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"WITNESSES": A Personal Exploration of  
Social and Artistic Responses to AIDS.

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by

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"Witnesses" sets out to unravel some of the force-fields that operate in relation to AIDS. From the outset of the pandemic, AIDS has been mobilised by a prior agenda. It is difficult to avoid entanglement in the face of such polemical debate. There is societal dichotomy in the private sphere v's the public domain and between the family and the fringes of the host society. In art dialogue there is the reductive opposition of the activist aesthetic v's a pluralist ethos. In dealing with such conflicting force-fields the language of analysis and emotion merge in order to encapsulate the spectrum of argument. My list of topics cover a large spectrum, they range from personal profiles to artists such as Keith Haring and David Wojnarowicz to voluntary organisations. Inherent in this composite structure is a parallel to the way in which AIDS has been manipulated to categorise and segregate even more.

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## INTRODUCTION

In addressing Acquired Immune Deficiency Syndrome, AIDS, one is not dealing with a single pandemic, but rather with a host of unfolding and overlapping pandemics within and between various sectors of the populace. From the early days AIDS has been mobilised by a prior agenda of societal issues. To attempt at unravelling all of these issues would be an encyclopaedic task. Therefore, in this thesis it has been necessary to select certain strands from the overall discourse that has come to surround and sometimes cloud what is the central theme of AIDS. In doing so, one has to grapple with the various, often conflicting force-fields that operate in relation to the syndrome.

It follows that with such a manifold topic a composite structure is demanded. The thesis is divided into four distinct, yet related, chapters, with each chapter in turn possessing its own infrastructure. In the wider discourse, this compartmental structure is symptomatic of the way in which AIDS has been manipulated in order to categorise, codify and segregate all our lives.

Nowhere has this been more evident than in State responses to AIDS, as epitomised in government literature



concerning the subject. The issue of identification, and the issue of those with whom identification is forbidden is addressed in chapter one. In this chapter, I also deal with the emergence of various voluntary organisations and the role they play, a role that recently has been linked to governmental inaction with regard to AIDS education and funding. One of the most influential activist groups has been ACT UP, the AIDS Coalition to Unleash Power, founded in New York in 1987. Their striving for self-empowerment has played a key role in their diverse activities.

Amid the swirling discourse that surrounds AIDS, the plight of actual sufferers can often be neglected. Chapter two commences with a list of obituaries of those lost to AIDS in the art community, some of the brightest lights have been quenched. It is particularly sobering to note that people like Michel Foucault, whose theories have informed this thesis, are now dead. Responses to AIDS in the art community have varied and have lead to much polemical debate. In chapter two I address one such response, namely a Day Without Art.

Chapter three commences in the battleground over censorship and a recent "obscenity" clause that has been grafted on to the National Endowment for the Arts

constitution in the U.S. Theories over unnatural practices and unhealthy obsessions paves the way for a discussion on "the family" v's. "the other", and the construction of the "human nature" equation. An exhibition called "Witnesses Against Our Vanishing", held in New York at the end of 1989, landed directly in the NEA's firing-line. Kiki Smith is an artist that I have selected from this exhibition. Her work relates to the wider sphere, and how the realm of private fantasy has become the public domain. Gran Fury, the New York based art collection have always had a high profile and have not been afraid to court controversy. The Art Against AIDS project in Chicago in 1990 landed them in more controversy over their "Kissing Doesn't Kill" posters.

The central theme of Against Nature, an exhibition held in Los Angeles in 1989, is the "false opposition"<sup>1</sup> between the art of the activist and its opposite number, the art of the formalist. It is an opposition that has been stressed by Douglas Crimp, among others. Crimp argues that true activist art must oppose and abandon the Formalist idealism of traditional art practices.<sup>2</sup> Therefore, it is not so much a "false opposition" as a reductive one, as an aesthetic that allows only a single response to the AIDS pandemic, is a

very limiting aesthetic indeed. Against Nature sought to open up pluralist approaches to the AIDS crises. I discuss this in chapter four. What follows are two personal profiles, firstly of David Wojnarowicz and concluding with Keith Haring who died in 1990 as a result of AIDS.

In this thesis there is a dual emphasis on the factual, information response and on the emotional, personal reaction. The language of analysis and that of emotion have not traditionally made for compatible bed-fellows. It is my hope to marry the two. I believe that a personal language can render our social conditions in all their psychological complexity. However, I am aware of the fact that this personal language is always informed by the public.

## CHAPTER ONE

Picture this: a man wakes up bathed in sweat and reels his way to the bathroom. There he douses his face with cold water. He emerges gasping. The scene now shifts to a hospital wing, where the protagonist enters a consulting room. A man in a white coat behind a desk pronounced him "positive".

This is a television advertisement for a British Government AIDS education campaign. The word "positive" is blasted across the screen in bold type-face, it resounds across the nation's living rooms: positive, positive....

Later in this same advertisement we will see a feeble, gaunt man in a wheelchair-our protagonist fast-forwarded into the future-his fate sealed. In this bleak governmental picture he will be wheelchair-bound and immobilized. This presents the person with AIDS, the P.W.A. as "mute victim and vision of horror, the body positive as a man condemned".<sup>1</sup>

In his book, Policing Desire, Simon Watney, addresses the "fundamental issue of identification"<sup>2</sup> with regard to people



with AIDS. The problem of identification is manifold, but here are two of the central contenders. Firstly, there is a need to distinguish between the syndrome's various constituents, components such as HIV (Human Immunodeficiency Virus) which is a viral infection of the blood and may nullify the body's immune system. It is not contagious. Acquired Immune Deficiency Syndrome (AIDS) is the collective name given to a range of opportunistic infections which target the body's weakened self-defences. The medicalization of the AIDS discourse has in many ways served to confound an otherwise straightforward synopsis. It has also lead to the victimisation of the sufferer, in the manner that medicine can distance itself from its humanitarian functions.

Secondly, there is the problem of identification concerning those suffering from AIDS, and related conditions. In June 1988, the United States Government in its pamphlet concerning AIDS spoke of "sex with someone you don't know well!" A vague approach like this is totally counterproductive, and it is as short sighted as encouraging celibacy as a viable option in the light of the AIDS pandemic. The "AIDS crisis" does not mean that sex is dead for sex can be safe. This is why here in Ireland the Joys of Sex, a safer sex pin-up for gay men gets it right when they say "gay men have the same need and the right

to sex and to love as anyone else. Sex can be safe. What matters is that we don't transmit the virus".<sup>3</sup>

Ironically, AIDS in Britain is viewed almost exclusively from the heterosexual viewpoint, ironic indeed when the phrase "gay plague" continues to circulate throughout the media. In this dichotomy which is not peculiar to Britain, the gay man exists in a curious, unfledged relationship where he endures all the drama's and trauma's but stands to reap none of the rewards. The reason for this lies in the placement of homosexuality on the periphery of mainstream society. So when government education campaigns on AIDS address the "general population" they are in effect ignoring the "fringes" of that same society. This leads to the further marginalisation of the "fringes" of society, and ultimately to their invisibility in that host society.

It is the presence of such blundering policies, and the absence of any decisive governmental action that addresses all the population, that has spawned such a proliferation of voluntary organisations. These organisations vary in aim and in direction, and range from the self-help variety to those engaged in indirect, political lobbying. Some of these groups do operate in conjunction with or in tandem with

government agencies, such was the case with the formation of the National AIDS Trust in 1987 in Britain. It called upon representatives of all the major voluntary organisations such as the Terrence Higgins Trust, Body Positive and CRUSAID. However, this was an exceptional case, and most voluntary groups operate in isolation. Such is the case with Irish Voluntary organisations, for there has been no parallel governmental response.

The AIDS Action Alliance (AAA) was founded in 1986 and heralded the Irish response to the AIDS pandemic. It was a catalyst and spawned various regional groups and organisations to tackle the same issue. In recognition of the changing face of the AIDS crisis and the emergence of various new groups, AAA no longer felt capable of representing all of them. With a new structure came a new name and so the Dublin AIDS Alliance (DAA) was born. Like its predecessor it retains its umbrella status, and constitutes various internal bodies, namely AIDS Helpline, Body Positive, Irish Frontliners and Cairde, plus Women and AIDS. DAA and its constituent groups continues to widen its span to incorporate interest groups to work in such areas as publications, media, lobbying, as well as care and support areas.



Recently I spoke with Donal Trainer who is the administrator of Dublin AIDS Alliance and who together with a committee is responsible for the day-to-day running of the office. He spoke of the "ostrich policy" on the part of the Irish government, and of how there is no co-ordinated stance on the issue of AIDS. This fragmentation is epitomised by the Department of Health and their AIDS Education policy for secondary schools. It allows individual schools, and the personalities in charge of them, to adopt their own particular approach to this issue. This seems to pave the way for misinformation, that is, where information is permitted in the first place. The Department of Health have also been responsible for various booklet publications, these tend to take a very clear line of defence in the AIDS battleground. "Abstaining from sex altogether is obviously a certain way of avoiding the sexual transmission of HIV infection," one booklet - "AIDS the Facts", recommends. On a more realistic note comes the "Joy of Sex", a safe-sex leaflet by Gay Health Action. It comments, the "AIDS Crisis" does not mean that sex is a thing of the past. Sex can be safe...it's simple to learn what's safe and what isn't". The GHA published their leaflet using donated funds. They are a voluntary organisation and receive no State funding. It is symptomatic of Ireland's crippled economy and mass emigration, that Irish Action on AIDS has occurred not in Ireland, but in Britain. "Young and Irish: AIDS Know the



Facts", is the name of a recent leaflet published jointly by the Action Groups for Irish Youth and Positively Irish Action on AIDS. The leaflet, which is non-directive in tone, gives illustrated information on safer sex practices and guidelines. It also includes illustrated instruction on the use of condoms and on safer drug use. Present too is a list of relevant addresses and contacts, under such headings as Gay Contacts, Drug Agencies, AIDS Agencies, Needle Exchange, and STD Clinics, all in the greater London area. "Young and Irish: AIDS Know the Facts", is directed at the young Irish in England and is funded by Harringay Council in London. This leaflet is a solid attempt to come to grips with a harsh reality, a reality that should be addressed in a similar way here in Ireland by a committed governmental stance.

The first voluntary support group founded was the Terrence Higgins Trust, named after the first person known to have died of AIDS in Britain. It was organised to provide information and personal support for people suffering from AIDS, plus for their family and friends. The Trust is actively involved in communicating safer sex advice to women and intravenous drug users, as well as to the gay community. Recently the Trust has come under attack for what is seen as its failure "to grasp the need to put AIDS in its wider political context, to be prepared to fight for

our basic requirements and rights."<sup>4</sup> This statement comes from Tony Whitehead, a founder member of the Terrance Higgins Trust, and currently a director of Frontliners, another organisation for those with AIDS and ARC. He sees the initial response as having been "to rush off to hold people's hands at bedsides", instead of working on the political agenda. However, the initial policy of the Trust must be viewed in the over-all light of the emergence of AIDS. Here was a worldwide health catastrophe of mammoth proportions, accompanied by any tragedy's loss and grief. However, also accompanied by anger and frustration, because this catastrophe was, and continues to be, denied the status of either a tragedy or a natural disaster for the vast majority of these that it directly affects. The discourse of AIDS "victims", which surrounds the syndrome, victimises all of us, and as Jeffrey Weeks has pointed out, through a curious societal reversal most people with AIDS are themselves blamed for the illness.<sup>5</sup>

It is not reasonable to expect voluntary organisations to be responsible for informing the public. The plethora of such groups in the first place testifies to governmental ineptitude with regard to AIDS awareness. It is not by chance that government intervention in dealing with the

syndrome didn't arrive until AIDS began to manifest itself in the mainstream of society. According to medical history, most pandemics emerge initially from a vulnerable community. AIDS was no exception for the HIV virus manifested itself first, in three already marginalised communities in the West-Blacks, intravenous drug users and gay men. It fell upon these already isolated constituencies to organise and join together in helping themselves through collective action.

A school of thought has now emerged that states it was the very existence of voluntary organisations in the early days of the pandemic that enabled governments to take a back-seat on the issue, and starve AIDS research, funding and education.

While voluntary groups grasped the emotional and personal aspects of the tragedy, until quite recently they tended to neglect the accompanying political agenda. Of course waiting on governmental intervention is no guarantee of any measure of success, and while friends died in a slow and painful manner, something had to be done. It would seem to be in this dichotomy, institutional blinker-dom v's. overwhelming human tragedy, that the core of the problem resides. Surrounded by the human tragedy of AIDS and involved in the personal pain of individual sufferers, many voluntary organisations failed to grasp the political nettle,

for the needs of the individual were much more immediate. In an atmosphere of hostile homophobia, when the words "gay plague" ran rampant throughout the media, was it not inevitable that a more community-based programme be adopted. Rather than viewing the early days of the AIDS crisis as a lot of Florence Nightingale-type-voluntary organisations flurrying around, it should be seen as a time of rallying, and as a precursor to the more activist fervour at the the moment.

In America the political nettle has been firmly grasped by such confrontational groups as ACT UP. From day one they have addressed themselves to the issues that have come to surround, and often surmount, the AIDS crisis. In the early months of 1987, the year of ACT UP's foundation, their secretary Bradley Ball spoke of "Over twenty thousand American men, women and children of all colours, gay and straight have died of AIDS...seven years into this epidemic, the National Institute of Health is still not testing many promising drugs for people with AIDS, the Food and Drug Administration is still not releasing the few drugs that have been tested...outraged by this gross negligence, a diverse, non-partisan group of individuals has united to form ACT UP, the AIDS Coalition to Unleash Power. Our goal is to demonstrate our anger and frustration at this intolerable situation, create a critical mass of informed public opinion, and influence our leaders .



to take constructive action...We must fight together to overcome this tragedy".<sup>6</sup>

Armed with the slogan "Silence = Death" which forms their logo, ACT UP has now spread to all the major American cities. Recently branches were set up in London and in Dublin. Their activities range from wholesale fly-posting of entire cities like New York and San Francisco to regular "die-ins" at political and medical conferences and in other culturally symbolic "public" spaces. "Die-ins" involve hundreds of people lying down on the ground, representing the otherwise invisible dead, they carry slogans on their T-shirts - "Dead from Red Tape", "Bush Victim" and so on.

ACT UP's agenda has also overlapped on to art practices with their 1988 White Columns exhibition. It constituted an over-view, a back catalogue of the groups activities from March 1987 to June 1988, a "catalogue of resistance".<sup>7</sup> The exhibition took the form of a barrage of information; posters, signs, banners, placards, photographs and photocopies all chronicalling the U.S. Government's inaction concerning the AIDS crisis. Together with a video-tape made by the members of ACT UP, called "Testing the Limits" this "catalogue of resistance" exhibition makes clear that we must become our own experts concerning AIDS,

realising that science, medicine and disease itself are all intrinsically political. Realising also that governments, not just the U.S. are not interested in ~~other~~ welfare of (some of) its citizens. ACT UP, strive for self-empowerment (Selbstuerwaltung) of the "fringes" and in doing so wrench their identities from the swirling scientific and medical discourse that surrounds AIDS. A discourse that can actually cloud the issue of people suffering and dying in a slow and painful way. It is this very discourse also that the PWA is stripped of all power and control and is "straight-jacketed" into the demeaning category of the "helpless victim". It is areas such as medicine and psychiatry that have traditionally been used as weapons against the "fringes" of society by that very society's "general populace". What we are witnessing here is what Simon Watney refers to as the "de-sexualisation"<sup>5</sup> of gay culture and experience in tandem with the "re-homosexualisation"<sup>9</sup> of homosexuality. This leads us back into a culture of repression and with it the old adages of effeminacy, contagion and degeneracy. The replacing of the word gay with word homosexual is more than a matter of mere linguistics, it is an index for a revision in thinking. Homosexuality in this discourse becomes a euphemism for "deadly" together with it bringing connotations of sickness and contagion.

"You show me a happy homosexual and I'll show you a gay corpse," a most quoted line from Mart Crowley's 1968, "The Boys in the Band". It was the first play to openly and frankly dramatise the homosexual lifestyle. This line, with its direct association between death and homosexuality, has been resurrected recently. In an article, entitled "Sad to be Gay" Clive Barnes writes about the 1989 Gay Pride Week in New York city. "Once upon a time", he says, "the word 'gay' meant 'full of and disposed to mirth'. Not any more"...nowadays that sounds like a fairy tale. Words change, just as do attitudes." Rather than address this transition, Mr. Barnes settles for the results and "popular opinion" by referring to AIDS as a "gay scourge". He concludes his article with "they have come a long way from being gay corpses, but they are still far from happy homosexuals."<sup>10</sup>

This depressing diagnosis confirms homosexuality as being outside society as a whole, but with the host society in control of it. By accepting "popular opinion" it makes homosexuality and AIDS synonymous, as if the syndrome were an exclusively gay phenomenon. It refers to "gay bashing" in a most blasé fashion as if it were a necessary by-product of the current climate of retribution against gay men. In its failure to address the "truth" behind the AIDS crisis, this article continues the mis-representation of

the AIDS issue. Its laissez-faire attitude actually subscribes to such gross mis-representations and in doing so ensures their growth and survival.



## CHAPTER TWO

Inexorably, AIDS eats into the community. In the art community the casualty figure is particularly high. Just flick through the pages of any of the glossy art magazines, if you need proof. The list can be reamed off...

Jimmy DeSana, 40, Photographer known for works dealing with personal obsessions and erotic fantasies plus for portraits of artists and musicians of the early punk rock era, died July 1990 in New York of AIDS-related causes.

David Robilliard, English Poet and Painter died of AIDS-related causes in 1988, aged 36. His paintings were in a faux-naive style incorporating quirky text.

Robert Mapplethorpe, born 1946, Long Island New York, died March 1989 of AIDS.

Vito Russo, Film Critic and Lecturer, died November 1990 of AIDS-related causes after a five year battle, aged 44. He was one of the story tellers in Common Threads, a documentary on the American Aids Memorial Quilt. He told the story of his lover Jeffrey Seveik, who died of ARC too.

Michel Foucault, one of the worlds most influential thinkers, died of AIDS.

Initially I felt the most poignant response by the art community to the plight of PWA's and those already dead, was the Day Without Art. It coincided with World AIDS Day, December 1, 1990. Here was a day when all galleries, museums and art institutions closed their doors to mourn the loss of so many friends, when public sculptures were covered over, shrouded like a corpse. Not a moment's silence, or few moments' silence but rather a full day of peace and remembrance ringing across the Nation of America, then soon the world, el mundo. In the harsh light of militant AIDS activism, I felt touched by this sensitive commemoration of the dead, the dying, touched that there came a day, with so many friends lost, when nothing could be said or done, just time to grieve. This was my initial response to a Day Without Art, December 1, 1990.

Partially due to my increasing AIDS-activism awareness, in part due to my own intolerance to sentiment especially when manifested in myself, but most definitely due to the "truth" concerning a Day Without Art, my feelings are more jaundiced now. The "truth" concerning a Day Without Art is that unlike the original plan, few institutions actually closed on December 1, 1990. Approaches varied among the 600 galleries, museums and other art institutions across America who took part in the observance. Therefore, what commenced as a one-day moratorium on art and art activities grew into something

more vague and ill-defined. The Guggenheim Museum was officially open, but had its facade draped with a shroud-like, black banner - thus supposedly drawing attention to PWA's and to AIDS itself. Meanwhile the Metropolitan Museum in New York remained open but went to considerable lengths to remove a prominent painting from a permanent collection. So instead of Picasso's Portrait of "Gertude" Stein there was a commemoration placard stating that the Museum of Modern Art had donated the day's entrance fees to AIDS research.

In other establishments lights were dimmed, empty chairs were displayed, candle-lit vigils were held and at the University of Florida an empty coffin was placed in the gallery, all in the name of a Day Without Art. Some establishments, notably in the mid-west and "bible-belt" territories of the U.S. felt it unnecessary to close their doors as they had not been touched by AIDS, rather being touched by the hand of God?

So instead of peace and tranquility as a poignant reminder of the devastation of AIDS, instead of solidarity with those currently in its plight, it was cheques and business as usual. Poignancy and sentiment must take a back seat when commerce is at the wheel. Or is it just as simple as all that?

Curator and gallery director Thomas Sokolowski and writer Robert Atkins are founder members of VISUAL AIDS, a New York based, art community, AIDS-activist group. A Day Without Art is one of VISUAL AIDS brainchilds. The organisers felt that by closing all museum and gallery doors to the public the outcome would be frustration and ignorance, simply leaving all in the dark. However, how much (if any?) enlightenment can be gleaned from a facade draped in black, as in the Guggenheim Museum case, or from a painting removed from a collection, as in the case of the Metropolitan Museum?

It was felt by some critics that a 'Day Without Art' was an unsuitable title, would a 'Day With Art' be any more inspiring? Doesn't the "without art" part make it all negative sounding? Organiser Robert Atkins thinks not; he notes the opinion of a performance artist Penny Arcade, on the subject. "When I hear the name Day Without Art", she said "I think of a Day Without AIDS".<sup>1</sup> Now there's an inspiring thought, perhaps that's what the day should be called!

However, does not all this quibbling over the linguistics of the problem not expose the inherent weakness behind a 'Day Without Art'? It seems to me to be based upon a linguistic idealism that presumes a thing said is therefore a



thing done. It's utopian aspirations remain constantly at the level of aspirations, and have no concrete role to play in AIDS awareness and information. Although VISUAL AIDS future plans for a Day Without Art strive for a more activist approach their fundamental weakness lies in the very fact they are based on the future as opposed to rooted in the present. VISUAL AIDS want to encourage, on the day itself but also in the long term, involvement with political campaigns, "buddy" programmes, hot-lines, et. cetera. A trust fund is also to be organised to collect the work of now deceased P.W.A. artists. Currently in progress is the ongoing Witness Project, a census of AIDS deaths in the greater art community and an attempt to record those lost to the syndrome. All this would appear to be moving in a positive and productive direction with regard to heightening AIDS awareness. That is, until I learn of another madcap scheme that they have in mind, namely a nocturnal version of a 'Day Without Art' called the "Night Without Lights". VISUAL AIDS plan to shut down all of New York's sky-scrapers and reduce the city to total darkness, all ironically in the name of AIDS enlightenment. I believe this to be a misdirection of VISUAL AIDS energies which could be more fruitfully geared towards their previously outlined, more politically motivated plans.

### CHAPTER THREE

"On behalf of Chairman John Frohnmayer, it is a pleasure to inform you that you have been awarded a grant from the National Endowment for the Arts", the NEA's form letter to successful applicants, reads. However while it may be a pleasure for the grant authority, it is not necessarily a pleasure for those whom the grant is bestowed upon. For, since 1990, the grant is accompanied by a stipulation, whereby the recipient is required to certify that they will not create "obscene" art with the NEA money.

What is obscenity?

A matter of aesthetics

A temptation

An excitement

Hatred

A desire to harm

An assault, insult, invasion, violation

Risk taking

Punishment

Rebellion

Depiction, evocation, performance

A sensual, sadomasochistic dance in which each partner knows the movements that excite the other.<sup>1</sup>

Obscenity is therefore whatever one claims it to be, whatever those in authority - judges, political and religious leaders claim it to be, whatever the "moral majority" (which is neither) claims it to be. Obscenity is murky and ill-defined and its meanings and connotations change as attitudes alter. These meanings however overlaps on to perversion, pornography and ultimately sin.

In Functions of Obscenity, Robert J. Stoller assesses the fundamental need for obscenity. He maintains it is there to instill moral tone, to keep the evil in ourselves hidden, and to provide scapegoats. Obscenity also serves to maintain within each of us a tension between that which is allowed and that which is forbidden.<sup>2</sup>

The NEA's definition of obscenity includes, but is not limited to, "definitions of sadomasochism, homoeroticism, the sexual exploitation of children, or individuals engaged in sex act, and which, when taken as a whole, do not have serious literary, artistic, political or scientific value."

The NEA, like other official Western structures, base their policy on what constitutes in their eyes "human nature". In this very balanced equation we have the male and the female and we have the child and the adult, and what is held to be appropriate for each. These relations are

assumed to be symmetrical and reciprocal, and so all fits, neatly into a package. Central in this equation is the ideological concept of "the family".

The family is:

Mom, dad and 2.4 kids

A couple with 3 kids - his, hers, theirs

A 26-year-old secretary and her adopted son

A couple sharing everything but a marriage license

A divorced woman and her stepdaughter

A retired couple raising their grandson.<sup>3</sup>

In these relatively calm and sheltered waters of balance and symmetry with the stabilising unit of the family, the dastardly figure of homosexuality lurks on the shore. Homosexuality is (mis)construed as asymmetrical and a perversion of an otherwise clean-cut and immutable system. Furthermore, it is perceived as a threat to the very fabric of society, a society in which the family has emerged as Foucault states "as an element internal to population, and as a fundamental instrument of its government". What has always confounded me is how such an "immutable" category as "the family" with legislature, government and "God" on its side, can feel so threatened by such a volatile and degenerate mob as gays constitute in their eyes.



In order to answer this point we must address the construction of a contagion/seduction model of homosexuality. It is then necessary to parallel this contagion/seduction equation with the male/female and child/adult axes on which society is built. Homosexuality is seen to weaken these axes, disrupting their symmetry and toppling their continuity and order relations. It has not been by accident that homosexuality has often been linked to child molestation, for these opposing forces of paedophilic seducer vs. innocent, heterosexual male form the basis for the contagion/seduction equation. This unleashes the "pervert" tag that has come to accompany homosexuality, and it plots the homosexual as the subject rather than the object of victimisation. In this equation the homosexual is both responsible for his own sexuality, but also for that of young innocents whom he leads astray into lives of unspeakable depravity, achieving an almost unworldly metamorphosis with his dastardly power.

"Public" representations of "human nature", organised at their most fundamental in relation to the body, into male and female, adult and child, make homosexuality into a monster. This "normalising" of society also serves to create phobias surrounding matters of race, such as inter-racial relationships. Gran Fury have mobilised this racial fear in their "United Colours" billboard campaign which is addressed at this chapter's end. Such distinctions are

central to the workings of all power relations. The entire structure of "official" representations in the West hinges upon powerfully normalising this schema. It's clear set of distinctions permits the NEA to deem certain kinds of art "not appropriate" for public financing, while simultaneously acknowledging that its mandate is to "the people". It is this set of clear distinctions that not alone allows, but encourages, the NEA to mention homoeroticism and child molestation as if they were intrinsically linked. Unfortunately, it is in the dense and highly-charged discourse on AIDS, that these ubiquitous set of distinctions do most damage. For how can there be sympathetic identification with gay people who have AIDS while they continue to be treated as monsters!

Enter "Witnesses Against Our Vanishing", an Artists Space exhibition that ran for November 1989 to January 1990 in New York. Curator Nan Goldin used this show to document the way in which AIDS has shattered the life of a community of artists. This difficult terrain took her right into the NEA's firing-line, after retraction and then re-awarding of the grant "Witnesses" finally opened on November 16, 1989, amid all the controversy. In many ways, the official governmental bureaucracy that the exhibition addresses, among other things, is the very terrain from which it emerged. While the exhibition found itself in a battle-ground in the fight against censorship and

with a mandate to serve the periphery of American society, its main aim is rooted in the personal, idiosyncratic response. "Witnesses" assembled a group of artists all affected by AIDS, some of whom are now dead, some HIV-Positive and many in mourning for friends and lovers.

"They have stopped listening to me, so I wrote down everything in a note; who was trying to murder me and how, and then smashed the vase of flowers Pat Hearn sent me so I would have something to mutilate myself with by carving in my leg...'evening nurses murdered me'; and I took the phone receiver and pummeled my face over and over and sprayed blood all over the walls and on this book; and then I took the butter pat from my dinner tray and greased up the note and stuffed it up my asshole so they would find it during my autopsy".<sup>4</sup>

This is an excerpt from "Am I Dead Yet", the autobiography of PWA Mark Morrisroe. Facsimilies of the book together with glass and blood splatted sheets, forms on installation from "Witnesses" by Ramsey McPhilips. These remnants from a fading life, an imminent death are encased in a glass topped receptacle, a quarantined space. This on the one hand relates to the proposal, as put forward by some conservatives, of rounding up all homosexuals and/or carriers of the virus and quarantining



and tagging them as a means of coping with the spread of the syndrome. On a humanistic level it refers to the isolation felt by AIDS sufferers as they find themselves caught in the cross-fire between various conflicting groups, largely oblivious to the sufferers' slow and painful demise.

Kiki Smith's "All Our Sisters" is a banner covered with silk-screened images of women and children and accented by a small, heart-shaped piece of bright red fabric. Suspended from the ceiling, above the banner, is a lightweight, sculpted paper figure. Kiki Smith refers to her use of paper in this manner as being "about transcendence, the body is as open as outer space, in every respect of our lives, every ideology and agenda is played out on the body..."<sup>5</sup> This has never been made so clear, as it is now in the light of the AIDS pandemic, with the body as political battle-ground with various organs of social control fighting over it. In "Discipline and Punish", Michel Foucault has elaborated upon this point when he argues that "the body is directly involved in a political field, power relations have an immediate hold upon it; they invest it, train it, torture it, force it to carry out tasks, to perform ceremonies and to emit signs".<sup>6</sup>



Kiki Smith in her work is quietly involved with the concept of self-empowerment, selbsterhaltung, releasing the body from the shackles of religion, medicine and government, but also from the institutions of language and art. In "All Our Sisters" there is a general theme, concerning all our bodies, and how all sectors of the community are affected by AIDS, both directly and indirectly. The suspended paper-body sculpture is a personal statement on the loss of vitality through the crushing power of illness. It is a symbol of a former wholeness, and a reminder of what Kiki Smith refers to as the absent "souls of my community dead from AIDS, alive in me".<sup>7</sup>

Kiki Smith spent three months of study and training as an emergency medical technician in 1985. She views this time as a gaining of practical knowledge concerning the body and its workings. This background has informed her work, this is demonstrated clearly in an untitled piece dating from 1986. On a shelf are perched twelve mirrored, water cooler, bottles, each lettered with an elegant Gothic hand. The lettering denotes the names of various bodily discharges: mucus, oil, tears, pus, vomit, sperm, diarrhea, blood, urine, sweat, milk and saliva. The work is rooted in the ancient theory of the humors, the four fluids considered responsible for one's disposition; blood, phlegm, cholera and melancholy. In this clinical line-up of the

twelve bottles, all our daily little chores of secretion are thrown wide open to the public gaze. We are forced to own up to our bodily effluvia instead of furtively carrying it in a vial, blowing it in a handkerchief, or pissing it in darkness into a toilet.

Under the harsh spotlight of AIDS, the private realm of fantasy comes under the public microscope. The contents of our private fantasies are opened up to become part of the public reality. A public reality of church and state and media that questions the validity of our desires and firmly suppresses it as deviant and dangerous. The body, with its symmetrical components of male and female, child and adult and what is deemed "appropriate" to each is the fulcrum point in this public reality. This is enforced from childhood and sets in motion an adult life of labour and attractions to the opposite sex. Thus men are allowed to shake hands, hug, even kiss, but they must not admit to any erotic pleasure from such bodily contact. In such a society of containment, the body becomes a highly policed zone, the parts of our bodies related to sexual desire being the most guarded areas. In this climate, and in the light of the AIDS pandemic, the male rectum with connotations of sickness and contagion becomes the body's grave-site.

Gran Fury are a New York based artist/activist collective, which grew out of ACT UP, at the end of 1987. The art

establishment has been both a benefactor and a target. "Our intent is to manipulate the art world, and we are willing to be used by them in return," explains Gran Fury member Michael Nesline - "they give us funding, exposure and credibility, and in return we give them excitement, cachet and topicality."<sup>8</sup>

Gran Fury's high profile often lands its radical messages in some very mainstream locations in New York - on subway advertisements, park fences and the outer window of the Whitney Museum to name but three. Radical messages such as...

.....10,000 PEOPLE WITH AIDS ARE HOMELESS, NEW  
YOR**KK** CITY'S COST EFFECTIVE SOLUTION: DO  
NOTHING

and

ART IS NOT ENOUGH. TAKE COLLECTIVE  
ACTION TO END THE AIDS CRISIS.

Based on Benetton's "United Colours" advertisement campaign, another of Gran Fury's projects, depicts three, trendy inter-racial couples kissing in profile, two of the couples are the same sex-one male, one female. The caption reads:



"KISSING DOESN'T KILL: GREED AND INDIFFERENCE DO.  
CORPORATE GREED, GOVERNMENT INACTION AND  
PUBLIC INDIFFERENCE MAKE AIDS A POLITICAL CRISIS."

This poster was first installed in panels on the side of a New York city bus. Recently, during the summer of 1990, at the Art Against AIDS project in Chicago, this particular poster made for a heated controversy. The conservative press denounced the poster as not aptly addressing anything specific concerning the AIDS crisis. Wouldn't a crying baby with its crack-ridden, PWA mother have been more to the point, commented one columnist with the Chicago Tribune? Another newspaper, the Sun-Times, carried an editorial with regard to the piece, they were pleased that no white heterosexual males featured in the Fury poster, thus absolving that group from spreading the virus! The State Legislature ruled to deny installation of the poster in public spaces. Aware that such rulings are unconstitutional, the Chicago Transit Authority, 'explained' that there simply was no space for this advertising on their network of buses. Other "concerned citizens" were worried that such a positive portrayal of homosexuality in public places could be a corrupting influence.

This bureaucratic entanglement served to clarify at least one point - the fundamental power that advertising holds



to sell a product. Gran Fury, aware of the ubiquitous strategies of the corporate advertisers, also employ similar strategies using young, healthy and attractive models to sell their product. The "public outcry" concerning the "Kissing Doesn't Kill" project resides in the nature of the product being promoted, its nature being that of a message. A message that upset the delicate bourgeois sensibilities of the decent, upstanding denizens of Chicago. This message is not as right-wing think-tanks would have us believe, the promotion of the gay lifestyle, but it is the direct and confrontational approach to awareness about AIDS. Amid this barrage of controversy the Gran Fury posters finally did go up.

#### CHAPTER FOUR

Against Nature: A Group show of work by Homosexual Men was held at Los Angeles Contemporary Exhibitions (LACE) between January 6 and February 12, 1989.

"While AIDS informs the work in this exhibition it leads us to this information through a less direct, albeit powerful and complex, course."<sup>1</sup> It is on this "course" that I join up with Against Nature and its concerns. As I have not seen the exhibition I cannot deal with individual pieces of work, rather I am dealing with the concept behind the work and the show in general.

Against Nature is representative of the complexity of the AIDS issue, it is an ongoing discourse on the subjects of sexuality, oppressions and illness. Curated by Dennis Cooper and Richard Hawkins, the exhibition strives for a "middle-ground" between the sloganeering of militant, activist art and the cool, formal approach that refuses blankly to court any kind of controversy. So here is a space for gay art that is not necessarily about AIDS activism, this challenges the prevalent notion that art constitutes either the politically engaged or the hopelessly self-indulgent. It is in this dichotomy that Parma Videts, a video script by John Greyson from the show, rests. In

one corner is the argument expressed by Edmund White that "if art is to confront AIDS more honestly than the media have done, it must begin in tact, avoid humor and end in anger."<sup>2</sup> Although these suggested changes are recommended, in this equation, art remains largely unaltered. In the opposite corner, Douglas Crimp urges radical changes when he states that "art does have the power to save lives, and it is this very power that must be recognized, fostered and supported in every way possible. But if we are to do this, we will have to abandon the idealist conception of art".<sup>3</sup> In an issue of October on AIDS, edited in the Winter of 1987, Douglas Crimp targets those who perpetuate "the idea that art itself has no social function....that there is no such thing as an engaged, activist aesthetic practice".<sup>4</sup> Crimp can not limit cultural expression and dictate the correct response to the AIDS crisis. "Based upon this aesthetic that art, or more precisely the information conveyed by art, can save lives, then the more informative and diverged this base the better.

Against Nature resists the temptation to forge a unified identity, which in many ways would be a simpler aesthetic. Instead it opts for the more personal idiosyncratic response

outlined by curators Dennis Cooper and Richard Hawkins when they write "We constructed Against Nature along personal lines. Who are we? We're gay male artists obsessed with the ways in which sexual desire informs, distances and empowers the recent history of art made by guys like us".<sup>5</sup> Their concept merges the purposefulness of activist art together with the psychological complexity absent from it. To suggest that in the light of the AIDS pandemic, art is either pro or anti activist is to be little more than a slave to high modernist dogma.

"...the art of the Dandy's vs. the art of the activist. Each becomes inflexible, didactic, exclusionary, defensive. Artists making work about AIDS are forced to choose an allegiance to one or to the other, perpetuating a "false opposition".<sup>6</sup> This is not so much a false opposition as it is a reductive one, for such a polemical aesthetic is a very limiting aesthetic. This opposition between idealist and vanguard art has its base in Modernist theory and has provided a rationale for theorists to dismiss entire bodies of work due to their debased self-indulgence. But rarely does art fit neatly into a single category, rather there is overlap and the crossing of boundaries. An exclusionary aesthetic has been a convenient tool for the historian, but



it serves only to cripple and anesthetize an otherwise divergent and pluralist base.

"After Veronica", by Nayland Blake, is a piece of work from the exhibition which deals with the theme of enshrinement. It consists of two stained, framed handkerchiefs both discreetly numbered and tagged. It's immediate reference, as suggested by the title, is to St. Veronica who offered Christ her linen veil on which to wipe his brow. For her effort Veronica was rewarded with a relic, that of Christ's likeness imprinted on her veil. The notion of making a veritable treasure out of dirty linen and its airing in public is a curious one, not without a perverse appeal. In her review of *Against Nature*, Amy Gerstler<sup>7</sup> elaborates upon this point. In the ironic reverence towards dirty laundry, this reviewer sees the implication that in the harsh light of the AIDS pandemic the only, truly safe place to "come" is in fact on to a piece of cloth. This may indeed be the creator's, Nayland Blake's own feelings. Afterall *Against Nature* purported itself as a series of divergent and idiosyncratic responses to the overall AIDS situation. With this vast expanse of terrain that has to be chartered there is space for divergent, even contradictory, viewpoints. However; for a reviewer to select one aspect from this divergent base, and translate it solely into the general discourse concerning

AIDS, serves to undermine the inherent value in a pluralistic show of this nature. The notion that under the spotlight of the AIDS pandemic the only safe place to come is on to a piece of cloth perpetuates the myth that AIDS is the result of quantitative sex solely. This in turn, reintroduces the rhetorical figure that is "promiscuity"<sup>8</sup> and in the wider sense the notion of contagion enters the arena. If Against Nature is seen as an exhibition that sets out to explore and unravel the complexities and myths that have come to surround, and often surmount, AIDS, then this idea counteracts this notion. In doing so it exploits the same old irrational anxieties; promiscuity seen as the cause of AIDS, and AIDS seen as a "gay plague" serves to link both. AIDS therefore becomes a disease of the sexually excessive and falls irrevocably into the domain of homosexuality, as if all non-gays were either monogamous as the "answer" to the AIDS crisis, ultimately allows for the representational obliteration of lives that do not match up to those of the host culture.

"...and this man on the T.V....is telling me and the rest of the country that I must suppress my sexuality...and I cannot have desires...the man on the T.V. is also the man in the newspapers; he has a replaceable head-one day he can be a man on another day he can be a woman; he can have the face of a politician...a doctor...a research scientist...a

priest...and it is ironic when he takes on the face of a family man who want to protect his children because I am his child and I have AIDS..."<sup>9</sup>

\* \* \* \*

DAVID WOJNAROWICZ

A street kid, run away child who stared as a graffiti artist. His entrance to the gallery scene came in 1980 in the form of an impromptu show at the Leo Castelli Gallery in New York. He and a friend made what they called an "action installation" in Castelli's stairway. It comprised of bloody cow bones, a plate, a knife and fork and spray painting of bombers and burning buildings, but passed by quite unremarked upon.

One of Wojnarowicz's recent projects has been the "Sex Series", having moved into the more mainstream art community but still at the cutting edge. The series consists of eight photo-montages, six by nine feet black and white prints where through a photographic process the effects of a negative are achieved. Scenes of urban sprawl are depicted; the Brooklyn and Manhattan bridges seen from the air, a train journeying through a desolate region; a steamship ascends a storm-tossed sea; a clapboard building and watertower perhaps glimpsed from the window of a car. Impinging on these scenes are various small circular insets, these disc-shaped parts function as peep holes. We are voyeurs on to various scenes of sexual diversity. Thus high above the near intersection of the



Brooklyn and Manhattan bridges, a woman sits astride the face of another and a man sucks another off. Other disc peepholes include a microscopic view of human blood, a view of a radio tower transmitting waves, a close-up of cash, a baby's skeleton and a detail of a Renaissance painting of St. Sebastian's pierced abdomen. These images juxtaposed with the larger panoramas create an elemental, apocalyptic vision.

"...And the day seemed to define some vast and significant feeling, the edges on things getting sharper and light bouncing off things, like all the thoughts zonking through my head...and all around us was a beautiful day, suggesting other feelings".<sup>10</sup>

Historically, the realms of sexuality and fantasy and the domain of economic and social injustices have at best, remained distant relatives. In the light of the AIDS pandemic, they emerge as a single field of conflict. Thus what constitutes our personal "private fantasy" have become the terms of our public reality, have become public property.

Wojnarowicz often includes an overlap of text in the work, here the language of analysis merges with the language of emotion. Therefore, an emotive language can render a

social condition, thus clarifying rather than mystifying a condition or situation.

What follows is an encounter between the narrator (the artist) and a guy he picks up on the subway and takes home. The monologue travels through the initial stages of attraction to taking the guy home, their mutual undressing of each other and the exploring of each others bodies, the sensation of warm, hard flesh under a T-shirt and the undoing of the guys trousers with his teeth. The guys tongue leads us up the arms of the narrator (Wojnarowicz himself) to his neck, behind the ears, across the throat, across the face, down the bridge of the nose and to the mouth. Now the tone of their brief encounter changes drastically and the man on the T.V., who is also the man in the newspapers takes over...

"I have the secondary stages of AIDS and the man on the T.V. who looks like he has a potatoe for a head is telling me and the rest of the country that I must supress my sexualtiy - he talks about me in words that make me sound like an insect. "Carrier", "Infected" and when he shows pictures or films of me I am always bedridden and alone..."<sup>11</sup>

What is outlined here is what Simon Watney refers to as the construction of "punitive fidelity", this fetishising of monogamy as the solution to the AIDS crisis. In this discourse broken men in their lonely bedsits and hospital isolation wards feel regret and blame for their "degenerate" conduct." These constitute the sad<sup>d</sup>est spectacle, men who have been recruited to accept the status of the "guilty victim."

In the "Sex Series" Wojnarowicz's toys with this rationale, he qu<sup>e</sup>stions it and he teases it, until eventually he dismisses it totally. It is through this journey that the power in his work is derived, rather than reaching an outright solution immediately we must accompany the artist through his feelings of pleasure, doubt and panic...the taking home of the pick-up, the fore-play, then a sudden stop, a panic attack, the intervention of media, government and legislature and then a conclusion. Wojnarowicz's resolves that "I don't think having AIDS is something heavy. It is the use of AIDS as a weapon to enforce the conservative agenda that is what is heavy...and in the face of this I will continue to explore my body and the bodies of other men and find the possibilities for pleasure and connection and this will be done with responsibility..."<sup>12</sup>

And so through all the feeling of confusion of being human and sexual, the denial and resolve, something concrete is created..."it felt so good, standing there knowing that in this little world of bars and clubs and nameless, numberless fucks, we have found something".<sup>13</sup>



\* \* \* \*

## KEITH HARING

Cool, lean and humorous, eye brows moving like the "action lines" that animate his figures, lips pursed for the punch line. Keith Haring arrived in New York in 1978 from Pennsylvania, before long he was down in the subways, the place where he would make his art and carve his reputation. "Everything I ever dreamed I could accomplish in art was accomplished the first day I drew in the subways and people accepted it". Haring avoided spray paint and instead opted for the more delicate and much less permanent medium of chalk. His surface was the empty advertising slot covered with the black paper that the transit authority glues to placards once the advertiser's paid time is up. Sometimes these drawings incorporated a partially ripped down poster, Haring "finishing off" the image with his own particular style. In this way the drawings were often made in response to the advertisements that they sat beside. And so these public black boards became the action site and a proliferation of highly stylised figures and objects began to emerge, with the obligatory thick, white, outline. Inventively, Haring's themes drew on the tensions and pleasures of our time, everything from the threat of nuclear annihilation, to religious bigotry, from sexuality to dance, even outer-space.

However, it was the image of the crawling baby that became the trademark of Haring Enterprises. These playful images rendered with a pseudo-naïveté, often carry a deeper, subliminal message. Could the radiant child, paired with the images of nuclear plants and flying saucers, actually be radioactive? Are those barking dogs barking out of glee or are they trying to warn us of some impending disaster? Does the winged T.V. set imply the great power span of television, or does it suggest the copping the "wings" of our imagination? Double meanings and symbolic ambiguities abound, the dog-headed man doubling up as a symbol of power in the animal kingdom, and of the animalistic in humans, plus good fun too!

In 1986, Keith Haring opened the Pop Shop, marketing everything from posters and buttons to Swatches and T-shirt all customised by Haring and his friends.

Haring's work embraced almost everyone, an example of serious art that was funny too, successfully addressing those beyond the art community. Although quintessentially American in that clean-cut manner, the work has a pan-cultural quality that encompasses elements from numerous countries and traditions. This friendly, small-town American boy conquered the world, in a very short time he became a leading international artist.

OBITUARY: Keith Haring, 31, Graffiti artist whose cheerful subway drawings of the radiant child, barking dogs, U.F.O.'s and cavorting figures made him one of the art celebrities of the 1980's, died of AIDS on February 16, 1990 in New York. Born in Pennsylvania, Haring moved in 1978 to New York to study at the school of Visual Arts. Haring designed stage sets, murals, record covers and logos as well as making paintings, prints and sculpture. He had over 40 solo exhibitions at museums and galleries worldwide and worked extensively for charitable causes.

While innocently flicking through one of the American glossy art magazines I came across Keith Haring's obituary. I felt as if a close friend of mine had died. There is a refusal to accept such saddening news. Such a defiance, an aura written in chalk and tears sprung up all around New York city after Keith Haring's death, graffiti in his honour, on his territory.



## POST-SCRIPT

Saturday January 12, 1991: I have just watched "Common Threads", a documentary on AIDS. It was about the Memorial Quilt. It followed five case histories of F.W.A.'s, their lovers, family and friends. I watched as a name, or a date appeared, carefully printed on to one of the three by six foot panels - the size of a standard grave, it said. Sometimes a garment, like a T-shirt, or something gaudy with sequins on it, was attached. And I thought of a phrase Bob had once wrote me, you must find all this "Campy Yankee" all very strange. In fact, I didn't. Looking at some of the finished panels I felt they just looked plain naff, but I cancelled out these feelings, I thought. Of all those involved, all those dead, and really the result didn't matter, rather it was the act of doing that was important. The narrator said that a quiet day came, and the number of people dead from AIDS in America crossed silently over the 100,000 mark. More Americans have died as a result of AIDS-related illnesses than died as a result of the Vietnam war. And then there was one man, and he was making a panel too, alone. He was taking extra care over the lettering of the name, it seemed especially important that he got it exactly right. The name that he was stenciling out was in fact his own name. This man was writing his own epitaph, creating his



own memorial in the face of his imminent death. And I thought this cannot have happened before in history?

The American Names Project is the driving force behind the Quilt. It is a non-profit making foundation to help develop, care for and exhibit the Quilt. The whole concept started quite innocently in San Francisco in 1985 with a small protest march with placards bearing the inscriptions of some of those who had died of AIDS and its related causes. Cleve Jones, Names Project Executive Director, recalls how "it was such a startling image, the wind and the rain tore some of the cardboard names loose, but people stood there for hours reading names. I knew then that we needed a monument, a memorial".<sup>14</sup> So what started as a small, localised effort by the fledgling names project displaying some forty panels, has blossomed into a recognisable national symbol of concern about AIDS. It is a human response and transcends the labels so often associated with the syndrome and those affected with the syndrome and those affected by it. The message is clear - not queers, blacks, junkies - people die of AIDS.

Amid conflicting accusations of who is to blame for AIDS, where it has emerged from and how it can be arrested, the Quilt provides a major opportunity for grieving during this period of crisis. The physical construction of each panel

allows relatives and friends time to contemplate and mourn their own private loss, away from the public sphere. On a global scale, the Quilt has helped promote a more compassionate and intelligent response to the issues that have come to surround AIDS.

I do not wish to conclude, for while this thesis ends here, the subjects involved are part of a much wider and ongoing discourse. Central in this discourse is the availability of information, a fact that I welcome for in research, hopefully one day, a cure for AIDS will be obtained. However, in the meantime, the importance of correct factual information together with personal responses are paramount to all our understanding of AIDS and its implications. Inherent in the process of research is a belief in the merits of diversity of all kinds and in our capacity to understand the intrinsic value of that difference, and to the colour it lends to all our lives.

## FOOTNOTES

### INTRODUCTION

1. Against Nature: A group show of work by homosexual men, Catalogue, Los Angeles Contemporary Exhibitions (L.A.C.E.) 1989.
2. Douglas Crimp, October On AIDS, 1987.

### CHAPTER ONE

1. Erica Carter, Taking Liberties, AIDS and Cultural Politics, 1989, P. 60.
2. Simon Watney, Policing Desire, Pornography, AIDS and the Media, 1987, P. 12.
3. Gay Health Action (G.H.A.), The Joys of Sex, A Safer Sex Pin-up for Gay Men.
4. Tony Whitehead, Taking Liberties, 1989, P. 107.
5. Jeffrey Weeks, As quoted in Policing Desire, 1987, P. 8.
6. Bradley Bell, As quoted in Taking Liberties, 1989, P. 13.
7. Artscribe International, January/February, 1989, P. 82.
8. Simon Watney, Policing Desire, 1989.
9. *ibid.*
10. Clive Barnes, London Evening Standard, July 3, 1989, P.13.

### CHAPTER TWO

1. Interview Magazine, December 1990, P. 68.

### CHAPTER THREE

1. Robert J. Stoller, Observing the Erotic Imagination, 1985, P. 91.
2. *ibid.* P. 91.
3. Jeffrey Weeks, Sexuality and its Discontents, Meanings, Myths and Modern Sexualities, 1985, P. 39.
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5. Artforum, February 90, P. 102.
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7. Art in America, April 1990, P. 55.
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#### CHAPTER FOUR

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2. ibid, P. 11.
3. ibid, P. 11
4. Douglas Crimp, October on AIDS, 1987.
5. Against Nature, Catalogue, L.A.C.E., 1989, P. 4.
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11. Artforum, May, 1989, P. 125.
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13. Queens, 1986, P. 284.

#### POST-SCRIPT

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