

## UNTITLED RESOURCE GUIDE SUGGESTIONS FOR ENGAGEMENT



# UNTITLED

A Film by  
Jim Hodges, Carlos Marques da Cruz, and Encke King



## ABOUT UNTITLED

Beginning with a reflection on the early AIDS epidemic, *Untitled* eschews a linear narrative to introduce a fractious timeline, moving from the sublime to the tragic and back again. By juxtaposing mainstream network news, activist footage, artists' work, and popular entertainment from the last turbulent decades, *Untitled* references regimes of power that precipitated a generation of AIDS and queer activism and continues today with international struggle and expression.

In 2010, artist Jim Hodges was invited to give a lecture on the billboard project of Félix González-Torres at San Antonio's Artpace. He teamed up with fellow filmmakers Carlos Marques da Cruz and Encke King to create *Untitled*. Neither a portrait or a documentary about González-Torres, the film was an attempt to place the viewer "in his room," that is to say, the filmmakers worked to create, for the viewer, an understanding of the influences and contexts within which González-Torres was working. In Hodges's words, "In this way, the framing of the artist can become a way to project any number of people, endlessly." *Untitled* can therefore be considered to be as much about González-Torres and the AIDS crisis as it can be seen as grappling with the continuum of global dehumanization.

## PURPOSE OF THIS RESOURCE GUIDE

In an effort to honor the sense of endlessness that *Untitled* suggests, this guide is a resource for provoking both public and private conversation. We have provided you with:

- **WORDS** for engagement regarding HIV/AIDS, art, and culture
- **THOUGHTS** to provoke dialogue
- **HIV/AIDS TIMELINE**
- **INFORMATION** about prevention and wellness
- **LINKS** to extend the conversation
- **CREDITS**

Like the film, this Resource Guide hopes to raise more questions than it answers.

## **UNTITLED RESOURCE GUIDE**

### **SUGGESTIONS FOR ENGAGEMENT**

#### **WORDS**

- **What are the limits of language?**
- **How do you discuss emotional subjects?**

#### **Activism**

The policy or action of using vigorous campaigning to bring about political or social change.

#### **ACT UP (AIDS Coalition to Unleash Power)**

A diverse, non-partisan group of individuals united in anger and committed to direct action to end the AIDS crisis.

#### **AIDS**

AIDS (Acquired ImmunoDeficiency Syndrome) is a fatal disease caused by HIV, the human immunodeficiency virus. HIV destroys the body's ability to fight off infection and disease, which can ultimately lead to death. Currently, antiretroviral drugs slow down replication of the virus and can greatly enhance quality of life, but they do not eliminate HIV infection.

#### **Appropriation**

The act of borrowing imagery or forms to create something new.

#### **Archive**

A collection of historical documents or records providing information about a place, institution, or group of people.

#### **Big Pharma**

The pharmaceutical lobby, also known as the drug lobby, refers to the paid representatives of large pharmaceutical and biomedicine companies in the United States and elsewhere, who seek to influence federal government policy.

#### **CD4 T-Cell**

T-cells (or T-lymphocytes) are white blood cells that play important roles in the immune system. HIV is able to attach itself to the CD4 molecule, allowing the virus to enter and infect these cells.

#### **Collaboration**

Artistic collaboration raises some interesting and crucial questions about the nature of authorship, authenticity, and the relationship between artists and their works and audiences. It also disrupts the persistent and popular image of the artist as a "heroic" solitary figure.

#### **Commemoration**

Commemoration marks or remembers a particular event or person from the past through ceremony or memorial.

#### **Consumption**

The intake of objects, images, and popular ideas into one's home, body, or daily life. Be it in the form of food, furniture, art objects, or mass media advertising, consumption is rooted in the sale and purchase of goods in a modern, consumer society like the United States. Involving "stuff in the world" from products to slogans, artists whose work deals with consumption are often concerned with what a thing is, how it looks, and how it came into existence.

#### **Content**

The subject matter, concepts, or ideas associated with a work of art. A work's content is shaped by the artist's intentions, the context of its presentation, and by the experiences, thoughts, and reactions of the viewer.

#### **Context**

The location, information, or time-frame that informs how a work of art is viewed and what it means. Works often respond to a particular space or cultural climate. If the context for a work is changed or recontextualized, the way in which the work is understood may change as well.

#### **Crisis**

An event that is, or is expected to lead to, an unstable and dangerous situation affecting an individual, group, community, or whole society. Crises are deemed to be negative changes in security, economic, political, societal, or environmental affairs, especially when they occur abruptly, with little or no warning.

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## **SUGGESTIONS FOR ENGAGEMENT**



### **WORDS Cont.**

#### **Culture**

The rarely questioned system of beliefs, values, and practices that form one's life. Cultures are often identified by national borders, ethnicity, and religion—while some cultures cross borders, ethnicities and organized faiths. Cultures are often identified by national borders, ethnicity, and religion, although some cultures cross borders, ethnicities, and organized faiths.

#### **Displacement**

The act or feeling of being removed or alienated from a place or people.

#### **Documentary**

Historically, in film, video, or photography, documentary usually refers to professional photojournalism, but it may also be an amateur, artistic, or academic pursuit. The photographer or filmmaker attempts to produce truthful, objective, and usually candid work on a particular subject. In the 1960s a new documentary approach to reality began to emerge to acknowledge the makers own subjectivity influence.

#### **Drug Cocktail**

A combination of protease inhibitors taken with reverse transcriptase inhibitors; used in treating AIDS and HIV. Also called HAART or Combination Therapy.

#### **Editing**

The process of assembling and splicing together the various shots that comprise a film. The editing speed of a particular sequence can be an important consideration. Fast editing may generate excitement and anticipation, while slow editing can create the opposite effect.

#### **Epidemic / Pandemic**

An epidemic is a disease that appears as new cases in a given population during a given period, at a rate that greatly exceeds what is *expected* based on recent experience. Defining an epidemic is subjective, depending in part on what is *expected*. A pandemic is when an epidemic becomes global.

#### **Ethics**

A system of morals or judgments which govern behavior, ethics often intersect with a work of art or the process of its creation. Some artists claim an ethical responsibility to voice political concerns to society with their work.

#### **Footage**

An amount or length of film or videotape. Also a shot of a specified nature or subject, such as “news footage of a the riot.”

#### **HAART**

Highly Active AntiRetroviral Treatment, HAART is the name given to aggressive treatment regimens used to suppress HIV viral replication and the progression of HIV disease.

#### **Hand Held Camera / Hand-Held Shooting**

Filmmaking and video production technique in which a camera is held in the camera operator's hands as opposed to being mounted on a tripod or other base. Hand-held cameras are used because they are conveniently sized for travel and because they allow greater freedom of motion during filming. Newsreel camera operators frequently gathered images using a hand-held camera.

#### **Harm Reduction**

A public health philosophy that seeks to mitigate health hazards by replacing high-risk activities or products with lower-risk activities or products.

#### **Identity**

How one views oneself, how one is perceived by others and how a society as a whole defines groups of people. Important to one's identity are ethnicity, gender, age, sexual orientation, and class, as well as education, childhood, and life experience. For many, being an artist is not simply an occupation but an identity with an ethical responsibility. Contemporary art often explores what it means to be an artist in today's rapidly changing world.

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### **WORDS Cont.**

#### **Ideology**

An organized system of values and opinions forming the basis of a social, political, or economic agenda. Informed by a culture, ideologies often take the form of rules, codes, or guiding principles.

#### **Juxtaposition**

The state or position of being placed close together or side-by-side, so as to permit comparison or contrast.

#### **Linear**

Progressing from one stage to another in a single series of steps; sequential.

#### **Metaphor**

A relationship between disparate visual or verbal sources where one kind of object, idea, or image is used in place of another to suggest a likeness or analogy between them. Artist may employ metaphor to bridge differences between seemingly dissimilar images and ideas.

#### **Media**

The main means of mass communication (especially television, radio, newspapers, and the Internet) regarded collectively. In the arts, a medium (mediums, media) is a material used by an artist to create a work.

#### **Montage**

The art or process of composing pictures by the superimposition or juxtaposition of miscellaneous elements, such as other pictures or photographs. In film, the editing together of a large number of shots to form a continuous whole, though often without the intention to create a continuous reality.

#### **Narrative**

The representation in art, by form and content, of an event or story. Whether a literal story, event, or subject matter, or a more abstract relationship between colors, forms, and materials, narrative applies as

much to work as to (should be “as to”) the viewer's “story” of what is seen and experienced.

#### **Oral Tradition**

The spoken relation and preservation, from one generation to the next, of a people's cultural history and ancestry, often by a storyteller in narrative form.

#### **Popular Culture**

Literature, broadcasting, music, dance, theater, sports, and other cultural aspects of social life distinguished by their broad-based presence and popularity across ethnic, social, and regional groups.

#### **Poz**

Term used by those who are HIV positive, particularly within the gay community.

#### **Queer**

An umbrella term for sexual minorities that are not heterosexual, heteronormative, or gender-binary. In the context of Western identity politics the term also acts as a label setting queer-identifying people apart from discourse, ideologies, and lifestyles that typify mainstream LGBT (lesbian, gay, bisexual, and transsexual) communities as being oppressive or assimilationist.

#### **Safer Sex**

The term “safer sex,” more accurately than “safe sex” reflects the idea that choices can be made and behaviors adopted to reduce or minimize HIV infections.

#### **Scene**

A group of sequences depicting an event in the story and occurring in one place.

#### **Sero Status**

A generic term that refers to the presence or absence of antibodies in the body. Often, the term refers to HIV antibody status.

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#### **WORDS Cont.**

##### **Sequence**

A group of shots depicting one action, or shots that belong with, or depend upon, each other.

##### **Site-specific**

Works of art that are tied to a unique place. Site-specific art is sometimes impermanent. For people unable to visit site-specific works, an experience of the piece is often limited to photographic documentation and word-of-mouth descriptions.

##### **Shot**

A single “run” of the camera.

##### **Spectacle**

A mediated or constructed scene of visual impact or sensational subject. A public performance or display, especially one on a large or lavish scale.

##### **Sublime**

That which impresses the mind with a sense of grandeur and power, inspiring a sense of awe. In philosophy, specifically *aesthetics*, “the sublime” is the quality of greatness, whether physical, moral, intellectual, metaphysical, aesthetic, spiritual, or artistic. Sometimes the word indicates being beyond calculation, measurement, or imitation.

##### **Symbolism**

The practice of representing things by an image, sign, symbol, convention, or association.

##### **Trauma**

Emotional shock following a stressful event or a physical injury, which may be associated with physical shock. A deeply distressing or disturbing experience.

##### **Viral Load**

HIV viral load is an important measurement of the amount of active HIV in the blood of someone who is HIV positive. The HIV viral load is used as a measurement of how active HIV is in a person’s blood and also indicates if a person’s medication regimen is working.

##### **Xenophobia**

Irrational fear or hatred of anything foreign or unfamiliar, especially other social or foreign groups. A xenophobe is a person who is unduly fearful or contemptuous of anything foreign, especially of strangers or foreign peoples. Subcategories include racism, sexism, homophobia, and religious intolerance.

## **UNTITLED RESOURCE GUIDE**

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#### **THOUGHTS**

- How does the film examine AIDS and its effects on culture?
- In what way does HIV/AIDS affect the world you live in?

#### ***Untitled as Message***

As Marshall McLuhan famously stated, “the medium is the message.” Beyond what content is being expressed, the way the content is communicated has meaning. One way to begin discussing **Untitled** is to identify the feelings experienced while viewing the film. Then try and explain how the film may have influenced those emotions or reactions.

#### ***Untitled As Message Questions:***

- How is **Untitled** different from other films?
- Do you think **Untitled** is a documentary? If so, how is it different from other documentaries?
- Is there a narrative to **Untitled**? If so, what is it? Are you part of the narrative?

#### **HIV Beyond Virus**

In his book *Imagevirus*, Gregg Bordowitz suggests:

AIDS is a social phenomenon and as such repeatedly enters into the field of representation, always as something else, recombined, with new meanings. The direct experience of AIDS exceeds representation.

#### ***HIV Beyond Virus Questions:***

- What do you think Bordowitz means by “the direct experience of AIDS exceeds representation”?
- Do you think **Untitled** expresses this “social phenomenon” of AIDS?

#### **On-Going AIDS**

In her book *The Gentrification of the Mind*, Sarah Schulman suggests that AIDS can be understood as *AIDS of the Past*, and as *On-Going AIDS*, both of which are not over.

[On-Going AIDS is] both maintained and addressed by Globalization – a sort of world-wide Gentrification in which specificity of experience, understanding, and need is glossed over by a homogenizing corporate net, and existing knowledge about medicine, water, housing, food, existing methods of education, and existing international resources are denied human beings in huge numbers so that a small group of privileged people can enjoy happiness.

#### ***On-Going AIDS Questions:***

- How does understanding AIDS as something in the past, something ongoing, and something not yet over impact you in an everyday context?
- Focusing on the idea of *On-Going AIDS*, what actions are needed in this present moment?

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### THOUGHTS cont.

#### **Looking at a Long Moment**

In the film, through the mashing-up of footage including ACT UP demonstrations, examples of homophobia in US politics and images of the Gulf War and Hurricane Katrina, HIV/AIDS is contextualized in a broad picture of the 21<sup>st</sup> century. An idea of the *Long Moment* (cited here from the book *Momentarily: Learning from Mega-Events*) emerges:

Elements of the Long Moment:

Long moments are not a period because they emerge both through and against periods.

Unlike a period, long moments do not have an end point: their influence and effects can mutate, evolve, react, and extend.

Long moments are dialectical tussle between the structured and the thought, lived, and possible: they do not resolve, but they do cohere into action and events.

Long moments therefore exist in the future in ways we cannot exactly predict, but in ways which we can organize against by imagining a future.

Long moments are not necessarily recognizable as you live through them: one cannot be awake in the present by thinking, "We are living history."

Long moments are not an extended "event": events mark certain relationships within a long moment and help to make a structure of feeling "visible" and "felt."

Long moments cannot be recognized simply by looking backwards.

Long moments are not [philosopher and literary critic Walter Benjamin's "storm we call progress": they can be in fact formed against the storm of progress.

Therefore, like structure of feeling, there are simultaneous long moments.

Long moments can deny their temporality.

Long moments are spatial: they link place and geographies.

Long moment are therefore spatial and temporal, they can link the past of one place to the future of another.

Long moments take shape at multiple levels, but they can exist unevenly at these levels.

Art, like an event, can help make a long moment recognizable.

*Looking at a Long Moment questions:*

- How do you think HIV/AIDS can be understood as a *long moment*?
- In what way would thinking about HIV/AIDS as a *long moment* change the way you and others understand HIV/AIDS?
- If HIV/AIDS is a *Long Moment*, how would it affect what AIDS activists, our political leaders, and/or the general public do?

#### **Film as Witness**

A process for recovering from trauma has been explained as:

1. Tell your story
2. Have someone hear your story
3. Together, make a new story

*Film as Witness Questions:*

- How do the filmmakers convey the trauma of HIV?
- Can you discuss the film as a form of trauma recovery?
- What story is told? Who hears the story? What is the new story?
- Do you think that *On-Going AIDS* is also a traumatic experience? Why or why not?

#### **Steal These Questions**

*Untitled* is made entirely of borrowed material from multiple sources. The film is a remixing of samples.

*Steal These Questions questions:*

- While we have focused this guide primarily on HIV/AIDS, do you think *Untitled* can also be seen as a film about:
  - Copyright?
  - Progressive social movements in the U.S.?
  - The role of art and artists in times of crisis?
- How can "remix" be understood as a political movement?

## **UNTITLED RESOURCE GUIDE** **SUGGESTIONS FOR ENGAGEMENT**



### **THOUGHTS cont.**

#### **Call to Action**

As *Untitled* illustrates there are endless ways to activate around HIV/AIDS. Here are three issues you may want to mobilize around:

NATIONWIDE: (should be “nationwide”)

#### **Ban the Criminalization of HIV**

In the U.S., 36 states have explicitly criminalized HIV exposure or transmission, despite the fact that pre-existing laws against assault, rape, and endangerment are sufficient for prosecution in the rare instances in which people deliberately attempt to transmit HIV. Carefully applied, the non-HIV-specific laws already on the books can address these situations without violating public health principles.

Criminalizing HIV transmission specifically opens the door to all kinds of human rights violations -- and creates a huge disincentive for HIV testing, since ignorance of one's HIV status may be the safest way to avoid being accused of deliberately trying to transmit the virus.

Get involved, visit VOCAL-NY: [www.vocal-ny.org](http://www.vocal-ny.org)

#### **Access to Medication, Decrease ADAP Waiting Time**

There are 33 million people living with HIV worldwide. 15 million of them are in need of treatment. Only 5.2 million have access. In the U.S., the AIDS Drug Assistance Program (ADAP) is a \$1.79 billion service that is part of the Ryan White CARE Act. There is a nationwide network of ADAPs that provide free medications to HIV-positive people in the U.S. who are poor, uninsured, or underinsured. ADAP is currently in crisis. An increased enrollment in ADAP and state and federal budget deficits have led to ever-expanding wait lists in a number of states and various "cost containment" measures in many others.

As of Oct. 21, the wait list to receive lifesaving AIDS medication through the nation's AIDS Drug Assistance Programs hit 6,842 people across 11 states. The number of people waiting to receive medication through state-run AIDS drug programs has increased more than 5,000% since August 2009.

Get involved, visit Health Gap: [www.healthgap.org](http://www.healthgap.org).

IN NEW YORK:

#### **Housing For People Living with HIV/AIDS in New York City**

The HASA for All Act, introduced in 2008 by City Council member Annabel Palma, would extend HIV/AIDS Services Administration (HASA) benefits, including enhanced rental assistance and other lifesaving services, to all poor New Yorkers living with HIV.

Today, only people with an AIDS diagnosis (defined as individuals with a T-cell count of 200 or lower or two opportunistic infections) are eligible for those benefits. That distinction has prompted some poor people to allow themselves to become sick just to qualify for benefits. Advocates estimate that the HASA for All Act would help at least 7,000 people receive full HASA assistance. Years of research indicate housing is a cost-effective tool in HIV health care.

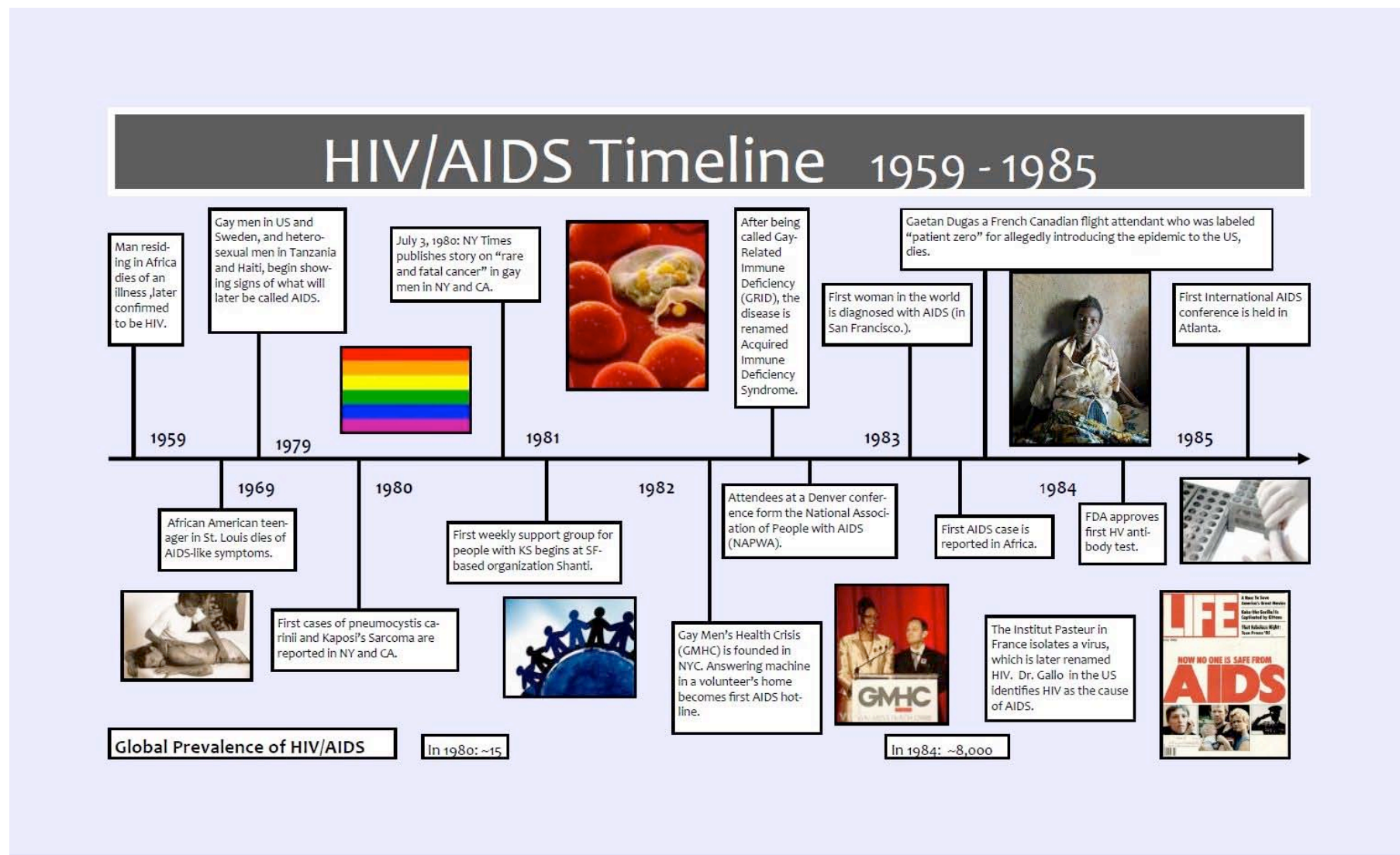
To get involved, visit: [www.housingworks.org](http://www.housingworks.org).

**Check the Links page for a list of other organizations and causes.**

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**TIMELINE**

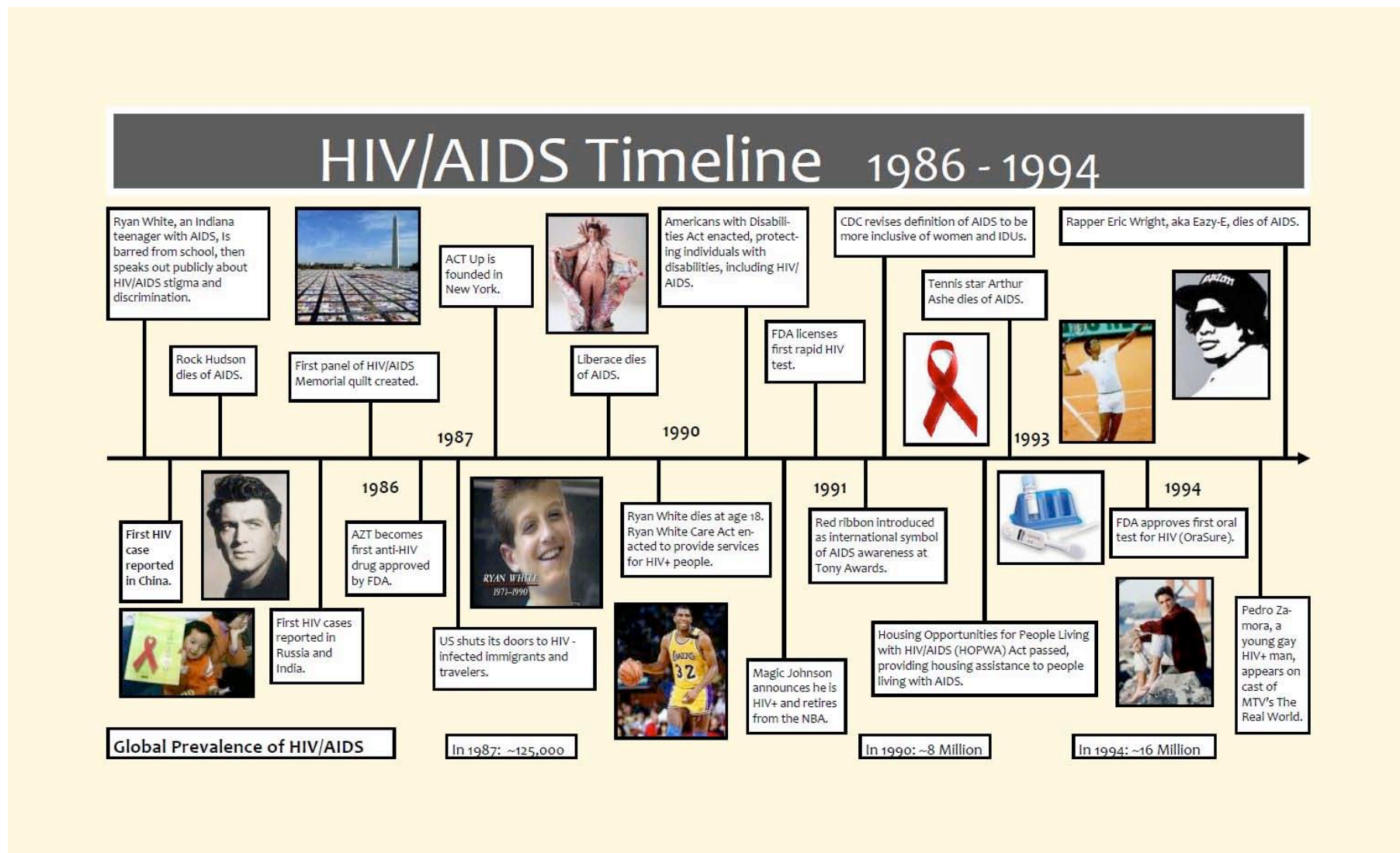
• When were you born?



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**TIMELINE cont.**

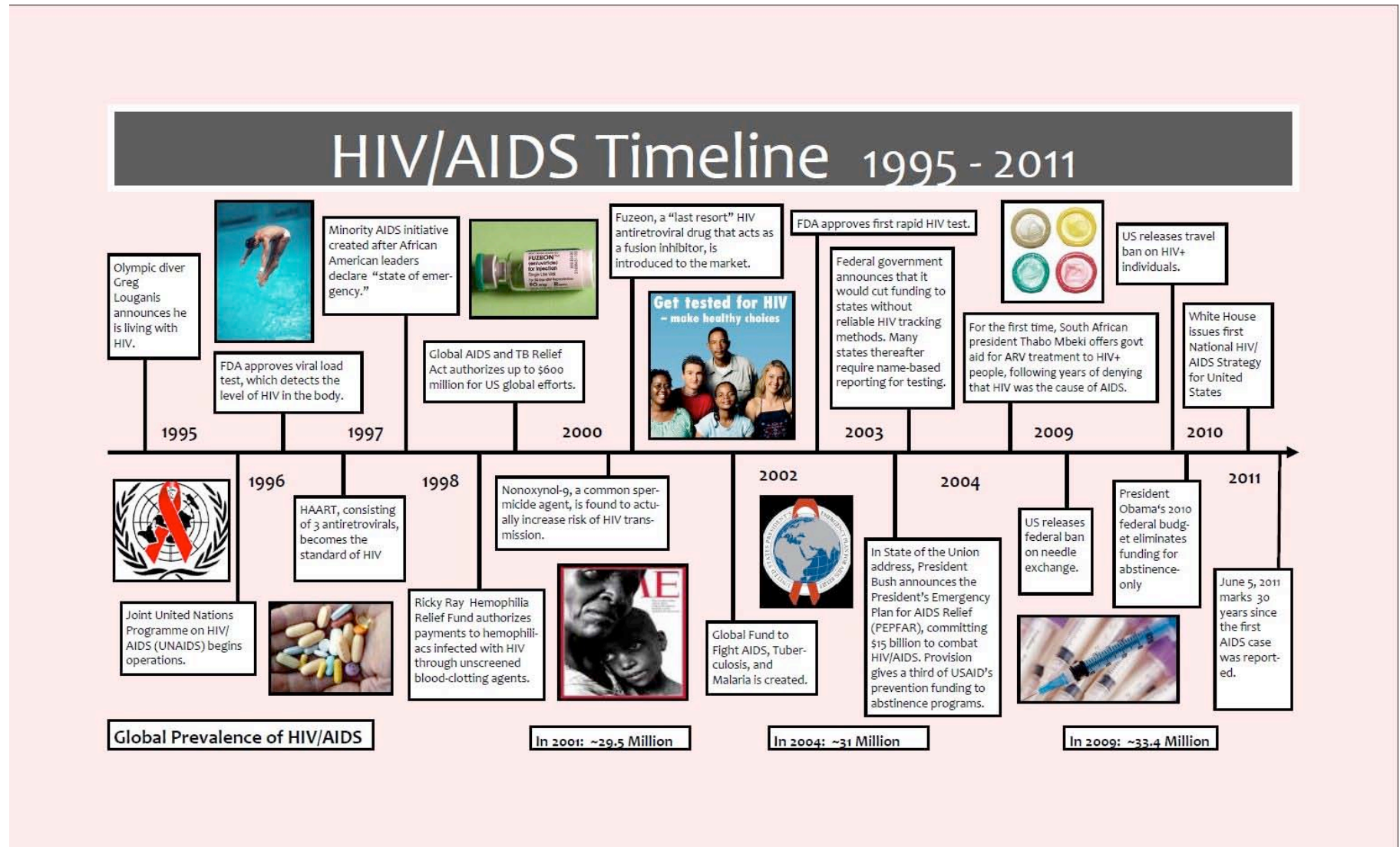
• When did you first hear about HIV?



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**TIMELINE cont.**

- What would you include in the timeline?



# **UNTITLED RESOURCE GUIDE**

## **SUGGESTIONS FOR ENGAGEMENT**



### **INFORMATION**

- **How much do you know about HIV/AIDS?**
- **What role could new media play in promoting wellness?**

#### **What is HIV?**

Human Immunodeficiency Virus, commonly known as HIV, attacks the very cells that normally defend the body against illness. Eventually, HIV weakens the immune system to such an extent that the body can no longer fight off other diseases and infections.

#### **What is AIDS?**

AIDS stands for Acquired Immunodeficiency Syndrome: **Acquired** – means that the disease is not hereditary but develops after birth from contact with a disease-causing agent (in this case, HIV).

**ImmunoDeficiency** – means that the disease is characterized by a weakening of the immune system. **Syndrome** – refers to a group of symptoms that indicate or characterize a disease. In the case of AIDS, this can include the development of certain infections and/or cancers, as well as a decrease in the number of certain specific blood cells, called CD4+ T cells, which are crucial to helping the body fight disease.

#### **Is there a difference between HIV and AIDS?**

HIV and AIDS are part of a continuum. HIV is the virus that infects the body and AIDS is the most advanced stage of HIV. Not everyone who has HIV has AIDS, but everyone who has AIDS is infected with HIV. How quickly someone with HIV advances to AIDS depends on many different factors. One important factor is how soon after HIV infection a person is diagnosed and begins care and treatment. As in any other health problem, different people's bodies respond differently to HIV.

#### **Is there a vaccine or cure for HIV?**

There is no vaccine to prevent HIV or cure for those who are already infected. But there are medications available that have helped many people with HIV to live long and healthy lives. For someone who is HIV positive, it is important to know your status as soon as possible so you can work with your doctor to determine the best treatment for you.

#### **How does someone get HIV?**

HIV is spread when infected bodily fluids from one person enter another person's body. Pre-ejaculate semen, vaginal fluids, blood, and breast milk are the fluids that can transmit the virus.

HIV is primarily spread through unprotected sexual contact– that is, vaginal, anal, or oral sex. The chances of getting or passing HIV from oral sex are lower than vaginal or anal sex, but there is still a risk.

HIV can also be spread by sharing hypodermic needles.

A woman who is HIV-positive can pass HIV to her baby before or during delivery or through breastfeeding after birth, although with proper treatment and medication during pregnancy that risk can be greatly reduced.

Saliva, tears or sweat have never been shown to cause an HIV infection. Kissing is also safe (open mouth kissing is considered very low risk.) HIV is not spread through casual contact like holding hands or hugging, or by sharing drinks or sitting on toilet seats

#### **How do I reduce my risk of getting HIV?**

When used consistently and correctly condoms are considered highly effective in preventing the spread of HIV and also protecting against many other STDs. If you use needles, don't share them.

## **UNTITLED RESOURCE GUIDE** SUGGESTIONS FOR ENGAGEMENT



### **INFORMATION cont.**

#### **What sexual behaviors are more, or less risky?**

HIV must be present for infection to occur, so knowing your and your partner's HIV status is essential if you are thinking of not using protection (condom) for intercourse.

##### Low Risk or No Risk Behaviors:

Kissing, dancing, hugging, body rubbing (outercourse) and massage are no-risk behaviors for contracting HIV; mutual masturbation if there are no cuts on the hand, penis, or vagina is very low risk. Some STIs (sexually transmitted infections) such as herpes or genital warts can be transmitted by body-to-body contact, without intercourse.

##### Moderate Risk Behaviors:

Oral sex is a moderately risky behavior. The risk is increased when performed on a man, and when there are open sores in the mouth on the penis, or vagina. Flossing and rigorous brushing before oral sex can cause small cuts in the gums, increasing the risk; mouthwash is a safer alternative. If there is ejaculate (cum) or vaginal blood present, oral sex is a high-risk behavior. Using condoms on the penis or a dental dam on the vagina can make oral sex a safe behavior. Oral sex on the anus is very low risk for HIV, but like all unprotected oral sex, has some risk for STIs; using a dental dam reduces this risk.

##### High Risk Behaviors:

Unprotected vaginal and anal sex, and oral sex with ejaculate (cum) or vaginal blood are high-risk behaviors as are using and sharing unsterilized injection drug needles. For an HIV infected (hyphenate HIV-infected) mother, breastfeeding is also high-risk behavior for mother-to-child transmission.

People with other STDs (such as chlamydia, gonorrhea, genital herpes, or syphilis) are at greater risk of getting HIV if they have unprotected sex with someone who is HIV positive. In addition, if someone with HIV is also infected with another STD, he or she is more likely to transmit the virus through sexual contact.

#### **What's happening with HIV Prevention?**

While clean needles and the proper use of condoms remain the most widely practiced form of HIV prevention, many other forms of HIV prevention can also be employed. Some successful and important ways to address HIV prevention and Harm Reduction include:

Addressing Intersectionalities acknowledges that a person does not live with HIV in a vacuum. People living with HIV may also be living with Hep C, incarcerated, experiencing homelessness, and/or have mental health concerns. Addressing intersectionalities in prevention can take the form of working to find housing for someone living with HIV, and ensuring that condoms are available in prisons.

Health Promotion takes a holistic approach to wellness by addressing a person's physical, mental, and spiritual well-being. It does not assume someone's HIV status or promote a single idea of health, as "feeling good" will be different for every person.

In historically marginalized communities health promotion often includes adopting an assets-based approach to wellness.

##### Greater Involvement of People Living with HIV (GIPA)

*Treatment is prevention.* Through meds and complementary therapies people living with HIV can live longer, healthier lives. We need to ensure everyone has access and choice when it comes to maintaining health.

*Poz Prevention* is, at its core, the full involvement and meaningful engagement of Poz individuals in all prevention and programming efforts that support our sexual health. Poz prevention prioritizes the engagement of people living with HIV in sexual health, well-being and in relationships with others.

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### **INFORMATION cont.**

#### New Prevention Technologies

*Microbicides* refers to a new type of product being developed that people could use vaginally or rectally to protect themselves from HIV and possibly other sexually transmitted infections. A microbicide could be produced in many forms, including gels, creams, suppositories, films, or as a sponge or ring that releases the active ingredient over time.

*PEP (Post Exposure Prophylaxis)* is a procedure to prevent HIV infection in the event of exposure to HIV. It is HIV medications, usually 3 or 4 pills that a person can take if a person thinks they may have been exposed to HIV. These medications, called antiretrovirals, can prevent HIV infection. In order for PEP to work, the medications have to be taken every day for 4 weeks (28 days). Studies suggest that PEP may be up to 80% effective in preventing HIV infection if it is taken correctly. To be most effective, it should be started as early as possible (ideally 2 hours), and no later than 36 hours after someone experiences a potential exposure to HIV. The longer one waits to start PEP, the less likely it is to be effective in preventing HIV infection.

Examples of HIV exposures where PEP may be helpful include having sex with someone who is HIV+ and the condom breaks or sharing a needle or other equipment used to prepare drugs like water or bowls with someone who is HIV+.

*PrEP (PreExposure Prophylaxis)* Involves HIV-negative people who are at high risk taking antiretroviral medication daily to try to lower their chances of becoming infected with HIV if they are exposed to it.

Social Determinants of Health are the conditions in which people are born, grow, live, work, and age, including the health system. These circumstances are shaped by the distribution of money, power, and resources at global, national, and local levels that are, in turn, influenced by policy choices.

In terms of HIV, this means thinking about prevention from the systemic level. What are the policies and systems in place that may increase someone's chance of contracting HIV? What can be done to improve those policies and systems?

#### **How do we continue to reduce the harm of HIV?**

We have been living with HIV for more than 30 years. While people are living healthier and longer lives with HIV, stigma, homophobia, judgment, and discrimination related to the virus still remain. As research continues on a vaccine and cure, we can also evolve how people think about HIV.

#### Talk about HIV/AIDS

- Ask questions, share information
- Engage in a discussion around new and broader forms of prevention
- Speak up and correct people and the media when they are spreading untruths
- Get tested for HIV and encourage others to get tested

#### Acknowledge HIV as a part of the everyday

- The virus and the thoughts and feelings it engenders impact everything from global trade to how we make love
- HIV/AIDS is intimately intertwined with all of our lives

## **UNTITLED RESOURCE GUIDE**

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#### **LINKS**

- Who is doing what?
- Who is in your community?

**ACT UP Oral History Project**  
actuporalhistory.org

**AIDS Activist Video Preservation Project at NYPL**  
actupny.org/nypf

**The AIDS Memorial Quilt**  
[aidsquilt.org](http://aidsquilt.org)

**Adbusters**  
adbusters.org

**Against Equality**  
againstequality.org

**Amnesty**  
amnestyusa.org

**Art & Understanding (America's AIDS Magazine)**  
aumag.org

**AVERT**  
avert.org

**The Body (The Complete HIV / AIDS Resource)**  
thebody.com

**Centers for Disease Control and Prevention**  
cdc.gov/hiv

**Change.org**  
[change.org](http://change.org)

**Cinemarosa**  
cinemarosa.org

**Code of Best Practices in Fair Use for Online Video**  
centerforsocialmedia.org/fair-use/videos/podcasts/remix-culture

**Creative Time**  
creativetime.org

**Culture Jammer's Encyclopedia**  
[sniggle.net](http://sniggle.net)

**Fales Library & Special Collections at NYU**  
nyu.edu/library/bobst/research/fales

**Gay Men's Health Crisis (GMHC)**  
gmhc.org

**Global Forum on MSM & HIV**  
msmgf.org

**Health GAP (Global Access Project)**  
healthgap.org

**HIV Plus Magazine**  
hivplusmag.com

**HIV Prevention Justice Alliance**  
champnetwork.org/hiv-prevention-justice-alliance

**National Testing Resource**  
hivtest.org

## **UNTITLED RESOURCE GUIDE** SUGGESTIONS FOR ENGAGEMENT

### **LINKS cont.**

#### **Housing Works**

[housingworks.org](http://housingworks.org)

#### **Make Art Stop AIDS**

[makeartstopaids.org](http://makeartstopaids.org)

#### **National Association of People Living with AIDS**

[napwa.org](http://napwa.org)

#### **New York Public Library – Digital Gallery**

[digitalgallery.nypl.org](http://digitalgallery.nypl.org)

#### **Occupy Wall St.**

[occupywallst.org](http://occupywallst.org)

#### **POZ**

[poz.com](http://poz.com)

#### **Project UNSHACKLE**

[champnetwork.org/hiv-prevention-justice-alliance](http://champnetwork.org/hiv-prevention-justice-alliance)

#### **PEP411.com**

[pep411.com](http://pep411.com)

#### **Queer Cultural Center**

[queerculturalcenter.org](http://queerculturalcenter.org)

#### **Queers For Economic Justice**

[q4ej.org](http://q4ej.org)

#### **RIP Remix Manifesto**

[ripremix.com](http://ripremix.com)

#### **Social Design**

[socialdesignsite.com](http://socialdesignsite.com)

#### **UN AIDS**

[unaids.org/en](http://unaids.org/en)

#### **Visual AIDS**

[visualAIDS.org](http://visualAIDS.org)

#### **Vocal NY (Voices Of Community Activists & Leaders)**

[vocal-ny.org](http://vocal-ny.org)

#### **We Who Feel Differently**

[wewhofeeldifferently.info](http://wewhofeeldifferently.info)

## **UNTITLED RESOURCE GUIDE** SUGGESTIONS FOR ENGAGEMENT

### **CREDITS**

***Untitled***, 2010  
DVD, 60 minutes, Color, Stereo

### **BIOS**

**Jim Hodges** has created a broad range of work exploring themes of fragility, temporality, love, and death using a highly original and poetic vocabulary. His works frequently deploy different materials and techniques, from ready-made objects to traditional media, such as graphite and ink. He has been the subject of many solo exhibitions in the United States and Europe and has been included in numerous group exhibitions, including the 2004 Whitney Biennial. He currently lives and works in New York City. [jimhodges.com](http://jimhodges.com)

**Carlos Marques da Cruz** works with artists, performers, and filmmakers in Lisbon, Paris, Venice, Rome, Genoa, Spoleto, Naples, Milan, Palermo, Madrid, Brussels, London, and New York.

**Encke King** is a film and video producer, editor, and writer based in New York.

**FILMMAKERS WISH TO THANK:** Artpace, Felix Gonzalez-Torres Foundation, Thomas G. Lannon New York Public Library, Jim Hubbard, Barbara Gladstone, Miciah Hussey, Molly Epstein, Visual AIDS, Creative Time.

### **DISTRIBUTION**

**Visual AIDS** collaborated with the filmmakers to distribute ***Untitled*** for World AIDS Day December 1, 2011.

The filmmakers will continue to offer ***Untitled*** to museums, schools, and other organizations interested in arranging free public screenings. Contact **Visual AIDS** for distribution information at: (212) 627-9855 or [info@visualAIDS.org](mailto:info@visualAIDS.org), subject line: Sharing Untitled.

### **FILM SOURCES**

Home, Yann-Arthur-Bertrand  
 You Only Live Twice, Nancy Sinatra  
 One Nation Under God, Teodoro Maniaci and Francine Rzenik  
 Like a Prayer: Stop the Church, Ellen Spiro for ACT UP  
 After Stonewall, John Scagliotti  
 We Are Not Republicans 1988, Bob Huff and Adam Hassuk for ACT UP  
 March on Washington, 1993, ACT UP  
 Last Night I Dreamt That Somebody Loved Me, The Smiths  
 Untitled, 1989, Felix Gonzalez-Torres  
 Son Frere, Patrice Chereau  
 Holding Steady Without Screaming, James Wentzy  
 The Ashes Action, James Wentzy for AIDS Community Television  
 March for Gay Rights, 1987, ACT UP  
 Common Threads: Stories from the Quilt, Rob Epstein and Bill Couturie  
 Dream Come True Girl, Cass McCombs  
 Screaming Queens, Victor Silverman and Susan Stryker  
 Day of Desperation, James Wentzy for AIDS Community Television  
 Wigstock, Barry Shils  
 100% Pure Love, Crystal Waters  
 Derrida, Kirby Dick and Amy Ziering Kofman  
 I Am Cuba, Mikhail Kalatosov  
 Lessons of Darkness, Werner Herzog  
 America Remembered, CNN  
 Hiroshima Mon Amour, Alain Resnais  
 Hiroshima Mon Amour (Soundtrack), Giovanni Fusco, George Delerue  
 Pursuit of Equality, Geoff Callan and Mike Shaw  
 The Wizard of Oz, Victor Fleming  
 Guantanamo (Quarantined by the U.S.A.), ACT UP  
 Road to Guantanamo, Mat Whitecross and Michael Winterbottom  
 Ay Amor! Bola de Nieve  
 Unconstitutional, Nonny de la Pena  
 Golden Girls, NBC  
 Fahrenheit 9/11, Michael Moore  
 Never Never Land, Todd Rundgren  
 Desert Storm, CNN  
 Dynasty, ABC  
 Noam Chomsky on the World: The Chomsky Sessions, Will Pascoe  
 This Is What Democracy Looks Like, IMC/Big Noise Filmmakers  
 Revelations, Yoko Ono  
 When The Levees Broke, Spike Lee  
 The Rodney King Case, Dominic Palumbo, Court TV  
 The Fall, story by Virgilio Pinera, read by Jonathan Freeman  
 The Winged Migration, Jacques Perrin  
 The Private Lives of Dolphins, Nova  
 Fear of Disclosure, Phil Awicker and David Wojnarowicz  
 Death of a Disco Dancer, The Smiths

## **UNTITLED RESOURCE GUIDE** SUGGESTIONS FOR ENGAGEMENT

### **CREDITS cont.**

#### **REFERENCE GUIDE SOURCES:**

Compiled by Ted Kerr, edited by Visual AIDS

#### **WORDS:**

- “Learning with Art21,” last modified November 2, 2011  
[pbs.org/art21/learn](http://pbs.org/art21/learn)
- “Terminology Guidelines,” Last Modified November 2, 2011  
[unaids.org/en/media/unaids/contentassets/documents/document/2011/jc1336\\_unaids\\_terminology\\_guide\\_en.pdf](http://unaids.org/en/media/unaids/contentassets/documents/document/2011/jc1336_unaids_terminology_guide_en.pdf)
- “When Kids Get Life,” last modified November 2, 2011  
[pbs.org/wgbh/pages/frontline/teach/whenkidsgetlife/hand1.html](http://pbs.org/wgbh/pages/frontline/teach/whenkidsgetlife/hand1.html)

#### **THOUGHTS:**

- “ADAP Watch,” last modified November 2, 2011  
[housingworks.org/advocate/detail/adap-watch-aids-drug-wait-list-hits-6842](http://housingworks.org/advocate/detail/adap-watch-aids-drug-wait-list-hits-6842)
- Bik der Pol, Alissa Firth-Eagland and Urban Subjects, ed., *Approaching the Long Moment, Momentarily: Learning from Mega-Events* (Vancouver: Western Front, 2011)
- “Criminalizing HIV Exposure,” last modified November 2, 2011  
[thebody.com/content/art61427.html?getPage=2#criminalizing](http://thebody.com/content/art61427.html?getPage=2#criminalizing)
- Gregg Bordowitz. *General Idea: Imagevirus* (London: Afterall, 2010)
- Sarah Schulman, *The Gentrification of the Mind: Witness to a Lost Imagination* (Berkeley: University of California Press, 2012)

#### **TIMELINE:**

- “Commemorating 30 years of HiV/AIDS 1959-2011,” last modified November 2, 2011  
[stdhivtraining.org/article.html?id=47](http://stdhivtraining.org/article.html?id=47)

#### **INFORMATION:**

- “About Microbicides,” last modified November 2, 2011  
[global-campaign.org/about\\_microbicides.htm](http://global-campaign.org/about_microbicides.htm)
- “HIV & AIDS Statistics,” last modified November 2, 2011  
[avert.org/aids-statistics.htm](http://avert.org/aids-statistics.htm)
- “Homepage,” last modified November 2, 2011  
[pep411.com/](http://pep411.com/)  
“Knowledge,” last modified November 2, 2011  
[greaterthan.org/know/](http://greaterthan.org/know/)  
“PEP,” last modified November 2, 2011  
[gmhc.org/protect/protecting-yourself/pep](http://gmhc.org/protect/protecting-yourself/pep)
- “Pre-Exposure Prophylaxis (PrEP),” last modified November 2, 2011  
[cdc.gov/hiv/prep/](http://cdc.gov/hiv/prep/)
- “POZ Prevention,” last modified November 2, 2011  
[pwatoronto.org/english/poz-prevention.php](http://pwatoronto.org/english/poz-prevention.php)
- “Risk Behaviors,” last modified November 2, 2011  
[fsu.edu/~aidsinfo/HIV\\_AIDS\\_Facts/risk\\_behaviors.html](http://fsu.edu/~aidsinfo/HIV_AIDS_Facts/risk_behaviors.html)
- “Social Determinants of Health,” last modified November 2, 2011  
[http://www.who.int/social\\_determinants/en/](http://www.who.int/social_determinants/en/)



Day With(out) Art was started by **Visual AIDS** in 1989. Since then, museums, galleries, school, universities, and cultural and grassroots organizations have observed December 1, also known as World AIDS Day with programs, exhibitions, and discussions about HIV/AIDS.

This guide was created by **Visual AIDS** as an addendum to the national screenings of *Untitled* on Day With(out) Art on December 1, 2011

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**Visual AIDS** utilizes art to fight AIDS by provoking dialogue, supporting HIV+ artists, and preserving a legacy, because AIDS is not over. **Visual AIDS** is the only contemporary arts organization fully committed to HIV prevention and AIDS awareness through producing and presenting visual art projects, while assisting artists living with HIV/AIDS. We are committed to preserving and honoring the work of artists with HIV/AIDS and the artistic contributions of the AIDS movement.