

Art 2025: Studio Open

LCB Depot's exhibition & events programme focuses different creative areas every month. This month we're highlighting visual art including painting, sculpture, installation and video art.

Artwork was selected from our open call with work coming from Leicester/shire artist studios including StudionAme, Two Queens, Churchgate Artist Studios, Knighton Lane Artists and Modern Painters, New Decorators, as well as independent and emerging artists from elsewhere.

Exhibitions and events run from **3rd – 21st November 2025**

Find out more [@lcbdepot](https://lcbdepot.co.uk/event/art2025/) or at <https://lcbdepot.co.uk/event/art2025/>



The three holy oils

Raisa Watkiss

You are invited to participate in the performance. The work forms part of Raisa Watkiss's ongoing exploration of anxiety, OCD, and suicidal fantasies. After researching medieval recipes and having the oils blessed, they become part of her ritualistic attempts as devices to shield her from the demons of illness that inhabit her mind within her liminal Void space. They serve as anti-psychiatry, anti-medication tools to counter her madness. Theoretical

texts, writings on liminality, psychiatry, and the words of Margery Kempe and Julian of Norwich support the plinth. These act as a conceptual nexus between the work and the plinth.

Ancrene Wisse was, for all purposes, a directional manuscript for women for whom the calling to be enclosed or a recluse was a calling. Unlike similar medieval manuscripts, it was not concerned with the mystical and socio-religious relationship between God and the recluse. Still, it was concerned with the day-to-day 'Ancrene Wisse is anonymous, but in recent years, a strong circumstantial case has been made for the author's connection with the house of Augustinian canons at Wigmore in Herefordshire, a few miles southwest of Ludlow. The author himself tells us something about his audience. The first version was written for three women. Whether commissioned for these anchorites, it provides an odd but fascinating insight into what we mean as [enclosure] whereby a testament of rules, good practice, pitfalls and guidance is offered to the occupant, like hospital ward rules or prison rules of how to successfully navigate and occupy this new space especially the division of outside space and internalised space, harks back to externalised and internalised shame. Confession, penance and temptation. Confession of illness- Penance of illness- temptation to further episodes of disease.

The Three Holy Oils have been blessed.

Oleum infirmorum (Oil of the Sick) (Oil of Healing)

Made from the purest organic Olive Oil

Referenced in Hippolytus para. 5 as the oil "with which You anointed kings, priests, and prophets" (probably indicates that Hippolytus thought of this as being the original one

"Holy oil", undifferentiated into three sorts, from which the others came to be distinguished and used for those seriously ill in body or mind, whether in danger of death.

Oleum catechumenorum (Oil of the Cataclysm)

Made from the purest organic Olive Oil

Referenced in Hippolytus para. 21, where it is called “the oil of exorcism”. Also called “the oil of catechumens” because it is used to exorcise catechumens before proceeding to baptism/

Confirmation, which would be done with the oil of chrism and used in the western church after the Gregorian reform period of the 11th century for coronations on the European continent and for a time in England, because it gave royalty a lower status than the oil of chrism, previously used, which had tended to imply a quasi-priestly status.

Sanctum chrisma (Holy Chrism)

Made from the Purest available organic olive oil and the purest organic essential oils (Peru balsam, Neroli, Myrrh, Eucalyptus, Frankincense, and Clove).

Referenced in Hippolytus para. 21, where it is referred to as “oil of thanksgiving.” Traditionally used for the three sacraments which, in scholastic terminology, “confer indelible character”, namely baptism, confirmation, and holy orders, as well as for coronations. (chrism on the palms of both hands, on the breast, and the crown of the head,

You are invited to participate in the performance. The work forms part of Raisa Watkiss’ continued anxiety, OCD, and suicidal fantasies. After researching medieval recipes and having the oils blessed, they form part of her ritualistic attempts as devices to protect her from the demons of illness that occupy her mind within her liminal Void space. They are anti-psychiatry, anti-medication tools to alleviate her lunacy.

1. Take a cotton wool bud.
2. Open a bottle of oil.
3. Insert into the oil
4. Bless yourself silently or vocally on the wrist, hand, clothes, wherever you feel the need is most.
5. Take a piece of paper, sign and date, and with an elastic band attach it to the used cotton wool bud
6. Place the used cotton bud next to the selected oil

7. Repeat with each oil, or just one or two of them, depending on your needs.

Artist Bio

Raisa Watkiss's practice delves into liminality, the coaxial attempt to explain her mental illness and past traumas, and the struggle with shame/guilt through the exploration of the nostalgic through analogue. She said, "In a land betwixt/between, bereft, alone, left behind, space, perilous space, adrift. We become distorted, ambiguous, and frigid within a moment of transitional passage, ritualistic/mystic status of not yet arrived, consumed by the void, the vicious elemental state of change from one state to another. As heteroglossia transitions into the polyphonic, an underlying fugue of collective dystopia, the nostalgia is reborn into tomorrow. "

Recently shown at LCB, 2 Queens, DMU, Loughborough University, Leicester Gallery, Woolf Gallery, London, and Phoenix Leicester. Winner of the 2023 national graduate award in London.

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www.raisawatkiss.org