

## AARON & RACHELLE BEZZINA



**Aaron Bezzina, Rachele Bezzina, *BodyObject: Equilibrium*, (2026), Site-specific installation:  
Bronze sculpture with inscribed text: HARD FAST DEAD END**

Within GROUND 99, *BodyObject: Equilibrium*, by Aaron and Rachele Bezzina, materialises the exhibition's concern with systems under strain - ethical, emotional, ideological, and environmental - through a language of balance and resistance. The work resonates with the Malta Biennale 2026's call to *clean, clear, cut* by exposing the limits of inherited structures that promise stability but deliver stasis. The pendulum's constrained motion becomes a metaphor for contemporary conditions of polarisation, where movement is permitted yet progress feels foreclosed. *BodyObject: Equilibrium* is furthermore a stark ecological metaphor, aligning the exhibition's concerns with environmental precarity and the unstable logics of progress. The suspended bronze pendulum evokes a world held in tension between forward momentum and irreversible damage - between extractive acceleration and the limits of planetary endurance. The work exposes how rigid systems - legal, economic, and infrastructural - often insist on permanence even as ecological thresholds are breached. The pendulum's measured oscillation suggests that what is framed as balance may in fact be repetition: a cyclical return to the same destructive patterns under the guise of stability. Positioned within GROUND 99, this work reframes equilibrium not as resolution but as ongoing negotiation - an uneasy holding pattern between collapse and continuity, monumentality and vulnerability, that mirrors how we are compelled to inhabit the present.

## ARTIST STATEMENT:

*BodyObject: Equilibrium* is a site specific intervention in which a bronze pendulum is suspended within a structural frame and inscribed with the words HARD FAST DEAD END. The text operates as both declaration and rupture. Hard and fast suggests fixed rules and boundaries set in stone, a rigidity historically linked to maritime language, grounded and unable to shift course. Dead end signals termination, a path that leads nowhere further.

Cast in bronze, a material associated with permanence and monumentality, the work holds tension between solidity and suspension. The object functions as a pendulum, a body held in equilibrium yet always at risk of deviation. What appears stable is continuously negotiating gravity.

The inscription reads sequentially but resists syntax. The words do not offer narrative comfort. They remain blunt and infrastructural, like signage or law. Together they speak of relational impasse, of legal and emotional finality, of the exhaustion that follows when inherited structures no longer hold. In our current climate of polarisation and revocation, the work asks whether equilibrium is achieved through rigidity or through the willingness to oscillate.

The installation ultimately allows the sculpture itself to perform. Viewers encounter it from below, without full lateral access. This restricted vantage point flattens the object into sign and movement; the body becomes implied rather than visible. The pendular motion substitutes for gesture. The sculpture performs endurance.

If grief is cyclical, as in the myth of Prometheus, where the wound renews itself daily, then equilibrium is not stasis but repetition. Nothing “stays put.” The work inhabits that unstable middle: between attachment and release, rule and rupture, monument and movement.

- Aaron Bezzina & Rachele Bezzina

**ARTIST BIO:** [www.aaronbezzina.com](http://www.aaronbezzina.com) | [@aaron.bezzina](https://www.instagram.com/aaron.bezzina)

### **AARON BEZZINA (born 1991 in Malta. Lives and works in Malta.)**

Aaron Bezzina is a Maltese artist whose practice blends sculpture with installation, digital processes, and wry conceptual strategies to probe mortality, materiality, and the conditions that elicit meaning and touch. Trained in fine art (BA Hons, MCAST, the Malta College of Art, Science, and Technology) and holding an MFA in Digital Arts from the University of Malta, Bezzina builds work that stages bodily presence and absence - often with a darkly humorous logic - inviting viewers to reconsider how objects, rituals and images shape experience and value.

Aaron Bezzina participated in major international Biennales, such as the Venice Biennale of Architecture (2016), the Maltese Pavilion at the Venice Biennale of Art (2017), and the inaugural Malta Biennale (2024). His recent projects trace include: *Art from Elsewhere: Deep Throat*

(MOMENTUM at Valletta Contemporary, 2025); the prestigious Cité Internationale des Arts artist residency in Paris (2025-26); and he has participated in artistic exchanges and virtual presentations such as MICAS's *Between Sea and Land* (2023) and the *Rituals of Passage* exchange in Antwerp (2023). In 2021 he joined the UN/MUTE virtual residency with an exhibition at the Austrian Cultural Forum New York; in 2020 he presented the solo *PLEASE DON'T COME TO MY SHOW, IT'S SAFER TO STAY AT HOME* at Il-Kunvent tal-Patrijiet Dumnikani in Valletta; and in 2019 he mounted the solo *Corpus Adflicto* at Valletta Contemporary. His residencies include RigenArte, Treviso (Jan–Jun 2019), AMuSE (Dusetos Cultural Centre, Lithuania, Apr–May 2019), the inaugural Blitz–Snehta Residency in Athens (Oct 2017), and the European Investment Bank Artist Development Programme in Luxembourg (May–Jul 2015). Earlier group and institutional presentations include the Malta Pavilion programmes and collateral events at the Venice Biennale (2016–17) and numerous national exhibitions from 2012 onwards.

**ARTIST BIO:** [www.rachellebezzina.com](http://www.rachellebezzina.com) | [@rea.malta](https://www.instagram.com/rea.malta)

**RACHELLE BEZZINA (born 1997 in Malta. Lives and works in Malta.)**

Rachelle Bezzina is a multidisciplinary artist and performer whose work traverses live art, music, and socially engaged practice. Through performance, voice, and text, she explores the intersections between collective memory, feminist resistance, and the body as an archive of political experience. Drawing from folk and hip-hop traditions, Bezzina's practice fuses ritual, protest, and storytelling to confront the entanglements of gender, power, and postcolonial realities in Malta.

Rachelle Bezzina's recent projects include: *Art from Elsewhere: Deep Throat* (MOMENTUM at Valletta Contemporary, 2025); *Harvest – Abundance – Preservation* (Boomerang Festival, 2025); *Nisa, Jghannu* (Ritmu Festival, 2025); and *The Heart Ticks Soft and Mild* (Mamo Tower, 2025). She has presented work at Spazju Kreattiv (Il-Każin tal-Partit Karma Demokratika, 2024; *Shifting Context*, 2022), R Gallery (*Dig Deep*, 2024 and *Inheritance*, a residency for R Open 2025), the Gabriel Caruana Foundation (*No Time to Spare*, 2023), MUŻA (*2bec1*, 2023), and Rosa Kwir (*Xewka f'Qalbi Xewka f'Sormi*, 2023).

As the lyricist and frontwoman of the punk-hip hop band BRUDA, Bezzina extends her performative practice into music, using the stage as a site of rebellion and catharsis. Her work often merges curatorial practice with live experimentation, reflecting a commitment to care, collectivity, and artistic risk.

Beyond her artistic work, Bezzina is the President of the feminist NGO Young Progressive Beings, which she co-founded in 2019. She also ran as a candidate in the 2024 European Parliament elections with the Green Party (ADPD), advocating for cultural equity and feminist politics. A graduate of MCAST's Bachelor's in Performing Arts, she is an alumna of the Salzburg Global Seminar for Young Cultural Innovators and a former intern at the Peggy Guggenheim Collection in Venice.