





# Blood Money

Artist's  
Commentary



Plate 37

*Antebellum Classicism, African-American Blood on Paper, 17" x 18.5", 2007*

This piece is made from blood donated by friends and colleagues who are descendents of African slaves. As a "son of the south" I grew up listening to apologists for the Antebellum Era who focused their attention on the Neo-Classical aesthetics rather than upon the central issue of Slavery. The Antebellum South identified with and copied the style of Ancient Greece and Rome because they knew that these cultures were also buttressed with human slavery. Many classical historians exalt the Corinthian Capital as the height of Classicism and Western Civilization.

The intent of this piece is to tarnish all Classical aesthetics, especially the Antebellum South's, because none of their exalted "beauty" would have existed were it not for the forced labor of enslaved peoples. In the case of the Antebellum South, the production of these top seven slave crops by the African slaves.



Plate 38

*Dramatis Personae, 50% Descendant of Slaves and 50% Descendant of Slave Owners' Blood on Paper, 32" x 36", 2010*

The title refers to the characters in a drama. In this case, the uncomfortable coexistence of blacks and whites in America caused by their troubled histories and respective mythological underpinnings. Since the picture represents a duality I painted it with equal amounts of blood from a descendant of slaves and from a descendant of slave owners.

A bulging bale of cotton (appropriated from a Confederate \$50. bill) sits atop a colonial parchment (one of my family's plantation land grants). On top of the cotton rests a skep (also appropriated from Confederate currency). The top of it has been removed to stir the nest with two large flowers: the King Protea and the Magnolia Grandiflora, representing the two conflicting races. The King

*...continued*

Protea is a national symbol of South Africa, and the Magnolia Grandiflora is for white southerners a symbol of the moral and racial purity. A large muscular Black Racer snake spirals up the stem of the protea and shows its interest in the opened petals of the white flower.

I propped this picture with racist ideas and symbols taught to me by my elders. It is my hope that they will see the picture and become embarrassed by these heirlooms of racism. It is also my hope that the picture makes them feel betrayed by a “Son of the South”.



Plate 39

*Civil Unrest, African-American Blood Silkscreen on Paper, 20.5" x 23.5", 2012*

The man-made beehive, called a skep, appears repeatedly on Confederate currency. It was originally intended to represent productivity but it has become for me the ultimate symbol of the institution of slavery. It is a man-made environment wherein the workers are not allowed to benefit from the products of their labor.

In this picture the agitated swarm represents the Civil Rights Movement and revolution. During times of social unrest and protests in my youth I remember hearing people say, “Those blacks are stirred-up again down in Montgomery, and a swarm of them took to the state capital.”



Plate 40

*Two Slaveries, African-American Blood Silkscreen on Paper, 19.5" x 23", 2012*

The American Civil War was not fought solely over the issue of slavery. In this picture taken from Confederate currency we see the agrarian south and the industrial north. I divided the scene with the Mason-Dixon Line to reveal that there was a division but that the scene remained the same. Many blacks went from being slaves in the fields of the south to being slaves in the factories of the north.



Plate 41

*Cargo Ship, African-American Blood Silkscreen on Paper, 21.5" x 26", 2012*

I wanted to create a piece of marine art in which the viewer would become more concerned with the cargo than the ship when they realized the origin of the image and the unconventional media of the picture.



Plate 42

*Slave Picking Cotton, African-American Blood Silkscreen on Paper, 17.5" x 24.5", 2012*

Confederate currency was not the same throughout the south—each state printed their own designs. Images of human slavery frequently appear on the currency, undoubtedly as reminders of why the south was engaged in war.

The slaves are depicted as happily engaged in a variety of forced labors. The designers were apparently proud of what they should have been ashamed of.



Plate 43

*South Striking Down Union, African-American Blood Silkscreen on Paper, 16" x 23.5", 2012*

A murderous vignette from the Confederate \$2.00 bill showing 'southern liberty striking down the Union'. It is very interesting that the designer chose women for this typically male activity. The predatorial bird does not seem to know which side to be on in this conflict.



Plate 44

*Tyranny of Ornament, African-American Blood Silkscreen on Paper, 21.5" x 26", 2012*

One afternoon while studying digital scans of the currency I became emotionally overwhelmed by the idea of blood money. In an effort to escape it I isolated a swirling detail and attempted to enjoy it simply for its formal qualities. Instead, it only made me angrier because I realized that if I were a slave and saw this over-wrought neo-classical decoration—knowing that none of it would exist were it not for the abduction and forced labor of my people—I would be obliged to all manner of subversive activity.



Plate 45

*I Saw the Dollar Five in Red, African-American Blood Silkscreen on Paper, 24.65" x 22", 2012*

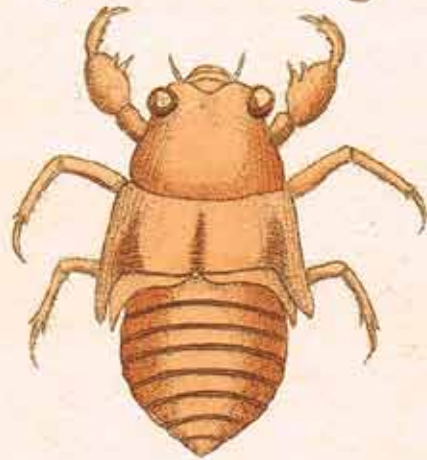
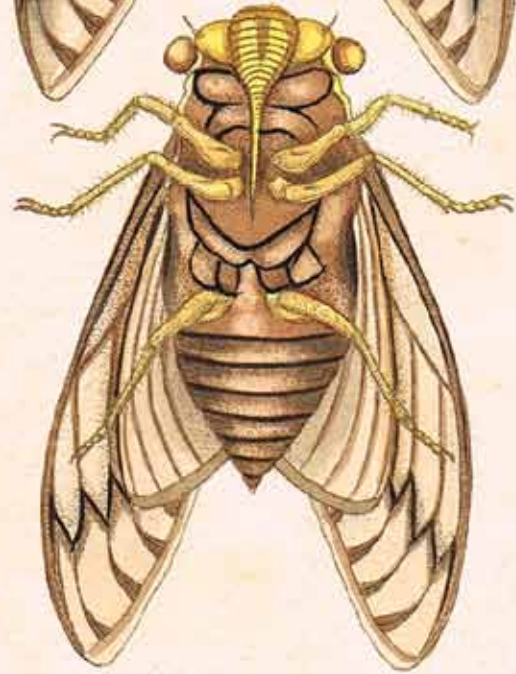
A cacophony of various symbols representing the number 'five' taken from Confederate currency. This piece, derived from Charles Demuth's "I Saw the Figure 5 in Gold", is also an unconventional portrait of a person. But, the subject of this portrait knows from the shouting bids that his life has a monetary value.



Plate 46

*Ignoring Egypt, African-American Blood Silkscreen on Paper, 21.5" x 26", 2012*

The Jewish statesman Judah P. Benjamin appears on the Confederate \$2.00 bill. He held three different appointments within the Confederacy: he was the Attorney General, Secretary of War and Secretary of State. Because the Hebrews were purportedly enslaved in Egypt, Jewish law strictly forbids slave ownership. Benjamin's support of the Confederate cause is profoundly hypocritical.



## ROBERT SHERER

### Artist's Biography

#### EDUCATION

- 1989–1992 Master of Fine Arts (MFA) degree, Painting  
Edinboro University of Pennsylvania, Edinboro, PA
- 1987–1988 Post-Baccalaureate Independent Study, Advanced Painting  
Rhode Island School of Design, Providence, RI
- 1982–1986 Bachelor of Fine Arts (BFA) degree, Drawing and Painting  
Georgia State University, Atlanta, GA
- 1979–1980 Foundation Studies Program, Visual Art  
Atlanta College of Art, Atlanta, GA
- 1976–1978 Arts and Science (AS) degree, Visual Art  
Walker College, Jasper, AL

#### SELECTED EXHIBITIONS

2014

- ♦ *Art, AIDS, America*, Tacoma Art Museum, Tacoma, WA. (invitational)

2013

- ♦ *Head, Shoulders, Genes, and Toes*, FSU Museum of Fine Arts, Tallahassee, FL.  
(invitational)

2012

- ♦ *Selected Blood Works: Robert Sherer*, Lyman-Eyer Gallery, Provincetown, MA.  
(solo)



- ◆ *30x30 No.10*, Gruppenausstellung, Galerie Kunstbehandlung. KG, Munich, Germany. (group)
- ◆ *Hidden and Forbidden Identities*, ArtExpo International, Palazzo Albrizzi, Venice, Italy (juried)
- ◆ *Robert Sherer: American Pyrography*, Lyman-Eyer Gallery, Provincetown, MA. (solo)

## 2011

- ◆ *30 x 30 No. 9*, Gruppenausstellung, Galerie Kunstbehandlung. KG, Munich, Germany. (group)
- ◆ *A Very Private View*, Art Section Magazine, George Hornbein residence, Atlanta, GA.
- ◆ *What Not to Speak About*, Visual Arts Gallery, Emory University, Atlanta, GA. (invitational)
- ◆ *Recent Acquisitions*, Museum of Contemporary Art (MOCA-GA), Atlanta, GA. (collection)
- ◆ 16<sup>th</sup> Annual Hambidge Center Gala, Bradford Galleries, Atlanta, GA. (invitational)
- ◆ *100 Artists' Book Promotion Exhibition*, Outwrite Bookstore and Coffeehouse, Atlanta, GA. (duo)

## 2010

- ◆ *20th Anniversary Exhibition*, Leslie-Lohman Gay Art Foundation Museum, NYC, NY. (collection)
- ◆ *Robert Sherer: American Pyrographs*, Lyman-Eyer Gallery, Provincetown, MA. (solo)
- ◆ *Recent Acquisitions*, Museum of Contemporary Art (MOCA-GA), Atlanta, GA. (collection)
- ◆ *Embracing Differences*, Oglethorpe University Museum of Art, Atlanta, GA. (invitational)
- ◆ *Coming Out and Living Authentically*, Feinstein Gallery (URI), Providence, RI. (invitational)
- ◆ *Gallery Artists*, Kathleen Cullen Fine Arts, Chelsea, New York City, NY. (group)
- ◆ *What Not to Speak About*, Space One-Eleven, Birmingham, AL. (invitational)

2009

- ◆ *Robert Sherer: American Pyrographs*, Lyman-Eyer Gallery, Provincetown, MA. (solo)
- ◆ *Puppy Love*, Outwrite Bookstore and Coffeehouse, Atlanta, GA. (solo)
- ◆ *New Artists*, Kathleen Cullen Fine Arts, Chelsea, New York City, NY. (group)
- ◆ *Evening for Equality*, Equality Foundation of Georgia, W Hotel, Atlanta, GA. (invitational)
- ◆ *Georgia Lawyers for the Arts—34th Annual Gala*, Mason Murer Gallery, Atlanta, GA. (invitational)

2008

- ◆ *Blood Works*, Fine Arts Gallery, Kennesaw State University, Kennesaw, GA. (solo)
- ◆ *Robert Sherer: American Pyrographs*, Lyman-Eyer Gallery, Provincetown, MA. (solo)
- ◆ *Plugged In 35*, Atlanta Contemporary Art Center, Atlanta, GA. (invitational)
- ◆ *New England International Erotic Art Festival*, Provincetown, MA. (juried)

2007

- ◆ *Biennale Internazionale dell'Arte' Contemporanea*, Florence, Italy. (juried)
- ◆ *Robert Sherer: American Pyrographs*, Lyman-Eyer Gallery, Provincetown, MA. (solo)
- ◆ *New England International Erotic Art Festival*, Provincetown, MA. (group)
- ◆ *Mondo Homo: The Dirty South*, My Sister's Room, Atlanta, GA. (group)

2006

- ◆ *Black Bird on My Shoulder*, Dalton Gallery, Agnes Scott College, Decatur, GA. (invitational)
- ◆ *Robert Sherer: American Pyrographs*, Lyman-Eyer Gallery, Provincetown, MA. (solo)
- ◆ *The Art of Dining*, (Elton John AIDS Foundation) The Lowe Gallery, Atlanta, GA.
- ◆ *Looks Good on Paper*, The Spruill Art Center Gallery, Atlanta, GA. (invitational)
- ◆ *Georgia Artists*, Board of Regents, University System of Georgia, Atlanta, GA. (invitational)

2005

- ♦ *Robert Sherer: Blood Works*, The Garden Gallery, Provincetown, MA. (solo)
- ♦ *Heavenly Bodies—Images of Men*, The Garden Gallery, Provincetown, MA. (group)
- ♦ *The Last Taboo*, The Museum of Contemporary Art of Georgia, Atlanta (invitational)
- ♦ *Group Show*, Anthem Gallery, New York City, NY. (group)
- ♦ *The Art of Dining*, (Elton John Aids Foundation auction,) The Lowe Gallery, Atlanta, GA.

2004

- ♦ *In-Appropriate*, Momus Gallery, Atlanta, GA. (invitational)
- ♦ *Artexpo Atlanta*, Georgia World Congress Center, Atlanta, GA. (group)
- ♦ *Flower Power*, Anthem Gallery, New York City, NY. (group)
- ♦ *The Art of Healing*, Brenau University Gallery, Gainesville, GA. (invitational)
- ♦ *The Art of Dining*, (charity auction,) Momus Gallery, Atlanta, GA. (invitational)

2003

- ♦ *Southern Fried*, Anthem Gallery, New York City, NY. (invitational)
- ♦ *Postures*, Matre Gallery, Atlanta, GA. (invitational)
- ♦ *A Sense of Place*, Gertrude Herbert Institute of Art, Augusta, GA. (group.)
- ♦ *The Art of Dining*, (charity auction,) Momus Gallery, Atlanta, (invitational)
- ♦ *Georgia Legislative Exhibition*, Jolley Lodge, Kennesaw State Univ., (invitational)

2002

- ♦ *Triennale Internationale d'Art Contemporain*, Toit de la Grande Arche, Paris, France. (juried)
- ♦ *Blood Works*, Center for AIDS and Humanity, Atlanta, GA. (nine-month solo)
- ♦ *Requiem*, The Choral Arts Society of Philadelphia, PA. (city-wide artwork promotion)
- ♦ *The Red Clay Survey*, Huntsville Museum of Art, Huntsville, AL. (juried)
- ♦ *Software: The Vagina Show*, Art Spot Gallery, Atlanta, GA. (invitational)
- ♦ *Georgia Lawyers for the Arts—27<sup>th</sup> Annual Gala*, The Lowe Gallery, Atlanta, (invitational)
- ♦ *Hungry Souls*, Lower Evans Gallery, Agnes Scott College, Decatur, GA. (invitational)

2001

- ◆ *Biennale Internazionale dell'Arte' Contemporanea*, Fortezza da Basso, Florence, Italy. (juried)
- ◆ *The ShedSpace Exhibition*, a two-person show with Larry Anderson, Atlanta, GA. (invitational)
- ◆ *American Institute of Architects Show*, GA. World Congress Center, Atlanta, GA. (group)
- ◆ *Cream: an Erotic Art Show*, 1181 Gallery, Atlanta, GA. (invitational)
- ◆ *Art Papers Auction*, Soho Myriad Gallery, Atlanta, GA. (invitational)

2000

- ◆ *Robert Sherer: New Works*, Robert Kidd Gallery, Birmingham, MI. (solo)
- ◆ *Art Party 2000*, The Atlanta Contemporary Art Center, Atlanta, GA. (invitational)
- ◆ *CUTE*, Lamar Dodd Art Center, University of Georgia, Athens, GA. (invitational)
- ◆ *Innuendo*, Gallery Eleven 50, Atlanta, GA. (invitational)
- ◆ *Hairdos and Tractor Pulls*, Trinity Gallery, Atlanta, GA. (invitational)
- ◆ *Precious: The Pathos, Pleasures of Kitsch*, The Contemporary, Atlanta, GA. (invitational)

1999

- ◆ *Vanitas*, Agnes Scott College, Decatur, GA. (invitational)
- ◆ *Body As Commodity*, Nexus Contemporary Art Center, Atlanta, GA. (invitational)
- ◆ *Four Atlantans*, Eastern Shore Arts Center, Fairhope, AL. (group)
- ◆ *Requiem*, Nexus Contemporary Art Center, Atlanta, GA. (invitational)

1998

- ◆ *Corporate Art Sources*, The Business Center of Alabama, Montgomery, AL. (group)
- ◆ *The Salon Show*, Sylvia Schmidt Gallery, New Orleans, LA. (group)
- ◆ *ArtCare Auction*, AIDS Benefit, Swishotel, Atlanta, GA. (group)
- ◆ *Union/Reunion*, Nexus Contemporary Art Center, Atlanta, GA. (invitational)
- ◆ *Testosterone*, Vaknin Schwartz Gallery, Atlanta, GA. (invitational)

1997

- ◆ *Robert Sherer*, The Lowe Gallery, Atlanta, GA. (solo)
- ◆ *CenterSpace*, Woodruff Arts Center, Atlanta, GA. (invitational)
- ◆ *Art Party*, Nexus Contemporary Arts Center, Atlanta, GA. (group)
- ◆ *The Magic Mirror*, Kennesaw State Univ., Kennesaw, GA. (group)
- ◆ *ArtCare Auction*, AIDS Benefit, Swishotel, Atlanta, GA. (group)
- ◆ *ArtFest '97*, Project Open Hand Art Auction, Burkhardt's, Atlanta, GA. (group)
- ◆ *ARCA Charity Auction*, Georgian Terrace Hotel, Atlanta, GA. (group)

1996

- ◆ *New Male Nudes Redux*, The Barnwell County Museum, Barnwell, SC. (solo)
- ◆ *Six Censored Paintings*, Outwrite Bookstore Gallery, Atlanta, GA. (solo)
- ◆ *An American Renaissance*, The Lowe Gallery, Atlanta, GA. (group)
- ◆ *ArtCare Auction*, AIDS Benefit, Swishotel, Atlanta, GA. (invitational)
- ◆ *ArtFest '96*, Project Open Hand Art Auction, Burkhardt's, Atlanta, GA. (group)
- ◆ *Birmingham AIDS Outreach Auction*, Terrific New Theater, Birmingham, AL. (group)

1995

- ◆ *Robert Sherer*, Motor Supply Gallery, Columbia, SC. (solo)
- ◆ *ArtCare Auction*, AIDS Benefit, Swishotel, Atlanta, GA. (invitational)
- ◆ *Graffiti II*, Nexus Contemporary Art Center, Atlanta, GA. (invitational)
- ◆ *Confessions, A Taboo Show*, ACA Gallery, Atlanta, GA. (invitational)
- ◆ *New Male Nudes*, Barnwell County Museum, Barnwell, SC. (solo)  
CENSORED.

1994

- ◆ *New Male Nudes*, Gallery 2030, Birmingham, AL. (solo) CENSORED.
- ◆ *Love, Sex, and Death*, Nexus Contemporary Arts Center, Atlanta, GA. (juried)
- ◆ *ArtFest '94*, Project Open Hand Art Auction, Burkhardt's, Atlanta, GA. (group)
- ◆ *The AIDS Cure Project*, King Plow Arts Center, Atlanta, GA. (juried)
- ◆ *ArtCare Auction*, AIDS Benefit, Swishotel, Atlanta, GA. (invitational)
- ◆ *The Atlanta Detention Center Public Arts Project*, Atlanta, GA. (juried)

1993

- ◆ *The Cheekwood National Painting Exhibition*, Nashville, TN. (juried)
- ◆ *An American Renaissance*, The Lowe Gallery, Atlanta, GA. (invitational)
- ◆ *The Acetate Show*, The Paladium, New York, NY. (invitational)
- ◆ *ArtCare Auction*, AIDS Benefit, Swishotel, Atlanta, GA. (invitational)
- ◆ *Gallery Artists*, The Lowe Gallery, Atlanta, GA. (group)
- ◆ *ArtFest '93*, Project Open Hand Art Auction, Burkhardt's, Atlanta, GA. (group)

1992

- ◆ *Re-Presentations*, Bruce Gallery, Edinboro Univ. of PA. (solo) CENSORED.
- ◆ *State of the Art*, The State Museum of Pennsylvania, Harrisburg, PA. (juried)
- ◆ *Three Rivers Art Festival*, Festival Gallery, Pittsburgh, PA. (juried)
- ◆ *6th Annual Watercolor Exhibition*, Glass Growers Gallery, Erie, PA. (juried)
- ◆ *Survivor's Parade*, The Ellen James Society, Daemon Records, Atlanta, GA. (CD Cover Art)

1991

- ◆ *55th National*, The Butler Institute of American Art, Youngstown, OH. (juried)
- ◆ *Experience Censorship*, Installation/Performance, Bruce Gallery, Edinboro, PA. (solo)
- ◆ *The Gulf War*, Bates Gallery, Edinboro, PA. (invitational)

1990

- ◆ *5 X Figurative*, BK Smith Gallery, L.Erie College, Painesville, OH. (group) CENSORED.

1988

- ◆ *RISDOIDS*, Bankhaus Gallery, Rhode Island School of Design, Providence, RI. (juried)

1987

- ◆ *Student Art Exhibition*, Rhode Island School of Design, Providence, RI. (juried)
- ◆ *The Great Mattress Factory Show*, Mattress Factory Gallery, Atlanta, GA. (juried)

1986

- ◆ *72nd Exhibition*, National Arts Club Gallery, New York, NY. (juried)
- ◆ *Feminist Figurations*, Jesse James Gallery, Atlanta, GA. (invitational)
- ◆ *Georgia Artists Show*, Junior League of Dekalb, Decatur, GA. (juried)
- ◆ *Student Exhibition*, GSU Gallery, Georgia State University, Atlanta, GA. (juried)
- ◆ *The Great Mattress Factory Show*, The Mattress Factory, Atlanta, GA. (juried)

1985

- ◆ *15th Works on Paper Exhibition*, SW Texas State Univ. Gallery, San Marcos, TX. (juried)
- ◆ *The Annual Exhibition*, Salmagundi Gallery, New York, NY. (juried)
- ◆ *Robert Sherer—Works On Paper*, Pillowtex Gallery, Atlanta, GA. (solo)
- ◆ *Miniaturist's Show*, Alias Gallery, Atlanta, GA. (invitational)
- ◆ *The Last Great Mattress Factory Show*, Mattress Factory Gallery, Atlanta, GA. (juried)

1984

- ◆ *Valentine Show*, Birmingham Museum of Art, Birmingham, AL. (invitational)
- ◆ *The Human Body and Its Functions*, Nexus Art Center, Atlanta, GA. (juried)
- ◆ *Student Exhibition*, GSU Gallery, Georgia State University, Atlanta, GA. (juried)
- ◆ *Destroy All Music*, Pillowtex Gallery, Atlanta, GA. (invitational)
- ◆ *Georgia Artists Show*, Mary Gay House, Junior League of Dekalb, Decatur, GA. (juried)

1983

- ◆ *Rat Attack!*, The Blue Rat Gallery, Atlanta, GA. (invitational)
- ◆ *Art Of The New*, Birmingham Museum Of Art, Birmingham, AL. (invitational)
- ◆ *Student Exhibition*, GSU Gallery, Georgia State University, Atlanta, GA. (juried)

1982

- ◆ *Rat Attack!*, The Blue Rat Gallery, Atlanta, GA. (invitational)

1981

- ♦ *Rat Attack!*, The Blue Rat Gallery, Atlanta, GA. (invitational)

1980

- ♦ *Student Exhibition*, ACA Gallery, Atlanta College of Art, Atlanta, GA. (juried)

1979

- ♦ *Summer Show*, London Bridges Gallery, Birmingham, AL. (invitational)

*(A complete listing of Exhibitions is available upon request at [www.robertsherer.com](http://www.robertsherer.com))*

#### SELECTED BLOOD WORKS PUBLICATIONS

Smith, Stephen. *Artist Creates Drawings in HIV Positive Blood*, The Birmingham Free Press, Birmingham, AL. (19 Sept. 2011, page 5)

Hayward, Dave. *Robert Sherer*, (three-part radio interview) StoryCorps Project, Georgia Public Broadcasting GPB/NPR—WABE 90.1 FM—Atlanta, GA. (August, 2011). Archived in the Library of Congress, Washington, DC.

Sieber, Mark. *BLOOD WORKS: Sherer's Sanguines*, Random Musings from Marklewood/Tartuffe's Folly. (accessed 19, Jan. 2011)

Lee, Ryan. *PAID IN BLOOD*, Southern Voice, Atlanta, GA. (28 Dec. 2009)

McClintock, Dr. Diana. "Subversion, Melancholia and Guerilla Art History In Robert Sherer's *Blood Works*" presented at the Popular Culture Association/American Culture Association Annual Conference, San Francisco, CA. (19 March. 2008)

Hughes, Kenneth. *Uncensored, Meet Robert Sherer and Remember His Name*, Talon Magazine, Kennesaw State University, Kennesaw, GA. (pages 39–53, Dec. 2008)

Stiers, Melissa. "Interview with Artist Robert Sherer", Georgia Public Radio/National Public Radio (GPR/NPR 88.1) Georgia Gazette—5 March, 2008. <http://www.gpb.org/radio>



Novarino, Marcello. *Obras de Sangue, Retratos de Amor e Perda na Era da AIDS*, (Portuguese language). Viver Magazine, Marietta, GA. (Feb. 2008, pgs. 38, 40.)

Feaster, Felecia. *Let it Bleed, KSU Prof's Art is Colored Crimson*, Creative Loafing Online, Atlanta, GA. (1 February. 2008.)

Writer, Staff. *Quirks in the News: Blood Paintings by Georgia Artist Shown*, United Press International (UPI), USA (4 Jan. 2008)

- ◆ *Picteaza cu sperma si sange contaminat cu HIV*, Cancan, Romania (12 Jan. 2008)
- ◆ *Artist Uses Blood in Painting*, A-Xuili Live Journal, Russia (11 Jan. 2008)
- ◆ *Lavori di Sangue*, Virtual Blog, Italy (11 Jan. 2008)
- ◆ *Blood Paintings by Georgia Artist Shown*, Daily India (English Version), India (10 Jan. 2008)
- ◆ *Blood Paintings by Georgia Artist Shown*, PoliticalGateway.com, USA (10 Jan. 2008)
- ◆ *Blood Paintings by Georgia Artist Shown*, BigBlog.com, USA (10 Jan. 2008)
- ◆ *Blood Paintings by Georgia Artist Shown*, EarthTimes.org, USA (10 Jan. 2008)
- ◆ *Blood Paintings by Georgia Artist Shown*, Moldova.org, Moldavia, Romania (10 Jan. 2008)
- ◆ *Blood Paintings by Georgia Artist Shown*, Apria.com, Apria Healthcare, USA (10 Jan. 2008)
- ◆ *Blood Paintings by Georgia Artist Shown*, The Post Chronicle, New York, NY. (10 Jan. 2008)
- ◆ *Blood Paintings by Georgia Artist Shown*, Portrayer.net, USA. (10 Jan. 2008)
- ◆ *Artist Uses Blood in Paintings*, AmericaRu (Russian Version), USA. (10 Jan. 2008)
- ◆ *Artist Uses Real Blood in Paintings*, Plime, Atlanta, GA. (9 Jan. 2008)

Writer, Staff. *Blood Works: Portraits of Love and Loss in the Age of AIDS*, Atlanta Access, Atlanta Journal-Constitution, Atlanta, GA. (3 Jan. 2008)

Writer, Staff. *Blood Paintings by Georgia Artist Shown*, Moldova.org, Moldova Foundation, Moldova, Romania (10 Jan, 2008)

Parker, Sarah. *Interview: Artist Uses Real Blood in Painting*, CBS 46 News, Atlanta, GA. (9 Jan. 2008 Broadcast)

Writer, Staff. *It's Bloody Work*, David Magazine, Atlanta, GA. (2 Jan. 2008, pg. 30)

- Hafer, Jennifer. *Changing Hearts and Minds—The Arts as Society's Conscience*, Flourish Magazine, Kennesaw State University, Kennesaw, GA. (Summer, 2007, pg. 12)
- Bagwell, Teresa. *Robert Sherer's Blood Works*, Flourish Magazine, Kennesaw State University, Kennesaw, GA. (Summer, 2007, pg. 15)
- Feaster, Felecia. *Blood Works / Review*, Creative Loafing, Atlanta, GA. (9 May. 2007, pg. 49.)
- LeBow, Ellen. *One Artist, Intimately Interested, Visits Another's Show*, Cape Cod Voice, Provincetown, MA. (6 October, 2005, pg. 20-21.)
- Writer, Staff. *Capeweek—Best Bets, "Blood Works,"* Cape Cod Times, Provincetown, MA. (16 September 2005, pg. 14.)
- Writer, Staff. *Robert Sherer: Blood Works: Portraits of Love and Loss in the Age of AIDS*, Provincetown Magazine, Provincetown, MA. (8 September, 2005, pg. 22.)
- Writer, Staff. *Sherer Uses Blood in Paintings to Make a Point in Exhibition*, Provincetown Banner, Provincetown, MA. (8 September, 2005, A&E, pg. 53.)
- Cullum, Jerry. *Studying the clasping hands of life, death*, The Atlanta Journal-Constitution, Atlanta, GA. (12 Sept. 2004, pg. M3)
- Brown, Cheryl. *Sherer Gives Himself to his Work*, Flourish Magazine, Kennesaw, GA. (Spring, 2003, pg. 23.)
- Basinger, Brian. *An Untapped Vein*, Morris News Service, Augusta, GA. (16 January, 2002.)
- Fleming, Mike. *Blood Works*, Southern Voice, Atlanta, GA. (6 September, 2002, pg. 1,31.)
- DeSouza, Cedric. *Requiem*, New Art Examiner, Chicago, IL. (May Issue, 1999, pg. 61)
- Kline, Christina, *Taboo's Requiem*, Atlanta Press, Atlanta, GA. (22 Jan. 1999, pg. 14)
- Fox, Catherine. *Apocalypse Wow*, The Atlanta Journal-Constitution, Atlanta, GA. (29 Jan. 1998, pg. Q8)

Byrd, Cathy. *Requiem*, Creative Loafing, Atlanta, GA. (30 Jan. 1999, pg. 35)

Fox, Catherine. *A Crazy Little Look at Love*, The Atlanta Journal/Constitution, Atlanta, GA. (9 Oct. 1998, pg. P1, Q8)

Boswell, David. *Art is a Love Thing*, Southern Voice, Atlanta, GA. (24 Sept. 1998, pg. 43)

Eldredge, Rich L. *Bleeding For Your Art*, The Atlanta Journal/Constitution, Atlanta, GA. (14 Sept. 1998, pg. C2)

Byrd, Cathy. *Love, Lust and Romance*, Creative Loafing, Atlanta, GA. (12 Sept. 1998, pg. 45)

## Index of Book Plates

### Blood Works... *Love and Loss in the Age of AIDS*

Plate 1

*Circle of Friends*, 1999

HIV– Blood on Paper

H” x W”: 23” x 21”

Collection: Robby Leon Klino

Plate 2

*Disarmament*, 1999

HIV– Blood on Paper

H” x W”: 26” x 22”

Collection: Suzi Selman

Plate 3

*Marital Infidel*, 1999

HIV+ Blood on Paper

H” x W”: 12” x 10” oval

Collection: Amy Pieroni

Plate 4

*The Beloved*, 2000

HIV+ Blood on Paper

H” x W”: 4” x 5” oval

Collection: Anne Cox

Plate 5

*Patient Zero*, 2000

HIV+ Blood on Paper

H” x W”: 12” x 7” oval

Collection: Jonathan Lerner

Plate 6

*Queen Bee*, 2008

HIV– Blood on Paper

H” x W”: 12” x 12”

Collection of Cheryl Anderson

Plate 7

*Pansy*, 1999

HIV– Blood on Paper

H” x W”: 12” x 9” oval

Collection: Stephanie Myers

Plate 8

*A Litter of Legumes*, 2007

HIV– Blood on Paper

H” x W”: 10” x 8” oval

Collection: Private

Plate 9

*Peas in a Pod*, 2007

HIV– and HIV+ Blood on Paper

H” x W”: 12” x 16” oval

Collection: John G. Woodson

Plate 10

*Arrangement*, 2005

HIV– Blood on Paper

H” x W”: 8” x 11” oval

Collection: Stuard M. Derrick

Plate 11

*Passiflora Incarnata*, 2004

HIV– Blood on Paper

H” x W”: 26” x 20”

Collection: Charles T. Laffoday

Plate 12

*Encounters*, 2002

HIV+ and HIV– Blood on Paper

H” x W”: 28” x 23”

Collection: Susan Krause

Plate 13

*Ain't Love Grand?*, 2005

HIV– Blood on Paper

H” x W”: 12” x 15” oval

Collection: Richard Lakin

Plate 14

*The Birds and the Bees*, 2006

HIV+ and HIV– Blood on Paper

H” x W”: 18” x 15” oval

Collection: Donald W. Brittingham

Plate 15

*Love Nest*, 2005

HIV+ and HIV– Blood on Paper

H” x W”: 13” x 16” oval

Collection: Donna Lee Bartell

Plate 16

*Stigmata #2*, 2000

HIV+ Blood on Paper

H” x W”: 18” x 19” oval

Collection: Private

Plate 17

*Protect Yourself from Pricks*, 2001

HIV– Blood on Paper

H” x W”: 12” x 10” oval

Collection: Steve Jarvis

Plate 18

*Mehndi Stigmata #1*, 2001

HIV– and HIV+ Blood on Paper

H” x W”: 12” x 9” oval

Collection: William V. Tomey

Plate 19

*Chastising Beauty*, 2004

HIV– Blood on Paper

H” x W”: 17” x 21”

Collection: Romin Dawson

Plate 20

*Daddy’s Little Girl*, 2001

HIV– Blood on Paper

H” x W”: 32” x 25”

Collection: Shane T. McDonald

Plate 21

*One-liners*, 2003

HIV– Blood on Paper

H” x W”: 18” x 15”

Collection: Richard Lakin

Plate 22

*Compatibles*, 2002

HIV– Blood on Paper

H” x W”: 25” x 19”

Collection: Dr. Pamela D. Smith and Chaney L. Clark

Plate 23

*Confirmed Bachelor*, 2001

HIV– Blood on Paper

H” x W”: 33” x 21”

Collection: Jennifer Wires

Plate 24

*Barrier*, 2000

HIV– Blood on Paper

H” x W”: 11” x 8” oval

Collection: Larry Jens Anderson

Plate 25

*Nuptial Knot*, 2003

Red wine on Paper

H” x W”: 7 ¼” x 5 ¼”

Collection: Zachary and Katherine Lyle

Plate 26

*Nuptial Not*, 2002

HIV– Blood on Paper

H” x W”: 33” x 25”

Collection: Robert Sherer Studio

Plate 27

*Sweet William*, 2004

HIV+ and HIV– Blood on Paper

H” x W”: 25” x 19”

Collection: Kenneth E. Ross

Plate 28

*Ex Stasis*, 2006

HIV– Blood on Paper

H” x W”: 27” x 18”

Collection: Morgan Eubanks

Plate 29

*Whore*, 2009

HIV+ Blood on Paper

H” x W”: 8” x 11” oval

Collection: Maria Yanovsky Stephens

Plate 29

*The Usual Suspects*, 2002

HIV+ and HIV– Blood on Paper

H” x W”: 34” x 28”

Collection: Donald W. Brittingham

Plate 30

*Bride Stripped Bare*, 2006

HIV– Blood on Paper

H” x W”: 26” x 20”

Collection: Jeanne and Robert Sperry

Plate 30

*Sapphic Couplet*, 2006

HIV– Blood on Paper

H” x W”: 26” x 20”

Collection: Jeanne and Robert Sperry

Plate 31

*Trojan Bouquet*, 2006

HIV– Blood on Paper

H” x W”: 27” x 20”

Collection: William Cash

Plate 32

*Narcissus* (Self-portrait), 2007

HIV– Blood on Paper

H” x W”: 18” x 8”

Collection: Kennesaw State University Art Museum



Plate 35

*Chastity*, 2007

HIV– Blood Solution on Paper

H” x W”: 28 1/4” x 22 3/4”

Collection: Stephan W. Smith

Plate 36

*Late Bloomer*, 2007

HIV– Blood Solution on Paper

H” x W”: 24 1/2” x 24 1/2”

Collection: Robert Sherer Studio

## Blood Money... *Scenes from Human Currency*

Plate 37

*Antebellum Classicism*, 2007

HIV– African-American Blood on Paper

H” x W”: 26” x 27 3/4” framed

Collection: Robert Sherer Studio

Plate 38

*Dramatis Personae*, 2010

Media: 50% Descendant of Slaves and 50% Descendant of Slave Owners Blood on Paper

H” x W”: 32” x 36”

Collection: Robert Sherer Studio

Plate 39

*Civil Unrest*, 2012

Media: African-American Blood Silkscreen on Paper

H” x W”: 20.5” x 23.5”

Collection: Robert Sherer Studio

Plate 40

*Two Slaveries*, 2012

Media: African-American Blood Silkscreen on Paper

H” x W”: 19.5” x 23”

Collection: Robert Sherer Studio

Plate 41

*Cargo Ship*, 2012

Media: African-American Blood Silkscreen on Paper  
H" x W": 21.5" x 28"

Collection: Robert Sherer Studio

Plate 42

*Slave Picking Cotton*, 2012

Media: African-American Blood Silkscreen on Paper  
H" x W": 17.5" x 24.5"

Collection: Robert Sherer Studio

Plate 43

*South Striking Down the Union*, 2012

Media: African-American Blood Silkscreen on Paper  
H" x W": 16" x 23.5"

Collection: Robert Sherer Studio

Plate 44

*Tyranny of Ornament*, 2012

Media: African-American Blood Silkscreen on Paper  
H" x W": 21.5" x 26"

Collection: Robert Sherer Studio

Plate 45

*I Saw the Dollar Five in Red*, 2012

Media: African-American Blood Silkscreen on Paper  
H" x W": 24.75" x 22"

Collection: Robert Sherer Studio

Plate 46

*Ignoring Egypt*, 2012

Media: African-American Blood Silkscreen on Paper  
H" x W": 21.5" x 28"

Collection: Robert Sherer Studio



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## Accolades for *Blood Works*

“The *Blood Works* paintings are romantic, heady, creepy cautionary tales about contemporary love and lust. Sherer’s work speaks to the sacrificial dimension of art-making. The process of using blood to create the works alludes to how a lifetime of emotional bloodletting of one’s feelings, relationships and experience in the act of making art can take its own toll.”

—**Felicia Feaster**  
Art Critic

“Sherer continues his use of subversive decorative imagery in his *Blood Works* series. In using HIV positive and HIV negative blood as a painting medium, but without ever revealing their sources or where they appear in the works, Sherer plays on our curiosity, creating achingly beautiful images of banality, flowers and bunnies, in which illness and health are materially and conceptually embedded.”

—**Jesse M. Kahn**  
Queer Caucus for Art, College Art Association

“Sherer’s work is on the vanguard of where contemporary art is inexorably headed. It is rare for a contemporary artist to have Sherer’s measure of both discipline, which results in virtuosity, and intellectual rigor, which results in the high ideals of conceptual art.”

—**Stephen Smith**  
The Birmingham Free Press

“Sherer is stunningly brilliant at appropriating the styles of neo-classical masters such as Boucher, David, Ingres, Jerome, and Bougereau, which has brought about censorship charges from the religious right who claim that Sherer perverts God’s natural order by placing men in women’s positions. Not unexpectedly, they are completely missing the point. It is astounding that an artist of this caliber should be subjected to criticism, but the infamy, in itself, has provoked a far greater awareness of his work. They are simply, beautiful.”

—Randy Dunbar  
Planet Homo

“Robert Sherer’s drawings done with his own blood symbolize a crisis he has contemplated deeply. Though Sherer himself is HIV-negative, such emblems as a dying flower in a Greek vase refer to the AIDS that has cut short the lives of many friends. The exacting style and rust-red color suggest neoclassical art: the concerns are completely contemporary.”

—Jerry Cullum  
Atlanta Journal-Constitution

“Sherer’s work has a sometimes funny but generally sorrowing, romantic beauty. One wonders why more artists haven’t naturally turned to blood as ink considering its obvious raw and intimate power.”

—Ellen LeBow  
Cape Cod Voice