

A Distracted World Never Heals

Organ Projects is pleased to present the group exhibition *A Distracted World Never Heals* which brings together print, drawing, photography and textile works to explore themes of attention, awareness and distraction, and the way these behaviours shape the world we live in.

This exhibition is somewhat of a 'sister' exhibition to the inaugural group show at Organ Projects, *Thumb Nail Toe Nail* which explored the relationship between art-making and mass production in the digital age, and reflected on the connection and dislocation to the human experience it brings. Although these four artist's works engage with ideas of connection and dislocation; this exhibition extends to further explore the root of this dislocation between mind, body and environment, looking to the ways in which the demands on our attention, remaining present, and the art of distraction plays its part in forming the world we live in.

Misdirection is a technique best used by magicians, although the likes of politicians, big corporations, tech industries, and perhaps most convincingly at times, our own minds, are all culprits of this distraction technique. The way in which the magician employs this deception is to momentarily shift the audience's attention away from the active site of the performance ensuring that their sleight of hand is not detected and instead the gaze is diverted elsewhere. This side-show-trick does not feel dissimilar to the ways in which we are constantly having our attention diverted in order to avoid discomfort or disagreement, which when suppressed leads only to greater pain. In recent times, we have seen politicians using the press to highlight the downfall of an opposition in order to cover-up their own questionable actions or push through controversial policies in parliament. Then there are the big corporations greenwashing, boasting pseudo-eco credentials in order to convince and divert gazes away from the ongoing destruction of the planet they are causing. And the ways we distract ourselves with endless scrolling, shopping and watching in hope that we might not have to confront whatever storms are brewing inside of us.

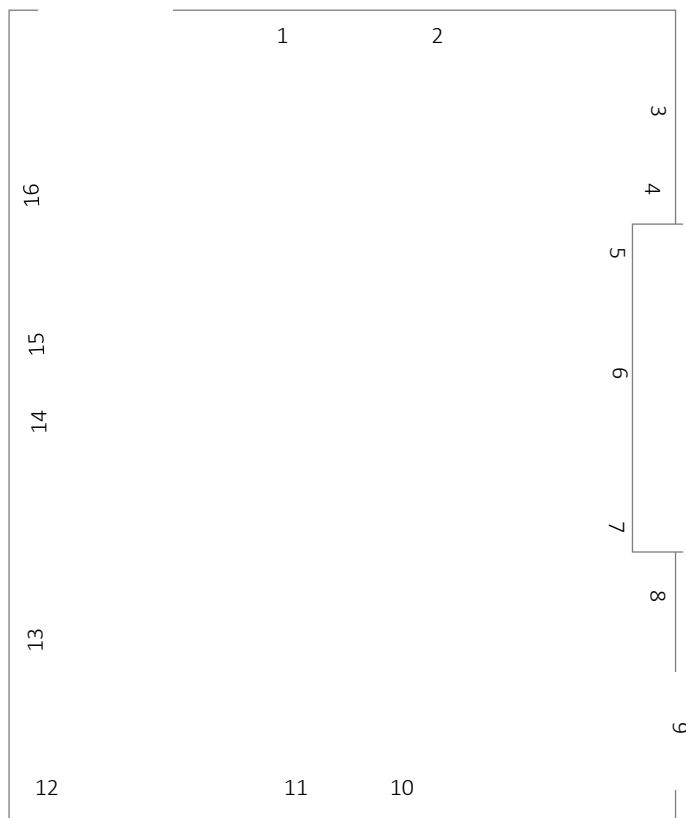
Sebastian Mahon is a photographer for whom being attentive to scenes of everyday life is essential to capturing the stories that are embedded within them. The work in this exhibition forms part of an ongoing body of work that explores urban environments and the ways in which we inhabit them. Through the picture-making process Mahon re-introduces us to things we might once have walked past. By presenting us with cropped vignettes we become aware of ourselves as the viewer, an outsider looking in which both brings renewed sense of perspective as well as an opportunity to look away and ignore. These images of caged birds, industrial greenhouses, and artificial flowers behind glass speak of human intervention, as simulations of an alternative nature they hint at our desire to control and form the world around our wants and needs above that of plants and animals. Mahon's work critically speaks to this dictating of nature, presenting a minimising of the

expansive world we live in – an anti-romanticism in which nature is restricted and given new conditions for living it did not choose.

The relationship between humans and technology continues to become more intertwined. Caught up in constantly updating new feeds it can be a struggle to even read a full article shared before we drift to another video clip or become inundated with notifications that beg us to jump to another app. **Carol He** works primarily in print and sculpture to investigate this state of overwhelm caused by the constant demand for our attention from the digital environment. Using 3D body scans and digital tools she elongates, fragments and dissolves imagery of her own body. Within inky blue voids parts of the body drift, stuttering and lengthening as if a glitch is occurring when dragging a file across a computer screen; this tracking of movement reminding us of the seemingly un-erasable memory of the digital world where every click feels accounted for and forever stored. He's digital disembodiment in which hands, feet, faces are isolated from the whole body asks us to consider the effects of a life lived online in which we find mind and body become separated and disorientated from one-another.

This sense of bodily awareness is also found in the work of **Gina Boyle** who works with sewing, painting, print and sculpture to explore the notions of home, body, and memory. The use of stones, thread, tights, wood, hair and other found materials throughout her work prompts a sense of bodily tension between fragility and robustness that brings to mind the fleeting nature of our bodies in their cycles of breaking and healing, growing and dying. With much of Boyle's work crafted through stitching there is a sense in which she play's surgeon as she embroiders continuous lines and repeated phrases that becomes like veins pulling together muscle and bone under the skin. These red endlessly stitched lines of both text and imagery that run through doyleys and tablecloths enliven what are usually pieces of fabric that hold a sense of nostalgia for the past.

The past and present also merges in the work of **Matthew Clifton**. Combining aspects of architecture and decorative motifs from compulsively collected reference materials, with other lo-fi imagery such as phone photography and found ephemera, Clifton's coloured pencil drawings playfully unravel the poetics of the ordinary. These mutations of the familiar and dis-jointing of reality in which puddle-like shapes reflect idyllic countryside homes alongside wind-turbines, sunsets out of aeroplane windows, and picturesque waterfalls point again to human intervention. Cliftons' fragmentary patchwork-like approach to drawing is self-aware in its disruption of the picture plane that brining us into an awareness of how we perceive the present moment, a layering of past experiences and present sensations.



1. *Untitled*, 2024, Archival Inkjet print on Hahnemuhle Fine Art Pearl paper, 130 x 100cm, Sebastian Mahon
2. *Mizzle*, 2024, Colour pencil and Letraset on grey paper, 40cm x 30cm, Matthew Clifton
3. *Untitled*, 2024, Screen print on newsprint, 125 x 116cm, Carol He
4. *Untitled*, 2024, Inkjet on Somerset paper, 21 x 30 cm, Carol He
5. *Untitled*, 2024, Hand printed C-type on Fujifilm Crystal Archive Lustre paper, 26 x 20cm, Sebastian Mahon
6. *Offering*, 2024, Shells, driftwood, hair, rowan berries, thread, rock, metal, wax, cloth, Varying sizes, Gina Boyle
7. *Untitled*, 2024, Hand printed C-type on Fujifilm Crystal Archive Lustre paper, 17 x 14cm, Sebastian Mahon
8. *Heart river*, 2024, Thread and fabric doyley, 41 x 27cm, Gina Boyle
9. *Untitled*, 2024, Inkjet on Somerset paper, 63 x 30cm, Carol He
10. *Dead Motion*, 2024, Thread and lace, 53 x 45cm, Gina Boyle
11. *Untitled*, 2024, Hand printed C-type on Fujifilm Crystal Archive Lustre paper, 30 x 40cm, Sebastian Mahon
12. *Skin Crawl*, 2023, Rock, clay, thread, wood, tights , 38 x 34 inches, Gina Boyle
13. *Offering*, 2024, Shells, driftwood, hair, rowan berries, thread, rock, metal, wax, cloth, Varying sizes, Gina Boyle
14. *Untitled*, 2024, Hand printed C-type on Fujifilm Crystal Archive Lustre paper, 23 x 28cm, Sebastian Mahon
15. *Untitled*, 2024, Inkjet on Somerset paper, 32 x 45 cm, Carol He
16. *Wash Cycle*, 2024, Colour pencil on grey paper, 40cm x 30cm, Matthew Clifton

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