



## THE ZEALOT I

Digitally printed photograph on perspex, wood, light.  
Escape, Curated by Austin Camilleri.  
Old Prisons, Victoria, Gozo, Malta, 2003.

## THE ZEALOT II

Digitally printed photograph on canvas, 2m x 2.6m.  
Organised by the Wifredo Lam Foundation, Havana, Cuba.  
Fortaleza de San Carlos de la Cabana,  
8th Havana Biennale, Havana, Cuba, 2003.



At a time when the Holy Land of the prophetic religions is once more undergoing a Passion, it seems at first surprising, then inevitable that the self-portrait of an artist as Everyman could look like an ideogram of Lancelotti's concept of *Jouissance*: the mystical, or indeed orgiastic, ecstasy which makes pain and pleasure convertible.

**PETER SERRACINO INGLOTT** Philosopher and Priest

Convergence may still indicate the way to redemption. Freedom is somewhere beyond suffering masquerades, but it is a reality. The way has been indicated during the history of humanity, and the indication is still hidden somewhere, maybe in prophets' speeches, maybe in people's smiles. But there comes a time for rebellion, and it can be here and now. No reason to delay liberation. Prophets' messages may not be useless if humanity understands that more than the past matters the present.

**CLAUDIO FIORENTINI** Poet and novelist

This is the vulgar triumph of a zealot who anticipates that the theatrical staging of his "crucifixion" will secure massive political attention over time. It is the navel, not the nails, that attracts the most attention. The navel is a most crucial detail, since the "navel" of Christ's Church, i.e. Byzantium and then Rome, became such a central powermongering locus, that the instruments of sacrifice (the nails) became irrelevant stage-props. What we have here is the mocking impact of religious politics, an insulting bigotry, operating in the name of liberation.

**MARIO AZZOPARDI** Educator, cultural animator and political commentator in the media.

My first response to the subversive humour of this radiant martyr is one of surprise and laughter. And I wonder – Will he shock and offend? I notice the sheer vitality of the navel and the warmth of the gaze. Is this an ego-trip – the ego casting itself as a Christ-like martyr, and seriously "getting off" on the fantasy? Or is it a new and changing "Christ", no longer convinced of the need for pain – tired of endless images of grief and death?

**ACHIM KORTE** Teacher and Bio-dynamic Psychotherapist

There is a dichotomy between the apparent pleasure displayed and the torture depicted. What could this mean? What is he enduring that delights him so much? Perhaps it is worth it to suffer for a cause...a higher principle? This is the role of the martyr.

**SLYVIA MARIE MAJEWSKA** Artist



No pain is greater than joy  
no pain can destroy peace  
some will see torment and torture  
but unity is the only way  
to find a smile  
for each grain of sand

You cannot improve silence with your silence  
and you cannot worsen it with your voice

silence  
inviolable future  
remains

Poem by **Claudio Fiorentini**





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