

curatorial partners

David Galloway Dieter Ronte Rolf Külz-McKenzie
Svetlana Dzhafarova Montse Badia **Elmar Zorn**
Phillippe Daverio Manfred Schneckenburger

Organization: Elmar Zorn +49 163 26 70 158 elmarzorn@gmx.de
& Katharina Horn: +49 172 695 63 29 katharina-horn@gmx.de
Mail: Elmar Zorn **Ainmillerstraße 24 D - 80801 München Fax: 089 34 75 19**

About Fred George

The photographer, political artist, sculptor and musician, who also writes and produces films and videos, is seen as one of the few artists of our time, with his radically committed work, that is creating messages of global, political and humanitarian implications. These ideas are resonated in an ever-evolving body of emotionally charged art. Living in New York and Germany, the artist sees himself as a "war photographer and sculptor" on the global battlefields of our time. Scenes of the wars of religion, consumption, economic crises, and the struggle for the resources of oil and water are this artist's pallet.

Well before the destruction of the towers of the World Trade Center, he created one of his monumental photo works: *"Jesus as a Suicide Bomber"*. Tiled photo mosaic images of Jesus, with a looped bomb belt on his torso, stretched out on the cross with Maria Magdalena, a child and a Lady in Waiting at his side. George stylized the sacrifice of Jesus on the Cross as a suicide program, putting the operations of young American soldiers on their unspecified mission in foreign countries on the same level as Muslim suicidal terrorist attacks. This shocking comparison produced media outcries and even illusionary media riots at his exhibition in Houston in 2006 ("Jesus as a Suicide Bomber").

On September 12, 2001, George, while hidden under one of the fire trucks in front of the ruins of the World Trade Center, took one of the most important photographs of the 911 event. Shortly after, he was led away in handcuffs by NYC police, charged with "Entering a crime scene without proper papers", and his US press pass revoked permanently. His 911 image is frequently shown in worldwide exhibitions of this epoch-making event. ("Ash Wednesday / 911").

George then took up Gerald Holtem's Nuclear disarmament emblem of 1958, which has become the world's peace and disarmament sign, to create *The Solar Peace Sculpture*. At 15 meters, it is made of 80 oil barrels and 80 solar panels and constructed of steel in the form of the Peace Symbol. It has an interactive media center, where videos of peace and sustainability projects will be shown. He has conceived, along the lines of Al Gore's "An Inconvenient Truth", yet another powerful signal for peace and the environment. Given the monumental proportions of the sculpture, it has thus far only been actualized as a 2.6-meter functioning model, but funding campaigns are under way to realize full size sculptures in Europe and the US. ("Solar Peace Sculpture").

Fred George's 4.8-meter crucifix sculpture is made from 42 Kalashnikov rifles, the most common of all automatic weapons. It is an outcry against the perversion of the original meaning of the Christian Cross as a symbol of peace and salvation ("AK 47 Sculpture").

His provocative "Vulcan Girls" series shows "off-planet women" in erotic poses against a trash background at a New York recycling center – satirically over-staged, over-colored, and oversized photographs of half-naked models in an exaggerated fashion extravaganza. They thematize the harsh struggle for survival of women immigrants from the Eastern Europe, who, without legal papers, become easy targets for their exploiters, as the title of the exhibition at Alp Galleries "Caught in the Crossfire" suggests ("Vulcan Girls").

Fred George's works, at the same time conceptually sophisticated and targeting popular attention, apply proven artistic weapons such as shock and agitprop to shake (or up) the viewer. His photos and sculptures are a call upon the public in a new attempt of artistic responsibility, coming from a country that in recent years often sorely missed such commitment. His works line up in the long and honorable tradition of the artist's role as a leader in esthetic-ethical matters: "The artist in the public interest".

Dr. Elmar Zorn
Curator and Art Consultant