

Torch '72/2020

University Art Museum, University at
Albany, State University of New York
January 20 through April 3, 2021

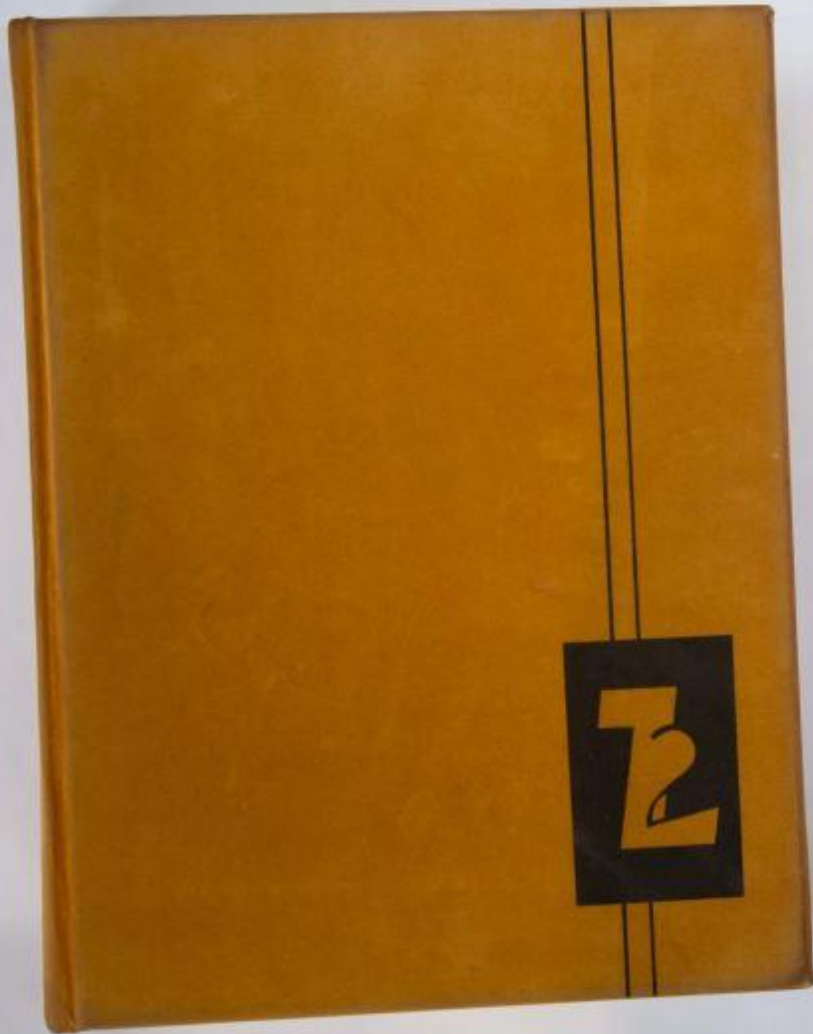
Organized by Shane Aslan Selzer and
The Social Action Archive Committee
(SAAC)

*Who is Shane
Aslan Selzer and
The Social Action
Archive Committee?*

- Shane Aslan Selzer and The Social Action Archive Committee:
- Shane Aslan Selzer, who lives in Brooklyn, New York, and teaches at Parsons, The New School for Design in New York, is a practicing artist, editor of two books on art and curatorial pedagogies, and founding editor of Social Action Archive Committee (SAAC), a networked collective of individual researchers who have worked with Visual AIDS artist archives and UAlbany's archives.
- For this exhibition, SAAC worked with archives for the *Torch '72* yearbook. Both of Selzer's parents graduated from UAlbany in 1972, and thus *Torch '72* is their yearbook. Having grown up with *Torch '72*, Selzer describes it as the first artwork to have a profound effect on her, ultimately shaping much of her practice. The artist writes: "My story, my parents' stories, are very much entangled with Ron Simmons's story as seen in the yearbook, just as so much of white and Black America is inextricably entangled in ways we are only just beginning to speak about."

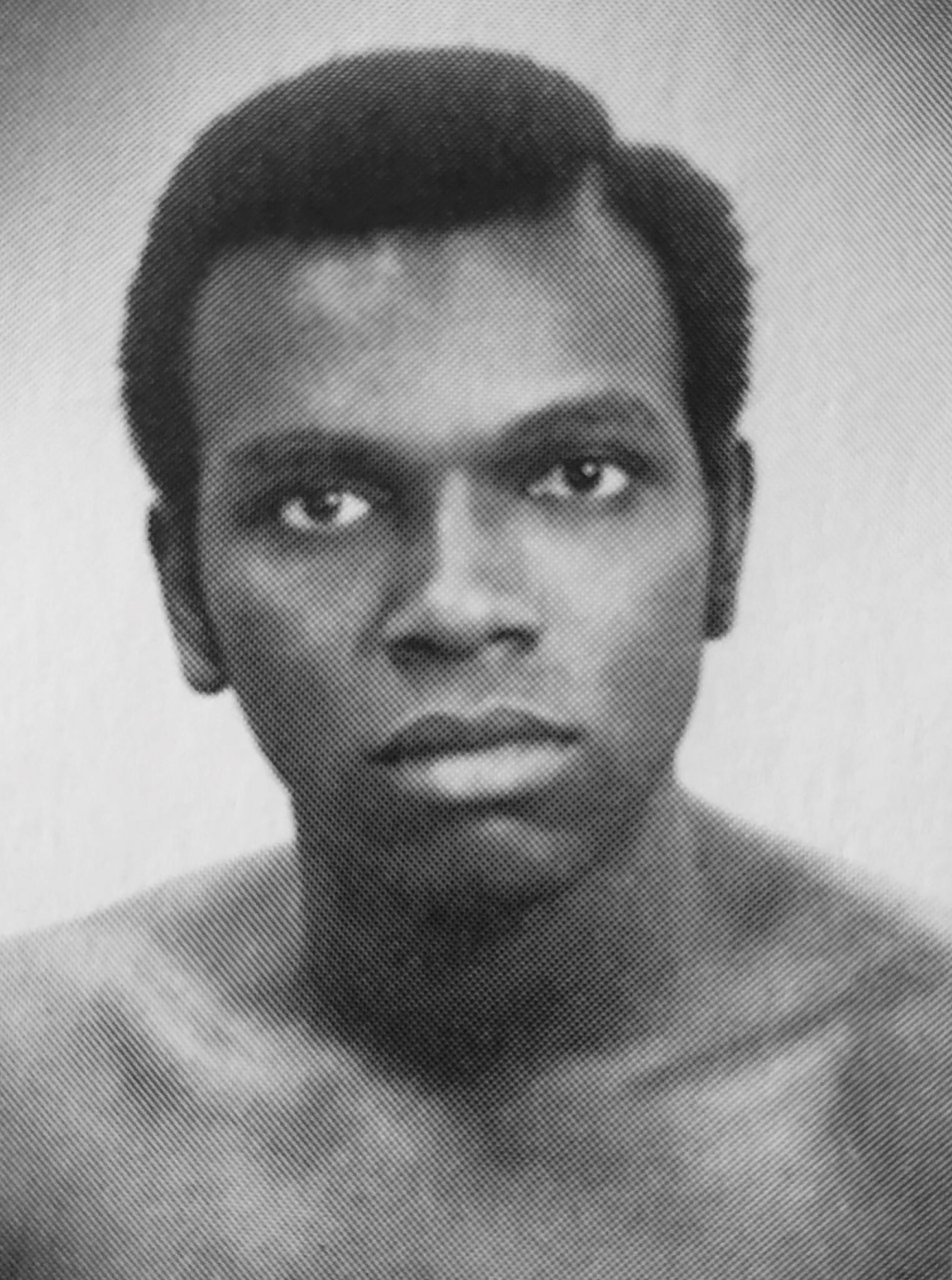


The Social Action Archive Committee (SAAC) is a group of researchers studying images from SUNY Albany's campus archives starting in 1910 in an ongoing effort to understand what social action looks like, in this place over time. The committee is connected to this place through family history, University legacy, adjunct teaching and student learning. We are looking back to gain insight to the time and circumstance of a collective now.



*Torch'72 edited by Ron Simmons
yearbook photographed here by
Patrick Dodson.
pdf produced by Social Action
Archive Committee for
University Art Museum at
Albany, 2020*

- The exhibition focuses on the 1972 UAlbany yearbook *Torch*. The yearbook serves as a visual prompt to speak about the trajectory and lineage of intersectional justice efforts on the University at Albany campus.
- Student leaders on campus have been interviewed and discussions are centered on the work of UAlbany alum Ron Simmons '72 as an early leader in intersectional social justice fights.
- Simmons' work provides an important lineage for current students working with urgency in this current moment.



Who was Ron Simmons?

- Activist, photographer, writer, and professor, Brooklyn native Dr. Ron Simmons (1950-2020) made an indelible mark on the lives of countless Americans. He cofounded the organization Us Helping Us, specializing in HIV/AIDS care and prevention for Black gay and bisexual men. A selection of his writings can be found in the *Ron Simmons Reader* accompanying this exhibition. In 1987 he received his Ph.D. in mass communications from Howard University, where he also served as a professor from 1986 to 1992.
- Dr. Simmons's start was here, at the University at Albany, as an undergraduate student in Afro-American studies, class of 1972. He later completed two master's degrees here, in African history (1978) and educational communications (1979). During his senior year, Ron was the editor-in-chief of the university's yearbook, *Torch*. An editorial tour de force, *Torch '72* broke with traditional yearbook formats, giving voice to emerging Black, gay, Puerto Rican, and women's liberation movements, drawing attention to environmental degradation, and protesting the Vietnam War. Today it is recognized as an invaluable photo essay and documentation of its era.

Ron Simmons's senior yearbook portrait
from the *Torch '72* yearbook



Excerpt from the interview *The Calling: Ron Simmons on Us Helping Us and 25 Years of Activism*, Metro Weekly

MW: *Where did you first attend college?*

SIMMONS: *State University of New York. I went there from '68 to '72. It had a profound effect on me. One, I came out. Two, I was involved in the student strike of 1970, and that profoundly changed my life. It was when Nixon started secretly bombing Cambodia and word got out. That's the time that Kent State happened, when the military shot people on campuses. We shut down the campus and then we opened it the next day, so basically the faculty senate agreed to end the semester and gave everyone a pass/fail. We opened the campus the next day to our "liberation classes," so we had classes about the war, classes about civil rights, classes about the Black Panthers. We offered childcare so that women in the neighborhood could attend the classes, so that was one wing. The second wing of students, I think we did like three publications, like weekly newspapers.*

The third arm, which I was part of, was *progressive faculty would invite us to their homes for dinner, and they would invite their friends over*, and we would talk about why we were on strike and about the war and about student life and that kind of stuff. We'd go maybe 50 miles out up in Leyden, in upstate New York, where people probably hadn't seen many black people. It would be me and maybe 20 students there and they would have dinner, then afterwards *we'd all sit around and debate about the war and other issues*. I remember, one time, I was confronted by a Catholic priest about welfare queens and this, that. *You had to know your stuff, of course. That's when I became an activist and became serious about my education.*

<https://www.metroweekly.com/2016/12/ron-simmons-us-helping-us/>

Ron Simmons: photography by Todd Franson/Metro Weekly

"Ron Simmons [is] a towering figure in African American history. Through UHU he made HIV-AIDS legible to Black men who were not in relation with white gay male politics and community, and who were justifiably skeptical of traditional medical institutions."

- Kwame Holmes, historian

"His legacy is so large I don't want to start listing. And Covid-19 makes it feel like 1984 all over again when enormous deaths become so small because there is no space to grieve them."

-Colin Robinson, poet and activist



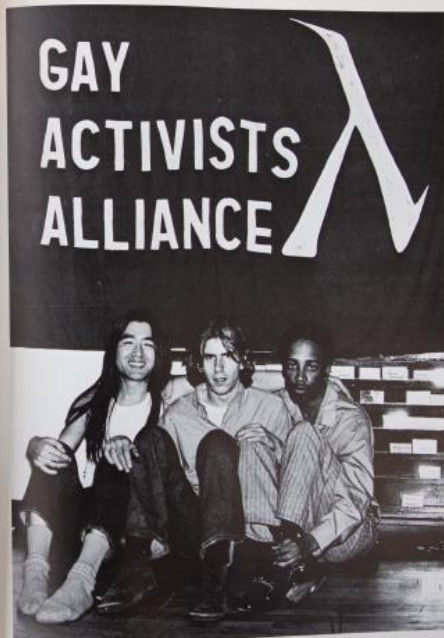
Torch '72 includes representation of women's liberation and sports; Black, gay, and Puerto Rican narratives; oil spills; scenes of local poverty juxtaposed with the New York State Plaza—still under construction in 1972 and displacing the area's Black and immigrant residents when it began in 1965—Simmons called on his contemporary readers to think of their yearbook not simply as a volume for posterity but as a present call to action.

TORCH: I see your point. Why do you think you're gay?

LAUREN: How the hell should I know? Why do you think you're straight? ... I don't believe in all that "Freudian" nonsense. ... You know, aggressive mother, passive father ...

TORCH: Submissive father.

LAUREN: I know, I was "trying" to be funny. ... Where was I? ... Oh yeah. ... I believe that sexual attraction is a conditioned response. In other words I believe a person is taught by society whom to be sexually attracted to. ... Society starts blue for boys, and pink for girls. ... yellow if you're hermaphroditic. ... As the child grows up it becomes obvious to them that a person should only be attracted to the opposite sex. Everything around them tells them this: T.V., movies, magazines, billboards, their friends, their family. ... everything. Of course it's not said directly, it's said indirectly. ... Always a guy and girl being happy and in love. Any other forms of love are unnatural, abnormal, or non-existent.



"Of 7000 birds recovered in the San Francisco bay oil spill, only 300 survived."

Speaking of oil, it's estimated that 1.25 billion* gallons of oil are drained from automobiles each year. 1.25 billion gallons, man that's a lot of oil ... where do you suppose it all goes?

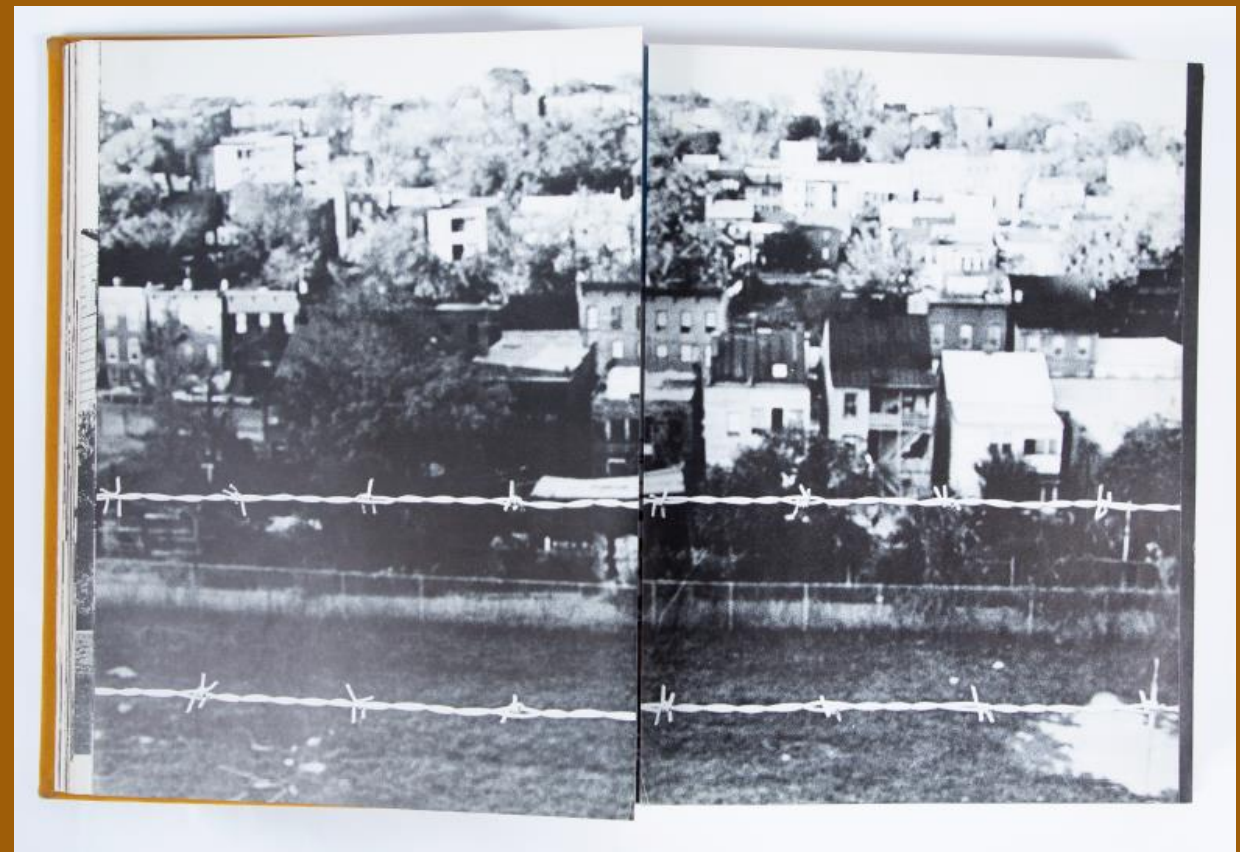
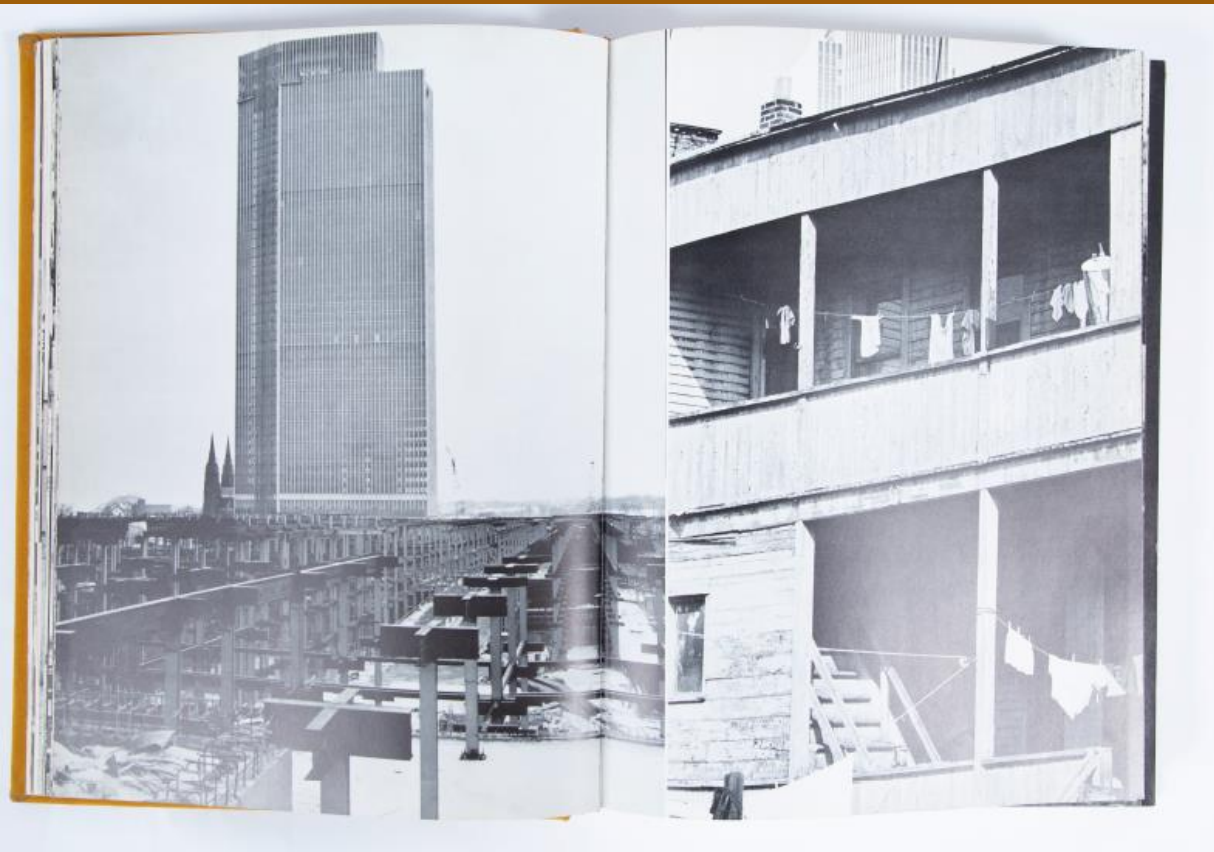
* Earth Magazine, March '72



Jacques Cousteau — you know the french diver on T.V. — predicts that because of pollution the oceans will die in 50 years.

An advisor to the U.S. Navy totally disagrees with Monsieur Cousteau, he gave the oceans 25 years.

pages from the *Torch* '72
yearbook



pages from the *Torch* '72
yearbook

"The yearbook was dedicated to what I called the silent majority, and I said that includes blacks, homosexuals, prisoners, and poor people. That's where I was coming from."
- Ron Simmons, The Washington Blade



SUNYA Student Patrol: Ready, Willing, & Able to Help

by Maida Oringher

If you live on the SUNYA campus, you've probably already encountered two mysterious creatures clad in yellow jackets bearing long antennas that seem to come from their bodies. Observers have reported seeing such pairs roaming through the dormitories between the hours of 7 p.m. and 1 a.m. If you don't believe in second-hand reports, sit in a dormitory lounge and look for yourself. No, they are not specimen brought back from the moon; they are the 35 SUNYA student patrolmen - ready, willing, and hopefully, able to help any student in distress.

Bridge Between Students and Police

The leaders of this force are three student coordinators, Bob Gustavson, James Watson, and Dane Kowalsky, chosen by Residence Director Chuck Fisher, Security Director Jim Williams, and

SA President Michael Lampert.

The newly created patrol of 35 (nine are women) is a pilot program created to build a bridge between students and the SUNYA Police and to bring to the Police department an appreciation of student values. "Gripe sessions" between student patrolmen, coordinators, and security Police, enable the group to share ideas and suggest changes in the security system.

On a more immediate level, the force helps prevent crime on campus. Gustavson said that the student patrol relieves the security policemen to patrol areas of the campus previously uncovered, and since the program has begun, the security office is receiving fewer calls from students who need help in the dormitories.

"Many students would rather speak to a student patrolman," Gustavson said, "since they don't have to worry about what they are saying."

According to Security Director

Williams, 60 crimes were reported during March - a decrease of 52% from March 1971. Although Gustavson said that it is difficult to explain the reason for the decline, some believe that the student patrol might have had an effect in the great decrease.

Not "Eyes and Ears" of Security

Gustavson explained that the yellow nylon jackets worn by the student patrolmen serve as identification. "They are not spies," Gustavson said. "If the patrolmen are needed the students can spot them easily."

"We are not the 'eyes and ears' of security," Gustavson emphasized, "the patrolmen are students and will related to others in that role."

The 10 patrolmen on duty every night - 2 for each quad - check building doors, observe and report victim crimes, act as witnesses in court if need arise, advise victims of alternatives (internal judicial system, outside criminal courts, charge in both, or do nothing), refer someone needing a place to sleep to 5300, get a student a ride to the infirmary, and monitor student-security encounters.

continued on page 7

Dear Chancellor Boyer,
Please be advised that this is official notification that we will pay.
Sincerely,
Al & Jeff

After 7 blah months of
pizza and subs for

Sunday
dinner,
try



Delicious Chinese Food

CALL 489-2201 Before 6 pm Sunday

for delivery between 7 & 7:30

NO MINIMUM NO DELIVERY CHARGE

**You are most cordially invited to obtain
a copy of Torch
nineteen hundred and seventy-two.**

**Directed by
Ronald Simmons**

Starring

Joan Morris	Carol Hughes	Aralynn Abare	Jeff Rodgers
John Chow	Phil Mark	Mark Dischaw	Sue Seligson
Bob Solomon	Steve Pollack	Art Goodman	Gary Deutsch

and introducing Lauren Simone as the Queen!

Friday, Monday, Tuesday, & Wednesday only!

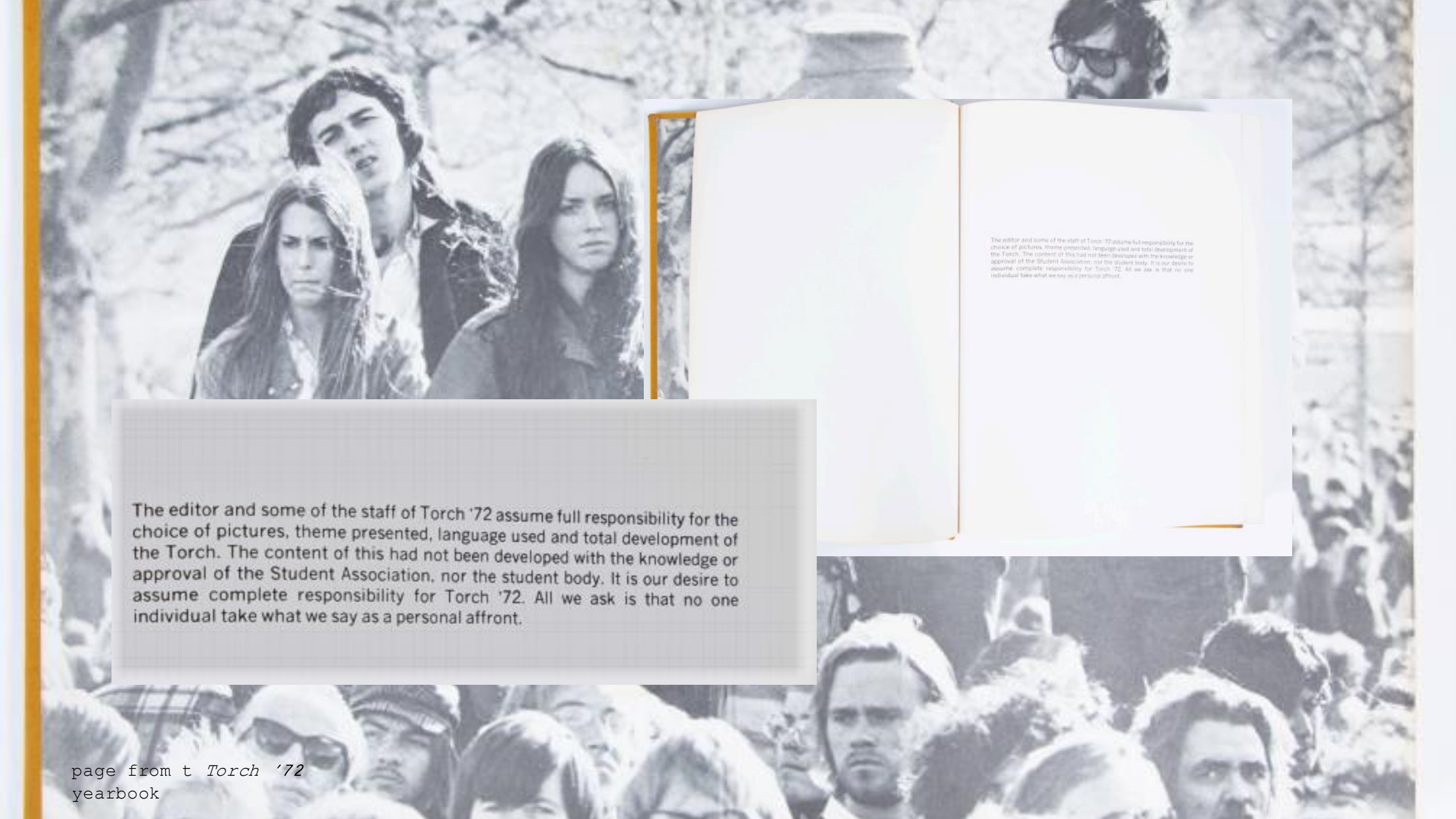
10-5 pm

Physics Building Tunnel

TWO TAX CARDS AND \$.99

The exhibition includes facsimiles of pages from the Albany Student Press (ASP)—still published today—many advertising the yearbook or providing a slice of the 1971-72 social landscape.

Albany Student Press, April 28, 1972, page 3
Facsimile reproduction
Courtesy of Student Newspaper Collection, 1916-
2019. M.E. Grenander Department of Special
Collections and Archives, University at Albany,
SUNY



The editor and some of the staff of Torch '72 assume full responsibility for the choice of pictures, theme presented, language used and total development of the Torch. The content of this had not been developed with the knowledge or approval of the Student Association, nor the student body. It is our desire to assume complete responsibility for Torch '72. All we ask is that no one individual take what we say as a personal affront.

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So naturally torch '72
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Since no one on the staff would
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Lauren Simone,
a gay guy on campus.



"In 1971, we witnessed the first "gay liberation" march in the history of Albany. So naturally Torch '72 has the first "gay" section in the history of the yearbook. Since no one on the staff would admit to having first-hand knowledge we decided to interview Lauren Simone, a gay guy on campus".

-page from the *Torch '72* yearbook



Ron Simmons discussing Lauren Simone

Middle Earth: More Than a Switchboard

by Vicki Gentlich
Over on Dutch Quad, in the director's apartment in Ten Eyck Hall, a dedicated group of people work patiently and diligently to supply this campus and the community with a referral service that meets a variety of needs. Only two years old, Middle Earth has gone through a variety of names, locations, and functions to give SUNYA one of the best referral services in the area.

Two years ago this month, several people got together to form a referral service similar to the Refer Switchboard. They worked out of counseling, with Louis Ring, who worked at Refer, running and organizing the organization in those months before the strike. However, John Tucker and Louis Lieberman's offices in counseling were too small to hold such a growing group of workers, and Fall Semester, 1970, found Crisis Line 5300, as it was called then, operating in the Campus Center. This, too, was inadequately small, necessitating the move to Dutch Quad. In the course of the past year and half, they dropped the "Line 5300" from their name, and then changed their name completely to Middle Earth when they expanded their services.

The original Crisis was basically for switchboard referrals, a place

where people could talk about their problems and come if they had no alternatives. Middle Earth has expanded to include counseling and educating the campus and the community on relevant topics. Middle Earth sponsored the campus heroin seminar this semester, and also goes out and talks to the community. They are also going into high schools in the area to start peer programs there. The workers are primarily volunteers, and mostly undergraduates. Richard Tryone, the head of Middle Earth, is the only member of the program who is not a student. Although this year the workers are volunteers, next year some may be on the work study program.

The majority of the work still centers around the switchboard. The workers claim that the calls go in trends; for instance, every spring the number of calls related to tripping goes up. The callers are approximately 50% female and 50% male and cover a wide range of ages. Although Middle Earth does get calls from the community, it concentrates on calls on campus, and that is why it is located here. The calls fall into five basic categories, each receiving approximately 20% of the calls. The first group consists of

the repeaters, people who call on a consistent level to deal with their problems. The second deals with drug information and education, dealing with anything from information on the effects of certain drugs to how to handle a person who has just taken some drug. The third category is the referrals, which include draft, birth control, psychological, and legal references. Peer problems constitute another major portion of the calls. These are calls relating to social, family, and sexual problems. The last category consists of trivia and miscellaneous information, mostly concerning information about the university. When a call comes, the workers have several alternatives. If they feel incompetent to handle the situation, they can refer the caller to a special agency equipped to handle the problem. But the staff feels that it is best at talking the problem out, the anonymity making it easier for the caller to talk. They offer a nonjudgmental philosophy, giving alternatives but never definite answers. Although all calls are recorded, they are done so only by the caller's sex or first name, thus preserving the anonymous nature of the calls. But Middle Earth is more than just a switchboard. Ongoing training is continuous. There are speakers and films and seminars on the major problems, including such topics as raising bail, suicide prevention, the Gay Liberation Front, and legal liabilities. These



are not open only to current switchboard operators and new recruits, but to the general public as well. They are also constantly revising their referral list to make it up to date. This is done by checking other referral agencies, telephone directories, and through personal connections. Within the next week, Middle Earth also plans a general reorganization to operate more as a collective and to get more people into the organization. They want the staff to become better acquainted, which

would enable them to discuss problems and share experiences. Middle Earth plays a vital role on this campus. Yet, it is still not without its problems. They are funded on a yearly basis, and as yet do not know where the money for next year will come from. There is also the problem of a location for next year, though they do have various possibilities. The great number of volunteers sometimes become disgruntled and disillusioned, but on the whole, they are working very well.



Short Subjects

New Course Offered

For the 1972 Fall Semester, the Department of Slavic Languages and Literatures, in collaboration with the Russian Student Club, is offering a course in Russian Civilization, No. 253, to students of all Departments. This course will cover the development of Russian Civilization from its inception to 1917.

Knowledge of Russian language is not required; the program will be conducted in English. The aim of such a comprehensive course is to offer a broad survey of the main facets in Russian culture, its development and impact. It will endeavor to put into focus the peculiarities inherent to this distinctive, multi-faceted, sometimes rather complex culture. It is also hoped that through exposure to the Russian cultural heritage and to the different characteristics of its civilization, a broader understanding of Russia itself, and of its 242 million inhabitants, will thus be derived. This, it is believed,

will be of substantial benefit to overall maturity and educational dimension, and will stimulate better communication.

One should also keep in mind that the scope of our own American culture, for a substantial part, is beholden to the contributions of Western European cultural values: mainly Anglo-Saxon and Latin. However, the Slavic countries of Eastern Europe, and among those, Russia, have a great deal to offer as well. Because of its geographic situation and ethnic differences, Russian civilization does present a most valuable picture, especially when examined in terms of comparison with the Western World.

This interdepartmental program will benefit from the expertise of various members of the SUNYA faculty, who have kindly agreed to add their contribution to this undertaking. These participating members are:

Professors—Robert F. Cockrell—Music; Mojmir S. Printz—Fine Art; W.W. Heiser—Geography; John Nicolopoulos—History; Lois Stone—Political Science.

Furthermore, audio-visual material will be used extensively.

The course will be given on Tuesdays and Thursdays, 3:45 p.m. to 5:00 p.m. Due to the variance in length of the audio-visual presentations, provision should be made for occasional course period extensions beyond regular recess time.

Dr. Alexander P. Obolensky, Assistant Professor, Department of Slavic Languages and Literature, will conduct the program.

Workers' Elections

The Constitution of the FSA Workers Organization has been submitted to the Student Association President for consideration of recognition.

Constitutional committee representatives in each area should report to CC 308 (in person or by phone, at 7-7509 or 7508) the status of signatures for ratification of the constitution.

It is very important that each quad hold meetings to elect representatives to the FSA Workers Council on Monday or Tuesday. The State, Dutch, and Colonial quad meetings are scheduled for 7:15 in their respective dining areas. Indian's meeting is at 8:30.

There is an IMPORTANT general meeting for all workers Wednesday, 8:00 in the Fireside Lounge. Council will be convened and bargaining with FSA management discussed. ALL workers should attend.

Publicity committee representatives should post notices about the quad meetings and the general meeting. Any questions concerning the meetings or the organization can be answered at 457-7509 or 438-1294.

The editor and staff of
TORCH '72
sends their greetings to all
the Black Students and
Black Visitors,
and wishes them the best
during their
Black Cultural Weekend

Happiness...is being Black and reading Torch '72

**NEW RIDERS OF
PURPLE SAGE**
At Union College on
April 14
for info, call 346-8686
Tickets now available at
Van Cuylen

Albany Student Press, April 14, 1972, page 17
Facsimile reproduction
Courtesy of Student Newspaper Collection,
1916-2019. M.E. Grenander Department of
Special Collections and Archives, University
at Albany, SUNY



TORCH: I guess we'll begin with the question of the worse aspects of "gay" life.

LAUREN: Well, if you're not "liberated", that is if you worry about people finding out, the worst part is hiding it... it's hard for "straights" to imagine having to hide something like being gay... You're on your guard 24 hours a day, 7 days a week, from everybody; your closest friends, your family, your parents... everybody. You watch everything you say and do, afraid that you'll drop a clue about yourself... The pressure is unbelievable, and unless you find some way to relieve it, you'll probably crack up. If you are "liberated", the worst part is convincing yourself of your liberation each morning. You have to shut out society's constant brain-washing, telling you that you're no good, and "un-natural"... a freak... It's one thing to admit that you're gay by marching in a parade with 7,000 other gays. It's another to ride home alone, in a crowded subway car, with a "gay is good" button... Know what I mean?



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This exhibition contains images from the Vietnam War depicting death, and discussions about these images.



Torch '72 includes violent photographs of The Vietnam War, including one of a Cambodian soldier holding the decapitated heads of two unidentified North Vietnamese soldiers, originally published in *Time* magazine and widely circulated in 1971 in protest of The Vietnam War.

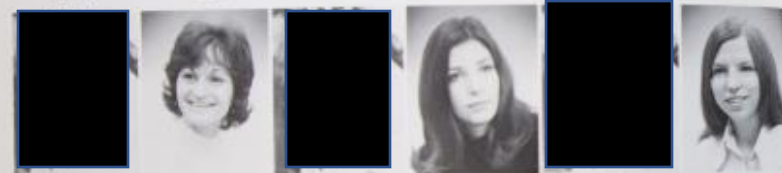
page from the *Torch '72* yearbook
Note: sections of this image are redacted



Abraham S. Adelaide M. Aileen P. Alan B. Alan B. Alan C.



Alan H. Alan L. Alan M. Alan W. Albert Z. Alice E.



Alice B. Alice C. Alice D.



Alda P. Alda R. Alda L. Alda K. Allan G. Allan B.



Allen R. Allison P. Amy S. Andrea C. Andrea G. Andrea S.



Andrew B. Andrew H. Andrew W. Angela F. Angela S. Angelika E.



Angie M. Anita L. Anita R. Anita S. Ann B. Ann B.



Ann D. Ann D. Ann F.



Ann H. Ann R. Ann W. Anna D. Anna S. Anna F.



Anna G. Anna K. Anna T. Anna W. Anna W. AnnaMarie A.

Simmons repeatedly interspersed one of the heads among the senior portraits. He wrote: "...look at these pictures, and ask yourself; why? Look within yourself, and see if you feel any emotion, any 'discomfort'...and if you do, try to imagine how they must feel."





But is it exploitive to use someone else's death to make one's own political point? Is it justified if doing so sparks social change and justice? The spectacle of death is a concern running through this exhibition, particularly in the issue of violence against Black people expressed by students in Selzer's two-channel video, the history of which includes lynching photographs and the recent viral video footage of a police officer slowly killing George Floyd.



The slides in this carousel reproduce spreads from Simmons's *Torch* '72. The intimate scale of the projection relative to the videos in this exhibition, the steady pace as we flip through page by page, and the slide projector, a didactic tool common in the 1970s, slow us down as we witness campus life and social revolution documented in the yearbook.

Torch '72, 2020, plastic mount slides projected from slide carousel, photographed by Patrick Dodson for Social Action Archive Committee

Some people think the Yearbook is a bit strong...

Well, so is the war.

**Only difference is you can take or
leave the Yearbook...**

No one can take or leave the war...

We designed this book to relate to your emotions...all of them. Happiness as well as sadness. We designed this book to make you react... just plain react. If you don't like the book, write us, or cut out the pictures you don't like, discuss it with your friends and strangers, or burn it (feel free to mail us the ashes).

But for once in your life, feel the joy of reaction.

Torch '72
the ultimate in yearbooks

The installation

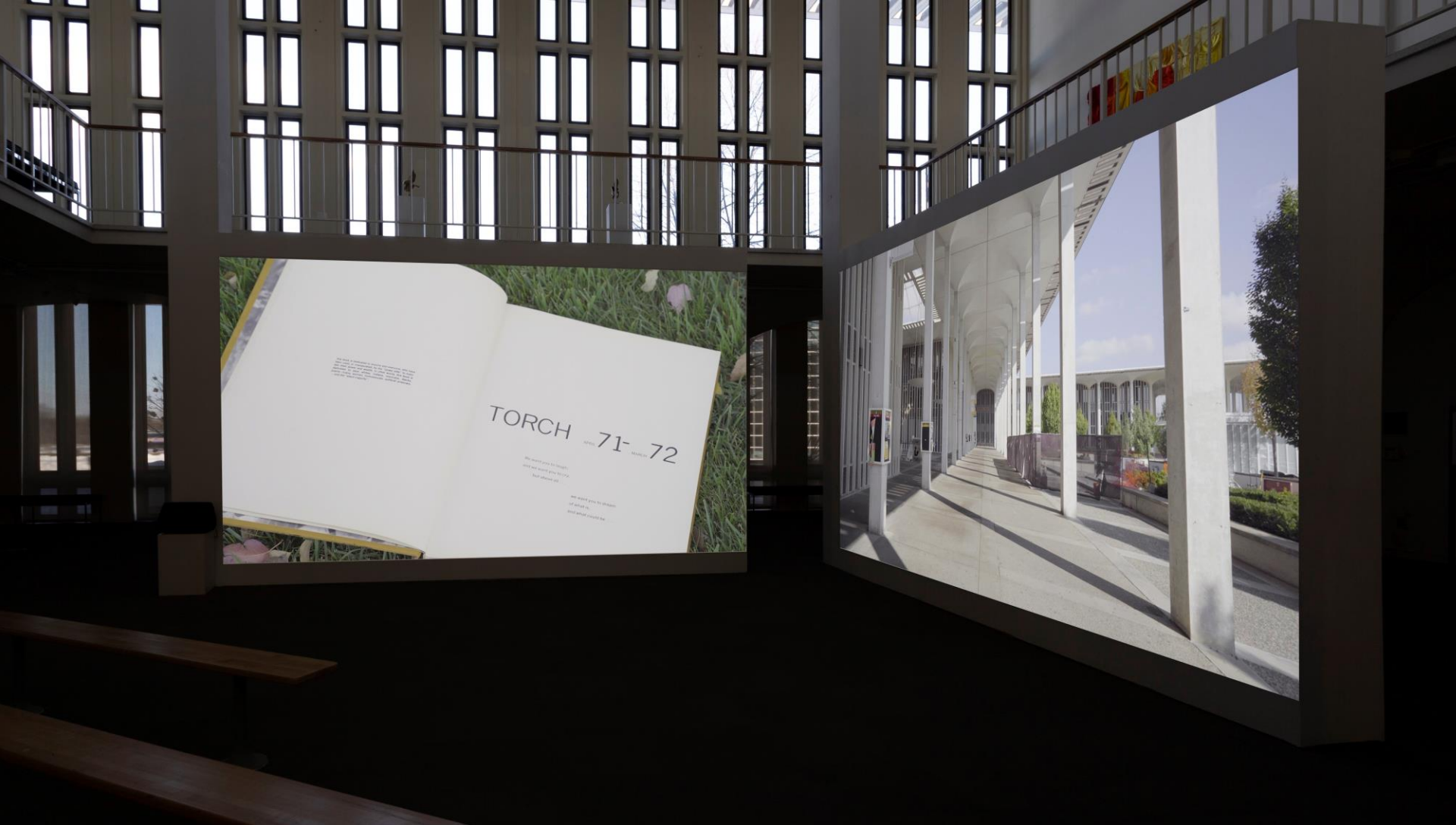






This dual screen video remix of the *Torch*'72 yearbook brings together images and voices of 1971-72 UAlbany students with those of today. We hear Simmons talking about producing the yearbook as a university senior, as well as voices of five current UAlbany students, including poet Fanta Ballo, and one alum.

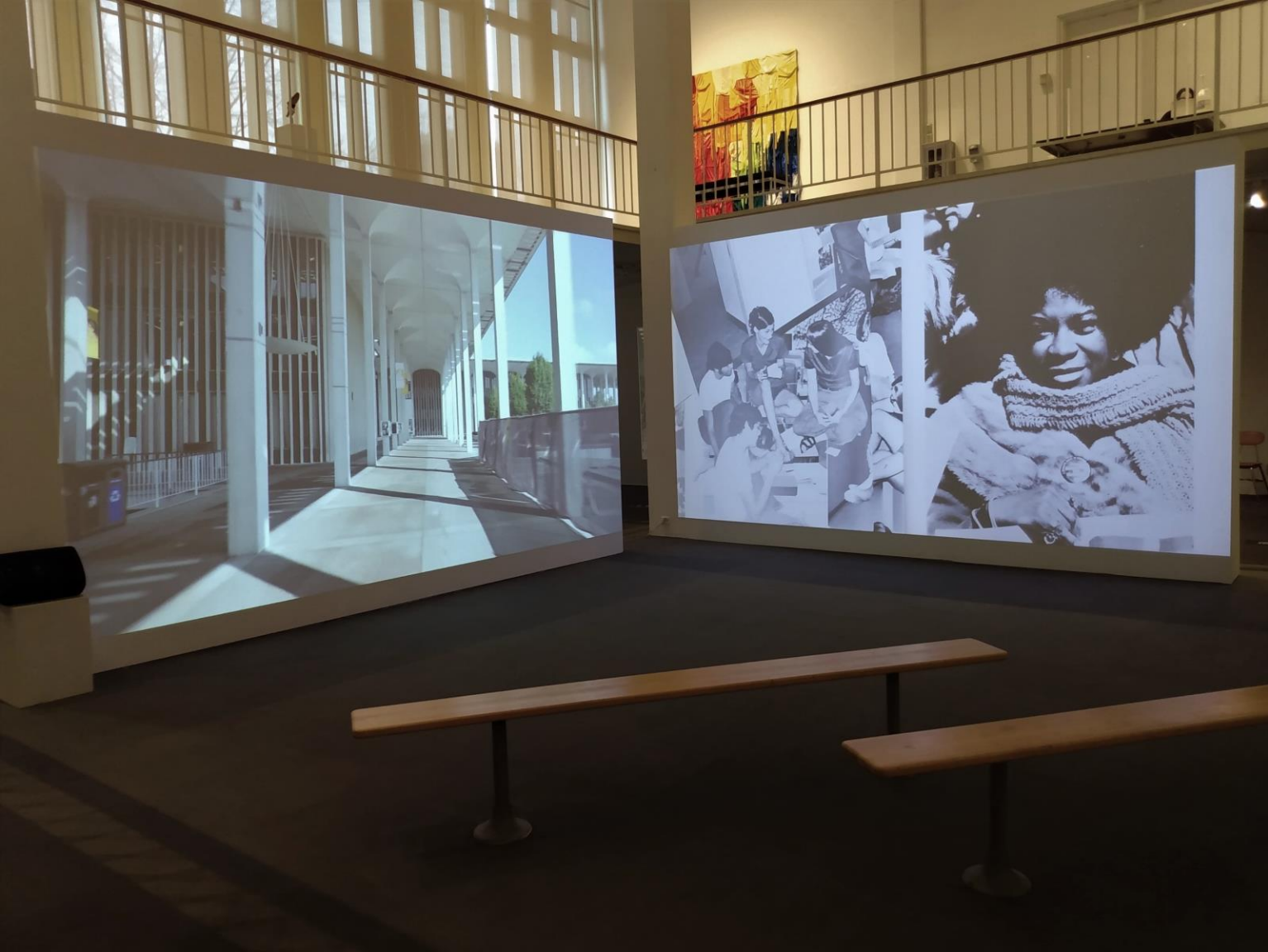
TORCH '72/2020 *feat. Fanta Ballo, 2021, 2 channel video
projection, 13:25; color; sound
Courtesy of the artist



Today's students read and respond to Simmons's yearbook, verbally think through the ethics of *Torch* '72, and present original work. As the video addresses the fight for Black, gay, and women's rights in 1972 and today, its larger-than-life scale visually amplifies the images, as its audio does for spoken voices.

Video still

TORCH '72/2020 *feat. Fanta Ballo, 2021, 2 channel
video projection, 13:25; color; sound
Courtesy of the artist



The footage moving us through the campus architecture raises questions about space and belonging. In *Torch '72* Simmons wrote: "At first, you react to this place depending on where you're coming from. If you're rich, you marvel at the architecture. If you're middle class, or from a prosperous farm, you feel lucky to live in America. And if you're poor, or black, you feel as if you've been slapped in the face."

Video still

TORCH '72/2020 *feat. Fanta Ballo, 2021, 2 channel

video projection, 13:25; color; sound

Courtesy of the artist



Contrasted with the active campus scenes in *Torch '72*, the largely vacant campus in this video also reflects the realities of moving through the architecture during today's pandemic.

Video still
TORCH '72/2020 *feat. Fanta Ballo, 2021, 2 channel video projection,
13:25; color; sound
Courtesy of the artist



We Demand Power Over Our Bodies, page from the *Torch '72*
yearbook



We Demand Power Over Our Bodies,
2021, printed silk, printed chiffon
58 x 78 inches
Courtesy of the artist

The photograph from *Torch '72* reproduced here on silk shows an abortion rights protest in downtown Albany, prior to the 1973 *Roe v. Wade* decision legalizing abortion in the United States.

On a transparent chiffon layer draped over the photograph, Selzer has printed the words "We Demand Power Over Our Bodies." In the context of this exhibition, the meaning of this phrase expands to include anybody who sees themselves as part of a legacy struggling for power and agency and fighting against shame, oppression, or control.



Audio: Brandy Aly '21



Pennants, traditionally a symbol of campus pride waved to rally fans at collegiate sports events, here become part of the visual language of protest.

The repeating color scheme and inverted triangle shape unify the five pieces, but within them digital collages of images celebrate the multiplicity of people in *Torch '72* engaged in parallel liberation struggles, many of whom formed student clubs still active in the work of social justice on campus today.

Together Our Resistance Channels Hope (TORCH), 2021

Printed nylon

5 x 3 feet each

Courtesy of the artist



Present-day images layered with photographs from the 1972 yearbook suggest solidarity across liberation movements and generations—an idea reinforced by the work's title.

The chaos of our current pandemic and climate crisis forms the backdrop for this work—the orange skies from the 2020 wildfires in California loom in some of the pennants.

Together Our Resistance Channels Hope (TORCH), 2021

Printed nylon

5 x 3 feet each

Courtesy of the artist

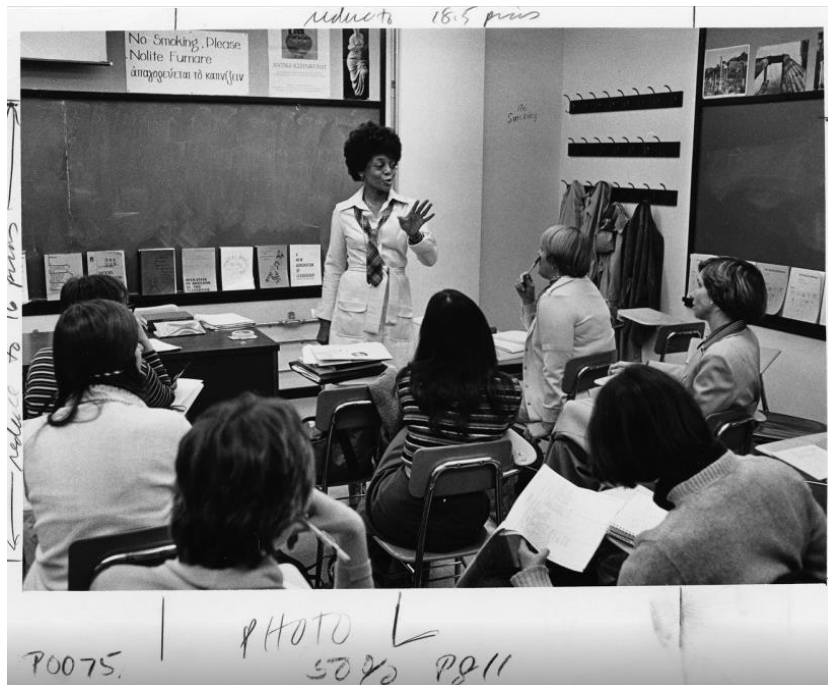


Selzer's video project presents a stream of subtly altered images of the UAlbany campus from 1910 to the present, culled from the University's M.E. Grenander Department of Special Collections and Archives by researchers and the artist. United in their effort to understand the pictorial shape of social action at a public university over time, Selzer formed the Social Action Archive Committee (SAAC). For the past three years the SAAC has also been working with the archives of Visual AIDS, an organization raising AIDS awareness and supporting HIV-positive artists.

Social Action Archive: University Libraries, University at Albany, SUNY, 2015

Digital video projection, 11:19; black and white; sound

Courtesy of the artist



A range of educational, cultural, and social events are reflected in this inaugural SAAC video, including 2014-2015 Black Lives Matter protests after the New York Police Department killing of Eric Garner. The sounds of a slide projector advancing resonate with the slide projector elsewhere in the *Torch '72/2020* exhibition, bringing us back to an earlier time period. Simultaneously, the large-scale projection in this space among current student voices suggests that the roots put down by the university's past activist students still support the vital work being done today.

Video stills
Social Action Archive:
University Libraries,
University at Albany,
SUNY, 2015

Digital video
 projection, 11:19; black and
 white; sound
 Courtesy of the artist

Social Action Archive Committee: *Torch '72/2020*

Editor: Shane Aslan Selzer

Photo Editor: Esme Loke O'Connor

Senior Video Editor: Daniel Carroll

Camera: Shane Aslan Selzer

Camera: Chelsea Knight

Additional Camera: Adam Muro

Photos: Patrick Dodson

Additional Footage: Courtney D'Allaird, Jude P. Washock, Saraina Robertson

Audio Contributors: Ron Simmons, Melissa Bunni Elian, Ian Callahan, Amy Zhang, Brandy Aly, Simone Hassan-Bey, *Fanta Ballo (featuring original work titled, *Pain*)

Childcare: Allison Marie Walsh

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The University at Albany, State University of New York. *Torch '72* . M.E. Grenander Department of Special Collections and Archives, University at Albany, SUNY.