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How do GRAN FURY and Félix González-Torres use Poststructuralist Strategies to Challenge Narratives of the AIDS Epidemic?

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How do GRAN FURY and Félix González-Torres use Poststructuralist Strategies to Challenge Narratives of the AIDS Epidemic?

Poststructuralism originated as the critical response to structuralism, opposing its beliefs about stable meaning, hierarchies, and universal truths. Thinkers like Jacques Derrida, Michel Foucault and Jean-François Lyotard and their key works influenced the basis for a theoretical approach that emphasises fluidity, multiplicity, and instability of meaning. At its foundation, poststructuralism dissects grand narratives and reveals the power dynamics inherent in language, culture, and social structures. These principles allow for an insightful perspective in examining the arts that address systematic inequalities and societal crises.

The height of AIDS epidemic of the 1980s and 1990s exposed these inequalities, coinciding with pervasive stigma towards marginalised communities, particularly queer individuals. Dominant narratives framed the disease as a moral flaw or divine punishment, which perpetuated prejudice and hindered effective response. The initial terminology for the epidemic, GRID (Gay Related Immune Deficiency), reflected and reinforced societal biases. These harmful discourses vilified those impacted, blaming individuals rather than addressing systemic neglect and prejudice (Patton, 1990). The response, or lack thereof, of governments and institutions demonstrated how power structures can shape society narratives and determine what lives are deemed a priority. Ronald Reagan's administration, for example, was largely silent on the epidemic, avoiding official recognition until 1985, years after the epidemic began (Ortiz, 2023).

In this fraught context, artists such as GRAN FURY and Félix González-Torres used their work to question these narratives. Employing poststructuralist tactics, they deconstructed the language, imagery, and power dynamics surrounding the epidemic. GRAN FURY, a collective formed within ACT UP (AIDS Coalition to Unleash Power), utilised provocative visual language and public intervention to confront systematic negligence. Their works, like *The Government Has Blood On Its Hands, One AIDS Death Every Half Hour* (1988), and *Kissing Doesn't Kill: Greed and Indifference Do.* (1989) appropriated logocentric aesthetics to disrupt dominant discourses and mobilise public action (Chuirrín, 2023)

In contrast, Félix González-Torres developed a softer, more introspective approach. His pieces, such as *Untitled (Perfect Lovers)* (1987-1990), and *Untitled (Portrait of Ross in L.A.)* (1991) explore themes of love, loss and mortality, personifying AIDS victims, encouraging viewers to engage with the personal and collective grief resulting from the epidemic. His work invites contemplation of absence and temporality, portraying the fragility of existence during a time when AIDS devastated entire communities (Woodley, 2023).

This essay explores how GRAN FURY and Félix González-Torres used poststructuralist tactics to challenge dominant narratives surrounding AIDS. By analysing their works through concepts like *différance*, deconstruction, biopower, and the critique of grand narratives, this study highlights the diverse ways in which these artists confronted the epidemic's social and political realities. Despite differing approaches, both artists demonstrate the power of poststructuralist themes in art to resist injustice, deconstruct stigma, and advocate for marginalised communities.

Poststructuralism

Poststructuralism emerged in the mid-20th century as a critical response to structuralism. While structuralism, influenced by thinkers like Ferdinand de Saussure and Claude Lévi-Strauss, sought to uncover underlying structures and systems of meaning in language, culture and thought (Robbins, 2006), poststructuralism, led by figures such as Roland Barthes, Jacques Derrida, Michel Foucault, and Jean-François Lyotard, challenged the stability and universality of these structures. Instead, poststructuralism emphasises multiplicity, fluidity, and the inherent instability of meaning – meaning is not fixed but constantly in process.

A key challenge to structuralist thought came from Jacques Derrida's concept of *différance*. Building on Saussure's idea that meaning arises from difference, Derrida, in his 1973 essay *Différance*, argued that meaning is not inherent in signs themselves but arises from their difference from other signs (Trillo, 2018). This 'différance' implies that meaning is always deferred or postponed through an endless chain of signifiers, a process he termed *espacement* or temporisation (Derrida, 1981). This challenges the structuralist notion of fixed relationships between 'signifiers' and 'signifieds', as meaning is not a stable pairing but a constantly shifting

and relational process. As Baudrillard later articulated in his works obtaining to simulacra, reflecting on these implications of *différance*:

It is no longer a question of imitation, nor duplication, nor even a parody. It is a question of substituting the signs of the real itself; that is, an operation to deter every real process by its operational double, a metastable, programmatic, perfect descriptive machine which provides all the signs of the real and short-circuits all its vicissitudes. (Baudrillard, 1981, p.2)

This substitution of signs for the real is a crucial element in understanding how meaning becomes detached from any original referent. Baudrillard describes several stages of simulacra, one of which “masks and denatures a profound reality”. (Baudrillard, 1981, p.6)

This instability of meaning is further explored through the poststructuralist critique of binary oppositions. Structuralism relies heavily on binary pairs – speech/writing, male/female, and presence/absence, but poststructuralists argue that these binaries are not neutral but rather hierarchal, with one term often privileged over the other. Derrida’s method of deconstruction provides a critical approach to uncovering and disrupting these hierarchies, revealing the power dynamics embedded within seemingly neutral categories (Derrida & Bass, 1978).

Deconstruction seeks to show how these binaries are not stable or self-sufficient but rather mutually dependent and internally contradictory.

Roland Barthes, in his seminal essay *The Death of the Author* (1967), further destabilised the concept of fixed meaning by emphasising intertextuality, arguing the texts are not original creations but rather “tissues of quotations drawn from the innumerable centres of culture.” (Barthes & Heath, 1990, p.146). This shifts the focus from the author’s intention to the reader’s active role in constructing meaning, positioning the text as a site of textual play where meaning is generated through the interaction of multiple discourses and interpretations. This emphasis on the reader’s role disrupts the structuralist focus on the underlying structure of the text itself.

Jean-François Lyotard, while associated with postmodernism, contributed significantly to poststructuralist thought through his critique of metanarratives, or ‘grand narratives’, which he defined in *The Postmodern Condition* (1979) as overarching, totalising explanations of history,

culture, and knowledge associated with structuralist thought. Poststructuralism, therefore, emphasises localised, contingent, and plural ‘small narratives’ that resist homogenisation and offer more nuanced understandings of specific contexts (Gratton, 2018). This focus on ‘small narratives’ challenges the idea that there is a singular universal truth or explanation for anything (Lyotard, 1994).

Poststructuralism and the AIDS Epidemic

The poststructuralist emphasis on fluidity and resistance to grand narratives has profound implications for understanding the AIDS epidemic. Even the original term used for AIDS built a stigma surrounding the disease in a way relative to Baudrillard’s simulacra. The original term, GRID (Gay Related Immune Deficiency), created a representation of AIDS that was not rooted in medical reality but in societal prejudices, conjured ideas of the ‘gay plague’ (Institut Pasteur, 2023) as perpetuated by power structures, notably The Mail on Sunday’s coverage of the emerging epidemic (Braidwood, 2024), depicted in fig. 1.



Fig. 1, The Mail on Sunday, *Britain threatened by gay virus plague*, 1980s

During the 1980s and 90s, dominant narratives emerged that stigmatised affected communities, particularly gay men. Poststructuralism provides tools to deconstruct these narratives, revealing how language perpetuates harmful stereotypes. Michel Foucault’s

work, particularly *The History of Sexuality, Vol 1* (1976), is crucial to this context. He argued that power operates not just through repression but also through the incitement of discourse, creating a “discursive explosion” around sexuality (Foucault & Hurley, 1990, p. 157). In the context of AIDS, this led to intense scrutiny and control of affected populations through discourses of ‘safe sex’ and ‘risk groups’, focusing on categorising and controlling people rather than behaviours themselves. This relates to his concept of biopower, the management of populations through techniques like public health measures, which, in the AIDS epidemic, manifested in testing, tracing, and uneven distribution of resources - “The ancient right to take life or let live was replaced by a power to foster life or disallow it to the point of death.” (Foucault & Hurley, 1990, p.138). Treichler and Crimp (1988) develop this analysis of the intersection of discourse and power in the context of AIDS using this Foucauldian perspective that is key to understanding the social and political dynamics of the epidemic. Foucault’s death in 1984 from AIDS-related illness provides a poignant context for the application of his work within the emerging AIDS epidemic (Murphy & Leder, 1998). While AIDS disproportionately affected marginalised communities, its impact extended to those who benefit from systematic privileges. This response to the crisis was shaped by the interplay of multiple discourses – moral, media, and political -revealing how power is exercised in establishing dominant narratives.

GRAN FURY

GRAN FURY, formed in the late 1980s from the AIDS activist group ACT UP (AIDS Coalition to Unleash Power), emerged as a pivotal voice during the height of the AIDS epidemic. Their work exemplifies the power of collective anger in confronting systematic neglect and the stigmatisation of AIDS (Crimp, 1988). Through provocative visual language and direct messaging, GRAN FURY’s practice interrogates power structures and dominant narratives surrounding the epidemic, employing poststructuralist tactics to deconstruct established norms and create space for alternative perceptions. This approach aligns with poststructuralism’s critique of grand narratives, totalising explanations that govern societal understanding (Lyotard, 1994). These narratives often framed AIDS as a moral failing, a ‘punishment’ for promiscuous behaviour, particularly within the queer community (Matthews, 1988). Rejecting these overarching frameworks, GRAN FURY’s work aligns with Lyotard’s

emphasis on 'small narratives', challenging dominant narratives imposed by power structures and giving voice to and humanising the experience of those impacted.

Foucault's theories of power and discourse are equally relevant to GRAN FURY's practice. Works like *The Government Has Blood On Its Hands, One AIDS Death Every Half Hour* (1988) critique the biopolitical management of the epidemic, exposing how institutional responses reinforced social hierarchies. Foucault's concept of biopower describes how power operates not just through repression, but through the management of populations. GRAN FURY's practice highlights how this use of biopower was selectively applied against specific populations that were greatly impacted by the virus itself and discriminatory response to it. (Foucault, 1982)

Furthermore, GRAN FURY's use of language and imagery can also be interpreted through Derrida's concept of deconstruction. By appropriating and subverting the symbols and rhetoric of authority, they expose the inherent instability and contradictions within these dominant discourses, destabilising fixed meanings and inviting audiences to question these narratives (Derrida, 1974).

The Government Has Blood On Its Hands, One AIDS Death Every Half Hour (1988)

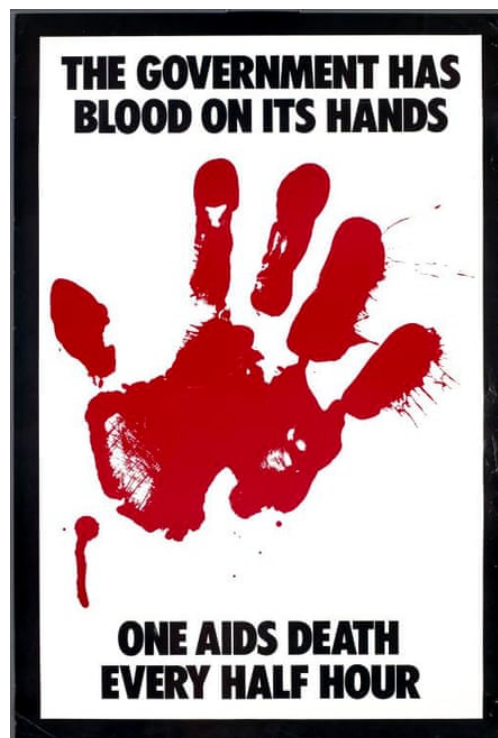


Fig. 2, GRAN FURY, *The Government Has Blood On Its Hands, One AIDS Death Every Half Hour*, 1988

The Government Has Blood On Its Hands, One AIDS Death Every Half Hour is one of GRAN FURY's most confrontational works, directly accusing the U.S. Government of complicity in the deaths of thousands of AIDS victims, a loss consisting of more than 46,000 fatal cases by the end of the artwork's production year. (CDC, 1989)

The slogan, 'BLOOD ON ITS/YOUR HANDS', reoccurs in many of GRAN FURY'S works, often accompanied by stark typography and imagery of red handprints as depicted in fig. 2, directly calling out those in power that neglected or were indifferent towards the epidemic that rampaged the nation – and across the globe, most notably the queer community at that time alongside other marginalised communities. (CDC, 2001) These artworks were printed in mass as posters that were displayed in public spaces on mailboxes, street signs, and kiosks to ensure the message reached a broad audience, including those typically more shielded from the realities of the virus. The piece demonstrated the collective's ability to transform anger into a confrontational, urgent call to action. (Chuirrín, 2023)

The piece's accusatory language and visceral imagery challenge the perception of the government as a benevolent institution. GRAN FURY subverts the façade of benevolence and neutrality by framing the government's inaction as complicity. Blood-red handprints serve as visceral symbols of responsibility and guilt, connecting the deaths of AIDS victims directly to the actions, or lack thereof, of the United States government, a strategy consistent with Foucault's concept of biopower (Foucault, 1982). The poster's bold yet simple visual language ensures that the message is impossible to ignore, calling into question dominant institutions' control over information and perception. By incorporating agitprop aesthetics, the collective creates visual statements that directly confront systemic failures and mobilise public engagement (Britannica, 2023). The work challenges symbols of power by appropriating the visual language of authority. This appropriation can be interpreted as an opposition to what Derrida refers to as logocentrism, the Western philosophical reliance on central, unifying principles, or 'logos', which is often associated with truth, reason, and authority that ground meaning and legitimacy (Derrida, 1974). In the context of AIDS, it's patent that these power structures were the 'logos' that controlled the flow of information and defined what constituted acceptable discourse. This interpretation can be supported by the evidence of the President at the time, Ronald Reagan's administration's prolonged silence regarding the epidemic, acknowledging AIDS publicly for the

first time four years after the epidemic became a widespread issue. Coincidentally, this acknowledgement came shortly after his friend, Rock Hudson, contracted the disease, strengthening the argument that government inaction was narrative-driven (Ortiz, 2023).

The work demonstrates Lyotard's critique of grand narratives by exposing the institutional inadequacies and moral failings in the AIDS response. The government's depiction of AIDS as a moral issue rather than a public health crisis reinforced stigma and dehumanised the affected individuals. Treichler's 1988 essay supports these critiques:

AIDS is a story, or multiple stories, read to a surprising extent from a text that does not exist: the body of the male homosexual. It is a text people so want — need — to read that they have gone so far as to write it themselves. AIDS is a nexus where multiple meanings, stories, and discourses intersect and overlap, reinforce, and subvert one another. Yet clearly this mysterious male homosexual text has figured centrally in generating what I call here an epidemic of signification. (Treichler & Crimp, 1988, p. 44)

Kissing Doesn't Kill: Greed and Indifference Do. (1989)



Fig. 3, GRAN FURY, *Kissing Doesn't Kill: Greed and Indifference Do.*, 1989.

GRAN FURY's *Kissing Doesn't Kill: Greed and Indifference Do.* (1989) is a particularly powerful example of their deconstructive approach. The poster depicts three 'diverse' couples kissing, alongside the text "Kissing Doesn't Kill: Greed and Indifference Do.", and further text that directly accuses power structures of all primary forms. The seemingly simple juxtaposition becomes a

means of deconstruction and directly challenges the dominant discourse on AIDS transmission, promiscuity, and responsibility.

The piece directly addresses the emerging discourse of 'safe sex' and the responsibility for transmission prevention placed almost entirely on individual sexual behaviour. The emphasis on 'greed and indifference' shifts the focus from individual behaviour to systemic issues. 'Greed' highlights the pharmaceutical industry's profiteering from AIDS-related medications amid the scarcity of affordable treatments, while 'indifference' refers to government inaction and social prejudice. This is consistent with Foucault's concept of power operating through discourse – the dominant discourse of 'safe sex', which serves to regulate and control while shifting blame onto the affected individuals (Foucault, 1990). Cindy Patton's *Inventing AIDS* (1990) reinforces how the direct discourses were socially constructed around AIDS, as well as how institutional campaigns framed AIDS in a way that stigmatised and oversimplified the complexities of transmission and prevention, inadvertently controlling public perceptions rather than addressing the epidemic effectively.

The piece deconstructs the binary opposition between 'safe' and 'unsafe' sex. While safer sex practices are important in preventing transmission, the piece suggests that this binary is deficient, arguing that even 'safe sex' cannot fully guarantee protection for individuals in a society established in systematic inequalities and neglect. The poster declares that the 'real danger' exists not in specific sexual acts or behaviours, but in the social, political and economic structures that perpetuate narratives and attitudes surrounding the epidemic. This destabilisation of fixed binaries is consistent with Derridean deconstruction, revealing the limitations and instability of seemingly 'clear-cut' distinctions.

The poster appropriates the visual language of advertising and public service announcements, with the piece primarily displayed on buses in New York City and San Francisco. The collective uses a format that viewers are familiar with to subvert expected messages, instead of promoting consumer products, the poster delivers a political critique (Kuylenstierna, 2024). This act of subversion and appropriation is an example of intertextuality, demonstrating how meaning is created through the interaction of various texts, imagery, and discourses. The familiar display format draws audiences in and confronts them with a message that challenges their preconceived notions about AIDS, which are based on dominant narratives propagated by power structures. *Gender Advertisements* (1987), by Erving Goffman, supports these strategies:

Governments and nonprofit organizations employ the same devices in order to convey a message through pages, posters, and billboards; so do radical groups... Indeed, even those concerned to oppose commercial versions of the world must pictorialize their arguments through images which are selected according to much the same principles as those employed by the enemy. (Goffman, 1987, p.27)

Félix González-Torres
Untitled (Perfect Lovers) (1987-1990)

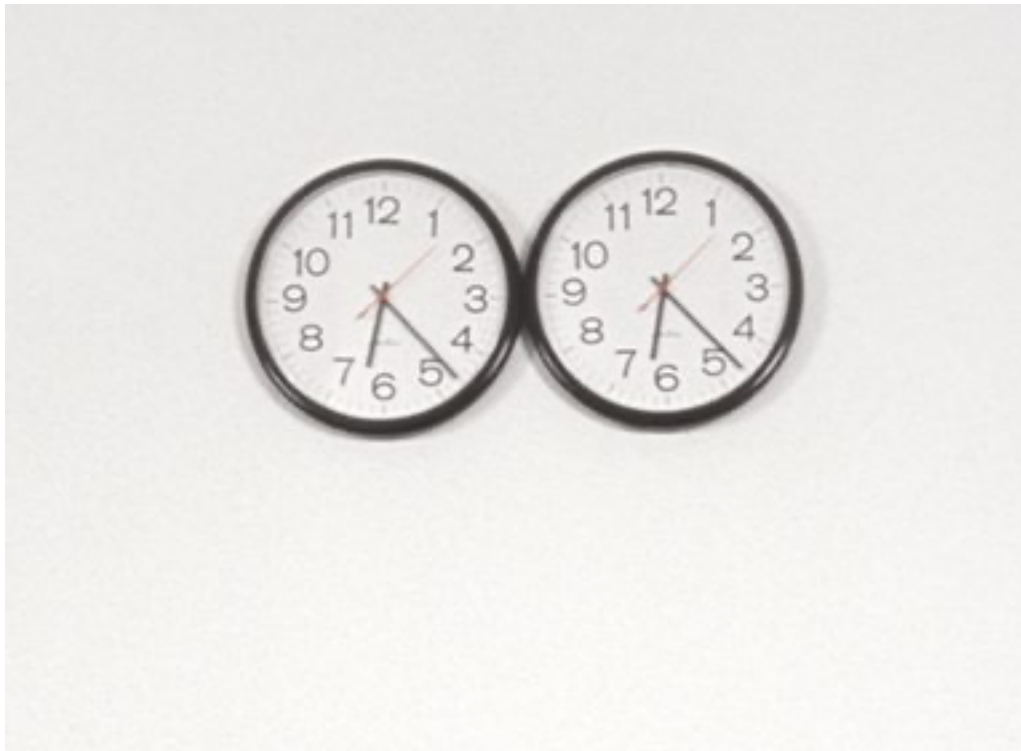


Fig. 4, Félix González-Torres, *Untitled (Perfect Lovers)* 1987-1990.

Untitled (Perfect Lovers) (1987-1990), made of two simple battery-operated clocks displayed side by side. The clocks that were initially synchronised to the same time inevitably fall out of synchronisation as their mechanisms begin to falter and batteries drain over time. The simplicity of the work rejects fixed interpretation, therefore inviting viewers to engage with its ambiguity (Smees, 2023).

The piece draws immediate links to the poststructuralist critique of binary oppositions – such as presence versus absence – which is central to *Perfect Lovers*. The clocks symbolise two lives, thought to represent González-Torres and his partner, Ross Laycock. The synchronisation between the clocks is representative of harmony within their relationship. However, the inevitable desynchronisation of the clocks evokes notions of the fragility of life and the realities of death, ultimately portraying the timeline of González-Torres and Laycock's time together until and beyond Laycock's passing due to AIDS-related illness in 1991 (Schulze, 2024). Derrida's concept of *différance* is relevant here, as the work plays on the deferred and unstable meaning of presence. While the clocks are objects representing unity and presence, the eventual desynchronisation signals loss and absence, drawing the audience's understanding of permanence in concepts like time and presence into question (Derrida, 1973).

The interplay between absence and presence also mirrors the societal and political invisibility of queer relationships during the AIDS epidemic. The work's quiet, understated approach contrasts with the loud, accusatory approach of contemporaries like *GRAN FURY* whilst sharing a similar goal that challenges the dominant narratives surrounding AIDS, which erased or further marginalised those impacted (Patton, 1990). Through the artist's reflection on mortality, the piece invites viewers to consider the universal experiences of loss while foregrounding the specific losses in the queer community during the AIDS epidemic. González-Torres' identity as a gay person of colour further raises the implications of the communities affected by AIDS, reflecting themes of Foucault's concepts of biopower, the management of life and death – the clocks subtly critiquing structures and narratives that determine what lives were prioritised in an epidemic that essentially targeted these marginalised communities (Foucault, 1990).

The piece resists traditional notions of time as linear or predictable, deconstructing the binary opposition between linear and non-linear time. The clock's desynchronisation echoes the lived experience and disruption of the AIDS epidemic, reflecting a kind of queer temporality that subverts ideas of progress or permanence that represent the ideal, which became deemed as unattainable for queer people, and other marginalised people at this time due to the instability and precarity of marginalised life during this time (Halberstam, 2005).

Perfect Lovers' minimalist form resists a singular authoritative interpretation in a way that resonates with Barthes' *The Death of the Author* (1977), arguing that once a work is released to

the public, the artist's intentions become less important than the viewer's individual experience and interpretation. While the piece has interpretations representing the artist and his partner, it remains open to projections of varying narratives from viewers. Barthes' ideas work in conjunction with Lyotard's themes of grand narratives here, the minimalistic approach of the piece resists one fixed meaning and emphasises the fluidity of interpretation dependent on each 'small narrative' (Lyotard, 1994). This openness is particularly poignant in the context of AIDS, allowing audiences to project their own experiences of love, loss, and grief onto the artwork, which can inadvertently allow for a broader sense of understanding of AIDS and those impacted, opposing narratives that perpetuate stigma and misinformation.

Untitled (Portrait of Ross in L.A.) (1991)

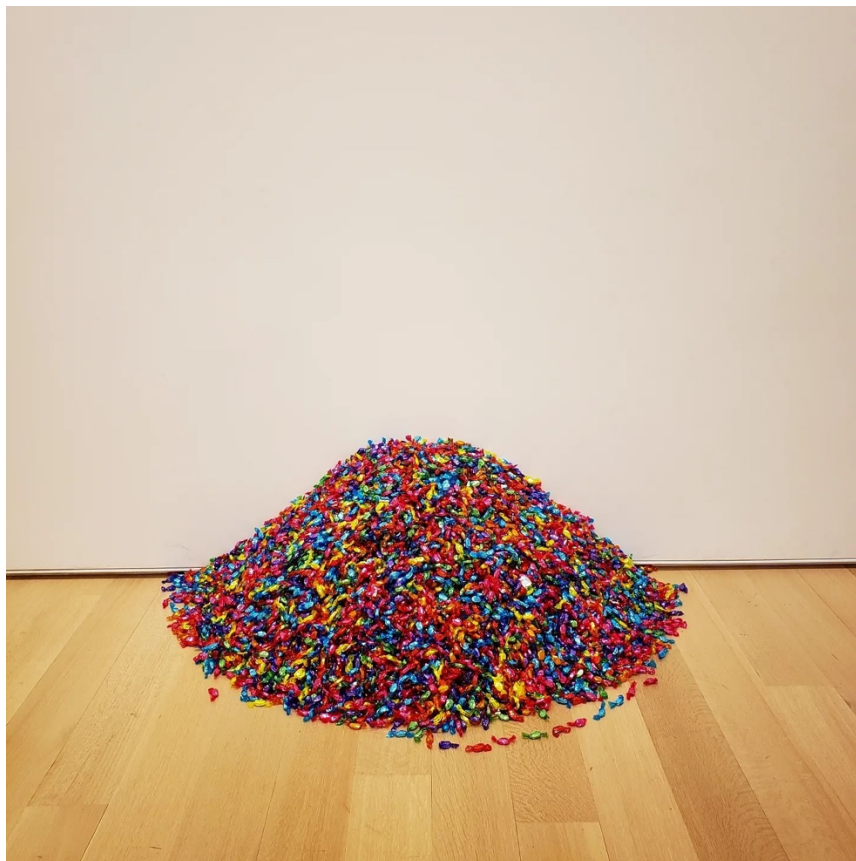


Fig. 5, Félix González-Torres, *Untitled (Portrait of Ross in L.A.)*, 1991.

González-Torres' *Untitled (Portrait of Ross in L.A.)* (1991) is an example of provocative poststructuralist themes hinted at subtly in queer/AIDS-related art. The piece is made up of a pile of brightly coloured sweets, weighing 175 pounds – Laycock's body weight before his HIV diagnosis, and acts as a portrait of the artist's partner. Visitors have the choice to take a sweet,

which ‘diminishes’ Ross’ portrait over time (Woodley, 2023). There’s no ‘correct’ way to interact with this work, which was the intent of González-Torres. Leaving the work formally untitled is a prime example of resisting fixed meaning, and doing so allows the viewer to interpret the work in ways that vary from his own projections. The participatory element is central to the concept of the work and its poststructuralist themes, where meaning becomes fluid and is co-produced by its audience. The act of taking a sweet becomes inherently ambiguous, oscillating between acts of care and preservation of memory and loss through enacting the disappearance, thus forcing viewers to reflect on their role within the work and the broader context of loss and AIDS.

The interactive nature of the piece reinforces ambiguity and multiplicity in meaning relative to Derrida’s concept of *différance*. The audience’s participation ensures that the work is never static, it’s constantly in flux, its significance shifting with each removed sweet. This defies a singular fixed meaning and reflects a broader instability felt by those living through the AIDS epidemic (Derrida, 1973). This act of consumption also holds broader social and political implications, particularly linking to the consuming nature of the disease itself, this duality of creation and destruction ties into Derrida’s concept of trace.

A trace refers to the mark of an absence, a reminder of what is no longer present. (Derrida, 1974) The pile of sweets acts as a trace of Ross, as viewers take pieces, his portrait shrinks, mirroring his physical decline due to AIDS. The remaining sweets become a trace of what was, the discarded wrappers, the lack of a fixed title, and the viewers’ participation all contribute to acknowledging the presence of absence (NIH, 2024). The remaining sweets act as a trace of the artist’s loss of a loved one and emphasise interpretations of grief and mourning for him or others, in or outside of the context of AIDS in a tactile, measurable way.

Similar to the previous works mentioned given the context of AIDS and power structures, *Portrait of Ross in L.A.* engages with Foucault’s notion of biopower. In this work, the diminishing pile of sweets serves as a critique of the institutional neglect during the AIDS epidemic that allowed marginalised communities to be controlled and ‘let die’ (Foucault, 1990). Involving the viewer in this work implicates them in these power systems, urging reflection on the responsibilities of individuals and institutions alike. (JerwoodVisualArts, 2024)

The visual and medium choice for the piece also merits attention. The brightly coloured sweets juxtapose the sombre subject matter, highlighting the tension between joy and tragedy. This

juxtaposition draws back to Baudrillard's concept of simulacra, critiquing cultural tendencies to "mask or denature a profound reality" (Baudrillard, 1981). The seemingly innocent associations of sweets are used to represent and mask the reality of losses and grief associated with AIDS.

Conclusion

GRAN FURY and Félix González-Torres represent distinct yet complimentary approaches to poststructuralist critique in the context of the AIDS epidemic. GRAN FURY's collective activism used bold, confrontational imagery to direct attention to systematic neglect and social stigma, embodying Lyotard's critique of grand narratives. Works such as *The Government Has Blood On Its Hands, One AIDS Death Every Half Hour* directly address governmental inaction, while *Kissing Doesn't Kill: Greed and Inaction Do.* redirected blame from individual behaviours to institutional greed and indifference, perpetuating dominant narratives on AIDS. Through appropriating the imagery of power structures in a way that emulates Derrida's idea of logocentrism, GRAN FURY destabilised dominant discourses, mobilising public awareness and demanding accountability.

In contrast, González-Torres approached the epidemic with sombre, introspective minimalism. His works, such as *Untitled (Perfect Lovers)* and *Untitled (Portrait of Ross in L.A.)*, addressed themes of mortality, relationship, and absence through personal encounters. González-Torres' art honoured ambiguity, allowing viewers to reflect on their own experiences within his works. By resisting fixed meanings, his art underscored the instability of societal perceptions surrounding AIDS and queer lives. His suggestions on queer temporality and biopolitical critique are reminiscent of Derrida's (1981) and Foucault's (1982) thinking, highlighting the disparities experienced by marginalised communities throughout the epidemic, while also encouraging empathy and introspection.

These artists demonstrate the power of poststructuralist themes in art that challenge oppressive systems. GRAN FURY's agitprop aesthetics and González-Torres' introspective approach demonstrate the diversity of poststructuralist strategies available to confront wider societal crises. Both artists emphasise the need to dismantle binaries, resist fixed meanings, and amplify marginalised voices in the fight against systemic injustice.

The broader implications of their work extend beyond the AIDS epidemic. GRAN FURY's ability to subvert institutional imagery, besides González-Torres' exploration of grief provides compelling instances of how art can engage with political and social issues. Their practices encourage artists to reflect on their role in activism and advocacy, demonstrating how visual language can confront injustice and drive change. Their works serve as a reminder that art can be used to foster understanding and solidarity, as well as acting as a critique.

As new political and societal crises emerge, the strategies employed by GRAN FURY and González-Torres' prove that poststructuralist critique remains relevant in art and activism. Whether through collective action or personal reflection, their works encourage us to consider how narratives are formed, as well as the power of art to deconstruct and reimagine them. Their practices inspire an ongoing dialogue that ensures the fight for equity and justice remains central to artistic practice.

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