SPAZJU KREATTIV
MALTA'S NATIONAL CENTRE FOR CREATIVITY

PROGRAMME
2022-2023

SPAZJU KREATTIV
MALTA’S NATIONAL CENTRE FOR CREATIVITY
NOTE BY MINISTER FOR THE NATIONAL HERITAGE, THE ARTS, AND THE LOCAL GOVERNMENT

Of course, the Maltese population appreciates the beautiful artistic traditions that have been bestowed upon us. Therefore, we must protect them as much as we can so that everyone can continue enjoying them.

We are prepared to continue to deepen our Maltese identity in the hearts of all those who care about Maltese heritage and culture, and we will continue to invest in our culture; we will also continue to support the creative and cultural sectors where more artists are being given the opportunity to enhance their talents.

We shall continue our hard work in the creative sector, I look forward to witnessing the development of our creative industries, particularly Spazju Kreattiv, whose hard work surely cannot go unnoticed. As a team, the collaboration is surely admirable to manage to produce such a magical programme. The past few years taught us how important it is to utilise our energy and resources in music, arts, and culture, as this is ultimately the soul of a nation.

The transnational collaboration that took place today gave both domestic and foreign artists a sense of community. This shows how resilient the industry is and what can be accomplished when artists from other fields collaborate to create works of art. This is a prime illustration of why it is crucial for us to all take every possible measure to assist and support them through programmes and other projects.

Only a few little nations, like Malta, have been able to preserve their distinct history, identity, culture, and language. For more events like this, we should continue to work together.

Dr Owen Bonnici

A NOTE FROM THE CHAIRMAN

As another year is nearing its end, we are more than delighted to launch Spazju Kreattiv’s new artistic programme for 2022/2023. Once again the programme is overflowing with exceptional artists and their remarkable talent.

Without a doubt, these past two years have in no way been easy for anyone. Nevertheless, during these surreal times, we at Fondazzjoni Kreattività have always done our utmost so that you could still experience and enjoy several art forms both physically at the Malta’s National Centre for Creativity, as well as from the comfort of your home.

Now that these times seem to be behind us, I, alongside the rest of the team, are eagerly waiting for our patrons to come and join us for another year of sensational projects led by our Artistic Director, Daniel Azzopardi. Needless to say, his artistic vision succeeded in bringing together a number of phenomenal projects in past programmes, and this year is no different than the rest. His dynamic approach in conjunction with the diligent team at Spazju Kreattiv has once more manifested itself in this year’s outstanding programme. With each passing year, our vision continues to expand and evolve. However, our aim remains the same, and that is to act as a fundamental catalyst for creativity in any and all of its forms. We want to continue developing Malta’s creative sector by facilitating a way for artists which allows them to showcase their work. In doing so, we are creating more opportunities for the creative community to explore their talents and continue to inspire our patrons with their brilliant work. Similar to past years, we will continue investing in better accessibility to our spaces and further upgrade our spaces and equipment. A special thanks goes to our Business Development Director, Edward Zammit and his team for making all this possible.

My deepest appreciation goes towards our committed and talented employees who work tirelessly so that these ideas are made possible. It is because of them that everything comes together and runs smoothly. I would also like to extend my gratitude to the public cultural organisations, voluntary organisations, international associates as well as independent artists within the field. Without them, all of these diverse projects would not be feasible. Lastly, heartfelt thanks to our patrons who have always supported us and our vision throughout the years.

We look forward to having you with us for yet another year filled with art and creativity.

Rupert Cefai
As we embark on a new season programme, my third as Artistic Director, one cannot first not look back at the achievements of the past two years. When selected for this position, I already knew it would be a big task, but doing so amid a global pandemic made things even more of a challenge. Thankfully, I found a team who shared my enthusiasm and eagerness to take our organisation to the next level concerning delivered quality and engagement. Since then, Spazju Kreattiv has seen considerable progress in the curation of a holistic programme, collaborations with key stakeholders, and engagement with the local communities.

The upcoming programme builds on what good has been achieved before with a highly diverse selection of artists, subjects and creative forms. As the sector comes to terms with the effects of the pandemic and the ensuing war, we are launching a season of events which seeks to be relevant to the state of world affairs, offer space for creative development, and provide more avenues for networking and public participation. The new season will see a highly curated selection of projects with the involvement of various artists from Malta and abroad.

In the case of the latter, as part of our ongoing strategy, we have an increased number of initiatives by international professionals. All this we hope will continue to consolidate the organisation’s growing reputation for artistic excellence and create long-lasting exchanges between creatives.

As we learn more about the effects of the past few years on our lives, we look to remain at the forefront of creative expression and professional approaches to artistic practices. In this context, I encourage our patrons to continue supporting our programmes while spurring others to engage with us. As much as the creatives need a platform to nurture and present their artistic output, they also require the support of more audiences to champion the importance of arts in our society. Our future, as well as of the creative sector depends on it.

I finish off by thanking all the Fondazzjoni Kreattività staff for their work on our programme, the artists who will showcase their talents, all our collaborators for their support, and our patrons with whom I look forward to meeting and sharing the passion for arts and creativity.

Daniel Azzopardi
STATS

OVER 560 EVENTS

GENERAL PROGRAMME
Projects: 85
Artists: 400
Creative Forms: 19

ŽIGUŽAJG SEASON PROGRAMME
Projects: 12
Artists: 40
Creative Forms: 7

FILM PROGRAMME
Films: 220
Screenings: 470

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

Screenings: over 470
Films: 220
ART ADDITIVES

THE FEATURED PROJECTS INCLUDE:

- Richard Ellis Archive - Depicting Malta for 150 Years
- BioArt Alchemy: Works by Anna Dumitriu
- Inaction is a Weapon of Mass Destruction
- Gabarrón, the Colours of Hope
- Latent Spaces Reframed – Malta
- Anamnesis
- PreStorjha
- Derek Nice Exhibition (working title)
- When the Moon Waxes Red
- Transparencies of the Soul
- Backlot

A series of talks, workshops, and other satellite events developed around the Spazju Kreattiv contemporary visual arts programme. Art Additives adds to the experience Spazju Kreattiv 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 feature a variety of speakers, including curators, practitioners, artists and educators.

September 2022 - July 2023
The seventh edition of Wiki Loves Monuments, the Guinness World Record holder for the largest photography competition, is taking place again in Malta this year. The competition brings together photographers from around the world to take stunning pictures of our cultural heritage to be shared on Wikipedia.

This competition opens on the 1st of September. Participation is free and open to all. The deadline for all submissions is the 30th of September but submissions can be made throughout the month of September. Participants need to own the photos they submit and release them under a Creative Commons open licence.

Photo uploading workshops will be held throughout September 2022. Details will follow at www.wikimalta.org and via Facebook and Instagram closer to the date.

A jury composed of experts within the fields of cultural heritage, photography and Wikipedia will be selecting the winning entries. Ten winning submissions will be nominated for the international Wiki Loves Monuments contest, with the opportunity to win further prizes.
DYING PLANET

ARTIST
Daniela Attard

SPACE B, SPAZJU KREATTIV

01-09
September October

Dying Planet is a solo exhibition of illustrations and paintings about climate anxiety and existential dread by illustrator, designer and visual artist, ‘iella’ (Daniela Attard) a body of illustration work and paintings focusing on climate anxiety and existential dread. Also known as eco-distress or climate-anxiety, eco-anxiety was defined by the American Psychological Association in 2017 as ‘a chronic fear of environmental doom’.

Strange figurative work and characters will serve as modern allegories and will hopefully instil responses for the viewer. The work will focus on the global impact of climate change with some reference to local issues.

This exhibition will mark a return to traditional painting for the artist, who has been focused on their media career and digital illustration since entering the professional creative field in 2014.
150 RICHARD ELLIS

CURATORS
Charles Paul Azzopardi and Ian Ellis

PARTNERS
National Archives of Malta, Midsea Books and Centre de Recerca i Difusió de la Imatge (Girona)

SPACE C, SPAZJU KREATIV
09 - 23
September - October

The Richard Ellis Archive consists of 39,000+ glass negatives documenting the period in Malta and Gozo between 1861 and 1938. They have been digitised in archival-grade quality for the first time in their history, and this is the first time they are being printed, the print being the ultimate repository of the photographic process.

About 30 prints of huge detailed dimensions will be exhibited, allowing the public to experience the depiction of Malta and Gozo as they were 150 years ago for the first time in the archive history, from reaching Malta through the naval aspects of the Grand Harbour to entering the urban fabric of Valletta and Sliema as opposed to the extremely rural fabric of the rest of the country.
This exhibition by internationally renowned British bioartist, Anna Dumitriu, draws threads across time from the history of science and medicine to cutting edge research in synthetic biology and genomics. Her strange and affecting objects take the form of relics of Dumitriu’s sublime laboratory-based processes created in contemporary biomedical research settings, interwoven with historic stories of contagion and alchemy.

Anna Dumitriu is an award-winning British artist who works with bioart, sculpture, installation, and digital media to explore our relationship to infectious diseases, synthetic biology and robotics. Past exhibitions include ZKM, Ars Electronica, BOZAR, The Picasso Museum, HeK Basel, and MOCA Taipei. She holds artist-in-residence roles with the Modernising Medical Microbiology Project at the University of Oxford, and the National Collection of Type Cultures at the UK Health Security Agency. Current collaborations include the Institute of Epigenetics and Stem Cells at HelmholtzZentrum in München and the University of Leeds.
What is bioart?

Bioart is an emerging area of artistic practice that brings together art and science, using biological and scientific media as well as artistic methods to create an artwork. It explores the relationship between humans, science, and ethics.

Bioartists work with living organisms such as bacteria or tissue. They also explore life processes using scientific methods such as biotechnology and genetic engineering and, artworks may be produced in laboratories, galleries, hacker-spaces, or artists’ studios.

With the impact of biotechnological progress and human involvement in everything from the environment to DNA, for-reaching discoveries have created fertile ground for artistic expression. The work of bioartists can help offer new meanings for our lives in the wake of scientific discovery or raise issues for societal and ethical debate.

Personally, I trained in fine arts and have learned what I do, hands on in a lab. I make all the works by hand, and learn all the lab techniques. This is important as it helps me understand the areas I am investigating, and reflect critically on them.

When I am beginning a new work, I combine working with scientists in the lab to learn techniques, with research and reflection. I research the history of the scientific work that has been done, as many of the micro-organisms I work with have incredible histories, I look at their cultural, societal and personal impacts, and I look at cutting edge research and emerging technologies taking place in the field right now, and think about where things might lead. I explore materials, find out what is possible to safely exhibit, and develop my ideas. I chat a lot with my collaborators which helps inspire me. I always say how much I like the boring laboratory process. All the materials I use are safe to display outside of the lab and I work with leading scientists to ensure this.

I try to avoid perishable materials most of the time, because it causes problems with exhibiting them, but the exception is my current series of “Unruly Objects”. This project actively plays with concepts of conservation in an active dialogue with conservation specialists. The works are made from carved, painted marble but augmented with plants and bacteria. They investigate the possibility of conserving antiquities through the enhancement of their microbiomes, the place of bioart within museums, and the use of blockchain technologies to store conservation data. I am working in collaboration with the Department of Antiquities and Works of Art University of West Attica, in Athens for this project.

What inspires you to create these artworks? And, since your artworks tour internationally, how would you say different cultures affect your artworks? And, have you worked with perishable materials?

I want to understand the world better and understand what the future might be like. I am inspired by history, the history of art, of science and of culture. I want to share what I learn through art with as many people as possible, hence I love it when my artworks tour internationally. I think what I’ve learned the most from making the work I do is that health is a global issue, and science is a global endeavour. I think it’s very important to respect other cultures and their histories.

Some of your art consists of unconventional materials such as breadcrumbs - how do you choose your materials? Would you say that sustainable materials are essential to your artworks? And, have you worked with perishable materials?

I use these types of materials, and things like bacteria or DNA to be true to the story of the work. It is important to me that these materials become almost like relics of the laboratory process. All the materials I use are safe to display outside of the lab and I work with leading scientists to ensure this.

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For those that are attending the exhibition, how would you like our local audiences to experience these artworks?

I hope audiences are excited and inspired by these artworks. I use all sorts of materials - there are lots of textile works, with video projection mapping, embroidery; bubbling fermentation bottles, bacteria, biofilms, and synthetic biology. It’s lush and multisensory. I hope they look at the works and say wow!

I’m really excited to be creating a solo exhibition at Spazju Kreativ in Malta, and exhibiting in such a historic and beautiful location.
SACES
ARCHITECTURE STUDENT EXPO 2022

CREATIVE TEAM
David Debattista, Katia Gatt, Daniel Agius, Carla Cardona, Abigail Debono, Len Abela Vassallo, Alexia Ellul, Matthew Micallef and Jake Sant

COLLABORATOR
Faculty for the Built Environment, University of Malta

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. Students will showcase what their upcoming interpretation of spaces and structures could be and what ambitions there are for the world we live in.

During this five-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 architectural student community and the public, allowing students’ works and research to be transformed into a resource for our island.
Inaction is a Weapon of Mass Destruction is an art project meant to shed light on the mediatic processes utilised to spread information about war and its effects on the viewer.

The work reflects the artist’s preoccupation with fabrication, editing and twisting of information people outside the conflict zone might be subjected to. The dangers arising from this are very serious as they might severely impact public opinion on matters of humanitarian aid and military intervention based on falsities or half-truths. The project is meant to provoke viewers by a number of analytical, ironic, and at times, cynical works based on factual, fictional images and theoretical work.

Different experts from journalism, film, art, education and the military fields will also contribute to the project in a number of talks and workshops.
Darren, your exhibition will focus on the mediatic processes utilised to spread information about war and its effects on the viewer - as a narrative in this exhibition, how will this play out? Will there be any prominent themes within the narrative of your exhibition?

Melanie, as a curator and taking all this into account, how will the curation of this exhibition reflect these themes?

The setup of the exhibition will be in a way that reflects our homes and daily life so, each room at the upper level in Spazju Kreattiv will be representing a room in a house – a living room, a study, bedrooms and all will be divulging a narrative venturing from spectacularism to the grotesque ghastly ‘reality’ of war. Each room will be tackling particular themes (but still overlapping and bridging onto the next) – the absolutes, the dance of the atom, the explosions, abstractions and the interactive/reactive. The recreation of our everyday rooms will enhance the way we are all experiencing the news and footage in our everyday lives, in the comfort of our surroundings.

Darren, will you also include elements of tactile interactivity within the exhibition - could you describe an example or two of how the audience will physically engage with an artwork?

As an educator, I am fully aware that for one to apprehend and comprehend something, one has to actively engaged in it. Some of the artworks will require the audience to manipulate and use specific software in order for them to create their own versions of the artwork presented to them. In other instances, the audience is asked to take selfies and photos and share them on their favourite social media platform. Other forms of interactivity are more tactile; in certain cases, the visitors may touch and feel the textures presented to them. Overall, the project is meant to provide a multi-sensory experience.

The project focuses on the audiences, who are not living within zones of conflict, experience war through mass media and social media. It is quite difficult to translate certain experiences and ideas into visuals without being too illustrative or patronizing thus the artist needs to find ways to convey his message whilst giving the audience the responsibility to interact and understand the artworks on their own account. In this project, I will be using different media and visual languages so as to target specific issues and, discuss themes related to the spectacular, desensitisation, simulation, reportage, fabrication of truths, entertainment and absurdities, all related to war as experienced through mass and social media. This approach is quite experimental for what I am accustomed to do and this is why I believe that the role of the curator will be crucial. Melanie has to help me weave a narrative that is authentic to my experience, which may be complex, contradictory and full of uncertainties, whilst making the exhibition coherent and cohesive to the audience.

This exhibition will also extend to a sister exhibition in Il-Kamra ta’ Fuq - is there an overlap or conversely, a difference between the two? Why should people visit both exhibitions?

Il-Kamra ta’ Fuq will present an extreme contrast to the homely feeling which will be experienced at Spazju Kreattiv. The artworks presented at Mqabba will be small in size compared to the large works which will be viewable at Spazju Kreattiv and the works will be an extension of the works of those in Valletta, including studies of larger works and other artworks which will be expanding more on the exhibition theme. There will be a physical visual connection between the two venues and both venues are a must visit, to fully experience this project.

Inaction is a Weapon of Mass Destruction

An Interview with Artist Darren Tanti & Curator Melanie Erixon
Cristóbal Gabarrón’s first collaboration with the United Nations dates back to 1986. At that time, the flight of that dove that traversed the skies of the earth, carrying in its beak the slogan ‘Our Hope for Peace’, was already unequivocally aimed towards hope. And it would immediately be converted into the commemorative stamp of the International Year of Peace. Because of the ascent of this dove, that starts this exhibition dedicated to the United Nations, a considerable part of the artist’s work began to purposefully focus on the universe of peace, parliamentarism, freedom and human rights.

That co-operation between human beings that inspires the purest principles of the United Nations, that also began, from that moment on, to rely on the works of Gabarrón as an expression of some of their great international commemorations.

Once again, culture and art, thought and creativity provided the main substance, as Gabarrón saw it, of that hope with which humankind aspired to change course.

Apart from the main exhibition at Spazju Kreativ, the project will include a public installation at St George’s Square, Valletta, entitled Universo de Luz (Enlightened Universe), and AMBIT evento at Ġgantija Temples, Xagħra, Gozo, that brings together artistic creations on biodiversity and the values of integral heritage that will travel the five continents.
MARLANDS

ARTIST
Edgar Sarin
CURATOR
Vince Briffa
COLLABORATOR
Universidad Católica de Valencia San Vicente Mártir, Art Made, Es Baluard Museu d’Art Contemporani, Cyprus University of Technology and Isola Catania

VARIOUS, SPAZJU KREATIV
01-08
December - January

SUPPORTED BY
Creative Europe

MARLANDS is a communicative space for the participating institutions, artists, researchers and public of the Mediterranean with a special focus on the islands of the region. It is created for people to exchange their experiences, to motivate them to gain new knowledge, encourage them to conduct collective artistic work and recognise the uniqueness of the islands, as well as to spread this knowledge beyond the targeted area as these islands.

In his project, the artist visiting Malta, Edgar Sarin creates an image of antiquity following the common harmonious forms, rituals, anthropocentric conceptions and sustainable consumption of the resources that surround us. At the same time, Sarin aims to contemplate the current situation with regards to drinking water on the island of Malta. Making references to the importance of water sources on islands in general and the formation of a specific culture around its consumption: from legendarily beautiful amphorae to facilities for rainwater collection. His work Ba’al is a rainwater collector. It is composed of vernacular materials: handmade ceramics, corrugated iron and wood.

Edgar Sarin’s proposal is a kind of time machine, aimed at the origins of civilization and myth. Ba’al is the name of the Phoenician god of rain and thunder. The work reflects on the importance of water resources by observing with new eyes the natural elements and the teak of the clay, both the ground zero of humanity.
Latent Spaces Reframed – Malta is an immersive installation of site-specific works directed by Ana Baer Carrillo and Heike Salzer under the umbrella of WECreate Productions. Locating the body in urban and natural landscapes this exhibition offers self-reflective encounters with environments, raising questions of one’s sense of self within the world. Featuring the hyper-local and reaching the global, this installation invites the viewer to experience landscapes from Iceland, Ireland, Mexico, United Kingdom, and Malta.

Exploring interdisciplinary arts production with screendance, sound and textile artists, along costume and scenic designers. These transdisciplinary artworks provoke longing for deceleration and re-connection with nature, displaying contrasting urban metropolitan atmospheres and exploring the in-betweenness of urban and natural places. The collection brings together new and existing works, premiering HinterTerra developed in Malta in 2022.
Spazju Kreattiv is pleased to collaborate with the Office of the Prime Minister and Arts Council Malta on the third edition of Kartolini tal-Milied. Meant to bring audiences closer to the arts scene, this is a national invitation to every child under 16 to be creative in designing a Christmas card that the Office of the Prime Minister will be promoting for the holidays.

The selected artworks will also be part of an exhibition celebrating the initiative as part of the planned Christmas festivities.
KATYA
TRANS ICON & TRAILBLAZER

AUTHOR
Ramona Depares

CURATORS
Charlie Cauchi and Roxman Gatt

SPACE A, SPAZJU KREATTIV
16-22
December January

COLLABORATOR
Malta LGBTIQ Rights Movement

She elicited conflicting feelings from those closest to her, but everyone who knew Katya Saunders agrees on one point — she was a woman who lived her own truth, no matter what. Now, just over three years after her passing, we celebrate Katya’s life with an exhibition that highlights the different facets of one of the first transgender women who broke boundaries in terms of sexual diversity and inclusion in Malta.

Complemented by the launch of her official biography, penned by Ramona Depares, the catalogue of photographs, clothes and memorabilia showcased in this exhibition will take us on a journey to get to know the real Katya.
INSULAR

ARTIST
Cédrine Scheidig

COLLABORATOR
French Embassy in Malta and Alliance Française de Malte-Méditerranée

SPACE B, SPAZJU KREATIV
12 - 19
January - February

Interested in how migration and mobility constantly reshape the visual imagination of place, the artist explores themes of identity, diaspora and cultural hybridation within the specific topography and temporality of the Maltese space, merging imaginaries and through her photography, elaborating the figure of a contemporary, black, political subject.

Started as part of our residency programme, INSULAR is a photographic project that focuses on the everyday life and destiny of young men from the African diaspora who recently settled on the island of Malta. Offering a sensitive portrait of this new community, the weaving of portraits, landscapes and still lives sets a poetical narration that attempts to create a sense of belonging; the semblance of a home in the making between here and there.
The project is an introspective visual art exhibition by Clint Calleja, consisting of paintings, sculptures, photography and installations revolving around the theme of ‘Trauma and Memory’. The artworks will be unfolding through autobiographical recollections that remain imprinted in his memory. Unfortunately, most of these are of a traumatic nature.

Curated by Kenneth Cassar, this exhibition is an intimate confession through four life changing tragic chapters which have marked the artist and his family in a short period of time.
“WHAT’CHU LOOKING AT? WHO YOU SPEAKING WITH?”: A GAZING ALL ROUND

The continent known as Africa is a complex, intricate and unfathomable entity. There has always been this futile quest, particularly in the west, to totalize Africa. We are adequately informed, especially through the work of the multitude of creatives that operate from Africa and her Diaspora, that it is impossible to do so. So, in what ways are contemporary African artists expressing their many lived realities across a continent made up of 54 countries in this current experience? With what materials, media, techniques and technologies are their ideas being wrought into objects, situations and complex aesthetic propositions? What, in terms of globality, constitutes our collective becomingness and imagination in the recent experience of the world?

This exhibition proposes an investigation of some of the possible responses to the above-stated questions in a variety of novel and audacious forms. The first part of the title: “What’chu Looking at? Who you Speaking with?” bears a similar sense of audacity and daring. Even though it sounds accusatory, it is not. What is intended is a provocation towards reflexivity. The second part, A Gazing all Round, suggests that the erstwhile othering gaze is now shared all round, such that there is neither any subject nor object. What we have now is a common sphere of looking back and forth. What this two-way, or indeed, poly-reciprocal gaze yields cannot be pinpointed. It is something that is immanent. We all live to learn what it becomes. This is an exhibition of contemporary art from an intricate entity.
CARNIVAL EXHIBITION

COLLABORATOR
Festivals Malta

SPACE B, SPAZJU KREATTIV
02-05
February March

The time awaited by everyone has come and Spazju Kreativ, together with Festivals Malta, will once again be doning the carnival colours and will be organising a number of activities in its surroundings.

The programme will include an exhibition of carnival costumes as well as the mischievous Qarcilla that has come back to life in recent years.
**PRESTORJHA**

**ARTIST**
Enrique Tabone

**CURATOR**
Toni Sant

**SPACE C, SPAZU KREATTIV**

03 - 09
March - April

Prestorjha is a solo exhibition by Enrique Tabone featuring works of contemporary art on the theme of the female figure in prehistoric Malta and Gozo, from a feminist perspective. Works in this series include objects made from the artist’s signature use of plexiglass, site-specific installations, as well video art from an intimate performance, along with art prints, some of which are produced from the artist’s studies on the structures presented during this exhibition. Building on the artists’ recent work exhibited at Spazju Kreativ’s Art+Feminism 2020, Prestorjha engages a feminist reimagining on the pre-historic art of the Maltese Islands.

This exhibition includes contributions by photographers Alex Attard and Jean Marc Zerafa, digital work by Solid Eye, along with texts by archaeologist Isabelle Vella Gregory and curator Toni Sant, which appear in a catalogue raisonné, published in limited edition by Kite Group. This catalogue also features a retrospective of the artist’s work since 2010, as exhibited in 2022 at the University of Malta’s Valletta Campus in collaboration with the Institute of Maltese Studies.

Photo: Jean Marc Zerafa
A tribute exhibition to commemorate the artist Derek Nice (1933 – 2021).

Hailing from East Anglia, Derek Nice always had a passion for the sea that inspired his art: sculpting, constructing and painting fragmented boat driftwood found along shorelines. His long years as an art director and designer for stage and screen, and his constant engagement with boat-centred painting and sculpture formed his sensibility towards a very reduced aesthetic, somewhat particular to modern representational art hailing from that region in the UK. He was a regular visitor to Malta where his numerous stops at boatyards, and particularly at the Jews Sally Port (il-Fossa) in Valletta, to research and document the fishermen’s shacks and ship murals were his joy and delight.

The small exhibition of paintings, sculpture and documentation commemorates this humble artist, and will be exhibited at Spazju Kreativ, a place very dear to Derek.
WHEN THE MOON WAXES RED

CURATOR
Maren Richter

SPACE A, SPAZJU KREATTIV

10 - 16
March April

In an age of advanced climate crises, the earth should be read as if it were a script that needs to be interpreted. This links to traditional knowledge, shifts in perspectives and norms and raises the question: What if we pluralised our ideas about the world and acknowledged that the current understanding of the future that has dominated the world for centuries simply leads to a deadly end?

The exhibition heeds the call for a polyphonic view of life on this planet, where humans and non-humans, binary and non-binary subjects and matters have an equal say, and pays attention to the unheard, unseen, indigenous knowledge and futurisms.

‘When the Moon Waxes Red’, borrowed from Vietnamese filmmaker Trinh Minh-h’s book of the same name, brings together artists from around the world that address the imbalance between human activities to extract resources and colonial ideologies, justifying the protection of property over people and nature’s degradation, by using ecofeminism as a point of departure.

Video stills: but love left no room for hydration
Photo: Romeo Roxman Gatt
Am Tisch - at the table is a transnational project that traces the family table as a central place of negotiation and thus the smallest social cell. Artists from different disciplines perform their family table across several continents. In the eight short films of the exhibition they trace ruptures, secret codes and open flanks of family negotiation in different social contexts and across national borders. Of these films three were adapted for the stage and will be shown in the Atrium Tarabeza with Amy Frega (Egypt), La camisa with Bernardo San Rafael (Costa Rica) and At the sea with Phaedra Pismis (Greece). The result is a kaleidoscope of family in various and extreme situations – every artists uses their own artistic means to show autobiographical perspectives of absence, emotional and spatial distance, war, loss as well as emotional violence and the terrors and hopes associated with it.
Lucia Vallejo is Basque and has a background in art history, which is not something that should be overlooked. She came to sculpture by way of painting, not in the sense that she had been a painter, but in the sense that she had studied painting’s mechanisms and its structure. Vallejo dismantles painting, using the canvas not as a support but as a living material. Lucia Vallejo’s interest in the world of glass dates from 2019 and she approached the medium as a sculptor who carries painting in her mind’s eye at all times. Rather than simply abandoning canvas, she did something without precedent in the thousand-year history of Murano glass: she burned it during the glass-making process itself. Vallejo has now produced her latest work in the Czech Republic working with bohemian glass.
Through her work, Charlie posits herself as a surrogate for the location scout, pitting the real against the "reel". She asks: What is our own relationship between the reality we live in as Maltese people and the artifice that is projected onto us and, in turn, onto screens, big or small?

This work reclaims these spaces and reframes our gaze to dispute or acknowledge the real, the recreated and the suppressed. Which places and spaces appear again and again in differing guises, and which have had more fleeting screen time? What are the bits in between that end up on the cutting room floor.

Backlot is a new exhibition by Charlie Cauchi. She uses video work, photographic images, built structures and more to break down the complex possibilities of Malta’s on-screen cinematic (mis)representation.

Visiting foreign productions have been the mainstay of Malta’s film (servicing) industry for decades, with the island often doubling for other locations. From the Middle East to Ancient Greece, Malta’s on-screen malleability stems from years of foreign rule. Over centuries, it has transformed as the island changed hands, with each new occupier leaving its own indelible imprint on our cultural heritage.
Seeing that this project is in its research and development stages at the moment, what inspired you to explore this theme? And, are there any underlying themes or concepts that you’re currently working on that will help you work out the exhibition?

Considering that you’re mainly focusing on the (mis)representation of Malta in film, what would you say in your opinion attracts foreign producers to work here in Malta?

And, historically, Malta has seen many occupants throughout the years. Do you think that this historical element contributes to how Malta is now represented in film?

Well, definitely. From the Middle East to Ancient Greece, Malta’s onscreen malleability stems from years of foreign rule. Over centuries, it has transformed as the island changed hands, with each new occupier leaving an indelible imprint on our cultural heritage. Look at our architecture. In some way, the same can also be said of the people of Malta: our film extras can represent a range of nationalities and are easily situated within various historical and cultural contexts.

It’s a theme that I have been interested in for many years now. I’ve published papers relating to Malta’s cinematic screen presence (or absence, if you will) and the island’s filmmaking ecology. I’ve also co-edited the Malta edition of Intellect’s World Film Locations Series. I also work in film, making my own work and occasionally working within the servicing sector. So in a sense, I’ve unwillingly been working on this project for years. It has multiple components — some real and some imagined, but all grounded in this particular subject. In the work that will inhabit the upper gallery of Spazju Kreatt has taken all of my years of experience and knowledge to create a contemporary artistic interpretation — this is not a historical rendition of our film history. It is NOT a chronological look at Malta’s cinematic history. Instead, it is a playful, at times dark, always personal examination of this industry and ourselves.

It’s another note, there’s also an element which leads to the question of Maltese identity - how does this (mis)representation of Malta in its cinematic history affect our identity as islands?

On another note, which communities are you engaging with at the moment, and how will these communities be engaged both before the exhibition opens, and during?

As researcher and curator, what is your intention of this exhibition and what does it mean to have this exhibition presented locally?

As there are multiple components to this work, including a number of digital interventions, I am working with a number of different people. People that work within the industry are integral to this project, as is the general public. I am also working with older communities to trace and map their cinemagoing experiences. I'd call myself an artist before I call myself a researcher, especially in the context of this show. It’s an opportunity for me to transform years of academic research to create something conceptual using my current practice. This work reclaims cinematic spaces and reframes our gaze to dispute or acknowledge the real, recreated and suppressed. I have presented work relating to film locally before, but not in this way. So I’m excited to be working on a project like this and within the confines of this historic space.

So many titles have been shot here that you may not have noticed. Our landscape is, with few exceptions, not sought out because it is distinctive but because it is pliable. Like any other backlot, through the trickery of cinema (and sometimes the audience’s unfamiliarity with our country), the Maltese landscape can disappear while remaining firmly visible. I suppose the exhibition is trying to answer that exact question. How do we reconcile the differences between the real and the “real”? What is our relationship between the reality we live in as Maltese people and the artifice projected onto us and, in turn, onto screens, big or small? Which places and spaces appear again and again in differing guises? Which are those that have had more fleeting screen time? What are the liminal in-between spaces that end up on the cutting room floor?

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MASTER OF FINE ARTS IN DIGITAL ARTS (MFA) - 2023 SHOWCASE

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.

CREATIVE TEAM

Trevor Borg, Adnan Hadziselimovic, Matthew Galea and Master of Fine Arts in Digital Arts students

CURATOR

Vince Briffa

COLLABORATOR

Department of Digital Arts, University of Malta
The MCAST ICA Festival emerged as a new approach to the annual exhibition held at the 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 works towards building a bridge between MCAST ICA and the community; this results in a better understanding of who we are and what we do. It celebrates creativity and acts as a platform to showcase the student’s hard work and collaboration with relevant stakeholders in the industry.
This multidisciplinary exhibition aims at challenging implicitly agreed upon social norms, attempting to challenge viewers into a personal search for authenticity and a clearer view of their sense of Self.

Under the supervision of Katarina Lennmarker’s curation and project management, visual artist Matthew F. Cassar, author Lara Calleja and musician Michael Azzopardi will be collaborating to create environments that mix and layer their three disciplines to explore themes and co-produce the exhibition.

The author and the visual artist will co-create artworks based on literature and narrative, and the musician will develop a soundscape that heightens the sensory experience of the exhibition and the communicative essence of the collaboration.
Teatru Malta and Spazju Kreativ continue this valuable collaboration to debate, document and develop contemporary theatre in Malta. This series provides a platform for artists and audiences around the discipline, and will bring performances closer to interested audiences.

THE FEATURED PROJECTS INCLUDE:

- It-Teatru tal-Miskin
- Ta’ Fuqha Senduqha
- L’ultima estate Falcone e Borsellino 30 anni dopo
- Spring Awakening
- Kemm ahna drag, jaaa!!
- Kulhadd Barra Fajza
- Chair
- I will Celebrate my Death
Improvizza! is Malta’s first ever improvisation festival! Aimed at local and international performers and improvisers, Improvizza! will be offering a number of two-day and three-hour workshops during the day, followed by performances and other events in the evenings.

Participants will have a number of ways of being a part of this festival, from workshops to jams to showcase performances. The festival will bring a number of international improv teachers and performers to Malta to teach workshops and perform in shows that will be open to all.

The workshops cover a variety of skills and the performances will showcase different improv styles. This is a great opportunity for local and international theatre practitioners, improvisers and beyond to experience the world of improv.
IT-TEATRU TAL-MISKIN

DIRECTOR
Denise Mulholland

PRODUCER
Saydon Studio

SCRIPT, COMPOSER AND MUSICAL DIRECTOR
Luke Saydon

MOVEMENT DIRECTOR
Ruth Borg

The bus never comes to Ħal Fern. It’s a village cut from the rest of the world, completely forgotten.

But the village has secrets.

Dark secrets it would prefer to keep hidden.

One day a troupe of clowns arrives in Ħal Fern - entertainers who are strikingly different from the rest of the village. Their otherness and playfulness stand out in the mundane streets of Ħal Fern.

They perform It-Teatru tal-Miskin, a show that unearths the stories that Ħal Fern had buried deep. The stories of a boy who dared to wear high heels.

It-Teatru tal-Miskin is an original musical by Luke Saydon. It is a queer coming of age story about intolerance and people’s innate fear of ‘the other’. With an accompanying outreach programme, it aims to be a catalyst for the shifting landscape of LGBTQ+ visibility and acceptance in our country.

AURORA THEATRE AND SPAZJU KREATIV THEATRE

23-02
September October

COLLABORATORS
Aġenzija Żgħażagħ, Allied Rainbow Communities - ARC, Malta LGBTQ Rights Movement, Bank of Valletta, Joseph Calleja Foundation, MAC Cosmetics, Deloitte Foundation and Arts Council Malta - Programme Support Fund
An Interview with Luke Saydon

After your success with ‘Hush’ at the Teatru Manoel, you’re returning with the new theatre musical project ‘It-Teatru tal-Miskin’. It’s an intriguing title with a very powerful narrative. What was the inspiration behind this title? And, this musical in general?

The musical is a love letter to every young person who one time or another felt like a ‘miskin’? The word “miskin” does not easily translate to English. The closest definition I found was ‘anybody who is missing or made to be different from what they require to be happy.’

A phrase that stuck with me all my life is “dak gay, miskin” (he’s gay, poor guy). I feel it summarizes perfectly that lack of questioning, the naivety and the (at times unintentional) aspect of intolerance with which the LGBTQI+ community is often viewed with.

The musical is inspired by true acts of intolerance from our history. Stories that we know and pray they don’t repeat themselves. We all have at one time experienced some form of unacceptance, and this will not be the first piece to explore intolerance within a queer group of people. However – the Maltese angle will be very present, and that is what excite me to share this story.

Besides all these fragments of intolerant stories from our community that I always wanted to present back to society in theatre form, the birth of ‘It-Teatru tal-Miskin’ was really during the pandemic. It was when I had far more time to be on social media and, so did many others. And, just like creativity and inspiration boomed on these platforms, so did the voice of hatred.

It upsets me so much that I still go through long periods of my life off social media as I can find it so overwhelming. But, in such a strange time, the fact that hate still found its way around the urgency for compassion and love – it fascinated me. And, I wanted to write about it. About any victim who is on the receiving end of hate, I sterned to create a story that empowered these people and their experiences.

These were the mere first outventure notes for ‘It-Teatru tal-Miskin’.

You have described this musical as “a catalyst for the shifting landscape of LGBTQI+ representation and acceptance in our country”. Why do you think it’s important for the arts to reflect current local societal topics, and why did you choose a musical to do this?

Some people are able to give powerful speeches, others involve themselves in politics and other run activist groups – I (try to) write musicals. I think it’s the most heartfelt and personal thing I can share with the world, and here’s hoping it encapsulates a most true and honest story.

From the getgo, I didn’t want to be a solo writer on this piece. Communities give me energy and inspire everything I write. So, from the very first Research and Development process, we consulted with young people, older people, queer people, youth workers, Maltese people, Gozitan people, foreign people who live in our country – I was like a sponge for stories and what fascinated me was the wonderful spectrum of perspectives about the local situation of LGBTQI+ representation and acceptance in our country.

In a series of creative constitution meetings, one particular participant was particularly upset that I kept using the word “acceptance” – as they believed that our community striving for acceptance puts us at a lower level immediately. Another participant in the same meeting objected this by saying that they pray for “acceptance” every night as at the age of 48 they were still not out to their family due to the fear of how they might react.

I find this fascinating, and it really-fueled the engine behind this production. I wanted to capture that authentic experience of growing up different and living in a society that at the time was not necessarily equipped with celebrating one’s self-expression. We merged the production with an outreach project, reaching out to hundreds of people all around Malta and Gozo. The LGBTQI+ landscape is shifting continuously, and the younger generation are travelling miles forward. We want to celebrate this. We will celebrate the irreplaceable work that our community has done, we will celebrate the fact that our country has a space for a new queer musical and most importantly, we will work hard to continue shifting that landscape to a place of acceptance.

The project team includes creatives from different backgrounds. What do you aspire to achieve with this formation?

We are striving to move people, tell a good story and create something authentically beautiful. We have a Maltese gay writer, a queer cast and a female directing team. The team is international, representative of so many different disciplines and, bound together by the need to tell this story. The magic that is being created in rehearsal and workshop studios is already astounding – and, it is a testament to the brilliant team that is behind the piece.

The story is told by three clowns - interpreted by the talented Sean Borg, Chiara Hyltor and Thomas Camilleri - why choose clowns to tell the story?

Clowns entertain us in circuses and children’s parties, but have been the subject of multiple horror movies. The term “clown” can be used to compliment a comical funny person – but, also to ridicule someone who acts, looks or dresses differently. A clown puts on a face and a costume, and the mystery of what lies underneath is up to our audience to discover.

The narrative of the musical is one of many logics, that as the show is over – the audience has to do some further digging to realise how close to reality these fictional characters truly are. The clown will lead us through it. The clown will be there to entertain and dance and make us laugh. But, when the curtain comes down, and the make up comes off – in that very personal place, the clown should reveal what’s hiding behind the theatricality.

You are also hosting a series of outreach events that will complement this musical - which communities are you working with or have worked with and what is the result of this collaboration?

We will be working on many different strands. Through our links with Aġenzija Żgħażagħ, our team will be working with young people, youth LGBTQI+ groups and NGO’s who work with young people – and have the means and stages of a new tolerant world!

We will be working with the local LGBTQI+ community through our partnerships with ARC and MGRM. We will together explore the framework of the piece and work to expand its imprint – while documenting further stories that need to be told. The outreach will ensure the piece has a legacy and can earn its place in Malta’s story of pride.

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Conducted by Riccardo Bianchi, KorMalta, Malta’s National Choir, has undertaken intense work to make the national choir a qualified choral group, meeting even the most demanding and the widest range of choral repertoire.

After a successful first collaboration, Spazju Kreativ, together with KorMalta presents yet another season of chamber choral music concerts of an eclectic repertoire.

**Schedule of concerts:**
- Wednesday 21st December 2022
- Wednesday 29th March 2023
- Wednesday 31st May 2023
EMM PROGRAMME AND CIRCUITS FESTIVAL

CREATIVE TEAM
Edwin Balzan, Toni Gialanze and Joseph Felice

COLLABORATOR
Electronic Music Malta

VARIOUS, SPAZJU KREATTIV
September 2022 - August 2023

SUPPORTED BY
German Maltese Circle and Arts Council Malta - Investment in Cultural Organisations Fund

Electronic Music Malta (EMM) returns with a diverse programme of events for music enthusiasts. The international guest for this year will be renowned German experimental electronic music and composer Stefan Paul Goetsch, aka Hainbach. Goetsch, who is extremely popular on Youtube with over 154,000 followers, will be giving a workshop in December.

There are also three documentary films planned about the origins of electronic music, while a performance named Electric Cafe will be produced at the Spazju Kreattiv Theatre in January to celebrate music from the pioneers of electronic music.

The traditional Circuits weekend event, featuring a marathon of workshops and talks, will be held at the end of October, and a DIY synthesizer building workshop is scheduled in the Spring of 2023.
THEATRE MENTORSHIP PROGRAMME

COLLABORATOR

Studio 18

VARIOUS, SPAZU KREATIV

October 2022 - August 2023

This initiative is a cross collaboration between Spazju Kreativ 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 the performance realm.
All Ruth wanted was for her son to have a better life than her. Simple. But it’s not easy. Ruth narrates what she went through and how she sometimes feels that she can get out of this narrow path of poverty she got into, and also that sometimes she can’t. The circumstances and the people around her are sometimes worth their weight in gold and sometimes they leave her with nothing but the clothes on her back. This theatrical work aims to search and find its culmination in the current Maltese poverty situation. The story is fictional, but the stories and characters can be encountered every day. Beyond statistics, social benefits, low wages and inflation, sometimes poverty is not just a matter of money. The poor are not always the ones who do not have anything to eat, but also the ones who have the resources but do not know how to use them.
1992 is the year of the Cosa Nostra massacres and the death of magistrates Giovanni Falcone and Paolo Borsellino. A crucial dramatic year, which after 30 years is still as vivid as ever.

The event is in commemoration of the 30 years anniversary from the Capaci and Cia D’Amelio massacres.
SPRING AWAKENING

Written in 1890 by Frank Wedekind, this play tackled a myriad of issues young people face in society. Still valid today, it is being adapted for today’s audiences by Brad Birch and directed by James Grieve. The play follows a group of teenage pupils as they grapple with the oppressive society around them. It is a society that refuses to educate them properly, where sex education is minimal, and rights like abortion are non-existent. Such oppression breeds different dreams and needs, all of which hit these teenagers with a bang at this point in their lives.
Komduskomdu revolves around the theme of work in our society, be it the good and the bad. This project is divided in two main phases:

1) the workshops, which will be held at three separate locations around Malta with different communities; and

2) a devised performance derived from the workshop sessions.

The performance, directed by Lee-N Abela, will be heavily focused on the element of storytelling and entertainment to bring out the themes of this project.
ŻFINMADE: NEW FUTURES

Responding to the theme ‘New Futures’ and the question ‘what will the future look like in 100 years?’ ŻfinMade: New Futures invites six emerging choreographers and artists working with movement, who are based in Malta, to create a series of solos and duets with the ŻfinMalta company dancers. The project is one of the company’s biennial signature programmes, presented in collaboration with Spazju Kreattiv.

ŻfinMade exemplifies ŻfinMalta’s ongoing commitment to cultivating contemporary dance practice 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 to develop and create a new work, including mentorship by the company’s artistic director and staff.

ŻfinMade culminates in four evenings of dance performances showcasing the work and introducing the choreographers and dancers to new audiences.

CHOREOGRAPHERS
Rebecca Camilleri, Charlene Galea, Romeo Roxman Gatt, Simon Riccardi-Zani, Emma Walker and Chakib Zidi

COLLABORATOR
ŻfinMalta - National Dance Company

SPAZJU KREATTIV THEATRE
01-04
December
PERFORMING ARTS

In between the release of their 6-track EP, Liminal – which has been championed by DIY Magazine, BBC6 and Radio X, to name but a few – and new material, Anglo-Maltese, post-punk band, ĠENN, are back in Malta for two nights only. For the first time on the islands, ĠENN will present material from Liminal and upcoming material, presenting a solid repertoire of post-punk tunes crafted in psychedelic textures.

As befitting a band who take their name from the Maltese word for frenzy, ĠENN thrive amongst chaos. “Craziness follows us,” laughs lead singer, Leona Farrugia, alluding to the quartet’s colourful history, which has, so far, featured robbery, legal disputes, long-distance collaborations, and three members of the band relocating to Brighton from Malta. Guitarist, Janelle Borg, concurs. “[ĠENN] could have been a support group, but we decided to make music instead,” she deadpans.

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AN EVENING WITH ĠENN

GUITSRS | BACKING VOCALS
Janelle Borg

DRUMS | BACKING VOCALS
Sofia Rosa Cooper

MAIN VOCALIST
Leona Farrugia

BASS | BACKING VOCALS
Leanne Zammit

SUPPORTING ACT
Hearts Beating In Time

SUPPORTED BY
Band Aid Music

SPAZJU KREATIV THEATRE

09&10
December

94
WHO ARE ĠENN?

Who or what would you say inspires your music as a band?

In this concert, you will be playing music from your Liminal EP but also, giving audiences a taste of your new material - how would you describe your next steps in your music career?

Our upcoming concert at Spazju Kreativ is going to be special as we haven’t actually played in Malta since late 2019. Therefore, we’re teasing the audience with some new material that we’ve just recorded and basically providing a full experience of what we’ve been up to musically thus far. I think I would describe our next steps as “ambitious” – let’s leave it at that 😁

After the concert at Spazju Kreativ, what are your plans for the upcoming year?

Can’t say much just yet as we’re currently working on assembling a team together to help us take the band to the next level. But definitely new music and a healthy dose of shows to make up for the past two years!

For those who might not be as familiar with ĠENN, describe your music in three words.

Everyday experiences, existential crises, random Spotify playlists, book, art, movies, conversations, people... in short, everything.

Psychedelic post-punk goodness

An Interview with Janelle Borg from ĠENN

ĠENN is a sisterhood of four friends who are crazy about music and have all chosen an unconventional route in life, thus the name.
Extra-vacant!

Our heels are made for dancing so is our wit. It’s DRAG TIME ... MALTESE STYLE! Let your senses be tickled and titillated and dragged through the glitter by our beautiful Super Stars during a stage performance which you won’t find easy to forget. The night might just entertain your wigs off! So come along and bring your friends, and if you want you can wear your wigs, your false eye-lashes, your fascinators, your high heels, your glitter, your swimwear... everything is accepted and anything goes because look honey...

We’re So Drag, yaaaaa!
"Your body is now on the internet, permanently, for everyone to see. Is that really what you want?"

A-levels are looming, but all anyone’s talking about is a new online server to which students have begun uploading anonymous, sexually explicit photos and videos of themselves. Some see the start of a new sexual revolution, others just another platform for attention-seekers. For Daniel, it’s an all too tempting opportunity to take back control of his own body. But is the server just a bit of fun, a new step towards body positivity, or another attack on what was once private? As friendships and relationships are pushed to their limits, four friends try to get to grips with it all.

Following the successful tour in the past season, this newly devised production returns with more shows in post-secondary schools in Malta and Gozo.
BIL-BIEB MITBUQ

PRODUCER | TRANSLATOR
Kevin Saliba

DIRECTOR
Tyrone Grima

Bil-Bieb Mitbuq is a theatre project with a contemporary vision. Based on Kevin Saliba’s Maltese translation of Jean-Paul Sartre’s Huis clos (No Exit) and directed by Tyrone Grima, this multidisciplinary production brings together literary translation, theatre, dance and sound.

As an œuvre majeure of French existentialism, the play grapples with several onerous aspects of the human condition: the price of freedom, suffering, courage and weakness, authenticity, the consequences of our choices, responsibility, the pain we inflict on each other, deception and lies, cruelty, the power of the gaze, the masks we wear every day, the problematic of the self, the existence of others, the impossibility of love, isolation.

This intercultural production by Saliba seeks to dramatise Sartre’s vision of hell with certain innovative dramatic elements, including through some Tanztheater performances by Maltese, Luxembourgish and Japanese choreographers.

Everything takes places in hell between three characters, but Grima and Saliba this time around intend to add a fourth – yourself.
What is this Qarċilla? Can we call it a “street farse” for the carnival period, or a play that represents a marriage contract where everyone declares anything that comes to mind? The latter being, which presents will the parents, the best man and maid of honour, friends, and also certain prominent persons and constituted bodies give to the newlyweds... Everything is in the form of rhyming verses. And the notary must be responsible to document everything so that it is legally binding. What unfolds is a satire about the country’s socio-political situation, with the audience encouraged to participate in the havoc that unfolds.

The Qarċilla dates back hundreds of years, with the most famous version being the one written by Dun Feliċ Demarco for the carnival of 1760. It was revived in 2014, and in 2022 a new version was performed for the first time at the Spazju Kreattiv Theatre.
In November 2020, Waynowski was arrested during a usual, weekly protest – the “Pensioners’ March”. He was sentenced to 13 days in jail based on the infamous paragraph 23.34. It was his last field job as a photographer. After serving his sentence, he was subjected to further pressure and harassment and forced to leave the country. He currently lives in Lublin.

During the process of theatrical art therapy, the experiences of the Belarusian protest participants began to resonate with the second part of Adam Mickiewicz’s Forefathers’ Eve. The performance’s starting point are photographs taken by Zmicer Waynowski, a direct participant in the protests, who was able to capture all the main strands of these complex and dramatic events.
KULĦADD BARRA FAJŻA

DIRECTOR
Philip Leone-Ganado

ADAPTATION
Marta Vella

SPAZJU KREATIV THEATRE
03-12
March

Fajza. The young one. The naughty one. The rebel. The loser winner. The present absent. The apple of the eye of anyone who’s seen her.

What’s happened to her? A series of coincidences, or was everything planned? Who’s guilty?

Kulhadd Barra Fajza is a piece adapted from John P. Portelli’s book of the same name.
STUDIO 18 10TH ANNIVERSARY THEATRE PROJECT

DIRECTOR
Jean-Marc Cafà

COLLABORATOR
Studio 18

SPAZJU KREATTIV THEATRE

17-19 March

As part of its 10th-anniversary season, Studio 18 Malta will be returning to the space where the idea for a community of creative practice for youth was conceived. Among a series of workshops and initiatives in collaboration with Spazju Kreattiv, the Studio will be premiering a piece for youth audiences, directed by Jean-Marc Cafà. The theatre production will focus on themes relevant to the local community and the 21st century, developed by a company of young actors and creatives.
It was in 2015 when Joseph Galea, together with Carlos Farrugia, produced the first contemporary and experimental work for Good Friday called ‘Christ In Strait Street’ at Splendid House in Valletta. Following that successful production, the Creativity Foundation offered them the opportunity to stage similar works at the St James Cavalier theater in connection with these times. Starting from the following year, no less than five other plays were presented in this theater: ‘Passjoni tad-Duluri’ (2016), ‘Li-iffissat t’Alla’ (2017), ‘Ħarsa ta’ Kristu’ (2018), ‘Hekk Alla Jgħinni’ (2019) and ‘Vari’ (2022). For the next season, they are preparing another production which, while going beyond the traditional, will still somehow have links with aspects of the Maltese rituals and beliefs related to the Holy Week.
ALEXANDRA ALDEN CONCERT

Maltese-born Alexandra Alden, like many, is on a search for belonging. She navigates ironic tales about the end of the world, the gentle wisdom of the butterfly effect as well as the immensity and beauty of nature through her music, with a sense of urgency and awe, that leans towards an ethereal indie folk pop sound with contrasting, darker elements. Join us for the live concert with Alexandra at the intimate setting of the Spazju Kreattiv Theatre.

SPAZHU KREATTIV THEATRE

14
April
CHAIR is an apocalyptic prophecy of what the future will look like if people are divested of their humanity. It is a world where family is BANNED and people with special needs and disabilities are sentenced to death because of their handicaps.

Alice lives with Billie, a young autistic girl. She observes a soldier in the streets with an elderly female prisoner and decides to offer help by giving them a chair. This leads to chaos as the situation gets out of hand and Alice has to face the worst.

PRODUCER
Adrian Buckle

DIRECTOR
Clive Judd

SCRIPT
Edward Bond

SUPPORTED BY
Arts Council Malta - Programme Support Fund

SPAZJU KREATTIV THEATRE

21-30
April

CHAIR
INTERVIEW

SPRING AWAKENING & CHAIR

An Interview with Producer Adrian Buckle

After a short hiatus, you’re back with not one but two plays in Spazju Kreattiv’s intimate round theatre - how does it feel to be back as theatre producer?

Theatre Production is more than a way of life for me. It is a passion and I do it with relish. After MACBETH at the Manoel, I decided to liquidate Unifaun as it had become something I could no longer control. Now, as you say I am back with two productions at Spazju Kreattiv. I have a strong affinity with this place and this theatre. I regard it my home away from home and with Daniel Azzopardi as Artistic Director, I look forward to this new theatre chapter in my life.

The first is Spring Awakening - premiering in November - is quite controversial and deals with heavy subjects like rape, child abuse, suicide, and abortion often times ending with the play being censored. What can the audiences expect in this new adaptation?

First of all, I have to specify that although we are NOT doing the musical version of the play, we are not doing the original Wedekind version either. The Wedekind version is rife with long monologues and outdated ideas that tend to alienate the audience. Instead, we have commissioned top UK playwright Brad Birch to rewrite and adapt the play. For example, in the Wedekind version, Wendla is a teenage girl who does not know how babies are made. This, by any stretch of imagination, is impossible in the modern day world. Instead, Brad Birch will be taking the themes of the play and the storyline to adapt them to Malta in 2022. Audiences can therefore expect a dynamic new version of the play that hits right home; with a very talented young cast supported by a strong director in James Grieve and two other veteran cast members in Paul Portelli and Pia Zammit.

Billie will be played by an actress who is autistic and ADHD for real. She will be played by my daughter Ann-Marie, who is a neurodivergent actress and who rarely ever gets any roles because of her condition or suitability for a role, in spite of her talent. We talked about this at length with playwright Edward Bond, who had originally written Billy as a young boy with problems. He immediately welcomed the take of playing Billie as a neurodivergent character as it suited the plot magnificently. We want our production to be inclusive and we hope that the audiences can appreciate that neurodivergent people can be relevant in the arts too.

The second play is Chair - premiering in April - and it brings to light a character - Billie - who is described as a young autistic girl. What awareness are you aiming to create with this play? And, what reaction do you wish audiences to have?

Both productions involve international directors, what do you hope to achieve with these collaborations?

At the moment, Malta has a problem in that many young talented people are leaving the island to train abroad, especially in the UK and then attempt their luck by trying to make it overseas. This is leading to a loss of talent in the island arts scene. With this programme, supported by the Arts Council, we are aiming to bringing the UK West End scene and training to Malta so that we can control the exodus of young talents, give them proper training here and have them perform for Maltese audiences. James Grieve is an MBE director, formerly of Paines Plough Theatre Company, whereas Clive Judd is another established young theatre director from the UK. Together, they can bring an experience and contacts that are lacking from our theatre scene.

Why did you choose to produce these two plays? And, how do you think these two fit in our local society nowadays?

Spring Awakening is a coming-of-age story that depicts a society very similar to the Maltese one. Sex education for teens is almost absent, abortion is illegal and pupils have to undergo great stress because of their studies. I thought that it talks about Malta and had something important to say. I felt it important to stage this play to create a dialogue about these topics and to examine them through theatre. With Edward Bond’s CHAIR, we are looking at a future society where humanity is rendered illegal. We are not looking at the Blade Runner future anymore. In fact, I think that we can accept that this will never come to pass. Instead we have Edward Bond’s bleak depiction of what the future might be. And, the way society is developing, we seem to be moving in that direction. Society without Humanity is Auschwitz. It is CHAIR.
MALTEASE (6TH EDITION)

CREATIVE TEAM
Undine La Verve and BAM

SPAZJU KREATTIV THEATRE
05-07
May

MalTease – the acclaimed Variety and Burlesque project inspired by the pulsating atmosphere of Valletta’s main artery of entertainment – Strada Stretta, is set to hit Spazju Kreattiv in May 2023!

This exhilarating event is back for its 6th edition with more va va voom than ever before. 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 satire, glitter, bawdy jokes, contagious confidence, fun and feathers.

The producers remain committed are committed to give a stage to performers of all body types, of colour, LGBTIQA+, of any (age 18+) and gender to create the excitement that is MalTease!
A haunting Gothic fairy tale for grown-ups about loss and grief when real life gets too much to bear, even grown-ups turn to fairy tales to try and make sense of things. Magnus Coffinkey’s dark ordeal begins after he dies. A dizzying fall from a lofty church tower sees his crumpled, gargoyle-battered body entombed in the silver bell that followed after. Unable to live and unable to die, Magnus Coffinkey must walk along a shadowy path and face the demons that have assailed his life.

Written by Malcolm Galea whose international awards include the Best Newcomer Award at Brighton Fringe (2022) and the Off-West End Theatre Award for Best New Musical (2011), The Trials of Magnus Coffinkey is a haunting Gothic fairy tale for grown-ups about loss and grief.
On March 28, 2005, the life of surgeon Marcos Hourmann changed forever. At dawn, a patient over 80 years old arrived at the emergency room of the hospital where he worked. Subjected to great physical suffering, the prognosis only gave her a few hours of life expectancy. The patient and her daughter asked him to definitively end their suffering. Marcos, skipping all medical protocol, injected 50 mg of potassium chloride into her vein. She died not many seconds after.

Hourmann did something that no one had ever done in this country: he wrote what happened in the report. A few months later, Marcos received a notification from the court: he had been accused of murder. The family never reported it, but the hospital did. For that decision he could spend up to 10 years in prison. Now the public will deliver the verdict.

The play alternates the narrative of the events for which Dr Hourmann was convicted with episodes from his own life in his native Argentina. Could your life experience have influenced the decision to euthanise a patient?
ALADDIN - THE ADULT PANTO

Panto used to be a sweet end-of-year show that delighted the kiddies on a cold winter’s night. Not anymore!

Steve Hill’s Adult Panto is the opposite to all the traditional ones that we know and love. It is naughty instead of nice, it is for grown-ups instead of kids, and it is in summer because... we cannot wait till Christmas!

If you love the Christmas panto, you really cannot miss this show. If you hate the Christmas panto, you really cannot miss this show!

Now in its 8th edition, the show has gained a cult following with its no-holds-barred humour and stinging satire. It is a silly look at sex, politics and everything in between! And it is not for the faint-hearted!

A mish-mash of political biting satire, no holds-barred naughtiness and rowdy ridiculousness. It is for Immature Adults ONLY!

PRODUCER
Michael Fenech

DIRECTOR | SCRIPT
Steve Hili

SPAZJU KREATIV THEATRE
16-02
June July
As part of their development, Spazju Kreativ’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.

Aġenzija Żgħażagħ and Spazju Kreattiv have again joined forces to organise a professional programme for talented singer-songwriters. Mentored by locally renowned singer-songwriters, 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 2023.
Walking Home is a devised performance that explores the politics and tensions within the issue of sexual violence towards women and people of marginalised genders. This project comes as a reaction to the outpouring of grief, anger and shared experiences from people all over the world, in reaction to the multiple tragedies that occurred in public spaces over the past few years, such as Sarah Everard’s journey home, Sabina Nessa’s murder in London, and most recently, Paulina Dembska’s murder in Malta. The work will be based on extensive community research and will include elements of both verbatim theatre and physical theatre. Trigger warnings will be in place and a mental health first aider will be on-site throughout the performances.
DANCE FESTIVAL MALTA

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.

COLLABORATOR
Festivals Malta

VARIOUS, SPAZJU KREATIV

27-30 July

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Opening Doors Association, an arts organisation for people with intellectual disabilities, will be introducing a series of inclusive artistic workshops, where anyone interested in creative artistic practice such as dance and movement, physical theatre or music can join in. If you love the arts, and want to experience a creative session with other young people of different abilities, we welcome you to sign up to one of our workshops!

In the coming months, there’ll be a series of activities, including events celebrating World Disability Day, the professional development initiative, Train the Trainer, and many more!
STEAM @ SPAZJU KREATTIV

CREATIVE TEAM
Edward Duca, Karen Fiorini and Danielle Martine Farrugia

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 discussion on scientific breakthroughs and critically acclaimed films, 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.

VARIOUS, SPAZJU KREATTIV
September 2022 - May 2023

Photo: Mikhail Nilov
ARTHOUSE FILM PROGRAMME

ONGOING

The Spazju Kreattiv cinema programme features a curated selection of arthouse films and documentaries. The cinema programme focuses on bringing European and independent films and documentaries together with the latest critically acclaimed arthouse films from around the world. In 2022/2023 expect film festival winners, thought-provoking documentaries, film festival winners and new Maltese film features. The new season will start with a retrospective by the prolific German filmmaker Wim Wenders.

Other season highlights include the French Film Days, Spanish Film Series, Cinema Italia @ Malta, Estonian Film Days, Lithuanian Film Days, Irish Film Days, European Film Festival brought by EUNIC Malta and the Chinese New Year Film Festival.

MALTADA INDIE SHORTS

PRODUCER
Andrew Bonello

ONGOING

Malta Indie Shorts is an exciting event for local filmmakers and audiences. The event showcases notable short films which were produced and shot here in Malta, as well as chat with each of the directors. This audience interaction is vital for filmmakers. The public also gets a great chance to learn about filmmaking, through artists working right here in Malta and Gozo.
EXHIBITION ON SCREEN
2022 - 2023

October 2022 - June 2023

In collaboration 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 the new releases: Hopper, Mary Cassatt: Painting the Modern Woman, Vermeer - The Blockbuster Exhibition and Tokyo Stories.

MET OPERA: LIVE IN HD
2022 - 2023

October 2022 - July 2023

Live in HD transmissions are seen in more than 2,200 screens in 70 countries. Spazju Kreattiv Cinema is the only place in Malta where you can enjoy MET Live in full HD.

The 2022–23 season opens on October 22 with Medea and continues with La Traviata (November 5, 2022), The Hours (December 10, 2022), Fedora (January 14, 2023), Lohengrin (March 18, 2023), Falstaff (April 1, 2023), Der Rosenkavalier (April 15, 2023), Champion (April 29, 2023), Don Giovanni (May 20, 2023), and Die Zauberflöte (June 3, 2023).
NATIONAL THEATRE LIVE

ONGOING

Experience the best of British Theatre with National Theatre Live performances exclusively on the Spazju Kreativ 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.

New productions include Jack Absolute Flies Again by Richard Bean and Oliver Chris (October 2022), The Seagull by Anton Chekhov from the Jamie Lloyd Company (November 2022), Much Ado About Nothing by William Shakespeare directed by Simon Godwin (December 2022), Arthur Miller’s The Crucible directed by Lyndsey Turner (March 2023) and another of Shakespeare’s classics Othello directed by Clint Dyer (April 2023).

EUROPEAN ARTHOUSE CINEMA DAY 2022

COLLABORATOR
CICAE

13 November

The 7th edition of the European Arthouse Cinema Day will take place in hundreds of cinemas from all over the world. Spazju Kreativ Cinema is proud once again to be part of this cinematic celebration, with a selection of artfilms especially catered for our audiences.
EUROPEAN FILM ACADEMY YOUNG AUDIENCE AWARD

COLLABORATORS
Creative Europe and European Film Awards

November 2022

Spazju Kreattiv is proudly the national partner for the EFA Young Audience Awards. Young audiences between the ages of 12 and 14 across the 27 EU member states are presented with a shortlist of three European films. They watch these shortlisted films in closed jury screenings to decide the winner.

In a truly European vote, each jury representative issues the national results live via video conference where the winner is announced in an official award ceremony streamed live via the official EFA YAA media channels.

EUROPEAN CINEMA NIGHT 2022

COLLABORATORS
Creative Europe and Europa Cinemas

December 2022

In December 2022 Spazju Kreattiv Cinema will join around 80 cities from across 27 European countries for the 5th edition of the European Cinema Night. This event is organised by Creative Europe MEDIA, in collaboration with Europa Cinemas, and it is a unique outreach event with the objective of bringing Europe closer to citizens, while celebrating together the richness and diversity of the European audiovisual landscape.
The European Audience Film Award (short: LUX Audience Award) was introduced in 2020 and is presented every year by the European Parliament and the European Film Academy, in partnership with the European Commission and Europa Cinemas.

The award is built on the former LUX Prize, the film prize of the European Parliament established in 2007 as a symbol of the European Parliament’s commitment to culture, and the European Film Academy’s People’s Choice Award. It continues to build cultural bridges across Europe, in line with the original LUX Prize objectives, by shedding light on films that go to the heart of the European public debate.

The initiative aims to strengthen ties between politics and citizens, by inviting European audiences to become active protagonists and cast their vote for their favourite films.
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 12th 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!

ŻIGUŻAJG SEASON

December 2022 - July 2023

Now in its fourth year, the ŻiguŻajg Season offers a vast range of activities of high artistic excellence, aimed at children and their families. With participatory events, workshops and sensory-friendly environments, the ŻiguŻajg Season will have something for every child, from 0 to 10 years of age. This season, we have planned 12 projects by local creatives and international companies varying from music to film, workshops and theatre and much more.

For more information visit ziguzajg.org
ŽIGUŽAJG 2022 I 23
SEASON PROGRAMME

CLUB ORIGAMI
An interactive and immersive dance show which invites family audiences to celebrate creativity, imagination and whole new ways of thinking, playing and moving through the use of origami.

THE GRUFFALO
The Gruffalo recounts the magical tale of a mouse who sets out on a woodland adventure in search of a nut. He encounters predators who all wish to eat him and so he creates a terrifying, imaginary monster to frighten them away.

THE GRUFFALO’S CHILD
A sequel to The Gruffalo, where his daughter tiptoes out into the snow in search of the Big Bad Mouse. Does he really exist, or did her father just make it up?

SUPERWORM
A super-long and super-strong earthworm who always comes to the rescue of his fellow creatures in distress finds himself in a pickle when he’s the one who needs rescuing from a wicked Wizard Lizard. Luckily, all his insect friends have a cunning plan...

PIP AND POSY (SERIES)
A series suitable for preschoolers about two best friends whose lives revolve around a wonderful world of play in which they get to explore their friendship.

SARAH AND DUCK (SERIES)
Parents and carers together with their toddlers are invited to this series aimed for preschool children. Toddlers will delight in watching the quacky flappy adventures of Sarah and Duck!

HERMIT
An imaginative performance about a teeny tiny house whose owner isn’t home... but we can hear him.

THE DUEL
The Duel is a production portraying the shenanigans of a cat and dog, and the collateral damage suffered by the Dutch Clock and Chinese Plate.

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!

GENEROUS BOSS
A multidisciplinary production aimed at teaching kids about gender fluidity. Entertaining the idea that gender is playful and malleable, not chosen for you but by you.

FINE ART BOOT CAMP
A series of workshops aimed at introducing young people to creative practice through different ways of seeing, making and exhibiting art.

When selecting events, please refer to the age guidelines recommended based on the respective show’s themes and content to ensure the best experience.
This will be a multidisciplinary performance work where movement, sound/text and moving image works will be the main elements used in the performance. Some sculptural elements will also feature in the work. The performance will be followed by an interactive workshop for both the children and guardians.

You’re both currently in the process of working on this project for ŻiguŻajg Season would you spare us a detail or two about what this show will consist of and what can young audiences and guardians expect?

How did this concept come about? What inspired you to create this project?

We have both been working with themes around gender and identity in our practices, and we wanted to open up a safe space for both children and guardians to question/play around the idea of gender as a term not to be feared but rather to be celebrated in whatever shape or form that might take.

Your main focus of this project is gender and how we understand it – how will those attending be able to explore this concept?

In your opinion, why is a venture like ŻiguŻajg important in the context of the evolving Maltese creative sector?

We hope that by experiencing this work, our audiences will feel more comfortable and equipped to talk about this subject in a less judgemental and prejudiced way. We believe that this can be helpful for both parents and children to find alternative ways to converse about gender related topics which most often is still perceived as difficult to talk about.

ŻiguŻajg often encouraged the artist to include workshops in their productions which means that artists do not only think of their work as a stand alone but are challenged to find ways to involve the audience, making them become an extension of the work.
ARTIST-IN-RESIDENCE PROGRAMME

COLLABORATORS
Valletta Cultural Agency, Valletta Design Cluster & Ministry for Gozo

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 six projects in Malta and Gozo, by artists from amongst others Canada, France, Egypt, USA and Germany.

For more information visit www.kreattivita.org/en/artists-residency-2021-22-en/
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 programme’s 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 programme framework and proposal process.

**Early Call 2023-2024 Opening**
Friday 8th July 2022 IKKREA sessions:
- Thursday 14th July 2022 - 11:00AM
- Thursday 11th August 2022 - 6:30PM
- Thursday 15th September 2022 - 11:00AM
- Thursday 13th October 2022 - 6:30PM

Closing - Wednesday 26th October 2022
Decisions by Friday 18th November 2022

**Main Call 2023-2024 Opening**
Friday 28th October 2022 IKKREA sessions:
- Thursday 10th November 2022 - 11:00AM
- Thursday 15th December 2022 - 6:30PM
- Thursday 19th January 2023 - 11:00AM
- Thursday 16th February 2023 - 6:30PM

Closing - Wednesday 22nd February 2023
Decisions by Friday 17th March 2023

**Late Call 2023-2024 Opening**
Friday 24th February 2023 IKKREA sessions:
- Thursday 16th March 2023 - 11:00AM
- Thursday 13th April 2023 - 6:30PM
- Thursday 11th May 2023 - 11:00AM
- Thursday 15th June 2023 - 6:30PM

Closing - Wednesday 5th July 2023
Decisions by Friday 28th July 2023

**Early Call 2024-2025 Opening**
Friday 7th July 2023 IKKREA session:
- Thursday 13th July 2023 - 11:00AM
- Thursday 10th August 2023 - 6:30PM
- Thursday 14th September 2023 - 11:00AM
- Thursday 12th October 2023 - 6:30PM

Closing - Wednesday 25th October 2023
Decisions by Friday 17th November 2023

FONDazzJoni kREATTIVITA
Chairman
Rupert Cefai
Business Development Director
Edward Zammit
Spazju Kreattiv Artistic Director
Daniel Azzopardi
ZiguZajg Festival Director
Marta Vella

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Programme Executives
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Gabija Kazlauskienė
André Mangion
Cathleen Tanti
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