The projects chosen will exhibit works done by various established artists, initiatives by budding creatives, activities forged alongside voluntary organizations and various communities, and also partnerships with international partners. The COVID-19 pandemic led to various negative impacts on these sectors. Nonetheless, Spazju Kreattiv is still attempting to circumvent these challenges, and I, with a degree of satisfaction, note that for the season 2020-2021, we are launching an extensive programme with the involvement of 320 different collaborations in some 17 different creative forms. A particular point of interest is Progett XX, an exhibition by which Spazju Kreattiv is celebrating its 20 year anniversary since the establishment of Fondazzjoni Kreattività.

I wish the best to Spazju Kreattiv to continue to serve not just as the centre of excellence for creativity, but also to be the key to further spur free expression in the years to come.

Hon. Jose' Herrera
Minister for the National Heritage, the Arts and Local Government.

2020 will always be remembered at Fondazzjoni Kreattività as we continue to celebrate our twenty years since inception. Even though the celebrations have been overshadowed by these extraordinary times and this unprecedented challenge had a considerable impact on our operations, we have ensured to take into consideration the shift in how the sector is now working to guarantee that we still present the Spazju Kreattiv 2020 | 2021 programme. But our ambitions don’t stop there. This is also the time where we take stock of where we are as an organisation, what our priorities are and should be and what necessary steps and investments the organisation should look into. In the coming months we shall be presenting proposals and strategic infrastructure projects to ensure that what has been achieved in the past is maintained and developed further for future generations.

The success story of Spazju Kreattiv is completely dependent on the dedication of our employees, with their remarkable talents and skills. For this I’m humbled and grateful. Also, I would like to extend my appreciation to the public cultural organisations, voluntary organisations, international collaborators, the various independent creative sector operators and to our much valued patrons who give meaning to the work of Fondazzjoni Kreattività. With pleasure, as we look forward to another year ahead and great sense of belonging, I encourage you all to join us through this creative journey.

Rupert Cefai
With more than 400 initiatives and 320 different collaborations, this year’s programme will offer diversity of 17 creative artforms for everyone’s taste. The chosen projects will be showcasing the work by established artists, initiatives from budding creatives, events organised in collaboration with other public cultural entities, voluntary organisation and various communities, and partnerships with international partners.

During the past months, there was a clear approach to present such initiatives not just with a solid creative base, but also address social themes that are pertinent to our audience, with the aim to create opportunity for a continuous exchange of ideas and opinions.

Whilst we will be working to improve the physical experience for those who attend the projects in our premises, this year we will be presenting a holistic online platform as well, which will offer interactive opportunities for those who prefer to experience the activities in a virtual way. In this aspect, the programme will look to reach a wider audience thanks to a series of virtual tours of exhibitions, online art galleries, exclusive audiovisual features with collaborating artists, opportunities to watch on demand theatre performances, transmissions of online discussions, streamed podcasts, interactive archives of past works and much more.

All in all, our work will lead to Spazju Kreattiv being truly the platform where arts and creativity are much more accessible and of relevance not only for the creative sector but also to other local and international communities.

Heartfelt thanks to all the collaborating artists, the strategic partners, our audiences and those others who will form part and live this creative experience with us.

Daniel Azzopardi

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The Heart of Creativity is the ethos on which Spazju Kreattiv will establish its artistic vision for the upcoming years. In my new role I have been working tirelessly with my excellent and dynamic team to provide you with the best programme forged from different activities, despite all the difficulties and challenges posed by the pandemic.

In fact, the programme that we are presenting here is part of a continuous process that seeks to promote artistic excellence, a direct activity with the communities and various other groups, and international collaborations. These are the strategic principles that we will concentrate our work on in order to reach the desired levels expected by the national entity for creativity.
OVER 400 EVENTS

GENERAL PROGRAMME
- Projects: 63
- Artists: over 320
- Creative Forms: 17

ŢIGUŢAJG SEASON PROGRAMME
- Projects: 13
- Artists: over 35
- Creative Forms: 6

CINEMA PROGRAMME
- Films: 190
- Screenings: over 350
- Festivals: 5

ARTIST IN RESIDENCE
- Projects: 5
- Nationalities: 6
- Creative Forms: 7
In celebration of the 20th anniversary of the reimagining of St James Cavalier as a centre for creativity, Spazju Kreattiv presents Proġett XX. The exhibition explores the building’s recent past as a British Armed Forces NAAFI outlet, a government printing press as well as its transformation into a centre for creativity. The timeline is articulated through oral history accounts and visual documentation.

Pierre Portelli’s Insights • Time, light and shadow (Chapters 1 & 2) is inspired by the sundial, one of humankind’s oldest astronomical instruments, that with its fine-line components, casts shadows to mark moments in time. Utilising the multilayered history of the building, the work explores the ecologies of power, through intersections of past, present and still to be created futures.

In a first for Spazju Kreattiv, the on-site exhibition will be interpreted as a virtual walk-through experience for greater accessibility and to share with the wider online community.

This project will also include a series of interviews with some of the main stakeholders in the development of St James Cavalier into a centre for creativity which is part of an ongoing archival project that Spazju Kreattiv has undertaken in order to increase the appreciation of Spazju Kreattiv’s legacy as well as the contemporary creative sector.
20 years. It’s been 20 years. St James Cavalier first started out as a centre for creativity in the year 2000 as a millennium project, ushering in a new age for artists in Malta, and a new space for them to thrive. Turning 20 is a cause for celebration, but not only that, it also sparks the need for reflection – looking into the past, observing the present and looking into the future. In order to do this, there needed to be something beyond dialogue and contemplation. Rather, Spazju Kreattiv thought that this should be celebrated through a project, one that ties into these 3 points of reflection. That is Proġett XX.

Proġett XX may be ranked amongst the most monumental projects that Spazju Kreattiv has ever undertaken. Consisting of the work of artist Pierre Portelli, this project bases itself on the concept of the sundial, one of man’s most primitive yet ingenious tools to measure time, and recontextualizes it within the context of St James Cavalier. Proġett XX was commissioned by Spazju Kreattiv at the start of 2020, when Pierre was approached by our former artistic director Dr Toni Sant with an idea to celebrate the centre’s 20th anniversary. Now, after careful and meticulous preparations, the project is close to being revealed to the public; both within the physical space of St James Cavalier and with a virtual tour which would be accessible through our website, this being a first for Spazju Kreattiv.

Speaking to Pierre Portelli as an artist is needed. Pierre is one of the main figures in contemporary art in Malta expanding his artistic portfolio since the 1980s. Speaking to him in his studio, Pierre speaks about how he naturally gravitated towards art as a teenager, stating that studying art in a more formal setting seemed to be the next step. His ties to Spazju Kreattiv and our premises are many. On a personal level, Pierre is tied to Spazju Kreattiv through place. St James Cavalier is located in the heart of Valletta, the city where Pierre grew up. Beyond that, when St James Cavalier was a Navy, Army and Air Force Institutes (NAAFI) post in the British era, Pierre remembers several encounters with the building alongside his father who was a serviceman in the Royal Air Force and had access to the NAAFI. From these two points, one can already gauge a rather solid connection between Pierre and St James Cavalier.

Beyond the building itself, St James Cavalier is also a space which holds solid ties with Pierre artistically speaking. Pierre was part of Art in Malta Today, St James’s first collective exhibition, as a centre for creativity. He also explains how some of his major site-specific works, including Greymatter and and when I reach port... were housed within Spazju Kreattiv. Understandably, Pierre seemed to be the right choice to undertake a project to celebrate the 20th Anniversary since the Cavalier was transformed into a centre for creativity.

Getting to Proġett XX itself, the exhibition is made of 2 distinct sections or ‘chapters’: Ecologies of Power and Transitions. Spread between Space A and Spazju Kreattiv’s Atrium, Proġett XX is a project of monumental scale. Within the conceptualisation process of this project, Pierre considered time as a continuum and this is mimicked in the representation of the past, present, and future of Spazju Kreattiv which are presented within this exhibition.

Within Space A, one finds three ‘automaton-like’ mannequins, each of which display archival images sourced by our team from Spazju Kreattiv’s past through a screen planted within their stomachs. Beyond Space A, the atrium is where the true celebration of the centre’s turning 20 is at its most evident. With canvases containing the names of significant past and present projects, this portion of the exhibition celebrates the entity’s previous endeavours. As one looks up above, the bridge 24 trumpets paralleling the 24 hours of a day are suspended from the atrium’s dome ceiling ushering in those projects and events yet to come. With the start of a new decade, a new Artistic Director and hence a new vision, Proġett XX stands out as a visual representation of significant past milestones and gives audiences the expectation of a promising future.
Wiki Loves Monuments is an annual international photographic competition based upon the topic of built cultural heritage. It is the largest photographic competition in the world, registering more than 300,000 photo submissions every year from over 8,000 participants in 41 countries across the world.

2020 is the fifth year that the contest is presented in Malta throughout the month of September. All eligible photos submitted for the competition will be exhibited in November 2020 and those qualified as the top 10 will be entered into an international contest, along with the top 10 photos from all other countries participating in Wiki Loves Monuments 2020. Many of the photos submitted for this contest are seen by millions of people around the world as they are often included on various Wikipedia pages.
THROUGH THE PEOPLE’S LENS: A QUARANTINE DIARY

Following Spazju Kreativ’s collaboration with the TV programme Illum ma’ Steph during our last season, we’re now displaying some of the 140 works sent over by the public showing their own perspective on the Covid-19 pandemic. From one perspective to another, this exhibition is an expression of the multitude of perspectives of the pandemic, as well as the reflections that this situation has brought about.
About Order

The exhibition ABOUT ORDER adopts fragments of the storyline from Maltese cultural history and their dynamics. Since 1991, the Berlin Artist Group has exhibited their artistic work together in various spaces. Their collaborations are characterized by common reflections of philosophical topics, artistic materials and different modes of production. ABOUT ORDER develops previously unknown relationships and intercultural points of contact between them. Through these interactions, a mysterious palimpsest has arisen, comparable to a precious book with enigmatic overwritings. Visitors of the exhibition will be delighted by the presence of beauty and the material quality of the individual works of art.
Oftentimes, we find ourselves almost compulsively trying to find order. It’s part of the human condition to compartmentalise and order things, it’s a way in which humans attempt to understand the world which surrounds them. Orders can be both individual and culturally specific. In spite of this specificity though, perhaps orders, in some way or another, can somehow intersect. In ABOUT ORDER, this particular concept is explored, looking at the individual and cultural orders through multiple perspectives and where these intersect.

Speaking to Verena Voigt (Potsdam, Germany), the curator of ABOUT ORDER, on a blistering hot day in Valletta, she explains how the concept came about. Verena had her first encounter with St James Cavalier, in 2010, 5 years before it became what we now know as Spazju Kreattiv. The concept behind the collective exhibition has been brewing since Spring 2019 during one of Verena’s frequent visits to Malta, but the idea did not emerge during a visit to Spazju Kreattiv, rather it started out at MUŻA (The National Museum of Fine Arts). Whilst visiting MUŻA together with Sabine Linse, a friend and artist of the exhibition, Verena was inspired by MUŻA’s architecture, and realised Malta’s position as the ‘Gate of Europe’, an entryway for different cultures to interact with European cultures.

This is one of the five sections which comprise ABOUT ORDER as an exhibition. The other four sections – Beauty & Purpose, Signs & Tales, Religion & Ritual and Mobility, Connections & Directions – explore the different orders that are main fixtures within the patterns of one culture and another. Tying these interactions together, are the works created by the artists, (The Berlin Artist Group), where their works, all constructed in separate spaces, processes and techniques meet in order to create what Verena terms as a cultural palimpsest. These exchanges will not only be contained within Spazju Kreattiv’s main premises in Valletta, but also intend to be tied with the Outreach Programme “Learn German Through Art” which will promote these dialogues.

By not having it be overly site-specific, Verena and the artistic team behind this project are creating an exhibition which acknowledges that the orders, the customs, the perceptions we have, whatever we end up calling them, are ultimately ones which transcend spaces. In this way, ABOUT ORDER seems to celebrate this unity, between cultures, between artists and ultimately between human beings. This urge for connection also relates back to Spazju Kreattiv’s own ethos. Internationalisation is one of the three pillars of our current artistic director and through this exhibition. In its connecting links between people beyond Malta, it shows how Spazju Kreattiv is dedicated to forging international links.
Faith.

Faith, a much broader concept than the small word might suggest. For the individual for instance, it can signify one’s belief system, inherited or otherwise. However we choose to think about faith, in today’s globalised world, the options that any individual meets are many. The primary questions are: how do you keep up with the pace of the rapid changes that may be presented by the world around us? And what are the consequences if we don’t?

Taking the underlying themes of tradition, family, religion and politics, Faith, is an exhibition comprised of a unique photographic archive taken over the past 27 years by the English-Maltese photographer Amelia Troubridge. Shot through analogue photography and combining reportage with portraiture, the work represents a timeline of significant socio-political moments in the history of the Maltese Islands from 1993 to the present.
Surrendering with Amelia Troubridge

Being a photographer implies capturing. Amelia Troubridge’s career as a photographer spans about 30 years and has been one which has resulted in great success through her collaborations with magazines and brands that would catch anyone’s attention. Beyond, The Sunday Times, Vanity Fair and so on, Amelia’s works often focus on documentation. Faith, Amelia’s upcoming exhibition, holds this feature at its core, but perhaps it’s something that is more personal for this Maltese-English photographer as she explores the people and landscape of Malta.

The moment when Amelia truly began to realise her love for photography was in Malta. Well, actually it was in Gozo during a summer spent on the Maltese Islands at the age of 18. Seated on a bench at the Upper Barrakka Gardens, Amelia speaks about the summers she’d spend with her friends and family in Malta, fondly remembering her drifting off alone to take photos of people and places around Malta. This is where the process leading up to Faith starts. Maybe not exactly when Amelia was 18 running around villages, but it starts in her photographic past, in her archive as she sorted through her old negatives a few years ago at a difficult point in her life and the world that surround her; from Brexit to instabilities in Malta. Going back to the negatives was a meditative process, allowing Amelia to go back to her roots as a photographer, roots which are strongly embedded in Malta.

Those are two of the reasons why Faith is such a personal exhibition for Amelia. Spanning almost 30 years, the works in this exhibition show a journey in Amelia’s craft; from her early days as a photographer documenting one of the first raves to take place in Malta in 1994 to documenting the current migrant crisis. Covering such a wide stretch of time, the images within this exhibition were chosen selectively, each corresponding to: religion and politics, home and community, or the concept of surrender.

The reasons why religion and politics were chosen are somewhat obvious to any local Maltese person (and any foreigner considering Malta has 359 churches, and Political Party Clubs owned by political parties every which way), the reasoning behind the final section perhaps is a little more obscure. The religious element features through images of Holy Communions, feasts and other aspects which can be termed quintessential to this predominantly culturally Catholic island. The political element features figures from the not-so-distant past such as Dom Mintoff (Malta’s first Prime Minister since Malta became a Republic) and Sir Anthony Mamo (Malta’s first President). The exhibition also explores home and community through Amelia’s explorations around the islands. At the same time, it also documents the political crises that are contemporary problems.

Surrender, perhaps, is more conceptually complex than the other sections of this exhibition. It expresses Amelia’s growth not only as a photographer, but also as a woman, and as a human being. Surrender is about the concept of forgiveness, a mentality which Amelia has internalised within her photography, her personal life and her surrendering to nature. Surrender is partially a series of photographs taken with her friend Anna and other stills where Amelia observes her need to surrender, to not talk, not to protest, to just capture.

The migrant situation has already been mentioned earlier on, but there’s also Amelia’s documenting the protests that took place last December. Journalist Daphne Caruana Galizia’s murder is a polarising topic, and the aim of this exhibition as a whole is far from being Amelia’s imposing an opinion on the viewer. It gives you an image, one that is created to leave an impact on you, but the impression that it leaves is completely dependent upon your perception. It’s documentation, capturing a time which is affecting Malta, and will affect these islands for years to come. In this way, at a time where the noise in Malta and all over the world is at a constant, these images allow for a moment to simply look, observe — and surrender.

Tying these sections together is the name of the exhibition. This was left to the final section of this interview for a reason. It wasn’t Amelia but Amelia’s oldest friend Emma who came up with the exhibition’s title. The name makes absolute sense. Faith in community, faith in politics and religion, faith in herself as a woman, the exhibition can bear no other title. Faith ties everything together.
In collaboration with Infrastructure Malta, Spazju Kreattiv will be displaying the winning models for the open call for public art to embellish the Marsa Junction Project. This is an opportunity to observe these monuments before they come to life and become a public art fixture.
DEHUMANEATION

**ARTIST**
Shaun Grech

**CURATOR**
Prof. Raphael Vella

**CREATIVE TEAM**
Paul Portelli, Martin Bonnici & Chris Gatt

**Space A, Spazju Kreativ**
15 January 28 Frar

**SUPPORTED BY**
Arts Council Malta - Malta Arts Fund

Exploring the space between dehumanization, humiliation and nation through a geopolitical and historical perspective, Dehumanation is an exhibition that will combine paintings by Shaun Grech, film, an installation, narratives, and critical debate to explore these complex concepts. Curated by Prof. Raphael Vella and using Dehumanation as an invented word, concept and probe, the artists will bring these three concepts together (Dehumanization, Humiliation and Nation) to address a range of instances and manifestations of this intersectional space. This project is unashamedly political and seeks to open a space for active critical reflection and debate on a range of thorny issues while envisioning sites of critical resistance within the artistic space.
Thinking about how the forced migration situation in particular stands at the moment with people stranded in the Middle of the Mediterranean, facing closed ports, dehumanized governments and nations racist populist politics, being sent back to warzones, I can’t seem to shake off the urge to say that art cannot be anything other than political. Alongside the rise of the far right, bigotry, corruption, blinkered tribal politics, inept politicians, neoliberalism, greed, poverty and inequality, precarious work, the discrediting of fact, science and truth, climate change, the celebration of mediocrity, to name but a few, these are desperate times. “Thinking critically and acting is a necessity.”

To this end, Shaun Grech’s works in his upcoming exhibition, Dehumaneation, stand as a way through which art can be unabashedly political. As an artist, activist and academic, Shaun creates works which put these and other dismal and tragic states that he has encountered over the years, including impoverished communities he works with abroad, into sharp focus. Consistently made up of grotesque figures with bulging eyes, the works he will be exhibiting at Spazju Kreattiv will be works which he has created over the past 13 years. Returning to the artistic space, this exhibition is also Shaun’s first exhibition in 15 years, the last of which took place at St James Cavalier in 2005. Dehumaneation is a collaborative performance, and as Grech insists, the paintings are ‘simply the glue that hold it together...there is so much much more going into this’. Indeed, this exhibition will feature active collaboration with veteran performer Paul Portelli and filmmaker Martin Bonnici to investigate a range of themes, including colonialism, a subject which is becoming ever-distant in Malta’s communal memory, postcolonial anxieties, and other critical thorny subjects. Grech, in fact leaves out much detail, insisting there will be various ‘surprises’. This project will be curated by Prof. Raphael Vella, a first for Shaun who has never worked with a curator in the past, and is supported by Arts Council Malta.

In a way, this exhibition marks a kind of full circle, but rather than focusing on this pointed return, the title of this project, Dehumaneation, needs an explanation. At a glance, it can easily be read as ‘dehumanisation’: that’s one component of the term which encompasses the three themes of the project. Alongside it, there’s humiliation and nation. The reasons as to why Shaun chose this particular title are many (one of which being the migrant situation that I mentioned in the beginning of this interview), but generally it stresses upon, to quote Shaun, the “total race to the bottom”. This is why discomfort plays a key part within this exhibition. It aims to provoke the viewer, make them think about their own social position, their political ideologies, their affiliations. That is the most important thing to Shaun and the other individuals behind this project, it can also inevitably create anger.

Then again, why choose to make art to talk about these subjects? Art has often been marked as elitist, and historically it definitely has been (and let’s face it, it still is in certain cases), but Dehumaneation attempts to engage with people beyond the usual faces which constantly make an appearance at art related events. It also attempts to give a voice to those whose perspective is often stifled. In a similar way to how Shaun’s paintings are given context through the written word, Dehumaneation will also contain a 3-part series of panel discussions, each of which tackle one of the three features of Dehumaneation. With the possible involvement of activists and academics, the project will also contain one panel discussion entirely run by a group of young refugees called Spark 15 who will also produce and present their own short film.

“A RACE TO THE BOTTOM:”

“I want this to somehow make people want to go back, to discover something new, to get pissed off, get angry, ideally kick something, spit on something. I don’t care.”
Gustav Courbet’s ‘The Origin of the World’, is possibly the better-known of historic paintings, to audaciously depict and place female genitalia in the foreground of the work, thereby elevating it to subject matter. Whilst sexually charged, the anonymous woman’s body and stance, do not attain erotic or pornographic status. The work is simply a crude and unequivocal portrayal of the sensuousness of a (female) body in space, powerfully modelled and accentuated through light and shade. This is precisely how and why {v} was conceived, as an overdue attempt to both celebrate and demystify the female form, by overtly choosing to portray the vagina in literal, or abstracted terms, or even by connotation. Forming part of Spazju Kreattiv’s annual Art + Feminism programme, the collective multimedia visual exhibition, will be accompanied by ancillary events, such as talks and screenings which shall both foster and encourage debate and dialogue on, and surrounding the subject.
Izabela Pluta is a Polish-born, Australian-based artist, who uses photography to interpret and re-conceptualise the role performed by images today. Visiting the recently-fallen sea stack Dwejra, also known as The Azure Window, on the island of Gozo, Pluta was captivated by what was one of the world’s most spectacular expressions of geological time. Dwejra, an underwater debris of limestone rock – originally 28-metres tall – now lies about 12 metres below sea level.

Drawing on the reflexivity of the photographic medium, Pluta uses images, video, objects and sound as the foundation for this new exhibition, Variable depth, shallow water. The installation’s key material includes corrupted data filmed using a drone lost at sea and subsequently retrieved. Inspired by Dwerja, the concept of deep time, the instantaneous moment of change, and informed by her own passage as a migrant to Australia, the work investigates the uncertainty of location.

Variable depth, shallow water brings together disparate elements comprising handmade contact negatives of unhinged atlases, faux-artefacts cast in bronze from the depths of where the Pacific Ocean and East China Sea meet, footage from the vast Australian landscape, and neon components that implode in on themselves. This is the first time the artist has exhibited in Malta.
The project *Palettes* which is the result of Katarina Radovic’s Artist Residency with Spazju Kreattiv is an exploration of Maltese identity, as a small, densely inhabited and multicultural society, seen through food (its preparation, presentation and consumption), expressed in the form of an installation of photographs and texts. While exploring the repertoire of (a)typical dishes, eaten in multicultural families or communities in the Maltese islands, Katarina engaged in discussions with family members, taking photographs of them as well as of the associated dishes and/or particular groceries, spices, recipes, etc., and collecting their personal stories.

This work gives a general overview of traditions and conformities contrasted with personal tastes and inclinations, focusing on the respect and enjoyment of adopted cultural values as opposed to moments of occasional disagreement. In short, this work is the reflection of the colourful daily life of local people in Malta, and a metaphorical transformation of their palates into palettes.
Ever wondered how they do it? Allura invites you to discover the creative secrets of more than 50 of Malta’s most exciting contemporary artists, in pop-up open studios at ten cultural venues in the capital city. The Trail Valletta is a rare opportunity to meet and chat with local and international artists and to watch while they make their inspiring work. Visitors can expect an informal, relaxed and child-friendly space, with hands-on activities and spectator experiences to photograph, discuss, try or buy.

The diverse mix of work (much of it previously unseen) will include painting, printmaking and sculpture, digital art, illustration, photography, ceramics, crafts, apparel and commercial design and much more.
Maps are flat renderings of 3-dimensional landscapes. They delineate countries, continents, states and bodies of water. Artist Rebecca DiDomenico has cut through layers of code to rearrange geography. The maps separate and unite simultaneously. We live in times when wars are fought between countries over geographical and political boundaries and are currently facing a worldwide pandemic of unprecedented proportions. And yet, we are all interconnected on our singular planet spinning in space. The world we inhabit is rendered in *Anatomy of a Viral Landscape* as ephemeral networks with intricate interconnections, similar to the veins inside our bodies. The paths we traverse are both intentional journeys and the inevitable misadventures of unintended side trips. All become part of our destinies, the paths we choose and those we leave behind. We live in the gaps, in the interzones. There is no polarity of black and white or good and bad.
SURA

URA is a collection of handcrafted dolls accompanied by their voices and stories. Each doll is an attempt at making sense of the human need to create objects in our own likeness.

Dolls lie somewhere between the inanimate and the living. In play, they embody characters we manipulate. In the hands of the shaman, they are instruments of divine intercession, charged with powerful gods and spirits.

In therapy they stand in for loved ones we’ve lost or who hurt us. Their character changes in sync with that of their owner’s. What happens then, when dolls stop speaking?

In SURA, some of the dolls have come in company while others stand in solitude. Each one of them speaks of belonging and ostracisation, of spiritual parents and guardians.
What prompted you to decide upon the title SURA?
SURA is a rich and nuanced word. It speaks of giving shape to something and shape is existence, life. SURA also touches on making things right as in the Maltese idiom “tagħmel xi ħaġa sura [ta’ nies]” (“doing something well.”)

Did you look at specific places to source the materials from?
No. I decided to work with rag dolls. So, I just asked people for rags and I was inundated. Lori sourced most of her stuff from her studio. Lori is also a bookbinder like me, she works with paper. Once we had decided on materials we went to work. In my case, I would very often wash and dye the fabrics. Most of my dolls are made of knotted rags. Some are dipped in wax. Others are tied in twine. Those were all technical decisions and interventions and they alone do not make the doll. The objects that will be shown with the dolls are very much related to the stories of the dolls. We’ve imagined stories around these dolls and we’re always asking, like with family –– where do they come from? What past do they have? What can they do? How can they change the world? How can they change us? And so on and so forth.

How did this project come to be? When did the idea come about?
I don’t know where it came from in my case, but I started the project. In Lori’s case she was already a doll collector. She collected African dolls and some South American dolls. So, her interest was already there. In my case, probably the main interest is this business of creating something in our own image, possibly as the oldest narrative we have in terms of arts and crafts. It’s a very bizarre concept. Why would someone want to make something in their own image? What the hell? Very often dolls were created for functional reasons (mourning, fertility, courage etc). Traditional dolls were created to carry a certain power, even play dolls. You’d have dolls which, I don’t know, helped the child or helped the adult pass through transition from one place to another which is quite similar to how dolls function in play.

I was also told that you will be integrating a sound and audio element. I was wondering whether since you are a poet and a writer, would you be applying some form of narrative to these dolls?
The audio element is vital to this –– why? The difference between a doll and another inanimate object is, perhaps, sound - the subtle resonance one expects from figures that resemble oneself. So sound, the speaking business, if you like, is really integral to the project.

As to the poetic element, it’s there in the making, in the construction of the doll. What I’m doing here is creating an image and in the composition of this image, you’re going to have different elements; you have horns, a headdress or veil or whatever, so these are all elements that contribute to the imagery. What we’re doing is constructing them, like in poetry. So, in a sense, it’s a poetic process as you’re orchestrating images for the user. I always create images and construct images. That’s how I see my practice, as a continuous effort at orchestrating experiences.

This is a collaborative project between you and Lori Sauer (UK/US). Will this be a bilingual project?
Yes, it will be a bilingual project. Bilingual in the sense that Clare Azzopardi will be writing new narratives for the dolls for the whole collection. It’s not really a linguistic project and we cannot attach a language to the project. I think the dolls we created or we’re working on even aesthetically are difficult to pin on a particular culture. Would you say that these are Maltese dolls? Or South African? Or South American? Or Japanese?

So Clare Azzopardi is applying narratives to dolls you have already created. Have they had other narratives before?
They had other narratives. In the exhibition we are presenting them together for the first time. Some of them will be presented alone, some of them will be in groups just as you’re walking down the road you’ll find people walking alone or in groups or sitting together. So, what Clare will be doing is reimagining who they are more or less. We don’t know where it’s going to lead so this might completely change.

You will also have workshops which will be part of this project. What do you intend to do with these workshops?
One of the main purposes is to share with the participants the joy of making dolls.
NOTHING REALLY MATTERS

is an exhibition of paintings that were drawn from a series of unanswered questions posed by the artist, Debbie Caruana Dingli, to “imagined” mothers whose children have been convicted of a crime and locked away to serve time. These works, however, present the artist’s own musings and personal reflection into the emotional, psychological and spiritual impact of loss, separation, guilt, repentance, shame, confusion, fear, solitude, and the whole gamut of emotions and reactions as experienced by those who are often left behind, separated from their children and subjected to another kind of prison.
Malta is a place where the tradition of fireworks lives on. We read this as a way of drawing pleasure from communing with the energy and vigour of light. Fire is a visual representation of warmth and the sun, and moving light images are exceptionally pleasing. A viewer of a fireworks show experiences an optical ecstasy of spectacular burning. Light is a carrier of art which serves to immerse the viewer in an artificial luminous environment which can be used to examine their perception. Adopting digital reproduction techniques for the purposes of artistic creation, this event aims to create a project about light which presents fire not from a thermal stance, but from a visual perspective. This project will also consist of a two-day international symposium with the participation of foremost academics and artists specialising in digital media and other related forms.

**TWILIGHT ZONE**
**BETWEEN ANALOGUE AND DIGITAL MEDIA**

**CURATOR**
Alicja Panasiewicz

**CREATIVE TEAM**
Tomasz Dobiszewski, Zsolt Gyenes, Robert Sochacki, Matyou Galea, Matthew Attard, Eric Souther, Shusaku Kaji & not a Number Group

**COLLABORATORS**
Department of Digital Arts at the University of Malta

**SUPPORTED BY**
The Faculty of Art at the Pedagogical University in Krakow

7 May - 20 June

**Space C, Spazju Kreativ**

**VISUAL ARTS**
The most important legacy of our time is what state we will leave our planet in for the future generations. The Art and Environmental Preservation programme will show how these urgent issues are addressed by contemporary artists.

The artwork in the exhibition will be centred upon environmental protection and sustainability, and made with up-cycled materials with some of the pieces being dedicated to the local Maltese fauna.

An artist talk will cover the broader issues of protecting the environment, and the role of artists in this movement. It will introduce some of the international artists whose practices engage with these issues while using up-cycled materials to create art.

Following the talk, there will be a public workshop where the participants will have an opportunity to create their own piece of art using local up-cycled materials.
The Degree Exhibition will showcase the final projects of the student cohort following the MFA in Digital Arts degree programme organised by the Department of Digital Arts at the University of Malta. As a graduate show, the body of work is the culmination of practice directed research.

The MFA Digital Arts programme is a practice-oriented, postgraduate award in digital art practice and theory. It is an umbrella programme that seeks to develop a learning environment in which historical traditions and new practices confront and influence each other within a contextual, cultural and theoretical framework. This year each student will make use of a variety of technologies combined with multiple materials and processes such as photography, 3D printing, videography, sculpture and mixed media installations in order to communicate the meaning of their artwork.

**CURATOR**
Prof. Vince Briffa

**CREATIVE TEAM**
Dr Trevor Borg, Dr Adnan Hadziselimovic, Dr Matthew Galea & Master of Fine Arts in Digital Arts students

**Space A: Spazju Kreativ**

28 May 27 June
The MCAST ICA Festival emerged five years ago as a new approach to the annual exhibition held at the MCAST’s Institute for the Creative Arts. The MCAST ICA Festival will be working towards building a bridge between MCAST ICA and the community; this will result in a better understanding of who we are and what we do. The festival will celebrate creativity and act as a platform to showcase the student’s hard work and collaboration with relevant stakeholders in the industry.
The MCAST ICA Festival has now become a staple in Spazju Kreattiv’s Programme. Involving over 200 people including exhibiting students and people from behind the scenes, the festival is now approaching its fourth year, we sat down with the director of MCAST’s Institute for the Creative Arts, Dr Martina Caruana, and asked her about her perspective on this ever-growing festival.

What is your involvement in the MCAST ICA Festival?

I’ve seen it develop because prior to becoming the director of the Institute, I was also a lecturer here and the coordinator of two of the programmes offered by the Institute. So, actually, I saw the transition in format from an end of year exhibition to the festival. So basically I built on my predecessors’ vision and achievements. I was very hands-on in my prior role, making sure that the complementary events, which related to the students’ work were coordinated and implemented. Now, obviously my role is different as a director. I work with an enthusiastic team of colleagues who play an important role in making the Festival what it is.

Could you explain the exact concept behind the ICA Festival? Why shift from an end-of-year exhibition to having a festival format?

So I think, first of all, the end of year exhibition obviously it had its validity and for quite some time when it was organised on the Mosta campus it drew people to the space where the learning takes place. I have to admit that it’s a lovely campus. But when we were rationalizing things we said it’s very important that the message is clear, that our students who are exhibiting are transitioning to the outside world. It was therefore important that the event was taken beyond the context of the Institute.

Before the complete shift to Spazju Kreattiv, the festival was part of Valletta 2018, and we were in other venues in Valletta other than Spazju Kreattiv. I think that was something we felt was important that our students are in the capital of culture and in spaces which relate to their area. It was then a natural step that we ended up at Spazju Kreattiv the subsequent year. The value is highlighting the link with the sector more strongly. And also, not just limiting the exposure to a national level. I think that being in Valletta allows our students even to have further reach.

When do you start making preparations for the ICA Festival? Could you tell me a little bit more about the process of getting there?

The preparations for the next festival begin once the previous one ends, whether it is because of a post mortem or also the definition who is lecturing what for the next academic year that is also a defining element because much of the work that is done for the festival is actually intimately tied to the formative process of the students in their final year.

What do you think is the importance of the continuity of the festival in the creative sector?

I think there needs to be a space, there needs to be an opportunity to showcase what you do. I think it’s part and parcel of the creative sector. You don’t keep what you’ve produced to yourself, you need audiences. This ensures that there is a creative-audience relationship. The festival is a catalyst for the relationship between the young creative and his/her audience. For example, the branding for the festival is part of a unit which the graphic design students have in their final year. Certain units are used as ‘life cases’ for students.

“...The festival is a catalyst for the relationship between the young creative and his/her audience.”
In that moment it felt almost right.

A concept initiated through the interest in the way manmade ease is impacting the contemporaries’ quality of life, the term Conditioned Comforts encapsulates one’s reliance on habitual materialistic and self-initiated forms of comfort. The juxtaposing nature of the words; ‘conditioned’ - something acquired, typically proceeding as a result of a certain circumstance, and ‘comfort’ - a state of satisfaction and relief, suggests that this seeming ease is un-innate. If the pursuit of such comfort has to be produced or learnt, is it genuinely comfortable?

Extending from conversations exploring and expanding this concept results a body of work that visually reinterprets and physically engages the intangible states that materialise through such ‘comforts’. A transition from awareness to feeling and then to recognising the interchangeable choice in pursuing uncertainty, this exhibition hopes to trigger individuals to collectively challenge such limitations.
The second edition of *Songcraft*, a mentorship programme for young singer-songwriters, has been held in 2020. Aġenzija Żgħażagħ and Spazju Kreattiv have joined forces to provide this programme for six young talented singer-songwriters aged 16 – 20. Due to COVID-19, some parts of the programme have been adapted so that sessions were partly held via online video-conferencing facilities.

Alex Alden (singer-songwriter), Matthew James (singer-songwriter) and Alison Galea (Etnika, Beangrowers, The Shh) are mentoring the six participants, bringing their original work up to a professional level, and to perform for a public audience at Spazju Kreattiv in September 2020.

Members of the Spazju Kreattiv communications team have guided the young participants in relation to marketing their music and therefore potentially launch their careers whilst Youth Workers from Aġenzija Żgħażagħ have closely followed their progress.
On 17 and 18 October, Circuits Festival organised by EMM (Electronic Music Malta) takes place in Spazju Kreattiv. Expect a weekend full of live music, concerts with Maltese and foreign artists via live streaming, talks and workshops on different topics. This festival will allow audience members to learn about new software and music gadgets. This year, Circuit’s theme is ‘Away From The Comfort Zone’. Artists from different disciplines will be paired together to make new 10-minute live performances; musicians, actors, dancers will collaborate together with music being created by using a toy piano, a barrel organ, and over 1000 pads in an interactive lighting grid. International foreign artists will give live streaming talks, performances and workshops. In the afternoons there will also be talks and workshops: DIY Synthesizer Workshop, Spatial Sound techniques, computer programming, 40 years of Maltese electronic music, collaborating online, music copyright and ear protection. If COVID-19 allows it, these days will then come to an end with DJ performances on Spazju Kreattiv’s scenic rooftop.
This season the Spazju Kreattiv programme will be introducing a brand new music series comprising live concerts by foremost local bands, acoustic sessions by emerging musicians as well as partnerships with well-established organisations. Amongst them, in the coming months we will be hosting brand new music by Brikkuni, The Busker and JOON, together with an exciting new collaboration with the Malta Philharmonic Orchestra.
ŻFINMADE

CREATIVE TEAM
Paolo Mangiola, Rochelle Gatt, Julienne Schembri, Deborah Falzon, Gaby Davies, Maria Concetta Cariello, Diane Portelli, Zoe Camilleri, Merel Heering, Thomas Schaupp & Moritz Zavan Stoeckle

COLLABORATORS
ŻfinMalta & Valletta Cultural Agency

ŻfinMade is a new initiative of ŻfinMalta, which invites six Maltese emerging choreographers to each create a new solo work for one of the company dancers. The project is an extension of ŻfinMalta’s Artist in Residence (AiR) programme, engaging past and present residents, and is one of the company’s annual signature programmes, presented in collaboration with Spazju Kreattiv and Valletta Cultural Agency.

ŻfinMade exemplifies the company’s ongoing commitment to cultivating contemporary dance practices in Malta. The project highlights a commitment to fostering and nurturing local artists, and bringing them into contact with the country’s leading institutions.

ŻfinMalta provides each of the six choreographers with the resources required to develop and create a new work, including mentorship by the company’s artistic director and staff, and two high-profile international dance dramaturgs. ŻfinMade culminates in four evenings of dance performances, exposing the choreographers and dancers to new audiences and showcasing their work.

26-29 November
Spazju Kreattiv Theatre

photo credit: Neil Grech
About choreographers

Zoe Camilleri
This solo revolves around the themes of image, self-representation and validation. I aim to navigate the ideas of expectation and reality in relation to a world of trends, likes and scrolls. As I have become more critical of the vast amounts of information that we are exposed to daily, I find myself questioning how we can keep up with a growing demand for perfection. I am looking forward to transferring these concepts into movement and space. The sound and music are an integral part of the process, and I am working closely with my brother and musician Zack Camilleri, who is creating the original score for the piece.

Since becoming a freelance choreographer, I have enjoyed the freedom to experiment with movement and ideas for the past two years. This opportunity gives me the space to continue to develop my own voice and language in a safe and professional environment. I am also lucky to collaborate with a very talented company dancer, and to share the work with local audiences in such a cool venue.

Maria Concetta Cariello
This solo for ŻfinMade is a natural continuation of my research project PRIMA MATERIA: A Study On Movement, Breath, Vocalisation, and Stillness. It is at once a personal and spiritual journey from within the different bodies of human vibrational existence: physical, emotional, mental, and spiritual bodies. It is at once a personal and universal journey, within the states of these bodies, through the exploration of the five elements of somatic practice: breath, vocalisation, contact, movement, and stillness.

Gaby Davies
As a choreographer, I have always been interested in working with different bodies and ideals. And since my work is always collaborative, I am also excited by this opportunity to tap into the creative minds and resources at ŻfinMalta. I hope to explore different approaches to my work and create a new vocabulary which merges my choreographic style with the already-embodied knowledge of the dancer.

This solo choreography revolves around the concept of vulnerability, as seen from a psychological state. My inspiration comes from a dance residency in India, where personal experiences, observations and movement research led me to recognise the sensitivity of emotional states, caused by vulnerability and its impact on body language, social interactions and mental wellbeing. The work aims to show an individual’s psychological journey through an abstract-narrative contemporary dance piece. As a young freelance dance artist with the ambition to work as a performer and a choreographer, I am extremely grateful to be provided with this opportunity to create an engaging and powerful choreography for another dancer.

Rochelle Gatt
Once upon a time, before the Nokia 3310 and compulsive finger swiping, we were more porous. I feel that we live in a time when we absorb less of what is real and that instead the data is absorbing us. I experience, I record, I upload & I share. These are perhaps the most powerful ways of integrating into the community. Our right foot is bogged in the muddy puddle of ‘batalism’, while the left is shaking constantly, to fight for freedom and authenticity.

This is not a solo is the working title for this piece. We think that we are our own authors, but data has become the weapon that conducts our choices, not our inner being. ŻfinMade allows me an incubation period of one month for research and creation, in collaboration with a company dancer and the scriptwriter Simone Spiteri. Our trio seeks to translate these reflections and ideas into performed images. This is also an ideal platform to express my concerns as an artist by sculpting them onto another dancer and the scriptwriter. Our trio seeks to translate these reflections and ideas into performed images. This is also an ideal platform to express my concerns as an artist by sculpting them onto another dancer.

Julienne Schembri & Deborah Falzon
This work seeks to tell the story of one remarkable woman’s experience of migration. Through the power of the performance, we believe we can raise awareness not only of this woman’s resilience, strength and bravery, but of all migrants living in our communities. This solo follows on from phase one of the project DANCE BEYOND BORDERS, supported by a Research Support Grant (Arts Council Malta), and has allowed us to invite collaborators who will create diverse, artistic responses to the story, leading to a stimulating, sensorial and provocative performative experience.

Thanks to this opportunity, we are stepping into this type of choreographic space for the first time as a duo. This solo also enables us to embark on a journey we have dreamt about – to discover the power of dance in the sphere of activism, showcasing performances that stimulate thought, empathy and connection, and inspire audiences to take action for social justice, in whichever way they can.
Storjakanta springs from the concept of the traditional music-literary evening, but changes, twists and brightens it in such a way that it is almost unrecognizable. This project has been running for the last 3 years, but this year it will be different, related to the theme of Christmas.

In past editions, Storjakanta combined short stories by Trevor Zahra with original songs by Corazon and acting by Joseph Galea with a fun script that united these works. For this special edition of Storjakanta, the concept will be further expanded with the participation of a children’s choir and Christmas carols in Maltese that will be written for the occasion to complement Trevor Zahra’s works.
With one hour to go, our protagonists are preparing for the arrival of a very special mystery guest and everything must be perfect! There's one problem. Something crucial is missing....

The Ġulbiiena of course!

To retrieve their precious Christmas plant they must journey into the Witch’s creepy cottage, where nobody has dared to enter before. Their adventure won't be an easy one but with your help they might just make it out alive!

Tune into your radio for a one-night only magical adventure like none other this Christmas!
"NSFW", internet slang for “not safe for work”, is an explosive new theatre performance inspired by the experiences of people living with HIV in Malta, directed by Toni Attard, written by Simon Bartolo and produced by Culture Venture. Researched and written in collaboration with MGRM after a series of interviews with people from diverse backgrounds who graciously consented to share their own experiences, this new dramatic work in Maltese will explore the stigmatisation of people living with HIV.

The performance is part of a Horizon 2020 project - 'Acting on the Margins: Arts as Social Sculpture' (AMASS) - taking place across eight different countries and with different marginalised communities. The University of Malta is represented by the Department of Arts, Open Communities and Adult Education within the Faculty of Education, and its team is being coordinated by Professor Raphael Vella. In Malta, the projects will focus on migration, the loss of public space, and other societal challenges that will be researched in some depth.
Swept under the carpet. Many controversial subjects in Malta are somehow hidden and remain under the surface. One of the many topics which form part of this not-so-elite group is HIV (human immunodeficiency virus), a virus that has a status that’s almost mythic in Malta. *NSFW* (co-produced by Culture Venture), an upcoming play written by Simon Bartolo and directed by Toni Attard which falls under the umbrella of AMASS (Acting on the Margins: Arts as Social Sculpture), attempts to merge research on this topic with art in order to create a work firmly planted in displaying the issues behind such a hidden subject. In order to understand the concept and the process behind this project, we spoke to Project Coordinator Prof. Raphael Vella and playwright Simon Bartolo to gain some insight into the thematic and ethical labyrinth that is working on such a subject.

"NSFW" is an acronym which is familiar to anyone who is well-acquainted with the internet. For those who perhaps are not familiar with the term, *NSFW* stands for “not suitable for work” or “not safe for work” and is a term which typically refers to explicit content. The title plays with this expression, mirroring how the play’s central subject, HIV, is a topic which is typically associated with sexual content. Simultaneously, it also refers to the hiddenness of the subject within social circles as one which is typically hidden not only from the workplace, but also from closer relations. Due to this fact, even the copious amount of research which will be done through a partnership with MGRM which will be fuelling the play involves lengthy ethical procedures. Even though *NSFW* will be a play which sources information from people with HIV, nobody involved within the project will have any sort of contact with the people sharing their stories. That said, even though anonymity will be enforced due to ethical reasons, the production, through its research partnership with MGRM, is encouraging these individuals to take part in some capacity within the play.

Speaking to both Prof. Vella and Simon, they clarify that HIV is a virus which is often labelled as one which is a direct consequence of being gay. This is one of the myths surrounding HIV. Another myth is that it can only be contracted through sexual transmission. Another is that it was only rampant in previous decades and that it is now a thing of the past.

The contemporaneity which the play strives towards, also ties in with one of the primary aims that Simon has in engaging in this project – to possibly spark a change of mindset and the mindset can change by engaging with base prejudices. The last thing that you should think about this play is that it’s a play about HIV. It’s not. It’s a play about people – normal people – some of which are living with this. In this sense, it reflects a reality that people living with HIV are exactly that – people. It attempts to divert from the trend of pitying people with HIV and making them martyrs. The work will depict these individuals as people with a capital ‘P’, with their flaws, aspirations and more being portrayed throughout by basing these stories on the experiences sourced from people living with HIV.

That’s why writing such a play based on research is so valuable and important. Speaking to Simon, he emphasises the fact that this is a play for this point in time. Even before he has finalised his first draft, he speaks of having the play set within contemporary times. Setting HIV within the past might cause people to think that this is somehow not a problem of our times when it actually is.

This play will attempt to demythify HIV; acknowledging that it is a contemporary subject; acknowledging that it’s not a ‘gay problem’ but a human problem, and emphasising that anyone can contract it. This then leads to another point which Simon intends to create through his writing. Announcing your status as HIV positive is equivalent to ‘coming out’ for many people. For people who are not heteronormative, stating that they are HIV+ is practically a second ‘coming out’. By putting up this play in Valletta and being part of Spazju Kreattiv’s programme, the work which is being done to demythify HIV is given a national platform. It allows for HIV awareness in Malta to gain greater traction, giving this virus a status that is closer to another virus, the one which is currently plaguing news platforms.

That said, the merit of this project is not only the play itself; the research will also allow for the emergence of policy recommendations towards its end, making the research not only artistic fuel, but also a catalyst for community outreach and possibly even legislation.
The one-act play will take Malta’s biggest murder to the Maltese stage. The production, partly verbatim, will go right into the heart of Daphne Caruana Galizia’s assassination as well as the subsequent probe. It will provide an insight into what happened behind the scenes as well as delve into the life of the protagonists in the headlines.

Author and director Herman Grech, who is Times of Malta’s editor, gained access to the main players in the field, carrying out a series of interviews early in 2020, namely with investigators, Caruana Galizia’s sons, journalists as well as reviewing court testimonies involving the men linked with her murder.
An Interview with Herman Grech

You can’t deny that the single most significant event in the past few years in Malta is journalist Daphne Caruana Galizia’s murder. Her assassination sparked protests, resignations and multiple political scandals. This play will put a spotlight on the crime and the fallout that followed its occurrence. Spazju Kreattiv’s decision to integrate it into the new programme shows the diverse perspectives the organisation aims to depict a wide spectrum of different views on controversial matters. They Blew Her Up is a perfect example of how the programme aims to be a space for anyone to express themselves, and allow for discourse and exchanges to emerge.

They Blew Her Up is a play by Herman Grech, the Editor in Chief at Times of Malta. From the name of the play itself, you can already gauge that this work is bound to deal with a sensitive subject. Daphne Caruana Galizia’s murder is the most incendiary of topics in Malta, and writing a play on this subject is bound to generate controversy. Talking to Herman on this topic, he speaks about the moment he first thought about writing the play.

Writing this play is something that, perhaps, came out of a kind of necessity for Herman. Being a journalist himself, and seeing the scenes unfold with information that the general public does not have access to gave him a certain privileged insight into the murder. This is where his journalistic work and his endeavours as a playwright tie in. They Blew Her Up will be a mostly verbatim play (although there will be a certain level of artistic licence and fictionalisation), sourcing its narratives and even the dialogue itself word-for-word from interviews and discussions that Herman had with the protagonists behind the scenes.

The play does not profess to expose some type of absolute truth about the murder and the scandals that followed. Instead, it shows multiple perspectives in the same way his most recent play, De-Terminated (a Spazju Kreattiv co-production which was supported by the Malta Arts Fund) did with the issue of abortion. The play is not intended to glorify or make a villain out of Caruana Galizia. Among others, it aims to remove the ‘opinion cliques’ that often form around controversial subjects in Malta. Instead, it attempts to provide a new perspective.

The play will not be imposing an opinion. What it aims to create is a space where people can enter with one frame of mind and possibly leave with another. Though Herman says he aims to eradicate any kind of bias, maybe his own biases on the issue will peak through, despite his wanting to take a reporter-like approach towards the play, but the fact that They Blew Her Up is verbatim stands to silence those biases.

This is why, perhaps, Herman’s using theatre as a format rather than any other artistic form. By using a monologue-like format for one half of the play, Herman decreases the distance between the viewer and the actors on stage. Everything unfolds in front of your eyes in the same way the protests unfolded — the murder, the chaos. The difference is that in this case, the viewer will have some of Malta’s finest actors mirroring what Herman experienced behind the scenes in this fictionalised interpretation.

“Most of us resort to our Facebook bubble to air our complaints but we fail to act. This play attempts to push us out of our comfort zones and reflect on the ramifications of a crime which changed Malta’s history.”
THE NOBODIES

Chalk Line Theatre presents ‘The Nobodies’ written by Amy Guyler. When a local hospital announces its closure, panic ensues. Healthcare Assistant Rhea is forced to look for work elsewhere. Local lad Aaron worries about his mum’s treatment in the cancer unit. And Curtis just isn’t sure where he’s going to sleep. But when the three witness a horrific accident, a rare opportunity presents itself. As a dangerous decision triggers a wild chain of events, Rhea, Aaron and Curtis find themselves inspiring a cohort of vigilante activists. What does it take to enact real change? What would you sacrifice to keep it?

“Full of swagger and moral ambiguities”
(Lyn Gardner) ★★★★★

“Amy Guyler’s script is genius, masterfully balancing stark political commentary with bold theatricality”
A Younger Theatre ★★★★★

“An equally exciting and terrifying work, with beautiful touches of humour: The Nobodies is one to watch”
Upper Circle WINNER- COMMON AWARD 2020
VARI is a theatrical production that takes one on a dark journey where childhood fears intertwine with the pains of adulthood; where the sacred transforms into the macabre, and no redemptive blood spills from Christ’s lance wound. But is all this just a childhood fantasy or a terrifying reality? Who is this mysterious character that constantly appears and disappears … in every single dream … sometimes masquerading as a doctor helping to bear the crucifix’s heaviness … at other times a sexton carrying a purple mantle and blood-soaked crown of thorns?

This is a stage adaptation of the short story ‘Vari’ written by Trevor Zahra which forms part of a larger collection entitled “Lubien” published in 1995.
AFTER the success of previous editions, we bring you MalTease - a Variety and Burlesque project inspired by the pulsating atmosphere of Valletta’s main artery of entertainment - Strada Stretta. This exciting event is back for its fourth edition with even more va-va-voom. The performance revolves around acts, loosely tied in by a story which will take you on a journey through space and time, harking back to some of Malta’s more risqué past.

The team is committed to continue showing diversity and versatility of the art of Burlesque which is not only burlesque dance but also comedy, song, multidisciplinary skills, a world of satyr, glitter, bawdy jokes, contagious confidence, fun and feathers. We are committed to give a stage to performers of all body types, all races, LGBTIQ&A+ and gender! Locals joined by artists from around the world create the excitement that is the fourth edition of Malta’s biggest Burlesque show.
Taralla is a drama that explores the utmost complicated web of political phenomena of construction, hectic life and immigration. These themes are the talk of the town but each and every single individual thinks of it differently and affects them differently as well. Cali has had it! Karmini is freaking out with the noise. Martha is exploring a better future with all of this. Tarallalla attempts to view each one’s personal perspective. But after all, everyone has to die thus everyone asks for a better life.

Tarallalla uses the themes of tradition, death and nostalgia, intertwined with the emotions of hope, anger and humanity. The characters are no one special and for this particular reason their own voice is amplified more than others’. This theatrical work tries to find the voice of the down-to-earth individual, as there you find a totally different reality that goes beyond the one you hear or see via the media or on the digital platforms.

This drama spreads across roads and places, the outside world, on stage, as one tries to better understand the complex heartaches of the people portrayed. The same people that usually we tend to mark as ignorant.

**TARALALLA**

**SCRIPT**
Lara Calleja

**DIRECTION**
Lee-N Abela

Spazju Kreattiv Theatre
30 April 9 May
Lara Calleja’s upcoming play is a Spazju Kreattiv commission and focuses primarily on themes related to/ concerning over-construction. We sat down with Lara to speak to her about what will be her first theatrical script.

The work is still in its fledgling stages, but regardless it still sets the tone of your position as an activist. Can you delve into the concept behind this play? How did the concept emerge for this commission?

I have been socio-politically aware since my first year in Junior College. I used to hang posters on notice boards against big corporate fast-food chains. I remember other students looking at them in utter cluelessness (rightly so, at 17 years of age, they couldn’t care less.) I still enjoyed my youth in all of its fun-and-self-destructive glory (allowed at that age I guess). I also started channelling my anger and incomprehension towards the world’s injustices into other more practical networks such as my involvement in NGO Moviment Graffitti and through my first attempts at writing.

Is there any particular research that you’ve done or intend to do in order to come up with this concept?

Yes. I have done and still do research when necessary; on construction policies for example, and laws on asylum seekers in Malta.

Would you make a distinction between yourself as an activist and a writer?

Yes, of course I do. Activism is something practical, factual and hands-on. It has a purpose to put direct pressure to instigate change. Writing on the other hand is fictional and works around emotions and stories. Activism or politics are not the purpose of my writing. I mean, whilst it can be seen as another way of activism, the act of writing tells a story, and sometimes when you tell a story you cannot censor or omit political facts which are a crucial backdrop to the story.

Oftentimes, voices are stifled not only in the Maltese islands, but also beyond these shores. That being said, considering the political and social crises, what do you think your works, this play included, do in order to counteract such suppression?

I think each book can either choose to speak to a specific audience or can choose to speak to everyone in general. I believe that the latter is one of the few active choices that authors should consider in relation to how their work is perceived by the outside world. Sometimes you can write about themes and issues which would be normally ignored by the general public, but can still speak and resonate with the same general public. I believe it’s not about what you write. It’s about how you write it and how that writing can resonate with all sorts of audiences.

Having said that, I believe that it’s not that people are not interested in political issues and involvement, but I think we have to learn how to communicate it with a better language, which is more direct and not condescending. Writing can do that. All the above arguments discourage it from being stifled.

As the only woman writer in Spazju Kreattiv’s programme this year, do you think women are underrepresented in theatre, and particularly, the arts in Malta?

I am new to the theatre world so I would be very naïve in any of my presumptions. I have seen brave women such as Simone Spiteri who was one of the founding members of Dù Theatre, and did beautiful landmark productions in theatrical productions such as last year’s Repubblika Immakulata. I know other scriptwriters such as Clare Azzopardi who have also done some good work in local theatre. Also, for the play’s direction, I am working with Lee-N Abela, who has also paved her way brilliantly in the theatrical scene.

I believe that there is an opportunity. On the other hand, and this is purely a personal opinion out of general observation, women in Malta have to be open to explore such options which go beyond generic female roles in Malta. We are definitely improving and we have strong female networks who empower each other. I think we still have to learn how to be bold and assertive in a yet-very-much male-dominated world.

“...I also started channelling my anger and incomprehension towards the world’s injustices into other more practical networks such as my involvement in NGO Moviment Graffitti and through my first attempts at writing.”
Fishermen have been fishing unexploded bombs from Filfla, which was used as a target practise for rockets, missiles and torpedoes during the "British Era".

*Kaxxa Infernali: Explosions* is a semi-documentary solo piece, exploring explosions in Malta. Jimmy Grima and his artistic team will investigate and compare different types of explosions - military, ritualistic, artistic, criminal - from fireworks to bombs.

There have been several cases of home-made bombs in Malta over the last decades that have shocked Maltese society, and some of them have attracted international attention. This history specific to the Maltese society is yet to be written and will be the point of departure for this artistic development. In this history, there are various stories of explosions that deserve further contemplation. An unspoken postcolonial trauma was left on and around the island of Malta, which was one of the most bombarded places on Earth after World War II.

Jimmy Grima will converse with his family which includes three generations of people who engaged in the manufacturing of fireworks in Qrendi.

‘The project is a co-production with Spazju Kreattiv and the rubberbodies collective by Jimmy Grima’
Summer. Village feasts and the occasional features on TVM about fireworks manufacturers. Spectacles in the sky and watching them with nanna. Fireworks factories exploding Bombardments during World War II. People being bombed. Car bombs. Explosions are ingrained into Malta’s culture and sociological compositions, albeit with no written history about them. Thinking about it, these features are ever-present as a person growing up in Malta, present because they’ve always been, not knowing where they came from, why there’s this obsession with them. This is one of the components behind Kaxxa Infernali: Explosions.

Through our virtual interview, Jimmy explains the intrigue he has towards subjects within his work, particularly those which are culturally omnipresent. As an artist-researcher forming part of ‘the rubberbodies collective’, Jimmy’s interest in exploring communities through his projects started with one of the collective’s earlier projects, ‘The Windrose Project’. Now, as the collective has grown and evolved, its early objectives still stand with Kaxxa Infernali: Explosions, questioning the origins of community practices which have been distinguished as markedly Maltese. Even in its early stages, one can gauge that this project holds strongly to these roots, but unlike Jimmy’s more recent works, such as Nassaba: Song of a Bird, (co-produced with Teatru Malta), this theatrical project aims to take a more, let’s say, ‘dual’ approach.

Like Nassaba: Song of a Bird, Kaxxa Infernali: Explosions speaks of a personal narrative, a family history. These dialogues with people who are directly involved in the practice of fireworks making (essentially, bomb making) is what will eventually feed into Kaxxa Infernali: Explosions – but make no mistake, this project isn’t just about fireworks. As an exploration into this element which is integral to Maltese identity as it stands today, it seems to me that while this may not be the artist’s intention, binaries and dualities will seep through the seams of the work. Think about it – Malta is a land of divisions – North/South, Red/Blue and Us/Them. Explosions are the source of some of the most vivid spectacles which Maltese people know and enjoy. Contrastingly, this project asks whether explosions have also perhaps caused a collective trauma, probing how Malta, both in recent years and historically, has had different forms of explosions serve as a possible fuel for trauma.

In knowing that some of the members of the artistic team have only had brief encounters with Malta, I found this a contrasting decision to the assumption which is often made that “only the Maltese can present the Maltese”. Jimmy is based in Amsterdam and often collaborates with other European creatives, who will also form part of the artistic team for this project. To him, the importance of having an outsider, possibly distanced eye, is crucial to truly understand a subject. Even from this one element and within these early stages as Jimmy delves into archives, you can already gauge that Kaxxa Infernali: Explosions gives people, near and far, whatever you might term as ‘Maltese’ in a different way than most might expect.

Filfla, that one half-formed looking island off the coast of Malta, will be the conceptual centre for this project. Filfla, close as it may be to the main island, carries a certain mystique, especially around bombs in particular. Speaking to Jimmy, he talks about one particular urban legend which talks about fishermen fishing for unexploded bombs off the coast of the island. It might sound almost surreal, ridiculous even, to capture the image of a fisherman, net or fishing rod in hand, waiting to catch a bomb rather than the prized great white sharks which have historically circled the island. In a sense, it’s almost unbelievable, but it’s an urban legend which has a strand of truth in it. It seems to me that Jimmy’s reference to such stories may put viewers in a state of limbo between fiction and reality, and even though this is a bold statement, it seems to replicate the effect that explosions have on us as we experience them. On the one hand, we see them and experience them, but their being so short-lived almost seems to spark doubts on whether they happened or not; and yet, explosions, ephemeral as they are, have left lasting impressions on the Maltese community as a whole.

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The most hilarious show of the year is back! Panto used to be a sweet end-of-year show that delighted the kiddies on a cold winter's night. Not anymore! The panto's team has taken pantomime and flipped it on its head. It is for adults, not kids, it is naughty, not nice and it is in summer, because... we were all too drunk to do it at Christmas. And this year the panto's team is taking on the biggest fairy-tale of all! Snow White (and The Seven...) This is Snow White like you have never seen it before - a mish-mash of political biting satire, no holds-barred naughtiness and rowdy ridiculousness. Featuring an enchanted aubergine instead of an apple, a magic mirror that is slightly unhinged, and the evillest queen ever! Plus a fearless Snow White that has decided to take on all comers to prove she ain't no damsel in distress.
The Spazju Kreattiv cinema programme features a curated selection of arthouse films and documentaries. The cinema programme focuses on bringing European films and documentaries together with the latest critically acclaimed arthouse films from around the world. In 2020/2021 expect thought-provoking documentaries and film festival winners and nominees. This season we have also introduced a new series called The Great Composers. The 2020/2021 Season will start with Matteo Garrone’s new interpretation of Pinocchio and British drama starring Bill Nighy and Annette Bening Hope Gap.

Working with top international museums and galleries, the Exhibition On Screen series offer a cinematic immersion into the world’s best loved art, accompanied by insights from the world’s leading historians and art critics. Galleries and museums such as the National Gallery (London), Rijksmuseum, Van Gogh Museum, Tate, MoMA, Hermitage, National Gallery of Art (Washington DC), Royal Academy and many more have featured in these films. Screenings this season include: Cézanne Portraits of a Life, Vincent Van Gogh: A New Way of Seeing, The Curious World of Hieronymus Bosch, Lucian Freud; A Self Portrait and Frida Kahlo to name a few.
Spazio Kreattiv Cinema works with Embassies and Cultural Institutions to bring you a variety of films from around the world including documentaries, classic and contemporary films. We are proud to collaborate with the Alliance Française, Instituto Italiano di Cultura, Embassy of Spain, Embassy of Ireland, China Cultural Centre, New Zealand Embassy in Spain and the Estonian Embassy in Italy.

Some of the highlights featuring in the programme are the classic Compartiment tueurs, the Spanish film Silencio Roto and the Irish documentary The Camino Voyage amongst others.

Due to the ongoing global health crisis, the three live transmissions scheduled for 2020 have been cancelled. Spazio Kreattiv Cinema will however be showing two encore performances per month from the Metropolitan Opera starting from September until the live performances resume again in 2021.

Some of the highlights productions are:

- Mascagni's Cavalleria Rusticana
- Leoncavallo's Pagliacci

Both performed at the Metropolitan Opera in 2019 starring Anna Netrebko, Matthew Polenzani, Mariusz Kwiecien, John Del Carlo, Puccini's Madama Butterfly

From April 2, 2016

Starring Kristine Opolais, Maria Zifchak, Roberto Alagna, Dwayne Croft.

Some of the highlights productions are:

- Puccini's Madama Butterfly

From April 25, 2015

Starring Eva-Maria Westbroek, Patricia Racette, Marcelo Álvarez, George Gagnidze.

From November 13, 2010

Starring Anna Netrebko, Matthew Polenzani, Mariusz Kwiecien, John Del Carlo.
Experience the best of British Theatre with National Theatre Live performances on the Spazju Kreattiv screen. With state-of-the-art filming techniques, tailored to every play, the National Theatre brings you each performance as it happens, in all its glory. From close-ups that capture every flicker of emotion, to sweeping wide shots of the stage. Each broadcast is filmed in front of a live theatre audience. The position of cameras in the theatre is tailored to each play, to ensure that audiences watching in the cinema always get the best seat in the house. This season’s encore performances, until the National Theatre reopens to the public includes the best from their repertoire - Fleabag, King Lear, Cyrano de Bergerac and a A View From The Bridge amongst others.

THE GREAT COMPOSERS

September 2020 - July 2021

Five films to celebrate the 250th anniversary of Beethoven’s birth. Seventh Art Productions presents an exclusive worldwide cinema event bringing five films on the world’s most influential composers to the big screen. The Great Composers sees the critically-acclaimed and award-winning In Search Of series return to cinemas with each film celebrating the lives of four exceptional musicians and individuals – Beethoven, Mozart, Chopin and Haydn. Written and directed by multi award-winning filmmaker Phil Grabsky and narrated by Juliet Stevenson, the films explore each musician in phenomenal detail, including readings of their own letters and the insights of respected historians and musicologists. Each film is accompanied by breath-taking performances of the composers’ own work brought to life by the world’s leading orchestras and musicians such as Leif Ove Andsnes, Emanuel Ax, Daniel Barenboim, Janine Jansen, Lars Vogt, Jonathan Miller, Ronald Brautigam, the Berlin Philharmonic and the Orchestra of the 18th Century.
For its 11th season, the Bolshoi Ballet in cinema series confirms the company’s desire to share the excellence of its art to all dance lovers around the globe. This autumn, three ballets captured live in Moscow will be shown on the big screen worldwide. Love and enchantment will be constituent of this season’s first part, which starts in October with Prokofiev’s Romeo and Juliet choreographed by Alexei Ratmansky. Following in November, the passionate romance of Marguerite Gautier and Armand Duval, adapted from Dumas Fils’ famous novel The Lady of the Camellias will be presented in John Neumeier’s choreography for the Bolshoi’s stage. At the end of the year, The Nutcracker’s irresistible magic will take over cinemas and delight audiences with Tchaikovsky’s exquisite score. Experience the best of ballet in cinema and meet us again in January 2021 for the second part of this season which, hopefully, will sign the return of live broadcasts from Moscow.

The 16th edition of the Kinemastik short film festival comes to Spazju Kreattiv Cinema this October. This year the festival is moving indoors and Spazju Kreattiv Cinema is happy to host this much anticipated yearly film event. The final instalment of the 16th edition of the Kinemastik International Short Film Festival brings two 90-minute programmes of international, award-winning shorts to the screen. The selected works, which form part of the competition section, have been screened at key festivals such as Berlinale, Rotterdam, Cannes, Locarno and Venice in 2020.
On November 8th 2020, the fifth edition of the European Arthouse Cinema Day will take place in hundreds of cinemas from all over the world. Spazju Kreattiv Cinema is proud once again to be part of this cinematic celebration. A selection of arthouse films and documentaries will feature in this year’s edition. Tickets for this event are all free of charge. Subject to online booking.

Every year since 2007, the European Parliament LUX Film Prize has shone a spotlight on films that go to the heart of European public debate. The films selected for the LUX Film Prize competition raise awareness about some of today’s main social and political issues and, as a result, help to build a stronger European identity. By illustrating the diversity of European traditions and shedding light on the process of European integration, they help celebrate the universal reach of European values.
The world-renowned Royal Shakespeare Company, located in Stratford-upon-Avon, performs works by Shakespeare and his contemporaries, as well as reworked plays by modern writers. The company brings its productions to the widest possible audiences through live broadcasting in cinemas across the UK and worldwide, including Spazju Kreattiv Cinema, the only cinema in Malta where you can watch live performances by the Royal Shakespeare Company.

The third edition of Cinema Italia @ Malta will present six contemporary Italian films from March to June 2021. The screenings will also feature Q&A sessions with the creative teams of the films.

Cinema Italia @ Malta is being organised as part of ‘Fare Cinema – The Italian Movie Industry’, an initiative of the Italian Ministry of Foreign Affairs and International Cooperation.
Launched back in 2019, in collaboration with Spazju Kreattiv, the ŻiguŻajg Season offers a full range of activities of high artistic excellence, aimed at schools, children and their families. With workshops, participatory events and even child-friendly film-screenings, the ŻiguŻajg Season will have something for every child, from 12 months to 10 years.

**December 2020 - July 2021**

**BABY BOBBY’S CLIMATE CRAWL MULTI-SENSORY SERIES**

Nini nini is a multidisciplinary project that explores different lullabies from around the world.

**CINEMA SCREENING ŻIGUŻAJG SEASON**

This is an interactive storytelling session where a solitary bee, invites the audience to tag along on her journey to find all sorts of materials from the different natural habitats to build a new home for her and her friends to live in.

**SOLITARY BEE**

A dynamic dance performance gives each child the chance to narrate their own story and create new characters and settings - so that no performance is like any other before it!

**SPONTANEOUS SPACES**

Kids Dig Science gives children the opportunity to discover stuff that is intrinsic to our life. It does so in a completely innovative way. What’s more, it’s loads of fun!

**KIDS DIG SCIENCE**

A curated selection of French Animated films. These are from different time periods, showcase different styles and have different themes altogether. However they have one thing in common: the French Language.

**FRENCH ANIMATION FILM SERIES**

A multi-sensory seasonal series full of adventures and child play.

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A multi-sensory seasonal series full of adventures and child play.
Fab Fantasy Fables with Chucky

A magical interactive storytelling adventure will put you at the centre of the action.

8-10

Smart and Bart - The dramatic duo (so-called by the King) have been tasked to do research on behalf of the kingdom and also fix their own mistakes...by royal decree!

The Whimsical Adventures of Smart and Bart!

One in Rhythm is an opportunity for children and adults to engage in a percussion ensemble within a fun and interactive atmosphere where rhythm is explored as a universal language.

Batacuda Percussion Workshop

All Ages

Carnival Family Weekend

A series of activities for children of all ages happening at Spazju Kreatttiv during the buzzing Carnival weekend !!

ŻiguŻajg Festival

20-29 November

ŻiguŻajg, Malta’s favorite children’s festival is back this November from the 20th to the 29th with an innovative digital programme of events for its 10th year anniversary. A festival that’s bursting at the seams with homegrown talent, this edition will boast events for ages 0-15 ranging from musical theatre, opera, DIY and non-verbal theatre. ŻiguŻajg is turning ten, time to put on your party hats; let’s celebrate!
We are delighted to present six international voices from the museum world, each of whom shall be sharing views and perspectives about museum futures in six pre-conference webinar events.

Each speaker shall present a personal reaction to future challenges and ambitions during a dedicated webinar. Towards the end, Mike Murawski, change leader and committed advocate for more equitable and community-centred museums shall present his reflections on the presentation and discussion. The webinars shall be moderated by Prof. Carmel Borg and Dr Sandro Debono from the Department of Arts, Open Communities and Adult Education, at the University of Malta.

We have asked speakers to react to the conference theme - 'Shaping Museum Futures' - through their very own lens, experience, advocacy and expertise. Knowing too well that this is the topic of the moment facing museums across the globe, the webinars shall hopefully contribute to the much-needed discussion about museums and their role in a post-COVID19 world.

The pre-conference webinar events precede the call for papers and posters for the conference 'MUŻE.X - Shaping Museum Futures' taking place in October 2021.

Opening Doors Association, a voluntary organisation which strives to provide artistic opportunities for adults with learning disabilities within the artistic and creative sector, presents Opening Doors’ performers and its artistic practitioners to showcase their works-in-progress, in dance, theatre and music, in an Open Studio event that is free and open to the public. A guided discussion will be held with the audience and Opening Doors’ performers and practitioners, to exchange in dialogue and allow the audience to enter into the creative and collaborative processes of the artists.

Open Studio Sharing; informal works in progress
Opening Doors Association

Creative Team
Carmel Borg, Sandro Debono & Joseph Vancell

Collaborators
Valletta Cultural Agency, Conventions Malta & Department of Arts, Open Communities and Adult Education at the University of Malta

Supported by
Arts Council Malta - Investment in Cultural Organisations Fund
Studio A, B & Atrium, Spazju Kreattiv
The Opening Doors 'Train the Trainer' project provides continuous professional development to practitioners working within the disability and artistic sector. Opening Doors Association aims to provide further professional development opportunities to its current practitioners, through the exploration of distinctive insights into both artistic and teaching processes. The two-day workshop is intended to provide in-house training/continuous professional development which serves to deliver workshops and other educational activities to Opening Doors' trainers and volunteers. Opening Doors practitioners will have the opportunity to further boost their skills and share best practices for the benefit of its members.

This second Train the Trainer project will concentrate on methods of practicing inclusive education in the performing arts, specifically in creative devising processes and team teaching. To this end, all Opening Doors Association members from Dance, Music and Theatre will be invited to join the artistic leaders, to be guided by specialists in co-creation workshops with learning disabled and non-disabled participants. Some of these sessions will be artform specific, led by guest specialists. The weekend will be convened by Tim Wheeler, co-founder and former Artistic Director of Mind the Gap UK for 26 years, performance maker, arts consultant and senior lecturer.

Electronic Music Malta (EMM) will organise various events at Spazju Kreattiv both before and after the Circuits Festival. These will now be known as the Circuits Programme and will consist of a number of film screenings, a vinyl listening session and several stages of the Away from the Comfort Zone project.

Away from the Comfort Zone will include rehearsal sessions, filming and eventually the screening of the staged performances at the Cinema of Spazju Kreattiv. All of which will be available for the public.
STEAM @ SPAZJU KREATTIV

October 2020 - May 2021

STEAM @ Spazju Kreattiv brings together a whole series of events that engage citizens of all ages in science and arts, in collaboration with the Malta Chamber of Scientists. From puppet theatre for kids, to theatre on hard-hitting social issues and mental conditions to film, there is something within the programme for everyone. The season is comprised of four strands: Science in the City, Malta Café Scientifique, ĊineXjenza, and Kids Dig Science.

IKKREA

October 2020 - August 2021

With Spazju Kreattiv continuing its open approach to programming and collaborations, the call for participation in the Spazju Kreattiv programme is a key tool for artists and creatives to approach the Programmes Team. For those unsure of how to put forward a proposal, or for those who need additional information, the IKKREA sessions serve as a touch-point where programme executives can provide further information on the proposal process.

CREATIVE TEAM
Dr Edward Duca, Karen Fiorini & Danielle Martine Farrugia
Teatru Malta and Spazju Kreattiv continue this valuable collaboration to debate, document and develop contemporary theatre in Malta. This series provides a platform to artists and audiences around the discipline, and will bring performances closer to interested audiences. Taħdita Teatru will be featuring:

- ŻfinMade
- StorjaKanta tal-Milied
- NSFW
- They Blew Her Up
- Vari
- Taralalla
- Kaxxa Infernali: Explosions

Science in the City is Malta’s much beloved Science and Arts festival. On the 27 & 28 November it will transform Valletta from 6pm till midnight. There are events for all ages, from children to teenagers to professionals and pensioners, with bats and jazz concerts, science shows, dance, magicians, augmented reality, science theatre and more! This year’s theme is ‘Engage, Empower, Enable’ this encourages us all to become empowered by engaging with science and research thus enabling us to become active citizens. Spazju Kreattiv will have puppet shows and hands-on experiments, and a theatrical piece ‘0.0031%’ by Malcolm Galea.
A telier Francis Ebejer has been brewing for quite a long time and stems from its predecessors Premju and then Proġett Francis Ebejer. Spearheaded by Teatru Malta, Atelier Francis Ebejer will bring together suitable applicants who are interested in forming part of this curated group of individuals to discuss, workshop, read, and critique theatre. The Atelier will take the form of an artist studio, and will be a petri dish of ideas for the newer generations but also a space for mentoring them and challenging them. The project’s main objective is to serve as a platform for open discussions on theatre which allows applicants to become participants in promoting our industry to a professional one. Teatru Malta’s Associate Artists together with the artistic directors of Teatru Malta, Spazju Kreattiv, and Teatru Manoel will collaborate on this with the aim to aid theatre-makers through means such as creating workshops, mentorships, script readings, and scene staging.

ART ADDITIVES

September 2020 - July 2021

A series of talks, workshops, and satellite events developed around the Spazju Kreattiv contemporary visual arts programme. Art Additives will add to the experience Spazju Kreattiv has already accumulated when it comes to generating discussion and debate on contemporary art, welcoming new audiences into the space, and encouraging conversation between artists and those interested in the arts. The events will feature a variety of speakers including curators, practitioners, artists and educators.

The featured projects include:

- Proġett XX
- ABOUT ORDER
- Faith.
- Dehumaneation
- (v)
- Variable Depths, Shallow Waters
- SURA
- Anatomy of a Viral Landscape
- NOTHING REALLY MATTERS
- Twilight Zone: Between Analogue and Digital Media
- Conditioned Comforts
“Searching Traces” is a video workshop addressing participants in Malta who are interested in filmmaking, explorations of the island’s environment, community life and the development of innovative narratives. Experienced filmmakers are most welcome, but any former experience in Filmmaking is not strictly required. Beginners are also welcome! Participants of the first “Mahalla-Festival-Video-workshop” 2018 will also be present.

These participants will support the newcomers in the basic shooting techniques together along with the instructors. Locals and migrants will also be welcomed to work individual or collaborate on film projects. The formats and styles which will be tackled are various: documentary, fiction and Music-Clip. The most outstanding will be shown during a public screening in Malta and will be published on the Online-Platform 'StreetWalking'.

They will be also part of the upcoming Mahalla Festival Institut Cyprus in 2020/2021. This workshop is part of an international growing circle of artists and filmmakers around the Mahalla Festival.
Andrea Botto works on pyrotechnics in Malta, using photography and sculpture. What most impresses him is the design of the typical Maltese bombs and the mechanised ground fireworks, seen in their sculptural plasticity. Botto’s intention is not only to photograph them, but also to recreate some real objects with ceramic and wood. He does this in order to renew and give a new meaning and possibilities to an ancient tradition, using time as a trigger between image as sculpture and sculpture as image.

This brings out the ephemeral time of a light effect or a picture and on the other side the long life-time of a sculpture. Fireworks and ceramics are made of fire and powder: the first ones last only few seconds, the second are supposed to be forever. With his work, Botto wants to investigate the space/time in between them.

Andrea’s artworks will be showcased at Spazju Kreattiv, Space B between Friday 30th April and Sunday 20th June 2021.
ARTISTS' RESIDENCY

Winds / Irjieħ is a work that focuses on the diversity of flutes and voices. The project aims to explore the intersections between pitch sets, microtonal harmony, traditional Maltese vocal music, and the most primal pitched instruments (the flute and the voice). The study of intentional tuning (rejection of a 12-tone standard) is very important to bridge the historical and contemporary perspective of tuning, from all traditions of music and sound art. This applies also to the incorporation of mathematics, linguistics, and ideas of formal language and communication systems, as well as acoustics and studies in psychoacoustic perception. Small and isolated communities are often the holders of special cultural artifacts, including regional tunings, songs, tales, and ideas. As linguistic isolates and creoles can provide insight into the function of human language as a whole, musical isolates and cultural combinations can do the same, especially in the realm of music which strives to remove cultural centrism. This project will focus on the raw nature of the voice and the flutes and their flexibility in playing a deep harmonic structure due to their pitch flexibility.

ARTISTS

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<th>ARTISTS</th>
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<td>Noah Jordan</td>
<td>Canada</td>
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February - March 2021
INSULAR

INSULAR is a photographic project which proposes to investigate creatively the experience of new coming migrant workers in the periphery of Valletta. Focusing on the way migration and mobility constantly reshape the visual imaginaries of the city, the artist will explore thematics of identity, diaspora and cultural hybridation within the specific topography and temporality of the Maltese space.

ARTISTS
Cédrine Scheidig
Country of Origin
France

March - April 2021
Lara Lepionka is interested in the intersection of land, food, people, and place. Where she lives, in Gloucester, Massachusetts, USA, she has collaborated with her community to create a food growing revolution in a small city and has created unique ways to bring people together through growing and sharing food. Lepionka will collaborate with the diverse communities of Gozo and Malta to engage around ideas of culture, history, growing food, and sharing meals through the lens of climate change and changing economics and priorities.
Many people throughout the world have been reflecting on how COVID-19 has revealed the complexities behind the basic fundamentals of our lives—one of them being the importance of food. Lara Lepionka, one of the artists in residence of the upcoming programme, tells us about how this virus has shed light on our food systems, including issues regarding access to healthy affordable food, the implications of food shortages, and food in relationship to climate change. Lara Lepionka’s artist residency emphasis on rehabilitating the interconnections between food, land, the environment, and culture.

Lara is from Gloucester, Massachusetts in the United States, her main work being with the NGO ‘Backyard Growers’, a non-profit organization that focuses on teaching people how to grow some of their own food using environmentally sustainable practises and community building strategies. So what brings someone like Lara, a person from about 10,000 km away from Malta, to our island? It started when Lara was researching international residency programmes that prioritized community engagement. With one of Spazju Kreattiv’s main pillars being community outreach, the programme was a perfect fit because of its focus on encouraging connections between the community and the artist.

Her work comes at a pointed time in Malta’s history. With an increasingly urbanised landscape caused by over-construction and the implications of global climate change, Lara’s project acts as a type of recalibration – a reconnection with the soil, with nature, and with what sustains us: food.

Lara’s work in Malta aims to eventually integrate sustainable gardening practises into Maltese communities through urban gardening and micro-gardening practises, essentially applying the work she has done in her own community to Malta.

Despite this vital connection with the work she has done within her own community, this does not mean that her work in Malta will be a direct replication. Yes, it will create connections through food similar to her work in her own community, but she also aims to integrate local foodways and current Maltese social issues. At this time, Lara is in the early stages of the research for her residency, but even now she speaks about her excitement to connect with Maltese farmers, to learn about our soil and native crops, and to connect with sustainability-centred NGOs in Malta.

Promoting sustainability is one of the primary aims of her residency, but it also goes hand in hand with cultural exchange. Food, like language, contains a country’s cultural identity. Many of the plants and foods which have often been labelled as quintessentially Maltese or French or Japanese, are ones that are often the fruit of cultural exchanges. In a similar way, Lara’s coming to Malta to learn about our practices and integrating her own is a form of cultural exchange, and one that can promote a much-needed dialogue among communities on sustainability.

“My interest is in talking to people, learning their stories, and finding where they intersect with gardening, food, and sustainability.”
CHAIRMAN
Rupert Cefai

ARTISTIC DIRECTOR
Daniel Azzopardi

BUSINESS DEVELOPMENT DIRECTOR
Edward Zammit

PROGRAMME EXECUTIVES
Justin Galea
Cathleen Tanti
Gabija Kazlauskiene
Sarah Borg
Andre Mangion

EVENTS SENIOR OFFICER
Elaine Felice Pace

OPERATIONS SENIOR MANAGER
Carmen Callus

ADMINISTRATION SENIOR OFFICER
Anna Portelli

FINANCE EXECUTIVE
Crystal Falzon
Charmaine Bonnici

PROCUREMENT
Kevin Block

HUMAN RESOURCES
Marouska Sacco

OPERATIONS EXECUTIVE
Martin J. Bonnici

TECHNICAL EXECUTIVE
Charlie Spiteri

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SOCIAL MEDIA & OUTREACH ASSISTANT OFFICER
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We would like to thank all those who have contributed to create this season’s programme and our audiences for their continued support.

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The views and opinions shared by the collaborators do not necessarily reflect the official policy or position of the organisation.

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