

Alan Dunn *Grey is the colour of hope (out-takes, bonus tracks and original files)*

featuring Gerhard Richter, Lydia Lunch, Bill Drummond, Irina Ratushinskaya, The Boo Radleys, Midge Ure and Rodney Marsh.

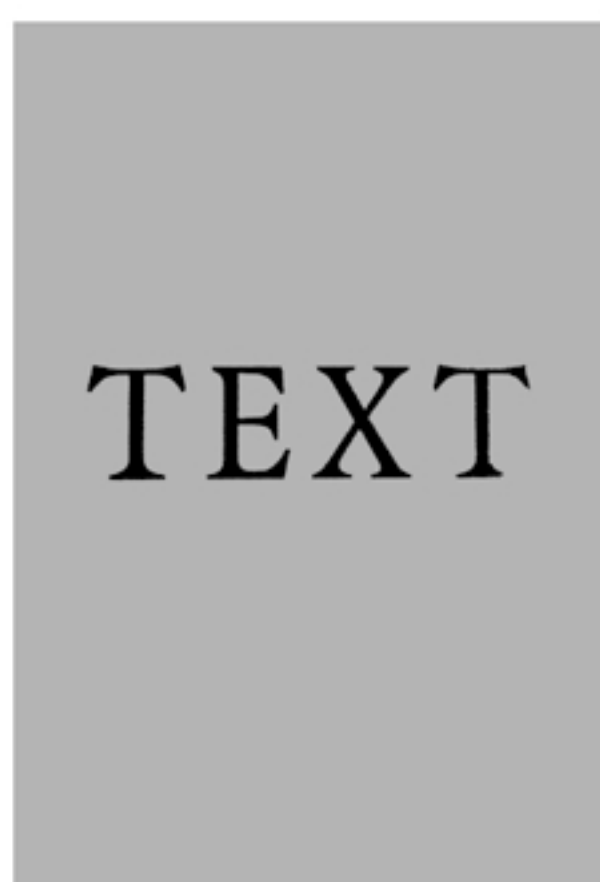


Figure 1

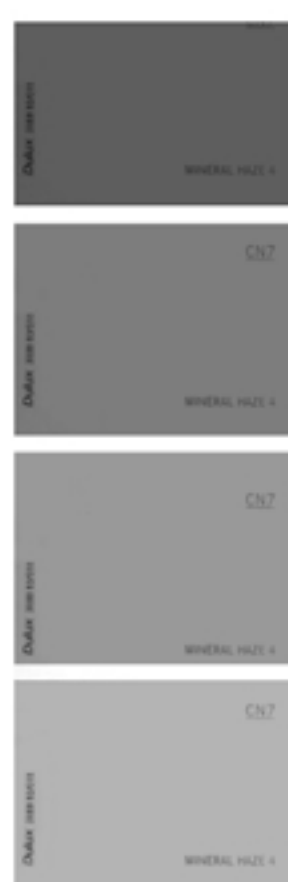


Figure 2



Figure 3

They say grey is boring, they say grey is dull, they say grey means John Major
Esquire Magazine 1993

With the onslaught of the industrial revolution, our great cities of Liverpool, Glasgow, London and Manchester became grey. The North West's grey seeps through Joy Division designs and the most boringly grey named band The Smiths. In Communist East Germany, Gerhard Richter starts thinking about grey as 'the only possible colour to speak of indifference, of lack of opinion' and Scottish artist Bill Drummond develops his sensibilities in the grey mid-70s Liverpool. Ten years later young art student Alan Dunn starts using the grey east end of Glasgow, home to the mythical photographer *The Shadow*, to create grey portraits.

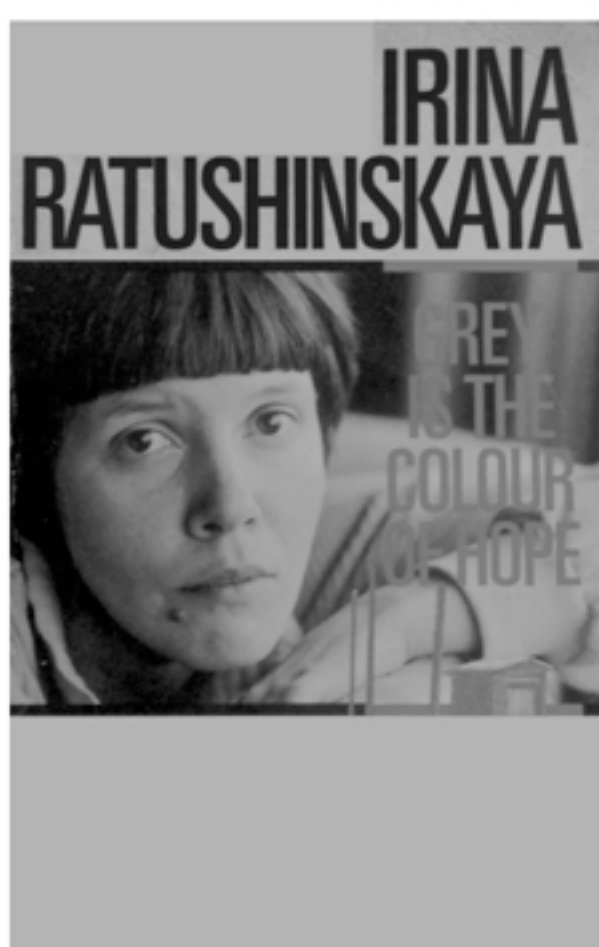


Figure 4



Figure 5

In the 1980s Russian poet Irina Ratushinskaya is imprisoned in Siberia and surrounded by grey, she turns it into her own colour of hope; in 2008 Dunn puts together the CD collection *Grey is the colour of hope* named after her prison diaries. It is conceived after Turner's grey *Moonlight: a study at Millbank*. Rather than a track-by-track compilation, the CD layers tracks into two foggy blocks punctuated by one flash of yellow – The Boo Radleys' *Wake up it's a beautiful morning* - and bookended by Bill Drummond's specifically recorded grey tales. The files on these monitors include out-takes, original unmixed files and submissions that did not make the final CD. They can be played simultaneously towards your own grey fog and the related displays pull together some influences on the CD from a range of grey cities.