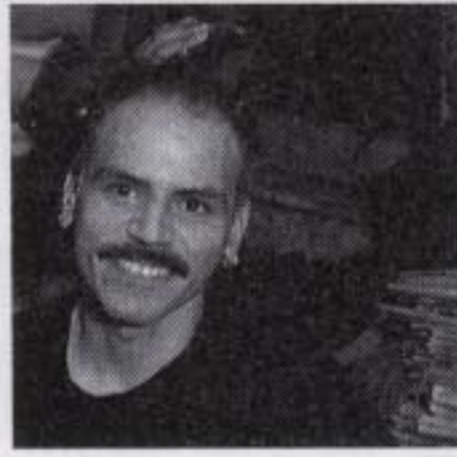
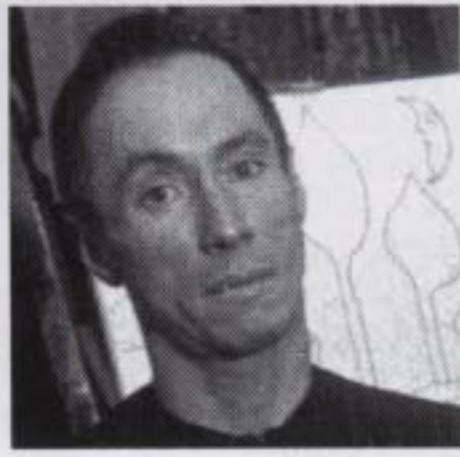
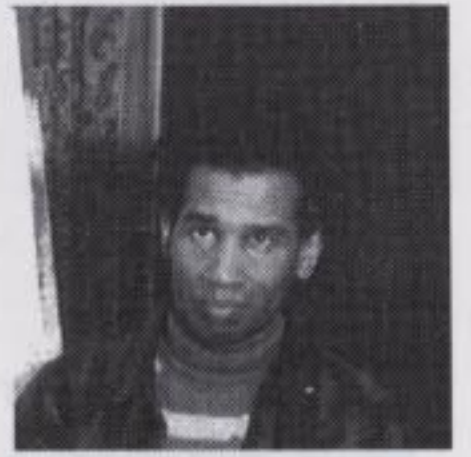


# THE FIRST 10



**THE ARCHIVE PROJECT**

**PS 122 GALLERY  
30 MARCH—23 APRIL 1995**

# THE FIRST 10

|                   |                        |
|-------------------|------------------------|
| Peter Cherone     | Garland Eliason-French |
| Jose Luis Cortes  | Anselmo Figueiredo     |
| Lucretia Crichlow | David Knudsvig         |
| William Cullum    | Rick Martinez          |
| Leonard Davis     | Eric Rhein             |

PS 122 Gallery/The Archive Project  
30 March–23 April 1995

Art by the first 10 artists to receive free slide documentation of their work through  
The Archive Project's services for artists with HIV/AIDS

**S**ince 1988, Visual AIDS, a diverse group of art workers concerned about AIDS, has sponsored "Day Without Art" on December 1st, and has been at the forefront of facilitating art about AIDS. In the summer of 1994 we surveyed artists and arts organizations around the country, and held a meeting of New York art workers. The overwhelming common thread in the survey and meeting was that artists with HIV/AIDS needed professional services. At the same time, a newly formed organization called The Archive Committee was also discussing the needs of artists with AIDS. Primarily a group of artists, some of whom have HIV/AIDS, one focus of the Committee is to develop an archive for the work of artists with AIDS, so their work will not be lost.

The Archive Committee and Visual AIDS agreed in the fall of 1994 to collaborate on the project. David Hirsh of The Archive Committee undertook to reach out to artists with HIV/AIDS throughout New York City. As a Visual AIDS board member, I began to recruit professional photographers as volunteers. David then matched up the photographers and artists and set up and attended the photo shoots. The artists participating in this current exhibition have all participated in this process and they represent the start of the slide archive.

It has been great to see the enthusiasm with which busy professionals have set aside time to document the artists' work. Photographers can help fellow artists by doing what they do best. It is really wonderful to see how willing artists are to help each other in times of need, and it is great to see that in these times that members of the art community can come together and help their own. We are glad to have helped make this project possible and we hope it is only the first of many services for artists with HIV/AIDS.

Lisa Pines

**A**s the director of PS 122 Gallery, I am most gratified to be collaborating with The Archive Project to present the first exhibition by artists who have availed themselves of the photodocumentation service. I am certain that the impact of this important program on the careers of artists with HIV AIDS will be enormous. Since 1978, PS 122 Gallery has been dedicated to providing exhibition opportunities to emerging and under-recognized artists. It therefore seems entirely appropriate to showcase this important project here. I am thankful to everyone involved with making this show possible and I am hopeful that the quality of the work in the exhibition will focus attention on this worthwhile endeavor and serve as an inspiration to all who see it.

-Susan Schreiber

**H**istorians more than anyone else should know how dependent the writing of good history is on reliable and differing sources. It is especially important for historians who are members of so-called marginalized communities to actively document the events of their present. By recording clearly and fully the events which inform their lives, and by preserving these records, members of such communities help ensure that their stories survive.

The current exhibition at PS 122 Gallery is the first public product of The Archive Project's ongoing task. Visual and biographical information gathered through the Photo Documentation Service will be entered onto CD and software, and will be available to a global audience on Internet. The Photo Documentation Service will work in concert with other services provided by The Archive Project, in the hope that by providing these services to artists with HIV AIDS, their individual experiences and that of their communities will not be lost to the future.

An important aspect of The Archive Project is that its services are available to all artists with HIV AIDS. The Project does not pass judgement on the basis of what might be considered success. For those artists who have operated at the margins of already marginalized art communities, The Project will guarantee their works' survival and exposure. The Archive Project can act as the individual historian cannot act. It will preserve a tremendous amount of experience and hold it out to the future, saying, "all of this happened, all of this was real—use the information well."

Nick Debs



*Pennsylvania #2*  
acrylic on canvas  
30" x 40"  
1992

## Peter Cherone

For the Pennsylvania series, I have gathered images from my many excursions through the mountain roads of eastern Pennsylvania, western New Jersey, and lower New York State. These images aren't painted directly from life, but are distilled and altered through time and memory.

The collected images include the effects of artificial light on the landscape at night (from automobile headlights and streetlamps, among other sources). These paintings become, then, metaphors for the paradoxical relationship between designed human existence and the natural world. On a deeply personal level, the visual field at night is for me a fathomless space in which my most human qualities, namely my intellect and emotions, are at their highest pitch.

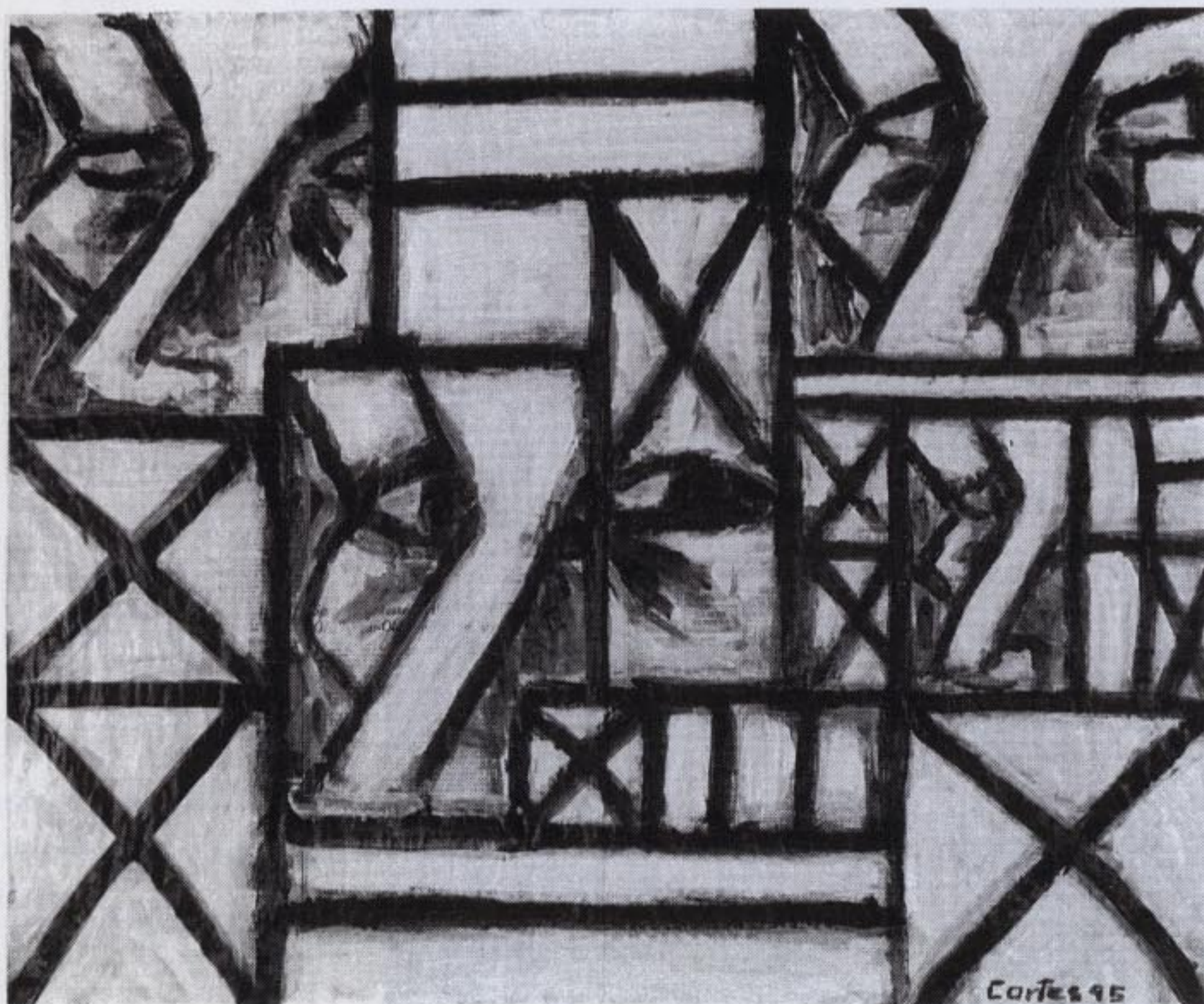
# Jose Luis Cortes

When I found out I was HIV+ in 1990, I felt I needed to take action. I needed to develop my talent in order to live fully, to be fully self-expressed. The diagnosis gave me the aspiration, and the will, to make it work. My drive to paint is my drive to live.

I do self portraits because they are 100 percent me. I am totally self-sufficient, totally alone in my struggle. I deform myself, idealize myself. I'm still standing, still undefeated. This is the main quality in the sculptures also.

I can do everything I want to do with black and white—solve all problems. My current series of works on newspaper and subway maps is an outgrowth of my experience of New York City. The painted boxes are constructed so that they support and frame the faces, keep them from collapsing. At the same time, the boxes seem to form a kind of screen, a camouflage or protection. They also reflect the bricks of the city buildings, the grid pattern of the streets. The large X's also have several associations. They continue the analogy of the urban architecture, but also refer to the immense possibility, the opportunity created by the mixing, meeting of the various cultures here. I will explore these themes using both traditional and nontraditional materials, while looking for ways to incorporate installation and performance work with my painting and painted sculpture.

*With assistance by Steffany Martz*



*Grid*  
Acrylic on  
newspaper  
22" x 27½"  
1995

# Lucretia Crichlow

My works show my love and pride for female imagery. I feel most sensitive to our struggles, our beauty, our femininity as it relates to the universe, the earth, the mountains, the wind, the moon, the sun and the stars and death and life.

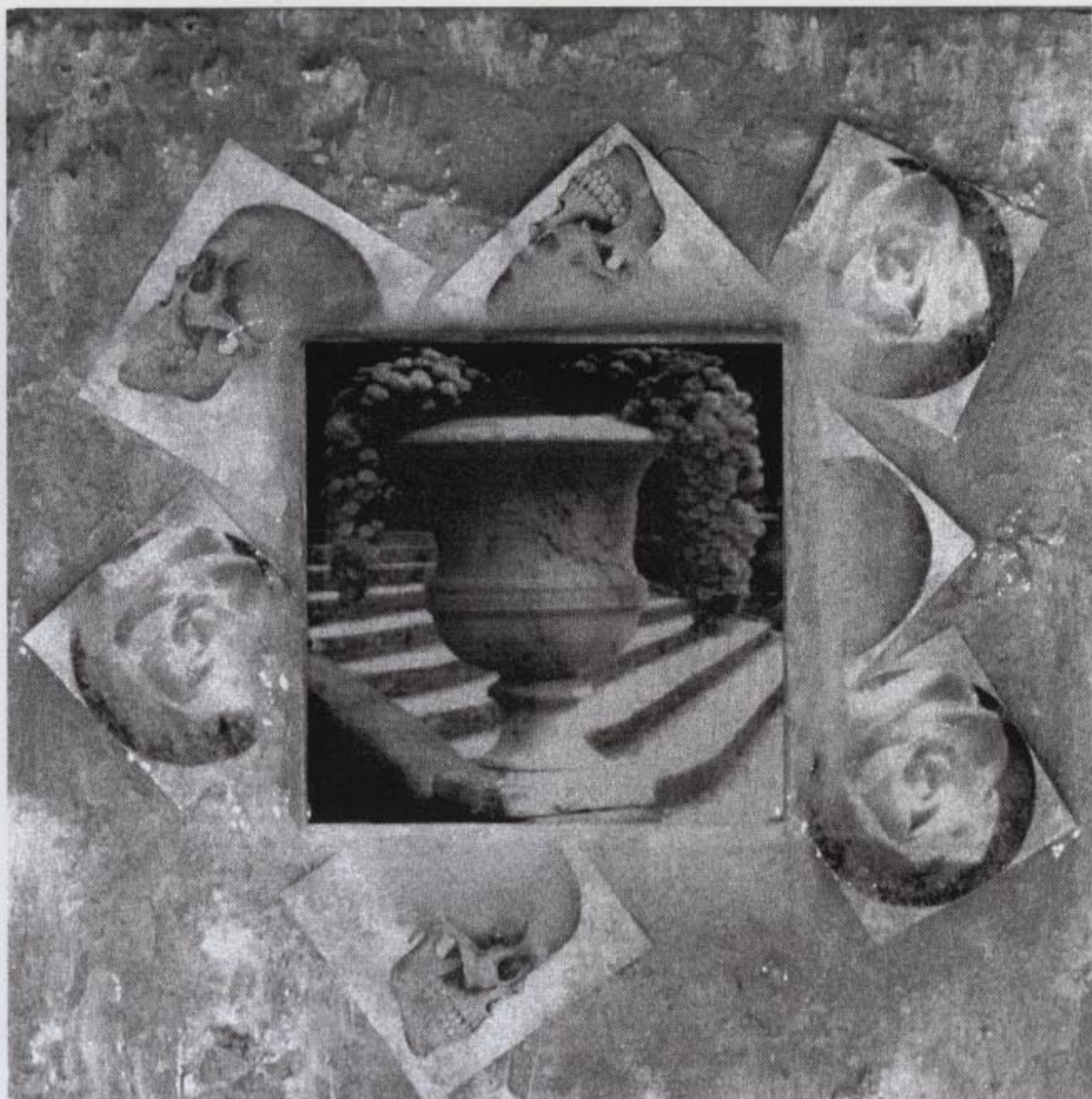
I have cherished and been committed to my art since I was 10 years old. In my time of illness, my art has been my constant companion and spiritual essence.



*Self-Portrait: Grief*  
pastel & pencil on  
paper  
25" x 19"  
1994

*Study (Urn)*

Wax, oil, pigment,  
& laser prints on plastic  
& paper & epoxy  
resin on wood  
12" x 12" x 3"  
1994



# William Cullum

*by Ann-Sargent Wooster*

William Cullum's painted surfaces, imbedded with photographs that feast on the exquisite corpse of western culture, reveal his sense of the too-quick passage of time as he reflects on his own mortality. All of his work of recent years has been to some extent a *vanitas*, a *memento mori*, a reminder that death is a constant specter haunting our lives. Art becomes a mediating device that allows him to reflect on "what I think about death" and "try on different ideas about death" from the concrete to the metaphoric in an attempt "to find out what may be true about death."

Cullum began his current series with the need to return to the physical act of painting and use of color. He uses encaustic (pigment suspended in wax) one of the most ancient and physical painting materials. Encaustic was used for Coptic funeral portraits made a little less than 2000 years ago.

Grids are essential to Cullum's work, often dividing an image into smaller parts. The grids refer to the way a computer presents visual information as small squares. In his selection and placement of images and designs from other sources mixed with his own original photographs, Cullum implies a conversation between the two.

*Picture of Dorian Gray*  
Acrylic and ink on paper  
15 1/4" x 11 1/2"  
1989



## Leonard Davis

I became aware of the pantheon of painting when, as a boy, I was first captivated by the Italian Renaissance masterworks of Perugino and Raphael, of Michelangelo and Leonardo and of Titian. At the same time, my interest in the history of my country during the Revolution and the Civil War combined with interest in history paintings by Copley and Trumbull or West, or even later in the works of Winslow Homer. Presently, and for the past several years, I have been absorbed in the histories of the tragic fall of the Christian monarchies of France in 1789 and Russia in 1917 and am engaged in an effort to translate them pictorially.

And so my life as a painter is inseparable from my continuing fascination with history, proceeding throughout childhood, youth and and my college years at Brown University, where I was a history major who painted. There, knowledge of historical method and the accumulation of learned facts and themes were combined with practice in drawing and painting in a fine arts tradition. For if theme is established in the pursuit of history, the material aspects of painting must be found in an on-going search for one's pictorial eyes, especially in the light of so many years of painting history. My concern these days is in searching for ways to address history in large paintings that could be an appropriate gauge of things that are being felt and thought today. How can history be painted in a continuation of history painting?



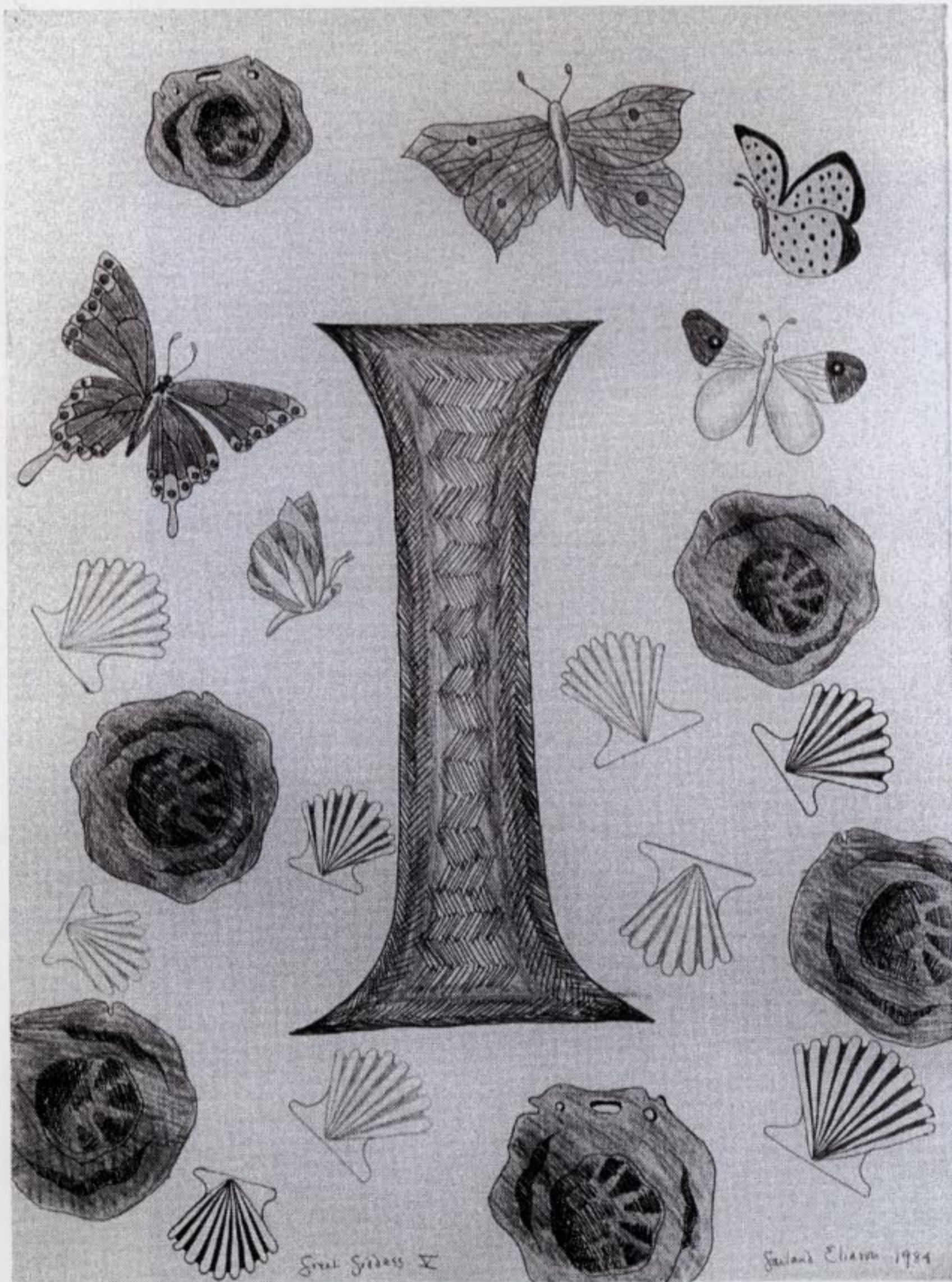
# Garland Eliason-French

## *Letter to a Moorish Woman*

What ripe mysteries  
do you hide  
    behind the veil?  
plums and pomegranates  
    peonies and pansies  
    I think you have  
    a sturdy beauty.

---

I think you are a green oasis in your desert sands.



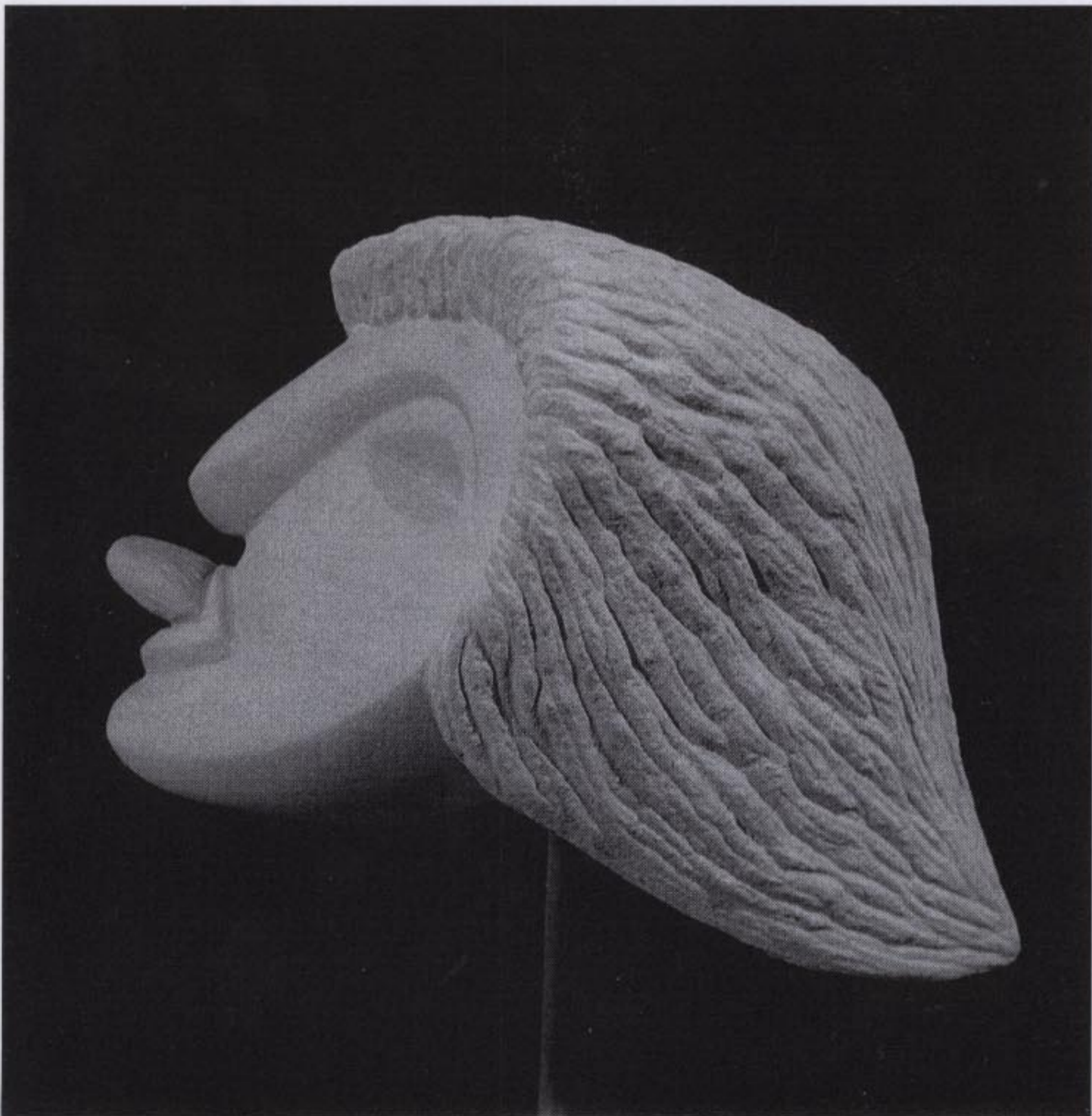
*Great Goddess V*  
Felt pen and  
colored pencil  
on paper  
36" x 20"  
1992

# Anselmo Figueiredo

With an architectural background, I was involved with stones as construction and decorative materials till the day that I decided to give shape, form, texture and colors to those varieties of stone—carving, directing, feeling the emotions and vibrations of the material.

Besides the personal pleasure of transforming the earth element into “art,” it has been a great therapy, giving new hope and direction in my life.

*Beast*  
Limestone  
16" x 13" x 19"  
1994





*Cteno Charcoal Encaustic Chapter IV verse 8*  
Beeswax, ceresin & carnauba on panels  
17<sup>1</sup>/<sub>4</sub>" x 25<sup>1</sup>/<sub>2</sub>"  
1990

## David Knudsvig

(1947 1993)

I've been a compulsive builder since childhood—it was a primary escape—and I really felt I'd be an architect. I always liked the idea of functional art. Geometric abstraction was a natural interest—Mondrian, and the Stella black pin-stripe paintings I saw as an adolescent always felt right to me. I work from a basic Minimalist sense. Indian and African culture interest me, in the way they use symbols and repeated motifs in their functional objects—they were successful in giving meaning to functional objects. Design is an innate knowledge, and that kind of knowledge is a subject of my art.

*-from an interview with David Hirsh, 1992*

*Self-Portrait*  
Oil on canvas  
20" x 16"  
1994



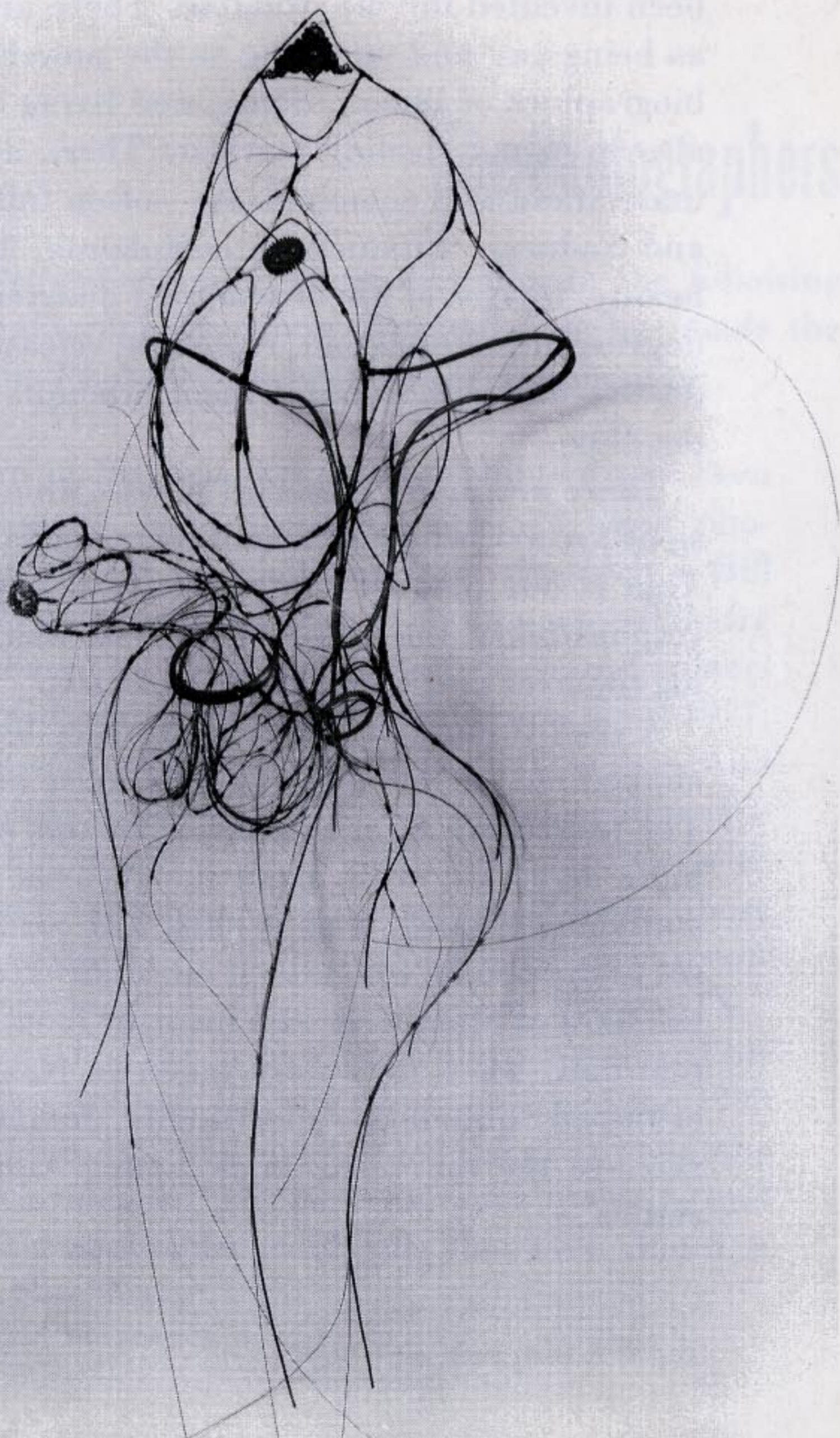
## Rick Martinez

The paintings chosen for this exhibition emerge from deeply-embedded autobiographical themes. The self-portrait is the artist as observer. *New Pieta* is an expression of the tragedy of AIDS set against a background of religious institutions that chose to ignore the tragedy and focus on “sin” in human sexuality. The landscape is my attempt to capture the natural world which (as a child growing up in New York City I was denied. I see landscapes much as Virginia Woolf conceived of in *The Waves*: “I take the trees, the clouds, to be witnesses of my complete integration.”

As an HIV+ gay Latin man, I want to accurately portray my perceptions of the world, my family, my upbringing, New York, and to leave a personal, public diary of my existence: a legacy of images.

# Eric Rhein

I walk with the shadows  
of the men I've known,  
and loved, and tasted  
and feel, even still,  
the warmth of their breath  
against my skin.



*Self Portrait*  
Brass, steel,  
silver & gold  
wire, nylon  
thread, glue  
28" x 12" x 14"  
1992-95

# Comment

**A**lmost as soon as the AIDS epidemic was recognized as such, it became clear that the community of artists was going to take a severe beating. And it has, in fact, experienced immeasurable loss, both human and artistic. Death puts an “untimely” end to art making, of course, and in fact disease often stunts productivity before it quits entirely. Work by artists both mature and emerging won’t happen, careers we might have expected to endure will not.

Occasionally, the specter and fact of HIV AIDS fires and inspires before it discharges. The varied art produced is full of vital signs, often at an unbearably high price to the artists that create it. Some of it follows established aesthetic courses, but much seems to have been invented for the situation. There are subjects new to art, such as being gay and speaking as the powerless underclass. There are biographies of illness, dying, and living not only with a disease but also a stigma, feeling loathed. There are testaments to trying to understand and communicate—often full of love, anger, exhaustion and sadness. Litanies of complaints, hope, failure, frustration, beauty. Images of life in cramped quarters and with limited time, of depression, compassion, rejection, release, depletion, obsession with death—and with living. Urgent attempts to finish, given a fearsome deadline.

There are many powerful people who don’t believe these expressions are art, who don’t want them made, who don’t want them seen. That is our present context, critical and political. Unless we take responsibility, the histories could be written without this art, eclipsing the lives and works of these artists.

A record must be made at the very least. Whatever eloquence is choked out of this difficult time must be recorded, every bit of it. The future will want to know what this art tells, some of us want to know now. We must make the records and archives available for study and display. This is hard and costly work. We must be grateful to the people who take it on, their efforts should be measured by the likes of Miep Gies who brought food to the Frank family in hiding; and, when they were taken to Nazi camps, returned to their cramped quarters—specifically forbidden from doing so—to retrieve the diary she knew young Anne kept, to save it for her return.

Philip Yenawine  
12 March 1995

# The Archive Project

**A**lthough a small beginning, The Archive Project addresses what is a need for all artists and what is an acute need for artists with AIDS — providing the kinds of basic assistance they need, help with slides, advice with artists' statements, guidance about the artists' intentions, creating a network of connections for exhibition opportunities. Many artists in New York, with or without HIV, feel that there is no supportive community of artists they can call on even in an art capital of over 7 million. The Archive Project will build a community and do it democratically, providing an art support system that will be for some artists their first encounter with such a network.

Allen Frame  
member, *Artists Caucus Visual AIDS and Artists' Advisory Board of PS 122*

## The Photographers

**T**he Archive Project extends its appreciation to the following New York photographers, whose donated time has made the inception of the Photodocumentation Service possible:

**Frank Franca**, born in Havana, Cuba, has exhibited and been published internationally. **Erik Hanson** writes "I shoot photographs to remind myself of what can't be recorded." **Bill Jacobson** notes "My own personal work is about personal desire and collective loss, based on feelings of tentativeness and vulnerability." **Tom McGovern** has been making pictures since 1977, in 1987 he began concentrating his work on the AIDS crisis. **Ann Meredith** has documented Women's, Gay and Lesbian culture for 25 years. She has photographed, and videotaped interviews with women with HIV and AIDS since 1987. **Andrew Moore**, whose work "explores the architecture of the unconscious," is currently working on a new interactive television program, "Dream fX." **David Taffet** was born in 1963 in New Rochelle and received his B.A. from Hampshire College. **Harvey Weiss** designed the 1993 poster for "Day Without Art" and co-designed the award-winning "Celebrity Ribbon Cavalcade." His personal work, painting and gilding on the pages of mail-order catalogues, has been shown in Chicago, Paris and New York.

# THE ARCHIVE PROJECT

s a collaboration of Visual AIDS and The Archive Committee

## The Archive Project

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Cover: Top row from left: Peter Cherone, Jose Luis Cortes, Lucretia Crichlow  
William Cuum, Leonard Davis, bottom row from left: Garland Eliason French,  
Anselmo Figueiredo David Knudsvig (1947-1993) Rick Martinez, Eric Rhein

Curated by Ernesto Pujol and Susan Schreiber

Installation by Roberto Juarez and Thomas Lanigan-Schmidt

Photo credits: All photos by Tom McGovern, with the exception of *Self-Portrait: Grief* by Lucretia Crichlow: David Taffet; *Self Portrait* by Eric Rhein Bill Jacobson

Geoffrey Hendricks and Arthur Williams made available the art costumes by Stephen Varble and Eric John Broaddus worn during the opening on 30 March 1995.

Editors: David Hirsh Jeff Perrone

Design Carrie Yamaoka

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