

**Understanding the context of contemporary visual art in Malta  
from 1989 to 2018: A curator's perspective.**

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Volume II

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## **Catalogue**




This catalogue is an image-led, chronological timeline that works as a quick guide to the many artists, exhibitions and events that I refer to in the thesis from 1991 to 2017. It also includes additional references to other notable events within this time period that are not discussed in the thesis.

The catalogue is intended to help the reader and future researchers to navigate their way through the rich yet relatively unknown maze of contemporary Maltese art and to locate the primary material drawn from diverse public and private institutions, collections and archives during this research. In this sense it acts as a form of documentation and archive.

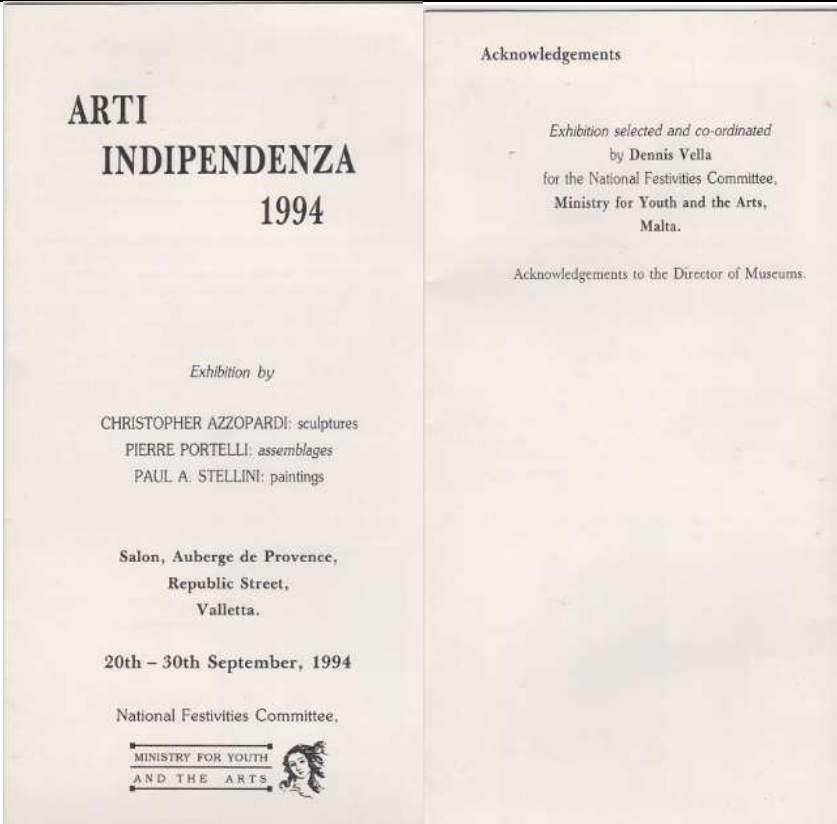
The catalogue has only been possible through the full collaboration and kindness of local artists, organisations, and gallery owners who were willing to show me works, archives, and personal documents.

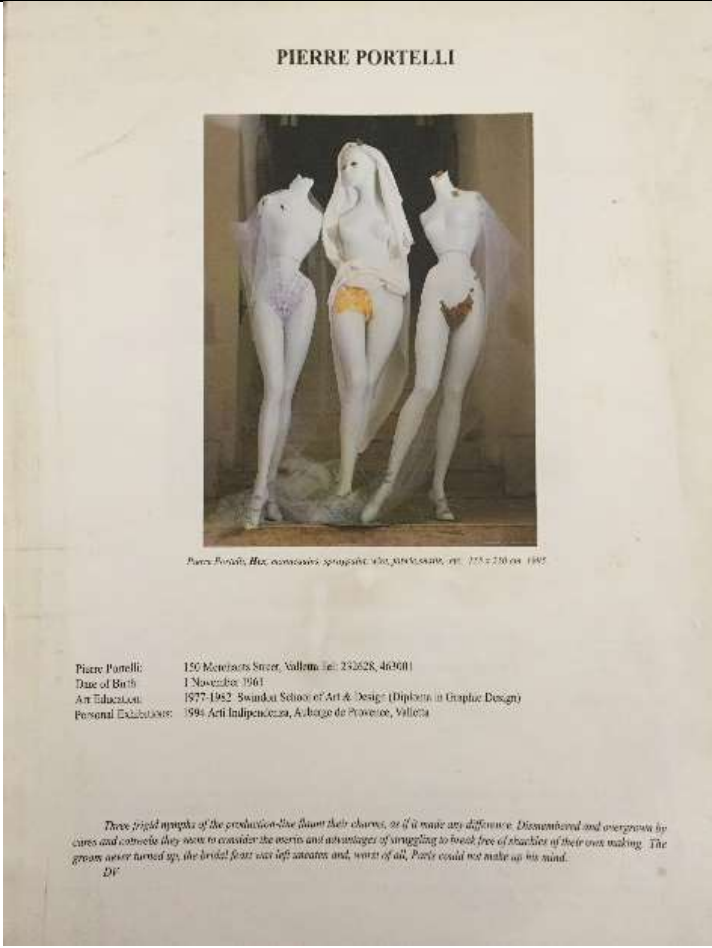
The catalogue is arranged by year with each entry including a catalogue number, event title and a succinct contextual statement, followed by an image.


Year	Catalogue Number	Event Title and Context	Image		
The 1990s					
1991	1	<p><i>Maltafest - Four Maltese Painters - International Arts Festival, July - August, Valletta, Malta, National Museum of Fine Arts.</i></p> <p>(Author's archive)</p> <p>During the summer of 1991, the annual <i>Maltafest</i> summer exhibition was, for the first time, entirely dedicated to abstract painting. Such a big public event had never solely focused on pure abstract work by Maltese artists.</p> <p>The participating artists were: Norbert Francis Attard (b. 1950), Luciano Micallef (b. 1954), Pawl Carbonaro (b. 1948), and Marco Cremona (b. 1951).</p>	 <p>Exhibition Catalogue</p>		 <p>Norbert Francis Attard, <i>Soliste</i> (1990)</p>
					
			<p>Luciano Micallef, <i>Painter of Thoughts</i> (1989)</p>	<p>Pawl Carbonaro, <i>Untitled</i> (1991)</p>	<p>Marco Cremona, <i>Untitled</i> (1991)</p>

1991	2	<p>Gabriel Caruana, <i>Totempoles</i>, 1991, wood and paint, c. 500 x 20 cm, Golden Bay, Ghajn Tuffieha, Malta. Private collection.</p> <p>Gabriel Caruana (1929-2018) was one of the first artists to create and exhibit artworks in public spaces. This particular work might have been destroyed.</p>	 <p>(Private collector's archive)</p>	
1992	3	<p>Caesar Attard, <i>Life and Passion</i> Exhibition, October 28 - November 18, Valletta, New Gallery Auberge de Provence.</p> <p>(Caesar Attard's archive)</p> <p>These works by Caesar Attard (b. 1946) were not the usual representations of the 'Life and Passion' that were frequently presented locally. The compositions were experimental since the traditional symmetrical approach was dismissed as were the typical figurative representations.</p>	 <p><i>The Healing of the Blind</i> (1988), ink on paper, 28.5 x 38 cm</p>	 <p><i>The Transfiguration</i> (1990), ink on paper, 28.5 x 38 cm</p>


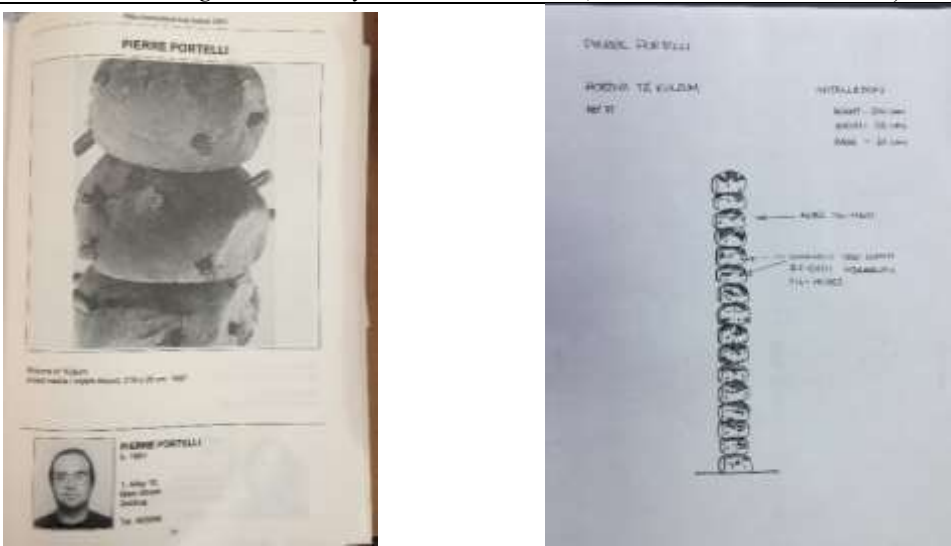
1993	4	<p><i>Malta International Arts Festival</i> Collective Exhibition, July - August, Valletta, Auberge De Provence.</p> <p>One of the landscapes by Isabelle Borg (1959-2010), <i>Dead Boats</i> (1993), oil on canvas, 167 x 247 cm, featured in the catalogue.</p>	<div data-bbox="1249 261 1812 676" style="border: 2px solid black; border-radius: 15px; padding: 20px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;">Exhibition Catalogue (Private collector's archive)</p>
1994	5	<p>Raphael Vella, <i>Conversations</i> Exhibition, March 12 - 24, Valletta, National Museum of Fine Arts.</p> <p>This was Vella's (b. 1967) first solo show. He questioned the power of the image and asked whether the current generation could relate to past artworks. He argued for the importance of context and how images should be selected since misunderstandings can arise.</p>	<div data-bbox="1377 880 1688 1305" style="text-align: center;"> </div> <p style="text-align: center;">(Raphael Vella's archive)</p>




1994	6	<p><i>Arti Indipendenza 1994</i> Collective Exhibition, curated by Dennis Vella, September 20 - 30, Valletta, Auberge de Provence.</p> <p>This exhibition involved works by Christopher Azzopardi (b.1972), Pierre Portelli (b. 1961), and Paul A. Stellini (b.1971).</p> <p>In this collective exhibition, Pierre Portelli stood out because he exhibited several assemblages which were described as installation and as objets trouvés on a local newspaper. It was the first time that an art work was described as an installation in a newspaper caption.</p>	 <p>The image shows the front cover of an exhibition catalogue. The title 'ARTI INDIPENDENZA 1994' is prominently displayed at the top. Below the title, it lists the artists: Christopher Azzopardi (sculptures), Pierre Portelli (assemblages), and Paul A. Stellini (paintings). The exhibition location is given as 'Salon, Auberge de Provence, Republic Street, Valletta' and the dates as '20th - 30th September, 1994'. At the bottom, it mentions the 'National Festivities Committee' and the 'Ministry for Youth and the Arts' with a small logo featuring a profile of a head.</p> <p style="text-align: center;">Exhibition Catalogue (Pierre Portelli's archive)</p>
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<p>1995</p>	<p>7</p>	<p><i>Women in Maltese Art</i> Exhibition, curated by Dennis Vella, October, Valletta, National Museum of Fine Arts.</p> <p>A page from the exhibition catalogue showing Pierre Portelli presented <i>HEX</i>, 1995, mannequin, spray paint, wire, fabric, snails, etc., 155 x 250.</p> <p><i>HEX</i> can be considered a unique work at the time. The work was centrally positioned like a group of sculptures. Mannequins were used to represent women of the present.</p>	 <p style="text-align: center;"><b>PIERRE PORTELLI</b></p> <p style="text-align: center;">Pierre Portelli, <i>Hex</i>, mannequins, spray paint, wire, fabric, snails, etc., 155 x 250 cm, 1995</p> <p>Pierre Portelli: 150 Mervin's Street, Valletta, Tel: 232628, 469601  Date of Birth: 1 November 1961  Art Education: 1977-1982: Scuola d'Arte e Design (Diploma in Graphic Design)  Personal Exhibitions: 1994: Arti Indipendenti, Aulargo de Pacevico, Valletta</p> <p><i>Three rigid nymphs of the production-line flaunt their charms, as if to make any difference. Disembodied and overgrown by cares and concerns they seem to consider the merits and advantages of struggling to bond, free of shackles of their own making. The greasy never needed say, the bridal feet are left uncut and, worst of all, Paris could not make up its mind.</i>  DP</p> <p style="text-align: center;">(Pierre Portelli's archive)</p>
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1995	8	<p>Raphael Vella, <i>Graven Images</i> Exhibition, September 1 - 25, Valletta, New Gallery, Auberge de Provence.</p> <p>Statements were included as part of the figurative compositions placed against no particular context. The position and the clothing were used to identify the liturgical figure.</p> <p>Critics and even philosophers reviewed this exhibition; the weekly art critics questioned this sort of art, while others realised that Vella was trying to communicate and create some form of discourse through his work.</p>	 <p>(Raphael Vella's archive)</p>
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<p>1996</p>	<p>9</p>	<p>Pierre Portelli, <i>Magical and Mystical</i>, 1996, holy pictures and tarot cards on board, 240 x 120 cm, exhibited at the <i>Maltafest Summer Exhibition</i>, July 13 - 27, Valletta, Mediterranean Conference Centre. Private collection.</p> <p>The thought-provoking approach by Portelli presented in these collective exhibitions made him stand out as a contemporary art practitioner especially when compared to a sizable number of artists who were still treading traditional forms of expression.</p>	 <p><i>Magical and Mystical</i> and detail (Pierre Portelli's archive)</p>
<p>1997</p>	<p>10</p>	<p><i>Malta International Arts Festival</i>, July 1 - 18, Valletta, Manoel Theatre Foyer.</p> <p>A page from the exhibition catalogue shows <i>Hobżna ta' Kuljum</i>, 1997, mixed media/objet trouvé, 216 x 26 cm.</p> <p>The other image depicts a drawing from the artist's sketchbook showing the material proposed by the artist; that is Maltese Bread (Hobż tal-Malti) and Copper Cartridges (Skrataċċ tar-Ram).</p>	 <p>Exhibition Catalogue (Pierre Portelli's archive)</p>



1997	11	<p>Norbert Francis Attard, <i>Order = Chaos</i>, 1997, and <i>Order in Death/Disorder in Life</i>, 1997, mixed media, 40 x 30 cm, private collection.</p> <p>(Norbert Francis Attard's archive)</p> <p>These two works from the same series were awarded the first prize at the 'Most Talented Artists'. This was an art competition held at the Addition International Gallery in Stockholm. The original works are not within the artist's collection.</p>	 <p><i>Order = Chaos</i> (1997)</p>	 <p><i>Order in Death/Disorder in Life</i> (1997)</p>
1997	12	<p>Ruth Bianco, <i>Space in a Fish Box: A Conceptual Work</i>, 1997, metal rods, wood, can of sardines and text, 170 x 40 x 20 cm, exhibited at <i>Maltafest '97</i>, July 1 - 18, Valletta. Private collection.</p> <p>Bianco (b.1955) is using her works to describe the very crowded exhibitions of the time in which conflicting works were exhibited one next to the other (like sardines in a can). The text was written by Bianco and in which she describes her work as a poetic text about little fish suffocating in the fish box.</p>	 <p>(Ruth Bianco's archive)</p>	



1998	13	<p>Ruth Bianco, <i>A-Political Seat</i>, 1998, chairs made of wood and text, dimensions vary according to set up, exhibited at <i>Maltafest '98</i>, July - August, Valletta, St James Cavalier. Private collection.</p> <p>This work forms part of the <i>Retrievals</i> series. One of the chairs chosen had three legs and no seat. Typed text (reflecting change in technology of the time) was included and attached in the area where there was a missing seat. She recalls that there was a political incident at the time and she used her work to make a cheeky comment.</p>	 <p>(Ruth Bianco's archive)</p>
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<p>1998</p>	<p>14</p>	<p>Austin Camilleri, <i>Sacred Austin: Works 1992 - 1998</i> Exhibition, May, Victoria, Gozo, St James Church.</p> <p>Austin Camilleri (b. 1972) opted to show an experimental process within a very traditional building, that of the Roman Catholic Church. Camilleri investigated the notion of public interaction with art, particularly with the art that is shown in religious institutions.</p> <p>The opening was on a Good Friday, a very important feast in the Roman Catholic calendar.</p>	 <p>(Austin Camilleri's archive)</p>
<p>1998</p>	<p>15</p>	<p>Ruth Bianco, <i>Anima Mundi</i>, 1998, mixed media, 100 x 100 cm, Paola, Malta, Corradino Prison. MUŻA Heritage Malta Collection.</p> <p>This mobile installation work was used by the artist within the premises of the local prison. It can be referred to as an aesthetic relations act or a site intervention.</p> <p>The original title of the work is <i>Cell Boxes</i>.</p>	 <p>(Ruth Bianco's archive)</p>



1998	16	<p>Austin Camilleri, 'Blank', 1998.</p> <p>In an interview the artist was asked to discuss his art work and instead of giving a verbal reply he decided to keep it blank.</p> <p>The image shows the title page with the text, 'The Interview: Formal expression by Austin Camilleri'.</p>	 <p><i>L-Orizzont</i> Newspaper (March 28) (Austin Camilleri's archive)</p>	
1998	17	<p>Vince Briffa, <i>Relic 1996 - 1998</i> Exhibition, November, Valletta, National Museum of Fine Arts.</p> <p>(MUŻA Heritage Malta Archives)</p> <p>This exhibition can be considered a quantum leap in Briffa's (b. 1959) artistic career. The artist moved away from painting, the medium he was known for. Instead he is including human hair, a bird skeleton, cloth, earth and x-rays on the art work surface to discuss time, past and present.</p>	 <p><i>Tam bella non aspiret Christ</i> (1998)</p>	 <p><i>One's Reliquary</i> (1997)</p>

1998	18	<p>Pierre Portelli, <i>Breadworks</i> Exhibition, July 1 - 29, Connecticut, USA, Central Connecticut State University.</p> <p>(Pierre Portelli's archive)</p> <p>The artist here presents items or symbols that could be associated with one's personal experience by using bread as a medium. Unlike other materials, bread eventually dries out, grows mouldy, and ultimately perishes. Bread was twisted in a way that sometimes made it look like a piece of sculpture captured in chicken wire like a cage, while other loaves resembled faces that experienced a journey or daily emotions.</p>	 <p><i>Panem</i> (1998)</p>  <p><i>Allegro</i> (1998)</p>
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<p>1998</p>	<p>19</p>	<p>Norbert Francis Attard, <i>Temple of Earth</i>, 1998, timber round poles, earth and pebbles, exhibited at <i>Transkuton Tollwood Festival</i>, Summer, Munich, Germany.</p> <p>This can be considered as Attard's first site-specific installation. This was a collaborative art project entitled <i>Transkuton</i>, which formed part of the international summer cultural festival of Tollwood, in Munich.</p>	 <p>(Norbert Francis Attard's archive)</p>
<p>1999</p>	<p>20</p>	<p><i>Reinterpreting Preti</i>, Multi-site Exhibition, January, Valletta: National Museum of Fine Arts, St James Cavalier, and St John's Co-Cathedral.</p> <p>(MUZA Heritage Malta Archive)</p> <p>Curated by the National Museum of Fine Arts curators: Dominic Cutajar, Therese Vella, and Adrian Bartolo.</p> <p>This can be considered as the first site-specific exhibition on a national scale where works by local artists were exhibited in public</p>	 <p>Norbert Francis Attard'at St James Cavalier</p>

spaces and the public had the opportunity to be partakers in contemporary art practice. It formed part of the events commemorating the 300<sup>th</sup> anniversary of the death of the Baroque artist Mattia Preti, where the curators explored the idea of inviting Maltese contemporary artists to re-interpret Preti's work.

The artists were:  
Caesar Attard, Norbert Francis Attard, Isabelle Borg, Vince Briffa, Anthony Calleya, Austin Camilleri, Gabriel Caruana, Marco Cremona, Savio Deguara, Charles Gatt, Madeleine Gera, Joseph L. Mallia, Pierre Portelli, Tom Scicluna, Anthony Spagnol, Raphael Vella, and Darrin Zammit Lupi.



Pierre Portelli at St John's Co-Cathedral



Vince Briffa  
at the National Museum of Fine Arts








Austin Camilleri  
at the National Museum of Fine Arts







Darrin Zammit Lupi  
at the National Museum of Fine Arts



1999	21	<p>Austin Camilleri, <i>Stones</i> Exhibition, October 1 - November 7, gilded stone, several dimensions, exhibited in four different locations in Malta and Gozo: Valletta City Gate, Dingli Cliffs, Marsaxlokk, and Marsalforn.</p> <p>It was multi-site exhibition made from six gilded stones in four locations around Malta. This was the largest and most adventurous art project by an individual artist to this date. Camilleri envisioned the exhibition on the two main islands of the archipelago, Malta and Gozo, by placing six huge stones on four points of the compass around Malta.</p>	   <p>(Austin Camilleri's archive)</p>
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<p>1999</p>	<p>22</p>	<p><i>A Happening</i>, Art Project by Austin Camilleri and Pierre Portelli, March 4 - 5, Biagio Steps, Valletta, and Cittadella, Gozo.</p> <p>(Pierre Portelli's archive)</p> <p>The project was a collaboration between Austin Camilleri and Pierre Portelli, and probably led to important future collaboration between the artists.</p> <p>The artists here worked with situations, conditions, textures and motions which reflected their state of mind and mirrored the then contemporary circumstances of dark events including the Gulf War, the Bosnian War, and the Rwandan Genocide.</p>	 <p>Work in progress after <i>A Happening</i></p>	 <p>Artists during the performance</p>
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<p>1999</p>	<p>23</p>	<p>Pierre Portelli, <i>ism</i> Exhibition, May 13 - June 1, Valletta, National Museum of Fine Arts. Write-up by Kenneth Wayne.</p> <p>Portelli placed a number of blank surfaces of different materials with different tools which were to be used by the viewer to interact with the work. To do so the viewer had to physically interact with the work by piercing or cutting the surface. On the opening night the artist fixed a camera to record this action with the documentation becoming a separate art work in its own right.</p>	  <p>(Pierre Portelli's archive)</p>
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1999	24	<p><i>Malta's Pavilion</i>, 48<sup>th</sup> edition of the Venice Biennale, May - November, Giardini, Venice, Italy.</p> <p>This was the first event of its sort after Malta became an independent country. Owing to several negative occurrences following the event, eighteen years had to pass to see Malta again at the Venice Biennale of 2017.</p>	 <p>Norbert Francis Attard, <i>Larger than Life II</i></p>  <p>Ray Pitre, <i>Guerriero</i> and <i>Guerriero I</i> (left) Vince Briffa, <i>Hermes</i> (right)</p>
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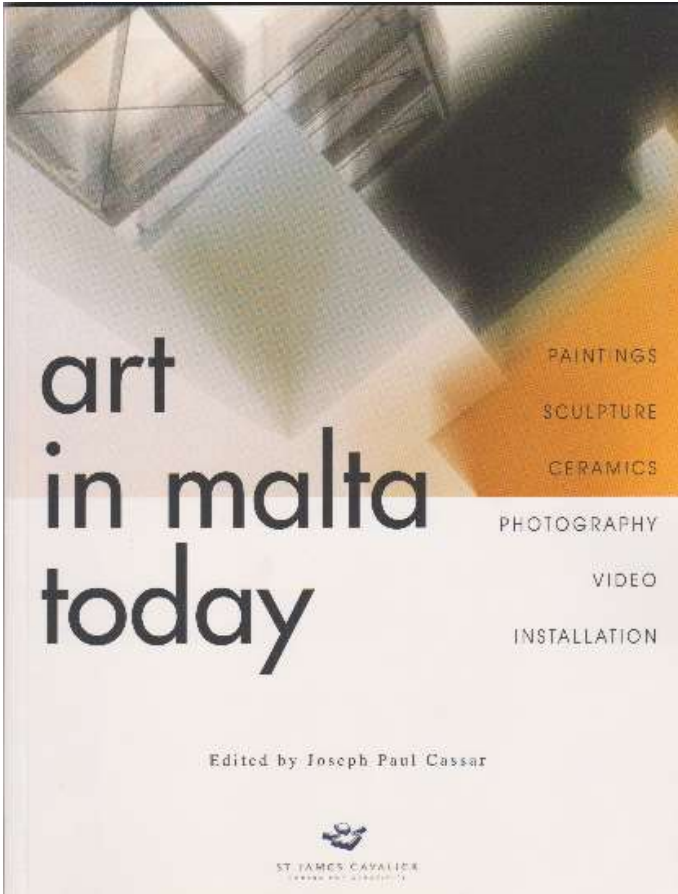
This page from the Venice Biennale 48<sup>th</sup> Edition Exhibition Catalogue is about Malta.



Venice Biennale 48th Edition Exhibition Catalogue  
(Venice Biennale Archive and Author's archive)

			2000s
2000	25	<p>David Camilleri, <i>Il-Gagġa / The Cage</i>, March 3 - 27, Valletta, National Museum of Fine Arts.</p> <p><i>(Times of Malta Archive)</i></p> <p>In the small Contemporary Hall, the visitors engaged with an aluminium cage which measured two metres by two metres. The attention shifts on to the projection of a black and white video.</p> <p>A video and sound installation juxtaposing a caged man and a caged bird caused quite a stir among the local hunters and trappers.</p> <p>This was most probably the first solo exhibition showing a video and sound installation at the National Museum of Fine Arts.</p>	<p>Image removed for copyright reasons</p> <p><i>Homo Sapiens</i> Screenshot</p>
			<p>Image removed for copyright reasons</p> <p><i>Monticola Solitarius</i> Screenshot</p>




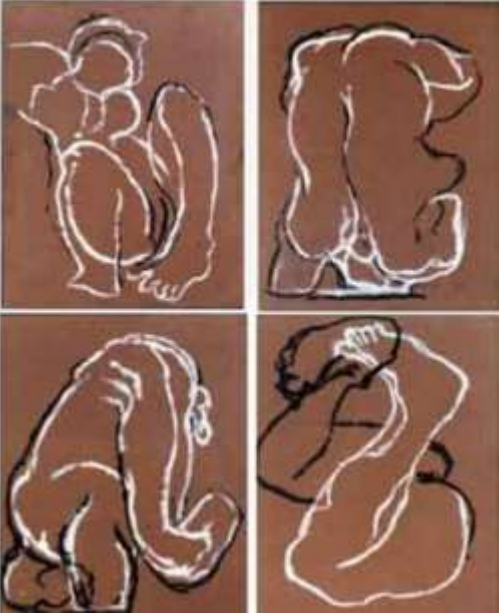
2000	26	<p><i>Art in Malta Today</i> Exhibition, curated by Joseph Paul Cassar, September 22 - November 22, Valletta, St James Cavalier Centre for Creativity.</p> <p>(Spazju Kreattiv Archive)</p> <p>This was the first exhibition at St James Cavalier Centre for Creativity.</p> <p>The participating artists were: Angelo Agius, Anton Agius, Harry Alden, Vincent Apap, Caesar Attard, Norbert Francis Attard, Ray Azzopardi, Frank Baldacchino, Ruth Bianco, Ganni Bonnici, Harry Borg, Isabelle Borg, John Martin Borg, Lino Borg, Vince Briffa, Samuel Bugeja, Lawrence Buttigieg, Anthony Calleya, Alfred Camilleri, Antoine Camilleeri, Antoine Paul Camilleri, Austin Camilleri, Pawl Carbonaro, Gabriel Caruana, Mary Rose Caruana, Josette Caruana, Joseph Casha, Charles Cassar, Alfred Chircop, Alex Dalli, Raymond Darmanin, Savio Deguara, Andrew Diacono, Victor Diacono, George Fenech,</p>	 <p><i>Art in Malta Today</i> Exhibition Catalogue Cover</p>
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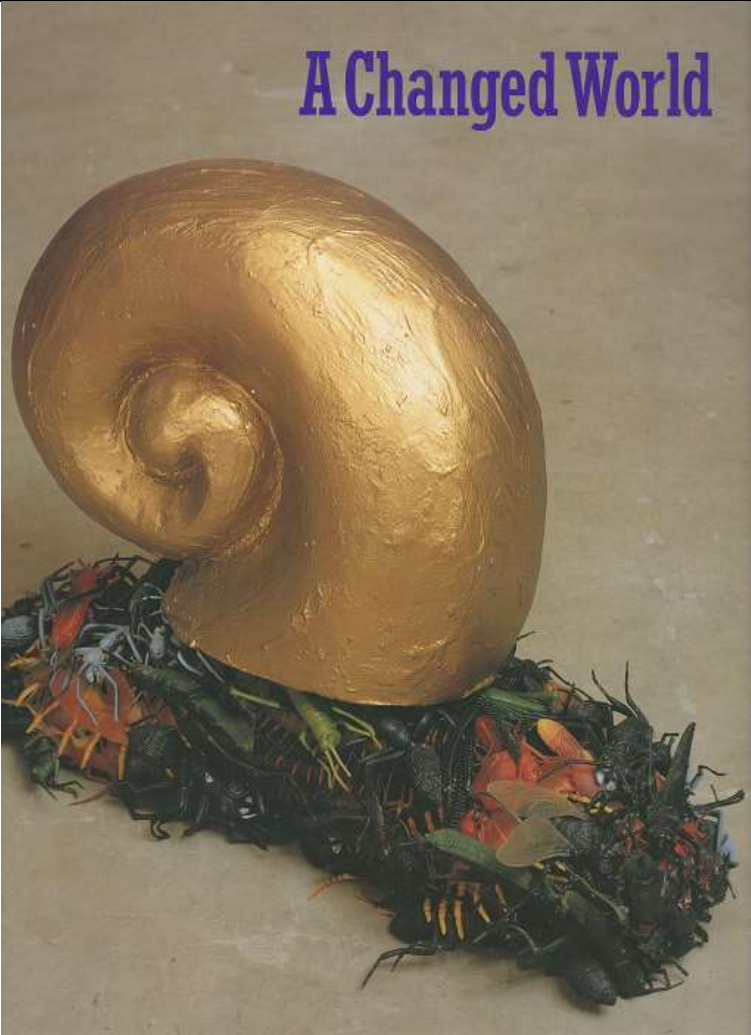
Patrick Fenech, Neville Ferry,  
Mario Galea, Charles Gatt, Anton  
Grech, Anna Grima, Eman Grima,  
Kenneth Grima, Paul Haber, Pia  
Magro, Joseph Lawrence Mallia,  
Albert de Marco, Luciano Micallef,  
Frank Portelli, Pierre Portelli,  
Joseph Saliba, Richard Saliba,  
Charles Sammut, Tony Sciberras,  
Joe P. Smith, Victor Spiteri, Paul  
Vella Cretien, Joseph A. Vella,  
Raphael Vella, and Joe Xuereb.

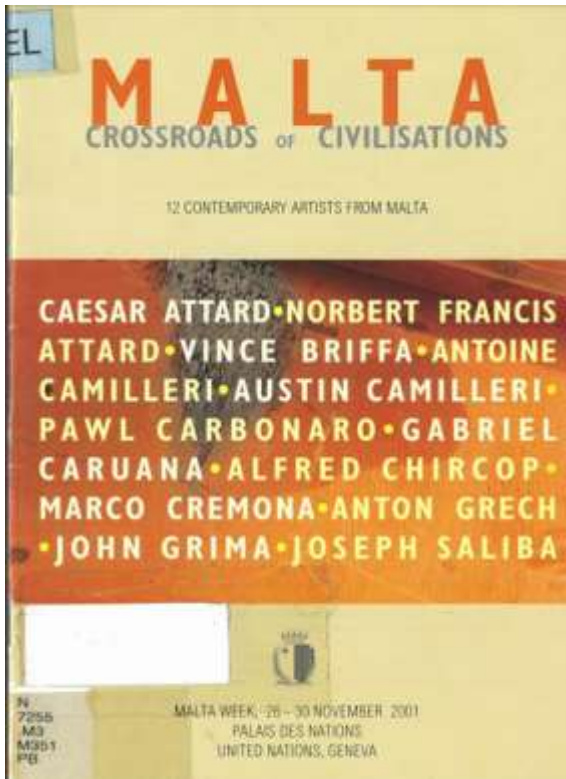
Photos showing the exhibition opening







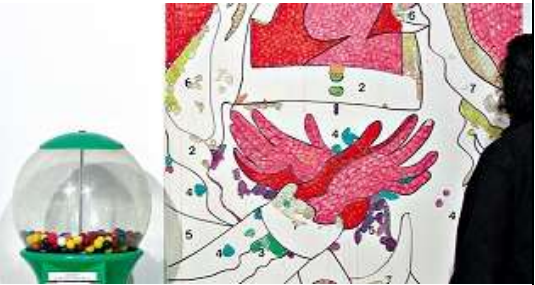


<p>2000</p>	<p>27</p>	<p>Caesar Attard, <i>Graphicon</i>, exhibited at the <i>Art in Malta Today</i> Exhibition.</p> <p>(Caesar Attard's archive)</p> <p><i>Graphicon</i> was a controversial work by Attard. It is a three-part multi-media project taking as its theme the human body imaged in three ways. The work challenged the visitor to bring to mind personal images of the body in his/her effort at interpretation.</p> <p>By many, and especially school educators, the project was considered as immoral and school children were not allowed to see this part of the exhibition.</p>	 <p>A general view of <i>Graphicon</i> at St James Centre for Creativity (2000)</p>	 <p>Caesar Attard, Four <i>Graphicon</i> Drawings, acrylic on masonite, 57.5 x 45.5 cm, private collection.</p>
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2000	28	<p><i>A Changed World</i> Collective Travelling Exhibition, October 3 - November 3, Valletta, St James Cavalier Centre for Creativity.</p> <p>This exhibition was brought about through the initiative and assistance of the British Council in Malta. It focuses on the various transformations British sculpture underwent over the past forty years.</p> <p>The participating artists were: Edward Allington, Anthony Caro, Helen Chadwick, Tony Cragg, Michael Craig-Martin, John Davies, Cathy De Monchaux, Richard Deacon, Ian Hamilton Finlay, Barry Flanagan, Gilbert &amp; George, Antony Gormley, Nigel Hall, Tim Head, Damien Hirst, Shirazeh Houshiary, Anish Kapoor, Philip King, Langlands &amp; Bell, Tim Lewis, Richard Long, David Mach, Martin McGinn, David Nash, Eduardo Paolozzi, Hadrian Piggott, Tim Scott, William Tucker, William Turnbull, Boyd Webb, Richard Wentworth, Rachel Whiteread, Alison Wilding, Richard Wilson, and Bill Woodrow.</p>	 <p>The image shows the cover of the exhibition catalogue. At the top, the title 'A Changed World' is written in a bold, blue, sans-serif font. Below the title is a photograph of a large, golden, spiral snail shell. The shell is the central focus, resting on a bed of dark green foliage and small, colorful flowers in shades of red, orange, and blue. The background of the photograph is a plain, light-colored surface.</p> <p>Exhibition Catalogue Cover (Spazju Kreattiv Archive)</p>
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2001	29	<p><i>Malta: Crossroads of Civilisations: 12 Contemporary Artists from Malta</i>, curated by Dennis Vella, November 26 - 30, Geneva, Switzerland, Palais des Nations</p> <p>The exhibition was held as part of the Malta Week Celebrations held between November 26 - 30. The works were a mix of painting, ceramic, and mixed media including porcelain, mirrors, and polaroid negatives.</p> <p>The participating artists were: Caesar Attard, Norbert Francis Attard, Vince Briffa, Antoine Camilleri, Austin Camilleri, Pawl Carbonaro, Gabriel Caruana, Alfred Chircop, Marco Cremona, Anton Grech, John Grima, and Joseph Saliba.</p>	 <p>The image shows the cover of an exhibition catalogue. At the top, the word 'MALTA' is written in large, bold, orange letters, with 'CROSSROADS OF CIVILISATIONS' in smaller black letters below it. Underneath, it says '12 CONTEMPORARY ARTISTS FROM MALTA'. A central red band contains the names of the artists in white: CAESAR ATTARD • NORBERT FRANCIS ATTARD • VINCE BRIFFA • ANTOINE CAMILLERI • AUSTIN CAMILLERI • PAWL CARBONARO • GABRIEL CARUANA • ALFRED CHIRCOP • MARCO CREMONA • ANTON GRECH • JOHN GRIMA • JOSEPH SALIBA. At the bottom, there is a small logo and the text 'MALTA WEEK, 26 - 30 NOVEMBER 2001', 'PALAIS DES NATIONS', and 'UNITED NATIONS, GENEVA'. A library call number 'N 7255 M3 M351 PB' is visible in the bottom left corner.</p> <p>Exhibition Catalogue Cover (University of Malta Library Archive)</p>
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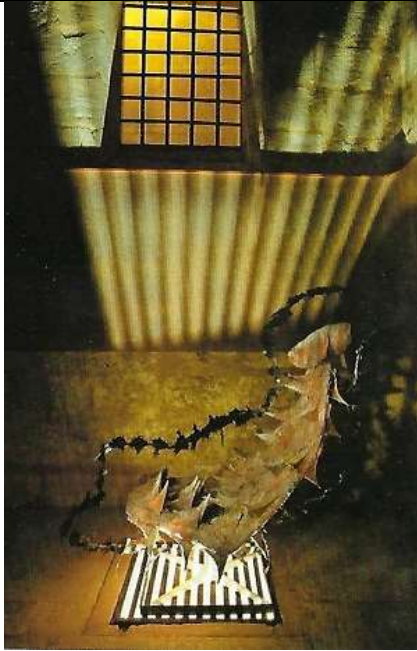

<p>2001-2002</p>	<p>30</p>	<p>Patrick J. Fenech, <i>Noontime in the Boatyard: Photography Composites (1996-2000)</i> Exhibition, curated by Dennis Vella, December 2001 - January 2002, Valletta, National Museum of Fine Arts.</p> <p>(Patrick Fenech Archive)</p> <p>Fenech presented alternative photography using composite images.</p> <p>This was one of the first solo exhibitions at the National Museum of Fine Arts showing photography as a fine art medium.</p>	 <p>Sea in a Boat (1999)</p>	 <p>Day and Night (1998)</p>
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<p>2002</p>	<p>40</p>	<p><i>Über</i> Exhibition, curated by Mark Mangion, February 1 - 14, Portomaso, St Julian's, Malta.</p> <p>(Norbert Francis Attard's archive)</p> <p>This was the first exhibition by several contemporary Maltese artists who soon after were known as Start. This was the catalyst for all those events that followed and that were organised by the Start artists.</p> <p>The participating artists were: Norbert Francis Attard, Chris Bianchi, Ruth Bianco, Vince Briffa, Kurt Buttigieg, Pierre Camille, Austin Camilleri, Adrian Fenech, Madeleine Gera, Victor Grima, Mark Mangion, Margerita Megally, Pierre Portelli, and Raphael Vella.</p>	 <p>A photo showing <i>Über</i> Collective Exhibition at Portomaso, St Julian's</p>
			 <p>Austin Camilleri, <i>Kuruna</i> (2002)</p>  <p>Pierre Portelli, <i>Rosa Mistica</i> (2002)</p>











2002	41	<p><i>Cityspaces</i> Exhibition, curated by Raphael Vella, July 12 - August 4, Valletta, 78, Old Mint Street.</p> <p>(Patrick Fenech and <i>The Times of Malta</i> Archive)</p> <p>Artists transformed an old house in Old Mint Street Valletta public space for visual arts. This house was formerly used as a brothel.</p> <p>This collective can be considered the first official Start exhibition.</p> <p>The artists were: Norbert Francis Attard, Vince Briffa, Gabriel Caruana, Raymond Pitre Austin Camilleri, Anton Grech, Ruth Bianco, Charles Gatt, Pierre Portelli, Patrick Fenech, Mark Mangion, and Raphael Vella.</p>	 <p><i>Cityspaces</i> Exhibition Catalogue Cover</p>	 <p>Gabriel Caruana, <i>Going Round</i> (1970-2002)</p>
<div data-bbox="1274 778 1805 1171" style="border: 2px solid black; border-radius: 15px; padding: 20px; width: fit-content; margin: 0 auto;"> <p>Image removed for copyright reasons</p> </div> <p>Some of the participating artists. From left to right: Austin Camilleri, Anton Grech, Pierre Portelli, Raymond Pitre, David Darmanin (YMCA Organiser), Raphael Vella, Charles Gatt, and Norbert Francis Attard.</p>				


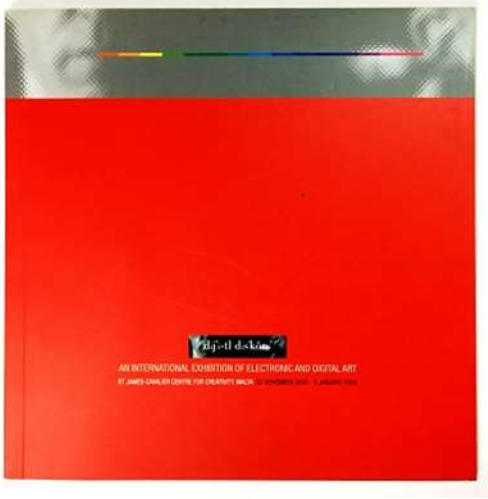
<p>2003</p>	<p>42</p>	<p><i>Borders</i>, curated by Raphael Vella and Richard Davies, February 6 - March 2, Pinto Wharfs, Floriana, Malta.</p> <p>(Archives of Patrick Fenech, Pierre Portelli, and Mark Mangion)</p> <p>Start: Borders Exhibition</p> <p>The artists involved perceived this exhibition as an event that would change perceptions and break down entrenched borders to allow a more innovative contemporary art idiom to become accessible to the Maltese public.</p> <p>The participating artists were: Norbert Francis Attard, Ruth Bianco, Vince Briffa, Austin Camilleri, Savio Deguara, Patrick Fenech, Charles Gatt, Anton Grech, Mark Mangion, Pierre Portelli, and Raphael Vella.</p>	 <p><i>Borders</i> Exhibition Catalogue Cover</p>	 <p><i>Boys of Bremen</i> (2002) by Mark Mangion</p>
			 <p>Patrick Fenech, <i>Steps to an Ecology of Mind</i> (2002)</p>	 <p>Anton Grech, <i>Take a trip Around the World</i> (2002)</p>


<p>2003</p>	<p>43</p>	<p><i>Escape</i>, curated by Austin Camilleri, May 23 - June 21, Old Prisons, the Citadella, Victoria, Gozo.</p> <p>(Austin Camilleri's archive)</p> <p>Start: Escape Exhibition.</p> <p>The participating artists dialogue with the generations of prisoners who left their mark in the cells. The artists' work reflects frustration, memory, absence, and seclusion. The participating artists were: Norbert Francis Attar, Vince Briffa, Austin Camilleri, Charles Gatt, Ray Pitre, Pierre Portelli, and Raphael Vella.</p>	 <p>Raymond Pitre, <i>Swiveling Chair with Aura</i> (1989-99)</p>	 <p>Charles Gatt, detail from <i>Collective Guilt, Collective Punishment</i> (2003)</p>
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<p>2003</p>	<p>44</p>	<p>Raphael Vella, <i>Book</i> Exhibition, exhibited at Cittadella, Gozo, Palazzo Vilhena, Mdina, and other venues.</p> <p>The work formed part of a series of works in which the artist questions the concept of the book. <i>BOOK</i> is an artist's book which focuses on the artist's artistic work with books and book pulp between 2001 and 2003. It includes texts by Ivan Callus, a poem specifically written for the artist by Joan Michelson, and an essay by the artist himself.</p>			<p>(Raphael Vella's archive)</p>
<p>2004</p>	<p>45</p>	<p><i>Breakthrough</i> Collective Exhibition, July 1 - August 29, Grote Kerk, The Hague, Netherlands.</p> <p>(Archives of Ruth Bianco, Austin Camilleri, and <i>Times of Malta</i>)</p> <p>Ruth Bianco and Austin Camilleri were the two artists selected by a curatorial panel in Holland for <i>Breakthrough</i>, an exhibition of works of art originating from the ten new member states of the EU. This exhibition had no publicity in local media except for a short press release.</p>	 <p>Austin Camilleri, <i>Gnadelshul</i> (2004)</p>	 <p>Ruth Bianco, <i>Wall of Prayer</i> (2001-4)</p>	


2005	46	<p><i>Blitz</i>, curated by Raphael Vella, March 31 - June 1, Birgu Shelters, Birgu, Malta.</p> <p>Start: Blitz Exhibition.</p> <p>(Archives of Ruth Bianco, Charles Gatt, Patrick Fenech, and Pierre Portelli)</p> <p><i>Blitz</i> was a site-specific intervention in dialogue with this World War II shelter.</p> <p>The challenges provoked by the artists' work were an invitation to the viewer to explore the labyrinth, immerse themselves in its memories, and seek out the art therein. It engaged the viewer with a reality that our ancestors experienced as a starting point.</p> <p>This exhibition was reviewed by local art reviewers. According to these reviews a large number of people visited this exhibition. No number or statistics are available.</p> <p>The participating artists were: Norbert Francis Attard, Ruth Bianco, Austin Camilleri, Savio</p>	 <p>A white rectangular sign with the word "START" in red at the top. Below it, the word "BLITZ" is written in large, bold, black, stylized letters. At the bottom, in smaller red text, it says "LO LIFE PUFER WARTING DISLETER SHIL".</p> <p><i>Blitz Sign</i></p>	 <p>A photograph of an interior space, likely a shelter, featuring a wall with a grid of small, square openings. The floor is covered with a patterned carpet.</p> <p>Ruth Bianco, <i>Solution</i> (2005)</p>
		 <p>A photograph of a wooden bench or table with a pair of black boots placed on it.</p> <p>Savio Deguara, <i>The Day Before</i> (2005)</p>	 <p>A photograph of a room containing various objects, including a chair, a table, and a large, abstract sculpture, all appearing to be covered in camouflage paint.</p> <p>Charles Gatt, <i>Unplugged</i> (2005)</p>	

		Deguarra, Patrick Fenech, Charles Gatt, Anton Grech, Pierre Portelli, and Raphael Vella.		
2005-2006	47	<p>Digital Discourse</p> <p>The first event to exemplify this was Digital Discourse – an international collective exhibition of electronic and digital art organised between November 2005 and January 2006 [Figure 50]. This was curated by Vince Briffa as part of the Commonwealth Heads of Government Meeting (CHOGM) activities in Malta. A number of artists from various countries—namely Chris Meigh-Andrews (UK), Catherine Richards (Canada), Raqs Media Collective (India), Melita Couta (Cyprus), Daniel von Sturmer (New Zealand), Margaret Tan (Singapore), Minette Vari (South Africa), and Mark Mangion (Malta)—presented digital and video works.</p>		



2006	48	<p>Ruth Bianco, <i>Don't Run Over the Birds, Please</i>, March 17 - April 10, Valletta, National Museum of Fine Arts.</p> <p>This can be considered one of the first solo exhibitions at the National Museum of Fine Arts in which a video piece is exhibited as the main and only artwork.</p> <p>When in Brixton in 2003, Bianco improvised an installation which turned into a video piece of fifteen minutes in 2006.</p>	 <p>(Ruth Bianco's archive)</p>
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<p>2007</p>	<p>49</p>	<p><i>Artifecture, Malta Today on Sunday</i> Newspaper, regularly published between January and April 2007, curated by Vince Briffa.</p> <p>Start: Artifecture Art Project.</p> <p>(Vince Briffa, Patrick Fenech, and <i>Malta Today</i> Archive)</p> <p>For this art project the artists used a local newspaper as an art space platform.</p> <p>The reader of the <i>Malta Today on Sunday</i> paper would come across a large image of a local popular landmark or icon that covered the whole page. A closer look at this image would reveal unusual alterations. Most images were deliberately edited, while others had unconventional compositions.</p> <p>No information was given to indicate what this was about except for the title of the works, the place where the photo had been taken, and the project title.</p>		
<p>This is how it used to be shown on <i>Malta Today</i>. In this issue of February 2007 we see Raphael Vella's 'This Time We Are Ready for You'.</p>				
		 <p>Vince Briffa, <i>Happy People</i></p>	 <p>Patrick Fenech, <i>RTO (Riservato)</i></p>	

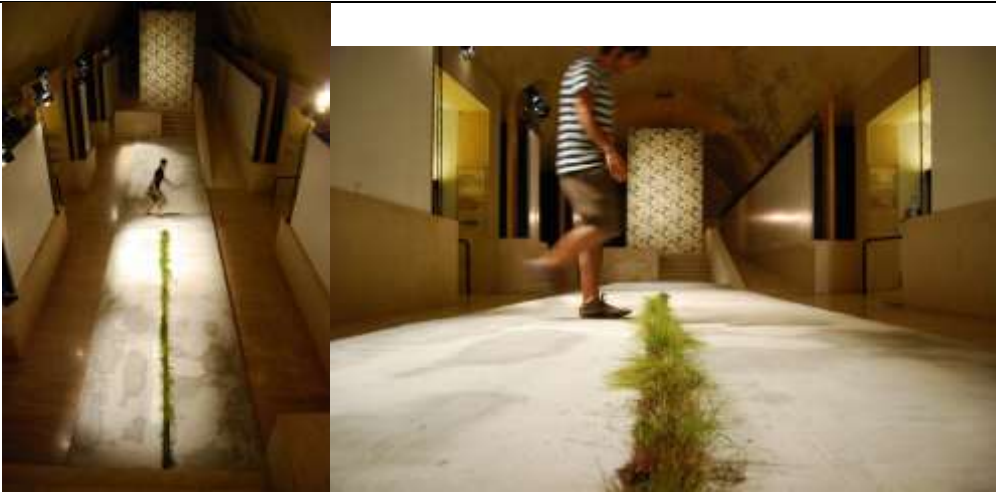

2007	50	<p><i>In Search of Space Exhibitions</i></p> <p>(Mark Mangion's archive)</p> <p>The <i>Search for a Space, Questioning Spaces</i> was an art project lead by Mark Mangion. The aim was to look for a space which contemporary art could inhabit and grow within.</p> <p>There were five exhibitions with different topics which took place around Valletta and Marsa. These exhibitions were available for the audiences only for a few days, usually for less than a week. These were held between April and the first week of June. The participating artists were local and international artists.</p> <p>The exhibitions were:</p> <p><i>Fragments from the Studio</i>, April 5 - 8, Biagio Steps, Valletta;  <i>Duration</i>, April 19 - 22, Waterfront Vault, Valletta;  <i>Asylum Seekers</i>, May 5 - 6, Open Centre for Migrants, Marsa;</p>	<p>Image removed for copyright reasons</p> <p><i>Fragments from a Studio</i></p>	<p>Image removed for copyright reasons</p> <p><i>Duration</i></p>
			<p>Image removed for copyright reasons</p> <p><i>Asylum Seekers</i></p>	 <p><i>Chroma</i></p>




		<p><i>Chroma</i>, May 17 - 20, Private Flat, Valletta.;</p> <p><i>Forbidden Spectacle</i> May 31 - June 3, Valletta, Museum of Fine Arts, Valletta.</p>	<div style="border: 2px solid black; border-radius: 15px; padding: 20px; text-align: center; width: fit-content; margin: 0 auto;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;"><i>Forbidden Spectacle</i></p>
2007	51	<p><i>6collaborator8</i>, August - September, Feldkirch, Austria, Palais Leichtenstein, and later in the Citadella, Gozo.</p> <p>Two catalogues were published, one in Austria and another one was published in English and German.</p> <p>This exhibition was a collaboration between three Maltese artists and three Austrian artists. The Maltese artists were Pierre Portelli, Vince Briffa, and Austin Camilleri, and the Austrian artists were Roland Adlassnigg, Arno Egger, and Herald Gfader.</p> <p>No coverage or review on local media was found. Only a short</p>	 <p style="text-align: center;"><i>6collaborator8</i> Exhibition Catalogues</p>




		<p>press release published on two leading local newspapers were available.</p>	
<p>2007</p>	<p>52</p>	<p><i>Quoting Caravaggio</i>, curated by Keith Sciberras, July 25 - August 19, different locations around Valletta.</p> <p>(University of Malta Library's Archive)</p> <p>This exhibition formed part of two projects which celebrated the four hundred years since Caravaggio resided in Malta, and it was the main Visual Art Event of the <i>Malta Arts Festival</i>.</p> <p>The participating artists were: Gabriel Caruana (ceramics), Anton Calleja (painting), Vince Briffa (video installation), Guzeppi Schembri Bonaci (mixed media), and Caesar Attard (installation).</p>	 <p>Vince Briffa, <i>Body of Glass – After Caravaggio</i> (2006-7)</p>
			 <p>Caesar Attard, <i>Searching for Caravaggio</i> (2007)</p>



<p>2007 - 2008</p>	<p>53</p>	<p>Raphael Vella, <i>Reading Cabinets</i>, 2007, installation piece: red cabinet and drawings of various dimensions, MUŻA Heritage Malta Collection and Private Collection.</p> <p>(Raphael Vella's archive)</p> <p><i>Reading Cabinets</i> presents and at the same time hides controversial subject matter drawings in red cabinets that must be opened and closed. These were shown in different places, including Modern Art Oxford (UK), Domaine Pommery (Reims, France) and St James Cavalier Centre for Creativity (Valletta, Malta). The drawings explore the links between religion, fundamentalism, and terrorism.</p>	<div data-bbox="1227 293 1827 737" data-label="Text"> <p>Image removed for copyright reasons</p> </div> <div data-bbox="1361 769 1711 801" data-label="Caption"> <p>Modern Art Oxford (2007)</p> </div> <div data-bbox="1120 839 1955 1311" data-label="Image"> </div> <div data-bbox="1236 1353 1839 1385" data-label="Caption"> <p>St James Cavalier Centre for Creativity (2008)</p> </div>
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<p>2008</p>	<p>54</p>	<p>Pierre Portelli, <i>Greymatter</i>, concrete, fabric, and mixed media, August 18 - September 21, Valletta, St James Cavalier Centre for Creativity. Private Collection.</p> <p>With <i>Greymatter</i> Portelli created a small ecosystem within an enclosed space. The work was made up of three parts: a large block of concrete and two constructed upright walls found at either end of the large block of concrete. The element which ties the three segments together is a narrow strip of grass embedded within the concrete block. The strip of grass, which is watered regularly, has generated a certain amount of life.</p>	 <p>(Pierre Portelli's archive)</p>
<p>2008</p>	<p>55</p>	<p>Norbert Francis Attard, <i>Where are you from? Min fejn Int?</i>, 2008, 50 photographs, 3 x 2 m, September 25, 2008 - January 8, 2009, Freedom Square, Valletta. Part of Intercultural Dialogue Art Project. National Collection.</p> <p>The photographic installation was placed in Freedom Square to raise awareness among Valletta visitors</p>	

		<p>about the different physiognomies of the Maltese people.</p> <p>This can be considered the first contemporary public art installation commissioned by the government. Former contemporary works were placed in public spaces, but these had not been commissioned by the government.</p>	 <p>(Norbert Francis Attard's archive)</p>
2008	56	<p>Malta Contemporary Art, Marsa, Malta, and <i>MCA 01</i>. [</p> <p>(Archives of MCA, Pierre Portelli, and Author)</p> <p>On December 4, 2008 the first official contemporary art space was inaugurated. The space—or rather a concept—was called Malta Contemporary Art, best known as MCA, and its founder was the artist Mark Mangion.</p>	<div style="display: flex; justify-content: space-around;"> <div data-bbox="1077 563 1464 1059">  <p>Malta Contemporary Art, Marsa</p> </div> <div data-bbox="1543 563 2024 1059">  <p>MCA 01 Poster</p> </div> </div>

		<p>MCA was a warehouse measuring 450 square metres in Marsa. Before this date temporary spaces around the islands had become available for artists but none of these had the best overall environment required for contemporary art. MCA foundation introduced a space with large white walls with suitable lighting ideal for exhibiting contemporary art.</p> <p><i>MCA 01</i>, held between December 4 - 24, 2008, and entitled <i>eight eighteen</i>, was launched by MCA. This exhibition was curated by the artists' group Start, founded in 2002.</p> <p>The participating artists were: Ruth Bianco, Elisa Von Brockdorff,</p>	 <p>Mark Mangion, <i>Depart</i> (2008)</p>	<div style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p>Anton Grech, <i>Chimera</i> (2008)</p>
			 <p>Austin Camilleri, <i>Kelma bejn Tnejn</i> (2008)</p>	 <p>Ruth Bianco, <i>Black Island</i> (1997-2008)</p>

Vince Briffa, Mark Anthony Lughermo, Austin Camilleri, George Mario Attard, Savio Deguara, Adrian Scicluna, Patrick Fenech, Kristina Borg, Anton Grech, Anabel Cordina, Mark Mangion, Fabrizio Ellul, Pierre Portelli, Karen Caruana, Raphael Vella, and Emanuel Bonnici.



Vince Briffa, *Double Portrait* (2008)  
Mark Anthony Lughermo, *Thanatos* (2008)



Patrick Fenech and Kristina Borg, *Buy Two Get One Free* (2008)



Raphael Vella, *Intercultural Dia(rrhoe)* (2008)



Pierre Portelli, *GUN 1938 HATE 45*  
*GUN 1940 LOVE* (2008)

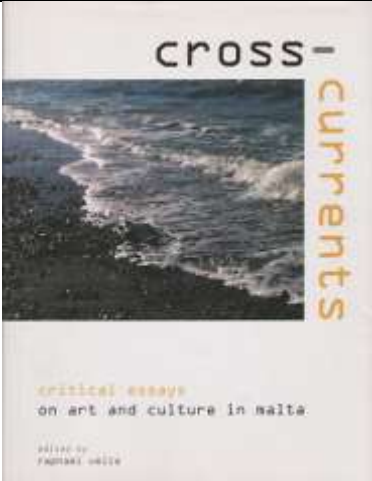







From left to right:  
Adrian Scicluna, *Fill in the blanks* (2008)  
and  
Elisa von Brockdorff, *Because you have  
many reasons to forget you are going to  
die* (2008)





Emanuel Bonnici, *Choco(t)olic*  
(2008)

2008	57	<p><i>Cross-Currents: Critical Essays on Art and Culture in Malta</i>, edited by Raphael Vella (Malta: Allied Publications, 2008) and Seminar at MCA, Marsa, March 15, 2009.</p> <p>(Author and Mark Mangion's Archive)</p> <p><i>Cross-Currents: Critical Essays on Art and Culture in Malta</i> is a collection of essays that proposes new theoretical readings of the visual arts in Malta in 2008. This book can be considered the only available publication which deals with the development of contemporary art in Malta.</p> <p>A seminar at MCA followed the publication of this book. This was the first time the public was invited to discuss contemporary art in Malta together with the authors of the essays.</p>	 <p style="text-align: center;"><i>Cross-Currents: Critical Essays on Art and Culture in Malta</i> Book Cover</p>  <p style="text-align: center;">Seminar at MCA, Marsa</p>
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2009	58	<p>Mark Mangion, <i>MCA 03 Blackout</i>, March 5 - 18, Marsa, MCA.</p> <p>(Mark Mangion's archive)</p> <p><i>Black Out</i> is a series of films and sculptures by Mark Mangion which pay homage to the dangerous and often tragic exodus of African migrants to the Western world. Using a spatial, physical format of real-time documentary, these films focus on situations based on integration as a space for discussion and storytelling.</p> <p>Between 2007 and 2011, Malta was on the front line of the Arab Spring.</p>	<div data-bbox="1370 264 1733 531" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;"><i>MCA 03 Blackout</i></p>	
2009	59	<p>Exhibitions at MCA, Marsa.</p> <p>(Mark Mangion's archive)</p> <p>A number of important contemporary solo and group exhibitions were held at MCA, Marsa, most of which were curated by Mark Mangion.</p> <p>The exhibitions were: Rupert Ackroyd, <i>MCA 02 Moon Under Water</i>;</p>	<div data-bbox="1117 890 1480 1157" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;"><i>MCA 02 Moon Under Water</i></p>	<div data-bbox="1637 890 2000 1157" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;"><i>MCA 04 New Plane</i></p>

		<p>Tatiana Echeverri Fernandez, <i>MCA 04 New Plane</i>;  Martina Schmuecker, <i>MCA 05 Visual Mechanics</i>;  <i>MCA 06 The World Next Door</i>, curated by Ruth Bianco, featuring Reem Bader, Maria Papanastasiou, Sumita Chauhan, Linda Gibson, Leah Decter, Josphehin Turalba, Esin Croft, and Ruth Bianco;  Douglas White, <i>MCA 07 Masquerade</i>;  Stuart Croft, <i>MCA 08 The Death Waltz</i>.</p>	<div style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;"><i>MCA 05 Visual Mechanics</i></p>	<div style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;"><i>MCA 07 Masquerade</i></p>
2009	60	<p><i>Square</i>, curated by Pierre Portelli, April 3 - 19, Valletta, No. 68.</p> <p>(Blitz and Pierre Portelli's Archive)</p> <p>No. 68 was launched in October 2008 by Alexandra Pace. It is an old house in Valletta which was turned into a new contemporary exhibition space. A number of important exhibitions took place here, including <i>Square</i>.</p> <p>The aim of this art project was to present a collective exhibition of square artworks from a diverse spectrum of artists following one</p>	 <p style="text-align: center;">No. 68</p>	 <p style="text-align: center;"><i>Square</i> Exhibition Catalogue, first page</p>

		restriction; all the exhibited work had to be 10 x 10 inches in measurement.		
2009	61	<p>Raphael Vella, <i>Pornolitics</i>, September 4 - October 4, photography, 30 x 20 cm (x 10), Valletta, St James Cavalier Centre for Creativity. MUŻA Heritage Malta Collection.</p> <p><i>Pornolitics</i> was commissioned for the <i>Malta Arts Festival</i> but was subsequently censored by the organisers themselves. After being excluded from the festival, <i>Pornolitics</i> was exhibited at St James Cavalier Centre for Creativity in Valletta.</p> <p>In the context of the controversies, Raphael Vella decided to cover each ‘offending’ image of Maltese politicians with a thin film of silver acrylic paint that could be scratched off by members of the public. During the opening, people took turns to scratch off the paint and thus ‘liberate’ Malta from censorship, exposing the images beneath.</p>	 	

(Raphael Vella's archive)



2010s

2010

62

*MCA 09 A New Generation*,  
curated by Mark Mangion, January  
14 - February 7, Valletta, MCA, St  
James Cavalier Centre for  
Creativity.

(Mark Mangion's Archive)


This exhibition marks the move to  
MCA's new galleries in Valletta  
and its collaboration with St James  
Cavalier Foundation. *A New  
Generation* was a group show of 10  
emerging Maltese artists all of  
whom formed part of MCA's  
Studio & Research Programme,  
which commenced in November  
2009.

The participating artists were:  
Adrian Abela, George Mario  
Attard, John Paul Caruana, Maria  
Bonnici, Karen Caruana, Dustin  
Cauchi, Selina Scerri, Teresa  
Sciberras, Elisa von Brockdorff,  
and Michael Xuereb.

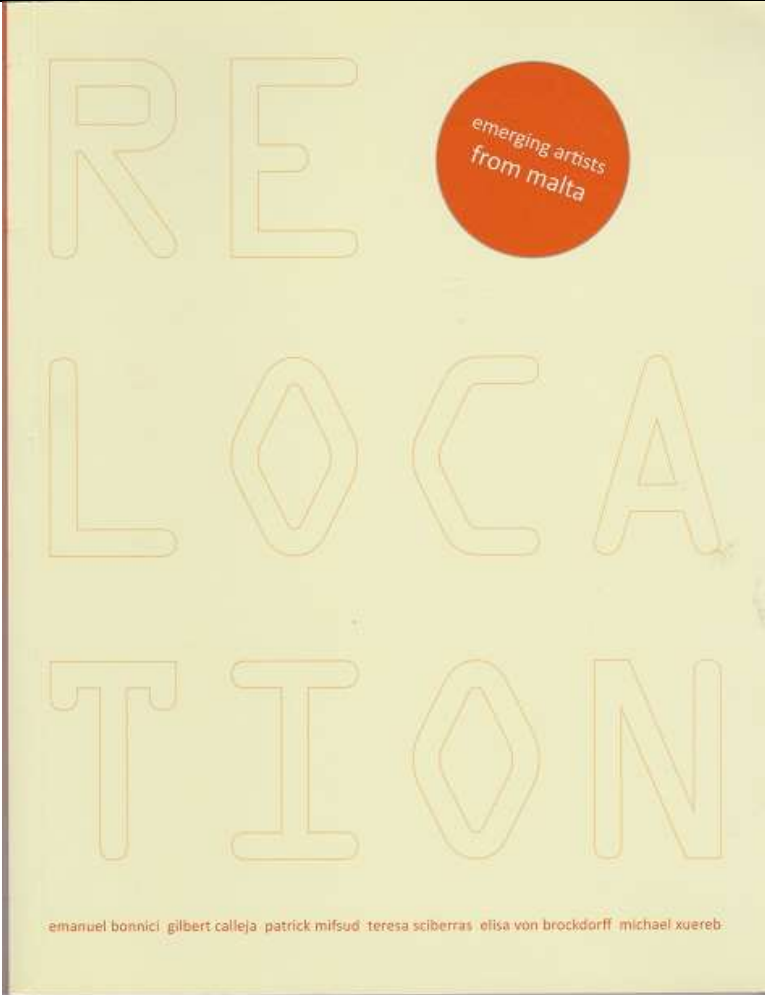


Exhibition Catalogue Cover and general views of the exhibition

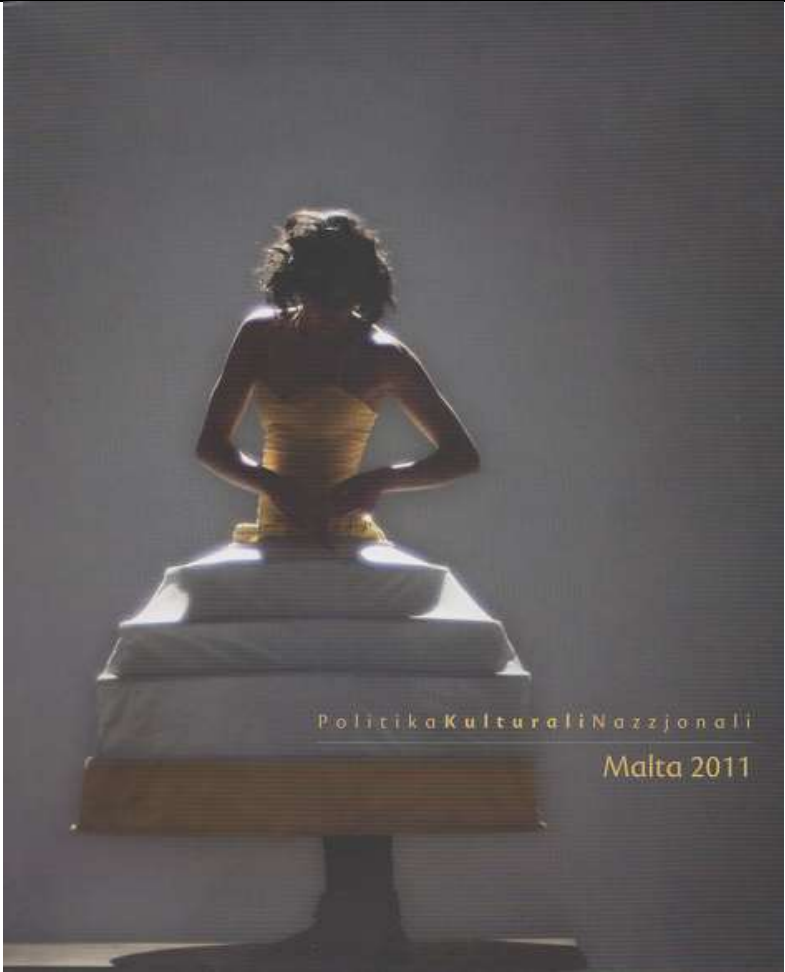
2010	63	<p>MCA, Upper Galleries, St James Cavalier Centre for Creativity, Valletta.</p> <p>(Mark Mangion's archive)</p> <p>After the move of MCA from Marsa to Valletta, more focus was given to group contemporary exhibitions curated by foreign curators.</p> <p>The exhibitions were:</p> <p><i>MCA 10 Upon Arrival. Spatial Explorations</i>, curated by Margit Neuhold, and featuring Sabine Bitter/Helmut Weber, Michael Gumhold, Nikola Hansalik, Veronika Hauer, Andreas Heller, Nicole Six/Paul Petritsch, and Gerald Straub.</p> <p><i>MCA 11 Transit Station</i>, curated by Kris Van Dessel, and featuring Kris Van Dessel, Christian Noirfalise, Olphaert Den Otter, and Jean Marie Bytebier.</p> <p><i>MCA 12 Embassy of the Liquid States</i>, featuring Ingrid Buchwald</p>	<div data-bbox="1079 236 1442 501" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;"><i>MCA 10</i></p>	<div data-bbox="1608 236 1971 501" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;"><i>MCA 11</i></p>
			<div data-bbox="1079 603 1442 868" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;"><i>MCA 12</i></p>	<div data-bbox="1608 603 1971 868" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;"><i>MCA 13</i></p>



		<p>Eguia, Jaume Simo Sabater I Garau, and Manuel Saiz.</p> <p><i>MCA 13 The Fight Against Vegetation</i>, curated by Mark Mangion and featuring Cyprien Gaillard.</p> <p><i>MCA 14 'The Grid System' A Regime</i>, curated by Mark Mangion, featuring Jess Flood-Paddock and Spartacus Chetwynd.</p> <p><i>MCA 16 Austin Camilleri</i></p>	<div data-bbox="1079 233 1442 501" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;"><i>MCA 14</i></p>	 <p style="text-align: center;"><i>MCA 16</i></p>
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2010	64	<p><i>MCA 15 Geography Of Proximity</i>, October 14 - November 14, curated by Roberto Daolio and Alessandro Castiglioni, Valletta, MCA, Upper Galleries, St James Cavalier Centre for Creativity.</p> <p>(Mark Mangion's archive)</p> <p>This collective exhibition formed part of the Little Constellation Art project which was later published.</p> <p>The participating artists were: Barbara Bühler, Rita Canarezza and Pier Paolo Coro, Giancarlo Norese and Umberto Cavenago, Haris Epaminonda, Nina Danino, Irena Lagator, Ingibjörg Magnadóttir, Pierre Portelli, Mark Mangion, and Trixi Weis.</p>	<div data-bbox="1081 236 1442 501" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;">Ingibjörg Magnadóttir, <i>The Anxiety of Now</i> Performance (2010)</p>	<div data-bbox="1597 236 1957 501" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;">Rita Canarezza and Pier Paolo Coro, <i>Winston Churchill Avenue</i> (2010), video, sound 4"52 sec.</p>
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2010	65	<p><i>Relocation</i>, curated by Raphael Vella, June 7 - July 16, Santa Venera, Malta, Bank of Valletta Head Quarters.</p> <p>The Bank of Valletta annually organises a modern artist retrospective. This project commenced in 1999. In 2010 the bank decided to support the contemporary art scene.</p> <p>The participating artists were: Emanuel Bonnici, Gilbert Calleja, Patrick Mifsud, Teresa Sciberras, Elisa von Brockdorff, and Michael Xuereb.</p>	 <p><i>Relocation</i> Exhibition Catalogue (Author's archive)</p>
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2011	66	<p>Launch of the National Cultural Policy</p> <p>The policy was launched for the first time in 2011.</p> <p>In 2008, culture became a political priority. The Creative Economy Working Group was appointed to draft Malta's national cultural policy.</p> <p>The National Cultural Policy draft was presented to the Cabinet of Ministers and launched for public consultation in 2010. The final cultural policy document was launched in July 2011.</p> <p>The policy's vision was to transform cultural and creative activity into the most dynamic facet of Malta's socio-economic life in the twenty-first century.</p>	 <p data-bbox="1339 1209 1738 1278">National Cultural Policy Cover (Author's archive)</p>
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2011	67	<p>Vince Briffa, <i>Terrain Vague</i>, April 21 - May 22, Valletta, Upper Galleries, St James Cavalier Centre for Creativity.</p> <p>(Vince Briffa's archive)</p> <p>After the official closing of the MCA, the same space within St James Cavalier Centre for Creativity was used to exhibit high-profile exhibitions.</p> <p>One of the first exhibitions was <i>Terrain Vague</i>. This had a body of work in video, painting, and photography.</p> <p>It was also one of the first exhibition collaborations between the National Museum of Fine Arts and St James Cavalier Centre for Creativity,</p>	 <p><i>Between Smoke And Clouds</i> (2010-11)</p>  <p><i>The Length of Breath</i> (2010-11)</p>
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2011	68	<p><i>Contemporary Sounds</i>, July 10 - 24, Valletta, Upper Galleries, St James Cavalier Centre for Creativity.</p> <p>(Archives of Spazju Kreattiv, Pierre Portelli, Ruth Bianco, Austin Camilleri, and Author)</p> <p>The exhibition was organised by the Malta Association for Contemporary Music in collaboration with St James Cavalier Centre for Creativity. For the first-time composers and visual artists worked together in an interdisciplinary process to create visual art and a contemporary music piece.</p> <p>The collaborating artists and composers were; Pierre Portelli with Albert Garzia (<i>Spokes</i>), Ruth Bianco with Mariella Cassar (<i>Daria's Vision</i>), and Austin Camilleri with Reuben Pace (<i>L-Aħħar Moll</i>).</p>	 <p><i>Contemporary Sounds</i> Programme</p>	 <p>Austin Camilleri with Reuben Pace, <i>L-Aħħar Moll</i> (2011)</p>
		 <p>Ruth Bianco with Mariella Cassar, <i>Daria's Vision</i> (2011)</p>	 <p>Pierre Portelli with Albert Garzia, <i>Spokes</i> (2011)</p>	

2011	69	<p><i>I Fought the X and the X Won</i>, July 15 - August 15, Valletta, National Museum of Fine Arts.</p> <p>(MUŻA Heritage Malta Archive)</p> <p>This exhibition formed part of the <i>Malta Arts Festival</i> and it brought together artists from Malta, Romania, Greece, Italy, France, Poland, Austria, Albania, Slovakia, Canada, and the United States. This was the first exhibition at the National Museum of Fine Arts where most of the works were video art installations or conceptual contemporary pieces. It was curated by Raphael Vella in collaboration with Muzeul de Artă, Cluj-Napoca, Romania, and organised by artists Dionisis Christofilogiannis and Adrian Scicluna</p> <p>The participating artists were: Dimitrios Antonitsis, Vince Briffa, Gabriel Brojboiu, Austin Camilleri, Dionisis Christofilogiannis, Radu Comsa, Baptiste Debombourg, Sharon Engelstein, Petra Feriancova, Ry Fyan, Helidon Gjergji, Gabriele Grones, Ewa Kuras, Eva Mitala, Michal</p>	<div data-bbox="1081 236 1442 501" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;">Adrian Scicluna, <i>Billiards 2</i> (2011), aluminium colour print, 42 x 59.4 cm</p>	<div data-bbox="1664 236 2024 501" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;">Dimitrios Antonitsis, <i>Where the Queen Stands Guard #1, #2</i> (2007), bubble-jet on gold foil, 62 x 40 cm (x4)</p>
		<div data-bbox="1355 922 1715 1187" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;">Dionisis Christofilogiannis, <i>The School of Athens</i> (2010), oil on canvas, 74 x 126 cm</p>		

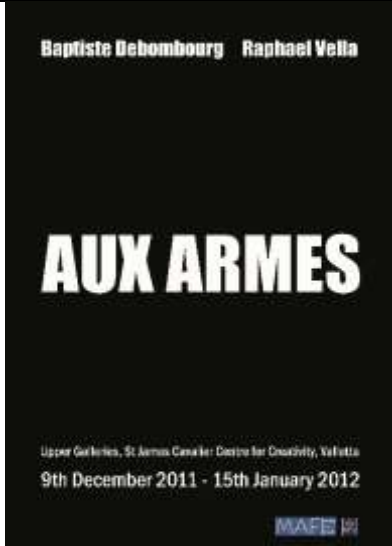



		Moravcik, Tarohei Nakagawa, Adrian Scicluna, Artan Shabani, Katharina Swoboda, Dimitris Tataris, Raphael Vella, and Siebren Versteeg.	
2011-2012	70	<p><i>Aux Armes</i>, December 9, 2011 - January 15, 2012, Valletta, Upper Galleries, St James Cavalier Centre for Creativity.</p> <p>(Raphael Vella's archive)</p> <p>This exhibition was a collaboration between Raphael Vella and Baptiste Debombourg. The title, <i>Aux Armes</i>, references the call to arms in 'La Marseillaise', the French National Anthem. The exhibition is an artistic statement against the increasing rate of violence and terrorism that is present around us.</p> <p>The Upper Galleries served as a space to narrate contemporary issues.</p>	 <p><i>Aux Armes</i> Exhibition Poster</p>



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Baptiste Debombourg, *Arc* (2011)  
(Raphael Vella's Archive)

2012	71	<p>6:6, May 26 - June 16, Sliema, Lily Agius Gallery.</p> <p>6:6 presented works by six emerging and six established contemporary Maltese artists. This multimedia exhibition showcased a cross section of Maltese contemporary art. Contemporary and innovative exhibitions in private owned galleries were an isolated experience in Malta.</p>	 <p>Ritty Tacsum, <i>Streets of Valletta</i> (2011) (Ritty Tacsum's archive)</p>  <p>Emanuel Bonnici, <i>Go Figure</i> (2011) (Emanuel Bonnici's archive)</p>
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2012	72	<p><i>Wiċċ Imb'Wiċċ /Images of the Self</i>, curated by Austin Camilleri, July 4 - 22, Valletta, Upper Galleries, St James Cavalier Centre for Creativity.</p> <p>This exhibition formed part of the <i>Malta Arts Festival</i>.</p> <p>In this collective exhibition, the visitors could experience works by Tracey Emin, Zarko Baseski, Dominique de Beir, Jessica Harrison, Davor Ljubicic, and Asa Riton; together with the works of Vince Briffa, Raphael Vella, John Paul Azzopardi, Elisa von Brockdorff, and Joseph Calleja. A nineteenth century self-portrait by Guseppe Hyzler was also on exhibition and was on loan from the National Museum of Fine Arts, Malta.</p>	 <p><i>Wiċċ Imb'Wiċċ /Images of the Self</i> Exhibition Catalogue Cover (Author's archive)</p>
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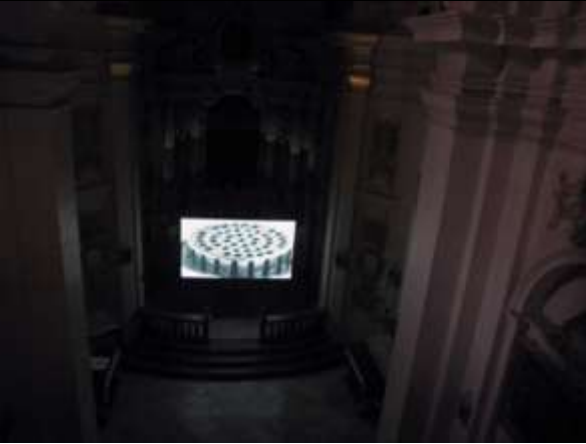

<p>2012</p>	<p>73</p>	<p><i>Threshold</i>, November 2 - December 2, Valletta, Upper Galleries, St James Cavalier Centre for Creativity.</p> <p>(Spazju Kreattive Archive)</p> <p>St James Cavalier Centre for Creativity in collaboration with the British Council brought to Malta <i>Thresholds</i>. For this exhibition artist Paula Rego selected a number of works from the British Council Collection which were initially exhibited at the Whitechapel Gallery. This exhibition travelled to Malta and then to Macedonia, Skopje, Museum of Contemporary Art.</p> <p>This exhibition had over fifty works by artists of the twentieth century which were mostly works on paper. The exhibition included Gwen John, Wyndham Lewis, Cecil Beaton, Edward Burra, Graham Sutherland, and Lucian Freud.</p>	 <p>The poster features a painting of a nude woman operating a sewing machine. Text on the poster includes 'Thresholds', 'An exhibition of contemporary British art selected from the British Council Collection curated by Paula Rego', '14 April - 26 May 2012 in partner Galleries, Valletta', 'BRITISH COUNCIL 75 years in Malta', 'British Council Collection Malta', and '2nd November - 2nd D'.</p>	 <p>The book cover features a black and white photograph of a woman in a white, ornate, lace-trimmed dress holding a large bouquet of flowers. Text on the cover includes 'British Council Collection' and 'Thresholds'.</p>
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*Threshold* Exhibition Poster

*Threshold* Book Cover





<p>2012- today</p>	<p>74</p>	<p><i>Divergent Thinkers</i> Exhibition, curated by Raphael Vella, different venues around Malta.</p> <p>Aġenzija Żgħazagh (Youth Agency), in collaboration with St James Cavalier Centre for Creativity and other local entities, organises a yearly collective exhibition to empower young artists.</p> <p>Every year one of the participants wins a month-long residency in Virginia University. One winner also went to Japan.</p>	 <p>Emanuel Bonnici, <i>Quintet</i> (2012) (Emanuel Bonnici's archive)</p>	 <p>Darren Tanti, <i>Mother and Garment</i> (2013) (Darren Tanti's archive)</p>
<p>2013</p>	<p>75</p>	<p><i>Milkshake</i>, March 8 - May 7, Valletta, Upper Galleries, St James Cavalier Centre for Creativity.</p> <p>The project coordinator was Gilbert Calleja. It curated by Lisa Gwen Baldacchino, in collaboration with the Malta Gay Rights Movement.</p> <p>(Gilbert Calleja's Archive)</p> <p>The queer body and the Maltese were the main subjects of <i>Milkshake</i>, a four-part, multi-media artistic project focusing on the way</p>	 <p>Gilbert Calleja, <i>Madame J' Adore</i> (2012)</p>	<div style="border: 2px solid black; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p>Alexandra Pace, <i>Soldierboy14</i> (2012)</p>

		<p>the body is seen, shown, flaunted, hidden, or concealed. This project questioned Malta's conservative values and its outlook on gender.</p> <p>The participating artists were: Caesar Attard, Norbert Francis Attard, Alexandra Pace, Robert Zahra, Pierre Portelli, Phil Sayers, Luke Galea, Caldon Mercieca, Sue Mifsud, Austin Camilleri, Nadine Noko, Adrian Gauci, Glen Calleja, Ritty Tacsum, Matthew Attard Navarro, Ryan Falzon, Emanuel Bonnici, Sarah Maria Scicluna, Roxanne Gatt, and Simon Bartolo.</p>	 <p>Adrian Gauci, <i>Sheep Dissection</i> (2012)</p>
2013	75	<p><i>Re-Visit, the Contemporary Face of Faith</i>, curated by Vince Briffa in collaboration with the Jesuits, March 22 - April 7, featured in five Roman Catholic Churches around Valletta.</p> <p><i>Re-Visit</i> is a different take on the seven visits to the alter of repose that is for many Catholics a habitual ritual which takes place on Holy Thursday or Good Friday during Lent.</p>	<div data-bbox="1361 794 1720 1062" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p><i>Re-Visit</i> Exhibition Poster</p>

		<p>The participating artists were: Vince Briffa, Austin Camilleri, Charles Gatt, Pierre Portelli, Malcolm Bonello, and visiting artist Jesuit Daniel LeBlond JS.</p>	 <p>Pierre Portelli, <i>Anastasis</i> (2013) (Pierre Portelli's archive)</p>	 <p>Austin Camilleri, <i>Deposition</i> (2013) (Austin Camilleri's archive)</p>
2013	76	<p><i>Swim: Fragile Interventions</i>, curated by Austin Camilleri, July 2 - 31, Birgu, Malta, Malta Maritime Museum.</p> <p>(Austin Camilleri's archive)</p> <p>This exhibition formed part of the <i>Malta Arts Festival</i>.</p> <p>This exhibition explored peripheral identities, geopolitics, and territory issues. The participating artists were: Alicia Eggert + Mike Fleming, Pierre Portelli, Denis Pondruel, Ulrika Sparre, Pawl Carbonaro, Adrian Abela, Filippo</p>	 <p><i>Swim</i> Exhibition Catalogue</p>	<div data-bbox="1585 836 1946 1107" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p>Alicia Eggert + Mike Fleming, <i>You are on (an) Island</i> (2011)</p>

		Leonardi, and Strijdom van der Merwe.	
2013 - ongoing	77	<p>Foundation of Blitz – Contemporary Art Space in Valletta, Malta.</p> <p>Blitz was founded in June 2013 as an artist-run contemporary arts space.</p> <p>The same space in 2009 was known as No. 68 but the owner of the place, Alexandra Pace, decided to change it to a non-profit organisation in 2013.</p> <p>Important contemporary exhibitions, residency programmes, and talks both by Maltese and foreign creators are held within Blitz.</p>	<div data-bbox="1249 384 1789 783" style="border: 2px solid black; border-radius: 15px; padding: 20px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p style="text-align: center;">(Blitz Archive)</p>



<p>2013</p>	<p>78</p>	<p><i>Hermetik</i>, curated by Michael Bock, October, Sliema, Malta, Fort Tigné.</p> <p>(Archives of Norbert Francis Attard, Tom van Malderen, and Raphael Vella.)</p> <p><i>Hermetik</i> was a site exhibition installation which grouped three artists: Norbert Francis Attard, Raphael Vella, and Tom Van Malderen.</p> <p>This exhibition was a unique opportunity for the artists to work on a large scale while presenting their personal interpretation of the place Fort Tigné and the space.</p> <p><i>Hermetik</i> was about self-protection from an external source of danger; this is also the whole point of a military building like Fort Tigné.</p>	 <p>The leaflet features the title 'HERMETIK' in large, bold, black letters on a white background. Below the title, it lists the artists: Norbert Francis Attard, Raphael Vella, and Tom Van Malderen. It also mentions the curator Michael Bock and the exhibition dates: Oct 12-13 and Oct 16-20, 2013. The location is identified as Fort Tigné, Tigné Point, Sliema, Malta. The leaflet includes a faint architectural drawing of the fort's interior.</p> <p><i>Hermetik</i> Exhibition Leaflet</p>	 <p>The photograph shows an interior space with a vaulted ceiling and two arched doorways. A small, dark, round table is positioned in the center of the room. The walls are made of light-colored stone or concrete.</p> <p>Raphael Vella, <i>Arcadia (Parasites in Paradise)</i> (2013)</p>
			 <p>The photograph shows a large, circular, open-air structure made of vertical wooden poles, resembling a defensive fortification. Several people are standing around the structure, and a ladder is leaning against it. In the background, modern buildings and a clear sky are visible.</p> <p>Norbert Francis Attard, <i>De-fence</i> (2013)</p>	 <p>The photograph shows a large, open, outdoor space with a concrete floor and a high, light-colored wall on the right. A person is sitting on a small, dark, round table in the foreground. In the background, a cityscape with a church spire is visible under a clear sky.</p> <p>Tom Van Malderen, <i>Dancing in the Dark</i> (2013)</p>

2014	79	<p><i>Made in MT: Maltese Art Now</i>, curated by Vince Briffa, April 28 - May 20, Brussels, Belgium, Dar Malta.</p> <p>(Norbert Francis Attard and Vince Briffa's archive)</p> <p>A collective exhibition showcasing Maltese contemporary art coincided with the tenth anniversary of Malta's membership in the European Union.</p> <p>The participating artists were: Caesar Attard, Norbert Francis Attard, Ruth Bianco, Austin Camilleri, Pawl Carbonaro, Alfred Chircop, Patrick J Fenech, Charles Gatt, Pierre Portelli, Joseph Saliba, and Raphael Vella.</p>
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*Made in MT* Exhibition Poster





General View of Exhibition

<p>2014</p>	<p>80</p>	<p><i>Startle: A Start Documentary</i>, curated by Patrick Fenech, May 5 - 25, Valletta, Spazju Kreattiv (previously known as St James Cavalier Centre for Creativity).</p> <p>The <i>Startle</i> exhibition was about the contemporary art group Start. This exhibition formed part of the fourth EU OMC artist-in-residency programme at Spazju Kreattiv.</p> <p>The purpose of the exhibition was to illustrate the achievements of the Start group between 2002 and 2007.</p>	  <p><i>Startle</i> Exhibition Poster and Catalogue (Author's archive)</p>
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<p>2014 - ongoing</p>	<p>81</p>	<p><i>VIVA: Valletta Visual Art Festival</i>, September, held in different venues around Valletta, Malta.</p> <p>It is a festival coordinated by Raphael Vella and later by Spazju Kreattiv. It was supported by Government Entities.</p> <p>The main purpose of <i>VIVA</i> was to create a platform for contemporary art in Malta in the local cultural scene.</p> <p>This programme comprises public art works, exhibitions, talks, and screenings of art films. It also launched the Curatorial School. This is a pedagogical event which is held annually.</p>	<div data-bbox="1370 264 1733 533" data-label="Text" style="border: 2px solid black; border-radius: 15px; padding: 10px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p data-bbox="1093 655 1980 719" style="text-align: center;">Nicola Trezzi interviewing Mieke Bal, at Pjazza Teatru Rjal, Valletta © Elisa von Brockdorff</p> <div data-bbox="1216 775 1856 1198" data-label="Image"> </div> <p data-bbox="1144 1238 1928 1347" style="text-align: center;">Curatorial Summer School, Old University Building, Valletta (Spazju Kreattive Archive)</p>
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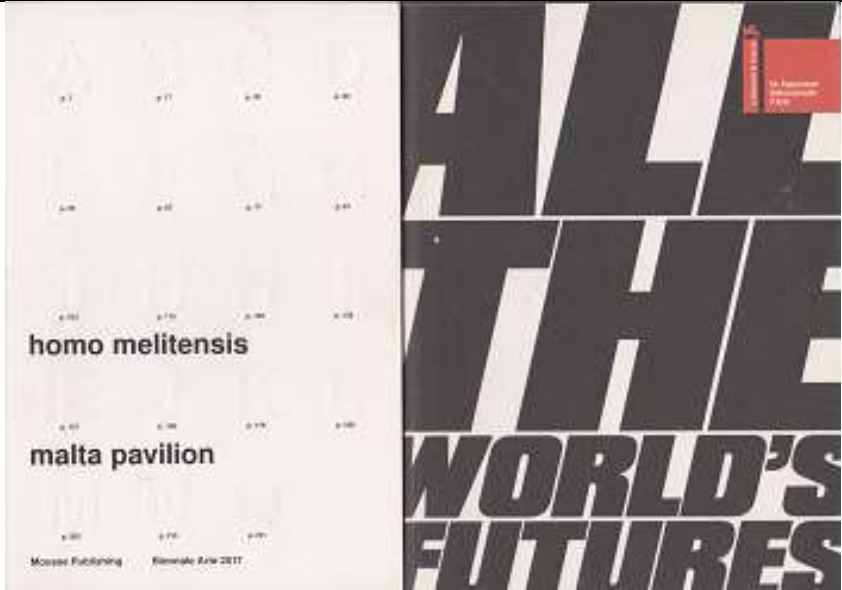
2014	82	<p>Austin Camilleri, <i>Zieme</i>, bronze, 400 x 90 x 260 cm, VIVA, Valletta. Private Collection.</p> <p><i>Zieme</i> was one of the public art works which were on show during VIVA 2014. Due to its elegant but at the same time provocative nature, this work can be considered one of the first contemporary works which really made the general public, the media, and politicians question the role of contemporary art.</p> <p>This was installed in front of the newly built Maltese parliament in Valletta.</p> <p>In 2016, <i>Zieme</i> headlined the exhibition, <i>The Last Oland Horse</i>, at the Kalmar Konstmuseum, Sweden.</p>	   <p>(Austin Camilleri's archive)</p>
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<p>2014 - 2016</p>	<p>83</p>	<p>Contemporary Art Projects held at Pjazza Teatru Rjal (Open Theatre Square)</p> <p>(Norbert Francis Attard's archive)</p> <p>The board at the Pjazza Teatru Rjal (PTR) supported contemporary art practitioners by commissioning site-specific contemporary artworks which were exhibited around the theatre premises.</p> <p>For the site-specific art projects, leading artists such as Norbert Francis Attard, Vince Briffa, Tom van Malderen, and Pierre Portelli; but also up-and-coming artists including Adrian Abela, Maxine Attard, Aaron Bezzina, Elisa von Brockdorff, and Victor Agius were involved.</p>	 <p>Vince Briffa, <i>Kiss the Sky</i> (2014)</p>  <p>Maxine Agius, <i>Inhabit</i> (2016)</p>
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2015 - ongoing	84	<p><i>Mdina Contemporary Art Biennale</i></p> <p>The Mdina Biennale is a collective art exhibition which traces its roots back to the previous Christian and Sacred Art Biennale which was inaugurated the first time in 1968 and was still being organised in the 1990s.</p> <p>Until 2017, there were two editions, the first of which was held between November 2015 and January 2017, and the second between November 2017 and January 2018. Local and international artists participate.</p>	 <p>Image removed for copyright reasons</p> <p>Printscreen from <i>Mdina Contemporary Art Biennale</i> 2017-2018 Edition</p>
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<p>2016</p>	<p>85</p>	<p><i>Malta Showcase</i></p> <p>Arts Council Malta launched the <i>Malta Showcase</i> in February 2016. The <i>Malta Showcase</i> was a curated collection of contemporary dance, music, visual arts, and performance created in Malta and available for programming internationally by cultural organisations.</p> <p>The programme was based on a public call for proposed events and considered work that had already been created by Maltese artists. The 2016 edition included fifty-four artistic projects, including thirteen contemporary visual art exhibitions.</p>	 <p style="text-align: center;"><i>Malta Showcase Porfolio (Author's archive)</i></p>
<p>2016</p>	<p>86</p>	<p>Norbert Francis Attard, <i>Exile</i>, October 2016, juxtaposed photographic collage, different dimensions, exhibited at Strasbourg, the Council of Europe.</p> <p>This works was censored by a European Member of Parliament.</p> <p>The images used were comments on controversial and political subjects related to different countries and religions.</p>	 <p style="text-align: center;"><i>Norbert Francis Attard, Exile (Norbert Francis Attard's archive)</i></p>

2017	87	<p><i>Homo Melitensis: An Incomplete Inventory in 19 Chapters</i>, curated by Raphael Vella and Bettina Hutschek, May 9 - November 22, Malta Pavilion, 56<sup>th</sup> edition of the Venice Biennale, Arsenale, Venice.</p> <p>The Maltese Pavilion returned after seventeen years of absence. Arts Council Malta acted as the commissioner on the behalf of the Maltese Government.</p> <p>The participating artists were: Aaron Bezzina, Gilbert Calleja, Darren Tanti, Austin Camilleri, Karine Rougier, Roxman Gatt, Pia Borg, Adrian Abela, Teresa Sciberras, and John Paul Azzopardi.</p>	 <p><i>Homo Melitensis</i>, Malta Pavilion Exhibition Catalogue Cover and <i>The Word's Future</i>, Venice Biennale Exhibition Catalogue Cover</p> <p>(Author's archive)</p>
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2017	88	<p>The Re-Opening of MCA</p> <p>Malta Contemporary Art (MCA) reopened in June 2017 and was relocated in Felix Street, Valletta. This was managed by Mark Mangion.</p> <p>In 2017 three exhibitions were held:</p> <p><i>A Tranquil Star</i> featuring works by Salvatore Arancio, Haris Espaminonda, Anthea Hamilton &amp; Nicholas Byrne, and Basim Magdy;</p> <p><i>I am the body of a human</i> by Andrew Birk;</p> <p>and <i>No Minimum Presence Required</i> by Fenêtreproject.</p>	<div data-bbox="1205 236 1861 715" style="border: 2px solid black; border-radius: 15px; padding: 20px; text-align: center;"> <p>Image removed for copyright reasons</p> </div> <p data-bbox="1227 794 1850 826" style="text-align: center;"><i>Fenêtreproject, No Minimum Presence Required</i></p> <p data-bbox="1312 868 1765 900" style="text-align: center;">(Fenêtreproject and MCA Archive)</p>
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2017	89	<p>Valletta Contemporary, East Street, Valletta.</p> <p>Valletta Contemporary (VC) was launched in December 2017. Norbert Francis Attard is the founder and artistic director and it is run by the META Foundation.</p> <p>This contemporary art space was designed to host local and international art works and exhibitions. The official opening was in April 2018.</p>	 <p>Interior, Valletta Contemporary (Norbert Francis Attard's archive)</p>
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