

RED REMINDS ME



DAY WITH(O)UT ART

Presented by Visual AIDS

DWA

24

RED REMINDS ME...

To introduce this year's resource guide, we invited aAliy A. Muhammad, poet, community worker, former Day With(out) Art artist, and one of the jurors who shaped Red Reminds Me... to reflect on the seven videos in the program and the emotional spectrum of their own experience with HIV. The guide concludes with a poem from Stacy Jennings-Senghor, whose original poem of the same name inspired this year's program. Lastly, the back cover of this guide provides a QR code to access all of the linked resources.

Day With(out) Art is a transgressive space to explore themes that undergird our daily lives as HIV positive people, sometimes to shock the mundane sensibilities of those living without AIDS or HIV, or to declare the quotidian nature of lives, living as we do in our worlds, as red reminds us that the struggle for bodily autonomy, and intimacy for those considered sick with a virus is still happening globally. HIV brings up so much in our bodies and minds, there isn't just one pathway to embodying what it means to live with HIV. From the feeling of ambivalence, to the ritual of remembrance, it is a spectrum; the ways we find acceptance and nurture our erotic, despite living with a virus. That's most evident in the array of storytelling in the videos this year. From the comical, introspective, and vibrant. We all tell our stories differently, because we aren't the same, and our geographic location and identities support the specificity of the art-making in the narrative structure of our individual cultural productions. There is no one way to be positive. There is no one way to remember red.

Red reminds me of being marked, I can remember testing positive and instantly feeling like something had been etched on me forevermore. That feeling was compounded by my childhood memories of knowing HIV positive people who died young. Red also reminds me of my mother who worked at an AIDS non-profit through the early to late 90s. Through her care work, I see red as a commitment to take care of each other when we need it the most. Red also emphasizes how connected living HIV is with bloodlines, be they familial or communal, we are all together gathered when we are HIV positive. It also forces me to recall those moments of disclosure, because that's when I feel the most vulnerable, red reminds me of my vulnerability.

As someone aging with HIV I'm also reminded of the ways in which red reminds me of disability. Living with HIV for 16 years now has changed my body, the way my body moves, and how I move through the world has shifted and I've had to learn new ways of navigating through it all.

Red also reminds me of the carceral state, I remember learning about Gregory Smith. Smith had been imprisoned since 1990, when he was convicted of attempted murder with a concealed weapon. The concealed weapon in question was Greg's HIV status. He was an HIV positive Black gay man from South Jersey. Sentenced to 13 years in prison, Smith died of AIDS complications on November 10, 2003, he was 40 years old. Reminding me that the state has stripped so many of us of autonomy because we are HIV positive. Learning about Gregory's case further radicalized me around the need to do more to advocate against HIV as a crime.

There are so many ways that red reminds us, and during the viewing of the seven commissioned videos this year, you'll be confronted with how red reminds HIV positive artists of themes that harnesses the deep wisdom of living with and through the AIDS pandemic. I hope that if you are a person living with HIV you might find space to have your own unique experience reflected or validated. For those not living with HIV my wish is that you become better equipped and reminded of what you can do to support and love people living with HIV in your lives.

– aAliy A. Muhammad

MARIANA IACONO AND JUAN DE LA MAR
EL VIH SE ENAMORÓ DE MI (HIV FELL IN LOVE WITH ME)



“My first thought was that I was going to die. My next thought was that I couldn’t fuck anymore,” activist Mariana Iacono reflects on her HIV diagnosis in *El VIH se enamoró de mí*. Together with filmmaker Juan De La Mar, Iacono explores her journey navigating sexuality and desire as an HIV-positive woman. While the video centers on her personal story, it aims to amplify the underrepresented narratives of HIV-positive women exploring and reclaiming their sexuality and desires. Iacono reflects on a spectrum of emotions surrounding her body post-diagnosis, ranging from sadness to pleasure, and how the virus deepened or cut off relationships. Sensually dark–yet–colorful imagery illustrates her journey to sexual liberation.

The close friendship and collaboration between Iacono and De La Mar infuse the film with an intimacy that resonates throughout. De La Mar described the filmmaking process as a project of freedom to explore one’s own sexuality. The camera serves not just as a documentary tool but as a means to capture the complex feelings navigating physical touch and erotic desire. Projected images and videos document her activism, creating a tactile connection to her past self. Her body becomes a canvas for projection, allowing her to engage with her past intimately. Through this interplay, Iacono’s physical form transcends the literal; her body has “experienced pains, stigmas, fears, in all their dimensions. Wanting death, wanting life, wanting violence—all of it” encapsulating her entire universe. *El VIH se enamoró de mí* is an act of liberation and a conscious reconnection with oneself.

QUESTIONS

In the video, Iacono shares how stigma has the power to cut off an orgasm. What distances you from your own body or sexuality? What brings you closer in connection to your own body and its needs?

Depending on what media you have access to it can still be rare to hear women speak openly about their sexuality, and we hear even less from women living with HIV. In regards to HIV, gender, and sexuality, in what ways did this video open a new perspective for you, or affirm your own experiences?

RESOURCES

The artists behind this video are also deeply involved in the global AIDS movement. Learn more about two organizations they support: [Jovenes Positivxs](#) (Latin American HIV Positive Youth Network) and [ICW](#) (International Community of Women Living with HIV).

When proper care is provided to mothers living with HIV, mother to child transmission reduces to essentially 0%. To learn more about pregnancy and HIV in the 21st century, check out [Understanding U=U for Women Living with HIV](#), a community brief written by Jessica Whitbread and L'Orangelis Thomas.

Marta Dillon is an Argentine author and journalist who has documented the stories of women living with an HIV since the 90s. A Spanish PDF of [Vivir con virus \(2014\)](#), her autobiographical work about living as a queer woman with HIV, is available [here](#).

Related Viewing: [Camila Arce, Memoria Vertical, 2022](#), [Iman Shervington, I'm Still Me, 2019](#)

Mariana Iacono (she/her) is a feminist, mother, social worker, member of the International Community of Women Living with HIV, media activist and educator working with networks of people living with HIV in Latin America and the Hispanic Caribbean for more than 20 years

@mariana_iacono

Juan De La Mar (they/them) is a lawyer, HIV+ activist, and artist from Colombia. In their documentaries and performances they explore the link between art, activism and healing. Their first autobiographical short film, *De Gris a POSITHIVO*, has been screened in 52 festivals around the world.

visualaids.org/artists/juan-de-la-mar

@juan_delamar

GIAN CRUZ
DEAR KWONG CHI



In *Dear Kwong Chi*, Gian Cruz reads a letter to the late artist Tseng Kwong Chi, reflecting on how Tseng's work has influenced him as a queer Asian artist living with HIV in diaspora.

Tseng Kwong Chi was born in Hong Kong in 1950, moved to Canada with his family, studied art in Paris, and eventually settled in New York City, where he became part of the city's downtown art scene of the 1980s. Best known for his staged self-portraits, Tseng posed as a Chinese tourist in a Mao suit against iconic landmarks around the world, critiquing stereotypes and exploring identity. Tseng passed away from an AIDS-related illness in 1990.

As he wanders the streets of Manila, Cruz muses on the sense of dislocation that has followed him – as a queer person in a country shaped by Catholicism and colonialism, as a Filipino person in art school in Barcelona, and as an Asian person searching for AIDS narratives that reflect his own experience. In Tseng's work, Cruz finds an example of how to claim his own Asianness amid the projections, assumptions, and erasures that surround him. In a nod to the late artist's Mao suit, Cruz wears the *barong tagalog*, a traditional Filipino garment and symbol of postcolonial identity, to stake out his own Spanish, Chinese, and Filipino heritage. The video ends with Cruz's reflection on how Tseng's work continues to influence him and others who work to expand AIDS narratives to acknowledge Asian experiences.

QUESTIONS

Despite his time in art school and interest in AIDS cultural history, Cruz only encountered Tseng Kwong Chi's work by chance. Histories of queer and AIDS-related art and activism often foreground the West. What do you know about the history and culture of AIDS in Asia? How did you learn that information?

Cruz found a predecessor, role model, and ancestor in Tseng Kwong Chi. If you were to write a letter to an artist or activist who has helped you visualize your place in the world, who would it be and what would you say to them?

RESOURCES

Want to learn more about Tseng Kwong Chi's work? Check out his [website that spans a full decade of 1980s photography and video](#).

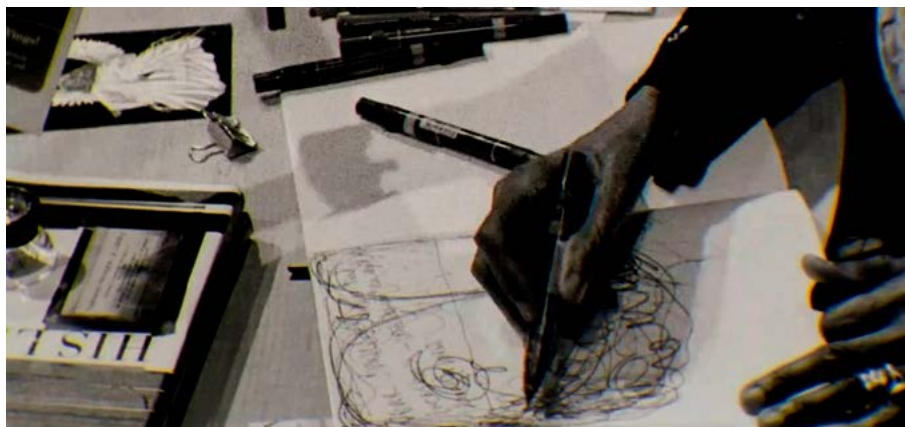
For another perspective on living with HIV in the Philippines and in diaspora, watch [Beau Gomez, This Bed I Made, 2023](#).

The *barong tagalog* is an embroidered long-sleeve shirt that draws on elements of both precolonial Filipino clothing and colonial Spanish styles. It has a long political history in the Philippines, but since the country's independence after World War II it has become a symbol of post-colonial national identity. Learn more on [Wikipedia](#).

Cruz's artistic practice is inspired by French and Asian cinema. Some key references are Hervé Guibert's *Modesty and Shame* (1992), Christophe Honoré, *Sorry Angel* (2018), Wong Kar-Wai's *Days of Being Wild* (1990), Lou Ye, *Suzhou River* (2000), and Apichatpong Weerasethakul, *Syndromes and a Century* (2016).

Gian Cruz (he/him) is a Filipino artist, researcher, and arts worker whose practice is rooted in photography, theory, and criticism.

IMANI MARYAHM HARRINGTON *REALMS REMIX*



In *Realms Remix*, Imani Maryahm Harrington reminisces on activist colleagues, fellow creatives, and friends intersecting her personal and professional journey of living with HIV. Rooted in the AIDS histories of San Francisco, the video weaves in and out of time, space, and memory, as performative gestures by the artist writing at a desk blend with archival imagery to blur past and present.

Harrington's video reminds us that history is always in motion and is carried through the personal memories of those who lived it. Reading the poem "AIDS Vigil Light," Harrington pays tribute to a web of interconnected relationships—friends, artists, activists, and caregivers—many but not all of whom lived with HIV or died from AIDS-related complications ([click here for the full list](#)). Some are well known, others only known in smaller, intimate circles. The fusion of deeply personal and more peripheral relationships that Harrington describes underscores the community that sustained the AIDS movement. This is further reflected in the archival footage of marches on San Francisco streets and workshops for early AIDS memorial quilts.

These fleeting memories are set within a grainy, ambiguous space that slowly glitches and decays over time. The effect captures the grief and haunting experience of living on while others pass from this physical plane, but for Harrington it's important that their memories are not left in vain. While *Realms Remix* traverses heavily in grief it also honors the spirit of ancestral strength to carry on living with joy, light, reckoning, and redemption.

QUESTIONS

Sometimes we encounter history as an abstract idea, and other times it can be felt as a personal or collective memory, triggered by a specific place, sound, image, or smell. In the video, Harrington reflects on memories and spirits tied to her experience of San Francisco, the city she has lived in for several decades. Reflect on where you are from or a place you have lived. How has it changed? What personal or collective memories does that place hold? How do you honor those memories?

Revisions and rewriting are a philosophical, political, and aesthetic part of Harrington's creative process and practice. We see her return to a desk to write or draw throughout the video, working through her memories on paper. What shifts when we frame our engagement with the past as a continual process, rather than a project that results in a finished product?

RESOURCES

As a playwright, Imani Maryahm Harrington was one of the first to address the AIDS crisis, particularly through the experiences of women early in the pandemic. Her book, coedited with Chyrell D. Bellamy, *Positive/Negative: Women of Color and HIV/AIDS* (2002) is a landmark anthology of plays by Harrington and other activist colleagues and writers.

In addition to memorializing the AIDS crisis, *Realms Remix* indexes an important moment of Black cultural production overlapping San Francisco and NYC. Explore the work of some of the artists named: *Marlon Riggs*, *June Jordan*, *Assotto Saint*, *Sylvester*.

Memorial and remembrance has been central to the AIDS movement, and some of the earliest AIDS memorial practices came out of San Francisco. In 1985, activists established the ARC/AIDS Vigil, occupying part of San Francisco's Civic Center for nearly ten years. The same year, Cleve Jones was inspired to begin the NAMES Project AIDS Memorial Quilt after attending an annual candlelight march to remember the assassinated gay politician Harvey Milk.

Related Viewing: *Lili Nascimento and Hiura Fernandes, Aquela criança com AID\$ (That Child with AID\$)*, 2023, *Lyle Ashton Harris, Selections from the Ektachrome Archive*, 2014

Imani Maryahm Harrington (she/her) is a writer, author, and conceptual artist who has documented the conditions of women since the age of 25.

DAVID OSCAR HARVEY
AMBIVALENCE: ON HIV & LUCK



Ambivalence delves into the nuances and contradictions of living with HIV today by juxtaposing the iconography of luck and HIV with deadpan visual humor. We see symbols of both good and bad luck (leprechauns, black cats, horseshoes, fortune cookies, walking under a ladder) absurdly paired with common symbols of HIV (the testing clinic, condoms, the red ribbon, U=U, an at-home test). These humorous and sometimes whimsical pairings stand in contrast to historical representations of HIV, which are often rooted in trauma, death, and illness.

The artist shared that his inspiration came from a memory of waiting for his HIV test results and reminding himself to feel lucky because HIV is no longer a death sentence. In his voiceover, Harvey reflects on his ambivalence about this idea of luck, which runs counter to the ideas of responsibility and risk that usually frame HIV, and can also mask unacknowledged privilege. With *Ambivalence*, Harvey explores the idea of HIV as an emotional experience rather than a medical one, giving voice to the joy, love, humor, gratitude, and boredom that can accompany life with HIV today.

QUESTIONS

Harvey uses AI-generated images and accessible video tools to combine common symbols in unexpected ways. What symbols of good luck, bad luck, and HIV did you see in the video? Thinking of your own experience of HIV today, what other unexpected combinations of images could you create?

A lot of AIDS culture has emphasized the importance of remembering. Harvey's video ends with the line, "I dedicate my good fortune to the ill and the fallen; I say, 'Forgive me for forgetting you, every now and again.' I ask, 'For this, may I have your blessing?'" What does letting go make possible?

RESOURCES

The opening of the video combines activist chants, the popular game show *Whammy!*, RuPaul's drag race, and other audio snippets of pop and HIV culture, each with a different emotional register. Explore some of those sources: [Brontez Purnell, 100 Boyfriends Mixtape \(The Demo\), 2017](#); [Q shares their HIV status with Plane Jane on RuPaul, 2024](#); [Derek Jarman, Blue, 1993](#)

David Oscar Harvey works in the genre of video essay: a short, analytical video that explores a specific topic or idea, combining visuals, narration, and commentary to present a focused argument or interpretation. The form has been around since the beginning of cinema, and has found new relevance in the era of YouTube and TikTok. Explore Harvey's previous video, [Red, Red, Red](#), created in the same style.

The book *Something for Nothing: Luck in America*, by T. J. Jackson Lears, served as critical inspiration for Harvey's video. In *Something for Nothing*, Lears "documents how America's culture of control is inextricably entwined with its culture of chance,"

Related viewing: [Glen Fogel, 7 Years Later, 2014](#)

David Oscar Harvey (he/him) is a psychotherapist and psychoanalyst-in-training living in Philadelphia. He is an active member in the artist and activist collective *What Would an HIV Doula Do?*.

NIXIE IT'S GIVING



If a traditional understanding of family is about who you are connected to by blood, then is everyone with HIV related? What role can a feminist approach to history play in crafting our chosen family trees? These are just two of the welcoming provocations at the heart of it's giving. Nixie weaves these questions and other curiosities amid contemporary and borrowed archival home videos, set against textile landscapes. The result is a warm, abstract, and layered rumination on genealogy, trans history, time travel, stewardship, and care.

Through Nixie's own eye and baby cam footage we get a sense of her current life in Belgium with her pregnant partner and their children. This is juxtaposed with selections from Kelly McGowan's archive of video from 1990s NYC, which captures the collective care and kinship of earlier generations. These moments are not seen in isolation, rather, they are collaged over time.

In one poignant moment, Nixie reflects on starting hormones, a sequence that is overlaid with archival footage of a trans support group discussing dilation. The quilt-like framing of these scenes highlights connections across time and experiences. Later, Nixie directs a tender portrait of her family, paired with McGowan's footage of trans activist Chloe Dzubilo. The backdrop of both scenes features textiles reminiscent of inherited baby blankets, emphasizing themes of continuity and care.

Using the flatness of the screen in innovative ways, Nixie's poetic compositions collapse the differences between grassroots community and home, affirming that family is a chosen and ever-evolving creation.

QUESTIONS

Many people within marginalized communities are met with resistance and judgment from the medical community and beyond when they wish to start a family. For people living with HIV, even though science can ensure that their children will not be born with the virus, there might be hesitation to foster new life due to ongoing stigma. What can we do to ensure that people who want to have children can do so with less fear? What do others need to do?

In *it's giving*, we see video from Nixie's domestic life alongside archival footage recorded by Kelly McGowan as she documented her chosen family. How has the process of documenting our lives through video shifted over the past couple decades, particularly with the access of smart phones, social media? How do Nixie and Kelly's documentation of their everyday lives compare to the ways in which you or friends document your own lives?

RESOURCES

Nixie is part of an activist AIDS collective. Learn more, check out: [aids, archives, and art, assemblies in Belgium.](#)

Nixie mentions *The Carrier Bag Theory of Fiction* by Ursula K. Le Guin as an influence while making *it's giving*. In the essay, Le Guin helps readers see world history through the lens of feminized labor. [Read the text,](#) and think about it in relation to *it's giving*, with specific focus on the history and ongoing practice of queer activist filmmaking, textile art, and carework.

For trans women and men, and non-binary and gender expansive people, receiving care around pregnancy can be hard to find, and be stigmatized. To counter that, it has been suggested that the "Midwives Model of Care" offers a set of values and clinical practices that are well-suited to meet the needs of many transgender and gender-expansive people during pregnancy and childbirth and which should be incorporated into the healthcare system more broadly." To learn more, read: [Reconceiving Reproductive Health Systems: Caring for Trans, Nonbinary, and Gender-Expansive People During Pregnancy and Childbirth.](#)

Related viewing: [Viva Ruiz, Chloe Dzubilo: There is a Transolution,](#) 2019, [Juanita Mohammed, Two Men and a Baby, 1992](#)

Nixie (she/they) is a transfemme HIV+ multimedia artist, writer, and parent, based in Belgium. She works mainly through mediums of text, video, performance, textile and painting.

MILKO DELGADO *EL CLUB DEL SIDA*



Cycling through satire, humor, camp, horror, and sincerity, *El Club del SIDA* traces a lifetime of contending with stereotypes of HIV and the gradual process of transmuted that stigma and pain towards embodied liberation.

In a campy, 1960s era throwback to classic horror, Milko Delgado opens the video with a parody of an “AIDS monster” hellbent on transmitting the virus to “innocent” beings. This opening act demonstrates how the early archetype that Delgado received of people living with HIV planted the roots of shame that would complicate their relationship to their own sexuality prior to and after their HIV diagnosis.

Even after getting tested, coming to terms with their status, and navigating the healthcare system, they still felt plagued by the presence of death. That was until they were able to “make conscious the fact that what was holding [them] back was the relationship that [they] had cultivated (or not cultivated) for so long with [their] body.”

Seeing themselves in a new way, also meant seeing HIV in a new way, and looking beyond to a larger, systemic problem. This transformation mirrors the video’s shift as it moves from parody to more sincere home video footage. Delgado reminisces on the liberatory possibilities of rejecting the idea of an AIDS monster and recognizing the virus “as a symptom of our social state.” *El Club del SIDA* concludes with a call for solidarity, regardless of HIV status, to embrace life’s fullness and the relationships that sustain us.

QUESTIONS

A lot of AIDS media delivers its message through earnest and sincere testimonials, but *El Club del SIDA* is full of satire, parody, and dark humor. What can humor achieve that sincerity can't when it comes to discussing HIV and stigma? How do you typically see HIV represented on television today versus previous decades?

In the later half of the video, Delgado reflects on the changes they had to establish with their body and their relationship to HIV in order to feel and experience the fullness of life. Among earnest imagery of Delgado and their friends savoring life, Delgado states that "More and more of us are committed to preserving life and the possibility of building a new, more just world where we can live." What feels important for your community to preserve? To build anew?

RESOURCES

The video's title and AIDS monster narrative comes directly from a popular telenovela *La Rosa de Guadalupe*. A 2011 episode of the series engrained a stigmatized perception of HIV for Delgado and many others. [Watch the episode with new eyes and consider how stigma has shifted or continues to look similar.](#)

The way that monsters and villains are portrayed across different genres can tell us a lot about our collective fears and anxieties. For another perspective on monsters and AIDS, watch the music video for [Oliver Sim's Hideous \(2022\)](#).

Fear has often been used as a tactic to raise awareness about HIV and AIDS, but often fuels stigma and discrimination. Watch the "[Top 10 Scariest AIDS Awareness PSAs](#)" and consider the assumptions these videos reinforce about HIV.

Related viewing: [Jorge Bordello, Ministry of Health, 2020](#), [My Barbarian, Counterpublicity, 2014](#)

Milko Delgado (they/he) is a transdisciplinary artist from Panamá whose work explores the intersections between the body and nature, opening dialogue about identity, coloniality, extraction, health, and land.

VASILIOS PAPAPITSIOS
LUCID NIGHTMARE



With a satirical and darkly humorous bent, and an accompanying musical number, *LUCID NIGHTMARE* depicts the isolated world of a character navigating personal and political upheaval. Played by Papapitsios, the narrative loosely traces their own journey and how a confrontation with their shadow self led to a new lease on life.

The video intertwines magical realism and dystopian themes, with a cryptic newscast about an ancient, deadly virus reinforcing a backdrop of paranoia and existential dread. Isolated in a single bedroom, and frozen in a ketamine-fueled haze, the protagonist attempts to dissociate from this hopeless world.

HIV is not front and center in *LUCID NIGHTMARE*, but rather positioned within a web of existential crises. A headline about HIV medication shortages prompts the protagonist to wonder if they've sent enough pills to a queer sanctuary in Tennessee, reflecting the anxiety of healthcare under a failing and repressive government. It suggests how the fears of losing medication access and bodily autonomy might manifest in the mental health of a person living with HIV. It is a reality that some people living with HIV and AIDS activists have been preparing for despite the many advances in HIV treatment.

Later in the video, the news anchors morph into inner voices or spirit guides, helping the character break from their descent into dissociation, substance abuse, and escapism. Their newfound self-awareness is now able to offer a glimpse of transformation and hope.

QUESTIONS

LUCID NIGHTMARE responds to an escalating political climate and how those anxieties are reflected in the news sphere. It prompts the serious consideration of the steps we take to care for our health in this environment. How do you find balance watching the news? What practices do you maintain to care for yourself and others in community?

In a state of emergency we cannot always rely on the government to meet our health needs. *LUCID NIGHTMARE* imagines a shortage of HIV medication, and the protagonist discusses stockpiling HIV meds to send to a queer sanctuary, highlighting a form of mutual aid under a failing government. As you prepare for the future, how might you imagine healthcare and mutual aid practices?

RESOURCES

Curious about the post-apocalyptic newspaper featured in *LUCID NIGHTMARE*? The graphic was designed by Papapitsios and features some of their musings on consciousness, mental health, and spiritual growth. [View a PDF of the newspaper here.](#)

For another perspective on the relationship between drugs, mental health, and radical acceptance read Star Catherine Feliz's [*The cure is in the venom.*](#)

Many people living with HIV—and other ill or disabled people—experience fear about losing access to their medication. Read a reflection about [the practice of stockpiling medication](#) on The Well Project. Do you have extra medication you don't need any more? Consider donating it to [AID for AIDS](#), who can distribute it to people without consistent access to medication.

For another musical take on HIV and confronting the media landscape, watch John Greyson's [*Zero Patience*](#) (1993).

Related viewing: [Las Indetectables](#), [Me Cuido, 2020](#), [Mikiki, Red Flags, a love letter, 2022](#)

Vasilios Papapitsios (they/he) is an LA-based writer, filmmaker and artist originally from the South whose work transmutes stigma and trauma with a flare for the fantastical.

STACY JENNINGS-SENGHOR

RED REMINDS ME

Red reminds me of 27 years ago October 17th 1995
after receiving a devastating diagnosis of HIV
of wanting to end my life
of hating I was me
Red reminds me of a whole lot of pain, reminds me of agony
of a life now slain
Red reminded me to give up hope
Red broke me down and took away my ability to cope
Red reminded me to cover my face in shame, to hide,
to keep others from slandering my name
Red reminded me to turn and walk away
to wallow in my misery for yet another day

but now red reminds me that I must hold on strong
to bring down stigma in order to get along
Red now reminds me to hope, trust, and have faith
that I must hold on peacefully through each and every day
Red reminds me that everything is going to be alright
that I must not lose focus
that I must hold on with all of my might
Red reminds me that even though stigma robbed me of my son KJ
Red reminds me to hold on anyway
Red reminds me, red reminds me, red reminds me...to be free

Stacy Jennings-Senghor is a poet, motivational speaker, community worker, and activist based in Columbia, South Carolina. She has appeared in multiple Day With(out) Art videos including our documentary on Positive Women's Network from Day With(out) Art 2018: *Alternate Endings, Activist Risings* and in *Here We Are: Voices of Black Women Who Live with HIV*, created by Davina "Dee" Conner and Karin Hayes for Day With(out) Art 2022: *Being and Belonging*.
[Read more about her work here.](#)

DAY WITH(OUT) ART

In 1989, Visual AIDS presented the first Day Without Art, organizing museums nationwide to cover up their artwork, darken their galleries, or even close their doors as part of a day of action and mourning against the AIDS crisis. Since 2014, Visual AIDS has commissioned artists and filmmakers to create new short videos responding to the ongoing crisis. Each year we work with over 120 art organizations to premiere a new video program on December 1, Day With(out) Art / World AIDS Day. The 40+ videos that we have commissioned are available to view at video.VisualAIDS.org.

VISUAL AIDS

Founded in 1988, Visual AIDS is the only contemporary arts organization fully committed to using art to fight AIDS, while assisting artists living with HIV and preserving the legacy and artistic contributions of those lost to AIDS.

This guide was written by Kyle Croft, Elena Guzman, Theodore Kerr, and Blake Paskal, and designed by Isai Soto with cover design by Rush Jackson. We thank the students of Theodore Kerr's Fall 2024 class "Life During Memorialization: History and the Ongoing Epidemic of HIV/AIDS in the USA" at the New School for providing valuable input that shaped this guide.




Underlined phrases in this guide indicate links to more information that is available in the digital version. Scan the QR code to access this guide on your phone.



Visual
AIDS

526 West 26th Street #309
New York, NY 10001
VisualAIDS.org
info@VisualAIDS.org



 [VisualAIDS](#)
 [@Visual_AIDS](#)
 [VisualAIDSnyc](#)