



Hal Saflieni Hypogeum, Malta

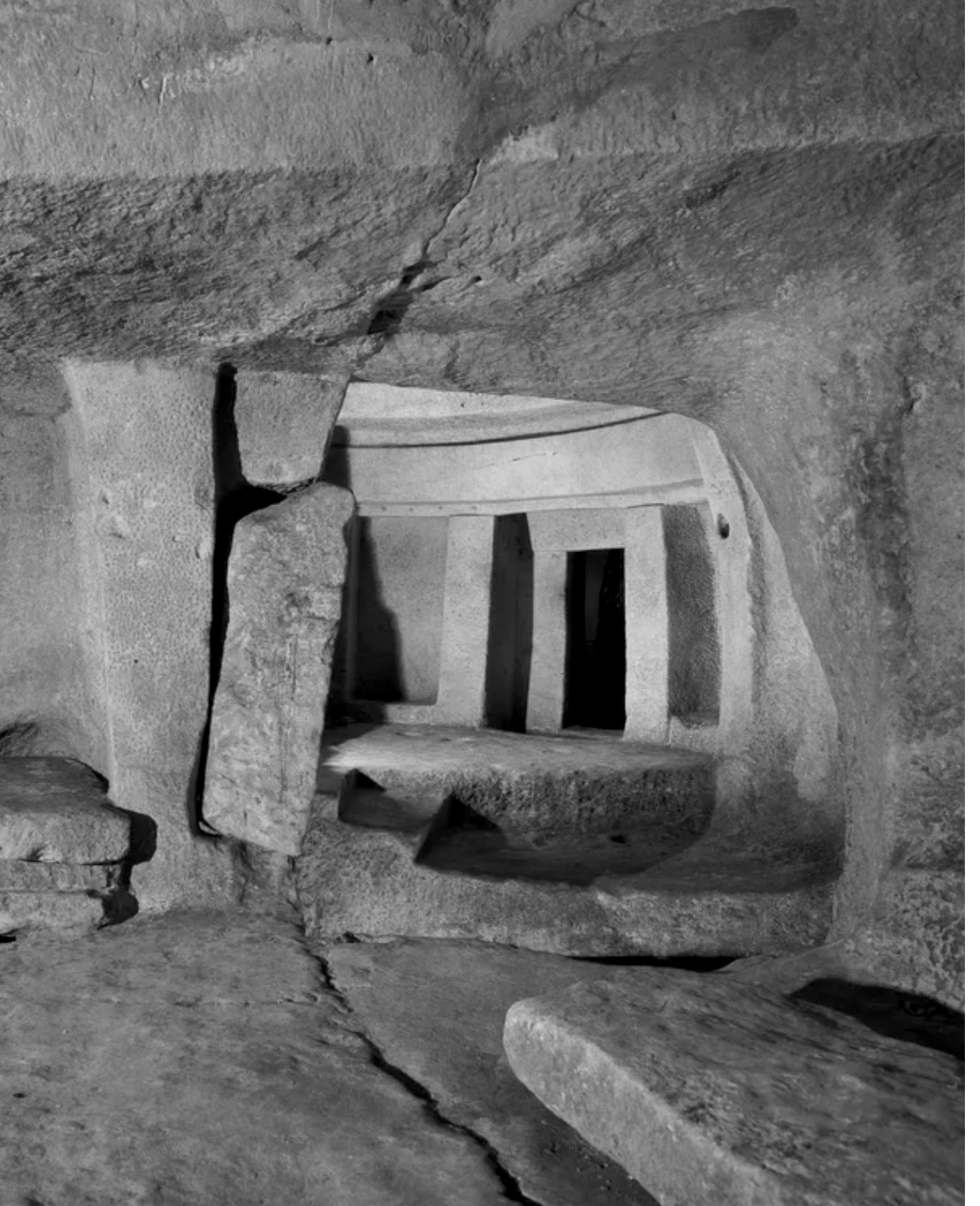
And then she horns for us to come back
to the mud and its wetness to drip with
her slowly every drop reminding us of
our reflection of the mother spider's web
in reverberation chamber

Glasswater

Gebla

Where is the goddess now?

– Text by Irene Trejo

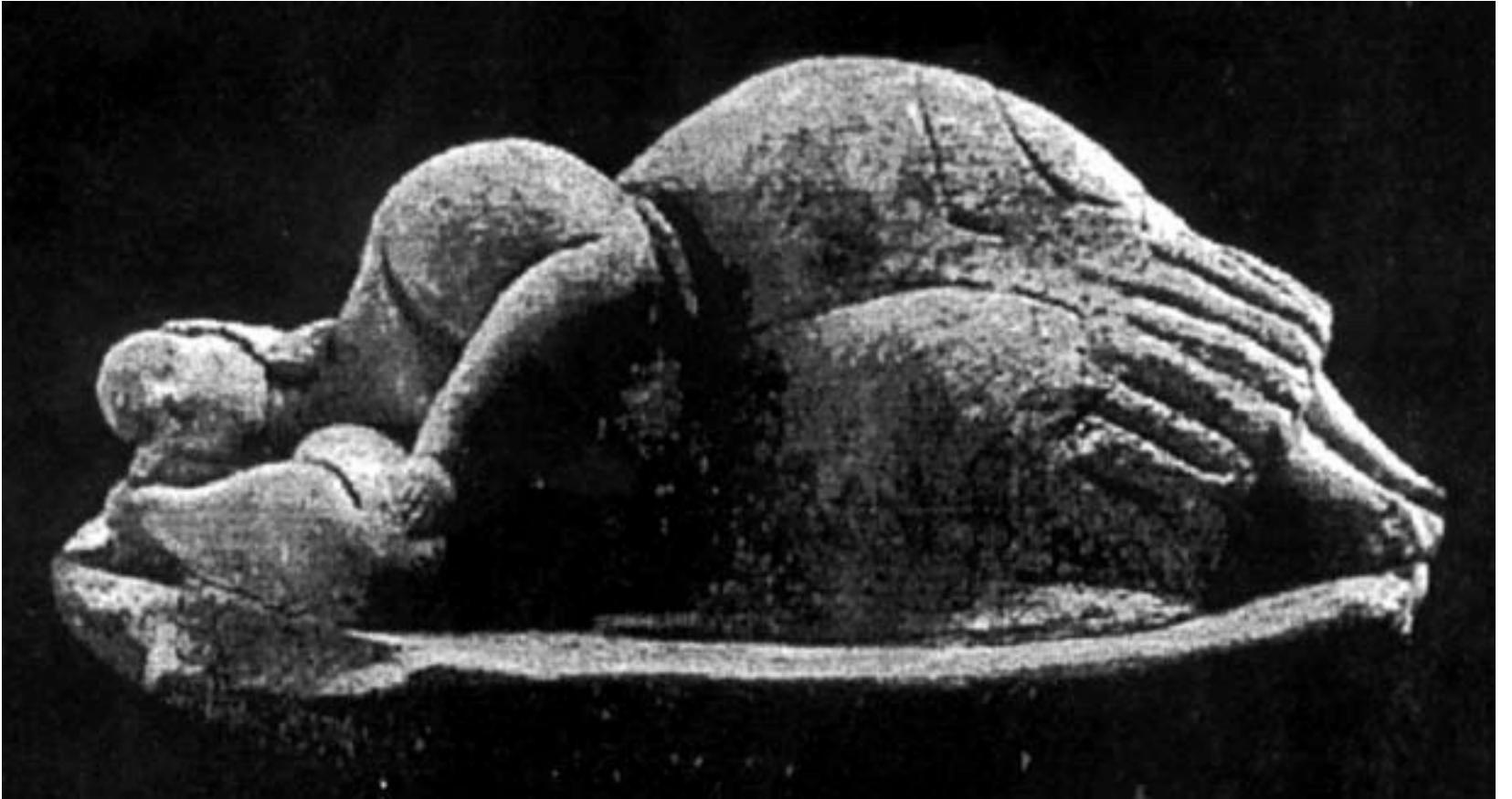


The Hal Saflieni chambers were etched to channel, connect, and communicate with neighbouring temples, the seas, and the skies. Its resonance affects the body and mind, creating physiological sensations in those who listen attentively. Lick the walls to understand echoes is an invitation to submerge into the entanglement. The body is pulled into the folds of hums and soaring, ethereal tones. Through this complex audiovisual interplay, the artists have created a bridge to a space where ritual and sound are once again inseparable, where reverberation joins wither and flower.

Through its veiled silence, Idol engages with both the physical and metaphysical aspects of sound in space. The Hal Saflieni Hypogeum contains a hollowed-out acoustic “Oracle Chamber” that resonates at around 70Hz and 114Hz. Where the goddess rests, reverberations reach beyond matter, into the underworld. And communal voices in prayer amplify and echo. They trace their origins to an ancient mutable source, offering new possibilities for their journey.

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.





Sculpted from limestone, lying at the centre of the Hal-Saflieni Hypogeum, a goddess breathes. One with the stones, she echoes while the stones echo her back, containing her at the same time. She used to be a symbol of fertility and death, of rebirth. Now, through the undulating frequencies of the soundscape, Abigail Toll channels her once more, asking: How has the goddess survived? Perhaps just as a sound survives — through what and who it touches across different times.

Through this manifestation of Toll's research, 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. The disappearance of rituals is connected to the lack of contemporary symbols reminding us of our connection with the cosmos and the earth. As Byung-Chul Han says, "symbolic perception, as recognition, is a perception of the permanent." The installation arrives at a critical moment, as our world becomes increasingly devoid of symbols and their rites.