stunningly composed tableaux vivant-looking scenes - which are almost baroque - leads towards the utter exhaustion of the hero at the end of the journey, at its silence. 🎭






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An eco-driven plan for Malta:

DESIGNER-ARCHITECT UNVEILS PROPOSALS TO DESIGN MALTA OUT OF CLIMATE CRISIS

Jonathan Mizzi, Director and Founder of multidisciplinary design practice Mizzi Studio, unveiled a comprehensive and visionary strategy for an eco-driven, future-facing Malta. Mizzi presented solutions for ‘Designing Humanity out of a Climate Crisis’ during a presentation held at the TEDx event, which took place on Friday 5th of November at the University of Malta.

The theme of the TEDx event was Hindsight, with the premise of Mizzi’s talk built on a conversion of hindsight into what he terms ‘creative foresight’ – calling for an attitude that embraces hope and ultimately drives action that addresses the current climate and biodiversity emergency.

His thoughts and proposals come in the wake of the Code Red for Humanity alarm, sounded at the 2021 UN climate change conference (COP26), which kicked off at the end of October in Glasgow. Mizzi passionately unveiled



his ideas for how Malta can start to develop its built and natural environment differently – both infrastructurally and emotionally – in a bid to address the planet’s forecast climate eventuality. He referenced the fact that we are now, globally, in the most consequential decade of humanity, proclaiming “what we do between 2020 and 2030 will determine the future of our species”. Mizzi went on to say that “as humans, we need to evolve from a mindset of knowing, to one of true understanding, embracing hope and driving action”.

Drawing from his personal experience, moving from London to a townhouse in Sliema, Mizzi lamented the erosion of Malta’s natural beauty. His talk positioned over-development as having taken precedence over the natural heritage and character of the Mediterranean island, with the high density of cars on the island pushing noise and air pollution to unhealthy levels.

Mizzi’s central provocation for the talk was to question: how do we design ourselves out of the climate crisis?

His response is to lead with hope. Mizzi spoke

confidently about Malta’s ability to become a leader and a source of inspiration in tackling climate change – changing into an island that young people want to live in, rather than one they want to leave.

THE BIG FIVE

Mizzi identified the following five key elements which are needed to tackle the crisis: cutting emissions; drawing down emissions; addressing overpopulation; adopting a circular economy whilst adapting and upgrading our infrastructure to be more resilient.

Mizzi went on to explain how, as a studio, his team believes in architecture’s power to make positive social and environmental impact, and strives to add tangible value, improve wellbeing, making the public realm a healthier, more beautiful place, through their projects.

In his presentation, he referenced the ‘Malta Bus Reborn’ proposal put forward by the studio back in 2019. The re-imagined, traditional bus design aimed to improve the environmental efficiency of Malta’s current diesel fleet, whilst simultaneously bringing back the lost

design character that made the traditional buses so iconic.

RAPID BUS TRANSPORT SYSTEM

Mizzi went on to present the first of his four-part infrastructural proposal that aims to design Malta out of the current environmental crisis: a Rapid Bus Transport System. The system works to support his vision to reduce the number of cars on Maltese roads, creating an exclusive right-of-way path where a road lane would give exclusive access to buses across all arterial roads on the islands. This would help promote easy flow and efficient travel, while causing minimal disruption to people's lives.

Pointing to the reason most people not using the bus being traffic delays, Mizzi outlined how if people could have peace of mind that traffic would flow faster on a bus than it would in a car, then more people would choose public transport instead of privately owned cars. His contention was that for every bus, 40 cars would be removed from Malta's roads.

With an approximate number of 420,000 cars on Malta's roads at present, Mizzi explained how that translates to ½ million sqm of vehicles, all of which are parked for 96% of their lifetime. He added that, considering he comes from a family of car importers, his proposal to reduce cars in Malta should be taken seriously.

ELEVATED CYCLIST CANOPY LINE

Other alternatives Mizzi discussed in lieu of using privately owned car transportation include cycling, scooting, or walking, yet noted that local street infrastructure does not allow for safe alternative modes of transportation. His

solution to promoting safe pedestrian and cyclist travel on arterial roads in Malta and Gozo once again turned to nature-led design.

Mizzi introduced his developed design concept for an elevated cyclist canopy line – an infrastructural, bolt-on solution that would offer cyclists and e-scooters a safe and swift passageway on arterial roads. The platform is designed with in-built solar technology to harvest clean energy, all whilst creating an environment that nurtures biodiversity. It is hoped that the proposal will help reduce the number of injuries and fatalities incurred by cyclists locally.

“What we're doing here is sheltering commuters from the elements whilst harnessing their power; the power of the sun and giving clean energy back to the grid,” Mizzi explained. “We're capturing water and growing a clean, green line to clean our air, whilst also providing a home for pollinators – our bees, our insects and our lizards.” said Mizzi. He added: “The best thing is that this can all be prefabricated off site and simply transplanted with minimal disruption to our roads in terms of works”.

RECLAIMING MALTA'S VILLAGE STREETS

Aside from his attention and proposed treatment of arterial roads, Mizzi also presented solutions for adapting village streets in Malta and Gozo to an inevitably altered climate future. His presentation included a proposal to restructure local roads; one which created a balance between car lanes and pedestrianised paths. His proposal saw streets adorned with trees, resulting in a cooling effect – a drop in the average temperature from



37 °C to an average of 27 °C on a current typical hot summer's day. This will be critical for life in 2050 where predictions of repetitive extreme heat waves potentially being plus 50 °C. This bold move would not only allow for safe pedestrian and cyclist travel whilst encouraging physical activity, it would also result in benefits to people's overall mental and physical wellbeing.

“Rota believes that this proposal will contribute significantly to the micro mobility efforts that the country should be embarking on. There is no one size fits all when it comes to infrastructure, but we can work tangibly in some areas and bring the much-desired change to our transport system.” said Michelle Attard Tonna, from ROTA, an environmental NGO aiming to promote safe cycling in Malta.

TAKING THE CAR OUT OF THE PARK

With increased public transport efficiency and through the empowerment of cyclists and pedestrians, Mizzi asserts that a reduction in privately owned cars on our streets would be completely achievable. There is also the future of automated shared cars which will contribute to this reduction. This new condition would offer the opportunity of liberating spaces that were previously allocated to parked cars, transforming the areas into green parks instead, and finally breathing life and clean air back into the community.

Mizzi explained how this could be a phased approach, reflecting the country's reduction in car traffic as it might unfold over years – a cumulative impact resulting from the rapid bus transport system, elevated cycling canopy line, and part-pedestrianisation of local streets. Having more open green spaces would help continue to design Malta out of an environmental crisis, offering citizens a habitable climate and sustainable future.

Quoting Dr. Jane Goodall, Mizzi added; “we cannot live in harmony togeth-



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er without learning to live in harmony with nature”, concluding his talk with the fact that the design ideas put forward are adaptive multi-modal green infrastructure solutions that also fight climate change – solutions that are implementable immediately.

“The climate crisis is not an unheard-of phenomenon; however, it is no longer enough for us to simply know about the detrimental effects of climate change. It is time for us to fully understand that we no longer have the option to wait.

Over-consumption and over-development have led us to where we are today, both locally and globally, and it is time for us to take immediate action. We can and we must design humanity out of a climate crisis for our children and all life on earth.”

Follow Mizzi Studio on social media:

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www.mizzi.co.uk



ABOUT MIZZI STUDIO

Mizzi Studio is an architecture studio based in London and Valletta working across multiple sectors and scales. Our work follows the principles of biophilia, extending into what we term ‘bio-modernism’ – an integration of nature-driven design and the many virtues of modernism. We are contextualist designers that fuse digital design with physical craft, creating spaces that nourish the spirit, appeal to a human scale and inspire a sense of wonder. We believe in architecture’s power to make positive social and environmental impact. Our work aims to add tangible value, improve wellbeing and make the public realm a healthier, more beautiful place.

We are dedicated to making the world a better place through inventive, climate-responsive design solu-

tions. Made up of talented architects, interior designers and industrial designers, the team believe in the power of design to enrich people’s lives and the world we live in. Mizzi Studio creates architecture that is informed by the processes that occur in nature, brought to life through human craftsmanship and powered by technology.

Founded in 2011 by Maltese-British architect and designer, Jonathan Mizzi, our growing practice comprises a close-knit, collaborative team who share the same bold imagination. Our work has been acknowledged by numerous awards including FX Magazine’s Breakthrough Talent Award (2017).

Mizzi Studio is a RIBA Chartered Practice.



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Founded in 2004, Chris Briffa Architects' work is renowned for its distinctive and contemporary approach to context, with a strong emphasis on detail and craftsmanship. In their quest to create sense of place, projects include various hospitality missions - such as the Reef Guesthouse in Bahrain and the local Valletta Vintage - places where many have recounted a timeless experience.

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MODEL is curated by architects Simon Grech and Alan Galea who seek to challenge and question existing working models in the creative and construction industry today, where no boundaries exist between art, science, business and technology, by adopting an interdisciplinary approach to design both within the MODEL office structure and through relationships with other talented individuals, continuously embracing the complexity of design today.

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Whilst exploring the intersections between art, design and architecture, Tom Van Malderen's work ranges from bespoke furniture to objects, installations and exhibition design.

*M: 7961 9391
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Doneo Co Ltd offers specialised services in Lighting Design and Control, from Lighting Plans and 3D lighting renders to intelligent lighting and home automation.

*Doneo, Park Lane Building, Mountbatten Street, Hamrun (by Appointment)
T: 2123 0741
E: info@doneo.com.mt
W: www.doneo.com.mt/lighting*

LIGHT DESIGN SOLUTIONS

Light Design Solutions offers a specialist lighting design service that enhances space. For LDS, light enriches the character and qualities of the designated area, whether it is a house, a working environment, outdoor space or entertainment area, and in collaboration with their partners around the globe, offer good quality products that are in line with the latest lighting technologies and constantly revolutionising the world of light.

*38/1 Emmanuel Schembri Street, Birkirkara.
T: 2149 6843
E: info@lds.com.mt
W: www.ldsmalta.com*

INTERIOR DESIGN

PIPPA TOLEDO

With over 30 years' experience in interior design, Pippa Toledo is one of Malta's best-known names in the field with a large portfolio of successful projects including numerous apartments in Portomaso and Tigne Point, Hotel Juliani, Zest restaurant, Barracuda Restaurant, Club 22 at the Portomaso Tower, EMD Offices at the Valletta Waterfront, The Dragonara Casino, the Grandmasters' Suite, The Drawing Room and the informal dining room at the President's Palace in San Anton, and Cardini Restaurant.

*Garden Terrace Court, Triq il-Baltiku, The Village, St Julians
T: 2132 3616 / 2134 1367
E: info@pippatoledo.com
W: www.pippatoledo.com*

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VSF strives to deliver a luxury service for individuals who appreciate personalised design, quality materials and workmanship and desire a space made just for them.

*M: 7709 9194.
E: vera@verasantfournier.com
www.verasantfournier.com*

PHOTOGRAPHY

MATT THOMPSON

Matt is a photographer based between Malta and London, with a love of photographing people. Passionate about what he does, you can trust Matt will work with imagination, creativity, and integrity on every private or commercial commission.

*M: 9936 3600
E: email on mail@matthompson.co.uk
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To be listed on the Localist here and on the website www.artpaper.press email info@artpaper.press or call 9929 2488.



***** Spotlight / Events / Global
December 2021 - February 2022

EXHIBITIONS

A selection of art events from around the world

12.21-02.21

Events until December 2022



15.10.21

Until 13 February 2022

**HELEN CAMMOCK:
CONCRETE FEATHERS
AND PORCELAIN TACK**

Turner Prize-winning artist Helen Cammock explores social histories and interrogates mainstream historical narratives through film, photography, print, text, song and performance. Cammock worked with residents and community groups from Rochdale, Greater Manchester, to consider what it means to exist as part of a community. Taking the Rochdale Principles of Co-operation (est. 1844) as a point of departure, the artist created dialogues with residents of Rochdale. The town's history and landscape form both the backdrop and foreground for a film work, which celebrates and interrogates what the principles of collective social cooperation can bring to a community. The film also uses artefacts in Rochdale's Touchstones gallery and museum. Participants' encounters with various objects from the public collection spark conversation.

Photographer's Gallery, 16-18 Ramillies Street, London, W1F 7LW, United Kingdom



15.10.21

Until 13 March 2022

**SAUL STEINBERG
MILANO NEW YORK**

A new exhibition at the Triennale Milano is honouring the work of the legendary cartoonist Saul Steinberg, whose work for The New Yorker made him one of the most iconic illustrators of all time. Steinberg was expelled from Italy in 1941 due to his Jewish heritage. After a series of hardships, he was lucky enough to make it to the USA the following year. The exhibition focuses on the artist's formative years, showcasing over 300 artworks, including pencil and ink drawings, watercolour illustrations, elaborate masks, objects, and sculptures. The exhibition was curated by Italo Lupi, Marco Belpoliti, and Francesca Pellicciari. Artworks were from the Saul Steinberg Foundation, the Biblioteca Nazionale Braidense and the Jewish Museum.

Triennale Milano, Viale Alemagna 6, 20121, Milan, Italy



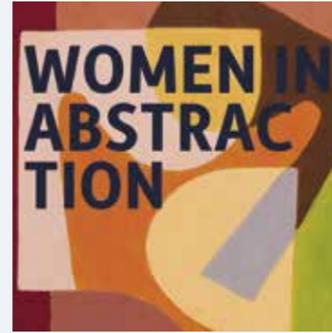
20.10.21

Until 31 January 2022

**MARTHA WILSON IN
HALIFAX: 1972-1974**

Martha Wilson is a unique personality in the history of American art, being one of the first artists to use her own body as a political tool to question society's representation of women. Centre Pompidou exhibits some of her pioneering work created during her time in the Canadian city of Halifax from 1972 to 1974, before relocating to New York. Her work uses extremely personal language and plays on the relationship between photographed self-portraits and text-based work, thus allowing image and text to intersect. Through this work, she transformed her appearance, caricaturing the identity stereotypes of neoliberal America with biting humour and radical irony. The exhibition is accompanied by a series of events, performances and meetings with the artist.

*Centre Pompidou, Place Georges-Pompidou, 75004 Paris, France
www.centrepompidou.fr*



22.10.22

Until 27 February 2022

**WOMEN IN
ABSTRACTION**

The contribution of "female artists" to abstraction is at the core of this latest exhibition at the Guggenheim Bilbao. The works featured span the 20th Century to the 1980s, with a few original inclusions into the 19th Century. The featured artists have contributed to modernism and its legacy. They are players and co-creators in their own right. The exhibition highlights key moments that marked the history of abstraction, questioning the established canons in the process. The collection draws attention to the contexts surrounding, favouring, or perhaps even hindering the recognition of the female artist included in the programme. Be it educational, social, institutional or even aesthetic, the contexts these women were making art demonstrate the complexities and paradoxes hidden behind the work.

*Museo Guggenheim Bilbao
Avenida Abandoibarra, 2
48009 Bilbao, Spain*



19.11.21

Until 8 January 2022

**DAVID SHRIGLEY:
MAYFAIR TENNIS BALL
EXCHANGE**

British artist David Shrigley presents a new body of work at the Stephen Friedman Gallery, London. 'Mayfair Tennis Ball Exchange' is an evolving, interactive installation and marks Shrigley's eighth solo show at the Stephen Friedman Gallery. The artist is well known for his distinctive drawing style. However, his practice spans multidisciplinary and includes sculpture, large-scale installation, animation, painting, photography and music. His latest work comprises an interactive installation, large-scale neon and clock. The artist invites visitors to bring an old ball to swap with a new one from the many shelves lining the gallery's walls. A visual representation of the joy of trading, old, misshapen, discoloured forms gradually replace rows of pristine yellow spheres. Discussing the origins of this work, Shrigley explains: "My dog likes tennis balls. I throw them, and she chases them. [Her interest is] more about exchange than possession." A selection of other works on paper will be released online to coincide with the exhibition.

*Stephen Friedman Gallery, 11 Old Burlington St, London, W1S 3AQ, United Kingdom
www.stephenfriedman.com*



19.01.22

Until 19 December 2022

A YEAR WITH BLESS

Since 2017, KW Institute for Contemporary Art has held a rolling residency programme A Year with... The programme spans a year and allows for an in-depth engagement with an artistic practice, using a variety of inward and outward facing formats. The duo BLESS comprises artists Ines Kaag and Desiree Heiss, and have been working on numerous transdisciplinary projects since 1997. BLESS will take up the residency programme in 2022. As self-proclaimed

situation designers, their work blends fashion, art, design and architecture, business and social practice. BLESS are motivated to make pieces fit for everyday use, seeing their practice and products as a way of life.

*KW Institute for Contemporary Art.
KUNST-WERKE BERLIN e. V.
Auguststraße 69. 10117 Berlin, Germany*

ARTS COUNCIL MALTA
FUNDING
SCHEMES



Open Call	Application Deadline	Funding Schemes	Result Date
17 December 2021	28 January	Training and Development	18 March
21 December 2021	01 February	Events Assurance	Within 10 working days
21 December 2021	01 February	Seat Utilisation	Within 10 working days
12 January	23 February	Programme Support	18 April
17 January	28 February	Project Research and Development	22 April
14 February	28 March	Health and Safety Standards in Firework Factories	18 May
18 February	01 April	Events Assurance	Within 10 working days
18 February	01 April	Seat Utilisation	Within 10 working days
14 March	25 April	Project Support	15 June
18 March	29 April	Training and Development	10 June
25 March	06 May	Arts Education: Main Stream Education	30 June
13 April	25 May	KulturaTV	15 July
18 April	30 May	International Cultural Exchanges	08 July
19 April	31 May	Programme Support	09 August
20 April	01 June	Events Assurance	Within 10 working days
20 April	01 June	Seat Utilisation	Within 10 working days
12 May	23 June	Il-Premju tal-President għall-Kreattivitàa'	12 August
16 May	27 June	Project Research and Development	18 August
20 June	01 August	Events Assurance	Within 10 working days
20 June	01 August	Seat Utilisation	Within 10 working days
21 June	02 August	Finanzja ment Artistiku għall-għaqdiet tal-armar tal-festi, għaqdiet kulturali u għaqdiet soċjali	14 September
24 June	05 August	Culture Pass	16 September
28 June	10 August	Training and Development	20 September
26 July	06 September	Arts Education: Independent Arts Schools	03 November
22 August	03 October	Events Assurance	Within 10 working days
22 August	03 October	Seat Utilisation	Within 10 working days
25 August	06 October	Project Support	30 November
29 August	10 October	Training and Development	22 November
01 September	13 October	Programme Support	14 December
06 September	18 October	Investment in Cultural Organisations Malta	15 December

DISCOVER MORE ON [ARTSCOUNCIL.MT](https://artscouncil.mt)



GOVERNMENT OF MALTA
MINISTRY FOR THE NATIONAL HERITAGE,
THE ARTS AND LOCAL GOVERNMENT





***** Spotlight / Events / Malta
December 2021 - February 2022

**VISUAL ART
EXHIBITIONS**

A selection of curated events in Malta

12.21-02.21

Events until December 2022



26.11.21

Until 26 December 2021

HASSARTEK

Matthew Schembri's book 'Hassartek' ('I Erased You') is what the author describes as his own partial erasure of his first novel, 'Stessi' (Winner of 'The Literary Contest of Novels for Youth' 2016; Merlin Publishers, 2018). It includes 231 erasure poems. A solo art exhibition of the same name, curated by Prof. Raphael Vella, extends this publication. This project is supported by Arts Council Malta.

Studio Solipsis



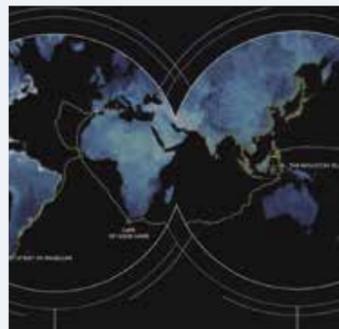
04.12.21

Until 9 December 2022

PATRICK DALLI: THE JOURNEY

Patrick Dalli's exhibition presents an admirable body of work, including collection of large-scale paintings. His innovative compositions and backgrounds are characterised by the masterful handling of the brush and medium. This exhibition is produced by the Valletta Cultural Agency and coordinated by Valerio Ballotta (GBK Malta Ltd.)

National Museum of Archaeology, Malta



08.12.21

Until 14 January 2022

THE LONGEST JOURNEY

An exhibition commemorating the 5th centenary of the first circumnavigation of the Globe (1519-1522) is now on display at the University of Malta (Valletta Campus). Emperor Charles V's of Spain financed the first exhibition, initially led by the Portuguese captain Ferdinand Magellan and concluded by his second in command Juan Sebastián Elcano. Five ships and 245 men set sail from Seville, heading West. They arrived two years later, from the East, thus empirically proving the roundness of the Earth. The exhibition showcases the reasons, preparations, progress, misfortunes, hardships and "adventures" of the crew. Dreams and reality, calms and storms, all have their place in this fantastic story of exploration, navigation and endurance.

University of Malta (Valletta Campus)



09.12.21

Until 9 January 2022

HOLD ON TO THE AIR IN YOUR POCKETS

Johannes Buch and Aidan Celeste work collaboratively as part of MUŻA's latest residency programme to contextualise their work about the Grandharbour and its relationship to great storms. How do we deal with such a radical force of nature? How does it shape our values and engagement? The artists revisit and curate a narrative, with contributions from experts in heritage and maritime and collaborations with other artists. The project takes place under the guise of a reading room in the Residency Space at MUŻA. It will be the leading site for the artists to engage their immediate community and invite them to contribute through workshops and events and present a new site-specific intervention design.

Community Space, MUŻA



10.12.21

Until 23 January 2022

DOCUMENTS OF SOCIALLY ENGAGED ART

Horizon 2020 Project AMASS (Acting on the Margins: Arts as Social Sculpture) is an arts-based action research project, which aims to create concrete opportunities for people to work with artists as agents in creative projects. Documents of Socially Engaged Art is a multi-disciplinary and co-curated exhibition presenting the findings of the AMASS project—over 25 researched and documented projects participated in the venture in 2021. The exhibition presents photographic, video and research documentation carried out by these projects, highlighting the depth of understanding and empathy that emerges through socially-engaged art. Some of the artworks created by the participants are also on display.

Spazju Kreattiv



Lily Agius

LILY AGIUS GALLERY

Gallery available for hire for various events such as book or product launches, piano and performances, social get togethers and all events. Use of projector screen and catering available.

For enquiries contact the gallery on 9929 2488 or email info@lilyagiusgallery.com

It is no news that the current COVID-19 pandemic and the effects it has had on society, not to mention on the local and foreign art scene, have left a deep and negative effect on everyone. Like many other museums, galleries and creative spaces, MUZA has been impacted heavily at every level of operation. Following museum closures and the management of such crises, MUZA has invested in substantial improvements in digital developments and various advancements related to museum accessibility.



Masterpieces at MUZA



No Ordinary Sunday, a collective exhibition
Artwork by Tom van Malderen



Homebody by artist Maria Borg

Nonetheless, throughout the past 2 years, MUZA has worked to remain available and worked on a number of initiatives which bring art to the forefront of our community. A call for proposals for exhibitions and artists-in-residency was issued, where a large number of submissions were received. A number of projects were selected following adequate evaluations and a three-year creative calendar was implemented. MUZA also created a number of in-house exhibitions such as the successful 'Masterpieces at MUZA' and the current exhibition 'Giorgio Preca ta' Malta. An International Artist with a Modern Spirit'.



Light is Time Thinking About Itself
by artist Antje Lermann and curated by Margarita Puli

There have also been a number of substantial developments in relation to the reserve collection along with the day-to-day running of the museum.

Following all these recent developments, MUZA also launched its new website focusing on the museum narratives, metadata on artworks in the Malta National Collection, a section with upcoming, current and past events along with

a number of other fields of interest. Visit www.muza.mt to learn more!

We wouldn't have been able to do it without the constant support and understanding of the staff, visitors and, finally, the artists and curators, who were of major help throughout these tough times. We invite everyone to join us on more positive future endeavours. Stay safe!

The Empire Narrative

The intermediate floor is taken up by the Empire story that visually narrates Malta's role within the world system of the British Empire, showing urban and rural views, human figure studies, scenes of Constantinople and lithographic works that showcase artistic developments in Colonial Malta in the 19th and early 20th centuries.

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www.heritagemalta.org



HUBLOT



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