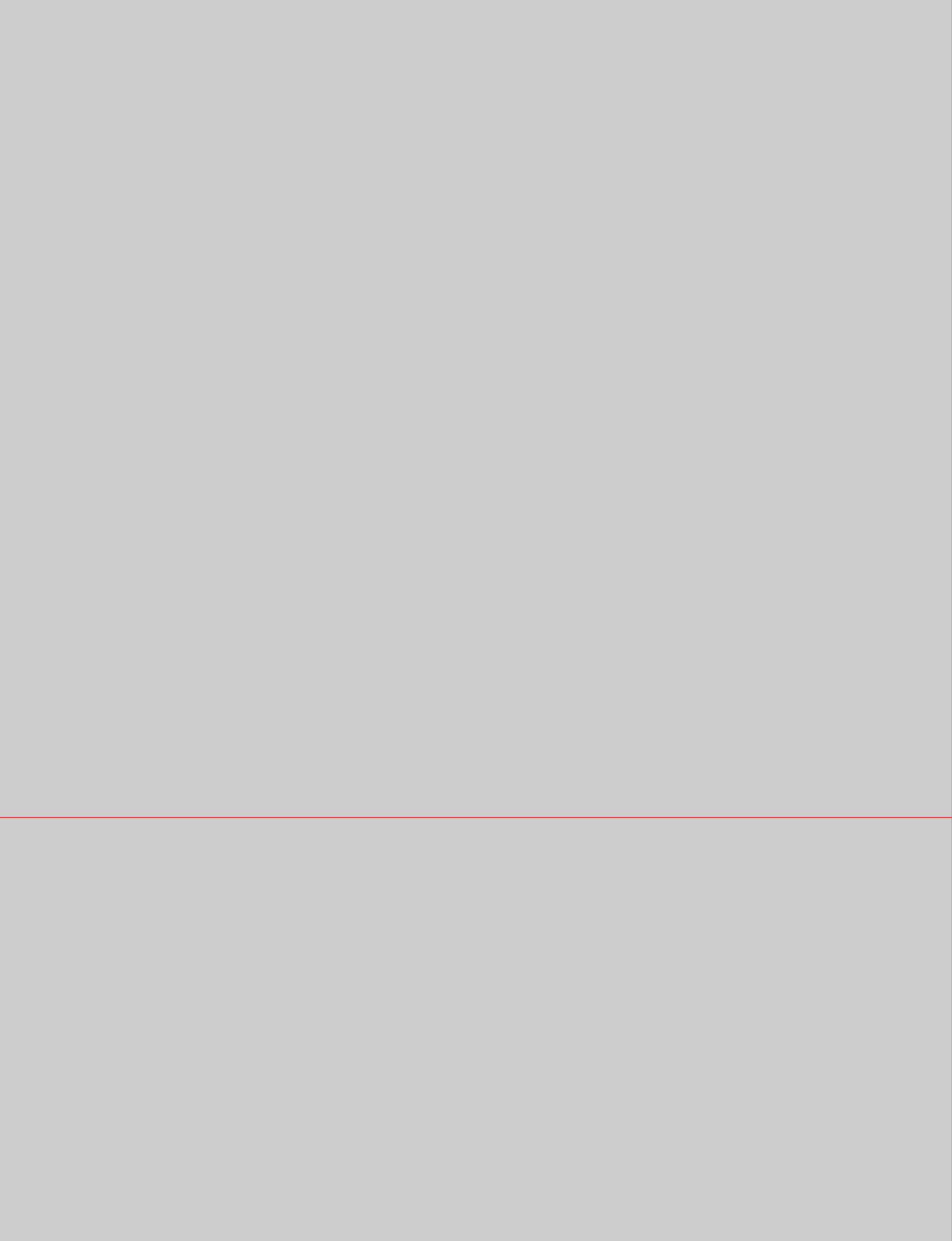


35  
years of  
Art to  
end **AIDS**



March 17 — April 7, 2023  
Melissa Morgan Fine Art

**TAG**  
**35**  
Treatment Action Group  
years of  
Art to  
end **AIDS**

## 35 years of Art to end AIDS: TAG Limited Art Editions

As an artist and long-time AIDS activist, developing and overseeing the TAG Limited Art Editions since 1999 has been a rewarding and inspiring adventure. The project touches on two of the forces that have shaped my life: fighting to end AIDS and making art. Once again these forces come together to support the essential work of TAG Treatment Action Group through working with other artists, all who have so generously donated their artwork to help sustain TAG's continuing mission to end HIV, TB, and HCV.

TAG Limited Art Editions range from 1988 to the present. Initiated by a gift from photographer Ben Thornberry in 1999, *A Testament to Action: ACT UP* contains thirty silver gelatin selenium-toned prints. Thornberry's images span part of the darkest period of the AIDS epidemic from 1988-1992 and attest to the AIDS Coalition To Unleash Power, ACT UP, members' indomitable fighting response. His photographs bear witness: a kiss-in at the Republican National Convention in 1988, a demonstration at the New York Stock Exchange in 1989, AIDS activists marching in Washington DC during the Ashes Action to deposit their loved ones' ashes on Bush's White House lawn in 1992, and many more moments, demos and actions. On the back of each print, hand inscribed in pencil, are Thornberry's notes.

Each year TAG has a benefit called the Research In Action Awards. In 2005, to help raise more funds from the benefit, I began asking an artist to make an edition created specifically for TAG. The editions include work by a wide array of artists. The poignant *Matt, Fort Worth, TX*, an edition of twenty color photographs, is part of a series by Richard Renaldi taken during his travels across the United States. Carrie Yamaoka, who works in the expanded field of painting, captures multiple versions of the color blue in *25/Blues*, using flexible urethane resin. Donald Moffett breaks the two-dimensional plane, mimicking a disrupted autonomic nervous system in the mixed media piece *Enlarged Hypothalamus*. In *Twisted*, the queer art collective fierce pussy redacts text from a 1950s pulp novel to illuminate and underscore the multitude of places queer people frequented for sexual encounters. Bill Jacobson records the latent delicate beauty of a gender-ambiguous nude figure in *New Year's Day #5090*. In *Apocalypse NYC*, Nan Goldin pairs the artist/activist David Wojnarowicz with a dark unsettling view of lower Manhattan, bringing into focus the dual catastrophes of the AIDS crisis and 9/11. Kate Shepherd etches fragile loving lines of bodies in *For the ever, avec Souci*. Combining the fleeting

sense of things and moments, my series *Celestial Bodies*, (40° 44' N x 73° 59' W), unique silver gelatin photograms, reference astronomical bodies, those we have lost to AIDS and the latitude and longitude of TAG's headquarters in 2015 now moved down to the tip of Manhattan. Rosalind Fox Solomon's exquisite black and white photograph called *Animal Landscape* is from her time spent in Guatemala in 1979. In *Peer*, Erica Baum captures a recto/verso of moments: a glimpse between the pages of a book, an avian peering out of the book and the viewer looking at the image. Heavily annotated in the style of a museum condition report, Glenn Ligon denotes both the physical and contextual changes to the back cover of *Black Rage*. Keith Meyerson's *Homage to America's Doctor*, acknowledges the life long extraordinary work of Dr. Anthony Fauci during the ongoing Covid Pandemic and the AIDS crisis. Taking inspiration from the Silence = Death coalition's 1986 iconic symbol, Nancy Brooks Brody reorients the pink and black shape in this work titled *Book Marks* marking time and holding space. Rafael Sánchez's work *Tintura del Sol* speaks to the work of nature-- healing, life force, life work and transformation.

This exhibition, TAG 35 Years of Art to End AIDS, at Melissa Morgan Fine Art in Palm Desert California, marks the second time the editions have been exhibited. All of us at TAG want to express our deep appreciation and thanks to each of the artists, to the gallery and to the Marta Heflin Foundation for their continuing support of the TAG Limited Art Editions.

The TAG Limited Art Editions have an end date, hopefully sooner than later — one day — with a cure and the end of HIV, TB, and HCV. As Treatment Action Group continues to work towards and fight for that day — through science-based research, community engagement and collective action — the financial support that the sale of the TAG editions provides is more important than ever. We are living through complicated and difficult times in politics, in healthcare, in our rights as citizens. Not-for-profits and advocacy organizations are all fighting for a dwindling share of the ever-larger need for private funds to power the resistance. The artists in this collection are all of the age and the cohort that remembers where we have been and where we hope to go — we hope that you, the viewer and the audience, will join us by adding to your art collection and supporting the important and necessary work of TAG.

— Joy Episalla

## Ben Thornberry

In 1988, British photojournalist Ben Thornberry was working in the library of the Magnum Photo Agency, an international photo cooperative owned by its members. One of his tasks was cataloging photos from the U.S. civil rights movement and the anti-war activities of the Vietnam era, and he noticed similarities between those and the actions and demonstrations by AIDS activists and ACT UP. When he took his camera to ACT UP demonstrations, he considered it to be historic documentation. He felt that the existing body of AIDS photography wasn't helpful. People languishing in hospitals were passive images, and he wanted to show that there were people with AIDS who were still able to get up and fight: they were out in the streets demonstrating for new treatments and, in their words, fighting against "drug company greed and government neglect." Thornberry's work covers a myriad of actions, demonstrations, and "zaps," which had specific targets. The first of these zaps he photographed was ACT UP occupying the office of New York City health commissioner, Stephen C. Joseph. (This photograph is in TAG's Ben Thornberry Collection.) His photographs did turn out to be an invaluable documentation of an often shameful, yet at the same time hopeful and defiant, period in history.

SOURCE: 20 Years: AIDS & Photography, The Digital Journalist  
[https://digitaljournalist.org/issue0106/voices\\_thornberry.htm](https://digitaljournalist.org/issue0106/voices_thornberry.htm)

*A Testament to Action: ACT UP, 1999*  
*Activists march to Bush's White House during 'Ashes Action,' DC, 1992*  
1999  
fiber print, selenium-toned + double-fixed to museum archive board  
+ frame  
11 x 14 inches  
edition of 100, ed 22/100  
courtesy of the artist



**Ben Thornberry**

*A Testament to Action: ACT UP, 1999*

*ACT UP demo, NY Stock Exchange, 1989*

1999

fiber print, selenium-toned + double-fixed to  
museum archive board + frame

11 x 14 inches

edition of 100, ed 14/ 100

courtesy of the artist





**Ben Thornberry**

*A Testament to Action: ACT UP, 1999*  
*Republican National Convention, ACT UP activists*  
*stage kiss-in, New Orleans, 1988*  
1999  
fiber print, selenium-toned + double-fixed to museum  
archive board + frame  
11 x 14 inches  
edition of 100, ed 3/100  
courtesy of the artist



**Ben Thornberry**

*A Testament to Action: ACT UP, 1999*  
*Republican National Convention, Activists practice*  
*evacuation technique, New Orleans, 1988*  
1999  
fiber print, selenium-toned + double-fixed to museum  
archive board + frame  
11 x 14 inches  
edition of 100, ed 6/100  
courtesy of the artist



**Richard Renaldi**

b 1968

Richard Renaldi received a BFA in photography from New York University in 1990. He is represented by Benrubi Gallery in New York and Robert Morat Galerie in Berlin. Four monographs of his work have been published, including *Richard Renaldi: Figure and Ground* (Aperture, 2006); *Fall River Boys* (Charles Lane Press, 2009); *Touching Strangers* (Aperture, 2014); and *Manhattan Sunday* (Aperture, 2016). He was the recipient of a 2015 fellowship from the John Simon Guggenheim Memorial Foundation.

*Matt, Fort Worth, TX*

2005

chromogenic print mounted

11 x 14 inches framed

edition of 20 + 5 a/p, ed 15/20

courtesy of the artist



## Carrie Yamaoka

b 1957

Carrie Yamaoka is a New York-based visual artist. Her work ranges across multiple media, including text, painting, drawing, photography and sculpture. She is interested in the topography of surfaces, materiality and process, the tactility of the barely visible and the chain of planned and chance incidents that determine the outcome of an object. Her work engages the viewer at the intersection between records of chemical action/reaction and the desire to apprehend a picture emerging in fleeting and unstable states of transformation. Exhibitions include the ICA (Philadelphia), MOMA/PS1 (New York), Centre Pompidou (Paris), Fondation Ricard (Paris), Palais de Tokyo (Paris), the Henry (Seattle), Artists Space (New York), the Wexner (Columbus), Leslie-Lohman Museum (New York), Victoria and Albert Museum (London) and MassMOCA. Writing about her work has appeared in the *New York Times*, *Artforum*, *Art in America*, *Artnews*, *The New Yorker*, *Time Out/NY*, *Hyperallergic*, *Interview* and *Bomb*. Her work is included in the collections of the Albright-Knox, the Art Institute of Chicago, Dallas Museum of Art, Henry Art Gallery, and Centre Pompidou. She is the recipient of a John Simon Guggenheim Fellowship and an Anonymous Was a Woman award. Yamaoka is represented by Commonwealth and Council (Los Angeles). In 2023 she has had solo exhibitions at Commonwealth and Council and at Zilkha Gallery, Wesleyan University. She is a founding member of the queer art collective fierce pussy.

*25/Blues #20*

2007

mylar, flexible urethane resin + mixed media

14.25 x 11.25 inches

unique multiple of 20 + 5 A/P, m 20/20

courtesy of the artist





**Donald Moffett**

b 1955

New York-based artist Donald Moffett emerged as both an artist and activist in the late 1980s, participating in the ACT UP movement and as a founding member of the collective Gran Fury. Dedicated to abstraction and the monochrome, Moffett challenges the traditional flat frame through non-traditional painting techniques, employing a private language of form that serves as a carrier for both personal and political meaning. Moffett often treats the canvas as a surrogate for the body, creating orifices by cutting and flaying or perforating the canvas. The resulting compositions are provocative and poetic, hinting at playfulness, all the while serving as an implicit form of social critique.

*Enlarged Hypothalamus*

2009

acrylic paint on bronze + paper

metal wire + artist's wood frame

20 x 12 x 5 inches

edition of 20 + 5 a/p, ed 6/20

courtesy of the artist



## **fierce pussy**

b 1991

Formed in New York City in 1991 through their immersion in AIDS activism during a decade of increasing political mobilization around LGBTQ+ rights, fierce pussy brought lesbian identity and visibility directly into the streets. Low-tech and low-budget, the collective responded to the urgency of those years, using readily available resources: old typewriters, found photographs, their own baby pictures, and the printing supplies and equipment accessible in their day jobs. Four of the original core members — Nancy Brooks Brody, Joy Episalla, Zoe Leonard, and Carrie Yamaoka — continue to work together today. Recent public manifestations of fp's work include the *Vote* posters (2018 and 2020), the *Transmissions* (2016 to the present), the Leslie-Lohman Museum windows (2018) and *arms ache avid aeon: Nancy Brooks Brody / Joy Episalla / Zoe Leonard / Carrie Yamaoka: fierce pussy amplified Chapter 7* organized by Jo-ey Tang at Palais de Tokyo, Paris (2023).

*Twisted*

2010

individually redacted, white-out on photocopy rag paper + wood frame

14 x 19 inches framed

edition of 20 + 5 a/p, ed 11/20

courtesy of the artist



**Bill Jacobson**

b 1955

Bill Jacobson is widely known for his out of focus photographs of both the figure and the landscape. Jacobson's *Interim Portraits* from the early 1990s feature shadowy, pale figures that evoke the loss experienced by many during the height of the AIDS epidemic. Their lack of clarity underline the futility of capturing true human likeness in both portraiture and memory. Using photography, he has continued to evolve his creative explorations over the past three decades, and the work has been a constant dialogue between how the mind remembers and how the camera sees. Jacobson has exhibited widely throughout the United States and Europe. He has published seven monographs of photography, and his work is in the collections of the J. Paul Getty Museum, Guggenheim Museum, The Metropolitan Museum of Art, Whitney Museum, Victoria and Albert Museum, and many others. Jacobson was the recipient of a 2012 fellowship from the John Simon Guggenheim Foundation, and a 2016 fellowship from the Pollock Krasner Foundation. He currently has an exhibition at Robert Morat Galerie in Berlin, on view through May 13.

*New Year's Day #5090*

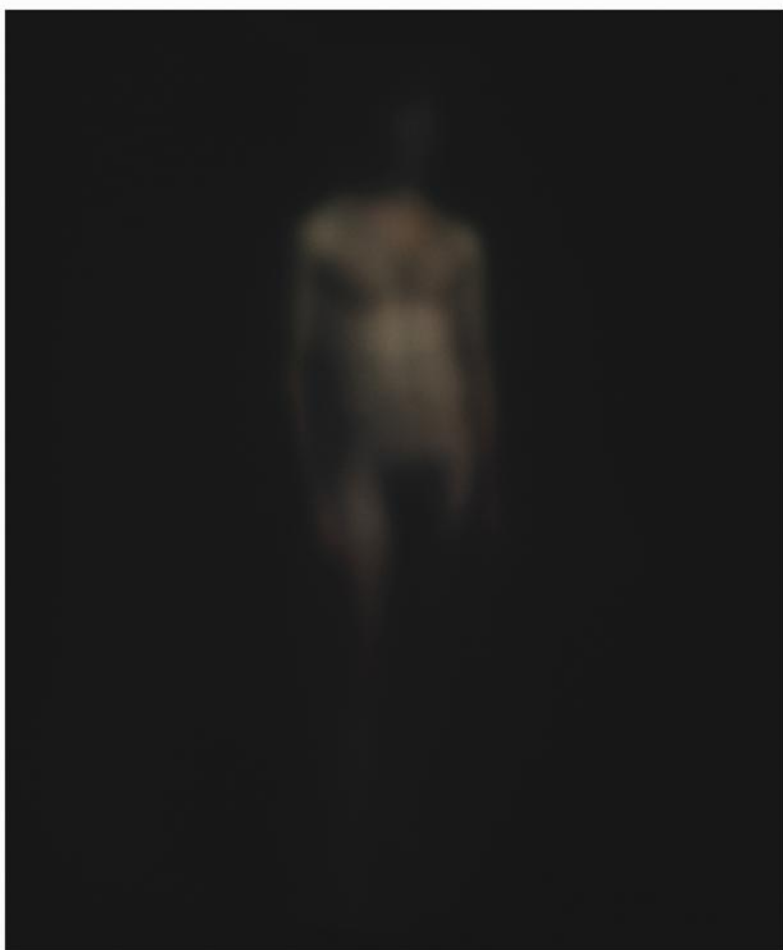
2003

archival pigment print

12 x10 inches mounted to 17 x15 inches museum board

edition of 20 + 5 a/p, ed 10/20

courtesy of the artist



**Nan Goldin**

b 1953

Nan Goldin first exhibited at the Matthew Marks Gallery in 1992. Her work has been the subject of two major touring retrospectives: one organized in 1996 by the Whitney Museum of American Art and another, in 2001, by the Centre Pompidou, Paris, and Whitechapel Art Gallery, London. Recent exhibitions include the slide and video presentation *Sisters, Saints & Sybils* at La Chapelle de la Salpêtrière, Paris, contributions to the 40th Les Rencontres d'Arles in 2009, and Goldin's *Scopophilia* exhibition that was part of Patrice Chéreau's special 2011 program at the Louvre. Goldin was admitted to the French Legion of Honor in 2006 and received the Hasselblad Foundation International Award in 2007. She received the Emery Award from the Hetrick-Martin Institute, New York, for her AIDS and LGBTQ advocacy, in 1994; and the ReD Award for outstanding work in the field of HIV/AIDS, Berlin, Germany, in 2011. Goldin lives and works in Paris and New York and is represented by the Matthew Marks Gallery in New York City.

*Apocalypse NYC*

1990/2000, 2013

C-print mounted to Plexiglass + frame 14.5 x 40 x 2 inches framed

edition of 20 + 5 a/p, ed 16/20

courtesy of the artist and Matthew Marks Gallery, New York





**Kate Shepherd**

b 1961

Kate Shepherd is an artist who lives and works in New York. Trained in both art and architecture, her oeuvre includes painting, sculpture, and site-specific art. She is represented by Galerie Lelong (New York, Paris), Anthony Meier Fine Arts (San Francisco), Pazda Butler (Houston) and Barbara Krakow Gallery (Boston). Her works are presently featured at the Phillips Collection in Washington DC. Her paintings have been acquired by museums such as the Baltimore Museum of Art; the Indianapolis Museum of Art; the Los Angeles County Museum of Art; the Museum of Fine Arts, Boston; the Phillips Collection (Washington, D.C.); and the Seattle Art Museum. Shepherd did an extensive residency at the Chinati Foundation (Marfa, Texas) and recently completed a permanent wall painting commission at Rice University. Her lecture at the Menil Collection can be found online.

*For the ever, avec Souci*

2014

two color screen print from etching lines on aluminum panel

13.25 x 11.12 inches

edition of 20 + 5 a/p, ed 15/20

courtesy of the artist, Galerie Lelong, and Anthony Meier Fine Arts



## Joy Episalla

b 1957

Joy Episalla is a New York based interdisciplinary artist who repositions photography and the moving image into the territory of sculpture. Exhibitions include MoMA PS1 (NYC), ICA (Philadelphia), Centre Pompidou (Paris), Victoria and Albert Museum (London), Leslie-Lohman Museum (NYC), Fondation Ricard (Paris), the Wexner (Columbus), Artist Space (NYC), the Chazen Museum (Madison), the International Center for Photography (NYC) and the Palais de Tokyo (Paris). Writing about her work has appeared in *The New Yorker*, *Artforum*, *BOMB*, *the New York Times*, *Two Coats of Paint*, *POST Italia*, *Slate* and *Art in America*. Her work is included in the collections of the Rose Art Museum, Centre Pompidou, Memphis Brooks Museum of Art, Baltimore Museum of Art, Prudential Insurance Collection, New York Collection/Albright Knox Gallery, and the Victoria & Albert Museum. Episalla is a recipient of a Louis Comfort Tiffany Foundation Award. Recent solo exhibitions include Tibor de Nagy gallery (NYC) and Participant Inc. (NYC). A member of the ACT UP affinity group the Marys, Episalla is included in the Smithsonian's Archives of American Art *Artist Oral History Project*, and is a board member of TAG Treatment Action Group. They are a founding member of the queer art collective fierce pussy, whose on-going work has been in the public sphere since 1991.

*Celestial Bodies (40° 44' N x 73° 59' W) 9*

2015

silver gelatin photogram on Ilford matte fiber,

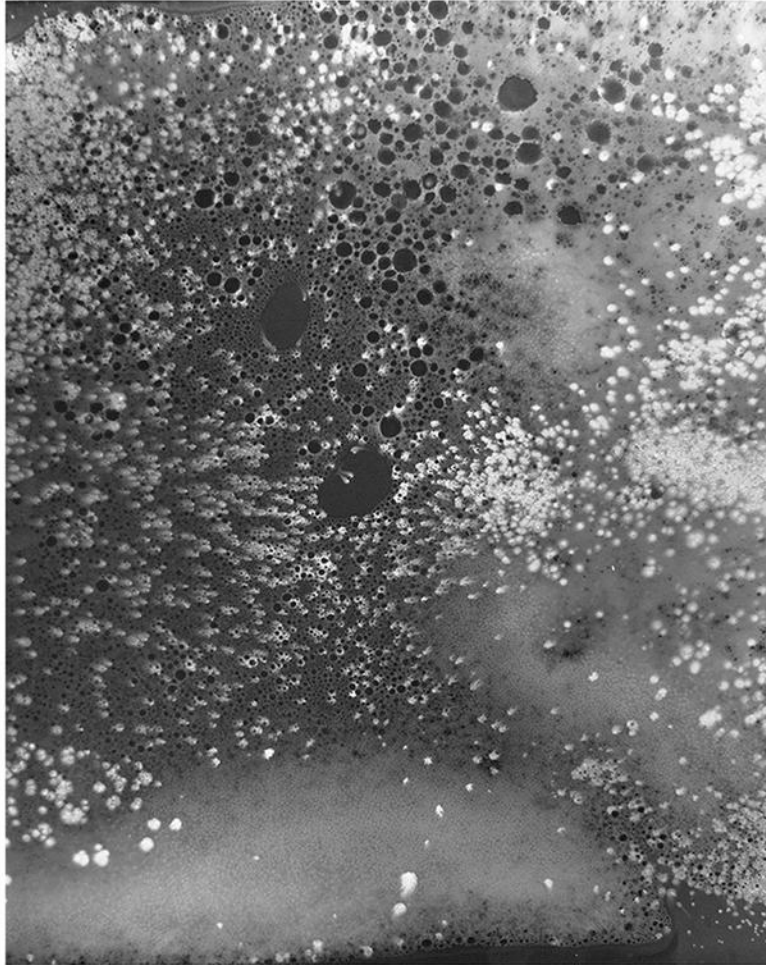
metal + archival matte board + wood frame

14 x 11 x .25 inches

18 x 15 x 1 inches framed

unique multiple of 20 + 5 a/p, m 9/20

courtesy of the artist



**Rosalind Fox Solomon**

b 1930

Rosalind Fox Solomon is celebrated for her portraits and for her connection to human suffering, ritual, survival, and struggle. Her work has been shown in nearly 30 solo exhibitions and 100 group exhibitions, and is in the collections of over 50 museums worldwide. Rosalind Fox Solomon's work is included in *Art AIDS America*, a group exhibition organized by the Tacoma Art Museum in partnership with The Bronx Museum of the Arts, July 13 to September 25th, 2016. In 2016 at Carnegie Hall, Ms. Solomon received a Lucie Honoree Award for "Outstanding achievement in Portraiture."

*Animal Landscape*

1979

archival pigment print

8-ply mat + granite welded metal frame + uv plexi

15 ½ x 15 ½ inches

23 ½ x 23 inches framed

edition of 15 + 3 a/p, ed 12/15

courtesy of the artist and Bruce Silverstein Gallery



**Erica Baum**

b 1961

Erica Baum lives and works in New York. She received her BA from Barnard College and her MFA from Yale University. Current and recent museum exhibitions include *On The Basis of Art: 150 Years of Women* at Yale University Art Gallery, New Haven September 10, 2021 - January 9, 2022; *Making Knowing: Craft in Art, 1950–2019* at the Whitney Museum of American Art, New York Nov 22, 2019 - Feb 20, 2022; *Pictures, Revisited at The Metropolitan Museum of Art*, New York October 19, 2020 - June 9, 2021; *Museum für Photographie Braunschweig* Sept. 11 - Dec. 5, 2021; *Arcades: Contemporary Art and Walter Benjamin*, The Jewish Museum, New York; *For the Love of Things: Still Life*, Albright-Knox Art Gallery, Buffalo, NY. 2016; *Photo-Poetics: An Anthology*, Kunsthalle Berlin and Solomon R. Guggenheim Museum, 2015; *Reconstructions: Recent Photographs and Video from the Met Collection*, The Metropolitan Museum of Art, New York, 2015. Recent solo exhibitions include *The Following Information*, Bureau, New York, 2016; *Stanzas*, Galerie Crevecoeur, Paris, 2015. Her work is held in the public collections of the Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; The Metropolitan Museum of Art, New York; Albright-Knox Art Gallery, Buffalo, New York; Centre National des Arts Plastiques, Paris; FRAC Ile de France, Paris; and the Yale Art Gallery, New Haven, Connecticut. Two-person exhibitions include *Until it Makes Sense with Ajit Chauhan* at SVIT, Prague; *AAa: Quien Erica Baum and Libby Rothfeld* at Bureau, New York.

*Peer*

2017

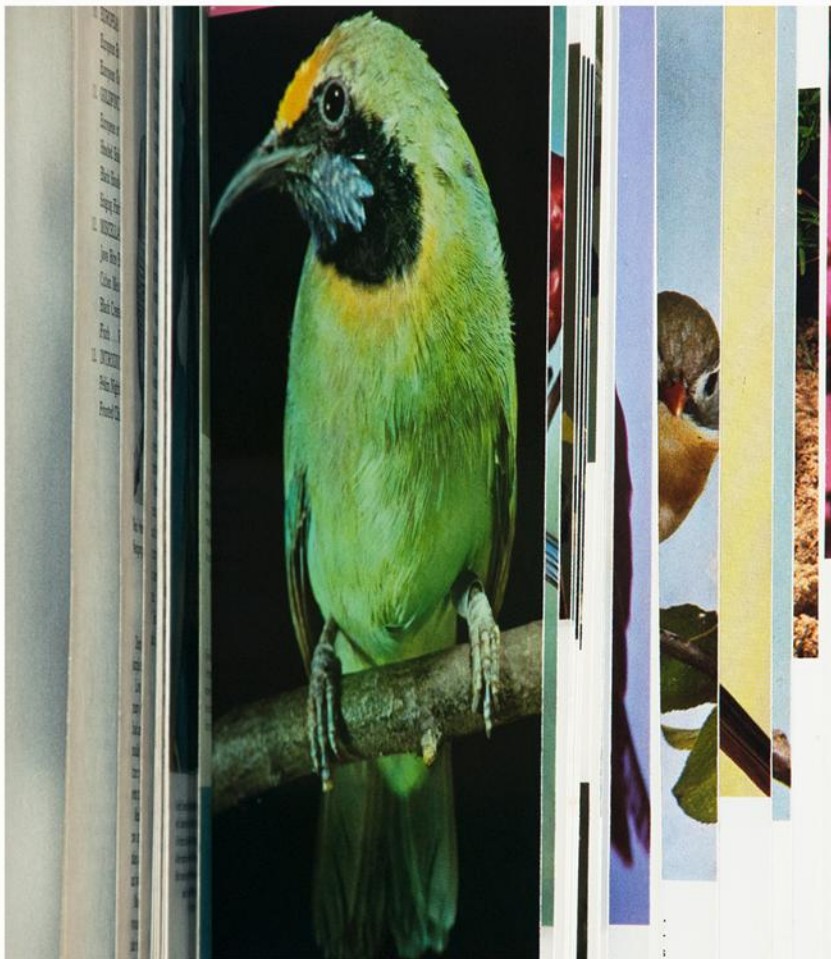
archival pigment print + wood frame

14.77 inches x 17 inches

edition of 15 + 5 a/p, ed 12/15

courtesy of the artist and Bureau, New York





## **Glenn Ligon**

b 1960

Glenn Ligon is an artist living and working in New York. He received a Bachelor of Arts from Wesleyan University and attended the Whitney Museum Independent Study Program. In 2011 the Whitney Museum of American Art held a mid-career retrospective of Ligon's work, *Glenn Ligon: America*, organized by Scott Rothkopf, that traveled nationally. Important recent shows include: *Des Parisiens Noirs at the Musées d'Orsay*, Paris; *Glenn Ligon: Encounters and Collisions* (2015), a curatorial project organized with Nottingham Contemporary and Tate Liverpool; and *Blue Black* (2017), an exhibition Ligon curated at the Pulitzer Arts Foundation in St. Louis. His work has been included in major international exhibitions, including the Venice Biennale (2015 and 1997), Berlin Biennial (2014), Istanbul Biennial (2011), Documenta XI (2002), and Gwangju Biennale (2000).

*Black Rage (back cover)*

2019

silkscreen and digital print

print: 11 x 8.5 inches

framed: 14 x 11.5 inches

edition number 100 + 20 a/p, ed 52/100

courtesy of the artist



## Keith Mayerson

b 1966

Keith Mayerson has professionally exhibited his art in galleries and museums since 1993. His exhibitions are often installations of images that create larger narratives. Each work is imbued with allegorical content that relates to the world yet allows through its formal nuances for the transcendent and sublime. The works stand on their own for form and content, but like a prose poem of images on walls, experienced in context the images as a series, the viewer creates the ultimate meaning for the installations. Keith Mayerson was a Semiotics and Studio Art Major at Brown University where he received his BA in 1988. In 1993, he earned his MFA from the University of California Irvine, and is now Professor of Art at the University of Southern California and Chair of Painting and Drawing. Keith Mayerson's work is featured in the permanent collections of the Whitney Museum of American Art, the Museum of Modern Art, New York, the Museum of Contemporary Art, Los Angeles, the Los Angeles County Museum of Art, the San Francisco Museum of Modern Art, the Berkeley Art Museum, the Cleveland Museum of Art, and the Columbus Museum of Art, The Davis Museum of Art of Wellesley College, MA, American University Museum, Washington, D.C., the RISD Museum and the Institute of Contemporary Art, Miami. His graphic novel *Horror Hospital Unplugged*, a collaboration with the writer Dennis Cooper, is well known among graphic artists. A graphic novel biography of James Dean is forthcoming, to be published by Fantagraphics. Mayerson's work was prominently featured in the Cleveland Museum of Contemporary Art with a solo show *My American Dream*, the Whitney Biennial, and the Whitney Museum's inaugural show, *America is Hard to See*.

*Homage to America's Doctor, Anthony S. Fauci*

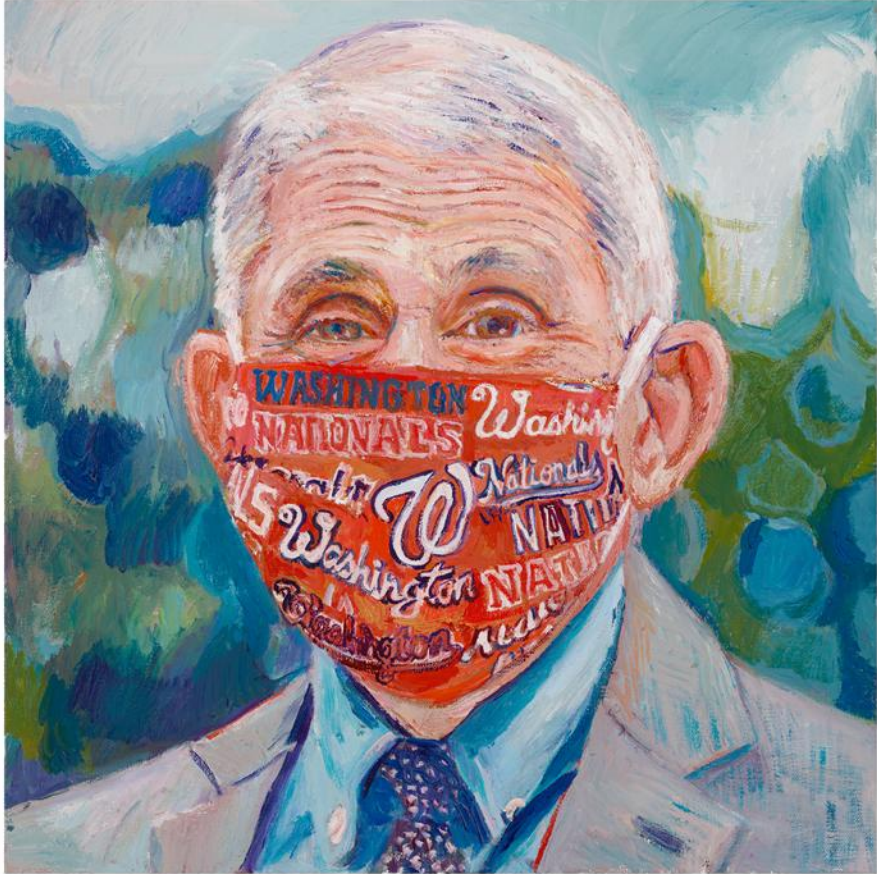
2020

giclée print

print: dimensions 12.375 x 12.375 inches

edition of 100 + 21 a/p, a/p 12/21

courtesy of the artist



**Nancy Brooks Brody**

b 1962

Nancy Brooks Brody's 2022 *Book Marks* align with and take inspiration from the Silence = Death coalition's 1986 iconic move of inverting a symbol that was originally meant to oppress, dominate, shame and silence lives 53 years earlier in 1933. Here celebrating TAG's 29th year, Brody continues to reorient the pink and black shape in this unique multiple honoring TAG's crucial work and origins in ACT UP. During a vital time where the urgent work of saving lives was met with homophobia and racism, rather than retreat we galvanized, rising above violence, hatred and fear. We continue to care for one another, hoping to save lives, while we reclaim and name ourselves, still fighting to live in a country where healthcare should be a human right. The *Book Marks* are part of an ongoing series by Nancy Brooks Brody based on specific measures: books are learning tools, recordings of experiences; bookmarks track location, mark time, space and hold place.

*Book Marks*

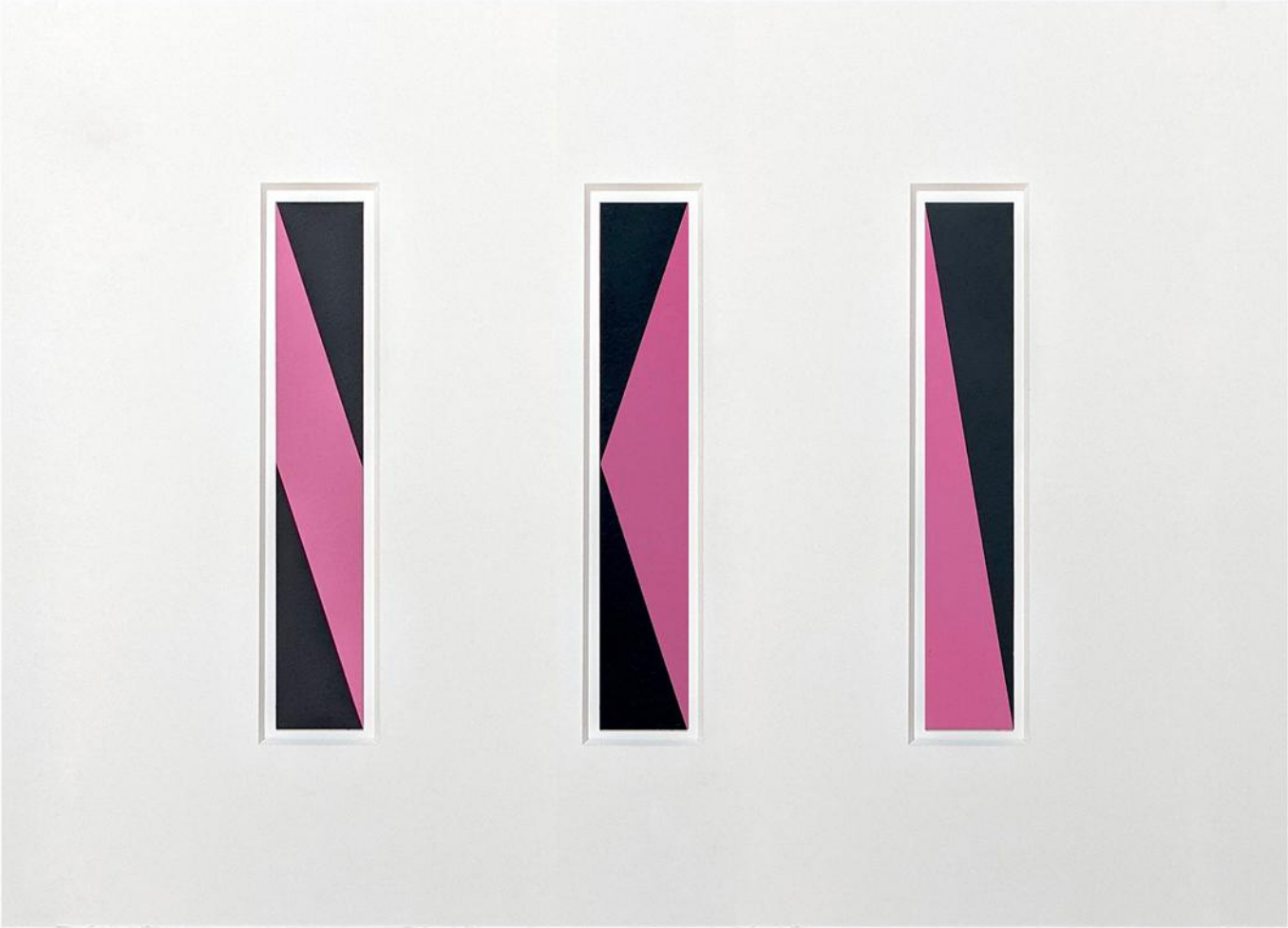
2021

hand painted on 300 lb. 100% cotton paper

16 1/8 x 8 5/8 inches framed

unique multiple of 40, m 9, 11, 14

courtesy of the artist



**Rafael Sánchez**

b 1960

Rafael Sánchez is a Cuban born visual artist working in New York City. His work explores themes of transformation, existing intimately alongside his lived experience and in frequent collaboration with fellow artists. Drawing and creating “situations” to present his work from an early age, Sánchez moves freely through diverse mediums and contexts ranging from painting, to street interventions, and elaborate theatrical works. His paintings and sculptures often integrate what he terms ‘conductive’ materials such as honey, medicine, dirt, driveway sealer, foundation make-up, etc. with traditional painting and sculpture methods. In his performances, in which friends and colleagues often star, inert objects are animated, coinciding the magical and the scientific, while glamour, pop music, and theater are freely celebrated. In the 1980’s Sánchez was a founding member of Aljira, a Center for Contemporary Art, Newark, NJ. He is Creative Capital recipient and a Visual AIDS artist member. Performances have been presented at Ex-Teresa, Mexico City; Foundation ELBA, Nijmegen, NE; Fruit Farm, McMinnville, OR; and Jackie 60, Thread Waxing Space, and Participant Inc, in NYC. Recent exhibitions include Martos Gallery, Fall River Museum of Contemporary Art; Kerry Schuss Gallery, NYC; HOUSING, NYC; Galerie Max Mayer, Düsseldorf; Marlborough Contemporary, NYC and Artists Space, NYC. Rafael Sánchez is represented by Martos Gallery, NYC.

*Tintura del Sol*

2022

archival pigment print + wood frame

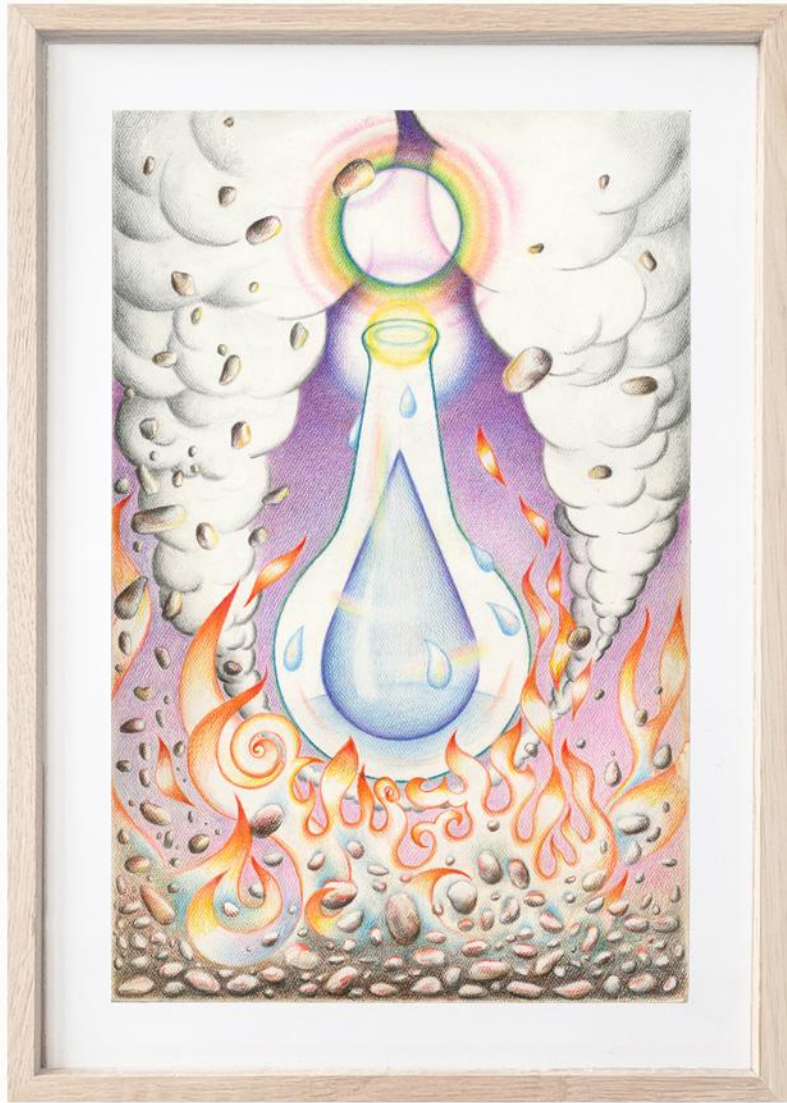
17 x 11 inches (print)

21 x 15 x 1.5 inches (framed)

edition of 30 + 6 a/p, ed 11/30

courtesy of the artist and Martos Gallery, New York





This publication is produced on the occasion of the exhibition  
**TAG 35 years of Art to end AIDS** at Melissa Morgan Fine Art  
Palm Desert, California. March 17 — April 7, 2023

TAG would like to thank all of the artists who have contributed their work; the Marta Heflin Foundation for their continuing support of TAG's efforts surrounding our Limited Art Editions; the Melissa Morgan Fine Art Gallery; TAG board member, artist, and Limited Art Edition curator, Joy Episalla; TAG board member and event host Kevin Goetz; Ellen Irvine; and TAG staff who have been instrumental in the coordination of this exhibition.

Images courtesy of the artists.

This exhibition and catalog are dedicated to the untold numbers of people who have tragically been lost to HIV, tuberculosis, viral hepatitis, and an inequitable national and global health system.

**Treatment Action Group (TAG)** is an independent, activist, and community-based research and policy think tank committed to racial, gender, and LGBTQ+ equity; social justice; and liberation, fighting to end HIV, tuberculosis (TB), and hepatitis C virus (HCV). TAG catalyzes open collective action by affected communities, scientists, and policymakers to ensure that all people living with or impacted by HIV, TB, or HCV — especially communities of color and other marginalized communities experiencing inequities — receive life-saving prevention, diagnosis, treatment, care, and information. We are science-based activists working to expand and accelerate vital research and effective community engagement with research and policy institutions for an end to the HIV, TB, and HCV pandemics.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means without written permission from TAG Treatment Action Group and the artists.

200 copies  
first printed edition 2023  
Designed by Joy Episalla  
Published by TAG Treatment Action Group  
Printed by MagCloud

ISBN: 979-8-218-16380-8



QR code link to the Limited Art Editions on the TAG website

**TAG**

90 Broad St, Suite 2503  
New York, NY 10004 USA  
tel: +1.212.253.7922

[www.treatmentactiongroup.org](http://www.treatmentactiongroup.org)

