

Replies to the questions
asked by the participants
during the webinar for artist

held on 27th June 2023

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The Theme

Q: Can you please tell us more about the theme?

A: The theme is trying to understand the Mediterranean point of view, to investigate our roots as Europeans but from another the point of view - having a Mediterranean point of view. So, if Malta is an observatory what can we observe from the specific point of view of Malta? The migration crisis will be at the core of the [maltabiennale](#). One section of the main pavilion will be dedicated to water as a political body. Another section will be dedicated to the construction of a matri-archive of the role of women in the Mediterranean. As for the [curatorial team](#) it is important to address the archive as a dispositive, as a tool to describe all the micro-stories for the matri-archive. There is going to be a section linked to the specificities of Malta in terms of identity. Of course, you are not obliged to talk about this political issue - you can address the topic from your perspective. The [curatorial statement](#) will be helpful to you. Creating this dialogue can be used to share and promote a new identity that is not linked to colonisation.

Q: Topic! The research is based on what idea?

A: After reading the [curatorial statement](#), you can contact us. If you'd like, we can also share a bibliography of essays and books on what we are basing our research on for you to understand the angle and specific slant of the [maltabiennale](#).

Q: Who is the main curator?

A: Sofia Baldi Pighi is the artistic director of the [curatorial team](#); Nigel Baldachino, Elisa Carollo and Emma Mattei.

Budget

Q: 13,000 Euros per selected project, right?

A: Yes, 13,000 Euros per artist's application

Q: How about accommodation and travel are they a part of the budget?

A: Yes, they are a part of the budget.

Q: What are the eligible expenses for this 13,000 Euros please? For example, are art materials covered?

A: At the bottom of the [apply here page](#) there is a link to an excel sheet which itemises things that can be covered by the budget.

Q: How many days stay does the artist need to budget for?

A: Malta Biennale opens 11th March. The opening ceremony will likely last up to a week. So if your schedule allows an entire week for the opening ceremony. With respect to the production of the work, it depends on whether you are producing the artwork locally or abroad, what materials you are using, and so on. We will go into more detail about the terms of the timeline with the selected artists. More or less, we will start setting up in February.

Q: With regards to the budget calculation, what is the 10% contingency?

A: Because we know that right now you cannot be so specific with your budget because you don't know where you are going to exhibit, and so forth, there is a 10% contingency, grey area, due to estimation.

Q: If the artwork has a larger budget and we are planning to co-finance, how do we present our budget to you in the application?

A: If you need a larger budget, and you want to submit it for other grants and open calls or something of the sort, it is not a problem at all. Just be sure that 13,000 Euros is the maximum that [maltabiennale](#) will give to you. If you have extra finances of your own, you can use them, but that is your private choice.

Q: I am planning to propose a site-specific project using local natural materials. Is there any opportunity to rent/borrow a space to produce the work for the biennale? Is it similar to an artist-in-residence programme?

A: We expected that most of you would like to produce the art in Malta. So, yes, this is something that you will need to put into the budget, along with the period of time that you will stay in Malta to produce the artwork. We are doing our best to work on an agreement with residency in Malta where you can stay, live and work. [For financial guidelines please read here.](#)

Proposals

Q: How many projects will be selected?

A: Currently, we do not have a maximum because we want to see the type and quality of the research.

Q: Can we submit more than 1 project?

A: Yes, you can, but one project for each submission. So, if you want to submit more than one, you need to go through the process again. Although, one project could have many pieces.

Q: How many artists/collectives will be selected through this process?

A: There is no maximum. We are more interested in quality than quantity.

Q: If we are proposing an existing work, and we have documentation of it, do you still need sketches?

A: No, absolutely not. The sketches are better if you haven't done the work yet, but if you already have an existing artwork then you don't need sketches.

Q: Would you recommend tailoring our proposal to a specific pavilion/location, or can we submit a more broadly applicable project whose location can be determined together with the [curatorial team](#)?

A: Location will be determined by the [curatorial team](#) together with the artist. It is a process which will happen with the team where we will create a coherent path for your work. Don't worry if you currently don't have a clear idea for the location of your work.

Q: Can we represent two countries?

A: The main pavilion is not represented by a national country. The main pavilion has to be conceived as a collective exhibition of artists from all over the world. The main pavilion is open for international artists, so no boundaries with respect to nationalities.

Q: Can you elaborate about the first phase of the selection process? Do we need to make a proposal related to the theme? Or are you vetting our cv and portfolio, and then contacting us for the second phase of selection?

A: If you look at the [open call](#) we are asking for all in the first phase: portfolio, bio explaining your previous experience and for a specific work of art that you want to submit or propose to the Malta Biennale.

Q: Would we be able to submit one piece of work, or is there a minimum amount?

A: There is no minimum amount because for example it could be the case that I have done research related to the Mediterranean and I express my research with 6 photographs. In this case you can submit 6 photographs because it is part of 1 project, but of course with the maximum amount of 13,000 Euros.

Q: If I am proposing a new performance, do I still need to present sketches?

A: Yes, you can present sketches - a mood board. If it is new, you have to understand that maybe we are not aware of your research, so in order for us to understand your concept and aesthetic we need to try to be in your mind during the selection process in order to understand better.

Q: For artists that have already applied is it possible to modify or enrich the proposal they already sent in light of the new information they received?

A: Yes. So, if you think that you can improve your application and you want to resubmit you can do that. The open call is open till the 25th August, so until that time you can apply.

Q: Would it also be possible to apply for the activities, which you mentioned before, that will be organised alongside the exhibition?

A: With regards to collateral activities, this is something we will take care of as the [curatorial team](#). Talks, debates and activities are going to be thought of and conceived from your artwork. Afterwards, we can create different dialogues between different artists and artworks to create cross-disciplinary dialogue.

Q: Does the work have to be finished? Is it possible to apply with work that is in progress, but will be finished by the [maltabiennale](#)?

A: Absolutely, yes. We are looking for site specific work that you have possibly never done before or which doesn't exist yet, so you will produce the artwork if you are selected.

Q: Can you apply to create a hands-on workshop and/or symposium?

A: Right now, no. The open call is just related to the artwork. So, what can happen is if you want to apply with a performance, for example, and in order to realise your performance it is necessary to have a workshop where you have a collaborative process with the communities- this is something that can happen because it is strictly linked with the artwork you are submitting. But, if you are talking about just a workshop, unrelated to the artwork this is something that the [curatorial team](#) are considering for the public programme.

National Pavilion

Q: Will you be organising a separate meeting for those who might submit a proposal on behalf of a pavilion?

A: If you have any doubts regarding the proposal for a [pavilion](#), for sure, we can arrange a meeting. Of course, the team and topic are still the same, but the practicalities are a bit different if you want to apply as a national pavilion. Write to us about that and we will schedule a meeting.

Sites for Artwork

Q: So, there will be more sites where you can exhibit?

A: The sites for artists will be selected by the [curatorial team](#).

Q: How do we find out more about the possible locations so that we might tailor our proposal to one of them?

A: We are updating the website to give you further information about locations. Don't worry because the [curatorial team](#) will assign locations according to the specificity of the work. Depending on your specifications, we will follow what you need; for example, if you need to be in a dark place, we will find a dark location, and if you require a public space for a performance, we will find such a location for you. As part of the submission, I would recommend that it includes special qualities that are envisioned for the artwork. So, for instance, if it needs to be in an open space, in a half-open space, a room which is contained, and so on it should be included in the submission. With these special qualities we can go ahead and figure things out internally with how to place things of course in accordance with the curatorial narrative, and so forth. If there are artworks which are site-specific because the narrative of the site comes into play in the artwork, then of course we welcome that and you can specify that.

Q: Most of the works, from what I could understand will be in the Grand Master's Palace or are there other locations (listed on the website) open for individual artists?

A: The [Grand Master's Palace](#) is already on the website because it is one of the main places in the main pavilion, but it is not the only one. The main pavilion will take place also in other locations; in all the locations of the main pavilion - it is not a solo show but always a collective exhibition.

Q: Would a piece be able to be both part interior and part exterior? If we have a specific site in mind, should we mention it in our proposal?

A: Sure! If you have something specific in mind please mention it, but let's try to be open to the dialogue with the [curatorial team](#). Our aim is to give the best space to your artwork. but it needs to be coherent with the exhibition. It needs to create a dialogue with the other artworks. You need to mention whether you want it to be interior or exterior (or both) as there are higher percentages of exterior locations than interior locations.

Q: How will you handle site specific installations in fragile spaces like [Ġgantija in Gozo](#)?

A: Each site has a curator who we will be communicating with an archaeologist like for [Ġgantija](#). Don't worry because our aim is to be respectful to the exhibition sites and to have a conservative approach in order to not disrupt or ruin anything. We entrust [Heritage Malta](#) in doing that since it is their responsibility.

Q: Would you be open to proposals that combine a proposed location with an outdoor site that may not be on the list?

A: Yes, sure, if you have a specific location in mind, please mention it in your application. If you want to express yourself through artwork that is both inside and outside, it is important to mention that.

Support Services

Q: I am planning to submit a large-scale piece. If I am selected, I was wondering for shipping from UAE if you have any companies that you can suggest?

A: After the selection process, we will help you find these answers: about specific tools, companies, venues, and so on.

Q: Will we have some kind of technical support like a handyman, or should we consider this in the budget?

A: Yes, you will. We will go into this later in the process.

Q: Uninstalling: will there be staff to uninstall the work after the [maltabiennale](#), or will it be necessary to travel to Malta again?

A: I think it is necessary to travel back for the uninstallation process. Additionally, I suggest that you come back for the end of the biennale. For sure the [curatorial team](#), with the artists selected, are going to share a timetable about that, and so you can organise yourself as best as you can.

Q: I want to offer the audience an interactive art experience with light and music integrated with artificial intelligence, and special software in a room. Therefore, I need a small dark room. I would like to know if you can provide me with such a space to realise this project.

A: There will be provision of lighting as in space lighting and good quality lighting for arts. However, if the artwork requires specific, specialised lighting, meaning it is an important part of the artwork to have a specific lighting condition, first of all the location will be a big part of that because of course there are spillages and everything, so it has to be controlled. Also, if the luminaire that provides this lighting is a special luminaire it needs to be included in the budget. We would not be able to provide that specialised lighting for it.

Q: Is there a system for projection there?

A: No, if you want to express yourself with a video art piece, it means that in the production cost you need to state the rent of the projection or screen or what is best for your research. Everything that includes the installation of the artwork (projection/screen) needs to be included in the budget. After the selection process, Sofia and the [curatorial team](#) will contact you and go into detail to see if the price that has been put into the budget is correct.

Q: If nothing can be adhered to the walls of the [Grand Master's Palace](#), is there a way to hang support bars in other ways, such as from the ceiling?

A: For the [Grand Master's Palace](#) specifically, it will depend on the nature of the artwork itself and how essential is it to cover the wall. Anything can be pushed to happen, but in cases like this you can usually opt for temporary structures in front of the walls or something of the sort. We are not allowed to mess with the fabric of the walls in any way as you would assume. A suspended bar could be included. The proposal should be telling us that you would want a platform to be in that space. It would then be up to us to decide the best way to deal with it. Different locations have different specifications and factors which need to be taken into consideration.

Artwork after the maltabiennale.art

Q: Would there be potential interest in an immersive/virtual project that could remain in the city for some time after the biennale?

A: Yes. You have to start with the idea that the [maltabiennale](#) will end at the end of May. Fortunately, thanks to [Heritage Malta](#) we also have some possibilities of acquiring some artwork to be part of the [Malta National Collection](#). But I would encourage you to think as though your artwork will go back to your studio or your gallery; that is, not stay in Malta after the [maltabiennale](#).

The Sale of Artwork

Q: Will you be charging commission for works that are sold?

A: The [maltabiennale](#) is not conceived as a commercial exhibition, so we are not going to sell any artworks. If you can find someone interested, during the period of the [maltabiennale](#), of course, you can do this. However, it is something which [maltabiennale](#) is not related to. Even in cases of submission of artwork, if your artwork was sold at a certain point and you want to exhibit it during the [maltabiennale](#), of course, you can do that.