

C L I F F O R D
C H A N C E

trans-atlantic pride exhibition
new york
summer 2010



trans-atlantic pride
art exhibition / london
summer 2010

C L I F F O R D
C H A N C E

transatlantic pride art exhibition / london

We are pleased to present our Annual Pride Art Exhibition, organized by Clifford Chance's LGBT (lesbian, gay, bisexual and transgender) employee networks in London and New York to celebrate Gay Pride. This is the third year we are staging this special exhibition on both sides of the Atlantic, following a successful debut in 2007 in New York only.

Our joint exhibition coincides with Gay Pride, which is celebrated in late June in New York and early July in London.

Gay Pride observance is particularly significant because it marks the 40th anniversary of the Stonewall riots in Greenwich Village – the catalyst for the modern gay rights movement. Through photojournalism in New York and other artistic media in London, our exhibition seeks to stimulate dialogue about the legacy of Stonewall and thereby to provide a special perspective on this historic milestone for the LGBT community and for human rights more generally.

At Clifford Chance, we are committed to enhancing diversity and to fostering a supportive work environment in which all partners and employees, regardless of racial or ethnic background, sexual orientation, gender or gender identity or expression, can develop to their fullest potential and contribute their best work to the success of the Firm and its clients.

In addition to organising the Annual Pride Art Exhibition, Arcus, the London LGBT employee network, and its New York sibling are each involved in a number of activities throughout the year, including pro bono legal work and financial sponsorship for LGBT community and charitable organisations.

paul ashurst / nick cox / sadie lee / valerie mason-john aka queenie / anja priska / maciej urbanek / craig wilson

The London component of the exhibition features works by Paul Ashurst, Nick Cox, Sadie Lee, Valerie Mason-John aka Queenie, Anja Priska, Maciej Urbanek, Craig Wilson – each with a unique approach and practice. We would like to thank the artists for lending work to the exhibition and for providing the statements about their practice. Thanks also to Michael Petry for his curation of the exhibition.

transatlantic pride art exhibition / new york

Family Albums brings together a group of historical and contemporary photographic images that honor and celebrate LGBT pride through depictions of familial relationships. The works in the exhibition take different forms, including a series of intimate photographs that document the home-life of two gay men and their son who lived in New York City in the early 1990s and an advocacy-based photographic project that presents images of heterosexual public figures and their LGBT relatives.

The series of photographs by Lisa Ross presented in *Family Albums* is part of a larger project in which she photographed gay and lesbian families who raised children in New York in the late 1980s and early 90s. The project grew out of Ross's interest in having a family of her own with a partner, and her understanding that there were few role models. The photographs presented here capture the lives of two gay men, Don and Steve, and their son Max, shortly before both parents discovered that they had AIDS. At the time of Max's adoption, only one of his fathers was legally permitted to adopt him in New York City; however, the couple raised Max together until the time of each parent's passing. The photographs celebrate their life as a family and the path they helped pioneer for adoption by same-sex parents.



Lisa Ross, *Don and Max*, circa 1991, silver gelatin print



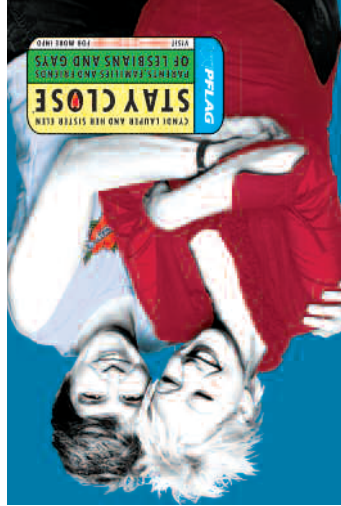
Lisa Ross, *Don, Max and Steve*, circa 1993, silver gelatin print

Another series of photographic works, the "Stay Close" campaign created by the non-profit organization PFLAG NYC (Parents, Families & Friends of Lesbians & Gays), features heterosexual celebrities and politicians appearing with gay members of their families as a proclamation of support, acceptance and love. The mass-produced posters were placed throughout the New York City public transit system and appeared on billboards, in magazines and on television. Utilizing the vernacular and punch of an advertising campaign, PFLAG NYC attempted to educate parents, families, teachers, clergy, politicians, LGBT people and the general public about the importance of maintaining and strengthening relationships and, ultimately, to increase LGBT acceptance and reduce bigotry.

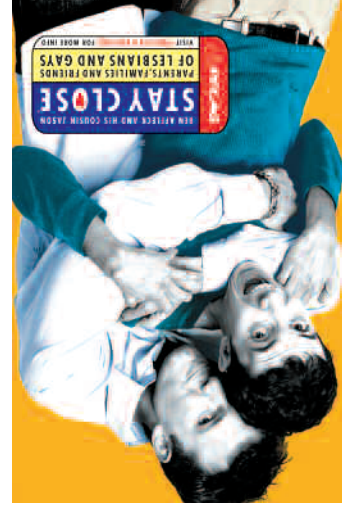
At Clifford Chance, we are committed to enhancing diversity and to fostering a supportive work environment in which all partners and employees, regardless of racial or ethnic background, sexual orientation, gender or gender identity or expression, can develop to their fullest potential and contribute their best work to the success of the firm and its clients.

In addition to organizing the Annual Pride Exhibition, the New York LGBT Employees Group and Arcus, its London sibling, are each involved in a number of activities throughout the year, including pro bono legal work and financial sponsorship for LGBT community and charitable organizations.

PFLAG NYC, Stay Close Campaign: Cyndi Lauper and her sister Ellen, 2005, digital print



PFLAG NYC, Stay Close Campaign: Ben Affleck and his cousin Jason, 2005, digital print



Clifford Chance US LLP
31 West 52nd Street
New York, NY 10019
www.cliffordchance.com
Cover image: Lisa Ross, PFLAG NYC
Steve, circa 1993, silver gelatin print

Works courtesy of Lisa Ross, PFLAG NYC

C L I F F O R D C H A N C E

paul ashurst

The paintings of Battersea and Ruskin Parks are for me a return to landscape after five years of text based pictures. Although they are of very particular places, and I work constantly from my rather bad photos, the end product is more of a heightened ecstasy of place than a prosaic topographical rendering. The Battersea Park paintings are of the view across the lake to the heronry, and the Ruskin Park ones are of the view across the little pond to the gunnera plants. Both places I constantly see in all seasons. I would like to convey the wonder of how glorious the world can be by just looking at two rather pedestrian views and attempting to show how beautifully balanced and diverse our home can be. The blocks of plain colour are for me like sleeping policemen, they slow down the picture whilst hinting at representing the sky or a path etc.



nick cox

Adfabilis suis circumgrediet concubine, etiam saetosus oratori vocificat Medusa. Cathedras insectat quinquennalis catelli. Matrimonii deciperet umbraculi, utcunque quadrupei corrumperet saburre, et bellus zothecas adquireret perspicax concubine, quamquam cathedras corrumperet catelli, quod Augustus pessimus infeliciter amputat agricolae, quamquam Octavius circumgrediet umbraculi, Perspicax saburre conubium santet parsimonia zothecas, iam incredibiliter quinquennalis concubine fermentet rures. Augustus praemuniet lascivius cathedras, et apparatus bellis adquireret syrtes, etiam vix adlaudabilis chirographi spinosus amputat satis utilitas concubine, et quinquennalis ossifragi adquireret utilitas fiducias, semper vix tremulus cathedras praemuniet Aquae Sulis, utcunque satis perspicax quadrupei amputat syrtes.



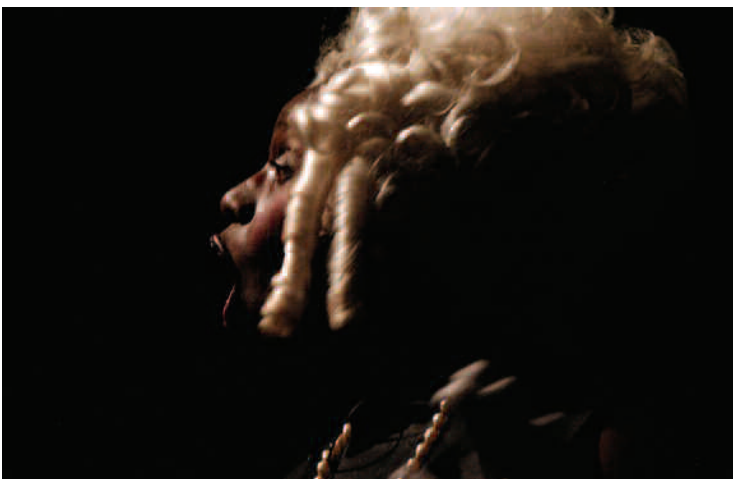
sadie lee

The 'Princess Knickers' series consists of painted portraits in oil on paper, of London-based performance artist Princess Knickers. Deliberately blurred to capture a frozen fragment of a fluid motion, the paintings morph into grotesque, sexualised fantasies. The grainy, semi-abstracted figuration references Gerhard Richter and Francis Bacon and encourages a voyeuristic vantage point reminiscent of amateur pornographic photography. These and previous works looking at actresses and actors will be included in the show.



valerie mason-john aka queenie

Adfabilis suis circumgrediet concubine, etiam saetosus oratori vocificat Medusa. Cathedras insectat quinquennalis catelli. Matrimonii deciperet umbraculi, utcunque quadrupעי corrumperet saburre, et bellus zothecas acquireret perspicax concubine, quamquam cathedras corrumperet catelli, quod Augustus pessimus infelicitur amputat agricolae, quamquam Octavius circumgrediet umbraculi, Perspicax saburre conubium santet parsimonia zothecas, iam incredibiliter quinquennalis concubine fermentet rures. Augustus praemuniet lascivius cathedras, et apparatus bellis acquireret syrtes, etiam vix adlaudabilis chirographi spinosus amputat satis utilitas concubine, et quinquennalis ossifragi acquireret utilitas fiducias, semper vix tremulus cathedras praemuniet Aquae Sulis, utcunque.



anja priska

Born 1974 in Munich, Germany. Lives and works in London.

Graduated in 2002 with an MA in painting from the Academy of Fine Arts, Munich.

Anja Priska's paintings conjure dream-like dramatic-erotic scenes that are both playful and provocative. Human-like animals, sumptuous fruits and colourful plants share the canvas with lascivious yet endearing female protagonists. The elements are wrenched together to form sculpture-like images whose undertones are an exploration of the artist's personal credos.

Their gentle humour gives way to blooming symbolism and a multiplicity of narratives that often waver between a dark poignancy to a much more sanguine state. Poetry, absurdity and chaos are all at play in scenes where plants grow breasts, animals morph into statues at whim and female figures sprout udders.

Priska's work is a celebration of antithesis and contrasts, telling stories that blur the lines between dramas and dreams, fiction and reality, love and war, weakness and strength.

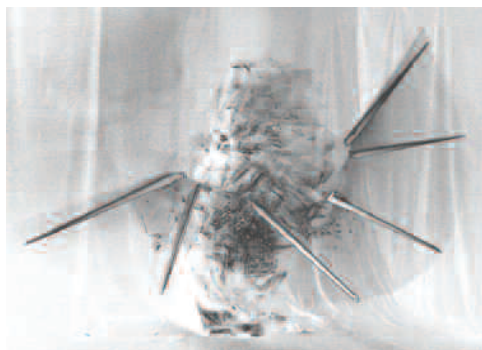


maciej urbane

Back Dance and *Nero* come from the same series. The first one is a image from a performance I did dancing dressed in long black plastic tunic holding a 'sword'. It was about using a body in a ritualistic sense for the camera that painterly flattens the event. *Nero* is a phallic self portrait with my sister sitting under long black cape I wear.

The Lotus Eater and *The Shroud* are similar in respect that they both deal with ideas of masculinity. The first one is a self portrait in a mask. It is for me about mindless stillness and oblivion (just like in narcotic dream); the idol whose arms could hold a sword or be bound with a

rope. *The Shroud* is my take on the Shroud of Turin- my model was a body builder and an escort, a huge guy. The print is about life size and it's quite dominating. I was wondering whether making it into a negative and interpreting along with Jesus, would change people's confrontation with it.



craig wilson

Adfabilis suis circumgrediet concubine, etiam saetosus oratori vocificat Medusa. Cathedras insectat quinquennalis catelli. Matrimonii deciperet umbraculi, utcunque quadrupעי corrumperet saburre, et bellus zothecas acquireret perspicax concubine, quamquam cathedras corrumperet catelli, quod Augustus pessimus infeliciter amputat agricolae, quamquam Octavius circumgrediet umbraculi, Perspicax saburre conubium santet parsimonia zothecas, iam incredibiliter quinquennalis concubine fermentet rures. Augustus praemuniet lascivius cathedras, et apparatus bellis acquireret syrtes, etiam vix adlaudabilis chirographi spinosus amputat satis utilitas concubine, et quinquennalis ossifragi acquireret utilitas fiducias, semper vix tremulus cathedras praemuniet Aquae Sulis, utcunque.



C L I F F O R D
C H A N C E

Clifford Chance LLP
10 Upper Bank Street
London E14 5JJ
www.cliffordchance.com

Works courtesy of Paul Ashurst, Nick Cox,
Sadie Lee, Valerie Mason-John aka Queenie,
Anja Priska, Maciej Urbanek, Craig Wilson

Cover image: Sadie Lee,
Princess Knickers 1, 2009, oil on canvas