

What is AIDS

UNAIDS (Switzerland)

Global HIV/AIDS Epidemiology Map

2007

Digital print

Reproduced with Kind Permission from UNAIDS; L2007.43.1

FOR OTHER VENUES AFTER THE FOWLER USE THIS ALTERNATIVE LABEL

UNAIDS (Switzerland)

Global HIV/AIDS Epidemiology Map

2008

Digital print

Reproduced with Kind Permission from UNAIDS; L2007.43.1

Nancy Burson (United States, b. 1948)

Visualize This

1991

Offset lithography

Collection of the Center for the Study of Political Graphics, Los Angeles; L2007.82.1

This poster is the result of a collaborative project including the artist Nancy Burson, scientist Kunio Nagashima, and art director Vincent Gagliostro. It is one of a series of posters containing images of healthy and unhealthy T-cells photographed using a scanning electron microscope. The image on the right is a normal T-cell, which defends the immune system from infection; the image on the left is an HIV-infected T-cell. The posters distributed by the Gay Men's Health Crisis and sponsored by Creative Time, a public art project

organization, were plastered on walls in New York City and used around the country in schools and prisons.

Lennart Nilsson (Sweden, b. 1922)

HIV Virus on the Surface of a White Blood Cell

1986

Cibachrome print

With the Permission of Boehringer Ingelheim International; L2007.53.1

Courtesy of the Hasselblad Center Collection

Rajesh Gandhi, John G. Bartlett, and Michael Linkinhoker (United States)

Johns Hopkins University Division of Infectious Diseases and AIDS Service

Life Cycle of HIV Infection

1999

Animated film, 1 minute, 26 seconds

With permission from Johns Hopkins University, Department of Medicine, Division of Infectious Diseases; Courtesy Dr. Suniti Solomon, YRG Care, Chennai, India; L2007.49.1

David Goldblatt (South Africa, b. 1930)

Victoria Cobokana, housekeeper, in her employer's dining room with her son Sifiso and daughter Onica, Johannesburg, June 1999. Victoria died of AIDS 13 December 1999, Sifiso died of AIDS 12 January 2000, Onica died of AIDS in May 2000

1999

Digital print

Courtesy of the Davis Museum and Cultural Center, Wellesley College, Wellesley, MA; Gift of the Artist; L2007.48.1

Zanele Muholi (South Africa, b. 1973)

Aftermath, 2004

Case Number, 2004

Mpumi Mathabela, Parktown, Johannesburg 2007

Silver gelatin print

Courtesy of the Artist and the Michael Stevenson Gallery; L2007.66.4–6

The misperception that lesbians and other women who have sex with women are not at risk for HIV-infection is deeply entrenched. Zanele Muholi contradicts this understanding by documenting the lives of lesbians in South Africa who have been infected as a result of “reparative rape” intended to “cure” them of their sexual desire. She also records lesbian safer sex practices, such as the use of latex gloves.

David Wojnarowicz (United States, 1957–1992)

One Day This Kid . . .,

1990

Photostat

Whitney Museum of American Art, New York; Purchase, with funds from the Print

Committee; L2007.34.1

Sunil Gupta (India, b. 1953)

Love and Light, no. 1

From the Love and Light series

c. 2004–2006

Photographic diptych

Courtesy of the Artist; L2007.44.1

Since the early 1980s, Sunil Gupta, an HIV-positive, gay Indian photographer has created a series of powerful autobiographic projects. In his diptychs he draws metaphorical connections between seemingly disparate images such as the form of two men embracing and the peaks of the Himalayas. Like much of Gupta’s work, this piece documents his

difficult search for home as an Indian who has lived most of his life outside the country of his birth. His years living in the Indian diaspora lead some to question his authenticity as an Indian, while his status as an immigrant in North America and Europe ensures that he is always considered an outsider there as well.

Churchill Madikida (South Africa, b. 1973)

Virus

2004

Video with sound, approximately 2 minutes

Courtesy of the Artist and the Michael Stevenson Gallery, Cape Town; L2007.66.1

Daniel Goldstein (United States, b. 1950) and John Kapellas (United States, b. 1953)

Medicine Man

2007

Plastic medication bottles, syringes, steel/nylon wire, latex

Collection of the Artists; L2007.32.1

The nearly 300 HIV/AIDS medication bottles used to create this piece were used to sustain the lives of the two artists, their friends, and their lovers. Arranged in the form of mandorlas, or almond-shaped halos, are 139 syringes. In many ancient traditions, holy people were depicted standing within such halos, but in this instance the needles may suggest an intense bombardment. The point of each syringe is tipped with a red droplet.

Lewis Evans

UNAIDS (Switzerland)

UNAIDS cover image for *Global Report, 2004*

Digital print

Reproduced with Kind Permission from UNAIDS; L2007.43.2

Who Lives, Who Dies

Felix Gonzalez-Torres, (United States, 1957–1996)

Untitled (Blood)

1992

Plastic

François Pinault Collection, L2007.60.1

Gideon Mendel (South Africa, b. 1959), Project Director

HIV-Positive in Los Angeles: 12 Stories

Live Webcast, <http://artsci.ucla.edu/hivla/>

Courtesy of the Art | Global Health Center at UCLA

Pieter Hugo (South Africa, b. 1976)

Monwabisi Mtana and Nyameka J. Matiyana

From The Bereaved series

2005

Photograph, Lambda print

Courtesy of the Artist and the Michael Stevenson Gallery, Cape Town; L2007.66.2–3

With the permission of their next of kin, Pieter Hugo photographed these men in a morgue in Khayelitsha, a township bordering Cape Town. Both men died of AIDS-related illnesses and are seen here in their caskets prior to their return to the Eastern Cape for burial.

David Wojnarowicz (United States, 1957–1992)

Untitled

Printed in 1993

Gelatin-silver print

Courtesy of John Erdman and Gary Schneider; L2007.83.1

For his final self-portrait David Wojnarowicz buried himself in the sands of Chaco Canyon, New Mexico. The choice of Chaco Canyon was significant to the artist, for the ancient Anasazi and neighboring peoples abandoned the area at a certain time, presumably because of a severe multi-decade drought. In this and other works, Wojnarowicz suggests that the AIDS epidemic is a comparable society-altering crisis. Marian Scemama, a fellow photographer and longtime friend of Wojnarowicz, assisted with the creation of this work, which was shot shortly before his death in 1992. The work was printed and dated the following year.

Clive van den Berg (South Africa, b. 1956)

Love's Ballast

2007

Wood, pigment, wax, fabric

Courtesy of the South African Broadcasting Corporation (SABC); L2007.84.1

From a group of works titled *Love's Ballast*, this piece manifests Clive van den Berg's concerns with memorials and monuments. While referencing standard mausoleum statuary, the position of the arms, the cantilevered head with a prominent lump on the neck reminiscent of a swollen lymph node, and the soft black sculpture at the base, suggest a far less conventional relationship to the dead. The artist comments:

As I make love now, I honor the men who have died [of AIDS]. They are often in my thoughts as I experience pleasure and enact in and on skin the proof of my being. They are dead, and their death haunts me most powerfully in the act of love. The ballast of pleasure is memory and it is that new geography of love that I am picturing.

General Idea (Canada)

AIDS

1987

Screenprint on paper.

Edition of 80 plus 7 A/Ps and 3 H/Cs, signed and numbered. Published by Koury Wingate Gallery, New York

Courtesy of AA Bronson/General Idea; L2007.41.1

Médecins sans Frontières (Doctors without Borders)

Got Pills?

2003

Paper, offset lithograph

Columbia University; Mailman School of Public Health, Department of Sociomedical Science; L2007.35.1

Gideon Mendel (South Africa, b. 1959)

The Harsh Divide: Treatment Action Campaign Office

2003

Lightjet print on Fuji Crystal Archive paper

Courtesy of the Artist; L2007.42.1

Mendel comments on this photograph:

I went to the TAC office in Johannesburg expecting to photograph two people who were ill and needed ARV medication urgently, but could not access it. Twenty-four turned up and they all wanted to be included. This group portrait was the result. *The Harsh Divide* was a collaborative multimedia project with TAC illustrating the tragic gap between those who could and could not access life-saving anti-retroviral medication.

Gregg Bordowitz (United States, b. 1964)

Drive

2003

Mixed media

Courtesy of the Artist; L2007.33.1a-d

Artist Gregg Bordowitz provides this commentary:

There are drugs now that can prolong and improve the lives of people with HIV, but they are very expensive. Very few people around the world can afford them. Why should only a few people be allowed to buy their good health when there are millions of people around the world who are dying from AIDS?

Using a racing car as a metaphor for the struggle for survival, Gregg Bordowitz suggests that in the present era the epidemic is a race for access to treatment: on the one hand are the global politics of multinational drug corporations and the governments that support and protect them, and on the other are those people living with HIV/AIDS and determined to combat this political economy and the stigma that supports it. As Bordowitz points out, this struggle is “still beginning.”

Why Are Condoms Controversial?

Grupo Gay da Bahia (Brazil)

Perdão (Forgiveness)

2006

DVD with sound, 60 seconds

Courtesy of the Museum of World Culture, Sweden; with permission from Grupo Gay da Bahia

L2007.52.1

AIDS activists across the world have challenged the refusal of the Catholic Church to provide condoms and information on their use to the millions in its care or under its influence. This challenge is especially acute and meaningful in Brazil, which has one of the largest Catholic populations in the world. The coalition that created this piece has pulled no punches in its criticism of the church, equating the refusal to provide condoms with the church's actions during the Inquisition and, more recently, the Holocaust. It argues that during these two horrific events, the church contributed to the deaths of millions and that the church's response to the AIDS crisis is repeating this history.

*Depois de séculos, a IGREJA
pediu perdão pela INQUISIÇÃO.
Depois de décadas, a IGREJA
pediu perdão aos JUDEUS por
ter se calado frente ao NAZISMO.*

After centuries, the Catholic Church
asked forgiveness for the Inquisition.
After decades, the Catholic Church
asked forgiveness from the Jews for
having been silent toward the Nazis.

*Quanto tempo vai levar
para a IGREJA pedir perdão
pelas vítimas
da AIDS?*

How long will it take
for the Catholic Church to ask forgiveness
for the victims
of AIDS?

Pecado é não usar.

The sin is not to use condoms.

Fiona Kirkwood (South Africa, b. 1949)

Survival

2003–2005

Male and female condoms, vinyl, acrylic

Courtesy of the Artist; L2007.47.1

Installation video, 7 minutes, 17 seconds

Fiona Kirkwood

Courtesy Fiona Kirkwood

Thukral and Tagra:

Jiten Thukral (India, b. 1976)

Sumir Tagra (India, b. 1979)

Let's Play Safe–2

2007

Acrylic and oil on canvas

Commissioned by the Fowler Museum at UCLA; Loan facilitated by Gallery Nature Morte,
New Delhi; L2007.85.1a,b

Thukral and Tagra:

Jiten Thukral (India, b. 1976)

Sumir Tagra (India, b. 1979)

Condom Flip-Flops

2007

From *Putiton, an Art Installation for AIDS Awareness*

Rubber

Private Collection; L2007.86.1a,b

Thukral and Tagra:

Jiten Thukral (India, b. 1976) and Sumir Tagra (India, b. 1979)

Safer Sex Underwear

2007

From *Putiton, an Art Installation for AIDS Awareness*

Cotton, elastic

Private Collection; L2007.86.2–3

The *Putiton* project had as its goal increasing HIV awareness. The artists specifically sought out gaps in current communication strategies and attempted to fill them. While they acknowledge that efforts such as their *Safer Sex Underwear* are “a mere baby step against the serious problem of HIV and its effects,” they find their messages to be transparent, sensitive, and readily grasped.

Adriana Bertini (Brazil, b. 1971)

Eva

2006

Factory rejected condoms, dye, adhesive, nylon

Private Collection; L2007.10.1

Artist Adriana Bertini comments about this work:

Seeing condoms transformed into women’s garments causes us to rethink what it means to “dress up” and to “wear protection.” Joining aesthetics and preventative measures permits us to approach condom use without relating it solely to disease. It facilitates communication, making it possible to educate, inform, and inspire reflection about health, prevention, fashion, behavior, aesthetics, politics, and the environment. It is my hope that my

work will foster reflection on issues of sexuality and that educators, parents, and health professionals will begin to use art as a means to discuss condoms in a healthy, humorous, and non-intimidating way.

Public service announcements, Brazil

Video with sound, approximate running time 18 minutes (total)

1995–2004

Courtesy of the National STD and AIDS Program, Ministry of Health

Federal Government of Brazil

Heroes Project public service announcements, India

DVD with sound, 3 minutes, 13 seconds (total)

The Henry J. Kaiser Family Foundation and the Healing the Divide Foundation; L2007.90.1

The Heroes Project is a national initiative launched in 2004 to work with media organizations and societal leaders in India. It seeks to develop coordinated campaigns to address the spread of HIV/AIDS and reduce stigma and discrimination by educating the public and advocating for change in policies. A series of public service announcements was developed with Star Television network and featured sports and media stars talking about HIV prevention and supporting people living with AIDS.

The Three Amigos HIV/AIDS Prevention Programme public service announcements

2004

DVD with sound, 12 minutes, 34 seconds (total)

Collection of Firdaus Kharas; L2007.51.1

The concept for these public service announcements was devised in South Africa. The animation images were designed in Canada and hand-drawn in Mumbai, India—14,000

drawings in all. The final cartoons were first shown by the South African Broadcasting Corporation and have since been adapted for global distribution in forty-one languages. The cartoons were directed and produced by Firdaus Kharas of Canada and Brent Quinn of South Africa.

Gran Fury (United States)

Kissing Doesn't Kill public service announcements (versions 1–4)

1990

DVD, 40 seconds each

Courtesy Electronic Arts Intermix, New York

L2008.2.1

Brazilian Interdisciplinary Association on AIDS (Brazil)

Aproveite Enjoy Aproveche

2000

Paper, offset lithograph

Courtesy of the Brazilian Interdisciplinary Association on AIDS (ABIA); TR2007.8.2

Brazilian Interdisciplinary Association on AIDS (Brazil)

Nao importa com quem (It Doesn't Matter with Whom)

c. 1996

Paper, offset lithograph

Courtesy of the Brazilian Interdisciplinary Association on AIDS (ABIA); TR2007.8.1

Are You Afraid to Touch?

Dayanita Singh (India, b. 1960)

Caregiver, Stephen Vidayakar, Chennai

1998

Gelatin silver print

Courtesy of the Artist; L2007.36.1

Dayanita Singh (India, b. 1960)

Caregiver, Bobok, Imphal

1998

Gelatin silver print

Courtesy of the Artist; L2007.36.2

Dayanita Singh (India, b. 1960)

Caregiver, Dr. Deivanayagam, Chennai

1998

Gelatin silver print

Courtesy of the Artist; L2007.36.3

In the late 1980s, Singh began to take photographs of sex workers and truck drivers, some of whom were among the first known cases of HIV infection in India. She soon found, however, that the photographs contributed to an increase in stigma surrounding these groups. Uncomfortable with this effect, she retooled her project to celebrate the compassion of caregivers.

Daniel Goldstein (United States, b. 1950)

Icarian II, Incline

1993

Leather, sweat, wood, copper, felt, acrylic

Courtesy of Richard Gere; L2007.38.1

At a gay gym in San Francisco, leather from workout benches bears the imprint of the bodies of scores of men, many of whom died of AIDS-related causes in the late 1980s and early 1990s. Goldstein presents this leather in a manner resembling the presentation of the Shroud of Turin, a holy relic.

Sue Coe (b. England, 1951, active United States)

Infectious Disease Clinic

1994

Graphite, charcoal, ink, and gouache on Strathmore Bristol board

©Sue Coe. Courtesy of Galerie St. Etienne, New York City; L2007.37.2

Sue Coe (b. England, 1951, active United States)

Kaposi's Sarcoma

1993

Color woodcut on heavy cream woven paper

© Sue Coe. Courtesy of Galerie St. Etienne, New York City; L2007.37.1

In 1993 and 1994, Sue Coe visited a hospital in Galveston, Texas, at the invitation of her friend and fellow artist Dr. Eric Avery. On this trip Coe met, interviewed, and with their permission, drew portraits of a number of patients. In *Kaposi's Sarcoma*, Dr. Avery is shown giving a massage to a patient. Late-stage AIDS patients rarely feel the touch of another person's ungloved hands.

Sue Coe (b. England, 1951, active United States)

Mary

1994

Graphite, ink and gouache on Strathmore Bristol board

© Sue Coe. Courtesy of Galerie St. Etienne, New York City; L2007.37.3

José Leonilson Bezerra Dias (Brazil, 1957–1993)

Untitled (8 sketches for *O Perigoso*)

n.d.

Hydrocolor pen on paper

Collection of the Family Bezerra Dias; L2007.55.2

These drawings were produced during one of Leonilson's stays in the hospital. The first drawing consists of a single drop of blood, which provides a guiding metaphor for his interweaving of Christian references and the medical procedures he undergoes. He gives each drawing the name of a flower, including daisy, primula, and Easter lily. The artist reappropriates the lily as a symbol of innocence and death, despite the condemnations and judgments of his sexuality by the church.

José Leonilson Bezerra Dias (Brazil, 1957–1993)

José

c. 1991

Embroidery on voile

Collection of the Familia Bezerra Dias; L2007.55.1

In the final years of his life, Leonilson's "self-portraits" documented his experience with dying. As his body is diminished, he is left with his name only, which he embroiders as a reminder to himself and declaration to us that he *is* here.

Robert Gober (United States, b. 1954)

Untitled Candle

1991

Beeswax, string, human hair

Collection of the Artist; L2007.39.1

Anurupa Roy (India, b. 1977)

Tom Keegan (Director of video)

Virus ka Tamasha (Virus Carnival)

2007

Digital video with sound, 10 minutes, 7 seconds

Courtesy Tom Keegan; L2007.61.1

Virus ka Tamasha is a full-length puppet play created by Anurupa Roy in 2004, as a commission from UNAIDS and the Delhi Public Schools Society. Los Angeles-based filmmaker Tom Keegan videotaped one episode of the play to create this freestanding work that captures the essence of Roy's artistry, especially her efforts to address the crushing weight of stigma. The puppeteers included Roy along with Pawan Waghmare, Mohammad Shamshul, and Shameem. The camerawork was by Mo Stoebe, and the video was produced by Gopika Sharma.

Anurupa Roy (India, b. 1977)

Please Touch

2007

Styrofoam, foam, latex

Courtesy of Art|Global Health Center at UCLA; TR2007.17.1

Anurupa Roy (India, b. 1977)

Please Touch

2007

Styrofoam, foam, latex

Courtesy of Art|Global Health Center at UCLA; TR2007.17.2

Anurupa Roy (India, b. 1977)

Please Touch

2007

Styrofoam, foam, latex

Courtesy of Art|Global Health Center at UCLA; TR2007.17.3

Anurupa Roy (India, b. 1977)

Please Touch

2007

Styrofoam, foam, latex

Courtesy of Art|Global Health Center at UCLA; TR2007.17.4

When Was the Last Time You Cried?

Gran Fury (United States)

Four Questions, 1993

Re-creation of the original poster by Loring McAlpin, 2007

This is a reproduction of the second-to-last work created by the Gran Fury collective, a leader of AIDS cultural activism in the United States during the 1980s and early 1990s. According to collective member Tom Kalin, the poster was prompted by “feeling alienated as someone living with AIDS” and the fact that the visibility of the crisis and the AIDS activist demonstrations had faded away. Another member of the collective, Avram Finkelstein, notes that up to that point, “the only emotion [Gran Fury] had directly articulated was anger.” With anger waning, the group posed these questions to members of its community, expressing a concern about what kinds of activism might now be possible.

Tracy Rhoades (United States, 1961–1993)

Requiem, 1990

DVD, 14 minutes

With permission from the Family of Tracy Rhoades; L2007.50.1

Jean Carlomusto (United States, b. 1959)

Offerings

2008

Interactive computer media

Jean Carlomusto, based on *The Portrait Gallery*, 2001 Carlomusto/Rosett; L2007.40.1

The first version of this piece, called *The Portrait Gallery*, was created in 2001 for the exhibition *AIDS: A Living Archive*, which premiered at the Museum of the City of New York to commemorate the 20th Anniversary of the global HIV/AIDS pandemic. The work was

inspired by art historian Douglas Crimp's observation that AIDS activists should attend to the work of mourning with the same commitment given to their militancy. A longtime member of the AIDS activist group ACT UP, Jean Carlomusto is intimately acquainted with both mourning and militancy. Most of the individuals profiled in *The Portrait Gallery* were comrades from AIDS battles, who had subsequently either died of AIDS or were living with HIV/AIDS. Since 2001 she has undertaken a series of documentary film projects focused on HIV/AIDS prevention, enabling her to document interviews with activists from across the world. The work shown here mixes portraits of these contemporary activists with those from her earlier work, in a display of the global interconnections among activists and the interweaving of the lives of the living with those of the dead.

William Kentridge (South Africa, b. 1955)

Tide Table

2002

Animation, DVD, 9 minutes

Courtesy of the Artist and the Goodman Gallery, Johannesburg; L2007.67.5

Why a Red Ribbon?

Angie Buckland

Durban Art Gallery Red Ribbon installation

2000

Photograph

Collection: Durban Art Gallery Archives; L2007.46.1

In 2000 the Durban Art Gallery initiated a banner-making project to coincide with the 13th International AIDS Conference in Durban, South Africa. Numerous community groups designed and created banners documenting and responding to the AIDS epidemic. The Art Gallery wrapped Durban City Hall, in which it is housed, in a large red ribbon.

Gideon Mendel (South Africa, b. 1959)

Breaking the Silence

2000

Archival silver bromide print on Ilford paper

Courtesy of the Artist; L2007.42.2

The Treatment Action Campaign (TAC) organized a protest march through the streets of Durban, South Africa, during the *Breaking the Silence* 13th International AIDS Conference held there in July 2000. The protesters were demanding free access to proper drug therapy for all people with HIV/AIDS. The HIV-positive T-shirts are worn to challenge the stigma so often associated with the disease. Reflecting on this march, Zackie Achmat, TAC Chairperson observed:

The importance of this march historically is that it helped to change international perceptions. The image of AIDS in Africa is usually one of powerless people, emaciated and dying. What the march showed is that

there are many of us who are healthy and fighting to stay healthy. In South Africa our work has started to bear fruit. It shows the power of collective action. I personally have made the choice as an activist not to take anti-retroviral medication until it is available to everyone. The vast majority of people who have HIV are poor. For me it is an issue of conscience. I cannot find myself living in a world where the government, drug companies and the international community stand by while there is a holocaust against poor people. But this is not a pessimistic stand. It is based on the belief that if we show resolve in our struggle we will get access to antiretrovirals for people with HIV and quality health care for all people.

When the South African government committed itself to universal access to HIV medications, Zackie Achmat began to take ARVs. Despite close to a decade of struggle by treatment activists in South Africa, universal access has yet to be realized in that country.

Penelope Siopis (South Africa, b. 1953)

Baby in Red

2000

Cibachrome photograph

Permanent collection Iziko South African National Gallery; L2007.106.1

The transmission of HIV from HIV-positive mothers to their infants has been the focus of great controversy in South Africa. Penelope Siopis uses the red ribbon to underscore the sinister bureaucratic response of the South African government to the protection of infants at risk for becoming infected with HIV/AIDS. The ribbon that swaddles this baby appears capable of strangling it. Transmission of HIV can occur during birth if the infant is exposed to the mother's blood, and the virus is also present in breast milk. The longer an infant drinks its mother's milk, the greater the risk of infection. Doctors and midwives have been able to reduce infection during birth to rates of less than 1 percent by providing a simple and comparatively inexpensive regime of antiretroviral medications during pregnancy and following birth. The South African government initially resisted providing access to these

medications and following a ruling against it by the country's Constitutional Court, the government provided access but only slowly and unevenly.

The benefits of exclusive breastfeeding in the early months of a child's life cannot be duplicated. In resource-poor countries, where access to clean water is difficult, formula feeding not only provides infants with less-nutritious food but may expose them to the waterborne pathogens responsible for the majority of infant deaths. HIV-positive mothers in these parts of the world face a difficult decision. They must weigh the risks of infecting their infants with HIV against the risks of exposing them to unsafe water.

David Goldblatt (South Africa, b. 1930)

BHJ, in the Richtersveld, Northern Cape, in the time of AIDS

25 December 2005

Digital print on 100 percent rag cotton paper in pigment inks, edition of 10

Courtesy of the Artist and The Goodman Gallery, Johannesburg, L2007.67.1

David Goldblatt is concerned with the relationship between the political and physical geography of South Africa. His photographs reveal how history, power, and struggle are materialized in the organization and use of space. These photographs from the *In the Time of AIDS* series are part of Goldblatt's recent *Intersections* project, in which he examines the values, ideas, spaces, and people that make up contemporary South African society. These photographs document the presence of red AIDS ribbons in small towns across the country. Rather than a sign of engagement with the epidemic, however, the presence of these symbols perhaps only underscores the lack of momentum in response to the epidemic in many places in the country.

David Goldblatt (South Africa, b. 1930)

Ronald Miller watering his garden, Middelburg, Eastern Cape, in the time of AIDS

24 December 2004

Digital print on 100 percent rag cotton paper in pigment inks, edition of 10

Courtesy of the Artist and The Goodman Gallery, Johannesburg, L2007.67.2

David Goldblatt (South Africa, b. 1930)

Be a Volunteer, Join community home base care services, Dept. of Health and Welfare, Vaalwater Clinic/Kliniek, Vaalwater, Limpopo Province, in the time of AIDS

18 September, 2006

Digital print on 100 percent rag cotton paper in pigment inks, edition of 10

Courtesy of the Artist and The Goodman Gallery, Johannesburg, L2007.67.3

David Goldblatt (South Africa, b. 1930)

The N1 at Lategan's Truck Inn, Laingsburg, Western Cape, in the time of AIDS

14 November 2004

Digital print on 100 percent rag cotton paper in pigment inks, edition of 10

Courtesy of the Artist and The Goodman Gallery, Johannesburg, L2007.67.4

Chandannagar Light Collective (India)

Bula Di

2007

LED lights, vinyl, acrylic

Commissioned by the Fowler Museum at UCLA; L2007.62.1

Updating a tradition in active use in the small town of Chandannagar, north of Kolkata, local artisans amplify an advertising campaign created by the West Bengal AIDS Prevention and Control Society. The “Bula Di” poster campaign features a friendly auntie always available to answer questions about AIDS and sexuality. The Bengali slogan in the light sculpture translated as “Everyone is with Bula Di in the fight against AIDS.”

Multiple artists, India

Red ribbons

2007

Mixed media

Courtesy of the Art|Global Health Center at UCLA, L2007.81.1–21

Selected artists and community organizations in India were invited by consulting curator Nandita Palchoudhuri to create AIDS ribbons using their media. The resulting ribbons span a wide range of materials, as evidenced by those on display. Giant reproductions of the ribbons have appeared in India as part of a mobile exhibition project bringing selected international works from Make Art/Stop AIDS to public sites. Images and video screens are borne by three-wheeled autorickshaw, hence the name of this spin-off, *ArtMoves*. The following is a list of the artists who participated in Palchoudhuri's red ribbon project

(L#s not necessary to include in label)

Uttam Kar, Diamond Harbour, West Bengal; AIDS ribbon, silver filigree; L2007.81.1

Uttam Kar, Diamond Harbour, West Bengal; AIDS ribbon, silver filigree, stone inlay; L2007.81.2

Uttam Kar, Diamond Harbour, West Bengal; AIDS ribbon, gold-washed silver filigree; L2007.81.3

Dolon Kundu, Burdwan, West Bengal; AIDS ribbons, hand-painted terra-cotta; L2007.81.4–6

Swarna Chitrakar, Naya, Pingla, West Bengal; AIDS ribbons in Patua style, papier-mâché; L2007.81.7, 8

Chandra Sutradhar, Purulia, Bihar/West Bengal Border; AIDS ribbon, Chau mask decorations; L2007.81.9

Roshni Tankariwala, Parsi community, Kolkatta, West Bengal; AIDS ribbon, tatting; L2007.81.10

Seema Das and Bina De (Crafts Council of West Bengal), West Bengal; AIDS ribbon with Kantha embroidery; L2007.81.11–12

Bina De and Rupa Das, West Bengal; AIDS ribbon, embroidery on jute; L2007.81.13–14

Bobby De, Kolkatta suburb, West Bengal; AIDS ribbons with Satgaon quilting;
L2007.81.15–16

Nabo Pal, Kumartulli, West Bengal; AIDS ribbon with Kumartulli threadwork; L2007.81.17

Artist unknown, Kolkatta, West Bengal; AIDS ribbon, cotton scraps; L2007.81.18

Metiaburuz workers, Metiaburuz, Kolkatta suburbs, West Bengal; AIDS ribbon,
contemporary lacework, sequins and beads on ribbon; L2007.81.19

Firozabad Artisans, Uttar Pradesh; AIDS ribbon, blown glass; L2007.81.20

Women's Friendly NGO, Kolkatta, West Bengal; AIDS ribbon with European embroidery;
L2007.81.21

Are You Ready to Act?

Gran Fury and ACT UP (United States)

Neon Sign (Silence=Death) from *Let the Record Show*

1987

Neon

Re-creation, 2007

Original in the collection of the New Museum of Contemporary Art, New York; Courtesy of the William Olander Fund; L2007.54.1

The statement SILENCE = DEATH was created by a collection of artists and designers in 1987 for the installation *Let the Record Show* in the window of the New Museum of Contemporary Art in New York City as shown in the adjacent image. The slogan was subsequently borrowed by the AIDS activist group ACT UP (AIDS Coalition to Unleash Power) and placed on posters, T-shirts, and numerous other materials used during the group's actions. The slogan soon traveled beyond the borders of the United States, becoming the emblem of a global activist movement, which laid the seeds for many contemporary activist groups, from those addressing public health concerns beyond AIDS to anti-globalization activists. This is a re-creation of the original neon version of the slogan, made with the permission of the New Museum of Contemporary Art, New York.

Ultra-Red (United States and South Africa)

Untitled (for six voices)

2008

Mixed media

The six voices: Walt Senterfitt, Cynthia Totten, Austin Delgadillo, Richard Hamilton, Katy Robinson, and Edward Cervantes

Courtesy of the Artists; L2007.31.1

In 2004 the sound-arts collective Ultra-Red initiated SILENT | LISTEN, a multiyear AIDS project. Working with communities in cities across the United States and Canada, the group convened performances in local arts institutions during which persons living with or otherwise affected by HIV/AIDS were invited to enter statements into a record of the contemporary AIDS crisis. The project culminated in 2006 with a large international performance at the Art Gallery of Ontario, Toronto, held during the 16th International AIDS Conference. In this work, a response to the 1987 installation *Let the Record Show*, Ultra-Red presents statements collected in its earlier works that articulate a range of emotional reactions to the AIDS crisis. The filing cabinets evoke the monumental and silent archives representing the institution of politics, religion, media, business, scholarship and medicine. Each drawer contains protocols—please take one—that are intended to guide collective critical analysis as key issues in the AIDS crisis.

SCRIPT

“AIDS [short pause] where is your rage [pause]”

Statement by P.J. Gouldmann at The Baltimore Museum of Art, Baltimore, Maryland,
Saturday, 16 April 2005

“[breath] And...I...was [long pause] just incredibly [pause] overwhelmed with the spirit of
activism in the room”

Statement by Patricia Navarro at the Hammer Museum, Los Angeles, California, Thursday, 5
May 2005

“And this question frustrates me to no end [pause] [breath]”

Statement by Nicola Neve the Walter Philips Gallery, Banff, Alberta, Thursday, 23 June
2005

“I’m sorry to have to tell you this [breath]”

Statement by Terri Baltimore at the Andy Warhol Museum, Pittsburgh, Pennsylvania,
Wednesday, 30 November 2005

“But every time I’m with a man I always worry [pause]”

Statement by an unidentified speaker #1 at the VAV Gallery, Concordia University,
Montreal, Quebec, Tuesday, 4 April 2006

“I’m not pissed off or anything [short pause] it obviously still affects my life...”

Statement by an unidentified speaker via audiotape provided by Josh Gumiela at the Student
Health Center, Southern Illinois University, Carbondale, Illinois, Friday, 14 April 2006

“And what I discovered [pause] was appalling [long pause]”

Statement by Zoe Dodd at the Art Gallery, Ontario in Toronto, Ontario, Wednesday, 9
August 2006

For *Untitled (for six voices)* Ultra-Red composed themselves of Taisha Paggett, Dont Rhine,
and Robert Sember, all of whom send final thanks to all the Ultra-Red comrades near and
far.

Gran Fury (United States)

Art Is Not Enough

1988

Poster, offset lithography

Gran Fury Records, Manuscripts, and Archives Division, The New York Public Library,
Astor, Lenox and Tilden Foundations; TR2007.8.6