

BOOKS OF BLOOD EXHIBITION (Preview)

Polly Atkin (Academic, Poet)

Installation/poetry This piece explores personal experiences of the rare Ehlers Danlos Syndrome, haemochromatosis, and venesection, together with notions of 'Romantic Medicine'. Polly is a practising poet who will aim to generate medical, critical, and creative material, drawing on patient surveys, medical histories, and her own experience of blood disease.

John Beagles and Graham Ramsey (Artist) Video/Sculpture

This collaborative duo explores issues around consumerism, often employing the carnivalesque. The artists have created a self-portrait by making black puddings with their own blood. *Sanguis Gratia Artis: Black Pudding, Self-Portrait* [below]; *Sanguis Gratia Artis* [excerpt <https://vimeo.com/25565492>]



Kurt Bullock (Academic). A Text installation

An installation based on the poetry of Joe Plunkett, from the Easter Rising of 1916, with images of martyrdom and sacrifice. Plunkett's poetry is steeped in Catholic mysticism and is reliant upon the theme of blood sacrifice: Christ's sacrifice, certainly, but also the blood sacrifice of earlier Irish rebels and, most significantly, his own intended blood sacrifice on behalf of Irish independence.

These words that may not reach your heart
Are wrung from mine in bitter pain,
You, reading, but despise their art
That is not art but blood—in vain
The blood is ebbing from my heart. (Joe Plunkett).

Dr Alessandra Campoli (Designer/Artist) Religious relics/art objects.

The so-called 'wrathful deities' play a central role in Buddhist practices; they are protectors of religious law and guardians of Buddhist doctrine. They also symbolise the violence of the cosmos in general and the human mind in particular along with the energy needed to destroy passions and achieve enlightenment. This work includes objects relating to blood in Buddhist practices, statues of 'wrathful deities' with human cranium cups serving as libation bowls that contain fresh blood.

Sam George (Academic) Video Installation/Creative writing

'Re(a)d Riding Hoods: fairytale histories of blood'. Sam George explores the representation of blood, cannibalism, and bodily pain in fairy tales, with special reference to Little Red Riding Hood. The gothic, folkloric history of blood as text and symbol is shown to be in dialogue with the history of blood in medical discourses. The work will also introduce original fairy tales that seek to represent blood conditions such as diabetes for contemporary audiences. **A video installation** [stills below] of the deliciously camp, erotic, creepy, and funny adaptation of one of the Red Riding Hood variants (that of Paul Delarue), with echoes of Doré's illustrations and German Expressionist cinema. 16-year-old Christina Ricci stars as a not-so-innocent Red Riding Hood in writer/director David Kaplan's *Little Red Riding Hood*, narrated by Quentin Crisp. Accompanied by the **original story** 'The Little Sugar Maiden' (George's take on Hans Andersen re: the diabetic body).



Melissa Gwyn (Artist) Paintings.

Art work referencing Fabergé eggs, the history of the Romanov family, bloodlines, genealogy, and haemophilia. Gwyn reflects upon A. R. T. (Assisted Reproductive Technology) and draw parallels between the miraculous creations conceived in the jeweller’s studio and through the *métier* of medicine. Simultaneously kitschy and substantial, idiosyncratic and political, her paintings are animated by formal, technical, and material contradictions. ‘O Veil’ 9 x12 [below]



Philip Lee (Performance Artist) Performance and Artist’s book.

Lee’s work integrates live body mark-making and sculptural display, using earth materials in these transformations. ‘Slip Stroll’ [below] was a performance at the opening of *Creating a Scene*, at the National Centre for Craft and Design. ‘Edition of 3’ artist’s book [below] Concertina, black hardcover bound in a black case, 215mm x 150mm x 20mm, 14 red pigmented ink drawings on paper.



Julie Light (Artist) Object/Sculpture

Light is an artist whose work in cast glass explores medical imaging and how the organic and the mechanistic coexist. 'Blood Inverted' and 'Cells and Vein' [below] relate to the body through medical imaging.



Rachel Maclean (Video Artist) Video Work.

*Germ*s looks at the interplay between realism and pretence, borrowing from the sanitised imagery mediated through advertising and television. *Germ*s (2013) digital video, 3 minutes.



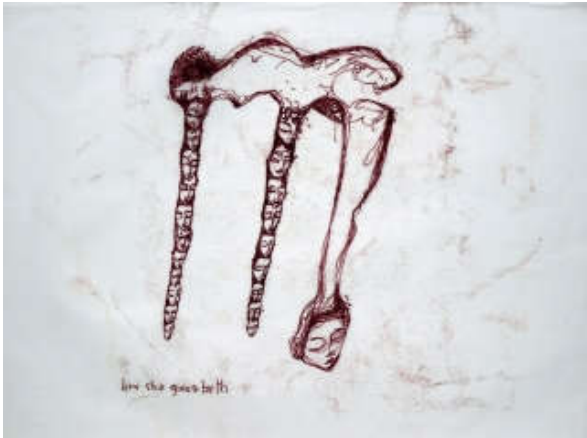
John Rimmer (Painter/Video Artist). Paintings and Video.

John’s work explores the connection between the body and medical technology, specifically in relation to blood testing and diabetes. His practice has been concerned with and continues to focus on *structuration*—looking at the relationship between structures and agency within different contexts and forms. In the past his work has focused on different kinds of spaces—mental, domestic, social, and virtual, all of which impact on the body in different ways. His recent interests relate more directly to the body and how it is shaped, maintained, altered, through medical interventions. An impetus in making paintings comes from his own personal experience as a long-standing user of the NHS, and the realisation of an ever-increasing reliance on pharmaceutical and medical technologies more generally. It is the coming together of the organic and the synthetic that provides interesting visual starting points for his work. ‘Testing, Testing, One, Two Three’ (2015) 20” x20”, acrylic on board; ‘How I Was Made’ DVD still [below]



Kate Walters (Artist) Drawings/Performance

These works engage with and have been inspired by the psychic energy of blood, the colour red, and the knowing of the body. <http://www.katewalters.co.uk> 'How She Gives Birth with Her Blood Knowing'; 'Mother Feeding Herself' [below]



CURATED OBJECTS [selection only]

3D model skull shows the treatment for Treacher Collins' syndrome, a genetic disorder (2001).



Crick and Watson's DNA molecular model, England, 1953



Dolls used to illustrate how haemophilia is inherited, England, 1970-1975



Artery forceps, Paris, France, 1831-1870



'De Motu Cordis', by William Harvey, Frankfurt, Germany, 1628



Collecting box, England, 1952-1955



Plaster model of the head of an executed Chinese pirate with case, circa. 1910-1922.



Memento mori c.1500s



Amputation instrument set, London, England, 1831-1870



Mandrake root, England, 1501-1700



'The Palmer Injector', Glasgow, Scotland, 1955-1970 Charles Palmer, a diabetic, invented this device in 1955 to make self-administered insulin injections



Fakir's Sandals 1871



Silver-plated skeleton, Europe, 1701-1900



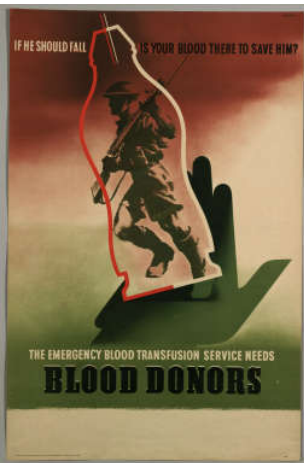
Bottle of blood purifying mixture, United Kingdom, 1880-1930



Leech Finders 1814



Poster to recruit blood donors during the Second World War, England, 1943



Blood cupping set, London, England, 1831-1870



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