

**WE
ARE
HAVING
THIS
CONVERSATION
NOW**

**THE TIMES
OF AIDS
CULTURAL
PRODUCTION**

**ALEXANDRA
JUHASZ +
THEODORE KERR**

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BUY

THE TIMES OF AIDS CULTURAL PRODUCTION

DUKE

**DUKE UNIVERSITY PRESS
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PRESS

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PRESS

CONTENTS

vii	Abbreviations
ix	Acknowledgments
xiii	THE TIMES OF AIDS TIMELINE 1
1	Introduction. We Are Starting This Conversation, Again

PART ONE TRIGGER

19	Trigger 1 What We See
30	Trigger 2 Seeing Tape in Time
49	Trigger 3 Being Triggered Together
59	Trigger 4 Being Triggered in Times
73	Trigger 5 Being Triggered by Absence
83	Trigger 6 How to Have an AIDS Memorial in an Epidemic
95	AN AIDS CONVERSATION SCRIPT TO BE READ ALOUD TIMELINE 2

PART TWO SILENCE

101	7 Silence + Object
121	8 Silence + Art
139	9 Silence + Video
159	10 Silence + Undetectability
169	11 Silence + Conversation
183	12 Silence + Interaction
197	13 Silence + Transformation
217	Conclusion. We Are Beginning This Conversation, Again
227	SOURCES AND INFLUENCES TIMELINE 3
251	Notes
257	Index

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ABBREVIATIONS

ACE	AIDS Counseling and Education Program
AE	Against Equality
AIDS	acquired immunodeficiency syndrome
APLA	AIDS Project Los Angeles
ASO	AIDS Service Organization
AZT	zidovudine, HIV antiviral medication
CAB	Client Advisory Board
CDC	Centers for Disease Control and Prevention
GMHC	Gay Men's Health Crisis
HAART	highly active antiretroviral therapy
HIM	Health Initiative for Men
HIV	human immunodeficiency virus
HRC	Human Rights Campaign
MSM	men who have sex with men
PAC	Prevention Access Campaign
PEPFAR	President's Emergency Plan for AIDS Relief
PREP	pre-exposure prophylaxis medication
PWA	People with AIDS
UNAIDS	Joint United Nations Programme on HIV/AIDS
VA	Visual AIDS
WAVE	Women's AIDS Video Enterprise

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ACKNOWLEDGMENTS

This book is a conversation between us, Alex and Ted, as well as being a conversation with everyone we have had the pleasure of interacting with in our AIDS work along the way, and still others who we will meet on these pages. Please see our “Sources and Influences: Timeline 3” at the book’s end to witness our creative attempt to situate ourselves in community and time, an ongoing preoccupation of this book, because it is so central to what we study, and how we do it, as feminist AIDS workers. If your name or work appears there or elsewhere in the book—in our conversations, footnotes, or prompts at each chapter’s conclusion—know that this is only one small gesture of thanks for your sustaining contributions as writers, artists, thinkers, and activists. You make the world, and we think, our book, better. If your name is not here, this is not for want of needing you. Our community’s work in AIDS cultural production is vast, over places and decades, and try as we could, we weren’t able to find all the memories and citations we know are true to this sustaining output. The power of loss, and sometimes careful salvage, is central to this effort. Know that we know and thank you, even if we didn’t name or find you.

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PRESS

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Alexandra Juhasz and Theodore Kerr have enjoyed a developing history of writing together. Many of the ideas shared in this book have their origins in the following coauthored works.

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THE TIMES OF AIDS TIMELINE 1

PRE-1981 AIDS BEFORE AIDS

The virus has been circulating within humans from as early as the 1900s in Cameroon, and as early as the late 1960s in the United States. There are lived experiences of HIV well before 1981, but these occur outside of discourse. Even so, a then-unnamed illness impacts individuals and communities.

1981–1987 THE FIRST SILENCE

In the early 1980s, medical staff and impacted people begin to take action around a mysterious health concern. Their work is done primarily in isolation. In the United States, coordinated efforts are blocked by the Reagan administration and an apathetic and uninformed media and public. The result: a once possibly manageable health crisis becomes an epidemic.

1987–1996 AIDS CRISIS CULTURE

From the “Silence = Death” poster to community-produced video and historic levels of direct action, this is a period of mass cultural production and discourse about HIV/AIDS leading to social, political, and medical breakthroughs.

1996–2008

THE SECOND SILENCE

The introduction of HAART (highly active antiretroviral therapy) produces better health for many and an associated decline in the space taken up by HIV in public. While HIV-related activity is ongoing it becomes, again, less connected and less visible.

2008–PRESENT

AIDS CRISIS REVISITATION

A sudden deluge of cultural production focused on earlier responses to the virus breaks the silence. Cultural production returns to the stories, images, and loss of the first generations. This is met with more excitement, criticism, connection. A richer understanding of AIDS—whether that be in terms of race, gender, sexuality, prevention, or undetectability—enters discourse.

2016–PRESENT

AIDS [CRISIS] NORMALIZATION

Mentions of AIDS become more commonplace, expected, and present-invested within US culture. The HIV response takes on a more stable and integrated place in discourse. AIDS is less connected to trauma. It is understood as one problem among many. It is placed into history. AIDS as crisis is present but less definitive, even as stigma, discrimination, and criminalization organize the lives of some people living with HIV.

Time is not a line. We offer this timeline to be helpful, not prescriptive. AIDS is not over.

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INTRODUCTION

WE ARE STARTING THIS CONVERSATION, AGAIN

This is a book about the history, present, and future of the cultural production of AIDS. It takes the form of thirteen short conversations between two AIDS activists, Alex and Ted, whom you will get to know more as you go along. The book focuses on what we call the Times of AIDS. All this talk is inspired by our longtime AIDS activism and is initiated by looking at related cultural production: objects like AIDS activist videos; events like protests; spaces like AIDS memorials; ideas we have learned from within and outside our community; and through our own memories and hopes. Our book relies on conversation as a method that helps us better understand AIDS, ourselves, others, history, and more; this, so we can work together to help improve the lives of people living with HIV/AIDS and respect the memory of those who have died and struggled. It is a book that invites you to join in this conversation, art, and action. Each short chapter ends with a prompt or a set of questions, as well as some resources that might inspire you to question and also engage. But before all that, we begin our conversation with three opening questions that we will also answer. We want to create an opportunity for readers and writers alike to situate themselves as we start in a shared and participatory interaction with this book. For your part, answer some, many, or none of these and further prompts; answer them before you begin; or return (again) when you are ready.

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- 1 Why did you pick up this book? What do you bring to it?
- 2 How and with whom do you talk about AIDS?
- 3 What do you think are methods or practices that allow for progressive social change?

WHY DID YOU PICK UP THIS BOOK?

WHAT DO YOU BRING TO IT?

We wrote this book because both of us—activist mediamaker and scholar Alexandra Juhasz and writer and organizer Theodore Kerr—have committed our lives to the AIDS epidemic and the people, communities, and culture that have been changed through it. We do this as two white, formally educated, middle- and upper-middle-class queer, HIV-negative people of different cis genders and generations. Over decades, we have each brought our lived perspectives to diverse communities where we work to name, negotiate, and account for our differences from and similarities with our AIDS colleagues, often through conversation, art, or action. We work in diverse communities to change the impacts of AIDS among us. Our whiteness, our negative sero status, our sexualities, as well as our cities and educations, give us specific but adaptable perspectives and privileges that we share in our work, and also here. We also bring our ideological perspectives to our AIDS work. We share commitments to eradicating anti-Black racism and furthering queer analysis. This means our work is grounded in intersectional feminism, taking our cues from the 1977 Combahee River Collective statement and its lineage of thinkers, artists, and activists:¹ “The most general statement of our politics at the present time would be that we are actively committed to struggling against racial, sexual, heterosexual, and class oppression, and see as our particular task the development of integrated analysis and practice based upon the fact that the major systems of oppression are interlocking.” To this analysis we add HIV, and our own experiences, since we are at once quite different from each other, just as we are aligned through beliefs, values, and aspirations for a world where the harm of HIV is eradicated. As people with different bodies, experiences, ideas, communities, and commitments, we have been changed in context and time. Much of this transformation has come through our engagements with AIDS culture, specifically, objects that allow for conversation about HIV. To our book we bring and try to model this history, and our commitment to these processes. We want to share this with you in your own specific and adaptable situation vis-à-vis AIDS.

HOW AND WITH WHOM DO YOU TALK ABOUT AIDS?

We talk about AIDS as writers, educators, mediamakers, activists, and friends. We talk over the phone, via texts, emails, and video chat. Sometimes we talk together in person. We are always also engaging with others. Primarily, though, this book shows how we talk together about AIDS through and as our work, which began in an online conversation in 2013.² We have continued to do this ever since, through ten published essays, multiple public events, in activist collectives, and of course, here and now. As individuals, Alex, an activist, scholar, and videomaker, has been focused for decades on the concerns raised by women and AIDS. This has meant that her work has been grounded in intersectional feminism, the development of queer studies and activism, her connections to communities of color, and a commitment to a media praxis. Ted, a writer and organizer, found and formed his bearings working first at an AIDS service organization in Canada that was rooted in the understanding—and practice—that AIDS is an intersectional issue that includes sexuality, race, and gender, as well as poverty and class.

We look at and contribute to AIDS cultural production: work that takes place primarily outside the realms of science and government (although it may speak to these institutions). This means we are invested in the harder-to-quantify labor and output of artists, activists, care workers, archivists, and thinkers. Taking place in the fields of arts, humanities, health, and advocacy, we meet in our “AIDS work,” a phrase we borrow from historian Jennifer Brier to refer to the labor performed by people “expressly committed to addressing the effects of AIDS.”³

WHAT DO YOU THINK ARE METHODS OR PRACTICES THAT ALLOW FOR PROGRESSIVE SOCIAL CHANGE?

We have found that exploring AIDS through time and conversation creates the conditions we need to contribute to progressive social change. “The Times of AIDS: Timeline 1” opens the book. We developed this as a framework to explore experiences with cultural production about the epidemic; we developed this as we were making sense of decades of diverse AIDS cultural production that varied in process, audience, and goals.

We used conversation as an invitation to listen, learn, and share, and as an activity that can engender surprise, change, learning, emotion, and yes, sometimes being annoyed or triggered. Along the way we have learned that

conversation can be an argument or a love fest, a place to be wrong or to learn more, an engagement in which feelings are hurt or repaired. A conversation can be clarifying or confusing, and when you are lucky, it can stay with you for a long time or open you into new understandings unreachable without it.

Conversation is a process.

As curious and social people, conversation has been a tool acquired over years. We have cultivated it through informal and social means, as well as professionally through teaching, and through our activism, which is collaborative, iterative, and engaged. We have honed conversation through friendship; love affairs; work experiences; by living in various cities; engaging with a diversity of technologies; through our work as students and educators; in exchanges where we have led and shared ideas and those where we follow and listen; and through years of shared work together and in this particular writing format.

Conversation rooted to social change is what we practice and also hope to engender.

It is through conversation that we were able to move across time together and within our broader communities. For of course, the making of this book—and our work toward progressive social change—was never limited to conversation between just us. In writing this book we had conversations with friends, artists, AIDS service organization employees, and activists, as well as editors, other academics, writers, and the many anonymous readers who helped us better understand this book. We've conversed with cultural artefacts from all the Times of AIDS. And we extend the possibility of conversation to you as a reader. As we have mentioned, at the end of every chapter (and at the beginning of this one as well!), even as the book moves forward linearly, we ask you to stop, and talk. To review, search, consider, relate, and record. We offer questions and resources to trigger (more on this term, its histories, multiple meanings, and associated affects soon) your participation. Your conversation will have its own revelations, hiccups, places of vulnerability or impasse; you might want, find, and use different words that help you to best engage with these ideas or with another person; you might argue with or expand upon what we lay out here, starting below with our Times of AIDS.

Do you want to have this conversation now?

THE TIMES AND TIMELINES OF AIDS

4

It was through conversation that we came to appreciate the fundamental role of time in understanding and using AIDS cultural production. That led us to craft, refine, and share our Times of AIDS. This is a chronological framework

INTRODUCTION

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for understanding what HIV has been, is now, and what we strive for it to become. “The Times of AIDS: Timeline 1” is one of three timelines we share in this book, and for us it is a crystallization of our thinking. This is why it opens our book. We will develop, embellish, challenge, and open out this compact formation across the thirteen conversations that follow. We will ask you to do the same. To begin, flip back a few pages to familiarize yourself with the timeline, knowing that your questions, places of connection, and possible discomfort and critique are critical.

Delineating AIDS cultural production in this way helps us to learn from what can otherwise be experienced as a vast, confusing, and overwhelming body of work that exists in the past and present. In the conversations that follow, we periodize from our own felt experiences of and in time as we encounter each other and traces of the past. We also use larger medical, political, and cultural breakthroughs as markers. Then again, many small moments or pieces of art stimulate our consideration. We use each encounter, to place it and ourselves in time. Feeling our engagement, learning with objects, relaying this encounter with precision and detail: all this has helped us to see and settle ourselves, our experiences, and our AIDS work, in time(s).

We propose the Times of AIDS less as tight periods than as fruitful processes, less as benchmarks and more as ways to understand how AIDS can be experienced and has changed over its decades-long history, and whenever you encounter it in the present. Informing our thinking around the creation of this timeline (and two more that follow), and so also the book, is the idea that time is not a line.⁴ Yes, sometimes it moves through our world and bodies with a steady forward beat. And time is certainly known and felt linearly: we age, things change, nothing lasts. However, time can also be felt, known, and used in creative, collaborative, and flexible ways that we also find descriptive and productive. It can be saved in things or people for others to learn from, and use again. We can revisit and make good use of earlier times that have been stored in our records, our art, our bodies. Time can hold us together, in our difficult but always glorious present and across our many differences, so that we can better know each other and the world. It provides the horizon for action and change.

We have been challenged with love by friends, readers, and peers about our urge to periodize. We take these comments seriously. We agree that time cannot be standardized. The Times of AIDS are porous, loose, interdependent, co-constitutive. But when hard work is needed to create a better future, it can be useful to make sense of the present by taking stock of the past: accounting for patterns, forces, events, and anomalies that indicate how both

power and people affect things, ourselves, and others. We think the Times of AIDS serve as one useful lens to better see AIDS, as well as other viruses, crises, or movements. For of course HIV/AIDS has deep, lasting, and complex connections with other traumas, pandemics, health inequities, and blights of systemic inequality. And just as AIDS links to other issues, we think all of the periods of AIDS are themselves linked, ongoing, and co-present. That is: Silence remains with us across all these Times; Revisitation can be fruitful for understanding the impact of viruses in the present; AIDS Crisis Culture, while occurring over a relatively short period, has had a long impact.

Once we had committed to our first timeline we found that we needed to get creative to represent how that effort only partially answered the questions about time that motivated our conversations. We needed other formats that could be responsive to how time felt in our ongoing and changing AIDS work, and how we make use of objects from all the Times of AIDS, mixed together, or regardless of “order,” to better understand and change the pandemic. So you will encounter two more timelines, each quite different in style and scope.

“An AIDS Conversation Script to Be Read Aloud: Timeline 2” takes the form of a dialogue. Holding its place in the middle of the book, it also serves as a break, a challenge, a transition. Unlike the other two, this timeline is not linear; it is presentational. It is also one of many pauses for reflection and interaction that we offer as routes to conversation about AIDS. Given its format, we hope that you might not just read but also perform the timeline with another or others before you progress back into the more linear Time(s) of the book. “Sources and Influences: Timeline 3” is our last act. It is a creative rendering of something like a bibliography and mediography. A representative but not exhaustive list of many of the cultural influences that taught, moved, or changed us or our AIDS worlds (books, texts, video, film, exhibitions, and what we call “projects,” which include events, groups, meetings, websites, and more), ordered by year, it strives to demonstrate the situatedness of our own and others’ AIDS work in time, culture, and community. Thinking and writing alongside related works of scholarly/activist practice and publication, for instance Katherine McKittrick’s “Footnotes (Books and Papers Scattered About the Floor),” our third timeline, and other creative practices of citation we have chosen to use in the book, “when understood as *in conversation* with each other, demonstrate an interconnected story that resists oppression.”⁵

6 Our three timelines gesture at how our book is both metaphysical and practical: How do you represent time; how can time be useful for social change; how can you think in and about time with others; how can this

thinking, writing, remembering, and engaging with culture in community help change AIDS?

TRIGGER AND SILENCE

The book comprises two parts, “Trigger” and “Silence,” that move linearly through our Times of AIDS. “Trigger” focuses on AIDS Crisis Culture, as well as what preceded it, the First Silence. “Silence” links the Second Silence with AIDS Crisis Revisitation, anticipating and bringing us to AIDS [Crisis] Normalization. By moving forward using the Western calendar, we take up one metric to display the pulse of AIDS cultural production that we felt and still feel, with a particular focus on our own experiences of noticeable or missing work, neglect, pause, and quiet, as well as of action, voice, and connection. Moving together in this way through our experiences—from voice, to silence, to voice again; from connection, to isolation, to new movements and visibility—revealed a critical insight: the dominant role played by silence throughout AIDS history. Look above; silence is always with us when it comes to AIDS.

In Part One, “Trigger,” our close, careful work is with one videotape, title unknown, made around 1990 by a community-based AIDS organization in Philadelphia first known as BEBASHI, Blacks Educating Blacks about Sexual Health Issues (now known as *Bebashi: Transition to Hope*). This videotape guides our considerations of the vast output of AIDS Crisis Culture and more importantly our process with objects from the past via conversation, the ethical ways we try to engage with the bountiful production from this and every period. We let the tape lead us; we trust its knowledge; we learn from its recorded present, as well as from the many absences that the uncredited and unnamed makers of the tape have left behind.

Engaging with the tape as it engaged with its subject matter, actors, and audience, we became interested in the afterlife of an object, which for us means: considering the makers of the tape; how the tape depicts caregivers and caregiving, representation and representing; and the respectful regard we provide the tape as a method of research and engagement. Over its six chapters we model different practices of considered attention and mediated conversation that we learn from and use for the AIDS work we do here. Throughout these interactions with each other and the tape, we consider how videotapes itself is a tool engendering a variety of practices for historical, personal, and community attention across the cultural production of AIDS.

Part One is primarily concerned with video, the ways it serves as both object and process to help save and generate social change for people living with AIDS and their communities. We understand AIDS activist videotapes, and the processes that make, save, find, and share them, across time and AIDS communities, as political, tactical, and ethical. We engage together, guided by the many ways the tape models conversation for its viewers, including speaking with another or others with generosity, vulnerability, negotiation, and attention. Importantly, and perhaps counterintuitively, this tape is pretty brutal. We see Black women in Philadelphia navigating the realities of getting sick and dying from AIDS while struggling with poverty, racism, sexism, and domestic and systemic violence. It doesn't model care for its viewers in ways more common in our cultural production today. Rather, it shows suffering, it renders violence, it produces agitation, and there is little to no catharsis.

To engage with its hard ideas and its careful approach to them, we turn to rich traditions of thought and activism including archival and memorial studies, feminist intersectionality, histories and theories of videotape, the PWA (People with AIDS) empowerment movement, and a rich body of scholarly and community-based work about HIV/AIDS across a range of disciplines. A media ecology perspective allows us the space to engage with well-known art from this era, even as we spend time with lesser-known works whose impact can be reclaimed and circulated again. Learning with the tape, we model vulnerability as subject and method. We place ourselves, as white viewers, in relationship to this tape about and by Black women and their communities. In looking at and striving to account for the ongoing and changing effects of identity, we embrace our commitment to name how anti-Blackness and white supremacy—along with misogyny, homophobia, and other biases—affect the health, wealth, and representation of people living with and impacted by HIV. This also requires us to bring in and converse with our peers. Outside of the considered reading and watching we have already mentioned, we chose to contact and engage with present-day employees of Bebash. Because one of our interviewees opens out new connections and memories, we end with more questions. We learn to honor absence, to see it as information. These foci on loss, memorial, and identity result in conversations around who gets seen, remembered, and ignored—and for the good of the living or the dead? We briefly share the story of Katrina Haslip, a Black woman living with HIV who, working from Bedford prison with others on the inside and outside, helped expand the definition of AIDS so that by 1993, more women and other people with HIV could access the resources and rec-

ognition they needed to live, thrive, and die with dignity. Haslip will return again, at the close of Part Two, a central player in our show *Metanoia*. We memorialize as we go; our linear work loops.

To put the Bebashi tape into context and conversation with its time, we connect it to more than fifty contemporaneous media objects from AIDS Crisis Culture: videos, newsletters, posters, and educational campaigns. In this way we explore what is extraordinary (and ordinary) about this one tape. But the Bebashi video, it turned out, served us all on its own, and as we most needed. The uncredited makers of this tape did their AIDS work using methods and formats that we learn from and understand as useful for us today: peer-to-peer; honoring local knowledge and vernacular; dialogic; and mediated, recorded, and made and saved to be used. They recorded themselves in conversation to document their ideas and AIDS culture in Black Philadelphia in the 1980s so as to help themselves, as well as to create and share a legacy.

In the tape we encounter three vignettes, each ending in media res, opening a door for viewers to talk among themselves about what they just saw and what they—in that position—would, or perhaps will, do. The tape models a dialogical form of intimate and urgent engagement that we activate again now. In the parlance of the 1980s and 1990s, the Bebashi tape was understood as a “trigger tape,” a practice of using media within a community-based interaction to instigate potentially life-saving conversations between impacted people. Three “triggers” in the tape—overt ruptures and opportunities to pause the action on the screen—were placed to initiate a process of audience engagement, led by a facilitator, where viewers could share their own reflections and knowledge about what they had just seen. This form proved to be inspirational for us and for our book. A trigger tape invites reckoning, conversation, and potential growth for its anticipated audience.

We carry forward the AIDS work of the Bebashi videomakers by mirroring this tactic. First, we do this ourselves, in our conversations, as we meet each other on the page. Ask questions. Stop. Consider. As we write taking up a conversational format, we aim to be neither didactic nor prescriptive. This is one of the strengths of conversation: it assumes that participants have things to say and share, much they know, and also much to learn. In this way, we illustrate that a process of learning is as important as its content. And as we’ve said, after this introduction, and then after each of our thirteen chapters, we end each with triggers for you. For some, trigger has been understood as an abrupt, powerful, but careful invitation to engage, emerge from silence or isolation, and talk with others about AIDS in community. Today a “trigger warning” provides people space and time to learn when and as they feel

ready. Care undergirds both tactics, as does trauma. AIDS was and still is a catastrophe, a crisis, a scourge. Being in its proximity, living with it, talking about it, is not easy, nor always pleasant, even as we will argue that it can be transformative. We understand that conversation about AIDS can be difficult, painful, intense. We demonstrate these feelings and hurdles in our thirteen conversations, and we acknowledge that these and other feelings will most likely be part of your experience of our writing, and the interactions you may have if you follow our prompts at each chapter's end.

Because of the difficult—if powerful and sometimes empowering—emotions, memories, and processes we are learning about, engaging in, and asking you to try as we talk about AIDS through the *Bebashi* tape, between Parts One and Two we offer a pause for reflection and also for engagement and interaction: a way to think and do differently with our book, a method for creativity, performance, and being together. “An AIDS Conversation Script to Be Read Aloud: Timeline 2” also serves as a conceptual bridge into and about the primary subject of Part Two, “Silence.” Here we focus upon the next two intertwined Times of AIDS cultural production: the Second Silence + AIDS Crisis Revisitation. In its seven chapters we do not celebrate silence, even as we acknowledge its motivating power. We begin by speaking broadly, at times theoretically, at times antagonistically, about the nature of silence. We grapple to define silence. We are moved to the personal. We listen and argue. Silence is dark, destructive, and generates shame, guilt, and doubt, but sometimes also possibility. Our conversation helps us learn something we found very hard as writers and activists: naming silence is a contradiction in terms.

As we were writing the book, our arduous path to understanding silence often ended in failure. For the life of us, we couldn't find, let alone settle on one useful object to ground, focus, and build our conversation as we had in Part One. But in this absence, there was much to learn. First, we discovered our silences are different. Even as we are both AIDS activists, our experiences and memories of the Second Silence are private, unique, at times painful or shameful, and disconnected from the other's and others. We found that to exit silence's thrall we needed to speak, share, and learn from our own and then the other's silence. Because here is the thing about silence: it is not absence; it is not lack. Silence is full, powerful, and in this way wreaks havoc within all the Times of AIDS. Silence persists. Silence defines AIDS culture. These hard-won lessons grew into the second part of this book. Our method adapted, and we turned to and relied more on our personal experiences. Because this process was so hard, overwhelming, and painful, you will see that its writing, tone, and feeling differs from the first part.

Our book is built upon, within, and against the Second Silence, which is bracketed by periods of intense cultural production that came before and after it: AIDS Crisis Culture and the Revisitation. We struggled, by definition, to see silence. In the struggle we grew to understand that the Second Silence was a period of culturally and individually produced isolation and underproduction, but also, importantly, ongoing activity. In particular, the communities that have always been hardest hit by HIV/AIDS—women, people of color, trans people, people of the global South, sex workers—continued to do their AIDS work in this period. They were not silent; they were speaking, working, and representing because the AIDS crisis persisted and grew in this period of silence, a long period where support, attention, and possibilities for connection suddenly evaporated for everyone, but particularly for those with less access to funds, institutions, and medication. So even when work was produced in this challenging Time that followed a period of more abundance, it often flamed out, lacking response, community, oxygen.

The second half of Part Two was easier. We had at last arrived at the period and the questions that had first drawn us together: AIDS Crisis Revisitation. In the chapters that focus on this Time, we think about the significant body of cultural production that has come from and after silence. We focus on a few select cultural objects to do so, again choosing depth over breadth. In fact, we end by closely considering an art show that we co-curated, with Katherine Cheairs and Jawanza Williams, during the months when we were finishing a complete draft of the book. The last chapter attends to our archival art show *Metanoia: Transformation through AIDS Activism and Archives* (2019 in New York and 2020 in Los Angeles, with online and other publications and events still being generated and shared).⁶ We detail how we tried to expand the conversation we'd been having between the two of us while writing this book to incorporate a larger, more diverse team of AIDS workers, as well as different practices of presentation that might be useful for a range of anticipated local and digital audiences. This work, like much that we value most, forefronts the voices and histories of those most impacted and least represented. Our show and our conversation about it here highlight the largely forgotten histories of Black female prison activists who advocated for their own healthcare and compassionate release during AIDS Crisis Culture, a time of abundant production (for some) in which silence was still theirs to break.

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INTRODUCTION

UNIVERSITY
PRESS

OBJECT AND CITATION

Cultural objects hold information, stories, and also legacies of power and pride, voice, and silence. They allow us to better understand who gets to speak and how and when are they heard. Who is remembered. Whose voice is lost. An object from the past—and its makers, subjects, anticipated users—perhaps neglected, is located, discussed, and witnessed with rigor, with honor, and in depth, in our best effort to move it carefully to our use, now, all the while respecting its unique history, authors, and context. We attempt to learn from, attend to, and better the abuses of power that live in all acts of culture—representation, preservation, history-making, theory-writing, conversation—acknowledging that there is always more to learn, always ways to improve, always more transparency, honesty, and communication to be had, and always differences in power and control depicted in objects and what we do with them. We seek processes and resources that help us to see, name, and counter the interlocked systems of oppression in which we, and the things we and others make and save, are situated. We model strategies for engaging with cultural objects from all the Times of AIDS through an interpersonal process rooted in intentionality and attentiveness,⁷ time travel and deep witnessing. This method allows us, together and in conversation, to better see the epidemic in the present and the past through multiplying perspectives, including our own.

For instance, much of the current history of AIDS (and the Revisitation that writes it) has been animated by gay white men: their stories, resources, archival holdings, and contemporary needs. Our conversational model begins by noting our place in a history we both contribute to, celebrate, and criticize, as white, queer, HIV-negative activists. We then work to consider an object's place within legacies of ownership, theft, reclamation, revisitation, and ongoing self-determination for marginalized and affected people and communities. We believe that responsibility for any object is shared and never owned. Rather, when talking about a video, a moment in time, or an art show, we strive to free a thing from being someone's property or as being singular in itself; at the same time, working to respect a creator's and audiences' needs, intentions, and contexts. We know that most things people do and make to save themselves and others will be lost—as were many of these people—even as they struggled, persevered, and made powerful AIDS work, with and within beauty, anger, and community. Through conversation, what has been lost can be reclaimed, or at least revisited.

With this in mind, we also work with citation as another method to account for legacies of theft and control, as well as coming into and owning voice and connection. In her radical thinking about citation and activist intellectual method, McKittrick writes: “When we are doing our very best work, we are acknowledging the shared and collaborative intellectual praxis that makes our research what it is.”⁸ As is true for her creative scholarly method, we too have chosen to take up three complementary methods of citation to mark our thinking about and commitments to understanding cultural work politically. These idiosyncratic citation methods provide further information about the objects we discuss, while situating our writing in a broader AIDS community and history of cultural work. First: you will find that in our conversation we only occasionally cite sources. We have chosen to honor how and when we share inspiration vernacularly, when we are chatting informally with a friend or colleague. We include footnotes to our conversations when we actually refer to a specific publication or quotation. Second: at the end of each short chapter we offer you a few select readings, viewings, and associated activities. These point to work from our many peers that we think expands and enriches our discussion. Finally, our book ends with “Sources and Influences: Timeline 3.” This is a modified bibliography and mediography of the AIDS cultural production that has informed and inspired us as writers and activists. Like Timeline 1, here we think chronologically about the work that has influenced this book.

We put more effort than you might otherwise know into formulating, refining, and naming our distinct methods to engage with objects and citation—methods that we believe honor and reflect our commitments to time, community, and AIDS cultural production. Like our timelines, we are sure our methods and formats will produce conversation, and most likely debate, within our communities. We invite and relish your engagement.

WE RETURN AND END WITH THE TIMES OF AIDS

As of winter 2021, there are 38 million people across the globe living with HIV; more than 74 million people have been diagnosed with HIV since records of this sort started to be kept. These large-scale numbers, built one by one from the loss and suffering of individuals and their communities, are a reminder that before HIV is an area of study, or a focus of culture, or a matter of conversation; it is a material, bodily reality. HIV lives in some people’s bodies and not in others; in some communities in greater numbers than others;

and in some regions or places where it amplifies incredible stress upon already weakened systems. There are different costs and different experiences of any one diagnosis. Viruses are themselves rooted in formative systems of bias and deprivation dependent on race, gender, sexuality, geography, and much more.

As of now there is no cure for HIV, although there is a medical treatment developed decades into its history with its own costs and benefits. HAART can severely reduce the burden of the virus on a person's body. But AIDS is not over. Regardless of pills, cures, or vaccines, HIV disproportionately taxes some humans' daily lives due to systemic injustice, and is suffered disproportionately through stigma, discrimination, and criminalization. For these violations there is also no cure; only treatment, through culture.

We are not comfortable with popular public health and wellness campaign rhetoric that works toward goals like being "HIV free" or "ending AIDS." We are sensitive to what such terms mean for all the people who have ever lived with HIV. We know these terms discount the experiences of people currently living with the virus. They ignore people who will get a positive diagnosis in the future. However, we also understand and support the hope behind these words. One day, the crisis of AIDS will be over. In that Time of AIDS—No AIDS—there will be no more diagnoses, no more stigma. Suffering with HIV will end. The Times of AIDS will be over. At the Time of No AIDS, what we will have, what will remain as ours to keep, save, and share, will be the power, knowledge, art, and connection that we accrued across the waves of viral and linked crises encountered by our bodies, in our communities, in our cultural production, and in time. Others will be able to use this.

Until AIDS is over, acts and processes of attention, connection, healing, and empowerment that have been refined over the Times of this crisis can and should be used now. Our book tries to learn from, engage in, and model the best of such practices honed from our noble traditions, some of which we have named ourselves, and which we share with the hopes of propagating more. When AIDS is over, the book and all of those remarkable objects and processes will remain as a useful guide to how humans struggle to save themselves and each other. The Times of AIDS, and this conversation about it, are processes for interactive engagements with cultural artifacts from the past and present of AIDS aimed at saving ourselves and bettering our world. We invite you to join us in this conversation, now.

¹⁴
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INTRODUCTION
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PARTICIPATE IN THE TIMES OF AIDS

We offer interactions with Timeline 1. This is our first of many such invitations to join the conversation, and thereby generate more interaction, knowledge, and possibility.

1 REVIEW

“The Times of AIDS: Timeline 1”

2 CONSIDER

Which of the six Times of AIDS resonates the most with how and when you came to understand the epidemic?

3 SEARCH

A significant body of work about AIDS offers timelines as a way to understand the crisis. Find one or more “AIDS timelines” and consider what this rendering of history, memory, and culture makes visible.

4 RELATE AND RECORD

As you engage with “The Times of AIDS: Timeline 1,” consider doing the following:

- keep a journal
- call a friend and discuss
- make art in response
- use a format with which you are comfortable

We suggest relating and recording at each chapter’s end as a way to further engage with our prompts.

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NOTES

INTRODUCTION

- 1 The Combahee River Collective Statement, Combahee River Collective, 1977, <https://www.blackpast.org/african-american-history/combahee-river-collective-statement-1977/>.
- 2 “When ACT UP Is Remembered, Other Places, People, and Forms of AIDS Activism Are Disremembered: Part Two of an Interview with Queer Archive Activist Alexandra Juhasz,” Visual AIDS (blog), February 17, 2013, [https://www.thebody.com/article/when-act-up-is-remembered-other-places-people-and-; “I Made My Mourning Productive, Collective, and Interactive through Video production . . .”](https://www.thebody.com/article/when-act-up-is-remembered-other-places-people-and-;I-Made-My-Mourning-Productive-Collective-and-Interactive-through-Video-production-.-.”) Visual AIDS (blog), February 5, 2013, [https://visualaids.org/blog/i-made-my-mourning-productive-collective-and-interactive-through-video-prod.](https://visualaids.org/blog/i-made-my-mourning-productive-collective-and-interactive-through-video-prod.”)
- 3 Jennifer Brier, *Infectious Ideas: US Political Responses to the AIDS Crisis* (Chapel Hill: University of North Carolina Press, 2009).
- 4 Ted Kerr, ed., “Time Is Not a Line,” special issue, *We Who Feel Differently* 3 (Fall 2014), <https://wewhofeeldifferently.info/journal.php>.
- 5 Katherine McKittrick, *Dear Science and Other Stories* (Durham, NC: Duke University Press, 2021), 28.
- 6 “Metanoia: Transformation through AIDS Archives and Activism,” ONE Archives Foundation, accessed November 14, 2021, <https://www.onearchives.org/metanoia/>.
- 7 Thanks to an anonymous reader for Duke University Press for these terms.
- 8 McKittrick, *Dear Science*, 31.

TRIGGER 1. WHAT WE SEE

- 1 Hito Steyerl, “In Defense of the Poor Image,” *e-flux* 10 (November 2009), [http://vectors.usc.edu/projects/learningfromyoutube](https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image; Alexandra Juhasz, <i>Learning from YouTube</i> (Cambridge, MA: MIT Press, 2011), <a href=).

TRIGGER 2. SEEING TAPE IN TIME

- 1 For example, see Chris Collins, Tim Sweeney, John Boring, Michael Callen, and Keith Lawrence, “Who Knows What about Us?,” *New York Native*, June 20, 1983.

AN AIDS CONVERSATION SCRIPT TO BE READ ALOUD TIMELINE 2

Use this script with a group, one other person, or by yourself. Ideally, if performed by two or more people, the bold lines will be read by everyone, and the other lines will be read in turn by individuals. The script is a linear play of Timeline 1. As you perform and hear it, please keep in mind that time is not a line.

Silence has a presence.

Silence is a dominant force within the history of AIDS.

Silence is not absence, or lack of sound.

Silence is what could happen but doesn't.

In AIDS before AIDS there is an emptiness. There was nothing known about AIDS to be silent about. The First Silence begins in 1981.

A New York Times headline about a rare cancer seen in forty-one homosexuals.

A report about babies born with similar symptoms.

A poster hung by a nurse in San Francisco about "Gay Cancer."

These utterances happen around the same time.

But not together.

Silence is a lack of connection.

Silence is known when it breaks.

The First Silence breaks when Ronald Reagan himself breaks.

Reagan's refusal to say AIDS in public was not the only silence.

We could not have gone from the First Silence to AIDS Crisis Culture without suffering, action, and words. Silence is never alone.

Silence is always paired . . .

. . . with frustration, loss, life.

. . . with solitude, introspection, curiosity.

Within silence power can be and is born.

The Denver Principles were written in 1983. The People with AIDS Coalition was founded in 1985. The First Silence.

Treatment Action Campaign in South Africa begins in 1998. The Global Coalition on Women and AIDS was founded in 2004. The Second Silence.

Within silence, people find others looking for connection.

So much is missed in silence, including the not doing, the not connecting.

Silence breaks open.

Silence recedes slowly.

I emerged from silence.

I made a break from silence.

We could not have broken from AIDS Crisis Culture to the Second Silence without medication, hope, exhaustion.

I think the Second Silence was clarifying.

I thought that silence was going to be the permanent state of AIDS.

I was lost in silence.

The violence of silence is that it stalls the flow of ideas.

I'm not sure when the silence ended, or if it ended. In some communities silence is still rolling, swirling, and then clouding over.

We could not have gone from Silence to Revisitation without time.

From Silence to Revisitation is a call and response.

From Silence to Revisitation we witnessed pain.

From Silence to Revisitation we witnessed the past in the present.

From Silence to Revisitation we witnessed trauma together.

We could not have moved from Revisitation to Normalization without confronting trauma. The Revisitation worked. It took AIDS into time.

Normalization is based on abundance. Silence is quieted by Normalization.

After so much silence, it can be comforting to see AIDS normalized.

Normalization can feel crude and confusing and banal.

HIV sits among other viruses.

AIDS gains its place in history.

In Normalization AIDS [crisis] is condensed, hidden, real.

AIDS crisis and silence never disappear.

We will always have silences. We will always have viruses. We will always have conversations.

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SOURCES AND INFLUENCES TIMELINE 3

This is our creative encounter with a mediography and bibliography. It holds many of the videos, films, books, texts, exhibitions, plays, and projects that have informed our writing. This is not an exhaustive list. It is deeply personal, a highly subjective timeline of AIDS cultural production from 1981 until when we turned in our final manuscript in December 2021. It is also a self-portrait of the two of us. It captures and shares some of the work that has shaped us as individuals and as a writing duo. It holds our work, that of our friends and people we admire, as well as folks we will never know. The silences, gaps, and absences are many. For example, works of theater, dance, and poetry are sparse. We rarely include individual pieces of visual art. But within these limits there is still much room for an abundance, brilliance, and bounty of information and inspiration in which we write and learn across the Times and things of AIDS.

We make our AIDS work inside of community, alongside comrades, relying on the work of those before us, and anticipating those who will engage our work. In our communities—just as is true in this timeline—a self-awareness around ownership, legacy, authorship, and voice is paramount, and can be approached responsibly. As just one example of an ample and invigorating conversation, one of our friends and colleagues, T. L. Cowan, advises that “citation is not enough”:

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PRESS

The politics of citation—to cite down rather than up, to cite sources that are not already in massive circulation, to cite predominantly women, people of color, trans folks, Indigenous peoples, folks from the Global South, etc.—is an important form of intellectual activism meant to center the ideas of these folks rather than perpetually re-centering the ideas of mostly white, Euro-American settler dude-experts.¹

We join this effort with this final timeline, inventing a shape to center the inspiring voices of our vast AIDS community in Times. Frankly, choosing when to stop adding to this list was harder than making it. We know it can never include all the people, art, projects, and ideas that have influenced our AIDS work.

So again: please, join us. We are having this conversation now. Dive into our third timeline. Seek patterns and relationships. Ask questions. Trouble objects that, while made in their year, seem to be in the “wrong” Time of AIDS. And jump around. But also, make note of who and what is lost. Add to our list, add your name and work, as well as those that have formed you.

1981

“Disease Rumours Largely Unfounded.” Dr. Lawrence D. Mass. TEXT
“Pneumocystis Pneumonia—Los Angeles.” Dr. M. S. Gottlieb. TEXT

1982

Gay Men’s Health Crisis. PROJECT

1983

AIDS candlelight march. PROJECT
“The Denver Principles.” Advisory committee of the People with AIDS. TEXT
“How to Have Sex in an Epidemic: One Approach.” Michael Callen and Richard Berkowitz, with Dr. Joseph Sonnabend. TEXT

1985

AIDS Quilt. The NAMES Project AIDS Memorial Quilt. PROJECT
As Is. William M. Hoffman. THEATER
Bebashi. Rashidah Abdul-Khabeer and Wesley Anderson. PROJECT
Buddies. Arthur J. Bressan. FILM
The Normal Heart. Larry Kramer. THEATER

The People with AIDS Coalition. PROJECT
Sex and Germs. Cindy Patton. BOOK
Third World AIDS Advisory Task Force. Ernest Andrews, Calu Lester,
and Larry Saxon. PROJECT

1986

ADODI. Clifford Rawlins. PROJECT
AIDS in the Mind of America. Dennis Altman. BOOK
Conference on Ethnic Minorities and AIDS. Third World AIDS Advi-
sory Task Force. PROJECT
Silence = Death. The Silence = Death Project. PROJECT
Snow Job: The Media Hysteria of AIDS. Barbara Hammer. VIDEO

1987

ACT UP. PROJECT
AIDS and People of Color: The Discriminatory Impact. AIDS Discrim-
ination Unit of New York City Commission on Human Rights.
TEXT
AIDS: Keywords. Jan Zita Grover. TEXT
And the Band Played On: Politics, People, and the AIDS Epidemic. Randy
Shilts. BOOK
Living with AIDS: Women and AIDS. Alexandra Juhasz and Jean Carlo-
musto. VIDEO
Making It! Woman's Guide to Sex in the Age of AIDS. Cindy Patton and
Janis Kelly. BOOK
MIX NYC: Lesbian and Gay Experimental Film Festival. Sarah Schul-
man and Jim Hubbard. PROJECT
Ojos Que No Ven/Eyes That Fail to See. Jose Guitierrez-Gomez and Jose
Vergelin. VIDEO
Reframing AIDS. Pratibha Parmar. VIDEO
Safe Sex Slut. Carol Leigh. VIDEO
Testing the Limits: NYC. Testing The Limits Collective. VIDEO
This Is Not an AIDS Advertisement. Isaac Julian. VIDEO
Women, Children, and AIDS. Jane Wagner. VIDEO

1988

AIDS Cultural Analysis, Cultural Activism. Douglas Crimp, ed. BOOK
AIDS: Me and My Baby. Sandra Elkin. VIDEO
AIDS: The Burdens of History. Elizabeth Fee and Daniel Fox, eds.
BOOK

AIDS: The Women. Ines Rieder and Patricia Ruppelt, eds. BOOK
Blaming AIDS: Prejudice, Race, and Worldwide AIDS. Renee Sabatier. BOOK
Bleach, Teach, and Outreach. Ray Navarro and Catherine Saalfeld
 [Gund]. VIDEO
 "Bodies and Anti-Bodies: A Crisis in Representation." Timothy Land-
 ers. TEXT
Doctors, Liars, and Women. Jean Carlomusto and Maria Maggenti.
 VIDEO
Her Giveaway. Mona Smith. VIDEO
Latex and Lace. Laird Sutton, Janet Taylor, and Dolores Bishop. VIDEO
 "Lesbian Safety and AIDS: The Very Last Fairy Tale." Lee Chiara-
 monte. TEXT
Mildred Pearson: When You Love a Person. Yannick Durand. VIDEO
 National AIDS Memorial. PROJECT
 "Needed (For Women and Children)." Suki Ports. TEXT
Prostitutes, Risk, and AIDS. Alexandra Juhasz and Jean Carlomusto.
 VIDEO
PWA Power. Gregg Bordowitz and Jean Carlomusto. VIDEO
Seize Control of the FDA. Gregg Bordowitz and Jean Carlomusto. VIDEO
Song from an Angel. David Weissman. VIDEO
A Test for the Nation: Women, Children, Families, AIDS. Alexandra Juhasz.
 VIDEO
 Visual AIDS. PROJECT
Women and AIDS: A Survival Kit. VIDEO
Work Your Body: Options for People Who Are HIV-Positive. Gregg Bordow-
 itz and Jean Carlomusto. VIDEO

1989

AIDS and the Third World. Panos Institute. BOOK
AIDS in the Barrio: Eso No Me Pasa a Mi. Frances Negron-Muntaner and
 Peter Biella. VIDEO
AIDS: Not Us. Harry Howard. VIDEO
AIDS: The Artists' Response. Jan Zita Grover, ed. EXHIBITION + TEXT
Are You with Me? M. Neema Barnette. VIDEO
 Asian and Pacific Islander Coalition on HIV/AIDS. PROJECT
Clips. Debbie Sundhal. VIDEO
Covering the Plague: AIDS and the American Media. James Kinsella. BOOK
 Critical Path AIDS Project. Kiyoshi Kuromiya. PROJECT
Current Flow. Jean Carlomusto. VIDEO
 Day without Art. Visual AIDS. PROJECT
DHPG Mon Amour. Carl Michael George. VIDEO

DiAna's Hair Ego: AIDS Info UpFront. Ellen Spiro. VIDEO
"Do It!" Gregg Bordowitz and Jean Carlmuto. TEXT
"Dynamics of Black Mobilization against AIDS in New York City."
Ernest Quimby and Samuel R. Friedman. TEXT
Elegy in the Streets. Jim Hubbard. VIDEO
He Left Me His Strength. Sherry Busbee. VIDEO
The Irreversible Decline of Eddie Socket. John Weir. BOOK
"Mourning and Militancy." Douglas Crimp. TEXT
"Not Just Black and White: AIDS Media and People of Color." Ray Navarro and Catherine Saalfield [Gund]. TEXT
Pediatric AIDS: A Time of Crisis. Pierce Atkins. VIDEO
Safer Sex Shorts. Multiple directors, GMHC. VIDEO
The Second Epidemic. Amber Hollibaugh. VIDEO
"Seeing through AIDS." Media Network. TEXT
Se Met Ko. Patritia Benoit. VIDEO
Seriously Fresh. Reggie Life. VIDEO
"Sexuality: Reproductive Technologies and AIDS." Elizabeth Weed and Naomi Schor, eds. In *differences: Special Issue on Life Death.* TEXT
Taking Liberties. Erica Carter and Simon Watney, eds. BOOK
Target City Hall. DIVA TV. VIDEO
This Is a Dental Dam. Suzanne Wright. VIDEO
Tongues Untied. Marlon Riggs. VIDEO
Untitled. John Sanborn. VIDEO
Vida. Lourdes Portillo. VIDEO
Viva Eu! Tania Cypriano. VIDEO
With Loving Arms. Children's Welfare League of America. VIDEO

1990

AIDS Demographics. Douglas Crimp. BOOK
(An) Other Love Story: Women and AIDS. Gabrielle Micallef and Debbie Douglas. VIDEO
Between Friends. Severo Perez. VIDEO
Angels in America. Tony Kushner. THEATER
Caring for Infants and Toddlers with HIV Infection. Children's Welfare League of America. VIDEO
"Diseased Pariah News." Beowulf Thorne, Tom Shearer, Tom Ace, and Michael Botkin. PROJECT
Ecstatic Antibodies: Resisting the AIDS Mythology. Sunil Gupta and Tessa Boffin, eds. BOOK
El Abrazo (The Embrace). Diana Coryat. VIDEO
Fear of Disclosure. Phil Zwicker and David Wojnarowicz. VIDEO
Fighting Chance. Richard Fung. VIDEO

Fighting for Our Lives. Center for Women's Policy Studies. VIDEO
The Forgotten People: Latinas with AIDS. Hector Galan. VIDEO
Inventing AIDS. Cindy Patton. BOOK
Karate Kids. Derek Lamb. VIDEO
Keep Your Laws Off My Body. Catherine Saalfeld [Gund] and Zoe Leonard. VIDEO
Kissing Doesn't Kill. Gran Fury. VIDEO
Mi Hermano. Edgar Michael Bravo. VIDEO.
 "Minority Women and AIDS." Dooley Worth. TEXT
People in Trouble. Sarah Schulman. BOOK
So Sad, So Sorry, So What. Jane Gillooly. VIDEO
Speak for Yourself. Jim Hubbard. VIDEO
Steam Clean. Richard Fung. VIDEO
Stop the Church. Richard Hillferty. VIDEO
 "Strategic Compromises: AIDS and Alternative Video Practices." John Greyson. TEXT
Too Close for Comfort. Peg Cambell. VIDEO
To the Friend Who Did Not Save My Life. Hervé Guibert. BOOK
A WAVE Taster. Women's AIDS Video Enterprise. VIDEO
We Care: A Video for Care Providers of People Affected by AIDS. WAVE (Women's AIDS Video Enterprise). VIDEO
Women, AIDS & Activism. The ACT UP/ NY Women & AIDS Book Group. BOOK

1991

Absolutely Positive. Peter Adair. VIDEO
BOLO! BOLO! Gita Saxena and Ian Rashid. VIDEO
Close to the Knives: A Memoir of Disintegration. David Wojnarowicz. BOOK
 "The Ethics of Community Media: A Filmmaker Confronts the Contradictions of Producing Media about and for a Community Where She Is Both Insider and Outsider." Frances Negron-Muntaner. TEXT
Fighting in Southwest Louisiana. Peter Friedman. VIDEO
Hard to Get. Alisa Lebow. VIDEO
Identities. Nino Rodriguez. VIDEO
(in)Visible Women. Marna Alvarez and Ellen Spiro. VIDEO
It's Not Easy. Faustin J. Misanvu. VIDEO
Like a Prayer. DIVA TV. VIDEO
Native Americans, Two Spirits and HIV. Indian Community House. VIDEO
 "Outlaws through the Lens of Corporate America." Ellen Spiro. TEXT

Prowling by Night. Gwendolyn. VIDEO
Thinking about Death. Gregg Bordowitz. VIDEO
Two Marches. Jim Hubbard. VIDEO
“Video, AIDS, and Activism.” Ann Cvetovich. TEXT

1992

Acting Up for Prisoners. Eric Slade and Mic Sweeney. VIDEO
ACT TV Public Access Series. James Wentzy (1992–1994). PROJECT
AIDS and Accusation: Haiti and the Geography of Blame. Paul Farmer.
BOOK
AIDS Is About Secrets. Sandra Elkin. VIDEO
AIDS: Life at Stake. Heather E. Edmondson. VIDEO
AIDS: The Making of a Chronic Disease. Elizabeth Fox and Daniel Fee,
eds. BOOK
Belinda. Anne Lewis Johnson. VIDEO
Ceremonies. Essex Hemphill. BOOK
Condemnation. Anne Chamberlain. VIDEO
I'm You, You're Me: Women Surviving Prison, Living with AIDS. Debra
Levine and Catherine Saafeld [Gund]. VIDEO
Kecia. Peter Von Puttkamer. VIDEO.
A Leap in the Dark. Allan Klusacek and Ken Morrison, eds. BOOK
Le Ravissement. Charline Boudreau. VIDEO
My Body's My Business. Vivian Kleinman. VIDEO
Non, Je Ne Regrette Rien (No Regret). Marlon Riggs. VIDEO
No Rewind: Teenagers Speak Out on HIV/AIDS Awareness. Paula Mozen.
VIDEO
Party Safe! with Bambi and DiAna. Ellen Spiro. VIDEO
Pitimi San Gado (Miller Without a Guardian). Hatian Teens Confront
AIDS. VIDEO
Positive Women: Voices of Women Living with AIDS. Andrea Rudd and
Darien Taylor, eds. BOOK
SafeSister. Maria Perez and Wellington Love. VIDEO
Simple Courage: An Historical Portrait for the Age of AIDS. Stephanie Cas-
tillo. VIDEO
Voices from the Front. Testing the Limits Collective. VIDEO
Voices of Positive Women. Darien Taylor and Michael Balser. VIDEO
Was. Geoff Ryman. BOOK

1993

Caring Segments. Juanita Mohammed (Szczechanski). VIDEO
The Faces of AIDS. Frances Reid. VIDEO

Fluid Exchanges: Artists and Critics in the AIDS Crisis. James Miller, ed.

BOOK

Grid-Lock: Women and the Politics of AIDS. Beth Wichterich. VIDEO

Heart of the Matter. Gini Retticker and Amber Hollibaugh. FILM

It Is What It Is . . . Gregg Bordowitz. VIDEO

“Notes on AIDS and Its Combatants: An Appreciation.” Bill Horrigan.

TEXT

One Foot on a Banana Peel, the Other Foot in the Grave (Secrets from the Dolly Madison Room). Juan Botas and Lucas Platt. VIDEO

Part of Me. Juanita Mohammed (Szczepanski) and Alisa Lebow. VIDEO

Party! Charles Sessoms. VIDEO

Philadelphia. Jonathan Demme. FILM

Positively Women. Nalini Singh. VIDEO

Reunion. Jamal Joseph and Laverne Berry. VIDEO

Safe Is Desire. Debi Sundhal. VIDEO

Safe Love. Lori Ayers, Eric N. Duran, and Ellen V. Shapiro. VIDEO

Safer and Sexier: A College Student's Guide to Safer Sex. The Lay Techs Education Group. VIDEO

Silverlake Life: The View from Here. Tom Joslin and Peter Friedman. FILM

Women and AIDS: Psychological Perspectives. Corinne Squire, ed. BOOK

Writing AIDS. Timothy Murphy and Suzanne Poirier, eds. BOOK

Zero Patience. John Greyson. FILM

1994

“Against the Law: Sex Workers Speak.” Cynthia Chris. TEXT

Fast Trip, Long Drop. Gregg Bordowitz. FILM

My American History: Lesbian and Gay Life during the Reagan/Bush Years.

Sarah Schulman. BOOK

Practices of Freedom: Selected Writings on HIV/AIDS. Simon Watney. BOOK

Rent. Jonathan Larson. THEATER

1995

AIDS TV. Alexandra Juhasz. BOOK

In the Shadow of the Epidemic. Walt Odets. BOOK

1996

At Odds with AIDS: Thinking and Talking about a Virus. Alexander García Düttmann. BOOK

The Body of this Death: Historicity and Sociality in the Time of AIDS. William Wendell Haver. BOOK

Fatal Advice: How Safe-Sex Education Went Wrong. Cindy Patton. BOOK

Gary in Your Pocket. Gary Fisher. BOOK

HIV: Un-infected Un-affected. David Weissman. FILM

"When Plagues End." Andrew Sullivan. TEXT

1997

Killing the Black Body. Dorothy Roberts. BOOK

"Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?" Cathy J. Cohen. TEXT

RePlacing Citizenship: AIDS Activism and Radical Democracy. Michael P. Brown. BOOK

Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering. Marita Sturken. BOOK

Two Men and a Baby. Juanita Mohammed (Szczepanski). VIDEO

Unbecoming. Eric Michaels. BOOK

1998

Acts of Intervention: Performance, Gay Culture, and AIDS. David Roman. BOOK

Blind Eye to Justice. Carol Leigh. VIDEO

Breaking the Fine Rain of Death: African American Health Issues and a Womanist Ethic of Care. Emilie Townes. BOOK

Breaking the Walls of Silence: AIDS and Women in a New York State Maximum Security Prison. ACE (AIDS Counseling and Education Program). BOOK

Breaking the Walls of Silence: AIDS and Women in a New York State Maximum Security Prison. Kathy Boudin, ed. BOOK

Dry Bones Breathe: Gay Men Creating Post-AIDS Identities and Cultures. Eric Rofes. BOOK

Koolaid: The Art of War. Rabih Alameddine. BOOK

Stagestruck. Sarah Schulman. BOOK

1999

The Blackwater Lightship. Colm Tóibín. BOOK

The Boundaries of Blackness: AIDS and the Breakdown of Black Politics. Cathy Cohen. BOOK

Christ Like. Emanuel Xavier. BOOK

How to Have Theory in an Epidemic: The Cultural Chronicle of AIDS. Paula Treichler. BOOK

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2000

Representations of HIV and AIDS: Visibility Blue/s. Gabriele Griffin. BOOK
Shatzi Is Dying. Jean Carlomusto. VIDEO

2001

Negative Thoughts. AA Bronson. BOOK

2002

ACT UP Oral History Project. Sarah Schulman and Jim Hubbard, with camerawork by James Wentzky, S. Leo Chiang, and Tracy Ware. PROJECT
AIDS Activist Videotape Collection, 1983–2000. New York Public Library Humanities and Social Sciences Library Manuscripts and Archives Division. Jim Hubbard. PROJECT
“Critical Investments: AIDS, Christopher Reeve, and Queer/Disability Studies.” Robert McRuer. TEXT
Fight Back, Fight AIDS: 15 Years of ACT UP. James Wentzky. VIDEO
Melancholia and Moralism: Essays on AIDS and Queer Politics. Douglas Crimp. BOOK
Outlaw Representation: Censorship and Homosexuality in Twentieth-Century Art. Richard Meyer. BOOK
Publics and Counterpublics. Michael Warner. BOOK

2003

An Archive of Feelings. Anne Cvetkovich. BOOK
Corpus Magazine. George Ayala, Jaime Cortez and Pato Hebert. PROJECT
PEPFAR. United States Government. PROGRAM
Pills Profits Protest. Shanti Avirgan, Anne-Christine D’Adesky and Ann T. Rossetti. FILM
Queer Latinidad: Identity Practices, Discursive Spaces. Juana Maria Rodriguez. BOOK

2004

The AIDS Crisis Is Ridiculous and Other Writings: 1986–2003. Gregg Bordowitz. BOOK
How to Make Dances in an Epidemic: Tracking Choreography in the Age of AIDS. David Gere. BOOK
Los Nutcrackers: A Christmas Carajo. Charles Rice-González. THEATER

Notorious H.I.V.: The Media Spectacle of Nushawn Williams. Thomas Shevory. BOOK

When AIDS Began: San Francisco and the Making of an Epidemic. Michelle Cochrane. BOOK

Workable Sisterhood: The Political Journey of Stigmatized Women with HIV/AIDS. Michele Tracy Berger. BOOK

Writing AIDS. Sarah Brophy. BOOK

2005

Veronica. Mary Gaitskill. BOOK

Video Remains. Alexandra Juhasz. VIDEO

2006

“Retroactivism.” Lucas Hilderbrand. TEXT

“Video Remains: Nostalgia, Technology, and Queer Archive Activism.” Alexandra Juhasz. TEXT

2007

Life Support. Nelson George. VIDEO

Treatments: Language, Politics, and the Culture of Illness. Lisa Diedrich. BOOK

Where Did the Love Go? Nelson Santos, featuring Nayland Blake, Erik Hanson, Lou Laurita, and Nancer LeMoins. PROJECT

2008

Another Planet. Stefano Tummolini. VIDEO

Chronicle of a Plague, Revisited: AIDS and Its Aftermath. Andrew Holleran. BOOK

The Invisible Cure. Helen Epstein. BOOK

Me Mengwa Maa Sinatae: Butterfly Patterns of Light. Marjorie Beaucage. VIDEO

Pedro. Nick Oceano. VIDEO

Sex Positive. Daryl Wein. FILM

“The Swiss Statement.” Swiss National AIDS Commission. TEXT

Wild Combination: A Portrait of Arthur Russell. Matt Wolf. FILM

Wish You Were Here: Memories of a Gay Life. Sunil Gupta. BOOK

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2009

- ACT UP New York: Activism, Art, and the AIDS Crisis, 1987–1993.* Helen Molesworth and Claire Grace. EXHIBITION
- “Against Equality, in Maine and Everywhere.” Ryan Conrad. TEXT
- Boundaries of Contagion: How Ethnic Politics Have Shaped Government Responses to AIDS.* Evan S. Lieberman. BOOK
- Cruising Utopia: The Then and There of Queer Futurity.* Jose Muñoz. BOOK
- Fig Trees.* John Greyson. FILM
- Infectious Ideas: U.S. Political Responses to the AIDS Crisis.* Jennifer Brier. BOOK
- Moving Politics: Emotion and ACT UP’s Fight against AIDS.* Deborah Gould. BOOK
- Precious.* Lee Daniels. FILM
- Reframing Bodies: AIDS, Bearing Witness, and the Queer Moving Image.* Roger Hallas. BOOK
- Sex in an Epidemic.* Jean Carlomusto. FILM
- Virus Alert: Security, Governmentality, and the AIDS Pandemic.* Stefan Elbe. BOOK
- The Wisdom of Whores: Bureaucrats, Brothels, and the Business of AIDS.* Elizabeth Pisani. BOOK

2010

- “Contagious: Cultures, Carriers, and the Outbreak Narrative.” Priscilla Wald. TEXT
- For Colored Girls.* Tyler Perry. FILM
- General Idea: Image Virus.* Gregg Bordowitz. BOOK
- Hide/Seek: Difference and Desire in American Portraiture.* Jonathan Katz and David C. Ward. EXHIBITION
- Last Address.* Ira Sachs. VIDEO
- “Moving Pictures: AIDS on Film and Video.” Debra Levine. TEXT
- QUEEROCRACY. Michael Tikili, Megan Mulholland, Camilo Godoy, and Cassidy Gardner. PROJECT
- Red Red Red.* David Oscar Harvey. VIDEO

2011

- Digital Stories.* Margaret Rhee, Isela Ford, and Allyse Gray. VIDEO
- Heart Breaks Open.* William Maria Rain. FILM
- he said.* Irwin Swirnoff. VIDEO
- HIV Is Not a Crime.* Sean Strub. VIDEO
- If Memory Serves.* Chris Castiglia and Chris Reed. BOOK
- Inside Lara Roxx.* Mia Donovan. FILM

Inside Story. Rolie Nikiwe. FILM
Liberación. Chris Vargas. VIDEO
Life above All. Oliver Schmitz. FILM
PosterVirus. Alexander McClelland and Jessica Whitbread for AIDS
ACTION NOW! PROJECT
Queer Retrosexualities: The Politics of Reparative Return. Nishant Shahani.
BOOK
30 Years from Here. Josh Rosenzweig. FILM
Untitled. Jim Hodges, Carlos Marques da Cruz, and Encke King.
VIDEO
Vito. Jeffrey Schwarz. FILM
We Were Here. David Weisman. FILM

2012

“ACT UP, Haitian Migrants, and Alternative Memories of HIV/ AIDS.”
Karma R. Chavez. TEXT
“ACT UP in Film: How to Survive a Plague and United in Anger.”
Simon Collins. TEXT
“AIDS at a Nexus.” Philip Kennicott. TEXT
“AIDS 2.0.” Avram Finkelstein. TEXT
The Already Dead: The New Time of Politics, Culture, and Illness. Eric
Cazdyn. BOOK
Black Bodies and the Black Church: A Blues Slant. Kelly Brown Douglas.
BOOK
Bumming Cigarettes. Tiona McClodden. VIDEO
Carlos Motta: We Who Feel Differently. Eungie Joo. EXHIBITION
Coming After. Jon Davis. TEXT + EXHIBITION
Ending Silence, Shame, Stigma: HIV/AIDS in the African American Family.
Katherine Cheairs. VIDEO
Fire in the Belly: The Life and Times of David Wojnarowicz. Cynthia Carr.
BOOK
“Forgetting ACT UP.” Alexandra Juhasz. TEXT
Gentrification of the Mind. Sarah Schulman. BOOK
Gran Fury: Read My Lips. Gran Fury and Michael Cohen. EXHIBITION
Haute Culture: General Idea. Frédéric Bonne. EXHIBITION
How to Survive a Plague. David France. FILM
I Always Said Yes. Jim Tushinski. FILM
“I’m Not the Man I Used to Be: Sex, HIV, and Cultural ‘Responsibil-
ity.’” Christopher M. Bell. TEXT
Keep the Lights On. Ira Sachs. FILM
Last Address Tribute Walk. Alex Fialho. PROJECT

Positive Women: Exposing Injustice. Alison Duke. VIDEO
“The Proximate Truth: Reenactment in the Pandemic-Era HIV/AIDS Documentaries.” Bishnupriya Ghosh. TEXT
“Reflecting on ACT UP . . . Honestly.” Sean Strub. TEXT
This Will Have Been: Art, Love & Politics in the 1980s. Helen Molesworth. TEXT + EXHIBITION
Tinderbox: How the West Sparked the AIDS Epidemic and How the World Can Finally Overcome It. Craig Timberg and Daniel Halperin. BOOK
Toxic Beauty: The Art of Frank Moore. Susan Harris with Lynn Gumpert. EXHIBITION
“Truvada Whores?” David Duran. TEXT
United in Anger: A History of ACT UP. Jim Hubbard. FILM
Viral. Patricia Clough and Jasbir Puar, eds. BOOK

2013

AIDS in New York: The First Five Years. Jean Ashton. EXHIBITION
The Battle of AmfAR. Rob Epstein and Jeffrey Friedman. FILM
“Becoming-Undetectable.” Nathan Lee. TEXT
Behind the Candelabra. Steven Soderbergh. FILM
Dallas Buyers Club. Jean-Marc Vallée. FILM
Fairyland: A Memoir of My Father. Alysia Abbott. BOOK
Fire in the Blood. Dylan Mohan Gray. FILM
For the Record. fierce pussy. PROJECT
“Ghost Stories.” David Oscar Harvey, Marty Fink, Alexandra Juhasz, and Bishnu Gosh. TEXT
“Haunting the Queer Spaces of AIDS: Remembering ACT UP/NY and an Ethics of an Epidemic.” Julian Gill-Peterson. TEXT
“How to Whitewash a Plague.” Hugh Ryan. TEXT
I Loved You More. Tom Spanbauer. BOOK
I, You, We. David Kiehl. EXHIBITION
Let The Record Show. Demetrea Dewald. FILM
NOT OVER: 25 Years of Visual AIDS. Sur Rodney Sur, and Kris Nuzzi. EXHIBITION
NYC 1993: Experimental Jet Set, Trash and No Star. Massimiliano Gioni, Gary Carrion-Murayari, Jenny Moore, and Margot Norton. EXHIBITION
Philomena. Stephen Frears. FILM
“(re)Presenting AIDS in Public.” Visual AIDS. TEXT
Revisiting the AIDS Crisis: A Conversation with David France and Jim Hubbard. The New School and Visual AIDS. EVENT + VIDEO

Safe Sex Bang: The Buzz Bense Collection of Safe Sex Posters. Alex Fialho and Dorian Katz. TEXT + EXHIBITION
Safe Space: Gay Neighborhood History and the Politics of Violence. Christina B. Hanhardt. BOOK
Short Memory/No History. Jack Waters and Peter Cramer. VIDEO + PROJECT
Structural Intimacies: Sexual Stories in the Black AIDS Epidemic. Sonja Mackenzie. BOOK
Temptation. Tyler Perry. FILM
The Test. Chris Mason Johnson. FILM
They Glow in the Dark. Panayotis Evangelidis. FILM
Things are Different Now . . . Ryan Conrad. VIDEO
When Did You Figure Out You Had AIDS? Vincent Chevalier. VIDEO
Why We Fight: Remembering AIDS Activism. Jason Baumann and Laura Karas. EXHIBITION

2014

About [insert] boy. Danez Smith. BOOK
Against Equality: Queer Revolution, Not Mere Inclusion. Ryan Conrad, ed. BOOK
Age of Consent. Todd Verow and Charles Lum. VIDEO
All Yours. David Lambert. FILM
Antiblack Racism and the AIDS Epidemic: State Intimacies. Adam M. Geary. BOOK
Ashes. Tom Kalin. VIDEO
Back on Board: Greg Louganis. Cheryl Furjanic. FILM
Black Gay Genius: Answering Joseph Beam's Call. Charles Stephens & Steven G. Fullwood. BOOK
Body Counts: A Memoir of Politics, Sex, AIDS, and Survival. Sean Strub. BOOK
California. Marina Person. FILM
The Counter Narrative Project. Charles Stephens. PROJECT
Counterpublicity. My Barbarian. VIDEO
Dear Lou Sullivan. Rhys Ernst. VIDEO
evidence. Julie Tolentino and Abigail Severance. VIDEO
The Gran Varones. Louie A. Ortiz-Fonseca. PROJECT
Hold Tight Gently: Michael Callen, Essex Hemphill, and the Battlefield of AIDS. Martin Duberman. BOOK
Keith Haring: The Political Line. Dieter Buchhart. TEXT + EXHIBITION
The Nearness of Others: Searching for Tact and Contact in the Age of HIV. David Caron. BOOK
No Easy Walk to Freedom. Nancy Nicol. FILM

The Normal Heart. Ryan Murphy. FILM
On Immunity: An Inoculation. Eula Biss. BOOK
Presente! The Ongoing Story of Latino AIDS Activism in NYC. Julian De Mayo. PROJECT
Pride. Matthew Warchus. FILM
Rebels Rebel: AIDS, Art and Activism in New York, 1979–1989. Tommaso Speretta. BOOK
7 Years Later. Glen Fogel. VIDEO
“Time Is Not a Line: Conversations, Essays, and Images about HIV/AIDS Now.” Theodore (ted) Kerr, ed. TEXT
The Village. Hi Tiger. VIDEO
“We Will Not Rest in Peace: AIDS Activism, Black Radicalism, Queer and/or Trans Resistance.” Che Gossett. TEXT
“What You Don’t Know About AIDS Could Fill a Museum.” Visual AIDS. TEXT.
“Why I Am a Truvada Whore.” Christopher Glazek. TEXT

2015

After Silence. Avram Finkelstein. BOOK
After the Wrath of God: AIDS, Sexuality, and American Religion. Anthony Michael Petro. BOOK
AIDS. Based on a True Story. Vladimir Čajkovic. EXHIBITION
Art AIDS America. Jonathan Katz and Rock Hushka, eds. BOOK + EXHIBITION
“A Black Body on Trial: The Conviction of HIV-Positive ‘Tiger Mandingo.’” Steven Thrasher. TEXT
The Calendar of Loss: Race, Sexuality, and Mourning in the Early Era of AIDS. Dagmawi Woubshet. BOOK
The Chimp and the River: How AIDS Emerged from an African Forest. David Quammen. BOOK
Consent: HIV Non-Disclosure and Sexual Assault Law. Alison Duke, 2015. VIDEO
Desert Migration. Daniel Cardone, 2015. FILM
Dying Words: The AIDS Reporting of Jeff Schmalz and How It Transformed the New York Times. Samuel G. Freedman and Kerry Donahue. BOOK
“Feminists Should Recognize that HIV Criminalization Harms Women.” Victoria Law. TEXT
HIV Exceptionalism: Development Through Disease in Sierra Leone. Adia Benton. BOOK
“How to Survive a Footnote: AIDS Activism in the ‘After’ Years.” Emily Bass. TEXT

I'm Still Surviving: A Living Women's History of HIV/AIDS. Jennifer Brier + History Moves. PROJECT
Inflamed: A Litany for Burning Condoms. Christopher Jones, L. J. Roberts, Niknaz, and Theodore Kerr. VIDEO
Larry Kramer in Love and Anger. Jean Carlomusto. FILM
Last Men Standing. Erin Brethauer and Tim Hussin. FILM
Mobilizing New York: AIDS, Antipoverty and Feminist Activism. Tamar Carroll. BOOK
The Recollectors. Alysia Abbott and Whitney Joiner. PROJECT
Seed Money: The Chuck Holmes Story. Michael Stable. FILM
"Sexual Pleasure as a Problem for HIV Biomedical Prevention." Kane Race. TEXT
Straight Outta Compton. F. Gary Gray. FILM
"Under the Rainbow." Tyrone Palmer. TEXT
Villanelle. Hayat Hyatt. VIDEO
Visions and Revisions: Coming of Age in the Age of AIDS. Dale Peck. BOOK

2016

The AIDS Memorial on Instagram. Stuart Armstrong. PROJECT
"AIDS 1969: HIV, History, and Race." Theodore (ted) Kerr. TEXT
The Angel of History. Rabih Alameddine. BOOK
À VANCOUVER. Vincent Chevalier. VIDEO
"Black Gay (Raw) Sex." Marlon M. Bailey. TEXT
Christodora. Tim Murphy. BOOK
"Claiming Sexual Autonomy for People with HIV through Collective Action." Jessica Whitbread and Alexander McClelland. TEXT
Compulsive Practice. Jean Carlomusto, Alexandra Juhasz, and Hugh Ryan. VIDEO
Everyday. Jean Carlomusto, Alexandra Juhasz, and Hugh Ryan. EXHIBITION
Holding the Man. Neil Armfield. FILM
"How to Survive: AIDS and Its Afterlives in Popular Media." Jih-Fei Cheng. TEXT
"How to Survive the Whitewashing of AIDS: Global Pasts, Transnational Futures." Nishant Shahani. TEXT
Indian Blood: HIV and Colonial Trauma in San Francisco's Two-Spirit Community. Andrew Jolivet. BOOK
"Infected Sunset, Demian DinéYazhi?" TEXT
In the City of Shy Hunters. Tom Spanbauer. BOOK
It's Only the End of the World. Xavier Dolan. FILM

Lavender and Red: Liberation and Solidarity in the Gay and Lesbian Left.
Emily K. Hobson. BOOK
Lost & Found: Dance, New York, HIV/AIDS, Then and Now. Ishmael
Houston-Jones, Will Rawls, and Jaime Shearn Coan, eds. TEXT
Memories of a Penitent Heart. Cecilia Aldarondo. FILM
Paris 05:59: Théo & Hugo. Olivier Ducastel and Jacques Martineau. FILM
Positive. Linus Ignatius. VIDEO.
Pushing Dead. Tom E. Brown. FILM
Strike a Pose. Reijer Zwaan and Ester Gould. FILM
Uncle Howard. Aaron Brookner. FILM
Undetectable = Untransmittable. Prevention Access Campaign.
PROJECT
Visual Arts and the AIDS Epidemic: An Oral History Project. Archives
of American Art, Smithsonian Institution. PROJECT
Who's Gonna Love Me Now? Barak Heymann, Tomer Heymann, Alexan-
der Bodin, and Saphir. FILM
Wilhemina's War. June Cross. FILM

2017

About Face: The Evolution of a Black Producer. Thomas Allen Harris.
VIDEO
After Louie. Vincent Gagliostro. FILM
AIDS at Home: Art and Everyday Activism. Stephen Vider. EXHIBITION
"America's Hidden H.I.V. Epidemic." Linda Villarosa. TEXT
Atlantic Is a Sea of Bones. Tourmaline. VIDEO
Bending the Arc. Pedro Kos and Kief Davidson. FILM
BPM. Robin Campillo. FILM
The Death and Life of Marsha P. Johnson. David France. FILM
DiAna's Hair Ego REMIX. Cheryl Dunye & Ellen Spiro. VIDEO
Goodnight Kia. Kia LaBeija. VIDEO
"Interchange: HIV/AIDS and U.S. History." Jonathan Bell, Darius Bost,
Jennifer Brier, Julio Capo Jr., Jih-Fei Cheng, Daniel M. Fox, Chris-
tina Hanhardt, Emily Hobson, and Dan Royles. TEXT
Johnny Would You Love Me If My Dick Were Bigger? Brontez Purnell.
BOOK
The Labyrinth I.O. Tiona Nekkia McClodden. VIDEO
*The Life and Death of ACT UP/LA: Anti-AIDS Activism in Los Angeles from
the 1980s to the 2000s.* Benita Roth. BOOK
Nothing without Us: The Women Who Will End AIDS. Harriet Hirshorn.
FILM
One Day This Kid Will Get Larger. Danny Orendorff. EXHIBITION

100 Boyfriends Mixtape (The Demo). Brontez Purnell. VIDEO
Patient Zero and the Making of the AIDS Epidemic. Richard A. McKay.
BOOK
The Pox Lover: An Activist's Decade in New York and Paris. Anne-Christine
d'Adesky. BOOK
PrEPahHontoz. Sheldon Raymore. PROJECT
Punishing Disease: HIV and the Criminalization of Sickness. Trevor Hoppe.
BOOK
Selections from the Ektachrome Archive. Lyle Ashton Harris. VIDEO +
BOOK
Silence Is a Falling Body, Augustina Comedia, FILM
Stones & Water Weight. Mykki Blanco. VIDEO
Summer 1993. Carla Simón. FILM
"Your Nostalgia Is Killing Me: Activism, Affect and the Archives of
HIV/AIDS." Marika Cifor. TEXT

2018

ACT UP NY, for Alternate Endings, Activist Risings. ACT UP. VIDEO
After Silence: A History of AIDS through Its Images. Avram, Finkelstein.
BOOK
"Art AIDS America Chicago." Staci Boris. TEXT
Before AIDS: Gay Health Politics in the 1970s. Katie Batza. BOOK
Bohemian Rhapsody. Bryan Singer. FILM
Cell Count. Kyle Croft and Asher Mones for Visual AIDS, EXHIBITION
+ TEXT
David Wojnarowicz: History Keeps Me Awake at Night. David Breslin and
David W. Kiehl. TEXT
5B. Paul Haggis and Dan Krauss. FILM
The Great Believers. Rebecca Makkai. BOOK
"Grindr of Gears: An App for the Surveillance State." Abdul-Aliy Mu-
hammad. TEXT
Happy Birthday Marsha! Reina Gossett and Sasha Wortzel. VIDEO
The HIV Howler. Jessica Whitbread and Anthea Black. PROJECT
The Library Book. Susan Orlean. BOOK
Neptune. Timothy DuWhite. THEATER
1985. Yen Tan. FILM
Nurses on the Inside: Stories of the HIV/AIDS Epidemic in NYC. Ellen Matzer
and Valery Hughes. BOOK
A Piece of Me with HIV. Shyronn Jones. BOOK
A Place in the City: Three Stories about AIDS at Home. Nate Lavey and Ste-
phen Vider. VIDEO

Positive Images: Gay Men and HIV/AIDS in the Culture of "Post Crisis." Dion Kagan. BOOK

Positive Women's Network USA, for Alternate Endings, Activist Risings. PWN-USA. VIDEO

Quiet Heroes. Jenny Mackenzie, Jared Ruga and Amanda Stoddard. FILM

Sero Project, for Alternate Endings, Activist Risings. Sero. VIDEO

Sketchtasy. Mattilda Bernstein Sycamore. BOOK

Sorry Angel. Christophe Honoré. FILM

The Spot, for Alternate Endings, Activist Risings. The Spot. VIDEO

Tacoma Action Collective, for Alternate Endings, Activist Risings. TAC. VIDEO

Vocal-NY, for Alternate Endings, Activist Risings. Vocal-NY. VIDEO

2019

"AIDS, Black Feminisms, and the Institutionalization of Queer Politics." Jih-Fei Cheng. TEXT

Archiving an Epidemic: Art, AIDS, and the Queer Chicana Avant-Garde. Robb Hernández. BOOK

Art AIDS America Chicago. Staci Boris and Lucia Marquand. TEXT

Beat Goes On. Shanti Avirgan. VIDEO

Chloe Dzubilo: There is a Transolution. Viva Ruiz. VIDEO

Cruising the Dead River: David Wojnarowicz and New York's Ruined Waterfront. Fiona Anderson. BOOK

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The Gospel of Eureka. Michael Palmieri and Donal Mosher. VIDEO

I'm Still Me. Iman Shervington. VIDEO

Inheritance (The), Matthew Lopez. THEATER

I Remember Dancing. Nguyen Tan Hoang. VIDEO

The Lie. Carl George. VIDEO

Metanoia: Transformation through AIDS Archives and Activism. Katherine Cheairs, Alexandra Juhasz, Theodore Kerr, and Jawanza Williams, eds. TEXT + EXHIBITION

Much Handled Things Are Always Soft. Derrick Woods-Morrow. VIDEO
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The Tradition. Jericho Brown. BOOK
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What You Don't Know about AIDS Could Fill a Museum. Theodore (ted) Kerr, ed. BOOK
The Whole World Is Watching. J Triangular. VIDEO

2020

AIDS and the Distribution of Crises. Jih-Fei Cheng, Alexandra Juhasz, and Nishant Shahani, eds. BOOK
All the Young Men. Ruth Coker Burks. BOOK
The Big Disease with the Little Name. Maria Denise Yala. PROJECT
Can You Bring It? Bill T. Jones and D-Man in the Waters, Rosalynde LeBlanc and Tom Hurwitz. FILM
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The Freezer Door. Mattilda Bernstein Sycamore. BOOK
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Information Activism. Cait McKinney. BOOK
Keith Haring's Line: Race and the Performance of Desire. Ricardo Montez. BOOK
Lifelines. Eric Rhein. BOOK
Me Cuido. Las Indetectables. VIDEO
Ministry of Health. Jorge Bordello. VIDEO
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See You There: Making History at Whitman-Walker. Ruth Noack. EXHIBITION

“Self-Reflections in 2020.” Brian Carmichael. TEXT
They Called It Love, But Was It Love? Charan Singh. VIDEO
This Is Right; Zak, Life and After. Gevi Dimitrakopoulou. VIDEO
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To Make the Wounded Whole: African American Responses to HIV/AIDS. Dan Royels. BOOK
We Both Laughed in Pleasure: The Selected Diaries of Lou Sullivan. Ellis Martin and Zach Ozma, eds. BOOK
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AIDS, Posters, and Stories of Public Health: A People's History of a Pandemic. Theodore (ted) Kerr. EXHIBITION
Between Certain Death and a Possible Future: Queer Writing on Growing up with the AIDS Crisis. Mattilda Bernstein Sycamore, ed. BOOK
Detransition, Baby. Torrey Peters. BOOK
Forget Burial: HIV Kinship, Disability, and Queer/Trans Narratives of Care. Marty Fink. BOOK
Gay Bar: Why We Went Out. Jeremy Atherton Lin. BOOK
Gregg Bordowitz: I I Wanna Be Well. Peter Eleey. EXHIBITION
I Am . . . a Long-Term AIDS Survivor. Steed Taylor. VIDEO
I'm a Challenger: A Living Women's History of HIV/AIDS in the United States: Brooklyn, History Moves + STAR Program. BOOK + PROJECT
In the Future. Beto Pérez. VIDEO
It's a Sin. Russell T. Davies. VIDEO
Last Call: A True Story of Love, Lust, and Murder in Queer New York. Elon Green. BOOK
Let the Record Show: A Political History of ACT UP New York, 1987–1993. Sarah Schulman. BOOK
Love Your Asian Body: AIDS Activism in Los Angeles. Eric Wat. BOOK
#Medstrike: Confronting the Non-Profit Industrial Complex. Abdul-Aliy A. Muhammad w/ Uriah Bussey, #Medstrike: Confronting the Non-Profit Industrial Complex. VIDEO
The Mersey Model. Danny Kilbride. VIDEO

More Life. Robert Goff, Director Thor Shannon, and Associate Director Alec Smyth. EXHIBITION

Niki de Saint Phalle: Structures for Life. Ruba Katrib and Josephine Graf. EXHIBITION

100 Boyfriends. Brontez Purnell. BOOK

Palma Tilteá. Cristóbal Guerra. VIDEO

To End a Plague: America's Fight to Defeat AIDS in Africa. Emily Bass. BOOK

Voices at the Gate. Katherine Cheairs. VIDEO

Up against the Wall: Art, Activism, and the AIDS Poster. Donald Albrecht and Jessica Lacher-Feldman. BOOK.

The Viral Underclass: How Racism, Ableism and Capitalism Plague Humans on the Margins. Steven Thrasher. BOOK

The Women's Video Support Project. J Triangular. VIDEO

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