

A picture is worth 1000 words



Photo: Survival of the Fattest, [Jens Galschiot](#) (2002)

"I'm sitting on the back of a man. He is sinking under the burden. I would do anything to help him. Except stepping down from his back"

Dear

A picture is worth 1,000 words according to an old saying. In my opinion that goes for works of art too!

I am often contacted by organizations, journalists, debaters, enthusiasts, researchers, writers etc. from around the world who ask, if they can use pictures of my sculptures to illustrate their written words or as a symbol on a debate, they want to raise. Sometimes in countries where the word is not free and where works of art can instead be used as a symbol on something that is illegal to put into words.

And because pictures and works of art are worth a 1000 words, I hereby give my works of art free so that they can speak for themselves. All images of my artwork can thus be downloaded and used freely for all non-commercial purposes without copyright.

Jens Galschiøt (17.11.2020)

As part of the "A work of art says more than 1,000 words" campaign, we will therefore regularly focus on one of Jens Galschiøt's most iconic works of art and share photos that can be freely used.

The above and below images in high resolution and other images of [the artwork can be downloaded here](#):

SURVIVAL OF THE FATTEST (2002)

The 3,5 meter high sculpture depicts a colossally overweight Justitia (goddess of justice), holding the weights of justice in her right hand, while being carried on the shoulders of a starved African man. With closed eyes Justitia says: "I'm sitting on the back of a man. He is sinking under the burden. I would do anything to help him. Except stepping down from his back". The pronunciation is written on the plinth of the sculpture.

Galschiøt got help from the sculptor Lars Calmar to create the large female sculpture.

The sculpture portray the unbalanced distribution of the worlds recourses, where the rich live comfortably and oppress the poor by means of a biased and unjust system of global trade. The discriminating trade policy is enforced to keep the poorest countries out of competition.

It is one of Galschiøt's most famous sculptures and two models of the large sculptor and many small versions have been made.



Exhibitions

Survival of the Fattest was presented on Copenhagen city hall in 2002 together with Mellempøkeligt Samvirke concerning the Global Trade Policy.

It was part of one of Galschiøt's art projects, "7 meter", which was launched at the UN's 15th climate conference (COP15) in December 2009 in Copenhagen. The sculpture was placed in the harbour at Langelinie next to the internationally known landmark, The Little Mermaid. The location secures the statue and its message international attention.

The sculpture has been exhibited in countless places, for example, at the WTO summit in Hong Kong and at the conferences of the European Social Forum in Paris and London.

The sculpture is globally known and many Brazilians know it, as it has been shared over 500.000 times on Facebook mainly in Brazil. It has become a symbol of corruption and double standards.

At Ringkøbing Art Association's 40th anniversary the citizens raised money to buy the sculpture, which is now permanently erected at Ringkøbing harbour.



About Jens Galschiøt:

Bruun Rasmussen's Art-Auction have made the following Biography of Jens Galschiøt:

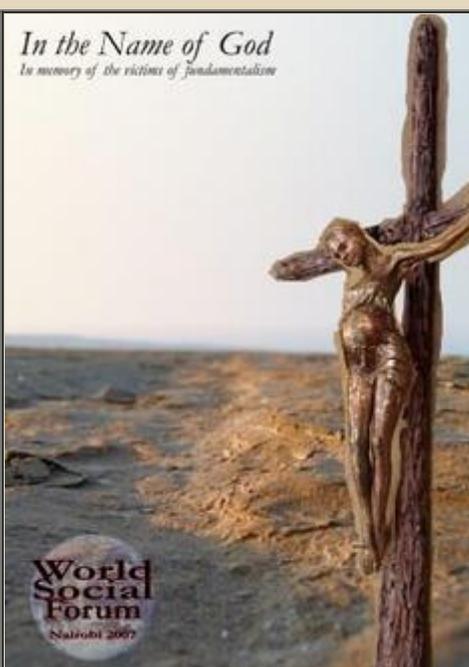
Jens Galschiøt was born in 1954, in Frederikssund, he is married and has three children. Certificate as a construction blacksmith in 1978. He is a self-taught silversmith and sculptor. He settled in Odense in 1973 and opened his 2000 m2 large studio in 1985, which contains a bronze foundry, a workshop, a gallery and a sculpture park.

Galschiøt's mode of expression mainly consists of naturalistic and organic forms, which are influenced by the Spanish architect Antoni Gaudí, and the semi-occult style from the Jugend period. In many of his sculptures 'the void' is as an essential part of the expression: for instance when he exhibits clothing sculptures (with the shape of the body, but void of the body), the viewers are encouraged to use their own imagination to fill in the emptiness, by using images from their own lives. If he succeeds in doing so the artist has achieved his goal: to make his sculptures and the human imagination work together.

Internationally, Galschiøt could be characterized as one of the most significant Danish artists of late modernity (after 1980). His artistic production covers a wide field of expression; from jewellery and small dainty figures to gigantic, politically emphatic sculptures. He is among the best-known Danish artists abroad. His reputation extends from Hong Kong, and Mexico to Germany, Spain, and the U.S.A. Apart from clothing sculptures Jens Galschiøt creates international happenings to highlight the present imbalance of the world. “

Bruun Rasmussen's Art-Auction

In the Name of God
In memory of the victims of fundamentalism



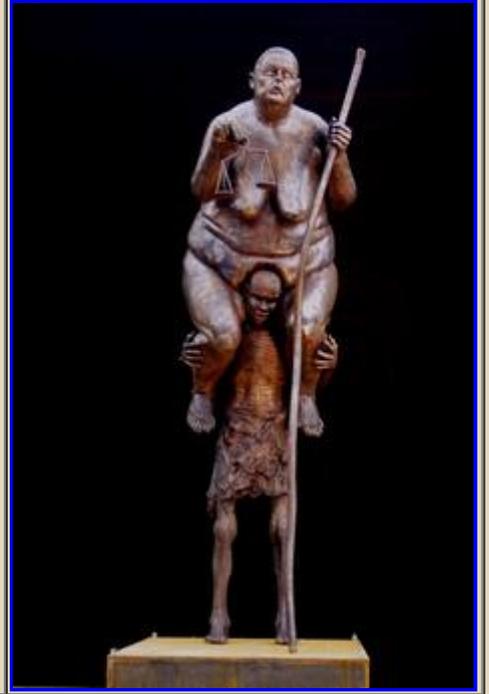
General information about Galschiøt can be found at:

[See Wikipedia:](#)

[Portrait of the sculptors CV \(PDF\)](#)

[To Gallery Galschiøt](#)

[To Galschiøt webside](#)



This mail has been sent from the sculptor Jens Galschiøt's workshop.

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Portrait of a [sculptor Jens Galschiøt](#) (PDF)

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