

BEYOND CONFLICT

Red and green fabric.

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Curated by Mike Hurst and Paul Gilby.

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Liverpool's Oratory



Using an old burial place, Liverpool's Oratory, Norbert Attard encloses the classic building with massive bands of fabric, weaving red and green as opposites. One meaning for this unorthodoxly conceived dressing is that in death, all opposites are neutralised and contradictions do not hold any longer. Besides the choice of red and green as opposites, the installation conveys another sense of duality: the inner and the outer. The inner element (death) is sealed away and the outer reality celebrates, momentarily, passionate energy (red) and hopeful tranquility (green). Attard's installation utilizes form and colour in a configuration that confronts the observer with an appearance of materiality, when in fact, the ultimate significance of the inner meaning has to do, yet again, with a metaphysical concept, related to death and beyond.

MARIO AZZOPARDI





Red and Green are complimentary colours; opposites on the 'Colour Wheel'. Used together their respective vibrating energies produce contrast harmony. Red for power and domination, green for balance; red for activity, green for rest and relaxation; red for passion, green for calm. Both colours stimulate reactions and arouse emotions – some good, and some disturbing. They may attract or they may repel. Starting with religion as a premise, this work explores conflict and contradictions through the iconography of red and green and leads the observer on a journey of dualities by demonstrating the inter-dependence of opposites. For a classical temple, the intervention should be startling. But despite the dazzling optical contrast of red and green, the interlocking of red, the colour of blood and Christian sacrifice with the green of nature and Islam, there is no real conflict. The Oratory can take its temporary dressing in its stride and remain faithful to itself.

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