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■al Safliei Hypogeum, Malta

And then she horns for us to come back to the mud and its wetness
to drip with her slowly every drop reminding us of our reflection
of the mother spider's web in reverberation chamber

Glasswater
Gebla
Where is the goddess now?

– Text by Irene Trejo

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The Oracle Chamber

The ■al Saflieni chambers were etched to channel, connect, and communicate with neighbouring temples, the seas, and the skies. Its resonance affects the body and mind, creating physiological sensations in those who listen attentively. Lick the walls to understand echoes is an invitation to submerge into the entanglement.

Through its veiled silence, Idol engages with both the physical and metaphysical aspects of sound in space.

Ritual and Sound

I rise with the waves,
faces appearing and vanishing, faces in ecstasy,
inhabiting the edge, the fragile threshold we call life.
A life that, at times, whispers, taking its time to climb,
only to fall back again.

The Goddess Breathes

Sculpted from limestone, lying at the centre of the Ħal Safljeni Hypogeum, a goddess breathes. One with the stones, she echoes while the stones echo her back, containing her at the same time.

Through this manifestation, she invites us to feel and imagine what remains of ritual in connection with the Neolithic Great Mother archetype within Malta's burial site and temple.