

Scott Burton
Kate Huh
Nicholas Moufarrege
Martin Wong
Carrie Yamaoka

Curated by **Dean Daderko**
for **Visual AIDS**

La MaMa La Galleria
6 E. 1st Street
btw Bowery & 2nd Ave
New York, NY 10003
212 505-2476

GALLERY HOURS
Wednesday-Sunday, 1-6 PM

OPENING RECEPTION
Saturday, June 28, 6-9 PM

June 28 - August 3, 2008



SIDE X SIDE EVENTS



CURATOR'S TALK

Saturday, July 26, 2-3 PM
At La MaMa La Galleria



READING

Monday, August 4, 6:30-8 PM
At La MaMa La Galleria
Kate Huh, Sara Marcus & Eileen Myles



SAVE THE DATE

A very special "The Heat Is On" night benefiting SIDE X SIDE

Hosted by Colman Domingo
Monday, June 30, 2008
The Club at La MaMa ETC
74A E. 4th Street, New York, NY 10003
\$20



RELATED EXHIBITION

Sweet Oblivion: Graffiti, Drawings, and Photos from the Martin Wong Papers

June 30-August 1, 2008
Fales Library, Foyer
Elmer Holmes Bobst Library, Third Floor
70 Washington Square South, New York, NY 10012
Monday-Friday, 10-5 PM

SIDE X SIDE is monumental. For Visual AIDS's first New York City exhibition in five years, the stars aligned. Its roots can be traced to many conversations with colleagues, including those whose intellectual and physical labor made it real. We often speak of Visual AIDS's programs in terms of "the satellite issues" surrounding AIDS and their representations. This is our shorthand for themes, particularly as they appear in contemporary art, including sex, sexuality, queer desire, racism and racialization, feminism, the politicization of heteronormativity, serosorting, disclosure, harm reduction, and the possibility of radical democracy. From our positions as arts administrators and respectively, an independent writer and a working artist, we ask what HIV and AIDS mean now to multigenerational queer communities, specifically those intersecting with visible and underground art. As caretakers of the world's largest public resource representing the contributions of HIV-positive visual artists, we grapple with the Frank Moore Archive Project's (hereafter, FMAP) historic and living, conceptual and political, individualized and communal integrity.

We are constantly re-examining the membership's great gender disparity!¹ One of the first questions asked by many FMAP visitors, Dean Daderko included, is, "What about the women artists?" Taking into account the similarities in race, gender, and sexual orientation of the founders of Visual AIDS, and of the originally named and previously independent Archive Project, doesn't reveal the whole story. The FMAP is a free and unjuried registry. The only membership parameters are that the artist be/was professional and HIV-positive. Are there different

consequences for women to be identified as HIV-positive in a public resource? Are there fewer professional artists who are women and trans than men? Further, regardless of serostatus, are there ramifications for living as an activist artist or a care giving artist, and if so, are these gendered? These are crude queries, but they point to material conditions of pandemics and art worlds that have been and continue to be examined with depth and refinement.² SIDE X SIDE germinated in ruminations on this apparent separation. Dean Daderko's exhibition places women artists involved in first-wave AIDS activism alongside male colleagues. SIDE X SIDE restores a historically—and geographically—specific artist community, getting artists into a room together again even as they, or their work, never actually all occupied such a space before.

We have been waiting years for the opportunity to build a project with Dean, during which our affinity for his curatorial work and community-based endeavors deepened. Our respect for Dean has only grown larger and more loving. Collaboration and friendship with artists Lou Laurita and Adriana Farmiga always engender fruitful discussions about the mission and projects of Visual AIDS and led to an introduction to La MaMa La Galleria and Matt Nasser's great program. Finally, SIDE X SIDE enabled us to connect with brother and sister Nabil and Nouna Mouffarej who represent the estate of Nicholas Mouffarrege. This exhibition and its preparations will exist forever in our memory as the weeks we worked with Nicholas's family to bring his work back for viewing in New York City and to join his legacy with that of the FMAP.

Amy Sadao, Executive Director
Nelson Santos, Associate Director and
Director of the Frank Moore Archive Project
Visual AIDS

¹ As of June 2008, the FMAP has 413 artist members. Twenty-three identified as female. Three identified as trans, an option added to the membership form around 2003.

² This introduction was written on the heels of ART/AIDS/WORK, a one-day conference held May 30, 2008, in New York City and co-produced by Visual AIDS, CLAGS (The Center for Lesbian and Gay Studies), and Dr. Paul Sendziuk/Adelaide University to explore the pasts, presents, and futures of AIDS art, AIDS activism, and AIDS prevention, and the connections between them. The conference explored questions on many of the themes referenced and provided specific critical analysis of the Frank Moore Archive Project: <http://www.thebody.com/visualaids/australia/conference.html>

SIDE X SIDE includes works by Scott Burton, Kate Huh, Nicholas Moufarrege, Martin Wong and Carrie Yamaoka. The exhibition considers the impact of AIDS on a generation of artists faced with the onset of the epidemic. Beginning around 1980, as the first cases of what we now know as HIV were being diagnosed, the arts community in particular was hit hard, and once again artists were first responders to crisis. In the face of confusion and terror, artists engaged and responded with decisive urgency to the needs of their communities, sharing information and productively affecting change through non-traditional modes of activism. This exhibition is not *about* AIDS per se. These artists allude to the epidemic in ways both direct and more nuanced. Their practices run parallel to a collective cultural catastrophe that intersects with many societal injustices and crises. SIDE X SIDE shows these artists' works over time, with an acute awareness of crisis and its impact on them.

In the 70s, equal rights movements initiated by women, queers, blacks, Latinos, and other minorities proved beyond a shadow of a doubt that the personal is political. By the 80s, paradigms shifted once again. As the artistic community took the representation of the epidemic into its own hands, mainstream media began to pay more attention. "The AIDS movement, like other radical movements, creates itself as it attempts to represent itself," wrote Gregg Bordowitz in 1988.¹ The voices of people with AIDS were now being heard. In addition, groups like ACT UP and fierce pussy (of which Carrie Yamaoka was a founding member) were instrumental in bringing change and transforming societal attitudes in a world that is not without its prejudices. Moreover, artists provided vital information to people in the streets. Activist tendencies followed some artists into their studios, where they told more personal stories.

Scott Burton's rare performances "focus on an essentially hidden language system, which in day-to-day experience is drowned out by a barrage of verbal distraction," wrote Michael Auping, then curator of MATRIX at the University Art Museum in Berkeley, California.² Video documentation of *INDIVIDUAL BEHAVIOR TABLEAUX* is joined here by a selection of Burton's furniture works, which pointedly blur distinctions of genre and function in favor of a more democratic, porous system of identification.

Kate Huh's unique Xerox prints, stop-motion animations, collaged notebooks, and zines originate from her experience working in a copy shop in the East Village from her late teens to her late 20s. Definitively and defiantly analog—Huh, for instance, would often yank the copy machine plug from its socket in mid-print to attain desired results—these works

evidence an artist defining herself and sharing her joy in agency with her audience. Continuing into the present, *Rebel Fux*, Huh's ongoing zine project (1996-present³), marries exquisite collage work with ruminations on pains, pleasures, and imagined futures.⁴

Nicholas Moufarrege's cross-stitched paintings are an affirmative combination of pop culture references, homoerotic desires, and a blending of social and political commentary, as he put it "East and West, Michaelangelo and the Sheik of Araby, Coca Cola and the Eiffel Tower, Mishima, Edgar Allen Poe and Baudelaire with Lewis Carroll and Nietzsche."⁵ His works, now as well as then, address the postmodern condition with shimmering clarity. Moufarrege's work remains uniquely striking and fresh, even 20 years later.

Martin Wong's paintings, enlivened with swirling brushwork and precise graphic details, "laced internally with a pathology of sensual ambivalence... are secret vehicles of personal fantasy confined within the matter-of-fact."⁶ From images of bombed out Alphabet City apartment buildings, painted brick by detailed brick, to cruising scenarios enacted by out-of-the-ring boxers, and images of Chinatown that "cannot be so neatly assimilated into a celebration of cultural identity,"⁷ Wong's paintings are symbolically charged and rife with ambiguous possibility. The paintings' return to the neighborhoods they depict presents new layers of narrative and social commentary.

Carrie Yamaoka's works resist description and topical categorization with fluid ease. The selection of her works for SIDE X SIDE includes the early, text-based *Archipelagoes*, 1993-94, as well as stripped and treated glass and mirror works created both before and after it. Alongside these are more recent works combining reflective Mylar with poured, occasionally pigmented, resin. Her objects hover in a space between paintings, mirrors, and a viewer's reflected image. These same objects are present at the perceived limits of their fields, maintaining a constant and ceaseless flow of information and experience for their viewers. Yamaoka's work helps us to consider the physical and conceptual limits of the body, even as it surpasses them.

The careers of some artists in this exhibition have been sadly cut short. Though Scott Burton (1939-1989), Nicholas Moufarrege (1947-1985), and Martin Wong (1946-1999) are no longer physically present with us, I can only imagine that they would be inspired by and engaged with the artwork and calls-to-arms of their peers Kate Huh and Carrie Yamaoka. I dedicate this exhibition to all of them, and to the individuals whose passing and continued action profoundly alters our cultural landscape. Ours is a moment in which the gravity of the AIDS crisis remains undiminished.

Dean Daderko
New York, 2008

¹ Bordowitz, Gregg, "Picture a Coalition." *AIDS: Cultural Analysis/Cultural Activism*. Ed. Douglas Crimp. Boston: MIT Press, 1988. P 195.

² Auping, Michael, "Scott Burton: INDIVIDUAL BEHAVIOR TABLEAUX." Berkeley: University Art Museum, 1980.

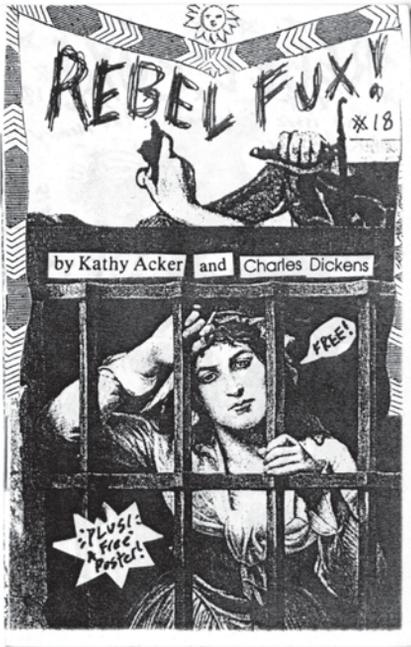
³ Copies of Kate Huh's *Rebel Fux*, reprinted for this exhibition, are offered free to the public. Full sets of *Rebel Fux*, some 26 issues in all, are available for a limited time for a donation of \$60, with all proceeds benefiting Visual AIDS. For more information, e-mail info@visualaids.org.

⁴ As part of Visual AIDS's free distribution of artist commissions addressing HIV/AIDS (a project called BroadSides), a new Kate Huh 8 1/2 x 11" poster is available at La Galleria during SIDE X SIDE, and as a downloadable PDF at visualaids.org.

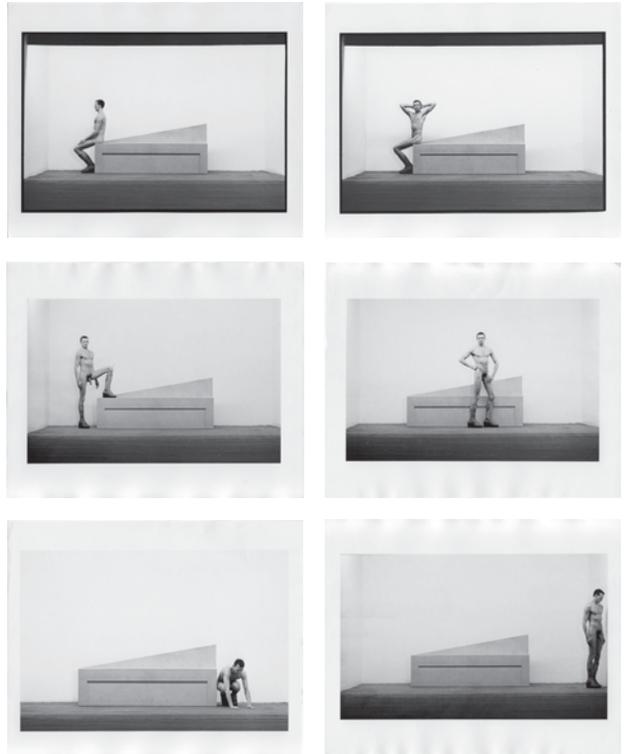
⁵ Moufarrege, Nicholas, "Art is..." *Nicholas A. Moufarrege*. New York: The Institute for Art and Urban Resources, Inc./The Clocktower, 1987. P 7.

⁶ McCormick, Carlo, "An Existential Frame." *Sweet Oblivion: The Urban Landscape of Martin Wong*. Ed. Amy Scholder. New York: New Museum of Contemporary Art, 1998. P 71.

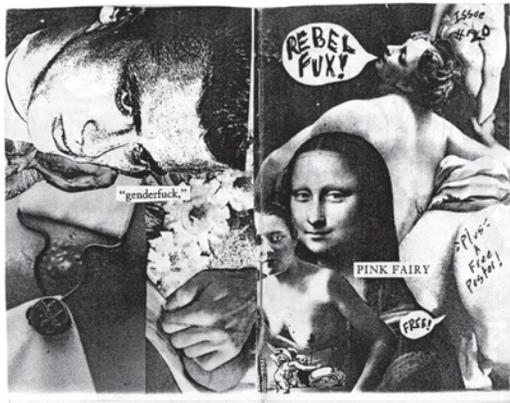
⁷ Yee, Lydia, "Martin Wong's Picture-Perfect Chinatown." *Ibid.* P 55.



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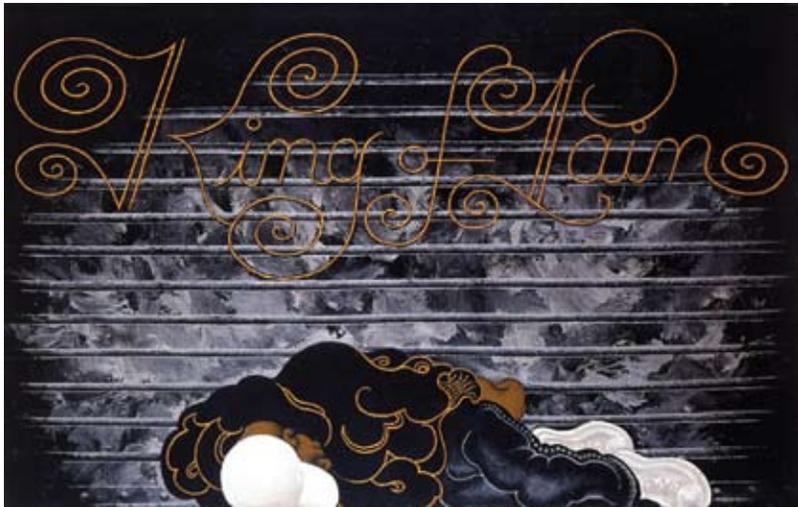


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- 1 Kate Huh, *Rebel Fux! #18: By Kathy Acker and Charles Dickens (detail: cover)*, ca. 1998. Unlimited edition hand-assembled artist's book: Xerox on paper, staples. Approx. 4 1/4 x 2 3/4 inches. Courtesy the artist
- 2 Kate Huh, *Rebel Fux! #20: Pink Fairy (detail: cover)*, 2000. Unlimited edition hand-assembled artist's book: Xerox on paper, staples. Approx. 4 1/4 x 2 3/4 inches. Courtesy the artist.
- 3 Scott Burton, *INDIVIDUAL BEHAVIOR TABLEUX*, 1980 (detail: 6 stills). Performance, approx. 36 minutes, performer: Kent Hines. MATRIX 32, University of California, Berkeley Art Museum and Pacific Film Archive, February 13 – March 2, 1980.
- 4 Martin Wong, *King of Pain*, 1997-98. Acrylic on canvas. 30 x 48 inches. Courtesy P.P.O.W. Gallery, New York.
- 5 Martin Wong, *Saturday Night*, 1992. Acrylic on linen. 30 x 45 1/2 inches. Courtesy P.P.O.W. Gallery, New York.
- 6 Carrie Yamaoka, *koolpap #27*, 2008. Urethane resin and mixed media on Mylar. 73 x 46 inches. Courtesy the artist.
- 7 Nicholas Moufarrege, *The Fifth Day*, 1980. Thread and pigment on embroidery fabric. 51 x 64 inches. Collection George Waterman III, New York.



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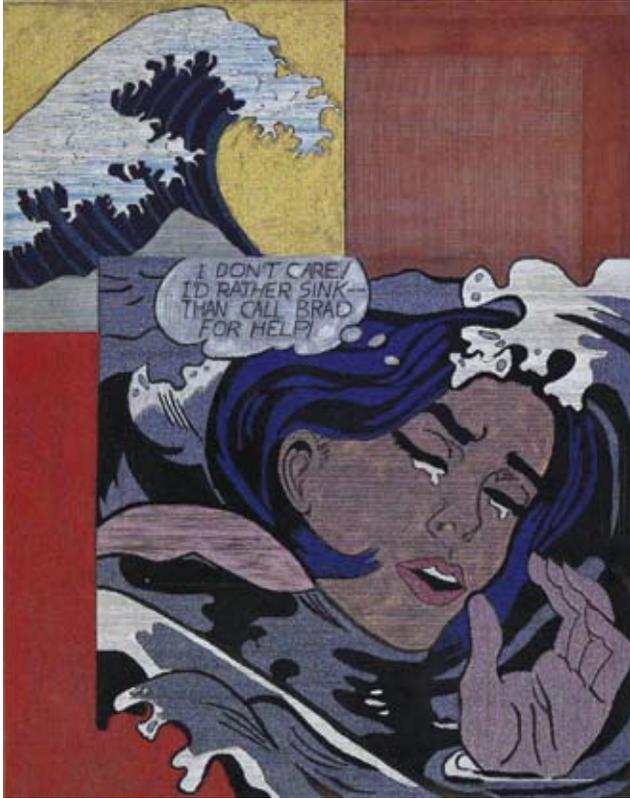


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- 8 Kate Huh, *Steno Notebook: book 2, Jan. 26-Feb. 23, 1982*, (detail), 1982. Artist's notebook: ink, graphite and collage on paper. 6 x 9 1/4 inches. Courtesy the artist.
- 9 Kate Huh, *Steno Notebook: book 2, Jan. 26-Feb. 23, 1982*, detail.
- 10 Kate Huh, *Steno Notebook: book 2, Jan. 26-Feb. 23, 1982*, detail.
- 11 Carrie Yamaoka, *UV/VU*, 1992. Two etched glass panels, 14 x 12 inches each, and two mirrored glass panels (one intact, one stripped from behind), 10 x 8 inches each. Installation dimensions variable. Courtesy the artist.
- 12 Scott Burton, *Steel Furniture*, 1978. Stainless steel. Chair: 31 1/2 x 18 x 20 inches; table: 29 1/2 x 34 1/2 x 33 5/8 inches; stool: 18 x 18 5/8 x 18 inches. Courtesy The Estate of Scott Burton and Max Protetch Gallery.
- 13 Nicholas Moufarrege, Title unknown (*I'd rather sink...*), 1984. Thread and pigment on embroidery fabric. 39 x 32 inches. Courtesy Dr. Nabil Moufarrej and Nouna Moufarrej.
- 14 Carrie Yamaoka, *20 by 20 (dust)*, 2008. Mylar, urethane resin, and mixed media on wood panel. 20 x 20 inches. Courtesy the artist.
- 15 Carrie Yamaoka, *20 by 20 (dust)*, alternate view.
- 16 Martin Wong, *Sweet Oblivion*, 1983. Acrylic on canvas. 84 x 108 inches. Collection of Rose and Morton Landowne.



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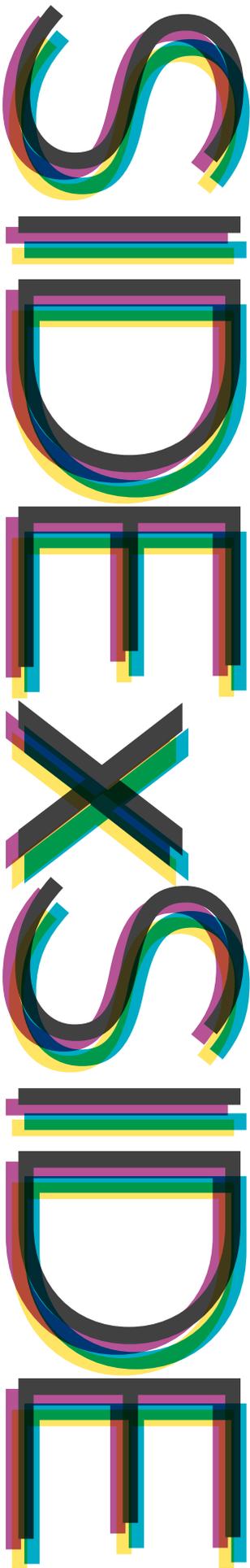
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Founded in 1987, **La MaMa La Galleria** is a nonprofit gallery committed to nurturing artistic experimentation. As an extension of the internationally acclaimed La Mama Experimental Theatre Club, La MaMa La Galleria has watched its physical surroundings and neighborhood develop at an exponential pace. Its program model has evolved in its own right: today, the mission of La Galleria is to continue to serve its neighborhood as a venue that encourages an active dialogue between the visual arts, new media, performance, curatorial, literary, and educational projects. Its focus is to offer programming that reaches beyond the expectations of traditional galleries and institutional exhibition-making, to a diverse and intergenerational audience. And as a non-profit, it is able to provide artists and curators with unique exhibition opportunities that are largely out of reach in a commercial gallery setting. In doing so, La MaMa La Galleria responds in its own voice to the ever-changing challenges and questions raised by the cultural, artistic and intellectual community.

Founded in 1988 as a response to AIDS and as a way of organizing the art world toward direct action, **Visual AIDS** has evolved a two-part mission. 1) Through the Frank Moore Archive Project, the largest slide library of work by artists living with HIV and the estates of artists who have died of AIDS, Visual AIDS historicizes artists' contributions while supporting their ability to continue making art and furthering their professional careers. 2) In collaboration with artists, institutions, and organizations, Visual AIDS produces contemporary art exhibitions, publications, and events to spread the message "AIDS IS NOT OVER."

SIDE X SIDE THANKS Adriana Farmiga * Alex Campos, Center for Book Arts * Amy Mees * Ava Eisenson * Charles Long * Colman Domingo * Crozier Fine Arts, Inc. * Cyrus St. Amand-Poliakoff * Dan Rushton * David Adams * David Brooks * Dinter Fine Art * Dr. Nabil Moufarrej & Nouna Moufarrej * Eastern Bloc * Edwin Ramoran * Eileen Myles * Ellen Stewart * Fatima Al-Qadiri * Gretchen Green * Izze Beverage Co. * Jacob Robichaux * Jamie Sterns & Vanessa Lopez, P.P.O.W. Gallery * Jeanine Oleson * John Q. Sanchez * K8 Hardy * Lani Stanberry, DeWitt Stern * Louis Laurita * Marvin Taylor, Faes Library * Matt Nasser * Matt Wolf * Mona Nagai, John Shibata & Pamela Jean Smith, Pacific Film Archive * Sara Marcus * Sharon Hayes * Stephanie Cannizzo, Berkeley Art Museum * Sur Rodney (Sur) * Tawnie Silva * Ted Kerr



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