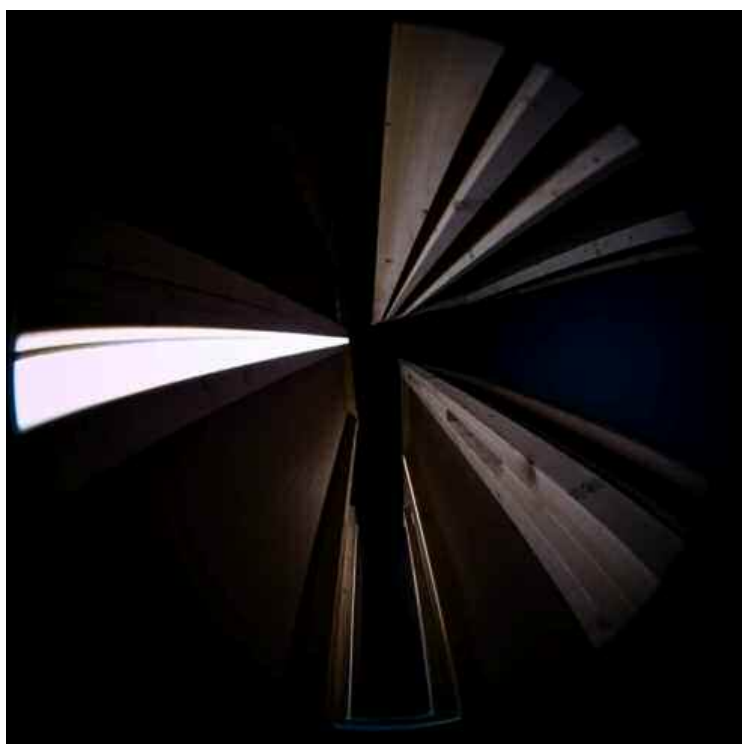


C L I F F O R D  
C H A N C E



## Annual Pride Art Exhibition – London

Summer 2014



# Annual Pride Art Exhibition – London

We are pleased to present our Annual Pride Art Exhibition, organised by Arcus, Clifford Chance's LGBT (lesbian, gay, bisexual and transgender) and allies employee networks in London and New York, to celebrate Gay Pride.

This year's London exhibition showcases the works of eight artists who each present a body of work across many media; painting, photography, sculpture and video. We would like to thank the artists for lending their work to the exhibition and for providing the statements about their practice. Thanks also to Michael Petry for his curation of the exhibition.

At Clifford Chance, we are committed to enhancing diversity at the Firm and to fostering a supportive work environment in which all partners and employees 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*, the Americas and London chapters of Arcus are each involved in a number of activities throughout the year, including *pro bono* legal work and providing financial sponsorship for the LGBT community and charitable organisations.

In many ways this year's exhibition has a much more pop feel to it. There is a lot of bright colour, many faces and figures and, if I might be so bold, a positive outlook to it. It might be that the economy as a whole has finally overcome the depth of the recession and, let's face it, young artists are most likely to be the last ones to feel the positive aspects of that economic growth. And let's not forget that gender still plays a major factor in earnings – in general, women still earn significantly less than men. In the top ten earning living artists, Cady Noland is the only woman in that ten and she is at number ten, but then that is really not the issue for the artists we are showing.

There seems to be a joyous investigative quality to much of the work, an experimentation that allows the viewer a fresh look at what might be familiar tropes (portraiture, painting). **Mark Davey** and **Ryan Riddington** use very different materials (metal sculptures and collages respectively) to make us laugh out loud at their clever take on modern masculinity, while **Eline McGeorge** and **Simon Foxall** revisit and refresh the position of the fan, the obsessed observer, the way the famous exist in a digital world. **Enzo Marra** lavishes paint on canvas to speak of the history of other artists and how we might see them now, while **David Lock** makes paintings that look like collages. They both handle the medium in ways that make us ask what is painting now? **Fiona Shaw** and **CJ Mahony** both make large sculptures. Shaw often uses words in her work whereas Mahony constructs mysterious spaces to enter. Sadly for us, she is only represented by photographs, as we were not able to accommodate one of her large scale installations.

What I hope visitors will take away from all the work on show is its dynamism and, perhaps it is the spirit of the times, a sense of optimism. With the passage of full marriage equality into law in the UK and the bearded Conchita Wurst winning Eurovision in a glam dress, LGBT communities have a lot to be happy about!

Michael Petry, Curator  
June 2014

## Mark Davey

'I may use the language of industry with all its fixtures and fittings, welds and joins, steel and strip lights and of course motors and gears but I want them not to speak of a macho factory floor worker but of a tenderness and seduction - work that hovers on the border of sexuality and industrial production. The work treads the line quite literally between man and machine, often with its tongue firmly in cheek. Homoerotic undertones lie within some pieces; designer boxer shorts rubbing and sliding up and down a rotating pink strip light. The reflective works are bodily, despite their highly industrially polished surfaces; featuring holes or rounded forms or even outlines of underwear as worn by Calvin Klein models, they ask us to look at them looking back at you.'



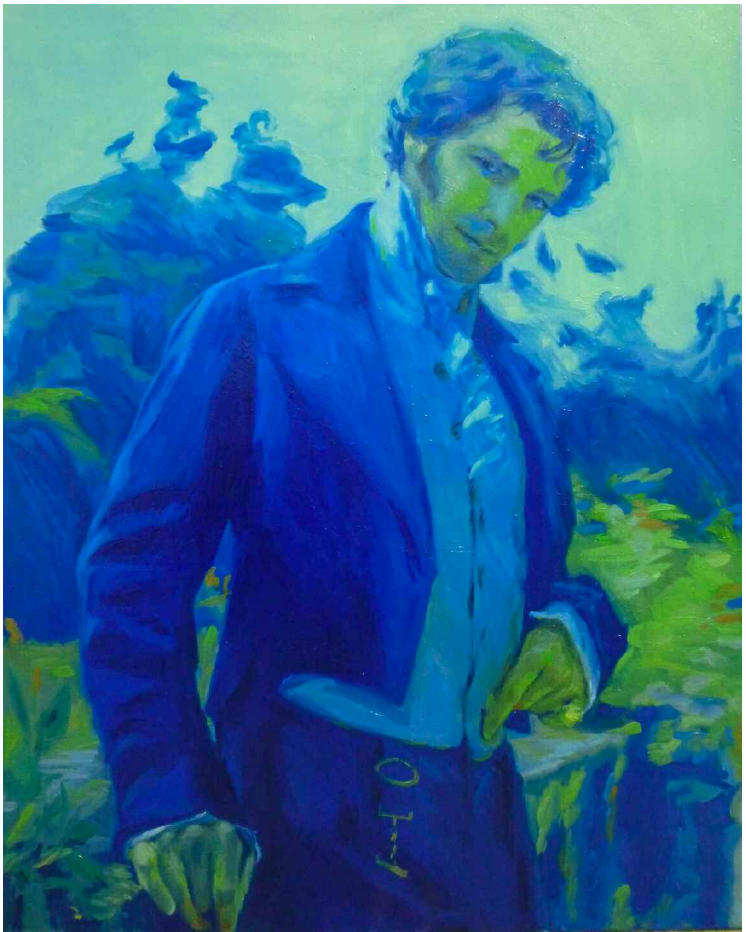
**Mark Davey** *Slot* 2014 mixed media

[www.mark-davey.com](http://www.mark-davey.com)

## Simon Foxall

'Working across a variety of disciplines, primarily painting and wall painting, but also installation, photography and sound recordings for radio, my work explores cliché and stereotype, desire and sexuality, repression and concealment and the ways in which we constitute our relationship to culture, particularly through entertainment.'

'I adopt a process reminiscent of an obsessed fan, generating portraits, drawings and plans to engage with and explore the paths of narrative and character appropriation, an artificial sensuality that plays with campness, cliché and seriousness. My current work focuses on creating a hall of fame - painted portraits of TV and movie heroes and heroines from period pieces: Visconti movies, BBC dramas, queer film history, suggesting the personal in the popular, referencing the history of portrait painting and using the narratives they bring with them as a tool to re-contextualise them as part of a wider body that becomes a exploration of devotion, nostalgia, escapism and idealism.'



**Simon Foxall** *Regency Dreamboat* (1995) 2014 oil on canvas © Simon Oldfield Gallery

[www.simonoldfield.com](http://www.simonoldfield.com)

[simonfoxall.tumblr.com](http://simonfoxall.tumblr.com)

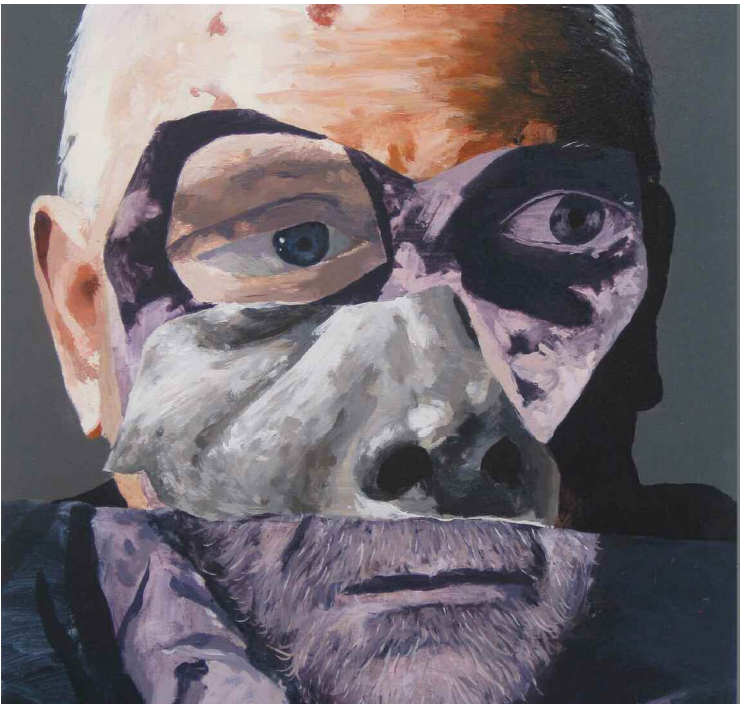
## David Lock

David Lock's paintings utilise a collagist approach. In his *Misfit's* series he pieces together face and body parts from a variety of sources to construct ambiguous paintings which play with beauty and the imperfect.

His paintings seek to engage with contemporary ideas about masculinity, by reconfiguring imagery from mainstream magazines. Seeking to turn the image against itself, the new configurations embody fragments of the original source within their new fractured iconography.

Lock is seeking to create disjunctive uncanny portraits which draw upon masculine subjectivity, vulnerability and strength. His motivations for the use of the male, exposes an underlying uncertainty about the male's status in contemporary culture and the role he should fulfil within it.

His interest in coalescing the 'body in pieces' is to expose notions of difference. Uniting fragments in this way, represents for him, a sense of contingency – both of a constantly shifting dynamic of the body in flux, but also of an open ended play of signification which freely generates new meanings.



**David Lock** *Misfit (Naevus)* 2012 oil on board

[www.david-lock.com](http://www.david-lock.com)

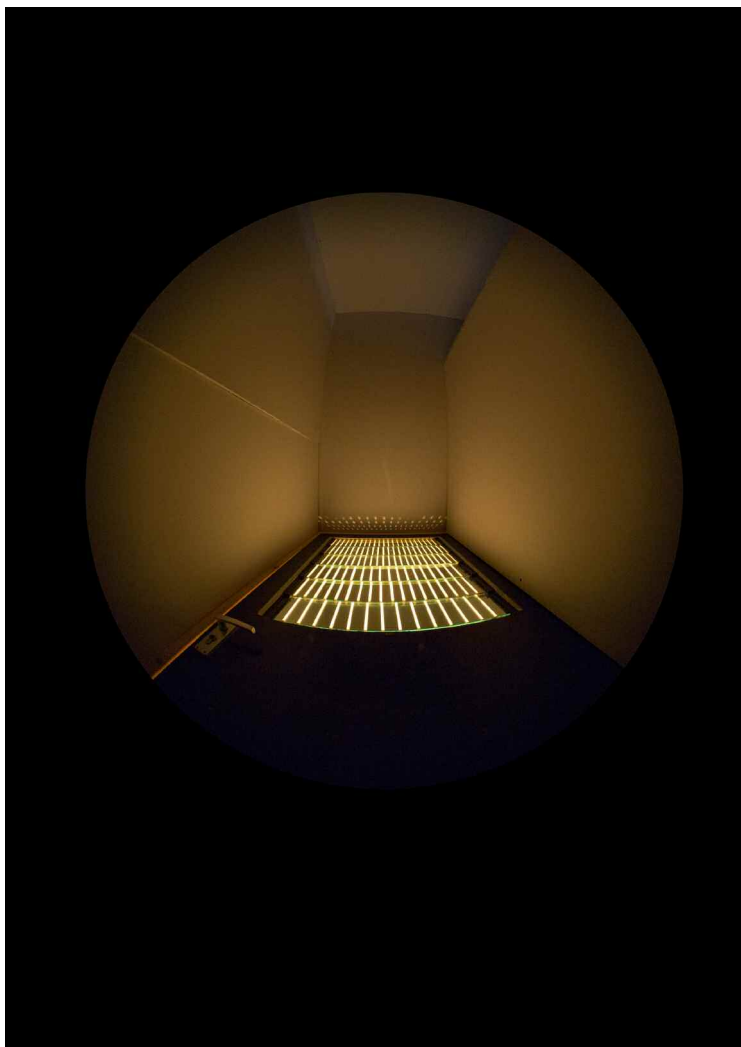
## CJ Mahony

CJ Mahony's practice explores stability, impermanence, and space via the distinction between sculptural object and immersive environment.

Her work defines a spectrum of enquiry, ranging from large scale, site responsive constructions to fragile, speculative models. Her structures allude to corridors, paper folds, geometry, fragments, support structures, the subterranean and backstage spaces.

The work sets up complex contrasts between the dimensions of architecture, the scale of the human body, and the idea of the object, inviting its audience to experience both the feeling of being within and the sense of being outside.

Often manipulating light and space to provoke an intensification and complication of sensations and reactions, these distortions create a heightened state of awareness and uncertainty, requiring the audience to negotiate physically and emotionally in order to traverse the work.



**CJ Mahony** *Presentiment* (series) 2014 inkjet print on Hahnemühle photo rag  
[www.cjmahony.com](http://www.cjmahony.com)



## Enzo Marra

Enzo Marra's creative practice is concerned with the exploration and pictorial analysis of the artworld via oil, ink and graphite applications over canvas and paper supports. He has been exploring the settings of the studio, the gallery, the auction house and the activities of observers to this world, occupied with how the artworld can be seen from the insider's and the outsider's point of view; the valuing of artworks and their auctioning for astronomic figures, the processes and activities that occur behind the privacy of studio doors, the hanging and display of works animated by the commodified space of the gallery, the milling of observers in gallery spaces, the way that their presence then gives life and purpose to the works on display. The use of texture is of great importance in his practice as it gives oil paints an added dimension.

Marra was recently shortlisted for the publication *100 Painters of Tomorrow* and received an honourable mention in the Beers Contemporary Award for Emerging Art 2013.



**Enzo Marra** *Francis Bacon* / 2010 oil on canvas

[www.axisweb.org/p/enzomarra/](http://www.axisweb.org/p/enzomarra/)

## Eline McGeorge

Eline McGeorge's practice incites theoretical, political and visual engagements through work processes combining materials and references in collage, montage, drawing, sculpture, animation, text and publications, prints, video and more, most often put together in installation.

The project *A World of Our Own* weaves together stories of various actual and fictional female freedom fighters across different times and places. They are linked through time and space through a montage of various elements both as works on paper and in a video work. The projects consist of drawn animation, video footage shot by the artist, and found footage, combined with sound snippets from different sources, prints, collages, drawings and an artist book. Both elusive and concrete the project addresses current political struggles and feminist legacies, the past seeping into the present and enabling a different future. The work *Cosmo-N.H.* 2011 from this project is an altered print of the early punk pioneer Nina Hagen. It will be shown together with the animation and video montage *A Word of Our Own*, 2012.



**Eline McGeorge** *Cosmo-N.H.* 2011 pen and watercolour on inkjet print © Hollybush Gardens, London

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

[www.hollybushgardens.co.uk](http://www.hollybushgardens.co.uk)

## Ryan Riddington

Ryan Riddington completed his MFA at Slade School of Fine Art in 2010 and had his debut London solo show in 2012. His work is in the collection of Leeds Art Gallery, featured in *Granta* (119: Britain) and *SuperMassiveBlackHole* (Issues 12 and 15) and is in private collections in the UK and US. Among the works shown at Clifford Chance are new collages that use found images to highlight his interest in sculpture and hip-hop, something which informed his recent talk *Tight Pants: Hercules and Hip Hop* at the Victoria & Albert Museum.



**Ryan Riddington** *Street Soldier* 2014 collage  
[www.ryanriddington.org](http://www.ryanriddington.org)

## Fiona Shaw

'Words are tricky things. Language is a system without steadfast rules; ever changing, impossible to discuss without using it. It's scary. It's the only thing that allows us to distance ourselves from life and it's overwhelming events. Best not scratch too deep and ruin the magic.'

There is a creeping sense of unspoken responsibility to ensure that we don't ever undo our ultimate coping mechanism; we like to know things, we like to be certain, we like to forget that maybe it all means nothing much at all. People panic when their TV screens go blank, it is a symptom of a larger fear.

An '80s power ballad to sooth a broken heart; full of hubristic rebellion, ultimately it doesn't really mean anything. Words will make us all feel better... but you can't trust 'em: while you're singing into your hairbrush all defiant they're off making sentences with somebody else.'



**Fiona Shaw** *Events are Imminent* 2010 steel, plywood, enamel  
[www.fiona-shaw.org.uk](http://www.fiona-shaw.org.uk)



**The dates of the London exhibition are:**

16 June – 18 July 2014

The exhibition is open by appointment on Fridays between 12:00 and 18:00, contact Nigel Frank on 020 7006 5183 or [nigel.frank@cliffordchance.com](mailto:nigel.frank@cliffordchance.com)

All works are for sale.

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Works courtesy of the artists, and their galleries where indicated.

Cover image: **CJ Mahony** *Outside is a place one can never fully occupy* 2014 inkjet print on Hahnemühle photo rag

The descriptions of the works have been produced by the relevant artists and do not represent the views or opinions of Clifford Chance LLP, or any of its members or employees.

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