

CHRIS GEORGE

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Profile

Visual artist investigating institutional power through participatory installation. Drawing on 45 years navigating Britain's systems (government, digital infrastructure, industrial manufacturing), I create works that transform invisible power structures into embodied experiences. Current focus: A trilogy of installations interrogating temporal, bureaucratic, and biometric control, beginning with *Quantum Memory* (Arts Council Wales funding application, April 2026).

Current Projects

- **Quantum Memory and the Unveiling of Being (2026–2027)** Touring multimedia installation anchored at St Fagans National Museum of History. Visitors interact with physical industrial objects (coal, slate, steel) to trigger the progressive decryption of community portraits encoded using Martin Heidegger's *Being and Time* as cipher.
- **Transcription Error (2027–2028)** Solo exhibition transforming Chapter Arts Centre into an investigation of bureaucratic identity construction. Using film noir aesthetics and simulated security assessments, the work reveals how administrative systems treat human complexity as "transcription errors" requiring correction.
- **Rite of Passage (2027–2032)** Two-part immersive environment combining a Voight-Kampff-inspired scanning booth with a custom 7-meter projection dome. Visitors witness their own face morphing through an entire lifetime—infant to elder—to explore the gap between what surveillance systems measure and what constitutes consciousness.

Systems Research (1980–2025) 45 years of deliberate research inside Britain's institutional machinery informs this artistic practice:

- **Bureaucratic Code:** Civil servant, Jobcentres (1980s-1990s); Housing allocation systems.
- **Digital/Commercial:** Senior sales executive, ISPs/Telecoms (1997-2005) — 8 years designing complex infrastructure solutions.
- **Industrial/Material:** Factory cleaner, automotive manufacturing (early 1980s).
- **Visual/Narrative:** Military photographer (1987); Commercial practice (1987-present).

This isn't incidental work experience—it was fieldwork. I lived inside the systems I now make visible through art.

Education & Credentials

- **Birmingham Polytechnic:** Polytechnic Diploma in Photography (1977–1980).
- **Public Collections:** National Portrait Gallery, London.
- **Professional Affiliations:** a-n The Artists Information Company (2025–present).

Publications & Resources

- "Semantic Encryption as Cultural Archive" (2025)
- "Liminal Code: Systems as Artistic Research" (2025)
- Full project documentation available at: www.liminalmind.co.uk