

George Morl

Concerns regard societies constructed modes and interpretations of affection, documenting an individual's attempts in reaching human contact and emotional reverence under technology. Research based projects range from installations, paintings, apparatuses, and academic papers. Following paediatric and psychotherapy treatments, my practice applies medical and scientific practices, personal narratives, and imagination, where approaches examine processes, subjectivity, and affects across systems and places, in physical reality, virtually, and online. In *Disposition of Digital Men* (2018), paintings comprised of body-enhancing supplements informed by online queer communities and body-images chronicle pursuits in companionship; in *In Search of Validation* (2018) images are contrasted between device screenshots evidencing body-enhancing motivations and processed imagery from microscope applied smartphones, documenting and exposing exercise and steroid activities, where network displays reference brutalist architecture in New Towns; in *Precious Boys*, (2016) the device of nursery rhymes making homage to William Blake are utilised, visioning a post-industrial landscape of bodily forms resting on pigmented crystals under organ instrumentals, slowly revealing a utopian vigil for emotionally suffering men to find solace in. Imbuing a crescendo of imagination and evidence, I seek to communicate comments about digitally-connected societies, relationship between science and art, technology and the body, thought-processing, neuropathways, and pursuits in beauty or hope, as testimonies in those seeking to be understood or loved.



Biography

George Morl was born in 1994 in Basildon, Essex, and lives and works in South Essex. He received his BA in Fine Art (2013-2016), and MA in Fine Art (2016-2018) from University for the Creative Arts, Canterbury. In 2018 'Precious Boys', Southend Museums, Southend-on-Sea, opened, in which Morl combined his works with those from Southend Museum's collection, investigating how 'body-image' is entwined with 'masculine performance' under the varying representations of the male body in art history. Others include 'Paradise Hotel', UCA, Canterbury (2016) where the artist reproduced sensoriums of the children's hospital; 'Platform 2016', Turner Contemporary, Margate (2016) a display exploring gender and mental health. His sculpture *Precious Boys#2*, exploring post-industry and masculinity in relationship to male loneliness toured Herbert Read Gallery, Canterbury (2016); Turner Contemporary, Margate (2016); Beecroft Gallery, Southend-on-Sea (2018). Morl was awarded the *UCA Vice Chancellor Prize* (2016), and nominated for *Platform Award* (2016), and was selected by Turner Contemporary in 'Platform 2016'. He became recipient of the Darren Henley Scholarship (2016) for researching male body-image disorders in relation to social poverty. In 2016, he founded Orange Orient, an independent publishing initiative for accessible printed projects debating science and the arts; artist publications include *Pubescent Plumes* (2018), *Vials of Vigils* (2016), and *Sepia Solace* (2015). Work by Morl is held in museum and private collections.

Updated 23 July 2019

Text and image © George Morl 2019