ABOUT THE ARTIST

BLOOD WORK at the International Museum of Surgical Science is one of three solo exhibitions Jordan Eagles is presenting in September 2012:

JORDAN EAGLES - HEMOFIELDS
9.5.12-10.16.12
Krause Gallery, New York City
www.krausegallery.com

JORDAN EAGLES - BLOOD WORK
9.22.12-11.3.12
The Butcher’s Daughter, Detroit
www.thebutchersdaughtergallery.com

His work will also be featured in an upcoming group exhibition at the Pacific Design Center in California:

WILD THING
Curated by Janet Levy
See Line Gallery, West Hollywood
seelinegallery.com

His HEMOFIELDS exhibition was selected as one of Artinfo’s 40 Most Anticipated New York Fall Gallery Shows and has been profiled in the New York Times, TIME Magazine, and the Huffington Post. An interview with the artist appears in the September/October 2012 issue of Frame Magazine.

Eagles’ works are included in numerous museum collections, including the Addison Gallery of American Art, the Princeton University Art Museum, the University of Michigan Museum of Art, the Peabody Essex Museum, the Everson Museum, the Everhart Museum, the Mobile Museum of Art, the Elmhurst Art Museum, the Museum of Contemporary Religious Art, and the Museum of Sex.

More information about Eagles and his work:
www.jordaneagles.com
STATEMENT

For over a decade, artist Jordan Eagles has garnered public and critical attention for his signature use of a unique medium: blood. He applies animal blood, procured in large quantities from slaughterhouses, to plexiglass panels and suspends its fluid, organic forms within layers of transparent UV resin through an experimental process of his own invention. In addition to fresh blood and blood dust—decomposed and pulverized blood—Eagles also employs other evocative materials including copper, a conductor of electricity, and medical gauze.

The final component in the artist’s work is light, which serves not only to illuminate the other media, but to animate them, so that they vibrate iridescent reds, crimsoms, oranges, browns, and black. Casting shadows and projecting an intense glow onto the wall behind them, they appear as if illuminated from within. “The fundamental, underlying theme that runs through all of my work is regeneration,” says Eagles. “It’s taking something that is no longer living and bringing it back to life through art.”

BLOOD WORK at the International Museum of Surgical Science showcases several different types of work, distinguished by their relationship to light. One gallery features a new series of wall-mounted paintings on translucent or copper-coated acrylic exploring the elemental qualities of blood, as well as minimalist works employing blood-soaked gauze stretched over opaque backgrounds. The second gallery houses a site-specific installation of “blood projections,” in which overhead projectors are used to throw enlarged and distorted images of preserved blood onto the walls and viewers’ bodies.

This exhibition is the latest in the Museum’s ongoing “Anatomy in the Gallery” series exploring the intersection of medicine and contemporary art. More information about this program is available at www.imss.org/anatgallery.htm.

CHECKLIST

1. BLOOD DUST 3-4, 2011
   36x72x3
   Blood, blood dust, copper preserved on plexiglass, UV resin

2. HF1HR-2, 2012
   36x36x3
   Blood preserved on plexiglass, UV resin, copper backing

3. ROZE 7, 2012
   18x24x2
   Blood, copper, gauze preserved on plexiglass, UV resin

4. ROZE 15, 2012
   36x44x3
   Blood, blood dust, gauze preserved on plexiglass, UV resin

5. ROZE 17, 2012
   48x60x3
   Blood, blood dust, gauze preserved on plexiglass, UV resin

6. ROZE 16, 2012
   36x44x3
   Blood, blood dust, gauze preserved on plexiglass, UV resin

7. LFV, 2012
   36x36x3
   Blood preserved on plexiglass, UV resin

8. LIFE FORCE 2012-3, 2012
   48x48x3
   Blood, copper preserved on plexiglass, UV resin

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