


NOT ALONE

An international project of Make Art/Stop Aids



in order to view this document most effectively in Adobe Acrobat make sure that you are viewing it in double-page-spread mode (from the menu bar choose View->Page Display->Two-Up) and that the front and back covers appear on pages by themselves (from the menu bar choose View->Page Display->Show Cover Page During Two-Up).



b



PUT IT ON

A piece of Art Installation for AIDS Awareness

...



THE CRISIS IS STILL BEGINNING

MAKE ART/STOP AIDS dismantles the assumption that the Aids epidemic is a medical crisis alone or that it exists apart from our daily lives and responsibilities. The works of art presented here expose us to debates concerning the use of condoms and the ethical crises facing global society when some have access to life-saving treatments while millions do not.

In the face of Aids-related stigma, these artworks demonstrate how a simple touch between caregiver and recipient can form a powerful bond of solidarity. While we may not all be infected with HIV, we all live with the contradictions that fuel the Aids crisis. We are all, therefore, in a position to act. These artists challenge us to do so.

For more than twenty-five years, artists around the world have joined forces with activists, medical experts, and others to inspire, provoke, and guide the radical changes this crisis demands. This is true of artists from every continent, as illustrated by

works of art presented here from Brazil, India, South Africa, and the United States. The themes of human rights and social justice appear as common threads throughout.

In the United States, during the first years of the epidemic, artists denounced the homophobic, sexist, and racist reactions of many in power and helped promote safer sex and disseminate information. Embracing the idea of collective action, they joined in a broad coalition to decry drug profiteering and the failure of governments to ensure healthcare for all. Artist activists in contemporary Brazil have echoed these calls, demanding that the state protect the rights of all its citizens, including the right to health. Significantly, this right is enshrined in the post-dictatorship Brazilian constitution. Emboldened by similar humanitarian principles, artists in South Africa have responded to the epidemic by forging an Aids social movement nourished by the legacy of the anti-apartheid struggle. Ironically,

This page: **Bafana Mkhize** (South Africa, 1958-2003), *HIV/Aids ribbon*, 2003, wood, 33,5 x 23 x 4,5 cm. Collection: Durban Art Gallery

Front inner pages: **Thukral and Tagra: Jiten Thukral** (India, b. 1976) **Sumir Tagra** (India, b. 1979), *Let's Play Safe-2*, 2007, acrylic and oil on canvas. Commissioned by the Fowler Museum at UCLA. Loan facilitated by Gallery Nature Morte, New Delhi



Clive Van den Berg (South Africa, b. 1956), *Wounds with Flowers*, 2008, wood, wax and pigment, 178 x 63 x 60 cm. On loan from Goodman Gallery

the fight for treatment has pitted Aids activists against a government built by anti-apartheid leaders.

And in India, artists continue to produce vital interventions that challenge deeply entrenched social norms and prejudices. While the contemporary art movement in that country remains largely disinterested in Aids — with notable exceptions — traditional artists have positioned themselves at the forefront of Aids education and awareness campaigns.

In each of these cases — and elsewhere in the world — the Aids crisis has inspired artists to do what they do best: engage in radical acts of imagination through which freedom and justice are advanced.

Now in its third decade, the Aids crisis is still beginning. The syndrome continues to proliferate and expand across the globe, and as of 2007, between thirty-one and thirty-six million people are estimated to be infected with HIV.

There is little indication when this epidemic will recede. It is increasingly apparent that long histories of prejudice and inequality have facilitated the spread of infections, and subsequently denied adequate treatment for the many millions living with Aids.

The end to this crisis requires significant social changes that will not be accomplished by medical scientists or public health officials alone, but which will require the coordinated actions of us all.

“To resist the subterfuge of nature at a time when what is needed is imagination — this is perhaps the most powerful desire [of this work]. That desire has its central figure in the life-sized statue of a man, miraculously adorned with flowers. Here is the apotheosis of Renaissance humanism: a man in whom the measure of things might be taken, one whose very posture recalls the scientific iconography of evolution, but walking blindly. It as though TS Eliot’s lilac-bearing corpse has risen from the dead when surprised by summer. The delicate blossoms hang, precariously, on filaments that attach themselves to glands or wounds. There is no blood here. The opened surface permits no fluid to leak, no tissue to reveal itself. Instead, a fabulous but sparse fluorescence pays tribute to the possibility that the body is not merely a mass of functions but a depth, palpable but ultimately unknowable, whence emerges the residue of experience and the memory of the past, but also a future of possibility...” — Rosalind C Morris quoted from Freedom Without Forgetfulness, exhibition catalogue for Goodman Gallery.



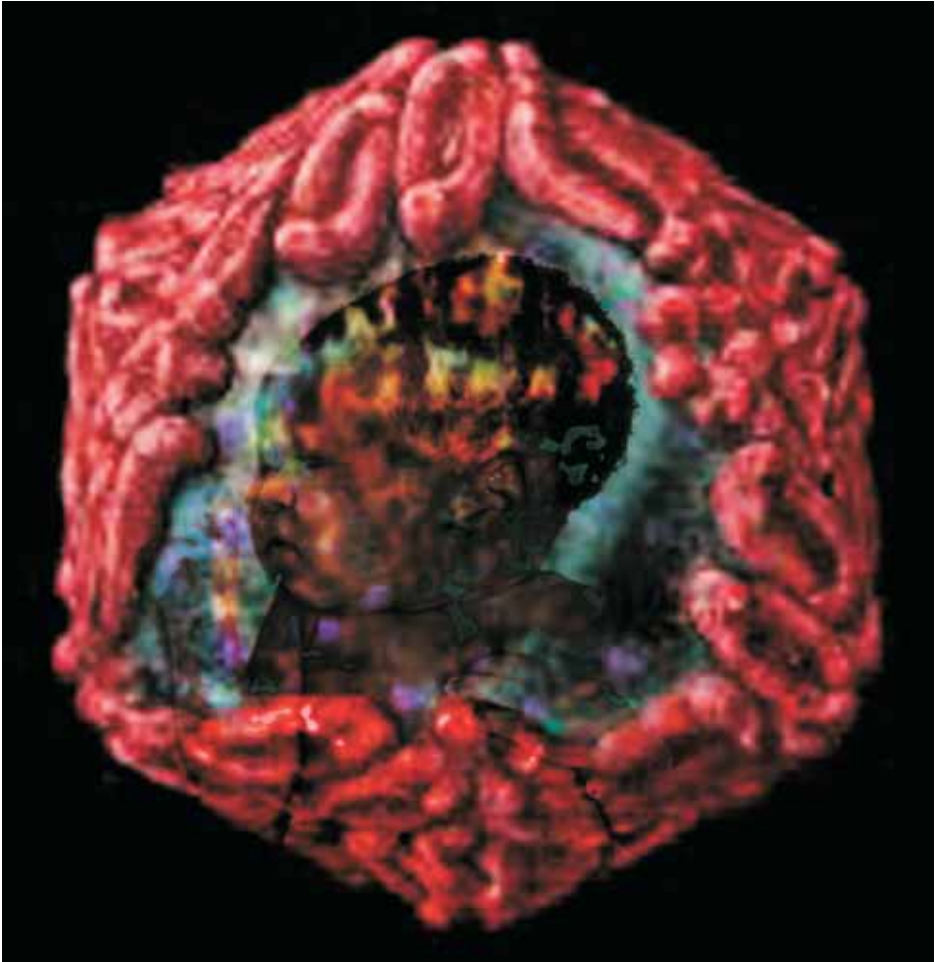
Pieter Hugo (South Africa, b. 1976), detail from *Nyameka J Matiyana*, From 'The Bereaved' series, 2005, photograph, lambda print, Courtesy of the Artist and the Michael Stevenson Gallery, Cape Town

These photographs are part of a project exploring the spaces associated with mourning and the bereaved families of the deceased in South Africa, where HIV and Aids-related illnesses are devastating many in the prime of their lives.



Pieter Hugo (South Africa, b. 1976), *Monwabisi Mtana*, From 'The Bereaved' series, 2005, photograph, lambda print, Courtesy of the Artist and the Michael Stevenson Gallery, Cape Town

The pictures are taken in the morgue with the explicit consent of the families concerned and, in their intense focus on the face of the subject, exist in the tradition of portrait photography.



Churchill Madikida (South Africa, b. 1973), *Virus*, 2004, video with sound, approximately 2 minutes. Courtesy of the artist and the Michael Stevenson Gallery, Cape Town

In this work Churchill Madikida investigates HIV/Aids and its devastating impact on individuals, cultures and society. The Aids virus is depicted as a microscopic image which surrounds the figure of the artist at the centre. The four part series alludes to how the virus alters the body of its human host. Virus is also a comment on the way in which HIV statistics are generated by research and reported through media. In order to gain control of the epidemic, awareness needs to spread faster than the virus.

WHAT IS AIDS?

AIDS, or Acquired Immunodeficiency Syndrome, is defined by the presence of particular opportunistic infections or a reduced number of T-cells, both signs of a compromised immune system. But defining the Aids epidemic is far more complex, especially given that how we define the epidemic determines how we intervene against it.

The Aids epidemic is a sociocultural phenomenon, shaped by belief, behavior, migration patterns, phobias, and gender-based inequities. Thus, for example, the epidemic that was once primarily associated with gay men living in major cities of the United States is now predominantly considered

the epidemic of heterosexual women in South Africa and India.

It takes a different shape in every location. That is why the almost limitless representations of the epidemic document vastly different concepts of the causes and meanings of the crisis.

Statistics are only one part of the picture. Works of art make a significant contribution to defining the epidemic by reminding us that Aids arises within our complex social worlds, worlds defined by difference, desire, inequality, and sometimes even by violence.

Given this, is it even possible to reduce the epidemic to its common biological processes and epidemiological generalizations?

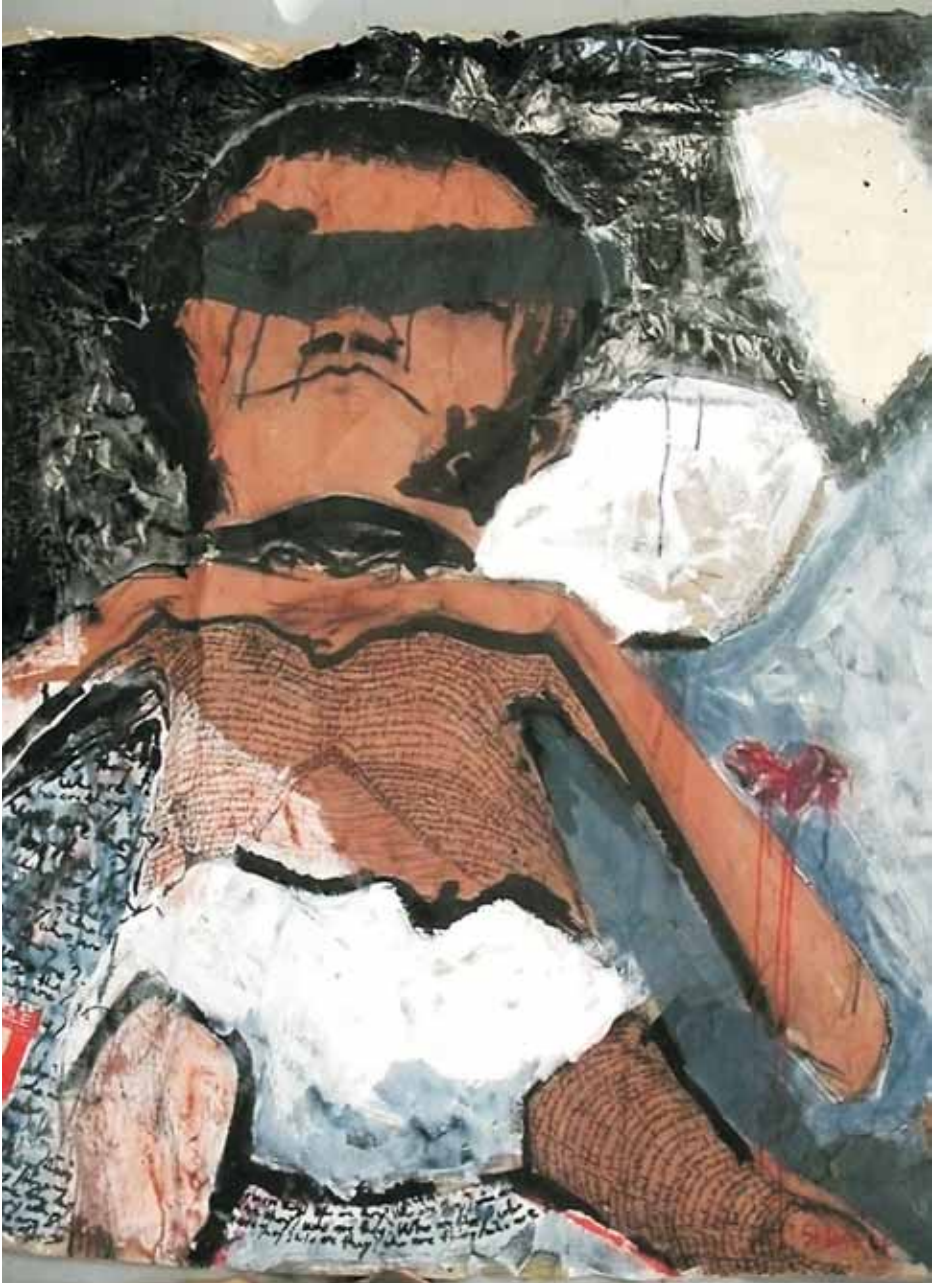


William Kentridge (South Africa, b. 1955), *Tide Table*, 2002, animation, DVD, 9 minutes. Courtesy of the artist and the Goodman Gallery, Johannesburg

In Tide Table William Kentridge returns to his animated charcoal drawings. With a score consisting of two elegiac African songs, Tide Table shows Soho Eckstein, the subject of many of Kentridge's earlier films, on the beach reading the financial pages near gently breaking waves.

He falls asleep; perhaps he is dreaming. We see a small white boy making sand castles watched over by a black woman. A group of black congregants performs a full-immersion baptism. Cattle surreally materialize in the surf, then decompose into skeletons. Workers are seen sleeping in a crowded dormitory that could also be a hospital. A man stands in the surf carrying another. The water rises, and when it recedes, the man is holding a body in a shroud.

In its suggestion of life moving from one state to another, the film explores the passing of time, life and death and the ultimate possibility of redemption.



Themba Shibase (South Africa, b. 1980), *Fragile*, 2005, oil on paper, 144 x 123 cm. Collection: Durban Art Gallery



Hilton Gasa (South Africa), *Ubani Uzosinda Kwi Aids*, 2005, acrylic on canvas. Collection: Durban Art Gallery



Jonathan Shapiro (aka Zapiro), cartoon, 2005. Courtesy of the artist

WHO LIVES, WHO DIES?

WHILE current medical treatments are unable to cure HIV infection and eliminate the virus completely from our bodies, they can reduce the presence of HIV by intervening at various points in its life cycle. Taking these drugs is a lifelong and life-defining process, to the point where drug and body become nearly indistinguishable.

Artists have made the political and ethical challenges of treatment a key focus of their work. By asking why pharmaceutical companies price life-saving drugs at levels beyond the reach of the world's poor, they underscore how economic and political systems value profit over lives.

This critical work has helped to create new forms of transnational solidarity among Aids activists concerned with global inequalities. Speaking from their own experiences, some artists in the United States painfully acknowledge that they are able to live longer than most other persons with HIV/Aids because of their social privileges.

Their survival presents them with the intolerable ethical question: How do I justify my access to live-saving treatment when millions of others, no less deserving than I, are denied these same medicines? Indeed, unequal access presents a strident ethical challenge to us all. How will we respond?



Adriana Bertini (Brazil, b. 1971), *Thandi*, 2006, factory-rejected condoms, dye, adhesive, nylon. Private collection

WHY ARE CONDOMS CONTROVERSIAL?

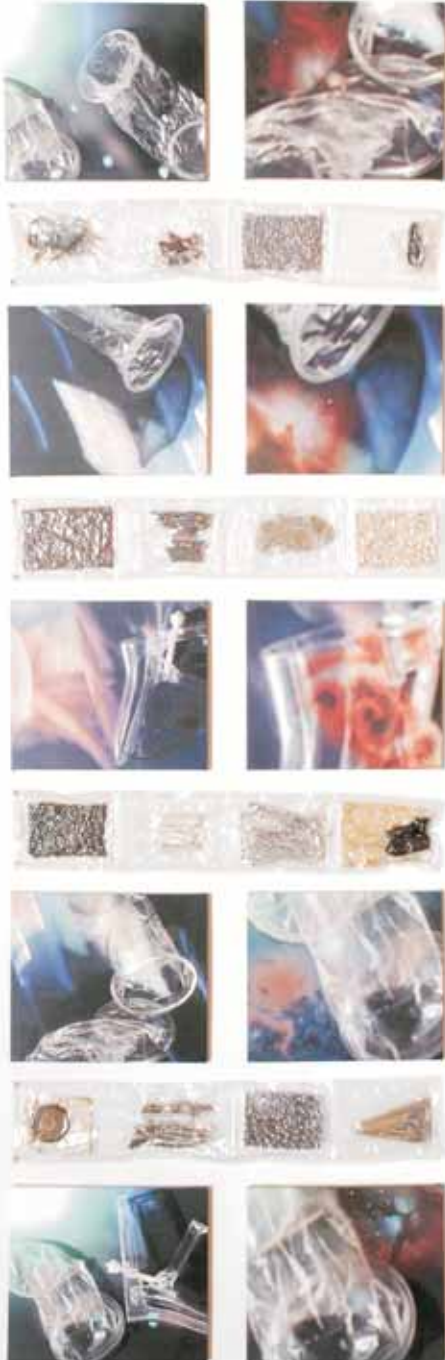
THE latex condom is one of the most significant public health inventions of the last century. When used properly, condoms virtually eliminate the spread of sexually transmitted diseases. So why do certain governments and religious institutions argue so vehemently against the use of condoms?

The answer lies in long histories of conflict over how we use our bodies— dialogues that touch on competing beliefs about life, death, pleasure, and sexuality. In many cases, the life-and-death stakes of the Aids epidemic challenge us either to hold steadfastly to established attitudes and beliefs or change them in order to survive. The first communities affected by the

epidemic chose change, devising practices that significantly reduced the chances of infection. Gay men and lesbians developed safer sexual practices, promoting condom use and validating alternative erotic expressions that now help protect everyone from infection.

While the effectiveness of risk-reduction practices is beyond question, debates concerning their implementation remain intense. As many governments and religious groups have elected to advocate abstinence exclusively and withhold information on safe sex, artists have responded with works that promote condom use and facilitate communication on issues that would otherwise remain taboo.

Artist Adriana Bertini comments about this work: “Seeing condoms transformed into women’s garments causes us to rethink what it means to ‘dress up’ and to ‘wear protection’. Combining aesthetic concerns and preventative measures permits us to approach condom use without relating it solely to disease. It facilitates communication, making it possible to educate, inform, and inspire reflection about health, prevention, fashion, behaviour, aesthetics, politics and the environment. Hopefully my work will inspire educators, parents, and health professionals to use art as a means to discuss condoms in a healthy, humorous, and non-intimidating way.”



The female condom is potentially revolutionary, but sadly overlooked as a woman-controlled barrier method in HIV/STD prevention and family planning. Here it is a powerful symbol of women's choices. By juxtaposing images of the female condom with the cosmos, the artist is asking us to travel inside the "cities of the interior" of women and women's bodies. The herbs embedded in the artwork represent the role played by traditional medicine in women's health. Eighty percent of Africa's population must rely on traditional medicine to meet their primary health care needs. As such, such treatments remain crucial in the fight against infectious diseases.

Bernice Stott (South Africa, b. 1953), *Femidoms and Traditional Herbs*, 2005, digital photographs on canvas and vacuum-sealed herbs in plastic. Collection: Durban Art Gallery



Jean Carlomusto (United States, b. 1959), *Offerings*, 2008, interactive computer media. Based on *The Portrait Gallery*, 2001, Carlomusto/Rosett

Jean Carlomusto comments: “My interactive computer and video installation, Offerings, draws on the Catholic act of lighting a candle in memory of the dead. The installation is a U-shaped altar with 36 electronic votive candles. Each candle and corresponding button has a picture of an Aids comrade: some, like the Treatment Action Campaign’s Zackie Achmat, are still living with HIV/Aids, others are long gone. The viewer is invited to press on a button, the corresponding candle brightens, the others dim and an individual video clip is projected on to a screen. “I included statements that crystallised an experience in the fabric of a pandemic,” says Carlomusto.



Langa Magwa (South Africa, b. 1970), *Uphondo (The Voice of the Affected and Infected)*, 2007, steel and cow hide, 210 x 190 x 100 cm. Collection: Durban Art Gallery

This sculpture represents part of a series of works made by Langa Magwa, one of which has taken the form of a public sculpture outside the Africa Centre for Health and Population Studies in Mtubatuba, a research centre which is a joint project of the University of KwaZulu-Natal and Medical Research Council of South Africa.

The work is an interpretation of a cow horn, larger than life size and made out of a metal armature which is interwoven with cowhide. The symbolism of cattle in Zulu culture is extremely powerful. Despite increasing urbanization, thousands of people in South Africa still earn their living by subsistence farming. Cattle remain cherished as part of the homestead – the primary economic unit – where the cattle byre (isibaya or kraal) is the focal point. It is the sacred precinct of the household and is considered the local habitation of the ancestral shades.

The animal is closely associated with marriage, sexuality, fertility and prosperity. The use of the horn, as well as its association with a new day and the passage of time, is also symbolic, as its shape is similar to a trumpet and the artist states that he intends the object to be like a clarion call to the community to listen to the ways in which they can help to prevent the spread of Aids. This is referenced by the microphone, which is a contemporary means of spreading messages.

ARE YOU AFRAID TO TOUCH?

ONE of the earliest battles fought by Aids activists involved images of persons dying of Aids. Photographs of emaciated, bedridden “Aids sufferers” proliferated in the media, exacerbating stigmas which already existed against gay men, lesbian women, transgender persons, injecting drug users, the poor, and racial and ethnic minorities, thus denying them the dignity of their efforts to live with HIV/Aids.

By either shocking viewers or evoking a gratuitous sympathy, such images served only to distance viewers further from persons living with HIV/Aids. The focus on suffering left no room for

viewers to learn about the epidemic and its many behavioral and social causes. Consequently, people have also not learned how to stop it.

In reaction to Aids-related stigma, artists have focused on the simple act of touch—reinforcing the notion that hugs and handshakes are utterly safe activities. Working in a variety of media, they particularly invite us to witness compassionate moments between caregivers and those living with or dying from Aids. These moments signal solidarity in the political and ethical struggle for justice for all those living within the epidemic.

The misperception that lesbians and other women who have sex with women are not at risk from HIV-infection is deeply entrenched. Zanele Muholi contradicts this understanding by documenting the lives of lesbians in South Africa who have been infected as a result of “reparative rape” intended to “cure” them of their sexual desire. She also records lesbian safer sex practices, such as the use of latex gloves.



Zanele Muholi (South Africa, b. 1973), *Aftermath*, 2004, Mpumi Mathabela, Parktown, Johannesburg, 2007, silver gelatin print. Courtesy of the Artist and the Michael Stevenson Gallery





Two months after beginning anti-retroviral treatment, HIV-positive mother Nozamile Ndarah gets water from a local stream in the Lusikisiki district of the eastern Cape in South Africa. The community has no running water. It is 4.45am, and in the course of the day she will collect at least one more of these 25 litre loads. Before she began her medication she was too weak to fetch water. Today, even with a sleeping child on her back, she is capable of lifting the 25-litre container onto her head. She is receiving ARV treatment from the Siyaphila La (We are living here) HIV-treatment programme. This project, which was originally set up by MSF (South Africa) and the Nelson Mandela Foundation is making these life-saving drugs easily available in this poor rural area.

“My name is Nozamile Ndarah. I am 22 and I have four children. Last year I decided to get an HIV test because I was getting bad diarrhoea, back pain and headaches. When they told me that I was HIV-positive I was very sad. I cried and cried a lot and then I felt dizzy, so they had to hold me. I was thinking deeply. “If I die”, I thought, “who is going to take care of my children?”

I began to attend the support group at Xurana Clinic, where I learnt more about this HIV, about CD4 counts and about life

on ARV treatment. I heard how these pills can help by stopping the virus from working in our bodies, so that other diseases cannot get going. I like going to the support group. Every time we open with a prayer and sing many songs. I sometimes feel confused, and going to this group helps me.

The day I went to Xurana Clinic to start my ARVs, I decided that that same day I wanted to have all my children tested for HIV as well. I was most worried about my youngest child, because I did breastfeed him for some time and I’d learnt in the support group that this can help pass the virus to the child. The first thing that happened was that the counsellor explained to the children how they were all going to be tested. Then she had a small machine that took just a drop of blood from their fingers. She put the blood on a small cardboard strip, and then we had to wait for 15 minutes for each child. We were watching to see how many lines there would be – two means the person is HIV-positive. But with each of my kids we waited the necessary time and there was only one line. That meant that all my children tested negative. This made me feel very, very happy as I gave birth to them and they are not infected. They will be able to lead healthy lives.

I also went to see the doctor to get my

ARV pills. I had to count them with him and put them into my pillbox. They are Nevirapine, 3TC and d4T. I am hoping that they will help my health. I have learnt, in the support group, about the side effects that can come with these drugs. Sometimes with Nevirapine there can be a skin rash all over the body. With 3TC there can be nausea, and d4T can cause painful feet. This does not happen with everybody, but I am glad to know so I will understand if any of this happens to me.

I have been taking my ARVs for two months now and I am free in my heart. This is because I am feeling very healthy. Taking the pills is easy. I have no problem with it. I know I am stronger now. Before I began the pills I was too weak to carry a bucket of water from the river to my house. I used to send children to fetch water for me. Now I can carry a 25-litre bucket on my head and carry my baby on my back at the same time. I have been building a new room on my house, and I have been strong enough to lift the bricks to help the builder. I now have the strength to look after my children properly. I love my kids and I feel like I am a caring mother but before, when I was sick, I used to get angry and shout at them. It is so difficult to take care of four children when you are feeling sick. Now I know I am a very lovely mother.

My husband works on a gold mine in Welkom. He is able to come back home for two weeks at Christmas when the mine is closed. Otherwise, I see him on the only occasions he is able to return home – just a few weekends in the year. Last year, after I tested HIV-positive, I phoned my husband to tell him this news. He then told me that yes, he had already tested, he is HIV-positive as well, and he is already getting ARV treatment from the mine hospital. I was very angry with him. I asked him why he came home with such a big disease when I had small children to bring up. He said that he was afraid to tell me that he was HIV-positive.

Some people here in the village have been saying bad things about me having this disease – saying that people should not share a plate of food with me. This has hurt me, but I do not care about them. I have told myself that this disease is like other diseases. I don't think I should be feeling shame about suffering in this way. I have decided that I will tell everybody that I have HIV. I want to live a better life, so I do not want to be hiding something like this. There is nothing for me to be ashamed of so at meetings, or in church, or at funerals I just talk freely and tell everyone that I am living with HIV.”



Little Travellers, 2008, beaded brooches. Collection: Woza Moya

WHEN WAS THE LAST TIME YOU CRIED?

IN 1993, the arts collective Gran Fury posed four simple questions on posters throughout New York City. The final question, "When was the last time you cried?," brought grief into the public space of their activism, acknowledging the process of mourning as an essential experience of the Aids epidemic.

As with every other facet of Aids, death and grief are the focus of significant moral and political debate. Given that sexuality and drug use are so closely tied to transmission, many

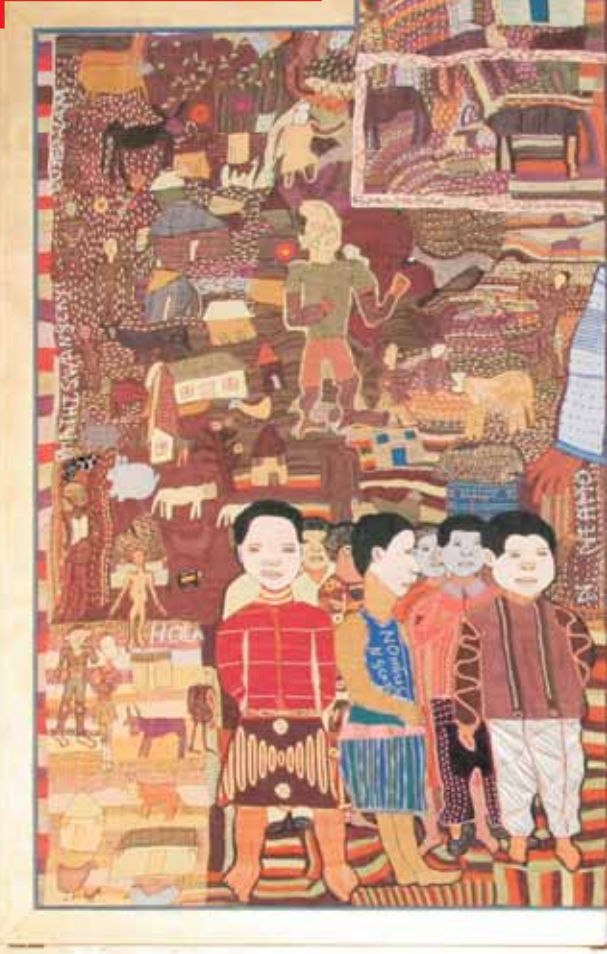
religious and political leaders, not to mention large numbers of the general population, view Aids-related illness and death as a form of punishment.

To counteract this view, artists around the world have addressed the ambivalences associated with Aids deaths by offering loving visual records and strident public performances of grief and mourning. Public grieving has become a trenchant political act, seeking to lift the weight of stigma from those who have died of Aids and those who care for them.

The Little Travellers are tiny beaded people, each with a unique personality, made by crafters working at Woza Moya, an income generating project of the Hillcrest Aids Centre Trust, run by Paula Thompson. The Little Travellers are brooches which are so named because they have travelled the length and breadth of South Africa and the world, joining the panoply of objects which symbolise the HIV/Aids pandemic. These travellers continue to morph and change into angels with wings or dreadlocked ravers, to girls with skirts and Abba maniacs who reflect current fashion and diversity of life.



Following two pages: *Keiskamma Altarpiece*, 2006, wool, fibre, wire, photographs on framed wood panels, 4.1x6.8m (fully opened). Collection: The Keiskamma Trust











In 2000 the Durban Art Gallery initiated a banner-making project to coincide with the 13th International Aids Conference in Durban, South Africa. Numerous community groups designed and created banners documenting and responding to the Aids epidemic. The Art Gallery wrapped the Durban City Hall, in which it is housed, in a large red ribbon marked by each of the 1000 participants. This project was conceptualised and curated by Carol Brown.



WHY A RED RIBBON?

THE ORIGINS of the red ribbon are explicitly political. Launched in 1991 by the Visual Aids Artists' Caucus, the red ribbon may have been a reference to bureaucratic red tape, alluding subtly and poignantly to the need to speed up the glacial pace of drug trials conducted by the US Food and Drug Administration and to immediately provide experimental treatments for the ill and dying.

Since the early 1990s, the tension between ribbon as fashion statement and ribbon as activist symbol has been catalysed by artists on several continents — making it one of the most

recognizable, if perhaps overused, icons in the world. Creative artists continually strive to reinvigorate the symbol or at the very least to question its meaning. Community artists in South Africa, for example, wrapped a civic building in a huge red ribbon to demand governmental action, while a photographer's record of faded and tattered red ribbons across that country underscores failed promises to act against the epidemic. Artists in India, meanwhile, reinterpret the ribbon in particularly novel materials, ranging from a glitzy profusion of gold and silver to the more humble terra-cotta.

A line defines and divides. Although a boundary itself is an abstract concept, the boundary can often be seen as different on either side. Temptation is an act that looks appealing to an individual. It is usually used to describe acts with negative connotations and, as such, tends to lead a person to regret such actions for various reasons: legal, social, psychological (including feeling guilt), health, economic, etc. Temptation also describes the coaxing or inducing a person into committing such an act, by manipulation or otherwise of curiosity, desire or fear of loss.









ARE YOU READY TO ACT?

FROM the first years of the Aids crisis, artists and other cultural activists have challenged us to end the epidemic.

Museums, galleries, and art schools have joined artists in this challenge by raising money for Aids-related causes, advocating for the rights of those living with Aids, sharing accurate and uncensored information, and analyzing the political and economic foundations of the crisis.

But such efforts require that we also act beyond the museum's walls. There are numerous possibilities for us to learn more about the epidemic and to share that knowledge with others.

As artists, activists, parents, civic leaders, teachers, students, and friends, we can choose to speak more candidly about sex.

We can also protect ourselves without diminishing our experiences of sexual pleasure. And we can challenge the injustices that nourish this crisis globally.

As this exhibition demonstrates, acts of intervention can take many forms. What will you do today to fight against the conditions that fuel the Aids epidemic?

What role will you create for yourself in this crisis?

Virus ka Tamasha is a full-length puppet play created by Anurupa Roy in 2004, as a commission from UNAIDS and the Delhi Public Schools Society. Los Angeles-based filmmaker Tom Keegan videotaped one episode of the play to create this freestanding work that captures the essence of Roy's artistry, especially her efforts to address the crushing weight of stigma. The puppeteers included Roy along with Pawan Waghmare, Mohammad Shamshul, and Shameem. The camerawork was by Mo Stoebe, and the video was produced by Gopika Sharma.

Anurupa Roy (India, b. 1977), Tom Keegan (Director of video), *Virus ka Tamasha (Virus Carnival)*, 2007, digital video with sound, 10 minutes 7 seconds. Courtesy Tom Keegan

Preceding two pages: **Brenton Maart** (South African, b.1968), *Factory Crossword Version 4*, 2008, pigment prints on archival plastic, plastic channels, metal cables, turnbuckles. Installation dimensions variable. The National Arts Council (South Africa) and the Ford Foundation supported various components of this work

Following two pages: **Penelope Siopis** (South Africa, b. 1953), *Baby in Red*, 2000, cibachrome photograph, Permanent collection Iziko South African National Gallery







The first version of this piece, called The Portrait Gallery, was created in 2001 for the exhibition 'Aids: A Living Archive', which premiered at the Museum of the City of New York to commemorate the 20th Anniversary of the global HIV/Aids pandemic. The work was inspired by art historian Douglas Crimp's observation that Aids activists should attend to the work of mourning with the same commitment given to their militancy. Jean Carlomusto is intimately acquainted with both mourning and militancy. Most of the individuals profiled in The Portrait Gallery were comrades who had either died of Aids or were living with HIV/Aids. Since 2001 she has undertaken a series of documentary film projects focused on HIV/Aids prevention. The work shown here mixes portraits of these contemporary activists with those from her earlier work.



This altarpiece was made by over 120 people (mainly women but also some men) living in the town of Hamburg in the Eastern Cape Province of South Africa - an area severely affected by HIV/Aids. Under the direction of Dr Carol Hofmeyer, this altarpiece was created as a group project. It is inspired by the Isenheim altarpiece, commissioned in the 16th century by the Antonine religious order who cared for people afflicted by an illness called "St Anthony's Fire" whose cause was initially unknown and for which there was no cure. The people of Hamburg adapted the original iconography and replaced the biblical figures with members of their own community. The altarpiece gives a message of hope and survival which is largely due to the fact that Hamburg's population have, under Hofmeyer's care, all been given access to treatment.



The visual imagery in Factory Crossword Version 4 is taken from Maart's photographic documentation of The Factory, a nude gay sex club in Johannesburg. The crossword is a visual metaphor for the network of emotions that occur within the microcosm of The Factory. Further, the editorial decisions and installation concept are attempts to explore the expression of queer desire as a challenge to the masculine body as a site of invincibility. It presents the irony that the locus of control – the body – is transformed through the act of making love into a site of frailty. It is an act that denies the male body its infallibility and strength. Instead, it is a site for intimacy and brutality, a physical and emotional field that is both satisfied and frustrated, caressed and scarred, made whole and torn into fragments.



Says Penelope Siopis: "In this photograph – which is part of a series – I wanted to emphatically connect the universal Aids ribbon to the body of a baby so that the ribbon becomes less symbol, motif, logo, than a representation of flesh and blood."



and before he could close they catch him and they beat him very much. Then by that time I was *afraid*. I could not go on watching. I could have been the next one. So I had to go back home and lock myself. I have to get inside and lock the door. Then uhhh,



No longer alone

IN THE 1980S, when the Aids epidemic was just beginning in the United States, it was already clear that it was two epidemics in one—a collection of physical illnesses caused by a compromised immune system, and a collection of social illnesses marked by hatred, stigma, fear and isolation. Among these maladies, aloneness was perhaps the most pernicious. People living with Aids were frequently shunned, even by loved ones. Nations (prominently my own) shut their borders. Even when it became clear that Aids could not be transmitted via casual contact, the mechanisms of stigma and fear continued.

This exhibition serves as an antidote. The artists represented reject the politics of aloneness, in part by agreeing to place their work in a shared social space. The works speak to one another—and with one another—to address an international perspective on an international epidemic. Each work has its own story to tell, but collectively the message is about particularity (my story) and solidarity (our story) coinciding. We are not alone.

David Gere
Professor, University of California at Los Angeles Art | Global Health Center
www.artglobalhealth.arts.ucla.edu

Photographer and artist Damien Schumann spent eighteen months investigating the secrets and fears of people who you pass on the streets, socialise and work with, and are related to. He has studied conditions that are always referred to as happening to someone else, and reveals how frequently and closely we come into contact with these conditions. But we would never know, as the stigma attached to them forces the subject into secrecy or denial. Hence no assistance is ever granted.

Damien Schumann (South Africa, b. 1981), Detail and documentation from 'Face It — The Stigma Exhibition', 2008, mixed media. Dimensions variable. Courtesy of the artist



Khangas are traditional African cloths commonly seen in many parts of Africa, particularly in rural areas. These cloths, 1,5 meters in length and 1,15 metres wide, are usually boldly designed and colourfully printed cotton pieces that are worn by women in many ways – around the body or hips, around the shoulders as a cape, twisted as a hat, or folded and tied

HIV/Aids, art and solidarity

THIS EXHIBITION aims to bring together a number of responses, by means of visual arts, to the HIV/Aids epidemic. A major theme is the importance of communication — and the Patta scrolls provide an example of this, using an ancient form of story-telling which has been adapted to the present day. The didactic narrative of the Indian deities is now used to communicate knowledge about this pandemic, especially to illiterate communities. The directness of the scrolls is countered by a work that is at once conceptually sophisticated and yet grounded in harsh reality – *Medicine Man* by Goldstein and Kapellas. This sculpture, made from empty medicine bottles, radiates a spiritual aura which links it to the spectacular *Keiskamma Altarpiece* made in the Eastern Cape Province of South Africa. Both these

works speak of hope, survival and courage, although they were created continents apart and were produced under totally different economic and cultural circumstances. The connections between the two are remarkable.

It is these connections which lend the title of 'Not Alone' to the South African version of the 'Make Art/Stop Aids' exhibition which debuted at the Fowler Museum in Los Angeles, and which has now travelled, in a slightly different format, to South Africa. The intention of the exhibition is to highlight the fact that the epidemic affects every citizen of the world and no-one can remain unaffected by its spread. The idea of solidarity is a pervasive one in this show and, with its cross-continental journey, it is hoped that, in some small way, this body of work can open eyes, minds, and hearts.

Carol Brown
Co-Curator of 'Not Alone: An International Project of Make Art/Stop Aids'



as a means of carrying packages or children. As part of a project initiated by the US Embassy's Public Affairs Section and Textile Design students at the Tshwane University of Technology, a competition was held for the best designed khanga which illustrated a positive message concerning HIV/Aids. These are some of the designs submitted by the students.

HIV/Aids and the Durban Art Gallery

SINCE the mid nineties, the Durban Art Gallery has actively engaged with the HIV/Aids pandemic through various initiatives including exhibitions, education programmes, special events and acquisitions of artworks for the permanent collection.

Our history with HIV/Aids was initiated through an art project with Open Door in which the first work reflecting the pandemic entered the collection. We have, since this time, built up a collection of work which also serves as a visual and symbolic record of this emergency reflecting past, present and future.

Since then, the Durban Art Gallery has continued to pursue dialogues through creative visual interventions to raise awareness of this social crisis. Interventions have included the 'AIDS 2000 Ribbon' which formed part of the

program of the 13th International Aids conference held in Durban in 2000. A more recent event took place while 'Not Alone: Make Art/Stop Aids' was on view at the gallery this year, when a public march which we titled 'Use your head' refashioned the 'city fathers' sculpture park in front of the City Hall by planting red head scarves, representing both condoms and the Aids ribbon, on these statues drawing attention to responsibilities and inequalities around sexual practice.

Since this time we have endeavored to either collaborate or curate an exhibition or workshop on a biennale basis. We hope DAG's involvement by being a support partner of the 'Not Alone: Make Art/Stop Aids' exhibition will communicate this issue to a wider audience.

Jenny Stretton
Acting Director: Durban Art Gallery

ABOUT THE ARTISTS

Hilton Gasa lives and works in Durban where he has had a studio in the BAT centre for many years. He is also a sculptor and has two works in the permanent collection of the Durban Art Gallery.

Pieter Hugo is a South African photographer whose work is often centred around people on the margins of society. His work has been shown all over the world and has been included in numerous publications, as well as as group shows. He has won numerous awards and was selected as the Standard Bank Young Artist for Visual Art 2007.

Brenton Maart is an artist, writer and curator currently based in Durban. As an artist, Maart's work relates to mapping the changing forms and functions of social groups. Maart has held five solo exhibitions, and has participated in a number of group shows internationally.

Langa Magwa was born in Clermont in 1970 and has a Masters Degree in fine Art from Durban University of Technology. His work is deeply saturated with African customs, embedded in the use of skin (human and animal) as a form of expression and communication.

Churchill Madikida was born in Butterworth in the Eastern Cape in 1973. He lives and works in Johannesburg. His work frequently explores the contemporary implications of Xhosa traditions — particularly the initiation ritual of circumcision — in various media, including video, photography and live performance.

Bafana Mkhize was born in 1958 in Lamontville KwaZulu-Natal. He has exhibited widely in South Africa. His works are found in important national collections. Mkhize died in 2003.

Bernice Stott has an MTech Fine Arts qualification as well as an Honours degree in Drama and Performance Studies. Combining both interests, she has worked in the mediums of video and performance art. She is currently working with installations and photography. Her work is a journey into both the microscopic and the macro politics of the female body in the South African context.

Themba Shibase was born in 1980 in Port Shepstone. He is a Durban-based artist practicing mainly in the areas of painting and drawing. He currently lectures in the Department



A detail from a contemporary patta scroll made by patta artist S Chitrakar

The 'Patta Chitra' collection is a series of scrolls from India's traditional arts curated by Nandita Palchoudhuri, a National Board Member of the India Foundation for the Arts. The scroll featured is painted by Gurupada Chitrakar, who also narrates the story of the scrolls in an accompanying video. This project grows out of a tradition to reach illiterate communities and is usually used to tell the stories of the deities. However, Nandita, together with an American organization, "Make Art Stop Aids" now uses this tradition to paint stories about Aids prevention.

of Fine Art at Durban University of Technology where he also obtained his BTech degree in fine art.

Clive van den Berg is an artist, curator, designer, writer and teacher who lives and works in Johannesburg, South Africa. He has worked alone and with some of the nation's top architects to create public spaces, from museums to state buildings. He is best known as a visual artist. His work has earned him several major prizes and is included in numerous corporate and private collections in South Africa and abroad.

William Kentridge was born in Johannesburg in 1955 and graduated from the University of the Witwatersrand in 1976. Throughout his career, he has moved between film, drawing and theatre, although the foundation of his art has always been drawing and printmaking. One of South Africa's most acclaimed living artists, Kentridge's work has been shown in many museums and galleries around the world.

Daniel Goldstein is a San Francisco-based artist who is originally from New York. His woodblock prints, collages



and sculptures have been exhibited in leading galleries and museums throughout the world and are featured in many permanent collections. Daniel is the founder of Under One Roof and Visual Aids, two highly successful non-profits that generate funds for education, medical and support services.

John Kapellas is a long-time business owner, song writer, poet and fine artist. His deep interest in biology, cosmology, physics and how science and spirituality can be brought together is evident in many of the works created by Goldstein Kapellas Studio. John began collaborating with Daniel Goldstein in 2002 with *The Waves*, a large mobile created for the Northwest Community Hospital in Chicago. Together, they have created large-scale sculptures for both public agencies and corporations, including The California Department of Health Services and Sallie Mae.

Thukral and Tagra are Jiten Thukral and Sumir Tagra. Thukral has a Masters Degree in Fine Arts from Delhi College of Art in India while Tagra is a post graduate of the National Institute of Design in India. They work collaboratively in a wide variety of media including graphics, videos, music, interiors, product design and painting. They live and work in New Delhi.



Jean Carlomusto was on the forefront of the movement to document the Aids crisis in the United States. She was the founder of the audio-visual unit of GMHC, a founding member of Diva-TV and a member of the collective which produced the pioneering films *Testing the Limits, NYC* and *Voices from the Front*. She holds a Master of Professional Studies degree from the Interactive Telecommunications Program at New York University's Tisch School of the Arts.



The concept for these public service announcements was devised in South Africa. The animation images were designed in Canada and hand-drawn in Mumbai, India—14,000 drawings in all. The final cartoons were first shown by the South African Broadcasting Corporation and have since been adapted for global distribution in forty-one languages. The cartoons were directed and produced by Firdaus Kharas of Canada and Brent Quinn of South Africa.

The Three Amigos, HIV/Aids Prevention Programme public service announcements, 2004, DVD with sound, 12 minutes 34 seconds.
Collection of Firdaus Kharas

Adriana Bertini is an artist living in São Paulo, Brazil, who transforms expired or defective condoms into raw material to be used to make pieces of art. These frames, sculptures, and brightly coloured women's dresses are intended to raise awareness and inspire reflection about condom use. On another level, Bertini hopes that, by using the very material at the centre of effort to prevent HIV/Aids to create something new, she can inspire reflection, foster discussion, and challenge taboos.

Anurupa Roy from New Delhi, India, is recognized as a major creative force in Indian puppet theatre. In 1998 she established her troupe, Kat Katha, and has worked with many mediums of expression, including dance and music. Gaining national acclaim and attracting new audiences to puppetry, her work focuses on issues of social concern, with an emphasis on children and women. Roy has conducted workshops in villages in Haryana with women and adolescent girls, where she used puppetry as a medium to

address taboo subjects, ranging from female sexuality and contraception to the questioning of many existing norms.

Damien Schumann is a freelance photographer specializing in pro-active campaigns focused on advocacy, research, education and awareness. Clients include the Desmond Tutu TB Centre, the World Health Organization, Stop TB Partnership and Medicins Sans Frontieres. He has had several solo exhibitions and works as a freelance press photographer for the South Africa Press Association and *Die Burger*.

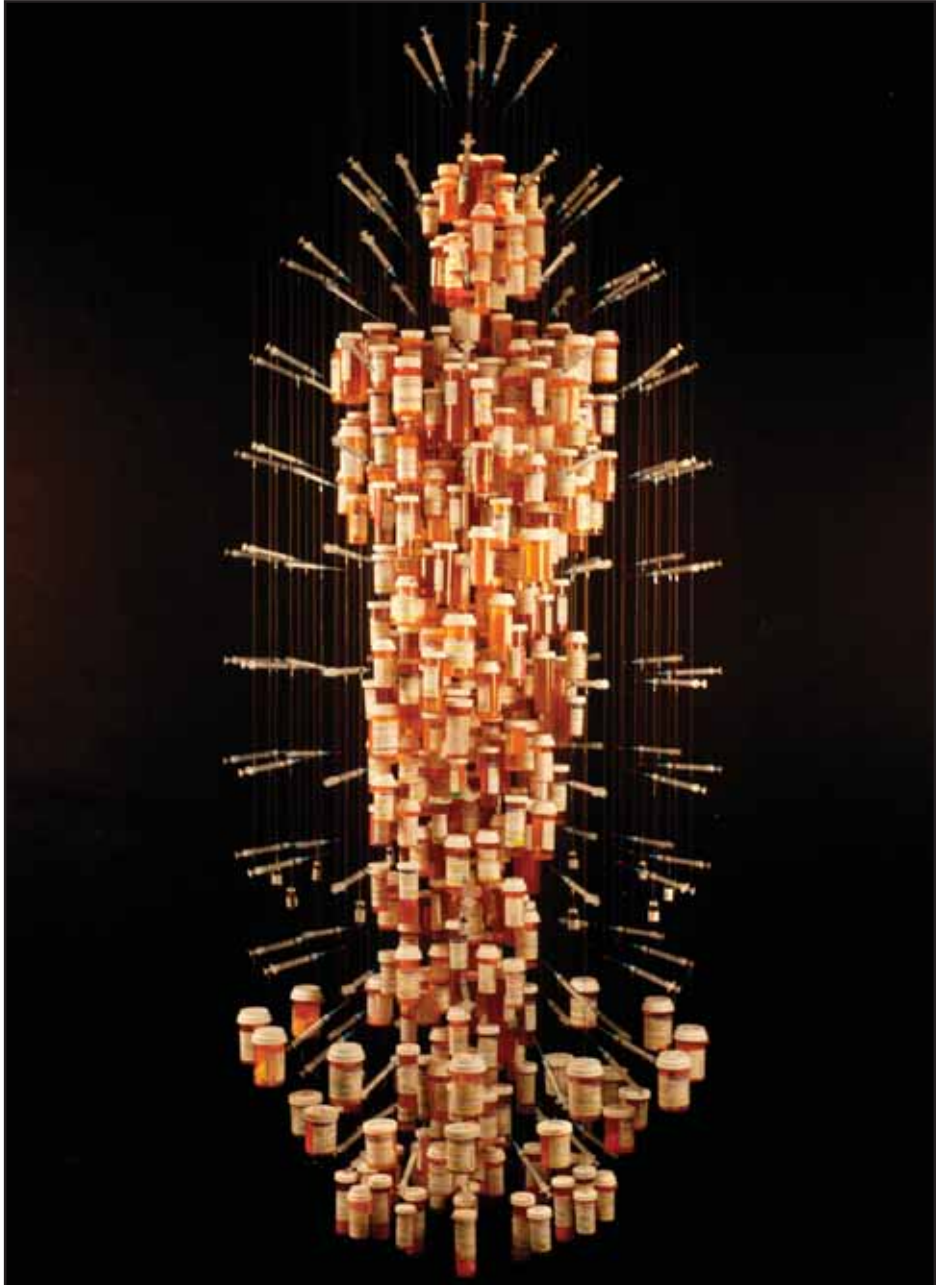
Dayanita Singh is well known for her portraits of India's urban middle and upper class families as well as her portraits of caregivers. She had recently started to concentrate on photographs taken in a diverse range of interior spaces, from the ballroom of an 18th Century palace to the humbler surroundings of a private home.

Gideon Mendel is widely regarded as one of the world's leading contemporary photojournalists. Born in Johannesburg in 1959, he studied psychology and African history at the University of Cape Town. Following his studies he became a freelance photographer, documenting social change and conflict in South Africa in the lead-up to Nelson Mandela's release from prison. He continues, in his current working practice, to work for some of the world's major magazines while also developing new advocacy projects.

Robert Fraser is a conceptual artist and gallerist based in Durban. He owns and runs the Bank Gallery, together with fellow artist Henrietta Hamilton.

Tracey Rhoades was a prize-winning dancer and choreographer whose most memorable piece, *Requiem* (1989), embodied the Aids-related grief of the Bay Area dance community. He created *Requiem* in 1989 as an elegy for his

The nearly 300 HIV/Aids medication bottles used to create this piece were used to sustain the lives of the two artists, their friends, and their lovers. Arranged in the form of mandorlas, or almond-shaped halos, are 139 syringes. In many ancient traditions, holy people were depicted standing within such halos, but in this instance the needles may suggest an intense bombardment. The point of each syringe is tipped with a red droplet.



Daniel Goldstein (United States, b. 1950) and **John Kapellas** (United States, b. 1953), *Medicine Man*, 2007, plastic medication bottles, syringes, steel/nylon wire, latex. Collection of the Artists

lover, Jim Poche, who had died of Aids the previous year. The piece was performed numerous times in San Francisco (and in New York in 1990). Rhoades died of Aids-related causes.

Penny Siopis was born in 1953 and lives in Johannesburg, where she is Associate Professor in Fine Arts at the University of the Witwatersrand. She has an MFA from Rhodes University, Grahamstown (1976), and took a postgraduate course in painting at Portsmouth Polytechnic in England. She works in painting, photography, film, video and installation. Since the 1970s, she has covered a vast range of media and subject matter, but her interest in what she calls the 'poetics of vulnerability' characterises all her explorations, from her earlier engagements with history, memory and migration to her later concerns with shame, violence and sexuality. She has exhibited widely, both in South Africa and internationally.

Zanele Muholi was born in Umlazi, Durban, in 1972. She completed an Advanced Photography course at the Market Photo Workshop in Newtown and held her first solo exhibition at the Johannesburg Art Gallery in 2004.

Her work represents the black female body in a frank yet intimate way that challenges the history of the portrayal of black women's bodies in documentary photography.

Jonathan Shapiro is South Africa's leading political cartoonist under his pen-name of Zapiro. Has been editorial cartoonist for the *Mail & Guardian* since 1994, the *Sunday Times* since 1998 and, since September 2005, also appears three times a week in *Cape Times*, *The Star*, *The Mercury* and *Pretoria News*. He has published eleven cartoon collections.

Angela Buckland is an independent photographer who does commercial, editorial-commissioned, and her own personal work. In her personal work she is interested in the private histories of seemingly ordinary people. She engages intuitively with her subject, seeking an emotional veracity, rather than an objective truth. She has participated in numerous group exhibitions and her photographs are held in public and private collections locally and internationally. She currently works and lives in Durban, South Africa, with her husband and two small children.

“Not Alone: An international project of Make Art/Stop Aids” is a traveling exhibition which was first shown at the Fowler Museum at UCLA. It features contemporary art from Brazil, India, South Africa and the United States. The core exhibition remains the same however certain works which were on the original show are not represented whilst others from South Africa have been added. This format intends to focus on the country of exhibition whilst simultaneously offering a view of the wider picture. Although the epidemic has the power of solidarity and on the epidemic’s far-reaching consequences.

The initial exhibition was made possible through grants from the Ford Foundation, Andy Warhol Foundation for the Visual Arts, and Peter Norton Family Foundation. The original team for the exhibition:

Curators

David Gere, Professor, UCLA Department of World Arts and Cultures
Robert Sember, South African Artist, Activist and Public Health Researcher, based in the US

Contributing/Associate Curators

Marla C Berns, Director, Fowler Museum

Carol Brown, Independent curator, Durban

Sarah Gilfillan, Associate Director of Development, Fowler Museum

Ivo Mesquita, Curator, Pinacoteca do Estado de Sao Paul, Brazil and Visiting Professor, Bard College

Nandita Palchoudhuri, Curator, Consultant, and Chairperson of the India Foundation for the Arts, Bangalore

Mysoon Rizk, Associate Professor of Art History, University of Toledo

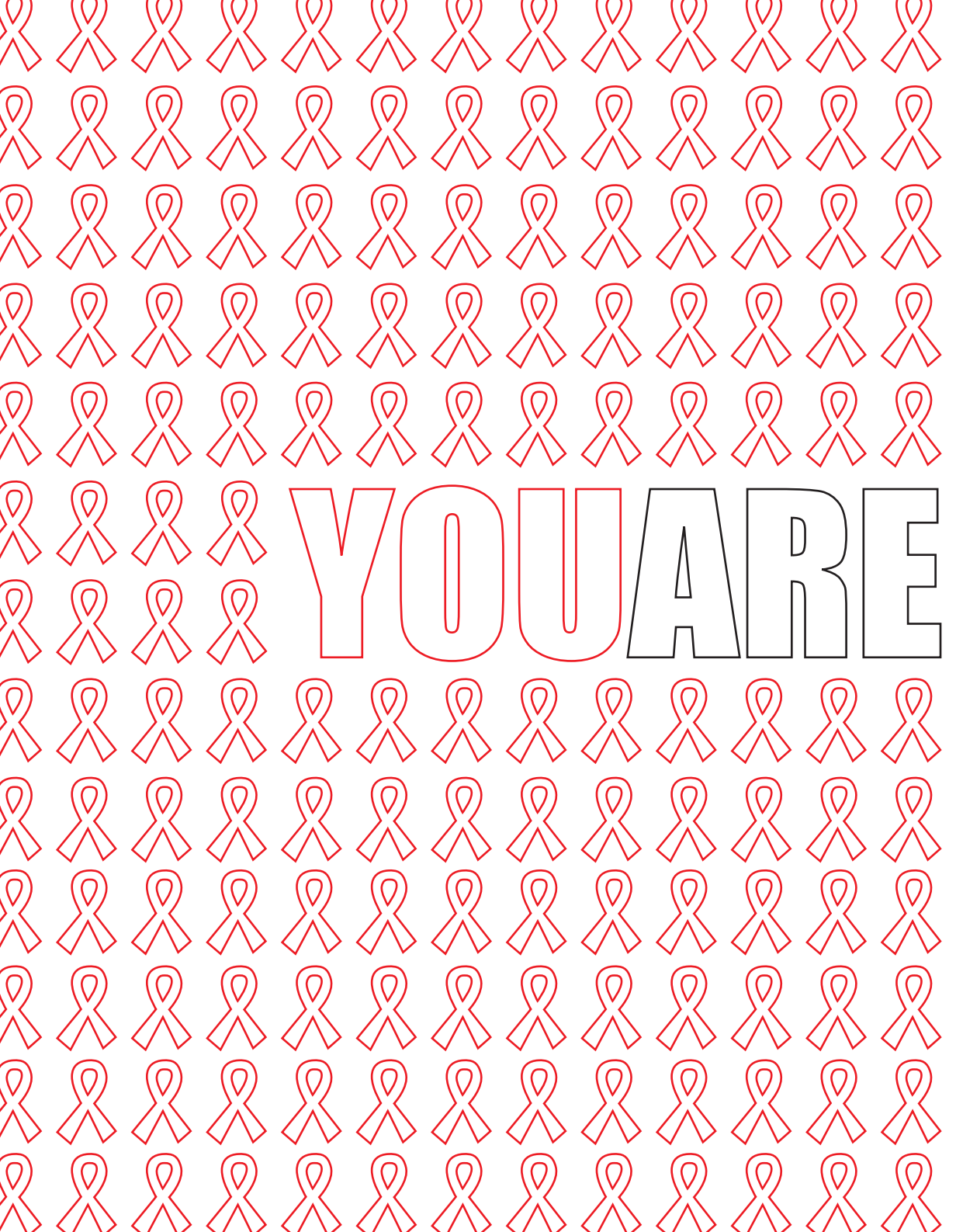
Polly Nooter Roberts, formerly Deputy Director and Chief Curator, Fowler Museum now Professor of World Arts and Cultures, UCLA

Allen F Roberts, Professor, UCLA Department of World Arts and Cultures

This current show “Not Alone” has been curated by David Gere and Carol Brown. The text on the wall panels reproduced in this catalogue was written by Robert Sember and David Gere. The host institution of the South African tour is the Durban Art Gallery which is facilitating the logistics. We thank Jenny Stretton, Acting Director of the Durban Art Gallery, and the Friends of the Durban Art Gallery for their assistance. The US Consulate in South Africa and PEPFAR funding have contributed greatly to the exhibition and this catalogue. The Indian Consulate in Durban funded the visit of the Patta artists. We would also like to thank Museum Africa and Iziko Goodhope Castle for their co-operation and support in hosting this exhibition. The South Africa exhibition is supported by the Ford Foundation and the US Embassy in Pretoria.

Due to the fact that this exhibition changes at each venue, this catalogue does not necessarily reflect every work shown.

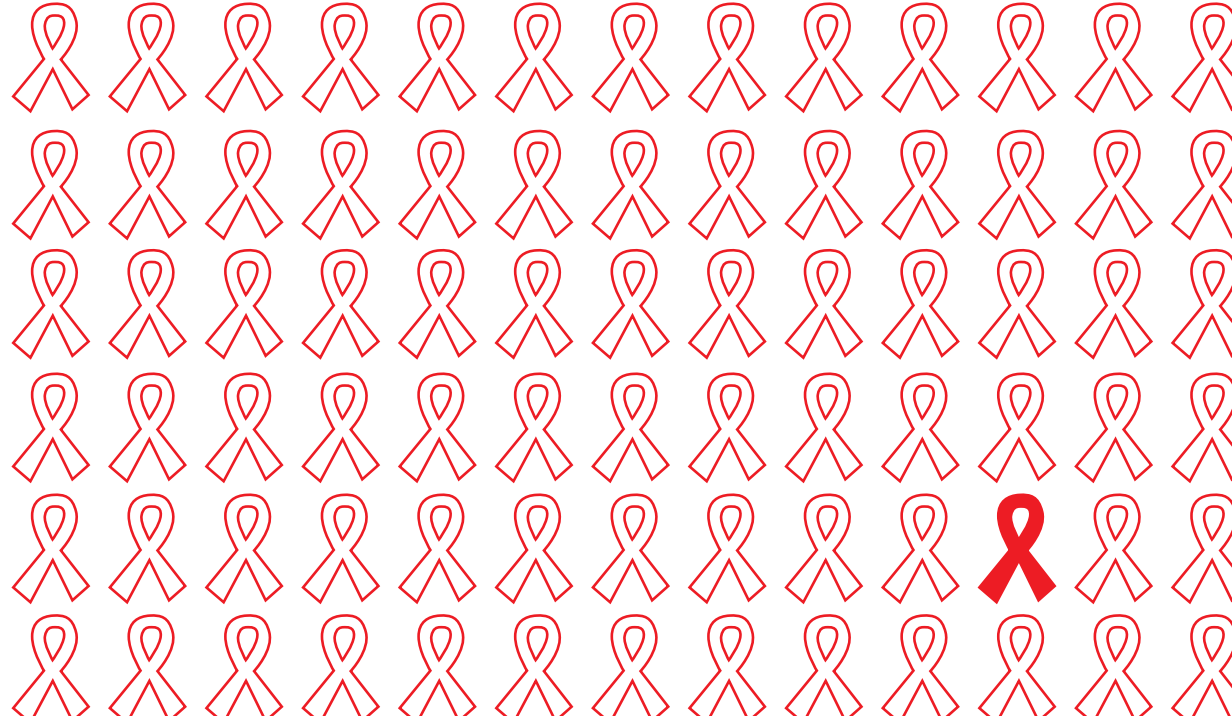
Designed and edited by **Peter Machen** who thanks Gideon Mendel, Penny Siopis, Fiona Mauchan from Michael Stevenson Gallery and Storm Janse van Rensberg from the Goodman Gallery.



YOU ARE



NOT ALONE





NOT ALONE

An international project of Make Art/Stop Aids

USA: Fowler Museum, Los Angeles **South Africa:** Durban Art Gallery, Durban; Museum Africa, Joburg; Iziko Goodhope Castle, Cape Town



FORD FOUNDATION



NOTALONE An international project of Make Art/Stop Aids