



SHE PUSHED
THE AIDS
PAMPHLETS
ASIDE BEFORE
CLIMBING ON
TOP OF ME
ONCE AGAIN.

ACÇÃO = VIDA



Re/Presenting HIV/AIDS

Curated by Dr. Ann M. Fox, Rosemary Gardner, Lia Newman, Dr. David R. Wessner

Re/Presenting HIV/AIDS

Publication ©2014

Essay by Dr. Ann Fox and Dr. David Wessner ©2014

Van Every/Smith Galleries

Davidson College

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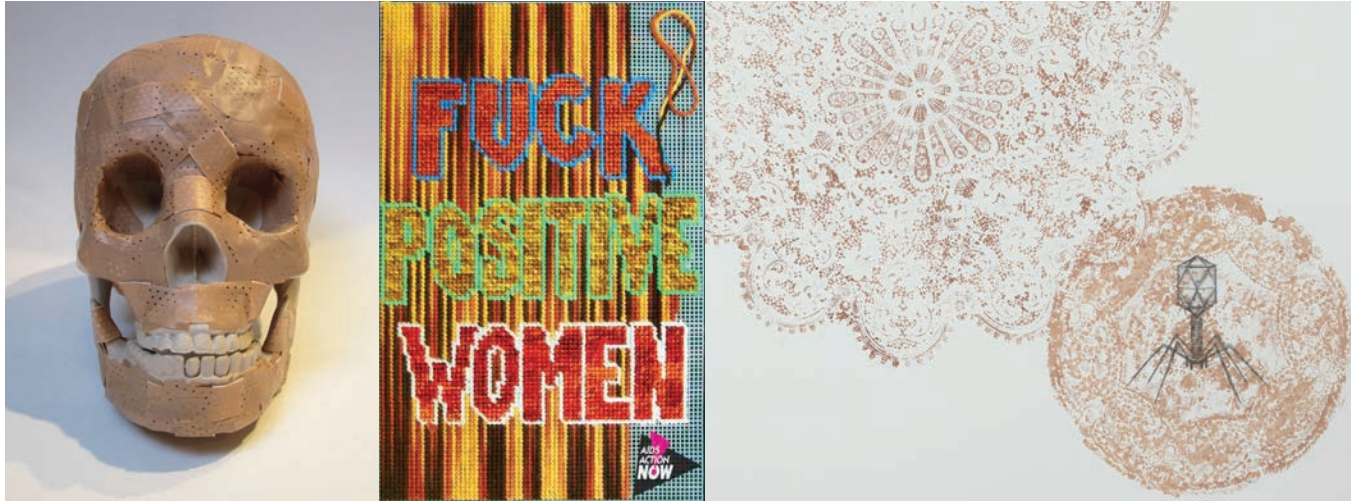
This publication was produced in conjunction with *Re/Presenting HIV/AIDS*, at the Van Every/Smith Galleries, Davidson College, August 25–October 5, 2014.

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cover: Mike Hoolboom, *Positiv*, from *Panic Bodies*; Shan Kelley, *Disclosures III; Ação=Vida (Action=Life)*, Courtesy of The Wolfsonian-Florida International University, Miami Beach, Florida, Gift of Henry S. Hacker & Family; Frank Moore, *Vital Signs*, Courtesy of Brice Brown and Don Joint.

opposite: Andrew McPhail, *Stunt Double*; Jessica Whitbread in collaboration with Allyson Mitchell, *Fuck Positive Women*; Laura Splan, *Host*, detail.



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le sida

ALLO ... INFO SIDA

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appel anonyme et confidentiel

استثمار مستقبلي
الصندوق العالمي
للمكافحة الأوبئة والملل والمغزيبا

ALCS Association
de lutte contre le
sida, *Tradition
Doesn't Rhyme with
Prevention*, Courtesy
of The Wolfsonian-
Florida International
University, Miami
Beach, Florida,
Gift of Henry S.
Hacker & Family.

Re/Presenting HIV/AIDS

It is with great pleasure that the Davidson College Art Galleries present *Re/Presenting HIV/AIDS*. In the Summer of 2013, Dr. Ann Fox and Dr. David Wessner approached us with the idea of an exhibition connecting science and art. During our initial conversations, a natural direction for the exhibition developed – one that made use of their extensive research and successful collaboration around their course, “Representations of HIV/AIDS.”¹

Together, we researched and reviewed the work of many artists, and ultimately selected twelve artists to exhibit in the Van Every Gallery: Keith Haring, Mike Hoolboom, Robert Farber, Shan Kelley, Andrew McPhail, Frank Moore, Robert Sherer, Laura Splan, Carl Tandatnick, Frederick Weston, Jessica Whitbread, and Albert J. Winn. The diverse group of artists from North America touch on an array of topics, from scientific to individual to social aspects associated with HIV/AIDS.

The personal or individual experience is strongly felt in all of the artists’ works. An HIV+ diagnosis was pivotal for many of the artists in this exhibition; their artwork – and quite obviously their lives – changed at that moment. For those artists in the exhibition who are not HIV+, the impact of the disease has been devastating nonetheless. Though a few artists are deceased, many of the artists in the exhibition continue to make art about their experiences with HIV/AIDS. Now, more than ever, in a time when HIV/AIDS is not as frequently discussed, it’s important to hear these stories, visualized through unique works of art in film/video, photography, sculpture, installation, printmaking, and textile. Haring, Farber, Moore, and Winn remind us of the monumental creative loss caused by the virus. Sherer, Tandatnick, McPhail, Splan, and Weston visualize the continued transmission of HIV, the evolution of and dependency on the “cocktail”, and the battle with stigma that the infected still encounter. On the positive side, Hoolboom’s works elucidate improvements in treatment over the past three decades, and Kelley and Whitbread, through their work, empower individuals to be sexual yet safe.

In the Smith Gallery, sixteen posters from the collection of The Wolfsonian-Florida International University are on display. Spanning several decades and continents, the posters illuminate the global magnitude of the HIV/AIDS crisis. Advertising/marketing, science, and healthcare converge for common goals – awareness, education, and ideally, elimination.

We extend heartfelt thanks to Ann Fox and Dave Wessner for being fantastic collaborators and co-curators on this project. We are grateful for the support of the Davidson College Innovation Grant, Herb Jackson and Laura Grosch Gallery Endowment, Friends of the Arts, the Public Lectures Committee, Biology Department, English Department, Medical Humanities, The Health Education Center, Gender Studies, and Communication Studies. Last but not least, we wish to thank the artists, individuals, and institutions involved in this project. Without their support and dedication the exhibition and related programming would not have been possible: Mike Hoolboom; Shan Kelley; Andrew McPhail; Robert Sherer; Laura Splan; Carl Tandatnick; Frederick Weston; Jessica Whitbread; Julie Joseph at the Keith Haring Foundation, New York, NY; Victoria King and Kimberly Bergen at The Wolfsonian-Florida International University, Miami, FL; Scott Portnoff; Nelson Santos at Visual AIDS; Father Terrence Dempsey, Museum of Contemporary Religious Art (MOCRA), St. Louis University, St. Louis, MO; Brice Brown; Shyvette Williams; Georgia Ringle and the Health Education Center at Davidson College; the Mecklenburg County Health Department; Brad Thomas and Lisa Hoffman at the McColl Center for Art + Innovation, Charlotte, NC; and Nathan Smith and Alan Holmes at Regional AIDS Interfaith Network (RAIN), Charlotte, NC.

Lia Newman, *Director/Curator, Van Every/Smith Galleries*

Rosemary Gardner, *Assistant Curator, Van Every/Smith Galleries*

¹ Beginning in October 2014 the course will be offered as a Massive Open Online Course (MOOC) through edX. For more information visit <https://www.edx.org/course/davidsonx/davidsonx-d002-representations-hivaid-1383#.U816KV6FGDo>

What Happens When a Literary Critic and a Scientist Co-Curate an Exhibition?

A Conversation about *Re/Presenting HIV/AIDS*

by Ann M. Fox and David R. Wessner

Co-Curators, *Re/Presenting HIV/AIDS*

Let's start at the beginning of what seems an unlikely story. How did this exhibition – curated by an English professor and a Biology professor about the art and science of HIV/AIDS – even come to be? It started in 2009, the day that Ann Fox welcomed Dave Wessner's genetics class into *RE/FORMATIONS: DISABILITY, WOMEN, AND SCULPTURE*, an exhibition she co-curated with Jessica Cooley '05, former Assistant Curator of the Van Every/Smith Galleries.

DW: *My students had been studying the molecular biology of breast cancer. In class, the students discussed how geneticists had determined that certain mutations in two genes, BRAC1 and BRAC2, are associated with the development of breast cancer. They also examined the biochemical roles of the protein products of these genes and began to understand how mutations in these genes could lead to aberrant cell growth. While the students developed a very thorough understanding of breast cancer in this class, it was a very reductionist understanding. I thought it would be valuable for them to consider a more holistic view of this disease. A short field trip to the RE/FORMATIONS exhibition seemed like a great way to think about breast cancer from a different perspective.*

AF: *In the gallery, the students asked thoughtful, smart questions about the social experience of breast cancer as it was represented by artist Nancy Fried's post-mastectomy torsos of her own body. We talked about many aspects of the exhibition, but mostly about how the sculptures were able to express that complicated experience of living in a body that has cancer: the fear, joy, and pain. Talking across disciplinary boundaries in the setting of the gallery was liberating and exciting, both for the students and for us. Indeed, the experience was so rewarding that we began discussing how we could replicate it on a larger scale.*

The outcome of these discussions was "Representations of HIV/AIDS," a transdisciplinary course that we co-teach at Davidson College. In this course, we ask our students to engage with various texts associated with HIV/AIDS and think about them from various perspectives. The course has been a great success. Students majoring in various disciplines, from Biology to English to Economics, read and discuss a wide range of texts, from scientific articles to poems to plays.

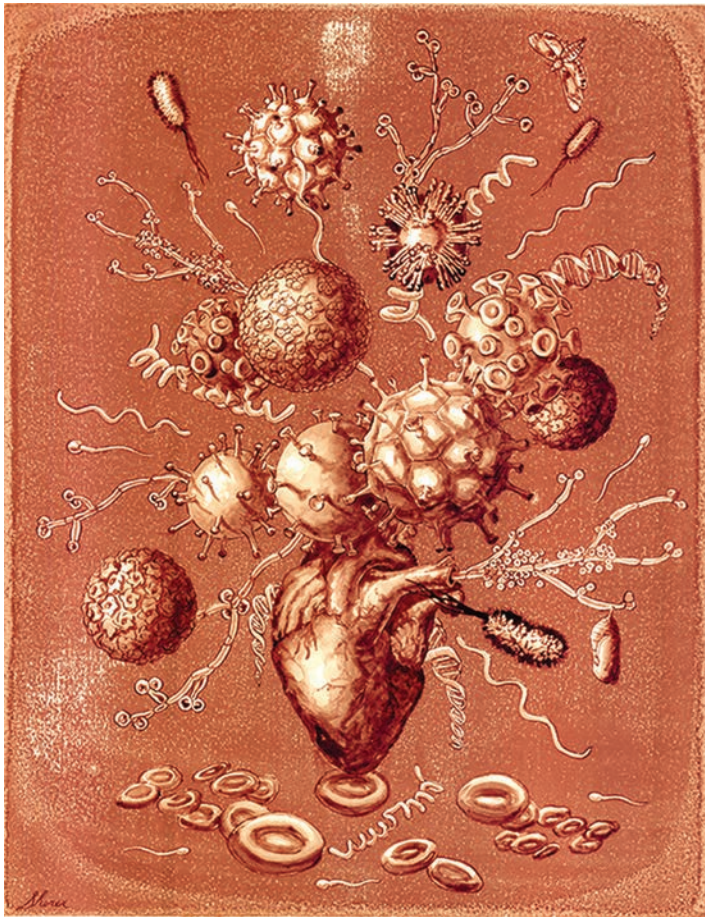
During the course of the semester, our students break down traditional disciplinary boundaries and begin to understand issues associated with HIV/AIDS in a more nuanced way. By reading literature and looking at visual art about the pandemic, students majoring in the natural sciences augment their research and scientific training by gaining a better understanding of patients' humanity. By reading scientific articles and thinking about the progression of HIV/AIDS research, students majoring in the humanities learn that the processes of science are playgrounds of ambiguity, creativity, and innovation.

Re/Presenting HIV/AIDS is, for our collaboration, a coming home to the gallery. It's also a widening of the circle. We encourage visitors to the exhibition to join in the transdisciplinary examination of HIV/AIDS that our students experience in the classroom. As you view the works of art, consider different pieces in the gallery from various perspectives. Think about what has been at stake for scientists in their search for knowledge about HIV/AIDS. How do works of art from, for example, Frank Moore, Robert Sherer, and Carl Tandatnik engage scientific imagery, concepts, and information? Do the artists convey information about the biology of the virus, treatment, or prevention? Think about how art represents the individual experience of living with HIV/AIDS and how that experience changes over time. Look, for example, at the work of Robert Farber, Albert Winn, Laura Splan, Mike Hoolboom, and Frederick Weston. What do these pieces tell us about what it means to be newly diagnosed? To be a caregiver? To joyfully claim sexuality? To have survived when others have not? Think about how art engages HIV/AIDS as a social



Keith Haring, *Silence = Death*, Copyright Keith Haring Foundation

phenomenon. In what ways can art about HIV/AIDS be a kind of activism? Think, for example, about how artists like Shan Kelley, Jessica Whitbread, and Andrew McPhail comment on stigma,



Robert Sherer, *A Stilled-Life Arrangement*

shame, the economics of treatment, or the invisibility of people living with HIV/AIDS.

These are only a few of the ways you might make connections. More significantly, consider the commonalities between how artists and scientists create knowledge. Both artists and scientists answer questions – whether those questions are unique to them, or of long standing – and do so through telling stories. Those stories can look very different. They include works of literature, like Tony Kushner’s *Angels in America* and Larry Kramer’s *The Normal Heart*. They also include scientific articles, tables, and graphs. In this exhibition, storytelling emerges from means as disparate as electron micrographs, photographs, and more abstract, symbolic representations, like the layering of Band-Aids.

While storytelling certainly is a significant commonality between the arts and the sciences, so is creativity. As the famed biologist E. O. Wilson writes, “innovators in both literature and science are basically dreamers and storytellers.”¹ As you leave this exhibition, we hope that you think more about these commonalities. Of course, scientific representations of HIV/AIDS differ outwardly from artistic representations. Ultimately, though, both the scientist and the artist attempt to create something new and enrich our understanding of an issue.

As we continue to learn more every day about each other’s fields, we more clearly understand that the arts and sciences have common roots: an abiding passion to effect change for good through

creating knowledge, a love of inquiry that illuminates new ideas about our common humanity, and an understanding that the ongoing production of knowledge requires the input of many different ways of knowing.

Indeed, these common roots represent the heart and soul of our professional home – Davidson College. The community of learning that Davidson, and other residential liberal arts colleges, creates for its members transcends content limited to disciplinary silos. As John McCardell Jr., Vice-Chancellor and President of Sewanee: The University of the South, eloquently states, “In these residential communities, we go about our work of shaping each individual life to ends that are educational, of course, but more – purposeful, informed, loving, selfless, perhaps even (or what’s a heaven for?) noble.”²

Whatever our students do in the future, they will have to process information from very different sources. They also will have to understand that learning is lifelong, something we hope our own transdisciplinary boundary-crossing models for them. They will, most importantly, need to see themselves as part of a global conversation, whether they are working toward creating an AIDS-free generation, reversing climate change, or addressing a whole other host of urgent social and environmental issues. Global problems demand complex solutions. Together, the arts and sciences can illuminate our understanding of that complexity in profound ways. That’s what we continually hope our students derive from our course, and what we hope you derive from the work in the gallery you see before you.

We invite you to become a student as you walk through this exhibition, and imagine the ways in which your own response to HIV/AIDS can engage with the art you see around you. Where do you see the intersections of art and science in these works? What dialogues do you see happening? What stories do you see being told about HIV/AIDS? *Angels*

in America charges each of us, at its end, with “More Life” because “The Great Work Begins.” What will be your great work around transdisciplinary collaboration and conversation, whether about HIV/AIDS or some other compelling issue important to you?



Albert J. Winn, *The Band-Aids Series: Chest Patch*

¹ E.O. Wilson, *Letters to a Young Scientist*. Liveright, 2013.

² John McCardell, “Glowing Against the Gray, Sober Against the Fire.” In Rebecca Chopp, Susan Frost, and Daniel H. Weiss, eds. *Remaking College: Innovation and the Liberal Arts*. Johns Hopkins University Press, 2013.

Robert Farber (1948–1995)

Altar #1, 1990

Mixed media, gold leaf, black and white photograph, wood

Western Blot #11, 1992

Oil on wood panels, moulding, gold leaf

Courtesy of the Museum of Contemporary Religious Art (MOCRA), Saint Louis University, St. Louis, MO

Robert Farber was born and raised in Hartsdale, NY in 1948. He earned a degree in theater from Brandeis University, Waltham, MA, where he initially majored in art and spent a year engaged in post-graduate work at the London School of Dramatic Art, London, England. He later appeared in Off-Broadway and repertory productions and taught theater at the State University College at Purchase, NY.

In 1981 Farber returned to visual art. After an HIV+ diagnosis in 1989, Farber's paintings, installations, and sculptural works focused primarily on HIV/AIDS. Farber's work has been shown at many prestigious institutions including the Museum of Modern Art, New York, NY; the Whitney Museum of American Art, New York, NY; the Art Institute of Chicago, IL; the Isabella Stewart Gardner Museum, Boston, MA; and New Museum of Contemporary Art, New York, NY.

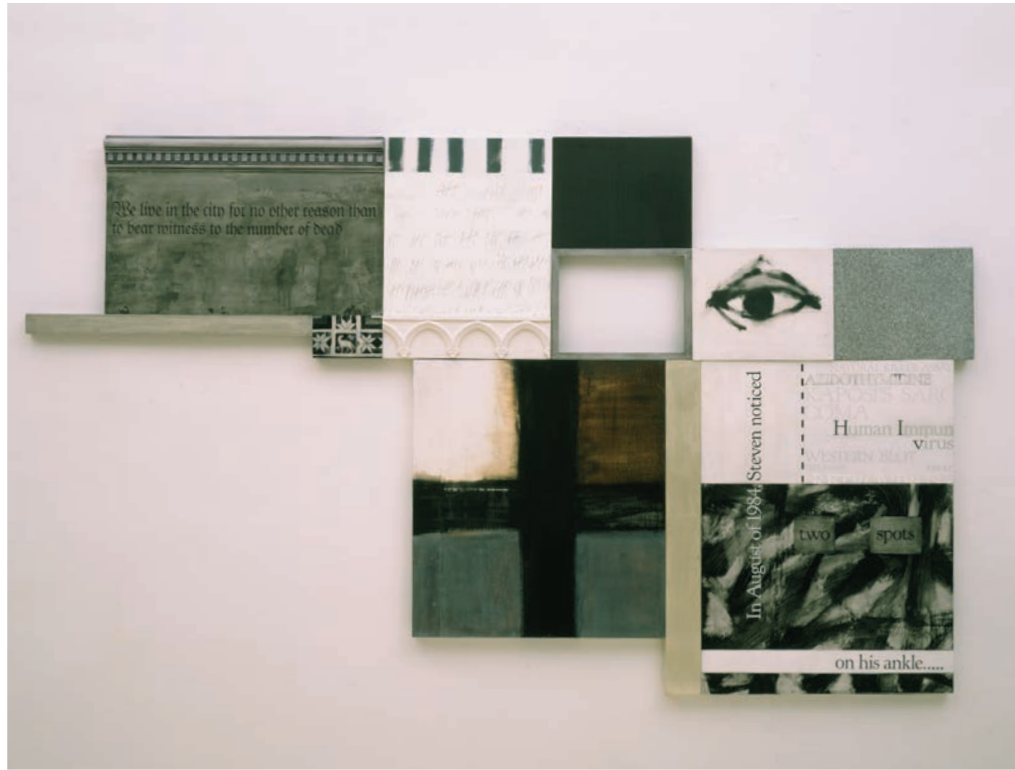
Farber passed away in 1995. A posthumous retrospective of his work was organized in 1997 by the Rose Art Museum at his alma mater, Brandeis University, and was exhibited at the college before traveling to the Fisher Gallery at the University of Southern California, Los Angeles, CA.

Work Statement:

Robert Farber's *Western Blot* series consists of twenty-three constructions created between 1991 and 1994. The mixed media works combine painting, drawing, text, collaged photographic materials, and architectural elements. The title of the series refers to the name of one of the medical tests used to confirm HIV infection. For Farber, the series was an attempt to parallel AIDS with Europe's Black Death or Plague during the 14th century. Incorporated into the *Western Blot* constructions are quotes from witnesses or victims of the illnesses. Farber noted that he "found compelling parallels between medieval man's experience of the Black Death and AIDS today. There were so many equivalents: sociologically, economically, spiritually. All the Italian banks failed, there were growing numbers of homeless because of the famine which preceded the Black Death. Much of the hoo-ha of the art world of the seventies and eighties recalled events and activities that occurred before the Black Death." The *Western Blot* series represents a period in which Farber allowed "this subject matter of AIDS and the Black Death and death and illness reside in me more, with more availability. Before, I had a tighter hold on what happened on the canvas, there was less risk involved and it was born more out of fear. And the fear is, I don't want to be thinking about this subject matter, I don't want to be talking about this stuff. Where I am today is – I am this stuff. I'm also other things, but the most important part of my life right now is as an artist with HIV. And as I let that move in on me more deeply, the work comes out a little more freely and I feel less of this distance.... Now I'm much freer."



Altar #1, 1990, mixed media, gold leaf, black and white photograph, wood



Western Blot #11, 1992, Oil on wood panels, moulding, gold leaf

Keith Haring (1958–1990)

Ignorance = Fear, Silence = Death, 1989

ACT Up Poster

Silence = Death, 1989

Silkscreen

Copyright Keith Haring Foundation

Keith Haring was one of the most renowned of the young artists, filmmakers, performers, and musicians whose work responded to urban street culture of the 1980s. Inspired by the graffiti artists whose marks covered the city's subway cars, Haring began to draw in white chalk over the black paper used to cover vacant advertising panels. Not only was Haring able to reach a large and diverse audience with his subway drawings, but eventually, the subway became, as Haring said, a "laboratory" for working out his ideas. As early as 1980, Haring began exhibiting in galleries and museums around the world, but continued to participate in public projects, including literacy campaigns and anti-AIDS initiatives.

Before his death, Keith Haring established a foundation in his name to maintain and enhance his legacy of giving to children's and AIDS organizations. Throughout his career, Haring produced murals, sculptures and paintings to benefit hospitals, underprivileged children's groups, and various community health organizations. The Foundation is also committed to sustaining and expanding public awareness of Keith Haring. By working with museums, galleries, publishers, and art education programmers, the Foundation is able to provide information and artwork to the public that might otherwise remain unexplored in archives. Keith Haring died of AIDS in New York in February 1990, at the age of 31.

Haring has been the subject of several international retrospectives. His work is in major private and public collections, including those of the Museum of Modern Art, New York, NY; the Whitney Museum of American Art, New York, NY; Los Angeles County Museum of Art, Los Angeles, CA; Art Institute of Chicago, Chicago, IL; the Bass Museum, Miami, FL; Centre Georges Pompidou, Paris, France; Ludwig Museum, Cologne, Germany; and Stedelijk Museum, Amsterdam, Netherlands.

To further broaden the audience for Haring, two websites have been established which include comprehensive biographical information, on-line exhibitions, interviews and a calendar of current exhibitions. Please visit www.haring.com and www.haringkids.com to learn more.

Work Statement:

The two Keith Haring works on view in *Re/Presenting HIV/AIDS* feature a pink triangle, once used (inverted) in Nazi concentration camps to mark gay men and later appropriated as a symbol of empowerment and pride in the gay community. In the mid-1980s, AIDS activists began printing and hanging posters featuring the pink triangle on a black background with the words "Silence = Death." The image and slogan eventually became associated with ACT UP, the AIDS Coalition to Unleash Power, which formed in New York in 1987. Haring first began incorporating the pink triangle into his work in 1989, along with various lines of text including "Ignorance = Fear," as seen in this exhibition, to protest the prejudice surrounding the AIDS crisis. A similar poster in Portuguese, on view in the Smith Gallery among a collection of HIV/AIDS posters on loan from The Wolfsonian-Florida International University, reminds us that, conversely, "Action = Life."



Ignorance = Fear, Silence = Death, 1989, ACT Up Poster

Mike Hoolboom (b. 1959)

Buffalo Death Mask, 2013

23:11, Digital video

On view in VAC 201 Lounge

Positiv, from *Panic Bodies*, 1998

9:53, Digital video

Courtesy of the Artist

Born: Korean War, the pill, hydrogen bomb, playboy mansion. 1980s: Film emulsion fetish and diary salvos. Schooling at the Funnel: collective avant-geek cine utopia. 1990s: experimentalist features, transgressive psychodramas, questions of nationalism. 2000s: Seroconversion cyborg (life after death), film-to-video transcode: feature-length-found-footage bios. Fringe media archaeologist: copyleft author 7 books, co/editor 12 books. Curator: 30 programs + www.fringeonline.ca Occasional employments: artistic director Images Fest, fringe distribution Canadian Filmmakers. 75 film/vids, most redacted. 10 features. 30 awards, 14 international retrospectives. 2 lifetime achievement awards.

Artist Statement:

Positiv was made a couple of years after the cocktail arrived. It was part of the afterlife, the time I was never supposed to have. Perhaps that's why I appear in the movie. Oh, I'm still here. I had set every watch, reoriented every compass, staked every bet on the endgame. And watched with my doctors the steady decline of T4 cells. The march towards the end was measurable, quantifiable, reliable almost. I had a year left, maybe less, when the new drugs arrived and with them a

strange new set of disappointments. How could I forgive myself for outliving the contracted moment, particularly when so many others were dying simply because they were born in the wrong country? I had prepared so well and so long for my death, I didn't know how to receive the unwanted gift of more and more. I think the movie is a kind of grieving for the death I didn't have. Though few others might read it that way.

Buffalo Death Mask features a conversation with Canadian artist Stephen Andrews. It returns us to a pre-cocktail moment, when being afforded us the consolation of certainty.

"For more than two decades Mike Hoolboom has been one of our foremost artistic witnesses of the plague of the twentieth century, HIV. A personal voice documenting and piercing the clichéd spectrum of Living With AIDS from carnal abjection to incandescent spirituality, no surviving moving image visionary surpasses him. *Buffalo Death Mask* is a three-part meditation – visual, oral and haptic, both campy and ecstatic – on survival, mourning, memory, love and community. A conversation between Hoolboom and visual artist Stephen Andrews, both long time survivors of the retrovirus, floats over what seems to be a dream of Toronto and some of its ghosts. No one savours the intimations of immortality inherent in recycled footage like Mike, no one else understands how processed Super 8 can answer the question "Why are we still here when so many are gone?" — Tom Waugh



Positiv, from *Panic Bodies*, still, 1998, digital video



Buffalo Death Mask, still, 2013, digital video

Shan Kelley (b. 1977)

Disclosures I, 2013

Disclosures II, 2013

Disclosures III, 2013

Needle perforated parchment and printed paper

Courtesy of the Artist

Shan Kelley is originally from Edmonton, Alberta, Canada. For nine years, Kelley lived and worked in Montreal. In 2014, Kelley made Jalisco, Mexico his creative base. Kelley is a mixed media artist who travels extensively and maintains and nurtures relationships with communities that have previously hosted him. He notes that much of his work “is based on re-contextualization, biopolitics, and subversion within contemporary culture. The deconstruction of language and identity are themes that figure prominently in an examination of relationships between body, place, space, and people.”

Since Kelley’s HIV+ diagnosis, his work has become an outlet for his anger and advocacy in which he has been inspired to find his own voice within the context of disease and adversity, using art as action against stigma, apathy, and surrender.

Artist Statement:

To speak of disclosure is to imply the process of making known what has been hidden. Disclosures is a chronicling of intimate conversations and thoughts that take place in my experience as a person living with HIV.

Some of the written statements reference a dialogue with past partners, some with random lovers, and others with the anthropomorphism of my own disease. Being HIV+ has forced me to accept and take ownership on new facets of identity, not necessarily visible, that require new dynamic negotiations of intimacy and protection of privacy. Through disclosure there is liberation, lightness, and self-empowerment as each successive level of disclosure acknowledges an acceptance of self.

Having autonomy and privilege to disclose is a removal of power from the violence and passivity of being exposed; paradoxically, choosing to disclose that which would otherwise remain latent creates an entirely new set of parameters for risk and vulnerability. While truth may set one free, the rhetoric and violence of HIV criminalization now teaches that truth can get one jailed.

Beyond the binaries of infected or un-infected experience, Disclosures serves to bridge a conversation around the process of affect, “Othering,” and experience of the human condition.

Text was transcribed on parchment paper and perforated by hand with a fine point needle and layered over printed text on paper. The use of a needle is intended as a subtle reference to the obsessive passage of time, health, fragility, medicalization, and mortality.

**I'M NOT AFRAID
OF YOU,
I'M AFRAID
OF IT.**

**I REALLY DON'T
WANT YOU TO
BE AFRAID OF
ME.**

*Disclosures I and Disclosures II, 2013,
needle perforated parchment and printed paper*

Andrew McPhail (b. 1961)

all my little failures, 2014

Mixed media with Band-Aids

Stunt Double, 2013

Anatomical model skull with Band-Aids

Courtesy of the Artist

Andrew McPhail is a Canadian visual artist. He was born in Calgary, Alberta in 1961 and studied at York University where he received his MFA in 1987. Living in Toronto in the 1980s and '90s, his work focused primarily on drawing, often with pencil crayon on mylar, a polyester film. After moving to Hamilton, Ontario in 2005, McPhail's practice shifted toward three-dimensional work, performance, and painting. His accumulative, craft-oriented work reconfigures disposable materials such as Band-Aids, Kleenex, and pins into large sculpture and installations.

Artist Statement:

My recent three-dimensional work began about eight years ago when I started making Band-Aid covered objects. Before that I had worked primarily with drawing. At first I was just wrapping objects in Band-Aids, a tedious and compulsive task. Then I began making shapes with the Band-Aids that were more organic and less identifiable and installing them in mounds and piles. More recently, I have been using Band-Aids to wrap bones.

This work brings up a lot of issues for me, about health and hurt, and the kind of obsessive hypochondria that I sometimes get living with HIV, particularly around blood-work time. There's a kind of escalating attention to my body that I get when my blood cells are being counted. Every slight symptom is magnified into a more serious condition; minor skin irritations acquire a more threatening presence, a small sore becomes a cascade of ill health. Making the flesh-like surface of the Band-Aid forms also evokes issues about contact and protection, and the perception and revelation of identity. The labor-intensive wrapping questions the use of our limited time.



all my little failures, 2014, mixed media with Band-Aids

Frank Moore (1953–2002)

Vital Signs portfolio, 1997

Four copper plate etchings on Twinrocker paper

Courtesy Brice Brown and Don Joint

Frank Moore was born in 1953 in Manhattan and was raised on Long Island, NY. He graduated in 1975 from Yale University, Hartford, CT, and studied from 1977 to 1979 at the Cité Internationale des Arts, Paris, France. He lived in Deposit, NY from 1985 until his death in 2002.

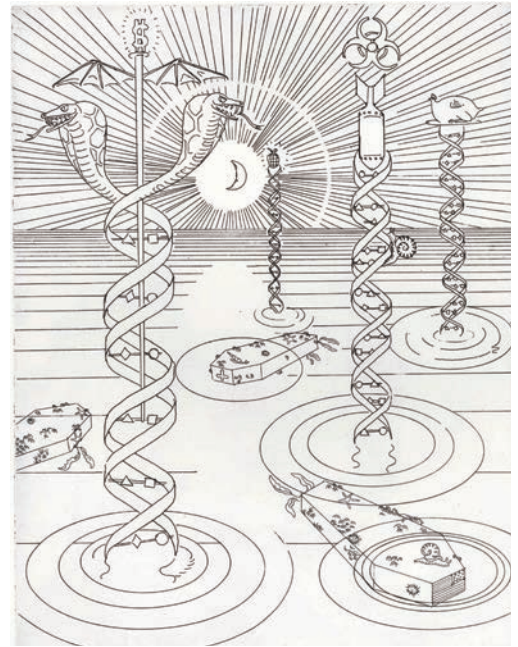
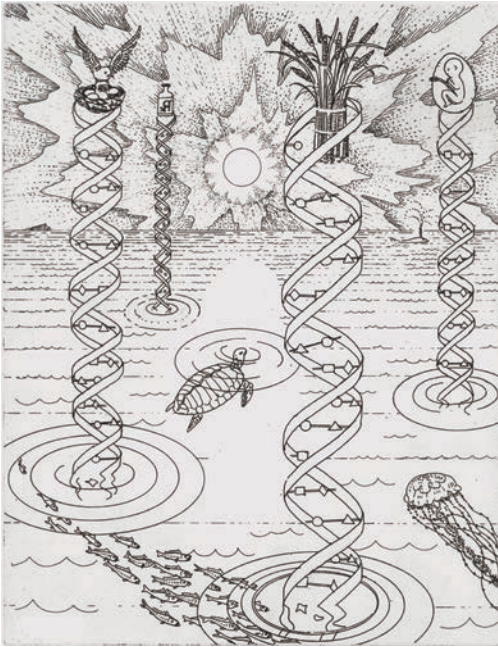
After Moore learned he was HIV+ in 1985, his work became focused on AIDS, environmental degradation, bioethics, and health care. He was a founding member of Visual AIDS and was instrumental in creating and launching the Red Ribbon Project, an international symbol of AIDS awareness.

Moore's work has been widely exhibited internationally, including in the 1995 Whitney Biennial, New York, NY; Artists Space, New York, NY; the Parish Art Museum, Southampton, NY; and Sperone Westwater Gallery, New York, NY, which continues to represent his estate. Moore is the recipient of numerous awards and honors including the Academy Award in Art from the American Academy of Arts and Letters in 1999. Shortly after his death in 2002, a mid-career retrospective of Moore's work opened at the Orlando Museum of Art, Orlando, FL, and traveled to the Albright-Knox Art Gallery, Buffalo, NY. Ten years after his death, a survey of his work entitled *Toxic Beauty* was exhibited at the Grey Art Gallery, New York University, in conjunction with the Tracey/Barry Gallery at

NYU's Fales Library, New York, NY. Moore's work is part of many important collections including the Orlando Museum of Art, Orlando, FL; the Albright-Knox Art Gallery, Buffalo, NY, as well as the Museum of Modern Art, the Whitney Museum of American Art, and the New York Public Library, in New York, NY.

Artist Statement:

The intaglios featured in the *Vital Signs* portfolio were hand drawn by the artist on copper plates, and were proofed and printed on hand-made Twinrocker paper at Evans Editions in New York. The type, set in Garamond, was acast and printed by Golgonooza Letter Foundry. Medical or biological imagery abounds in *Vital Signs*. As with much of Moore's works, the prints are surrealistic or dream-like in style; in content, they reflect his concerns around HIV/AIDS.



Cradle of Life II, The Gambler, Cradle of Life I, 1997, four copper plate etchings on Twinrocker plate

Robert Sherer (b. 1957)

A Stilled-Life Arrangement, 2013

HIV+ and HIV- blood on paper

Fathoming, 2013

HIV+ and HIV- blood on paper

Test Results, 2013

HIV+ and HIV- silkscreened blood on paper

Viral Warning, 2013

HIV+ and HIV- blood on paper

Courtesy of the Artist

Robert Sherer is a visual artist and educator who studied drawing, painting, and printmaking at Walker College, Atlanta College of Art, Georgia State University, Atlanta, GA; Rhode Island School of Design, Providence, RI; and Edinboro University, Edinboro, PA where he received his Master of Fine Arts in 1992. Sherer is currently a Full Professor of Art (Drawing and Painting) at Kennesaw State University, Kennesaw, Georgia.

Sherer's work has been exhibited internationally; he represented the United States in the Florence Biennale, Italy (2001 and 2007), and the Triennale de Paris, France (2002). Sherer's work is currently represented by Matre Gallery, Atlanta, GA; Robert Kidd Gallery, Detroit, MI; New Arts Gallery, Bantam, CT; and Garden Gallery, Provincetown, MA.

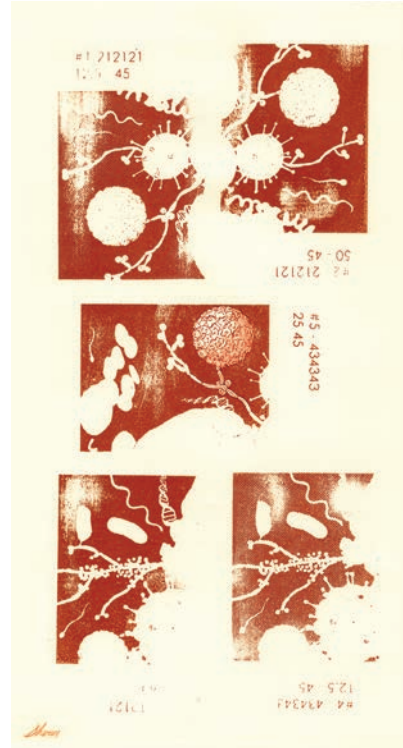
Artist Statement:

Four works from Robert Sherer's *Blood Works* series – botanical illustrations concerned with sexual politics – are on display in *Re/Presenting HIV/AIDS*.

A Stilled-Life Arrangement presents a traditional Dutch still-life composition created with sexually transmitted diseases (STDs). The vase is arranged with an array of Gonorrhea, Syphilis, Herpes, HIV, HPV-Human Papilloma-virus, Chlamydia, Candidiasis, and Hepatitis. Since the theme deals with promiscuity and mortality, a Death's Head moth and cocoon were added to support the vanitas. Similarly, *Fathoming* concerns navigating the perilous depths of adult sexuality. The focal point of the picture is an old-fashioned 'turtle' submarine being propelled by a human brain seen in the tiny portal window. The submarine is in a murky, deep-sea biological environment filled with dangerous entities including the AIDS virus (which resembles classic WWII anti-submarine mines), venereal diseases (which resemble marine creatures), and the human egg being attacked by sperm. *Test Results* features a series of standardized test prints to determine silkscreen half-tones. Similar to the standard HIV test used by health clinics, each of the gradients was assigned a number and underwent a blood test to determine its status. There was even a waiting period before the results were verified. In the early 1990s, computers frequently received warnings about the threat of being infected by the nVIR computer virus. While geeks obsessed about vaccinating their computers, immunity, etc., I became infuriated that this computer virus was threatening to upstage the AIDS epidemic that was wiping out my generation. *Viral Warning* is a poster I created about this issue, overlapping DaVinci's *Proportions of Man* with the nVIR warning. I obsessively photocopied and distributed the poster for over a year. I recently rediscovered the image and turned it into a silkscreen, using blood as the printing ink. I then added linear information of anti-submarine mines, diving bells, the AIDS virus, and satellites – an echo of fathoming the depths of the epidemic.



Fathoming, 2013, HIV+ and HIV- blood on paper



Test Results, 2013, HIV+ and HIV- silkscreened blood on paper

Laura Splan (b. 1973)

Host, 2014

porcelain, plastic, blood

Courtesy of the Artist, commissioned by the Van Every/Smith Galleries at Davidson College

Laura Splan is a visual artist based in Brooklyn, NY. She earned her BA from the University of California, Irvine, CA, and her MFA from Mills College, Oakland, CA. Her work has been widely exhibited, including in group shows at the Museum of Art & Design, New York, NY; the New York Hall of Science, New York, NY; the Neuberger Museum of Art, Purchase, NY; the Institute for Women and Art, Rutgers University, New Brunswick, NJ; and the Museum of Contemporary Craft, Portland, OR. Splan has had solo exhibitions at the Nicolaysen Art Museum, Casper, WY, and at the International Museum of Surgical Science, Chicago, IL. Commissioned projects for her work have included a series of graphite and soap residue paintings for the Centers for Disease Control and Prevention and a series of computerized machine lace doilies for the Gen Art New Media Art Exhibition, San Francisco, CA. In 2007, she received a Jerome Foundation Travel Grant to research the history of medical instrumentation and anatomical representation at venues including the Wellcome Collection, London, England and the Museum of Zoology and Natural History (La Specola), Florence, Italy. She has been a visiting lecturer on topics of Digital Art, as well as intersections of Art and Biology at Stanford University, Palo Alto, CA, Mills College, Oakland, CA, and Observatory, Brooklyn, NY. She is also a certified phlebotomist.

Artist Statement:

Host attempts to materialize experiences of coming to consciousness about HIV and AIDS while coming of age in the 1980s in the suburban South. The sculptures and works on paper embody a desire to resolve fears of the emerging health pandemic with notions of “Southern hospitality” and the “gracious home.” The work draws on personal memories of AIDS arriving as an unexpected guest at our quaint home and quietly announcing itself in hollowed cheekbones, sunken eyes and Kaposi lesions. My sculptures and works on paper interrogate genteel notions of hospitality and domesticity as they are undermined by biological realities and a changing sociopolitical landscape.

Decorative doily forms obscure underlying renderings in a series of works on paper. The work uses graphite and my own blood as “drawing” material and vintage plastic doilies as stencils. Referencing the domestic use of doilies to hide a scratch or stain on furniture, the drawings create a tableau of biomedical images that are camouflaged by the prominent and familiar doily form.

The sculptures combine delicate, organic porcelain forms with more rigid 3D-printed elements that have been stained with blood. The forms simultaneously interrogate the fragility of the human body with the tenuous nature of social decorum. Biomedical forms are at odds with more decorative ones. Visceral drips disrupt lacey patterns. Discomfort disrupts comfort.



Host, 2014, porcelain, plastic, blood

Carl Tandatnick (b. 1956)

AIDS Virus on White Blood Cell/grey virus border, 1993

Synthetic polymer paint and screenprinted ink on canvas

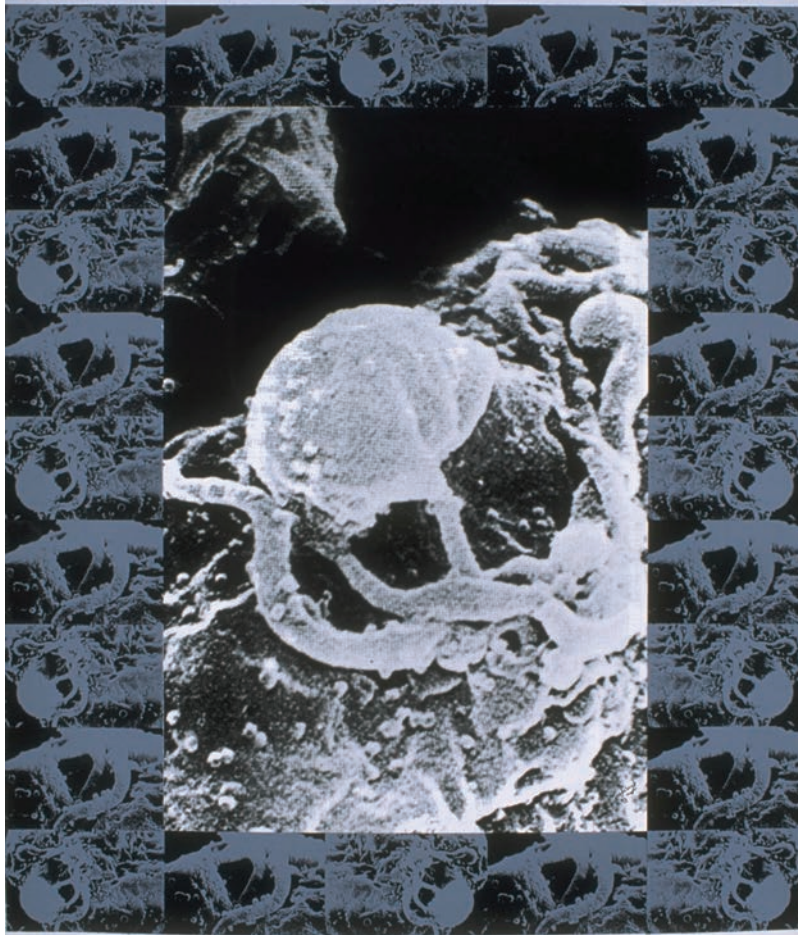
*Courtesy of the Museum of Contemporary Religious Art (MOCRA),
St. Louis University, St. Louis, MO*

Carl Tandatnick was born in 1956 in New York City. He currently lives in Florida where he works as both an artist and a physician. His artwork focuses on AIDS and mortality-based issues and has been exhibited in numerous national and international museum exhibitions about AIDS, including *Don't Leave Me This Way: Art in the Age of AIDS* at the National Gallery of Australia, Canberra, Australia; and a large-scale group show entitled *Pandemic*, which traveled to the Philadelphia Art Alliance, Philadelphia, PA; United Nations Visitors Gallery, New York, NY; Pretoria Art Museum, Pretoria, South Africa; and Museu d'Art Contemporani de Barcelona, Spain. On December 1, 1994 and 1995, Tandatnick's *Day Without Art/When is Day Without AIDS?* video installation of a massive AIDS virus was shown on the jumbotron towering over Times Square 72 times for 15 second intervals during the day from 7:06 AM until 1:00 AM the following day. His works are held in many prestigious permanent collections including the Museum of Fine Arts, St. Petersburg, FL; the National Gallery of Australia, Canberra, Australia; and the St. Louis University Museum of Contemporary Religious Art, St. Louis, MO.

Artist Statement:

I am both an artist and a physician (anesthesiologist). My two fields intertwine to yield work that speaks from a special niche addressing issues of AIDS, mortality, and contemporary technology. I have created over ninety large-scale photo silkscreen-on-canvas paintings, showing images of the AIDS virus and red and white blood cells magnified thousands of times by the electron microscope. I believe as art intersects with the twenty-first century, our interaction with science will shape and expand our visual horizons. As a world of new images is revealed, our responsibility as artists is to draw upon them and make them available to a wider audience through our art.

Being a physician, the fragile nature of life is always foremost in my mind. Through various media, including painting, video, and installation, I deal with issues such as the AIDS epidemic and medical crisis. I was witness to the start of the AIDS epidemic both as a physician and an artist before the virus was isolated or even had a name. My work is serious in content and yet strives to present an aesthetic that is seductively beautiful, thereby engaging, educating, and moving my audience.



*AIDS Virus on White Blood
Cell/grey virus border, 1993,
synthetic polymer paint and
screenprinted ink on canvas*

Frederick Weston (b. 1946)

Blue In the Face III, 2006

Plaster and collage

Courtesy of Shyvette Williams

Frederick Weston was born in Memphis, TN, and raised in Detroit, MI. He has called New York City home since 1973. Weston's art work is primarily collage, most often composed of elements found in stationery and office supply stores, or "materials at hand," rather than conventional artist materials.

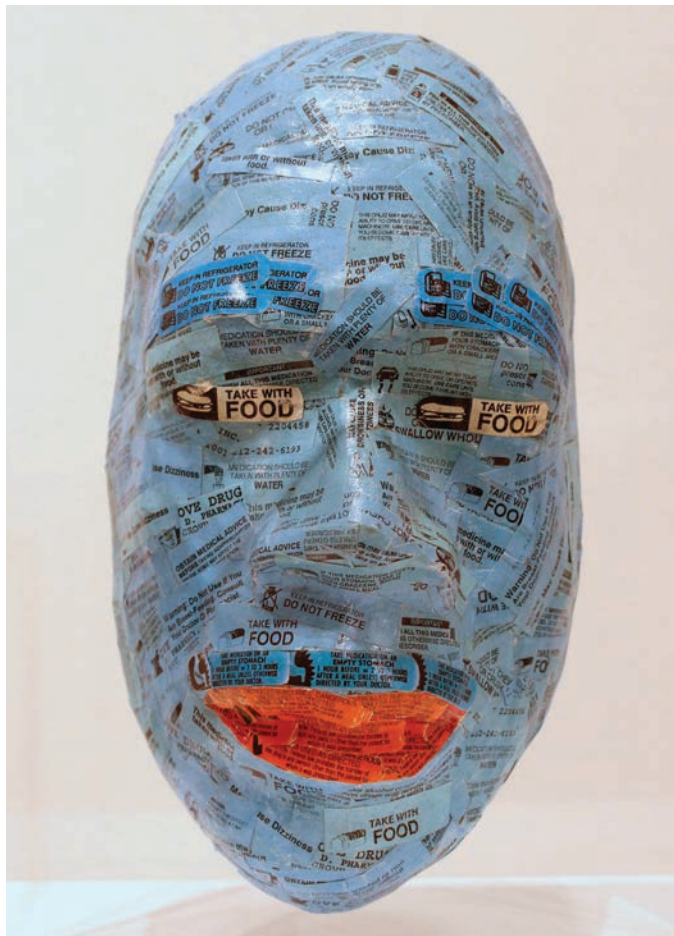
Weston founded the guerrilla artist group known as Underground Railroad in New York, which produced street art and outdoor installations in the mid-1990s, as well as during a difficult period in New York immediately following the 9/11 terrorist attacks.

Currently, Weston is focused on issues of HIV/AIDS and the difficulties of living with a misunderstood chronic disease. His work concerns a variety of social, racial, and historical themes and issues involving sexuality, gender, politics, religion, and man's relationship to "stuff." Themes of style, fashion, and the commercial male image permeate Weston's work.

Weston continues to seek new modes of expression, exploring various media including sculpture, printmaking, poetry, performance, and happenings.

Artist Statement:

The *Blue in the Face* series grew out of a random act: affixing the instructions from my various medications to paper. I was just saving them on an odd sheet of paper, but before I knew it the labels took the shape of a silhouette. Then there were two silhouettes facing each other. I thought they looked amusing – and as though they were in conversation with each other. In another artistic situation, I was given the space to create a plaster model of my face. It inspired me to give the silhouettes another dimension, and thus, *Blue in the Face III* was created.



Blue In the Face III, 2006,
plaster and collage

Jessica Whitbread (b. 1980)

Collaboration with Allyson Mitchell

Fuck Positive Women, 2011

Plastic cross stitch

Collaboration with Morgan M Page / Odofemi

Space Date, 2013

Photographic performance documentation by Tania Anderson

Courtesy of the Artists

Jessica Whitbread works in the realm of social practice and community art, merging art and activism to engage a diversity of audiences in critical dialogue. Whitbread often uses her own body and experience as a queer woman living with HIV as the primary site of her work. In her head, the entire world is a pant-less tea party, full of awkward yet playful interactions that challenge heteronormative and mainstream assumptions about bodies, sexuality and desire. Her ongoing projects include *No Pants No Problem*, *Tea Time*, and *PosterVIRUS* (AIDS ACTION NOW!).

Whitbread is currently the Partnership Building and Mobilization Manager for the International Community of Women Living with HIV (ICW) where she focuses on global movement building with women living with HIV, key populations and other feminist networks. She is the founder of the first International Chapter of Young Women, Adolescents and Girls living with HIV as well as a long standing Steering Committee member for AIDS ACTION NOW! a direct action group in Toronto. In 2014 Jessica published her first book *Tea Time: Mapping Informal Networks of Women Living with HIV* a photo collection of her Tea Time practice.

Tania Anderson is a Toronto-based photographer and multi-media artist. For over a decade, Anderson has focused on photographically docu-

menting public events and performances, making portraits, photographing personalities, creative people, and boundary pushers within queer communities. As an engaged and careful witness, Anderson strives to honor and celebrate the experiences of people who are often misrepresented and who may not necessarily have the opportunity to experience themselves through a medium such as photography. Through time, Anderson has developed a substantial multifaceted, community-based photographic record that celebrates queer bodies, genders, and sexualities, within a constantly shifting social landscape.

Allyson Mitchell is a maximalist artist working in sculpture, performance, installation, and film. Her ongoing aesthetic/political project, “Deep Lez” advocates a strategic return to the histories of lesbian feminism for its radical queer world making potential. Her work has exhibited in numerous venues including the Textile Museum of Canada, the Art Gallery of Ontario, the Warhol Museum, Tate Modern, and the British Film Institute. Mitchell is based in Toronto, where she is an Associate Professor in the School of Gender, Sexuality and Women’s Studies at York University and runs FAG, a feminist art gallery, with Deirdre Logue.

Morgan M Page / Odofemi is a trans performance + video artist, writer, and Santera in Montreal. Her video work has been shown in Canada, Hong Kong, and South Korea, and she regularly performs in Canada and the United States. She is the founder and curator of TWAT/fest, the world’s first trans women’s fine arts festival. In 2013, she was the winner of two SF MOTHA awards for New/Upcoming Artist of the Year and Group Exhibition (TWAT/fest). Her first novel is forthcoming from Topside Press in late 2014. Her website is Odofemi.com.

Artist Statement:

Fuck Positive Women is a collaborative cross-stitch work by Allyson Mitchell with Jessica Whitbread that was first made for *PosterVIRUS* 2011, a Toronto street campaign organized by AIDS Action Now.

Space Date is a collaborative project by Canadian queer artist-activists Jessica Whitbread and Morgan M Page / Odofermi focused on interrogating, in often hilarious and somewhat surreal ways, the intersection of the criminalization of HIV non-disclosure, the 'safer sex industrial complex,' and queer women's sexualities. The project centers on the visual theme of two women in spacesuits going on cute dates and attempting to have so-safe-you-can't-even-feel-it sex with each other. *Space Date Picnic* was first performed as part of a *Day With(out) Art* at the Art Gallery of Ontario in 2012 as an extension of the *PosterVIRUS* collaboration with Onya Hogan-Finlay, *I Do Not Need to Wear a Space Suit to Fuck You*.



Space Date, 2013, Collaboration with Morgan M Page / Odofermi and Tania Anderson

Albert J. Winn (1947–2014)

The Band-Aids Series: Bent Knee, 2012

The Band-Aids Series: Chest Patch, 2012

The Band-Aids Series: Left Foot, 2012

The Band-Aids Series: Left and Right Arms, 2012

The Band-Aids Series: Leg, 2012

The Band-Aids Series: Right Hand, 2012

Silver gelatin prints

Courtesy of Scott R. Portnoff

Albert J. Winn was born in 1947 in Chester, PA, and was raised in Wallingford, a suburb of Philadelphia. He lived in Israel from 1973–78, serving as the madrich at the World Union of Jewish Students (WUJS) in Arad, and worked for several years in the banana fields of Kibbutz Ma'anit and the date orchards of Kibbutz Grofit. He earned his BS from Pennsylvania State University, an MA from the University of Florida, and an MFA from the California Institute for the Arts.

Winn's work has been widely exhibited, including in solo exhibitions at Blue Sky Gallery, Portland, OR; Open Lens Gallery, Gershman YM/YWHA, Philadelphia, PA; The Jewish Museum, New York, NY; Metro Center for the Arts, Denver, CO; Film in the Cities, Minneapolis, MN; ARC Gallery, Chicago, IL; and the Photographic Resource Center, Boston, MA. Winn's work was included in numerous group exhibitions including *Made in California: 1900–2000*, Los Angeles County Museum of Art, Los Angeles, CA; *Ritual & Religion*, The Robert B. Menschel Gallery, Syracuse, NY; *Portraits & Identity*, The Skirball Museum, Los Angeles, CA; *Intersecting Identities*, SUNY, Stony Brook, NY; *The Cocktail Hour and The*

Family Seen, SF Camerawork, San Francisco, CA; *Bodies of Resistance*, NSA Gallery, Durban, South Africa and at Real Arts Ways in Hartford, CT; *Dancing with the Leviathan*, Lonsdale Gallery, Toronto, Canada; *Creating in Crises*, SPACES, Cleveland, OH; and הערפה הישיביוו *Hafra'a v'Shibushim (Disruption and Chaos)*, Titan Gallery, Tel Aviv, Israel. Winn received a National Endowment for the Arts/Western States Arts Federation Fellowship in 1993 for a collection of photographs and stories called *My Life Until Now*, which dealt with his life as a gay Jewish man living with AIDS. He was the recipient of numerous other awards and honors including a fellowship from the Memorial Foundation of Jewish Culture in 2000; and artist residencies at Blue Mountain Center, Blue Mountain, NY and Light Work, Syracuse, NY. He was a part-time faculty member at the California Institute for the Arts and Moorpark College.

In 2010, Winn was the guest artist and keynote speaker at the *Drawing the Line Against AIDS* conference, University of Adelaide, Australia. Winn's work is part of many prestigious collections including The Library of Congress, Washington, DC; The Jewish Museum, New York, NY; the Portland Art Museum, Portland, OR; the Museum of Fine Arts, Houston, TX; the International Center of Photography, New York, NY; Light Work, Syracuse University, Syracuse, NY; One National Gay and Lesbian Archives, Los Angeles, CA; and the Visual AIDS Archive in New York, NY.

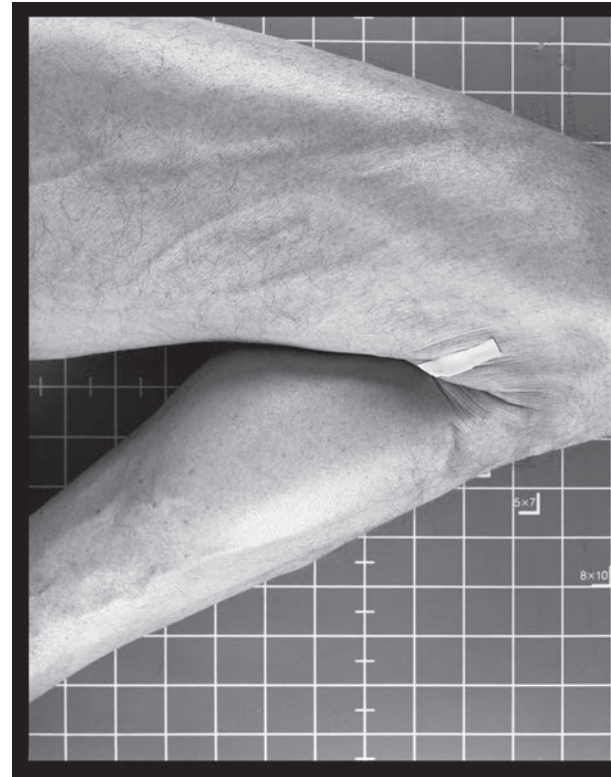
Winn most recently worked in Los Angeles, where he lived with Scott Portnoff, his long-time partner since 1985 and husband since 2008. A robust survivor of HIV/AIDS for over 30 years, Winn died on May 20, 2014 from a rare and aggressive form of neuroendocrine carcinoma, and was buried in the family plot at Ohev Shalom Cemetery in Brookhaven, PA.

Artist Statement:

This work is primarily autobiographic and addresses issues of identity related to religion, ethnicity, gender and sexuality, and how each informs the other in a context of illness, personal relationships, and memory.

The *Band-Aids Series* is about measurement and that what is visible often affects our perception of reality, masquerading the truth. The cocktail, which was the first effective medical intervention against the virus that causes AIDS, had a secondary effect which improved the appearance of people who were infected with the illness. As one who benefited from the efficacy of new drug treatments, I soon found myself the recipient of compliments on my appearance and supposed restoration to good health. These compliments were really a form of measurement, a comparison to how I looked before. It occurred to me that I was walking around with invisible scars, determined to make my illness seen. Band-Aids were placed as signifiers of illness on those areas of my body where there had once been a manifestation of illness – a lesion, a scar, or a place where some medical procedure had been performed. The photographs seen here are a response to the comments made to me about my appearance, one that belied my true health status.

Referencing the motion studies of Eadward Muybridge, which were also a means of measurement, the photographs are also a catalog of illness set against a grid, in this case a copy stand used for photographing evidence or two-dimensional works of art. They are a response that looking good does not mean good health and that no matter what my appearance may be, the virus still lurks inside my body.



The Band-Aids Series: Bent Knee, 2012, silver gelatin print

Curators' Biographies

Dr. Ann M. Fox

Professor of English at Davidson College, Dr. Ann Fox specializes in modern and contemporary dramatic literature and disability studies. Her scholarship on disability and theater has been supported by an AAUW postdoctoral fellowship and published widely. She has served on the executive board of the Society for Disability Studies and the MLA Executive Committee of the Division on Disability Studies, and her current book project traces the representation of disability on the 20th-century commercial stage. In 2009, she co-curated two disability-related visual arts exhibitions with Jessica Cooley: *Re/Formations: Disability, Women and Sculpture* and *STARING*. Fox earned a BS in Management and a BA in English from the State University of New York at Buffalo, and a MA and PhD in English from Indiana University at Bloomington.

Rosemary Gardner

Rosemary Gardner is Assistant Curator at Davidson College's Van Every/Smith Galleries. She received a BA in English Literature with a concentration in Photography from Queens University of Charlotte. Prior to joining the gallery staff at Davidson College in 2011, she worked in production, location scouting, and account management for a commercial photography studio and as Office Manager and Events Coordinator for the Light Factory Contemporary Museum of Photography & Film.

Lia Newman

Since January 2013, Lia Newman has held the position of Director/Curator of the Van Every/Smith Galleries at Davidson College. From 2002–2012, Newman was Director of Programs and Exhibitions at

Artspace in Raleigh, NC. She earned a BA in Art History and a BFA in General Studio with concentrations in sculpture and photography from Winthrop University in Rock Hill, SC, and an MA in Liberal Studies from Duke University, Durham, NC. Newman is responsible for curating exhibitions, developing exhibition-related programming, and overseeing and growing Davidson College's Permanent Art Collection, including the Campus Sculpture Program.

Dr. David R. Wessner

Professor of Biology and Associate Director of the Center for Interdisciplinary Studies at Davidson College, Dr. David Wessner teaches introductory biology and courses on microbiology, genetics, and HIV/AIDS. His research focuses on viral pathogenesis. He is co-author of *Microbiology*, an undergraduate textbook, and *Vision and Change in Undergraduate Education: A Call to Action*. He also is a member of the American Society for Microbiology Committee for K–12 Education. Prior to joining the faculty at Davidson, Wessner conducted research at the Navy Medical Center. He earned a BA in Biology from Franklin and Marshall College and a PhD in Microbiology and Molecular Genetics from Harvard University. Wessner has been collaborating with Dr. Ann Fox since 2012, when they taught the first version of *Representations of HIV/AIDS*, the transdisciplinary Davidson class that gave rise to both *Re/Presenting HIV/AIDS* and the online DavidsonX class they are currently team-teaching together.

