ROMÈGAS

ART COLLECTION



ABOUT THE COLLECTION

Rather than functioning as a traditional hotel art collection, The collection unfolds as a site-responsive curatorial journey woven into the architecture of Romegas Hotel. Bringing together newly commissioned works alongside significant contemporary artworks by over twenty artists from Malta and abroad, the collection reflects the breadth and vitality of contemporary artistic practice while remaining deeply rooted in the history of the building.



The collection does not seek to illustrate the life of Mathurin Romegas. Instead, his story—and the wider histories of Valletta and the Mediterranean—provide a framework through which contemporary artists explore ideas of power and vulnerability, conflict and reconciliation, migration, spirituality, mythology, identity and memory. Each work offers an independent interpretation, allowing historical references to be reimagined through contemporary artistic languages rather than presented as a fixed narrative. The art is therefore less about retelling history than asking how we choose to interpret it today.

The collection begins in the basement, where themes of secrecy, memory and hidden histories introduce visitors to the layered narrative of the palazzo. As guests move through the reception, courtyard, restaurant, staircases and upper floors, artworks respond directly to their architectural settings, creating moments of encounter that shift between the monumental and the intimate.



More than fifty works form the collection, representing different generations, practices, media and perspectives within contemporary art. The curatorial approach balances established artistic practices with emerging voices, existing works with new commissions, and recognised names with opportunities for discovery. This diversity gives the collection depth while allowing it to develop a distinct identity within the wider contemporary art landscape.



Materiality plays an equally important role. Fresco paintings become part of the building itself; porcelain and ceramics echo Malta's craft traditions; and photography captures shifting perceptions of landscape and memory. Meanwhile, neon, digital works, textiles and sculpture introduce contemporary interventions that coexist with the historic architecture.

Together, these works transform Romegas Hotel into a living cultural destination, where art is integral to the experience of the building and its histories remain open to new interpretations.

WAS/ NOW

“WAS / NOW is a conversation between what has been inherited and how we choose to read it today.”
Maria Galea
Curator & Art Advisor

WAS/NOW draws inspiration from the enigmatic figure of Romegas, a knight and commander known for his fearsome reputation, courage, and violence. Through an exploration of the historical context surrounding Romegas and his connection to the city of Valletta, we aim to create a compelling narrative that juxtaposes the contrasting themes of war and harmony, past and present.

At the heart of this project lies Romegas' former residence, a building that served as his sanctuary away from the tragedies, wars, and battles he faced. The structure, believed to have been erected in 1753, stands as a testament to the enduring architectural heritage of Valletta. The façade, possibly bearing Leone's insignia, provides a glimpse into the past and the stories it holds.

CURATORIAL OVERVIEW

Through a series of immersive installations, multimedia presentations, paintings, and sculptural works, visitors will be taken on a journey through space and time without really knowing. The project will also unfold in thematic sections, each highlighting a different aspect of Valletta's transformation. These sections will explore the architectural evolution of the city, the cultural heritage it carries, and the social fabric that weaves together past and present.

A key element of WAS/NOW is the artful integration of storytelling within a contemporary narrative. By combining historical artifacts, archival photographs, and digital media, the exhibition breathes life into the past, allowing visitors to connect with Romegas and the era he lived in. This interplay between the what was and what is now prompts reflection on the changes that have shaped Valletta, while also acknowledging the enduring elements that continue to define its identity





As visitors immerse themselves in the space, they will discover the stories of individuals who through time, their triumphs, struggles, and contributions to the city's cultural heritage. Works will also invite visitors to explore Valletta's present-day landscape, engaging with local communities and traditions that have evolved over centuries.
WAS/NOW serves as a reminder that legacy extends beyond its historical past. It acknowledges complex heritage, embracing the duality of war and harmony, and celebrating the resilience and adaptability of its people.

By merging historical narratives with contemporary perspectives, the exhibition encourages visitors to reflect on their own roles in shaping the ever-evolving identity of a space, a country. WAS/NOW invites you to reimagine the city's narrative, honouring its historical significance while embracing the possibilities of the future.

ARTISTS

KANE CALI
ANNA GRIMA
NICO CONTI
ALEX ATTARD
JADE ZAMMIT
MARIO ABELA
PAUL SCERRI
RYAN FALZON
SEAN MEILAK
TINA MIFSUD
ROBERT ZAHRA
VINCE BRIFFA
JOSEPH FARRUGIA
MATTHEW ATTARD
NEAL CAMILLERI
PAUL CAMILLERI
REBECCA BONACI
AUSTIN CAMILLERI
WIOLETTA KUKESKVA
JOHN PAUL AZZOPARDI
NORBERT FRANCIS ATTARD

KANE CALÌ



Loose Lips Sink Ships
Stainless steel
2026

ABOUT THE ARTWORK

Upon entering the palazzo and being shown the room where the work would be displayed, Calì was instinctively drawn to a particular wall. There, an arch protruded in an unusual manner, prompting questions about its purpose. It did not appear to support anything specific, and its placement seemed oddly out of context—jutting out from a corner of the room in an almost peculiar fashion.

It was only later, when the current owner of the building shared its history, that the mystery of the arch began to unravel. It was believed to be the last remaining trace of a secret passageway, once concealed within the walls of the palazzo. The idea of hidden pathways evokes thoughts of knights and concubines slipping through the shadows, sharing whispered moments in clandestine chambers. These imagined encounters suggest intimate tales that might have unfolded there, with secrets coaxed into the open by wine—dangerous whispers evolving into echoes, filtering through to gossip, and beyond.

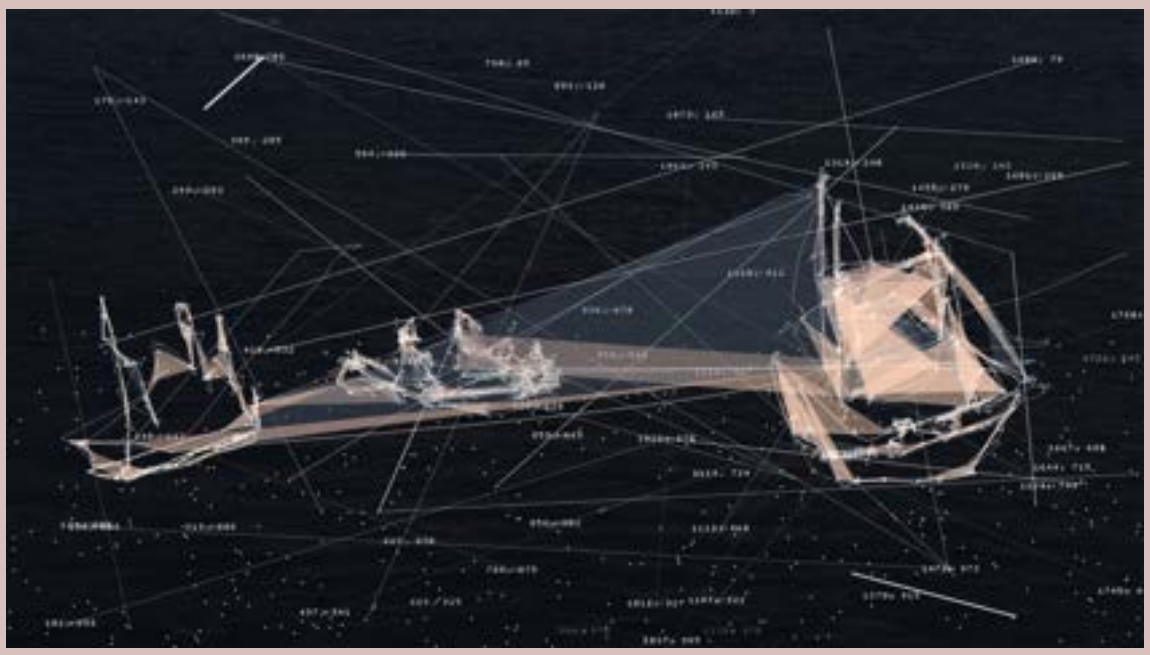


ABOUT KANE CALÌ

KANE CALÌ was born in Malta in 1983. An experimentalist with an acute fascination with the malleability of data, Calì has explored various media, most notably ceramics, glass and 3D printing. While allowing his tools to identify and capture content within both the landscape of the virtual and that of the real, his artistic practice mirrors humanity's desire for advancement, while remaining firmly grounded in tangible, everyday surroundings. His artistic development reflects a personal interest in critical theory and contemporary political discourse.

With a studio based in Malta, Calì has presented work that is two and three dimensional, with a growing interest in public art. He completed an MA in Ceramics and Glass from the Royal College of Art and has since exhibited locally and in major international cities including Milan, London, Berlin, Copenhagen and Shanghai.

MATTHEW ATTARD



Follow The Ship(s) - Detail #8
Lightbox (perspex, LED lights)
2024

ABOUT THE ARTWORK

The digital representation stems from the multi-layered installation, I WILL FOLLOW THE SHIP, which dealt with the multifaceted world of drawing, departing from the re-interpretation of historically-drawn ship graffiti with an eye-tracking device. Located on the facades of wayside chapels throughout Malta, it is thought that these ship graffiti—ephemeral etchings in stone—acted as 'ex-voto' (votive offerings of gratitude, hope or devotion) in view of respective journeys and ships. They are historical vernacular iconographies which speak of ancient local tales of faith and salvation across the Mediterranean. FOLLOW THE SHIP(S), consisted in one component of the installation, that illustrated this exploration via a generative digital video work.

It ceaselessly formed new drawings and re-interpretation of ships, departing from the intersection of an eye-tracking database of Matthew's gaze while looking at the historical ship graffiti, with other algorithmic layers. An extensive database of morphing images of the Mediterranean Sea served as a background to the transforming drawings, influencing the creation of new points and coordinates for generating additional imagery. Individual frames were then selected and re-interpreted via the medium of a lightbox, echoing the digital medium of the screen.



ABOUT MATTHEW ATTARD

Matthew Attard (b.1987, Malta) Matthew Attard's practice investigates images as social and cultural constructs. He is strongly interested in situating his practice within the realm of contemporary drawing through a multimedia approach that highlights drawing's versatile, performative, and time-based nature. His interest in understanding the gaze as a form of drawing – its perceptual, physiological and cultural dimensions – were the focus of his practice-based PhD research at the Edinburgh College of Art, University of Edinburgh. He represented the Malta Pavilion at the 60th Venice Biennale with the project I WILL FOLLOW THE SHIP. Other recent solo exhibitions include: segni di rotta (Galleria Michela Rizzo, Venice, 2025), Ship of Fools (Galleria Michela Rizzo, Venice, 2023), Here's How I Did Not See What You Wanted Me To See (Blitz Online, 2022), and Rajt ma rajtx... naf li rajt (Valletta Contemporary, 2021). Matthew lectures in Fine Arts at the Art and Art History Department of the University of Malta.

JOHN PAUL AZZOPARDI



Study Of A Harpo-lyre
Bone
2022

ABOUT THE ARTWORK

Study Of A Harpo-lyre presents a fossilised structure in which architectural relationships oscillate between the simple and the complex, the living and the dead. Space and form converge to create an existential structure of interwoven silence, where traces of death and life remain embedded within the work.

The sculpture confronts the viewer with a spectre or simulacrum of itself, suggesting the ways in which encounters with transience can interrupt perception. In confronting the transient, the work considers the difficulty of seeing and acknowledging truth, while questioning the limitations of language as a means of understanding experience.

Ultimately, the work reflects on the relationship between subject and object, and the structures of thought, language and acquisition that shape how reality is perceived.

ABOUT JOHN PAUL AZZOPARDI

John Paul Azzopardi (1978) was born in East London, England and currently resides in Malta. In 2008 he obtained his B.A. (Hons) degree in Philosophy at the University of Malta. In 2010 MUŻA (The National Museum of Fine Arts, Malta) acquired Curved Silence to be part of their art collection. His work was exhibited at the 2017 Venice Biennale, as part of the collective Maltese pavilion presentation: Homo Melitensis, an incomplete inventory in 19 chapters. Azzopardi also works as a textile artist for film productions. To view his filmography, visit his profile
on IMDB.



MARIO ABELA



Unstable Harmony
Assemblage—triptych
Oil on canvas
2026

ABOUT THE ARTWORK

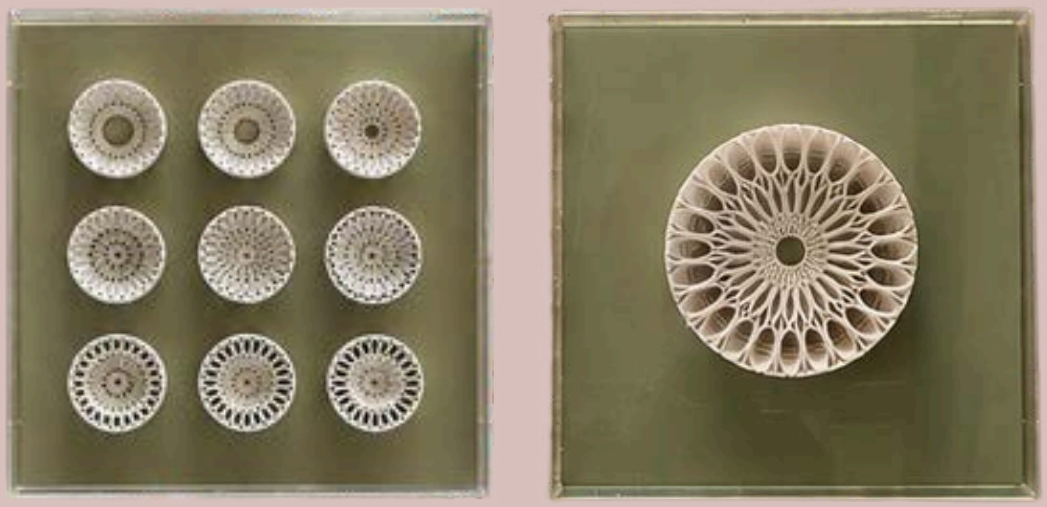
Part of a series inspired by the drama and theater of the Baroque, this work avoids settling into a clear image. Its fragmented forms don't fully come together, creating a quiet sense of psychological unease and disrupting what we expect to recognize.

ABOUT MARIO ABELA

Mario Abela's work draws on historical imagery to confront it with the turbulence of contemporary politics, culture, religion, and the dissonance of the information age. Through painting, drawing, and layered media, he explores the fragile intersection of beauty and collapse, inviting the viewer into a space where past and present negotiate meaning. His practice, shaped by art history, design, and teaching, seeks not to resolve but to expose the tensions and uncertainties of our time.



NICO CONTI



Threads of Porcelain
Porcelain
2025

ABOUT THE ARTWORK

The work is constructed from 3D printed porcelain and is inspired by Maltese lace, a traditional form of handmade lace-making that forms an important part of Malta's cultural heritage. The aim was to draw from this heritage while using contemporary digital technologies, the works seek to create a balance between tradition and innovation.

The larger singular piece communicates a sense of completion, delicacy, and fragility. Its intricate structure reflects both the resilience and vulnerability of porcelain, while also suggesting preservation and permanence despite its fragile nature. In contrast, the installation composed of nine smaller pieces reveals the technological process behind the work. Each piece is paused at different stages of completion, exposing layers within the printing process. Together, these fragments highlight the beauty of becoming rather than simply the finished object, emphasising experimentation, process, and the mutual relationship between material and machine.



ABOUT NICO CONTI

Nico Conti (born 1992) is a Maltese artist and graduate of the Royal College of Art. During his time at the RCA, Conti received various awards and was invited to present his three-dimensional printed work to HRH The Prince of Wales. It was there that he developed new ways of subverting processes, combining a deep sensitivity to material with an inquisitive and experimental approach.

His work draws on nostalgic memories of nature and religious architecture, while also engaging with the aesthetics of ruins and shipwrecked artefacts. These references evoke fragmentation, erosion, and the passage of time, becoming integral to his visual language. Rooted in the traditions and heritage of his upbringing, Conti pairs humble materials such as clay with advanced technologies like 3D printing, creating a dialogue between tradition and innovation.

NEAL CAMILLERI



Beneath the Surface
Porcelain
2026

ABOUT THE ARTWORK

This piece explores the tension between what is visible and what is hidden, using a gap as both a symbolic and literal element. Two distinct, yet complementary, forms are positioned on either side of a deliberate void. The gap in the centre reveals the wall behind it, creating a moment of transparency where the structure beneath becomes part of the artwork. The materials and textures of the outer forms contrast with the simplicity of the exposed wall, emphasising the metaphor of “what lies beneath the surface.” The gap acts as a window into the unseen, inviting viewers to question the layers, barriers, and hidden truths that shape our perceptions. The orange dot is the artist’s signature, reflecting Camilleri’s tendency towards colour and creating a deliberate contrast with the original limestone.



ABOUT NEAL CAMILLERI

Neal Camilleri's artistic practice celebrates the vibrant tapestry of his Maltese heritage, serving as a connection between the past and present. He draws inspiration from the intricate patterns and strong structures of ancient architecture, blending them with modern artistic techniques and animation. This combination results in works that are visually captivating and rich in narrative, inviting viewers to engage with the stories woven into each creation.

Colour plays a crucial role in Camilleri's practice. Through vibrant tones and thoughtfully chosen palettes, he seeks to evoke feelings of joy, wonder, and reflection. The application of colour is deliberate, drawing viewers in while encouraging them to consider the emotions and memories each piece may evoke.

His journey as an artist is driven by an unquenchable curiosity and a commitment to continual learning and growth. This curiosity has shaped his academic pursuits, through which he has challenged traditional norms and sought to expand the boundaries of form and surface. Each sculpture he creates stands as a unique expression of his thoughts, emotions, and experiences, embodying this spirit of exploration.

WIOLETTA KULEWSKA



The Simian King
Fresco painting
2026

ABOUT THE ARTWORK

The Simian King is the title of a site-specific fresco painting created for the Romegas Hotel in Valletta. Executed using the traditional fresco technique, where pigment is applied directly onto wet plaster, and the work becomes both physically and symbolically integrated into the architecture itself.

The composition draws on the legacy of Fra Mathurin Lescaut, known as Romegas, a Knight of Malta whose life is reinterpreted through a visual and poetic lens. At its centre is the silhouette of his monkey, transformed from its conventional role in early Christian iconography as a moral emblem into a figure of intimacy and companionship. Alongside it appears an abstracted female figure, a dreamlike vision of Mihrimah Sultan, the Ottoman princess. Together, they form the construct of an imagined cross-cultural love story that transcends religious divisions.

Maritime elements such as ships, waves, and a moonlit horizon interweave with patterns inspired by Valletta's architectural language. These elements intertwine to form a dialogue between historically divided cultures, Christian and Muslim, reframed here not through conflict, but through longing and connection.Executed in a palette of natural earth pigments, ochres, terracottas, muted greens and vivid blues, the fresco carries both material authenticity and symbolic resonance.

Balancing historical reference with contemporary interpretation, The Simian King reflects on enduring tensions between cultures, while offering a more intimate counter-narrative, one rooted in connection, imagination, and the possibility of reconciliation.



ABOUT WIOLETTA KULEWSKA

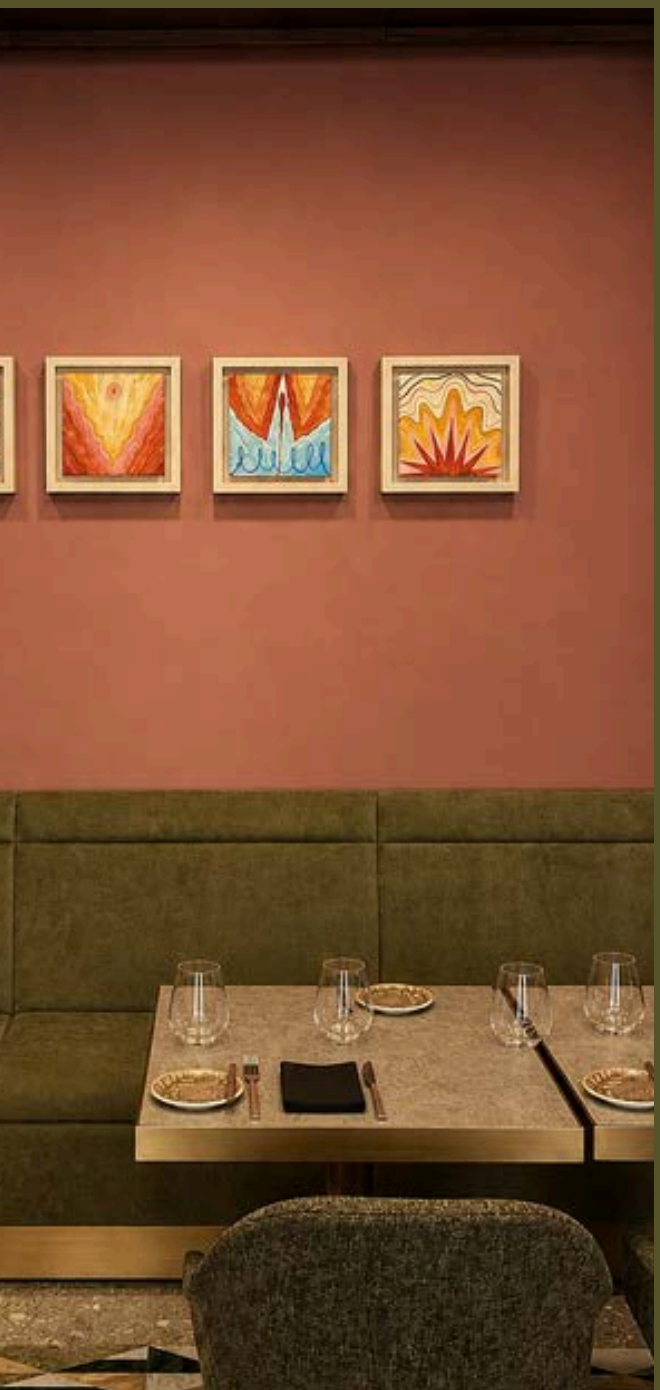
Wioletta Kulewska Akyel painting practice shifts between intimate representation and abstraction, while her design roots bring emphasis to the pleasure of form, shape and colour in pigments and oils. Through a variety of mediums, from painting to installation, and fresco, the artist invite viewers to embark on a visual journey that echoes the dualities of her personal narrative. In her artistic journey, she has been shaped by two distinct and contrasting worlds: upbringing in Poland and transformative experience living in the Mediterranean. This duality forms the conceptual core of her practice. Drawing from pagan motifs and cultural histories, she brings personal and archaeological narratives into contemporary painterly language. Fresco plays an important role in her practice, as a process connected to memory and the subconscious, where image and materiality become closely linked.

Kulewska Akyel is a graduate of Fine Arts from Opole High School of the Arts, Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland and London Metropolitan University. Since 2018, she participated in a number of artist-in-residence programmes including; Slade School of Fine Arts, London, UK (2018), PADA Lisbon, Portugal (2019), Pedvāle Open Air Art Museum and sculpture park, Latvia (2021), the Skopelos foundation for the Arts, Greece (2022), the Hafnarborg Centre of Culture and Fine Art in Iceland (2022), the Cyprus College of Art (2023) and Cobertizo, Mexico (2024). Her solo and group exhibitions include: Moving with the Wind Like Waves at the Inquisitor's Palace, Birgu; I Walk This Earth All by Myself at Muzeum Dzierżona, Poland; The Voice of Leda at MUŻA The National Community Art Museum, Valletta; Grotta (painting/installation) for the Malta Biennale Art 2024; The Ethereal Veil of Green at Litla Gallery, Iceland; and The Feather Collector at Valletta Contemporary.

WIOLETTA KULEWSKA



Biorhythms
Fresco painting on terracotta tile
2025



ABOUT THE ARTWORK

Wioletta Kulewska Akyel painting practise shifts between intimate representation and abstraction, while her design roots bring emphasis to the pleasure of form, shape and colour in pigments and oils. Through a variety of mediums, from painting to installation, and fresco, the artist invites viewers to embark on a visual journey that echoes the dualities of her personal narrative. In her artistic journey, she has been shaped by two distinct and contrasting worlds: upbringing in Poland and transformative experience living in the Mediterranean. This duality forms the conceptual core of her practice. Drawing from pagan motifs and cultural histories, she brings personal and archaeological narratives into contemporary painterly language. Fresco plays an important role in her practice, as a process connected to memory and the subconscious, where image and materiality become closely linked.

WIOLETTA KULEWSKA



Biorhythms
Fresco painting on wood
2025

ABOUT THE ARTWORK

Paintings from memory and the subconscious. Kulewska weaves spiritual motifs and dreamlike symbols into compositions that feel both intimate and culturally layered. Frescoes invite the viewer to reflect on the act of painting itself, the courage to risk, the grace of imperfection, and the enduring quality of a moment made permanent.



WIOLETTA KULEWSKA



No Shooting Stars (II)
Watercolour on cotton paper
2024



Listening
Watercolour on cotton paper
2024

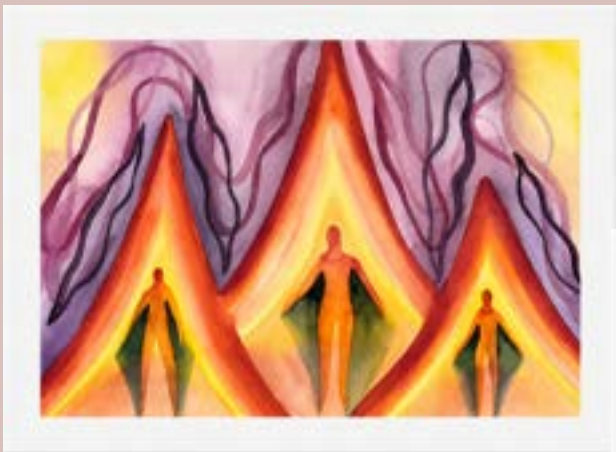


No Shooting Stars
Watercolour on cotton paper
2024



Woman In The Sea
Watercolour on cotton paper
2024

WIOLETTA KULEWSKA



If I Live, My Bird Will Live With Me, And If I Die My Bird Will Die With Me
Watercolour on cotton paper
2024



If I Must Die, You Must Live
Watercolour on cotton paper
2024



Wave of Memories Watercolor
Watercolour on cotton paper
2024



Nourishing Heliconia
Watercolour on cotton paper
2024

VINCE BRIFFA



Beneath Moonlit Walls, The Wolf's Spirit Sleeps

Neon sculpture

2026

ABOUT THE ARTWORK

The neon sculpture takes its name and spirit from Mathurin Romegas, the 16th-century Knight of Saint John whose ferocity on the Mediterranean earned him the epithet The Wolf of the Sea.

The phrase distils this biography into a single nocturnal image. The walls are not entirely metaphor. Tradition holds that these are the actual walls of Romegas's own house in Malta, the place he inhabited and left behind. Whether or not history can confirm it, the building carries the claim with quiet authority. The wolf is Romegas himself; predator, protector, legend. The moon is the sailor's constant companion, the light that guided his galleys home across dark water.

But the work is also about presence and absence. Romegas never came back. Yet something of him remained, held within the stone, within the rooms, within the silence of a building that outlasted him by centuries. The neon gives that presence a voice; luminous, quietly restless.

For a hotel, the meaning becomes intimate. Guests sleep within walls that may once have been the wolf's own home. History here is neither certain nor distant; it is atmospheric, felt rather than proven. They do not merely visit the past; for their stay, they inhabit its possibility.

SEAN MEILAK





Site Lines 1
Glazed ceramic
2025

ABOUT THE ARTWORK

This ceramic sculpture reflects Sean Meilak's ongoing exploration of architecture as a vessel for memory, identity, and belonging. Drawing on his Maltese and Italian heritage, the work distils familiar architectural forms into abstract compositions that evoke both ancient structures and contemporary built environments. Through the tactile qualities of clay, Meilak references traditions of craft while considering the ways in which homes, monuments, and cities become repositories of personal and collective histories. Positioned within Heartlands, the work speaks to the diasporic experience, where place is not fixed but continually reconstructed through memory, migration, and cultural inheritance.

ABOUT SEAN MEILAK

Sean Meilak's practice spans sculpture, installation, painting, drawing and art in the public realm. His work layers place and identity through personal and collective histories, drawing from his Maltese and Italian ancestry and referencing a wide range of aesthetic movements, recontextualised in a language of abstract and architectural forms, taking a metaphysical approach to create new narratives and intersections. Meilak's work often reflects the diasporic experience combining traditional and contemporary materials and techniques such as the Baroque plaster technique of scagliola and those of the everyday to explore his ancestral connections and western suburban Melbourne upbringing. In 2024 Meilak these connections took form in his installation, Set Pieces in the inaugural Melbourne Sculpture Biennale: The Burden of Objects, Villa Alba, Melbourne. Meilak's visual art practice has expanded to deliver art in the public realm including a large-scale sculptural installation Made for Melodrama 2022, for Beyond the curated section of the Melbourne Art Fair 2022 and Pastel Pools - Public Art commission ACU Melbourne in 2023.

PAUL SCERRI



Ged Maj Mun
Stoneware with 22k gold lustre
2026

ABOUT THE ARTWORK

Paul Scerri's sculpture is more than a historical portrait of Mathurin Romegas — it becomes a study of contradiction, vulnerability, and mythmaking.

Romegas is remembered as a brutal corsair and military hero associated with the Great Siege of Malta, yet the work focuses on the emotional fracture caused by the 1555 shipwreck that nearly killed him. The survival of both Romegas and his monkey introduces an unusual intimacy into the narrative: the feared warrior is humanised through trauma and companionship. The title Ged Maj Mun, which derives from gatto mamone, operates on several symbolic levels. Historically, it referred to a small monkey in southern Italy, but it also evoked a monstrous feline creature from folklore. That dual meaning mirrors Romegas himself — simultaneously loyal companion and terrifying predator. Its linguistic evolution into the Maltese word gedmajmun, meaning crafty or mischievous, further roots the sculpture in Maltese cultural memory.

The visual elements reinforce this tension between glory and moral ambiguity:

The "illicitly acquired trophy" beneath Romegas's foot alludes to the aggressive corsair raids that contributed to the tensions leading to the Great Siege. The monkey beside him softens the heroic image, acting almost as a witness to his hidden fragility.

The inscription quoting the papal bulla and pension granted by Jean de La Vallette underscores how violence and heroism were officially rewarded and memorialised. Overall, the sculpture seems less interested in celebrating Romegas as a flawless hero and more concerned with exposing the instability beneath martial legend — pride, fear, survival, and the uneasy coexistence of savagery and tenderness.

ABOUT PAUL SCERRI

Paul Scerri is a contemporary artist concerned with the exploration of narrative, commenting on past and present experiences while addressing social and humanist themes. While his work is predominantly figurative and indicative in nature, it is simplified to its pure essence, often rendering figures androgynous and reduced to their most fundamental forms. This deliberate simplicity creates an openness that invites the audience to reflect on their own experiences, which is central to Paul's practice.

His career exceeds more than forty years, starting an artistic journey way back in the 1970s. Paul
embarked on professional training under the eminent tutorship of Esprit Barthet. He then successfully achieved a number of scholarships in Italy, namely at the Accademia Belle Arti Pietro Vanucci of Perugia. This was followed by studies at the Istituto Statale D'Arte G. Ballardini in Faenza, which was the juncture where he became enraptured by the clay medium.



ANNA GRIMA



Ancient Prayers – The Beatitudes
Mixed media on silk
2026

ABOUT THE ARTWORK

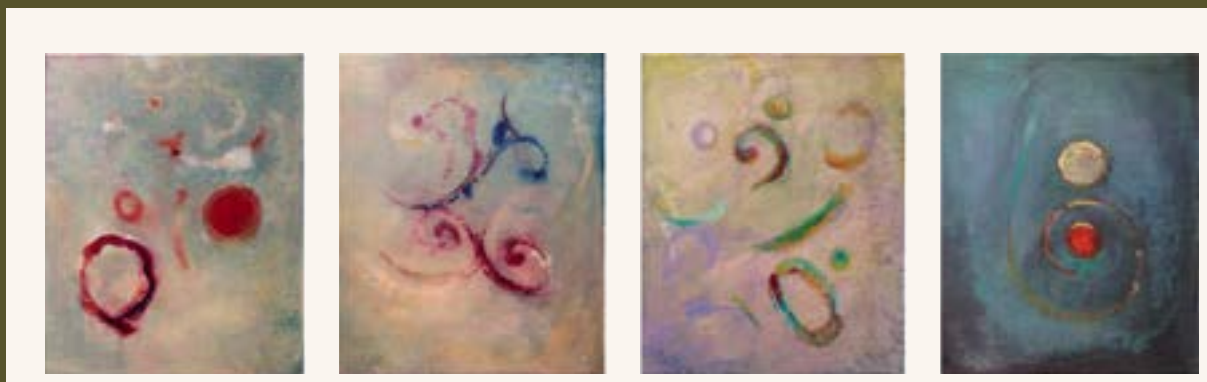
This mixed-media work on silk is inspired by the eight Beatitudes, and is symbolised by the eight points of the Maltese Cross. Handwritten reflections on the values embodied by the eightpointed cross add a layer of meaning, enriching both the visual language and the contemplative atmosphere of the work. These Christian virtues, blessed by Christ in the Sermon on the Mount (Matthew 5:3–10), form the spiritual foundation of this piece. Through its flowing translucency and layered movement, the work explores the frequency of prayer through a symbolic language of lines, marks, and swirling gestures. Each element flows into the next, creating an interconnected field — a particle-like exchange between systems and energies. Fractal patterns emerge throughout the composition as carriers of frequencies that extend beyond the material world, evoking unseen spiritual dimensions and states of resonance.

ABOUT ANNA GRIMA

Anna Grima (b. 1958, Malta) is a multidisciplinary artist whose practice spans painting, drawing, illustration, printmaking, and creative writing. Over a career that has evolved across figurative, abstract, and conceptual approaches, her work has consistently explored themes of spirituality, nature, memory, symbolism, and the relationship between inner experience and the visible world. Her visual language is distinguished by rhythmic forms, luminous colour, and an intuitive engagement with the metaphysical dimensions of art. Grima studied at the National School of Arts in Malta and later received a scholarship to attend the Accademia di Belle Arti Pietro Vannucci in Perugia, Italy. In 2015, she obtained a Master of Arts in Fine Art and Digital Arts from the University of Malta. She also lectured in Digital Arts at the University of Malta, combining critical thinking with contemporary visual practice. Her works have been exhibited internationally and are held in prestigious public and private collections, including the Fondazzjoni Kreattività National Art Collection in Malta and the Berlaymont Summa Artis II Collection at the European Commission headquarters in Brussels, where she represented Malta. Her illustrations and visual work have also been published by UNICEF, Holo Books–The Women's History Press, Oxford, Sophia Centre Press, Groningen University, the University of Malta, Maltapost, Cadogan, and the Government of Malta.



ANNA GRIMA

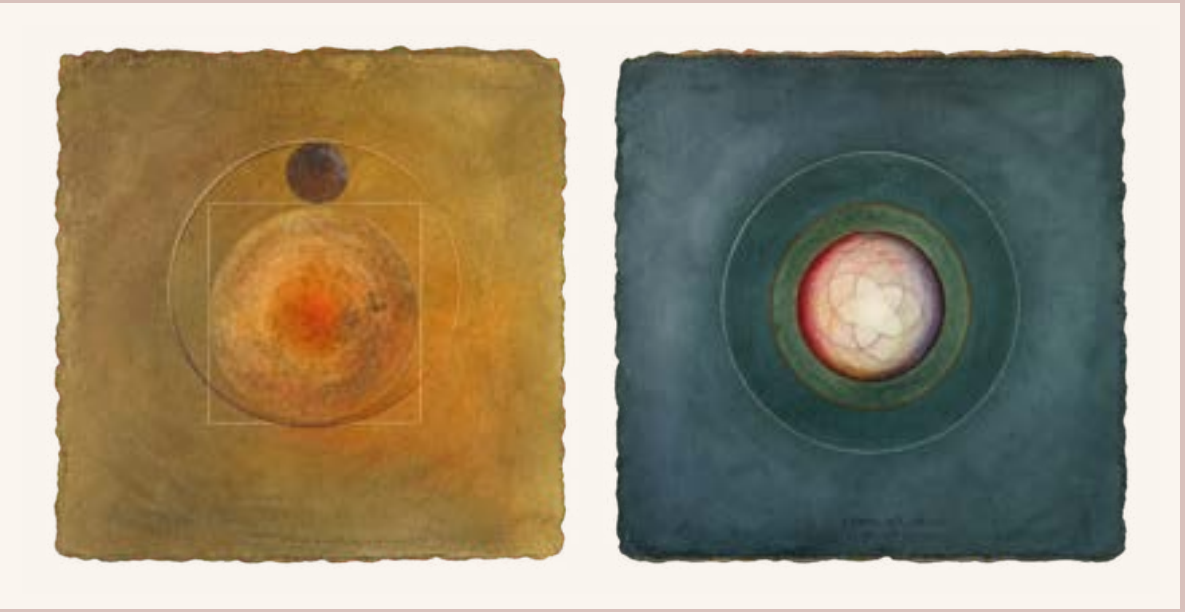


Mer Ka Ab Ba
Set of 4 Prints
Limited edition digital prints
2012

ABOUT THE ARTWORK

Mer Ka Ab Ba is an ancient mix of words and sounds. Mer-ka-ab-ba was an ancient form of greeting another person with reverence and respect as the four words acknowledge the four elements that make us complete: Mer relates to the receptive aspect (water), Ka relates to the astral body (air) Ab relates to the driving passions (Fire) and Ba to the genetic body (earth). These four elements house the soul and constitute the manifestation of the etheric self.

ANNA GRIMA

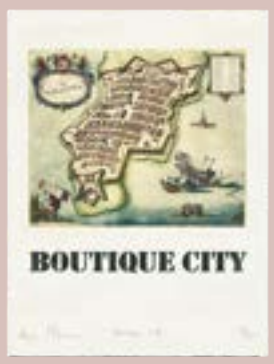


Synchronicities – Giclée prints
Set of 4 prints
Mixed media on hand-made paper
2000

ABOUT THE ARTWORK

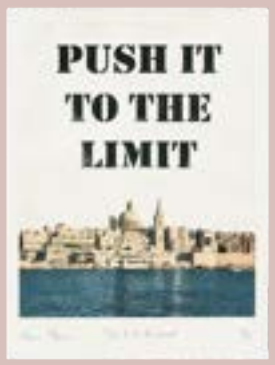
Composed with focus on structure and form, these works include visual archaeoastronomical references to reflect on the word geo-metry which comes from the Greek words Geos meaning Earth and Metron meaning to Measure. Measuring of the earth or Earthly measurements was an art traditionally restricted to priest-hood, offering the means to understand how and why such matters were considered sacred.

RYAN FALZON









Culture Is Past Art Is Future
Woodcut and transfer prints on paper
2018

ABOUT THE ARTWORK

Culture is Past, Art is Future (2018) is a body of work created in response to Malta's treatment of the European Capital of Culture title and the commodification of cultural heritage. Through paintings and acetone prints, the series critiques the tendency to prioritise preservation and nostalgia over innovation and contemporary artistic practice. Rather than viewing culture as something to be fossilised, the works advocate for art as a catalyst for critical thinking, experimentation, and the continual shaping of the future. Originally exhibited at Iniala5 Gallery in Valletta, selected works from the series were later presented as Nostalgia is Amnesia at Valletta Contemporary.

ABOUT RYAN FALZON

Ryan Falzon, born in Malta in 1988, is a visual artist, published author and art educator. His work is often abrasive and playful, and he is known for constructing narratives by arranging disparate images and texts in a collage-like fashion. Falzon has participated in a substantial number of solo and group exhibitions in Malta and Europe since 2009, and his body of work from 2016 to 2019 has become a point of reference in contemporary Maltese political and socially engaged art. Since 2020, Falzon has focused on painting plants and gardens in domestic settings, exploring the notion of biophilia and post-pandemic conditioning. Since 2011, Falzon has published several short pieces in various publications. SAJF, the first novel by Falzon, was published in 2022. Several reviews have referred to SAJF as the voice of the Maltese millennial generation. SAJF was shortlisted for the NBC 2023 National Book Prize. In 2024, Falzon was selected as a participant in the literary residencies European programme Ulysses's Shelter. In the same year, Falzon was awarded the National Prize for the Best Emergent Author.

RYAN FALZON



The Limitations Of Language
Mixed media on paper
2023



Dreams In Technicolour
Mixed media on paper
2023

ABOUT THE ARTWORK

Through layered textures and charged imagery, the work translates anxiety and resilience into a visceral, immersive encounter. The piece mirrors the exhibition's wider concern with how space, both physical and mental, shapes identity and wellbeing. Within this dialogue, the installation stands as a raw, personal meditation on finding stability in a landscape of constant change, drawing inspiration from Middle Eastern incantation bowls, esoteric symbolism and divination practices, as well as folk medicine and chants from the southern Mediterranean. These objects and practices were intended to ward off illness, the evil eye, misfortune and unseen forces.

Their ritualistic presence resonates with the installation's layered surfaces and repeated visual motifs, echoing humanity's long-standing desire to make sense of uncertainty through symbolic acts. The work invites the viewer to immerse in an introspective journey and to shed layers of the self, moving through a space that oscillates between vulnerability and protection.

RYAN FALZON



Synesthesia
Mixed media on paper
2023



Crashes
Mixed media on paper
2023

RYAN FALZON



Parties In Valletta
Ink on paper
2026



Amphora
Ink on paper
2026

ABOUT THE ARTWORK

The ink drawings capture tranquil moments, emphasising the form and presence of plants commonly found in Mediterranean gardens, chosen for their resilience and adaptability. The works explore the quiet character of these plants and their relationship to the spaces they inhabit. The simplicity of the compositions invites contemplation, transforming familiar Mediterranean vegetation into intimate studies of endurance, care and place.

AUSTIN CAMILLERI



Zieme
Etching and drypoint on magnani paper
2014

ABOUT THE ARTWORK

Zieme (żiemel meaning ‘horse’ in Maltese), as temporarily installed but permanent in nature, is a work that explores political imagery and notions of transience. The sculpture’s ‘lack’ of a fourth leg coupled with its obvious homage to the long European tradition of the equestrian statue as perhaps the most ubiquitous symbol of ruling power and authority, makes it a symbol of the fallibility of power and the exclusions that such power imposes.

ABOUT AUSTIN CAMILLERI

Austin Camilleri is a Maltese contemporary artist whose multidisciplinary practice spans installation, painting, drawing, sculpture, architecture, and video. He studied at the University of Malta and the Accademia Pietro Vannucci in Perugia, and is known for his interdisciplinary collaborations across art, architecture, literature, music, and performance. A founding member of StArt and Fundazzjoni Klula, he also established 356.

Camilleri has exhibited extensively internationally, including at the Venice Biennale, Malta Biennale, Mediterranean Biennale, BOZAR (Brussels), the Vatican Museums, La Caixa Forum (Spain), the Anchorage Museum (USA), and MICAS (Malta). He is the recipient of the Malta Society of Arts Gold Medal, the ARTZid International Achievement Award, and the Malta Architecture and Spatial Planning Award.

JADE ZAMMIT



Don’t Look Them In The Eye
Acrylic and oil pastel on canvas
2026

ABOUT THE ARTWORK

Don’t Look Them In The Eye originated from a line drawing inspired by a trip through Rajasthan, India. This study eventually evolved into a more expansive body of work titled Borrowed Territories, a series highlighting the complexities of multi-layered identities shaped by colonial histories.

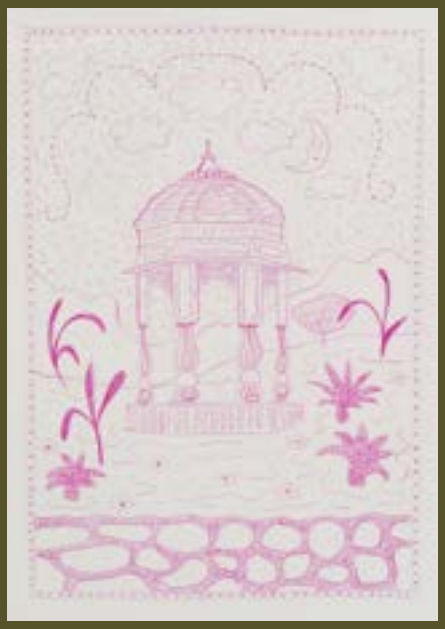
Rendered in a palette of warm, muted pastels with organic brushwork, the composition centres on a solitary monkey resting upon a row of balustrades. This architectural element serves as a pivotal bridge; for the viewer, the balustrades offer a sense of domestic familiarity, echoing the British colonial architecture shared by both India and the Maltese landscap.

This foregrounding provides a grounded, recognisable environment through which to encounter the "exotic."
While the monkey serves as a symbol of distant, vibrant lands, its stillness mirrors the quiet of the surrounding palms and low-hanging moon. By moving away from rigid linework, the artist avoids a literal depiction in favour of a dreamlike, atmospheric perspective. The piece functions as a reflection on how we inhabit spaces marked by history, capturing a landscape that feels simultaneously foreign and curiously familiar.

JADE ZAMMIT



Entire Worlds Enclosed Behind Walls
Coloured pencil on paper
2026



Rituals For The Highest
Coloured pencil on paper
2026

ABOUT THE ARTWORK

Borrowed Territories explores landscapes shaped by colonial histories, cultural exchange, and the movement of people and ideas. Inspired by the artist's travels through Australia, India, Cuba, and Costa Rica, the works merge natural environments with traces of their colonial pasts. As geographies begin to blur, the landscapes become sites of memory and negotiation, reflecting how identity and place are continually transformed through encounter and exchange.

ABOUT JADE ZAMMIT

Jade Zammit (b. 1990) is a Maltese visual artist with a degree in Architecture from the University of Malta. Her interest in the study of spaces and form is often explored through photography, however her primary focus is drawing and painting. Rather than pursuing grand and monumental events, her work serves as a window unto simple and intimate events. The foundation of her work is carried out through observation during private live drawing sessions, in a space allowing for shared and mutual vulnerability between artist and subject. The economised lines, characteristic of her earlier work, are an embodiment of simplicity and tenderness seeking to glorify the natural form in its raw and purest state, inviting the viewer to relate, to feel. Her work has recently shifted into heavier compositions introducing bold colours and new textures. In October 2021, she was awarded a Professional Development Grant by the Arts Council Malta, partially funding her first artistic residency at R.A.R.O. Barcelona in Spain. The body of work developed was part of a process curated by SPRING, a program hosted by the Gabriel Caruana Foundation in support of early career artists. She has since 2020 participated in various collective exhibitions which have given her a platform to showcase her work as an up-and-coming artist.



REBECCA BONACI



Ġenna tal-Art
Acrylic on canvas
2024

ABOUT THE ARTWORK

This painting presents a romanticised vision of the Maltese Archipelago, exploring the concept of national pride while emphasising the importance of respecting one's country as a foundation for its development. Ġenna tal-Art reflects on the balance between welcoming foreigners and preserving cultural integrity.

Through this work, Bonaci invites viewers into a hopeful, utopian space, a world where people live in harmony, support one another, and exist without division or labels.

It imagines a society where cultures merge and integrate organically, fostering unity and mutual respect. In this envisioned reality, individuals are guided by empathy, selflessness, and a deep appreciation for the natural world.

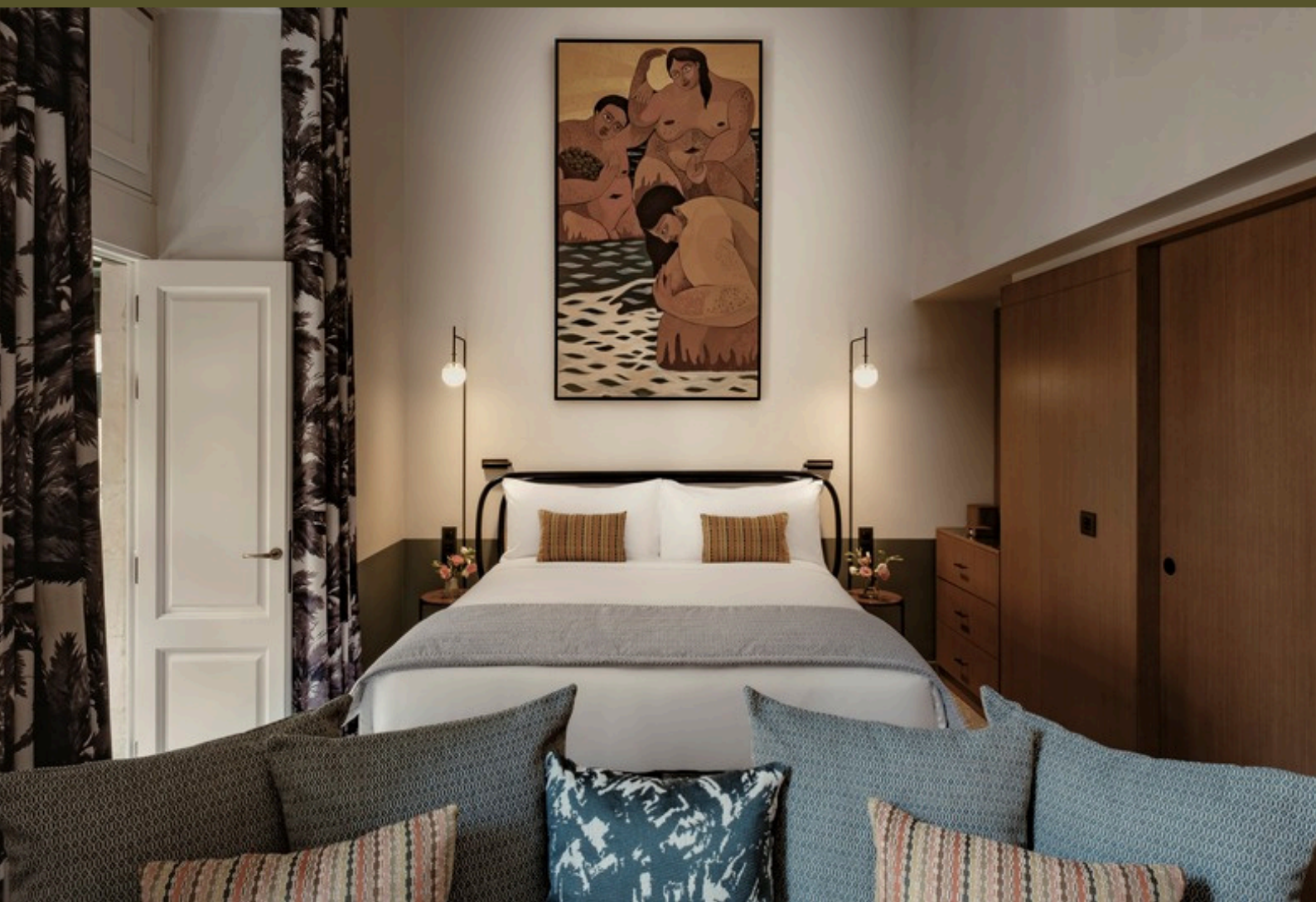
While this vision may contradict human instinct, it remains an aspirational dream, a romanticised idea of what could be. Yet, it holds onto the possibility that such a future may one day be within reach. There is still hope.

Romegas

ABOUT REBECCA BONACI

Maltese artist Rebecca Bonaci graduated with a B.A. (Hons) in Fine Art in 2014. Following her studies, she developed a career in tattooing alongside her visual arts practice. Her work is often informed by immediate, lived experiences, focusing on intimate emotions and personal moments. Bonaci examines how these individual narratives can resonate on a broader human level, fostering connection and empathy.

Her solo exhibition Ġuf (2023) explored contemporary motherhood through a deeply personal lens. In 2024, she was selected to participate in the Malta Biennale, followed by her solo exhibition Wens: Comfortable Silence at Valletta Contemporary in 2025. She was also a finalist for the Hopper Prize (USA) in Fall 2025. Her work has been presented in various group exhibitions both in Malta and internationally.



REBECCA BONACI



Ancestors I
Limited edition print
2024



Ancestors II
Limited edition print
2024

ABOUT THE ARTWORK

‘Ancestors’ prints are inspired by the ancient Neolithic goddess figures displayed at the Archaeology Museum in Valletta, Malta. While these figurines are traditionally seen as representations of goddesses, Bonaci interprets them as transcending mythological symbolism. They embody the spirit of ancestors; the people who lived long before the present generation, whose lives and stories have been lost to time.

These figures symbolise the enduring cycle of life, death and rebirth. Through them, Bonaci considers not only the divine, but also the continuity of human existence and the deep connections between generations. They suggest an unbroken thread woven through time, where each life leaves an imprint that carries forward.

REBECCA BONACI



Trees Series
Watercolour
2026

ABOUT THE ARTWORK

Rebecca Bonaci's watercolour works draw inspiration from the Maltese landscape, capturing the island's distinctive light, natural forms, and earthy tones. Through fluid washes and layered pigments, the works evoke a sense of place that feels both ancient and timeless. Rather than depicting the landscape literally, Bonaci distils its atmosphere and textures into intimate compositions shaped by memory, emotion, and her deep connection to the natural environment.



ALEX ATTARD



Out Of Now – Beauty Reimagined - Iris
Edition 1/7
Limited edition photographic prints
2021

ABOUT THE ARTWORK

Wilted, wrinkled, withering flowers rapidly fading from existence serve as the catalyst for Out Of Now, a meditation on permanence and impermanence. The series explores the tensions between creation and extinction, the earthly and the divine, reflection and termination. By interrupting the notion of the "Now", the artist reinterprets the future and reconfigures the transient into something enduring.

Having dazzled with their beauty at their peak, these flowers assume a reversed role. Rather than being pollinated, they become the pollinators. They imprint themselves upon the photographer's psyche, fertilising the imagination with their fragile, fleeting aesthetic. Poised at the threshold between life and disappearance, these expiring blooms are reimagined and projected into another dimension, where they continue to exist through future retrospection.

Conceived during the COVID-19 lockdown, the series reflects a period of isolation, uncertainty, and suspended time. Through the use of vivid colour, the artist reimagines decay as renewal, transforming fading blooms into symbols of hope, resilience, and new beginnings.

ALEX ATTARD



Out Of Now – Beauty Reimagined - Street Hibiscus
Edition 1/7
Limited edition photographic prints
2021



Out Of Now – Beauty Reimagined - San Martin Rose #1
Edition 3/10
Limited edition photographic prints
2021



Out Of Now – Beauty Reimagined - San Martin Rose #2
Edition 3/10
Limited edition photographic prints
2021

ABOUT ALEX ATTARD

Alex Attard is a Maltese photographer whose practice spans personal research, architectural commissions, and photography publications. Working across documentary and conceptual approaches, his work investigates what he terms the ‘overlooked performance’, exploring the relationship between image, place, and cultural memory. His photographs have been presented in numerous solo and group exhibitions in Malta and internationally, and have featured in significant exhibitions and publications, including presentations at the Venice Architecture Biennale in 2016 and 2023 as part of the work of participating architectural practices. Selected works are held in the National Art Collection of Malta and the collection of Fondazzjoni Kreattività. His project Parallel Existences forms part of the permanent display at the Notarial Archives Foundation, exemplifying his sustained engagement with photography as a mode of artistic inquiry and documentary investigation.



NORBERT FRANCIS ATTARD



Floating Island
Photographic print
1980

ABOUT THE ARTWORK

Floating Island presents an imagined landscape suspended between reality and memory. Through a surreal architectural composition, Norbert Francis Attard transforms the familiar island into a symbolic space of isolation, uncertainty, and reflection. Rather than depicting a literal place, the print explores themes of identity, belonging, and the fragility of human presence within an ever-changing landscape.



Gabriel's Sword
Photographic print
1982

ABOUT THE ARTWORK

Gabriel's Sword draws upon symbolic and architectural imagery to examine themes of power, protection, and spiritual contemplation. Characteristic of Attard's early lithographic practice, the work combines precise draughtsmanship with a dreamlike atmosphere, creating a metaphorical landscape where architecture becomes a vessel for memory, belief, and the search for meaning beyond the physical world.

NORBERT FRANCIS ATTARD



Mare Di Malta
Photographic print
1981



Rainbow
Photographic print
1980

NORBERT FRANCIS ATTARD



Mihrab (VI)
Photographic print
1983



Mihrab (XIV)
Photographic print
1983

ABOUT THE ARTWORK

The Mihrab prints reinterpret the architectural form of the Islamic prayer niche as an abstract symbol of reflection, direction, and transition. Rather than functioning as devotional images, the works transform the mihrab into a universal motif that explores memory, place, and the search for meaning. Through simplified geometric forms and a restrained palette, Attard creates contemplative compositions that invite viewers to consider thresholds (physical and psychological) as spaces of passage, introspection, and possibility

ABOUT NORBERT FRANCIS ATTARD

Norbert Francis Attard (b. 1951) is a Maltese multidisciplinary artist whose practice spans installation, architecture, sculpture, photography, and video. Trained as an architect, his work explores place, memory, and the social, cultural, and political histories embedded within sites, often combining unconventional materials with a highly considered spatial approach.

Attard has exhibited extensively internationally and represented Malta at the 48th Venice Biennale in 1999. He is also the founder of Valletta Contemporary, where he serves as Artistic Director.



ROBERT ZAHRA






The Glasshouse Project
Mixed media on paper
2024

ABOUT THE ARTWORK

Part of The Glasshouse Project (2023–24), this work reflects on the increasingly mediated relationship between humans and nature in contemporary life, where encounters with the natural world are often filtered through screens, images and technological interfaces.
The composition brings together fragmented traces of organic forms, architectural structures and gestural marks into a speculative visual environment in which the domestic, the urban and the wild intersect. Rather than presenting a fixed landscape, the work constructs a layered and unstable space that invites the viewer to navigate between recognition and abstraction, intimacy and estrangement.

Central to the work is the use of multiwall polycarbonate as both support and conceptual device. The material's layered surfaces allow images, marks and textures to accumulate across planes, creating shifting relationships between transparency, concealment and depth. Drawn and painted elements overlap and interact through the material itself, so that the final image emerges through processes of layering, fragmentation and visual interference.



ROBERT ZAHRA



The Glass House Project No. X
Acrylic on polycarbonate
2023 - 2024

ABOUT ROBERT ZAHRA

Robert Zahra is an art practitioner and educator whose work is characterised by gestural, bold strokes and a palette often dominated by darker tones, conveying urgency and incisiveness. Working across drawing, painting and installation, he is particularly known for large-scale works that explore urban landscapes and speculative environments. Space functions both as a compositional element and as subject matter within his practice, through which he proposes new psychological and existential terrains for reflection, despair or renewal.

Zahra studied fine arts at the Accademia di Belle Arti di Brera and art education at the University of Malta.

He has exhibited in solo and collective exhibitions, developing a distinct and evolving visual vocabulary. Notable solo exhibitions include Mkejjen (2009) at Spazju Kreattiv and Moving Lands (2017) at the India Habitat Centre.

Alongside his artistic practice, Zahra lectures in Fine Arts at MCAST and the University of Malta. From 2016 to 2019, he managed the Malta School of Art, where he implemented significant reforms to its educational programme.

MATT THOMPSON



Passivation II,
Passivation IV,
Passivation V
Giclée print
2021

ABOUT THE ARTWORK

PASSIVATION II, IV & V explore themes of surface, transformation, and material resilience. Borrowing its title from the industrial process in which a protective layer forms to prevent corrosion, the series considers how surfaces record time, exposure, and change. Through restrained compositions and subtle material variations, the works evoke weathered landscapes, oxidised metals, and geological formations, inviting reflection on the relationship between decay and preservation. Rather than depicting specific places, the paintings operate as quiet studies of process, where accumulation, erosion, and protection become metaphors for memory and endurance.

ABOUT MATT THOMPSON

Based between Malta and London, Matt Thompson's photographic vision is shaped by a fascination of the body, a curiosity in the human condition and a deep interest in capturing the essence that defines us individually. A graduate of the London College of Communication, Thompson's connection with photography as a creative medium expresses his desire to go beyond a literal interpretation of the subject, inviting the viewer to reflect upon the context of the moment captured.

Thompson's work has been commissioned and published by The Guardian, The Economist and The Sunday Times. His clients include E.ON, Etsy & UNICEF. He is a winner of the British Journal of Photography's Open Walls 2020 prize, exhibited at Galerie Huit Arles in France. Thompson's last personal project, 'Helen's Story', redressed the widespread misconceptions about epilepsy and was featured as a cover story in the Observer New Review & The Guardian online

PAUL CAMILLERI



Things Left Unsaid
Oil and charcoal on canvas
2024

ABOUT THE ARTWORK

‘Things left unsaid’ explores the emotional and psychological space beyond verbal communication. Through layered oil and charcoal, Camilleri creates a tension between presence and absence, gesture and restraint, reflecting on the unspoken thoughts, emotions, and experiences that remain beneath the surface.

ABOUT PAUL CAMILLERI

Paul Camilleri is a Malta-based painter whose abstract compositions draw inspiration from his immediate surroundings and rapidly changing context. Working with linen and cotton fabrics, he constructs his paintings in a sophisticated, collage-like manner, combining bold organic forms with delicate, chromatically graded backgrounds. His work explores the interplay of line, texture, colour, and warm and cool hues, balancing controlled foreground elements with expressive, atmospheric layers. His meticulous process and choice of materials reflect a background rooted in architecture, design, textiles, and the applied arts. An emerging artist, Camilleri debuted in the collective exhibition ‘FUQ TLIETA’ in 2022, followed by ‘STRATUM’ in 2024. His work can be found in private collections in Malta and abroad.

JOSEPH FARRUGIA



The Swirling Cosmos
Mixed media on wood
2024

ABOUT THE ARTWORK

The swirling figure of a juggler is engaged in a dance that creates his personal cosmos through rhythmic gestures where the juggling balls appear to be generated from his essence. The colors radiate from the figure, creating the impression of an infinite and expanding space. The regular rhythm of the juggler resonates with the infinite tempo of all existence.

ABOUT JOSEPH FARRUGIA

Joseph Farrugia is a Maltese visual artist who has been drawing and painting throughout his life. Joseph has been active in the art scene for the past 40 years. He has taught art related subjects at secondary and tertiary level, and has organised numerous personal exhibitions in major locations in Malta. His art is generally introspective and addresses existential themes, inspired by a constant search for identity and provoking questions about the nature of being.

TINA MIFSUD



Together
Oil on canvas
2026

ABOUT THE ARTWORK

This work explores intimacy, memory, and belonging through the body. This work shifts toward the female gaze, centering men as subjects of desire, tenderness, and distance. Mifsud reflects on the suppression of women's emotional and physical needs, creating scenes that are atmospheric, elusive, and psychologically charged. Desire is present but not fully articulated, allowing the viewer to remain in a state of uncertainty, drawn into a gaze that is soft, questioning, and quietly confrontational.

ABOUT TINA MIFSUD

Tina Mifsud (b.1994) is a Maltese artist based between Malta and Rome. She recently completed her MA in Fine Arts at RUFA - Rome University of Fine Arts. Working across painting, sculpture, and printmaking, her practice moves between figuration and abstraction, grounded in processes of documentation and material translation. Her work explores intimacy, memory, and belonging through the body and the landscape.



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