

NO BLOOD ON YOUR HANDS

an installation by K-Guy

Proposal for

Art Amsterdam 2010
NO HOLDS BARRED

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CONCEPT **NO BLOOD ON YOUR HANDS TELLS A POWERFUL STORY THAT WILL RESONATE IN DIFFERENT WAYS FOR EACH PERSON THAT EXPERIENCES IT.**

With a narrative that explores interweaving concepts of big business, corporate greed, the politics of war, freedom and 'truth', NO BLOOD ON YOUR HANDS is set in the environment of a calm but ultimately unnerving retail space.

With a footprint of 5 x 5 metres the experience begins outside its four walls with a single blood red block that extrudes out high up on one of the white exterior walls. Embossed on the red block, in clean clinically-white lettering is the title of the piece – NO BLOOD ON YOUR HANDS.

It is a title, but also a question – and, importantly, a challenge. It invites the viewer to question the part they have played as an individual in the events of the early 21st century as well as the part played by those governing nations, those controlling the media, and those at the top of a myriad corporate ladders. Indeed, do we all have blood on our hands?

“When liberty comes with hands dabbled in blood it is hard to shake hands with her”

OSCAR WILDE

ENVIRONMENT **INTRIGUE LEADS THE VIEWER THROUGH THE DOOR AND INTO THE SPACE DEFINED BY FOUR THICK WHITE WALLS.**

With an interior that alludes to that of a high-class bespoke tailors, one wall is filled from floor to ceiling with drawers. None of the drawers can be opened. If you are looking for answers – they are not to be found here.

The answers, if there are any, are locked away.

Tantalisingly out-of-reach, high up on the wall, one drawer, a red drawer, is open. The position of this corresponds exactly with the blood-red block and title on the exterior of the installation. The question was outside – is the answer to be found within the drawer? Within the store? Or within ourselves?

In the centre of the store is a long, raised cabinet – again with drawers that cannot be opened. Displayed on top of the cabinet are crisp white shirts – clean, starched and carefully-folded. More clean white shirts are displayed, as if works of art in frames, on the remaining walls.

The clean white shirt: the uniform of the rich and the powerful – displayed in the calm and rarified atmosphere of a bespoke shirtmakers.

INSTALLATION BUT ALL IS NOT WHAT IT AT FIRST SEEMS.

The store is illuminated with a fluorescent strip light that is intermittently flashing. When it goes out UV lighting reveals a new and horrifying narrative to the story – an undertow that drags the viewer into a riptide of uncertainty and suffering.

The UV lighting reveals that the shirts are splattered and splashed with bloody hand prints – young, old, female and male. This gives the effect that they have been in contact with a different people that are bleeding for some reason – war, crime, corporate irresponsibility, greed, stupidity. While they look clean and crisp in normal light, looked at another way they are caked in blood.

This effect will be achieved by using red ultra violet sensitive paint, which appears invisible under normal lighting, but bright red under UV lighting.

So what appeared to be the calm and safe environment of a bespoke shirtmakers is now a crime scene or, perhaps, a clinical display of forensic evidence.

As the viewer looks at the evidence closer they will see that each shirt has a specially-designed label sown into the collar with the title of the piece, NO BLOOD ON YOUR HANDS together with a name – that of a victim of crime, war or corporate greed.



CONCLUSION **EACH VIEWER WILL, WITHOUT DOUBT, COME AWAY FROM THIS INSTALLATION WITH THEIR OWN UNIQUE NARRATIVE.**

But some of the messages will be clear to all.

The stains of suffering and death will always be visible even when hidden under a crisp, new shirt. No matter how hard you scrub away the blood, no matter how hard you try to hide the evidence and lock away the secrets, the truth will be revealed.

VISUALS

The following visuals and the accompanying video are designed to communicate the core concepts behind this installation and will be further refined once full details of the exhibition space are known.

An important issue will be lighting. Again this will be determined following feedback on the ambient lighting conditions at the exhibition space. We do anticipate that the installation will need to be provided with a ceiling to cut out ambient lighting, while conforming to local or on-site health and safety regulations. In addition some control over light spillage might need to be incorporated into the entrance and exit of the installation.

Digital files of the visuals contained in this proposal can be supplied in any format if required.

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