

INTRO

THE HUM IS A GROUP EXHIBITION WHICH DRAWS ITS NAME FROM A PHENOMENON OF UNEXPLAINED TONES OR FREQUENCIES.

POSSIBLE EXPLANATIONS FOR THE HUM INCLUDE POWER SURGES, PREHISTORIC UNDERGROUND VOLCANOES, TINNITUS, STRESS AND THE MATING CALL OF A FISH - PERFECTLY REASONABLE. EQUALLY, THE HUM COULD BE THE RESULT OF EXTRATERRESTRIAL ACTIVITY, SECRET POWER STATIONS FOR MILITARY BLACK SITES OR GOVERNMENTAL TELEPATHIC CONTROL METHODS.

THE EXHIBITION FEATURES WORK THAT HAS A DEGREE OF MYSTIQUE, FOLKLORE AND TACIT UNDERSTANDING, OR THAT OCCUPIES THE SPACES IN BETWEEN THINGS, ADDRESSING VOIDS AND NEGATIVE SPACES. THE SELECTION OF THESE WORKS, RATHER THAN ATTEMPTING TO UNDERSTAND THE HUM, OFFERS UP A SECURITY BLANKET TO THE FACT THAT WE MUST LIVE WITH THE HUM.

FOR THOSE WHO CAN HEAR THE HUM IT CAN BE A DISTURBING PHENOMENON.

THERE IS SKEPTICISM ABOUT WHETHER THE HUM EXISTS.

CREDITS

THE HUM IS CURATED BY TŽUŽJ.

TŽUŽJ IS A LIVERPOOL-BASED ARTISTIC ADVISORY AND DEVELOPMENT AGENCY AND CURATORIAL COLLABORATION BETWEEN ARTISTS JAMES HARPER AND LOUIS PALLISER-AMES.

TŽUŽJ WOULD LIKE TO THANK DEAN BRIERLY FOR HOSTING *THE HUM*; JAMES ACKERLEY FOR HIS TECHNICAL SUPPORT; ALL OF THE EXHIBITING ARTISTS FOR THEIR TIME AND PATIENCE, AND A WHOLEHEARTED THANK YOU TO ANDREAS AND MARIE AT SPRÜTH MAGERS, LONDON.

THE HUM
9TH MARCH - 8TH APRIL 2017
CAUSTIC COASTAL
UNIT 2 REGENTS TRADING ESTATE
OLDFIELD ROAD, SALFORD
M5 4DE



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ARTS COUNCIL
ENGLAND

EMII ALRAI

THE PRINT SERIES AND VIDEO WORK THAT OCCUPY LENGTH OF THE WAREHOUSE'S BRICK WALL ARE INTERPRETATIONS OF MONOLOGUES DERIVED FROM ARABIC, ENGLISH AND FRENCH. ENCHANTED BY THE RELATIONSHIP LANGUAGE HAS WITH GEOGRAPHICAL BOUNDARIES, CULTURAL EMOTION AND MEMORY ALRAI'S REDUCED FORMS IN *SCORES* (2016) EXPLORE THE TONALITY, SYLLABLES AND FREQUENCIES OF LANGUAGE. CHARACTERS ARE DUPLICATED FROM INDIVIDUAL LANGUAGES TO CREATE ONE NEW VOCAL LANGUAGE, PRESENTED IN WRITTEN FORM. THE MONOLOGUES RELY ON AN EMOTIONAL READING FOR ANY KIND OF COMPREHENSION. *UNCOMMON GROUNDS* (2016) EXPLORES THE MEANING OF SPACE THROUGH SERENDIPITOUS CAPTURE OF VIDEO WITH MAHMOUD DARWISH'S *WORDS SAY A LOT*, DISTORTED UNTIL UNINTELLIGIBLE.

EMII ALRAI LIVES AND WORKS IN LEEDS.

DAVE EVANS

THE 1995 FILM *ISAFE7* CENTRES AROUND CAROL WHITE, A SUBURBAN HOUSEWIFE WHO DEVELOPS MULTIPLE CHEMICAL SENSITIVITY - A CONDITION KNOWN AS "TWENTIETH CENTURY DISEASE". CAROL WHITE FINDS HERSELF AT THE MERCY OF NEW AGE HEALERS, FAR AWAY FROM THE WORLD AFTER DISCOVERING A FLYER ON A NOTICE BOARD. THE CONDITION IS NOT OFFICIALLY RECOGNISED AND SYMPTOMS ARE OFTEN VAGUE AND VERY SUBJECTIVE. MOMENTS FROM THE FILM ARE BROADCAST USING THE VERY MEANS THAT ARE A BURDEN FOR SUFFERERS. EVANS HAS DECONSTRUCTED *ISAFE7* AND RELAYED IT VIA A LOCAL WIRELESS NETWORK. *WAVES* (2016), THE RESULTING WORK, CONTINUES EVAN'S USE OF NETWORKING STRUCTURES AND TECHNOLOGIES THAT EXPLORE ISOLATION AND ABSENTEEISM TO CREATE DISCRETE MOMENTS FOR VIEWERS, OMNIPRESENT AND DISCRETE SIMULTANEOUSLY.

WAVES EXISTS THROUGHOUT THE WAREHOUSE.

DAVE EVANS LIVES AND WORKS IN LIVERPOOL.

JAMES FULLER

CONCEALED WITHIN THE WALLS OF THE 'GALLERY' IS *FORMATIONS OF GOOD FAITH* (2015). AS THE TITLE SUGGEST, THERE IS AN ELEMENT OF TRUST VERSUS DISBELIEF INVOLVED IN THE VIEWING OF THIS WORK. FULLER REFERS TO THIS WORK AS A REINTERPRETATION OF AN 18TH CENTURY DEVICE OF WONDER - THE WORK LEAVES THE VIEWER UNCERTAIN AS TO WHETHER WHAT IS SEEN PROJECTED ONTO THE SCREEN IS A REAL OBJECT OR A DIGITAL RENDERING, SUCH IS THE SHEER DETAIL AND CRAFTSMANSHIP.

THE UNSEEN INTERIOR OF THE SCULPTURE PROJECTED OUTWARDS INTO A SINGLE HIGH DEFINITION IMAGE THAT QUESTIONS THE AUDIENCE BY BLURRING THE DISTINCTION BETWEEN THE REAL AND THE VIRTUAL FACETS OF THE DISPLAY AND EXPLOITING AN EXISTING PREDISPOSITION TOWARDS DIGITAL PROCESSES AND IMAGE PRODUCTION.

JAMES FULLER LIVES AND WORKS IN LONDON.

DAVID LAMELAS

A LEGENDARY FIGURE OF CONCEPTUAL ART, DAVID LAMELAS HAS CONSTANTLY REFERENCED THEMES SUCH AS TIME AND SPACE IN HIS PRACTICE.

SITUATION OF TIME (1967), LOCATED IN THE WAREHOUSE'S FORMER INDUSTRIAL REFRIGERATOR, IS A SPACE-SENSITIVE WORK AND THE INSTALLATION REACTS TO THE SPACE IT IS SHOWN IN. THE INSTALLATION CONSISTS OF MONITORS SET TO PRODUCE THE EFFECT KNOWN AS GREY NOISE. THE DIMENSIONS OF THE SPACE COMMAND THE DISTANCE BETWEEN THE INDIVIDUAL SCREENS WHICH ARE EVENLY DISTRIBUTED ALONG THE PERIMETER. THIS ALSO DICTATES THE NUMBER OF MONITORS USED FOR THE INSTALLATION. *SITUATION OF TIME* IS ABLE TO SIMULTANEOUSLY OCCUPY A SPACE WHILST ALSO BEING ABSENT FROM IT. THE MONITORS ARE EMPTIED OF CONTENT TO SHOW THEIR TEMPORAL COMPONENT AND DENIED OF THEIR ORIGINALLY INTENDED FUNCTION, THAT OF TRANSMITTING INFORMATION.

DAVID LAMELAS LIVES AND WORKS IN LOS ANGELES, BRUSSELS AND BERLIN. LAMELAS' WORK CAN BE FOUND IN MANY PUBLIC AND PRIVATE COLLECTIONS INCLUDING MACBA, BARCELONA, AND TATE, LONDON.

MARK RIDDINGTON

THE HEAVY LOOKING WORKS ON THE SHORTER WHITE WALL IN THE WAREHOUSE GALLERY FORM PART OF THE *LUNAR CURVE* (2016) SERIES. COMPOSED OF CONCRETE AND BRASS, THE TWO MATERIALS POSE CONTRASTING EFFECTS ON ONE ANOTHER. THE BRITTLE, FRAGILE CONCRETE IS TRAVERSED BY THE STRONG, BRIGHT CELESTIAL BRASS ARC. THERE IS AN OBVIOUS CONNECTION TO SCIENCE FICTION TO BE MADE, BUT THE CONCRETE COULD ALSO BE A REFERENCE TO BRUTALIST ARCHITECTURE OF SHEFFIELD.

DIRECTLY OPPOSITE THIS WORK, ON THE FLOOR OF THE WAREHOUSE, IS A PILE OF *DEAD OLD BONES* (2016). THIS HUMERUS WORK CARRIES THE WEIGHT OF FOLKLORE AND MYTHOLOGY ON ITS FRAGILE FRAME. THE FACT THAT THESE BONES ARE FABRICATED IN PLASTER CONFUSES THE VIEWER'S EXPECTATION AS TO THE WORKS MATERIALITY ALLOWING IT TO OCCUPY THE REAL AND THE UNREAL AT THE SAME TIME.

MARK RIDDINGTON LIVES AND WORKS IN SHEFFIELD.

TROIKA

THE LONG FRAMED WORK ON THE LONG WHITE WALL IN THE WAREHOUSE 'GALLERY' IS *HORIZONS* (2017).

HORIZONS IS MADE BY APPLYING WATER TO BLACK INK UNTIL THE BLACK DISAPPEARS AND IS REPLACED BY THE VARIOUS COLOURS THAT CONSTITUTE THE ABSOLUTE BLACK. THE DEPARTURE POINT FOR EACH OF THE TWO VERTICAL HORIZONS IS A BLACK LINE DRAWN ON EITHER SIDE OF THE PAPER. ONCE IMMERSSED IN WATER, EACH LINE STRETCHES OUT TOWARDS THE CENTRE, EMERGING AS DIFFERENT AND PROGRESSIVELY MORE VIBRANT COLOUR SPECTRUMS. SO, IN A LITERAL SENSE, IT INVESTIGATES THE IDEA OF NEGATIVE SPACE - THE VOID CREATED BETWEEN THE HORIZON LINES, BUT ALSO THE POSITIVE AND NEGATIVE SPACE THAT COLOUR OCCUPIES WHEN IT IS DISPLAYED AS TWO THINGS SIMULTANEOUSLY: ABSOLUTE BLACK AND THE SPECTRUM OF COLOURS THAT MAKE UP BLACK ITSELF. IT ALSO EXUDES A DEGREE OF MYSTIQUE THAT THE HUM PRESENTS.

TROIKA LIVE AND WORK IN LONDON.

THE FLOW