

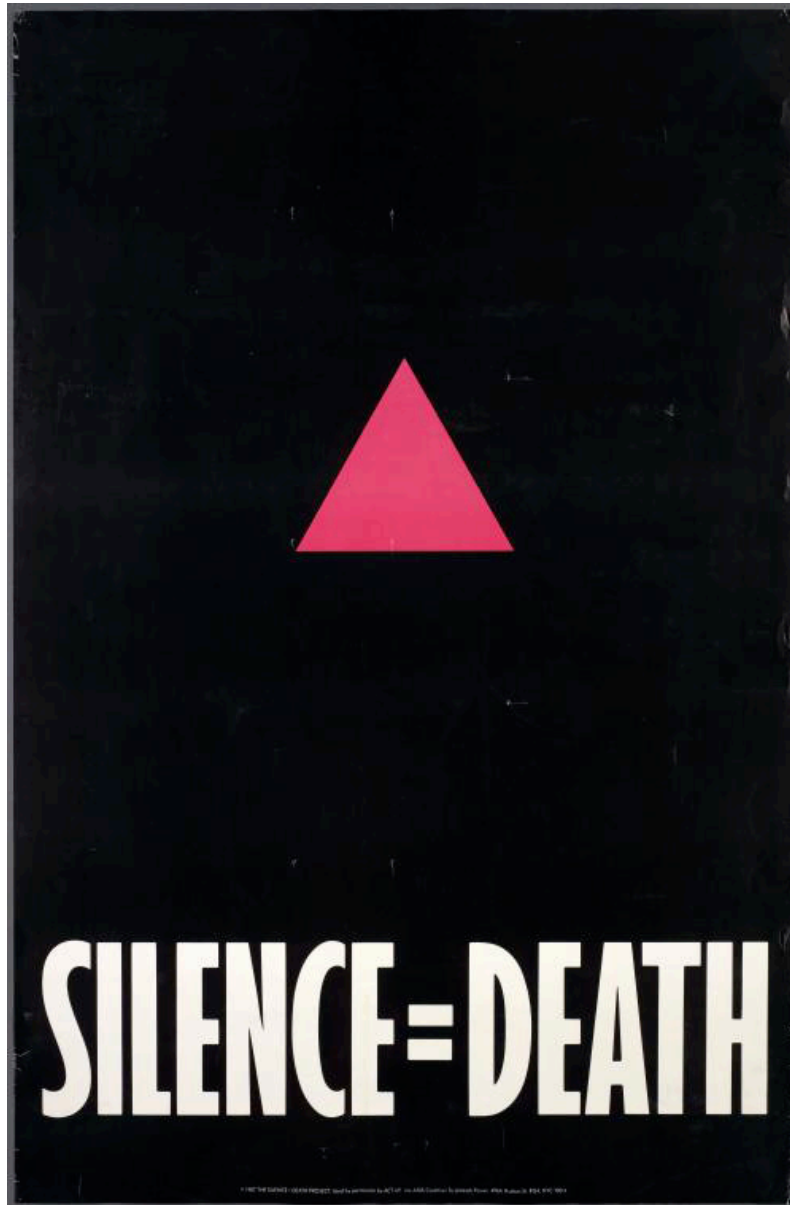
Gallery Walk Activity



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.



AIDS Crisis

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)

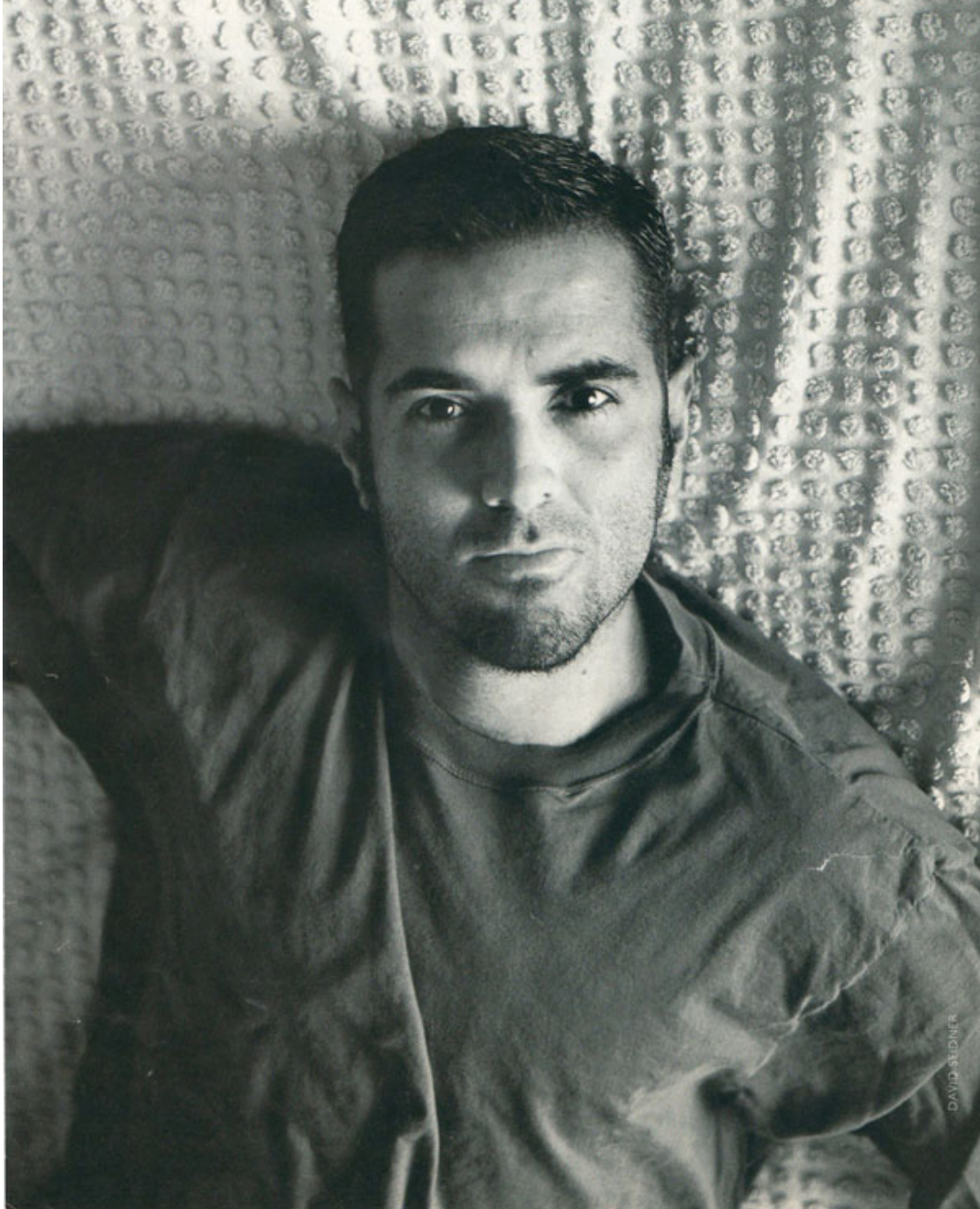


Photo: David Seidner

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)

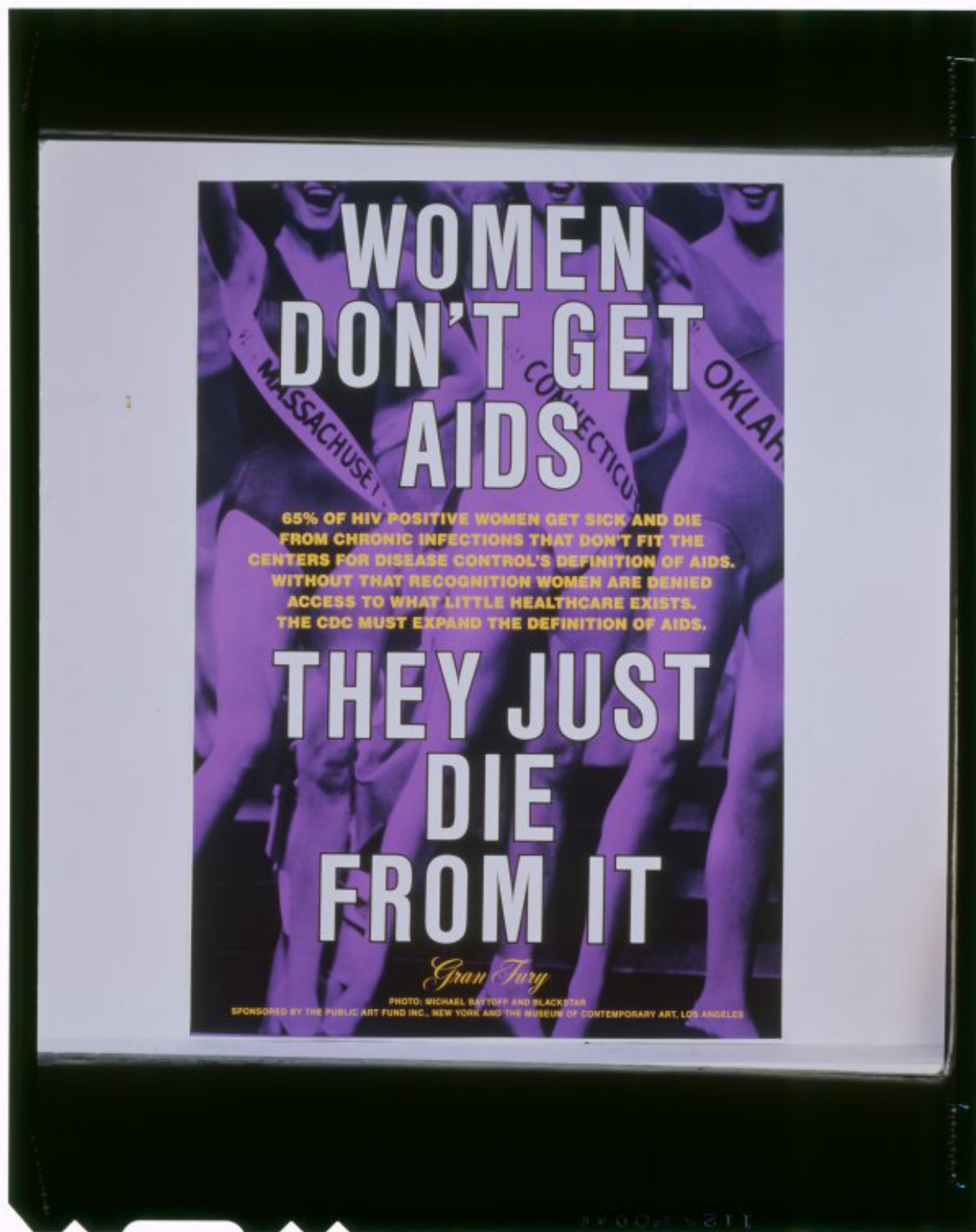
González-Torres' candy spill is a portrait in remembrance of his partner Ross Laycock, who passed away from AIDS. The candy spill is supposed to weigh about 175 lbs. Viewers are encouraged to take a piece of candy from the pile. The candy is meant to be replenished as it diminishes.



Photo: NYPL

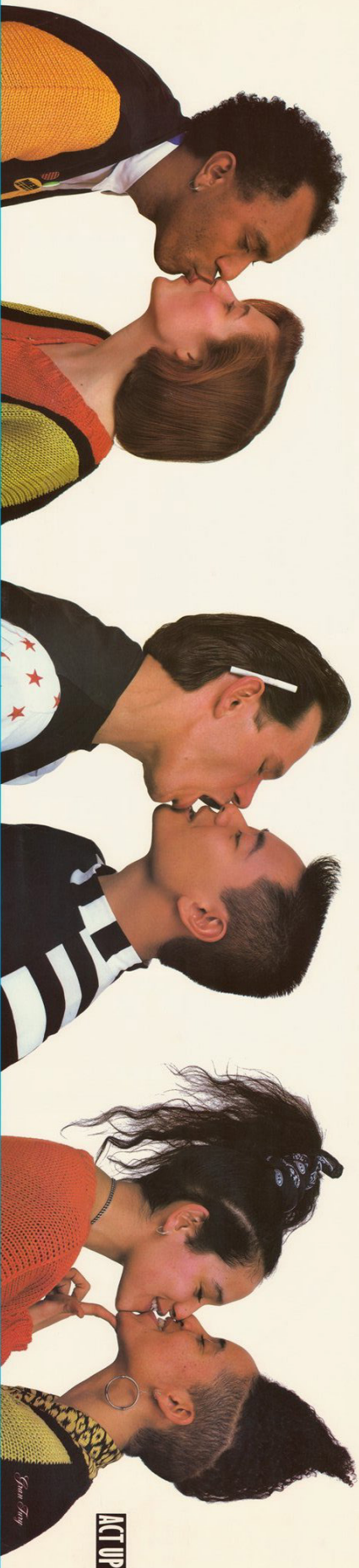
Gran Fury

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.



ACT UP

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)

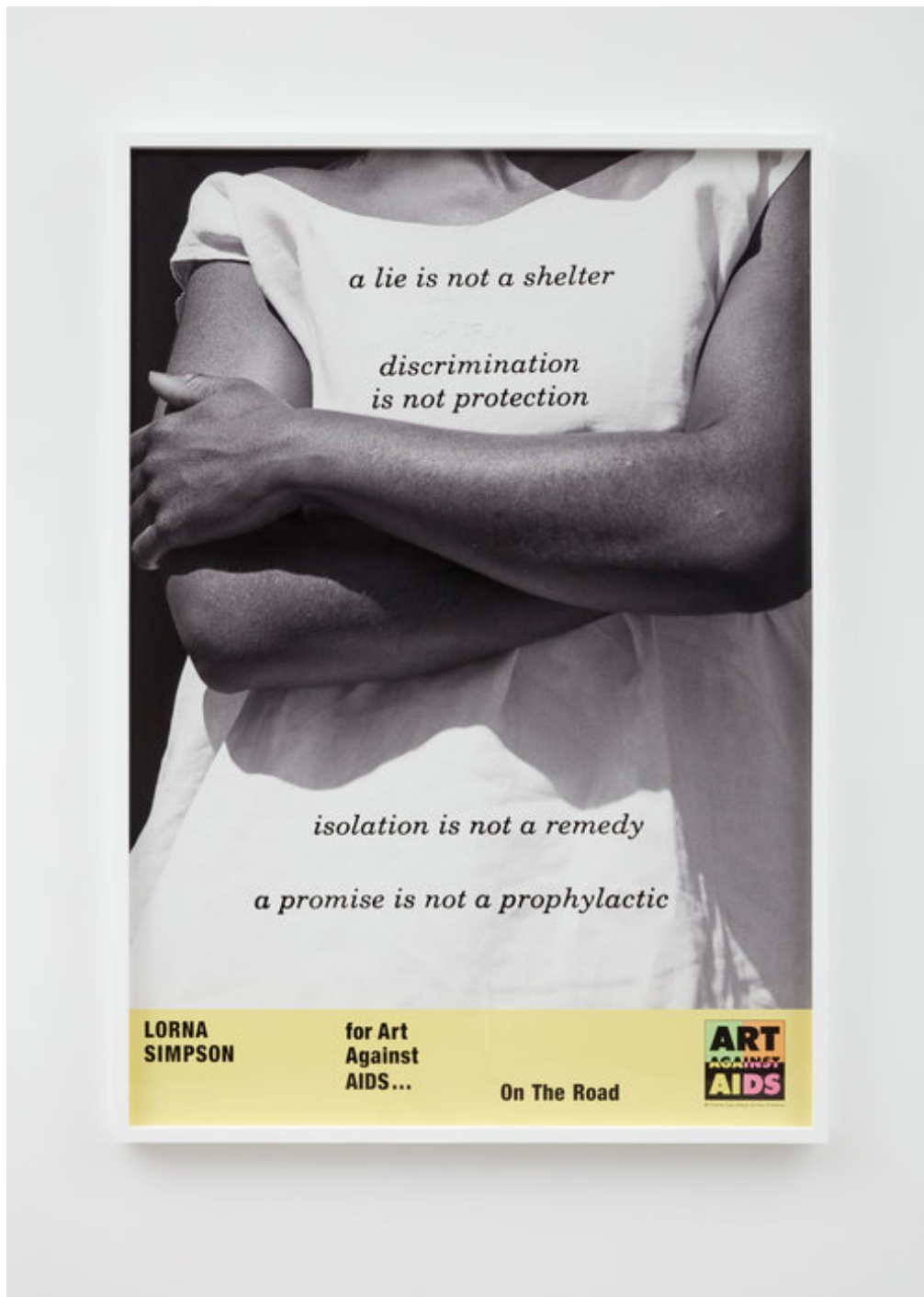
This piece serves as a tribute to a friend who passed away from AIDS in 1984. Chinn's painting takes place in her late friend's apartment and features her friend's twin brother, who also passed away from AIDS not too long after the painting was completed.



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.

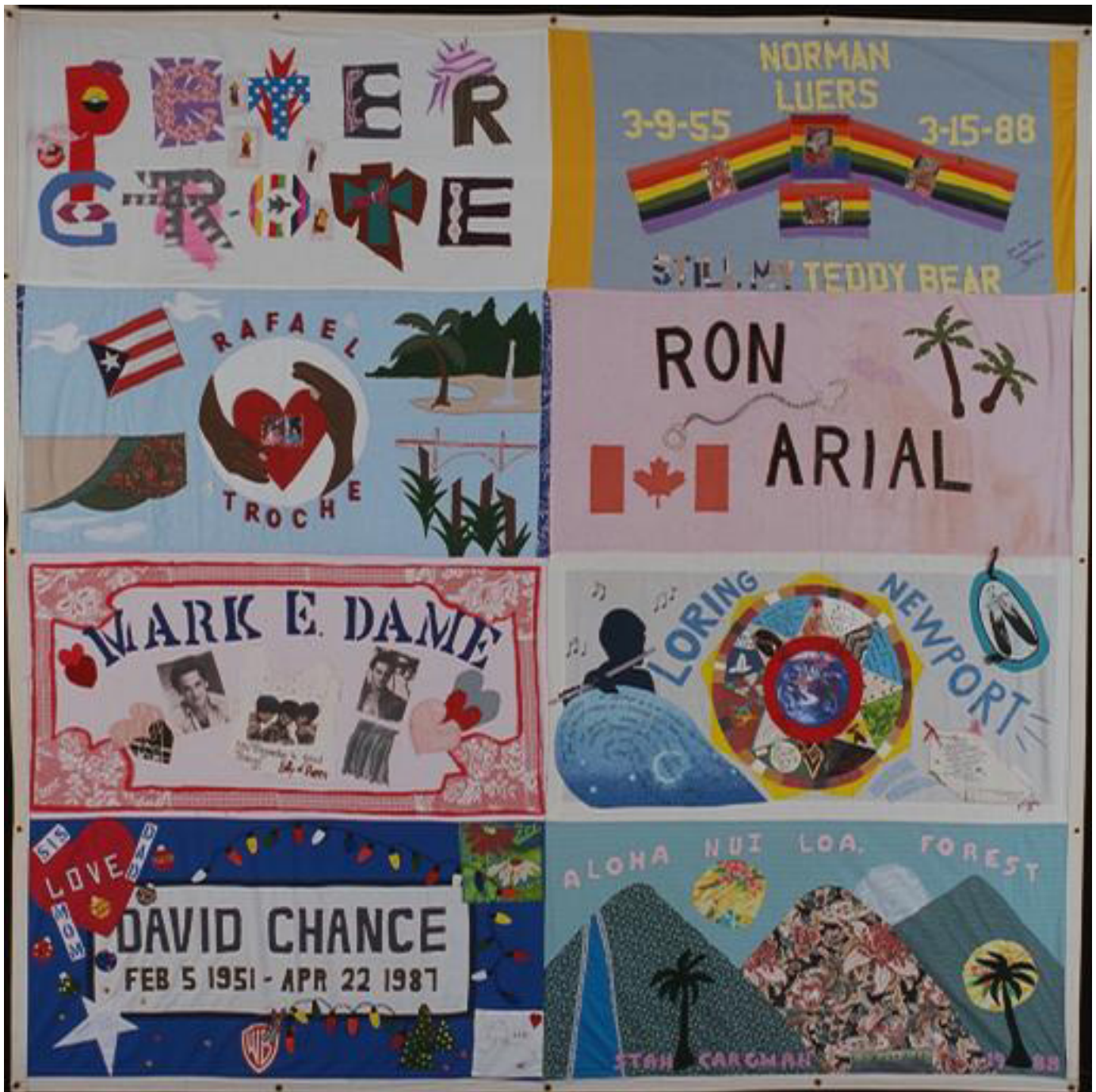


The NAMES Project Foundation

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