



CORINTHIA PALACE MALTA PRESENTS

LORENZO AGIUS:

# ICONS OF FILM





CORINTHIA

PALACE  
MALTA

A CELEBRATION  
OF CINEMATIC  
PORTRAITURE BY  
LORENZO AGIUS  
PRESENTED BY  
CORINTHIA PALACE



# CURATORIAL NOTE

Few art forms have shaped the modern imagination as powerfully as cinema. Its stars enter our lives not merely as performers, but as images: luminous, unforgettable, endlessly reproduced, and yet still capable of intimacy. In *Icons of Film*, celebrated British-born Maltese photographer Lorenzo Agius turns his lens towards the faces that have defined contemporary cinema, presenting a constellation of portraits that speak to glamour, performance, authorship and the enduring magic of the screen.

Staged by Corinthia Palace Malta, in partnership with Arts Council Malta and Visit Malta as a satellite event of Mediterranean Film Festival, the exhibition brings cinematic allure into one of Malta's most iconic hotels. The pairing is deliberate. At a moment when Malta welcomes international filmmakers, actors and industry professionals, through a festival organised by the Malta Film Commission, Agius's portraits offer a visual celebration of the very figures who have shaped the global language of film.

This exhibition continues a journey that began in Malta with Agius's first-ever retrospective in Valletta last year and developed further with his Corinthia London exhibition in February 2026, presented during the international awards season of the BAFTAs, Oscars and Grammys. That London exhibition, *LOOK AT ME: Framing the Iconic*, brought together portraits from Agius's three-decade career and positioned his work within the culture of celebrity, performance and modern image-making. *Icons of Film* now brings that conversation back to Malta, with renewed emphasis on cinema, stardom and the Mediterranean as a meeting place of stories.

The exhibition is also presented in the year marking the 30th anniversary of Danny Boyle's *Trainspotting*, released in 1996, the film that provided Agius with one of the defining moments of his early career. His now-iconic publicity portraits for *Trainspotting* helped shape the visual identity of the film and became inseparable from its cultural impact. Stark, graphic, witty and confrontational, those images did more than promote a film; they helped define a generation's memory of British cinema in the 1990s. They also announced Agius's distinctive ability to create photographs that enter popular culture with the force of icons.

Agius is best known for photographing fame without reducing it to mere celebrity. His portraits do not simply record recognisable faces; they reveal something of the tension between persona and presence. Actors accustomed to inhabiting roles are captured here in moments of stylised candour: playful, poised, vulnerable, defiant, seductive, remote. This quality depends not only on technical skill, but also on trust. Agius's down-to-earth approach, warmth and instinctive ability to put his subjects at ease allow him to create images that feel composed without being cold, glamorous without becoming impersonal. It is this rare rapport that has led many of his sitters to work with him again.

The exhibition's title, *Icons of Film*, invites a double reading. These are icons in the contemporary sense: internationally recognised figures whose images circulate across screens, posters, magazines and memory. But they are also icons in a more art-historical sense: images invested with aura, distance and devotion. Agius's portraits remind us that modern celebrity has its own visual rituals. The film star is framed, lit, adored and mythologised; glamour becomes a language, and the photograph becomes a site of encounter.

At Corinthia Palace Malta, these works unfold within a setting associated with elegance, hospitality and occasion. The exhibition brings more than glamour to the Corinthia; it brings a meditation on glamour itself: how it is constructed, how it endures, and how it continues to enchant. In the context of the Mediterranean Film Festival, the exhibition celebrates the shared power of photography and cinema to transform individuals into images that live beyond the moment.

Through Agius's lens, the familiar becomes newly charged. These are not only portraits of stars. They are portraits of cinema's capacity to make us look, remember, desire and believe.

**CHARLENE VELLA**  
CURATOR

# ABOUT LORENZO AGIUS

Lorenzo Agius is a British-born Maltese photographer celebrated for his iconic portraits of leading figures in film, music, fashion and popular culture.

His career rose to international prominence in the 1990s with his era-defining images for *Trainspotting*, whose 30th anniversary is being marked in 2026, and continued with major portrait commissions of some of the most recognisable faces in contemporary cinema.

Agius's work is distinguished by its elegance, intimacy and cinematic clarity, capturing both the public aura and private presence of his sitters. His portraits have included actors, musicians and cultural icons whose images have shaped the visual imagination of recent decades. In recent years, Agius has reconnected more visibly with his Maltese roots through exhibitions in Malta and abroad, presenting his work within a wider conversation about celebrity, image-making, identity and the enduring power of the photographic portrait.





**GLENN CLOSE  
LONDON | 2000 | '102 DALMATIANS'**

"I HAD WORKED WITH GLENN ONCE BEFORE AND FOUND HER TO BE THE MOST INCREDIBLY GENEROUS PERSON WITH HER TIME AND ENERGY. THIS WAS DEFINITELY ONE OF MY FAVOURITE MOMENTS WORKING WITH HER.

WE WERE LUCKY ENOUGH TO HAVE FULL ACCESS TO WARDROBE, MAKEUP AND DALMATIANS, OF WHICH THERE WERE MANY, AND THE FILM SET. THESE ARE RARE OPPORTUNITIES TO CAPTURE SOME SPECIAL IMAGES.

I WANTED TO CAPTURE THE FULL PRODUCTION IN ALL ITS SPECTACULAR SETTING."



**EWAN MCGREGOR AND NICOLE KIDMAN  
HÔTEL DU CAP, CAP D'ANTIBES | 2001 | 'MOULIN ROUGE'**

"I WAS COMMISSIONED TO PHOTOGRAPH EWAN AND NICOLE FOR BAZ LUHRMANN'S FILM.

I WANTED A MIX OF FLAMBOYANT, COLOURFUL, PERIOD STYLING THAT REFLECTED THE MOVIE'S STYLE, BUT WITH A MODERN TOUCH: EWAN AS THE COOL BAD BOY, AND NICOLE AS THE ELEGANT LADY."



**JUDE LAW**  
**UNITED KINGDOM | 2003 | 'COLD MOUNTAIN'**

"I HAVE KNOWN JUDE SINCE THE VERY BEGINNING OF HIS CAREER AND WITNESSED HIS RISE TO FAME IN ACTING. THIS PROJECT BROUGHT US TOGETHER ONCE AGAIN AND WAS A PORTRAIT SHOOT COMMISSIONED BY THE STUDIO TO PROMOTE THE FILM 'COLD MOUNTAIN'.

JUDE HAS A VERY ELEGANT COOLNESS REMINISCENT OF THE CLASSIC ACTORS, SUCH AS PAUL NEWMAN OR JAMES DEAN.

HIS GOOD LOOKS AND EFFORTLESS CHARM ARE ALWAYS PRESENT WHEN HE PRESENTS HIMSELF."



**DENZEL WASHINGTON  
LOS ANGELES | 2010 | 'SAFE HOUSE'**

"THIS WAS THE 4<sup>TH</sup> TIME I WAS COMMISSIONED TO PHOTOGRAPH DENZEL.

FOR THE MOVIE 'SAFE HOUSE' IT WAS IMPORTANT THAT WE CAPTURED THE DARK MYSTERY OF THE CHARACTER.

SHOT IN A STUDIO, WE WANTED TO CREATE AN ENVIRONMENTAL FEEL TO THE PICTURES. STRONG BLACK-AND-WHITE, HIGH-CONTRAST, MONOCHROMATIC IMAGERY.

DENZEL IS A MASTER IN HIS ART AND ALWAYS BRINGS A STRENGTH TO A SHOOT."



**KEIRA KNIGHTLEY  
CLARIDGE'S | LONDON | 2006 | 'PIRATES OF THE CARIBBEAN'**

"ON THIS SHOOT WE HAD A VERY SHORT AMOUNT OF TIME TO COMPLETE THE COMMISSION.

WE WERE AT CLARIDGE'S HOTEL (LONDON), SETTING UP PRIOR TO KEIRA ATTENDING THE 'PIRATES OF THE CARIBBEAN' PREMIERE. SHE WAS GETTING READY AT THE HOTEL, THEN STRAIGHT AFTER OUR SHOOT GOING TO THE PREMIERE.

I SET UP A FEW DIFFERENT SCENARIOS AS I KNEW THERE WOULD ONLY BE THE ONE OUTFIT. THIS OUTFIT, I REMEMBER, WAS VERY CONTROVERSIAL DUE TO HER LOOKING VERY SKINNY IN IT. THE PRESS WENT CRAZY TO POINT THIS OUT.

I KEPT THE LIGHT VERY FILMIC AND MOODY SO AS NOT TO OVER-ELABORATE HOW SKINNY SHE WAS."



**RICHARD GERE**  
**NEW YORK | 2008 | 'NIGHTS IN RODANTHE'**

"THE RICHARD SHOOT WAS A DELIGHT TO DO.

HIM BEING A BUDDHIST GAVE ME LOTS TO TALK TO HIM ABOUT REGARDING HIS FAITH. I WANTED TO CAPTURE A CLASSIC PORTRAIT AS IF IT WAS PAINTED. THE BACKGROUND DARK AND MYSTERIOUS, WITH SHAPE OF LIGHT AND POSE DELIBERATELY CONSIDERED.

THE PRAYER BEADS WERE ESSENTIAL TO MY SHOT. HE LOOKED VERY NOBLE. BUT HIS CALMING ENERGY CAME THROUGH. THE ENERGY IS VERY IMPORTANT IN MY WORK. I ALWAYS WANT PEOPLE TO GET A TRUE SENSE OF THE PERSON FROM WHAT THEY SEE AND PICK UP FROM THE IMAGE."

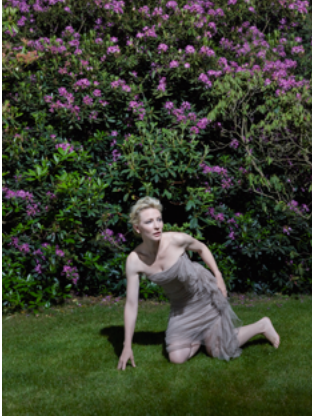


**EWAN MCGREGOR AND JUDE LAW  
SAVOY HOTEL | LONDON | 1996 | TELEGRAPH MAGAZINE  
BAFTA ISSUE**

"HAVING WORKED WITH BOTH EWAN AND JUDE BEFORE THIS SHOOT, I WANTED TO DO SOMETHING DIFFERENT FOR THE TELEGRAPH COVER. WE WERE SHOOTING IN A SUITE AT THE SAVOY HOTEL. SINCE I HAD LONG BEEN INTRIGUED BY OLD HOLLYWOOD STORIES OF MALE ACTORS SUCH AS CARY GRANT AND RANDOLPH SCOTT – WHOSE RELATIONSHIPS WERE HIDDEN BECAUSE IT WAS ILLEGAL TO BE GAY IN THE 1930S AND 40S – MY IDEA WAS TO PHOTOGRAPH EWAN AND JUDE IN BED TOGETHER, AND EVEN ONE SHOT IN THE BATHROOM.

JUDE, JUST BREAKING INTO THE AMERICAN MARKET, WAS WORRIED ABOUT HOW IT WOULD BE PERCEIVED BY HIS AMERICAN AGENT AND FANS, BUT EWAN WAS HAPPY TO TRY ANYTHING INTERESTING. TO REASSURE THEM, I REFERENCED COMEDY DUOS LIKE LAUREL AND HARDY, OR MORECAMBE AND WISE, WHO OFTEN SHARED A BED ON SCREEN WITHOUT ANYONE QUESTIONING IT. THIS CONVINCED THEM, AND WE PLAYED IT AS THOUGH THE PAPARAZZI HAD CAUGHT THEM OUT TOGETHER.

THE COVER AND INSIDE IMAGES WERE A HUGE SUCCESS."



**CATE BLANCHETT  
LONDON | 1998 | 'ELIZABETH'**

"A MEMORABLE FAVOURITE PERSON AND ACTRESS WITH VERY SPECIAL QUALITIES, WHICH IS WHY I FEEL SHE IS SO INCREDIBLE AT HER CRAFT. I DID THE VERY FIRST SHOOT OF CATE WHEN SHE CAME TO THE UK BEFORE ANYONE HAD EVEN HEARD HER NAME. A YOUNG TALENTED LADY THAT GREW INTO THE SUPERSTAR OF MODERN CINEMA.

CATE IS INCREDIBLE TO WORK WITH, AS SHE BECOMES THE BEST COLLABORATOR IN THE PROCESS OF CREATION. THIS SHOOT WAS WHILST SHE WAS FILMING THE 'ELIZABETH' MOVIE. I WENT TO HER HOME IN THE UK AND THE SHOOT RAN INTO THE NIGHT, SO WE DECIDED TO TAKE IT OUTSIDE INTO THE GARDEN.

I LOVE THE WILD FERAL NATURE OF THIS IMAGE, ELEGANT, WILD AND UNUSUAL."



**VIOLA DAVIS**  
**LOS ANGELES | 2016 | 'SUICIDE SQUAD'**

"VIOLA WAS PHOTOGRAPHED FOR THE MOVIE 'SUICIDE SQUAD'.

THIS WAS PART OF A VERY LARGE SHOOT CREATED TO PROMOTE THE MOVIE, SHOT IN LA.

WITH THIS I WANTED TO PLAY WITH THE STRENGTH IN HER FACE, THE RICH COLOUR OF HER SKIN AND THE COLOUR OF OUR SET.

EVERYTHING WAS CONSIDERED IN A PAINTERLY PROCESS."



**JULIA ROBERTS**  
**LOS ANGELES | 2002 | PREMIERE MAGAZINE**

"MY FIRST SHOOT WITH JULIA WAS FOR THE COVER OF PREMIERE MAGAZINE. THIS SHOOT WAS A COVER SHOOT WITH DENZEL WASHINGTON AND TOM HANKS, A GROUP OF THREE.

THERE WAS A LOVELY QUIET POINT IN THIS DAY WHERE WE WERE WAITING FOR DENZEL TO COME ON SET, SO I TOOK THIS MOMENT TO CAPTURE JULIA IN ALL HER ELEGANCE AND CALMNESS. THE LIGHT WAS PERFECT. THE SHOT WAS TAKEN IN A 1930S LIMOUSINE.

I ALWAYS TRY TO TELL A STORY IN MY WORK.

THE ENERGY OF THE MOMENT WAS BEAUTIFUL."



**JARED LETO**  
**LOS ANGELES | 2016 | 'SUICIDE SQUAD'**

"SHOT FOR THE MOVIE 'SUICIDE SQUAD'. JARED WAS SUCH AN INTERESTING CHARACTER. SILENT AND THOUGHTFUL AND QUITE INTROVERTED AND DISCONNECTED.

I OFTEN CREATE MUSIC PLAYLISTS FOR MY SHOOTS TO BRING PEOPLE INTO THE MOMENT. LIKE A FILM SCORE FOR THE DAY. MUSIC SETS A MOOD AND THEY ARE ALWAYS TAILORED TO THE SUBJECT OR MOOD I WANT TO CREATE. JARED LIT UP ONCE WE STARTED AND THE MUSIC STIMULATED HIS SENSES.

FROM SILENCE TO GREAT CONVERSATION. HE'S A TRUE ARTIST IN ALL ITS SENSES."



**TOM CRUISE**  
**LOS ANGELES | 2004 | 'COLLATERAL'**

"I WAS CHOSEN TO CAPTURE SOMETHING DIFFERENT IN TOM.

I FELT PEOPLE WANTED TO CONNECT WITH HIM IN A MORE REAL,  
PERSONAL WAY."



**ANDY GARCIA, BRAD PITT, GEORGE CLOONEY,  
JULIA ROBERTS, MATT DAMON, DON CHEADLE  
LOS ANGELES | 2001 | 'OCEAN'S 11'**

"AS HARD AS IT MIGHT SEEM, IT'S OFTEN EASIER TO DIRECT THE WORLD'S BIGGEST ACTORS WHEN THEY'RE TOGETHER.

THEY ARE LESS LIKELY TO MISBEHAVE, AND A GOOD JOKE WORKS EVERY TIME."



**CLIVE OWEN**  
**CORINTHIA LONDON | 2013 | JAEGER-LECOULTRE**

"WE SHOT THIS IN THE BAR OF THE CORINTHIA HOTEL, WITH ITS CLASSIC ART DECO MIRRORED AND LEATHER WALLS, WHICH SUITED CLIVE PERFECTLY.

HIS CLASSIC DRESS STYLE MATCHED THE SETTING AND SUITED THE AD CAMPAIGN. THEY SAY ONE SHOULD NEVER SHOOT WATCHES IN MIRRORS – BUT IT WORKED."



**TOBEY MAGUIRE**  
**LOS ANGELES | 1999 | 'THE CIDER HOUSE RULES'**

"WITH TOBEY WE WERE LUCKY ENOUGH TO PHOTOGRAPH HIM IN THE COUNTRYSIDE AND I ALWAYS LOVE TO BRING PEOPLE INTO NATURE.

I WANTED TO CAPTURE A MIDWESTERN SIMPLISTIC IMAGE."



**NICOLAS CAGE AND MERYL STREEP  
NEW YORK | 2003 | 'ADAPTATION'**

"WITH NIC AND MERYL I DECIDED TO CREATE A SHOT THAT WAS REMINISCENT OF PORTRAIT PHOTOGRAPHERS FROM THE 40s AND 50s. THE INTIMATE STARE, DARK, MOODY AND INTENSE.

TWO OF THE GREATEST OF MODERN CINEMA."



**ROSAMUND PIKE**  
**LONDON | 2009 | TELEGRAPH MAGAZINE**

"ROSAMUND IS A TRUE BEAUTY. A WONDERFUL PERSON. LIKE A STATUE, 'THE THREE GRACES', I WANTED TO EXPLORE SHAPE AND BEAUTY. LIGHT AND FORM. NUDITY AND PURITY.

HER FORM IS PERFECT AND THE ENERGY EXUDED BRINGS BEAUTY TO THE SHOT."



**KATE WINSLET  
LONDON | 2007 | 'THE HOLIDAY'**

"WORKING WITH KATE SINCE PRE TITANIC, 1998 HAS BEEN AN INTERESTING JOURNEY – WATCHING A NAÏVE GIRL BECOME A WOMAN.

THE SUCCESS OF HER TALENT HAS BEEN A JOY TO EXPERIENCE."



**CHRISTIAN BALE**  
**LOS ANGELES | 2014 | 'EXODUS: GODS AND KINGS'**

"CHRISTIAN IS NOT SO COMFORTABLE BEING PHOTOGRAPHED, BUT THIS PRESENTS ME WITH OTHER QUALITIES TO EXPLORE. QUITE OFTEN THIS BRINGS SOMETHING DIFFERENT TO A SHOOT.

I WANTED TO CREATE A PORTRAIT OF INTENSITY, TEXTURE AND POWER.

LIKE THE PERSON HIMSELF. A STUDY OF LIGHT AND DARK."



**SAOIRSE RONAN**  
**LONDON | 2009 | 'THE LOVELY BONES'**

"THE INNOCENCE OF YOUTH. AGAIN WE WERE SHOOTING IN THE COUNTRYSIDE ON AN ISLAND ON THE RIVER THAMES. A BEAUTIFUL ARTIST'S HOME SET IN A FOREST.

I AM INSPIRED BY THE CLASSICS OF PAINTING AND FEEL THIS WAS A GOOD DIRECTION TO GO WITH THIS SHOOT. PURE AND SIMPLE AND BEAUTIFUL.

WE DISCUSSED ALL THE ELEMENTS THOROUGHLY, WARDROBE STYLING AND PROPS COUPLED WITH NATURE."



**ANTHONY HOPKINS**  
**NEW YORK | 2001 | 'HANNIBAL'**

"THIS WAS SHOT FOR THE PROMOTION OF THE MOVIE 'HANNIBAL'. ANTHONY'S BREAKOUT MOVIE ESTABLISHED HIM BACK IN HOLLYWOOD.

MY APPROACH WITH ANTHONY WAS CLASSICAL AND STRONG.

A PERIOD IMAGE SET IN MODERN TIMES."



**HUGH JACKMAN**  
**NEW YORK | 2015 | 'X-MEN'**

"I HAD WORKED MANY TIMES WITH HUGH OVER THE YEARS, SO WAS PRESENT THROUGH THE MANY DIFFERENT STAGES OF HIS CAREER.

AT THIS STAGE HUGH HAD REACHED THE HIGHEST LEVELS OF SUCCESS AND NOTORIETY. HIS CONFIDENCE AND CHARM ARE PRESENT.

A LOVABLE, CHARMING GENTLEMAN."



**RACHEL WEISZ**  
**NEW YORK | 2008 | TOWN & COUNTRY**

"ON THIS OCCASION I WANTED TO CAPTURE RACHEL'S INCREDIBLE BEAUTY. LIKE A JOHN SINGER SARGENT PAINTING OF BEAUTY AND TEXTURE.

THE SOFT FLOWING LINES OF HER BODY AND DRESS AND AN INNOCENT, ALLURING LOOK."



**ANGELINA JOLIE**  
**UNITED KINGDOM | 2005 | 'MR. AND MRS. SMITH'**

"I HAD WORKED WITH ANGELINA PRIOR TO THIS SHOOT, SO SHE KNEW ME. I SAID SHE WAS SO FAMOUS THAT I COULD JUST PHOTOGRAPH HER LIPS, EYES OR NOSE AND PEOPLE WOULD KNOW IT WAS HER.

I THEN SUGGESTED BLINDFOLDING HER, WHICH THE FILM COMPANY SUITS DIDN'T LIKE – WHY WOULD YOU COVER UP A STAR'S FACE? BUT SHE LOVED THE IDEA, SO WE WENT AHEAD WITH IT. IT ALSO RAISES QUESTIONS FOR THE VIEWER, AND I LIKE THAT.

THIS PICTURE MEANS DIFFERENT THINGS TO DIFFERENT PEOPLE."



**SANDRA BULLOCK**  
**LOS ANGELES | 1994 | 'SPEED'**

"AT THIS POINT NO ONE HAD HEARD OF SANDRA, AND THEN SPEED CAME OUT AND SHE BECAME AN OVERNIGHT SUCCESS.

SANDRA WAS GREAT AND SHE DIDN'T TAKE HERSELF TOO SERIOUSLY, SO WE SAW THE FUNNY SIDE OF THINGS, LIKE A STAGED YAWN."



**JAMIE FOXX**  
**BROOKLYN, NEW YORK | 2004 | 'RAY'**

"I WAS COMMISSIONED BY UNIVERSAL PICTURES TO PHOTOGRAPH JAMIE FOXX IN NEW YORK. I IMAGINED A DARK CLUB TYPICAL OF THE 1940s – 50s 'CHITLIN' CIRCUIT CLUBS' THAT RAY CHARLES WOULD HAVE TOURED.

I WANTED TO CAPTURE THE ATMOSPHERE AND THE HARDSHIP OF POSTWAR AMERICA FOR AFRICAN-AMERICAN PERFORMERS."



**JENNIFER CONNELLY**  
**NEW YORK | 2005 | HARPER'S & QUEEN**

"THAT YEAR'S FASHION WAS HEAVILY INFLUENCED BY BIRDS,  
SO I WANTED TO TURN JENNIFER INTO AN EXOTIC BIRD.

WE SHOT IN A VAST NEW YORK HOUSE WITH FLOOR-TO-CEILING  
WINDOWS."



**JACK NICHOLSON  
BEVERLY HILLS HOTEL | LOS ANGELES | 2007 | 'THE BUCKET LIST'**

"MY JUMPING JACK SHOT. I WANTED JACK TO DANCE AND MOVE AROUND. I ASKED IF HE HAD SEEN THE FAMOUS PICTURE OF SAMMY DAVIS JR. CLICKING HIS HEELS IN MID-AIR. HE KNEW IT WELL – I KNEW THAT THEY HAD BEEN FRIENDS.

SO IN A MOMENT OF MADNESS, I ASKED HIM TO DO THE SAME. I HAD ONE SHOT.

THE EXPRESSION ON HIS FACE CAPTURES THE SUCCESS AND ENERGY OF THE MOMENT."



**HELENA BONHAM CARTER  
LONDON | 2015 | TATLER MAGAZINE**

"THE INCREDIBLE HELENA ASKED ME TO PHOTOGRAPH HER AS HER IDOL FRIDA KAHLO, AND OF COURSE THIS WAS A SHOOT I HAD TO DO. WE RESEARCHED OUR SUBJECT, FOUND THE CLOTHES AND A XOLOITZCUINTLI (XOLO) HAIRLESS DOG, AND I CREATED A SCENE OF FRIDA IN HER BED. FRIDA WAS CONFINED TO HER BED FOR PROLONGED PERIODS AND WOULD SPEND HER TIME PAINTING FROM HER BED.

IT IS ALWAYS A PLEASURE TO RECREATE HISTORY WITH A SPECIAL ARTIST – IN THIS CASE, BRINGING FRIDA AND HELENA TOGETHER."



**JODIE FOSTER**  
**LOS ANGELES | 2008 | PARADE MAGAZINE**

"ONE OF MY FAVOURITE PEOPLE. AN ARTIST, ACTRESS AND DIRECTOR IN EVERY SENSE. FUN AND WILLING TO EXPLORE.

A THOUGHTFUL INTIMATE MOMENT CAPTURED."



**BILL NIGHY**  
**LONDON | 2005 | TELEGRAPH MAGAZINE**

"I HAD WORKED WITH BILL SEVERAL TIMES, AND WE HAD A RELATIONSHIP THAT ALLOWED ME TO PUSH HIM FURTHER. MY IDEA WAS TO PORTRAY HIM AS AN ECCENTRIC OLD-SCHOOL 'LUVVIE' – A PARTY BOY WITH EMPTY BOTTLES AND CIGARETTE PACKETS SCATTERED AROUND, AND NO TROUSERS.

HE RESISTED AT FIRST, SAYING HE DIDN'T SMOKE, DRINK, OR POSE WITHOUT TROUSERS. BUT I SHOWED HIM A PHOTO OF FRANK SINATRA BACKSTAGE, TROUSERLESS BUT STYLISH. KNOWING BILL WAS A SINATRA FAN, THIS CONVINCED HIM.

IT REMAINS ONE OF HIS FAVOURITE SHOOTS. "



**PIERCE BROSNAN  
LOS ANGELES | 2001 | ESQUIRE MAGAZINE /  
'JAMES BOND: DIE ANOTHER DAY'**

"PIERCE WAS EXHAUSTED FROM PROMOTING THE LATEST BOND MOVIE HE WAS IN. SOMETIMES FILM PROMOTION CAN RUN FOR MONTHS AND OVER DIFFERENT CONTINENTS, SO ACTORS CAN BECOME VERY EXHAUSTED BY THIS PROCESS, AND JET LAG AND DIFFERENT TIME ZONES TAKE THEIR TOLL.

NONE THE LESS, WE HAD AN INCREDIBLE SHOOT FOR THE COVER OF ESQUIRE IN LOS ANGELES. IT'S CLEAR TO SEE HOW PIERCE GOT THE ROLE AS BOND.

STYLE AND CHARM AND GOOD LOOKS EXUDE."



**JAVIER BARDEM**  
**MADRID | 2001 | 'BEFORE NIGHT FALLS'**

"JAVIER IS DEFINITELY A FORCE OF NATURE. A GIANT OF A MAN IN PERSONALITY. PASSION AND CREATION, HAND IN HAND. I WANTED TO EXPLORE THE MADNESS OF THE MAN AND ARTIST.

HE LOVED THE IDEA OF DOING SOMETHING REAL AND DIFFERENT TO WHAT HE'S ALWAYS ASKED TO DO.

THIS WAS A SHOT FROM MY SERIES OF HIM."



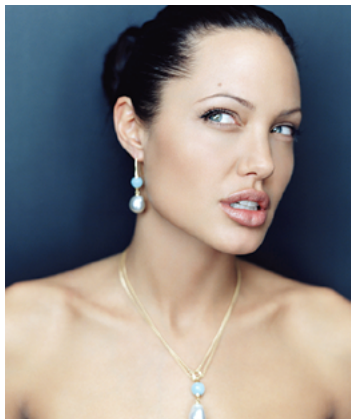
**TILDA SWINTON  
GLASGOW | 2005 | TELEGRAPH MAGAZINE**

"WE TRAVELLED TO SCOTLAND TO PHOTOGRAPH TILDA AT HER HOME.

WE DISCUSSED STYLING AND AGREED TO SHOOT IN THE WILDERNESS NEARBY.

AS THE LIGHT FADED, WE CAPTURED THREE LOOKS WITHIN AN HOUR, WITH OUTFITS LIKE PAINTER'S SMOCKS AND VINTAGE GARMENTS. WE DELIBERATELY DIDN'T WANT FASHION, BUT SOMETHING THAT LOOKED LIKE A VERMEER OR REMBRANDT PAINTING.

THE MAGIC CAME AS THE LIGHT DISAPPEARED."



**ANGELINA JOLIE**  
**LOS ANGELES | 2005 | 'MR. AND MRS. SMITH'**

"ANGELINA AT HER MOST BEAUTIFUL. FOR 'MR AND MRS SMITH'.

FLAWLESS BEAUTY."



**JACK NICHOLSON  
BEVERLY HILLS HOTEL | LOS ANGELES | 2007 | 'THE BUCKET LIST'**

"WITH THIS SERIES OF IMAGES, I WANTED FOR JACK TO LOOK LIKE A CHARACTER FROM THE PAST. THE STYLING WAS DONE BY VICTORIA BECKHAM AND WAS SET IN THE 40s.

AN OLD HOLLYWOOD GANGSTER.

JACK LOVED IT. "



**JACK NICHOLSON**  
**BEVERLY HILLS HOTEL | LOS ANGELES | 2007 | 'THE BUCKET LIST'**

"JACK THE HAT'. IT IS AMAZING TO EXPERIENCE THE  
INCREDIBLE  
TALENT OF ONE OF THE GREATEST ACTORS.

JACK IS ALWAYS JACK – JACK IS 100% ALL THE TIME."



**VALENTINO  
ROME | 2008**

"THIS WAS VALENTINO'S LAST OFFICIAL SHOOT AS HEAD OF HIS COMPANY, SHOT AT HIS ATELIER IN ROME. I WANTED TO CAPTURE HIS HISTORY AND LEGACY IN ONE IMAGE – THE GREATNESS OF A KING OF FASHION.

WITH FIVE DECADES OF DESIGNS AND HIS BELOVED FAMILY OF PUGS."



**ROBERT DOWNEY JR**  
**MALIBU | 2012 | 'SHERLOCK HOLMES: A GAME OF SHADOWS'**

"THIS IMAGE WAS CAPTURED ON A TINY ISLAND IN THE MIDDLE OF A LAKE IN MALIBU. I WANTED TO SHOOT ON THE ISLAND BECAUSE I WANTED TO GET ROBERT AWAY FROM HIS AGENT AND MANAGER. I NEEDED TO HAVE HIM TO MYSELF WITH NO INTERFERENCE FROM OTHERS.

HE WAS HIGHLY PROTECTED, AS MOST STARS ARE, BUT TO CAPTURE SOMETHING SPECIAL AND MEMORABLE IT'S IMPORTANT TO HAVE NO DISTRACTIONS. I GOT HIM TO ROW A BOAT TO THE ISLAND WITH JUST ME AND HIM, WHICH GAVE ME THE OPPORTUNITY TO CONNECT WITH HIM. WE HAD SUCH A BEAUTIFUL SHOOT AND ONE THAT WAS HONEST AND REAL.

SOMETIMES I'LL CREATE A SITUATION THAT ENABLES ME TO HAVE THE TALENT TO MYSELF."



**MICHELLE WILLIAMS  
PINEWOOD STUDIOS | 2011 | 'MY WEEK WITH MARILYN'**

MICHELLE WILLIAMS AS MARILYN MONROE. THIS WAS THE FIRST IMAGE TO COME INTO THE PUBLIC DOMAIN OF MICHELLE AS MARILYN. THE STUDIO HAD NOTHING TO CIRCULATE TO THE PRESS AND MICHELLE HAD ONLY JUST STARTED FILMING. I GOT THE CALL TO COME UP WITH AN IDEA TO SHOW HER IN CHARACTER.

I SPOKE WITH HER ABOUT THE PUBLIC AND PRIVATE MOMENTS OF MONROE AND FELT THAT IT WOULD BE IMPORTANT TO CAPTURE A MOMENT OF HER IN THOUGHT AND NOT THE OBVIOUS SMILING FEMME FATALE IMAGE EVERYONE WAS FAMILIAR WITH. IT WAS DEFINITELY THE MORE IMPORTANT DIRECTION WE WANTED TO TAKE HER.



**RAY LIOTTA**  
**LOS ANGELES | 2016 | PREMIERE MAGAZINE**

"I LOVED THE IDEA THAT RAY WAS LOST AND DISTANT, DEEP IN THOUGHT AND DISCONNECTED FROM THE WORLD.

I WANTED TO CREATE A COMPLEX EMOTIONAL EMPTINESS, SO I CHOSE A LOCATION WITH LOTS OF SPACE – AN OLD 1920S HOTEL AND CAR LOT."



**JAKE GYLLENHAAL**  
**MALIBU | 2001 | 'BUBBLE BOY' / VANITY FAIR**

"THIS WAS SHOT FOR 'BUBBLE BOY', WHEN JAKE WAS JUST EMERGING AS A SERIOUS ACTOR.

WE PLANNED A BEACH SHOOT, BUT UNCHARACTERISTICALLY FOR MALIBU, THE CLOUDS OPENED UP AND IT RAINED FOR HOURS.

WE HAD NO CHOICE BUT TO EMBRACE THE WEATHER. SO, WE ALL GOT VERY WET AND DECIDED THE RAIN WOULD MAKE FOR A FAR MORE INTERESTING SHOOT."



**SAMUEL L. JACKSON**  
**LOS ANGELES | 2000 | 'SHAFT' / ESQUIRE MAGAZINE**

"THIS SHOOT WAS TO PROMOTE 'SHAFT'.

SAM HAD BECOME THE COOLEST AFRICAN AMERICAN ACTOR IN HOLLYWOOD. HE COULD GIVE A STARE THAT SAID SO MUCH. "



**CATE BLANCHETT**  
**LONDON | 1998 | 'ELIZABETH'**

"'ELIZABETH' - CATE'S BREAKOUT ROLE AS QUEEN ELIZABETH I.

FOR THIS IMAGE I WAS INSPIRED BY THE CLASSICAL ICON ART OF CENTURIES PAST. MEDIEVAL ICON ART OFTEN CAPTURES SAINTS AND ANGELS OF RELIGION AND I FELT THAT THIS WAS RELEVANT TO ELIZABETH I'S TIME PERIOD, AND THE RELIGIOUS FEUDS ACROSS EUROPE. CATE LOVED THE IDEA AND COULD RELATE TO WHAT I WANTED TO CAPTURE.

THE PLACEMENT OF HANDS AND EXPRESSION CAPTURED WAS A GREAT SUCCESS AND GIVES A SENSE OF ELIZABETH'S SAINTLY PERSONALITY."



**MARGOT ROBBIE**  
**NEW YORK | 2016 | 'SUICIDE SQUAD'**

"I HAVE ALWAYS BEEN INSPIRED BY THE BLACK-AND-WHITE PHOTOGRAPHY OF THE 20s, 30s AND 40s AND LOVED THE SIMPLE APPROACH TO CREATING IMAGES THAT ARE GRAPHICALLY INTERESTING.

THIS IMAGE THEN BECOMES ABOUT SOMETHING MORE THAN A CELEBRITY PORTRAIT.

HERE MARGOT AND I DISCUSSED SHAPES AND FORM AND EVEN OBSCURING THE CELEBRITY ELEMENT."



**HELEN MIRREN SIR IAN MCKELLEN  
CORINTHIA LONDON | 2019 | 'THE GOOD LIAR'**

"THIS WAS A SHOOT TO PROMOTE THE FILM 'THE GOOD LIAR', A FILM THAT ON THE FACE OF IT MAKES ONE QUESTION WHO THE WEAKER SEX IS. A DRAMA-INSPIRED FILM THAT I LOVED THE JUXTAPOSITION OF.

I HAD THIS IDEA TO ACTUALLY HAVE HELEN AND IAN ARM WRESTLE. OF COURSE ONE WOULD ASSUME THAT THE MAN IS STRONGER, BUT THE LOOK IN HELEN'S EYE SUGGESTS SOMETHING DIFFERENT.

THEY LOVED THE IDEA OF PLAYING WITH PEOPLE'S PERCEPTIONS."



**ROBERT PATTINSON**  
**LONDON | 2021 | 'TENET'**

"I AM OFTEN ASKED WHAT MAKES THIS OR THAT ACTOR SPECIAL.

THE 'IT' FACTOR IS HARD TO SUM UP. BUT THEN, WHEN MEETING ROBERT, I SENSED SOMETHING SPECIAL IN HIS PERSONALITY. NOT OBVIOUS, BUT DEFINITELY THERE ON CLOSER INSPECTION.

IT'S A MYSTERIOUS ELEMENT THAT ISN'T ALWAYS FOUND AND THE FACT THAT ONE CAN'T PUT ONE'S FINGER ON IT MAKES IT SPECIAL."



**MADONNA  
LONDON | 2005 | LADIES' HOME JOURNAL**

"FROM MY SERIES OF MADONNA IN THE LIBRARY WITH  
A LITTLE DORMOUSE.

ANOTHER IMAGE THAT RAISES QUESTIONS AND ENGAGES  
THE AUDIENCE. THE MOUSE IS THE CENTRAL CHARACTER,  
NOT MADONNA."



**EWAN MCGREGOR (RENTON)  
LONDON | 1995 | 'TRAINSPOTTING'**

"HAVING READ THE SCRIPT FOR THE CHARACTER INFORMATION, MARK BLAMIRE (ART DIRECTOR) AND MYSELF AGREED THAT THE BEST WAY TO PHOTOGRAPHY THE ACTORS WAS TO EXAGGERATE THEIR VERY DIFFERENT PERSONALITIES IN THE FILM. IRVINE WELSH (WRITTER) STORY BOUGHT ALL OF THESE VERY DIFFERENT CHARACTORS TOGETHER. WE CHOSE MOMENTS IN THE FILM THAT WOULD SUM UP THEIR CRAZY ODD EXCENTRIC PERSONALITIES.

THE IDEA WAS TO HAVE THEM ALL FEEL FREE ENOUGH TO PLAY THE CHARACTER WITHOUT PAUSING, BUT WITH GUIDENCE FROM MY DIRECTION TO PUSH IT FURTHER. THIS WAS A VERY DIFFERENT APPROACH TO FILM POSTER ART IN THE 90S WHICH MADE THE MOVIE ADVERTISING CAMAIGN STAND OUT. THIS WAS A FIRST FOR MANY ASPECTS OF THE FILM AND WE WANTED TO MAKE A STATEMENT THAT CAUGHT THE ATTENTION OF THE PUBLIC IN A VERY DIFFERENT WAY.

EWAN MCGREGOR (RENTON) WAS SOAKING WET AFTER DECENDING INTO A TOILET IN A SCENE WHERE HE WAS HIGH ON THE EFFECTS OF HEROIN. WE FELT PEOPLE WOULD ASK QUESTIONSTHE BAD BOY COMES GOOD IN THE END. CHOOSE LIFE!"



**WILL SMITH**  
**LOS ANGELES | 2016 | 'COLLATERAL BEAUTY'**

"WILL HAS BEEN IN OUR LIVES FOR DECADES, FROM THE FRESH PRINCE OF BEL-AIR DAYS TO NOW. FOR ME I WANTED TO CAPTURE A DEEPER SOLITARY MOMENT WITH THE LIGHT AND ENERGY OF THE SHOT.

A MOMENT OF THOUGHT. A BEAUTIFUL SIMPLE SHOW OF STRENGTH."



**BRAD PITT**  
**MALIBU, CALIFORNIA | 2000 | ESQUIRE MAGAZINE**

"THIS FORMS PART OF MY 'BRAD RELAXING' SERIES.

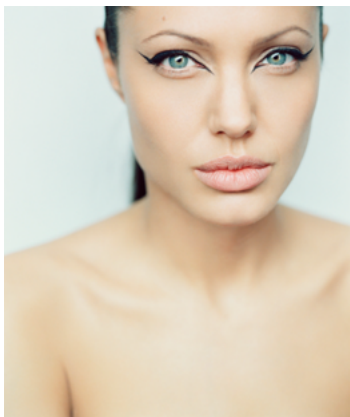
I WANTED THE VIEWER TO FEEL THAT THEY WERE CATCHING A GLIMPSE OF BRAD IN A MOST RELAXED STATE AT HOME.

THE BOY FROM SPRINGFIELD, MISSOURI, THAT DID WELL – BUT WHO STILL HAS THAT COUNTRY BOY CHARM."



**BRAD PITT**  
**MALIBU, CALIFORNIA | 2000 | ESQUIRE MAGAZINE**

"THE BOY FROM SPRINGFIELD, MISSOURI."



**ANGELINA JOLIE**  
**LOS ANGELES | 2005 | 'MR AND MRS SMITH'**

"ANGELINA ONCE AGAIN, A HOLLYWOOD LEGEND AND BEAUTY.

THE SIMPLE STARE AND A FACE PERFECTLY FRAMED.  
THE GRAPHIC NATURE OF AN IMAGE CLOSE UP."



**JEFF BRIDGES**  
**MALIBU | 2002 | 'SEABISCUIT'**

"JEFF IS EXACTLY AS HE APPEARS: ONE OF HOLLYWOOD'S MOST ENDEARING ACTORS. FOR THIS SHOOT, WE TRAVELLED TO HIS HOME IN MALIBU.

JEFF ALWAYS PREFERRED FILMING AND PHOTOGRAPHY SESSIONS TO TAKE PLACE CLOSE TO HOME, SO THAT HE COULD GO SURFING EVERY MORNING.

A TRUE CALIFORNIA SOUL: LAID-BACK, RELAXED, AND EFFORTLESSLY COOL. PERFECTLY CAST, OF COURSE, IN THE BIG LEBOWSKI."



**NATASCHA MCELHONE**  
**LONDON | 2000 | TELEGRAPH MAGAZINE**

"I HAVE LONG ADMIRER JOHN SINGER SARGENT (1856–1925),  
THE AMERICAN EDWARDIAN PAINTER.

INSPIRED BY NATASCHA'S CLASSIC LOOKS, I CREATED A SIMPLE IMAGE  
SHAPED BY LIGHT AND COLOUR – A SARGENT-INSPIRED PORTRAIT."



**ALICIA VIKANDER**  
**ROME | 2015 | 'THE MAN FROM U.N.C.L.E.'**

"I WAS SHOOTING ALL OF THE LEAD ACTORS FROM 'THE MAN FROM U. N.C.L.E.' IN ROME, WHICH IS WHERE THE FILM WAS SHOT.

ALICIA WAS SUCH A GREAT SPORT. SHE HAD FLOWN FOR OVER 24 HOURS FROM CALIFORNIA TO BE PHOTOGRAPHED BY ME.

SHE HAD NO SLEEP AND WENT STRAIGHT ON SET.

LIFE AS A TOP ACTRESS CAN BE TOUGH."



# OWN AN ICON

All artworks featured in this exhibition are available for purchase at €5,000 each.

For enquiries or to express interest, please contact [myriam.lahrichi@corinthia.com](mailto:myriam.lahrichi@corinthia.com).

# ABOUT CORINTHIA PALACE

As the birthplace of the Corinthia brand, Corinthia Palace holds a special place in Malta's hospitality and cultural heritage. Opened in 1968 around a beautifully restored 19th-century villa, the hotel marked the beginning of a journey that would grow into an international collection of luxury hotels. Rooted in a deep appreciation for the arts, the hotel is committed to supporting cultural initiatives that enrich Malta's creative landscape and provide a platform for artistic expression.

*'Icons of Film represents Corinthia Palace's ongoing commitment to culture, creativity and international collaboration. Hosting Lorenzo Agius during the Mediterrane Film Festival allows us to celebrate Malta's growing role in global cinema and to deepen our engagement with the arts. It is about creating a true sense of place - where the local and international meet - transforming Corinthia Palace into a space of discovery that surprises, inspires, and actively engages both our local community and visiting audiences. It is also especially meaningful as we mark the end of the second phase of our refurbishment with 74 new rooms and suites, further elevating the guest experience at the Palace.'*

- ALEXANDRA PISANI, MANAGING DIRECTOR, CORINTHIA PALACE MALTA

For more information on Corinthia Palace visit [corinthia.com/palace](https://corinthia.com/palace)





# ABOUT MEDITERRANE FILM FESTIVAL

The Mediterranean Film Festival is an international film festival platform based in Malta, bringing together filmmakers, producers, studio executives and industry leaders from across the Mediterranean and beyond.

Established in 2023, the Festival has quickly developed into a growing hub for contemporary cinema and industry exchange, combining a curated public programme of screenings with a dedicated industry strand focused on dialogue, collaboration, and opportunity.

Set across Valletta and a number of Malta's historic locations, the Festival reflects the island's unique position as a meeting point between cultures, while supporting the continued growth of Malta as an international film production hub.

Through its programme and partnerships, the Mediterranean Film Festival aims to connect talent, ideas, and markets — fostering new collaborations and contributing to the future of global storytelling.



# ABOUT ARTS COUNCIL MALTA

Arts Council Malta is the national agency responsible for the development, support, and promotion of Malta's cultural and creative sectors.

Through strategic investment, funding programmes, and advocacy, the Council works to place the arts at the heart of Malta's future, fostering artistic excellence, cultural participation, and international collaboration.

Its mission is to strengthen Malta's creative and cultural ecology while ensuring that the arts remain accessible, diverse, and integral to the country's social and cultural development.







# ABOUT VISITMALTA

VisitMalta is the official tourism brand of the Malta Tourism Authority, responsible for promoting the Maltese Islands as a premier Mediterranean destination. Through international marketing, destination branding, and strategic partnerships, VisitMalta showcases the country's rich history, vibrant culture, natural beauty, and renowned hospitality to audiences around the world.

Committed to supporting initiatives that celebrate Malta's unique identity, VisitMalta works closely with cultural institutions, artists, and industry partners to enhance the visitor experience and foster meaningful engagement with the islands' heritage and contemporary creative scene.

Its mission is to strengthen Malta's position as a year-round destination, encouraging sustainable tourism while highlighting the diverse experiences that make the Maltese Islands a place of discovery, inspiration, and cultural exchange.





LORENZO AGIUS:  
**ICONS  
OF FILM**

**26 JUNE – 31 JULY 2026**

**OPENING HOURS**

MONDAY TO FRIDAY

7:30 – 20:00

FREE ENTRY

**ADDRESS**

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