During the past two years - The world has changed - there’s no doubt about that...

When the pandemic spread, our health and lives suddenly became under considerable level of threat. Normality or what was left of it, became a remnant or else transformed itself into a resilient action to keep us hoping for a better tomorrow.

When the stage lights and the cinema screens went dark, when social activities suddenly stopped, and artistic performances had to be cancelled, we immediately started working on keeping the light on as soon as it was feasible to work.

One can’t forget or discount the effect of the pandemic on the arts sector, the road to recovery to the successful levels we were getting used to will bring its challenges and struggles, but it will also bring opportunities. I believe that the creative sector has a key role in this recovery taking us into the new normality.

The online works, online performances, online exhibitions, were not just a reaction to the pandemic limitations, but also an outburst from the creatives and artists who are trying to find ways to put their talent and capabilities on a stage or in an art gallery, to create connections and experiences that can be shared with an audience.

It is also a promising time for the artists and creatives, the time is now ripe for them to do what they do best...by getting their work out there by being creative, innovative and expressive to connect with other people.

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

We saw and experienced musicians playing their instruments out of their terraces and windows, and collaborating virtually by creating symphonies; Museums putting out their collections online and virtual tours whilst portraying the value of the arts in the times of isolation.

I agree that it is a very challenging time for those who are trying to find ways to put their talent and capabilities on a stage or in an art gallery, to create connections and experiences that can be shared with an audience.

Now, as the 2020 | 2021 programme is part of our past, I look forward to what the upcoming season has in store for our patrons. Daniel Azzopardi and his artistic direction brought about many exciting projects in the past year, his pursuit of true artistic excellence is evident. His energetic demeanor alongside the hard work executed by the team at Spazju Kreattiv is reflected in the programme as a whole and visible in the results we’re obtaining with our collaborating artists. All this would not be possible without the pristine work done by our communications department, which makes sure that not only our message comes across, but it also is of the same level of excellence as our programme.

This is also the year of investments with many projects being implemented around our premises. We are striving hard to make sure our spaces are more accessible, aiming to create a more holistic experience for our patrons. We are also starting the process of refurbishing and making accessible our rooftop terrace. For all this work being carried out and more to be done, I express my gratitude to Fondazzjoni’s Business Development Director, Edward Zammit without whom all this work would not have been possible. Beyond structural works, we’re also going to continue working on our archive which is of national importance, making it more accessible to the public, as we aim to highlight the importance of local contemporary art history.

Our aim to act as a catalyst in the development of nice sections within the cultural sector is gradually coming to fruition. We’ll continue to create opportunities and help in the development of future artists within the Maltese creative sector.

I would like to express my gratitude to our ever-growing passionate and talented team working behind the scenes to bring ideas to life into our spaces. This further extends to the public cultural organisations, voluntary organisations, international networks and collaborators, the independent creatives within the field and our patrons who continuously support our vision while celebrating the diversity of our projects.

I hope that you can join us on this new and exciting journey in Malta’s creative scene.

Rupert Cefai
A NOTE FROM THE ARTISTIC DIRECTOR

As we gear ourselves to present the new season’s programme, one cannot help but reflect on the developments of this past year and how the sector has been ravaged by the COVID-19 pandemic. Our decision to persevere in presenting a full programme of events was marred with challenges but provided the communities with a much needed sense of assurance and artistic respite.

While last season was the start of a new phase in the history of our organisation, the coming year seeks to consolidate our role as a catalyst in the national creative ecology. The programme, which has over 550 events and over 350 collaborators, will reflect our bold and progressive approach by being a source of inspiration and creative empowerment. We are committed towards continuing to support the creative community, whilst encouraging the general public to actively participate in the artistic experience. With this vision firmly in mind, we seek to build upon our established strategic pathway to present an eclectic programme that champions artistic excellence, community outreach and internationalisation.

The 2021 | 2022 season will have a varied selection of new writings for our theatre in the round, a dynamic mix of music concerts, the latest films at our arthouse cinema, and a series of exhibitions by the sector’s foremost contemporary visual artists. These core creative forms will be accompanied by another strong season of events for children and their families, meant to expose new generations to the creative arts, tailored initiatives for teenagers aimed at increasing their engagement, as well as newly initiated activities for seniors promoting social inclusion. This element of participation is also evident in our residency programme, where we will once again be hosting a selection of international creatives in Malta and Gozo to work with the communities in the development and creation of innovative ideas.

Providing opportunities for accomplished artists is important, but what is equally essential for us is the chance for creatives to enhance their skills. Consequently, we are involved in a series of projects which have research and development at their core. Acting as an incubator for artistic exploration, we will provide our spaces and resources to nurture emerging creatives who are seeking a career in the industry. This exchange of expertise will also be the focal point for a number of ventures in collaboration with international counterparts.

Throughout all this, the digital experience we initiated last year will continue to be a strong component in our future plans, with many of the abovementioned initiatives having a strong online presence. The new season will seek to raise artistic awareness and encourage public engagement through scheduled online video features, podcasts, digital galleries, recorded performances and an interactive digital archive.

In the midst of this persisting pandemic crisis, we seek to continue being a source of hope for the sector to evolve and to be at the core of social discourse. Through its programme, Spazju Kreattiv aims to remain a key stakeholder in championing the role of arts and culture for the wellbeing of society in Malta and abroad.

I would like to end this note by thanking the board for their support, our staff for their enthusiasm and commitment, our collaborators for their ideas and perseverance, and all our patrons who continue to be a source of inspiration and confidence.

Daniel Azzopardi
GENERAL PROGRAMME
Projects: 74
Artists: over 380
Creative Forms: 17

ŻIGUŻAJG SEASON PROGRAMME
Projects: 15
Artists: over 40
Creative Forms: 7

FILM PROGRAMME
Films: 220
Screenings: over 460

ARTISTS’ RESIDENCY
Projects: 7
Nationalities: 6
Creative Forms: 8

STATS
VISUAL ARTS
The featured projects include:

- REFRACTION
- Malta - Tunis - Marseille
- Spaces in Suspension
- The Streak - Isabelle Borg retrospective
- The Ordinary Lives of Women
- Anger is a Lazy Form of Grief
- Sea Sunset Moon - Variations on Solitude
- Faces of Europe
- Shifting Contexts II

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.
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, with last year’s edition registering more than 230,000 photo submissions each year from over 7,500 participants in 51 countries across the world.

Wiki Loves Monuments 2021 in Malta

Creative Team
Neville Borg, Dr. Toni Sant & Anthony Micallef

Collaborators
Wikimedia Community Malta & Valletta Design Cluster

Online, Spazju Kreattiv

1-30 September
Three possible strands of museum futures will be explored: the first concerns technology and online, as museums seek to transit into a new mode of relevance, the second concerns the democratisation of access, and how the museum can become a public space, be it physical, virtual or both, and the third is about climate change and how museums are, can or may rise to the challenge. In observing this, consider the three as being inextricably intertwined, with each informing the other.

Following the success of a webinar series held in last season, MUŻE.X SHAPING MUSEUM FUTURES will consist of a conference and exhibition with the aim of presenting the latest thinking, actions and initiatives that modestly or radically depart from the traditional museum idea, to rethink the museum of the future. The exhibition will particularly focus on the lessons learnt over the past year and the ways and means how these have been overcome.
REFRACTION

ARTISTS

CURATOR
Bobb Attard

REFRACTION is a celebration of what is usually unseen, forgotten about, or misunderstood, as well as a recognition that the ongoing fight for LGBTIQ+ rights is global. The platform brings visibility to voices beyond the heteronormative and homoerotic bubbles that we are accustomed to. It also highlights the multitude of experiences faced by LGBTIQ+ individuals from different parts of the world. REFRACTION echoes a sense of strength, resilience, and power; sometimes from the most unexpected places.

Space C, Spazju Kreattiv

10 September – 24 October

COLLABORATORS
Allied Rainbow Communities, SOURA Film Festival & ILab

VISUAL ARTS

Space C, Spazju Kreattiv
REFRACTION: INTERVIEW WITH CURATOR BOBB ATTARD

What was your thought process as a curator when coming up with the exhibition concept? And, what was your process when selecting the artists?

The idea to curate an LGBTIQ+ exhibition locally has been in the back of my mind for quite a few years now, so moving back to Malta earlier this year seemed like the perfect opportunity to finally push the idea forward. Malta Pride’s tagline for 2021 is “You Are included”, and my immediate idea was to bring visibility to the more marginalized members of the community alongside artists from different parts of the world; especially from countries where LGBTIQ+ rights are non-existent.

With that idea in mind, a few names sprung to my mind straight away; other names came through research and following the queer art world throughout the years. When selecting the artists, I wanted to create a clashing cohesion of visuals and narratives in order to highlight the contrasts and similarities of experiences from different walks of life and corners of the world.

You described this exhibition as a “…celebration of what is usually unseen, forgotten about, or misunderstood, as well as a recognition that the ongoing fight for LGBTIQ+ rights is global.” Why did you choose to use visual arts as media to reflect these issues and what impact do you want this project to have on visitors visiting the exhibition?

Even if my intention wasn’t for it to be a purely visual arts exhibition, I think coming from a visual arts background played a big role in automatically being more drawn to visual works.

One of the proposed pieces was a story, which eventually evolved into a performance art piece that heavily depends on the audience’s interaction. Sound also plays a huge role in some of the works, which will resonate throughout the exhibition. This will create a contrast with the overall theme of the pieces, as well as a familiar environment for some of the visitors.

In fact, I think most visitors, irrespective of their sexual orientation or background, will find some relatability in some shape or form from the works, sometimes from the most unexpected. Regardless, I’m hoping that the works will raise more awareness and continue the discussion on global LGBTIQ+ rights, HIV, disability and mental health within the community.

In this exhibition, you chose artists who worked with different media, however the most prominent are projections and photographic prints. What topics of discussions do these bring to the exhibition? And, how will these artists portray the different realities they live in?

The topics range from disability, sexuality, HIV and life in countries where being LGBTIQ+ is either illegal or still considered to be a taboo. The storytelling methods tend to vary from conceptual to documentary some of which tend to be more poetic while others are more literal. What really unites the projections and photographs is that they act as a portal into the artist’s vision, experiences or perception.

With this exhibition, there will also be a cinema programme - a collaboration with SOURA Film Festival. How will this programme compliment the exhibition and what can audiences expect?

The Berlin based film festival highlights queer cinematic talents from the SWANA region, complimenting the exhibition’s running theme of global LGBTIQ+ experiences. The program will bring fictitious adaptations of experiences faced by people from that region, furthering the discussion of the difficulties faced by LGBTIQ+ people from South West Asia & North Africa.

The different facets of the community are not just reflected in the content of the different artworks, but also in the different genres of the works. Whether it’s through sexuality, poetry, escapism, protest or reality, all the works offer a sense of resilience within the diversity itself.

Earlier, I mentioned familiarity and relatability; it’s very noticeable in some of the works that experiences faced in countries where it’s still illegal to be gay can mirror experiences faced by members of the audience residing in more liberal countries.
exhibition asks: Where can you find a shelter when your native country does not accept your return?

Malta-Tunis-Marseille cuts across the Mediterranean Sea and its restless roads of migration. It is an immersive exhibition curated by Raphael Vella, and it is made up of photographs, videos, sound installations and archival documents.

Katel Delia’s Malta-Tunis-Marseille exhibition is based on a true story. It explores a Maltese family’s complex journey of migration that started one century ago, in their search for a better life. It is about looking for a space to inhabit that feels like home, and being pushed out again because of external issues. As it echoes the life-story of many migrants, the exhibition asks: Where can you find a shelter when your native country does not accept your return?

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The Architecture Student EXPO is a celebration of everything the Faculty for the Built Environment does at the University of Malta. It is an opportunity for the creativity of students to be communicated to society through designs, sketches, digital graphics and architectural models. The students will showcase what the upcoming interpretation of spaces and structures could be and what ambitions there are for the world we live in.

During this four week exhibition, students will be displaying works from all corners of the faculty, from Diploma in Design to Masters and Doctorate levels with their vision for this event going beyond a simple exposition of student works. Their goal is to create a relationship between the architecture student community and the public, allowing students’ works and research to be transformed into a resource for our island.
Ever wondered how they do it? Allura invites you to discover the creative secrets of some of Malta’s most exciting contemporary artists, in pop-up open studios at cultural venues in the capital city. The Trail Valletta is a rare opportunity to meet and chat with local and international artists and to see how they make their inspiring work. Visitors can expect an informal, relaxed and child-friendly space, with engaging activities and spectator experiences to photograph, discuss, try or buy.

The artwork, much of it previously unseen, will include a range of genres, styles, concepts and techniques.
Spaces in Suspension is a collaboration between two photographers, Joseph P. Smith and Therese Debono, both documentary photographers based in Malta, took up the role of contemporary archaeologists in this project which aims to document and preserve one of the most iconic hotels in Malta in the 70s. The Grand Hotel Verdala stands as an architectural ruin and serves as an allegory of Malta’s transition towards progress. Yet even though left in a state of abandonment and decline the hotel still stands proudly awaiting its new faith. It is now in the process of demolition but the photographers managed to obtain the necessary permits to shoot whilst some furniture and other artefacts where still on site. In some places nature has also started its reclamation process. The collection also includes on-site portraits of some of the ex staff of this once iconic landmark.
SPACES IN SUSPENSION:
INTERVIEW WITH
JOSEPH P. SMITH
& THERESE DEBONO

What was the starting point for Spaces in Suspension? What was the idea or concept behind the exercise to start documenting these iconic hotels?

It was actually Therese who mooted the idea and since both artists have an affinity with this genre of photography, this exciting challenge was immediately taken up. The concept aims to capture the decaying remnants of these once iconic structures of hospitality in a time when hospitality itself was at a standstill due to the COVID-19 pandemic.

How will the narrative of past-present-future be experienced through your works in this exhibition?

Spaces in Suspension will also interweave memories of those who worked in these hotels. The spaces are imbued with a feeling of the past, live in the present and yet have no future. They are suspended in time. Hence the title of the project. The project therefore uses our current concerns to piece together notions of memory in an unnatural way, one that only makes meaning today, in the hope of purging the abnormality of the isolation of lockdown.

We took the role of contemporary archaeologists and documented these ruins through visuals in an attempt at preserving these sites before further development erases them from our landscape and collective memories. In the process we brought to the fore a narrative that imbues these places with their aesthetic value whilst making sensible connections with time and memory. The ravages of time, musty smells and impermanence of material things offered an uncanny aesthetic pleasure and an abundance of visual triggers which could be captured permanently via our independent and yet combined visual statements.

And, to continue on this, why Spaces in Suspension? What was the thought behind choosing this title? Does it have to do with the ever so changing landscape of Malta, and the desire to preserve part of the nation’s collective memory?

The stillness envelopes you and the remaining artefacts act like props that morbidly adorn the now inhospitable space. We came across items that indeed left a mark on us. Keys to the rooms and suites, velvet armchairs, old computers, room cards showing the names of illustrious guests and even a clothes rack with yellowing waiters’ jackets dangling from rusting clothes hangers in what was once the laundry room.

How does it feel working as photography partners on this project? Would you say you inspire each other? Did you work together on some of the past projects?

What would you say were some of the things during your documentary expeditions that really left an impact/impression on you? And, what are the most unique/iconic items that you found and/or documented?

The change happening on the island in recent years has really impacted our vision and ways of photographing. We somehow have this sense of urgency to document places like the one in this project, because we both know that soon enough, they will be pulled down and replaced with modern structures. As photographers we both believe that documentation is imperative during such a fast paced change. On the other hand, even though technology has improved dramatically in terms of photography equipment and applications, the documentary genre calls for authenticity, therefore post-production is limited in our work since we believe that such imagery should be as faithful to reality as possible. However, we did make use of a drone for some video footage which gave an extra dimension to the project.

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Yes, we thought that if we manage to trace a few ex-employees and photograph them on site, it would add value to the overall narrative. It was so nostalgic to listen to their experiences and also heartwarming to see that, in a way, they are still loyal to the brand. We intend to have some of them relate their experiences during some days of the exhibition at SK.

Joe was Therese’s mentor at the start of her photographic journey and since then the artists have remained friends and colleagues. “We were both on the same cohort for the MFA in Digital Arts at the University of Malta where our camaraderie was strengthened due to our passion for the documentary genre in photography. Working together offers an interesting dynamic – we share a similar vision in our work, yet we approach the situation with our own unique interpretation. We worked as a team throughout the project and share ideas to improve upon the work constantly.”

As photographers, having seen change in how photography developed during the past few years (both in technology and artistic perspective), how would you say this affected your work ethic with particular attention to Spaces in Suspension?

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To commemorate a year since the passing of one of Malta’s most beloved literary masters, Spazju Kreattiv will be curating an exhibition about Prof. Oliver Friggieri. This commemorative project will depict notable episodes from his life through his popular writings, and never-seen-before drawings which give an insight into his thought process and personal upbringing.

Spazju Kreattiv would like to thank the Friggieri family and Joseph Borg for their help and cooperation whilst creating this project.
Maltese audiences – 20th century streetscapes, everyday scenes and portraits – are re-imagined and re-contextualised in a multiplicity of still and moving images. This exhibition - part of ŻiguŻajg Festival - also speaks to a multi-generational audience, allowing the past to travel towards us, and making scenes from the past accessible to 21st century eyes. Still and moving images fade in and out like pulsing objects, hundreds of paper cubes accumulate in a physical manifestation of digital images, and already lived lives are brought to life through augmented reality.

What significance does the word ‘archive’ have in our contemporary and digitally connected world? And how can artistic practice engage modern technologies to instil new meaning in archival material? A new body of work by artist Alex Urso takes these questions as a starting point, revisiting and reinterpreting material found in the Magna Żmien archive. Urso lends materiality to the digital, endowing a three-dimensionality through installations and interactive collage. Imagery familiar to Maltese audiences – 20th century streetscapes, everyday scenes and portraits – are re-imagined and re-contextualised in a multiplicity of still and moving images. This exhibition - part of ŻiguΖajg Festival - also speaks to a multi-generational audience, allowing the past to travel towards us, and making scenes from the past accessible to 21st century eyes. Still and moving images fade in and out like pulsing objects, hundreds of paper cubes accumulate in a physical manifestation of digital images, and already lived lives are brought to life through augmented reality.

CREATIVE TEAM
Alex Urso, Yasmin Kuymizakis, Jess Rymer, Andrew Alamango & Andrew Pace

CURATOR
Margerita Pulè

COLLABORATORS
ŻiguΖajg Festival & Magna Żmien Foundation

Space A, Spazju Kreattiv
5 November – 5 December

SUPPORTED BY
Istituto Italiano di Cultura & Valletta Design Cluster

PAST CONTINUOUS
The Migratory Bird Handbook: A Street Art Guide is a collaboration between the Malta Street Art Collective and BirdLife Malta, which explores the topic of bird migration in the Maltese islands during the ongoing hunting crisis. The project presents a multidisciplinary art exhibition and a publication which documents the street art produced by artist James Micallef Grimaud a.k.a TWITCH. Curated by Rachel Formosa, the art exhibition and the accompanying publication will feature the documented artworks and provide an informative depiction of birds’ migratory habits, highlighting endangered species that frequent the islands and the atrocities brought about by hunting.

This project has been funded through the Voluntary Organisations Project Scheme managed by the Malta Council for the Voluntary Sector on behalf of Parliamentary Secretary for Youth, Sports and Voluntary Organisations within the Ministry for Inclusion and Social Wellbeing.
The exhibition will present research findings from these projects, but will also reveal the human element behind them; the time that communities and artists spend working together, and the depth of understanding and empathy that emerges through socially-engaged art. Some works of art created by participants will also be shown within the exhibition. A seminar discussing the exhibition topics will take place in the first weeks of the exhibition.

AMASS has received funding from the European Union’s Horizon 2020 research and innovation programme under grant agreement no 870621.
mark imprinted in our local artistic community and cultural heritage. The work exhibited in this retrospective will continue to leave a mark through her ability to interpret her life into a diary of visuals made out of paintings, sculptures, suitcases, and sketchbooks.

The first thing that would draw your eye when meeting Isabelle was a white-greyish streak in her hair. A streak can be defined as a mark that differs from its surroundings. This is exactly what Isabelle was and what her work is today, a mark imprinted in our local artistic community and cultural heritage. The work exhibited in this retrospective will continue to leave a mark through her ability to interpret her life into a diary of visuals made out of paintings, sculptures, suitcases, and sketchbooks.
Looking back through millennia, the project imagines the births and deaths of planets, the creation of the cosmos, the universe, and our home, the earth. Looking forward, the project speculates on how other worlds are being explored or created, and questions if space really is humankind’s final frontier.

This cross-disciplinary project equally engages with astronomy, ecology, science fiction, cosmology, politics, tarot cards, and lucid dreaming to imagine futures that offer realistic and sustainable environments that can sustain life.

Sustained on the intersection of neolithic energy sources, this project looks towards cosmologies and ecosystems for inspirations, answers, and prophecies in order to create narratives of post-anthropocentric existences. Exploring practices marginalised by positivist scientific knowledge, we reflect on the limits of human knowledge of our own planet, juxtaposed with humankind’s increasing desire to explore neighbouring planets and planetary systems.

ARTISTS
Anna Dumitriu, Bettina Hutschek, Antje Liemann, Alex May, Kornelia Remo Klokk, Tabita Rezaire, Daphne Sammut, Letta Shtohryn, Jenna Sutela & Rakel Vella

CO-CURATORS
Antje Liemann, Margerita Pulé & Letta Shtoryn

COLLABORATORS
Unfinished Art Space, What Do We Do Now? & The Wrong Biennale

SUCH STUFF AS WORLDS ARE MADE ON

Space C, Spazju Kreattiv
21 January – 20 February

SUPPORTED BY
Arts Council Malta
The rhetoric around feminism often focuses on the achievement of individual women, justifying equality with men through the accomplishments of a small number of talented women. This celebration of individual breakthroughs leaves little space in which to acknowledge the value of women going about their daily lives. Women make up half of the world’s population; their struggles are the world’s struggles. The Ordinary Lives of Women is a recognition of the value of everyday women, and women’s contribution to humanity. It acknowledges the trillions of woman-hours that are spent daily around the world in undervalued tasks of cleaning, caring and maintenance. The exhibition also recognizes that ‘ordinary’ women have been pushed to extraordinary acts when their rights and lives - and those of their societies - have come under threat. When circumstances dictate, women emerge from their traditional domestic roles to adopt a revolutionary stance.
THE ORDINARY LIVES OF WOMEN:

INTERVIEW WITH EXHIBITION CO-CURATORS MARGERITA PULÈ & ELISE BILLIARD PISANI

When discussing women, oftentimes the term 'extraordinary' is used to outline how many things women achieve in their day-to-day lives. In your case, why did you choose to use the term 'ordinary' when titling your project?

The fact that women's achievements are often framed as 'extraordinary' highlights a double-standard that at once glorifies strong women, but also implies that these women somehow stand apart from the other 'ordinary' women in the world. Thus, focusing the rhetoric around feminism on the achievements of individual women, becomes a misguided attempt to justify equality, rather than to acknowledge it as a given.

We would like this exhibition to acknowledge the value of everyday women going about their daily lives. We attempt to acknowledge the value of ordinary lives lived and recognise the trillions of woman-hours that are spent daily around the world in undervalued tasks. Just under half of the world's 7.9 billion people are women; should they have to be 'extraordinary' to be valued equally?

In your proposal, you mention that many of the selected artists will present the different realities of woman-hours that are spent daily around the world. What is your process of planning this exhibition?

This collective exhibition has a variety of artists working in different mediums coming together in one exhibition space. Apart from the mentioned concepts, what other themes will you be tackling in this exhibition?

As collaborators, we have also been working lately on archival themes, looking at archival content, and women performing domestic and caring work in the home. However, the two are not as disparate as might be thought; and we see that ‘ordinary’ women have been pushed to extraordinary acts when their rights and lives - and those of their loved-ones - have come under threat.

In a historical as well as a contemporary perspective. The artworks themselves thus become part of a temporary archive, one which recognises the ordinary lives of women as much as grander hegemonic narratives. By choosing to show these works in particular, we ensure that facts and narratives are not distorted or concealed to oblivion.

To continue on this, how will the duality of women in general - being mothers, as well as activists - manifest itself through the themes?

The question of motherhood is a vast one, and is worthy of another exhibition in future (watch this space). Motherhood, understood in a broader sense as caring in general is not a skill exclusive to women, and it would be over-simplistic to insist on a male-female binary divide, which reinforces stereotypes of masculine and feminine behaviour. And while we can acknowledge the value of motherhood, we can also acknowledge that it is not an essential state for a woman.

Again, we can make a corollary between activism and motherhood; all over the world, many protests and acts of dissent have come from mothers attempting to save the lives of their children. In 1992, mothers of political prisoners in Nairobi, Kenya campaigned in the city's Uhuru Park for the release of their sons. Facing down police who were attempting to disperse the protest, the women began to strip naked in anger, cursing their attackers by doing so, and eventually securing the release of their children.

Working in Malta means working within a very specific context; an island on the periphery of Europe, with a particular combination of post-colonial and Mediterranean mentalities. The Mediterranean itself is of course a region with a combination of different religions, politics, and cultures. We do not believe that we have reached a perfect state of parity and we do not pretend that our European way of living represents the most egalitarian model that can exist.

Therefore, this exhibition also looks out to the rest of the world, to artists working in the Mediterranean, East Africa, South America and Northern Europe in order to explore the lives of women from many different places around the world. Do you wish to stress any further points in relation to the subject matter of this exhibition?

We want to stress that motherhood is not reduced to domestic chores, but has deep political and economical consequences. Their respected status in some culture can be used to defend the rights and lives of others. This project, with installation, performance and photographic work referred to the hundreds of negotiations that women make as part of their daily lives - often without even being conscious of them - to navigate in a context where the default is almost without exception a male version of the world.
The programme will also include intergenerational activities, such as hands-on workshops, and a performance of ‘il-Qarċilla’ (a poetic/theatrical form associated with Carnival in Malta) at Spazju Kreattiv’s theatre.

Spazju Kreattiv, together with Festivals Malta, will be organising a number of activities leading to the Carnival weekend. The programme will include an exhibition showcasing the carnival costumes, float sculptures and sketches and other behind the scenes footage of the preparations of the most colourful time of the year!
ANGER IS A LAZY FORM OF GRIEF

ARTIST
Austin Camilleri

CURATOR
Rosa Martinez

ASSISTANT CURATOR
Irene Biolchini

Space C, Spazju Kreattiv
25 February – 10 April

A
fter an absence of more than 10 years from his last solo show on Maltese soil, the artist presents new works produced over the past five years. Drawing mainly on Western art history, popular culture and power image traditions, Austin Camilleri explores the tension between the material and the digital, the personal and public by layering techniques and modalities.

Conceptually and physically, these works are an extension of Camilleri’s recent research. They rely on a continuous process of creation and erasure, adding of new layers while retaining traces of what has gone before, including doubt, chance and appropriation.
The written word, particularly the Maltese written word, features somewhat prominently in your past works and site-specific interventions. How do you think the written word contributes to your artworks?

Text is but one vehicle. In this exhibition, I’m using much more vehicles, sometimes contemporaneously. Text, in particular Maltese written text, was important to accentuate the idea of territory and border, but also as a figuration of contaminating cultures. I felt it was essential in local site interventions and in certain international exhibitions. The works in Anger is a Lazy Form of Grief feed and resonate to a more fluid site, mostly the social context, and will be presented in a curatorial framework that will try to bring this to the foreground.

What does this exhibition, or rather, the works in this exhibition mark in your artistic journey?

Friends and colleagues keep pointing to a particular work, year, series. But this is somehow meaningless to me because I see all as one journey, one track, one research. These particular works wouldn’t have been created if not as a succession of previous works or failures...and to some degree, as precursors to works not yet developed fully.
The youthful male in Mary’s monumental drapery cradles a beautiful female nude on his lap. The girl, just like Michelangelo’s Christ, does not reveal any sign of torment. Throughout the choreography, the couple is fused in a relationship that develops and unfolds to explore a wide range of emotions, from tender embrace to passionate devotion. Movement curated by Ruben Zahra in collaboration with choreographer Francesca Tranter.

The ‘Pietà’ is a subject depicted by many artists portraying the Madonna cradling the dead body of Christ. Undoubtedly, the most famous pietà sculpture is by Michelangelo Buonarroti, carved from a block of Carrara marble and located in St. Peter’s Basilica in the Vatican City. In this videodance project, Zahra reproduces Michelangelo’s “La Pietà” – inverting the Madonna and Christ figures.

CREATIVE TEAM
Ruben Zahra, Francesca Tranter, Julia Lundberg, Chakib Zidi, Moritz Zevan, Ritienne Zammit, Jackie Grima, Sam Chetcuti, Emma Tranter, Luke Grech & Matthew James Borg

Atrium Approach, Spazju Kreattiv
3 March - 17 April

The youthful male in Mary’s monumental drapery cradles a beautiful female nude on his lap. The girl, just like Michelangelo’s Christ, does not reveal any sign of torment. Throughout the choreography, the couple is fused in a relationship that develops and unfolds to explore a wide range of emotions, from tender embrace to passionate devotion. Movement curated by Ruben Zahra in collaboration with choreographer Francesca Tranter.
Thinking of borders the first images that come to mind are solid, physical; they are walls, fences or barriers. In times like these where words like ‘viral’, ‘virus’ and ‘pandemic’ have become increasingly prevalent within our vocabulary, borders gain a new charge to their meanings. The boundaries that separate us are no longer visible, they are not visible to the naked eye. *Anatomy of a Viral Landscape* is an exercise investigating these invisible borders; from the social boundaries created by COVID-19 to the constraints in movement created by the virus. Using maps, flat renderings of 3-Dimensional landscapes, the artist observes the ephemeral networks with intricate interconnections, similar to the veins inside our bodies that constitute the world. Through this process, artist Rebecca DiDomenico observes the spaces of connection, disconnect, and the ‘inter-zones’ created by virality.
At the edges of perception midnight approaches like static...

Contained within the experience of solitude are two opposed ways of experiencing the world. Solitude is synonymous with melancholia, with abandonment and with pain, but on the other hand, solitude is also an invitation for self reflection.

Accompanied by the sound of a bird going to sleep in electric light...

Aloneness changes the abstract homes within which we become who we are. When we are alone spaces shift, relationships change, time alters its flow, and our own identities are constantly in flux. The unknown is curdled into potentiality and loneliness starts to glow with the possibility of the endless.

And the turn of a key in a lock in a room far away in the house of your being...

What does it mean to be solitudinous in the contemporary moment? Contained within the space of the COVID-19 pandemic which changed many things for all people, this project will manifest in a collective exhibition which seeks to find an answer, however tentative, to this question on what it truly means to be alone at a time where our routines have been forcibly changed.

Beneath the scythe of Saturn the sea sunset moon rises.
Sea Sunset Moon: Let’s focus on the first portion of the exhibition’s title. The selection almost seems romantic at face value but I would like to hear your own rationale, why choose these three elements to frame the exhibition?

Sea Sunset Moon will be an exploration of solitude, melancholia, shifting time and shifting spaces. As symbols, the sea, the sunset and the moon have accumulated around themselves a dense web of associations which make them the perfect metaphorical centres for the exploration of these themes.

As islanders these three forces of nature also form the horizons which constitute the limits of our collective experience. There will be an ethnographic component to the project which intends to collect people’s experience of solitude, melancholia, shifting relationships etc, especially within the context of the pandemic. The universality of the sea, sunset and moon as symbol symbols will function to access and unify this pool of experience.

The etymology of the word provided a good starting point for an examination into in-between spaces, while at the same time containing the potential for creatively overcoming itself. The semantics of solitude is instructive in that it contains both the acknowledgement of pain, as well as an invitation to transform that pain into knowledge and understanding.

This concept already exists in the archetype of the hero’s journey - think Ulysses, Jonah, Jesus etc - where suffering builds into the transformation of material conditions. Can the hero’s journey through solitude tell us anything about what we are currently going through as a nation? What does it mean to be solitudinous, to occupy liminal spaces, within the contemporary moment?

The double bind between suffering and the apotheosis of that suffering into creativity and higher understanding is something which I find supremely interesting, and which is applicable in a very real way, especially within the context of our shores and within the space of the pandemic.

To revert back to the exhibition's title, the second portion of it marks ‘variations on solitude’. An obvious way in which this is observed is through the fact that this is a collective exhibition showing a myriad of personal artistic perspectives. Are there any other ways in which these ‘variations’ will be engaged with?

As you say, this project will culminate in a collective and multimedia exhibition, so the artist’s own variations of solitude and liminal spaces will be crucial. However, I think it is supremely important for the exhibition to have its roots in the wider collective pool of experience and for this reason I will be spending the first phase carrying out ethnographic research on the general public, with the intention of collecting and curating ordinary people’s experiences. These are another set of solitudinous variations which the artists will respond to and which will be folded into the exhibition.

Ultimately, what I hope will be developed out of all this is some active-creative variation to solitude, melancholia and the liminal spaces which we pass through in our day to day lives, both at the behest of the pandemic induced changes and also more generally.

Based on the brief and past exhibitions, poetry seems to be an element that goes hand in hand with your personal curatorial style. Will you be integrating a literary element within this exhibition? If so, how do you feel it will contribute to the narrative of the exhibition?

Most of my inspiration is, in fact, drawn from poetry. The conceptual and technical freedom in the method of poetry is immensely inspiring, and it typifies a non-rational and non-logical method of meaning making which I hope to extend into my curatorial practice. Poetry provides the first images, or concept-fragments, which I then build around, present to the artists and generally incorporate into the whole process of research and production. This is very much the case with this current project, and the poetry which I am collecting will feature in my curatorial brief and provide the starting point for the artists themselves. It’s all about images and feelings. Whether there will be a literary element to the exhibition design itself and perhaps some literary auxiliary events, remains to be seen.

Another literary element will be the catalog booklet. In it I hope to feature two essays which will unpack the concept of loneliness and its contemporary manifestations within the context of the artworks on display. One of these essays will be by a poet and another by an academic.

Even now in its preliminary stages, can you perhaps tell us what experience you’ll be aiming to create for the viewer through this exhibition?

I hope the experience will be transformative. At its most basic what I hope to do with this project is to turn towards the many species of silent suffering which are built into the ordinary experience of the world - very much exacerbated by the pandemic - and use them against themselves in order to point a way out of existential angst and towards hope.

I hope that the exhibition experience mirrors this process and offers something in the way of hope.
The project *Palettes* which is the result of Katarina Radovic's Artist's 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.

**ARTIST**

Katarina Radovic

**Space B, Spazju Kreattiv**

13 April – 29 May
German photo artist Carsten Sander captures the portraits of Europeans of different ethnicities, religions, and social backgrounds. Sander depicts celebrities, athletes, politicians, chance encounters on the street—all on equal terms, side by side. Faces of the European Union is an impressive demonstration of European sentiment and a tribute to peaceful co-existence, tolerance and shared values. In a contemporary way, this project centers on the humanity, emotionality and visionary power of the European idea all across Europe, from Madrid to Riga, from Dublin to Bilbao.
SHifting Contexts II

Shifting Contexts II is a specific visual art project aimed to explore the critical role of art to respond to a rapidly changing world and to contribute to contemporary discourse. Shifting Contexts II encourages young artists to develop a creative proposal responding to the theme of 'CHANGE' either individually or as a group art collective constituting up to 4 members. Creativity entails looking at familiar things from a completely novel perspective and Shifting Contexts II once again aspires to encourage and sustain this approach whilst at the same time it also seeks to promote collaborative practices in the arts. Participating artists and collectives must show that they have responded to the theme through practice-based research that explores innovative approaches to meaning-making that allow for different interpretations to emerge.

ARTISTS
Keit Bonnici, Rachel Bowman, Mark Cassar, Alessio Cuschieri, Andrew Darmanin, Rachelle Deguara, Sheldon Saliba, Ella Fleri Soler, Gabriel Lia, Isaac Warrington & Giulia Elena Xuereb

CURATOR
Trevor Borg

COLLABORATORS
Agenzia Żgħażagħ

Space C, Spazju Kreativ

3 June – 3 July

VISUAL ARTS
Change is all over the place – it’s inescapable. Recent global phenomena have taught us that we should always be ready to embrace change. In this view we are now encouraging young people to embrace and respond to the notion of ‘change’ in creative ways and through different approaches.

As the curator and primary mentor of this project, what are you looking for in the applicants for this programme?

We would like to see innovative, contemporary and interesting proposals based on creative research practice and alternative modes of meaning-making. Creative young people are encouraged to bring their dreams, preoccupations and aspirations together into an artistic proposal that opens up alternative ways of looking at change.

Would you consider Spazju Kreattiv a good programme for emerging artists to display their works? Why?

Spazju Kreattiv’s main base is geographically and strategically located at the centre of artistic activity in Malta, and it is indeed a privilege to get your work exhibited in such a historic and wonderful space. Spazju Kreattiv also offers a solid and professional infrastructure that will benefit young and established artists alike.

Why do you think that such a programme like this collaboration between Spazju Kreattiv and Aġenzija Żgħażagħ is needed in the local arts scene?

Here we have two very dynamic and significant entities working in tandem to promote the creative potential of young people. This infuses more diversified and vibrant attributes into the local art scene that allow it to keep reinvigorating and reconfiguring itself. Young people are at the forefront of visual communication and they bring with them a wealth of new ideas and novel approaches to art and design thinking and making.

Shifting Contexts II’s main aim is to act as a springboard for many emerging artists to pursue a career in the creative sector. Which do you think were the main improvements made in the creative sector in the past years? And what, in your opinion, are the things which still need consideration to ensure the practitioners have the necessary tools to succeed professionally?

We’ve gone a long way and gigantic strides have been made in the creative sectors locally. On the other hand we should not think that we have, even remotely, reached some sort of destination. One major aspect that needs to be given a lot more importance is art education as this is one of the most potent tools to ensure professionalism and innovation in the sector and more appreciation overall. We need more time allocated for art and creativity – much more!
The MCAST ICA Festival emerged as a new approach to the annual exhibition held at MCAST’s Institute for the Creative Arts.

By changing the tone of voice and turning the exhibition into a creative arts festival, MCAST’s end-goal is to increase brand perception and create an event that builds hype and anticipation for years to come.

This 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.
This project consists of two installations by two different artists, brought together by the Shifting Contexts prize given in 2018. Both works address dualities such as life and death, presence and absence, the visible and the hidden, the tangible and the intangible and focus on the ‘in-between’ states.

ARTISTS
Matthew Schembri & Thomas Scerri

CURATOR
Prof. Vince Briffa

COLLABORATOR
Aġenzija Żgħażagħ

IN BETWEEN

Space C, Spazju Kreativ

5 August - 11 September
PERFORMING ARTS
A telier Francis Ebejer has been brewing for quite a long time and stems from its predecessors Premju and then Progett 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.
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 soon find themselves gathering power, influence and infamy - and inspiring a cohort of vigilante activists. What does it take to enact real change? And what would you sacrifice to keep it?
**IS-SIĜRA TAT-TIN**

To desire is human. We all have wants, needs, wishes. Yet, the path to what we yearn for is not the same for everyone. Sometimes that path is obstructed, sometimes we might feel like there is no bridge to the other side, sometimes we might feel completely alone in wanting and reaching out for it. Sometimes you must forge ahead and just be fabulous.

This is a story written by award winning playwright Simone Spiteri, about desires told and co-created by Performers with intellectual disabilities and guest artists, intertwining dreams like the branches of a leafy tree into a new theatre production by Opening Doors and directed by Toni Attard.

**SCRIPT**
Simone Spiteri

**DIRECTOR**
Toni Attard

**PRODUCTION TEAM**
Opening Doors Association, Christopher Gatt & Romualdo Moretti

**Spazju Kreattiv Theatre**

**SUPPORTED BY**
Opening Doors Association, Arts Council Malta, Horizon 2020, University of Malta & Culture Venture

AMASS has received funding from the European Union’s Horizon 2020 research and innovation programme under grant agreement no 870621.
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:

- Is-Siġra tat-Tin
- Taralalla
- Castillo
- Her Say
- Ġiraffa Ħarbet minn Kastilja
STEAM @ SPAZJU KREATIV

CREATIVE TEAM
Dr Edward Duca, Karen Fiorini & Danielle Martine Farrugia

Performing Arts

STEAM @ Spazju Kreativ 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, CineXjenza, and Kids Dig Science.
This season Spazju Kreativ will be returning with an eclectic music series comprising of live concerts by foremost local bands, acoustic sessions by emerging musicians as well as partnerships with other cultural organisations. Amongst them, in the coming months we will be hosting brand new music by **Eyes to Argus**, **Brodu**, **Skald** and **ĠENN**, together with collaborations with the **Malta Philharmonic Orchestra** and **Kormalta**.
music improvisation on the ‘Storbju’ noise devices which were built by Maltese electronic equipment building enthusiasts. The festival days will transform into nights filled with dancing by a selection of local and international DJs. The festival will also include workshops and talks which feature a presentation of the historiographic Elektronika project, the launch of a new Storbju music device, workshops on DIY kit building, music production and composition, and more.

First launched in 2020, the concept series of performances entitled ‘Away from the Comfort Zone’ paired electronic music artists with artists from other disciplines. This year the focus will be international with the inclusion of German, Polish, Dutch, Belgian, and Italian music and performance artists who will be paired with Maltese artists in performances which will be premiered during the festival weekend. ‘The Storbju Quartet’ will perform an electronic

CREATIVE TEAM
Edwin Balzan, Luc Houtkamp & Martina Camilleri

COLLABORATORS
The German Maltese Circle

SUPPORTED BY
Arts Council Malta - Investment in Cultural Organisations Fund

Various, Spazju Kreativ
October 2021 - April 2022
During the 2021 | 2022 season, Electronic Music Malta’s annual festival Circuits will also include diverse monthly events. The Circuits Festival’s (22nd - 24th October) main theme of this year ‘Away from the Comfort Zone’ will go international with new and classical electronic works performed by European and Maltese artists. The launch of a new locally developed ‘Storbju’ music device. A performance and presentation as part of the Elektronika project. This weekend will include more performances, workshops on synth device building, music production and more. EMM’s monthly events during this programme will include: 1) Elektronika Project - more discussions on aspects of electronic music produced in Malta will be explored; 2) Film Screening - the screening of the ‘Sister with Transistors’ documentary; and 3) DIY Synth building and restoration sessions. The popular DIY kit building sessions will return with the aim of building a new type of music and innovation community in Malta with a new focus on tape recorders and similar mechanical devices.
THEATRE PRODUCTION
MENTORSHIP PROGRAMME

CREATIVE DIRECTOR
Jean-Marc Cafà

COLLABORATOR
Studio 18

Various, Spazju Kreattiv
October 2021 - May 2022

This initiative is a cross collaboration between Spazju Kreattiv and Studio 18. The programme is designed to address the gaps in production and technical arts education and to nurture artistic excellence in management and backstage skills. This programme will engage a group of young people in mentorship as well as job shadowing and internships experiences outside of the performance realm.
TARALALLA

Taralalla 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! Karim is freaking out with the noise. Martha is exploring a better future with all of this. Taralalla attempts to view each one’s personal perspective. But after all, everyone has to die thus everyone asks for a better life.

Taralalla 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 total different reality that goes beyond the one you hear or see on the media or on the digital platforms. This drama spreads across the roads and places the outside world on stage as one tries to understand better the complex heart aches of the people. The same people that usually we tend to mark as ignorant.

**SCRIPT**
Lara Calleja

**DIRECTION**
Lee-N Abela

**PRODUCTION TEAM**
Claudio Apap, Noelle Borg, Sergio Costa, Steve Cilia, Christopher Gatt, Romualdo Moretti & Michael Quinton

**PERFORMING ARTS**
Spazju Kreattiv Theatre

29 October – 7 November

**PERFORMERS**
Christopher Spiteri, Toni Busuttil, Lilian Pace Vassallo, Sarah Camilleri, Clive Piscopo & Mark Laurence Zammit

**PRODUCERS**
Spazju Kreattiv Theatre
Girl in the Machine is a dystopian drama exploring our potential digital future, and what it might mean for ‘life’ as we know it. First performed at the Traverse Theatre, Edinburgh, in 2017, the play is set ‘not too far into the future’, in the house of corporate lawyer Polly and her husband, Owen. Polly has recently been promoted, and spends most of her time working, so Owen presents her with a new gadget, ‘Black Box’, to help her relax. The Black Box headset offers virtual reality experiences that are both seductive and addictive, communicating by spoken voice. As Polly slides inexorably into digital dependency, it becomes apparent that, beyond the isolation of this apartment, people are rising up in protest at the new technology and its increasing hold over human life. Polly and Owen are forced to question whether their definitions of reality and freedom are the same.

International Day of Persons with Disabilities on the 3rd December, with activities running till the 5th December. Join us for inclusive creative workshops, discussions, sharings and performance screenings and more!

The Opening Doors Association, an arts organisation that provides artistic opportunities to persons with intellectual disabilities, will be celebrating International Day of Persons with Disabilities on the 3rd December, with activities running till the 5th December. Join us for inclusive creative workshops, discussions, sharings and performance screenings and more!
Following the passing of her father, Amanda heads to meet her mother Emma, from whom she has been estranged for 25 years. Emma had abandoned the family, following the tragic death of her sister Catherine in a bomb blast. Over the years Emma becomes obsessed with the death of her sister, Catherine Penza, a prolific writer and creator of the popular character Dennis Castillo — police inspector and hero of the proletariat. As Amanda begins to rekindle her relationship with her mother, she quickly finds herself being drawn into Emma’s obsession. During one of Amanda’s first encounters with her mother, Emma confesses to a double murder which results in Amanda’s being made into an unwitting accomplice to this old woman’s crimes, but questions loom above all of Emma’s claims — is she telling the truth?

Based upon the award-winning novel Castillo by Clare Azzopardi, this stage adaptation of the novel by Take Two looks into Malta’s recent political turmoil by intermeshing past and present timelines, revealing a pointed reflection on Maltese society through Amanda’s personal journey.
Directed by a woman, originally written by a woman and containing a cast of characters predominantly made up of women; would you consider Castillo a woman’s perspective towards Maltese socio-political issues?

Yes and no. Certainly, women and their socio-political standing in Maltese society is one of the central themes in the story. From a broader perspective, however, Castillo deals with the quintessential struggle between right and wrong, good and evil, and the individual moral choices that we all must make when faced with that unique blend of Maltese home-grown tyranny – the eternal struggle of speaking up for the benefit of the country versus staying silent to protect one’s own.

To say that Take Two as a film and TV production company is ‘seasoned’ would be a heavy understatement. Your name is a local staple, and yet Castillo will be your first time writing and directing a full-length theater production. Why make your first move to the theatre with Castillo?

We have always been interested in creating visual art. Theatre is but another form of expression. When the opportunity presented itself we welcomed it as a chance to explore this exciting medium with a strongly themed and socially relevant story. We feel that the characters and themes within the project can give a theatre audience a whole lot to engage with.

The novel juxtaposes the Malta inhabited by Emma, Amanda and Cathy against the fictitious one of Castillo, offering a bitter sweet nostalgic journey that explores strong themes such as guilt and regret, family and personal relationships as well as morality. They are all set against the background of the socio-political turmoil that took place in Malta in the 1980s turmoil. It was a very engaging read that immediately beckoned a visual rendition.

Clare Azzopardi’s Castillo is a contemporary giant in the local literary world. Based within the political turbulence experienced in Malta in the 1980s, you would think that this narrative would simply be recounting the past. How does the story-line connect the past with the present?

When we met with Clare she spoke specifically of how the work attempts to explore memory lacunae; how tainted are the memories of those who recount their history to us? How much do we really remember? And how much is simply made up unconsciously and told as the truth? We found this feature very intriguing, and we will attempt to explore it throughout our work on this project.

The first question is about the very start of the process. Adapting a novel into theatre inevitably requires its being read. What was your first impression of the novel?

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Pornography and its impact on adolescents is the subject Studio 18 is delving into through an intensive research process which includes a number of focus groups which will be taking place before the narrative for this project is penned.

This initiative will be launched at Spazju Kreattiv’s Theatre and will also tour the Maltese Islands’ post-secondary schools.

Aġenzija Żgħażagħ and Spazju Kreattiv will be joining forces to commission new work for young people between the ages of sixteen and eighteen. This project is being entrusted to Studio 18 (under the direction of Jean-Marc Cafà), a creative organisation for youth with experience in theatre for young audiences.
This production about women's stories features original pieces of female writing. Three of Malta’s foremost contemporary playwrights – Simone Spiteri, Lara Calleja and Chiara Hyzler – will present an evening of exciting new writing in monologue form, in Maltese and English in comedic and dramatic form.

This programme will be about female human stories in the face of misogyny, ageism, and getting to know about what it means to ‘come out’ in a light hearted piece. These are real stories, not often talked about in local theatre, not just for women, but for anyone with an interest in the human psyche and relationships in our world.

Leading up to this event, there will be exciting debates about women’s issues featuring academics and ‘Women For Women’ Facebook group.

**HER SAY**

**SCRIPT**
Lara Calleja, Chiara Hyzler & Simone Spiteri

**DIRECTOR**
Charlotte Grech

Theatre & Studio B, Spazju Kreattiv

8-13 March
A priest takes in a boy from the streets. Later the same priest is faced with a dilemma following an unwanted pregnancy by a girl he is responsible for. Should the girl be allowed to have an Abortion? And who is Gabe, the boy Fr Rick took off the streets?
The third edition of SongCraft, a mentorship programme for young singer-songwriters, is back!

Aġenzija Żgħażagħ and Spazju Kreattiv have again joined forces to organise a professional programme for talented singer-songwriters aged 16 – 20. Mentored by Alex Alden, Matthew James and Alison Galea, the selected participants will be receiving individual training, leading to a showcase of their original work in front of a live audience at the Spazju Kreattiv Theatre in 2022.

As part of their development, Spazju Kreattiv’s communications team will be guiding the young participants in relation to marketing their music and therefore potentially launch their careers, while youth workers from Aġenzija Żgħażagħ will closely follow their progress and offer their guidance.
NUTRICULA / Impossible actions puts the performers through a series of tasks that aim to test and re-imagine the limits and functions of the body and deconstruct (un)conscious habits of movement. This work aims to liberate the body and its movements from meanings imposed on them.

The initiative includes movement exercises, critical discussions, creative writing and an introduction to the structure of the physical solo.

ARTIST

Yasen Vasilev

Studio A, Spazju Kreattiv

28 March - 10 April
DEVELOPING DRAMATURGICAL SKILLS. CRITICAL CHAPTERS IN CREATIVE PROCESSES

CREATIVE TEAM
Paolo Mangiola, Rodia Vomvolou, Thomas Schaupp & Martina Zammit

COLLABORATOR
ŻfinMalta

Studio A & Studio B, Spazju Kreativ

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ŻfinMalta is launching its first Dramaturgical Series in collaboration with Spazju Kreattiv.

Developing Dramaturgical Skills - Critical Chapters in Creative Processes will focus on discovering the tools of dramaturgical practice, with particular emphasis on the word ‘practice’, starting from: “Why do we need a dance dramaturg?”

Dance dramaturgs Rodia Vomvolou and Thomas Schaupp will share their own practices and experience in the field as they mentor selected applicants through the chapters of the creation process. The focus of this tri-part series of sessions is to cultivate dramaturgical perspectives on the Islands and to introduce the role of the dance dramaturg in the creative process.

This initiative is an excellent opportunity for people who are interested in the development of dance and movement as an art form, calling on anyone from the arts and humanities, academia and science, who is interested in the creation process and looking to enrich the tools of their current practice.
Theatrical production VARI – Lilek Nafek xi Mkien 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 heavity ... 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.
Why is it called ‘social distancing’ and not ‘physical distancing’? Has this pandemic created a subtle barrier that dictates our communication. Where does the body start, where does it end? Our bodies extend beyond the periphery of our skin, it goes as far as our furthest eye sight or the odour that our armpit leaves behind. Has this pandemic effected such body potentials? Why do we constantly get the feeling of guilt when invading our natural surroundings? The initial departure for this production will work with a 2 metre diameter that acts as a deceptive periphery.
The acclaimed show is back for its fifth edition - MalTease - a Variety and Burlesque project inspired by the pulsating atmosphere of Valletta’s main artery of entertainment, Strada Stretta is set to hit Spazju Kreattiv this April 2022. This exhilarating event is back with even more vavavoom. The performance revolves around acts, loosely tied in by a story which will take you on a journey through space and time, bringing back Malta’s cabaret heyday.

Undine LaVerve in collaboration with Spazju Kreattiv are 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.

The team behind MalTease is committed to give a stage to performers of all body types, of colour, LGBTIQA+, of any age and gender! Local variety and Burlesque acts are joined by artists from around the world to create the excitement that is the fifth edition of Malta’s biggest Burlesque show.
A race to find the devil giraffe that has been terrorising the streets of Valletta. The Police Corps gets confused and the Prime Minister comes up with an ingenius idea. In this one-act play, Aleks Farrugia explores the fantastical events which we seem to have already heard of and allows us to ask where we have already encountered them.

A play adapted for people who love animals which are similar to humans, real or fictitious.

200 years after the Maltese public is still awaiting justice: an important treasure which was stolen from it is expected to be returned to the Maltese islands. The Prime Minister is a bundle of nerves until the Minister of Foreign Affairs returns with this precious object.

That said, not everything goes on as planned. From this point on, strange and unbelievable events begin to happen. What was meant to be a political triumph became an utter PR disaster.

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A play adapted for people who love animals which are similar to humans, real or fictitious.
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.
TRAIN THE TRAINER
INCLUSIVE PRACTICE IN PERFORMING ARTS

COLLABORATORS
Tim Wheeler & Opening Doors Association

SUPPORTED BY
Arts Council Malta - Investment in Cultural Organisations Fund

25-26 June

The Opening Doors Association 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 and other freelance practitioners interested in inclusive practices. This two-day workshop is intended to provide training on methods of practicing inclusive education in the performing arts specifically in creative devising processes and team teaching.
Dance Festival Malta (DFM) originated as a private initiative by three dance practitioners who wished to develop an annual dance platform aimed at providing opportunities for local and international artists to showcase their work and expose local audiences to original dance works.

The festival will present live performances of different dance styles which dovetail with contemporary dance and dance theatre. Through the festival, the team hopes to ignite a new interest amongst potential audiences and therefore inspire more people to attend dance performance in all of its forms. This will be done by sparking a greater curiosity and interest towards understanding the world of dance, dance making and dance appreciation within the festival's audiences bearing in mind humans' need to dance and to use dance as a form of expression which unites communities.
This programme is aimed at focusing upon the inclusion of elderly communities and providing them with a platform to engage actively in cultural activities, express their creativity, engage in dialogues with stakeholders from the cultural sector and beyond. This all boils down to improving their well-being and their quality of life. The programme is intended to present a variety of art forms to participants to choose from whilst reaping as much benefit from the experience as possible. It is aimed towards the self-discovery of dormant talents as well as at enriching the emotional well-being of each individual while at the same time providing an opportunity to establish and strengthen a friendly relationship with other peers. Consisting of a series of theatre performances, music concerts, discussions, lectures and workshops, these sessions will be led and presented by prominent local and international experts in their respective fields. Stakeholders from the cultural sector and beyond will also be invited to provide their own expert views.
EXHIBITION ON SCREEN

September 2021 - May 2022

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. Screenings this season include: Sunflowers, Raphael Revealed, The Danish Collector: Delacroix To Gauguin, Frida Kahlo Encore, Easter In Art and Pissarro: Father Of Impressionism.

MET OPERA: LIVE IN HD
2021 - 2022

October 2021 - June 2022

Met Live in HD transmissions are seen in more than 2,200 screens in 70 countries. Spazju Kreativ Cinema is the only cinema in Malta where you can enjoy MET Live in HD. The 2021-22 season opens on October 9, 2021, with Boris Godunov and continues with Fire Shut Up in My Bones (October 23, 2021), Eurydice (December 4, 2021), Cinderella (January 1, 2022), Rigoletto (January 29, 2022), Ariadne auf Naxos (March 12, 2022), Don Carlos (March 26, 2022), Turandot (May 7, 2022), Lucia di Lammermoor (May 21, 2022), and Hamlet (June 4, 2022).
BOLSHOI
2021 - 2022

November 2021 - May 2022

The Bolshoi Ballet is back live from Moscow in cinemas! The legendary Russian company offers dance lovers the opportunity to experience five of their most iconic shows on the big screen. In November, Spartacus, a sensational ballet composed by Aram Khachaturian, opens this season with an alive broadcast from the Bolshoi Theatre’s historic stage. In December, Tchaikovsky’s holiday classic The Nutcracker will bring out a festive atmosphere in movie theatres. George Balanchine’s sparkling Jewels opens the new year with a live broadcast, followed by the captivating Swan Lake in early March to ravish cinema audiences. Finally, The Pharaoh’s Daughter, a monumental show live from Moscow, will bring the programme to beautiful close in Pierre Lacotte’s production.

EUROPEAN ARTHOUSE CINEMA DAY 2021

On November 14th 2021, the sixth 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.
NATIONAL THEATRE LIVE

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.

ARTHOUSE FILMS

The Spazju Kreattiv cinema programme features a curated selection of arthouse films and documentaries. The cinema programme, developed in collaboration with embassies and cultural institutions, focuses on bringing European films and documentaries together with the latest critically-acclaimed arthouse films from around the world. In 2021 | 2022 one can expect films d’auteur, thought-provoking documentaries and special events for our cinema members.

COLLABORATORS

Alliance Française, Embassy of France, Istituto Italiano di Cultura, Embassy of Spain, Embassy of Ireland, China Cultural Centre, New Zealand Consulate, Embassy of Poland, Kinemastik, Soura Film Festival & the MedFilm Festival
CHILDREN
ČIGUŽAJG SEASON

December 2021 - July 2022

Launched back in 2019, the ŽiguŻajg Season offers a full range of activities of high artistic excellence, aimed at children and their families. With workshops, participatory events and even child-friendly film screenings, the ŽiguŻajg Season will have something for every child, from 0 to 10+ years.

LITTLE MOODS

A show for our youngest of audiences revolving around the discovery of a big slide. Throughout the show the performers will explore 4 different moods: Excitement, Relaxation, Sadness and Fear and Happiness.

WHERE ARE YOU TOBY?

Join Nina as she boards her spaceship and visits different planets in search of her pet, Toby.

NINNI, NINNI

Ninni ninni is a multidisciplinary project that explores different lullabies from around the world.

SCREENINGS FOR TODDLERS

ZiguŻajg season will offer a variety of animated films for our young audiences during Christmas and throughout all the year. Join us for The Highway Rat, The Snail and the Whale, Room on the Broom and others for a fun and cherished experience.
Kids Dig Science

A show for our youngest of audiences. 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!

Solitary Bee

This is an interactive 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.

Fab Fantasy Fables with Chucky

An exploration of the imaginary world of two opposing characters through the creative combination of dance, digital animation and music.

Hall of Frames

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

ŻIGUŻAJG FESTIVAL

19-28 November

ŻiguŻajg, Malta’s favourite children’s festival, is back this November from the 19th to the 28th with both an innovative digital programme as well as live performances.

The 11th edition of the Festival will boast events for ages 0-13+ ranging from visual art exhibitions, theatre, dance and film. Whether at the comfort of your school or home, or within our performance venues join us for a fun-packed 10 days!

For more information visit ziguzajg.org
ARTISTS’ RESIDENCY

Yearly, Spazju Kreattiv invites creatives from all fields for an immersive and community based artist-in-residence programme with a duration of between three to four weeks.

These residencies are based in the context of a growing cultural creative scene in Malta, in line with Spazju Kreattiv’s aim of being a catalyst for contemporary expression in Malta whilst allowing for community immersion and international collaboration to flourish.

This season, as part of the programme we will be hosting seven projects in Malta and Gozo, by artists from Canada, France, Egypt, US, Slovakia and Germany.

COLLABORATORS

Valletta Cultural Agency, Valletta Design Cluster & Gozo Cultural Directorate
With Spazju Kreativ continuing its open approach to programming and collaborations, the call for participation in the Spazju Kreativ 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.

**EARLY CALL 2022-2023**
- Opening - Friday 25th June 2021
- Thursday 8th July 2021 - 11am
- Thursday 12th August 2021 - 6:30pm
- Thursday 9th September 2021 - 11am
- Thursday 14th October 2021 - 6:30pm
- Closing - Wednesday 27th October 2021
- Decisions by Friday 19th November 2021

**LATE CALL 2022-2023**
- Opening - Friday 25th February 2022
- Thursday 17th March 2022 - 11am
- Thursday 14th April 2022 - 6:30pm
- Thursday 12th May 2022 - 11am
- Thursday 16th June 2022 - 6:30pm
- Closing - Wednesday 6th July 2022
- Decisions by Friday 29th July 2022

**MAIN CALL 2022-2023**
- Opening - Friday 29th October 2021
- Thursday 11th November 2021 - 11am
- Thursday 9th December 2021 - 6:30pm
- Thursday 13th January 2022 - 11am
- Thursday 17th February 2022 - 6:30pm
- Closing - Wednesday 23rd February 2022
- Decisions by Friday 18th March 2022

**EARLY CALL 2023-2024**
- Opening - Friday 8th July 2022
- Thursday 21st July 2022 - 11am
- Thursday 18th August 2022 - 6:30pm
- Thursday 15th September 2022 - 11am
- Thursday 13th October 2022 - 6:30pm
- Closing - Wednesday 26th October 2022
- Decisions by Friday 18th November 2022
The views and opinions shared by the collaborators do not necessarily reflect the official policy or position of the organisation.

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

For tickets or any other information please contact us here:

☎ +356 2122 3200
✉ www.kreattivita.org

Spazju Kreattiv
St James Cavalier
Castille Place
Valletta
VLT 1060

Chairman
Rupert Cefai

Business Development Director
Edward Zammit

Spazju Kreattiv Artistic Director
Daniel Azzopardi

ŻiguŻajg Festival Director
Marta Vella

Programmes Team
Programme Senior Manager
Ryan Paul Abela
Programme Executives
Sarah Borg
Justin Galea
Gabija Kaziauskiene
Cathleen Tanti

ΖiguZeaj Festival Executive
Andre Mangion
Events Senior Officer
Elaine Felice Pace

Administration Team
Administration Senior Manager
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Guest Relations Officer - Administration
Charmaine Bonnici
Guest Relations Officer - Front Desk
Abigail Callus
Rachel Schembri
Doreen Scicluna
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Marouska Sacco
Administration Senior Officer
Anna Portelli
Administration Assistant
Doreen Farrugia

Projectionists
Joseph Cavallo
Roderick Mifsud
Alexander Fenech
Federico Carnevali

Marketing and Communications Team
Marketing and Communications Senior Manager
Kylie Vella
Digital Assets Executive
Matthew Deguara
Marketing and Communications Executive
Lucia Azzopardi
Marketing and Communications Senior Officer
Audrey Rose Mizzi
Social Media Coordinator
Kristina Polidano
Design Assistant
Andrew Deguara

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Operations Executive
Martin J. Bonnici
Events Technical Executive
Charlie Spiteri
Technical and Maintenance Team
Charlon Calliesa
Project Manager
Joe Vella

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Byon Jo Zammit
Alex Borg
Francis Debono
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