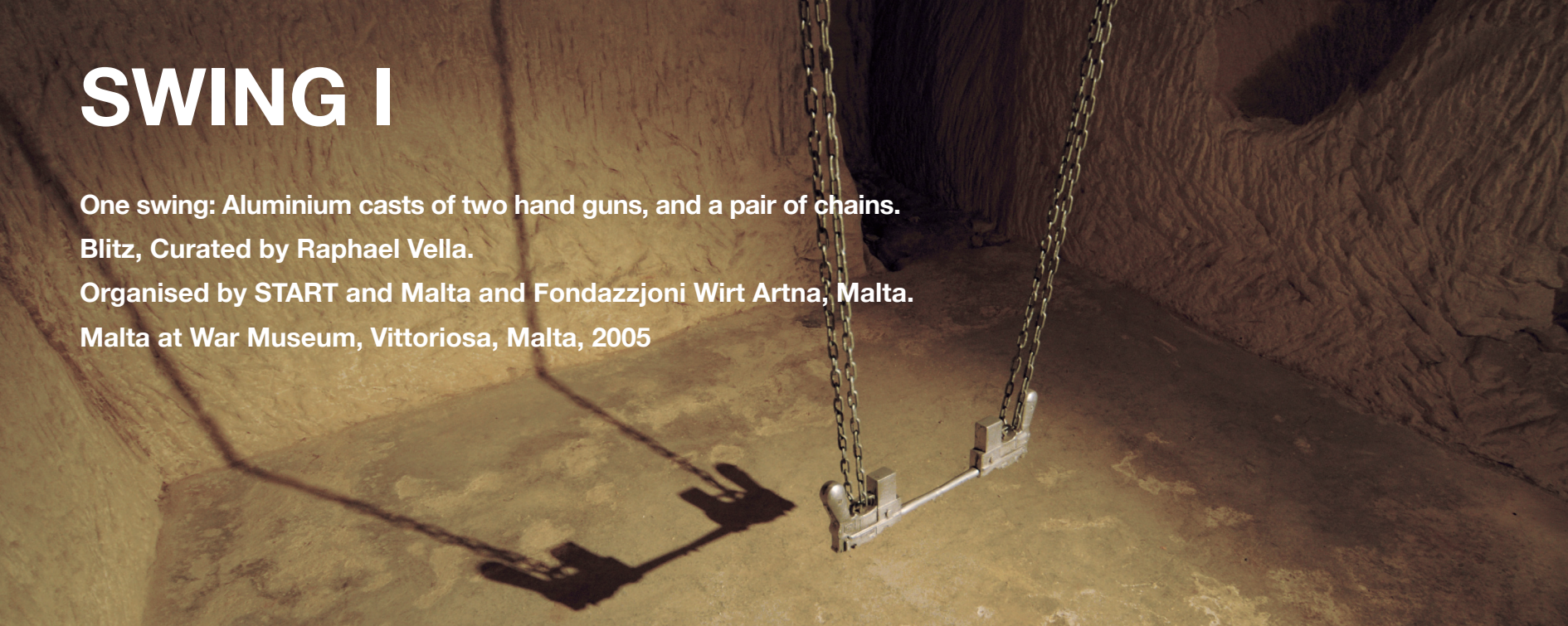


# SWING I

One swing: Aluminium casts of two hand guns, and a pair of chains.  
Blitz, Curated by Raphael Vella.  
Organised by START and Malta and Fondazzjoni Wirt Artna, Malta.  
Malta at War Museum, Vittoriosa, Malta, 2005



# SWING II

Three swings: Aluminium casts of two adjoining hand guns, and a pair of chains.  
100 Artists for a Museum, Curated by Antonio Manfredi.  
Casoria Museum of Contemporary Art, Naples, Italy, 2005.



# SWING III

Two swings: Aluminium casts of two adjoining hand guns, sand  
Directed by Jan Maeyaert  
Kunstenfestival, Watou, Belgium, 2011.



# SWING I

One swing: Aluminium casts of two hand guns, and a pair of chains.

Blitz, Curated by Raphael Vella.

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Malta at War Museum, Vittoriosa, Malta, 2005





Two aluminium casts of hand guns are welded to each other, their phallic barrels strangely forming a single straight tube. The eccentric weapons are obviously completely useless. Looking like conjoined twins, the guns' union is simultaneously their death; projectiles shot through their barrels would essentially destroy the whole device, leaving us with no victor. Brothers at war, they are probably too close to figure out the suicidal nature of their conflict. Ultimately, all wars are pseudo-patriotic forms of collective suicide. Zoom out, and the guns instantly become quite indiscernible. What appears now is a rather unusual, metallic swing, with the strange, 'Siamese' twin-weapons functioning as a kind of seat that is just about large enough to take a child sitting down. Two swaying chains link the object-pun to the ceiling. The artistic conversion generates contradiction; conflict is now play, death is now life. Nevertheless, the simplicity of the artist's alteration is deceptive. This is not just an object with two contradictory functions, weapon and swing. Our interpretations of the object must also remain open-ended. The work can suggest the victory of play over war, the ultimate triumph of freedom, represented by childhood. But we could also reverse this interpretation: what if war is simply a grown-up equivalent of child's play? The swing provides no answers. Its questioning is inscribed in its state of suspension.

RAPHAEL VELLA





# SWING II

Three swings: Aluminium casts of two adjoining hand guns, and a pair of chains.

100 Artists for a Museum, Curated by Antonio Manfredi.

Casoria Museum of Contemporary Art, Naples, Italy, 2005







NO:GT-32









Since I have known Norbert Attard's work, I have realized that his visual language is universal, penetrating the soul of the observer, forcing him to stop and meditate. Sometimes result of performing actions, Norbert's production seems to be characterized by a reflection on social or religious topics, which he faces with wit, wisdom and a touch of irony. His training allows him to invade the space, to think of it as one thing with the work of art, and to transform it as an element, from empty to full. The work of art now in the CAM museum is SWING II, the evolution of a 2005 project: BLITZ. The combination of objects constituting its body, playing with the sense of "opposed", with the transformation of war contents into a game, as the soldiers that replace the chess pieces, or the bombs that become elements of a Zen garden, or, in fact, a swing made with weapons. The installation Swing II follows this turnaround, the weapons constituting its antecedent SWING I, have evolved, their shape has more impact and is better defined, having been multiplied in an



installation made of three swings. The work recalls of a childish place of imagination, but contemporarily, it brings us to a more careful look that unhinges the appearance. The installation turns upside down the idea of game through the negation of childish innocence, which here appears to be directly tied to the warlike adult games. The work of Attard, which image is frequently used by the international and national press for its strong impact, fits well in the mission of the Casoria Museum of Contemporary Art (CAM), which since some years now works with “cronicle art”. It looks like as if this work takes nourishment from the place where it lives, returning energy to the CAM museum, always in frontline with what Roberto Saviano defines the Gomorrah triangle. An energy that becomes the strength of the art.

ANTONIO MANFREDI Director of Casoria Museum of Contemporary Art, Naples, Italy.



# SWING III

Two swings: Aluminium casts of two adjoining hand guns, sand

Directed by Jan Maeyaert

Kunstenfestival, Watou, Belgium, 2011







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