CURATOR
PROF GLORIA LAURA LUIGENT

ARTIST
LAWRENCE BUTTIGIEG

EXHIBITION
SACRED I PROFANE

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Chairman’s Note

When we established VIVA in 2014 to celebrate the visual arts in Malta with an international dimension, we were also addressing a great need in this particular sector. It is therefore quite satisfactory to see that the festival is now in its third edition and going from strength to strength.

We are keen to see VIVA play a leading role in developing two aspects of the visual arts sector in Malta. The first of these is the opportunity to create a deep pool of Malta-based curators who form an integral part of international networks of art curators. The other aspect involves creative exchanges between Malta-based artists and others from overseas who are invited to show their works during this festival.

I firmly believe that these two dimensions form the basis of all the professional-grade work required in developing the contemporary art scene in Malta to a truly sustainable level. Malta has no lack of visual artists. Some of these artists also produce art that works well in an international contemporary context. However, from a curatorial perspective, there is a need for further development. We feel that as a community we still lack trained curators and curators who work with artists to ensure that their work reaches its intended audiences, if not broader audiences more generally. To this end, I am pleased to point out that this edition of VIVA involves input from eight different individuals as curators. This curatorial team is probably the largest ever assembled in Malta for an international visual arts festival. However, we hope that this is merely the start of something that we plan to sustain over the coming years into 2018, with the designation of European Capital of Culture for Valletta, and well beyond.

In this context, the main theme selected for this year – continuity – is one that addresses both the type of works that have been selected for the festival as well as the sort of relationships the cultural organizations involved in VIVA continue to build between themselves and the artists we all serve.

This festival would not be possible without the organizations, artists, curators and Fondazzjoni Kreattività staff who bring it all together. I thank them for making it happen and I thank you for your continued interest in VIVA.

Rupert Cefai
Fondazzjoni Kreattività
Sustaining Continuity

When Rupert Cefai and Daniel Azzopardi as chairman and programme manager respectively of Fondazzjoni Kreattività approached me to discuss Spazju Kreattiv’s involvement in the 3rd edition of VIVA, I was delighted to explore concrete ways to merge our efforts in serving the enhancement of the visual arts scene in Malta. In light of Spazju Kreattiv’s strategic vision – based on three basic concepts: identity, diversity, and legacy – I recommended that this edition of VIVA should embrace the theme of continuity.

From my perspective, the selected theme has two main dimensions. One is environmental and the other involves relationships.

A cursory glance at the programme for this edition of VIVA clearly indicates that the environmental dimension of continuity is most evident in the works of Billy X Curmano and Enriquè Tabone, but also in the collaboration between Victor Agius and Alessandro Neretti. Curmano, Agius and Neretti work with essential elements like water, earth and fire, while Tabone raises awareness on the vital role of bees in human culture. Continuity through sustainability is an underlying aspect of eco-art, which is a fairly widespread type of contemporary art.

The environments in which artists work is also an aspect of this perspective. Lawrence Buttigieg’s work displayed in Space C at St James Cavalier during the first part of the festival and the collective tableau-vivant photography exhibition curated by Patrick Fenech in Space A (with support from the Ecole Nationale Supérieure de la Photographie d’Arles and the U.S. Embassy in Malta) throughout the festival provide an opportunity for reflection on the way artists interact with the subjects of their works, in some cases over many years. Time is a crucial element in all aspects of continuity. The success or failure of continuity can also be seen simply as the extension or extinction of time within any given relationship.

Moving outside the walls of St James Cavalier is a deliberate thrust of Spazju Kreattiv. We are therefore delighted to bring together a number of our working relationships to the VIVA table. We regularly work with non-profit organizations in the broad arts and culture field. Farthest from Valletta is Gozo Contemporary in Għarb, which is managed by the META Foundation. They will be opening the Valletta Contemporary space in 2018. To mark the working relationship we have with this organization, which also handles the Spazju Kreattiv Artists-in-Residence space in Gozo, we are presenting a preview of Norbert Attard’s Between the Setting and the Rising Sun, before it heads off to Luxembourg to be exhibited there as part of the cultural programme associated with Malta’s Presidency of the EU Council. The live art performances by Tarek Ataui at the St James Cavalier theatre-in-the-round towards the end of this edition of VIVA are also part of Malta’s EU Council Presidency cultural programme.

The work of Anne and Martin Muller, exhibited at Palazzo Messina in collaboration with the German-Maltese Circle (through support from the Goethe Institute) stems directly from our Artists-in-Residency programme, where they were hosted during the latter part of 2016. The other element of continuity in the programme involves the abstract paintings of He Ping, who was originally brought to Malta by the China Cultural Centre for a large exhibition at the start of the current Spazju Kreattiv season. Through our formal collaboration with the newly-established Gabriel Caruana Foundation, who run the Mill Arts, Culture and Crafts Centre in Birkirkara, long associated with modern visual art in Malta, we are extending a significant aspect of the Spazju Kreattiv into the heart of a Maltese town outside Valletta. This exhibition features He Ping works that were not seen in the previous exhibition and a different curatorial approach provided by Umberto Buttigieg.

This is the first time that Spazju Kreattiv is playing such an integral part in the production of the VIVA festival. My hope is that future editions of VIVA will provide further opportunity for continuity in this regard, even if there will undoubtedly be other themes at play and different teams of curators making it all possible. I would like to thank the Fondazzjoni Kreattività Chairman and Board for continuing to push VIVA as a viable appointment on the annual arts and culture calendar, and close by expressing deep gratitude to Programme Manager Daniel Azzopardi, Programme Coordinator Sabrina Calleja Jackson and the entire Fondazzjoni Kreattività staff for their input in making VIVA reach its audiences.
SACRED | PROFANE

SACRED | PROFANE is an ongoing research project consisting of a series of three-dimensional, mixed-media, body-themed box-assemblages, as well as a number of paintings. Through these works Lawrence Buttigieg renegotiates and subverts the traditional conventions in the studio, in particular the observant position of the male artist and the acquiescence of the female model. As a result, a mutually beneficial collaboration between the two is reached.

In the process of fragmentising and fetishising the female body, the box-assemblages also bring together the sacred and the profane on the premise that woman and the deity share a common realm; that of the Other. Viewers are invited to explore, both visually and tactually, the intimate materiality of each artefact, therefore prompted to establish a complicitous relationship with their protagonists. Most of the works are characterised by a state of ‘unfinishedness.’

Through time, the box-assemblage, rather than seeking finality, attunes itself to that of its protagonists. It becomes a direct reflection of their subjectivity, embraces their fluid nature, and is readily disposed to change over time.

DISCUSSION

Corporeal Entanglement Beyond the Binary

Tuesday 11th April 2017 at 19:00
CINEMA, ST JAMES CAVALIER, VALLETTA

Introduced by Prof. Marsha Meskiman (Loughborough University) with a talk entitled Corporeal Entanglement Beyond the Binary, this will be followed by a Q&A session with the artist, moderated by Prof Gloria Laura Lucente (University of Malta).
Sacred | Profane
Lawrence Buttigieg
TOMOGRAPHY

TOMOGRAPHY is an exhibition which will include audiovisual work by the artist Zsolt Gyenes (Hungary). Here the artist will make use of Computed Tomography in an experimental way to create a series of abstract animated images.

Experimental artists are consciously looking for possibilities to make a programme fail. Their aim in doing so is to highlight the significant features; to ask the fundamental questions. So they play against the apparatus.

Tomography is a process of imaging by sections, done through the use of any kind of penetrating wave. The normal use for Computed Tomography is in medical imaging of the human body as an object. Zsolt Gyenes’ work makes “improper use” of this system through placing different objects (e.g. wires or film projectors) in the tomograph. The photographic images produced are then animated, creating unexpected results in the form of abstract moving images.

Metal causes disturbances to the magnetic field. It is considered to be a failure in CT-technology. At the same time, the aesthetic aspect of such disturbances proves interesting to the artist. He did not attempt to eliminate the disturbance, but on the contrary, he attempted to strengthen it. Step artefacts are inherent in this process. It is a unique voyage; peeping into the inner workings of different technical instruments/apparatuses in an aesthetic and informative way. The work is also self-referential; it “projects the projectors”, etc.

Two of the three audio-videos were made for this exhibition/project. The CT Scans were taken at the Health Centre of Kaposvar University in Hungary.

DISCUSSION

CT in Art

Friday 7th April - 19:00 till 20:30

Discusses the subject of Computed Tomography when used for experimental, art purposes.
Tomography
Zsolt Gyenes
Can history be reintegrated into the commonplace? Norbert Francis Attard’s photographic manipulations are repositories of collective memory, local and international, that intentionally juxtapose diverse temporal happenings on singular planes of vision. Each piece forms part of a series, and is composed of multiples and repetitions that invoke a simultaneously familiar and unsettling feeling. Intertextuality shapes the image selection whilst respecting the individual significance of each piece. War, violence, exile, truth, narcissism and injustice are all subjects that occupy the digital screens on a daily basis. It is the manner in which Attard presents the material that interferes with the quotidian sequence of their circulation. History is made visible and as a result it becomes relevant; a postmodern language for a utopian future.

Curator
Nikki Petroni

Artist
Norbert Francis Attard

META FOUNDATION
GOZO CONTEMPORARY

Saturday 8th April till Wednesday 23rd April 2017

Opening hours
11.00 - 13.30 and 14.00 - 17.30.
All days except Mondays
1. Il-Bandiera tal-Maltin
2. Assage & Wilde
3. Humdinger
165 Passports
Exiled
INSIDE THE FRAGMENT

Following the birth of Sophie Kahn (the first digital image of a newborn on a smartphone), the final curtain came down on traditional editorial photography as a means to earn a living. The digital revolution has impacted in ways previously unimaginable as photography became truly democratised; which would arguably make its future pretty volatile. Many predicted the end of photography, but the application of digital technology has opened up numerous debates not only about photography’s future, but also about its past and present.

This new technology led to a quiet but decisive shift in the realms of photography; quite similar to the shift in painting when photography helped to shape art in the late twentieth century. This is an exciting time for photography as the art world embraces the photograph as never before. Few realised how digital capture or postproduction would impact independent and fine art photography, to the extent that it has now become the medium of choice for many as contemporary art has become increasingly photographic.

As Susan Bright, writer, lecturer, and a former curator at the National Portrait Gallery in London, remarked, “artists have taken the criticisms, or ignored them altogether, and used photography to their own advantage to create work that smashes through definitions of what art is and what it is not.”

‘Inside the Fragment’ does not distinguish between terms such as ‘art-photography’ and ‘artists using photography’. Instead it investigates the continuing evolvement of the ecosystem of image making, where individual photographers continue to thrive independently and do not

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1 On June 11, 1997, Philippe Kahn instantly shared the first pictures from the maternity ward where his daughter Sophie was born in Santa Cruz, California. He wirelessly transmitted his cell phone’s pictures to more than 2,000 family, friends and associates around the world. Kahn’s wireless sharing software and camera integrated into his cell phone augured the birth of instant visual communications. Kahn’s cell phone transmission is the first known publicly shared picture via a cell phone.
require the validation of museums and art galleries; it examines works that are interesting, regardless of who made them. The works selected for this exhibition give a sense of the spectrum of motivations and expressions that currently exist in the field.

The title of this collective, coined from an essay by Roland Barthes\(^2\), embraces works of photography practice by six photographers (Maltese and International talent), in which the play of meaning escapes language and opens up to infinity, where the ‘third meaning’ is obtuse and exceeds signification. As Barthes intended, the third meaning has fruitful implications for his interest in semiotic liberation and open textuality.

Therefore, the photographs in this exhibition take us away from reality into the realm of fantasy, an area which at first seems at odds with a seemingly objective and descriptive medium such as the photographic camera. The German critic Walter Benjamin, in the most influential piece of writing of the 1930s, *The Work of Art in the Age of Mechanical Reproduction*, whilst addressing the nature of photography, talks of the ‘optical unconscious’ and the ability of photography to open up spaces; things that had never been consciously seen.

It is precisely this exegesis that this show proposes to the festival’s audience; looking for the diverse meanings hidden underneath the layers of the photographic pigment. It proposes to consider the surface of the print similar to that of the sea and invites the viewer to jump in and immerse in a new world, kind of a topographic ocean laded with new meaning; the accentuation within the fragment.

\(^2\) In his essay *The Third Meaning*, Roland Barthes believes that the film-still has the capacity to extract the whole diegesis of a film. Barthes cites Eisenstein’ thoughts about the film-still offering us “inside the fragment” as the basic centre of gravity.
1. **Ex-Job**, Sara Belleau
2. **Untitled**, Nigel Baldacchino
3. **Les branches hautes**, Pauline Wallerich, 2015, ©Pauline Wallerich
4. **Pink Selfie I**, Alexandra Pace
Gotha
Karen Stuke, 2009
Buildapicture
Aidan Celeste
Naħla is a site-specific art installation based on the idea that the honey bee is an essential ancient dweller of the Maltese islands. Even the name Melitos or Melita, associated so closely with the country, is often believed to be derived from words relating to the islands as the land of honey. Aspects of bee culture permeate human culture, not only in the Maltese islands, but also throughout the world. Indeed, it is a widely held belief that the bee is the key to the human ecosystem and life on Earth, as we know it.

The installation consists of a giant bee sculpted in transparent plexiglass. The main aim of this work is to raise awareness about the central role of bee culture in human culture. For example, parts of the patterns on surviving stonework across the street on the former Royal Opera House, on closer inspection, resemble honeycomb structures. Such designs are common in other places too. The same goes, to a lesser extent, for the patterns on bee wings, which are also echoed in patterns in the stonework and elsewhere.

There is a parallelism going on between swarms of working bees greeted by a solitary guard bee in the hive to deposit nectar into the honeycombs and swarms of workers entering the city through City Gate each morning. This is how the bee, viewed from between the parliament buildings (the closest thing to a guard tower in the new City Gate area), will be presented each morning to the hundreds of workers entering the city.

The bee is prevalent in Maltese culture, evidenced by the fact that it is the honey bee that was selected to adorn the 3 mils coin between 1972 and 2006. Today the honey bee is an underrated Maltese icon, and the ultimate aim of such art installation is to raise some awareness about its former glory and grant it its well deserved share in public discourse.
Naḥla
Enrique Tabone
When Joseph Beuys (one of the most prominent post-war artists of the 20th century) “explained the pictures to the dead hare” in 1965, the performance dealt with everything but pictures. The clear-sightedness and poetry of this view, the layers of content and caring, the tender caress of consciousness, probably may lead to a core approach of the two artists.

Martin Müller’s brushstrokes are expressions of a conscious search for a substratum. The research and selection of images; the clarity of figurativeness; and the delicate handling of colour sequences and simultaneous provocations are complex methods of his artistic attitude. As much as Anne Müller develops complexity with her poetry in film tracks, her fragmentation in language and the views of frozen moments, she deals with future, past and the cross-over of media in visual arts and performances. The analogy seems to be evident as Beuys walked around with the hare, tenderly touching the ears, carrying, whispering, like a human mother with her baby, then grabbing again with a robust bite in the neck like a hare father who frees the kitten from danger. In both cases there is a sublime and touching manifestation of artistic approaches and an integral understanding of life and society.

Anne and Martin Müller do not simply comprehend the hermetic system of art but also the sensitivity of society, finding ways of communication in between tones and nuances, bringing disparate worlds together. The artist couple is well aware that art is based on perception and thinking; that it is important to form a ‘social sculpture’ and not just to paint ‘little pictures’, but also to convey the lightness through empathy and emotion. This is in the end the basic concept of art both artists virtuosically master.

Andrea Hilger, Director of OSTRALE and Curator of Mediatrixism
Lepanto (1)
Martin Müller
Lepanto (2)
Martin Müller
PERFORMANCE
by Anne Müller

“heaven is inside heaven is outside”

Tuesday 18th April at 20:00

GERMAN MALTESE CIRCLE
PALAZZO MESSINA
VALLETTA

Manual: How to be.
Imitated from what I saw some while ago.
Try to be indifferent for connection.
Study accurate: Boil the outside. Eat the outside. Shelter the outside.
Thrash the inside. The round, light-yellow one.
Feed me. No lies.
Lure Video
Anne Müller

Snack Machine Video
Anne Müller
Calligraphy, the art of beautiful writing, is a fundamental element in Chinese culture and tradition. From an early period, calligraphy was revered as a Fine Art above all others in Ancient China, and together with poetry, it was valued as a supreme form of self-expression and cultivation. Starting from the Song dynasty, in the late 10th century, and up till the early 20th century, the practice of calligraphy became intertwined with poetry and ink painting. The combination of this trinity of expression became known as ‘san jue’ or the ‘Three Perfect Things’.

Born in Shanghai, China, He Ping was nourished by Chinese culture and grew up under its influence. His paintings reveal an impulse towards writing and an embedded reference towards Chinese calligraphy. Yet, Ping deliberately breaks the rules and frameworks of this strictly disciplined mode of expression and instead reconsiders aspects and elements of traditional calligraphy to communicate thoughts on contemporary society.

Emblematic of authority and power, ancient calligraphy has been described as a “culture devoted to the power of the word.” Under He Ping’s treatment, it is appropriated and extrapolated of its power of communicating words, becoming illegible and meaningless from a traditionalist perspective. As customary connotations and the knowledge typically associated with the calligraphic symbols are lost and the purpose transformed, Ping’s marks become subversive and radical. His new symbols shift the balance between the recognisable and unidentified, the familiar and unfamiliar.

He Ping’s works present a Derridean deconstruction, not only of perceived notions but also of

Curator
Umberto Buttigieg

Artist
He Ping

THE MILL,
B’KARA

Saturday 15th April
till Sunday 14th May

Opening hours
Monday to Friday
between 17:00
to 19:00
Saturdays between
09:00 and 13:00

1 https://theculturetrip.com/asia/china/articles/the-power-of-the-word-calligraphy-in-contemporary-chinese-art/
2 http://www.metmuseum.org/toah/hd/chcl/hd_chcl.htm
aesthetic structures and forms. The rigid formal systems of calligraphy are done away with through a performative method of painting that focuses on the spontaneous, instinctive and automatic. From the abstract skeletons with light lines to the sumptuous layers of glazes and pulpy forms or the laboured compositions of thick ink and heavy colours, He Ping’s paintings find affinity with action painting and gestural abstraction with references to western Modernist idioms. His combinations of intersecting lines and thick curves propose a new balance characterised by flow and dynamic movement that captures the essence, the spirit and the soul.

Similar to ancient calligraphy, Ping’s new forms reveal a concentration of the vitality of nature and the essential energy of the human body. In fact, Ping confesses that when painting, he feels “as though life and the cosmos move in synchronization”.

His compositions transcend form and become Icons. Each gestural line transformed into a sign that simplifies the complex layering of life experiences and memory in an urbanised world.

With his combination of painting, post-structuralist calligraphy and poetic tinge, He Ping re-contextualizes the Three Perfect Things in a contemporary environment, and fuses a global contemporary practice with ancient traditions. He is representative of a contemporary movement of Chinese artists who in response to the overwhelming complexities of contemporary society, revert to traditional forms but with a capacity to interiorise, simplify, make personal and subvert our expectations and perceptions.

Umberto Buttigieg
Curator

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3 He Ping’s interview by The Times of Malta on the exhibition: ‘The Persistence of Form’ (25/08/2016) - Unpublished
HONOUR THE HIDDEN AND COLLECTED WATERS

Project Facilitator
Marco Cremona

Artist
Billy X. Curmano

SPACE B
ST JAMES CAVALIER,
VALLETTA

Saturday 15th April till
Sunday 30th April 2017

Billy X. Curmano entertains and mixes video footage, live music, performance tricks and journal entries while honouring our most precious resource; water, which is a resource and a source of life often squandered and misused.

He recounts his personal Water Trilogy from the abundance of water during a 3,809.96-kilometre\(^1\) Mississippi River Swim and its absence during a 40-day Death Valley Desert Fast to the warnings and changing states of Arctic Waters. He is an Ambassador for Clean Water carrying the Great Spirit from the Mississippi, or Father of Waters, to the Valletta International Visual Arts Festival. With intentional steps, his pilgrimage here gathers the hidden and collected waters of Malta for a sacred awareness and cleansing ceremony. The Mississippi and Maltese waters will be joined together in an ocean harp serenade to the cardinal directions. Abundance, absence and changing states become more about collecting, protecting/preserving and reusing waters. The remnant mixture will be encased in glass as sculptural documentation, evidence and tracks of the project.

\(^1\) 2,367.4-mile
HONOR THE HIDDEN AND COLLECTED WATERS
*Mni Wiconi; Water is Life

From the Mississippi or Father of Waters to Mother Ganges (Ganga Mata), the importance of water to life itself is international and universal, but when a tap is simply twisted it’s easy to take it for granted. Such is the case in Malta as freshwater resources dwindle and are considered to be in a dire state by EU standards. The award-winning artist Billy X. Curmano and the award-winning hydrologist Marco Cremona bring a sacred awareness and water cleansing ritual together with practical applications for protecting, preserving and reusing water in “live art” installations (on and off site) for the Valletta International Visual Arts Festival.

Billy X. Curmano is known for extreme projects in the environmental field, like desert fasting, an arctic journey and a 3,809.96-kilometre Mississippi River Swim as a performance and an environmental statement. Each morning before the Swim got underway, he performed a ritual that with variations became his Cleansing Ceremony. It has even been performed after a Pipe Ceremony with the approval of elders from the Leech Lake Band of Ojibwe in Northern Minnesota. He carries the spirit of the Great River in a vial of water collected from its source on the first day of his swim for an intentional pilgrimage to the hidden and collected waters of Malta. Marco Cremona will help guide Billy’s journey to these important resources. He has earned a reputation with innovative techniques to reuse former wastewater and reverse borehole projects to enhance groundwater reserves while solving flood problems.

The two ‘Ambassadors for Clean Water’ will establish an eXperimental Art Research Terminal (XART) at the festival with documentation of the performative process and innovative technologies along with water samples, videos, charts, maps and other important information. Billy X. will add some river tales and water adventures before he joins the Mississippi and Malta waters in a sacred ritual and ocean harp serenade. The remnant waters are destined to remain in Valletta as post-performance sculptural evidence.

*Lakota
(“Water is Life” has become the rallying cry for the Water Protectors of the Standing Rock Sioux)

“It's not the blood, but our deeds that make us human.” – Archived Billy
Relax do less Nap on Bed of Nails with Pillow & Blanket of Tiny Tacks Art Works USA, MN 2014

Photographer
Margarita Baumann

Arctic Sea (66º 33’N.)
Sacred Ritual with Arctic Sea and Mississippi Waters, Lofotten Islands 2005

Photographer Mike Fabian
Sun Hat Swimming
the Mississippi

Photographer
Darlene Hlidekt
For his solo, Atoui will be revisiting the electronic interfaces and software he developed on projects such as Un-drum and The Metastable Circuit and use them as polyphonic samplers and an improvisation tool. The sound material he will be manipulating comes from recordings and documents collected on projects such as Dahlem and the Reverse Sessions, Re-visiting Tarab, I/E, and will be articulated with purely digital materials synthetic sounds that will affect their spectral and timbral qualities.

A note by Airan Berg (Artistic Director)
The Cultural Programme of the Maltese EU Presidency is pleased to collaborate with the VIVA festival, an important young festival in the Maltese cultural landscape which is dedicated to contemporary art.

The Cultural Programme of the Presidency alternates between the representative and the alternative; cultural heritage and contemporary art; and between the local and the international.

For the joint collaboration with the VIVA festival we have agreed on a very special international artist, who will enrich the already-diverse program. Tarek Atoui is a very special artist. Born in Lebanon, by the Mediterranean Sea, he now lives in Paris. He is much more than a mere sound artist, as he works with listening both sound and people, and his unique talent makes him musical, visual, technical and at the same time very compassionate.

Tarek Atoui’s work teaches us to listen differently, which is a very important aspect for living together and perceiving the world around us. Additionally, the art of listening is also a very important trait for the Presidency, as we have to learn to listen to, and accommodate, the different voices shaping the future of the European Union.
The exhibition at Spazju Kreattiv deals with some eternal and spiritual concepts, such as the ritual purification of fire and the ashes as the ultimate witnesses of something that is lost forever, at least in its physical dimension. The artist decided to exhibit rotten materials: close to the ashes. In fact, the spectator can find old objects, remains of the construction industry and objects consumed by men, nature and time.

The core of the project resides precisely in the dichotomy between the Eternal and Universal passage of time and the Human consumption of matter and earth, calculated in our earth time. Through this confrontation the artist is willing to suggest us the ephemerality of today’s consumption of soil and goods, suggesting a new spiritual (and not necessarily religious) life behind things.
Consume
Victor Agius
Consume
Victor Agius
Biographies

SACRED I PROFANE

Lawrence Buttigieg
Besides pursuing a career in architecture, Lawrence Buttigieg is also an artist and a freelance researcher who in 2014 was awarded a PhD by the Loughborough University. For more than sixteen years, the recurrent theme of his studio-work and research has essentially been the representation of womanhood. Consequent to his practice-led doctoral research, he started working on box-assemblages; three dimensional, body-themed artefacts through which his association with the female subject is taken to an acutely intense level. By means of these artworks Buttigieg examines concepts of alterity and selfhood, apart from challenging the dominant role of male subjectivity in the western world. Furthermore, box-assemblages allow Buttigieg not only to explore the spiritual, with the aim of exploiting that which is considered as the Other in the Western theological tradition (namely God and the Divine), but also to draw links between the feminine and the transcendental.

Curator | Prof Gloria Lauri-Lucente
Gloria Lauri-Lucente is Professor of Italian and Deputy Dean of the Faculty of Arts at the University of Malta. She is Head of the Department of Italian; Director of the Institute of Anglo-Italian Studies; and coordinates the MA programmes in Literary Tradition and Popular Culture and Film Studies. Lauri-Lucente is co-editor of a number of critical collections, the most recent of which are Jane Austen’s Emma: Revisitations and Critical Contexts (Aracne, 2011), Style in Theory. Between Philosophy and Literature (Bloomsbury, 2013), and E.M. Forster Revisited (Solfanelli, 2015). She is volume editor of the Journal of Anglo-Italian Studies (2013, vol. 12; 2014, vols 13/14) and author of numerous articles and book chapters, mainly on the Lyric tradition, Anglo-Italian Studies, and Film Studies.

TOMOGRAPHY

Zsolt Gyenes
Born in 1962, Gyenes is a Hungarian media artist and theoretician making videos, computed tomographic animations, electrographic works of art and sound textures. Outside of Hungary, his individual exhibitions were to be seen in the USA, Thailand and Poland. Curator of many national and international exhibitions and symposia, Gyenes is also a member of different artistic associations and an associate professor and director of the Visual Institute at the Kaposvár University. Having participated or given lectures at international conferences, workshops and festivals (e.g. USA, Thailand, Turkey, Poland, Germany, France, Italy, Romania and Croatia), his works of art have been presented worldwide. He authored 6 books and some 50 articles in Hungarian and/or English.

Curator | Vince Briffa
An artist, curator and writer who produces gallery and site-specific artwork, objects and installations, Vince Briffa integrates traditional artistic practices with digital and electronic media. Having studied at the University of Leeds and the University of Central Lancashire in the UK, he represented his country internationally and had his work exhibited in major museums and art galleries, including the 48th edition of the Venice Biennale (1999); the Pierides Museum of Contemporary Art in Nicosia, Cyprus; the Palais des Nations, United Nations Building, Geneva, Switzerland; the Museum of Modern Art, Vaduz, Liechtenstein; and the Museum of Modern Art, Tel Aviv, Israel, amongst others. His work forms part of numerous prestigious private and public collections. He has also curated numerous exhibitions internationally and has published papers and books related to his art practice. As an academic, Briffa is an Associate Professor and Head of Department of Digital Arts at the University of Malta, and course director for taught Masters and Undergraduate programmes in Digital Arts.

BETWEEN THE SETTING AND THE RISING SUN

Norbert Francis Attard
Born in 1951 Malta, Attard works between Gozo and Berlin. Having lived in Germany in 1978 – 1979, he worked with Licht in Raum, directed by Johannes Dinnebier, one of Germany’s pioneers in light design. A self-taught painter and graphic designer (1965-1997) who turned to multi-media and site-specific and context-driven works in 1997, his practice now encompasses several disciplines, namely architecture, sculpture, video and photography so as to explore his major interests in places and their memories. Renowned for his poetic and varied approaches to artistic projects, Attard deliberately combines social, cultural, political, scientific and religious themes with a bold arrangement of unorthodox materials, meticulously constructed with an architect’s disciplined eye for detail. He investigates elements of irony, duality, dichotomy and ambivalence and combines every-day materials and found objects in diverse manners. With numerous works included in major international exhibitions, most recent including Council of Europe: Strasbourg, France (2016); Kunstquartier Bethanien: Berlin, Germany (2015); Beijing Biennale: Beijing, China (2015); Sculpture by the Sea: Aarhus, Denmark (2015); Bewegter Wind: Kassel, Germany, (2014), and Malta De-
sign Week: Valletta, Malta (2014). He also represented Malta in the 48th Venice Biennale (1999).

A founding member of stART (2002), which is a group of Maltese contemporary artists, Attard is also a committee member of the Malta Council for Culture and the Arts (2002-2005); presently a committee member of Pjazza Teatru Rjal and director of GOZOContemporary since 2001; an art space offering self-directed residencies to international and local artists in the island of Gozo. Moreover, he is also Founder of META Foundation and the contemporary art gallery entitled Valletta Contemporary, opening in May 2018.

Curator | Nikki Petroni
Having graduated with a First Class Honours degree in History of Art from the University of Malta, Nikki Petroni then proceeded to complete a master’s degree at University College London (UCL) in 2013. She is currently a PhD candidate at the University of Malta researching Maltese modern and contemporary art under the supervision of Dr Giuseppe Schembri Bonaci. Nikki is an arts and culture columnist for The Malta Independent and is curator of the Mdina Cathedral Contemporary Art Biennale 2017-18. She has written and edited a number of academic essays and books and has curated exhibitions of Maltese modern art.

INSIDE THE FRAGMENT

Nigel Baldacchino
Born in 1989 Malta, Nigel Baldacchino read for a Bachelor (Hons) in Architecture and Civil Engineering at the University of Malta, with one semester (2010) spent at the Università degli Studi di Roma “Tor Vergata”. Particularly interested in music, Baldacchino is currently working on his ongoing project Fastidju in collaboration with a number of local musicians, mostly on a number of soundtracks for small-scale theatre and film productions. He has been taking photographs since 2005 and over the years has been exhibiting collections of images in Malta and Brussels. Some of his notable exhibitions include: Valletta Photo Fest: Auberge D’Italie, Valletta, Malta (2011); SAJDA: St James Cavalier, Valletta, Malta (2012); Bozar Expo: Sense of Place: Bozar, Brussels, Belgium (2012); and While you Were Sleeping: Studio 104, Valletta (2016).

Sara Belleau
Sara Belleau makes magical ideas visible by photographing costumed characters in life-sized dioramas. Her tableau images tackle contemporary as well as ancient questions about morality, economic greed, war and personal ambition. Her Holy Land series re-imagines stories from the world’s monotheistic traditions set in a modern-American vernacular. The Torah, Koran and Christian Old Testament share many of the same ancient stories, and at a time in our history when the Middle East is at war over land, oil and cultural values, the recognition of how much we hold in common is a potential source for evaluation and reflection. In creating links to the past, Belleau poses questions for the present: What is still sacred? Who is divine? Holding an MFA in photography from Tyler School of Art at Temple University with work displayed nationally and internationally, Sara Belleau is the recipient of numerous fellowships and awards including a National Endowment for the Arts Fellowship (USA).

Aidan Celeste
Aidan Celeste has a background in archiving and curating media art. His artistic research is indebted to the impact of documentary and cinema, but as a young artist, the exhibition space also provides a set of new variables against the big screen. One such synthesis is provided with the presentation of a camera obscura. This technique was used by Celeste to develop his thesis about the moving image at the University of Malta with an MFA in Digital Arts (2013). In collaboration with Stefan Nestoroski, this approach was later presented to a live audience so as to challenge their ability to subject an innocent object to another narrative (Fragmenta Malta, 2015). In order to present the tension between the artifact and its significance, Celeste steps away from the matter-of-fact practice that an archivist usually follows, and instead embraces the intuitive experience of memory alongside the images of everyday life.

Alexandra Pace
Alexandra Pace is an artist and curator working predominantly with photography and film, with an evolving practice that advocates a multidisciplinary and collaborative methodology. Educated at Central Saint Martins University of the Arts London, Alexandra has also formed part of the Department of Digital Arts at the University of Malta, where she has taught Photography as well as Multidisciplinary Studio Practice. Alexandra’s work forms part of various private and public collections, including the permanent collection at the University of Arts London and the Museum of Fine Arts in Malta. Alexandra is the founder and director of Blitz (thisisblitz.com); a non-profit project space in Valletta (Malta) which happens also to be her largest project to date.

Karen Stuke
Karen Stuke studied visual communication photo/film design at the University of Applied Sciences Bielefeld and the Academy Minerva Groningen in the Netherlands. In 1999 she completed her studies in Bielefeld with Gottfried Jäger and Jürgen Heinemann. Since then she has been working as a photo artist and freelance photographer for different directors, stage designers and theatres. Her work has taken her to the Berlin State Opera, the Los Angeles Opera, the Opéra Comique Paris, Megaron Mousikis in Athens and many more. With her camera obscura, she not only takes photographs in the theatre but records and traces the spirit and soul of a production. In a number of series she uses this technique to poetically explore different themes. She founded her own project space in Berlin called Kronenboden, where she focuses primarily on the intersections between visual and performing arts.
Pauline Wallerich
Born in 1992, Pauline Wallerich lives and works in Paris. After studying at the National School of Art and Design in Nancy, she entered the National School of Photography in Arles, from which she graduated in 2016. Her artistic approach focuses on intimacy, tiny things, memory, mystery and myth. Through the subject of her research, which nourishes her practice, she tries to understand how mythogenesis develops. Thus, she develops the story of her identity by revealing aspects of her experience through a story in pictures. Since 2011 her work has been exhibited in Nancy, Arles (during the festival of Photography) and in Paris (at Agnès B).

Curator | Patrick J. Fenech
Patrick J. Fenech is a practicing artist, curator and educator. He was awarded a scholarship by the Istituto Italiano di Cultura to study photography and design in Florence and Milan, where he graduated and specialised in still-life photography for advertising before moving to London as a freelance photographer. On returning to Malta, Fenech set up his own company and after 15 years turned to book publishing, producing noteworthy publications such as the The Central Bank of Malta’s Art Collection; The Malta Chamber of Commerce; and a volume of 5 editions about the Richard Ellis Photography Archive. He recently published an extensive documentary project about the Maltese Village Festa. His art practice has taken him to all parts of the globe, but some notable group exhibitions occurred in Moscow, New York, Boston, Beijing, Hamburg, Paris, Arles, Brussels, Florence, Tunis and Izmir. He has recently been invited by the Chinese artists in Beijing and Kunming during a short residency in China. Also a visiting lecturer of photography in the Faculty of Media and Knowledge Sciences at the University of Malta, he has curated several contemporary art exhibitions and is currently a board member of the Fondazzjoni Spazju Kreattiv St James Cavalier, a national organisation set up to promote contemporary art.

NAHLA

Enriqué Tabone
Enriqué Tabone is an artist, designer and founder of QUE Design Studio. Her works have appeared at several events and venues, including Palazzo Pereira (2015); BirguFest2014 in collaboration with Valletta 2018 Foundation; St James Cavalier Centre for Creativity (2013); the Earth Garden Festival (2008, 2009 & 2011); the launch of Splendid Lounge (2011); the Deception collective exhibition at Lascaris Wharf (2010), and Notte Bianca (2008). Red Leaf, a permanent seating sculpture by Tabone, lies at the Verdala Sculpture Garden in Buskett. A board member of the M3P Foundation; a voluntary organisation active in the field of intangible cultural heritage, she is the founder of the QUE shop in Valletta, which features her limited edition of wearable art and home products made mainly from plexiglass material. These unique custom designs have already been displayed in numerous publications, shows and events in Malta, the Netherlands, Turkey and Poland. A short film she co-produced with Jenny Mercieca, Wild Flower, was featured at the 3rd Istanbul Design Biennale.

Curator | Norbert Francis Attard
Born in 1951 Malta, Attard works between Gozo and Berlin. Having lived in Germany between 1978 and 1979, he worked with Licht in Raum, directed by Johannes Dinnebier, one of Germany’s pioneers in light design. A self-taught painter and graphic designer (1965-1997) who turned to multimedia and site-specific and context-driven works in 1997, his practice now encompasses several disciplines, namely architecture, sculpture, video and photography. Renowned for his poetic and varied approaches to artistic projects, Attard deliberately combines social, cultural, political, scientific and religious themes with a bold arrangement of unorthodox materials, meticulously constructed with an architect’s disciplined eye for detail. He investigates elements of irony, duality, dichotomy and ambivalence and combines everyday materials and objects in diverse manners. With numerous works included in major international exhibitions, most recent at the Council of Europe: Stra- sbourg, France (2016) and the Kunsthquartier Bethanien: Berlin, Germany (2015), he is a founding member of stART (2002); a committee member of the Malta Council for Culture and the Arts (2002-2005) and Pjazza Te- atru Rjal; director of GOZOcontemporary; and Founder of META Foundation and the contemporary art gallery entitled Valletta Contemorary, opening in May 2018.

MEDIATRIXISM

Anne Müller
Anne Müller, a passionate and meticulous visual and performing artist born up in Socialist East Berlin, developed a deep sense for fragility and unexpected changes. An amorous observer born in 1978, Anne Müller studied at the FU-Berlin and the Filmhochschule Konrad Wolf in Potsdam-Babelsberg. She is cofounder of the network Culture.net, played concert tours with the Goethe Institutes in Brazil and Latvia, and performs in art spaces, museums, festivals and art associations. She is realising intercultural art, culture, and educational projects worldwide whilst her international art academy project IAM International Art Moves is leading her to academies in Hong Kong, Zagreb, Istanbul, Wrocław, Beirut, Brunei Darussalam, Granada and Cyprus.

Martin Müller
Martin Müller (1961) has participated in more than 150 exhibitions in Germany, England, the Netherlands, France, Belgium and the US, both as an artist and a curator. Having served as a Director for PAN kunstforum, Emmerich; the 2007 Foundation, culture.net; OSTRALE - International Festival for Contemporary Arts, Dresden; and the 2010 Foundation IAM international art moves, between 2007 and 2009 he acted as a Visiting Professor at the School of Art and Design, at the University of Derby, UK, and currently acts as a Visiting Professor and Lecturer in Cyprus, Turkey, Croatia, Poland, Hong

www.viva.org.mt
Kong, Spain, Lebanon and Brunei Darussalam. Some of the exhibitions he participated in include the 2006 PAN kunstforum, Emmerich; E.ON Mitte, Kassel; 2009 OSTRALE, Dresden; 2011 AEP Akademie, Hamburg; 2012 Kunstnrau Gœbel, Bonn; ArtExpert artspace, Paris; 2013 ICTVC, Nicosia; 2014 OSTRALE, Dresden; im friese, Kirschau; 2015 Malkasten, Düsseldorf; St. Anna Church, St. Petersburg; Galerie vorn und oben, Eupen; Kunstquartier Bethanien, Berlin; 2016 Industrieverbände; Neustadt; FAR OFF Artfair, Cologne; Galerie vorn und oben, Eupen; Stadtarchiv, Dresden; Galerie vorn und oben, Eupen; Gozo Contemporary, Malta; C.A.R. Artfair, Essen; and 2017 Weithorn Galerie, Düsseldorf.

Curator | Andrea Hilger
Born in 1970 Leipzig, Germany, Andrea Hilger ended her medical studies in 1989, when she devoted herself to the study of Labanotation, dance improvisation and choreography in Vienna, Austria. In 1994 she studied graphic and plastic arts at the Dresden Academy of Fine Arts. Parallel to her study, she became a freelance artist in the field of choreography, stage setting and light art. In 1999 she founded Tanzart, a dance company in Dresden, and she has been running the company Hilummation, which deals with purely light-based forms of graphic representations since 2007. Hilger works in renowned theatres including the Opera of Kiel, the Staatsstheater Cottbus, the Semperoper Dresden, the Festspielhaus Hellerau-Europäisches Zentrum der Künste Dresden, the Landestheater Coburg; and in several Museums and Galleries, such as the Deutsches Hygiene-Museum Dresden, the Kunsthau Dresden and am Bollwerk, in Neuruppin. In 2007 she sketched the vision of a contemporary centre of arts in the empty rooms of a former slaughterhouse with Mike Salomon and opened the centre with the 1. International art exhibition Ostrale 07.

THREE PERFECT THINGS

He Ping
He Ping, an artist born in Shanghai, has learned to draw exquisite and changeable paintings from traditional calligraphy art and modern expressionism. The architecture of traditional Chinese calligraphy lays the basis for He Ping’s pattern creation, whose figures are presented in a minimalist manner. By applying numerous performance techniques, He Ping sometimes sketches abstract skeletons with light, fast lines, whilst sometimes paints complicated compositions with thick ink and heavy colours. With neat, simple backgrounds, He ping highlights the gradually changing colors and the dynamics of the arc. Every stroke seems clear and full, generating a visual impact maximally. In addition to colors, texture also plays an important role in his works, with thin blocks as light as the yarn, and the heavily layered-up paint looking like a hill protruding from the canvas. The application of geometrical figures by traditional Chinese calligraphy, as sublimed and interpreted by the painter, leads to satisfactory results equal to Kandinsky’s cubism. He Ping’s creation is not only distinguished from Western painting arts, but is also considered an independent school in Modern Chinese fine arts, with a creativity and comprehensiveness that allowed him to reserve and blend the essence of Chinese and Western arts in his paintings.

Curator | Umberto Buttigieg
Umberto Buttigieg (1989), is an art practitioner, researcher and exhibition curator with an interest in how art intersects with daily life routines, mundane rituals, social issues and politics together with the fusion of collective memory and contemporary trends. His projects are interdisciplinary and intertextual, fusing together research, practice and curation. Buttigieg has co-curated and exhibited in numerous collective and collaborative exhibitions and events including infhobby (I Love You), at Spazju Kreattiv - Valletta (2016); A Dining Room, a relational intervention at Art...e Gallery, Gozo; Home, a socio-artistic project and performance contemporaneously in the Greek and Turkish parts of Nicosia, Cyprus; and Drained, in Brighton, UK. He was also the curator of temporary exhibitions at Il-Haagar - Heart of Gozo Museum. Buttigieg is a founding member and Board Secretary of the Gabriel Caruana Foundation, where he’s responsible for curation and research. On behalf of the Foundation he has curated De-form | Re-Form at the Mill Art, Culture and Crafts Centre in Birkirkara and is conducting research for, and curating, Kreaturi, a Creative Communities project.

HONOUR THE HIDDEN AND COLLECTED WATERS

Billy X. Curmano Project
Billy X. Curmano is an award-winning, former McKnight Foundation Interdisciplinary Art Fellow trained as a painter and sculptor. Since his first solo show in 1970, his more traditional objects have been exhibited both locally and internationally. Notably, his paintings represented the USA in the III Vienna Graphikbiennale, whilst his works are included at the Museum of Modern Art Library and other prestigious collections. Probably best known for eccentric, live art, during one extended performance he swam from the source of the Mississippi River to the Gulf of Mexico, with the mayors of St. Louis, Cape Girardeau and New Orleans all proclaiming Billy X. Curmano Day. He was buried alive for three days in 1983; created a Tiger Cage on Wheels to cast light on political prisoners; performed for cows with a busload of baffled tourists looking on; marked the Millennium in Death Valley with a 40-day juice and water fasting; and travelled thousands of miles by public transport to bring a 10-minute greeting from the Mississippi to the Arctic Sea. He dedicated three years to InClimate, a project focusing on the changing climate with amused journalists dubbing him, “The Court Jester of Southeastern Minnesota” in comparison to P.T. Barnum, Andy Warhol and Marcel Duchamp.

SELECTED EXHIBITIONS, INSTALLATIONS & PERFORMANCES
The Future: ART in ODD PLACES 2017: SENSE, Solo performance, AiOP, New York City, 2017; ENACTING the TEXT: Performing with Words, Group
Exhibition/Solo performance, Center for Book Arts, New York City, 2016; ARTIFACTS, solo exhibition, Red Horse Gallery, Fountain City, WI, 2016
WORKS ON WATER, Group Exhibition/Solo Performance, Marin Community Foundation, Novato, CA, 2013
FUTURISM'S BASTARD SON, Solo performance/book release, Kuntsverein Kassel, parallel to Documenta 13, Kassel, Germany, 2012
THE WATER TRILOGY, Solo performance, Performance Documentation, PANik3 (Performance Art Network), Vienna, Austria 2011

Project Facilitator | Marco Cremona
Engineer Marco Cremona (B.Mech. Eng. [Hons], M.Sc. [Water Studies & Hydrology], M.O.M.) is considered to be one of Malta’s leading hydrologists and water-treatment engineers. Nominated and shortlisted for the Stockholm Water Prize in 2012, he has been a member of The National Order of Merit since December 13th 2014, after being awarded Gieħ ir-Repubblika. The mind behind Hoter; the world’s first sewage-to-potable water plant for hotels, Cremona designed and lives in what is probably Europe’s only water and electricity self-sufficient home. Winner of the Johnnie Walker Man of the Year 2010, Cremona was selected as one of the 50 Most Interesting Citizens in the EU by the European Parliament in 2009; he was among the three finalists in the CNBC/Allianz Good Entrepreneur Competition (for the best green business idea in Europe); winner of the Malta Chamber of Engineers Excellence in Industry award, 2012; Winner of the Malta Innovation Award Technological Innovation in 2014 with GEO-INF; and winner of the JCI Malta Outstanding Young Person of the Year award in 2006 and 2007.

CONJURED GEOGRAPHIES
Tarek Atoui
Tarek Atoui was born in 1980 Lebanon and moved to France in 1998, where he studied sound art and electro-acoustic music. In 2006 he released his first solo album as part of the Mort Aux Vaches series for Staalplaat Records, and in 2008 he served as artistic director of the STEIM Studios in Amsterdam, a centre for the research and development of new electronic musical instruments. Atoui has presented his work internationally at the Sharjah Biennial in the United Arab Emirates (2009 and 2013); the New Museum of Contemporary Art in New York (2010); the Mediacity Biennial in Seoul (2010); the Haus Der Kunst in Munich (2010); Performa 11 in New York (2011); dOCUMENTA 13 in Kassel, Germany (2012); the Serpentine Gallery in London (2012); and the 8th Berlin Biennial (2014). He was recently appointed one of the artistic directors of the 2016 Bergen Assembly; a triennial for contemporary art in Norway. Tarek Atoui currently lives and works in Paris, France.

Curator | Airan Berg
Airan Berg, who studied Theatre at Brown University in Providence, USA, boasts career highlights that include co-founding and managing the Theater ohne Grenzen and the International Puppetry Festival for Adults, Die Macht des Staunens, between 1993 and 2001; the artistic direction of the Schauspielhaus Vienna between 2001 and 2007; and the artistic direction of performing arts at Linz2009: European Capital of Culture. Since 2010 Airan has developed large-scale participatory projects in Istanbul, Singapore, Mannheim, Brussels, Helsinki, Maastricht, and Lecce, and is now serving as international artistic advisor for Valletta2018 and as the artistic director of the Cultural Programme of the Maltese EU Presidency. Responsible for a large-scale participatory project, StadtRecherchen - Urban Inquiries, which he is developing for Vienna’s Burgtheater (Austria’s National Theatre), Berg is also responsible for a participatory music-theatre piece, Orfeo and Majnun for la Monnaie Opera, Festival Aix, Valletta2018 and other European partners.

CONSUME
Victor Agius
Victor Agius (1982) is an artist working in sculpture, painting, video and installation. After graduating from the University of Malta’s Fine Art Department (2004), he furthered his studies in Perugia, Italy, and at the Central Saint Martin’s College for Art and Design in London (UK). Agius is a visiting lecturer at the University of Malta’s Faculty of Education and a co-founder of Ars Vitae Ensemble, with works exhibited at the National Museum of Fine Arts; St James Cavalier Centre for Creativity in Valletta; the UNESCO World Heritage site Ggantija temples; the Mdina Cathedral; and in local and international galleries. His works are to be found in numerous private and public collections worldwide and featured in international publications. Recently, he exhibited his works in the Layers Project, at St Agatha’s Catacombs in Malta. His proposal for Public Art in Malta named Haġarna has been selected in a national competition.

Curator | Irene Biolchini
Irene Biolchini (1984), a lecturer at the Department of Digital Arts at the University of Malta, is guest curator at the International Museum of Ceramics in Faenza, where she has been responsible for site-specific exhibitions for the past six years. She has published in several Journals, Reviews and Blogs dedicated to Ceramic and Contemporary Art (Lalteraturaeoni, Artribune, Espoarte, La Ceramica Moderna & Antica and Artigianato) and is author of Le faenze di Lucio Fontana, a book published by the International Museum of Ceramics in Faenza with the collaboration of the University of Malta. She combines her research activities with the curatorship of different contemporary art projects and exhibitions, such as the Italian Guest Pavilion at the Gyeonggi Ceramic Biennale, South Korea (2017); the Mdina Biennale, Malta (co-curator, 2015); Dead Letter Office, Silvia Camporesi, Faenza (2013) and NuoveArgille, FRAC, Salerno (2008).
Venues

FONDAAZZJONI KREATIVITÀ
St James Cavalier, Castille Place, VLT1060, Valletta, Malta

**Opening hours:**
Monday and Tuesday from 9:00 till 17:00
Tuesday to Friday from 9:00 till 21:00
Saturday and Sunday from 10:00 till 21:00

GERMAN MALTESE CIRCLE
141, St Christopher Street, VLT1465, Valletta, Malta

**Opening hours:**
Monday to Friday from 9:00 till 20:00
Saturday from 9:00 till 13:00
Sundays and Public Holidays closed

GABRIEL CARUANA FOUNDATION
Mill Arts, Culture and Crafts Centre
Ganu Street C/W Naxxar Road, Birkirkara BKR9045, Malta

**Opening hours:**
Monday to Friday between 17:00 to 19:00
Saturdays between 9:00 and 13:00

META FOUNDATION GOZO CONTEMPORARY
11 Monġur Street, Gharb, GRB 1435, Gozo

**Opening hours:**
11.00 - 13.30 and 14.00 - 17.30
All days excluding Mondays