



S P I T I T O U T

HARRY HURLOCK

YORGOS KARRAS

PAIGE SILVERMAN

Are you a dog that ate something off
the ground?

SPIT IT OUT!

Are you a person confessing your
love to your flatmate?

SPIT IT OUT!

Are you a child caught chewing gum?

SPIT IT OUT!

The phrase 'spit it out' is a direction and a command, usually born out of frustration. It is in the split second between the command and the action that triggers the motion to spit out what was planned to be swallowed. This regurgitation provides a context to the object, something to be negotiated, slippery in where it exists and where its' purpose lies. Harry Hurlock, Yorgos Karras, and Paige Silverman's practices converge in this chaotic distillation of regurgitation.

Each artist is presenting the slippage of reconstituted objects; Hurlock through painting, Karras through sculpture, and Silverman through video. Through reconstituting objects, each artist explores the instability of perception and orientation in an era of eroding trust in digital reproduction, appropriation of political language and the willingness and unwillingness to consume what we are told.



HARRY HURLOCK

Hurlock's recent works deals with the entropic deterioration of Heraldic symbolism and feudalistic power structure. Throughout history power structures have used symbolism and heraldry of common symbols, lions, unicorns, feathers and horses to instill and maintain authoritarian dynamics through the production and re-production of hand-painted symbols

Through a considered dismantling of these former images of feudalistic authoritarian power, these recent works discuss the significance of the hand-made mark and subsequent methods of reproduction as a parallel to contemporary image reappropriation and online image proliferation in social media, and the exponential digital artefacting that comes through the endless repetition of fact, source image, and the symbolism used by contemporary sources of power.

YORGOS KARRAS

'As I woke up from a dream, I found myself in a silent moment where everything seemed still and frozen. Time had stopped and everywhere I looked, there were lifeless objects carrying a reproduction of their own image. It was an unsettling moment that seemed to last forever. I closed my eyes, but the image was still there. I panicked. I couldn't move.'

Using Baudrillard's ideas around the production of meaning through difference and self-referentiality as a starting point, these projects explore the relationship between subject and object. It is an attempt to expose the mechanisms of 'seduction' that the object applies to the subject (through the image), a process that moves meaning into an unstable and fearful environment created by the excessive distribution and consumption of visual information. The video is inspired by a series of photographs by the Greek writer Christos Chrysopoulos and explores the consequences of isolation both in a real and in an abstract environment. Correspondingly, this series of sculptures investigate the structures that lie between the production and the consumption of images and the potential impact that this might have to our connection with reality.

PAIGE SILVERMAN

It wasn't hard to get here, not as hard as I would've thought. It's been warm out and I picked a scab from a midge bite on my foot. I picked it until it was sore, red and open with a thin puffy pink line of skin framing it. It looked like a deep red mirror and I couldn't help picking deeper, half aware that I was digging into myself. I widened the hole until it was just big enough, and I thrust my head in, diving down, turning everything inside out.

Come with Me and Spit It Out! are sister pieces, made to be watched in no specific order.

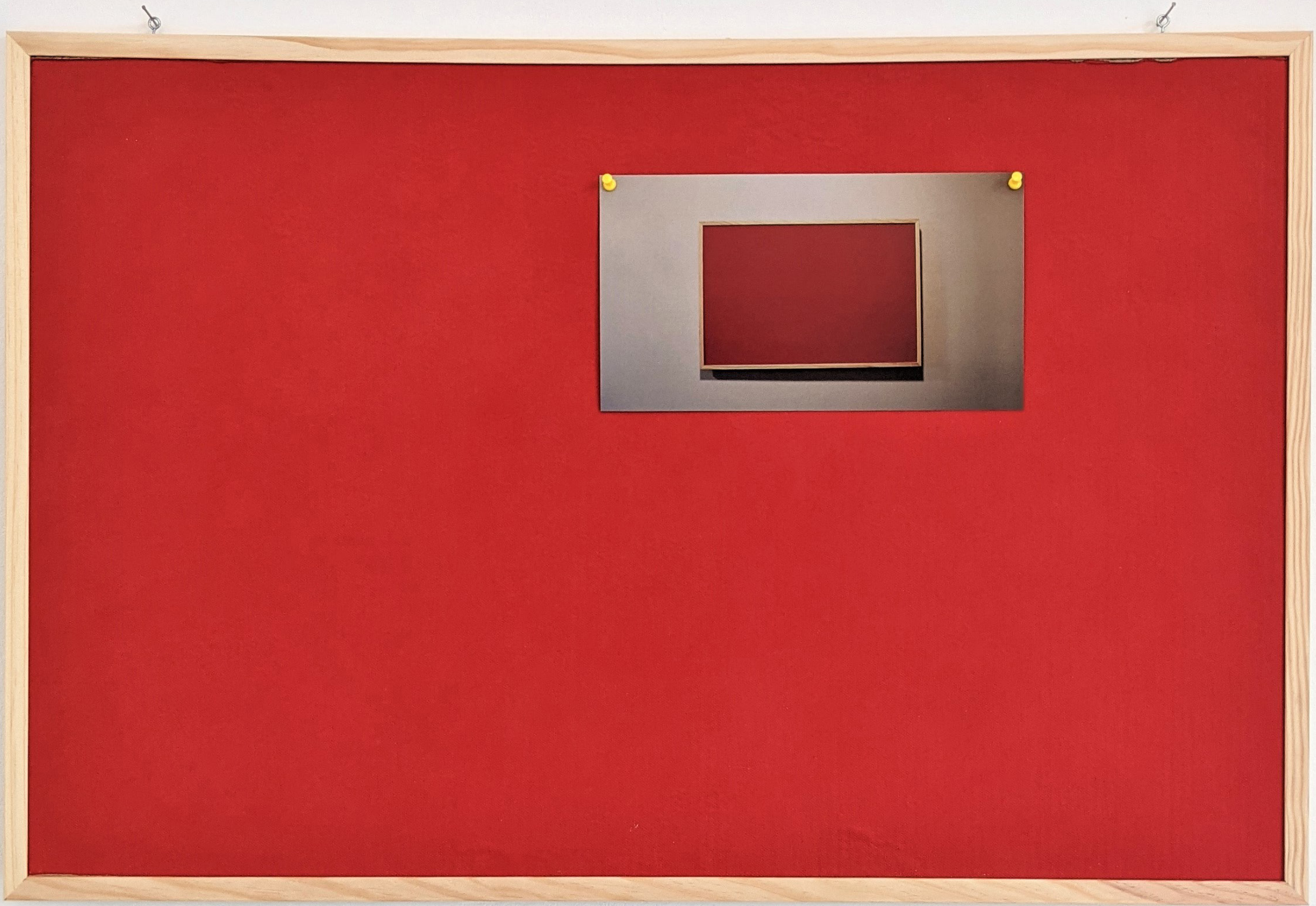


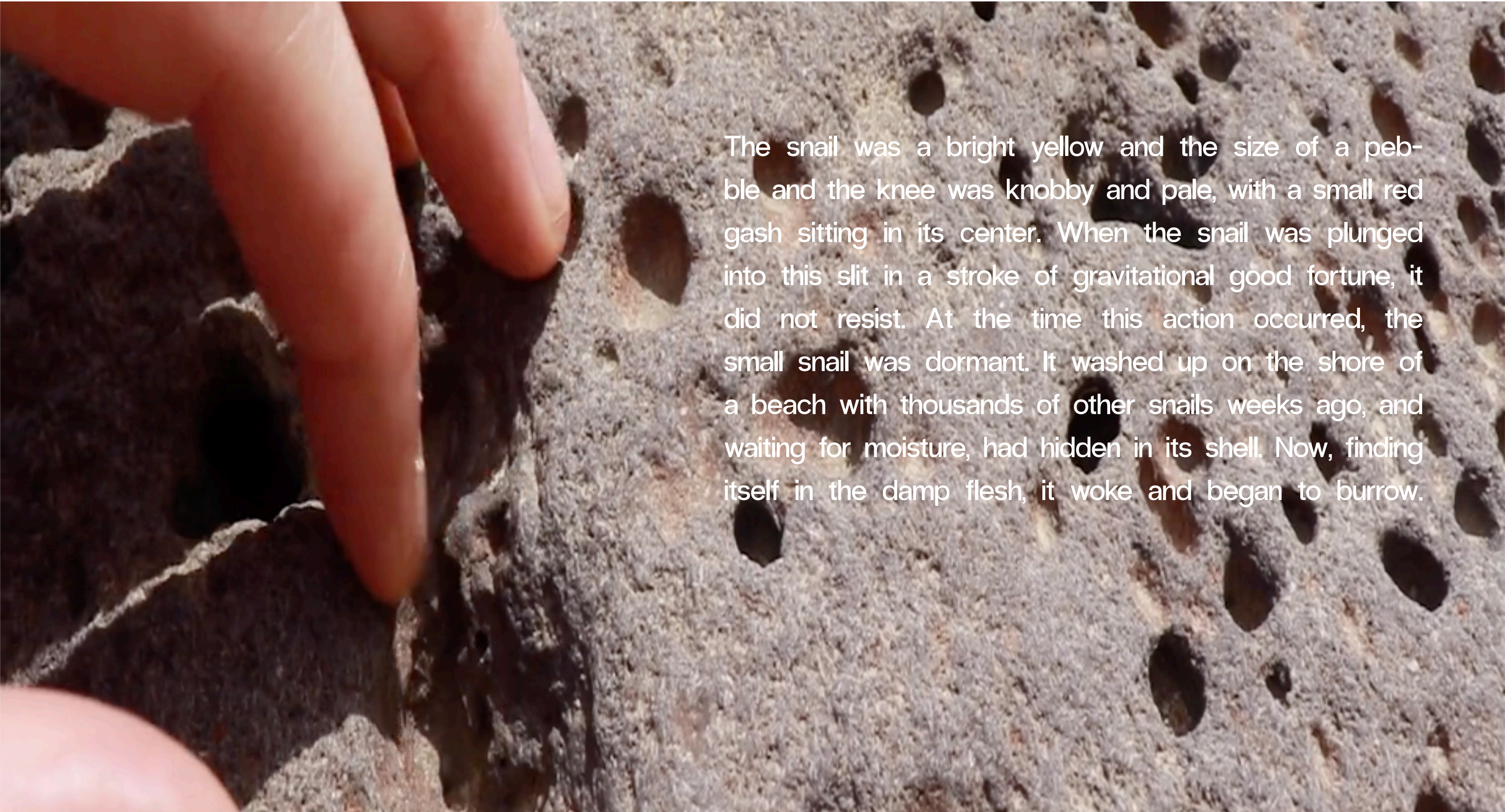


LONG ESTABLISHED POWER SYMBOLS NOT REALLY IN BIG WHITE WALLED POSH ART GALLERY



ως μη βασκανθῶ τρις εἰς ἐμὸν ἔπτυσσα κόλπον





The snail was a bright yellow and the size of a pebble and the knee was knobby and pale, with a small red gash sitting in its center. When the snail was plunged into this slit in a stroke of gravitational good fortune, it did not resist. At the time this action occurred, the small snail was dormant. It washed up on the shore of a beach with thousands of other snails weeks ago, and waiting for moisture, had hidden in its shell. Now, finding itself in the damp flesh, it woke and began to burrow.





A can of beer being raised up above a mouth can be tilted and poured down at a perfect angle to pass the teeth and hidden tongue and slide down seamlessly into the esophagus, flooding the belly. Some adaptation of this can of beer will be rushed through the intestines and urinary tract until a familiar and slight tightness is gently perceived, like an eraser head against a piece of paper, not quite able to erase the full word; and a harmonious release coincides with the energetic sound of liquid converging with hardness and immediately adapting to stretch onto the interior porcelain curve, which smoothly allows the urine to slide into the water, creating a type of liquid that has not yet been named; that slosh that exists in the intermediate private period after personal evacuation and before evacuation of the container, which we all see all day, every day.

My friend, the parasitologist, at the door, insists again. We never live in the animals we eat, he says. Indeed. His objection, it seems to me, is the following: every parasitic animal lives, eats, and multiplies within the body of its host. Men, whom I call parasites, are never, as far as we know, inside another animal. Except the great beast, the 666, the Leviathan. Back to beasts of prey, back to hunting, and so forth.

- *Parasite*, Michel Serres, 1980



PAIGE SILVERMAN

Spit It Out!

2021

Single-channel HD Video

(dur. 00:07:33)

Piano composition: Daniel Wood

Filmed: South Ayrshire, Dumfries and Galloway,
and Glasgow, Scotland

Come with Me

2020

Single-channel HD Video

(dur. 00:06:29)

Filmed: Glasgow, Scotland, Los Angeles, California,
and Mojave Desert, California

Excerpts of original text by Paige Silverman

HARRY HURLOCK

Warped Bust #22

2020

Acrylic on paper, A1

Long Established Power Symbols

2021

Composite digital collage

(installation view)

(l-r, Heraldic Headless Griffyn Paintings #1, #4 and #5)

Image: Newport Street Gallery

Heraldic Headless Griffyn Painting #1

2021

Digital single-colour scan of goauche painting on paper

A4

Heraldic Headless Griffyn Painting #4

2021

Goauche on paper, A4

Very very decapitated/Heraldic Lions

2021

Digital collage

Dimensions variable

YORGOS KARRAS

Mother & Child (series)

Mother & Child I

2021

Notice board, felt, digital print on photo paper

90 x 60 cm

Mother & Child II

2021

Metal display stand, A5 postcard

47.5 x 23.5 x 33 cm

Mother & Child III

2021

Metal floor stand, A4 photocopy

135 x 27.5 x 37 cm

Room 604 A

2021

Single-channel HD video

(dur. 00:06:52)

OTHER

Greek translation, '*I spat on my chest three times so I don't get the evil eye*'; it's something that people still do in Greece to keep the evil energy away.

(in order of appearance)

HARRY HURLOCK

Harry Hurlock (b 1992, UK) is a painter and visual artist. He completed his Undergraduate Degree in Fine Art (Painting) at Camberwell College of Arts in 2014, and is currently studying for his MFA at the Glasgow School of Art.

Notable solo and group exhibitions include, 'Harry Hurlock' at Marie Blythe Gallery (solo-show, 2017), 'Hahahaha' at Doomed Gallery (solo-show, 2017), and a solo show at Hutt Gallery in Nottingham in 2015. Group shows include 'Like the green fig tree, MILK x WORKPLACE, Workplace Gallery, Gateshead (2017) and Da Thirst x Baltic 39: Dawn of Justice, Baltic Contemporary, Newcastle (2017). He is also selected for the upcoming 2021 Royal Scottish Academy Annual Exhibition.

harry.hurlock@me.com @harryhurlock

YORGOS KARRAS

Yorgos Karras (1980) is a Greek born visual artist. He studied painting at the National University of Arts in Bucharest, Romania.

His work has been exhibited in various places including the National Theatre of Bucharest, TAF gallery and EOS gallery in Athens, Greece.

In 2007 he was commissioned to design a series of lightboxes for Zanotta shop in Athens.

His most recent work takes the form of mixed media installations and sculptural objects, short films and drawings.

He is currently pursuing a master's degree in Arts at the Glasgow School of Art.

geo.karras1980@gmail.com <https://yorgoskarras.com/>

PAIGE SILVERMAN

Paige Silverman (b. 1990, Los Angeles, California) lives in Glasgow, Scotland and is studying for her MFA at Glasgow School of Art. She received her BFA from Rhode Island School of Design in sculpture in 2012. Silverman primarily works in sculpture, text, and video.

In October 2021, Silverman exhibited in the group show 'A Slip of Certain Measure' at Crownpoint Studios in Glasgow. In addition, she exhibited at Soft Spot gallery in Manchester, UK, in the two-person show 'Right Down the Middle' with Georgia Robenstone in February, 2020. Silverman received a solo exhibition at Chainlink Gallery, Los Angeles, California in 2017. An installation of her work was recently published in Stillpoint Magazine. Residencies Silverman has attended including Forres GSA Highland Residency (Forres, Scotland), Land404 Residency (Gullholma, Sweden), Mhor Farr Residency (Laide, Scotland), Vermont Studio Center (Johnston, Vermont), and Banff Emerging Artist Residency (Banff, Canada).

paige@paigesilverman.com <https://paigesilverman.com/>

HARRY HURLLOCK

YORGOS KARRAS

PAIGE SILVERMAN