

BOMBA!



NORBERT FRANCIS ATTARD

BOMBA!

The connection between sex and violence is one that has received much sustained academic, sometimes salacious, even often prurient, treatment. Indeed in Maltese, and doubtless in many other languages, Bomba! refers both to a (destructive) bomb (i.e. a thing) and a ("hot") sex-bomb (i.e. a person). That is common parlance. But the artist is exploring something more and this is the dangerously and disturbing aesthetization of military technology which is super-determined. And he is exploring it in a curious and challenging juxtaposition with lace, a product of his native land. Let us begin with the obvious visual connections: bomb or ammunition cones and breasts; the visual slippage between the phallus and the breast; the scatological wry humour (*Bombs Away!*) replicated in the messages written on bombs dropped from planes; the feminization of planes with their pin-up artistes in WWII, etc, etc. But there are other themes: the crystallized, almost diamond-like, construction of a modern jet fighter - recalling both the intense inward geological compression that forms diamonds and the outward fragmentation bombs that rip apart vulnerable flesh, bodies and lives; and the 'radarized' planes where the silhouetted shapes are aestheticized and rendered almost lace-like.

It has often been noted that modern warfare anaesthetizes and depersonalizes through the (physical) distance between the aggressor and the victim, and because of the high technology that is employed both to deliver destruction and to register and monitor it. With that movement it could be argued that the nature of killing, that - according to certain radical feminist psychoanalysts - is sexual in nature, has also become re-sexualised. Rather than the physical act of killing, it is the "delivery", the technology itself that is sexualized and fetishised nowadays. Clearly, throughout history, weapons have always been sexualized, but there is something in the nature of contemporary and post-modern warfare where the spectacle of a weapon and its sexualisation become particularly crucial through the almost limitless possibilities that technology offers. Witness the popular military air shows and displays that attract many thousands of public visitors. Not just aimed at weapons and defense procurement experts, these displays have become veritable air shows for the projection of national state power and of the technology itself as a magical and almost erotic object. Military planes almost become "female" in the way their employment of variable thrust jet engines enable them to flop over in mid air, curve their flights in an almost erotic "belly dance" for the marveling public. It is the connection between high-tech and their massive destructive potential that distinguishes these displays from civilian Air Racing and Air shows which are highly regulated, almost macho, and the aerial equivalent to Formula One car-racing. Witness, too, the contrast between the displays of military aircraft open to the admiring public and the closed, guarded, razor-fenced, and hermetically sealed airports they take off when employed in deadly earnest, and from which (even these same national) civilians are excluded as potential enemy.

If weapons – in this case military aircraft – become re-sexualized, the artist is doing something more with them as representation and artifact. He is juxtaposing them with lace, which may strike some observers as unexpected, even disturbing, and certainly counter-intuitive. But there is a sense in which this juxtaposition and even blending can produce some surprising results, even new insights. To begin with, both are objects of power and fetishization. Lace was a symbol of domestic power as well of prestige, figuring in representations of nobility and high birth, the main markers of political power. In certain cases it peeps out beneath armour, feminizing men and maculating women especially through the high lace collar and the hair veils that we know from classical European art. Women produced lace as symbolic of their virtue. It can also be seen as a metaphor of plotting and planning for the patterns were both highly intricate and implied tight, sustained control, visualism, and repetition – in much the same way military aerial surveying of territory involves close and detailed visual scrutiny. The process

of scrutinizing lace is the same as that of poring over aerial reconnaissance photographs; it is merely the scale that is different, a fact that is negated by the actual process of scrutiny itself that brings the viewer's eye close to the object. And both are pieces of strict precision, coordination, and planning. Nor are they necessarily opposed, i.e. 'aesthetic' vs. 'functional'. Weapons, too, had aesthetic elements; armour was decorated, incised, elaborated, etc.; military aircraft are painted in bright colours especially at Air Shows.

The similarities that are different and the differences that are similar can be pursued further. Lace starts off soft and pliable with natural materials, but ends up stiff: in collars, frocks, etc. Military aircraft start off hard and unyielding, often high tech metals and materials, but end up flexible in flight through the stresses and strains experienced under high g-forces. With lace the actual patterns are designed to stand out from the surrounding fabric; with military aircraft the aim is to be technologically invisible (as with Stealth fighters), in short to fall through the holes in the nets of our perception, i.e. like lace, ethereal, invisible. The artist has done so very skilfully in his silhouettes.

Thus lace and military aircraft form an unlikely but provocative combination. But the hidden text of this exhibition is, I suspect, about fetishization and resexualization, those two complex processes that render both desire obscure and the obscure desirable. High tech was always ambivalent – a force for good and evil, creation and destruction. It is not the objects themselves that are negative; it is the uses they are put to – a truism, granted, but one we must recall. Indeed, may it not be that as humans we cannot often face this and thus both fetishize and sexualize in our attempts to control, attract, dominate and conceal from ourselves the shadowy recesses of our awful potentialities?

PAUL SANT CASSIA

Professor of Anthropology, University of Malta, Honorary Research Fellow, University of Durham, UK.



BULL'S EYE 1 / BULL'S EYE 2

Instalación, madera e instrumentos de tejer encaje.
Medidas variables, 2010.



BOMBA!

Instalación de fotografía y objeto de artista
Poliestireno, papel impreso
con imágenes de Marilyn Monroe,
y alfileres de tejer encaje.
115cm x 16cm Ø, 2010.
Ed.3 ejemplares únicos + 1PA.



TRIBU

(Cojín Maltés utilizado para realizar encaje.)

Fotografía color,
50cm x 75cm, 2010.
Edición 3 ej.+ 1 P.A.



BOMBA!

La relación entre el sexo y la violencia ha sido objeto de un tratamiento académico continuo, a veces salaz y a menudo lascivo. En maltés, y sin duda en muchos otros idiomas también, Bomba! hace referencia a una bomba (destructiva) - es decir cosa - y una bomba sexual -es decir persona-. Esto es lenguaje coloquial. Pero el artista está explorando algo más, y es precisamente la peligrosa e inquietante estetización de la tecnología militar. Y lo explora a través de una curiosa y desafiante yuxtaposición con el encaje, un producto de su país natal. Comencemos por las obvias conexiones visuales: bomba o munición en forma de cono y pechos; el desliz visual entre el falo y los pechos; el sentido de humor escatológico e irónico (Bombs Away!) repetido en los mensajes escritos en las bombas lanzadas de aviones; la feminización de aviones con sus modelos pin-up en la II Guerra Mundial, etcétera. Pero también hay otros temas: la construcción cristalizada, casi como si fuera de diamante, de un moderno avión de caza - que recuerda tanto a la intensa compresión interior geológica que crea diamantes, como a las bombas exteriores de racimo que destrozan la vulnerable carne, los cuerpos y las vidas; y los aviones con 'radares' donde las siluetas son estetizadas y hechas de forma parecida al encaje.

Se ha mostrado a menudo que la Guerra moderna anestesia y despersonaliza mediante la distancia (física) que existe entre el agresor y la víctima, y por la alta tecnología que se utiliza tanto para repartir destrucción como para registrarla y controlarlo. Con este giro se podría argumentar que la esencia del asesinato, que – según ciertos psicoanalistas feministas radicales – es sexual por naturaleza, también se haya vuelto re-erotizada. Antes que el acto físico de matar, es el "reparto", la tecnología en sí misma que hoy en día está siendo erotizada y fetichizada. Está claro que a lo largo de la historia, las armas siempre hayan sido erotizadas, pero hay algo en la naturaleza de la Guerra moderna y contemporánea en que el espectáculo de un arma y su erotización se vuelve especialmente decisivo mediante las posibilidades prácticamente infinitas que ofrece la tecnología. Observen los populares despliegues y exhibiciones militares aéreas que atraen a miles de espectadores. No sólo dirigidos a expertos en armamento y defensa, estos despliegues se han convertido en verdaderos espectáculos para la proyección del poder nacional estatal y de la propia tecnología como un objeto mágico y casi erótico. Aviones militares se vuelven casi "femeninos" en el modo en que el uso de motores de propulsión variables los permite desplomarse a medio cielo, arqueando sus vuelos en lo que parece una erótica "danza del vientre" frente al público maravillado. Es la conexión entre la alta tecnología y su potencial de destrucción masiva que distingue estos despliegues de las Carreras Aéreas y exhibiciones aéreas civiles, que son altamente regulados, casi macho, y el equivalente aéreo a las carreras de coches Formula Uno. Observen también el contraste entre los despliegues de aviones militares abiertos a un admirante público, y los aeropuertos cerrados, vigilados, cercados por verjas de alambre y herméticamente sellados de los que despegan cuando son empleados para asuntos de muerte, y de los que los civiles (incluso los mismos paisanos) son excluidos como enemigo potencial.

Si las armas – en este caso aviones militares – son re-erotizadas, el artista está haciendo con ellos algo más como representación y artefacto. Los yuxtapone con el encaje, lo que a algunos observadores puede parecer inesperado, incluso inquietante, y desde luego en contra de toda lógica. Pero hay algo en esta yuxtaposición o incluso mezcla, que es capaz de producir unos resultados sorprendentes, incluso una nueva y más profunda comprensión. Para empezar, los dos son objetos de poder y de fetichización. El encaje era un símbolo de poder y de prestigio, y aparecía en los retratos de la nobleza y la alta cuna, principales referentes de poder político. En algunos casos se asoma debajo de una armadura, feminizando a los hombres y vigorizando a las mujeres, especialmente mediante el collar alto de encaje y los velos para cubrir el cabello que conocemos del arte clásico europeo. Las mujeres hacían encaje como símbolo de su virtud. También puede verse como una metáfora de la determinación y la planificación, porque los patrones eran muy complejos e implicaban un fuerte y constante control, visualización y repetición – en muchas maneras del mismo modo en que la inspección aérea

de territorio requiere un examen visual detallado y riguroso. El proceso de examinar el encaje es el mismo que estudiar fotografías aéreas de reconocimiento; únicamente la escala es diferente, un hecho que es negado por el proceso de examinar algo en sí, ya que obliga el ojo a que se acerque al objeto. Los dos son piezas de una estricta precisión, coordinación y planificación. Ni siquiera son necesariamente opuestos, es decir "estético" versus "funcional". Las armas tuvieron elementos estéticos también; se decoraban, grababan y elaboraban las armaduras; los aviones militares se pintan en colores vivos, especialmente para los espectáculos aéreos.

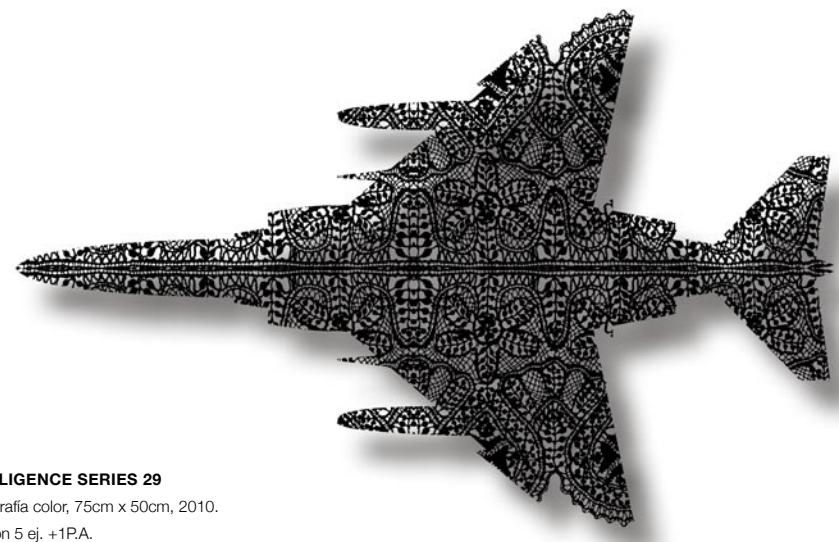
Podemos continuar con las similitudes que son diferentes y las diferencias que son similares. El encaje empieza siendo suave y maleable con materiales naturales, pero termina siendo rígido: en collares y vestidos etc. El avión militar empieza siendo duro e inflexible, de materiales y metales de alta tecnología, pero termina siendo flexible en el vuelo por la tensión y deformación producida bajo altas fuerzas de gravedad. Los mismos patrones del encaje son diseñados para destacar sobre otros tejidos; el objetivo del avión militar es que sea tecnológicamente invisible (como los cazas Stealth), para en resumidas cuentas poder caer a través de los agujeros de nuestra percepción, es decir, como el encaje, etéreo, invisible. El artista ha conseguido esto muy hábilmente en sus siluetas.

De esta manera, el encaje y el avión militar hacen una combinación improbable pero provocativa. Pero sospecho que la lectura oculta de esta exposición versa sobre la fetichización y la re-erotización, dos complejos procesos que hacen que el deseo se vuelva oscuro, y lo oscuro deseable. La alta tecnología siempre fue ambivalente –una fuerza del bien y del mal. Los objetos en sí mismos no son negativos; depende del uso que se les dé – cierto, una obviedad, pero debemos recordarlo. En efecto, ¿no será que los seres humanos a menudo no podemos afrontar este hecho, y que fetichizamos y erotizamos en un intento de controlar, atraer, dominar y ocultar a nosotros mismos los lugares sombríos de nuestros detestables potenciales?

PAUL SANT CASSIA

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INTELIGENCE SERIES 29

Fotografía color, 75cm x 50cm, 2010.

Edición 5 ej. +1P.A.



AMMO

Poliestireno y papel marrón impreso con motivos de encaje.
25cm x 9,5 cm Ø, 2011.
Ed.6 + 1 P.A.



BOMBS AWAY

Asiento de inodoro, y transferencia vinílica.
Medidas 35cm x 42cm c/u., 2011.



WONDERFUL MAN

Instalación.
Trozos de cristal templado sobre cristal.
140cm x 90cm, 2010/2011.



COMBINI-BOMBINI

Instalación
Cilindros de madera para tejer encaje.
Medidas variables, 2011.



ANDROGYNE SERIES

Instalación

Okume, encaje, pintura blanca, negra, y fluorescente.

120cm x 60 cm.c/u., 2010.





INTELIGENCE SERIES 23

Fotografia color, 50cm x 75cm, c/u., 2011.

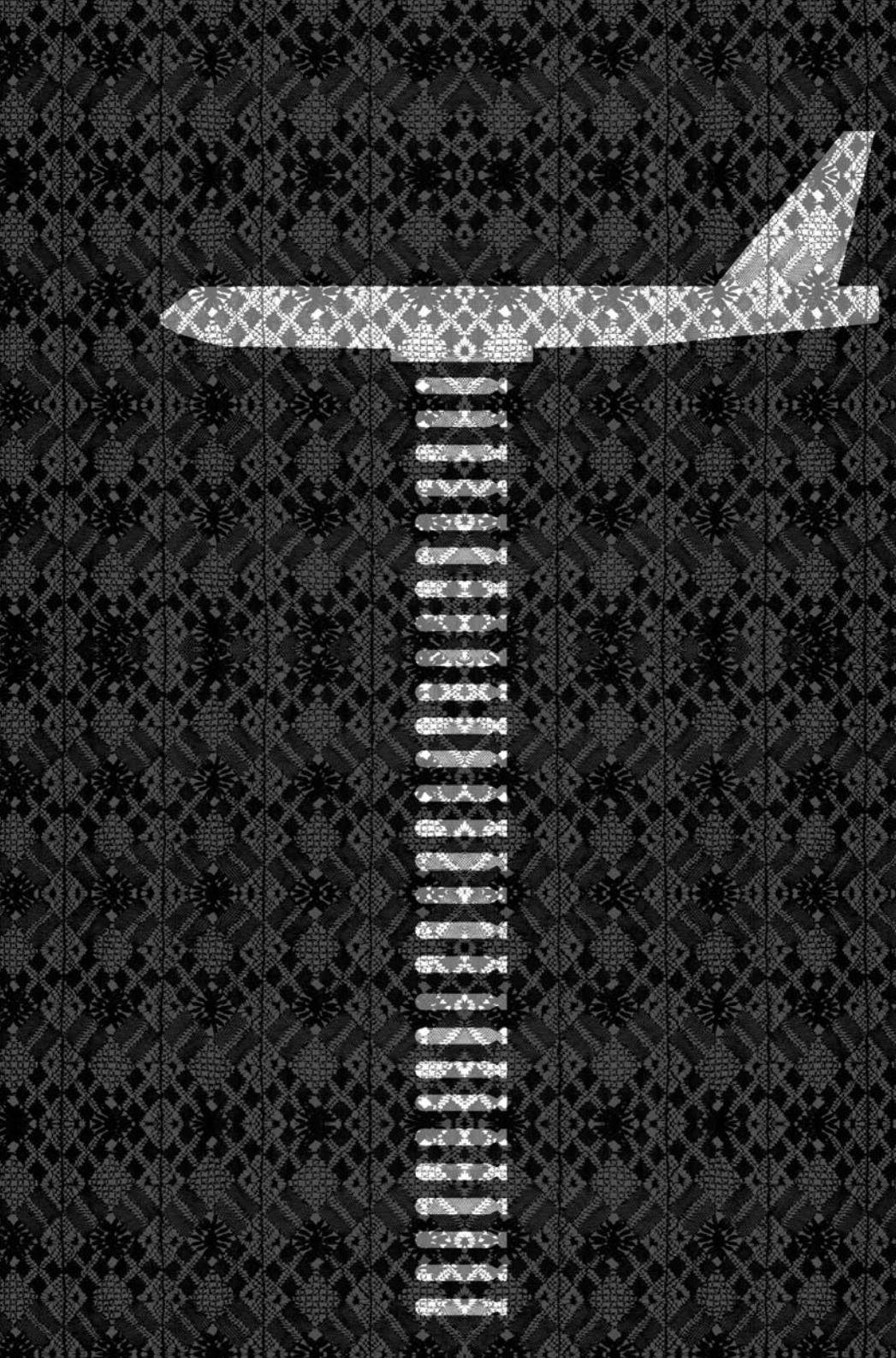
Edicion 5+1 P.A.

INTELIGENCE SERIES 21

Fotografia color, 50cm x 75cm, c/u., 2011.

Edicion 5+1 P.A.



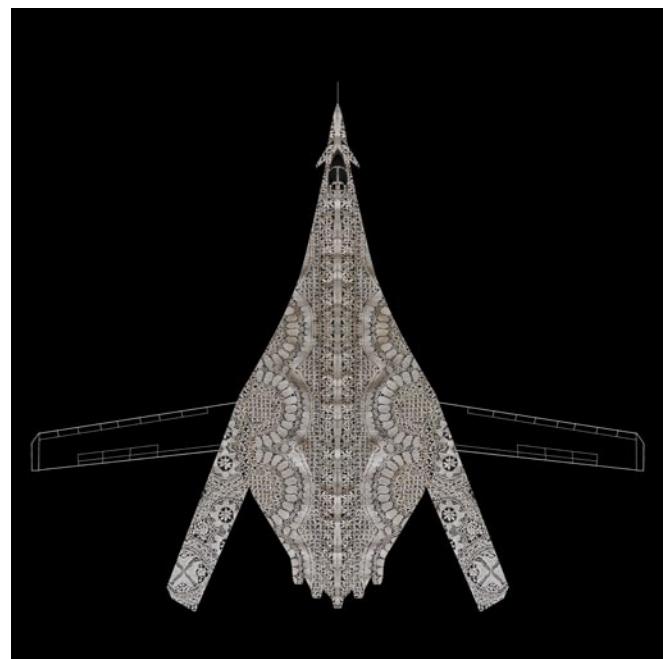
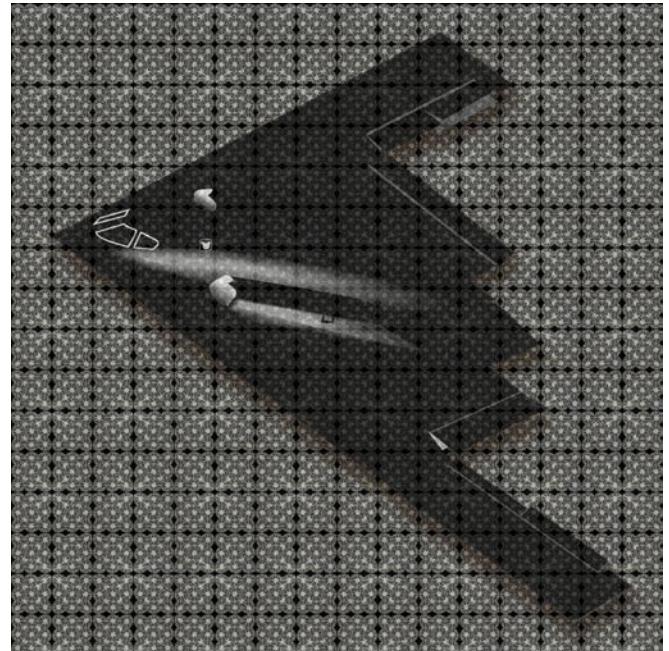


INTELLIGENCE SERIES 15

INTELLIGENCE SERIES 16

Fotografía color, 50cm x 50cm.c/u., 2011.

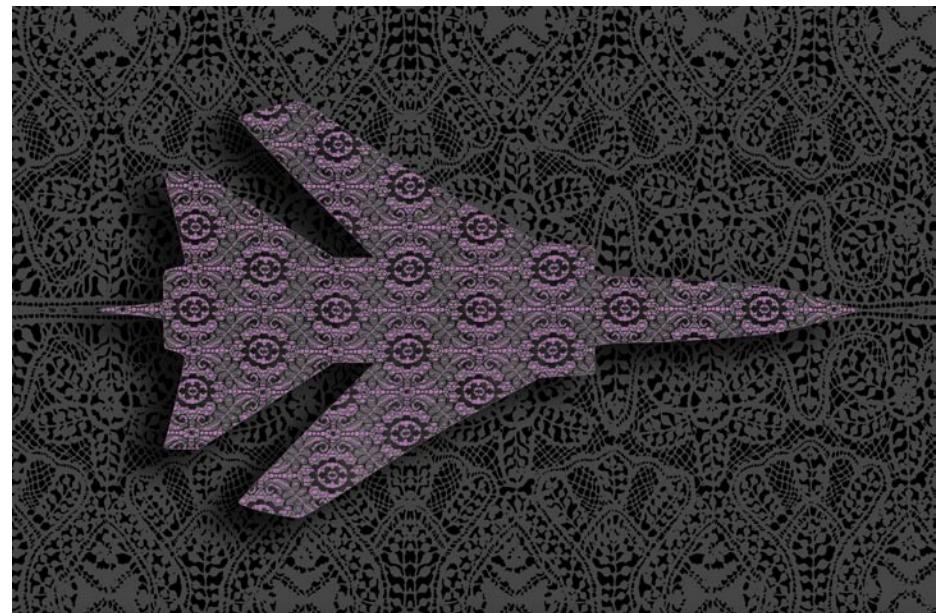
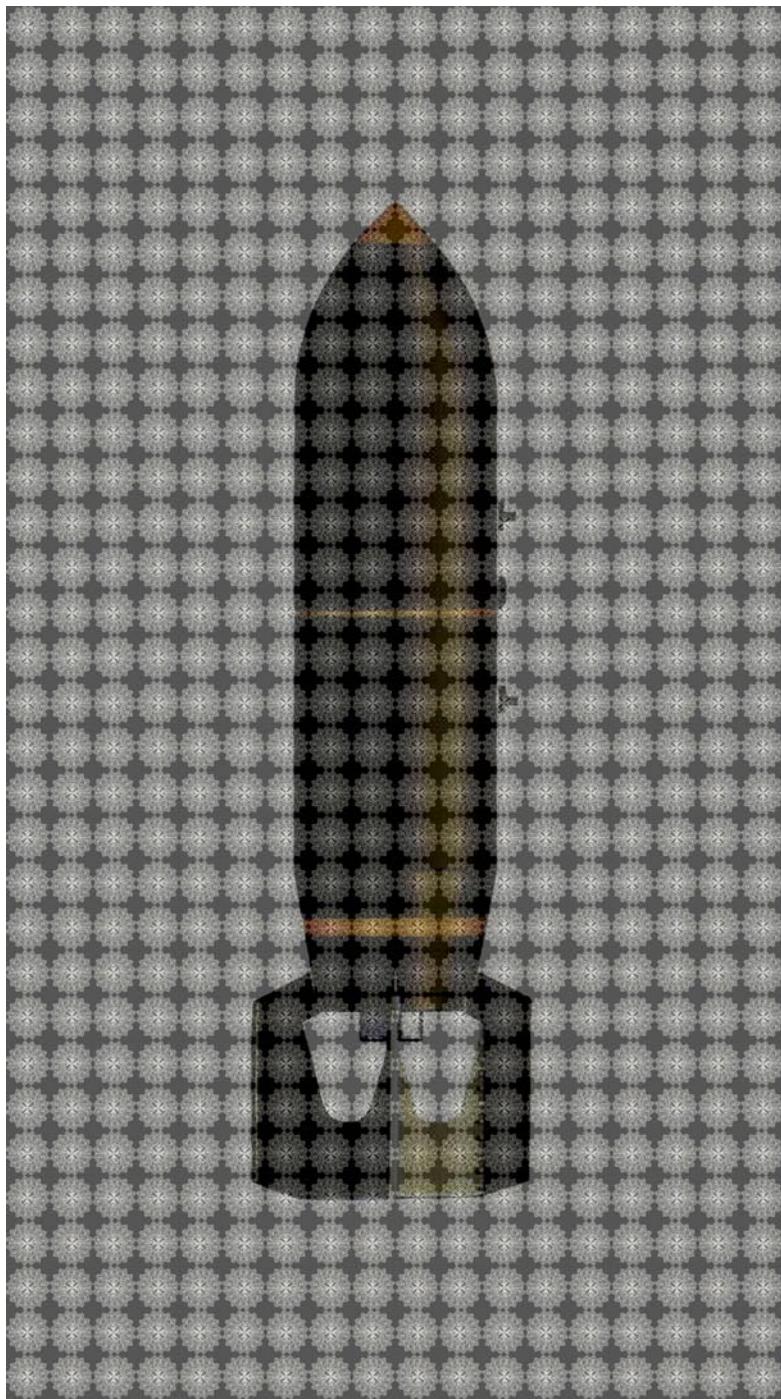
Edición 5 + 1 P.A.



INTELLIGENCE SERIES 25

Fotografía color, 50cm x 75cm.c/u., 2010.

Edición 5 + 1 P.A.

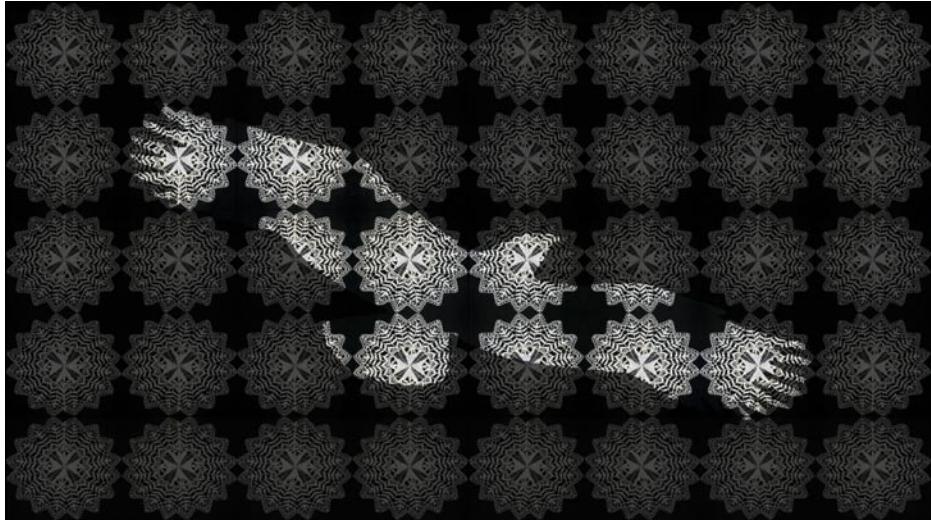


INTELIGENCE SERIES 32

Fotografía color, 75cm x 134cm x .c/u., 2010.
Edición 5+1 P.A.

INTELIGENCE SERIES 05, 07.

Fotografía color, 50cm x 33cm, 2010/2011.
Edición 5 ej.+1 P.A.



INTELIGENCE SERIES 18

Fotografía color, 134cm x 75cm x .c/u., 2010.
Edición 5+1P.A.

NORBERT FRANCIS ATTARD

Nació en Malta en 1951. Vive y trabaja habitualmente en la Isla de Gozo (Malta), y desde 2010 en Berlín (Alemania).

Desde 1964 ha trabajado como artista plástico.

Graduado en Arquitectura, por la Universidad de Malta en 1977, ejerce la profesión de arquitecto durante veinte años hasta 1996.

Vive en Alemania en 1978/1979 trabajando para la firma 'Licht in Raum', dirigida por Johannes Dinnbier, uno de los pioneros en Alemania del diseño de iluminación.

Retorna al arte contemporáneo a través de la instalación en 1998. En su trabajo actual practica diferentes disciplinas incluyendo la arquitectura, escultura, video y fotografía.

Representó a Malta en la 48 Biennale de Venecia en 1999.

Es director del espacio de arte GOZO CONTEMPORARY desde 2001, que oferta residencias autodirigidas a artistas locales e internacionales en la Isla de Gozo.

En los últimos años, ha realizado los siguientes proyectos específicos en residencia:

Virginia Center for the Creative Arts (VCVA), U.S.A., 2010.

Irish Museum of Modern Art (IMMA), Dublin, Ireland, 2008.

Turner Contemporary (in collaboration with Oxford Modern, UK), Margate, UK., 2007.

Europos Parkus, Vilnius, Lithuania, 2006.

Taipei Artists Village, Taipei, Taiwan, 2005.

(KAIR) Kamiyama, Japan, 2004.

Publicaciones desde 2002.

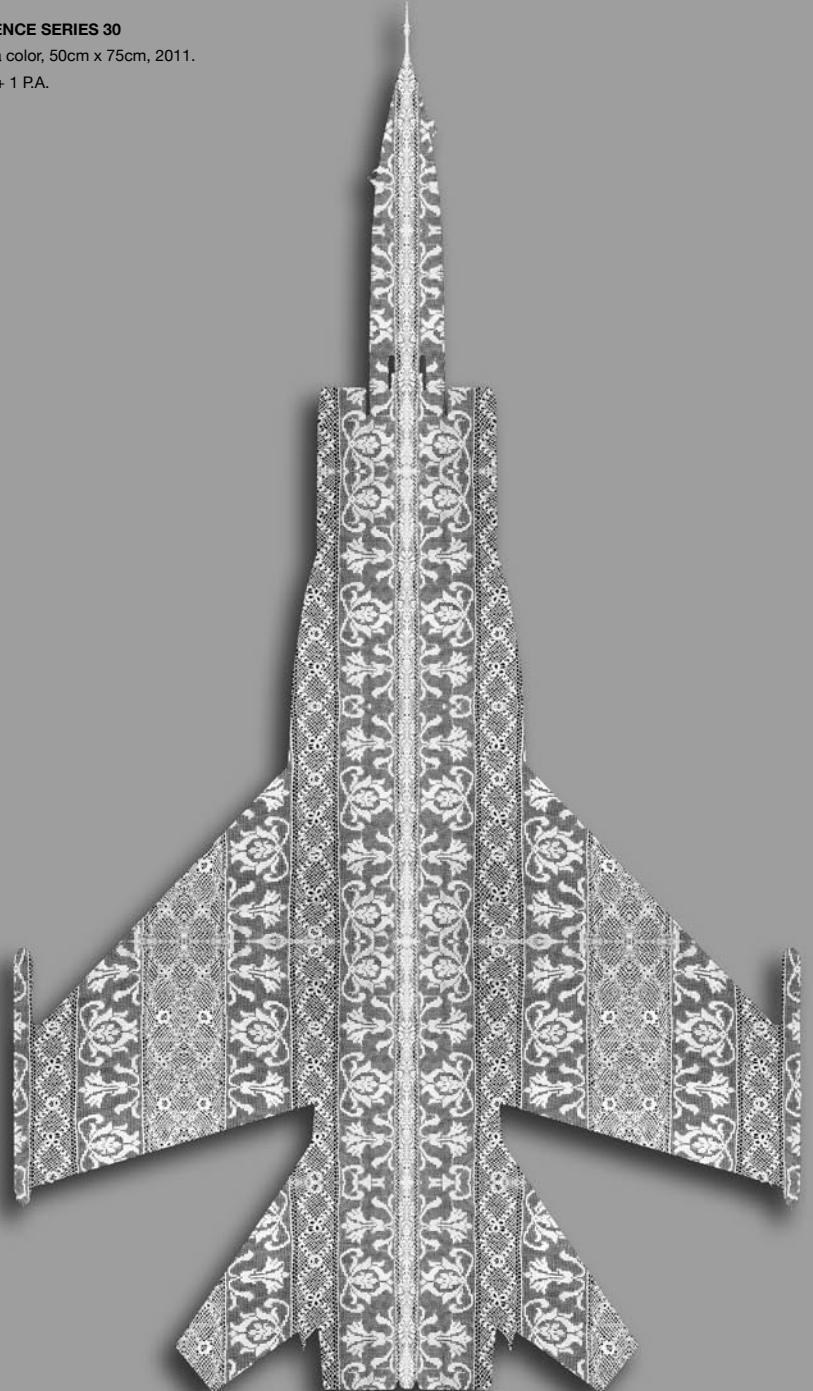
Between Earth and Sky, critical essay by Richard England, published by Midsea Books, Malta, (2007).

Four Olympics, critical essay by Stanley Borg, published by NY ARTS BOOKS, New York, USA., (2004).

I See Red Everywhere, critical essay by Peter Serracino Inglott.published by The Carnyx Group, Glasgow, Scotland, (2002).

INTELIGENCE SERIES 30

Fotografía color, 50cm x 75cm, 2011.
Edición 5+ 1 P.A.



EXPOSICIONES INDIVIDUALES Y COLECTIVAS

PROYECTOS DESDE 1999

2011

Elsewhere collaborative, Greensboro, North Carolina, U.S.A.
Laughter Project, in collaboration with Orlando Britto Jinioro and Simone Eisler, Urban/Meridian organized by Haus der Kulturen der Welt, Berlin, Germany.
Gallery 51, North Adams, Massachusetts, U.S.A.
Flag Metawarphoses, concept and in collaboration with Myriam Thyes:
Kunsthalle Exnergasse, WUK, Vienna, Austria.
Watou Art Festival, Watou, Belgium.

2010

Thanatopolis, I-Park, East Haddam, Connecticut, USA.
Light Art Biennale Austria 2010, Perschtoldsdorf, Austria..
A Lot of Possibilities, West 104th Street Community Garden, New York, U.S.A.
Virginia Centre for the Creative Arts (VCCA), Amherst, Virginia, USA.
V, neon light and audio, public convenience, Valletta, Malta.
Regards Projets, Aspects de la vidéo contemporaine en Europe,
Apollonia-European Art Exchanges, Strasbourg, France.
Ruhr-Atoll 2010, Kunst & Energia Curated by Norbert Bauer, Essen, Germany.
Chemin d'Art, directed by Andre Maigre, Saint Flour, France.
Living Spaces, AllArtNow, creative director: Abir Boukhari, Damascus, Syria.
Flag Metawarphoses, concept and in collaboration with Myriam Thyes:
Halle Zehn, Cap Cologne, Köln, Germany.
ICA, Open Space, Singapore, Southeast Asia.
ON-OFF-Artprojects, Hamburg, Germany.

2009

25th Alexandria Biennial, Museum of Fine Arts, Alexandria, Egypt.
CUBE OPEN, Curated by Jane Anderson, Cube Gallery, Manchester, UK.
5th Biennial Vento Sul, Curitiba, Brazil.
Jacob's Ladder, Brisbane, Queensland, Australia.
Coexistences, 2nd Biennial of Canarias, Las Palmas, Canary Islands.
Armenian Library Museum of America, Boston, USA.
SPRITE-SAT, space exhibition, Tohoku University, Japan.
Flag Metawarphoses, concept and in collaboration with Myriam Thyes:
Building Paradise, 7+FIG Art Space, Los Angeles, USA.
Algorithmic Root Division gallery, San Francisco, USA.
CEPA Gallery, Buffalo, NY, USA.
University of Virginia, McIntire Department of Art, Charlottesville, VA, USA.
Urban Screens programme, Federation Square, Melbourne, Australia.

2008

Irish Museum of Modern Art (IMMA), Dublin, Ireland.
Art with Root in the Earth, International Biennial of Contemporary Art of Chapingo, Texcoco, México.
Paradise Revealed, curated by Christine Gist, Pines Garden, St. Margaret's Bay and multi-storey car park, Charlton Shopping Centre, Dover, Kent, U.K.
Where are you from? Freedom Square, Valletta, Malta.
The Tile Project, organized by TransCultural Exchange, Boston, USA.
KU Art Centre, Beijing, China and Canaria Centre for Arts, Ahmedabad, India.
Almost Shadow, Intrude 366: Art and Life, organized by Zendai Museum of Modern Art, Shanghai; Electronics Shop, Xiangyang Road Shanghai, China.
Flag Metawarphoses, concept and in collaboration with Myriam Thyes:
Nothing to Declare, Zeppelin Museum Friedrichshafen, 4th Triennial of Contemporary Art Oberschwaben, Germany.
AZYL Festival, Bratislava, Slovakia.
FILE retrospective, Santander Cultural Center, Porto Alegre, Brazil.
Or Friends are Electric, Urban Screens programmes at Federation Square, Melbourne, Australia.

17 Days Video Series, USA, Alfred State College (NY);
Richmond Center for Visual Arts, Kalamazoo (MI), USA.
Blindemuur Het Hlijgend Hert, Breda, Netherlands.
In the Palace, International Short Film Festival, Balchik / Sofia, Bulgaria.
Cut Loose, Slowtime/Dreamtime, curated by Wilfried de Agricola Cologne.
7th Salon de Arte Digital at Museum of Contemporary Art MACZUL Maracaibo/Venezuela.
French Cultural Centre André Malraux Sarajevo.
Ce & Ca - India International Centre New Delhi/India.
3rd Digital Art Festival Rosario/Argentina.

2007

TURN.to colour, Curated by Miria Swain. Commissioned by Turner Contemporary, U.K. Margate Pier, Margate, UK.

Artifecture, Curated by Vince Briffa, Malta Today newspaper.
Albury Cantata, Albury Library Museum, Albury, N.S.W., Australia.
Europaisches Zentrum für Kunst und Industriekultur, Volklingen, Germany.
Move Me, Video Channel 2007, Curated by Wilfried de Agricola Cologne.
Tile Project, organized by Transcultural Exchange, Boston, U.S.A., Wallace Emerson Park, Toronto, Canada.
Guadalajara's Instituto Tecnológico y de Estudio Superior de Occidente, Mexico City.
Cut Loose, NewMediaFest, 3rd Digital Art Festival Rosario, Argentina.
Flag Metamorphoses, concept by and in collaboration with Myriam Thyes:
FLEFF, Finger Lakes Environmental Film Festival, Ithaca, NY, USA.
DUITA biennale des arts visuels, Douala, Cameroon.
Traverse Video, Toulouse, France.
Projected Weekends, The Digital Hub, Dublin.
Victory Plaza, large screens by Victory Media Network, Dallas (TX), USA.
One Minute Film & Video festival, Kunstraum Aarau, Switzerland.
Tactics of Resistance, Exhibition Centre Constantin Brancusi, Chisinau, Republic of Moldova.
URBAN SCREENS, in collaboration with BBC, Manchester, U.K.
Pixelations media art festival, FirstWorksProv, Providence, Rhode Island, USA
3rd Jakarta International Video Festival, Jakarta, Indonesia.
Flip Animation Festival, Wolverhampton, UK.

2006

3rd Echigo Tsumari Art Triennale, Tokamachi, Japan.
Self Portrait-A Show for Bethlehem, Curated by Wilfried de Agricola Cologne, Bethlehem International Center, Palestine;
Casoria Museum of Contemporary Art, Naples, Italy;
Museo Arte Contemporaneo Santa Fe, Argentina;
MACRO - Museo Arte Contemporaneo Rosario, Argentina;
Officina Art Space Szczecin, Poland;
Museum of Swinoujcie, Poland; City of Cologne, Germany.
2nd Athens Video Art Festival, Athens, Greece.
Tile Project, collaboration with Trans Cultural Exchange, Boston, U.S.A.
Peace Museum, Seoul, South Korea; UNESCO Headquarters, Paris, France.
PixelDance Video Festival, Thessaloniki, Greece.
Twenty - five years / 25 artists, Middle Sea House, Floriana, Malta.
3rd International Ceramic Tile Triennale, Museum of Modern Art, Santo Domingo, Dominican Republic. Organised by Igneri Foundation.
Europos Parkas, Vilnius, Lithuania.
Olympic Landscape Sculpture travelling international exhibition visiting Beijing, Tianjin, Xiamen, Zhengzhou, Changchun, Taiyuan, Shijiazhuang, Ningbo, Nanning, Shenzhen, Hong Kong and Macao, China.
Magnetic Chemistry, Expo Science 2006, University of Malta, Tal-Qroqq, Malta.
Flag Metamorphoses, concept by and in collaboration with Myriam Thyes:
Electronic Language International Festival, Rio de Janeiro, Brazil;
AniMObweb Festival, Modena, Italy;
Independent Arts Festival, Sztuka Fabryka, Sint-Niklaas, Belgium;
dLux Media Art, dArt/2006 Festival, Sydney Opera House, Australia;
Main Stations in Zurich, Bern, Basel, Geneva, Lausanne, Switzerland;
8th International Digital Art Exhibit, Havana, Cuba;
Experimental Film + Video Festival Seoul, South Korea;
Parafloows 06, Vienna, Austria;
Square Eyes Festival, Arnhem, The Netherlands;
12 Canarias Mediast, Canary Islands.

2005

Artists against Sedition Laws, Powerhouse Arts Centre, Sydney, Australia. Curated by Nicholas Tsoutas.
Inspiration of Astronomical Phenomena, International Currents Gallery, John Davis Mooney Foundation, Chicago, U.S.A.
Elisabeth or to be a man, Valletta Waterfront, Malta.
The Exhausted Body, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan.
Art's Diary, Taipei Artists Village, Taipei, Taiwan.
We the people of Eurovision, Sports Palace, Kiev, Ukraine.
Obsession, The International Video Festival, Galerie X, Istanbul, Turkey.
Hundred artists for a Museum, Curated by Antonio Manfredi, Casoria Museum of Contemporary Art, Naples, Italy.
The World Calligraphy Biennale of Jeollabuk, Curated by Yoon Yin Sup, Sori Arts Centre, Jeollabuk, South Korea.
V International Festival of Barcelona Contemporary Art, Spain.

Gallery 'La Santa' Proyectos Culturales, Barcelona, Spain.
Unclaimed Baggage, Circulo de Bellas Arte, Madrid, Spain.
Blitz, Curated by Raphael Vella, Malta at War Museum, Vittoriosa, Malta.
Flag Metamorphoses, concept by and in collaboration with Myriam Thyes:
VideoNale, Kunstmuseum Bonn, Germany.
Fantocha Animation Festival, Baden, Switzerland.
Electronic Language International Festival, Sao Paulo, Brazil.
Skin of Skins, concept by and in collaboration with Diciembre Aguilar:
Hong Kong Biennial, Central Hong Kong, China.
Lagoon of Venice, Venice Biennale, Italy.

2004

ARTIade, Olympics Games of the Visual Arts, Athens, Greece.
www.transeuropea, Kulterverband Favoriten, Vienna, Austria.
ART Expo, Mexico 04, Solaris / Observatorio, Michoacan, Mexico.
Nomadifesta, Kastelliottissa, Nicosia, Cyprus.
Nonstop, Madrid 2004, Recinto Ferial de Casa de Campo, Madrid.
PLAY III - International Video Art Festival.
Museo de Arte "Angel M. de Rosa", Junin, Buenos Aires, Argentina.
Biennale Internazionale di Ferrara, Ferrara, Italy.
Signes de Nuit, Cinema de Balzac, Paris, France.
Between Earth and Sky, K.A.I.R., Kamiyama, Tokushima Prefecture, Japan.

2003

8th Havana Biennale, Havana, Cuba.
Macedonia Museum of Contemporary Art, Thessaloniki, Greece.
Escape, Curated by Austin Camilleri, Old Prisons, Victoria, Gozo, Malta.
Borders, Pinto Stores, Valletta Waterfront, Malta.
Scenes of Perspective, Arttower Agora, Athens, Greece.
'Blueprint Faker & Citadel Makers' (A-Z of Virtual Municipality), Debenhams Windows, Manchester, England.
Palestrina and Hell, Johanniterkirche, Feldkirch, Austria.
Intervention I, Curated by Paul Gilby, Lister's Mills, Bradford, England.
Magnet II, Curated by Paul Gilby, Knaresborough Arts Festival (FEVA), Art Apartment Gallery, Knaresborough, England.
Urban, University of Malta, Tal-Qroqq, Malta.
Post-Civilisation, Kaohsiung International Container Arts Festival, Taiwan.

2002

Beyond Conflict, 2nd Liverpool Biennial (Independent), Liverpool, England.
Tu Es Petrus, St.Peter's Church, Liverpool, England.
One Extreme to Another, St.Leonard's School, St. Andrews, Scotland.
Love is all there is, Edinburgh International Festival, Scotland.
Uber, Curated by Mark Mangion, Portomaso, Malta.
Cityspaces, Curator by Raphael Vella, Old Mint Street, Valletta, Malta.
Virgin Valley, Curated by David Darmanin, D-Club, Rabat, Malta.
Calpe Festival, Gibraltar.

2001

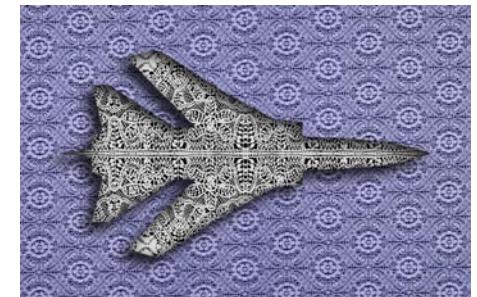
The Floating Land, Curated by Kevin Wilson, International Site Specific Art Laboratory, Noosa, Queensland, Australia.
Sticks and Stones, Woodford Festival, Woodford, Queensland, Australia.
2000/70, The road to Meikle Seggie, National Gallery, Vilnius, Lithuania.
Bed of Roses, Gozo Contemporary, Għarb, Gozo, Malta.
Art and Finance, Curated by Eva Jacob, Vaduz, Liechtenstein.

2000

Stanley Picker Gallery, Kingston upon Thames, U.K.
2000/70, The road to Meikle Seggie, Edinburgh City Art Centre, Scotland.
Back to Babel, St. James Cavalier, Centre for Creativity, Valletta, Malta.
3rd Biennale of Christian Art, Cathedral Museum, Mdina, Malta.

1999

Larger than Life II, 48th Biennale di Venezia, Venice, Italy.
Matthew Gallery, Edinburgh International Festival, Scotland.
Diaspora, International Art Meeting, Ciudad de Oviedo, Spain.
2nd Biennale di Firenze, Curated by John T. Spike, Florence, Italy.
Larger than Life I, St. James Cavalier, Valletta, Malta.
Rites of Passage, Auberge de Castille, Valletta, Malta.
Hagar Qim to the ring of Brodgar, National Maritime Museum, Vittoriosa, Malta.
Nature Art Indoor Exhibition, Kongju, South Korea.



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