

ART FOR AIDS



UNAIDS

JOINT UNITED NATIONS PROGRAMME ON HIV/AIDS

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F o r e w o r d

Dear friends:

Art has always inspired me to think more deeply and question more carefully. In whatever form it takes—sculpture, painting, mixed media and more—art can express things in a way not possible with facts and figures, and this is especially true in the AIDS response. Art and AIDS have been inextricably linked throughout the epidemic’s quarter of a century history. Art has conveyed what words alone could not.

I am especially pleased that we have been able to bring art and the AIDS response together in UNAIDS’ new headquarters. We are indebted to the artists and sponsors who have generously given their talent, time and resources to make Art for AIDS a reality.

Twentieth century painter Mark Rothko said, “Art is an adventure into an unknown world, which can only be explored by those willing to take the risks.” On behalf of the UNAIDS staff and our partners, I hope the art shared in these pages inspires and challenges you as much as it has me.

Dr Peter Piot
Executive Director, UNAIDS



O v e r v i e w

The United Nations Joint Programme on HIV/AIDS (UNAIDS) commemorated its 10th anniversary in 2006. In November 2006 UNAIDS moved into its new headquarters in Geneva, a building it shares with the World Health Organization. For UNAIDS, this new space is a convening centre for increased dialogue on AIDS issues and a centre for Art for AIDS.

The building is both modern and organic—with the theme of permeability. Art is the focal point in the minimalist setting. Art has played a central role in the response to AIDS. From AIDS quilts in America to memory books in Africa, from painting, multi-media to sculpture—AIDS has influenced art and the artistic world.

The UNAIDS ART for AIDS collection are museum quality pieces that provoke thought and dialogue. With an initial emphasis on African art and artists, the pieces have been assembled through the generous support of artists, collectors and donors.

This Art Carte catalogues the UNAIDS ART for AIDS collection at its inception.

If I could say it in words there
would be no reason to paint.

Edward Hopper

A R T f o r A I D S | a r t c a r t e

A r t

Crust of the Earth

El Anatsui [Ghana]

2006

Mixed media metals, 256 x 552 cm

Drawing from his environment El Anatsui used pieces of metal twisted and strung together to create this sculptural commentary on AIDS and the AIDS response. The textures of this metal landscape show struggle and hope as well as interdependency. Born in 1944, Anatsui not only continues to create breathtaking pieces, he is inspiring a new generation of artists as a professor of sculpture at the University of Nigeria.



UNAIDS' permanent collection



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Untitled

Leo Copers [Belgium]

1995–2006

Mixed media, work consisting of 13 parts

Gilded covers can be taken off with white gloves to reveal recycled framed Redouté prints of roses and infected human blood. The sale of this work will enable ArtAids to contribute to the AIDS response. Proceeds from the sale of this work provide treatment for people living with HIV.

On loan from ArtAids
www.artaids.com

Price: 25 000 Euros





Eléphant

Calixte Dakpogan [Benin]

2005

Iron, plastic, mechanical materials, steel and mixed materials,
73 x 40 x 48 cm

Calixte Dakpogan's Vodun heritage is intrinsic to his work. Born to a family of blacksmiths, he grew up in the Goukoum district of Porto Novo, Benin, a district dedicated to Ogun, the god of iron. The abundance of old cars provided Dakpogan with an inexhaustible source of materials (a symbol of power, the automobile is under the protection of the god Ogun). "...I work with recovered materials since they are weighed down by time and transformed by usage, conferring a degree of vitality upon my sculptures that I would not be able to attain if I used new materials."



On loan from the Jean Pigozzi collection,
Geneva
www.caacart.com



Le Progrès

Jean Depara [Democratic Republic of the Congo]

1975

Gelatin silver print, 50 x 60 cm

Depara, born in 1928, got his start in photography almost by accident. To record his wedding in 1950, he bought a small Adox camera. He was particularly fascinated by the night owls of Léopoldville (present-day Kinshasa) but also took many photographs of people posing in his studio, Jean Whisky Depara. In this photograph a figure with an exaggerated raised leg, reads a newspaper.



On loan from the Jean Pigozzi collection,

Geneva

www.caacart.com



Léopoldville la nuit

Jean Depara [Democratic Republic of the Congo]

1959

Gelatin silver print, 50 x 60 cm

In 1954, the Zairian singer Franco invited Jean Depara, then 26, to become his official photographer, launching Depara's career as a chronicler of Kinshasa's social life. Depara was an unpredictable character who was fascinated by night owls of Léopoldville (present-day Kinshasa); he captured, with a flash, an Africa stripped of conventional social codes, interracial couples, well-dressed party goers and the life of bands in night clubs.



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Community of love

Mary Fisher [United States]

2006

Mixed Media on Wood, 244 x 112 cm

"You may leave here asking yourself, 'What can I do to help?' My answer is: Go build community. Build a community of commitment, to speak for those whose voices have grown too weak to speak for themselves. Build a community of love, woven from the threads of human life."

Gift of the artist
UNAIDS' permanent collection



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Compassion

Mary Fisher [United States]

2006

Mixed media on wood, 122 x 53 cm

“Compassion, fully lived, sets us in motion. When you show me compassion, we both draw nearer to God’s grace. Then we are spurred onward, sent out to sow compassion generously—and where it takes root, hope will thrive.”

Gift of the artist
UNAIDS’ permanent collection



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Courage

Mary Fisher [United States]

2006

Mixed media on wood, 122 x 53 cm

“When your brother or sister doesn’t know the risks; when your parents, or your children, are afraid to talk about things that could kill them—for goodness’ sake, show courage and speak up. This is what it means to love.”

Gift of the artist
UNAIDS’ permanent collection



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The messenger

Mary Fisher [United States]

2006

Mixed media on wood, 183 x 81 cm

“With God’s gifts come responsibilities. Because I can make my voice heard, I must speak for the voiceless. Because I can make art, I must use it to bear witness, for all the pilgrims on the road to AIDS. I reject the label ‘victim of AIDS’—and I claim the title messenger.”

Gift of the artist
UNAIDS’ permanent collection



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My message to the world

Mary Fisher [United States]

2006

Mixed media on wood, 305 x 127 cm

“The greatest enemy is not a virus—it is silence. We fertilize the ground in which AIDS thrives with our refusal to educate and intervene. When I’m no longer here to speak that message to the world, my art will speak it for me.”

Gift of the artist
UNAIDS’ permanent collection



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Orphans raising orphans

Mary Fisher [United States]

2006

Mixed media on wood, 457 x 198 cm

“On the dusty plains of Africa I have seen acres of orphans, orphans raising orphans. These orphans don’t just happen. We—the adults, the policy-makers—we make them, with our wars, our selfishness, our ignorance, our greed. How dare we claim, then, that these are not ‘our’ children?”



Gift of the artist
UNAIDS' permanent collection

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Teaching is my purpose

Mary Fisher [United States]

2006

Mixed media on wood, 472 x 198 cm

“We have killed each other with our ignorance, our prejudice, and our silence. We cannot love justice and ignore prejudice; we cannot love our children and fear to teach them. If you will join me in a purpose, make it this: Let us teach our children that with privilege comes responsibility.”

Gift of the artist
UNAIDS' permanent collection





Mother Theresa

MF Husain [India]

2006

Oil on canvas, 104 x 92 cm

One of India's best known artists, Maqbool Fida Husain was born in 1915. Known for his emphatic understanding of the human condition, he has not shied away from controversy as he creates art in many formats from oil on canvas to documentaries and performance art installations. In this piece Mother Theresa, a mother and child are shown together—symbolizing the hope that exists in the response to AIDS.



Gift of the artist
UNAIDS' permanent collection



Aual–Tolegba, W, C and Untitled

Romuald Hazoumé [Benin]

1992

Romuald Hazoumé grew up in a Catholic family but remained in contact with the Vodun society of his ancestors; this dual cultural heritage is expressed in both his masks and installations including this 'skis series'—with tops of plastic dustbins, telephones and brushes. Hazoumé's installations are also tied to his vision of society and global issues—sending back to the West that which belongs to them, the invasive waste of a consumer society.



On loan from the
Jean Pigozzi collection,
Geneva
www.caacart.com

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Untitled

Seydou Keita [Mali]

1959

Gelatin silver print, 60 x 50 cm

Initially trained by his father to be a carpenter, Keita's career as a photographer was launched in 1935 when he received his first camera, a Kodak Brownie Flash. In 1948 he opened a successful studio in Bamako. Working intuitively, he went to extraordinary lengths to bring out the beauty of his subjects. The extremely pure composition and elegance of this portrait, as well as the subtle choice of including a rose, made this photograph very famous across the globe.

On loan from the Jean Pigozzi collection,
Geneva
www.caacart.com





Untitled

Seydou Keita [Mali]

1959/1960

Gelatin silver print, 50 x 60 cm

Despite the severe symmetrical composition (both girls with forearms laid on the back of the chair facing the camera) and the deep “chiaroscuro” (the sensual “modelé” of the characters as well as the curves of the backdrop), we are brought into the girls’ intimate world in a very intuitive way. Keita’s emphasis on the essential components of portrait photography such as light, subject and framing are all manifested in this photograph and establishes him among the twentieth century masters of the genre.



On loan from the Jean Pigozzi collection,
Geneva
www.caacart.com



Untitled

Seydou Keita [Mali]

1959

Gelatin silver print, 60 x 50 cm

Besides Keita's constant search for extreme precision, his brilliance comes from creating a subtle link between his models and the patterns of his backdrops (like many professional photographers he furnished his studio with numerous props and costumes).

"It's easy to take a photo, but what really made a difference was that I always knew how to find the right position, and I was never wrong. Their head slightly turned, a serious face, the position of the hands...I was capable of making someone look really good."



On loan from the Jean Pigozzi collection,
Geneva
www.caacart.com



Demandeurs d'asiles

Cheik Ledy [Democratic Republic of the Congo]

1995

Acrylic on canvas, 87 x 138 cm

Cheik Ledy, born in 1962, worked with Chéri Samba, his older brother, as a studio apprentice in Kinshasa in the late 1970s; he later belonged to one of the most vibrant schools of popular painters which included Moké, Samba and Bodo. This colorful and humorous painting shows people queuing up for an official meeting. The perspective is created by each character standing one after the other and appearing larger and larger in the painting.

On loan from the Jean Pigozzi collection,
Geneva
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Untitled

Mwenzé Kibwanga [Democratic Republic of the Congo]

1990

Oil on fiber, 65 x 83 cm

Mwenzé Kibwanga was born in 1924 in Katanga Province in the Democratic Republic of the Congo. Influenced by his father's traditional work as a Luba weaver, Kibwanga's use of brushstrokes evoke the appearance of woven cloth. Antelope, fish and scenes of village life are often depicted in his paintings.

On loan from private collection





La tentation

Cheik Ledy [Democratic Republic of the Congo]

1995

Acrylic on canvas, 136 x 199 cm

After learning the craft from his brother, Cheik Ledy's career was cut short when he died of AIDS-related illnesses in 1997. Depicting in this painting the pernicious and damaging effects of the colonization on the African rural society, Cheik Ledy expresses a harsh social and political criticism.

On loan from the Jean Pigozzi collection,
Geneva
www.caacart.com





Non comprendre

Cheik Ledy [Democratic Republic of the Congo]

1995

Acrylic on canvas, 142.5 x 194 cm

Cheik Ledy belonged to the vibrant school of popular painters that included Moké, Samba, Bodo and others. This painting, titled "Non comprendre" expresses a critical view on modern and contemporary abstract art which is rarely understood by anyone.

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Geneva
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Family discussion

George Dinyama Lilanga [United Republic of Tanzania]

2000

Acrylic on canvas, 141 x 252 cm

Born in 1934, George Lilanga comes from the high and arid plateau on the border of Mozambique and Tanzania—the centre of Makonde culture. Lilanga began his training as a sculptor in 1961. His art, animated by a keen sense of social criticism and caricature, illustrates the continuity of artistic vision among the Makonde and its renewal in the context of the present life. In many ways, Lilanga's work follows Makonde conventions: his paintings can be compared to the Makonde ujamaa (tree of life), which signifies unity and solidarity.



On loan from the Jean Pigozzi collection,
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View of George Lilanga's painting entitled *Youth chats*
inside the Kofi A. Annan Conference room.

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Youth chats

George Dinyama Lilanga [United Republic of Tanzania]

2000

Acrylic on canvas, 142 x 252 cm

In 1980, George Lilanga encountered the works of the Tinga Tinga School (established by the followers of Eduardo Saidi Tingatinga) and Tingatinga's exuberantly patterned and abstracted paintings had a profound effect on his work. Lilanga's playful and colorful figures are best understood as heirs to the Makonde shetani, the unruly spirits of the Makonde cosmology.

He died in Dar es Salaam in 2005.



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Untitled

Mark Luyten [Belgium]

1985

Paper, color print on wood, 210 x 155 cm

Acrylic and sand on cloth, 120 x 80 cm (x6)

Mark Luyten works in the discipline of video and visual arts. Using drawings, graphics, installations, mixed media, painting, photo and video he creates installations and objects that examine issues of representation, desire and loss, landscape and verbal expression. His works often incorporate texts in multiple languages, reflecting both his interest in how words construct meaning and his experience in a country with two official languages.



On loan from Museum van Hedendaagse Kunst,
Antwerpen
Courtesy of the Flemish Government

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Orphans walking to school

Gideon Mendel [South Africa]

2004

Color photograph, 150 x 54 cm

Orphans from the Muroemba family walk about seven kilometres through the bush from their school to their grandfather's home, near the village of Rupisse, Mozambique. Their grandfather cares for 11 orphans from his two daughters who died from AIDS-related infections. They get some help with food and school materials from the organization ANDA. Photographed while on assignment for The Guardian Weekend Magazine and The International HIV/AIDS Alliance.



Gift of the artist with support from Corbis
UNAIDS' permanent collection
www.corbis.com
www.gideonmendel.com

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99 faces

Gideon Mendel [South Africa]

2005

Color print on archival paper, 151 x 123 cm

Faces of 99 people in Lusikisiki district who are receiving medication from Siyaphila La ('We are living here'), a joint project of the Nelson Mandela Foundation, Médecins sans Frontières and the local health department. This programme has reached more than 2000 people in the Eastern Cape of South Africa.



Gift of the artist with support from Corbis
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Chasing the Chikankata home care vehicle

Gideon Mendel [South Africa]

1997

Color print on archival paper, 50 x 40 cm

Children chase a truck used by the team from Chikankata Hospital in Zambia. The concept of holistic home care for people living with HIV in resource-poor settings was first developed here by The Salvation Army at this hospital and the surrounding community.

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Guardians at the fires

Gideon Mendel [South Africa]

2005

Color print on archival paper, 150 x 54 cm

Outside the Kamuzu Central Hospital in Lilongwe, Malawi—relatives of patients cook food on open fires. The women, named Guardians by the local people, stay at the hospital to take care of their relatives.

Gift of the artist with support from Corbis
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The harsh divide: AIDS treatment in Africa

Gideon Mendel [South Africa]

2003

Color print on archival paper, 44 x 240 cm

Thobani Ncapayi, 31, from Khayelitsha, Cape Town, is HIV positive and receiving treatment. His CD4 count was 178 before treatment and is 622 after treatment. "Now I feel like everybody else. I am not thinking all the time about HIV. I do not bury my dreams," he says.

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HIV+ mother regains her strength

Gideon Mendel [South Africa]

2004

Color print on archival paper, 51 x 33

Two months after beginning antiretroviral treatment, HIV-positive mother Nozamide Ndarah gets water from a local stream in the Lusikisiki district of the eastern Cape in South Africa. It is 4:45 am, and in the course of the day she will collect at least one more of these 25 litre loads. Before she began her medication she was too weak to fetch water.



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www.gideonmendel.com



Untitled

Pili Pili Mulongoy [Democratic Republic of the Congo]

1990

Watercolor on canvas, 65 x 105 cm

Pili Pili Mulongoy earned his living as a house painter in Lubumbashi before enrolling in the atelier of Pierre-Romain Desfossés, a Belgian painter and patron. Desfossés' studio later became the Académie des beaux arts. He encouraged aspiring artists to paint highly decorative scenes of nature.

On loan from private collection





Eradication

Mike Munyaradzi [Zimbabwe]

2007

Opal stone, 340 x 100 cm

Artist Mike Munyaradzi was born in 1967 in Guruve, Zimbabwe. The son of world famous sculptor Henry Munyaradzi, Mike started his apprenticeship at the early age of 13 under the guidance of his father. The sculpture Eradication symbolizes to him the fragile world we live in today. The hollowed sphere signifies the destruction of our globe and the difficult issues of our time including AIDS. The leaf represents the life we are struggling to sustain.



Gift from Tibotec of Johnson & Johnson
UNAIDS permanent collection



Perigo DA SIDA

Adelino Vasco Medonça [Mozambique]

2005

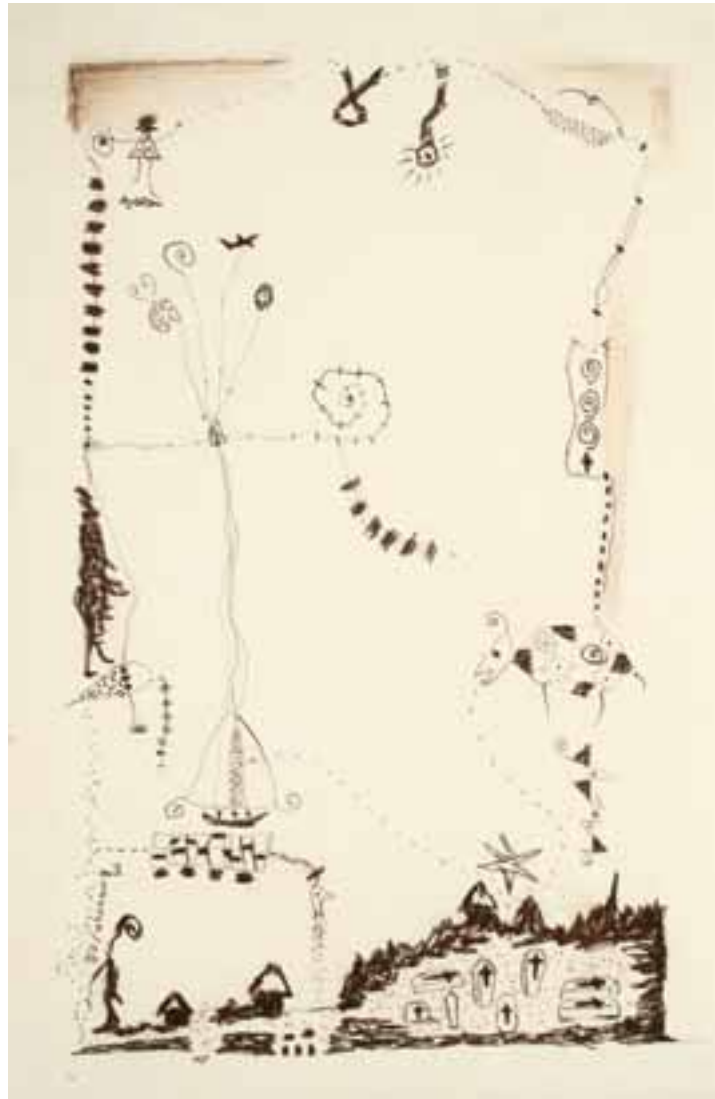
Pastel crayon on Canson paper. 43.3 x 34.1 cm

This watercolor set off by pencil—belongs to a series of drawings of a refined and ethereal style. Although this painting seems to be abstract at first glance, it has a very precise meaning mentioned in the title “Danger of AIDS”. The light strokes read like a story beginning in the bottom left corner, then going up to the top and down to the right corner, which depicts a cemetery.



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Emancipation de la femme congolaise

Moké [Democratic Republic of the Congo]

2000

Acrylic on canvas, 150 x 206 cm

Considered as a “painter reporter” of city life, Moké was among the leading artists of the school of popular painting that sprung up in Kinshasa in the first decade of Zaire’s independence. His vivaciously humorous paintings are grounded in his observation of daily life in Kinshasa: street scenes, night clubs and public ceremonies among others. This painting depicts a modern woman of Kinshasa who is working in an office and is yearning for financial independence.



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Vessel and Volume

David Nash [United Kingdom]

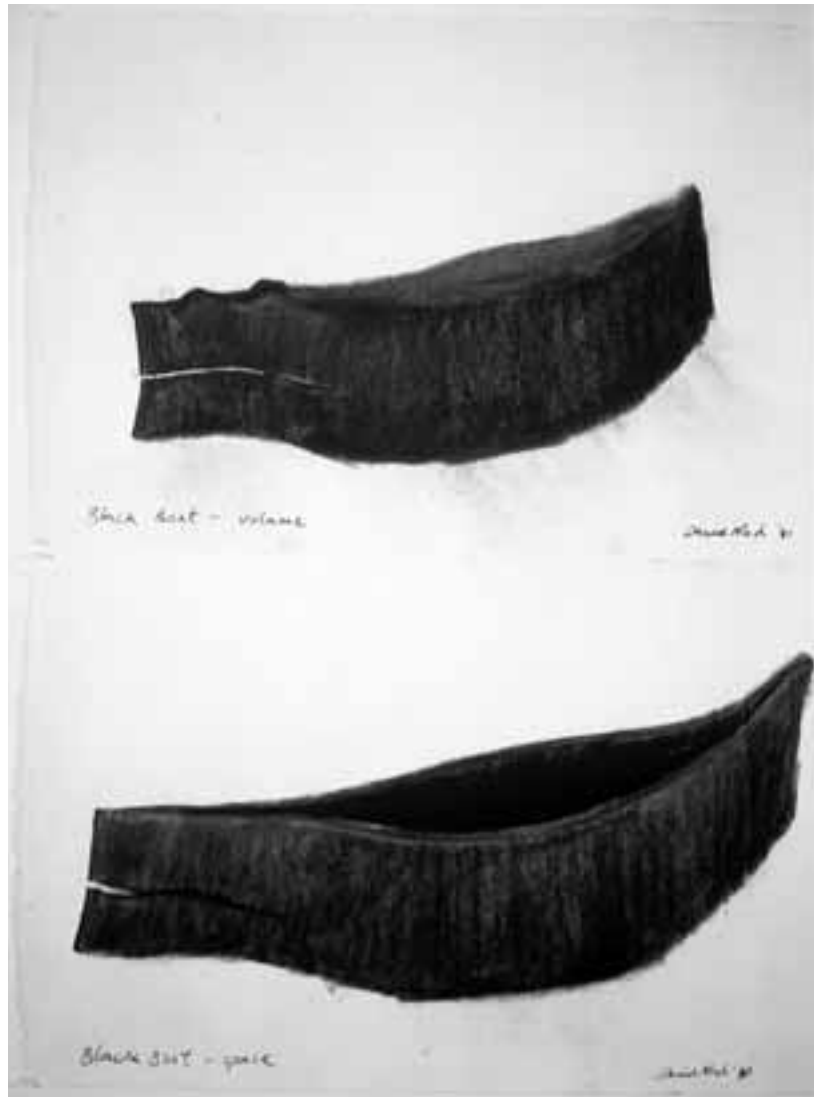
1986–1987

Paper, 80 x 122 cm (2x)

David Nash is an artist internationally renowned for working with wood to form large, dramatic and tactile sculptures. He has created a significant and varied body of work in which the relationship between humans and nature is a central theme. His artistic ethos has always been one of direct, physical involvement with his chosen material—wood—and the landscape.

On loan from Museum van Hedendaagse Kunst,
Antwerpen
Courtesy of the Flemish Government





Vessel and Volume

David Nash [United Kingdom]

1986–1987

Wood, 209 x 24 x 58 cm

David Nash is an artist internationally renowned for working with wood to form large, dramatic and tactile sculptures. He has created a significant and varied body of work in which the relationship between humans and nature is a central theme. His artistic ethos has always been one of direct, physical involvement with his chosen material—wood—and the landscape.



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Onile gogoro or akaba

'Okhai Ojeikere [Nigeria]

1975

Gelatin silver print, 60 x 50 cm

As a follow-up to the "Hairstyle" series, J.D. 'Okhai Ojeikere, born in 1930, began to take photos of artistically created headdresses. Full of elegance, these ones are mostly taken from behind and sometimes in profile.

"I always wanted to record moments of beauty, moments of knowledge. Art is life. Without art, life would be frozen."



On loan from the Jean Pigozzi collection,
Geneva
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Untitled

'Okhai Ojeikere [Nigeria]

2004

Gelatin silver print, 60 x 50 cm

The photographer 'Okhai Ojeikere was born in 1930. The sculptural aspect of this photograph is created by the subtle use of the light on the originally crumpled and tied hairdress.

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Pays alignés

Chéri Samba [Democratic Republic of the Congo]

1994

Acrylic on canvas, 131 x 201 x 2.3 cm

In 1972 Chéri Samba, born in 1956, left school in order to apprentice himself to the sign painters on Kasa Vubu Avenue in Kinshasa; from this circle of artists arose one of the most vibrant schools of popular painting in the 20th century. He first worked as a billboard painter and a comic strip artist. In the mid-1980s Samba's paintings revealed his perception of the social, political, economic and cultural realities of his country. After his work gained an international audience, he began to express more general political preoccupations and new reflections on the world's situation and often depicts himself in his paintings.



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View from a hallway of a Chéri Samba painting in the foreground and a wall hanging sculpture by El Anatsui in the background.

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Pourquoi bien d'Africains ne progressent-ils pas

Chéri Samba [Democratic Republic of the Congo]

1994

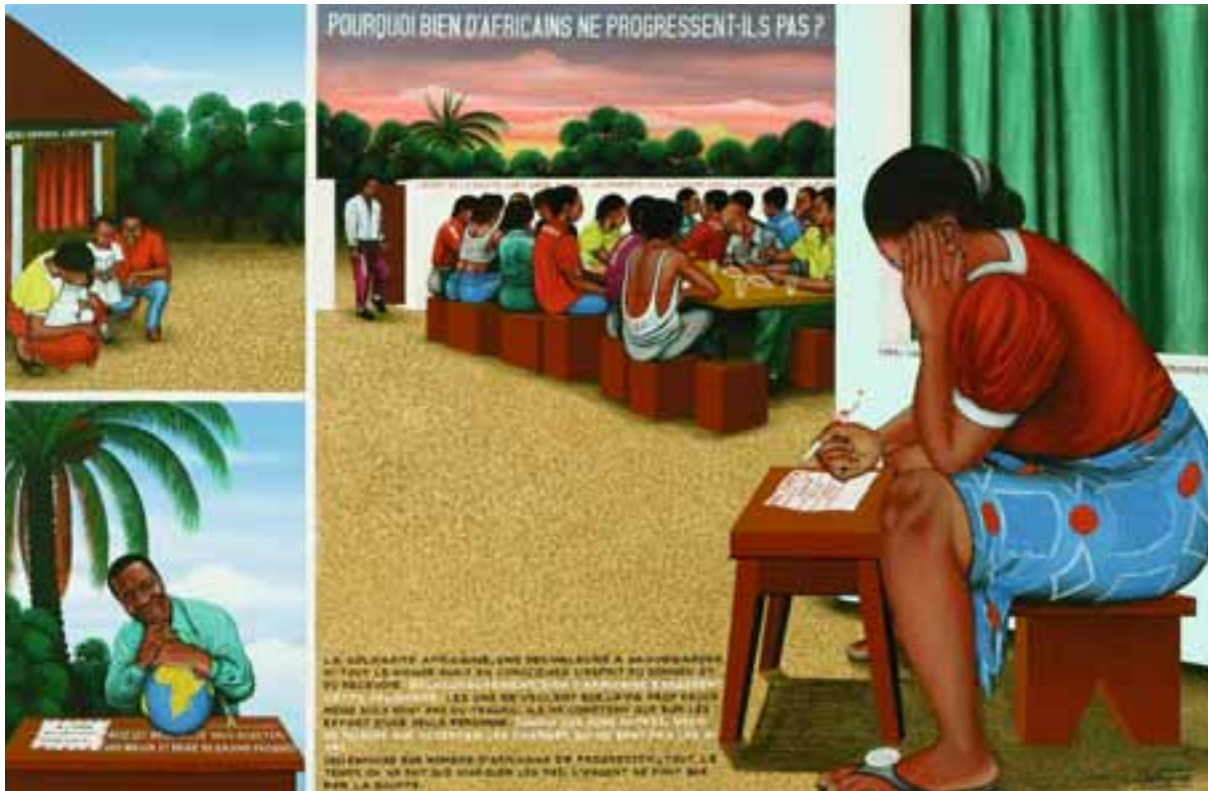
Acrylic on canvas, 131 x 200 cm

In 1972 Chéri Samba left school in order to apprentice himself to the sign painters on Kasa Vubu Avenue in Kinshasa; he first worked as a billboard painter and a comic strip artist. In the mid-1980s Samba's paintings reveal his perception of the social, political, economic and cultural realities of his country. In this painting separated in three parts, Samba inserts texts to clarify the internal social processes of rural African society.



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Réfléchir avant d'agir

Chéri Samba [Democratic Republic of the Congo]

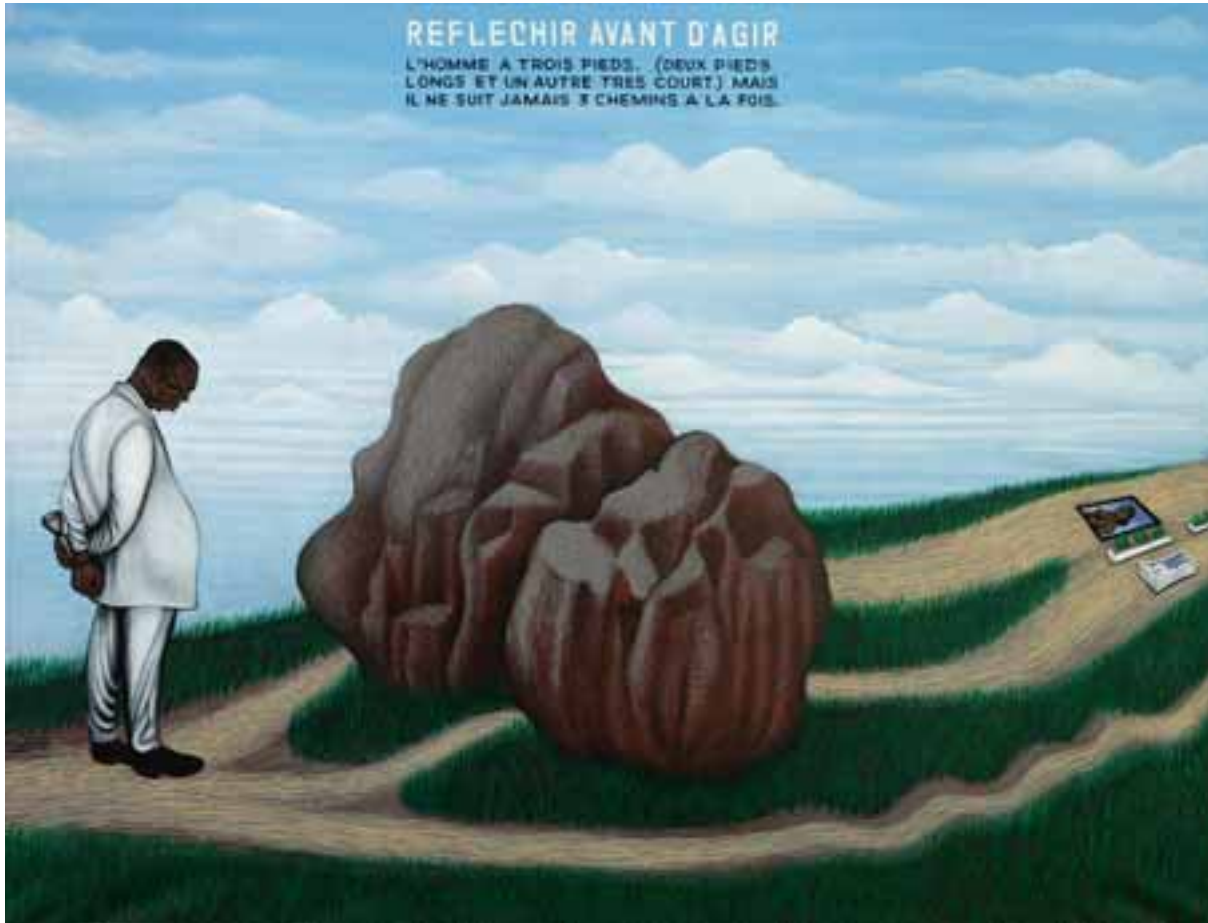
1990

Acrylic on canvas, 144 x 186 cm

In 1972 Chéri Samba, born in 1956, left school in order to be an apprentice to the sign painters on Kasa Vubu Avenue in Kinshasa. In the mid-1980s Samba's paintings reveal his perception of the social, political, economic and cultural realities of his country. This refined and sober painting has a deep meditative effect on the audience and is far from the colorful and highly expressive works of the early 1980s.



On loan from the Jean Pigozzi collection,
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View looking into the lobby with a large format painting
by Chéri Samba in the foreground.



La femme, c'est le cœur de l'homme

Chéri Samba [Democratic Republic of the Congo]

2005

Acrylic on canvas, 204.5 x 283.5 cm

From the late 1980s, Chéri Samba, who first worked as a billboard painter and a comic strip artist in the streets of Kinshasa, began to paint himself into his paintings. This large painting relates to the essential emotional as well as physical role that women play in African society.

On loan from the Jean Pigozzi collection,
Geneva
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Merengue dancer

Malick Sidibé [Mali]

1964

Gelatin silver print, 50 x 60 cm

The wildness of the 1950s and the arrival of the independence in Mali gave birth to a new generation of photographers who were involved in the cultural and social life they recorded. Malick Sidibé, born in 1935, was a pivotal character in this new way of life. Highly appreciated by young people, he was present at all the parties organized by young people in clubs where they learned the new dances coming from Europe and Cuba. Thanks to the spontaneity of this photo which captures a special moment, a joyful connection that has developed naturally between the dancer and the audience.



On loan from the Jean Pigozzi collection,
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Boys at the Chaussée

Malick Sidibé [Mali]

1962

Gelatin silver print, 50 x 60 cm

After being noticed for his talent as a draftsman, Malick Sidibé, born in 1935, was admitted to the School of Sudanese Craftsmen in Bamako from which he graduated as a jeweller in 1955. He started in photography in 1956 as an apprentice of Gérard Guillat, also known as "Gégé la Pellicule". This photograph shows off the torsos of a group of young men enjoying the banks of the Niger river and the asymmetrical composition of both groups of people bring a modern mood to the photograph.

On loan from the Jean Pigozzi collection,
Geneva
www.caacart.com





Christmas Eve

Malick Sidibé [Mali]

1962

Gelatin silver print, 60 x 50 cm

Malick Sidibé was born into a Peul family in a small village of Mali in 1935. He started in photography in 1956 as an apprentice of Gérard Guillet and opened the "Studio Malick" in the centre of Bamako two years later where he still prints his portraits today and repairs cameras. From the dancing couple who wear light clothes for Christmas Eve an atmosphere of tender complicity and grace emerge: the time has stopped and a promise of love is hanging in the air.

On loan from the Jean Pigozzi collection,
Geneva
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Friends fighting with stones

Malick Sidibé [Mali]

1976

Gelatin silver print, 60 x 50 cm

This photograph was taken on the banks of the Niger river. It is especially impressive because of the powerful confrontation between the man and woman which is increased by the statuesque beauty of their bodies.

On loan from the Jean Pigozzi collection,
Geneva
www.caacart.com





Look at me

Malick Sidibé [Mali]

1962

Gelatin silver print, 50 x 60 cm

In 1957 Malick Sidibé was the only reporter in Bamako who covered events, parties, weddings, baptisms and communions. He was present at all the soirées where elegantly dressed young people learned the new dances from Europe and Cuba. The spontaneous photograph of the man dancing downwards and backwards has been taken from the side which makes it even more dynamic and intense.



On loan from the Jean Pigozzi collection,
Geneva



Pique-nique à la Chaussée

Malick Sidibé [Mali]

1972

Gelatin silver print, 60 x 50 cm

Once a jeweler, Malick Sidibé started in photography in 1956. This photograph was taken along the sandy banks of the Niger river. The originality of the photograph lies in the constructed opposition between the two main characters.

On loan from the Jean Pigozzi collection,
Geneva
www.caacart.com





View from the Red Ribbon Café, with the painting entitled
Lutte contre le sida shown in the foreground.

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Lutte contre le sida

Sim Simaro [Democratic Republic of the Congo]

1992

Acrylic on canvas, 136 x 181

Born in Kilumbu in 1952, Simaro came to Kinshasa in the 70s and opened his studio in 1976 known as PubliSimaro. He mainly draws inspiration from the public transport network (roads, railways, bus stops, parties at the station) as well as urban scenes and folk tales. This painting symbolizes the common fight that each continent should conduct against AIDS the mutual enemy. "I have a lot to tell, that is why I sign 'Prophète Sim Simaro'."



On loan from the Jean Pigozzi collection,
Geneva
www.caacart.com



Stairs leading to the Red Ribbon Café, with a painting
by Maître Syms in the foreground.

ART for AIDS | art carte



La lutte contre le sida

Maître Syms [Democratic Republic of the Congo]

1990

Acrylic on canvas, 80 x 100 cm

Born in Kinshasa in 1957, Maître Syms was accepted to Chéri Samba's workshop in 1976 where he learned the fabrication of rubber-stamping, mural and sign painting. His drawings are inspired by the social and cultural daily life in Kinshasa (small trades, burglary, sorcery—and colonial scenes, as well as infidelity) and from his own personal experiences. "I add the elements of my personal life too: the divorce of my parents, the death of my mother. I am inspired by the Bible." Drawing people demonstrating against AIDS, Maître Syms both informs the audience about AIDS and the message of being faithful to one another.



On loan from the Jean Pigozzi collection,

Geneva

www.caacart.com

ART for AIDS | art carte



Lusikisiki • South Africa

Jonathan Torgovnik [United States]

2004

Color photograph, 77 x 75 cm

The Eastern Cape is the poorest of South Africa's nine provinces. In the rural district of Lusikisiki, HIV afflicts one in four adults. To prove that AIDS treatment is feasible even in remote settings, Médecins sans Frontières and the Treatment Action Campaign have launched a district-wide initiative to provide access to antiretroviral drugs. Scores of patients are now getting medicine from community-based clinics, and faring as well as they would in well-equipped, big-city hospitals. Nozibele Mditshwa started treatment after health workers from MSF and TAC visited her village to raise awareness. She is now strong enough to work at home and care for her children.



Gift of the artist
UNAIDS' permanent collection



Qhamangweni • South Africa

Jonathan Torgovnik [United States]

2004

Color photograph, 77 x 75 cm

TB, diarrhoea and dementia weren't the only hardships Nozuko Mavuka faced when she developed AIDS two years ago. "My parents shouted at me," she recalls. "People in my village laughed and excluded me. My sons and I had to build a hut nearby." Mavuka was barely strong enough to swallow when she started treatment at a clinic near Lusikisiki in January of 2004. By May, she was back to cooking, washing clothes and fetching water from a community tap. "I don't blame my parents for what they did," she explains, "They lacked knowledge, but they don't shun me now." Mavuka fills her pillbox during clinic visits, and tracks her own adherence in a treatment diary. She has yet to miss a dose.



Gift of the artist
UNAIDS' permanent collection



Kwageuda • South Africa

Jonathan Torgovnik [United States]

2004

Color photograph, 77 x 75 cm

Nothobile Nongqutho and her husband, Jackson, live in a mud-brick house near Lusikisiki. She was too frail to walk to the nearby river when she started treatment for HIV. Nongqutho says the medication has restored her strength and changed her life.

Gift of the artist
UNAIDS' permanent collection





Lusikisiki • South Africa

Jonathan Torgovnik [United States]

February 2004

Color photograph, 77 x 75 cm

"I've had many troubles in my life," says 23-year-old Zikhona Majavu, "but I've always been clever in school." Orphaned at five and raised among strangers, Majavu won a grant as a teenager to study medicine in Cuba. An HIV+ blood test squelched that opportunity, but it didn't defeat her. She now works for MSF as a pharmacy assistant, helping other people manage their HIV treatment. "Some start out very, very sick but now I see them healthy," she says. "This gives me faith that the drugs will work for me when the time comes that I need them." Majavu lives in Lusikisiki with her son, Piwe.



Gift of the artist
UNAIDS' permanent collection



Lusikisiki • South Africa

Jonathan Torgovnik [United States]

2006

Color photograph, 77 x 75 cm

The Lusikisiki project initially had only two nurses and two full-time doctors treating 255 people. People from the villages were flocking to the community clinics as the good news spread. Many of them show up expecting a quick test and a jar of pills, but as the programme's head nurse, Nozie Ntuli, likes to say, "giving out pills is the final step of the process." First the person has to join a support group and get treated for secondary infections such as thrush and TB. A counsellor then conducts a home study to make sure the person is ready for a long-term commitment. When the supports are all in place, the counsellor takes the person's case to a community-based selection committee. And everyone shares the joy when a person succeeds. "I see people transformed every day," said Nutuli.



Gift of the artist
UNAIDS' permanent collection



Untitled

Jonathan Torgovnik [United States]

2004

Color photograph, 77 x 75 cm

This three-drug cocktail can suppress the virus and protect the immune system, but only if the medicine is taken twice daily, on schedule, for life. The cost of some antiretroviral drugs has fallen by 98% in recent years, to less than one US dollar per day.

Gift of the artist
UNAIDS' permanent collection



ART for AIDS | art carte



Untitled

Jonathan Torgovnik [United States]

2004

Color photograph, 77 x 75 cm

Activism is strong medicine. Throughout the rural Eastern Cape, community organizers visit villages and clinics, urging people to stand up to stigma. They dance, clap and sing about the virtue of condoms and HIV tests, and the prospect of treatment and survival.

Gift of the artist
UNAIDS' permanent collection





Ingombe • Tanzania

Jonathan Torgovnik [United States]

2006

Color photograph, 40 x 60 cm

A young boy on the shores of Lake Victoria.

Gift of the artist
UNAIDS' permanent collection





Lake Victoria • Tanzania

Jonathan Torgovnik [United States]

2006

Color photograph, 40 x 60 cm

Fishermen make their way across Lake Victoria from the Igombe fishing village to Makobe Island.

Gift of the artist
UNAIDS' permanent collection





Igombe • Lake Victoria • Tanzania

Jonathan Torgovnik [United States]

2006

Color photograph, 40 x 60 cm

Local women live hand-to-mouth in Igombe, many getting by as hairdressers, fishmongers or sex workers.

Gift of the artist
UNAIDS' permanent collection



ART for AIDS | art carte



Pamba ward slum • Mwanza • Tanzania

Jonathan Torgovnik [United States]

2006

Color photograph, 40 x 60 cm

Women at risk of HIV infection take part in a clinical trial to evaluate the effects of a vaginal microbicide gel. Researchers and peer educators use illustrated flipbooks to explain the use of the experimental gel, and to stress that it is not a substitute for condoms. Some of the women run small local bars called Kilabu Pombe shops, where they serve a homemade brew called *kindi* for US\$ 0.20 per litre.



Gift of the artist
UNAIDS' permanent collection

ART for AIDS | art carte



ART for AIDS | art carte

Pamba ward slum • Mwanza • Tanzania

Jonathan Torgovnik [United States]

2006

Color photograph, 40 x 60 cm

A homemade local brew called *kindi* is served in Kilabu Pombe shops.

Gift of the artist
UNAIDS' permanent collection





Ingombe • Tanzania

Jonathan Torgovnik [United States]

2006

Color photograph, 40 x 60 cm

In Ingombe, fishermen rent rooms at the New Jualak Guest House for liaisons with local sex workers. Each of the 11 rooms is rented two to three times each day.

Gift of the artist
UNAIDS' permanent collection



ART for AIDS | art carte



Mwanza • Lake Victoria • Tanzania

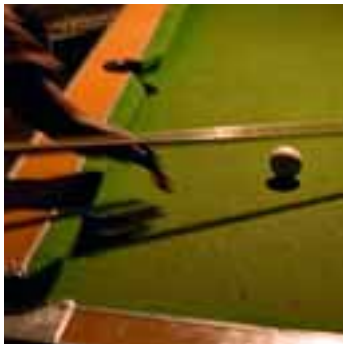
Jonathan Torgovnik [United States]

2006

Color photograph, 40 x 60 cm

The prospect of fast cash lures young men from rural Tanzania to the shores of Lake Victoria, where they fish for Nile perch and tilapia, and spend leisure hours drinking and playing pool.

Gift of the artist
UNAIDS' permanent collection





Buswelu village • Mwanza • Tanzania

Jonathan Torgovnik [United States]

2006

Color photograph, 40 x 60 cm

When Emanuel James learnt he had HIV, his wife left with their two children and his family and friends rejected him. He has since met an HIV-positive companion through a local support group, and he now receives antiretroviral treatment at a large public hospital in Mwanza. However his greatest daily challenge is finding enough to eat. Unable to work as a housepainter—his food rations ended recently when an international aid programme expired. When James was interviewed in 2006, he was desperately hoping to secure a microcredit loan to start a community garden with other people living with HIV. “Without food,” he says, “my medicine is worthless.”



Gift of the artist
UNAIDS' permanent collection



Nairobi • Kenya

Jonathan Torgovnik [United States]

2006

Color photograph, 40 x 60 cm

During her 23 years as a sex worker, Salome Simon has seen her community ravaged by HIV. Her daughter died of AIDS last year. Simon herself was exposed countless times during the early years of the epidemic, but she never contracted the virus. Researchers count her among the small minority of people who are naturally resistant to HIV infection. Despite her contribution to science, Simon has never escaped poverty or sex work.



Gift of the artist
UNAIDS' permanent collection



Nairobi • Kenya

Jonathan Torgovnik [United States]

2006

Color photograph, 40 x 60 cm

Near the 'Casino clinic', a public treatment centre for sexually transmitted infections.

Gift of the artist
UNAIDS' permanent collection





Margaret

Jonathan Torgovnik [United States]

2006

Color photograph panel, 40 x 178

Color photograph, 77 x 75

Margaret survived Rwanda's 1994 genocide, but her struggle isn't over. Of the 132 people in her extended family, 127—including her parents and eight siblings—were murdered by the machete-wielding interahamwe. She now lives in the town of Rwanmagana with her 12-year-old son and two adopted daughters. Her son and her HIV infection are both legacies of her weeks in captivity as a 16-year-old schoolgirl, being raped and terrorized by a gang of Hutu militiamen.



Gift of the artist
UNAIDS' permanent collection

ART for AIDS | art carte





ART for AIDS | art carte

UNAIDS headquarters

ART for AIDS | art carte

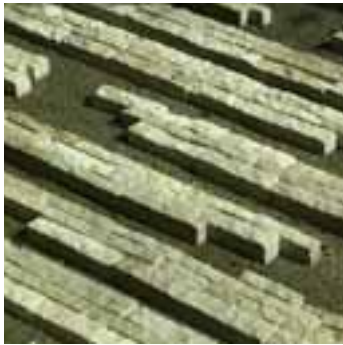
Located on a hill overlooking Geneva, Switzerland, the new UNAIDS headquarters, which it shares with WHO, takes full advantage of the natural terrain. The architects, B&E Baumschlager-Eberle, created a building on the theme of *permeability*.





ART for AIDS | art carte

The outside terrain flows through the building and the courtyards expand the green areas. Windows and glass walls create transparent workspaces that also blur the lines between indoors and out.



ART for AIDS | art carte



ART for AIDS | art carte

The soaring height of the expansive entrance hall has few borders—flooding the space with natural light. The landscape design builds on the themes of water, trees and stones. Each courtyard brings a modern twist—from stones growing in trees and trees growing on stones—to water flowing over stones and stones floating on water.



ART for AIDS | art carte



ART for AIDS | art carte

The building was inaugurated on November 20, 2006 by Secretary-General Kofi A. Annan. UNAIDS and WHO also benefited from a generous loan of land by the Canton of Geneva and the building is funded through an interest-free loan from the Swiss government.



ART for AIDS | art carte



The UNAIDS ART for AIDS collection could not have happened without the generous support of artists, collectors and donors.

ART for AIDS | art carte

Partners

El Anatsui



From wood sculpture to metal cloths Professor El Anatsui relies on his environment and everyday objects to create magic. His works have been collected by major museums and institutions around the world, including the British Museum in London and the Centre Pompidou in Paris. Born in Ghana he is a Professor of Sculpture, Fine and Applied Arts at the University of Nigeria and received his Bachelors of Art degree from the University of Science and Technology in Sumasi, Ghana.

Baumschlager & Eberle Architects

baumschlager
eberle
architekten

Since its establishment as a partnership in 1985, the architectural practice of Baumschlager & Eberle in Lochau / Vorarlberg, Austria has completed well over 300 construction projects and building studies, earning itself an international reputation.

Key to the Baumschlager & Eberle philosophy is that architecture is a complex entity requiring the integration of many different elements, to which justice can only be done if a building meets all the demands made on it in terms of structural intelligence, ecology, economic efficiency and social acceptability.

Susie Bolvenkel-Prior



As the coordinator of the UNAIDS Building Project, Susie Bolvenkel-Prior oversaw the construction of the new headquarters, and as building and facilities manager she is responsible for the day to day efforts of the Art for AIDS collection. Susie brings experience to the Art for AIDS project from her work in an art gallery in New York.

Leo Copers



Starting in the early 1970s, Leo Copers has since created an impressive oeuvre that comprises sculptures, installations, paintings and drawings. Copers's work often breathes danger. At first sight the objects seem readily accessible and expressly seduce the public with their (sometimes literally) blinding beauty. Yet, there always follows a moment of wonder. These objects invariably turn out to be something different than that which they seem at first sight. From Jan Hoet, in "cat. Leo Copers, S.M.A.K., Stedelijk Museum voor Actuele Kunst, Gent, 2003, p. 6-7."

Corbis



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Mary Fisher



UNAIDS Special Representative Mary Fisher is a noted artist, author and speaker who travels the world advocating the rights of those who share her HIV-positive status. Trained in weaving at an early age, Ms. Fisher later added work in sculpture, handmade papers, fibers, photography and other media. Her art has been exhibited in one-woman and group shows, and is found in distinguished private and public collections throughout the United States and the world. Her art, words and photographs have been collected in five books including ABATAKA, a book of Africa-inspired art published in 2004.

Annemarie Hou



As UNAIDS' head of Public Affairs and Communications, Annemarie Hou also serves as the founding curator of the Art for AIDS programme. Together with UNAIDS' Executive Director Dr Peter Piot, Ms Hou has forged partnerships with artists, collectors and donors to create the collection. Prior to joining UNAIDS, Ms Hou worked in philanthropy at the Bill & Melinda Gates Foundation and Casey Family Programs.

Maqbool Fida Husain



Born in 1915 in Maharashtra, India MF Husain was honored with the Padma Shree award from the Indian Government. As a world famous painter and icon among Indian artists, he first came into the limelight as a painter in the late 1940s. In 1952, MF Husain's first solo exhibition was held in Zurich and soon he became popular in Europe and the USA. Mr Husain's first film "Through the Eyes of a Painter" was shown at the Berlin Film Festival and won a Golden Bear. He has also made two Hindi movies, "Gaja Gamini" and "Meenaxi: A Tale of Three Cities."

Flemish Government – MuHKA



The Flemish Government wished to show its support of UNAIDS' concept of using art to promote communication, dialogue and interaction in the AIDS response. The Flemish Government has sponsored the loan of two works of art from the Museum van Hedendaagse Kunst Antwerpen (MuHKA). www.muhka.be

M
HKA

Gideon Mendel



Gideon Mendel is widely regarded as one of the world's leading contemporary photojournalists. Born in Johannesburg in 1959, he studied psychology and African history at the University of Cape Town. Following his studies he became a freelance photographer, documenting social change and conflict in South Africa in the lead-up to Nelson Mandela's release from prison. Mr Mendel first began photographing the topic of AIDS in Africa in 1993 and in the past fourteen years his groundbreaking work on this issue has been widely recognized. His intimate style of committed photojournalism, whether in black and white or in color, has earned him international acclaim.

Han Nefkens



ArtAids was recently founded by Dutch writer and art collector Han Nefkens. When Nefkens learned that he was infected with HIV in 1987 it brought about a radical change in his life. He came to realize that he was living in injury time; each moment is important to him. Han Nefkens sees the intensity of that experience reflected in the world of art. For this reason he decided to use art to increase involvement with AIDS issues so that real contributions can be made towards creating a better existence for people living with HIV. The proceeds of the sale of works commissioned by ArtAids will provide children with HIV in Thailand with medical care to which they would otherwise not have access. www.artaids.org

Jean Pigozzi

I am immensely proud of lending a few pieces from my Contemporary African Collection to the beautiful new UNAIDS building. I hope that the amazing men and women who work within this building will be inspired by some of these art pieces. I also hope that these art pieces will help the visitors of this building better understand the immense creativity that is exuded all across Africa. [The Contemporary African Art Collection is the largest private collection in the world of contemporary African art. It is made up of the works of artists who live or lived in sub-Saharan Africa.] www.caac.com

Tibotec



Tibotec of Johnson & Johnson is an international pharmaceutical company, accelerating discovery and development of breakthrough drugs in AIDS and other diseases. www.tibotec.com

Jonathan Torgovnik



Jonathan Torgovnik graduated with a BFA degree from the School of Visual Arts in New York. His photographs from various projects and assignments have been published in numerous international publications including Newsweek, GEO, The Sunday Times Magazine, Stern, Smithsonian and Paris Match among others. Mr Torgovnik's award-winning photographs have been included in numerous solo and group exhibitions in the USA and Europe and are in the permanent collections of museums such as The Museum of Fine Arts in Houston, and the Bibliothèque nationale de France in Paris. He is a contract photographer for Newsweek magazine, and is on the faculty of the International Center of Photography in New York.

