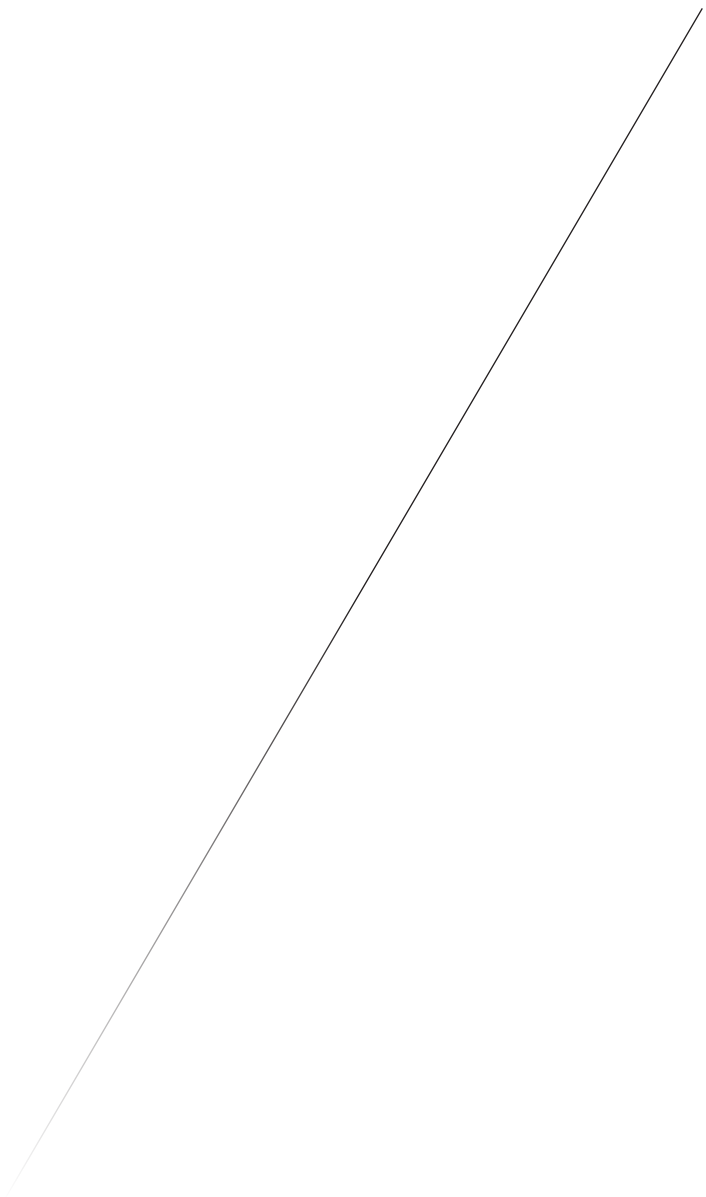


PHENOMENA  
AS  
EVIDENCE



D-L ALVAREZ  
NAO BUSTAMANTE  
VINCENT CHEVALIER  
CLIT CLUB ARCHIVE  
ROSSON CROW  
LUKE DOWD  
CHLOE DZUBILO  
BENJAMIN FREDRICKSON  
TONY JUST  
KIKI & HERB  
KIA LABEIJIA  
NANCER LEMOINS  
CHARLES LONG  
KEVIN McCARTY  
ERIC RHEIN  
MICHAEL SLOCUM  
JACK SMITH  
HUGH STEERS  
CARMELITA TROPICANA  
CONRAD VENTUR  
JACK WATERS & PETER CRAMER  
JAMES WENTZY  
JESSICA WHITBREAD & ANTHEA BLACK



EPHEMERA  
EP AS  
EVIDENCE

CURATED BY  
JOSHUA LUBIN-LEVY & RICARDO MONTEZ  
FOR VISUAL AIDS

JUNE 5 - 29, 2014

LA MAMA LA GALLERIA  
6 EAST FIRST STREET  
NEW YORK CITY



# CONTENTS

CURATORIAL STATEMENT 8

JOSHUA LUBIN-LEVY & RICARDO MONTEZ

EPHEMERA AS EVIDENCE 14

JOSÉ ESTEBAN MUÑOZ

WORKS IN THE EXHIBITION 20

PEDAGOGICAL LEGACIES 66

RICARDO MONTEZ

ACKNOWLEDGEMENTS 97





# CURATORIAL STATEMENT

JOSHUA LUBIN-LEVY  
&  
RICARDO MONTEZ



*Ephemera As Evidence* brings together visual art, performance, and pedagogical projects that evidence past lives and future possibilities in the work of artists confronting questions of the ephemeral, particularly those artists whose work grapples with HIV/AIDS. Thinking through the ephemeral as necessary to the political life of HIV, the exhibition acknowledges a larger history of silence and erasure while at the same time making salient strategies for survival and worldmaking potentials in the face of a violently phobic public sphere. Yet, to consider ephemera in relation to HIV/AIDS today is to consider both the burden and blessing of continued life. Within our contemporary moment the question is not merely one of survival but of how survival reverberates beyond the immediacy of a crisis. The works in this show ask us to consider how changing demographics of those affected by HIV/AIDS and the resulting reorientations to crisis force new kinds of temporalities in an engagement with both the past and the future.

The exhibition takes its title from a 1996 essay written by José Esteban Muñoz (1967-2013) as the introduction to the “Queer Acts” special issue of *Women & Performance: a journal of feminist theory*. Muñoz’s essay was interested in the ways raced and queer bodies are often associated with the transitory and the ephemeral, and thereby barred from a sense of historical weight; as a performance studies scholar, he critiqued the methodological ideal of “rigor” as a tyrannical rhetoric by means of which the sciences—social, medical, and otherwise—imbued their objects with evidentiary solidity. It can be difficult to recall the texture the concept of the ephemeral took on during the mid-90s moment in which José wrote. The tidal wave of death precipitated by the AIDS pandemic brought new urgency to the ephemeral, especially where mourning was necessarily a political act, and so much “stuff” was often left unfinished. The same year in which José’s essay was published, the grounds on which the ephemeral signified shifted dramatically with

the advent of new drug treatments that began to reduce if not eradicate some of the traces of HIV/AIDS from the surface of the body, leaving our understanding of the evidentiary increasingly up to the hardened science of blood tests and expert detection. It seems, in fact, that the longer life appears to get, the shorter our patience grows with all those ephemeral things.

Invigorating the ephemeral with a renewed sense of possibility, “Queer Acts” (and Muñoz’s widely read first book, *Disidentifications: Queers of Color and the Performance of Politics*, 1999) served as an urgent reminder that the ephemeral, far from merely being a coveted product of a world in mourning, may actually hold the roots of another world. “Queer Acts” called on the reader to think about the ways in which lives leave traces outside of the more canonized forms of documentation and record keeping. The artists collected in *Ephemera As Evidence* similarly make a claim for the ephemerality of their own lives and the lives lived around them. More than half of the artists in this exhibit have been accessed through the Visual AIDS registry. A number have also been culled from the archive of José Muñoz himself. We invited artists with whom he did much of his thinking to contribute visual materials—queer acts in and of themselves that continue to reverberate with the urgency of the ephemeral. These works manifest both traces of the exhibited artists’ lives and evidence negotiations with lives that can not be claimed as their own, inviting us to witness transient moments of identification, inspiration and loss.

*Ephemera As Evidence* is organized according to three distinct yet interrelated modes of worldmaking—performance, intimacy, and pedagogy. The ephemeral projects collected and staged throughout the run of the show index loss and longing central to queer worlds and social formations. They help to challenge notions of inauthenticity often associated with the ephemeral, not merely using traces to reconstruct a

past but also to imagine pasts or futures both longed for and lost, finding new ways to tell untold stories. We present opportunities for visitors to visually and somatically engage with the art works and have constructed an explicitly performative experience in which ephemeral elements reinforce the materiality of the exhibition space as an ever-shifting environment, continually reconstituted in relation to each body that passes through it. Showcasing moments of live performance (as well as evidence of its potential and absence) and student encounters in the archive, the exhibit explores powerful modes of learning that arise in the apprehension of slippery and contingent realities.



EPHEMERA  
AS  
EVIDENCE

JOSÉ ESTEBAN MUÑOZ  
(1967 - 2013)

Excerpt from José Esteban Muñoz, 1996, "Ephemera as Evidence: introductory notes to queer acts," *Women & Performance: a journal of feminist theory*, 8:2, 5-16.



The picture on the cover of this special issue of *Women & Performance* is taken from an untitled series of photographs by conceptual artist Tony Just. The larger project that this elegant image is culled from centers on a complex understanding and enactment of performance. Tony Just visited a run-down public men's room, a tea room where public sex flourishes. He scrubbed and sanitized the space, laboring to make it look pristinely, shimmeringly clean. The result is a photograph that indexes not only the haunted space and spectral bodies of those anonymous sex acts, and Just's performance after them, but also his act of documentation. This extended performance is, in multiple ways, an exemplary "queer act." It accesses a hidden queer history of public sex outside the dominant public sphere's visible historical narratives. It taps into the lifeworld of tea room sex, a space that is usually only shadowed in semi-publicness, and makes this space legible outside of its insular sphere. But it does this through negation, through a process of erasure that redoubles and marks the systematic erasure of minoritarian histories. While seriously engaged in establishing an archive of queerness, it simultaneously disrupts the very notion of officially subsidized and substantiated institutions. Showing this ethereal image to my friends and colleagues registered yet another reason why the act and its visual trace are queer. While a few people recognized the image as that of a toilet bowl, many saw it as a breast, some only as a nipple, others as an anus, and still others as a belly button. It is not an image that is epistemologically framed and grounded, but, instead, is performatively polyvalent. The fundamental indeterminacy of the image made me feel that its ephemerality and its sense of possibility were profoundly queer.

Central to performance scholarship is a queer impulse that intends to discuss an object whose ontology, in its inability to "count" as a proper "proof," is profoundly queer. The notion of queer acts that this opening essay hopes to offer

is immediately linked to a belief in the performative as an intellectual and discursive occasion for a queer worldmaking project. Thus, I want to propose queerness as a possibility, a sense of self-knowing, a mode of sociality and relationality. Queerness is often transmitted covertly. This has everything to do with the fact that leaving too much of a trace has often meant that the queer subject has left herself open for attack. Instead of being clearly available as visible evidence, queerness has instead existed as innuendo, gossip, fleeting moments, and performances that are meant to be interacted with by those within its epistemological sphere—while evaporating at the touch of those who would eliminate queer possibility. Tony Just’s images are emblematic of the kind of invisible evidence which I will proceed to unpack as “ephemera.” Queer acts, like queer performances, and various performances of queerness, stand as evidence of queer lives, powers, and possibilities [...].

The notion of ephemera as evidence that I suggest in the title of this piece is nothing like a smooth linkage. I want to take some time to reflect on what I’m calling “ephemera” as modality of anti-rigor and anti-evidence that, far from filtering materiality out of cultural studies, reformulates and expands our understandings of materiality. Ephemera, as I am using it here, is linked to alternate modes of textuality and narrativity like memory and performance: it is all of those things that remain after a performance, a kind of evidence of what has transpired but certainly not the thing itself. It does not rest on epistemological foundations but is instead interested in following traces, glimmers, residues, and specks of things. It is important to note that ephemera is a mode of proofing and producing arguments often worked by minoritarian culture and criticism makers.

Raymond Williams’s influential and oft-cited notion of “structures of feeling” helps further our understanding of the material dimensions of ephemera ([1977] 1989, 128–135).

Williams explains the ways in which art conveys, translates, and engenders structures of feelings—tropes of emotion and lived experience that are indeed material without necessarily being “solid.” For Williams, a structure of feeling is a process of relating the continuity of social formations within a work of art. A closer consideration of Williams's thesis helps explain the ways ephemera does not “forget” materiality, but rather refashions it:

The hypothesis has a special relevance to art and literature, where true social content is in a significant number of cases of this present and affective kind, which cannot be reduced to belief systems, institutions, or explicit general relationships, though it may include all these as lived and experienced, with or without tension, as it also evidently includes elements of social and material (physical or natural) experience which may lie beyond or be uncovered or imperfectly covered by, the elsewhere recognizable systematic elements. (133)

Williams's formula is calibrated to maintain the ephemeral aspects of culture's particularities, its “specific dealings, specific rhythms” (ephemera is always about specificity and resisting dominant systems of aesthetic and institutional classification), without abstracting them outside of social experience and a larger notion of sociality. Ephemera, and especially the ephemeral work of structures of feeling, is firmly anchored within the social. Ephemera includes traces of lived experience and performances of lived experience, maintaining experiential politics and urgencies long after these structures of feeling have been lived. Queerness, too, can be understood as a structure of feeling. Since queerness has not been let to stand, unassailed, in the mass public sphere, it has often existed and circulated as a shared structure of feeling that encompasses same-sex desire and other minoritarian sexualities but also holds other dissident affective relationships to different aspects of the sex/gender system. [...]

Williams, Raymond. [1977] 1989. *Marxism and Literature*. Oxford: Oxford University Press.



WORKS  
IN THE  
EXHIBITION

# D-L ALVAREZ

*1959, 2012 (pictured)*

Graphite and ink on paper

21.75 x 22 inches

Courtesy of Derek Eller Gallery and the artist

*1948, 2012*

Graphite, ink, and collage on paper

22.5 x 18.75 inches

Courtesy of Derek Eller Gallery and the artist



# NAO BUSTAMANTE

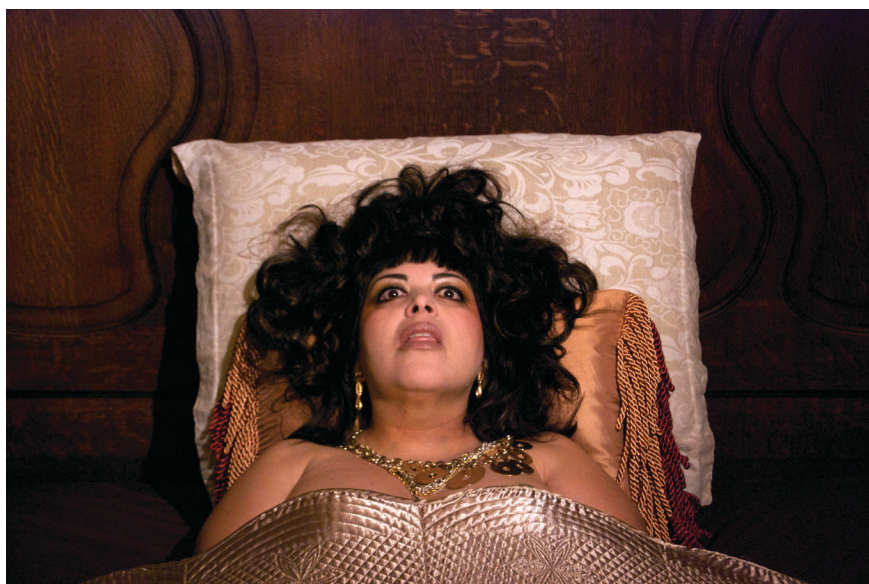
*Deathbed*, 2009

Digital print

20 x 30 inches

Courtesy of the artist





# VINCENT CHEVALIER

Curated by Ryder Baldwin

*Places Where I've Fuck'd : #oakland #ca #26 y/o #btm #pnp. [telegraph-st\_oakland.tiff], 2010 (pictured)*

Digital image

Courtesy of the artist

*Places Where I've Fuck'd (PWIF'd...away), 2014*

Digital slideshow

Courtesy of the artist



# CLIT CLUB ARCHIVE

This set of ephemera includes a selection of material provided by the "Clit Club" (1990 – 2002), founded by Julie Tolentino and Jocelyn Taylor

*Safer Sex Handbook for Lesbians*, 1993 (pictured)

Handbook, latex glove, condoms, lubricant

Written and designed by Cynthia Madansky and Julie Tolentino

Photograph by Lisa Ross

Special thanks to Ani Adishian, CHP, Risa Deneberg, Adam Fredericks, Amber Hollibaugh, Alisa Lebow, Denise Ribble, Catherine Saalfeld, Eve's Garden and the many women who supported the project. © 1993 Lesbian AIDS Project – Gay Men's Health Crisis, Inc.

"Clit Club" Staff Uniform, ca. 1994

Designed by Julie Tolentino

Logo by Shigeru McPherson

"Clit Club" DJ Sets, the first few years

Original cassettes, cases, playlists

Provided by DJ dM and original "Clit Club" DJ Aldo Hernández



# ROSSON CROW

*The Pop Shop*, 2010  
Oil, acrylic and enamel on canvas  
108 x 144 inches  
Courtesy of Jeffrey Deitch



# LUKE DOWD

*Untitled (double gems)*, 2007  
Spray paint on paper  
79 x 55 inches  
Courtesy of the artist





# CHLOE DZUBILO

Curated by l.n. Hafezi & Nayeli Portillo

*Untitled (White Collar Men)*, n.d. (pictured)

Ink on paper

7.25 x 6 inches

Courtesy of the Estate of Chloe Dzubilo

*Untitled (sho, glo, chlo...)*, 2010

Ink on paper

23.5 x 18 inches

Courtesy of the Estate of Chloe Dzubilo

*Untitled (trans)*, n.d.

Feather, photo, paper

8 x 10 inches

Courtesy of the Estate of Chloe Dzubilo

*Untitled (ain't nothing like knowin')*, 2008

Ink on paper

11 x 5.5 inches

Courtesy of the Estate of Chloe Dzubilo

White Collar  
men  
on  
the  
D. L. . . . .  
with  
t-girls  
in  
urban  
drive  
back  
to  
suburbia

# BENJAMIN FREDRICKSON

*Benjamin Fredrickson's Pop-Up Studio, 2014*

For *Ephemera As Evidence*, Benjamin Fredrickson creates a studio environment which mirrors his personal home studio

*Yullie, 2014*

Polaroid

4.25 x 3.25 inches

Unique

*Karen, 2014*

Polaroid

4.25 x 3.25 inches

Unique

*Karol, 2013*

Polaroid

4.25 x 3.25 inches

Unique

All images courtesy of the artist



# TONY JUST

*Untitled, 2007*

Oil and gesso on canvas

31 x 39 inches

Courtesy of John Reinhold and the artist



# KIA LABEIJJA

*Mourning Sickness*, 2014 (pictured)

Digital print

16 x 24 inches

Courtesy of the artist

*Kia and Mommy*, 2014

Digital print

16 x 24 inches

Courtesy of the artist

*In My Room*, 2014

Digital print

16 x 24 inches

Courtesy of the artist





# NANCER LEMOINS

Curated by Dylan Leber

*The Stranger*, 2014 (pictured)  
Silkscreen and acrylic on shoe (size 11)  
Courtesy of the artist

*Tilda*, 2014  
Silkscreen and acrylic on shoe (size 8)  
Courtesy of the artist

*Haberly*, 2014  
Silkscreen and acrylic on shoe (size 8)  
Courtesy of the artist



# CHARLES LONG

Curated by Tyler Plosia

*CLEAN*, 2014

Ink, mirror and glue on wood

4.75 x 10.5 x 0.5 inches

Courtesy of the artist



# KEVIN MCCARTY

*Tickets / Titles*, 2004 (pictured)

Archival inkjet print

20 x 14.75 inches

Courtesy of the artist

*Cowboys / Installation View*, 2004

Archival inkjet print

20 x 14.75 inches

Courtesy of the artist



# ERIC RHEIN

Curated by Michael Doherty

*Legendary Mark (Mark Morrisroe)*, 1996 (pictured)

Wire on paper

14 x 11 inches

(From *Leaves*, an AIDS memorial)

Courtesy of the artist

*Lazarus – Self Portrait*, 1997

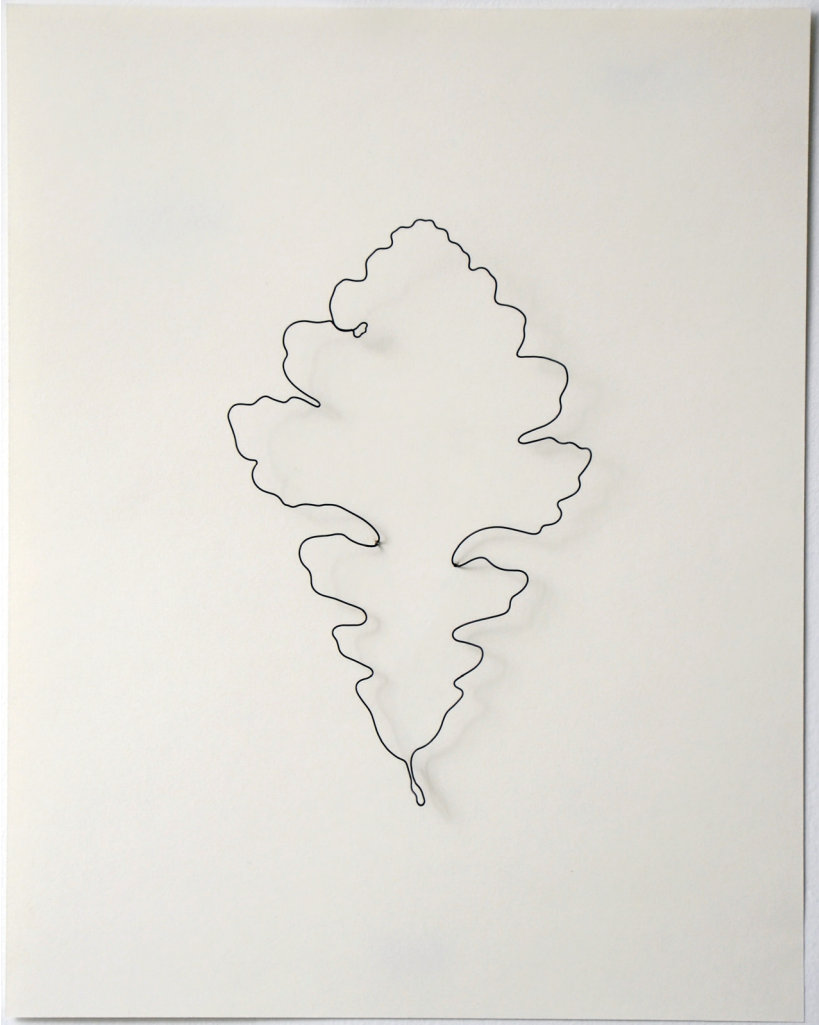
Silver gelatin print on fiber paper

16 x 20 inches

(Assisted by Ramsey McPhillips, McPhillips Farm, McMinnville, OR)

Courtesy of the artist





# MICHAEL SLOCUM

Curated by Emma Chikow

*Zander Alexander (There is a reason...)*, 1993-95

Ink on paper

8.5 x 11 inches

Produced by *Newsline*, a monthly publication by People With AIDS Coalition, NY

Courtesy of the Estate of Michael Slocum

# ZANDER ALEXANDER, P.W.A.

THERE IS A REASON I MOVED 3,000 MILES AWAY FROM NEW YORK TO COME OUT AS A GAY MAN. HIS NAME IS "DAD." CAPITAL "D" CAPITAL "A" CAPITAL "D"



## DAD'S FAMOUS QUOTES:

"A USED CAR IS LIKE A USED WOMAN."  
"WHY DOESN'T ANYBODY LISTEN TO ME?"  
"STOP CALLING ME SIR!"



BUT WHEN I RETURNED BACK HOME - NEWLY TESTED HIV POSITIVE, IT WAS CLEAR HE HAD BEEN STUDYING UP ON AIDS.



I HAD NOT BEEN STUDYING UP.



"WHAT'S A T-CELL?"

I WAS TOO BUSY DECIDING ABOUT CREMATION ...



SO MANY IMPORTANT CHOICES!



by Michael Slocum

# JACK SMITH

*Untitled*, 1982 (pictured)

Mixed media on paper

9.5 x 11.75 x 1.88 inches, framed

Copyright Jack Smith Archive

Courtesy of Gladstone Gallery, New York and Brussels

*Untitled*, n.d.

Mixed media on paper

12.63 x 10.3 inches, framed

Courtesy of Jack Smith Archive and Gladstone Gallery, New York and Brussels

*Untitled*, c. 1982

Black and white photograph by Uzi Parnes

14.88 x 11.88 inches, framed

Courtesy of Jack Smith Archive and Gladstone Gallery, New York and Brussels

*The Secret of Rented Island*, n.d.

Mixed media on paper

11.75 x 9.5 inches

Courtesy of Jack Smith Archive and Gladstone Gallery, New York and Brussels

*Untitled*, c. 1981

Mixed media on paper

14.75 x 22.5 x 1.38 inches, framed

Courtesy of Jack Smith Archive and Gladstone Gallery, New York and Brussels



# HUGH STEERS

Curated by Francesca Jannello

*Chair to Bed*, 1993 (pictured)

Oil on canvas

60 x 48 inches

Courtesy of the Estate of Hugh Steers and Alexander Gray Associates, New York

*Untitled (Sketchbook)*, 1993-94

Graphite on paper (29 pages)

11 x 14 inches

Courtesy of Wheelock Whitney



# CONRAD VENTUR

*MM #29*, 2011  
Digital C-print  
16 x 24 inches  
Courtesy of the artist





# JACK WATERS & PETER CRAMER

Curated by Sade Swift & Azizi Curtis

*A La Recherche du Temps Trouvé, 2014*

Self-Archiving as Self-Preservation in the manner of our DIY approach to creative practice

Mixed media installation

Multiple dimensions

Courtesy of the artists



**E**phemera as Evidence. 2014. We are both ephemera and evidence as survivors of the AIDS crisis. Diagnosed HIV positive in the early 90's we expected to suffer the similar fate of friends that had succumbed to AIDS in the 1980's.

Whether as artists, cultural workers or just plain folks learning how to persist in the face of death, disparity and destruction we found sustainable methodologies over decades of art and activism that collectively driven kept us alive to endure as witnesses.



It is hard to single out even ourselves as separate entities given the years of collaboration that encompass ourselves and communities that reflect an abiding respect for those willing to stand as voices outside of prevalent culture—to speak its failure and success and improve on both. Our names are used interchangeably and in combination Peter & Jack, Jack & Peter. Two that act in concert with different approaches and results to help engender unheard views of all ilk and persuasion.



The idea of a memory that is held in the corporal body is second nature to us as trained dancers.

Our legacy is an oral and physical history that binds us to the past as it moves to a future that will speak for itself and, if only to itself, then at least there is an attempt to have a say in how history is written and remembered. We come not to bury or praise but in exaltation of the unknown that befalls us all as we stumble down paths, not just paths that diverge, but those that diverge again and again and in choosing those routes we intertwine our lives to a weaving of paths crossed, separated or created where none had hitherto existed.



Our ongoing project Short Memory No History: A Case of Cultural Amnesia attempts over its continuous evolution to respond to new information, circumstances and situations that are not fixed points on which to argue history, but multiplicities of experience that are fluid in their connectivity to a larger realm of reality; discourse and practice. To-date there have been more than a dozen iterations of this multi platform work that have crossed borders, genders and identity. Our current investigation titled Pestilence will manifest as a three part production cycle combining music, media, movement, installation and whatever else we can plunge ourselves into as a delivery system of realization.



Within this formulation there is another living element that helps to define a cycle of nurturing for us and that is the garden known as Petit Versailles which we founded nearly 20! years ago. It continues to be a greenhouse of ideas, people and plants that know the fragility of existence as it struggles to maintain itself as a utopian oasis within sight and grasp of those that can relax their gaze from a stare to a soft-eyed view that blurs the hard edges and melds form and substance together in a cosmic (w)hole.



Photo: Ricardo Nelson



The Donnell Media Library of the New York Public Library  
Presents  
Pride 2001: We Remember  
Multi Media Installation by Peter Cramer and Jack Waters

# JAMES WENTZY

Curated by Guy Greenberg

*Sustaining Ephemerality (on the Dole)*, 2014

Pill bottles, plexiglas vitrine

15 x 15 x 48 inches

Courtesy of the artist



# JESSICA WHITBREAD & ANTHEA BLACK

Curated by Kia Labeija

Anthea Black

*EAT ME / DRINK ME / TAKE TEA WITH ME* (after Alice Austen) (pictured)  
Limited edition silkscreen on Somerset book paper for *Tea Time: Mapping  
Informal Networks of Women Living with HIV* (Ed. 2/10)  
10 x 8.25 inches

Jessica Whitbread

*Tea Time: Mapping Informal Networks of Women Living with HIV*, 2013-2014  
Limited edition book (Ed. 32/100)  
Collection of Visual AIDS, New York







# PEDAGOGICAL LEGACIES

RICARDO MONTEZ

WITH  
RYDER BALDWIN  
EMMA CHIKOW  
AZIZI COURTIS  
MICHAEL DOHERTY  
GUY GREENBERG  
L.N. HAFEZI  
FRANCESCO JANNELLO  
KIA LABELJA  
DYLAN LEBER  
PHILIP B. PASCHAL  
TYLER PLOSIA  
NAYELI PORTILLO  
SADE SWIFT

RICARDO MONTEZ

Immediately following the loss of our dear friend and mentor José Esteban Muñoz, Joshua Lubin-Levy and I proposed this curatorial project with an eye toward the ephemeral. The intensity of absence and a recognition that certain kinds of live possibilities had vanished with José's death prompted a turn to his 1996 essay, "Ephemera As Evidence." This introduction to the "Queer Acts" special issue of *Women & Performance*—selections of which appear in this catalogue—puts forth a possibility in absence, encouraging movement against a strong pull toward paralysis and stagnation in the historical fact of loss.

While the show indexes Muñoz in its conceptual framework, the primary drive of the exhibit is less about memorializing and more about mobilizing a legacy of pedagogy in the service of Visual AIDS. The work that follows represents a selection of students' engagement with the Visual AIDS registry. As part of a class entitled "Queer Art and the Legacy of AIDS" at the New School for Public Engagement, these students collaborated with Visual AIDS, researching artists and curating parts of the exhibition. The syllabus for the course began where my own consciousness of academic activism did, highlighting the seminal work of figures such as Cindy Patton, Paula Treichler, Simon Watney, and Douglas Crimp. These writers and cultural critics represent the institutional voices that helped me begin to understand an immediate history of violence and make sense of the AIDS-phobic environment in which I was coming of age. Taught in the context of medical anthropology and courses on gender and sexuality, this literature of AIDS—with its sense of urgency and necessity—paradoxically fueled my romantic attachment to the devastating realities faced by those dealing with HIV in the 1980s and early 1990s. Discussing activist narratives within the academy—in classrooms which felt distant from the contexts these narratives described—produced a false sense of HIV and AIDS as elsewhere in time and space. For many in my generation who first encountered the fight against

AIDS in this mediated form, there exists a strong desire for activist energies that seem to have subsided. They elude us in our efforts to be politically driven subjects.

The desire to see AIDS as something historically other—a condition of the past—is not only a result of the academy. It also appears to be the explicit project of popular media representations. The pull towards a mythical moment of AIDS activism is very much a condition of historical narratives that have garnered critical attention over the years. These stories tell us that AIDS is ACT UP and AIDS is Keith Haring. In their most willingly simplistic form, they may even be so bold as to declare the end of AIDS, as did Andrew Sullivan's 1997 notorious cover story for the *New York Times Magazine*. Such narratives produce their seductive sense of progress by privileging certain subjects over others, and they create historical heroes whose self-determination often overshadows that which is necessarily collective. This impulse is strongly evident in David France's 2012 documentary *How To Survive a Plague*. Sometimes, they convey their vision of the "plague years" in the mode of horror or shock: how is one to watch Ryan Murphy's gruesome HBO adaptation of Larry Kramer's *The Normal Heart* without a sense of relief that this American horror story is safely behind us?

Popular reception of films like *The Normal Heart* and *Dallas Buyers Club* makes it easy to criticize these projects where the ability of classically handsome white actors to starve themselves for the sake of authenticity overshadows politically engaged discussions about representation or the current state of AIDS. These films are both products of a post-retroviral-cocktail, gay-marriage-legalization world, and they demand a confrontation with a phobic past even as they trade on the very phobias they purportedly criticize. As an educator who wants students to know these histories, I can sympathize with the drive to honor and memorialize past struggles in the fight against AIDS. There is something in

the horror of these projects, in which audience members are allowed to position themselves against the ignorance of the past while being excited by the violent undoing of diseased bodies (even if this excitement is traumatizing), that intensely calls into question my complicity. I am forced to confront my own limiting desire to reify the urgency of AIDS activism as something lost in the present.

With these considerations in mind, I began the syllabus with a historical trajectory that I wanted students to challenge. I presented an educational past in order to problematize it as such, offering an institutional framework for AIDS activist history in the hopes that students' interactions with this material might illuminate the limits of historical rhetoric around HIV/AIDS. Working in collaboration with Visual AIDS—an organization that through its advocacy and programming promotes a constant involvement with the contemporary realities of HIV and AIDS—students encountered artists' archives, directly engaging the ephemeral in their curatorial projects. To think through the ephemeral is to think through the performative capacity of objects and residues. Art and performance that gesture toward loss and resonate with the imperatives of AIDS activism do a different kind of pedagogical work than the texts and documents in the syllabus. The works in this show, including those that the students brought to our attention, demand a kind of constant reanimation. The following selection of student writing and complementary images is designed to supplement the works in the exhibition. They are performative interactions with artists and the archival that gesture toward larger histories without effecting a closed-off past. They reflect intimate and personal modes of exchange that insist on continued presence in the endlessly animating work of registry artists.

# RYDER BALDWIN

Inspired by Vincent Chevalier



# *Cruising, a Guide*

*Compiled from firsthand experiences by Anonymicus*

## 1) Choose Your preferred Digital Location:

### a) A Former Generation

- i) Each of these websites represents a location of cruising before location based iPhone apps. Each of these websites offers advantages over the other, ones not clear to the constructor of this guide, as he has not used them. Sites such as Manhunt have auxiliary features, such as webcam rooms, in case you just want to get off or show off.

(1) *Manhunt*

(2) *Dudesnude*

(3) *Adam4Adam*

### b) Location Based Apps

- i) Both Grindr and Scruff, the forerunners of this current technology represent a specific subset of cruising superficially, while both being incredibly similar under the surface.

(1) *Grindr*

- (a) Ubiquitously recognized by its mask iconography and yellow color scheme, this app allows for quick hook ups, as well as friendships, and chat. The app is buggy, and often loses messages, it is not recommended for long term engagements and communications via the app with people you meet.

(2) *Scruff*

- (a) Often explained to straight people as a Grindr for “alternagays,” this app has many more features than Grindr, such as the use of a private photo album one can unlock for other users. Scruff is recommended for keeping in touch for its ease of use and lack of buggy features.
- (b) It’s ability to search for people based on location allows for planning ahead before you go on vacation.

## 2) Set up your profile

### a) User Photo

- i) Pick a user photo that emphasizes your best features. If you have a pretty face, show it off. If you’re discreet, you better have a good body that you show off, and if you have a huge cock, post a photo that involves your bulge in some way without being obvious about it, as these photos are subject to approval by “mods” and they frown upon such overtly sexual images, occasionally.

## 2) Set up your profile (continued)

### b) Stats

- i) Your stats should be true, or as close to the truth as you can manage. Make sure to list your height and weight in a ratio where they appear normal. The former acronym HWP – height weight proportionate – isn't seen much these days, but it is still important for many men.

### c) Description

- i) Your profile description should either clearly state what you're looking for (No solicitations allowed!) or it should be clever. Depending on if you're looking for dates or sex, either of these will do. Some people attempt a combination of both to varying degrees of success. Maybe you're just looking for dates. Make sure to say you're not into hookups, as people will automatically assume you're into hookups if you're on one of these apps.

*(1) Success may vary, but some people who say they are not into hookups are certainly into hookups, but have a moral hang up about being so open about this. You should call them out on it every chance you get.*

### d) Interaction

- i) Your interaction with other men on these apps can often be categorized.

#### *(1) Friendly*

- (a) A quick chat in which you have discussions of topics that aren't explicitly about sex, but can lead there very quickly and then you've got a chance to turn a friendly meeting into a sexual one.

#### *(2) Sexual*

- (a) Some men are very forward and want to let you know what they are after and will often quickly turn the conversation to what is essentially a form of cyber sex.

#### *(3) Business*

- (a) Acquaintances you have met will often be up for discussing various topics, sometimes you may even work in the same field or have interests in the same field. These apps are also a great place to learn from others who are already accomplished in other fields you may want to enter into, such as escorting, art dealing, and investment banking.

### 3) Meeting

#### a) Meetings can be described in a few ways

##### i) Hosting

*(1) If you're hosting, at least make sure most of your apartment is presentable, if it's too clean, you might look like a neat freak, and if it's filthy, you might just look like a freak, but don't worry, some people are totally into that.*

##### ii) Traveling

*(1) Make sure you dress appropriately and wear something that isn't out of the ordinary for a date, or something that will take a long time to take off. If you cannot do your pre-sex prep work, such as douching or showering before going over to your date's apartment, you should let them know that you will be needing to take a shower.*

### 4) Aftermath

#### a) Continuing contact

i) Some hook ups are successful and you will continue to be in contact, and often hook up again, this is an ideal situation, as finding a regular fuck buddy is convenient and not exhausting.

#### b) Excommunication

i) Some hook ups are unsuccessful and your date may have said he needed to leave in the middle of sex. They will either discontinue contact with you, or outright block you on the app, which is probably for the better.

### 5) Results may vary.

EMMA CHIKOW

On Michael Slocum

**H**ow do you make people laugh, make them smile, instill optimism in a community where things seem like they are falling apart at the seams? How do you nurture hope amidst an epidemic?

You begin with comics, and you begin with kind words. It's 2014—21 years since Michael Slocum, newly dubbed editor of the publication *Newsline*, wrote his first "Letter from the Editor." 21 years since he laid out a new set of goals, a new set of hopes, and a new outlook for the ever-changing publication. And it's been 21 years since "Zander Alexander" first made its readers laugh.

When researching artists for this exhibition, Michael's work caught my eye for that particular reason: it made me smile. To be perfectly honest, that's not a reaction that HIV/AIDS related artwork usually conjures, right? Zander's sarcasm and wit, serious nature contrasted with the optimism of his friends, and unconventional ways of coping with his own mortality struck me, and I wanted to know more about the man behind the comic. I searched and searched for original issues of *Newsline* and finally ended up at the New York Public Library. Given a huge, dusty, hard cover bound volume jam-packed with 5 years of *Newsline* issues, I found a corner and began to read.

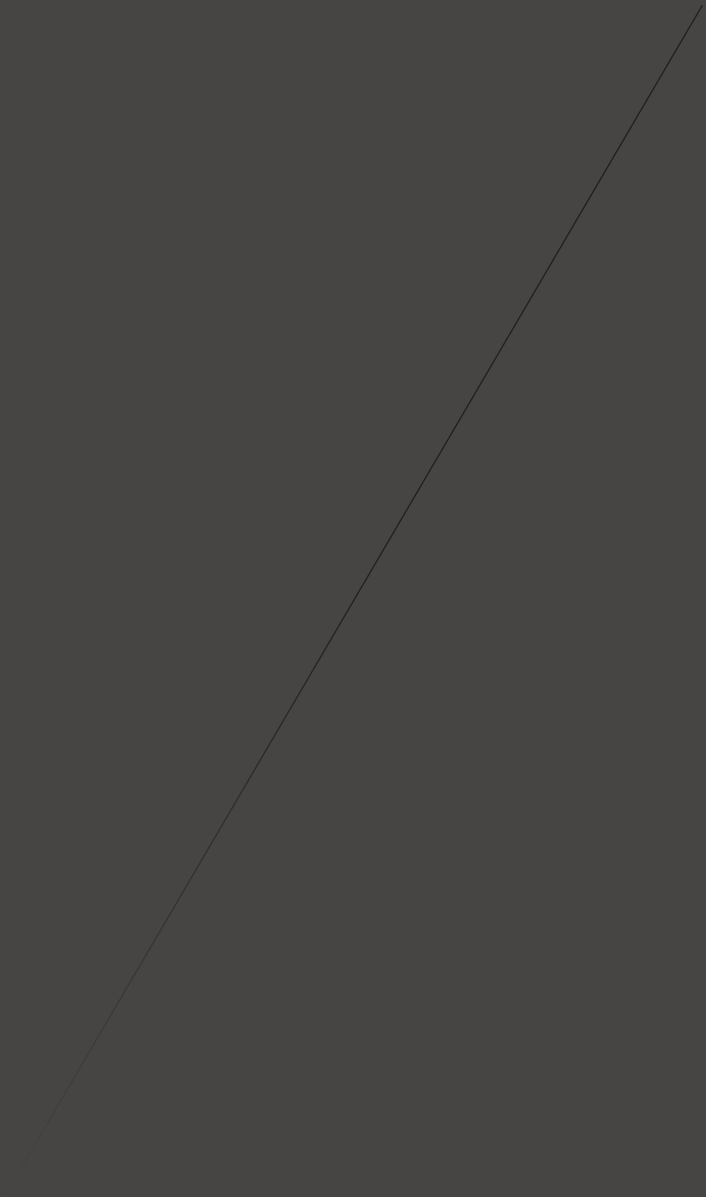
The essence of Michael can be captured in the first "Letter From the Editor" he ever wrote back in November of 1993. It reads like a conversation—as if he's sitting across the table, on the other end of the couch, or standing on the corner with you while you smoke a cigarette. It's welcoming, optimistic, and determined. He redefines what it means to administer a forum for expression. "Together, in these pages, we can express our diverse ideas, concerns, interests, and share information. *Newsline* is a place for learning, laughing, debating, mourning, exploring - celebrating all that we have survived, and joining together to strengthen and support one another."

Michael is, in many ways, Zander; Zander is, in many ways, Michael. The narrative is so specific, so undeniably personal, vulnerable, transparent - and it demands a great deal of trust between reader and writer, between possible critic and artist. The strength that the personal narrative holds within itself is just that —it is one human baring their life story to another, understanding that someone, somewhere, can find refuge in that vulnerability as well. And where someone finds refuge, they often find strength.

Michael had a goal in mind when he began his career as an editor - an ambitious, but not at all out of the question, goal: "Together we can build a community for all of us. Just imagine a unified community of Latinos, African-Americans, Asians, Native Americans, Caucasians, Caribbean-Americans, and Pacific Islanders, women and men, lesbian, gay, straight and bisexual, older, younger, living with and fighting AIDS/HIV together. Advocating together. Educating together. And supporting each other. This is what we are about. Our unity is our strength."

Strength is not only found within ourselves, but comes from those around us. I would love to say, without a doubt in my own mind, that this goal has been realized. But in the end, I cannot speak for gay men, nor can I speak for those who are living with HIV. However, I can pose the question: About 30 years out from the initial epidemic, has the community, the support and the awareness died down, or have these elements remained as strong as ever?

It is not a question with a simple answer, but a question that carries weight. Behind the comedy, behind the casual exterior of his own mission, Michael's work consistently carries this level of gravity. It carries its own challenges to the reader: do better, love passionately, appreciate the world around you for the beautiful place that it is. People are not the diseases they are born with or contract, and although there may be obstacles, there are not limitations. After all, in his own words, "You never know what you can live through until you get there."



# MICHAEL DOHERTY

On Eric Rhein



**E**ric Rhein met Ramsey McPhillips in 1997 at his exhibition called *Eye on a Sparrow* at the Froelick Art Gallery in Portland, Oregon. McPhillips was Mark Morrisroe's boyfriend at the time of his death and facilitated Morrisroe's final self-portrait piece, taking his picture moments after his death in 1989. Rhein, having known Morrisroe from the East Village scene of the 1980s, honored him with one of his *Leaves* memorial pieces.

In the summer of 1997, Eric attended a festival that McPhillips held on his family farm in Oregon, the final resting place of Morrisroe's ashes. McPhillips and Rhein became romantically involved at this time, as recounted in the prose piece, *The De-Rhein Light*. Rhein remained on the farm with McPhillips after the other festival guests departed, and the two began to take self-portraits in the reforested woods of the farm. These portraits document the bodily "rebirth" that Rhein says he experienced as a result of the protease inhibitors that were released in 1996. The self-portrait *Lazarus*, a reference to the biblical Saint Lazarus who was brought back to life by Jesus, is a document of this transformative time in Rhein's life and his connection to McPhillips and, in turn, to Morrisroe.

**RAMSEY McPHILLIPS**  
S. W. McPHILLIPS ROAD  
McMINNVILLE, OREGON 97128  
1-800-370-5221

Jack Bankowsky  
ART FORUM  
63 Bleeker Street  
New York, NY 10012

Feb 28, 1998

Dear Mr. Bankowsky,

Please find enclosed an article about the artist Eric Rhein, whose work I believe you are familiar with. This query is in coordination with Eric's upcoming June show at the New York Public Library - Donnell Library Center. Eric's work has recently taken on new meaning with the return of his good health from HIV and I believe his artwork and story will be interesting to your readers.

This article stems from my interest in the personal nature of art writing. I have enclosed a sample of my work (catalogues) from my installation work, and an excerpt of my current authorized biography of the artist Mark Morrisroe (published in the BOSTON SCHOOL CATALOGUE: ICA BOSTON).

I am traveling between New York City and my farm in Oregon and can be reached at 800-370-5221. I look forward to speaking with you about the possibility of publishing this piece on Eric Rhein.

Sincerely,

Ramsey McPhillips

## THE De-RHEIN LIGHT

Sometimes, when it is meant to be, the Grim Reaper leaves me a gift—usually a man. A man who needs to tell me something before he dies. I've been told a lot of things. Just listening never seems enough. I've always felt the urge to speak for the dead and dying... that is, until I met the artist Eric Rhein.

Eric is a recovered cadaver. 18 months ago, Eric was in body, all but gone. Eric has had HIV since 1987. Yet this past summer, at his art opening at the Froelick Adelhart Gallery in Portland, Oregon, Eric looked very alive and healthy (owing to the development of protease inhibitors—a.k.a. "THE COCKTAIL"). I however, got an innate hit that something was amiss with Eric and upon meeting him thought I had once again met a man nearing life's end. I was wrong to have assumed that what I sensed was death. I now realize that what I was seeing was an example of AIDS latest evolution—re-birth.

In Eric's case, rebirth has taken the form of light, a light he emanates. It is the light of the moon. Eric has been where we have not gone and his face reflects the faces of those he has seen when he was away—ancestors, friends, men he has loved—those who have died. This summer I witnessed the light of a full moon cross Eric's face, the beams streaming through the door of an empty grain silo in which we lay, and I kissed his illuminated face and felt that I had kissed the spirit-light of life itself.

Eric Rhein's visual artwork emanates this light. It is reflective of his past as an intensely sensitive child obsessed with death, of spending youthful summers in rural Kentucky where his every move was haunted by the possibility of snakes, twisters, and floods, of the transference of human life as it has disappeared through him in a sea of endless death. It is reflective of his own battles fought against the symptoms of AIDS.

Yet, like the moon, which received its true light from a hidden sun, what you don't actually see in Eric's artwork is the true inspirational source of this light—a personal artistic symbolism based on survival. Although his work is most often representative of nature—fallen leaves, birds, eggs, phalluses, objects wrought through a contemplative process of bending wire, filament, and found materials (bottle caps, books, jewelry, gears)—his real *modi* of creation is not so much pure nature as it is the life energies necessary to survive nature. Eric is a survivor. Eric knows what it is to be alive, because he has come so close to death. He knows about personal optimism and detachment—that which is necessary for an in-depth examination of the self as one lay dying. It is inspirational to see what Eric depicted as death as always beautiful, always simple in form. Sometimes, it is as simple as the outline of a leaf. Like Thoreau, Rhein has discovered that "... a bright green weed is brought up on anchors even in midwinter."

Rhein unwillingly left good health in pursuit of the darker side of spiritual growth. Unlike many artists who have justly chosen angry elegiac epithets, or point-blank powerfully disturbing self-portraiture, Eric has transcended doom into an interpretation of death as objects of beauty. There is not politic to Eric Rhein's artwork, there is no satire, nor irony—save that such optimistic beauty could from a once dying man. There is only the art object as material spirit. Rhein's art celebrates the intense experience of finding an artistic muse through deeper forms of spiritual survival and when amassed in an exhibition, symbolically defines a transcendence to a beautiful re-birth.

Eric represents a generation of artists who have been to the valley of death and now bring forth its treasures. His artistic efforts of near-death experiences and his love for those who have not made it back from this valley are what make Eric's work stand apart. In work recently created for a June, 1998

exhibition at the *New York Public Library*, Donnell Library Center I sense a subtle memorializing, a celebration of the spoils of fertility and arousal, and a meticulous and ardent construction that could only have come from a very meditative man. Eric constructs art as though he is in a trance—a trance, which unlike other object-oriented artists, allows Eric to transform inorganic mediums into artistic spirituality. Each work of art is a spiritual celebration of those dying. Each construction is a soul-searching contemplation as eulogy. If death is the nearest we will come to our spiritual being, perhaps it is those gifted with near-death, especially dying creative people, who have the most acute spiritual sense.

Eric's emotions pour out his every gesture and his new artwork, which includes video and photography, has a definite fidelity to the spirit world. For those of us attracted to the neo-moribund artwork of the post-modern era, Eric Rhein's rebirth represents an inspirational beacon whose spiritual gifts are lighting up the wisdom seeking darkness and dying.

Ramsey McPhillips  
1998

# FRANCESCA JANNELLO

On Hugh Steers

Twenty two years ago, art collector Wheelock (“Lock”) Whitney discovered Hugh Steers. Walking down Thompson Street, Lock froze when he spotted Hugh's *Cobalt Heels* through the window of Richard Anderson Fine Arts. With that purchase in 1992 began a decades long commitment to Steers and his art. Collaborating with Lock on Visual AIDS' forthcoming catalogue raisonné of Hugh Steers has deeply expanded my understanding of the artist's work. From 1984 to 1995, he produced over 475 paintings in addition to an extensive material of drawings. Working so intimately with this material, I have begun to grasp his growth as an artist over time. While Lock feels the paintings produced between 1993 and 1994 evidence the moment when “Hugh really hit his stride,” I am drawn to earlier works that seem to foreshadow something like the epidemic. While his work from the early 1990s deals most directly with AIDS, one can see traces of similar themes in his pieces as early as 1986.

My initial reaction to the inclusion of Hugh Steers in the *Ephemera as Evidence* exhibit was one of concern. I worried that his grand two-dimensional works on canvas might not lend themselves in an obvious way to an exhibit focused on traces and residues. Searching for the best way to represent him in this framework, I began to look into Hugh's lesser-known works. During this process, the subject of his art took a backseat to the materials he chose to use. The relationship between paint and paper in his sketches opened up a different field of consideration. There is something raw and exciting about Hugh Steers' oil on paper works. They communicate an energetic potential. These smaller works differ from those bold canvas paintings that offer a large-scale play between strength and fragility. While each work on canvas investigates the idea of privacy, the materiality of the works on paper suggests to me something more private. Perhaps this is because I know that Hugh chose to show only a small number of his drawings, storing most of them at his studio and occasionally gifting them to close friends.

This exhibit includes both sketches that led to full-scale works on canvas and drawings that were meant to stay on paper. The latter is a different kind of ephemera, embodying the epitome of potential. Although many of his drawings are from his earlier years and do not deal with AIDS so explicitly, my reaction to them is perhaps more visceral than it is to the devastating beauty of the later works. I can still feel the energy vibrating off the page as if they were just completed. There is a creative fire transported from the body of the artist and captured on paper. These sketches—in charcoal, black ink, watercolor and oil—excite me. The drawings, with their suggestion of swift execution, communicate a sense of urgency to me. It feels as though they were born out of creative necessity. There is something crucial here in the preservation of materials that suggest a kind of immediate relationship to the deceased.

AIDS is not over. Our awareness of this is crucial. In reviewing these works, a question that kept coming to mind: “Why is Hugh Steers still relevant as an artist?” In a 1994 interview, Hugh shares the effect his artwork has on his personal life. He explains that instead of working to uncover truth, “a truth and consciousness are being created with each painting [...] I really feel like these hospital paintings are affecting my life as I make them.” The way I experience his work resonates with his description. I am not working to uncover a singular truth laid bare in the work, but rather I am being asked, in this present moment, to engage in constant reflection. It is a never-ending consideration of his work inspired by his skill, passion, and communication of human experience.





# PHILLIP B. PASCHAL

From the archives of Ray Navarro

In 1988, Ray Navarro moved to New York City. Although his time was short, Ray made an incredible impact on the LGBTQ community during the height of the AIDS epidemic. An active and fervent member of ACT UP (AIDS Coalition to Unleash Power) and a founding member of DIVA TV (Damned Interfering Video Activists), Ray used his camera to capture not only his own life, but also that of the many people who were a part of the fight for rights, responsibility and representation. Ray challenged everyone to become part of direct action and media interference:

*"Instead of just being grabbed by [a] TV camera and being shown on the news, another way to do it is to pick up the camera rig yourself and to shoot yourself, your friends and other people you are involved and organizing efforts with and getting that stuff on the air."*

An active participant in many demonstrations, rallies and protests, Ray spoke candidly about the importance of being present and the act of documenting these events for consumption by the public.

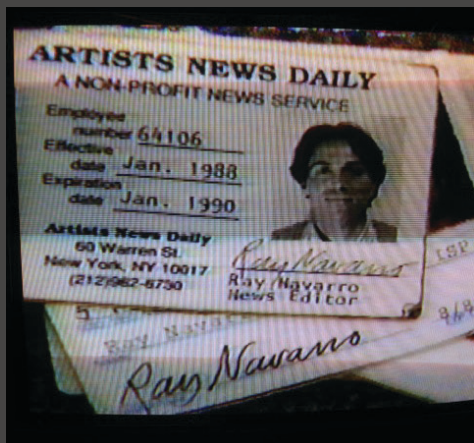
*"After the FDA Demonstration, media makers were still being accused of being MTV activists. And that was a pejorative term that was really leveled against us, against a form of activism that included a sense of style, a sense of editing tapes that was gonna be flashing and watchable by the general public. We tried to seize that term, MTV activism, and turn it around and we called it More Than a Virus Activism. Yes, it's MTV activism; it's more than a virus that is killing us. Therefore, we are making MTV."*

In response to the Catholic church's position—particularly as espoused by Cardinal Joseph O' Connor—against the use of contraceptive devices, Ray saw the die in demonstration at St. Patrick's Cathedral as an important opportunity for condom activism. Ray, dressed as Jesus Christ, acted the part of an on-the-scene news correspondent.

"This is Jesus Christ. I am in front of St. Patrick's cathedral on Sunday. We're here reporting on a major AIDS activist and Abortion rights activist demonstration taking place here all morning. Inside, Cardinal O'Connor is busy spreading his lies and rumors about the position of lesbians and gays. And we're here to say, 'We want to go to heaven too.'"

Many within the Latino community were incensed by the demonstrations taking place at the cathedral. Ray believed that not enough had been done to inform the community that the demonstration was grounded in the church's position on the use of condoms and not a direct attack on Latino culture or the religion itself. Focusing on the Latino community, Ray worked to provide Latinos with practical information regarding HIV and AIDS. He also fought for their access to adequate medical care, particularly in places like the Kings County Hospital in Brooklyn where many in the Latino community were being served. Ray believed that the government should treat people of all backgrounds equally.

"The government says that women and people of color are not as important because they are not dying in large enough numbers (i.e. gay, white men). The focus onto getting drugs into bodies does violence to the bodies of women and people with color. It aligns itself, on some level, with the government when it says that gender and cultural criterion are not specific factors in an HIV/AIDS diagnosis."



Ray Navarro, Cal Arts Student ID (Navarro, R.; 546-49-0590; expires 9-1-86); Cal Arts Student ID (Navarro, R.; 546-49-0590; expires 9-1-87); Whitney Museum of American Art (08-89) Artists News Daily Employee ID (Number 64106; Effective Date Jan. 1988; expires Jan. 1990) DIVA TV Press Pass – 00:01:57



Ray Navarro as Jesus Christ in a Public Service Announcement on condom use, 00:09:02 – 00:09:15



Ray Navarro as Jesus Christ outside St. Patrick's Cathedral in the Stop the Church Demonstration and scenes of the demonstration from within the church, 00:09:16 – 0:10:10, Courtesy of DIVA TV

Digital photographs of film stills taken while conducting archival research on Ray Navarro. All photos courtesy of the New York Public Library and the Royal S. Marks AIDS Activist Video Collection, unless otherwise noted.

# TYLER PLOSIA

On Charles Long

I was introduced to the work of Charles Long at almost the exact moment I was introduced to Charles Long the person, though both introductions came with degrees of distance.

The work—compiled in an online gallery managed by Long—was sent to me by the artist in the early minutes of our phone conversation. Long simply emailed me the hyperlink, no foreword, no context. The art could answer for itself.

I browsed and scrutinized as we spoke, his opinions (strong and clear) and his activist history informing my perception of the images (and vice versa).

I had access to the art, and to the voice and attention of Long, without having to leave my apartment. There wasn't a gallery I needed to walk into to familiarize myself with Long's art, and my experience of the work was moderated by the artist in real time. In one way it felt uniquely personal: I had a private viewing arranged for me. I got to sit in the luxury box, no need to rub elbows with the usual crowd.

To have this kind of relationship to Long's art could potentially lessen the impact of the work. I soon discovered there was something in this VIP experience that is antithetical to Long's notions about what successful art should do.

The first piece of Long's to catch my eye was a 2012 work entitled *CLEAN* (the first iteration of this piece has been lost in Long's move from one city to another). It might have been the directness of the text that demanded attention: the piece is constructed from wood, yarn, nails and the curiously decontextualized but specifically identified "used video booth cards" which have been cut out into the letters C L E A N.

The red yarn is draped over the text like playful blood (the "N" is nearly completely covered).

The nails holding up the letters aren't fully embedded in the rectangular wooden base; their protrusion conjures crucifixion.

And how does the explicitness of the video booth cards work? For some, it may bring to mind the cards that act as currency at intimate porn booths (spaces usually designed for one patron, whether or not this rule is enforced or abided). For others, it may recall a fond nostalgia of photo booths (spaces designed specifically to be shared).

In a number of ways, *CLEAN* straddles the space between interpretations, between expectations. It may not draw on a single collective audience familiarity in anticipation of a shared impact, but instead, a number of different familiarities, in anticipation of disparate, even conflicting impacts.

Long didn't have anything to say about *CLEAN* (but I didn't ask). In fact, we barely spoke about his art at all. Instead we focused on Long's take on broader issues, those not often well represented in art, that face queer and/or HIV-positive communities.

The conversation lingered on the terms we use to identify ourselves and others. "DDF" and "Clean" were two. Long is anxious about what he perceives as an absence of dialogue about the danger of these types of identifications in the queer community. Missing subjects. For Long, "Clean," "DDF" and other quick, dismissive terms of identification are replacing the conversations about identity that need to take place (especially when they're employed in expressly queer-oriented contexts, such as Grindr).

Looking back at *CLEAN* (or the digital representation that remains of the original piece), I wondered about conversations. We were in the middle of one, but I had the feeling Long had an interest in a conversation with a vaster audience than



my singular being. I wondered about the reception of *CLEAN* amongst a diverse collective: how would it function in a group exhibition presented by Visual AIDS? How would it function alone?

“Art without an impact is useless,” Long said at one point. For years, Long’s artistic drive was secondary to his activist drive. He opted for community action, moving towards directness in favor of the abstraction and self-indulgence some art can get lost in. “Art for art’s sake is fine, but I don’t want to validate it or participate in it.”

Long’s alternative to “art for art’s sake” is to “make art that creates safety.” Safe spaces – conceptual spaces, but also actual physical spaces—where the necessary dialogue that needs to take place for queer people, including those who are HIV-positive, are not happening. If Grindr’s “Clean” is making absent the healthy, honest conversation about HIV necessary in the queer community, maybe Long’s recreation of *CLEAN*, made of wood, yarn, nails and used video booth cards, can help to fill that void.

## ACKNOWLEDGEMENTS

Special thanks to: La MaMa La Galleria, Nelson Santos, Ted Kerr, Esther McGowan, Matt Nasser, Ryder Baldwin, Emma Chikow, Azizi Curtis, Michael Doherty, Guy Greenberg, Leah Hafezi, Francesca Jannello, Kia Labeija, Dylan Leber, Philip B. Paschal, Tyler Plosia, Nayeli Portillo, Sade Swift, Alan Ruiz, Aliza Shvarts, David Kurnick, Jonathan Berger, Hugh O'Rourke, Lia Gangitano, Jesse Hlebo, Nao Bustamante, Carmelita Tropicana, Neil Greenberg, Danielle Goldman, Natalie Marrero, Judith Iocovozzi, John Reinhold.

Thanks to Gladstone Gallery, Alexander Gray Associates, Derek Eller Gallery, Honor Fraser Gallery, 80 WSE Gallery, Jeffrey Deitch and all the artist who made themselves and their work available for this exhibition.

Visual AIDS is grateful to the funders who support all of our work: Milton & Sally Avery Arts Foundation, Broadway Cares/Equity Fights AIDS, The Cowles Charitable Trust, Gilead Sciences, The Greenwich Collection Ltd., Horace W. Goldsmith Foundation, Elton John AIDS Foundation, Lambent Foundation Fund of The Tides Foundation, Joan Mitchell Foundation, New York Gay Pool League, NYU Community Fund, The Andy Warhol Foundation for the Visual Arts, and our generous individual donors.

Programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Additional funding is provided by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

In-kind services were generously provided by ARTNews, Blue Medium, Christopher Burke Studios, LaMama La Galleria, and our amazing volunteers.

CATALOGUE PRODUCED BY  
**LUMPEN: A JOURNAL OF QUEER MATERIALISM**

Designer: Alan Ruiz Copy editor: Aliza Shvartz

# LA MAMA LA GALLERIA

Founded in 1984, La MaMa La Galleria is a nonprofit gallery committed to nurturing artistic experimentation. As an extension of the internationally acclaimed La MaMa Experimental Theatre Club, La Galleria serves its neighborhood as a venue that encourages an active dialogue between the visual arts, new media, performance, and curatorial and educational projects. Its focus is to offer programming that reaches beyond the expectations of traditional gallery and institutional exhibition-making, to a diverse and intergenerational audience. And as a non-profit, it is able to provide artists and curators with unique exhibition opportunities that are largely out of reach in a commercial gallery setting.

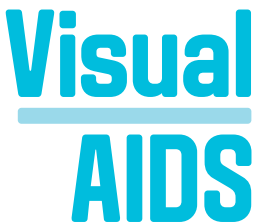
LAMAMA

LA GALLERIA

La MaMa La Galleria  
6 East First Street  
New York, NY 10003  
212.505.2476  
[web@lamama.org](mailto:web@lamama.org)  
[lamama.org](http://lamama.org)

# VISUAL AIDS

Visual AIDS utilizes art to fight AIDS by provoking dialogue, supporting HIV+ artists, and preserving a legacy, because AIDS is not over.



Visual AIDS  
526 W.26th Street #510  
New York, NY 10001  
212.627.9855  
[info@visualAIDS.org](mailto:info@visualAIDS.org)  
[visualAIDS.org](http://visualAIDS.org)