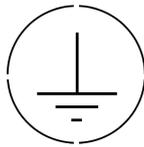


GROUND  
NINETY-NINE



SENGLĠA  
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## MADELEINE FENWICK



**Madeleine Fenwick, *flump* (2026), Site-specific installation: polystyrene and fibreglass, each 35x35x50cm**

Within GROUND 99, Madeleine Fenwick's series of marshmallow candies as interactive objects – *flump* - offers a materially playful yet conceptually sharp reflection on the exhibition's concern with excess, deception, and environmental contradiction. Positioned against the Malta Biennale 2026's call to *clean, clear, cut*, the work stages a tension between seduction and consequence: what appears light, comforting, and benign reveals itself as rigid, synthetic, and enduring. In the context of GROUND 99's ecological framework, this dissonance echoes the broader logic of consumer culture, where softness and pleasure often mask extractive materials and long-term environmental cost. Fenwick's sculpture activates the body in this recognition, requiring physical negotiation rather than passive viewing, and in doing so aligns with the exhibition's insistence on embodied awareness. *flump* quietly exposes how easily perception can be misled by surface appeal, suggesting that responsibility - ecological as much as ethical - begins at the moment when comfort gives way to resistance.

## ARTIST STATEMENT:

In *flump*, Fenwick extends her interest in material through a work that is at once disarming and absurd. The sculpture takes the exaggerated form of a giant marshmallow, scaled to accommodate the body and fabricated from polystyrene and fibreglass.

The surface appears soft, faintly luminous, and gently compressed. It invites contact. Yet the promise of yielding is deceptive. Beneath its sugary façade lies a hardened composite structure. The work performs softness while maintaining structure, creating a dissonance between expectation and encounter.

This tension between appearance and resistance activates the body as participant. Sitting becomes an act of negotiation between imagined comfort and material fact. The marshmallow, indulgent ephemeral emblem of lightness, is monumentalised and made durable. Sweetness is rendered architectural.

In *flump*, absurdity operates with restraint. The sculpture oscillates between prop and plinth. What seems weightless carries mass; what appears frivolous reveals labour. Through this playful misdirection, Fenwick plays with the instability of perception itself, inviting viewers to reconsider how materials seduce, support, and ultimately hold their ground.

- Madeleine Fenwick

**ARTIST BIO:**            <http://madeleinefenwick.com/>            |            [@madeleine\\_fenwick](https://www.instagram.com/madeleine_fenwick)

### **MADELEINE FENWICK (born 1988 in London, UK. Lives and works in Malta.)**

Madeleine Fenwick is an interdisciplinary artist whose practice engages material as both subject and collaborator. With a primary focus on sculpture and installation, she investigates how matter carries myth, labour, and cultural residue while resisting fixed meaning. Her work balances rigour with play, testing how far a material can be pushed.

Fenwick approaches making as a form of embodied cognition. Material and process function as parallel linguistic systems through which thought can be articulated. Sculptural objects become a site where repetition of physical action and time coalesce.

Following an intensive period of residencies in Mexico City, where she worked alongside established artists and apprenticed with master metal workers, her practice grew towards large-scale, contemplative installations that explore the unstable tenuous, boundaries between the physical body and intangible forces — gravity, endurance, entropy.

Fenwick has exhibited internationally, with works held in collections across the UK, Europe, and North America. Born in London, she graduated with a BA in Fine Art from City & Guilds School of Art, in 2012 and has been based in Malta since 2014.