

2025

The Bleeding Moon

INDIVIDUAL CURATORIAL
PORTFOLIO

PRESENTED BY
RUIQI WANG



Introduction

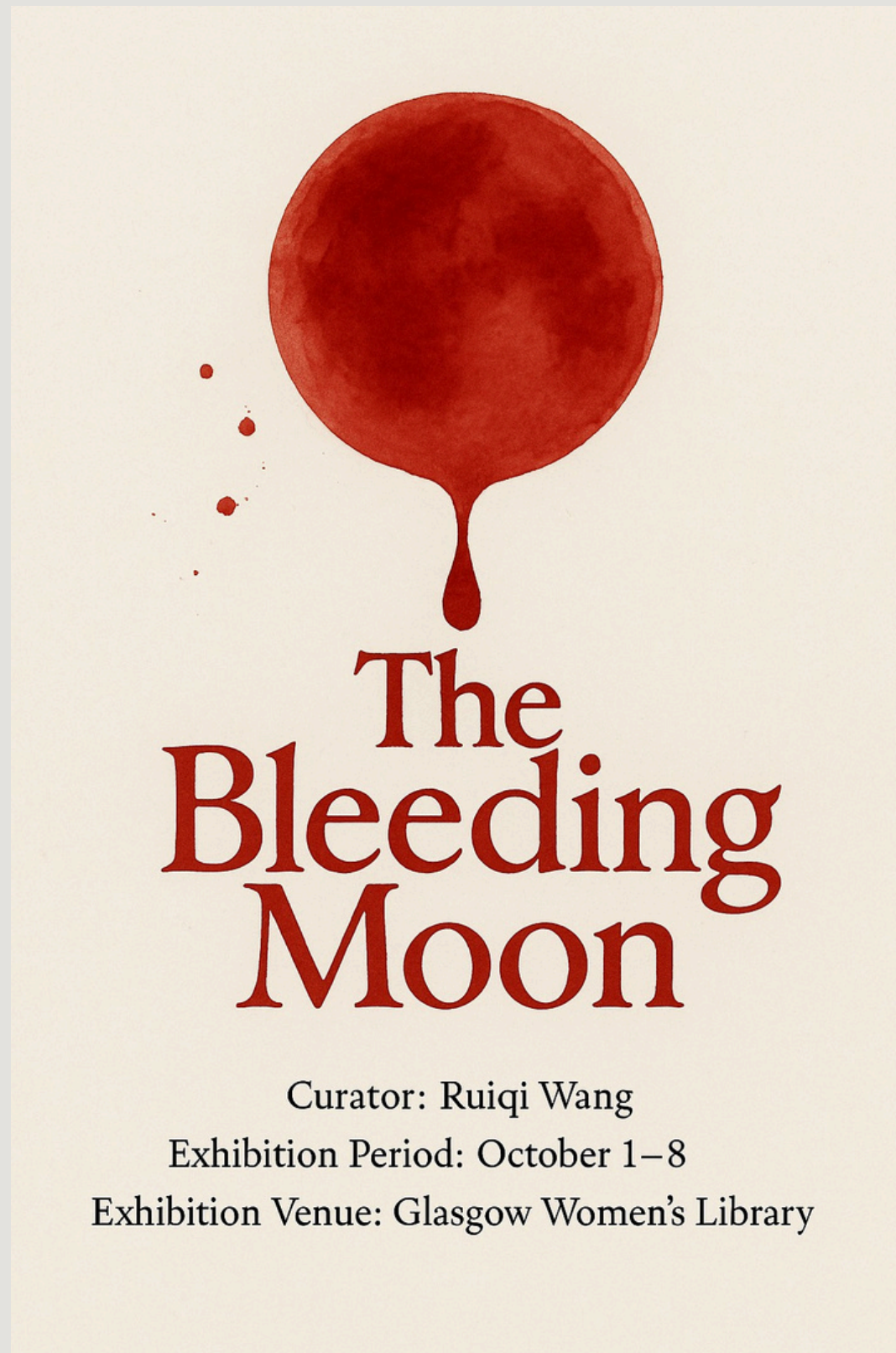


Figure 1: Exhibition poster (Source : Ruiqi Wang)

The Bleeding moon

Curator: Ruiqi Wang

Exhibition Period: October 1- 8

Exhibition Venue: Glasgow Women's Library

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The Bleeding Moon is a contemporary art exhibition centered on menstruation and female experience.

Menstruation, a daily biological reality for half the population, should be part of public discourse. Yet even in Scotland—the first country to legislate free period products in 2021—cultural perceptions still lag behind policy. Menstrual blood and experiences remain hidden and stigmatized, rarely acknowledged as subjects for open discussion. Through the language of contemporary art, The Bleeding Moon seeks to disrupt this silence, reclaiming the visibility and agency of menstruation in public life.

Employing interdisciplinary and participatory methods, the exhibition invites audiences to reconsider bodily autonomy and gender identity, asking a simple yet radical question: what happens when we confront, celebrate, and normalize menstruation?

Anchoring the exhibition are three UK-based feminist artists who approach menstrual taboos through distinct mediums. Bee Hughes presents Lifetime Supply, an installation of hundreds of handmade clay tampons, symbolizing the repetitive labor and societal normalization of menstrual management, while also facilitating a collaborative workshop with audiences. Hazel Mead offers playful and educational illustrations such as Period Pantones, exploring menstrual euphemisms from around the world to foster empathy and normalize period conversations. Namita Maria Herzl merges spiritual practice with artistic expression, using her own menstrual blood as a medium in ritualistic paintings that reclaim the sacredness of the female body and natural cycles, inviting viewers to reconsider the relationship between body, nature, and culture.

The Bleeding Moon is not merely an exhibition—it is a space for dialogue, reflection, and collective reclamation. Drawing inspiration from menstrual activism, it fuses artistic practice with community-driven approaches to destigmatize menstruation. By balancing visceral bodily experiences with accessible expressions, the exhibition aims to resonate emotionally with a diverse audience, whether seasoned art viewers or first-time visitors.

Ultimately, The Bleeding Moon is a celebration. To hang menstruation on the gallery wall is not just an artistic act, but a political statement—one of empathy, education, and liberation. It calls for menstruation to step boldly into the center of cultural consciousness: unapologetic, unashamed, and powerful.

Exhibition format

The Bleeding Moon is a group exhibition of contemporary art centered around the theme of menstruation, focusing on the physical and social narratives of people who experience real menstruation. The project consists of a physical exhibition, interactive workshops and a free publication, and aims to break down the stigma of menstruation through artistic creation and promote public understanding and dialogue. The exhibition brings together the latest work of a number of emerging female artists from the UK, presenting the power and diversity of the menstrual experience in multiple mediums.



Figure 2: GWL and the Artist
(Source : Glasgow Women's Library Official Website)

List of Artists

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BEE HUGHES

FEMINIST ARTIST AND
SCHOLAR



NAMITA MARIA

MENSTRUAL ARTIST AND
PHILOSOPHER



HAZEL MEAD

FREELANCE
ILLUSTRATOR

Artist Biographies

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BEE HUGHES

Bee Hughes is an artist and Senior Lecturer in Media, Culture & Communication at Liverpool John Moores University. Based in Liverpool, she has conducted extensive research on menstruation. Her notable writings include *The Politics and History of Menstruation: Contextualising the Scottish Campaign to End Period Poverty** and *Menstrual Art: Why Everyone Should Go and See It*. Her work focuses on revealing the “visible and invisible” aspects of the menstrual experience, inviting the public to rethink society's perception of menstruation as “conventionalized”.

NAMITA MARIA

Namita Maria Herzl is a German-based menstrual artist and researcher in women's philosophy, currently working on the history of philosophy at the University of Hildesheim. Fusing spirituality, art and philosophy, she explores the nature of life through the creation of menstrual blood, which Namita sees as an embodied and transformative practice, guiding the viewer to connect with the body and the rhythms of nature in a deeper way.

HAZEL MEAD

A graduate of Coventry University with a degree in Illustration, her work has been exhibited at the Vagina Museum in London and she has worked with menstrual affirmative action organizations such as Bloody Good Period. Her involvement ensures that the tone of the exhibition is not overly serious, appealing to teenagers, students and those new to contemporary art.

Exhibition Venue

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Figure 3: Glasgow Women's Library
(Source : Glasgow Women's Library Official Website)

Glasgow Women's Library

23 LANDRESSY STREET
GLASGOW, G40 1BP

The Glasgow Women's Library (GWL) is the only accredited museum in the UK dedicated to the lives and achievements of women and operates on feminist principles. Housed in a refurbished Carnegie Library building that combines book, archive and gallery space, the GWL is well equipped to host exhibitions, workshops and events related to women's issues and the arts throughout the year. As such, the organization's mission and audience are a natural fit for Seeing Red. Visitors are often interested in feminist, LGBTQ+, and community issues, and the exhibition will naturally resonate with its existing audience base.

Space and Layout

he Bleeding Moon is scheduled to take place in the **Community Room** on the first floor of GWL. The space is a regular rectangle, moderate in size, and can accommodate about 50 people theater style.

(See <https://womenslibrary.org.uk/work-with-us/venue-hire/> for details). Based on the content of the exhibition and the characteristics of the space, the overall layout of the exhibition will be based on the central installation as the core, combined with the two main exhibition walls, stand-alone booths, and interactive and public program areas, forming a radial exhibition moving line around the center. The exhibition layout will ensure a minimum 1.2 meter wide pathway that meets accessibility standards.



Figure 4: Glasgow Women's Library Community Room
(Source : Glasgow Women's Library Official Website)

The entrance to the exhibition is equipped with a navigation panel measuring 80 x 120 centimeters. Each artist's exhibition area is equipped with an A5-sized curatorial label, and lighting is provided by an even and bright gallery lighting system, with individual LED spotlights for key works.

Space and Layout

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The exhibition entrance is on one side of the venue, where a navigation panel leads visitors to the central installation Lifetime Supply. From there, they can freely explore the space. The right wall features the photography series Dys-men-o-rrho-ea, setting the exhibition's tone through its visual rhythm. Nearby are the illustration Period Pantones and the sculpture Glitter Cup. Menstrual Blood Paintings is independently installed at a corner, emphasizing material immediacy. A screen near the electrical outlet shows videos related to Dys-men-o-rrho-ea, while an interactive workshop area invites audience participation through comments and collective creation. The spatial design guides visitors through a layered emotional journey of shock, pain, color, blood, and engagement.

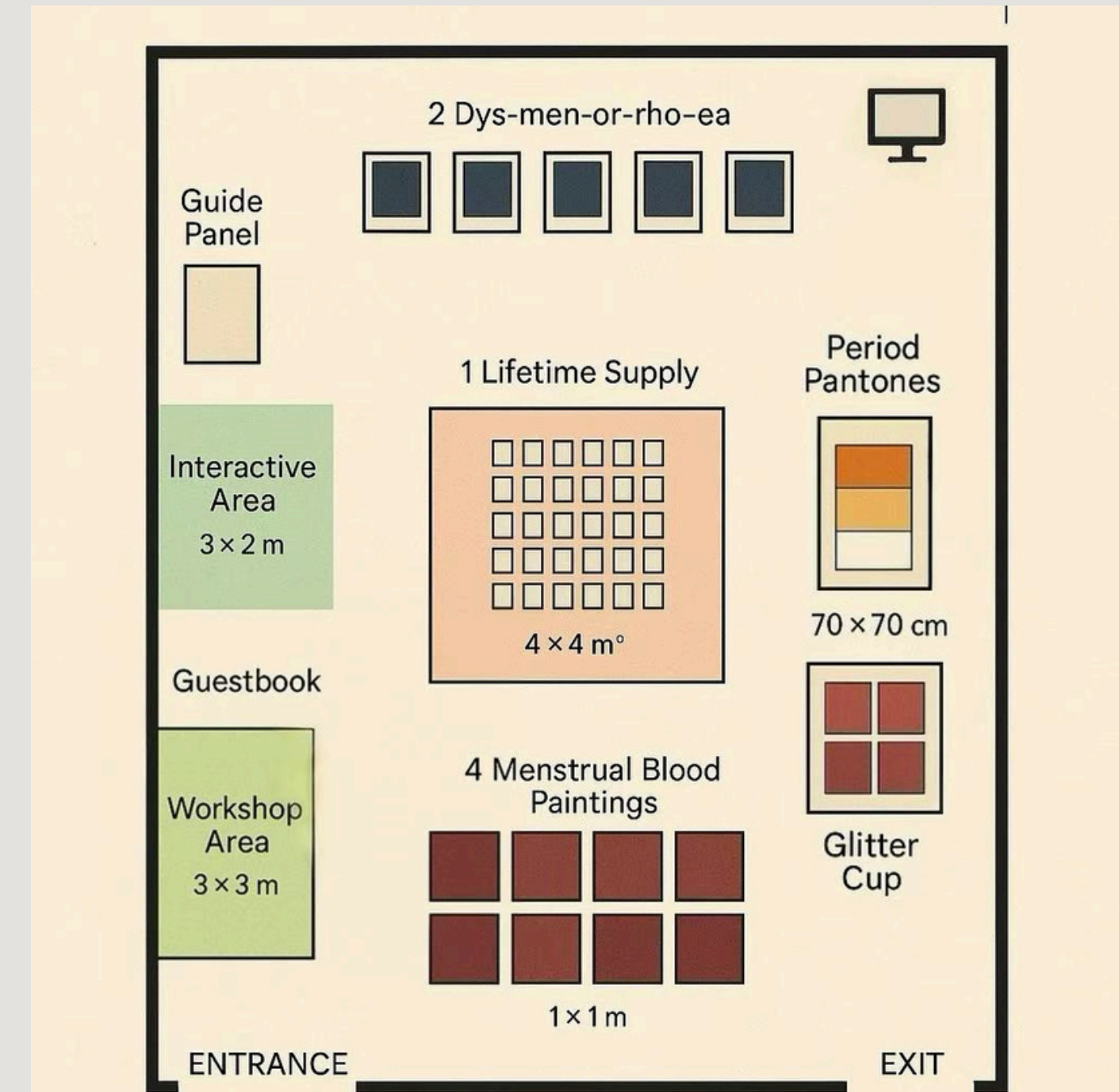


Figure 5: Exhibition layout (Source : Ruiqi Wang)

Centerpiece



Figure 6: Lifetime Supply (Source : Bee Hughes)

introduction

Lifetime Supply is an ongoing performance by Bee Hughes, in which the artist handcrafts hundreds of “unusable” clay tampons to represent a lifetime of menstrual product use. Removed from their functional context and arranged in rigid grids, these objects become material metaphors for menstruation—rendering visible an experience often silenced and shamed. Through repetitive clay labor, the work resists commodification and critiques consumerism’s control over the body, inviting viewers to reflect: Why is menstruation taboo? Who profits from it? How can art resist? Silent yet powerful, Lifetime Supply speaks through repetition, structure, and refusal.

In the center of the gallery (an area of approximately 4 x 4 meters) will be **Bee Hughes'** installation **Lifetime Supply**: hundreds of white ceramic “tampons” arranged in a rigid grid, the overall size of the work is approximately 3 x 3 meters. A minimum of 1 meter of free passage space will be left around the perimeter of the work to ensure a 360-degree view and to maintain the immersive and visual impact of the work. Lighting will be set up in low angle warm white spotlights to emphasize the fine details of the ceramic material and to avoid harsh glare.

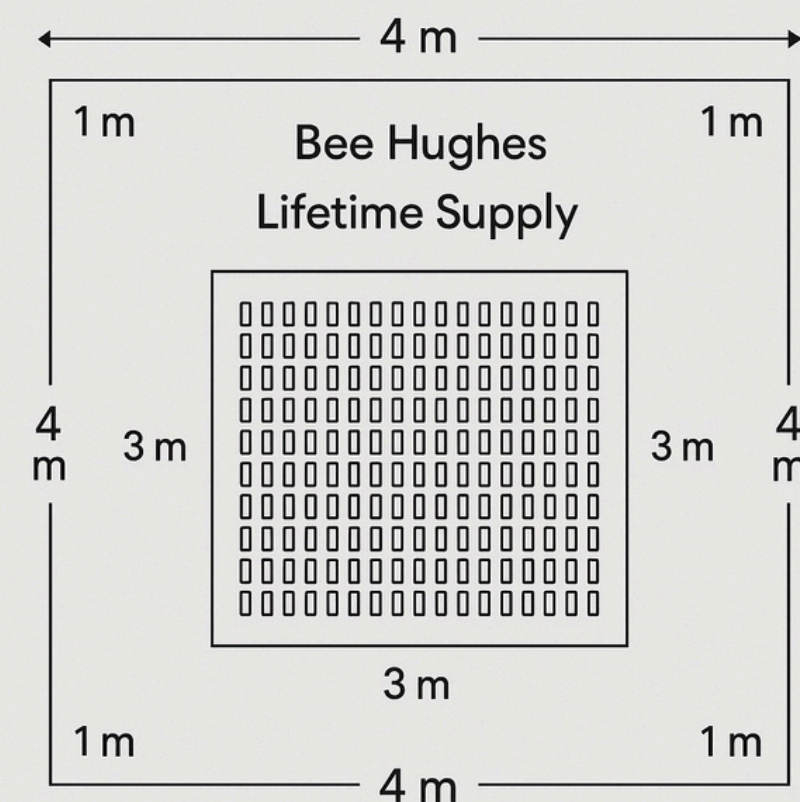


Figure 7: Lifetime Supply layout
(Source : Ruiqi Wang)

Main Exhibition Wall I (Photography and Documentary)

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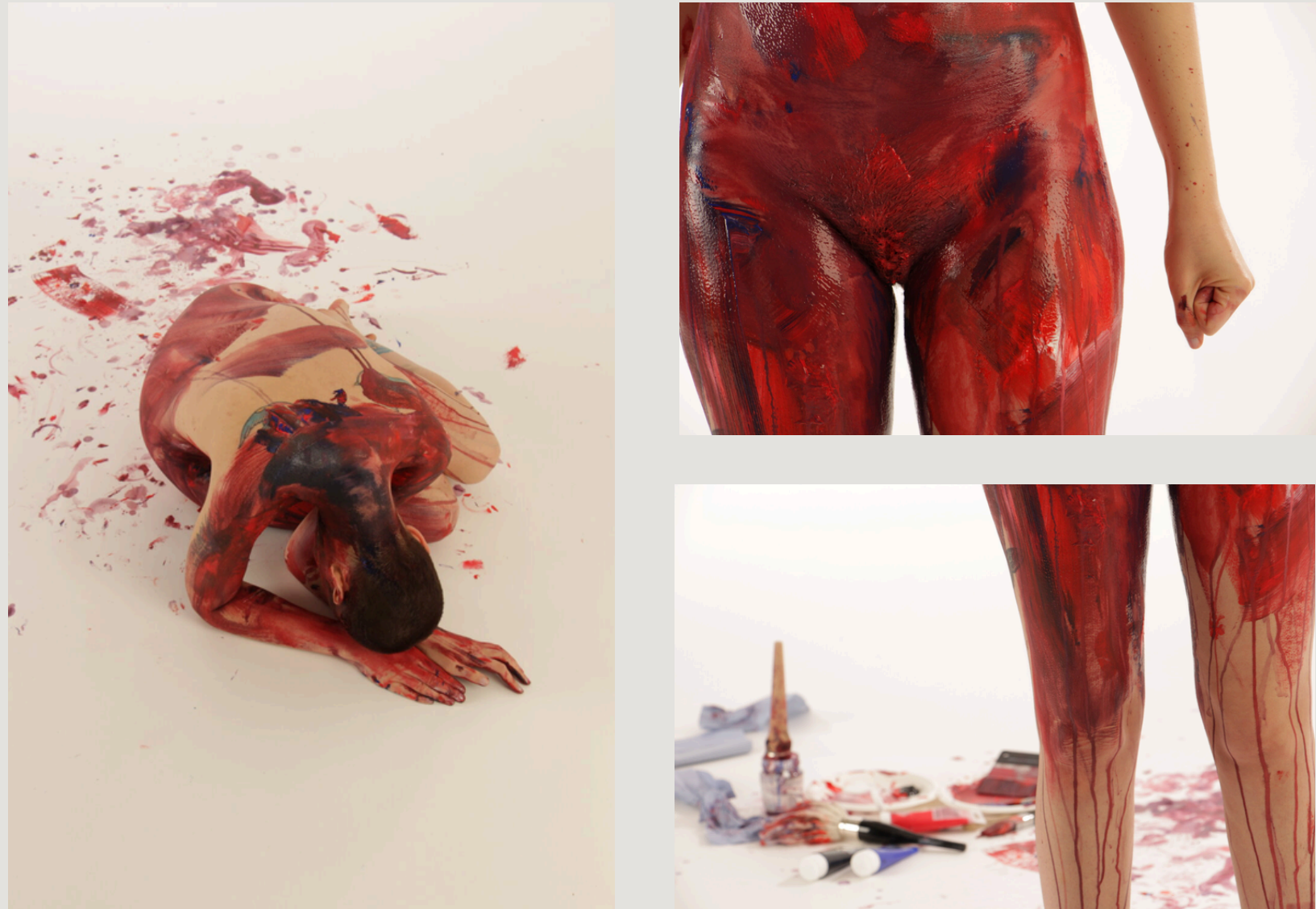


Figure 8: Dys-men-o-rrho-ea (Source : Bee Hughes)

introduction

This work presents the dual physical and emotional effects of intense menstrual pain through a private performance. The artist uses her body to leave physical marks on the paper, generating a unique pictorial language that expresses the loss and struggle of pain. The exhibition consists of photographs and documentary images taken during the performance, and a video of the performance is played on a loop on an adjacent television, guiding the viewer to confront the unspeakable and neglected aspects of women's bodily experience.

The wall directly opposite the entrance (approx. 6 meters long) features **Bee Hughes'** photographic series ***Dys-men-o-rrho-ea***, arranged in two rows of three images (40 x 50 cm each) with 0.5 m horizontal and 0.4 m vertical spacing, and 0.8 m margins at both ends. Each photo is individually lit with LED spotlights to enhance detail and color.

A 1-meter-wide visual buffer separates this series from the next illustration section. At its center, a 60 x 80 cm guide panel introduces the thematic transition: "From Body Pain to Color Expression." A nearby outlet powers a TV looping documentary footage of Hughes' performance.

Main Exhibition Wall II (Illustration & Booth)

This exhibit features two of *Hazel Mead's* works: *Period Pantones* and *Glitter Cup*

The adjacent wall (approximately 5 meters long) features Hazel Mead's illustrations, including a poster for *Period Pantones* enlarged to A2 size (42 x 59.4 centimeters), and an 80-centimeter-high, 70- by 70-centimeter-square glass-encased stand beneath it, which contains 24 small artworks for the *Glitter Cup*. The exhibit emphasizes the expression of body color.



Figure 9: Period Pantones
(Source : Hazel Mead)



Figure 10: Glitter Cup
(Source : Hazel Mead)

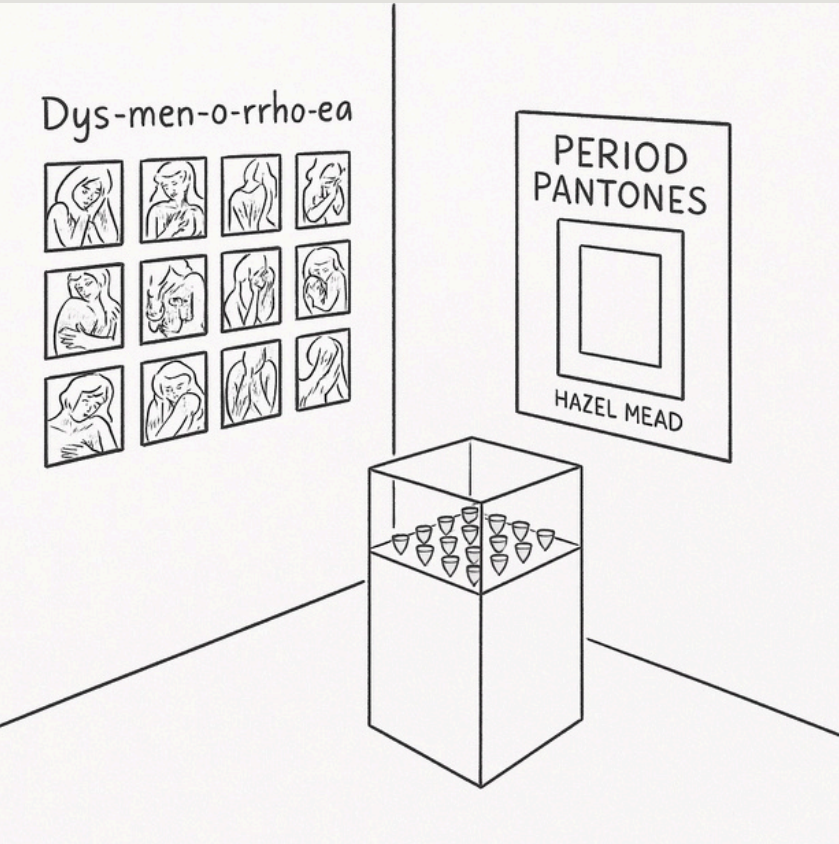


Figure 11: Layout of Main Exhibition Wall II
(Source : RuiqiWang)

introduction

Hazel Mead “Period Pantones”

This is a visual statement about the colors of menstruation. Using the Pantone color card as inspiration, the artist presents the many shades menstruation can have and names these colors using menstrual euphemisms from around the world. What looks like a beautifully designed poster from a distance reveals the theme of menstruation, breaking down the stereotype of menstrual blood as a single red color and questioning why we are so shy about saying “menstruation” outright.

Hazel Mead “Glitter Cup”

24 resin menstrual cup sculptures filled with red glitter to symbolize that menstruation needs no shame. Like a trophy, it celebrates the courageous expression of menstruation and the body.

Sub-exhibition (menstrual blood painting)

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At the end of the gallery (approximately 4 meters wide), **Namita Maria's series of menstrual blood paintings** are presented in a separate stand measuring 90 centimeters high and 1 x 1 meter square, with at least 0.8 meters of clearance around the work to allow for close viewing. The lighting in this area is focused to highlight the material and texture of the blood.

Introduction

Namita Maria's works, from her ongoing series of paintings of menstrual blood, respond to the ineffable experience of the body and the divine with “blood without a name”. Using her own menstrual blood as a medium, she transforms social shame into a starting point for self-expression and ritualistic creation. The mother, the female body, the vagina, the uterus, nature and intimacy that appear in the paintings become soft, fragile and sacred with the menstrual blood. The artist uses menstrual blood as a thread to connect fragments of life experience: the woman as the creator of life, the body as a container of memory and pain.

The central poem, The Song of the Rose, celebrates the healing and regenerative power of the female body, and Namita invites the viewer to come closer, to gaze at the blood itself, to break taboos and to recognize the sacredness and truth of the body.

Figure 12: menstrual blood paintings
(Source : Namita Maria)

Interactive Area

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An interactive area (approximately 3 x 2 meters) is set up on one side of the exhibition hall, with a lightly demarcated border by a light-colored floor decal.



Figure 13: "Menstruation is not a dirty word" backgrounder
(Source : Ruiqi Wang)

"Menstruation is not a dirty word" backgrounder

A 2-meter-high, 1.5-meter-wide photo set panel, located slightly outside the interactive area, allows viewers to take group photos without disturbing others' messages. Designed by the curator.

"10 Tampon Fun Dolls

Purchased on the Esty platform for use with backdrops for photo shoots. Encourage posting the group photo on social media platforms such as ins to promote it.

Guestbook

A guestbook for viewers are encouraged to write down memories of their first period, their emotions about their period, things they wanted to say but didn't get a chance to, or their response to the exhibit.



Figure 14: Layout of Interactive Area
(Source : Ruiqi Wang)

Workshop Corner: Period Story

When: 2 October 2025, 2 hours long

Where: Glasgow Women's Library Exhibition Hall, 3m × 3m workshop area

What: This project is organised in collaboration with Simon Community Scotland, whose support helps promote period dignity and resource sustainability. Participants will use brand new tampons and sanitary towels donated by the charity, along with paint, ribbons, markers, sequins, and other materials to create their artworks.

They can:

Write down a remembered menstrual alias

Draw a pattern in shades of red

Leave a personal statement

Once completed, the artwork will be pinned, clipped or attached to a large fabric installation, gradually forming a growing public art installation.

Process:

Opening orientation (15 minutes): brief introduction of the theme and materials.

Freehand creation (90 minutes): participants create and install the work.

Sharing session (15 minutes): voluntary sharing of stories of creation.

Outcome objectives:

Respond to and break down the stigma of menstruation.

Result in an interactive work of art made by the public.

Facilitate the expression of personal stories that resonate with the community.

Ways to get involved:

Open to the public free of charge, need to go through the GWL website Reservations. All materials provided on-site, no art foundation required. Accessible and friendly, welcoming to the public of all backgrounds



Figure15-17: Workshop in Glasgow Women's Library (Source : Glasgow Women's Library Official Website)

Publications

As an important extension of the exhibition and legacy of the project, we are publishing an A5-sized, approximately 20-page booklet, ***The Bleeding Moon Zine***, inspired by the zine in the Glasgow Women's Library collection, which will include an extended curatorial narrative (well-marked with citations and references), a double-page introduction to the artist (with artwork illustrations, CV and personal statement), and a “Timeline of Art in Menstruation and Society”, reviewing key historical points in the subject of menstruation.

For printing, it is planned to collaborate with **Nettl of Glasgow** (123 Stockwell St, Glasgow G1 4LT) to print 200 copies of the book using the eco-friendly risograph process, which will be distributed free of charge on-site, and voluntary donations will be accepted to support menstruation charity.

An electronic PDF version will also be made available through the Women's Library's website and the curator's blog to expand accessibility.

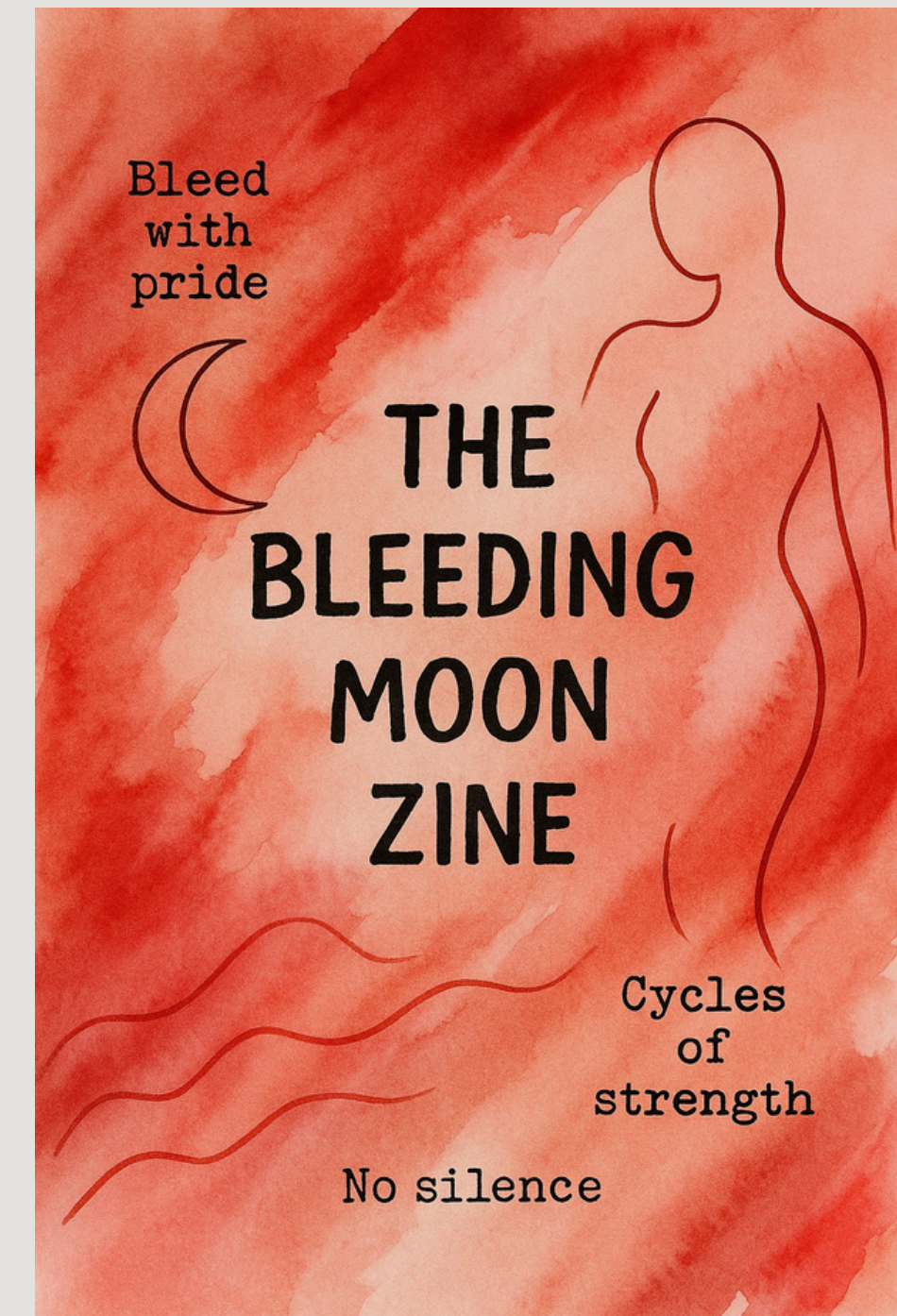


Figure 18: Cover of The Bleeding Moon Zine
(Source : Ruiqi Wang)

Publicity strategy:

Printed materials: approximately 50 A3 posters and 200 A6 postcard style flyers will be printed. The posters will be displayed in universities, cafes and art spaces and the flyers will be distributed to GWL pavilions. E-invitations will also be sent to GWL members and email subscribers through GWL's own network.

Online social media promotion: GWL's official social media platforms will be used for announcements, artwork previews, and event reminders. Each artist will also be promoted on their own social media. Collaboration with Menstrual Art Movement on Instagram will be sought to enhance the exhibition's online visibility, and Bloody Good Period will be approached to feature the project on their blog, extending its reach to menstrual equity advocacy audiences.

Community outreach: Contact the University of Edinburgh's School of Art to invite students studying contemporary art for a group visit. In addition contact relevant local organizations to help promote the exhibition, such as the Scottish Women's Union, and ask them to recommend the exhibition in their internal newsletters.

On-site signage: banners, wayfinding signs and welcome signs will be set up outside the exhibition hall to attract impromptu visitors.

Setting up the social media hashtag #TheBleedingRedGWL: It encourage visitors to post, inviting them to take a selfie of themselves with the artworks and post it on social media and @ the official account, we will select the retweets and give away a souvenir to the “Best Shared” at the closing of the exhibition. In addition, we will set up “Instagram spots”, buy about 10 tampon dolls on Esty platform as fun props (as shown below) and print the set boards to attract photos to be uploaded to social media.

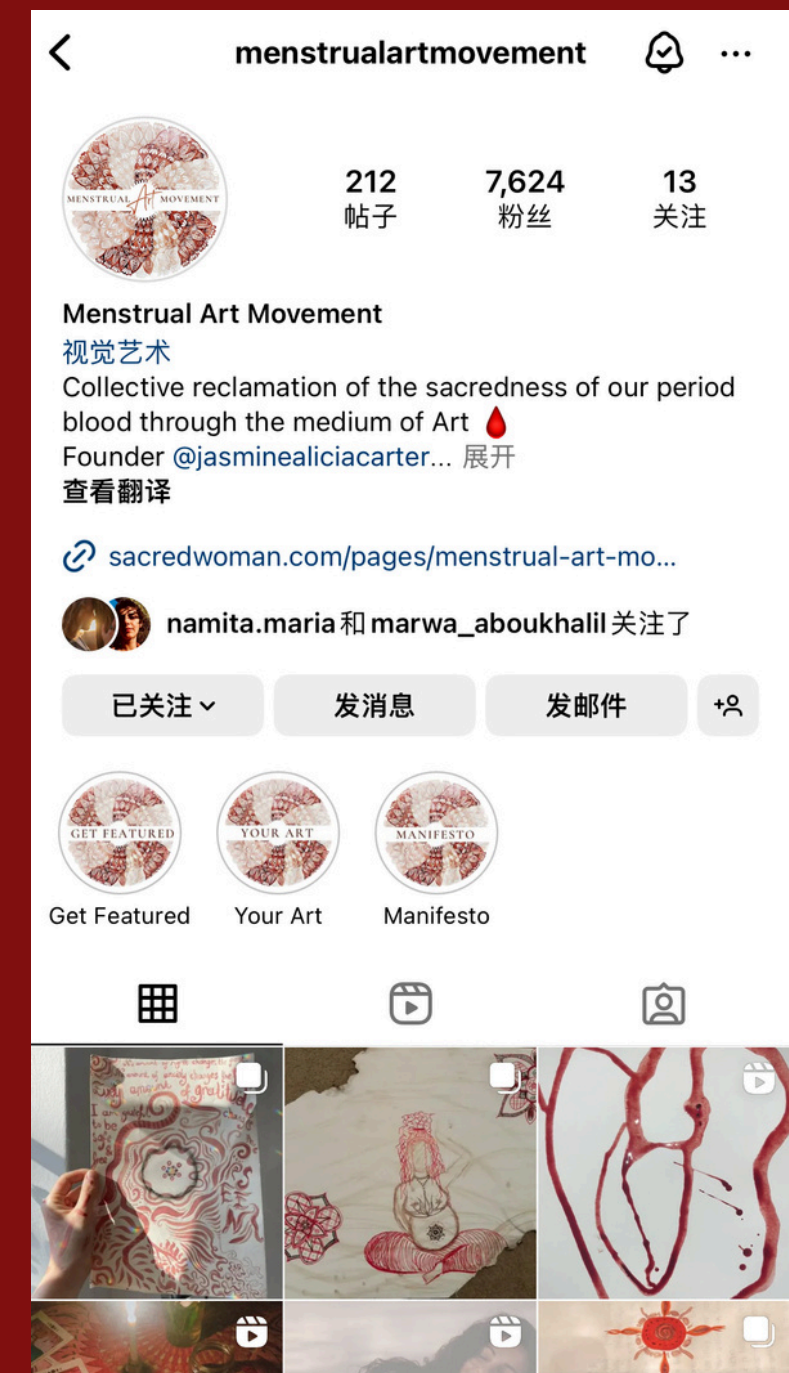


Figure 18: Menstrual Art Movement
(Source : Menstrual Art Movement Instagram)

Target Audience

Women and all menstruators, regardless of age. It includes people who are experiencing menstruation, as well as those who have experienced menstruation before. Whether it is the cyclical experience of first puberty, adulthood, or postmenopausal retrospectives and memories, the exhibition hopes to cover the understanding and emotional connection of menstruation at different ages and in different physical states.

Feminist & LGBTQ+ Communities. GWL has strong ties to women's organizations and LGBTQ+ networks and will therefore appeal to these communities. We will reach out through Bloody Good Period, Women's Health related social media circles, and other channels.

Artists, academics and students concerned with contemporary art. This exhibition appeals to the art student community (e.g. classes at Edinburgh College of Art or Glasgow School of Art may arrange group visits). I will take the initiative to contact Edinburgh College of Art for relevant publicity.

Residents of the Glasgow community. As the exhibition is taking place in a library located in Glasgow, we hope to attract residents of the neighborhood. They may not be familiar with contemporary art, so we will ensure that the exhibition text is accessible.

Visitor Numbers & Reach. The estimate is to welcome approximately 300 visitors over the 7 days of the show (approximately 30-40 per day, with numbers rising on event days). The workshop is expected to accommodate 15 people.

Accessibility

Accessibility is a key priority for this exhibition in line with our ethical commitment. GWL provides step-free access throughout the building, with accessible, gender-neutral toilets and free menstrual products available in accordance with Scottish policy. The exhibition layout ensures smooth wheelchair circulation (as previously described), and wall text labels will be installed within wheelchair sightlines, approximately 120–140 cm above floor level.

Large-print (≥18pt) exhibition guides will be available at the entrance to support visitors with visual impairments or dyslexia. A recorded audio tour introducing the artworks and spatial layout will also be accessible via a QR code, providing an alternative experience for D/deaf and hard-of-hearing visitors. All accessibility information will be shared in advance to ensure that audiences with diverse needs feel welcomed and supported.

Portable seating will be provided throughout the exhibition space for visitors who may require rest breaks, such as those with chronic illnesses, pregnant individuals, or older adults. Some seating will be arranged to form informal “Quiet Spaces,” offering short-term emotional respite particularly for visitors with psychological disabilities or neurodiverse needs.

A content notice will be posted at the exhibition entrance, informing visitors that some artworks (such as photographs of menstrual blood) may cause discomfort: “This exhibition contains direct discussion and images of menstrual blood. Please engage at your own comfort level. Staff are available to assist if needed.” We emphasize that these bodily phenomena are presented positively and respectfully, aiming to normalize natural experiences and foster open, inclusive dialogue.

Equality, Diversity, Inclusion (EDI) and Ethical Considerations

The exhibition is curated from the standpoint of women and all those who experience menstruation, while welcoming participation from all genders as allies, recognizing that menstrual equality requires the support of society as a whole. Inclusive language is consistently used, such as “women and all people who experience menstruation,” to avoid gender assumptions and to acknowledge that transgender men and non-binary people may also menstruate.

Privacy protection follows the principles of empowerment and informed consent. Participants' personal experiences and any audience creations will only be shared publicly with explicit authorization or anonymization. Given the intimate nature of menstruation, the exhibition ensures respect for individual privacy and dignity, avoiding exploitative or forced interactions.

Environmental sustainability is embedded in the curatorial approach. Reusable materials and LED lighting are prioritized, and sanitary items for the Workshop Corner are provided through collaboration with Simon Community Scotland, using donated expired or near-expiry products to prevent waste. Surplus materials will be recycled or donated to educational institutions.

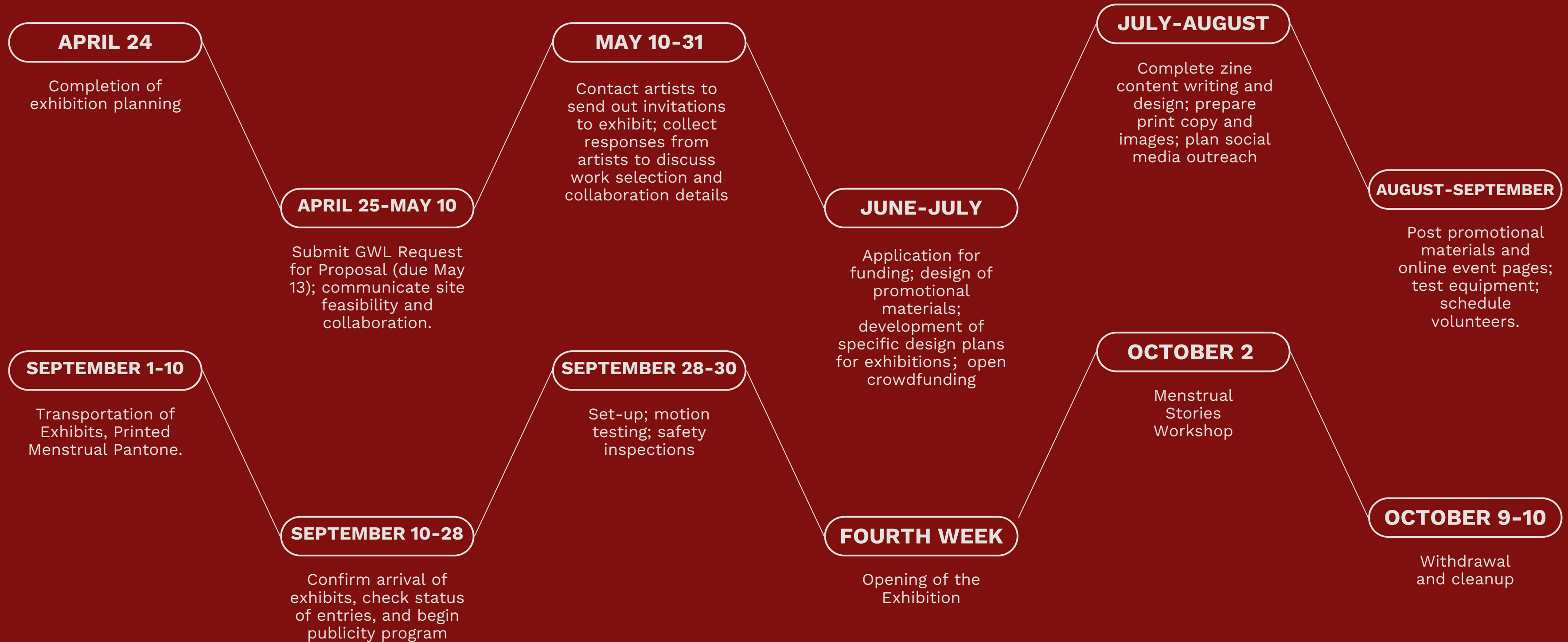
A trauma-informed strategy guides the presentation of menstruation. Wall texts, guiding language, and interactive design avoid stigmatizing expressions and promote a caring, inclusive tone. Content warnings are placed at the entrance, and a quiet rest area is available for visitors who experience emotional responses.

Artists' rights are protected through formal loan agreements that specify copyright ownership, exhibition period, insurance, and usage terms. All image use requires the artist's written consent and proper attribution. Any requested restrictions on photographing or dissemination will be strictly observed.

On-site photography will be clearly indicated. Visitors may opt out of being photographed, and any images containing recognizable faces will only be publicly released with written consent. Images of minors will be archived internally and not publicly shared. All photographic documentation intended for public use will be based on informed consent to fully respect image rights.

Project Timeline

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Project budget

Input

INCOME

Item	Amount (£)
Creative Scotland Small Project Grant	£4500
Crowdfunding	£500
In-kind Support	£500
Own resources	£2000
Total	£7500

Expense

EXPENSES

Item	Amount (£)
Artist Fees (copyrighted work)	£3,000
Transportation of works	£150
Printing of exhibition posters and panels	£300
Venue Costs (7days x 300£)	£2100
Exhibition zine printing (200 copies)	£500
Public Program Costs	£200
Printing and Framing of Artwork	£200
Accessibility Services: Audio Guide	£150
Installation and De-installation	£300
Workshop Tea Break	£100
Contingency Fund	£200
Insurance	£200
Social media micro-advertising promotion	£100
Total	£7500

This project plans to apply for funding from **Creative Scotland - Open Fund for Individuals**. According to Creative Scotland's official description, the fund is dedicated to supporting a wide range of arts and cultural activities led by local Scottish artists, writers, producers and other creative practitioners. Applicants should be freelance or self-employed arts practitioners living in Scotland, aged 18 and over. Applications for each program range from £500 to £50,000 and are accepted on a rolling basis throughout the year with no set deadline. The Bleeding Moon, an interdisciplinary art project initiated by an independent curator, revolves around the issues of menstrual stigma, body politics and social affirmation, in line with Creative Scotland's focus on supporting originality, social impact and public engagement. The application of £4000 for exhibition production, artists' honoraria, venue costs and some public program expenses is a modest budget that fits within the range of small to medium-sized projects supported by the fund, and is fully justified and feasible.

In addition, a community crowdfunding campaign is planned to be launched in June 2025, with a target of raising £500, to promote the project to the public, women's community and relevant social platforms supporting menstrual rights.

The In-kind Support portion is expected to be equivalent to £500, which will come from the loan of equipment provided by GWL (e.g. projector and sound equipment for the exhibition), as well as donations of workshop materials and volunteers' labor from **Simon Community Scotland**, which will further reduce the operating costs of the project.

In order to ensure the financial stability of the project, the curators are prepared to use £2,000 of their own funds to supplement the project, mainly for unforeseen expenditures or prepayments, to ensure the smooth progress of the work at all stages.

Equipment and technology needs

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It is explicitly mentioned in the Working with GWL Guidance that GWL can provide some technical equipment support, and will need to detail the required curatorial resource support when completing the Working with GWL application form.

Regarding the display of works: the existing hanging system of GWL will be used. Exhibits (photography and illustration) will be pre-mounted or foam board mounted; Hazel's illustrations will be presented as foam board prints or framed; Bee's Lifetime Supplies installation will require a low stand; if this is not available at GWL, we will make our own minimalist wooden platform (painted white or gray), with a budget of no more than £100, and with dimensions of approximately 2 x 2 meters. For video content, portable digital screens provided by GWL will be used.

Personnel and on-site support

The Glasgow Women's Library usually has staff or volunteers available during opening hours, which can also be combined with exhibition caretaking. We will coordinate to ensure that there is a person on duty in the gallery at all times when the exhibition is open - either a GWL volunteer or a member of the curatorial team. Given budgetary constraints, the GWL volunteer network will be relied upon as much as possible (GWL has approximately 100 volunteers).

Health and Safety

A preliminary risk assessment of the exhibition grounds has been carried out. Routine safety measures will be implemented. One special consideration: if the workshop involves blood-like materials, it will be stopped if visitors bring in real liquids in a joking manner. All artworks are made from non-hazardous materials and do not require special protective measures. First aid kits will be available at the exhibition (GWL already has one, with staff trained in first aid), stands and mounted works will be secure - heavy frames will be double-hooked, and clay tampon installations, though numerous, will be individually lightweight so that even if broken, they won't create sharp edges like glass. We will explicitly prohibit the use of any flames, caustic liquids, etc. during the workshop.

Reference

2025

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