

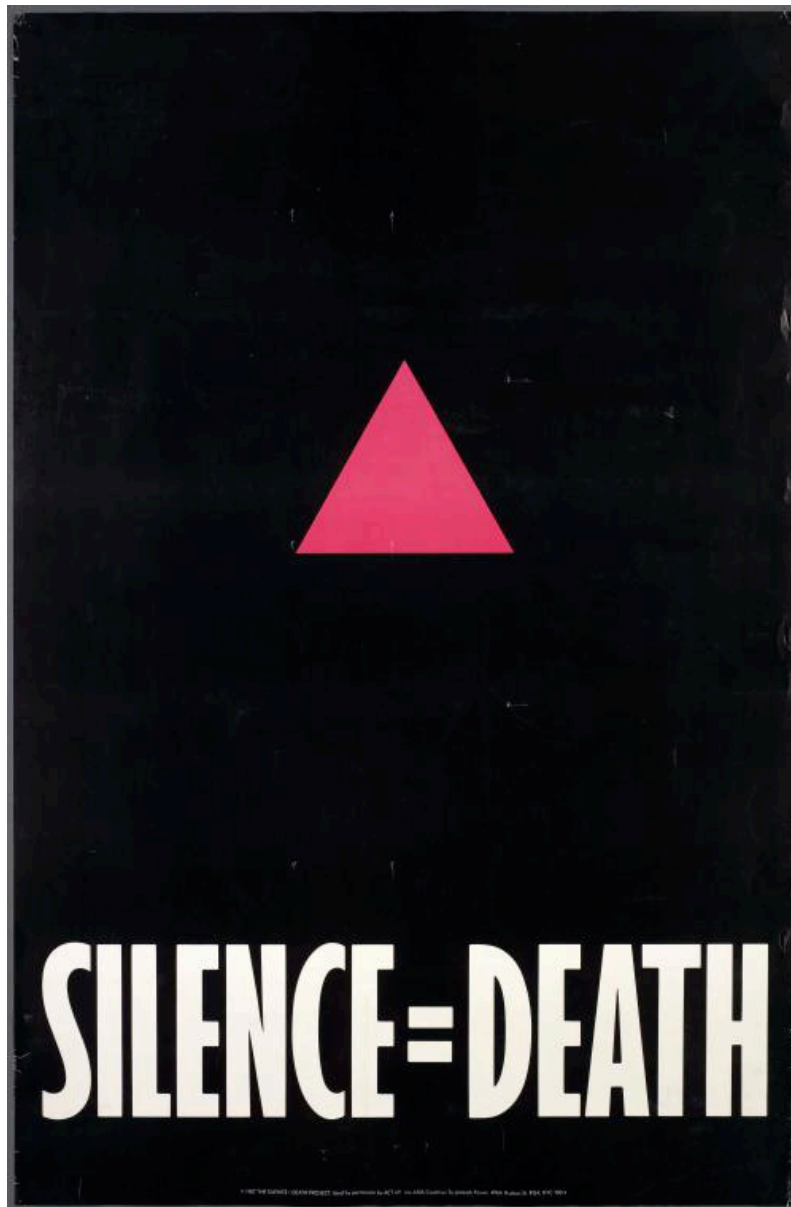
Gallery Walk Activity



Photo: Glenn Garner

ACT UP

ACT UP (AIDS Coalition to Unleash Power) is an activist group devoted to working to end the AIDS crisis. It was established in 1987 in New York. ACT UP has led demonstrations, protests, meetings with government officials, and produced art to bring attention to and fight for an end to the ongoing AIDS crisis. Members included Larry Kramer, Keith Haring, David Wojnarowicz, Maxine Wolf, and hundreds more. ACT UP is still active today, with several chapters around the world, reminding the public that the AIDS crisis is not over.



ACT UP, *Silence = Death* (1987)

Silence=Death was a project initiated by six men prior to the formation of ACT UP. They designed posters featuring a simple black background, a pink triangle, and the phrase “Silence=Death.” The phrase became ACT UP’s call to action, an encouragement for vocal and direct AIDS advocacy. The pink triangle’s origins come from its usage during World War II, when those who identified as LGBTQ+ in concentration camps were forced to wear an inverted pink triangle. In the 1970s, the pink triangle was reclaimed as a pro gay symbol, with the pink triangle upright.



WARNING: While Bush spends billions playing cowboy, 37 million Americans have no health insurance. One American dies of AIDS every eight minutes.

ACT UP, *AIDS Crisis* (1990-91)

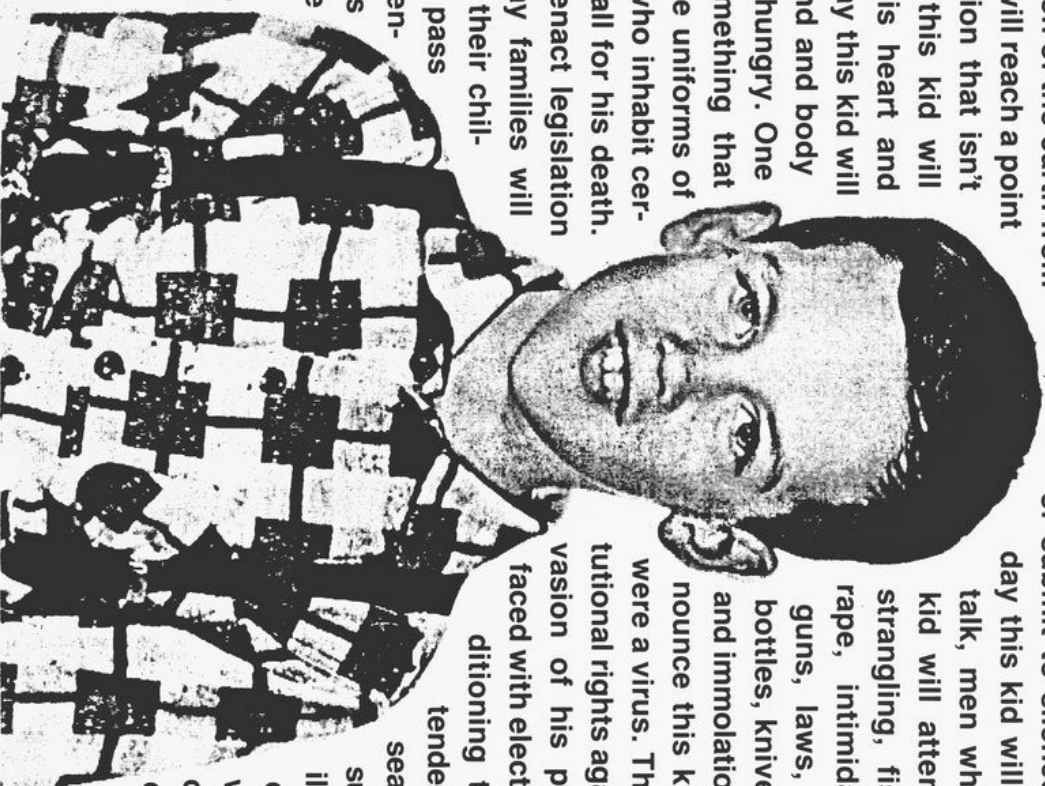


Photo: Peter Hujar

David Wojnarowicz (1954-1992)

David Wojnarowicz was an artist and activist who worked in multiple mediums. He made paintings, films, sculptures, performance art pieces, and music. Wojnarowicz was also a writer, writing five books and a graphic novel, and a prominent AIDS activist as a member of ACT UP. His work inspired ACT UP's Ashes Action of 1992. Wojnarowicz was diagnosed with AIDS in the 1980s and passed away in 1992. His work is still shown in museums and exhibitions to this day.

One day this kid will get larger. One day this kid will come to know something that causes a sensation equivalent to the separation of the earth from its axis. One day this kid will reach a point where he senses a division that isn't mathematical. One day this kid will feel something stir in his heart and throat and mouth. One day this kid will find something in his mind and body and soul that makes him hungry. One day this kid will do something that causes men who wear the uniforms of priests and rabbis, men who inhabit certain stone buildings, to call for his death. One day politicians will enact legislation against this kid. One day families will give false information to their children and each child will pass that information down generations to their families and that information will be designed to make existence intolerable for this kid. One day this kid will begin to experience all this activity in his environment and that activi-



ty and information will compel him to commit suicide or submit to danger in hopes of being murdered or submit to silence and invisibility. Or one day this kid will talk. When he begins to talk, men who develop a fear of this kid will attempt to silence him with strangling, fists, prison, suffocation, rape, intimidation, drugging, ropes, guns, laws, menace, roving gangs, bottles, knives, religion, decapitation, and immolation by fire. Doctors will pronounce this kid curable as if his brain were a virus. This kid will lose his constitutional rights against the government's invasion of his privacy. This kid will be faced with electro-shock, drugs, and conditioning therapies in laboratories tended by psychologists and research scientists. He will be subject to loss of home, civil rights, jobs, and all conceivable freedoms. All this will begin to happen in one or two years when he discovers he desires to place his naked body on the naked body of another boy.

David Wojnarowicz, *untitled (One Day This Kid...)* (1990/91)



David Wojnarowicz, *untitled (Peter Hujar)* (1988)

These pictures featured photographer Peter Hujar shortly after he passed away from AIDS. Hujar was a close friend and former romantic partner of Wojnarowicz.

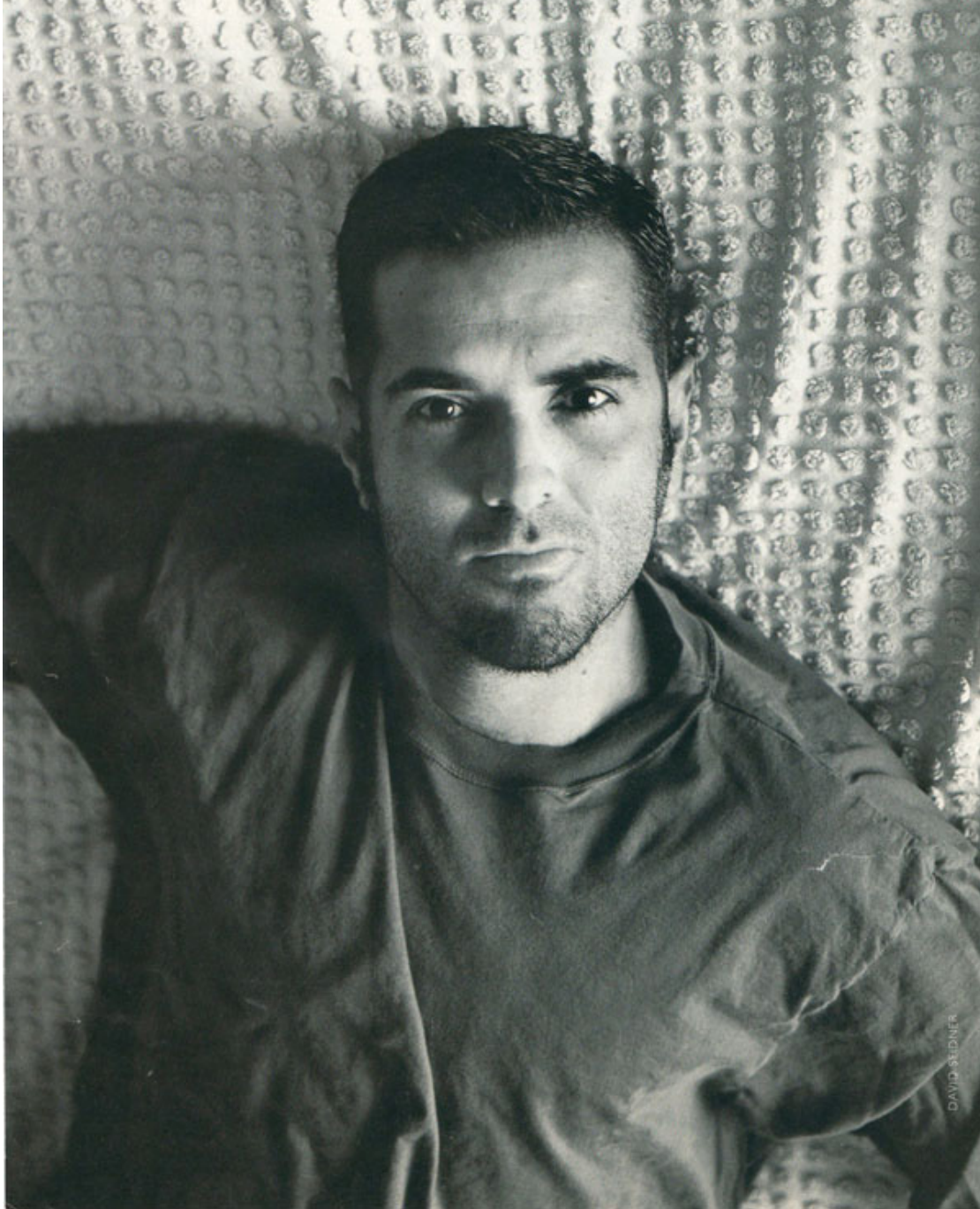


Photo: David Seidner

Félix González-Torres (1957-1996)

Félix González-Torres was an artist known for his minimalist installations, sculptures, billboards, along with other works inviting audience interaction. His work was influenced by his life as an openly gay man and the politics surrounding the AIDS epidemic in the 1980s and 1990s. González-Torres passed away from AIDS-related illness in 1996.



Félix González-Torres, “*Untitled*” (*Perfect Lovers*) (1991)

The instructions for González-Torres “Untitled” (*Perfect Lovers*) are simple: two identical battery operated clocks with a 14 inch diameter must be set with the exact time and hung side by side with the clocks touching each other. Eventually, the clocks would fall out of sync with each other, with one stopping before the other. The piece illustrates the relationship between González-Torres and his partner Ross Laycock, whose health was declining due to AIDS at the time the piece was conceived.



Félix González-Torres, *Untitled (Portrait of Ross in L.A.)* (1991)

González-Torres' candy spill is a portrait in remembrance of his partner Ross Laycock, who passed away from AIDS. The candy spill is supposed to weigh about 175 lbs. Viewers are encouraged to take a piece of candy from the pile. The candy is meant to be replenished as it diminishes.



Photo: NYPL

Gran Fury

Spawning from the activist group ACT UP, Gran Fury were an art activist collective formed in 1988, coming off of the success of the SILENCE=DEATH poster. Working between 1988 and 1995, they often produced posters that were presented in public spaces like bus shelters, billboards, made into stickers and wheat pasted on the streets. The work was often considered to be controversial, calling out political figures such as Ronald Reagan, George H.W. Bush, New York City mayor Ed Koch and even the Pope.



Gran Fury, *Women Don't Get AIDS They Just Die From It* (1991)

KISSING DOESN'T KILL: GREED AND INDIFFERENCE DO.



CORPORATE GREED, GOVERNMENT INACTION, AND PUBLIC INDIFFERENCE MAKE AIDS A POLITICAL CRISIS.

Gran Fury, *Kissing Doesn't Kill* (1989)



Photo: Timothy Greenfield-Sanders

Keith Haring (1958-1990)

Keith Haring was a prominent artist and activist who achieved global success in his short but prolific career. He graduated from the School of Visual Arts in New York City and began doing work in subway stations, spray painting his outlined figures. Haring gained recognition moving from the subways to murals, and began mingling with Downtown New York socialites such as Andy Warhol, Madonna, and fellow street artists such as Jean-Michel Basquiat. His work evolved, becoming more political and serving as social commentary as the AIDS and Crack epidemics came to head in the 1980s. Haring's own AIDS diagnosis influenced his work and philanthropic efforts. He became a member of ACT UP in the late 1980s. His life and career were cut short in 1990 when he passed away from AIDS complications. Several of his murals have been preserved and his work resides in the collections of major institutions.



Keith Haring, *Silence=Death* (1988)



Keith Haring, *Altarpiece* (1990)

One of the last pieces made before he passed away from AIDS-related illness, Haring's *Altarpiece* is a gold triptych etched in religious imagery. Over five feet wide, the piece, consisting of nine editions, has been housed in spaces from museums to churches like St. John the Divine in New York City and the AIDS Interfaith Memorial Chapel in San Francisco.



Photo: Mia Nakano

Lenore Chinn (1949-)

Lenore Chinn is an artist from San Francisco, California. She was raised in an area of San Francisco where her family was one of the first Chinese American families. She was exposed to racial stereotypes which would later influence her to use her work to focus on people of color, including those in the LGBTQ+ community, to challenge stereotypes. By the 1980s, Chinn became involved in LGBTQ+ activist groups when she moved to the Castro District with her partner. Around the same time, she began to paint portraits of friends and neighbors who would pass away from AIDS-related complications. Chinn, who is lesbian, has created and co-founded spaces such as the Lesbians in the Visual Arts and Queer Cultural Center (QCC) in San Francisco. She continues to curate shows and speak about her work and LGBTQ+ issues.



Lenore Chinn, *Deja Vu* (1986)

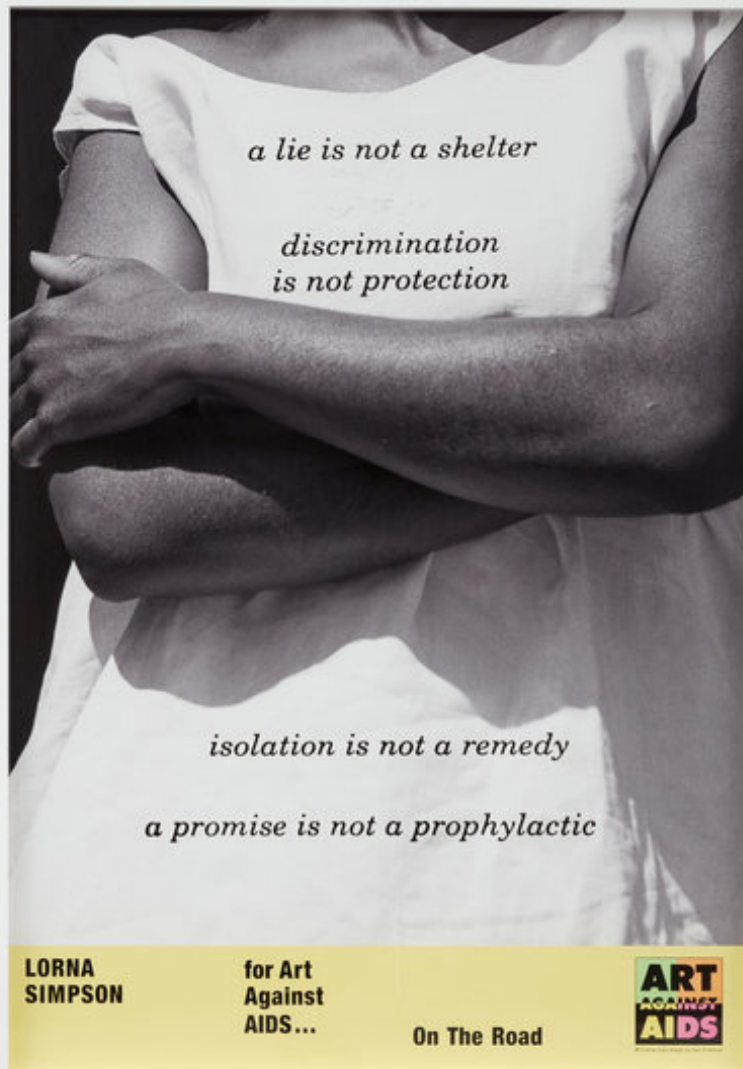
This piece serves as a tribute to a friend who passed away from AIDS in 1984. Chinn's painting takes place in her late friend's apartment and features her friend's twin brother, who also passed away from AIDS not too long after the painting was completed.



Photo: James Wang

Lorna Simpson (1960-)

Lorna Simpson is a Brooklyn-born photographer known for her works that incorporate photos and text, known as “photo-text.” Gaining prominence in the 1980s, her work mainly examines identity and culture, often focusing on Black women specifically. In 1985, she received a National Endowment for the Arts Fellowship and was the first Black woman exhibited at the Venice Biennial. Her work has been shown at major institutions such as the MoMa, the Whitney Museum of American Art, and others.



Lorna Simpson, *A Lie is Not a Shelter*, 1989

Simpson created this photograph for the Art Against AIDS Project in 1989. It features a black woman in a white dress with text in front.

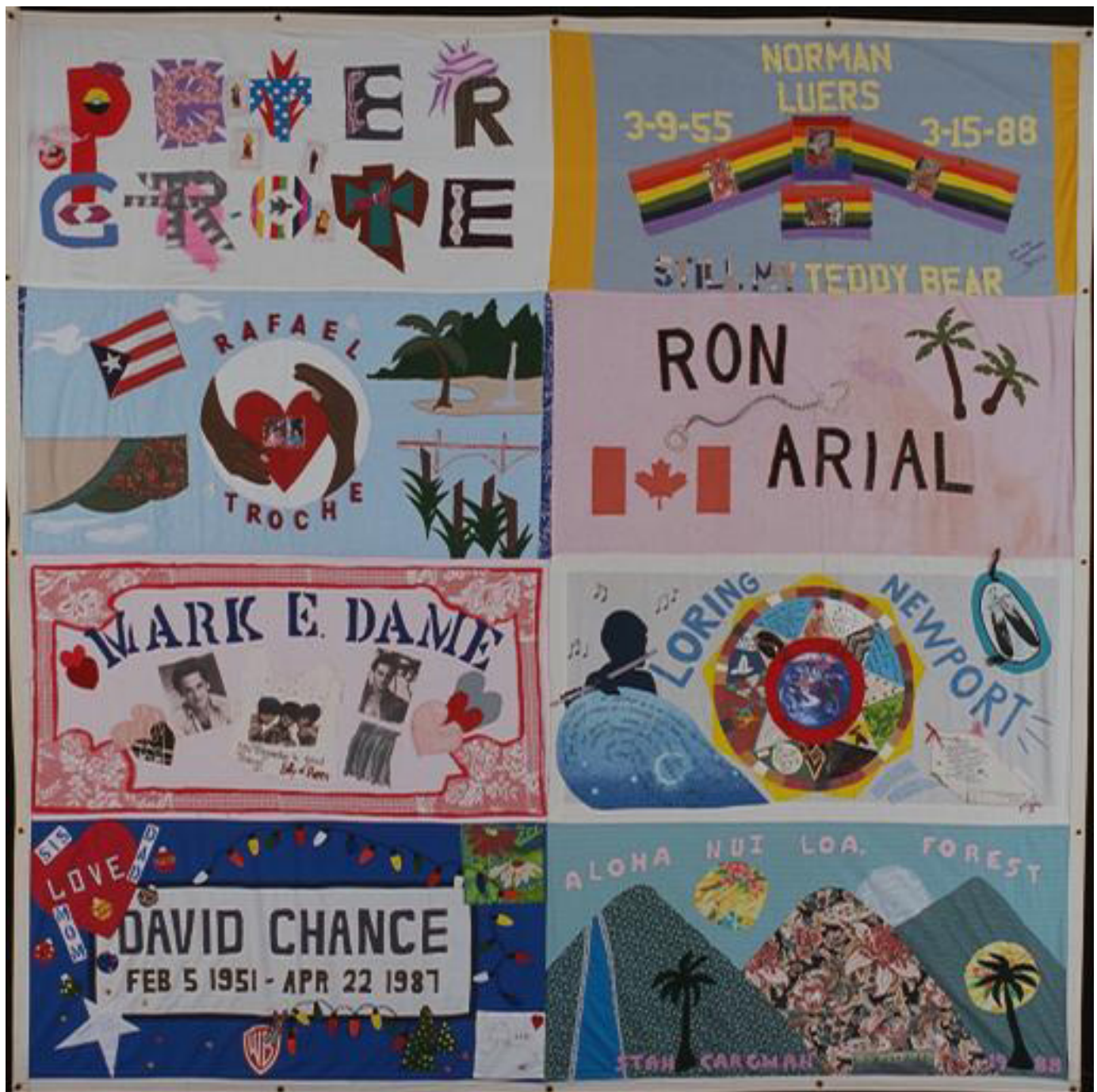


The NAMES Project Foundation

The NAMES Project Foundation Memorial Quilt is an art project originating in San Francisco, meant to remember and honor those who passed away from due to AIDS-related illness. The idea was presented by Cleve Jones in 1985. The quilt is made up of panels that are three feet by six feet featuring messages, symbols and names of those lost to AIDS.



The NAMES Project Foundation, Block #335, 1987



The NAMES Project Foundation, Block #704, 1987