

➤ Curated by **Steven Lam**  
& **Virginia Solomon**  
for **Visual AIDS**

# TAINED LOVE

**JUNE 4 - JUNE 28, 2009**

**La MaMa La Galleria**

➤ **ARTISTS**

**Catherine Lord**

**Charles Lum**

**fierce pussy**

**General Idea**

**Gran Fury**

**Ivan Monforte**

**Jose Luis Cortes**

**Luis Camnitzer**

**Matt Lipps**

**Wu Ingrid Tsang**

➤ **CATALOGUE PROJECTS**

**Emily Roysdon**

**Gregg Bordowitz**

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**JUNE 4 - JUNE 28, 2009**

**La MaMa La Galleria**

6 E. 1st Street  
btw Bowery & 2nd Avenue  
New York, NY 10003  
212-505-2476

GALLERY HOURS

**Thursday - Sunday**

**1 - 6 PM**

➤ ARTISTS

**Catherine Lord**  
**Charles Lum**  
**fierce pussy**  
**General Idea**  
**Gran Fury**  
**Ivan Monforte**  
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**Matt Lipps**  
**Wu Ingrid Tsang**

➤ CATALOGUE PROJECTS

**Emily Roysdon**  
**Gregg Bordowitz**

➤ OPENING RECEPTION

**Friday, June 5**  
**6 – 9 PM**

➤ PANEL DISCUSSION

with **Doug Ashford**,  
**Sharon Hayes**,  
**José Muñoz**, and  
curators **Steven Lam**  
& **Virginia Solomon**  
**Sunday June 21**  
**3 – 5 PM**

➤ READING

**Gregg Bordowitz**,  
**Raquel Gutierrez**,  
and **Lynne Tillman**  
**Sunday June 14**  
**4 – 6 PM**

**“THE HEAT IS ON”**

benefiting **Tainted Love**

**\$15**

Hosted by **Mike Albo**  
with **John Oliver**, **Seth Bedford**,  
**The Gay Agenda**, and **Justin Bond**  
**Tuesday June 9**  
**8 PM**

**The Club**

La MaMa 74A E. 4th Street  
212-254-6468

# LOVE/AIDS/RIOT/LOVE?

Steven Lam and Virginia Solomon

*Tainted Love* is a group exhibition that considers love as an activist tactic within artistic production. Featuring works made between 1987 and 2009, the show takes its inspiration from cultural/political activity within the moment of AIDS activism, from both its promises and its contradictions, though the projects included do not all strictly address AIDS. We present work that mobilizes love as a political tactic, with an understanding of love as collective and communal rather than romantic and individual. Love is often a tainted affect, and art a tainted cultural practice, within activism. *Tainted Love* embraces this condition and features projects that trouble the easy divide between the aesthetic and the political.

The dominant narrative of AIDS-activist art, which corresponds with how we conceive of activist art more generally, takes up the model exemplified by activist art collective Gran Fury (1988–1995). This model embraced postmodernism's appropriation strategies while targeting a particular set of policy-related issues and goals. Gran Fury's aim was, of course, to enrage, inform, and mobilize people to take direct action to end the AIDS crisis.<sup>1</sup>

Gran Fury's *RIOT* (1988), included in *Tainted Love*, demonstrates the possibilities and the limitations of direct action, however. The work was produced in response to General Idea's *AIDS* logo, first shown in 1987 and included here with the *Imagevirus* series. General Idea based its image on Robert Indiana's famous pop work *LOVE* (1966), which Gran Fury then reappropriated. Gran Fury objected to General Idea's work and through *RIOT* expressed the basis of that objection, namely the work's apparent disinterest in direct action. But by rejecting *AIDS*, Gran Fury rejected a cultural politics of misrecognition and destabilization, of other kinds of 'common' senses and different forms of meaning-making. This politics echoes in other works included in this exhibition: a politics we term "love."

The understanding of love that informs the show draws upon Roland Barthes' *A Lover's Discourse: Fragments*.<sup>2</sup> Per Barthes, we disidentify with love as the sentiment that affirms the autonomy of the individual within hegemonic Western notions of subject formation and rearticulation. I am not my most unique and actualized self once I find a you to love. To the contrary, within the work included here love is that which exceeds the subject, that which refuses meaning and narrative in the interest of a different model of knowledge and understanding. This love ultimately demands a different mode of being itself, constructing an alternative model of subjectivity through which to live politically.

*Tainted Love* explores love as an activist tactic within artistic practices during and since the height of AIDS activist art not to negate the model proposed by Gran Fury, Douglas Crimp, and the group of which both were a part, ACT UP, but to expand it. We take Crimp up on his call, in his landmark essay "AIDS: Cultural Analysis/Cultural Activism," to take "a vastly expanded view of culture in relation to crisis" and consider the ways in which practices that don't take up specific electoral or policy-based issues operate politically.<sup>3</sup> By doing so we take love seriously.

Canadian conceptual and performance art group General Idea—AA Bronson, Felix Partz, and Jorge Zontal—began working together in 1969, and created performances, videos, installations, objects, and ephemera until Partz's and Zontal's untimely AIDS related deaths in 1994. The first work that the group completed after relocating to New York in 1986 was its *AIDS* project, which appropriated not only the structure of Robert Indiana's *LOVE*—its grid-like arrangement of letters and its use of bright primary and secondary colors—but also its queer associations and its viral distribution. General Idea created *Imagevirus* from documents of this distribution, representing the image wheat-pasted on various surfaces, on numerous forms of public transportation, on Times Square's LED screen, and as public sculpture. The work reads "AIDS," but it refuses to signify as anything other than a viral operation, offering a specific critique of the corporate greed and government indifference that fueled the epidemic, but also interrogating the underlying systems of narrative, logic, and autonomy that structure both capitalism and neoliberal democracy.

New York-based activist art collective Gran Fury formed within AIDS activist group ACT UP (AIDS Coalition to Unleash Power) in 1988. Although its membership fluctuated over the duration of its production—roughly 1988–1995—the group consistently produced works intended to inform, mobilize, and enrage people to take direct action to end the AIDS epidemic. Gran Fury produced *RIOT* (1988) as a response to General Idea, with whom it showed in an exhibition at the Neue Gesellschaft für bildende Kunst. The painting critiques the political operation and efficacy of the *AIDS* project, attacking what Gran Fury interpreted as General Idea's attribution of AIDS to the sexual revolution, as well as its detachment from direct action. *RIOT* speaks to grassroots organization and street demonstration, reinforced by the image's use in the group's activity surrounding the 1989 gay pride parade, the 20th anniversary of the Stonewall riots, which typically are taken to be the point of origin for the contemporary gay rights movement.

An AIDS activism that privileged the bodies, experiences, and concerns of gay men dominated queer visual culture of the late 1980s and early 1990s. Public art collective fierce pussy, many of whose members were also active within ACT UP, created projects between 1991 and 1994 that assert lesbian sexuality as a site through which to critique not only dominant culture's homophobia and sexism, among other injustices, but also gay male hegemony within queer culture. Its text- and image-based production—wheat-pasted posters, buttons, stickers, and other ephemeral practices—asserts a lesbian history while simultaneously insisting upon an understanding of identity as mutable and relational. By claiming auspiciously contradictory identities within one poster, simultaneously declaring "I am": mannish and femme, a bulldagger and an amazon, fierce pussy reclaimed the streets of New York as a space of the politics of the everyday, with identity itself as the locus of intervention. Additionally, *Tainted Love* features a new, ongoing fierce pussy project—*gutter*—that redacts pages from lesbian pulp novels to complicate the relationship between language and desire.<sup>4</sup>

1 Douglas Crimp. "AIDS: Cultural Activism/Cultural Analysis," *AIDS: Cultural Analysis/Cultural Activism*, ed. Douglas Crimp. Cambridge: MIT Press, 1988, p. 12.

2 Roland Barthes. *A Lover's Discourse: Fragments*. Richard Howard trans. New York: Hill and Wang, 1978.

3 Crimp. "Cultural Activism/Cultural Analysis," p. 15.

4 fierce pussy is also represented in *Tainted Love* with a sculptural installation of take-away broadsides.

Luis Camnitzer's recent body of work, *Last Words* (2008), consists of a string of quotations pulled from the Texas Department of Criminal Justice Web site, which publishes details concerning all executed offenders—their date of execution, offence, race, and last words. Stripped from their original context, such statements as “I love you,” “Keep your heads up,” and “Forgive me” appear seamlessly threaded in an elegant series of six large framed prints that physically mirror human scale. Removed from the Department of Criminal Justice Web site, these phrases are compressed into one long statement organized by the order in which they originally appeared. Through the use of text rather than image, *Last Words* does not subordinate the specificity of the subject to the generality of the stereotype. Rather it stages an ethics for the audience: the viewer follows the stream of text by reading disjointed phrases that simultaneously evoke feelings of tragedy, anger, and intimacy.

Ivan Monforte's *After* (Daniel J. Martinez + Lena Horne) (2007–09) juxtaposes two disparate historical events through participatory action in a contemporary moment. He references two contexts: Martinez's 1993 Whitney Biennial project, *I can't imagine ever wanting to be white*, which instigated a controversial stirring during the mid 90s; and the racial politics surrounding the actress Lena Horne's Civil Rights activism. Drawing on Martinez's text-based interventions, Monforte's project consists of a series of give-away T-shirts that read, “I can't imagine ever wanting to sleep with a white man.” Participants submit a photograph of themselves wearing the shirt. Desire and identification are all troubled as the sentence that once clearly demarcated a singular “I” is confused through its movement through various subjects' everyday settings.

Working across various media, Los Angeles artist Wu Ingrid Tsang creates projects that engage with language, voice, embodiment, and community, investigating how these terms mutually determine each other within contemporary culture. *Untitled (Still)* (2009), a photographic light box, represents two spaces within which Tsang co-organizes events, both art- and community-oriented, in the Westlake area of Los Angeles. The first is a performance art event, Wildness, in the Silver Platter, a bar that has served as a safe space for trans folks since it opened in 1963. The second is a space that Tsang co-founded, Imprenta, next door to the Silver Platter. The neon sign in the window of Imprenta, echoing the neon of the Silver Platter, quotes the response of famous drag performer and pageant organizer Sabrina, who uttered “The fist is still up here!” upon first attending a Wildness event and remembering a visit to the Silver Platter in the late 1960s. *Life Chances* (2009) depicts Imprenta's manifesto. The mission-statement-cum-object renders the equivalency of the aesthetic and the political within the field of the social.<sup>5</sup>

*1996* (2009) is a series of photographs by Matt Lipps that reimages pages from a Herb Ritts Day Calendar that was given to the artist as a teenager. The project addresses photography's problematic capacity to both objectify and mythologize. Lipps excises precise chunks from photographs that are printed on both sides of the engagement-

book page, based on the contours depicted within the image, and creates photographs based on the remainder. Figure and ground, photograph and calendar dates thus fall into a chiasmatic spiral. This experiment in “seeing through” the surfaces of the images articulates the photographs' interconnectedness and translucency, providing an ethical corrective to Ritts' problematic formal gaze. Lipps jettisons Ritts' claim to timelessness and universal beauty, replacing it with an enigmatic viewing in which one sees multiple, fragmented yet recognizable images at once. One side opens to become the spectral secret of the other; images of a fetishized “Africa” are linked with pictures of glorified white naked bodies. This association takes on a particular resonance given the AIDS pandemic's devastation to both communities, with devastatingly unequal visibility.

Jose Luis Cortes' Times Square series, represented here with *Eros* (1997) and *Adult Video* (1997), features illustrations painted on top of found newspaper and magazine clippings, colliding and creating worlds through juxtaposition. In *Eros*, Cortes paints an image of the Eros Theatre—one of several gay porn cinemas that closed in 1996—on top of an ad for a Broadway musical. The beacon of sexual pleasure that was Times Square in the 1970s may have fallen victim to neoliberal redevelopment, but Cortes' ghosted images that emerge from the printed details of the ads capture and hold a memory of a New York that once existed.

Part of love's political function is the refusal of the logical and contained narrative of linear time. This is referenced in a series of photographs, entitled *Dedications* (2009) by artist, writer, and teacher Catherine Lord. Lord photographs and enlarges the dedication pages of historic feminist publications. Ink pressed on the tooth of the paper creates touching and tender declarations such as “For Simone de Beauvoir Who Endured,” photographed from Shulamith Firestone's 1970 edition of *The Dialectic of Sex*. Lord creates a generative friction between public and private highlighting the performative nature of dedications. To dedicate is to present a gift of words to a reader to be, binding the work with the collective.<sup>6</sup> Similar to *Dedications*, *Tainted Love* features catalogue projects including texts written by Emily Roysdon and a poem by Gregg Bordowitz on the works of video artist Charles Lum.

*Tainted Love* entangles the past with the present, not only through the juxtaposition of historic and contemporary works but also through the inclusion of work whose internal logic points to its own simultaneous historicity and continued communicability. The projects in the show draw upon the systems of sense-making within contemporary culture—language, the archive, identity, community—making them strange while recruiting them to construct a different set of systems that allow for multiple ways of being and knowing within the field of culture. These procedures constitute an intensely political intervention, and by insisting on them as a radical redefinition of love that is neither aim nor self-actualization, the exhibition claims that love is a fertile and viable tactic for social change.

5 In addition to the two pieces included in *Tainted Love*, Tsang created a piece for Visual AIDS' broadside project, which commissions works that are distributed for free to continue to spread the message that AIDS IS NOT OVER. The business cards each contain one of nine newspaper headlines from the early years of the epidemic, before the medical establishment had decided upon a formal name: *The Kiss of Death*, *Acquired Immoral Deficiency Disease*, *Community-Acquired Immune Dysfunction*, *Gay Compromise Syndrome*, *A Strange Virus from Beyond*, *Gay Plague Baffling Medical Detectives*, *Unique Pneumonia Strikes Gay Men*, *Gay Cancer Focus of Hearing*, *A Name for the Plague*.

Broadside will be available from the La MaMa La Galleria for the run of *Tainted Love* and downloadable from Visual AIDS' website.

6 In a lecture given at the Cooper Union on May 4, 2009, Lord states “To dedicate is to enlarge the collective in which artists function, to amplify the generative ground between public and private.”

## Love

Emily Roysdon

LOVE is a strategy, medium, site, and scene. Love is an act. Love is not a quantifiable element able to be parsed between politics and poetics, for it constantly transforms the definitions of those very terms. Before I speak economy and resistance I must be explicit—queer love. Queer love exemplifies itself by its lack of singular object relations and an insistence on unstable and mutable boundaries. My insistence on queer love is because the unspoken alternative would be hetero-normative love. Distinguishing this discourse of love as one that implicitly speaks queer love, we do not take for granted modes of reproduction, exchange values, or teleological engagements. We allow simultaneous investments, contradiction, excess, relief, and excess. The theater of queer love employs politics, poetics, and aesthetics in equal measure. Queering love transforms the vocabulary with which we address our object, and the ensuing acts need not be translated. The materiality of this argument is in its very terms. Queer love is not economical, and that is political. Love as a medium is part of an economy of resistance, ecstatic resistance I would say, provoking questions of memory and tactics. What does love want? Is it always discursive, or sometimes outside of rational economies of getting and giving?

10/19/2006



Research photo of Christopher Street piers, Emily Roysdon, 2009

# Anus Rhymes With Famous, You See/ The Constitutive Affect

Emily Roysdon

To the people of works, we have before us an opportunity to consider practice and failure. Do we even believe that failure is possible? I do believe in romance, so I do believe in trying, and this exercise will be both practical and fanciful. Pitting war and winning against assholes and writing. The dialectic will articulate itself between a (real) historical (material) imperative—between multiple wars on multiple fronts. A war to smash Bushes, a propaganda war being perpetrated against any valid drives to democracy, an imperialist war, and a war against HIV and AIDS that has been exported and feminized and removed from mega-media. On the other side! I consider the subject, I, and rehearse inscribed failures of psycho theories (hold on people). Reaching for the relationship between mastery and conflict, articulation and memory, exhaustion and identification. I want us to work—work the conflict between what is written and what is remembered. Time and history. I write, want us to write to remember. Tightly binding articulation to memory. Practicing, evaluating, repeating.

“Welcome to summer 2004! The big push, the—how do you say—‘the final straw’ in our battle to get the liberals some balls! Let me hear you people! I can see you, but I can’t hear you! Now is your time. If you don’t want your larynx ripped out for eternity, give me a shout-out now! Oh yeah! Are you feeling me? Do you feel the power? Do you know what power feels like? Let me tell you, there is no difference in the joy I feel either bench-pressing my girlfriend or casting my vote for a Democratic president. Come on people, let me feel your power!”

Summer 2004. HIV cases have been documented for 25 years and the pandemic is so explosive that entire countries are vulnerable. AIDS is a threat to international security. Fewer than 10% of HIV-positive people have basic medical care for opportunistic infections (not to mention anti-retroviral drugs). (a) I make these citations, not as a cursory engagement in a field I am entirely unqualified to represent, but as an encounter with the confounding state of AIDS in the world today. A world that people are born into, never knowing a time before. I have grown up inside of AIDS, as a queer with enough interest, education, and distance to “see” it. This distance, this time, this memory. I “see” AIDS in a number of ways. I “see” the indelible effects. I “see” the urgent response it commanded. I “see” its power to illuminate already existing structural inequalities in society. (b) I “see” the creativity of the ones who took arms. And I “see” AIDS in our sex. AIDS has had a constitutive effect on my generation. As students of its revolutionary organizations, we have been taken to school (c) by their innovative tactics and aesthetics. (d) But I find the time to wonder, have we—how do you say—dropped the ball? Has the virus exceeded us, exhausted its combatants, left others demoralized? Does my, do I have amnesia? No, I do not. No, we do not. And this is how my romantics encounter the pandemic, through failure. Again, I wonder, is it melancholy, or is it privilege? I cannot escape this conundrum, nor can I answer it. However, I cannot consider repetition and failure, commitments and evaluations, without addressing what I think is a challenging question to productive queers only a generation removed from devastation. It is written upon us. (e) And this, unlike your studio practice, is not a battle to be lost.

I have recently been interested in the proposition that one remembers not through experience, but through articulation. It is not my presence, but my analysis, which is marked, which is ever again accessible. (f) This hypothesis, coupled with the Lacanian edict that “memory is continually reshaped in accordance with unconscious desire,” (g) is driving my consideration of memory and agency into a psycho discourse. Here I encounter the subject’s drive for mastery, as first experienced in the anal phase, and the subsequent experience of mastery as precipitated by the specular experience of the child encountering itself for the first time. This encounter is the point at which the infant enters language and assumes the image of mastery, experienced in contradiction to the chaotic drives of the physical body. “The fact is that the total form of the body by which the subject anticipates in a mirage the maturation of his power is given to him only as Gestalt, that is to say in an exteriority in which the form is certainly more constituent than constituted.” (h) This recognition is experienced in a “fictional direction,” away from the intuitive comprehension of disunity and untidiness that the subject harbors. The drive to cohesion and intelligibility is accompanied by the process of identification (i) and the projection into history that takes place upon these entrances. (j)

My investment here, my profane rehearsal of these complex theories, is to consider the mess of mastery. The point at which our desires and performances reiterate the intuitive (k) disarray of this spectacular moment of the infant. The anal phase, the autoerotic chapter on the road to subjecthood, precedes the gestalt, but provides comparable material for the analysis of mastery. Shitting is “something that can be regulated,” valuable material for sublimation and psychotic impulses of aggressivity (interestingly associated with anal sadism and self masochism). Corresponding with the child’s desire for mastery, we learn to regulate. We are rewarded for self-composure. (l) Sublimation becomes a tool for regulating perception and creates the symbolic of memory and masquerade. Failure, in this sense, is akin to knowledge through the term *meconnaissance*, which is translated as “failure to recognize.” Knowledge and recognition then relate to masochism and aggressivity and lead me to wonder about the fluidity of these regulations. (m) Employing failure, then, has the potential to rupture certain prescribed circuits of desire and knowledge—and here we “see” the road to remembering, as well as a divergent path to performance and assholes.

“Ever since sentences started to circulate in brains devoted to reflection, an effort at total identification has been made, because with the aid of a copula each sentence ties one thing to another....But the copula of terms is no less irritating than the copulation of bodies. And when I scream I AM THE SUN an integral erection results, because the verb to be is the vehicle of amorous frenzy.” Georges Bataille, “The Solar Anus.” Bataille connects his reflection on the “effort at total identification” to a linguistic function, a syntactical relation to identification. The copula, cum copulation, is the material of association. A detail with the power to unite, cum copulation. Bataille implies that “to be” is sexual, is contagious and critical. To speak (n) is arousing.

“Oh, I am asking you to work. Oh, yes. A little bit higher. Tighter on the inside. Tighter! Tighter! Tighter! Have you people never been to the edge? Have you never looked down at your own feet and thought you could go no further? Have you never squeaked out one more repetition? I am asking you now, for one more try. We are on the edge. I have heard them say the word which is two words. The word to get you going—I am yelling—do you hear me? Avant-garde! One more time, tighter!”

Notes on making meaning. These vignettes bear resemblance to each other in their fundamental premise. A thread of physical failure and memory runs between them. “Failure” is considered, not exonerated. It denotes unsuccess and commitment, exhaustion and evaluation, repetition and mastery. I have risked weaving disproportionate equivalences, and abolishing accountability, which I take not lightly, but I risk the real to run through time. Threatening amnesia and agency. Time marks itself in our passage from anal fixation to specular mastery. Again time shows itself in our acknowledgement of historical contiguity. We are advocating process and practice, playing with time. Time potential. That these inscriptions of failure will produce ever more. Ever again.

- (a) Thirty million people have died of AIDS, and presently 40 million are living with HIV. The UNAIDS Factsheet of 2002 presented an analysis that states, “The AIDS epidemic adds to the strain on state institutions and resources, while eroding human security and undermining the social systems that enable people to cope with adversity.” They elaborate on the significance of wars as “fertile breeding grounds [of the disease, with] forced military recruitment...and the use of rape and sexual violence as an instrument of war...” (The USA’s renewed vigor for aggressive imperialism and Abu Ghraib come to mind.)
- (b) Robert Sember, a professor in the department of Sociomedical Sciences at Columbia University’s Mailman School of Public Health, related this analysis to me.
- (c) I cribbed these poetics from Clement Greenberg in his essay “Avant-Garde and Kitsch,” from 1939
- (d) Here I am delighted to cite the works of groups such as Gran Fury, Testing the Limits, Diva-TV, and General Idea, amongst others!
- (e) Here I am reminded of a quote from Walter Benjamin, “There is a secret agreement between past generations and the present one. Our coming was expected on earth. Like every generation that preceded us, we have been endowed with a form of Messianic power, a power to which the past has a claim. That claim can not be settled cheaply,” from “Theses on the Philosophy of History,” in *Illuminations*.
- (f) Our “club scene” antics lost without tomorrow morning’s reminiscing (Craig, I miss you).
- (g) Here the flow between the unconscious, preconscious, and conscious system prescribes a notion of conflict in our states of knowing and remembering.
- (h) All quotations from Jaques Lacan, “The mirror stage as formative of the function of the I as revealed in the psychoanalytic experience,” *Ecrits*. (emphasis mine)
- (i) “[I]dentification, in the full sense that analysis gives to the term: namely the transformation that takes place in the subject when he assumes an image....” (Lacan)
- (j) “This development is experienced as a temporal dialectic that decisively projects the formation of the individual into history. The mirror stage is a drama whose internal thrust is precipitated from insufficiency to anticipation...[resulting lastly in] the assumption of an alienating identity, which will mark the rigid structure of the subject’s entire mental development.” (Lacan)
- (k) “[T]urns the I into that apparatus for which every instinctual thrust constitutes a danger....” (Lacan)
- (l) “Anus rhymes with famous, you see”: cleanliness and compliance in the symbolic order amount to the proper projection of subjectivity, resulting in a cohesive presentation.

# Mercy (for Charlie Lum)

Gregg Bordowitz

All of this to feel, none of it to hold  
Charlie's tracing his movements through pixels  
Those millions of dots and spaces between  
How the breath seeps out in all directions  
Inhaling and exhaling as matter  
Particulate without analysis  
Just sensations transcribed into digits  
The camera idling, a third gender  
A light switch by the door of a dark room  
Standing watch between, both time and threshold  
At night when lights turn out better to see  
Charlie and his buddies pissing, moaning  
Feeling the constraints of pixilation  
We are just sensations, righteous feelings  
All of it to touch, none of it to keep  
I hope you keep on going forever  
Charlie, stay centripetal, don't bleed out  
The body contains itself as motion  
It leaks, we all shed, spin and faint  
Go dervish on the world, seek a center  
From point to point, plot and move there's no center  
But shoot and by your devices stay live  
You're always available to broadcast  
Some divine energy is your sponsor  
Channel Lum real time twenty four seven  
With all of it to see, nothing to know  
Life presents itself to itself, a show  
Episodic adventures, miracles  
The leg that twitches of its own accord!  
Man drinks public piss free to all comers!  
Gathering to worship to fuck the spirits  
Ghosts moving through solid walls like odors  
Irradiating the bourgeois abode  
There will be no annoying commercials  
Just more and more prime time amusements:  
Cocksucking for the surveying Lum eye  
Lum mind watching but explaining nothing  
Simply sees, or sees simply Lum observes  
The breath as the camera in and out  
All of this to show, none of it to judge  
Yes, *To have done with the judgment of God*

We are our own worst imaginations  
In that truth lies our integrity  
Watch us watching others watch ourselves  
Here the temptation to play on the word  
Watch — a mechanism for time  
Both a noun a verb, urgent as each  
All of it to read, nothing understood  
Whoever is will soon be was, we're was  
Gone but here now a recording of him  
And him and him and him and him and him  
Or alternately her, him and her, we  
There are more than two genders, the Lum set  
Him and her here both present represented  
As grizzled trucker with girlish affect  
Time to take your pills Time to take your pills  
All of this to take, and none of it works  
Not really, are we alive? are we live?  
Two questions seeking two different things  
All of this to learn, none of it to teach

\*

There have been here many role reversals  
You were my student Charlie; now I'm yours  
Teach me how to live irreverently  
As a third term between one and the other  
Question of being and being live both  
A center to myself and a movement  
I want to shiver ecstatically  
Take me to the club Charlie, total me a sum  
Run me a tab, let me drink the waters  
And I will note every transmission  
Like beads, mumbled sighed without guilt  
Because all of this that happened, I feel guilt  
We're survivors Charlie & you move with grace  
It's all coming to this point—you dance  
Like Merce, you dance relinquished of a center  
Recording the vortex that was you when



**CHARLES LUM**

*black (n, adj)*, 2005

single-channel video, color, sound, 4 minutes

*For Simone de Beauvoir  
Who Endured*

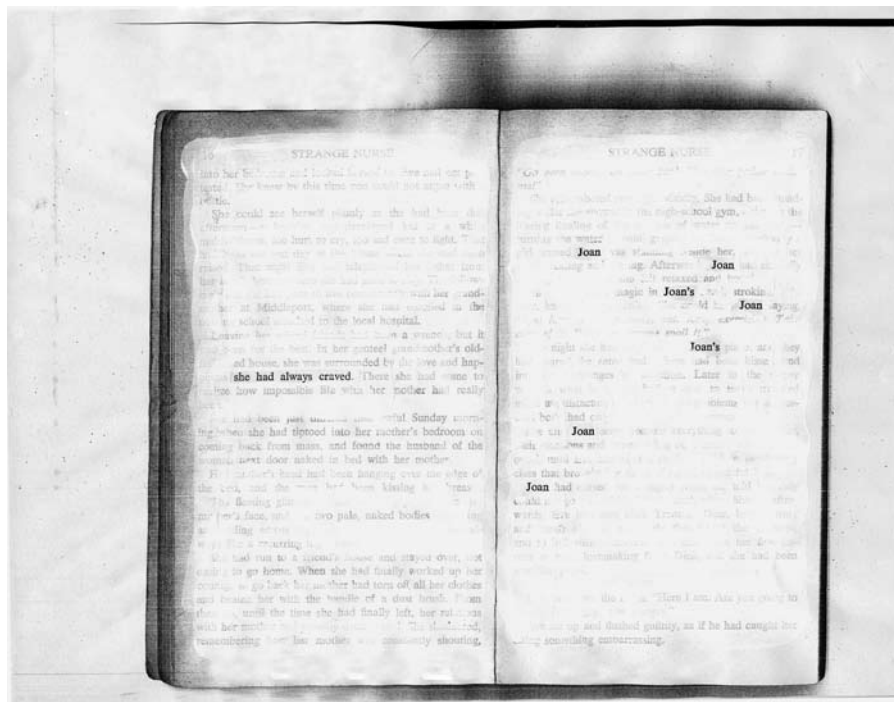
**CATHERINE LORD**

from the series

*Dedication (Shulamith Firestone, The Dialectic of Sex:*

*The Case for Feminist Revolution, 1970), 2009*

inkjet print, dimensions variable



## **FIERCE PUSSY**

photograph of wheat-pasted wall in the East Village, 1993

gutter: "Joan...Joan...Joan..." (detail), 2009

white ink, b&w photocopy on paper, dimensions variable, unlimited edition



**GENERAL IDEA**

*Imagevirus (Posters)*, 1989  
chromogenic print, 30 x 20 inches, edition of 6  
courtesy of AA Bronson



**GRAN FURY**

*RIOT*, 1988

oil on canvas, 10 x 10 feet



**IVAN MONFORTE**

*After (Daniel J. Martinez + Lena Horne), 2007-09*  
social sculpture as worn by Edwin Ramoran on September 26, 2007  
dimensions variable, courtesy of the artist



**JOSE LUIS CORTES**

*Adult Video*, 1997

acrylic on newsprint, 22 x 39 inches

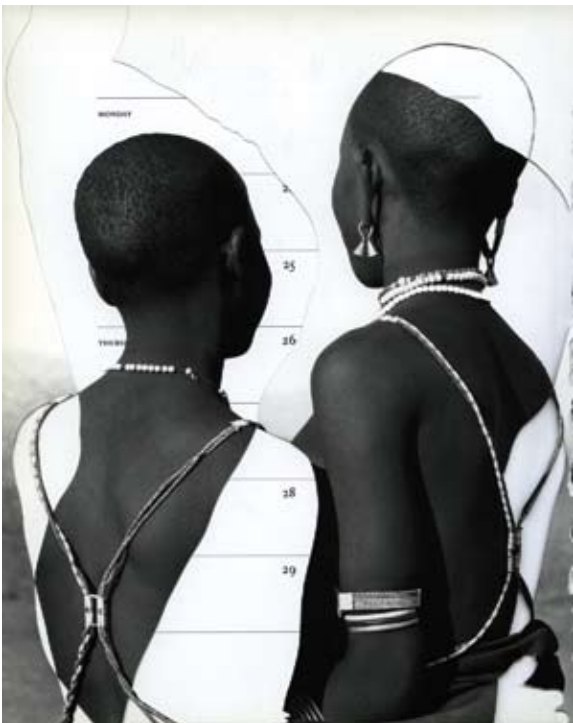
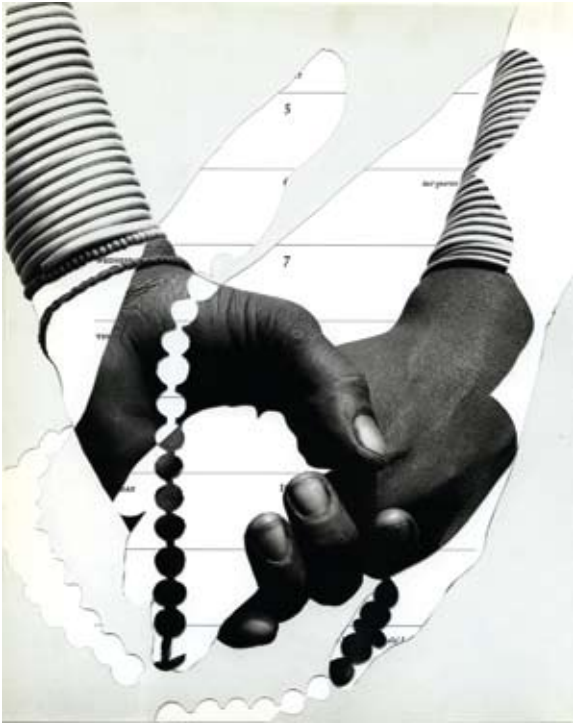


Mom have no fear. Mommy I will be home when I get there. I love you all. I just want you to know that. To my family and my mother and my three precious daughters, I love you all. I love you, all of you. Stay strong baby. I love you forever. Please be strong and I love you all. I love you guys. I love you guys. That's it. I ask the Lord to bless you all. Tammy, Irene, Betty, Dan Judy—I love you all. And Jack, thank you. To my family, I love you all. You look after each other. I love you all. Love you all. Let my son know I love him. Ya'll take care. I love ya'll. Momma, stay strong. Honey, I love you. Be strong and take care of yourselves. Thanks for being there. I love my children. I love my family. Tell my family I love them all and I will

**LUIS CAMNITZER**

*Last Words* (detail), 2008

6 parts, archival digital print on paper, 66 x 44 inches  
courtesy Alexander Gray Associates, New York, NY



**MATT LIPPS**

1996 (*Nandoye and Nangini, His Holiness the Dalai Lama, & Wrestling Torsos, 1987-1993*), 2009  
archival inkjet print, 32 x 26 inches



**WU INGRID TSANG**

*Life Chances*, 2009

color transparency and light box, 48 x 36 inches

**We thank all the artists, readers, performers, and panelists for making Tainted Love possible.** And offer a special thank you to:

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### **La MaMa La Galleria**

As an extension of the internationally acclaimed La MaMa Experimental Theatre Club, La MaMa La Galleria is a nonprofit gallery committed to nurturing artistic experimentation in the visual arts. La Galleria's programming responds to questions raised by the larger cultural, artistic, and intellectual community.

### **Visual AIDS**

Visual AIDS utilizes the visual arts to promote AIDS awareness and historicizes the contributions of artists with HIV and the estates of artists lost to AIDS.

Visual AIDS is generously supported by: The Calamus Foundation, The Cowles Charitable Trust, Gesso Foundation, The Horace W. Goldsmith Foundation, Peter Norton Family Foundation, NYU Community Fund, The Starry Night Fund of the Tides Foundation, the Department of Cultural Affairs of the City of New York, the New York State Council for the Arts, artists and individuals.



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