

A Curator's Note

Fleeting Offering, a project by Marina Razheva, is a gesture so minimal it verges on absence. And yet, in this very absence, it addresses the ethics of presence in an age saturated with images and deprived of silence.

A single breath, made visible as a bubble once every minute, vanishes within the prehistoric temple of Ġgantija, entering into a subtle dialogue with its millennia-old stones. This gesture does not represent, explain, or add; on the contrary, it subtracts, reveals, and purifies.

What I see in this work is not only conceptual precision, but courage: a deliberate relinquishing of everything that renders art visible, assertive, or commodified. Razheva operates within the traditions of memory, ritual, and transcendence, yet through the strategy of disappearance.

This is where its critical power lies: the artist offers not an object, but a situation that becomes a witnessing. The project is akin to breath, belonging to no one, claiming nothing, it happens and disappears, leaving behind only air and attention.

The work continues Marina Razheva's long-standing artistic inquiry into ephemerality, vanishing, silent ritual, and the "in-between." Her method is one of attentively shaping the unseen: ruptures, absences, pauses. At the heart of her practice lies an "ethics of emptiness", not as a void, but as a space where the unspoken may emerge. She moves along the edges of memory, transcendence, and tactile silence, making the invisible briefly visible and in that moment, meaning is revealed.

Fleeting Offering is an exceptional example of an ethically attuned artistic act, especially poignant within the context of an archaeological site. It restores respect for place, not by claiming it, but by refusing to disturb it.

And in this, I believe, lies the true meaning of the gesture: to disappear, so that silence itself can become present again.

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