

# AM USE



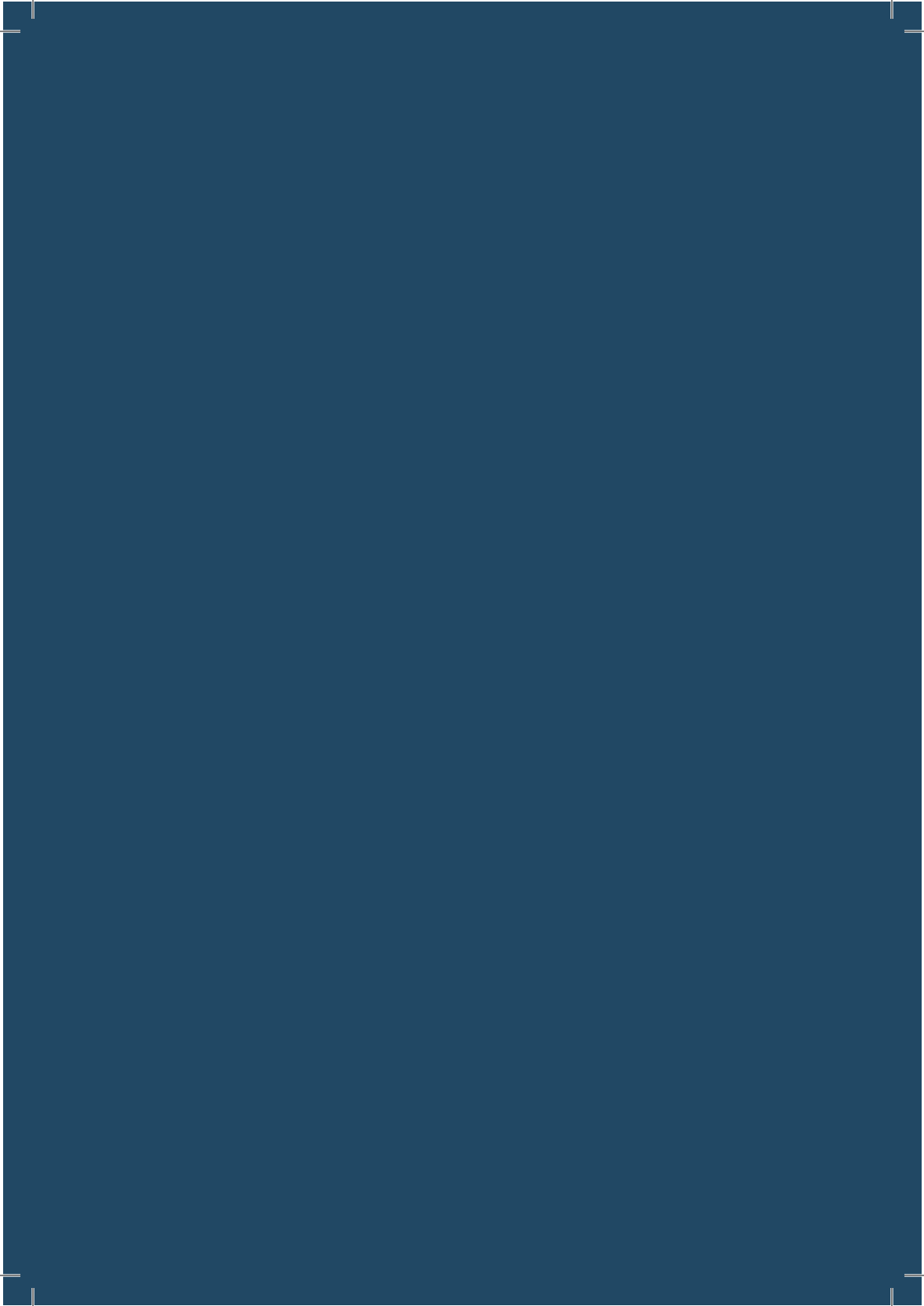
Co-funded by the  
Creative Europe Programme  
of the European Union



The Malta Society of Arts is honoured to host the AMuSE Final Exhibition, which brings to fruition the two-year long journey of this project, and to welcome to our shores our collaborators and artists from Italy, Lithuania, and the Netherlands. Malta, once described by David Niven in his autobiography, *The Moon's a Balloon*, as a feast (of sorts) for the senses, it being a land of “yells, bells and smells”, will proudly be showcasing a new series of artistic expressions revolving around the senses at Palazzo de La Salle and elsewhere on the Islands.

***Adrian Mamo***

*President of Malta Society of Arts*



# introduction



# Multisensorial Perspectives

Charting innovative perspectives is one of the main ambitions of this Creative Europe project, rooted in the inventive exploration and consideration of the senses within the background of a community. This yearning to explore new artistic terrains kindles new potential for both young emerging artists, as well as for the four European partners involved. In addition, it purposes a prominent voice for creative integration within the arts.

Probing into the realm of our external and internal purview of the senses, the project seeks to blend visual and applied arts to shed light on significant imprints of our community, teasing out vital cues of cultural and artistic heritage which form and inform our rich diversified European Identity.

By establishing numerous activities through such an intensive project centred on an artist-in-residence programme, the **Malta Society of Arts** is leading a concept which pushes the boundaries of artistic practice by presenting both local and international scenarios of exploration to develop innovative research related to aesthetics and sensory data as a focal source of thought and creativity. Moreover, it sets forth a network of resourceful undertakings meant to create a community of artists within a larger communal environment. Artists from different contexts of Europe come together to engage, relate, and read cultural paradigms, unearthing facets of traditions that are usually overlooked. Every artist-in-residence programme hosted by our respective partners has provided a particular and unique context, bestowing distinctive topographies of research and investigation.

The first residency hosted by the **Associazione Le Terre dei Savoia** has proffered an inimitable context, typical of Northern Italy, with an emphasis on the organic and natural heritage of the Piedmont region, supported by its unique museum and art space at MÚSES in Savigliano. On the other hand, the second residency, organised by **Hanze University of Applied Sciences** in Leeuwarden, has offered the artists the possibility to come to terms with the 'Man-Made' facet and its legacy, which characterises the ambiance and paradigm of the Netherlands. The third residency, coordinated by **Dusetos Art Centre** in Antalieptė and Dusetos, has provided another context to explore the traditions and ideological milieu which surround the pristine natural atmosphere of Lithuania.

This significant constellation of happenings has consolidated international collaboration between the four European partners, stimulating vital cultural bridges and artistic dialogues which expand the creative landscape of artistic practice within new communities and audiences.

**Roderick Camilleri**  
AMuSE Artistic Director





**artworks**

# Matthew Attard

## ***Bear sighting on A. Žilėno Street***

*Plexiglass, Aluminium wire*

*ca. 2000 x 800 x 500 mm*

*Antalieptė / Dusetos (Lithuania), 2019*

The work originates from a particular scene Attard noticed on 'A. Žilėno Street', very close to the residency site in Antalieptė, Lithuania.

Hanging from a tree in a front garden, a particular teddy bear caught Attard's attention. After a quick sketch amidst the barking guard dogs, Attard became interested in deciphering the representation of the seemingly 'crucified' bear through the use of plexiglass and aluminium wire. The plexiglass sheet was cnc-cut into the form of a tree, while the bear lines/wire were directly inserted into the support, creating an environment for the beholder to discover and perceive. The installation embraces the mechanics of vision and perception, while asking the viewer to culturally participate in the construction of an image on an individual level—an image which 'superficially' reports back to a sight on 'A. Žilėno Street'.





# Keit Bonnici

## *I can't speak Dutch, I made a meal*

Performance, 60mins

Leeuwarden (Netherlands), 2018



While Bonnici was in the Netherlands, the Planning Authority in Malta approved the DB Group tower in St George's Bay, building structures into the sky, for those who can afford to live there. Simultaneously, in Leeuwarden, he created a way to cook food in water and prepared a meal called 'Potato Anomalies' in a bar-b-que that sits under the surface, building downwards with simple rustic materials.

The bar-b-que structure was pulled behind a canoe and the potatoes were cooked slowly as he rowed through the canals of Leeuwarden, guided by Gerrit, a local friend. Once the cooking was done, they shared the meal on the river bank with anyone who passed by.

Dutch potatoes were symbolic for Bonnici, as an artist, working between two cultures. Dutch potato seedlings are given to Malta to grow and the final product is sent back to the Netherlands, where it embodies a special place in Dutch culture—as comfort food, food from the earth, food for everyone.





# Aaron Bezzina

## ***Untitled (A seat for Her)***

*Wood, string, nails, screws, adhesive, paint, ink and wax*

*500 x 700 x 850 mm,*

*Antalieptė / Dusetos (Lithuania), 2019*

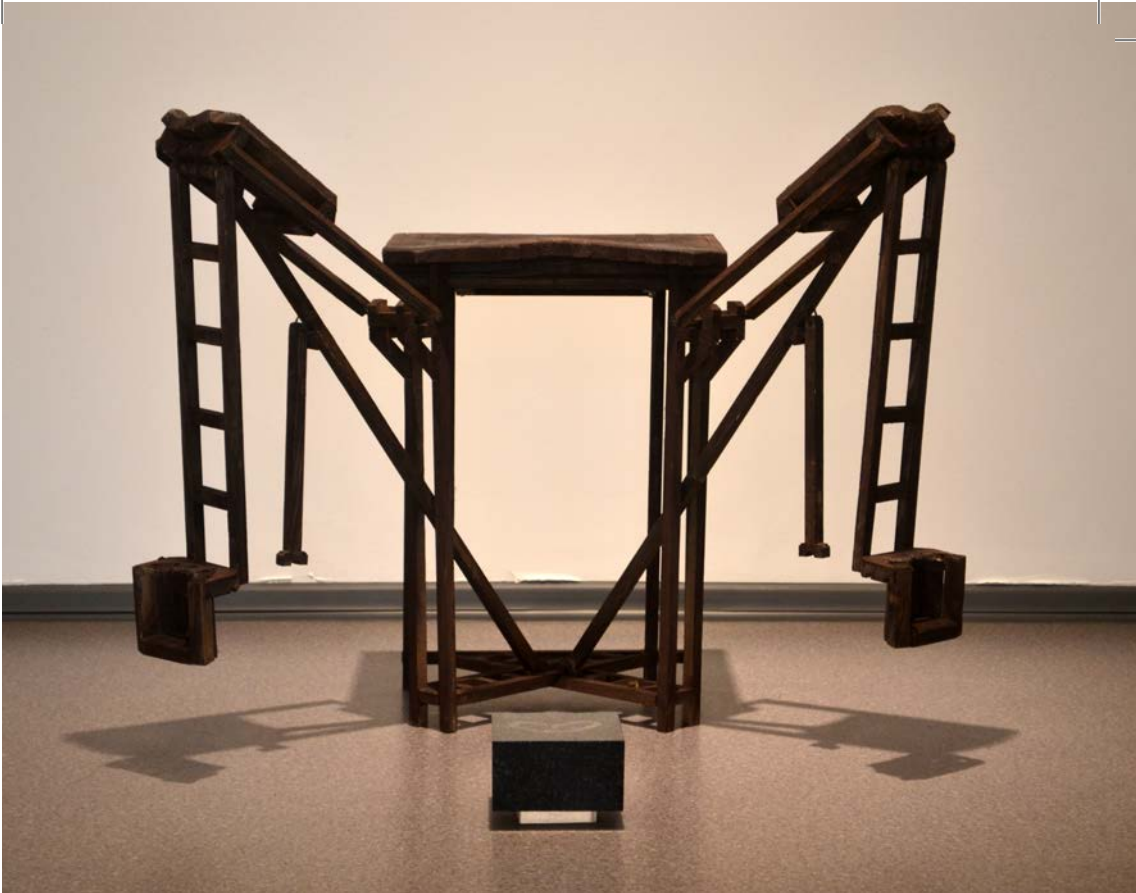
## ***Untitled (Lower body with snake)***

*Granite,*

*130 x 130 x 70 mm,*

*Antalieptė / Dusetos (Lithuania), 2019*

The works *Untitled (Lower body with snake)* and *Untitled (A seat for Her)* were developed during the residency in Lithuania where the folk tale of Eglė, the Queen of Serpents, played a crucial role in the development of ideas. Mark-making exercises with specific focus on episodes of this story were carried out in tandem with fellow artist Matthew Attard, feeding information into the resulting works. Hence, these objects are idiosyncratic to the experience both in terms of their conceptual framework (local folk tale) and materiality. The wood used was found in abundance in the Lithuanian landscape, and the second work was executed by collaborating with a gravestone maker in the vicinity of the residence.



# Stefan Spiteri

## ***Futile Effort***

*Pencil, beeswax, and vetiver oil on paper*

*2800 x 1500 mm*

*Savigliano, Piedmont (Italy), 2018*

Disorientation played a crucial part in this work, which knows its origin from a relocation to Italy for a three-week residency in Savigliano, Piedmont. From instability and artist block emerged a project as an observation of the town of Savigliano and the artist's relationship with it, as well as his role within this landscape. During daily strolls around the streets of Savigliano, a recurring feature were aralia plants lining the paths around the town.

What was mostly intriguing for the artist about the aralia was that, despite their existence in a different climate from their native habitat, they were integrating within an alien environment and adapting to the resources around them. As a result, the artist drew a parallel between his own disorientation and the plants' adaptability to their surroundings.

Similarly, limited resources led to a project that utilizes primal artistic mediums—pencil and paper with the addition of beeswax from a Piedmont based apiarist and vetiver oil derived from Africa. The piece is a product and composite of the artist's relocation, while the aralia, beeswax, and vetiver oil are themselves the relocated objects. The piece documents and expresses the response of any living creature, be it human or non-human, to a changing environment.





# Simone Mangione

## ***Prie-Dieu***

*Edible Chocolate Sculptures*

*ca. 60 x 30 mm*

*Savigliano, Piedmont (Italy), 2018*



From the first moment, chocolate seemed to the artist a great pretext to direct the project towards an experiential dimension, which is not only aesthetic.

Piedmont is the region which holds the record (about 30%) of the national chocolate production—and the first to experience its consumption in its broadest declinations, from liquid to solid until the original compromise between these two instances is reached.

The work consists of a series of multiples obtained by the reproduction of wax streams, taken from a church in front of Muses (Museum of Essences). These chocolate and jelly shapes recall mineral concretions or vegetable secretions fixed in a static time, petrified. The idea of crystallisation of a dynamic flow often recurs in Mangione's production. In this case, these fragments resemble the extraction of a corals colony from their natural habitat, and their sudden fossilisation.



# Daniele Fabiani

## ***Untitled***

*Mixed Media Installation*

*Variable Dimensions*

*Savigliano, Piedmont (Italy), 2018*

Fabiani's work consists of finding forms taken from his surrounding environment, transforming them into graphical or pictorial imagery. He is intrigued by animal and plant morphology, as well as astral forms. His artistic process presents a visual vocabulary charged with symbolic content, which he seeks to reveal to the viewers. The result remains considerably open-ended and organic. Fabiani bases most of his creative process on drawing. Amongst the main materials and techniques that Fabiani uses, wood and paper collage predominate throughout his artistic oeuvre.







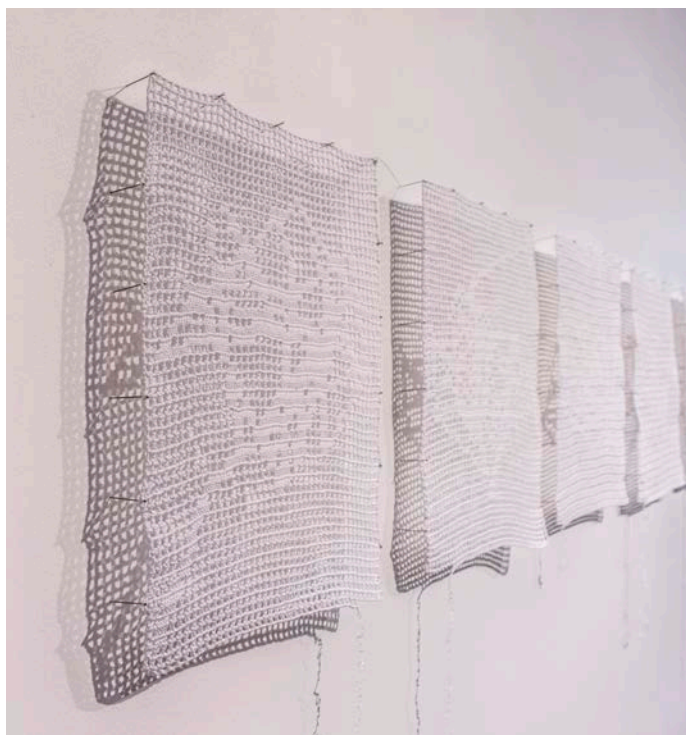
# Ivana Volpe

## **Genovaité**

*Interactive Installation, Crochet and Audio*

ca. 2300 x 700 mm

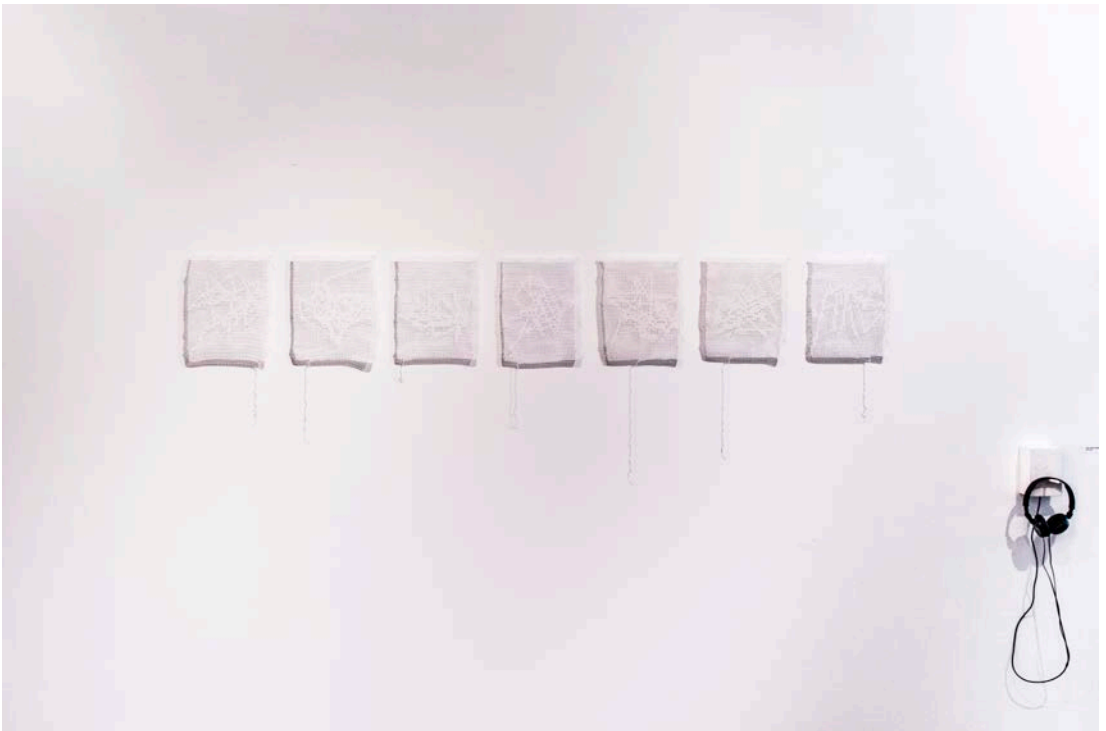
*Antalieptė / Dusetos (Lithuania), 2019*



*Genovaitė* is an artwork created by the artist together with an inhabitant of a small village near Dusetos in Lithuania. It's a composition of seven crocheted patterns, which are the visual transposition of an ancient typical Lithuanian song, transformed into a graphic sign through an app.

The end result looks like a constellation, a story, an intimate essence of an old song.

The work focuses on the interpersonal relationship created with the village and its inhabitants, and at the same time on the memory and union with the artist's own family who sees in the gesture of crocheting a strong emotional charge tied to her maternal grandmother. In addition, the possibility of interacting with the drawings by disbanding them, thus destroying them, enriches the search for a transversal interpretation.



# Carmela Cosco

## ***Family Portraits VI***

*Light box, camomile, calendula, helychrisum, melissa, wooden frameworks, vinyllic glue, and led lights*

*Variable Dimensions*

*Savigliano, Piedmont (Italy), 2018*

Family Portraits VI was created as site-specific, with the essences present at the Muses European Academy of Essences, interpreting multisensoriality. This artwork focused on the elaboration of the idea of multisensory memory of the territory, taking inspiration from the spirit of the Wunderkammern of the late Renaissance in which art and proto-science came together. It incorporates a selection of inflorescences of aromatic and officinal plants into thin opalescent resin plates to give shape to six small-format lightboxes, of particular effect in the penumbra that distinguishes the spaces of Muses. The slabs are mounted in wooden frames inspired by those of family portraits, made to measure and backlit.







*Antalieptė / Dusetos (Lithuania), 2019*

These works were made during the residency in Lithuania. These small artefacts embody contemporary themes of religion, media, and the anthropocentric viewpoints of modern society. The aesthetics of the works are inspired by Lithuanian folklore, which incorporates a multitude of andromorph beings and creatures.





# Laura Laasik

## ***Blanket of Time***

*Series of photographs and text*

*16 pieces of 250 x 25 mm*

*Antalieptė / Dusetos (Lithuania), 2019*

## ***I fell for a Line,***

*Photo transfers on polyester*

*2 pieces of 500 x 1500 mm*

*Leeuwarden (Netherlands), 2019*



During both of her artist residencies, Laasik started her investigation by taking snapshots of the landscape and surroundings she was a part of. The documentary aspect is present in both projects done in Lithuania and the Netherlands, but the reinterpretation of the images derives from the artist's own associations to the location itself. The Leeuwarden project investigates the human impact on the landscape and the visual result it may have when humans are in complete control of constructing the landscape. The project in Antalieptė centres on the community within the village in combination with the texts as the artist reminisces.



# Vera Woldhek

## ***Silence is overrated***

*Soundscape & video*

*Savigliano, Piedmont (Italy), 2018*

## ***(Maybe?) - A pebble is never just a stone***

*Poem*

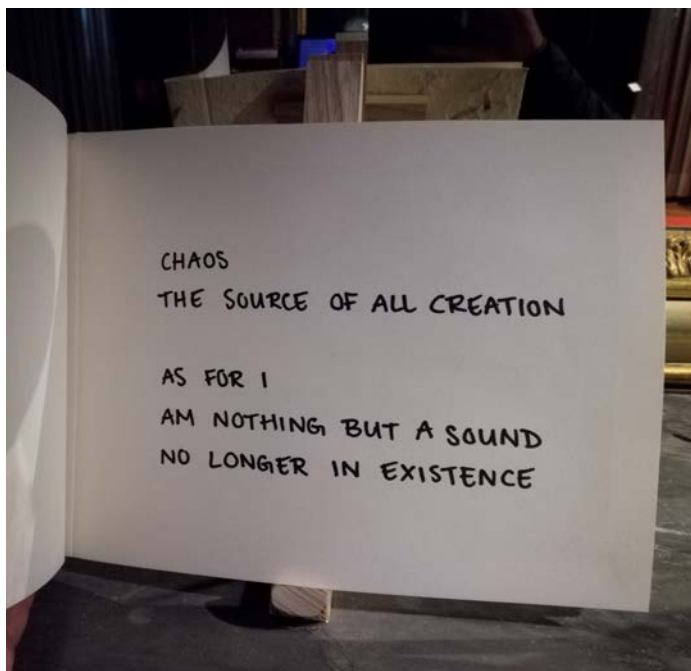
*Savigliano, Piedmont (Italy), 2018*

What came first: ~~the chicken or the egg?~~  
chaos      or      art

A soundscape made of recordings taken while wandering through the streets of Northern Italy. The frantic search for something to hold onto amidst all the chaos. This work reflects Woldhek's experience as a true case of being lost in translation.

Accompanying the audio is a video of poetry being written. Here, the viewer sees the words portraying the misunderstandings caused by language, which somehow don't seem to make communicating any easier.

*(Maybe?) - A pebble is never just a stone* is a collaboration with Ivana Volpe, this poem was created to accompany her artwork of the same name.





I've seen the dirt  
in between  
the letters that you  
drew me  
left me  
lost me  
Loved once  
solely  
Gravelled up and heaving  
Watch the river  
propulse  
its way  
into me crossly  
However clear  
and filled with sunbeams  
Fooling me  
my fickle thoughts  
For a pebble  
is never just a stone

# Vilius Vaitiekunas

## ***Belongings of Antalieptė***

*TV screen, paper, gips, plastic*

*200 x 200 x 200 mm*

*Groningen (Netherlands), 2018*



Vaitiekunas was researching certain dynamics in a village in Lithuania, Antalieptė, particularly the role of production of cultural goods (folk sculptures) within a non-institutional and particular village-specific context. He was also looking into how the originality (singularly made for a specific place) of these folk sculptures contrasts with contemporary, digital-technology-driven, fast-paced cultural goods distribution.





# Mykolas Sauka

## ***Holy Simplicity***

*Wood Sculpture*

*ca. 1000 x 500 x 400 mm*

*Antalieptė / Dusetos (Lithuania), 2019*

*Holy Simplicity* is the title of this work—to be specific, in Lithuanian, this saying by Jan Hus translates more accurately to “holy naivety”. This series of wood carvings depicts toys found in an abandoned school for children with special needs in Dusetos, Lithuania.

While creating this work, Sauka wondered how naive it is to work with one's hands in times when manual work can be replaced by machines and 3D printing. He chose a selection of toys once belonging to special needs children as a model for these sculptures also because they are handmade, childish, and naive. All traditional Lithuanian wooden sculpture is broadly considered naive, too. So it could be said that his work fits into this tradition—and the boundary between naivety, childishness, and mental challenges is very thin.







# Julius Visakavicius

## ***Hard City-Core***

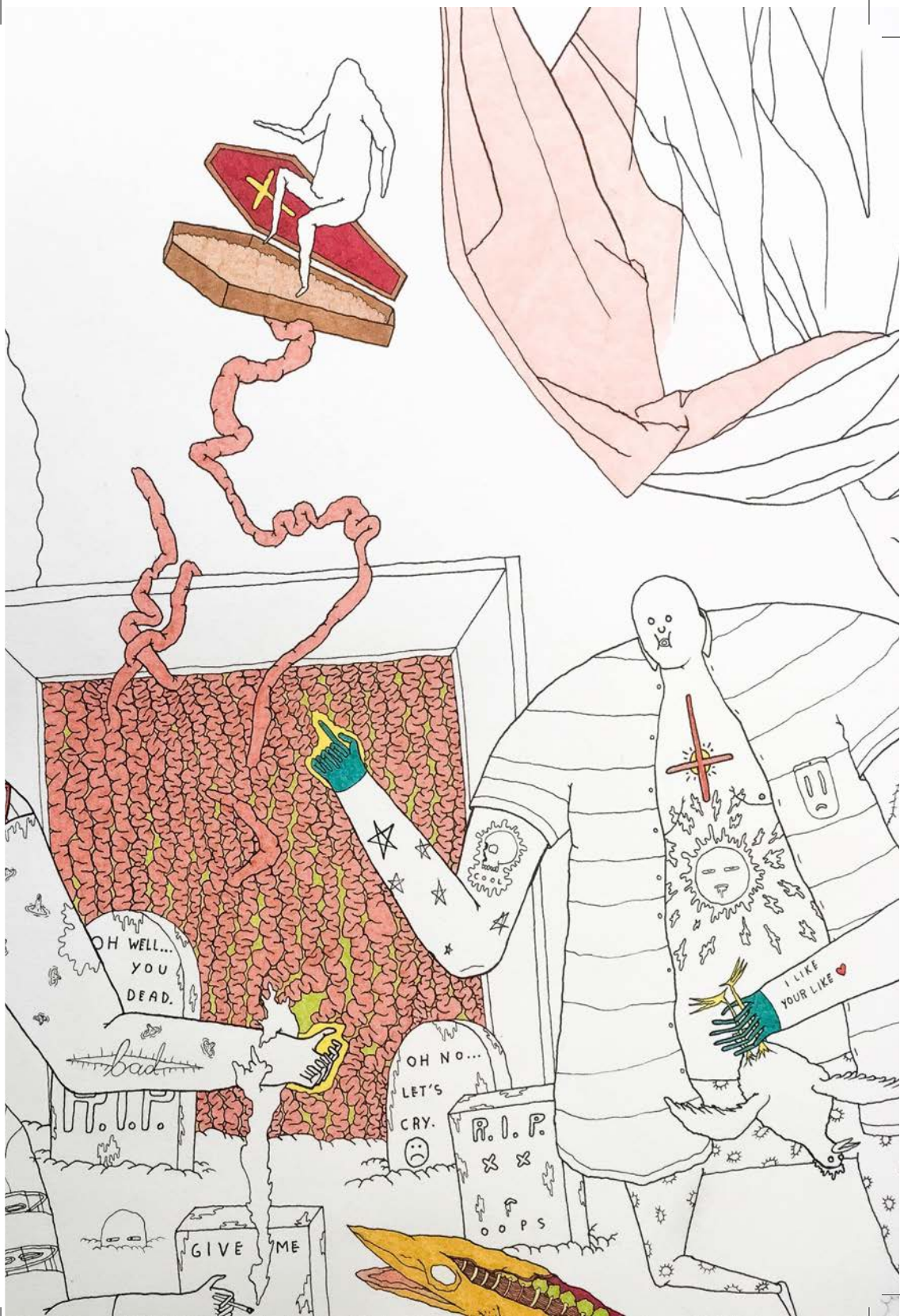
*Drawing-markers on Cardboard Paper*

*700 x 1000 mm*

*Leeuwarden (Netherlands), 2018*

The artwork comprises illustration and soundscape, narrating the story of the small city of Leeuwarden. The content makes a number of allusions, which can be traced and referred to within the city. Symbols and connotations are presented, which express the material and cultural history of the place.





# Kristina Gedziunaite

## ***Hidden Oasis***

*Epoxy resin, cement, sand and organic materials*

*400 x 150 mm*

*Leeuwarden (Netherlands), 2018*

The sculpture combines the concept of the “hidden garden” in local Dutch culture and particularly in Leeuwarden’s “Standsoase”, which means “city” and “oasis”. It is a work which explores one of the main aspects linked to the the context and history of Leeuwarden.





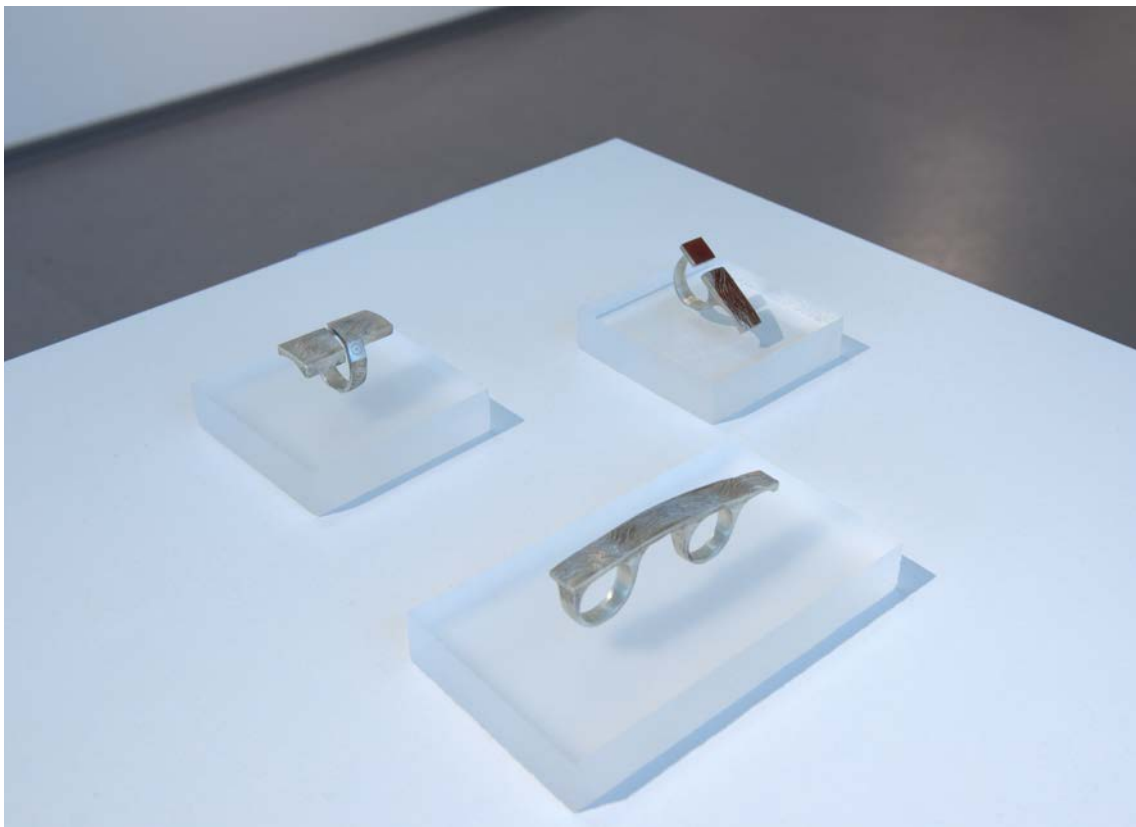
# Roberta Vrubliauskaite

## ***Sea before city***

*Epoxy resin*

*Dimensions: Variable dimensions*

*Antalieptė / Dusetos (Lithuania), 2019*

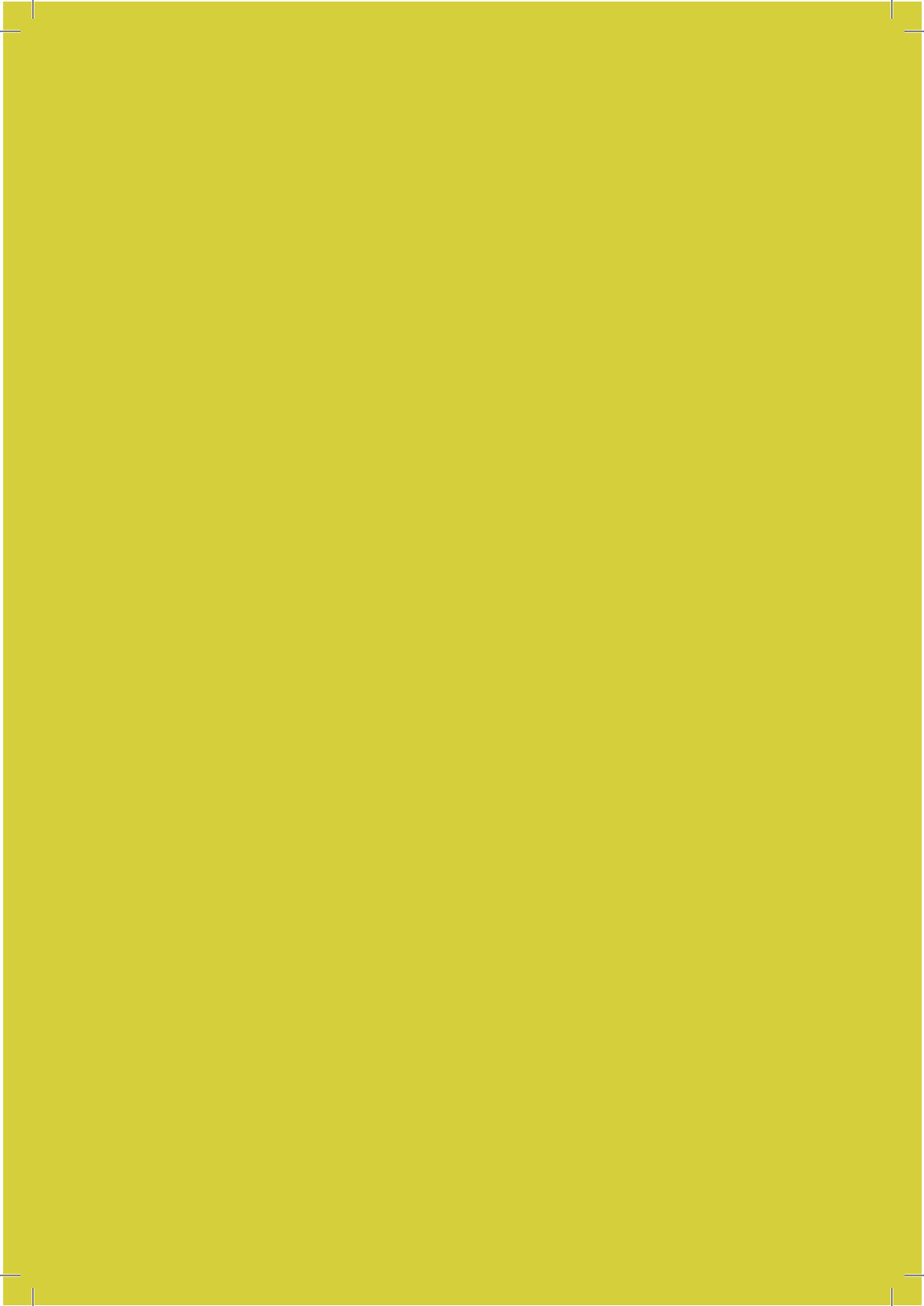




The place where the city of Leeuwarden stands right now used to be part of the sea, centuries ago. When Vrubliauskaite imagines this place in the past, she instantly thinks of water. Her intent is to show this city the way it used to be back in time and to remind everyone there was nothing besides water.

As a jeweller who works with epoxy resin, Vrubliauskaite would like to reveal all the possibilities in art creation by showing the flow of water through this material.





**mobilities**



Le Terre  
dei Savoia

ITALY

## Le Terre dei Savoia Association

Le Terre dei Savoia (TdS) is an NGO which originated in 2004. It includes over 40 municipalities in Piedmont, in an area rich with cultural and historical sites such as castles, royal palaces, parks and gardens. Its main office is the historic palace of Racconigi. The main goal of the organisation is to promote social, cultural, and artistic development and research. In 2005, TdS developed a brand called Bottega Reale, which focuses on bringing together several local producers dealing with aromatic herbs, medical plants, perfumed products, and natural cosmetics. In 2015, the organisation launched MÚSES Academy at Palazzo Taffini in Savigliano. This establishment consists of a laboratory and museum dedicated to the synthesis of applied arts in particular fields, such as scents, perfumes, herbs and their role with sensoriality. MÚSES provides high-level training paths related to artistic and cultural events. The aim of this museum and cultural hub is to create an interdisciplinary dialogue between urban planning and visual arts.

### ORGANIC

*MÚSES Palazzo Taffini,  
Savigliano, Piedmont, Italy  
12 - 30<sup>th</sup> March 2018*

The final exhibition was set up at MÚSES at Palazzo Taffini, Savigliano. The event brought together the contemporary artworks produced by the AMuSE artists and aimed to embellish and complement the artefacts and displays at the museum. The works created an integrated dialogue which shed light on specific research conducted during the residency, inspired by the content and heritage of Piedmont. The seven participating artists generated thought-provoking multisensory works revolving around the theme of the Organic. The exhibits expressed innovative interactive artworks ranging from olfactory drawings and paintings, to edible sculptures, to crystallised floral light boxes and interactive installations.

**Participants:**

*Carmela Cosco, Daniele Fabiani, Simone Mangione, Mykolas Sauka, Stefan Spiteri, Ivana Volpe and Vera Woldhek*

*Curatorial Assistance: A.TITOLO*

*Coordinator: Francesco Cozzolino and Maria Laura Silano*









# **Hanze University of Applied Sciences Groningen**

Hanze University of Applied Sciences, Groningen (Hanze UAS, Dutch: Hanzehogeschool Groningen) is the largest technical and vocational university in the northern Netherlands and is located in Groningen. Hanze UAS offers various Bachelor's and Master's Programmes in Dutch, English, and German, and works closely with international partner institutes. The school counts approximately 25,000 students and 2,700 employees.

## **MAN-MADE**

***StadsOase, Leeuwarden /***

***Hanze University of Applied Sciences, Groningen***

***The Netherlands***

***13<sup>th</sup> September - 3<sup>rd</sup> October 2018***

The exhibition presented works which revolved around Dutch culture and its legacy. It explored emblematic aspects which define the topography of the lowlands, characterised by the typical charm of Friesland, articulated by its lakes and waterways. Most of the work and research disclosed features of the human impact and its effects on the local environment. The show featured different uses of digital work and technology, such as Virtual Reality and interactive installations, as well as traditional artistic expressions.

***Participants:***

***Keit Bonnici, Mark Buitenwerf, Kristina Gedziunaite, Laura Laasik, Simone Mangione, Vilius Vaitiekūnas, Julius Visakavicius, Roberta Vrubliauskaite and Vera Woldhek.***











LITHUANIA

# Dusetos Cultural Centre / Art Gallery

The Dusetos Art Centre (DAC) is a hub for cultural events, classical and popular musicals, concerts, art performances and happenings. The cultural centre organises exhibitions, symposia, and publications. DAC is one of the four respective partners forming the AMuSE project.

## TRACES

*Cultural Centre Dusetos Art Gallery*

*23<sup>th</sup> April - 13<sup>th</sup> May 2019*

The final exhibition focused on the concept of cultural traces of the past, as expressed through the myths and legends of the local customs of Lithuania within the contemporary context. It delved into the footprints and ethnic milieu of the country, extracting the underlying ideologies and traditions forming aspects of Lithuanian Identity. The works produced during this residency explored various media ranging from traditional artistic practices, such as sculpture and drawing, to recent technological media, such as 3D printing and scanning.

### **Participants:**

*Matthew Attard, Aaron Bezzina, Mark Buitenwerf, Daniele Fabiani, Kristina Gedžiunaite, Laura Laasik, Vilius Vaitiekūnas, Roberta Vrubliauskaite, Julius Visakavicius, Mykolas Sauka and Ivana Volpe*

*Curatorial Assistance: Aivaras Micius*

*Coordinator: Aiga Jonele*









# The Malta Society of Arts

As the nation's oldest institution for the promotion of the arts and crafts, the Malta Society of Arts (MSA) is considered by many to be an educational and cultural catalyst on the Island. Its 164-year history, in fact, is intertwined with that of many great Maltese and Gozitan artists who were sponsored through exhibitions or grants to further their artistic studies both locally and abroad. Throughout the years, its work has been given the official recognition and patronage of governors, Presidents and Archbishops of Malta.



## PEAL

***Area Dock no. 1 Waterfront  
Cottonera, Malta  
23<sup>rd</sup> September 2019***

This special event is the first of its kind that took place in the Maltese Islands. It involved the synchronisation of the ringing bells of the Collegiate Churches of Vittoriosa, Cospicua, and Senglea Basilica. The event found its culmination with the ringing of the excellent set of tuned bells of the church of St. Theresa of Cospicua, which is geographically set in the centre of the area. The harmonisation and synchronisation of such an event involved 25 bell ringers ringing bells. The event was directed by Kenneth Cauchi.



## SensitIV CONCERT

***Palazzo de La Salle, Concert Hall  
Valletta, Malta  
24<sup>th</sup> September 2019***

The SensitIV Concert presented a new musical composition by Christopher Muscat commissioned by the Malta Society of Arts as part of the AMuSE Project and to mark the completion of the restoration of the Palazzo de La Salle Chapel. The title of this work is a play on the word 'senses' and the four (IV) elements of nature (earth, fire, water and air). This composition is a multi-sensory work that incorporates an unorthodox combination of performers with live electronics and lighting effects that are an integral part of this work. It uses various musical styles and techniques such as plainchant, polytonality, and improvisation. The work was performed by the Goldberg Ensemble, consisting of a 16-strong choir. Maestro Michael Laus, resident Conductor of the Malta Philharmonic Orchestra, directed this special interactive concert.







# ORGANIC - MANMADE - TRACES

*Palazzo de la Salle Gallery Halls*

*Valletta, Malta*

*24<sup>th</sup> September 2019 - 24<sup>th</sup> October 2019*

The exhibition brought together all the work produced by the 16 participating artists during their respective residencies. The artworks were rooted in the contexts linked to the local setting of Piedmont (Italy), Friesland (the Netherlands), and Zarazai (Lithuania), with their specific character. The show presented interactive and innovative projects expressing a cross-section of different and versatile modalities and approaches. The concept did not only explore the materiality and application of different media related to multisensoriality, but also disclosed organic and manmade traits which define European cultural and traditional heritage.

*Directed by the artistic director Roderick Camilleri*

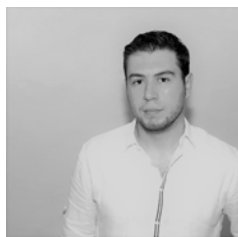
*Participants:*

*Matthew Attard, Aaron Bezzina, Keit Bonnici, Mark Buitenwerf, Carmela Cosco, Daniele Fabiani, Kristina Gedziunaite, Laura Laasik, Simone Mangione, Mykolas Sauka, Stefan Spiteri, Vilius Vaitiekūnas, Julius Visakavicius, Ivana Volpe, Roberta Vrubliauskaite and Vera Woldhek*





# Bio - Note

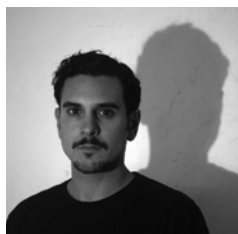


**Artistic Director**

**Roderick Camilleri** is the Artistic Director of AMuSE. He is an active participant in the Maltese art scene, directing as well as exhibiting in various local and international exhibitions and art research projects. His interest in curatorial studies led him to participate in all the editions of the VIVA Curatorial School, amongst other international seminars and symposia. Camilleri is also a practising artist and curator. He studied art, art history, and philosophy at the University of Malta, obtaining a B.A. (2010) and an M.A (2015). He attended various professional development programmes and furthered his studies at international institutions such as Slade University and the Royal Academy of Arts in London. He expanded his artistic practices in various art studios in Rome, Venice, Marrakesh, and Edinburgh. His interdisciplinary visual art practice explores themes related to ontology and metaphysics. Camilleri is also a full-time tutor, teaching studio practice and theory at the Malta School of Art in Valletta.



**Matthew Attard** (b. 1987, Malta) moved to Venice, Italy, in 2009 to work for The Peggy Guggenheim Collection, the US Pavilion at the Venice Biennale and Galleria Michela Rizzo, respectively. Throughout his working experience he collaborated on a number of exhibition projects, working with influential artists like Vito Acconci, Muntadas, Hamish Fulton, Richard Nonas and Roman Opalka among others. In 2018 he graduated in a Master of Arts degree from the department of Digital Arts at the University of Malta. His research deals with using devices such as the eye-tracker for eye drawing attempts.



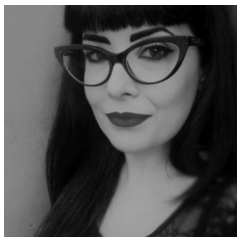
**Aaron Bezzina** (b. 1991, Malta) holds an MFA in Digital Arts from the Faculty of Media and Knowledge Sciences, University of Malta (2016). In June 2015, he was awarded a residency by the European Investment Bank in Luxembourg, where he was mentored by the British artist Darren Almond. He was commissioned to create a temporary public work for the 2015 Valletta International Visual Arts Festival (VIVA), and a site-specific work for the Pjazza Teatru Rjal as part of the Visual Arts Program. In 2017, he was one of the artists selected for the Malta Pavilion at the Venice Biennale. He was also invited for the main exhibition entitled "Baħar Madwarha", curated by Maren Richter, for Valletta European Capital of Culture 2018 at St. Elmo Examination Centre. Although Bezzina's work has an inclination towards the sculptural, he is also interested in other media which encourage meaning-making and further associative actions.



**Keit Bonnici** (b. 1991, Malta) is a London and Malta based young artist and designer. He is interested in the production and consumption of space. His work exists within surreal materialisation and innovative situational insertions. He designs objects, interventions, and narratives that question the social and political territories of public spaces, speculating on obscured realities hidden within the mundane fabric of everyday life. His practice brings together the processes of making and doing—working with found objects, performance, film and visuals. The work is produced through a dialogue of onsite research and studio work. Keit has exhibited in London, Malta, and the Netherlands. He has worked under artist Geraldine Pilgrim, artist/engineer Natalie Jeremijenko, artist Filippo Minelli, and collaborated with social researcher Jessie Seal. He graduated in Design from Goldsmiths University of London.



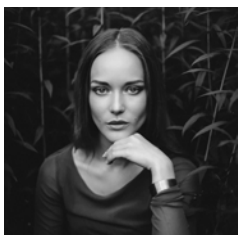
**Mark Buitenwerf** is an artist from Groningen, in the Netherlands. He is a game maker, sets up the rules and limitations of his efforts, and invites his audience to explore, play, test, and question the work. The emphasis of his artworks shifts from co-creation between artist and audience to creating game-like experiences. He enjoys bringing random people together through art and co-creation.



**Carmela Cosco** (b. 1989, Catanzaro, Italy) explores the theme of coexistence between man and nature and the concept of belonging. Deepening the studies on the theory of the environment and particularly of animal environments, she questions the relationship between the existence of being and its environment, loaded with all the existential and moral values we partake in. The environments examined and put into dialogue by the artist are the primordial ones in which the universal objective data is valid for all living beings, as well as the environment that surrounds the latter, unique and unrepeatable for each individual, with all its aura of meaning and values attributed to it. Starting from these reflections, her practice opens up to research paths that bring to the surface questions on the theme of identity, memory, and wounds—at times the subject of autobiographical narratives, and at others a starting point for immersive and participatory interventions and experiences.



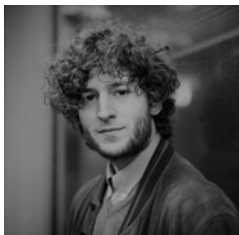
**Daniele Fabiani** (b. 1988, Lovere, Italy. Lives between Milano and Valle Camonica); graduated at Accademia di Belle Arti of Brera. Observing his father painting he decided to start his artistic path: Art high school on Lake Iseo, Academy of Fine Arts of Brera, Milan, and an Erasmus in Belgium. Fabiani conducted many internships by following his supervisors. He worked as an art technician for museums and foundations, as well as working as a textile designer for fashion and textile corporations. Fabiani is continually studying and developing his artistic research through collages, paintings, drawings, and three-dimensional compositions, taking every opportunity to present his work whenever and wherever possible.



**Kristina Gedžiūnaitė** was born in Visaginas, Lithuania, in 1993, and completed a Bachelor's Degree in Photography and Media Arts, Vilnius Academy of Arts, in 2017. Subsequently, she graduated in Ceramic Art at the Vilnius Technology and Business Training Center. Naturally drawn to photography, she explores different mediums and formats, successfully participating in exhibitions and projects.



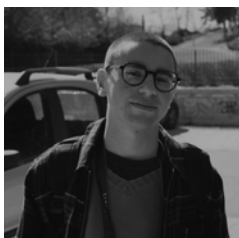
**Laura Laasik** (b.1989) is a photographer from Estonia. She is a collector of images and stories, often using this material to assemble constructed visual narratives. Laasik combines aspects of traditional documentary photography with found photos and private archive material. Laasik is currently reading for her MA in photography at Aalto University, Helsinki, Finland.



**Simone Mangione** was born in 1988, in Como, Italy. After spending some time studying the human sciences, he graduated from the Academy of Fine Arts of Brera, Milano, in 2016. In the same year, he attended an internship in Petrit Halilay's Studio in Berlin. Subsequently, he was selected to participate in the VI Biennial of Contemporary Art JCE (Jeune Creation Européen) 2017-2019. Mangione lives and works between Como and Milano.



**Mykolas Sauka** was born in 1989 in Vilnius, Lithuania. After studying in Macerata, Italy, in 2010, as a participant in the ERASMUS programme, he graduated with a Master's degree from Vilnius Art Academy in 2014. Sauka has participated in group art shows since 2004. In 2016, he set up a solo exhibition in Vilnius, the "Titanikas" exhibition space. Sauka worked as a scenographer in Vilnius Youth Theatre in 2018. Since 2017, he has worked on a group of concrete sculptures for his sculpture park ("Viršuliškių miško parkas") in Vilnius.



**Stefan Spiteri** (b.1998) possesses a BA in Fine Art from MCAST Institute for Creative Arts. His main focus is two-dimensional work, primarily drawing, painting, and collage. In 2016, he spent two months executing paintings on site for a private nursing home in Queensland, Australia. The following year, he partook in a two-week residency held at the Malta School of Art, in Valletta. In 2018, he also participated in a three-week artist residency in Piedmont, Italy, as one of the selected artists for the AMuSE project. Subsequently, in July 2019, he exhibited in Distinct, as part of the annual ICA Festival. Spiteri's creative process revolves around the theme of space in which identity, memory, and time are explored. In December 2018, he participated in a group exhibition entitled Shifting Contexts at Spazju Kreattiv in Valletta.

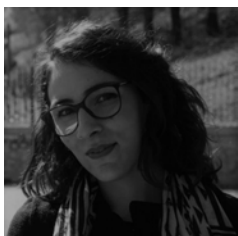




**Vilius Vaitiekunas** (1996) is a Lithuanian artist currently working in Lithuania and the Netherlands. Vaitiekunas obtained a Fine Arts BA from Hanze University of Applied Science, Academy Minerva, Groningen. During his BA studies, Vaitiekunas participated in an exchange program with Universidad de Monterrey, Mexico, where he took courses on directing and cinematography. After completing his Bachelor's degree, he pursued a pre-master programme in Arts Culture and Media at the University of Groningen. Here, Vaitiekunas, focused on art as cognitive engineering in sixteenth century Christian and contemporary discourse. Aside from his artistic practice, Vaitiekunas is also head of the Lithuanian NGO "Tell Me More about That", which currently executes projects that facilitate consultations with psychologists in the small towns of North Lithuania. Additionally, he works as a freelance graphic designer and videographer.



**Julius Visakavicius** (b. 1992, lives in Zarasai, Lithuania) is an artist whose main interests are illustration, ceramics, installation, and design. He graduated from Vilnius Academy of Arts in 2015, with a bachelor in Ceramics. His work is characterised by idiosyncratic topographies and minute details, featuring drawings and illustrations with surrealistic suggestions and satirical content.



**Ivana Volpe**, a versatile visual artist, explores in her thematic works the ephemeral and the process of dissolution. Through objects of organic nature and fetish artefacts, she investigates the instability and persistent precariousness of the psycho-physical human balance. Her latest installations contain a mixture of the educational and the professional, with particular attention to the sound element, intended as a universal language. Ivana was born in Campobasso in 1988, where she lives and works. Her Diploma from the Academy of Fine Arts in Florence is enriched by a period of study at the Académie Royale de Beaux-Arts in Brussels. Ivana was a winner of the 6th edition of the P.A.C.I. in 2018, and was awarded the artist of the month in the monthly Rolling Stone Italy for July 2018 in the column ARTCORE, by Nicolas Ballario.





**Roberta Vrubliauskaite** graduated from Vilnius Academy of Arts in 2014, specialising in Jewellery. After finishing her studies, Roberta created her own particular artwork and jewellery, naming it VARVA. She defines her work as neo-Baltic, featuring nature's motifs crystallised in translucent resin. The works bring forth sentimental feelings and memories of the past. Furthermore, Roberta's work highlights the beauty and value of nature.

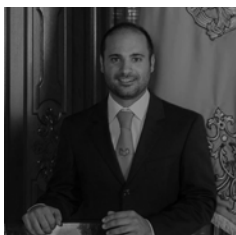


Vera Woldhek (b.1992 in Finland, lives in Groningen, The Netherlands) is a writer and storyteller who graduated from Minerva Academy of Pop Culture, Leeuwarden, in 2017. The content of her work revolves around stories, observations, and narratives, producing creative texts related to history, society, and people's minds and souls. She develops her work by letting her states of mind guide and define her interpretations of the story. Coming from a creative and multilingual family, art in all its shapes and forms has always been a big part of her life. Having all these sources of inspiration echo into her artwork results in the creation of multidisciplinary art. Among other things, she combines poetry with photography, existentialism with intimacy, and complexity with foolishness.

# Steering Committee



**Joe Scerri** has served at the Malta Society of Arts since 2003. With the MSA, he worked as an Acting Director and more recently, as a Manager. Scerri has been working in the cultural field since 1988, first with the Department of Culture and later with the Arts Council Malta, managing and coordinating various national events, namely Maltafest, the Malta International Arts Festival, Sunday Cultural Tours, Premju Pinna għall-Palk Francis Ebejer, Festival tal-Baned, and Festival tal-Għana. Between 2009 and 2016, he directed the Maritime Senglea International Festival, as well as two EU Funded Projects for the locality of Senglea: The Revival of Old Towns and Cities (ROTC) and Let Us Not Forget (LUNF). He is presently engaged with the Malta Society of Arts, serving as Project Leader for AMuSE - Artistic Multi Sensorial Experiences.



**Alan J. Buhagiar**, Project Manager at Funding Support, assists companies, NGOs, and government entities in obtaining EU funds and implementing EU funded projects. He has worked in this sector for over eight years, assisting over 100 different entities in obtaining EU funds during this time. In 2012, the Zabbar Civic Council honoured Buhagiar with the Zabbar Youth Award for his involvement and leadership roles in a number of local voluntary organisations, managing a number of EU funded programmes pro bono. Buhagiar graduated with honours, acquiring a Bachelor's degree in Public Policy and a Master's degree in International Relations from the University of Malta.



**Elena Cerutti**, Executive Director at Le Terre dei Savoia, based in Racconigi, Piedmont, Italy, has extensive experience in managing projects at national and international levels. She has managed a significant number of regional, national, and EU funding projects. In collaboration with AMuSE - Artistic Multisensorial Unique Experiences, she handles two Interreg ALCOTRA projects, namely "Les Ducs des Alpes/I Duchi delle Alpi" and "ESSICA", as well as the ERASMUS+ "SPECHALE - Specialists in Cultural Heritage and Attractive Living Environment" and the COSME "MAPPAE - Medicinal and Aromatic Plants Pathways Across Europe".



**Aiga Jonele** is a cultural projects manager, based in the Latvian-Lithuanian border area. Her responsibilities and duties are directly connected with creating development strategies within the cultural field; finding new cooperation and funding sources; preparing project applications for local and international level project contests; implementing supported projects; engaging in communication with international and local partners; monitoring projects' documentation and financial requirements; and preparing reports. Jonele's educational background is focused on the socio-humanitarian sciences, which includes a Bachelor's degree in Communication in Public Relations and a Master's degree in Cross-cultural Relationships. Jonele is a beginner-level researcher in the field of identity/image of territories.



**Roger Muskee** studied media-art at Academie Minerva, in Groningen. During his studies, he performed as VJ and video artist around the world. He co-started the VJ-collective, 'Channel Zero'. His artistic debut occurred at the first International Choreography Concours at the Stadsschouwburg Groningen in 2001. Currently, Roger works with live visuals and video-art in stage design, and has created numerous video designs for fashion, dance, and theatre. Among these are works for Toneelgroep Amsterdam, the Compagnietheater, Holland Festival, and Fashion Week, as well as his role as resident video designer for the dance group Nanine Linning in Theater Heidelberg, Germany. He also creates videos for special events, such as the re-opening of the Groninger Museum, the Drents Museum, and the Graphic Design Museum (GRID). Furthermore, he creates television and video productions for Bright TV, Zembla (Vara), Noorderlicht, Amsterdam Fashion Week, the Noorderzon Festival, and others.



**Gabriella Bigatti (External Evaluator)** has been working since 1996 in planning, managing and monitoring several projects co-financed by European programs for public and private entities, such as, EMPLOYMENT, ADAPT, Kaleidoscope, Equal, IEE, Central Europe, Europe for Citizens 2007/13, Europe for Citizens 2014/2020, Youth in Action, LLP, ERASMUS+ 2014-2020 (KA1, KA2, KA3, SPORT), Creative Europe amongst others. Bigatti is a member of Evaluating Committees and Task Forces for European funds allocation. She was the Coordinator of the NCP (National Contact Point for Central and Northern Italy) of the EU Program "eContent", assigned by European institutions (2000/2004). Bigatti is an EU Funds Consultant as well as a Project Manager for running projects financed by European Programs and Structural Funds with more than 20 years of experience.

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