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in Marseilles

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SPOTLIGHT

Emvin Cremona
100 years on

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INTERVIEW

Charlie Cauchi
Goes Soho

The Malta

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+

LISA GWEN ANDREWS

COMMENT



Valletta's Market Building

“The stunning and wholly unique (in Malta) British Colonial structure, which should be exalted, rather recedes into the background amidst the newly-added fabric.”

Comment, pg 26

ANN DINGLI

The Invisibility of *History*

A toddler is pulling herself up to a shallow, smoothly textured rim – the edge of a fountain’s pond – using her fingers, palms, stomach, thighs and knees to hoist herself towards a body of clear and seemingly clean water.

>> *Pg.33*



Emvin Cremona, *Untitled (detail)*, from the *Broken Glass Series*, 1969, Private Collection, Malta, Photo: Peter Bartolo Parnis. Read about this groundbreaking Maltese artist on page 10, 100 years after his birth.

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Marian Goodman Gallery, London
Museo del Prado
Museum Frieder Burda, Baden-
Baden
Nomura Art Award
Tate Britain
Tate Modern
Transmediale
V&A
V&A East

The world has gone bananas and Maurizio Catellan has taped three of them to the Perrotin gallery's booth at Art Basel Miami Beach, priced at \$120,000 each – and apparently two of them have been sold!

There is nothing better than a dose of the art world to help assuage political blues and in this issue of Artpaper, as always, we have brought together some highlights from Malta and around the world to do just that. Giulia Privatelli looks back on the life, work and legacy of the ground-breaking Maltese artist Emvin Cremona who was born 100 years ago (page 10); Joanna Delia interviews the rising star – researcher, film-maker and artist – Charlie Cauchi about art, love and cruelty at her latest exhibition, taking place at Valletta Contemporary (page 14). Nikki Petroni reflects on the impact and legacy of the installation titled *Stones*, two decades on (page 18); and Maria Eileen Fsadni interviews Raffaella Zammit, who continues her father's legacy by maintaining support

for artists and the community, as well as “making contemporary art and creativity as accessible as possible” (page 25). Finally, Lisa Gwen Andrews comments on the developments of, and disputes over, the covered market in Valletta (page 26).

Gabriele Spiller travels to Austria to be awestruck by Swarovski Crystal Worlds (page 29); Christine Xuereb Seidu discusses the abundance of noteworthy Egyptian contemporary art that has flourished since the 2011 uprising (page 30); Ann Dingli visits Kara Walker's Turbine Hall installation at Tate Modern (page 33); Richard England discusses Nicolas Poussin's iconic painting, *Et in Arcadia Ego* (page 34); Kenneth Zammit Tabona visits Tate Britain's exhibition covering William Blake's life and development as an archetypal printer, engraver, water-colourist, and lithographer (page 35); and Alex Bartholomew explores Tim Walker's exhibition, *Wonderful Things*, at the Victoria & Albert museum (page 37).

We will be back with another issue of Artpaper in March 2020; until then if you would like to get in touch regarding editorial or advertising, contact us by email on info@artpaper.press, or call (+356) 9929 2488. You can follow Artpaper on Instagram and Facebook.

Lily Agius



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Competition by Bruce Eynaud

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

Send your answers by email to info@artpaper.press by 31 December 2019, with 'Competition' as the subject, for a chance to win:

First Prize:

A month-pass to all Heritage Malta sites

Second Prize: €20 voucher from

VeeGeeBee Art Shop



Winners from

previous issue: (1)

Gerri Guadagno has

won a year-pass to all

Heritage Malta sites

and (2) **Katriona**

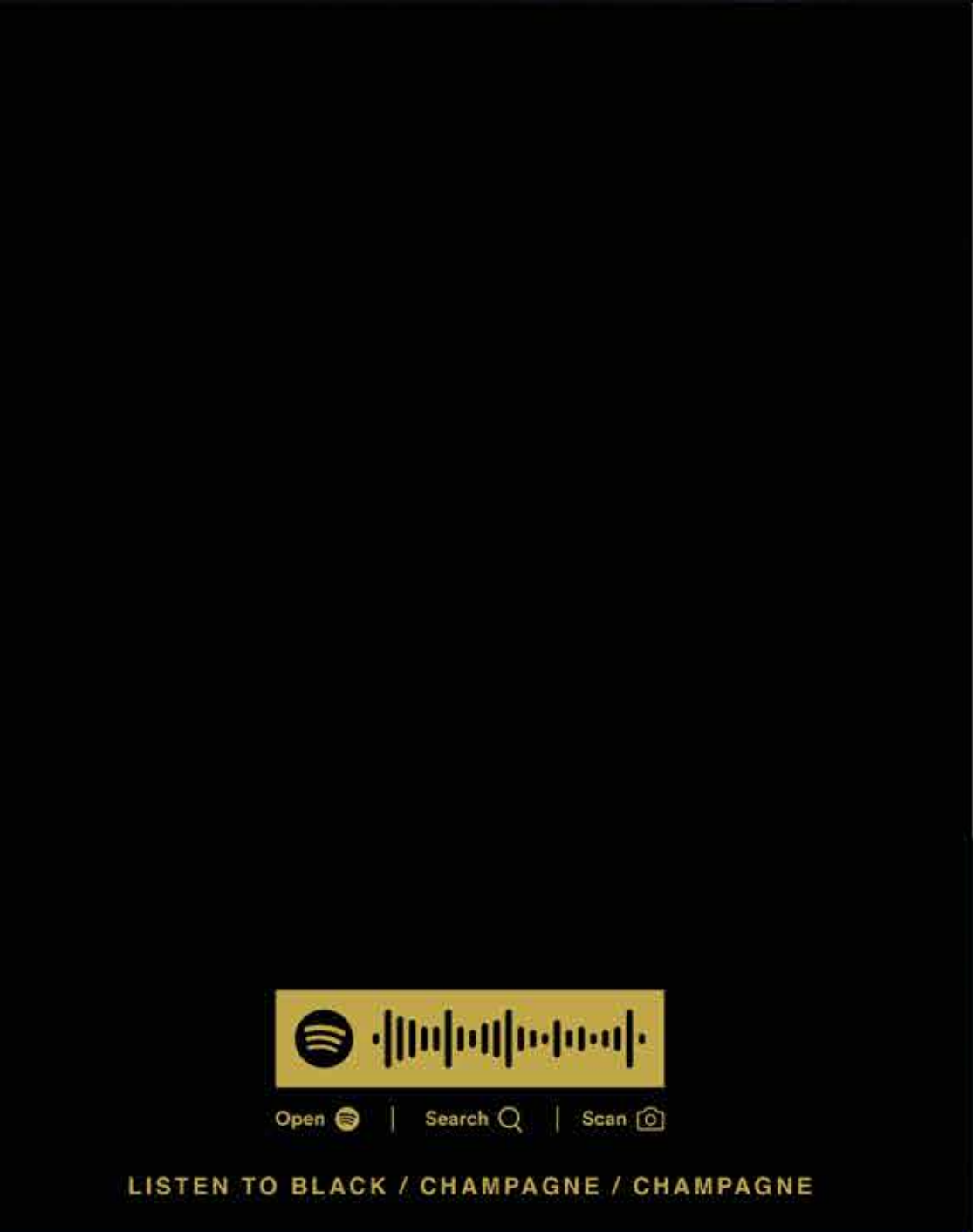
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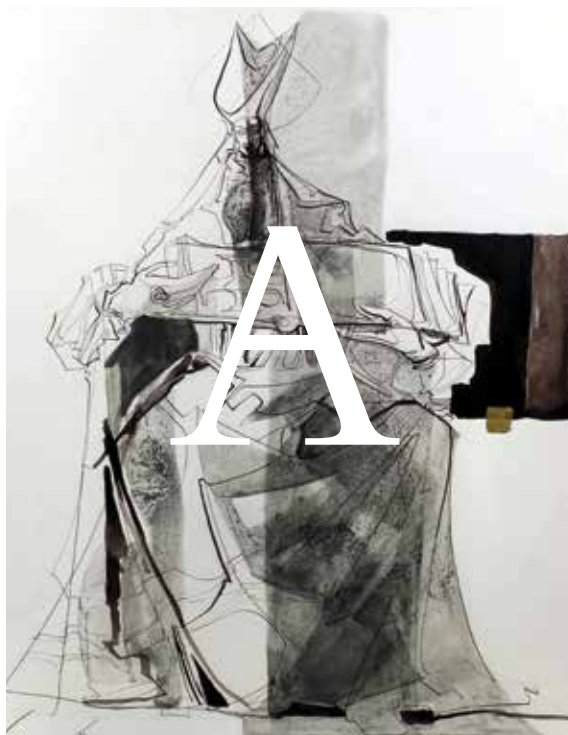
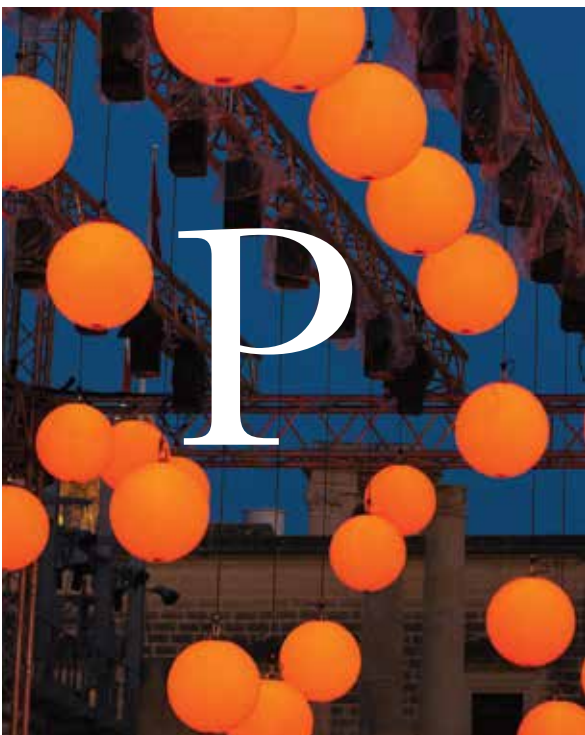
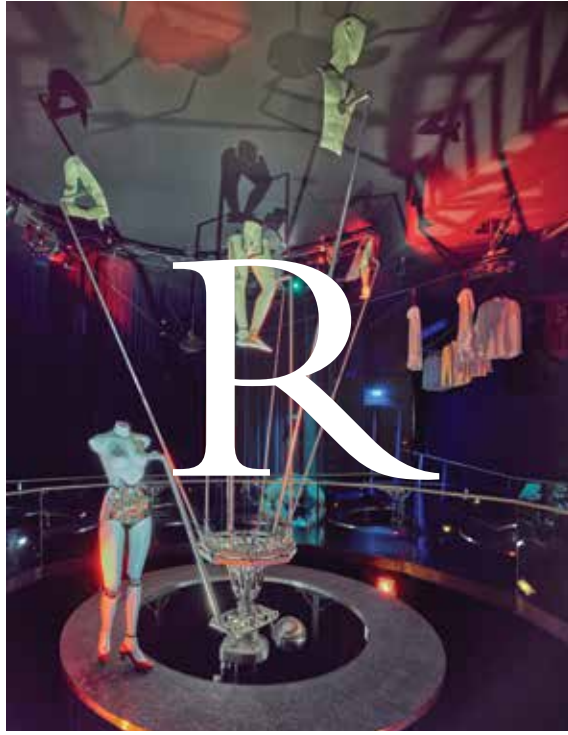
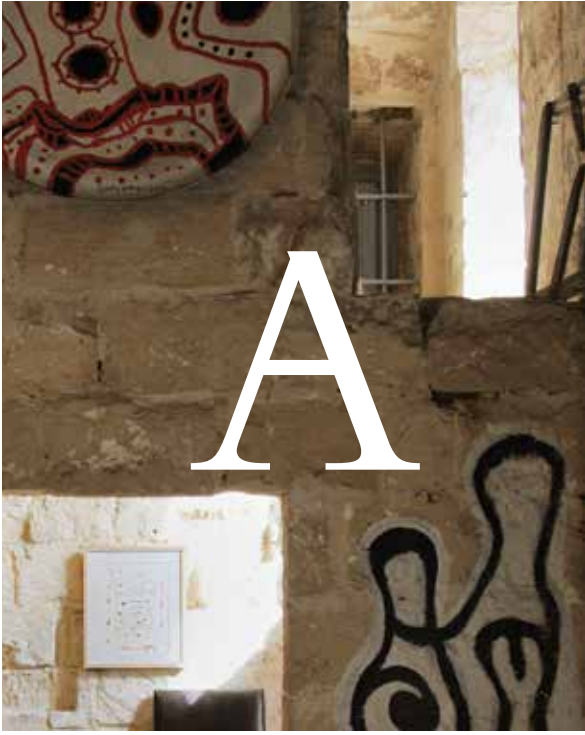
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LISTEN TO BLACK / CHAMPAGNE / CHAMPAGNE







+ Art News / *On the Scene*
December '19 - March '20

12^{.19}

+ ON *the* SCENE.

"The artist's job is to be a witness to his time in history."
Robert Rauschenberg

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BOOKS

01

Architectural Collage

Artist Damian Darmanin is showing an exhibition of his architectural collage work at Spazju Kreattiv this Winter. Darmanin – who studied in Florence – creates images from composites of existing architectural photography, converting them into new and magical hybrids. His work is meticulously built, with imaginary emerging from actual, transferring fragments of reality into virtual entities.

The Kolaz-Ktiro Collection Buildings in Time, runs until 5 January 2020.



Image courtesy of the artist

02

Black Power on Show

An exhibition celebrating art made by black artists during two pivotal decades in the 20th century, when issues of race and identity dominated and defined both public and private discourse, is on show at San Francisco's De Young Museum. *Soul of a Nation: Art in the Age of Black Power 1963–1983*, organised by Tate Modern, includes a focus on Bay Area artists whose work promoted personal and cultural pride, collective solidarity and empowerment, and political and social activism.



Cliff Joseph, *Blackboard*, 1969, Aaron Galleries, Glenview Illinois, image courtesy of the Fine Arts Museums of San Francisco

Honouring the legacy of Black Power in the San Francisco Bay Area, the de Young museum is also hosting a programme featuring renowned artists, performers, musicians, activists, and civic leaders.

Soul of a Nation is on until 15 March 2020 at the De Young Museum in San Francisco. www.deyoung.famsf.org

03

Newly Discovered Rembrandt on Show

A recently discovered Rembrandt will be on public display in a major exhibition showing the early works of Rembrandt. The exhibition runs from 27 February to 7 June, and will explore the early years of Rembrandt's career, beginning with his earliest known paintings, prints and drawings made in his native Leiden in the mid-1620s, and ending at his most climactic career moment in Amsterdam in the mid-1630s. The largest collection of works devoted to the young Rembrandt to date will be on display, including 34 paintings by Rembrandt, 10 by his most important contemporaries, and a further 90 drawings and prints from international and private collections. The recently discovered painting, *Let the Little Children Come to Me* (1627–28), was painted when the Dutch master was in his early 20s. It was discovered last year by Dutch art dealer Jan Six and has since been formally attributed to Rembrandt.

Young Rembrandt is on show at the Ashmolean Museum, Oxford from 27 February – 7 June 2020. www.ashmolean.org



Rembrandt and others, *Let the Little Children Come to Me*, c. 1627–8 and later, oil on canvas, 83 x 103 cm, courtesy of Jan Six Fine Art, Amsterdam

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FINLAND

Helsinki's First Biennale

The inaugural edition of the Helsinki Biennial 2020, called *The Same Sea*, will reflect on the notion of interdependence. Pirkko Siitari and Taru Tappola will bring together 35 international artists and artist groups from Finland and elsewhere around the world, the event will run from 12 June to 27 September 2020.

Located on the city's Vallisaari Island, a former military base, the Helsinki Bien-

nial 2020 will be comprised of 80% new commissions and site-specific works. Using the setting of Vallisaari to form the tangible and conceptual starting point for the curation of the 2020 biennial, *The Same Sea* will place emphasis on the biosphere as one interconnected entity.

The diverse environment of Vallisaari sets a strict framework for the biennial. In accordance with the Helsinki City Strategy – aiming to be carbon neutral by 2035 and reduce emissions by 60%



Vallisaari Island, ©Matti Pyykkö

by 2030 – Helsinki Biennial 2020 emphasises the importance of responsible values. Offering alternative ways of experiencing a biennial, Helsinki Biennial champions art's role in creating chan-

nels for discourse, radical empathy, and ecological ethics.

www.helsinkibiennaali.fi

U K

New and Old Works at Nan Goldin Solo Show



Nan Goldin's installation *Sirens*, at Marian Goodman Gallery, London. Image courtesy the artist and Marian Goodman Gallery, New York, Paris and London

An exhibition of work by Nan Goldin – her first solo presentation in London since the Whitechapel Art Gallery in 2002 – presents a range of historical works together with three new video works exhibited for the first time, at the Marian Goodman Gallery in London.

A new digital slideshow by Goldin, titled *Memory Lost*, recounts a life lived through a lens of drug addiction. The work relates a journey which unfolds through an assemblage of intimate and personal imagery to offer a reflection on memory and the darkness of addiction, and is accompanied by a new score by composer and instrumentalist Mica Levi.

A new video work – *Sirens* – will be presented in the same space. The work, made exclusively from found video footage, echoes the enchanting call of the Sirens from Greek mythology, and attempts to entrance the viewer into the experience of being high. Other new works include a newly edited version of *The Other Side* (1994-2019), a slideshow originally made in 1994, which will be presented alongside a number of photographs from the series of the same name, as well as a new video installation – *Salome* – presented on three screens and exploring themes of seduction, temptation and revenge.

The exhibition runs until 11 January 2020.

www.mariangoodman.com

U S A

Salvador Dalí – Print Stolen

A Salvador Dalí print priced at \$20,000 has been stolen from a San Francisco gallery in what appears to be an opportunistic crime. The theft took place in October, at Dennis Rae Fine Art, and reportedly took less than a minute to carry out.

The piece – *Burning Giraffe* – which dates from 1966, was taken as it was temporarily unsecured, with the thief carrying it out of the gallery and down the street.

www.artsy.net



Burning Giraffe, Salvador Dalí, 1966, image wikimedia commons

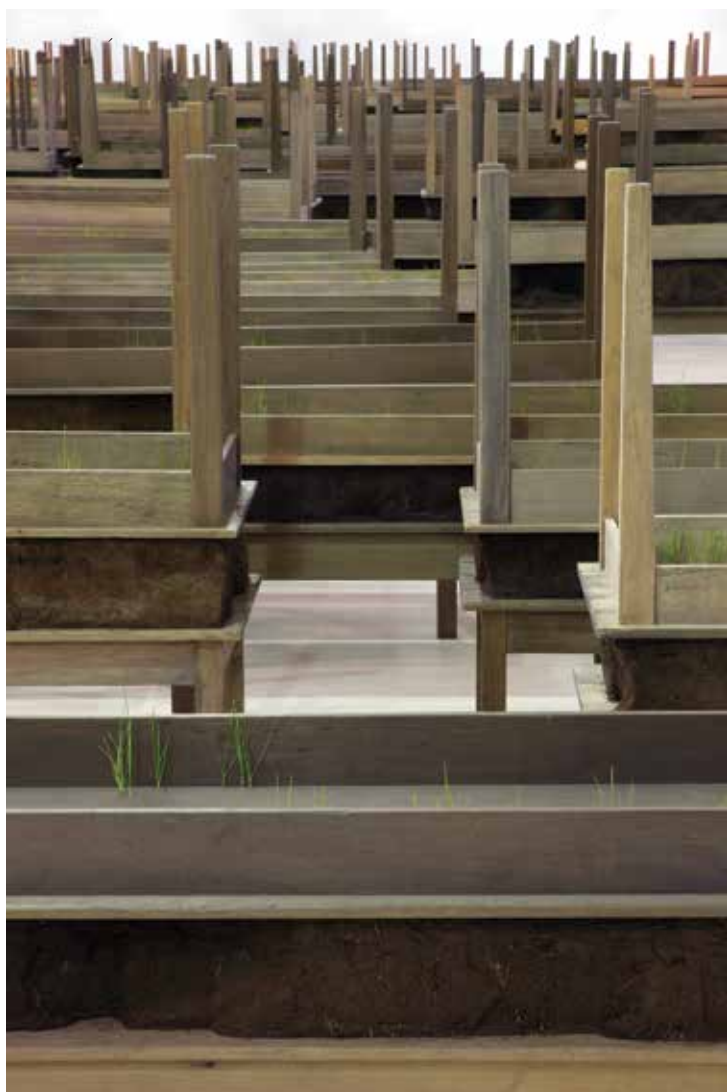
JAPAN

Doris Salcedo wins Nomura Art Award

Renowned Colombian artist Doris Salcedo has been presented with the Japanese Nomura Art Award. The award gives US\$1 million – the largest cash prize in contemporary visual arts – to an artist who has created a body of work of major cultural significance, in order to support an ambitious new project that the winner did not previously have the means to realise.

Salcedo said: “because of this award, I am now able to move ahead much more quickly than I had expected with a project that is important to me, and that I hope will touch many people. I offer my deepest thanks to Nomura and to the members of the jury.” She will continue work on *Acts of Mourning*, a major series of work that she started in 1999. These ephemeral, large-scale works have been made with the collaboration of thousands of people and are intended to give the community symbolic tools to cope with the enduring pain of violent conflict in Colombia. The artist now intends to continue the series outside of Bogotá, in the remote regions of Colombia that have suffered disproportionately from the civil war.

Earlier this year, the Nomura Emerging Artist Award was awarded to Cheng Ran, a Chinese artist who lives and works in Hangzhou; as well as Cameron Rowland, an American artist who lives and works in New York City.



Plegaria Muda, Doris Salcedo, 2008-2010, Wood, mineral compound, cement and grass, Dimensions variable, © the artist. Courtesy White Cube

QATAR

KAWS in Qatar



American artist and designer KAWS (Brian Donnelly) is currently holding his first Middle East solo show at the Fire Station Museum in Doha, Qatar. The exhibition – *He Eats Alone* – explores KAWS' career and vast oeuvre, and contains over forty pieces, ranging from abstract paintings, large-scale sculptures, and commercial collaborations such as sneakers, skateboards, and toys.

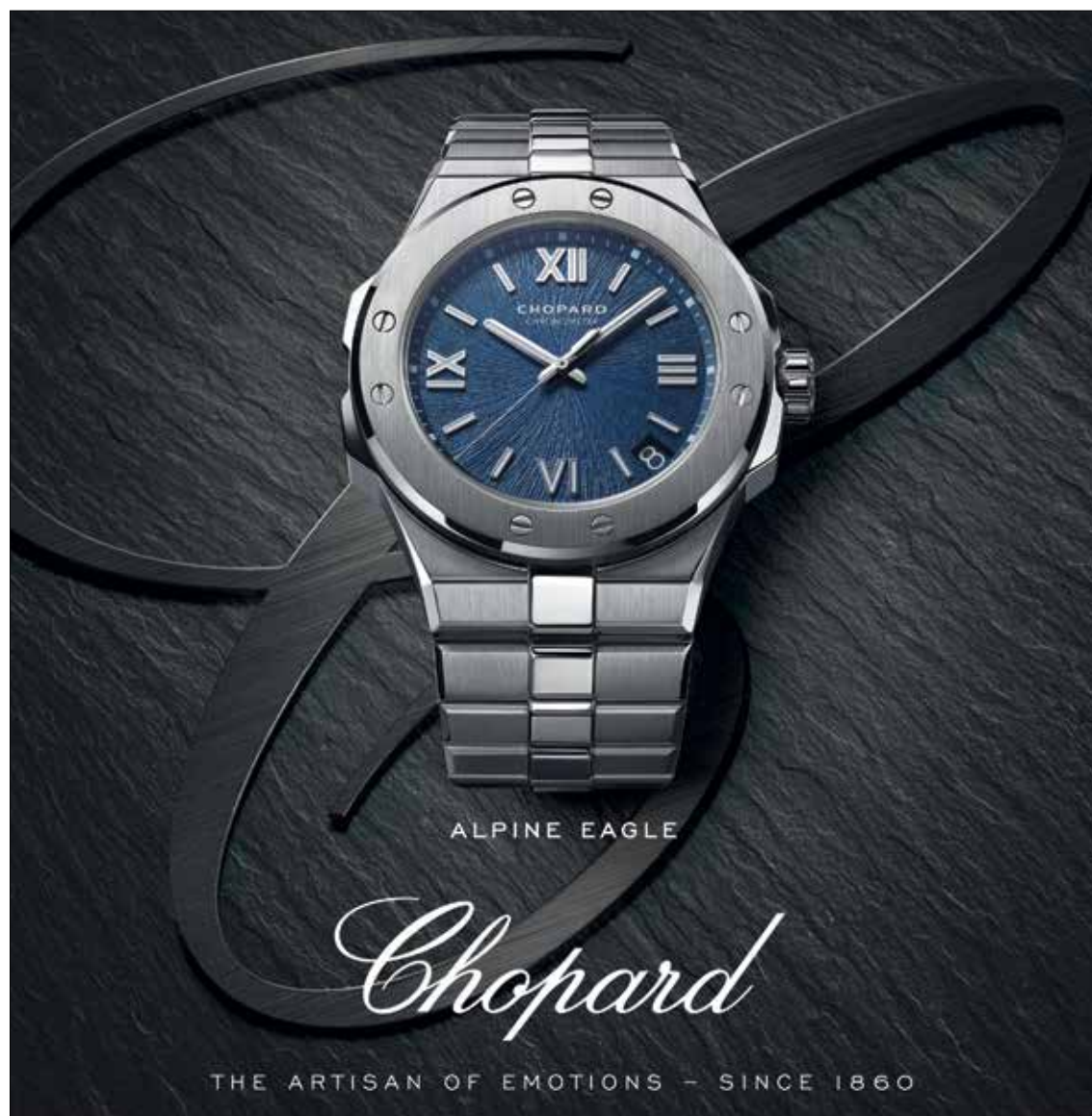
KAWS' imagery has long possessed a sophisticated, dark humour, revealing the interplay between art and consumerism, referencing both art history and pop culture. The artist began his career in street art during the 1990s, when he became synonymous with his tag KAWS.



Gone, Kaws, 2019, Vinyl, paint, 36 x 37 x 15 cm. © KAWS. Private Collection. Image by Brad Bridgers.

Highlights of the show include a giant five-metre-tall sculpture called *Companion (Passing Through)*, and KAWS' 2019 inflatable 40-metre public artwork *Holiday* floating at the Dhow Harbour.

He Eats Alone is on show at the Fire Station Museum until 25 January 2020. www.firestation.org.qa



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+ Art News / International

December '19 - March '20

U K

New Museum and New Collection and Research Centre, New Director

Due to open in 2023, the V&A East project will create two interconnected sites at the Queen Elizabeth Olympic Park, London – a brand-new museum, new collection and research centre will be opened, with the new site hosting a partnership between the V&A and the Smithsonian Institution, which is the largest museum and research complex in the world.

A central public collection hall will see the V & A's collection become much more accessible to the public, with a rich array of objects on display for visitors to explore, from small curiosities to entire rooms and building fragments. Highlights will include Frank Lloyd Wright's 1930s office for Edgar J. Kaufmann – a unique and complete 20th century plywood interior, and a 15th century marquetry ceiling from the now-destroyed Altamira Palace near Toledo, Spain, which will be resurrected within the centre as a real architectural element above a new public space for displays and events. Further spaces within the centre will host pop-up displays, workshops, performances and screenings alongside live encounters with the museum's work – from conservation and research to exhibition preparation.

In November of this year, Gus Casely-Hayford – currently director of the Smithsonian's National Museum of African Art in Washington, D.C. – was appointed as the director of V&A East. He will be responsible for the creative strategy and programming across V&A East's two new public venues.



Internal render view of the new V&A collection and research centre at Here East, with Altamira Palace ceiling installed © Diller Scofidio + Renfro, 2018

www.vam.ac.uk/info/va-east-project

F R A N C E



Image © Manifesta 13

Manifesta goes to Marseille

The 2020 edition of Manifesta – titled Traits d'union.s – will take place in Marseille from 7 June to 1 November. Manifesta 13, Marseille will be the latest instalment of the world's only nomadic biennial with its first ever edition in France.

The Artistic Team of Manifesta 13 – Alya Sebti, Marina Otero Verzier, Katerina Chuchalina, and Stefan Kalmár – will work closely with, within and across six of Marseille's most prominent institutions: Musée Cantini, Centre de la Vieille Charité, Musée Grobet-Labadié, Muséum d'Histoire Naturelle, Musée des Beaux-Arts and Conservatoire National à Rayonnement Régional de Marseille. Manifesta 13, Marseille's participants will infuse these existing institutions with different voices, activating the possibilities that these institutions still hold, by temporarily expanding their narratives outwards and inwards.

"Traits d'union.s venues are elastic sites within a geography of actions and illusions, promises and premonitions, demands and resolutions: artists, poets, writers, scholars and journalists wield the pen to unveil forgotten, hidden, emergent or just never happened narratives."

www.manifesta13.org

N E T H E R L A N D S

Sonsbeek20-24: Double Edition



Eko Prawoto, courtesy Sonsbeek Biennale

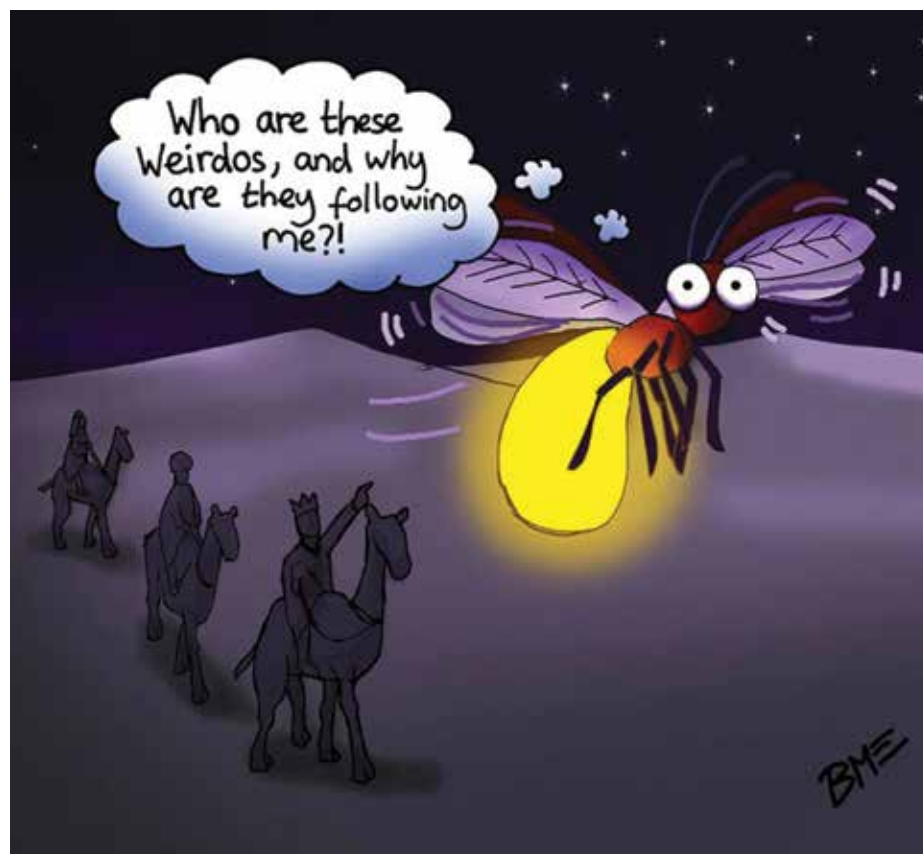
The 12th edition of the Sonsbeek quadrennial, Sonsbeek20-24, will run from 5 June to 13 September 2020 and onwards to 2024, under the auspices of artistic director Bonaventure Soh Bejeng Ndikung and his team of co-curators. The quadrennial will explore the elasticity of the large-scale temporary art event format and connected conditions of artistic labour.

In terms of exhibition making, Sonsbeek aims to decelerate the traditional artistic practice surrounding large-scale art exhibitions, in order to achieve a long-term reciprocal relation between artists, institutions, place and audiences. In an age of extreme acceleration and ephemeral interactions, shifting the format in which these sizable art events take place is all too relevant. Through the new Sonsbeek format, Ndikung – together with his curatorial team and contributors – will delve deeper into working conditions that are geared towards not just one event, as is usually the case, but towards an ongoing engagement for five years.

In this new, more sustainable form, Sonsbeek will abandon the usual rhythm of contemporary art production and exhibition, and instead stretch out in a continued public process until 2024, thereby consolidating and encapsulating two editions. This format will, first and foremost, create room for the invited artists and collaborators, but also for the curatorial and production teams to deepen their research, offering the possibility of engaging with the local scenes and communities in a more profound way. Sonsbeek20-24 will be a prolonged, elastic, expanded notion of a time-based art project. www.sonsbeek.org

C O M I C

BRUCE MICALLEF EYNAUD



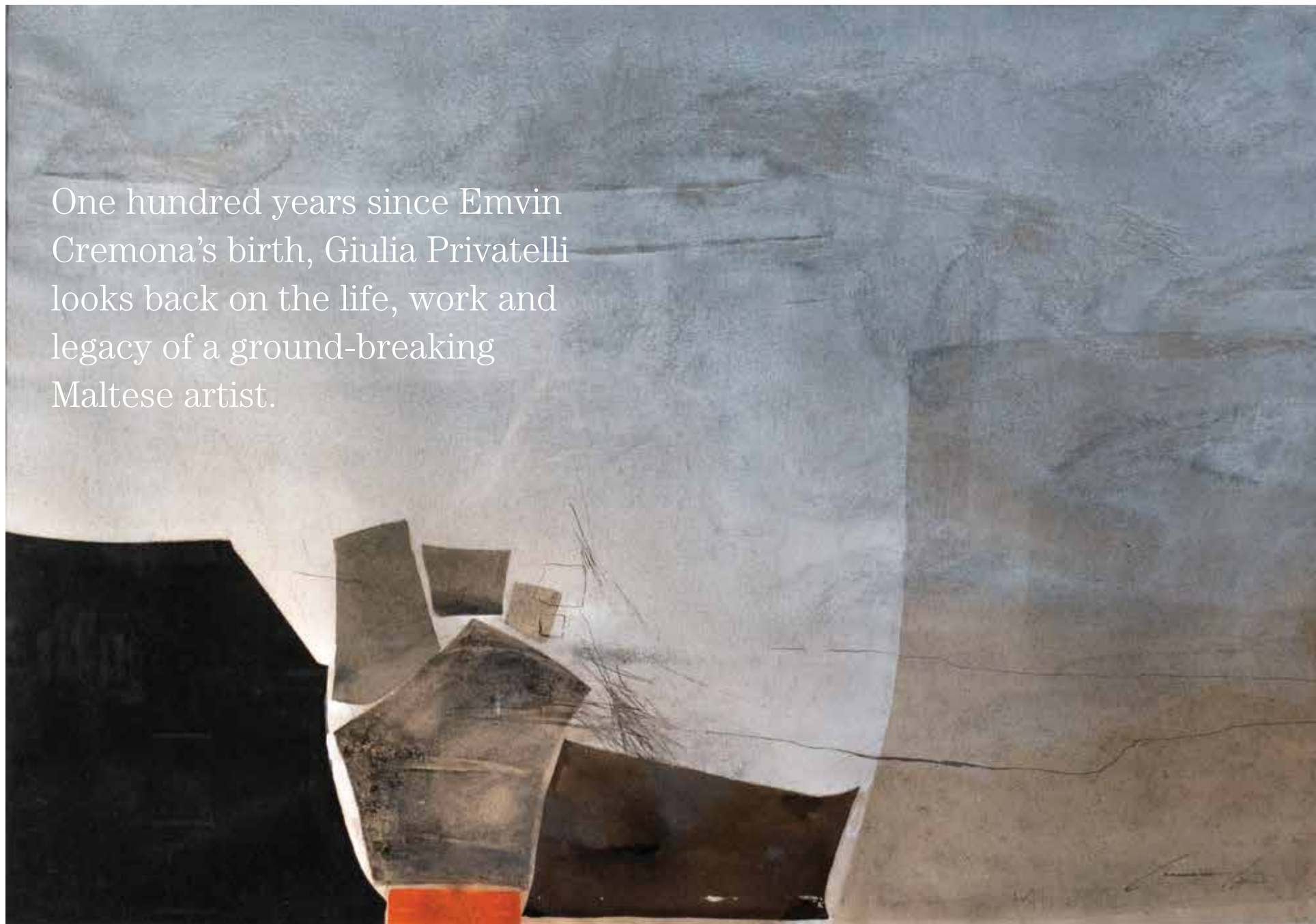
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GIULIA PRIVATELLI holds an M.A. in History of Art, and is presently Assistant Editor at Fondazzjoni Patrimonju Malti. She is also a freelance writer, regularly contributing culture-related articles to various local newspapers, magazines and blogs.



MALTA

One hundred years since Emvin Cremona's birth, Giulia Privatelli looks back on the life, work and legacy of a ground-breaking Maltese artist.



Emvin Cremona, ink and wash, signed and dated 1977, courtesy of the Cremona Family Collection

GIULIA PRIVATELLI

At the Crack of Dawn

Time has a way of crystallising what is beyond matter; ironically enough, to us mortals it seems to inject meaning into what truly matters. One of our rebellious human responses to time – to preserve that which matters – is to memorialise, to make monuments out of moments and immortals out of mortals, to fix a name or an image on paper, canvas, clay, metal, marble or stone... on some kind of material which is, ultimately, perishable. In our attempt to defy time – which is beyond matter – the deeper we seem to bury ourselves in matter, and the deeper are the signs we leave in that matter. And we do so ceaselessly, endlessly, as if that very same gesture would, as Lucio Fontana puts it, “remain eternal”. While Fontana slashed into his canvases, our very own Emvin Cremona – in what is perhaps the most brutally honest climax of his artistic career – smashed planes of glass on thick impasto – a grave of thick earth, one could imagine, that buries us

in a material culture from which we desire to break free.

Emmanuel Vincent Cremona, later shortened to Emvin, was born in 1919. A hundred years ago, several Maltese citizens stood together in one of the most consequential revolts in Maltese history. In Argentina, many rioted (and fell) together in what was later mummified as the Tragic Week of Buenos Aires; in Russia, a civil war raged and hurtled towards an end; the Third Anglo-Afghan War commenced, while the First World War was signed off with the Treaty of Versailles and of Saint-Germain; modern-day Turkey was born with the Turkish War of Independence, with Estonia and Latvia quickly following suit; Adolf Hitler gave his first speech on behalf of the German Worker's Party, and Benito Mussolini founded his Fascist political movement; Walter Gropius issued the Bauhaus Manifesto, as the Eddington experiment shed new light in the field



S Spotlight / Malta / Emvin Cremona
December '19 - March '20

MALTA

“Art is eternal, but it cannot be immortal, it may live for a year or for millennia, but the time of its material destruction will always come: it will remain eternal as gesture, but it will die as material.”

– Lucio Fontana, 1947

of stars. All was done in the name of progress – politically, economically, and culturally. Emvin Cremona (and with him, Esprit Barthelet), was born into a sprouting world that had finally started to emerge from the cracks of an ageing and broken seed; in that sapling he was to leave a lasting impression – one that may still be recognised to this day.

“Only a fool will build in defiance of the past,” writes Béla Bartók. “What is new and significant must be grafted onto old roots, the truly vital roots that are chosen with great care from the ones that merely survive”. In twentieth-century Malta, there was no shortage of old roots to cling to. The real difficulty was to know which ones to let go of, and when. It was perhaps somewhat easier for an artist like Willie Apap (1918–1970), who chose to distance and eventually detach himself from Malta, to loosen his grip on such ‘old roots’, albeit still not being able to abandon them completely. Cremona, like most of his peers, received his first artistic academic training at the Malta Government School of Art under the imposing and conservative influence

of Master of Painting Edward Caruana Dingli (1876–1950). It was, perhaps, the refreshing outlook of his other tutor, the Master of Modern Etching, Carmenu Mangion (1905–1997), that instilled within Cremona a certain predisposition and sensibility for the art of design, and which was reinforced further through his contact with contemporary artistic circles in London and Paris during his years of study there. Sadly, these ties were quickly severed with the outbreak of the Second World War, when he was forced to return to Malta.

This lesion is also somewhat mirrored in Cremona’s artistic output, multifaceted as it was. Indeed, while his numerous public commissions – particularly his ecclesiastical works – dutifully sung colourful and stylised praises, his private works softly whispered the radical artistic desires of his heart; a ‘double vocabulary’ as Professor Henry Frendo calls it. Here was an artist who, with one hand, could reach out to those ‘truly vital roots’ and build upon them, as social responsibilities and economic pressures also forced him to tighten his grip on

wilting ‘old roots’. “I cannot understand Cremona’s magnificent Broken Glass series, when I am confronted with his series of St Paul throughout the churches of the Maltese Islands: neither can I understand this avant-garde Broken Glass series juxtaposed with his artistic and political allegiance to the feudal-anachronistic massive politics of the Catholic Church in the 1960s,” laments Professor Giuseppe Schembri Bonaci. Cremona’s dual artistic output and, quite literally, his inability to completely shatter and pierce through the density of tradition, thus liberating himself from it, is ultimately at the root of this frustrated but well-meaning plea.

Yet, it is precisely this duality that makes Cremona a truly relatable artist; one whose artistic identity swung precariously back and forth between the

traditional and the experimental, between security and defiance. While Malta’s heritage provided Cremona with the cultural backdrop for his figurative and decorative works, and, to some extent, even to his abstractions, it was his personal restlessness and bubbling desire to fracture the constraints of tradition that led him to create such outstanding and daring abstract works. His reaction, his own personal rebellion, cracked the misleadingly fragile-looking glass. As it so happens, that honest, incomplete crack, like Lucio Fontana’s gash, is what ‘immortalised’ his art. His gesture; immortal enough, at least, for us to still speak of Emvin Cremona and his art, a century on from his birth.



Emvin Cremona, *Untitled*, from the *Broken Glass Series*, 1969, Private Collection, Malta, Photo: Peter Bartolo Parnis



Emvin Cremona, black ink and wash, signed and dated 1973, private collection, sold at Canterbury Auction Gallery, UK, in 2015



Artistic expressions at MUŻA, Valletta Call for Proposals (HM28.02.2019)

This call is directed for proposals of two free-standing external artistic expressions, to be temporarily installed, for a period determined by Heritage Malta, in front of the main facade of Auberge d'Italie, along Merchants Street in Valletta. The purpose of this call is to submit a concept proposal, design, manufacture and install on site (including infrastructural works) two artistic installations.

The theme of these installations is 'city life' and both should be life size while the material shall be proposed by the participant/s.

The selection will be carried out by a Jury specifically appointed for this call.

The winning installations will become property of Heritage Malta and part of the National Collection.

Closing date for submissions - 13th January 2020 (noon)

<https://heritagemalta.org/artistic-expressions-at-muza/>

MUŻA EXHIBITIONS

Artistic Calls



Left: Esprit Barthet, Mari' tal-Bajd. Right (front): Debbie Caruana Dingli, Self-Portrait. Front: Edward Caruana Dingli, Portrait of a Lady. Philip Chircop, Self-Portrait. Giuseppe Archidiacono, Portrait of John Pudney. The large mural painting in the background, Frank Portelli, Malta Crafts.

In its endeavour to be one of the main artistic platforms in Malta, MUŻA, the National-Community Art Museum, has recently issued two calls for artistic expressions. One for temporary exhibitions which ended on 1 November, and another for two free-standing artistic expressions along the museum facade on Merchant Street, closing on 13 January 2020.

MUŻA is the acronym for MUŻ(ew Naz-zjonali tal-)A(rti), the Maltese word for 'inspiration', and also refers to the mythological muses which inspired creativity. However, MUŻA ultimately stands for the project's vision.

MUŻA strives to show the history of the national collection and the values that have shaped it over time. It rethinks the collection as a source of inspiration for the Maltese community and beyond. MUŻA seeks to adopt a participatory museum model for the arts where community and nation are superimposed, and traditional museum audiences are rethought into participants and inhabitants.

For this purpose, MUŻA is understood as a hybrid of public spaces, galleries, and retail facilities equally relevant in valorising this time-honoured dialogue between art and community whereby the artist has, to this very day, a central role to play.

MUŻA Exhibitions Call

MUŻA's exhibitions programme will be structured around Heritage Malta's curated exhibitions, collaborative projects and a call for artists that will be launched yearly. This exhibition call, launched on 28th August to cover the period from January to September, was very well received by the artistic community, to the extent that we are happy to anticipate that 2020 will see an exciting calendar of exhibitions, practically back-to-back. Most of the artists who applied were intrigued by the new spaces made available and by the way the museum is seeking to encourage artistic dialogue.

This call has been designed according to the spaces that can be offered and guided by the principles which connect with the community and the MUŻA narratives (Mediterranean, Europe, Empire and The Artist) while keeping an eye on the international art scene. The exhibition spaces being offered include the *Camerone* for the larger curated solo and collective exhibitions, the MUŻA public spaces inclusive of the earmarked areas in the courtyard and the

surrounding corridor which lend themselves particularly to free-standing installation works, and site-specific artistic projects. An interesting opportunity is also being offered in the Community Space, an exhibition space conceived with a pedagogical purpose, where apart from exhibiting their final works, artists are encouraged to engage with visitors through educational workshops and/or short residency programmes of 3 to 4 weeks.

MUŻA Call for Artistic Expressions

On 31 October, another public call was issued, this time directed for proposals of two free-standing external artistic expressions, to be temporarily installed, along the main facade of Auberge d'Italie in Merchant Street. These art projects should reflect the theme 'City Life', and should be a contemporary art statement, possibly providing multi-sensory interaction to engage passers-by and invite them to experience MUŻA. The proposed installation should be of durable material withstanding the external environment and should be installed by 30 September 2020.

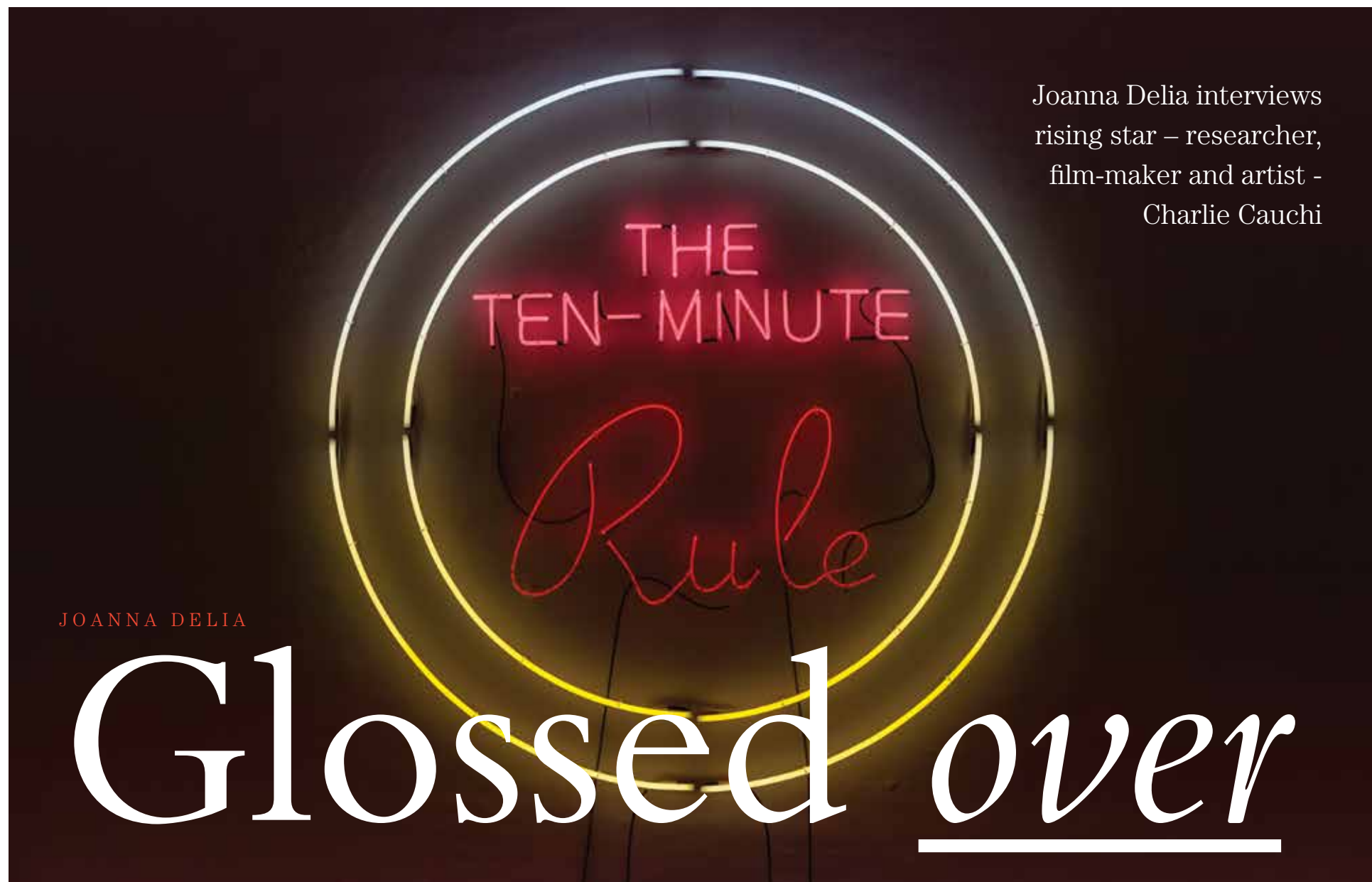
Artists are being invited to submit individually or as a group, a concept proposal, inclusive of design, manufacture and installation details. The project brief, comprehensive of design parameters, eligibility criteria, and budgetary allocations are available on <https://heritagemalta.org/artistic-expressions-at-muza/>. The closing date for submissions is on 13 January 2020 at noon.

These calls for exhibitions and artistic projects will not only offer an enriching overall experience, but at the end of the day, they will help MUŻA, as a national museum, leave a legacy that reflects the current art scene. Such projects are intended to sustain continuity with the past, as well as evolvement from that very same past, for the present generation and those still to come.

www.heritagemalta.org/artistic-expressions-at-muza/

+ Q & A / Malta / Exhibition
December '19 - March '20

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.



Joanna Delia interviews rising star – researcher, film-maker and artist - Charlie Cauchi

JOANNA DELIA

Glossed over

The Ten-Minute Rule, installation view within Latitude 36, Charlie Cauchi. Image courtesy the artist



Portrait of Charlie Cauchi, by Alexandra Pace

Charlie Cauchi's work delves deep into the Maltese psyche and the twists this takes when the Maltese uproot themselves to live in other countries. Her transmedia project *Latitude 36* – part of Valletta's European Capital of Culture 2018 programme – included the documentary short, *From Malta to Motor City*, which focused on the Maltese diaspora in Michigan, USA and premiered at the Valletta Film Festival in 2018. Her solo work includes the video installation *Sempre Viva* – commissioned by Malta's Ministry of Foreign Affairs – and the solo exhibition *Returning to Latitude 36*, that included a mixture of visual art practices to examine just a few past and present migration stories. In October of this year, she created the four-hour-long, two-channel work, *Alma Mater: 100 years, 100 women*, for the exhibition Hors Concours, commissioned by the University of Malta. Cauchi also collaborates with other film-makers to create short and feature-length films through her Maltese based production company Sajjetta.

Cauchi looks for and seems to bring to light and document the nuances of the stereotypical Maltese way of life, exposing the perhaps extremely revealing things the Maltese might try hard to hide from the rest of the world.

As her solo show *Scheherazade* is showing at Valletta Contemporary, Joanna Delia (JD) caught up with Cauchi (CC) to hear her thoughts on art, love and cruelty.

JD: What is art for you?

CC: I can't. I just can't.

JD: When did you first exhibit?

CC: I first exhibited in 2017 with a solo show called *From Purity to Perversion* as part of Bettina Hutschek's *Fragmenta Malta* project. I took over Valentine Hall in Hamrun and created a hybrid holy communion-wedding-divorce anniversary party.

JD: Where else have you shown your work recently?

CC: My second show was Latitude 36, which took place at Blitz in 2018. It was part of a wider transmedia project that touched upon ideas of Maltese migration and the identities and stories that come out of these experiences. I created a series of artworks, ranging from photography and soundscapes, to built structures and moving image. The exhibition used a mixture of visual art practices to examine just a few past and present migration stories. Arranged around the architecture of the 'townhouse' structure that is Blitz, I appropriated each room in the gallery to tell a different story.

I also created a site-specific installation called *Sempre Viva*, aimed at bringing the observations and recollections of an intergenerational Maltese diaspora to an audience in their homeland. It was extremely fleeting and only on for a week at the end of 2018 but it was my biggest work to date. An 8ft mirrored cube monopolized the courtyard at the Ministry of Foreign Affairs in Valletta. A three-hour-long three-screen projection made up of work drawn from material I had col-



+ Q & A / Malta / Exhibition

December '19 - March '20

lected over three years from the UK, Canada, America and Tunisia awaited the audience.

JD: Can you tell us a bit about your upcoming show?

CC: My next show is entitled *Scheherazade*, and is a multi-disciplinary and immersive installation built around the concept of a Soho nightclub. Here coercion and cruelty, love and violence, sex and entertainment are made palpable. The installation will run until February 2020. As a visual artist, I want to direct a penetrating pinpoint of light into the history of this dark underbelly, a place once renowned as the scandalous city of vice.

For the last four years I've been working on a multimedia project examining Maltese migration in different parts of the world. But I've always been specifically interested in the migrant community in of post-war London. I was born in East London, to a Maltese father, and my family were surrounded by Maltese friends. I'd hear stories about Maltese in East London and Soho. The older I got, the more complex these stories became and my curiosity grew. I touched upon this theme in my solo show, *Returning to Latitude 36* at Blitz last year, but it's the one subject that's always remained with me so I decided my next work would focus on this topic. I've been researching Soho and East London for the past two years, and I'm currently developing a documentary on the topic. I employ a multi-disciplinary approach to my work and Valletta Contemporary approached me to create this new piece.

JD: Where did the exhibition's name come from?

CC: It became clear that I wanted to use the nightclub aesthetic quite early on. There's an amazing story of a club

in Soho called Scheherazade, which I think might have been owned by Frank Spiteri. All the clubs had amazing names actually, like The White Monkey Club, El Morocco, Taboo Review, Casbah Striptese club – all quite exotic. The reason I chose this club was because it was the focus of a dramatic raid by Scotland Yard, where everyone in the club at the time – patrons, bar staff, even the band – were arrested. So, this club became my muse, but really represents an interpretation of the workings of Maltese-owned Soho from the 1940s right up until the 80s. Even though this show is named for a specific club in operation at a specific point in history, it is by no means a history of this club, but rather a departure point. I'm creatively exploring multiple elements across a broad history. It remains my own subjective portrayal.

JD: What you want to transmit through the work?

CC: There is no love in this show, just cruelty, violence, coercion, and loss, all brought together under the auspices of glossy entertainment. I think a lot of the themes – migration, identity, and greed are just as relevant now as they've always been.

JD: Is it difficult to convince your 'research subjects' to divulge information and be filmed?

CC: All elements of this show are based on evidence collected from archives in the UK and other institutions. Video work in this show is fictional or archival. While I haven't interviewed anyone for *Scheherazade*, everyone seems to have a connected story they're eager to tell.

JD: Have you experienced difficulties with the reactions of your filmed subjects to the final installation work?



Sempre Viva, 2018, Charlie Cauchi © the artist and Alexandra Pace



When People Lose Blood From Their Mouths They Die, installation view within Latitude 36, Charlie Cauchi. Image courtesy the artist

CC: I consider my video work and my documentary work to be two separate practices. Just because they're both based on the moving image, doesn't mean they're doing the same thing. Sometimes this might be unclear to some audiences.'

JD: Do you feel some form of catharsis knowing you bring to light complex issues/nuances/feelings often ignored or shamefully hidden by the players you develop into in your research and your work?

CC: I'm not sure the right word here is catharsis. It's always interesting for me to hear other people's stories that are prompted by my work. I often end up discovering more once the work is out there.

JD: Do you feel the Maltese environment is receptive to your art?

CC: That is a question I have been ruminating over quite a bit lately and the answer is – I don't know. I might not ever know. I'm not even sure people even realise it exists, since most of what I make is fleeting and can be quite ephemeral.

JD: How has your work changed over the years?

CC: I don't really think I have had enough time to really stand back and take stock of that. I think it has become bolder, though it is still always tinged with a level of discomfort and fear – for myself that is and not necessarily the viewer.

Scheherazade is on at the Valletta Contemporary galleries until February 2020. More information on www.vallettacontemporary.com and www.charliecauchi.com.



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hülsta 

LISA GWEN ANDREWS holds a first degree in History of Art and a Masters in Cultural Heritage Management. She is a freelance curator and writer for art and design events.



MALTA

LISA GWEN ANDREWS

Funding Malta's Creativity

As the Arts Council Malta's (ACM) Arts Fund celebrates ten years since its inception, we talk to Lisa Gwen Andrews - Creative Industries Associate at ACM – about its impact on the Maltese creative scene.



The Science in the City installation, *Light Pushes Stuff* by Late Interactive inspired by Prof Andre Xuereb's work, aided by Danielle M. Farrugia for the EU project HOT and Science in the City in 2017. MAF funding was awarded to Alex Felice for Science in the City in 2012.



Human Construct, Kane Cali, image ©Alexandra Pace. MAF funding was awarded to Kane Cali in 2017 for the project Human Construct.

Artpaper: What's your role in relation to the Malta Arts Fund?

Lisa Gwen Andrews: I've seen the fund grow from its inception in 2009 up until now. I was one of the first external evaluators who had been called in to assess applications. I believe it was the second or third call. Before the launch of the Malta Arts Fund (MAF), the process for funding was closer to a sponsorship, wherein artists filled out an application form and were generally awarded a nominal fee in support of their project(s) and activities.

Nowadays, amongst other duties, I manage the Project Support Grant (Malta Arts Fund), which involves the screening of all applications in terms of artistic content and eligibility before passing them onto the external panel of experts whose role is to evaluate and make recommendations for funding. Besides that, I monitor the projects selected for funding. And more importantly, I help artists, cultural operators and practitioners develop and structure their projects according to the fund's criteria. The latter is actually the aspect I enjoy the most; it gives me immense satisfaction to assist them in any small or large way and to facilitate in the development of their respective projects.

Artpaper: Can you tell us how it has developed over the past ten years?

LGA: The MAF was the first structured or competitive fund launched through Arts Council. It followed the Malta Film Fund, launched a year earlier. Across the 10 years, the MAF has increased in funding, but it has also evolved. Originally the delineation was solely between 'small' and 'large' project support. This was extended to 'mobility' support, and later also to 'organisation' support and support for literary translations. Working closely with practitioners has also given us plenty of insight into the ever-changing needs of the sector, which is how the Arts Council now possesses a portfolio of some 17 funding programmes and initiatives. Each of these funding platforms are somehow indebted to the MAF and have emerged as a direct consequence.

Artpaper: How do you think the Arts Fund has shaped the creative scene in Malta during this time?

LGA: The MAF allows artists to propose and implement innovative, cutting-edge and often also niche projects that would have otherwise not seen the light of day. Whilst promoting excellence across all art forms, it has also provided many opportunities for artists to travel, to engage with other artists and institutions,

to grow and inform audiences along the way. The Arts Fund doesn't look at established / professional artists vis-à-vis emerging or upcoming artists – the programme is there to provide support to all those whose projects address the funding criteria. Over the past ten years, artists have understood the importance of artistic development, context, value / vision of a project, research in their fields... and so on. Although there is still much room for improvement, the competitive nature of the fund allows artists to focus their needs, to be savvy and step out of their comfort zone. The fund is also there to allow artists to dream a little bigger, and for their projects to be a little more audacious.

Artpaper: Are there some projects that you feel were very successful very much because of Arts Fund support? And what's their legacy a few years down the line?

LGA: Out of all the projects supported over the past 10 years, there have been a few platforms which were proposed and formed which have become staples on the cultural calendar – two stand out prominently, and these are Science in the City, and the Valetta Film Festival. Both these platforms 'took off' with the assistance of the Malta Arts Fund; and both are going strong a few years down

the line. Another platform worth mentioning is the Malta Music Memory Project and the M3P Foundation, which saw the creation of an online multimedia repository for memories of Malta's music and associated arts, ensuring that these are kept in posterity for current and future generations. The Arts Fund has also proved invaluable to artists and creatives when co-funding was needed for the participation in EU projects – with initiatives awarded support through the 'culture' sub-programme for instance. This is true for Ruben Zahra's participation in the EUR-TXT project, or ARC Research and Consultancy's participation in The Medinea (Mediterranean Incubator for Emerging Artists) project, which was awarded support through the Creative Europe programme.

Artpaper: If you're allowed to tell us, do you have one or two personal favourite projects from the last ten years?

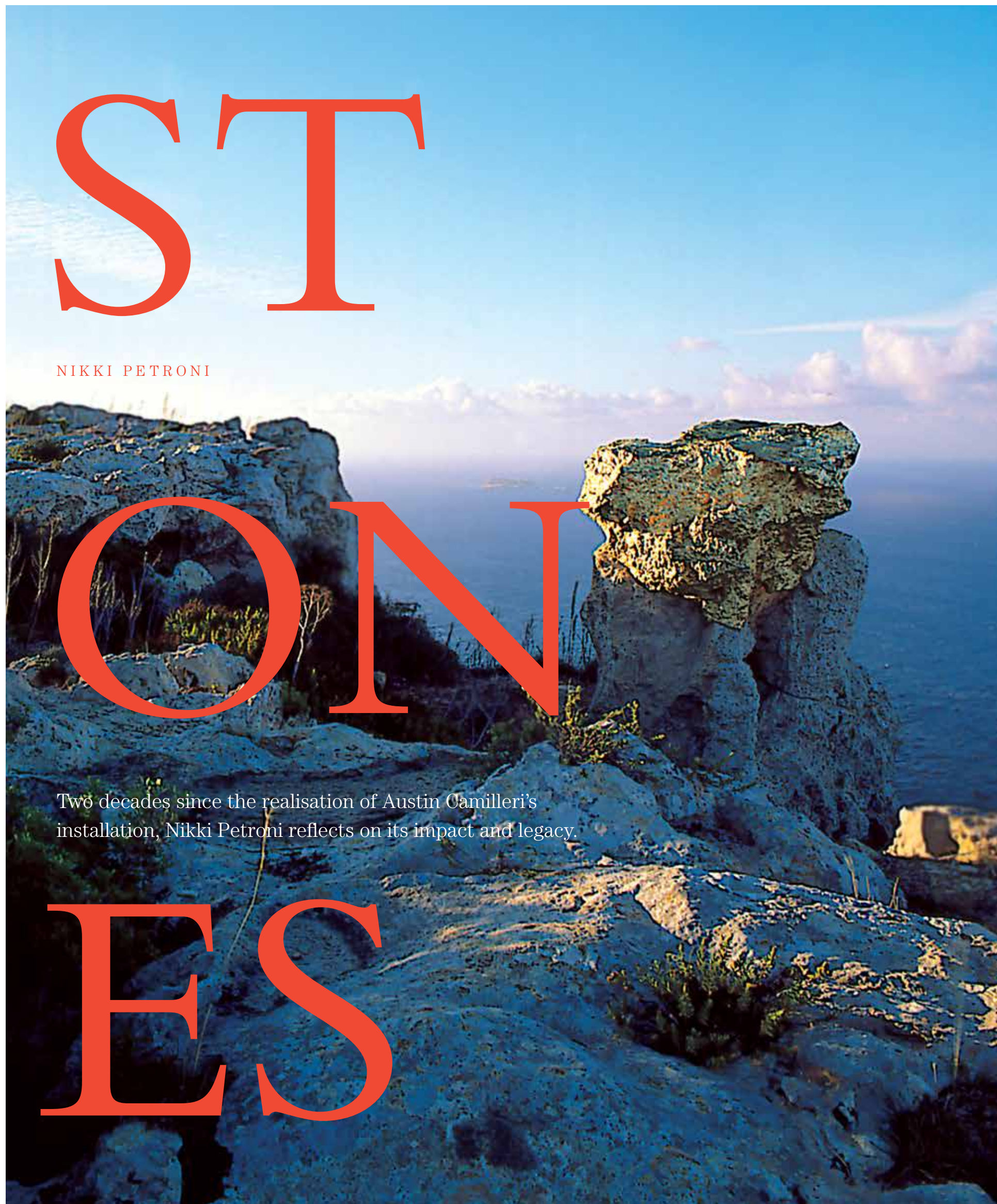
LGA: I guess I'm a little biased, given my background as well as collaborations on personal projects, however, Malta Design Week by Chris Briffa Architects, will always be a personal favourite. There have been two editions of Design Week, and subsequently two editions of Malta Design Dialogues (an offshoot of Design Week). Unfortunately, Founda- >>

S Spotlight / Malta / Austin Camilleri
December '19 - March '20

NIKKI PETRONI is a PhD candidate researching Maltese twentieth-century art. She has written for and edited a number of academic books and is co-curator of the APS Mdina Biennale.



MALTA



NIKKI PETRONI

Two decades since the realisation of Austin Camilleri's installation, Nikki Petroni reflects on its impact and legacy.

Austin Camilleri, *Stones*, installation view at Dingli, 1999, photo Jonathan Beacom ©austincamilleristudio



S Spotlight / Malta / Austin Camilleri

December '19 - March '20

MALTA

Austin Camilleri's *Stones* is the most ambitious local site-specific installation to date. It marked Malta's perimeter as its site without consuming the space in between. Back in 1999, installation art was still a burgeoning medium on the islands, yet Camilleri masterfully exploited its artistic potential. The boundaries of space and time were transcended as gilded masonry appeared in Valletta, Dingli Cliffs, Xwejini Bay, and Delimara. The golden enveloping of the stones referred to the most divine colour used in sacred art, and hence a ubiquitous presence in Malta's churches. With the realisation of the project, the medieval was made contemporary, the natural made urban, and Maltese art was imbued with a new dimension in its ability to capture the essence of identity.

Twenty years on, it is the photographic documentation that allows us to witness Camilleri's poetic visual statement on place and history. *Stones* drew the spectator to Malta's terrain. The serene sound of the sea's waves and the clamour of Valletta's replenishing flow at the urban gateway were shown as prominent contrasting elements of the country's topography.

Through a description of the installation on how "the artist marks north, south, east and west points of the whole national territory to delineate its land, labelling it as 'museum'," Vincenzo Bonello defined Malta as one large St. John's Co-Cathedral. In other words, the proposition of a country as total work of art. Camilleri's 'museum' instal-

lation implies its spatial demarcation as static, which it was not. The stones were susceptible to natural conditions, which eventually led to the removal of the gilding, returning the stones to their original state.

The installation utilised the notion of the Duchampian ready-made without appropriating the quality of visual indifference. The stones were found but their appearance altered to elevate their status to one replete with artistic and spiritual significance. Their placement created a narrative linking geography to history, and to centuries of artistic production. *Stones* was an ode to a visual arts tradition that reinvented this same legacy. It was a comment on the transition of identity across time and the strength of ideas that continue to exist, albeit under new form.

Camilleri's installation is today more relevant than ever. The climate crisis and Malta's ravenous urbanisation are at the fore of present-day politics. This discussion is being addressed by the contemporary art scene with exhibitions and performances, and is the subject of the 2020 APS Mdina Cathedral Contemporary Art Biennale. The latter asks whether the arts can play a role in regaining a paradise lost. *Stones* positively affirmed that question, proving that art can reveal overlooked beauty that is too often taken for granted, and reignite its meaning as well as provoke new questions. The installation's anniversary is also an event to reflect on such environmental change. Camilleri's *Stones* did so without calling for any nostalgic sentiment.



Applying gold-leaf to create *Stones*, 1999, photo Jonathan Beacom ©austincamilleristudio

MALTA

>> Continued



Malta Bus Reborn, Jonathan Mizzi, Mizzi Studio. MAF funding was awarded to Jonathan Mizzi for *Malta Bus Reborn* in 2018.

tion 808 hasn't yet managed to make the platform sustainable. Otherwise, there is a most recent project which is close to heart, and that is The Malta Bus Reborn project by Mizzi Studio – which culminated just a few weeks back. Ever since the studio obtained funding, the project has grown to the extent that it has even been endorsed by the Ministry of Transport, as well as several other organisations who have since become project partners.

Artpaper: There has been some criticism that the abundance of Arts Council grants has led to an over-dependence on government funding. How do you think the Arts Council can balance this duty to support the arts, with ensuring that artists remain independent, both in concept and execution?

LGA: To a certain extent we have detected a dependence on public funding for the realisation of projects. But this is hardly a situation that is exclusive to Malta. At the same time, Arts Council engages in several outreach initiatives in order to inform the arts community and assist in its development. This is mainly done through its ACMLab series, in which it often targets niche audiences. During these sessions, local and foreign experts are frequently invited to address the arts communities. Other than that, through our brokerage sessions and meetings with prospective applicants, return applicants and others, we try to frame the funding, and we encourage applicants to be ambitious and to look at EU funding, for instance, when we realise that projects have the potential to grow, to be exported and for applicants to engage with foreign partners and collaborators. Through other funding programmes, ACM also offers mentoring and coaching services, which could be pertinent to the applicant and their project, to an organisation or platform.

Artpaper: The Arts Council is currently drafting a strategy for the

coming years. How will the Arts Fund develop, and what is it targeting in particular during this time?

LGA: Each of the funding programmes is revised (somewhat) on an annual basis. When a particular 'need' in the sector arises, or when a shift is detected, programmes are redesigned and revamped accordingly. This is the case with the Digital Games Fund, which is currently under consultation and shall progress into a Digital Arts / New Media fund. The Strategy 2021-2025 will also introduce some new pillars or priority areas for the Council – these include Innovation and Digitisation, Wellbeing and Environment and Entrepreneurship and Sustainability. Although already present in the Council's programmes, the idea is to give these areas attention and priority through the upcoming strategy. These will accompany the other pillars which already form part of Funding / Strategy – namely, Internationalisation, Research, Diversity and Inclusion and, finally, Training and Development.

Artpaper: What would you particularly like to see coming out of the Arts Fund in the next few years?

LGA: I would like to see a wider variety of art forms and multi-disciplinary projects proposed to the fund. A large number of applicants still view the MAF as a means of sponsorship; yet public funding is not a handout, it is a means of support to creatives in order to realise their projects. I would also like to see a larger number of curated projects; projects which engage with proper research and which have an artistic process as an inherent component. Finally, I would really like applicants to properly address audience engagement and audience development. Unfortunately, we still receive a lot of proposals which, at least on black and white, read as commercial, or which are strictly self-promotional. These are inherently weak proposals, as they do not cater for the growth of the sector.

Rossini's *Otello* at Teatru Manoel

“Opera is undoubtedly the supreme artistic genre because it incorporates all aspects of art; music, poetry, drama, and visual arts. In fact, it epitomises the muses even today, thousands of years after these divine women divided the artistic attributes between them under Apollo’s watchful eye. Opera is on a roll all over Europe with 8% of the German population attending operatic performances on a regular basis. Malta lags behind somewhat, however between the two, Victoria opera house and the Manoel Theatre, we are keeping the flag flying through thick and thin”. Kenneth Zammit Tabona, Artistic Director of Teatru Manoel.

Kenneth Zammit Tabona’s drive to resuscitate opera has developed from a cheap import in 2013, to a fully-fledged in-house production every year. This has been ongoing since 2014, with *La Clemenza di Tito* followed by *L’Elisir D’Amore*, *Orphée et Eurydice* and the three Mozart and da Ponte masterpieces; *Nozze Di Figaro*, *Don Giovanni* and *Così fan Tutte*.

For 2020, this results in three new productions, because besides the opera in March the theatre now has a children’s opera during the ŽiguŽajg Festival in November. It will also premiere the baroque opera *Pelopida* by Maltese composer Gerolamo Abos, which was composed for the Teatro Argentina in Rome way back in 1747, opening the 2020/21 season in September for 2020.

First things first, next in line is the brand new and exciting production taking the stage between 1 and 7 March: Gioachino Rossini’s *Otello*. It might be a lesser-known work of Rossini, but it is by all means a milestone in the development of opera as musical drama. The work is based on a French adaptation of the story *Othello, ou le More de Venise* by Jean-François Ducis, and premiered at Teatro del Fondo in Naples in December 1816. Neither librettist Francesco Maria Berio di Salsa nor Rossini knew Shakespeare’s play. The opera differs from Shakespeare’s version in that the story happens in Venice not in Cyprus, Iago is less diabolic, and the role of Rodrigo is more elaborate.

In short, according to the booklet of the Milanese representations of 1818, Otello returns as a victor from a battle against the Turks. A secret wedding ties him to Desdemona. She is the daughter of his enemy Elmiro and was already promised to Rodrigo, son of the Doge. Iago,



Costume drawings for Desdemona

another frustrated lover of Desdemona and hidden enemy of Otello, in order to be revenged of perceived wrongs, pretends to favour the love-suit of Rodrigo. Otello is led to believe his wife is unfaithful and so the action is set, the intrigue starts and the tragedy develops until the bitter end.

So the audience is up for a night full of passion and drama, with virtuoso Rossinian singing in a stunning Venetian atmosphere, and with both costumes and set are inspired by Venice. The main place of action is the iconic Venetian Ca’ d’Oro, while the costumes are based on the beautiful designs of Cesare Vecellio. Both set and costumes are again created

in-house by the teams headed by stage designer, Ray Farrugia; operations manager, Brian Bonnici; and the theatre’s wardrobe mistress, Dorothy Ebejer Castillo, assisted by Graziella Sammut.

For this production, Kenneth Zammit Tabona brought together Vivien Hewitt as director and Marco Mencoboni as a conductor. A young and vibrant cast will bring the opera to life. Cliff Zammit Stevens will play Otello, Roberto Jachini Virgili is casted as Iago, Valentina Mastangelo as Desdemona, Gustavo Palomo as Rodrigo, Francesca Sartorato as Emilia, Albert Buttigieg as Elmiro, Alan Sciberras as Lucio and Charles Vella Zarb as Doge/Gondolier. The production will be a collaboration with KorMalta and the Malta Philharmonic Orchestra.

The opera will be sung in Italian with English and Maltese subtitles – performance dates are 1, 3, 5 and 7 March. Maestra Mariella Devia will give a masterclass on 10 February, which will be open to the public. Teatru Manoel would like to thank BOV for its long-standing support of their operatic performances in Malta.

A special offer set up between Teatru Manoel and Gaulitana will be available to audiences, offering the public an experience of Verdi’s Otello at Teatru Aurora (Gozo) and Rossini’s version at Teatru Manoel (Malta) with premium seating for the price of €120 (instead of €140). Guests will be given stalls seats to attend both operas. These combined tickets are only available at the box office of Teatru Aurora or Teatru Manoel and valid up to 16 February 2020. More info and tickets on teatrumanoel.com.mt

MALTA

Rosemary Lee in Malta



Threaded Fine is the new dance piece by the renowned British choreographer Rosemary Lee, commissioned and presented by ŻfinMalta in collaboration with the Valletta Cultural Agency. This durational performance will gather a cast of 24 people from across Malta, seeing them each performing a consecutive solo piece to form the entire work.

The performance is part of ŻfinMalta's development away from the traditional model of a dance company and towards a space that works with artists and communities to create multi-disciplinary and longer-term projects. ŻfinMalta's Artistic Director, Paolo Mangiola, believes that these collaborative projects will increase awareness of dance as an artform and will enable the company to act as a safe space where art practices are developed.

The work is also a development of Lee's 2019 piece *Circadian*, performed as part of the First Light Festival in Lowestoft in the UK, which saw 24 dancers each perform a solo on the hour, every hour over the course of 24 hours.

And while Rosemary Lee very often engages with site-specific works, *Threaded Fine* focuses on the individuality of the performers and the differences in their performances, which combine to make a whole piece. In the piece – which will last around five hours – the audience is free to view part or all of the performance and to engage with the choreography in proximity to the dancers. The cast is made up of the ŻfinMalta company dancers, joined by performers of all ages who were selected through an open call process. Rosemary Lee also joins the cast. Each dancer will perform in order of age – from eight to over 70.

The performance promises to be both intimate and expansive; intimate in its closeness and in the temporary vulnerability of the dancers themselves, and expansive in its themes and symbolism of life-cycles and universal rhythms. The rhythmic and repetitive, yet diverse nature of the piece will allow the audience to engage with the work on many levels, seeing 24 individual interpretations of a single structure.

Threaded Fine will be performed at Valletta Campus Theatre on 1 February 2020, between 4pm and 9pm. www.zfinmalta.org

**A PERFORMANCE
THAT IS BOTH INTIMATE
AND EXPANSIVE** Rosemary Lee
Choreographer

THREADED FINE
1 FEBRUARY 2020 / TIME: 16:00 – 21:00*
VALLETTA CAMPUS THEATRE, VALLETTA
DURATION: approx. 5hrs
*This is a durational work that will run for approximately 5 hours. The audience is free to come and go, or stay for the full length.

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Be a part of Design History



DEX Workspaces, now renamed Vivendo Workspaces, has a brand-new showroom with a space dedicated to the home.

Vitra is a Swiss family-owned furniture company, and manufacturer of the works of many internationally renowned furniture designers such as Le Corbusier and Eames. The Malta-based showroom, Vivendo Workspaces, has now expanded its display to not only create customised workspaces but also to provide beautiful solutions for those wanting good quality design at home.

The revamp of the showroom allows architects and design professionals to use the workspace models for their meetings and creates a holistic experience for all who want to sample

different textures and products first-hand. There is also an Acoustics Room to showcase their sound-absorbing features, and an Auditorium, with steppe-like seating and audio-visual facilities.

The showroom provides a shop-in-shop home display of brands Technogym and Vitra to inspire architects, designers and those who appreciate good design, and Vivendo has expanded their range of customised furniture to showcase how different designs can be adapted to suit all needs.

Vivendo Workspaces, Mdina Road, Qormi. Tel. 2149 3310

“The revamp of the showroom allows all architects and design professionals to use the workspace models for their meetings and creates a holistic experience”

A Vitra Christmas Special.

vitra.



01



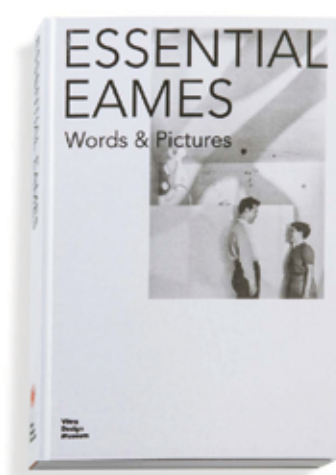
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09

- Item.**
- 01. All Plastic Chair
 - 02. Girard Ornaments
 - 03. Sunburst Clock
 - 04. Eames House Bird
 - 05. Essential Eames
 - 06. Eames Elephant - Small
 - 07. Hang It All
 - 08. Toolbox
 - 09. Eames Plastic Armchair RAR

- Description.**
- Polypropylene, Suitable For Outdoor Use
 - Metal
 - Multicoloured. Ø 470mm
 - Black. W278xD85xH276mm
 - W560xD530xH680mm
 - Polypropylene. W175xD390xH210mm
 - Steel Frame, W505xD170xH370mm
 - ABS Plastic. W327xD167xH156mm
 - W465xD465xH830mm

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MALTA

Ralph Lauren Home introduces the Ralph Lauren X Burleigh Collection

Ralph Lauren Home is pleased to announce a very special collaboration with Burleigh, England's most storied name in pottery, to create a new dining and entertaining collection.

This is the first time, since its founding in 1851, Burleigh has featured another designer's original patterns on their pottery. This collaboration celebrates both companies' commitment to artisanal craftsmanship, and the creation of treasured entertaining pieces.

The Ralph Lauren X Burleigh Collection features exclusive Ralph Lauren motifs, while accentuating Burleigh's time-honored technique. Available in three patterns — "Peony" and "Garden Vine," both with swirling florals inspired by vintage batik cloths; and "Midnight Sky," a starry, celestial vista reminiscent of RRL bandanas — these bold designs have an authentically American spirit.

The collection features colours of a denim-like indigo blue, as well as a lustrous black, set against the white hue of natural clay. Each collection offers the classic place setting – comprised of dinner plates, salad plates, and bowls to charming serving pieces – including a sculptural Etruscan jug, traditionally shaped teapot, and elegantly faceted serving bowl.

All three patterns are complementary and invite a personal curation to create an eclectic combination that is perfect for the way we entertain today.

Created from fine earthenware strengthened with china clay, these pieces are designed to be well-used and well-loved.

Burleigh is the only remaining pottery in the world to use an exquisitely refined method of tissue transfer printing, pioneered in England over 250 years ago. In this labour-intensive process, 25 different pairs of hands are needed



to create a single teacup or saucer. Engraved copper drums are cloaked with a coloured ink and rolled onto tissue paper. Then, the tinted paper is lovingly hand rubbed onto unglazed pottery. This technique for transferware is what makes Burleigh's pottery one-of-a-kind.

Burleigh has exemplified a particularly British manner of gracious dining for over two centuries, enabled by the recognition and preservation of its historic factory by HRH The Prince of Wales. The Ralph Lauren X Burleigh Collection captures the history of traditional pottery, infused with a modern spirit.

The Ralph Lauren x Burleigh Collection are exclusively available from LOFT Malta, 21 Triq San Pawl, Naxxar. Tel: +356 2099 9966. Email: info@loft.com.mt



“This collaboration celebrates a commitment to artisanal craftsmanship, and the creation of treasured entertaining pieces.”

+ Interview / Malta / Gabriel Caruana Foundation
December '19 - March '20

MARIA EILEEN FSADNI was educated in Belgium, Australia and Holland. She holds an M.A. in History of Art, and works at Palazzo Falson in Mdina, Malta. She also volunteers at Friends of the Earth Malta, and contributes to their newsletter.



MALTA

MARIA EILEEN FSADNI

Art, Community & Traffic

The Gabriel Caruana Foundation believes in making contemporary art and creativity as accessible as possible.

The Maltese artist Gabriel Caruana (1929-2018), was never a fan of conventional white-walled gallery spaces and strongly believed in involving the local community in his creative endeavours. His daughter, Raffaella Zammit, continues this philosophy in his absence.

I meet Raffaella at The Mill. The building is an eighteenth-century former flour mill found in the busy town of Birkirkara, now home to the Gabriel Caruana Foundation. Raffaella is seated on a chair painted by her father, who saw a canvas in everything. She studied Geography at the University of Malta and worked with the planning authority for 10 years, but her father's ill health drew her to The Mill in 2012.

Raffaella explains, "my dad had wanted to establish a contemporary art centre for a long time," and upon his retirement, in 1989, he began the hunt for an ideal space. In 1990, he had the opportunity to take over The Mill, which he managed together with his wife, Mary Rose Caruana. Raffaella tells me, "he would invite other artists to exhibit," be it students of his, or important international names such as Eva Lange, Emilio Vedova, Silvio Cattani, Mario Tosini and Gastone Primon. While The Mill is entering its 30th year in operation, the Gabriel Caruana Foundation was only formally established in 2016.

Raffaella underlines that "this is not about having an organisation that promotes Gabriel Caruana. Rather it promotes his legacy, his contribution to art while supporting different artists and engaging people". Ultimately the foundation believes in "making contemporary art and creativity as accessible as possible".

The centuries-old walls of The Mill fail to drown out the noise from the road outside. The space is adjacent to the busy thoroughfare of Naxxar Road. As Raffaella points out, "traffic never stops here. From seven in the morning until around eight at night, there are cars". In



The Mill, home of the Gabriel Caruana Foundation © Emma Fsadni



The Nimxu Mixja project outside The Mill in Birkirkara © Elisa von Brockdorff



Raffaella Zammit © Emma Fsadni

fact, our conversation is constantly interrupted by the sounds of honking and loud cars as the traffic whizzes past. Between the cars driving and cars parked, very little room is left for the pedestrian to walk comfortably, and, it was precisely this, walking, that was the trigger for the project titled *Nimxu Mixja*, developed in collaboration with Kristina Borg.

The project – which received *Kreativ* funding – began with an online exchange between the two women about walking and Malta's car-dependency. Raffaella explains, "using cars basically reduces the time spent in your com-

Back in the classroom, the 10-year-olds, were asked to record their thoughts through journals, map-making, slogan-writing and poetry facilitated by Miriam Calleja. Common themes emerged – "the majority of children want less cars, less litter, less construction noise. They want more areas where they can walk and cycle. And the incredible thing is, they weren't prompted". The children, not old enough to use a car, felt robbed of the space to be themselves. One child simply wrote: 'stop with the cars'.

The project culminated in an exhibition at The Mill of the children's work and a final community walk that saw the busy Naxxar Road closed to traffic. Leaving from the school, Raffaella describes the joy the children felt as they reached the nearby pizzeria, with The Mill in sight, they ran towards the building. They were finally in ownership of the road. It was a space for them, Raffaella says – "it was a walking street party".

Most of the foundation's projects aim to create community-led art. Its most recent project *Hożż il-Hsejjes*, engages with themes of tangible and intangible culture. A collaborative effort between Raffaella Zammit, Elyse Tonna, Wen Chin Fu (of the Instrument Inventors Initiative), Marvin Zammit (of Mighty Box), and Andrea Pullicino, participants were asked to create vessels of sound using clay and wheat. The materials closely tied with the history of The Mill, its original use and its recent connection with Gabriel Caruana. The series of workshops aimed to "get people to The Mill, work with a concept, materials and develop something together".

The conversation turns to the future of The Mill and the Gabriel Caruana Foundation. Being on the cusp of the 30-year anniversary doesn't stop Raffaella from explaining how the Foundation "would like to reach 40 years, if everything goes to plan". Undeterred by possible obstacles, her father's encouraging words ring in her ears "jekk taqa, qum u għamilha parti miż-żifna" (if you fall, stand up and make it part of the dance).

www.gabrielcaruanafoundation.org

C Comment / Malta / Valletta Market
December '19 - March '20

LISA GWEN ANDREWS holds a first degree in History of Art and a Masters in Cultural Heritage Management. She is a freelance curator and writer for art and design events.



MALTA



Then and now: *Is-Suq tal-Bell* after its controversial restoration. Image: wikimedia commons

LISA GWEN ANDREWS

Suq, Uncovered

A no holds barred take on one of Valletta's most well-known and most hotly disputed venues.

The covered market is open. It's been open since the first days of 2018, just shy of the official launch of Valletta's term as European Capital of Culture.

Less than two years down the line, and it seems – although I stand, and hope, to be corrected – as though many have forgotten that along with MUŻA, Valletta Design Cluster and Strait Street, the Suq was one of four infrastructure and flagship projects of Valletta 2018. Targeted as a regeneration and conservation project that would give the Valletta market purpose and renewed functionality, whilst making it attractive and accessible to the community, the original plan and brief was for 15% of the Suq to be retained for “cultural activity”. Where this 15% of space would be located, remained vague. The outdoor terraces were mentioned, as was the Suq's first floor. Reports and news articles differed in stance, whilst clarifications were never given.

It's safe to say that the primary function of the Suq is, in reality, that of a food court, with a food market downstairs, and venues for private functions upstairs. It is true, that the space is finally being utilised, ‘ex-



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The stunning and wholly unique (in Malta) British Colonial structure, which should be exalted, rather recedes into the background amidst the newly-added fabric. The Suq occupies an entire block – and as such it should be viewed as a sculpture in the round.

perenced' by customers and patrons – whom I had hoped could also be called audiences. But I do question the kind of experience that these patrons are gaining... and leaving behind.

The Suq is a crowded space. All kinds of scents and smells waft heavily through the interior, making it feel smaller and more cramped than it actually is. The stunning and wholly unique (in Malta) British Colonial structure, which should be exalted, rather recedes into the background amidst the newly added fabric.

Whether on the interior, or the exterior, tables and chairs abound, both cluttering and abasing the overall design; there is also no attempt at homogeneity to link the spaces together. The tables and chairs extend onto Merchant Street from the outdoor terrace space, which had originally been touted for cultural activity, hence the reason behind the permits applied for and granted to have outdoor furniture. Originally, it was a question of either or, not both.

Initially, the terrace actually seemed to have been designed as a social, public space, with its apparent low seating surrounding the terrace's perimeter. And yet, proof that this space was not designed for or with people in mind, came when potted plants and distasteful 'Private Property' signage sprouted.

Although neglected and unkempt, the old Suq was accessible from St Paul's as well as Merchant's Street. The symmetrical double staircase on St Paul's Street offered visitors a convenient route as well as an alternative entry point. Access from St Paul's Street has now been completely done away with and replaced with a wide balcony-cum-terrace which seems to have been designed for the exclusive use of employees. The balcony also acts as a roof above the loading and unloading dock, which unfortunately is too low and narrow to cater for larger vehicles.

Back in February 2017, whilst works were still underway, environmental NGO Din l-Art Helwa, had issued a statement saying that the cantilevered balcony "seemed to have been carried out without Planning Authority authorization," and that it "severely impacts

the 'aesthetic and architectural values of the building' as well as the fine aesthetics of Saint Paul Street". The balcony stayed, the sidewalk disappeared, the bus stop had to be moved, the road was narrowed.

The Suq's 'back of house' is probably the most shameful part of the project: trash, skips, large refuse bins, illegally parked cars, litter strewn across half of the perimeter surrounding the block, and completely obstructing the two streets flanking the main entrance – Old Theatre Street and Felix Street – which have become completely dysfunctional. The side views of the Suq are also quite appalling. I recently found myself in an apartment on Felix Street, and the views of kitchens, stores and annexes is all that can be seen, making it all incredibly unattractive. The Suq occupies an entire block – and as such it should be viewed as a sculpture in the round. Only, in this case, the 'exhibitors' have decided to opt for the single view as it were, which could also explain the general state of neglect on three out of four sides of the build.

But why the lengthy rant? Why the detailed descriptions of the present state and situation? Simple. It irks me, profusely, that a project seemingly riddled with illegalities, remains as is. True, an

enforcement order was recently issued against the illegal canopies erected to cover the terrace area, however, the public is never really supplied with updates. And at the time of writing, the canopies haven't been removed. The same goes for the cantilevered balcony. And despite much research, no news portal seems to have carried an update following Din l-Art Helwa's appeal. Neither are the original plans, drawings and renders of the project – won by Arkadia Group in 2016 – which was granted a 65-year long lease, easily accessible. Only an article published on June 26, 2016, in The Malta Independent, titled *A Quest to Merge Tradition and Innovation for Valletta Market*, seems to carry the original designs – which, viewed nowadays, look like a completely different project. There is no disproportionate glass enclosure on the topmost level of the Suq, there is no low wall surrounding the terrace, there is no street furniture on Merchant Street. The colour palette is neutral, aesthetically appealing; the design seemed to have focused on an openness and accessibility that is completely missing in the present Suq. What went wrong, and where? Why were the original plans not adhered to? And how is it acceptable for a project, to win a tender, only for its delivery to contrast so sharply against the proposed designs?

In 2010, I wrote an article titled *Spotlight on Valletta's Covered Market*. It was published shortly after having submitted my Masters dissertation which focused on the proposal of museum / space for modern and contemporary art, and the Suq was one such identified location. So I hold this project, this whole build, very much at heart. Following the presentation of my thesis, Chris Briffa developed a project proposal for the Suq, that he titled: Valletta Art Museum (VAM), and which, call me biased, I thought was a beautiful and sensitive project.

Perhaps a museum wasn't the ideal designation for the Suq, perhaps it wasn't the ideal community project. However, the present set up is a far cry from the ideal. I wonder how long the lustre of the present Suq will last, I wonder whether it will become a cold space, an attraction and a pit-stop primarily for tourists. In my mind, it will always be a lost opportunity, a space rife with wasted potential. The present issues could be ironed out, rectified. More effort could be made to truly combine food and culture, as had been determined by architect and Professor Marco Casamonti, during early interviews on the project. All it needs is more of a people-centric vision, a sensitivity for the context, and a respect for the Suq's heritage.



Then and now: *Is-Suq tal-Belt* before being restored. Image wikimedia commons

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17, TOWER ROAD SLIEMA, TEL: 21 337 447

LEVEL 1, BAYSTREET SHOPPING COMPLEX, ST JUILANS, TEL: 21 370 570

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+ Review / Austria / Swarovski
December '19 - March '20

GABRIELE SPILLER is a Swiss-German author and journalist who lives between Berlin and Gozo. She looks forward to playing a part in promoting Malta's emerging art scene.



A U S T R I A

GABRIELE SPILLER

17 Sparkling Chambers of Wonder

Swarovski Crystal Worlds in Wattens overwhelm visitors with concepts of space and experience through their bling-bling materials.

It's a kind of magic. *The Giant* is not what you expect to see when you travel the rural Austrian countryside of Tyrol, but once you get to Innsbruck, you cannot escape the temptation of visiting the Swarovski Crystal Worlds nearby. This radiant wonderland is more than a huge marketing stunt. Here, inside an artificial hill, are 17 *Chambers of Wonder*, similar to what baroque castles used to host, each attempting to assemble a universal collection of knowledge. It was the Austrian multimedia artist André Heller who conceived of the fantasy setting in Wattens – the home of the Swarovski crystal factory. In 1995, on the occasion of the 100th anniversary of the company, the park and the permanent exhibition were opened to the public but have now been further developed as an art space, seeing some of the world's greatest artists trying their hands at working with the sparkling material.

Let's enter the subterranean world of *The Giant* and start with the first chamber, The Blue Hall. The shade of the slanted walls is an exact shade of International Klein Blue – referring to Yves Klein – and catapults viewers mentally into the 20th century. In this room, visitors are unexpectedly met with Salvatore Dalí's melting watch (*The Persistence of Memory*), rendered in crystal of course; then a *Crystal-Bearing Nana* by Niki de Saint Phalle; a mysterious *Stele* by Keith Haring; and even a work of Andy Warhol called *Gems*. The next astonishment is up in Jim Whiting's Mechanical Theatre. Now some readers may be old enough to remember the avantgarde music video *Rockit* by Herbie Hancock, which won ten MTV awards in 1984. Jim Whiting was the artist behind this mind-blowing production, and he excels himself in this chamber. An *Adonis* and a *Walking Woman* shatter into bits and pieces, white shirts fly through the room and a bizarre couple at a coffee table perform secret choreography.



The Giant, Swarovski Crystal Worlds © Swarovski Kristallwelten



Chandelier of Grief, Yayoi Kusama, Swarovski Crystal Worlds © Swarovski Kristallwelten



Heroes of Peace, André Heller, Swarovski Crystal Worlds © Swarovski Kristallwelten

After all this excitement, visitors encounter cool calmness in the *Crystal Dome*, which was modelled after Sir Richard Buckminster Fuller's geodesic dome. It consists of 595 mirrors and, incidentally, is a very popular wedding venue! The music in the background was created by Brian Eno – the British conceptual artist also has a *Chamber of Wonder* of his own called *55 Million Crystals*. There, a computer-generated kaleidoscope produces sublimely changing images like multi-coloured church windows. No projection ever looks the same. A similar hypnotic effect appears in Fernando Romero's immersive installation *El Sol*, an exploration of humankind's relationship with the sun.

More solemn artistic discourse comes from South Korean artist Lee Bul, who has created a metropolitan, dramatic, utopian landscape completely out of crystal. A deeply symbolic bridge leads you through her installation, *Into Lattice Sun*.

The newest chamber, known as the *Chandelier of Grief*, is the masterpiece of another important contemporary artist: Yayoi Kusama. Born in 1929, she has been working on her *Infinity Mirror Rooms* for more than fifty years. Thousands have been fascinated by her encompassing installations worldwide; her existential grief derives from hallucinations and social pressure, resulting in the artist's voluntary residence in a mental home next to her workshop in Tokyo. "As long as I live, I want to live", reads her statement at the entrance to the chamber.

Another work focusing on the pure, clear crystal is *Silent Light*, a flashy Christmas tree that was originally created for the Victoria & Albert Museum in London by designers Tord Boontje and the late Alexander McQueen.

The exhibition also features more colourful displays, for example, Manish Arora's *Ready to Love*, a popular favou-

rite. "I have so much love to give, that one is not enough", says the artist about his playful production. "You are invited to partake in the enchanting ritual and leave a declaration of love on the graffiti wall!". Another heart-warming experience comes from the Dutch artist duo Studio Job, it is a curiosity cabinet with no corners, and a model railway set full of short stories to discover. To round up the light-footed international presentations, the Russian artist duo FAMOS, devised the Empire State Building, the Cheops Pyramid and the Taj Mahal out of Swarovski crystal and combined it with their notorious tongue-in-cheek videos.

Once you step out of the realm of *The Giant*, you can neither escape art – with more installations in the park – nor crystals. The *Crystal Cloud* in the garden, created by Andy Cao and Xavier Perrot, consists of 800,000 hand-mounted crystals. Underneath lies a pond, the *Mirror Pool*, and the whole scenery changes ceaselessly with the natural light. As the pendulous crystals move in the atmosphere they look like fireflies. 'Crystalline' ambient sounds invite you to sit down and reflect, take a deep breath and rest your eyes on the soothing mountains.

Winter in The Giant

During the dark season Swarovski lights up the *Crystal Worlds* site. This winter, the *Festival of Light* tells the most sparkling winter fairy tale in the Alps. A 13-metre-tall Christmas tree and a light harp create brilliant sounds and reflections on the snowy landscape and the glittering *Carousel* by Spanish designer Jaime Hayon, set with 15 million Swarovski crystals, will be on show all through the winter season.

Crystal Worlds in Wattens, Austria is open until 6 January 2020, and is open daily from until 9pm. www.kristallwelten.swarovski.com

S Spotlight / Egypt
December '19 - March '20

CHRISTINE XUEREB SEIDU
founded Christine X Art Gallery
in 2004 after a university degree
in Art History and Anthropology.
She has returned to Malta after a
year in Ghana where she explored
African art and culture.



EGYPT

CHRISTINE XUEREB SEIDU

Egyptian Contemporary Art since the Revolution



The Master's Tools I (restaging of Herman Soergel's portrait), Heba Y. Amin, 2018, archival b&w print 86 x 110 cm, courtesy of the artist

Leading Egyptian artists have been heard blaming their country's inability to launch a strong pavilion at the recent Venice Biennales on its infrastructure. The *Art Newspaper* listed the Egyptian pavilion at this year's 58th Venice Biennale as one of the worst, many wondering if Egypt was at all interested in winning the Biennale's *Golden Lion Award*.

Artists working under systems of oppression are suffering the consequences, as has been seen over the past few years with Egypt's government involvement, using art as promotion for the country's tourism and a lack of financial support towards contemporary art. Government cultural institutions and private foundations are not brave enough to face this challenge of censorship but small galleries, independent associations and independent artists are taking this risk, often receiving financial and moral support from foreign institutions instead. Following the 2011 uprising, it was the support provided by these institutions that allowed new practitioners to emerge and new independent festivals to be launched even though the Townhouse Gallery, which was established a decade before, showed Egypt's art community's effort to disperse the Egyptian art scene.

The revolution was a turning point in art – Cairo, Alexandria and other cities flourished with artistic expression, including an abundance of street art. In addition to the Townhouse Gallery, the Downtown Contemporary Arts Festival (D-CAF) started to revive and reclaim the public spaces of Downtown Cairo as a vibrant cultural centre, highlighting its rich social and architectural heritage. Non-profit art foundations such as ASCI, Medrar and CIC are also playing a major role in the art world.

In an interview with *The Observer*, artist Shady El Noshokat said that there are less than thirty artists in Egypt not living under authoritarian rule, working on their own to reach international acclaim. One such artist is Hassan Khan, who participated in numerous influential events and who won the Silver Lion award for the most promising young artist at the 2017 Venice Biennale. Other Egyptian artists working on their own and worth noting include Wael Shawky who is represented by the influential Lisson Gallery; Ghada Amer and Moataz Nasr who are represented by international Leila Heller Gallery; Armen Agop, Youssef Nabil, George Lappas, Lara Baladi, and Heba Y Amin amongst others.



S Spotlight / Egypt
December '19 - March '20

E G Y P T



From 'The Gulf Project Camp', Wael Shawky, 2019, exhibition at Lisson Gallery, installation view, courtesy of Lisson Gallery

Egyptian art galleries Gypsum, Mashrabia and Ubuntu represent a good number of serious artists known to the international art scene. Mona Marzouk is represented by Gypsum together with artists Ahmed Badry, Basim Magdy, Doa Aly, Fathi Hassan, Maha Maamoun, Mahmoud Khaled, Susan Hefuna and Taha Belal. Ubuntu Gallery has, in recent years, introduced a good number of their artists to the 1-54 Contemporary African Art Fair- these include artists Hayam AbdelBaky, Khaled Zaki, Sahar AlAmir and Samir Fouad. The Mashrabia Gallery has also introduced some of their artists, like Adel El Siwi, Ali Abdel Mohsen, Mustafa El Husseiny, Qarm Qart and others to the 1-54 Contemporary African Art Fair and the Beirut Art Fair. Other galleries in Egypt worth mentioning include the Karim Francis Contemporary Art Gallery, Soma Art School and Gallery, Darb 1718 and Sa-farKhan.

Exhibitions by Egyptian artists happening worldwide at the moment include Wael Shawky's exhibition *Cabaret Crusades III: The Secrets of Karbala* at the Blanton Museum of Art, University of Texas, USA until 19 April 2020. Heba Y. Amin is currently co-curating the exhibition *History is Not Here: Art and the Arab Imaginary* at the Minnesota Museum of American Art, with Maymanah Farhat which remains open until 5 January 2020. She will be exhibiting her solo show *Fruit from Saturn* at the Zentrum für verfolgte Künste in Solingen, Germany until 2 February 2020.

Armen Agop is one of the artists participating in the group exhibition *The Eye and the Night*, curated by Geraldine Bloche at the Institute des Cultures d'Islam in Paris until 9 February 2020 and for the first time ever, the sculptor will be exhibiting his paintings at the Meem Gallery in the UAE until 10 January 2020. The Tabari Artspace,

who represent Khaled Zaki in the UAE, will be showcasing the second edition of his *Resurrection* works in October 2020 and Youssef Nabil will have his first retrospective exhibition *Once Upon a Dream* open at Palazzo Grassi in Venice, Italy, from March 2020 until January of 2021. Pilar Corrias gallery, who represent the artist Ghada Amer in London, will also be holding an exhibition with her latest paintings and sculptures during 2020.

If in Cairo do visit exhibitions being held at Egypt's art centres and galleries. Try not to miss the Downtown Contemporary Arts Festival (D-CAF) being held between March and April, and the Cairotronica new media arts festival being held in June if you find yourself around Cairo at these times.

Nevertheless, besides street art, the contemporary Egyptian art scene has, since 2011, faced many hurdles, includ-

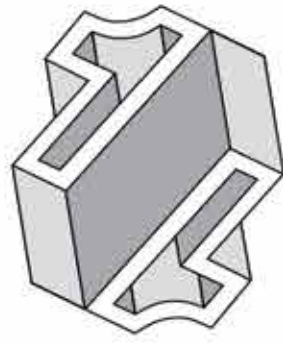
ing lack of funding and state censorship. However, many young, independent and creative artists still remain active. In addition to the Townhouse Gallery, the Downtown Contemporary Arts Festival (D-CAF) aims to both revive and reclaim the public spaces of Downtown Cairo as a vibrant cultural center, highlighting its rich social and architectural heritage.

The art practitioners, art aficionados, cultural journalists and – above all – the regular audience members of Egypt are really spoiled for choice when it comes to the contemporary arts scene, both in Cairo and Alexandria, and in several other cities. Even within the contemporary performing arts, there are countless events, formats, genres and colours, and a great deal of passion and dynamism on the part of practitioners.



From 'Qarboush - Echoes of Naguib Mahfouz', Qarm Qart, 2018, exhibition held at Mashrabia Gallery, courtesy of the artist

“The revolution was a turning point in art – Cairo, Alexandria and other cities flourished with artistic expression, including an abundance of street art.”



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+ Review / London / Kara Walker
December '19 - March '20

ANN DINGLI is a freelance art and design writer, content consultant, and media strategist currently living in London. She writes and edits for various cultural publications and runs her own design blog, I think I like it (think-like-it.com).



U K

Continued from cover

ANN DINGLI

The Invisibility of History: Kara Walker's *Fons Americanus*

Walker's grand fountain, as it sits within the orbit of Tate's vast audience, is as impactful for its didacticism as it is for its act of disappearance.

Her parents are on dutiful watch, encouraging her physical effort with tender expressions, sounds and gestures. She has conquered the ledge to Kara Walker's *Fons Americanus* – a 13-metre tall fountain inspired by the Victoria Memorial outside Buckingham Palace – that has been installed as Tate Modern's latest Turbine Hall Hyundai Commission. The structure is monumental, filling the large and well-known hall adequately and comfortably. So comfortably, in fact, that its recreational effect seems at first more powerful than its thematic impact. Babies climb on its polished circumference, teenagers sit tapping and scrolling, selfies abound as they might in the presence of a traditional public monument.

In her video explainer for the installation, Walker describes her own experience of seeing the Victoria Memorial for the first time while on her way to the airport. "I saw the monument, I took some quick snapshots out of the window of the taxi and then forgot about it, promptly – as one does with monuments and memorials. I think there's this peculiar quality they have of being completely invisible. The larger they are, the more they sink into the background".

Despite its bold subject-matter, *Fons Americanus* effectively achieves this strange invisibility. On explicit examination the structure is a nuanced redefinition of British imperial history. Walker uses water and formal hierarchy to bring the scenes of the transatlantic slave trade into a mainstream narrative. She highlights the terror of colonialism through the creation of a grandiose "al-



Fons Americanus, Hyundai Commission, Kara Walker, installation view
© Tate photography (Matt Greenwood)

legory of the black Atlantic", presenting a rationally ordered vision of writhing figures and pathetic sea creatures. But when taken in at some distance, the fountain's incredible height and immensity disguises its own atrocities, placing it instead within the realm of a family

day out.

Walker has been lauded for the work's layered integration of art historical, political and pop cultural allusions. J.M.W Turner, Damien Hirst, Kanye West, Sandro Botticelli – these are the most obvi-

ous in a dense and clever collection of citations Walker has fed into her work. Each allusion outlines an interpretation of horror, injustice, or a subversion of beauty as a revelation of darkness. Walker uses multiple sculptural reminders to showcase the permanence of greed, the failure of moral justice to overcome the desire for power. Aside, then, from the fountain's conscious scale and conceit, it also hums with recurrence; presenting a persistent drone of merging monstrous references. The great volume of visual quotations succeeds in adding a new layer of hiddenness.

Walker's grand fountain, as it sits within the orbit of Tate's vast audience, is as impactful for its didacticism as it is for its act of disappearance. Like murderous headlines in contemporary news reports, it jolts and then fades into the firmament of ordinary activity. A noose hangs ready for lynching, a toddler dips her fingers into splashing water. Walker presents the terrors of our own history, and then "promptly" allows – even encourages – us to ignore them.

But in a second structure standing ahead of the fountain, smaller in scale and range, Walker brings her crucial message back into clear consciousness. A black child's sorrowful face replaces what should be a pearl within the curves of an enclosing oyster shell; tears pour out from his eyes with no irony or caricature. At this point there is no scope for ignoring, looking past, or forgetting – collective fault reveals itself as inescapable and our inability to stop repeating fatal brutalities is mournfully confirmed.

Kara Walker's Fons Americanus is on show at the Tate Modern until 5 April 2020. www.tate.org.uk

Walker's grand fountain, as it sits within the orbit of Tate's vast audience, is as impactful for its didacticism as it is for its act of disappearance.



MALTA

RICHARD ENGLAND

An Enduring Mystery

The brooding, unknown message in Nicolas Poussin's iconic painting, Et in Arcadia Ego

Nicolas Poussin, a French painter who spent most of his working life in Rome, is considered one of the major artists of the French Baroque – his work focused mainly on mythological and religious subjects. In Rome, he worked for important ecclesiastical patrons producing an impressive number of devotional paintings, enhanced by his knowledge of religious history and literature. Besides his sacral works, Greek and Roman mythological subjects were also among his favourite themes and personalities such as Bacchus, Romulus, Adonis, Apollo and Venus often featured in his works.

Perhaps his most famous paintings on a mythological theme were his two versions of *Et in Arcadia Ego* painted around 1630. It is the second painting housed at the Louvre that I count as one of my favourite artworks. The painting portrays shepherds in an Arcadian landscape visiting a tomb in a pastoral setting. Arcadia, in ancient Greece, was a rural milieu in which one could enjoy an idyllic life-style; a shepherd's realm of poetry and paradisiacal delight. Arcadia is first referred to by Virgil in his *Eclogues* in a lyrical meditation on the Tomb of Daphnis, and over time Arcadia has also been interpreted as a surrogate locus for the lost Edenic garden.

In the painting, two of the shepherds investigate the inscription on the tomb, trying to decipher and understand its meaning. Their stance is balanced between seeking and finding, perhaps contemplating that ultimately it might be better not to find, for the depicted tomb does not reveal its secrets. It gives no answers and its message remains impossible to decipher. The question which comes to one's mind is: why does the tomb have no name and only the mysterious inscription *Et in Arcadia Ego*? Do the words really conceal a secret encoded message, or are they just saying that even in Arcadia death is present and inevitable?

The whole painting, despite its elegiac pastoral setting harbours a strange brooding mood, hints at the point that even in the blissful ambiance of Arcadia human life is transient. In Poussin's first painting of the subject, the tomb featured a skull effigy, while in the second version it is a shepherd cast shadow which according to some interpretations, is a scythe to make both the depicted shepherds and viewers of the picture aware of their own mortality. Another interesting detail is the cast shadow of the kneeling shepherd, who



Et in Arcadia ego (*Les bergers d'Arcadie* or *The Arcadian Shepherds*), Nicolas Poussain, photo credit wikimedia

may well be etching his own name on the tomb, as if to evoke Pliny's Greek tale of the daughter of the potter Butades, who etched the shadow of her lover on a wall and thus gave birth to the art of drawing.

While two of the shepherds focus their puzzled looks on the *memento mori* sarcophagus as if attempting to comprehend the passage of time and the inevitability of death, the third seems to have understood the message and looks back on the female figure on the right as if contemplating that she too will one day die. There have been many attempts to interpret this ambiguous painting including some esoteric, abstruse versions. One of these refers to rearranging the letters of *Et in Arcadia Ego* and have the anagram read as *'I Tego Arcana Dei'* – I hold the hidden secrets of God – which

somehow relates to the arcane stories and mysteries of Rennes le Chateau and its hidden treasure. Many believe that the phrase *Et in Arcadia Ego* is incomplete, lacking the verb *sum*. If *sum* is applied to the anagrammatic code, it can then be read as *'Arcan Dei Tingo Iesu'* – I touched the tomb of God Jesus. However, these are conspiracy theories best not taken too seriously. What they do however demonstrate is the complexity and incomprehensibility of Poussin's work. On a personal level, I find the painting one of the most intriguing works I have ever seen, leading me to ask whether it really harbours so many hidden mysteries or if it is just a message to remind us that wherever we are and whoever we are, death is an omnipresent finality.

+ Review / *Tate Britain / William Blake*
December '19 - March '20

KENNETH ZAMMIT TABONA is Artistic Director of the Valletta International Baroque Festival and of Malta's Teatru Manoel. He is also one of Malta's best-known visual artists and illustrators.



MALTA

KENNETH ZAMMIT TABONA

The Infernally Mystical World of William Blake

Kenneth Zammit Tabona takes us on a Biblical journey through William Blake's world at Tate Britain

While on a flying visit to London, I managed to visit the current William Blake exhibition at the Tate Britain. Beautifully curated over five large rooms, the exhibition covers Blake's life and development as an archetypal printer, engraver, water-colourist, and lithographer culminating in his illustrations for Dante's *Divine Comedy* and the biblical Book of Job with its trials and tribulations.

Born in 1757, Blake lived through the Ages of Enlightenment and Reason through the tumultuous period of the French Revolution and its side effects into the Romantic Age. He died in 1827, still considered to be either a visionary or a lunatic.

I personally love his work; whimsical, mystical, different; a plethora of adjectives can be applied to Blake's work with its odd mixture of Christian and Biblical morality combined with pagan mythology.

There are the great well-known works like *Albion Rose* from 1793, and the iconic *Ancient of Days* from 1821, which many art lovers would recognise instantly. Plus illustrations for great literary works, like *The Pilgrims' Progress*. Three coloured engravings that I'd never seen before immediately caught my eye in the first room, entitled *Blake as an Artist*. Early works that echo the linear magic of Henry Fuseli depicting three scenes from the Story of Joseph. The Brothers bowing before Joseph wherein the prophet hides his face to avoid being recognised, Joseph ordering his brother Simeon to be bound, and Joseph revealing himself to his brothers.

I tend to be very emotionally led when it comes to my likes and dislikes in art but out of all the hundreds of works on display it was these three which somehow touched my heart. The Story of Joseph and his Amazing Technicolour Dreamcoat has, since Andrew Lloyd Webber immortalised it, been part of our youth and is in Blake's own words a modern 'song of innocence and experience'. What was indeed a voyage back in time for me was the story that as a child I had read so many



Pity, William Blake, c.1795, colour print, ink and watercolour on paper, Tate

times in my Children's Bible, about how Joseph forgave his brothers for the terrible deed they had done to him when he was still a boy and the roundabout way that he did it.

For the record, I always found the Old Testament as exciting as *Lord of the Rings* when growing up; walls crashing down to the sound of rams' horns, evil queens being eaten by dogs, seas parting and food falling from the sky; you name it, the Old Testament has it. But the Story of Joseph is like a calm oasis in a chronology of exiles, battles, plagues and other disasters which depicts an almost Christ-like human being, in an age when prophets thundered furiously or lamented endlessly!

William Blake is on at Tate Britain until 2 February 2020. www.tate.org.uk



'Europe' Plate i: Frontispiece, 'The Ancient of Days', William Blake, 1827, etching with ink and watercolour on paper, The Whitworth, The University of Manchester

✳ Spotlight / Events / Global

December '19 - March '20



PAINTING +
SCULPTURE

A selection of art events from around the world

✳
12.19-03.20

Events until March 2020



19.09.19
Until 5 January 2020

CHICAGO DESIGN BIENNALE

Titled ...and other such stories, the 2019 Chicago Architecture Biennial is rooted in close readings of the spatial realities of its host city. A city of cultural encounters and differences, Chicago has been shaped by waves of migration from Europe, the American South, and Latin America. Yet its urban fabric displays clear demographic demarcations and acute forms of spatial segregation that have been forged through uneven planning and housing policies. The Biennale is spread across the city of Chicago, in venues such as the Chicago Cultural Centre, the Jane Addams Hull-House Museum, and the future site of the National Public Housing Museum.

City of Chicago
www.chicagoarchitecturebiennial.org

Image: Tanya Lukin Linklater, Tiffany Shaw-Collinge, Indigenous Geometries, 2019, Courtesy of Chicago Architecture Biennale / Cory de Wald, 2019



20.09.19
Until 13 January 2020

SPITZMAUS MUMMY IN A COFFIN AND OTHER TREASURES

An exhibition project conceived by Wes Anderson and Juman Malouf, and organised in collaboration with the Kunsthistorisches Museum in Vienna, this exhibition features 538 artworks and objects selected by film director Wes Anderson and illustrator, designer and writer Juman Malouf, from 12 collections of the Kunsthistorisches Museum and from 11 departments of the Naturhistorisches Museum in Vienna. The title of the exhibition pays homage to one of the exhibits, Coffin of a Spitzmaus – an Egyptian wooden box with a mummified shrew from the 4th century BC.

Fondazione Prada, Milan
www.fondazioneprada.org

Image: Wes Anderson & Juman Malouf, Spitzmaus Mummy in a Coffin and Other Treasures, installation view. Photo: Andrea Rossetti, courtesy Fondazione Prada



12.10.19
Until 8 March 2020

I RISE – I'M A BLACK OCEAN, LEAPING AND WIDE (PART 2)

This is the first institutional solo exhibition in Europe of work by the Brazilian artist Sonia Gomes. Gomes transforms found or gifted materials, such as old textiles, driftwood, furniture or wool, into sculptures or room-sized installations, blending crafts skills traditionally associated with women such as embroidery, wrapping, sewing or tying with a range of references. In the process, Gomes draws on African folk art and spiritual traditions, along with the form languages of surrealism, Brazilian modernism, and recent contemporary art. The exhibition combines works from the early 2000s with Gomes' latest mixed-media sculptures.

Museum Frieder Burda, Baden-Baden
www.museum-friederburda.de

Image: Sonia Gomes, To de Kooning, 2019 © Sonia Gomez



22.10.19
Until 2 February 2020

A TALE OF TWO WOMEN PAINTERS

In celebration of its bicentenary, the Museo del Prado presents the work of Sofonisba Anguissola and Lavinia Fontana. For the first time ever, the exhibition brings together key works by two of the most notable women painters of the second half of the 16th century. Featuring a total of 65 works – including 56 paintings, loaned from more than 20 European and American collections – the Museo del Prado presents a survey of the careers of these two painters, who each achieved fame and renown among their contemporaries but whose artistic personalities became obscured over time.

Museo del Prado
www.museodelprado.es

Image: Self-Portrait at the Easel, Sofonisba Anguissola, oil on canvas, c. 1556-57, Poland, The Castle - Museum in Lancut



13.11.19
Until 16 March 2020

CHRISTIAN BOLTANSKI: FAIRE SON TEMPS

An exhibition covering the life and work of one of France's leading contemporary artists, Christian Boltanski, famous for having blurred the boundaries between his life and his work. As a visual artist, photographer, sculptor and filmmaker, Boltanski appropriated a multitude of artistic expressions and materials throughout his career and continues to explore the intersection between the absent and the present in his work. 35 years have passed since Boltanski's first exhibition at the Centre Pompidou. Designed by Boltanski himself as a vast journey into the heart of his work. Christian Boltanski: Faire Son Temps is not so much a retrospective as a series of sequences marking the steps and transformations of his approach.

Centre Pompidou, Paris
www.centrepompidou.fr

Image: Misterios, 2017 – photographie, Archives Christian Boltanski, photo © Christian Boltanski © Adagp, Paris, 2019



24.01.20
Until 2 February 2020

TRANSMEDIALE 2020 – END TO END

Inspired by a pre-Internet idea of networks, transmediale 2020 – End to End focuses on both forgotten and potential futures with and without networks. Leaving behind a decade marked by a backlash against the Internet and the network society, transmediale aims to present a comprehensive re-evaluation of networks and their limits. The festival – which acts as a space for media art and digital culture – includes an exhibition, live performances, a film and video, as well as symposiums and workshops. By drawing on the legacies of critical and autonomous network cultures, transmediale 2020 makes the limits of visible Internet-based networks and highlights relevant alternatives.

Haus der Kulturen der Welt, Volksbühne Berlin
www.2020.transmediale.de

Image: The Laboratory of Manuel Bürger

Don't Miss: JACQUES-LOUIS DAVID MEETS KEHINDE WILEY

09.10.19
Until 6 January 2020

Château de Malmaison, France

24.01.20
Until 10 May 2020

Brooklyn Museum of Art, New York

Jacques-Louis David Meets Kehinde Wiley brings the iconic painting – Kehinde Wiley's Napoleon Leading the Army over the Alps (2005) – into dialogue with its early nineteenth-century source painting: Jacques-Louis David's Napoleon Crossing the Alps (1800-1801). The two paintings, displayed together for the very first time, are on view in consecutive exhibitions at the Château de Malmaison and at the Brooklyn Museum.

The exhibition questions how ideas of race, masculinity, representation, power, heroics, and agency play out within the realm of portraiture. The Brooklyn presentation marks the first display of David's painting in New York. Video also accompanies the project, incorporating Wiley's perspectives on how the Western canon, French portrait tradition, and legacies of colonialism influence his own practice.

The exhibition represents an intimate conversation between two key artists of the nineteenth and twenty-first centuries and illuminates how images construct history, convey notions of power and leadership, and monumentalize figures in the form of aggrandizing icons.

Image: Kehinde Wiley, Napoleon Leading the Army over the Alps, 2005, oil on canvas. Brooklyn Museum, partial gift of Suzi and Andrew Booke Cohen in memory of Ilene R. Booke and in honour of Arnold L. Lehman, Mary Smith Dorward Fund, and William K. Jacobs, Jr. Fund, 2015.53. © Kehinde Wiley. (Photo: Brooklyn Museum)



+ Review / *Tate Britain* / *William Blake*
December '19 - March '20

ALEX BARTHOLOMEW is a Maltese-English freelance writer and social media. Having studied languages and linguistics, Alex appreciates the power of language in art and has traveled the world, enjoying the international art scene. She relishes art which she can connect to on an emotional level; the works which offer enough vulnerability to 'know' the artist behind them.



U K

ALEX BARTHOLOMEW

Endless Worlds

Tim Walker's *Wonderful Things* at the Victoria & Albert Museum



'Box of Delights' Section 2, *Wonderful Things*, Tim Walker, installation view © Victoria and Albert Museum, London



'Cloud 9' Section, *Wonderful Things*, Tim Walker, installation view © Victoria and Albert Museum, London

It has been scientifically proven that almost everyone is born with creative genius. By the time we reach adulthood, however, only 2% of us hold onto that potential. Knowingly or unknowingly, we have all been worn down by formal education and societal pressures, yet a tiny proportion of mankind has risen from the ashes of conformity, like phoenixes ready to use their fire to light up the world.

Tim Walker is one such person. A man who doesn't just daydream, he day-'realities', creating the real life fantastical worlds we all used to have the keys to unlocking when our imaginations ran wild as children. Walking under the rainbow-tinted balloons spelling the words 'Wonderful Things', and into his exhibition at the Victoria & Albert Museum, it feels as though I have been given exclusive access into Tim Walker's mind – a bold, limitless and wild realm where everything and anything seems possible.

It is perhaps this induced feeling of endless possibility that makes Walker such an appealing and crucial photographer at this present time. In a one-size-fits-all world where order, bureaucracy and impersonal expectations reign supreme, we are hungry to feast our eyes on something disorderly, irrational and reckless. Tim Walker's photography gives us this chance to dream. Bed-topped car rooves in the middle of a woodland, tents glow-

ing gently in a library, a bird-like lady perched on a frame surrounded by pink flowers, a giant doll towering over a model; Walker's scenes are a breath of fresh air amidst the anxious fumes of modern-day life.

Walker has created some strange, beautiful and strangely beautiful works throughout his career (many of which are thoughtfully displayed in the V&A's introductory rooms). From his early career as an assistant to Richard Avedon in New York, he has evolved to become a favourite for Vogue editorials and has established himself as the go-to man for ethereal scenes in uncharted artistic territory. While anyone who has followed Walker's career knows of his talent, this exhibition offers more than just a collection of his work; it offers an insight into the creative process of Walker, from inspiration to creation.

Two years ago, the Victoria & Albert Museum set Walker the honourable challenge of creating a series of photographs inspired by its archives. Since then, Walker has been exploring the museum, picking out the pieces which have captured his imagination and using them as a platform for his work. The resulting collections of photographs are an ode to the V&A with a flamboyant Walker-like twist.

It is a captivating experience to follow Walker on the creative journeys leading to each photoshoot. The visitor witnesses Indian animal chess pieces become creatures on stilts, and a snuffbox become a UV-lit dragon-walker. It is evident that Walker's upbringing in the countryside and his youthful freedom to explore the outdoors has formed and informed the work we see today. Given that he sees objects with the same fascination as a child, this is an apt reference.

A joyful energy emanates from the extravagant rooms, which have each been arranged to set the scene of both the inspiration of the respective collection of photographs and the photographs themselves. A velvet-clad room houses the erotic ink illustrations of Aubrey Beardsley, a pretty-in-pink 1750's formal court dress found more recently in a dressing up box, is accompanied by nightclub music, and architecture fit for a chapel invites you into a stained glass-inspired room. Everything from the décor to the music has been designed to give the visitor an explanation of how the photographs came to be, each one recreating the thrill that Walker must have felt as he set eyes upon the V&A treasures for the first time. As you come to the final rooms of the exhibition, you can hear a combination of the music from all that came previous, the notes layered over each other like a symphony of inspiration.

Although it can be said that this exhibition is one of beginnings and endings, with the V&A archives as the beginnings and the photographs as the endings, this linear concept is one of much contention for Walker. The exhibition closes with Walker's giant scrapbook – the pages of it open. Walker writes; "ends are always followed by beginnings. Something new could start right here. There really are so many wonderful things"; alongside a quote by C. S. Lewis, "you can't go back and change the beginning, but you can start where you are and change the ending"; and D. H. Lawrence, "things men have made with wakened hand... go on glowing for long years". Walker both accepts and denies endings, affirming the continued life of art long after a piece has been completed, thanks to the touch of creative genius that never wears down. This exhibition is a love song to the V&A, its objects and the people who preserve them. Walker's ability to connect to the people behind the objects brings all these wonderful things to life.

Tim Walker: Wonderful Things is on at the V&A until 8 March 2020. www.vam.ac.uk



***** Spotlight / Events / Malta
December '19 - March '20

**VISUAL ART
EXHIBITIONS**

A selection of curated events in Malta + Gozo

12.19-03.20

Events until April 2020



07.10.19
Until 3 January 2020

TATOM

Ana [*Against*] Khronos [*Time*] – through a series of oil paintings Dominique Ciancio takes a look at the fleeting nature of time and how values seem to shift with it. TATOM stems from a number of enduring controversies. Are there everlasting and unchanging principles that stand through time like solid immovable trees? And how can a painting discern the heart and thoughts of man? TATOM is an attempt at exploring a few of these ideas.

Where: *art..e Gallery, Victoria, Gozo*
Monday – Saturday:
9.30am to 12.15pm
Sunday: 10am - 12 noon

Image: TATOM, courtesy the artist.



20.12.19
Until 9 February 2020

DING LI: HIDDEN BY SEALING

Chinese artist Ding Li often feels anxious about changes in the world, and with an artist's innate sensitivity, he unexpectedly brings these real experiences into his work. Ding Li: Hidden By Sealing showcases representations of his life profoundly imprinted with these reactions. His art transforms internal conflicts or deep emotions linked to everyday experiences into rapid, impatient, brushstrokes, and compositions, thereby creating universal visual themes.

Where: *Space A, Spazju Kreattiv*
Monday: 9am – 5pm
Tuesday – Friday:
9am – 9pm
Saturday – Sunday:
10am – 9pm

www.kreattivita.org

Image: courtesy of the artist



16.01.20
Until 5 February 2020

SOUTHERN DEPTHS AND NORTHERN LIGHTS

Built on the observation of the delicate creatures and glass sponges living under Antarctica, this contemporary jewellery exhibition by JAD (Gioia Clavenzani + Ivano Ghinelli) will explore similarities and differences between deep seas and surfaces of the North and South Pole – darkness and light, transparency and solidity, strength and fragility as metaphors of the apparent contrast between the human perception of a solid reality and the possibility that reality, as we perceive it, might be only a creation of the observer.

Where: *Palazzo de La Salle, Valletta*
Monday to Friday
8am – 7pm
Saturday 9am - 1:30pm

www.artsmalta.org

Image: *Maltese Garden, courtesy the artists*



13.02.20
Until 28 February 2020

STILL STILLS

Following last year's solo exhibition in Malta, STILLS, Anna Galea is pushing boundaries in STILL STILLS – this time using her favourite medium, watercolour. Most of the works in this challenging and unforgiving medium are huge by watercolour standards – many well over a metre high or wide. Anna's dramatic use of watercolour in large-scale paintings does away with the perception that watercolour is a medium used solely for romantic landscapes.

Where: *Palazzo de La Salle, Valletta*
Monday to Friday
8am – 7pm
Saturday 9am - 1:30pm

www.annagalea.com

Image: courtesy the artist



18.02.20
Until 17 April 2020

UNDER CONSTRUCTION: SPACES BEYOND ART AND ARCHITECTURE

Architecture shows an impressive flexibility as a partner for the arts – as subject of investigation, venue for experience, and source of spatial imaginary. This partnership between architecture and the visual arts enriches and broadens our perception of both the built environment and visual culture. The exhibition is curated by Lukas Feireiss, and will include work by Marlon de Azambuja, Clemens Behr and Tomás Saraceno among others.

Where: *Valletta Contemporary*
Tuesday to Saturday:
11:30 – 19:00

www.vallettacontemporary.com

Image: *Installation view of Marlon de Azambuja's Brutalismo, 2014, industrial clips and elements of construction, source: artist's website.*



05.03.20
Until 25 March 2020

MEMORIES FROM MARS

Memories from Mars is an exhibition featuring a collection of large abstract paintings by the Italian artist Lucio Dubini. The show presents lyrical and colourful expressions of the artist's personal narratives related to the concept of attraction. The exhibition will be showcased at Palazzo de la Salle and will be curated by Roderick Camilleri.

Where: *Palazzo de La Salle, Valletta*
Monday to Friday
8am – 7pm
Saturday 9am - 1:30pm

www.artsmalta.org

Image: *Nude, courtesy the artist*



11.12.19 Until 29 February 2020

ISN'T LIFE UNDER THE SUN JUST A DREAM

Blitz Valletta presents a survey of German artist Tobias Zielony, including a new commission created in Malta. Zielony investigates social realities by challenging the distinction between photographic genres and questioning old – yet hard to dismiss – preconceptions on truth and fiction in the realm of documentary research and so-called photojournalism. His work oscillates between photography and moving images as he creates psychologically charged portraits and immersive slideshows that overrule visitors' emotions. He addresses many crucial topics of our society including adolescence, migration, and globalisation, offering a reflection on people and communities, and by extension, on the architectural spaces that determine their experiences and desires. Zielony has exhibited extensively in international museums and represented Germany at the Venice Biennale in 2015.

Where: *Blitz, Valletta Tuesday - Friday 2:30pm - 6:30pm Saturday 10am - 1pm* www.thisisblitz.com

Image: *courtesy Tobias Zielony and Lia Rumma Gallery, Milano and Napoli*



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MORE INFO

vallettabaroquefestival.mt





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