

A large, expressive black brushstroke graphic that forms the letters 'X' and 'W' in a stylized, calligraphic manner. The strokes are thick and textured, with visible bristles and some splatters, giving it a hand-painted appearance. It is centered on the page and serves as a background for the text.

AARON BEZZINA MATYOLU GALEA

AARON BEZZINA

AARON BEZZINA STARTED HIS PROFESSIONAL CAREER AS A SHRIMP FARMER IN AUSTRIA. AS ONE MIGHT BE AWARE THE PROBLEM WITH AN AUSTRIAN SHRIMP FARM IS THAT THERE ARE NO SHRIMPS IN AUSTRIA DUE TO THE LACK OF SHRIMP HABITAT ALSO KNOWN AS THE SEA.

SEEING THIS, AARON DECIDED TO TRY HIS LUCK ELSEWHERE ROAMING AROUND EUROPE AND SOUTH EAST ARGENTINA FOR A COUPLE OF CENTURIES DECIDING TO FINALLY SETTLE DOWN AND RAISE A FAMILY OF DWARF HYBRID RABBITS THAT HE USES AS STARTING POINTS FOR HIS SCULPTURES.

DUE TO HIS FONDNESS OF RABBITS, ESPECIALLY WHITE ONES, AARON BECAME A MAGICIAN PLYING HIS TRADE IN PUBS AND THE OCCASIONAL CHILDREN'S PARTY. WHEN THE RECESSION HIT THE WESTERN WORLD IN 2314 AARON DECIDED TO APPLY HIS MAGIC ELSEWHERE DISCOVERING AN AFFINITY FOR STRANGE MORPHING STRUCTURES THAT ARE RUMOURED TO BLEED PROFUSLEY WHEN NO ONE IS LOOKING.

AARON HAS A STRANGE DELUSION THAT HAS SCIENTISTS AND MEDICAL PRACTITIONERS BAFFLED. THE ARTIST CLAIMS THAT HE CAN ACTUALLY TALK AND COMMUNICATE THROUGH HIS SCULPTURE, THIS PHENOMENON STILL AS YET UNEXPLAINED BY SCIENCE HAS AARON LOCKED UP IN A SPECIALIST INSTITUTION AT THE LIMITS OF MOSTA WHERE EXPERTS AND SCHOLARS ARE STILL UNDECIDED ON WHAT TO DO WITH HIM.

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AARON BEZZINA

MATYOU GALEA



FOURTEEN

AMPLIFIED SCULPTURE XII

2013

MILD STEEL AND GLASS





FOURTEEN

BIRDS AREN'T THE ONLY THINGS THAT FLUTTER AROUND IN THE SKY. ONE MUST NOT FORGET ABOUT MOSQUITOS LADYBIRDS, DRAGONFLIES, ZEPPELINS AND AEROPLANES. THERE ALSO APPEARS TO BE A LARGE QUANTITY OF FORMLESS THOUGHTS, UNCLAIMED FORMLESS IDEAS THAT ARE UNIVERSALLY AVAILABLE TO HUMANKIND.

"ATROPHIED BY THE MERE SENSE OF HAPPINESS, I STOOD IN THE MIDDLE OF THE OCEAN, RELENTLESSLY THINKING OF HOW MY FEET COULD STAND ON TOP OF THE BALCONY. THE GUIDE TO WALKING IN RIGHT ANGLES IS NOWHERE TO BE FOUND".

THIS COULD HAVE BEEN WHAT THE TINY PARASITE LIVING BEHIND THE SKY-COLOURED SCROTUM OF AN AFRICAN BABOON MIGHT HAVE BEEN THINKING, HOWEVER IT COULD BE SOMETHING TOTALLY DIFFERENT. ELSE, OR FALSE. THE WAY THE UNIVERSE IS ARRANGED IS AN INFINITE ARRAY OF MATTER JUXTAPOSED IN CONTINUOUSLY CHANGING PATTERNS THAT SHAPE OBJECTS, INSTANCES AND INDIVIDUALS.

SCULPTURE IS THE ACT OF JUXTAPOSITION, OR RATHER THE TEMPORARY STABILISATION OF MATTER IN A DEFINABLE POSITION WHERE MASS AND VOLUME ARE LOCATED IN TIME AND SPACE, WHERE MATTER TAKES SHAPE, IN VARYING DEGREES OF INTENTION AND MEANING TO RECREATE THE OUTSIDE WORLD WITHIN A PERSONAL SPACE.

AARON BEZZINA
MATYOU GALEA

TWENTY FOURTEEN





MONEY FEST

THE MEANING OF INSTANCES AND EXPERIENCES IS ALWAYS SUBJECT TO A COMPLEX MATRIX OF RELATIVITIES AND RELATIONSHIPS. GLOBALISATION AND CONTEMPORARITY PROPOSE A UNIVERSAL YARD STICK WITH WHICH TO MEASURE LIFE.

SOCIETY IS COMPOSED OF ISLANDS CONNECTED BY BRIDGES. ON A DAILY BASIS THESE BRIDGES ARE BEING BUILT WHILE OTHERS ARE BEING BURNT. EACH BRIDGE CONNECTS THE VARIOUS ISLANDS AND OFFERS SHARED PLATFORMS FOR VIEWING THE WORLD.

CONTEMPORARY TECHNOLOGY DOES AWAY WITH THE IDEA OF THE BRIDGE OPTING FOR A HOMOGENISED CONNECTION SYSTEM THAT RATHER THAN CONNECTING SEPARATE ISLANDS TO EACH OTHER, ATTEMPTS TO LINK ALL THE ISLANDS AT ONCE. THIS CREATES LINKS BETWEEN ISLANDS THAT ARE POSSIBLY NOT EVEN AWARE OF EACH OTHER'S EXISTENCE.

THE RESULT OF THIS, IS A DEHUMANISATION OF SOCIETY AND SOCIAL NETWORKS: CONNECTIONS ARE NO LONGER INTIMATE AND PRIVATE BUT HAVE BECOME OF PUBLIC DOMAIN.

WHAT BECOMES EVEN MORE WORRYING TO A VISUAL PRACTITIONER IS THE STANDARDISATION OF VISION, OF HEARING, THE STANDARDISATION OF OPINION, TASTE AND EXPECTATION.

THE VISUAL ARTS ARE VERY MUCH LIKE ORANGE MARMALADE; THE JUICY ORANGE SLICES ARE THE ARTISTIC INTERVENTIONS AND INTENTIONS WHICH ARE SUSPENDED IN A JELLY LIKE SUBSTANCE WHICH IS SOCIETY AND THE WORLD. THE ORANGE BITS AND THE JELLY TASTE THE SAME AND ARE ESSENTIALLY MADE UP OF THE SAME MATERIAL, ONE ECHOING OR IMITATING THE OTHER IN A TIGHT CIRCLE THAT MAKES IT IMPOSSIBLE TO DETERMINE WHERE ONE BEGINS AND THE OTHER ENDS.

THE WAY THAT AN ARTWORK IS CONSUMED IS VERY MUCH LIKE A MARMALADE BASED BREAKFAST, WHERE ONE SPREADS THE MARMALADE ON A BISCUIT OR A PIECE OF TOAST AND CONSUMES EVERYTHING AS ONE: THE INTERVENTION, ITS SOCIAL CONTEXT AND THE VEHICLE OR MEDIUM THAT GIVES IT A PHYSICAL FORM IN THE WORLD, FACILITATING THE INGESTION OF THE ARTWORK AS A COMPLETE WHOLE.

ONE MUST KEEP IN MIND THAT MARMALADE, HOWEVER, CAN BE MADE NOT ONLY OUT OF ORANGES. THE DIFFERENCE IN THE INGREDIENTS BRINGS ABOUT CHANGES IN COLOUR, TASTE AND CONSISTENCY. AT THE END OF THE DAY, THOUGH, THEY ARE ALL MARMALADES.

ONE MUST LEARN TO STEP OUTSIDE OF THE 'BOX' AND REALISE THAT THE WORLD IS NOT MADE UP ONLY OF MARMALADES. ONE HAS TO GET ACCUSTOMED TO THE IDEA THAT IT IS NOT THINKING OUTSIDE OF THE BOX THAT COUNTS, IT IS REALISING THAT IN REALITY THERE IS NO BOX TO BEGIN WITH.

A SHELF FULL OF MARMALADE IS IRRELEVANT WHEN COMPARED TO A WHOLE SUPERMARKET FULL OF PRODUCTS AND A SIMPLE SUPERMARKET IS IRRELEVANT WHEN SEEN AS PART OF THE WHOLE WORLD - THE SAME WAY AS THE WORLD DISAPPEARS WHEN ONE THINKS OF THE ENTIRE UNIVERSE.

SO WHILE IT IS PERFECTLY OK TO SWIM AROUND IN YOUR OWN FLAVOUR OF MARMALADE AND CONSTRAIN THE VISUAL ARTS TO SELF-IMPOSED LIMITATIONS GOVERNED BY A GLOBALISED STANDARDISATION OF TASTE, IT IS WISE TO KEEP IN MIND THAT SOMEWHERE, PERHAPS IN A JAR OF MUSTARD, THERE MIGHT BE THE ANSWER TO THE QUESTION YOU HAVE BEEN PONDERING ABOUT WHILST CHEWING ON THAT JUICY BIT OF ORANGE YOU HAVE BECOME ACCUSTOMED TO.



ON SOUP

REALITY IS A BIT LIKE

CHICKEN SOUP

YOU KNOW THAT THERE IS A CHICKEN IN THE SOUP

BECAUSE YOU CAN TASTE IT

BUT IF YOU HAVE NEVER SEEN A CHICKEN BEFORE

THERE IS NO WAY TO IMAGINE WHAT

A CHICKEN LOOKS LIKE

IF YOU HAVE ONLY EVER

TASTED IT

M

MONUMENT TO THE SUN

2010

MILD STEEL

CREATIVITY & LADDERS

CREATIVITY IS RAPED BY REPETITION,
BUT RAPISTS RAPE REPEATEDLY
THESE STRINGS OF WORDS MAKE NO SENSE,
UNLESS THEY ARE BROKEN DOWN
TAKEN OUT OF THIS CONTEXT AND INSERTED
INTO AN APPROPRIATE ONE.
AS A GREAT MAN ONCE SAID:
'EVEN IF IT IS DIFFICULT TO REACH, WE STILL
CAN! REACH IT OBVIOUSLY'.
HE LATER DIED FALLING OFF A LADDER

A

THE HOMAGE SERIES
(HEADS ON STANDS)
2014
CLAY, PAINT & WOOD



THE HOMAGE SERIES
(HEADS ON STANDS)
2014
CLAY, PAINT AND WOOD





HARP II

2013

MILD STEEL



BIEGANSKI
FOUNDATION



GALLERY **LAST TOUCH**

MAIN STREET, MOSTA
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MATYOU GALEA

WAS BORN IN BETLEHEM IN THE YEAR 1802 WHERE HE GREW UP TO BECOME A SHINY SPOON THAT WAS USED BY HER ROYAL HIGHNESS THE QUEEN OF HEARTS, WHO IS NOT RELATED IN ANY WAY TO THE LADY ON THE DECK OF THE PLAYING CARDS.

MATYOU BELIEVES THAT BEARS ARE PRETTY SCARY ANIMALS AND WHENEVER ONE IS ENCOUNTERED; STOPPING, DROPPING AND A ROLLING IS NOT REALLY A SMART IDEA. APART FROM THIS, MATYOU SOMETIMES FINDS TIME TO PLAY AT BEING AN ARTIST, WORKING MAINLY WITH CHICKEN WINGS AND DUSTERS.

MATYOU IS FASCINATED BY THE SOUND CHICKEN WINGS MAKE WHEN RUBBED THE WRONG WAY AND HOW THIS CAN BE RECREATED WITH TWO STICKS AND A CANDY APPLE. IT IS THE RECREATION OF MATTER THROUGH UNRELATED THINGS THAT CAPTURES HIS ATTENTION.

SOMETIMES, OTHER THINGS DO CAPTURE HIS ATTENTION AND HE BECOMES A SHIMMERING WHITE PONY THAT SITS ON A TREE THROWING IMAGINARY ROCKS AT IMAGINARY PEOPLE. THE PROBLEM IS, HOWEVER, THAT SOMETIMES THE ROCKS ARE REAL AND SO ARE THE PEOPLE. THE PONY PART IS UNFORTUNATELY COMPLETELY MADE UP.

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TWO FIVE TWENTY FOURTEEN



GALLERY LAST TOUCH
MOSTA