

C L I F F O R D  
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transatlantic pride  
art exhibition / london  
summer 2009

# 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 second 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. 2009's 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.

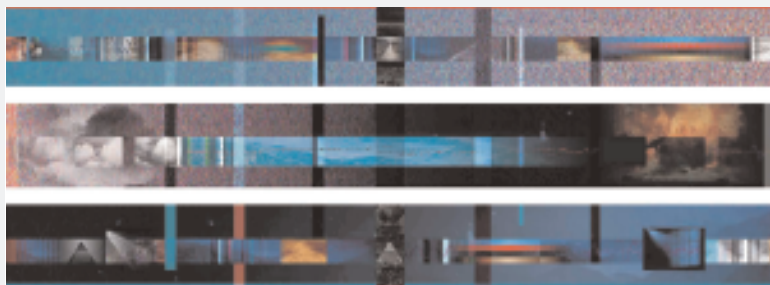
At Clifford Chance, we are committed to enhancing diversity and to fostering a supportive work environment in which all partners and employees, regardless of racial or ethnic background, sexual orientation, gender or gender identity or expression, can develop to their fullest potential and contribute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

## **kerry andrews / annie attridge / roberto ekholm / rotimi fani-kayodé / lucia king / alana lake with fayann smith / stuart mayes**

The London component of the exhibition features works by Kerry Andrews, Annie Attridge, Roberto Ekholm, Rotimi Fani-Kayodé, Lucia King, Alana Lake with Fayann Smith and Stuart Mayes – 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.



Kerry Andrews, *And/Or*, 2003, archival digital print

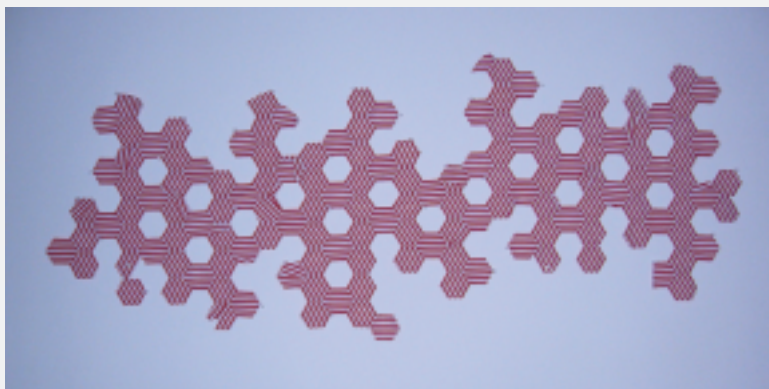
## kerry andrews

Lives and works in London.

Kerry Andrews' images combine textual, filmic, aural and painterly narrative forms. They are diagrams of three-dimensional lived moments, often structured around an expanded form of portraiture.

*Turing Machine: State of Mind/Oracle* is a portrait of Alan Turing, the mathematician and father of the computer. "I am interested in his work on the logic of thought and the idea of thinking machines, and his unapologetic sexuality at a time when homosexuality was a criminal offence. His logical and practical bases for thought were the foundation of AI, but this extreme logicity can be seen as both in line with, and contradictory to, his sexuality."

*Turing Machine* is made up of two images designed to move in relation to each other (exhibited here as a static work). The horizontal panels are moved by the viewer to realign each section in order to clarify the multiple imagery, though the overall image is never completely visible as a whole understandable picture.



Stuart Mayes, *Exchange*, 2004, second-hand shirt, cotton thread

## stuart mayes

Lives and works in London.

"Stuart Mayes' body of sculptural works has grown out of his long-term performance-art practice. Often incorporating traditional, practical craftwork – such as sewing – Mayes' sculptures explore notions of masculinity through a domestic vocabulary that relies on memories of old-fashioned suburban values. While the range of Mayes' subjects takes in bawdiness, tragedy, and sentimentality, each is handled with a rigorously controlled aesthetic of terrifying restraint. Perhaps the true subject of Mayes' work is precisely this maddening British quality: phlegmatic restraint in the face of necessary, turbulent emotions."

from *Pilot 3* catalogue by David Barrett, Associate Editor, Art Monthly



Roberto Ekholm, *Study of Curiosity 2008/9*, rubber, plaster, acrylic, silicon rubber, ink and pencil on paper, pins, wood and Perspex

## roberto ekholm

Born in Gothenburg, Sweden. Lives and works in London.

“In my practice I explore the arena of illnesses as part of a broader interest in systems and processes shaping our beliefs within social structures. Through the expression of citation, fragmentation and the juxtaposition of objects, drawings and performative elements, the real and fantasy are blurred, while the self becomes separated from the body and the line between them and us is erased. In the use of materials it is never simply self-evident in its meaning, it is always marked with histories, cultures and politics that are simultaneously conceptual, metaphorical and spatial.”

## lucia king (cover)

Born in London, lived and worked in the Netherlands and India.

Now resident in London.

King is an artist-filmmaker who also produces drawings and installation artworks.

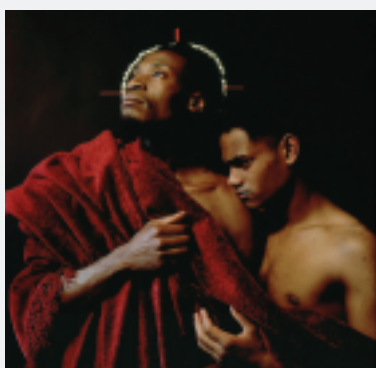
The two exhibited videos are allegorical tales that rely on visual storytelling and the displaced reality of dreaming. The first *Sea Values*, made at the beginning of her career, in the Netherlands, explores how the sense of Sight is dependent on emotional engagement with what we observe. Its protagonists are not believable characters but are like moving sculptures in a world created by the artist.

The second film *To part and return*, made in 2008, is an allegory about the absence and presence of a loved one, which is compared with an attachment and separation to artistic practice. The film was made in collaboration with a leading experimental dancer from India, Vinay Kumar, and is rooted in his particular physicality and expressive power as a dancer.

An underlying preoccupation in King's work is to investigate the states of being and transitional realities of artists who perform.



Rotimi Fani-Kayodé, *Untitled* 1987 – 1988, archival C-type print, courtesy of Autograph ABP



Rotimi Fani-Kayodé, *Every Moment Counts* 1989, archival C-type print, courtesy of Autograph ABP



Rotimi Fani-Kayodé, *Black Friar* 1989, archival C-type print, courtesy of Autograph ABP

## rotimi fani-kayodé

Born in Lagos, Nigeria in 1955, his family left Africa as refugees in 1966 and settled in Britain. He studied in the United States and moved back to London where he died in 1989.

Fani-Kayodé produced a body of photographic works in the 1980s that was not only aesthetically seductive but also seminal in terms of his portrayal of black homosexuality. His images are visually and conceptually provocative in their exploration of eroticism, homophobia, traditions and conventions, and ultimately mortality. “Both aesthetically and ethically, I seek to translate my rage and my desire into new images which will undermine conventional perceptions and which may reveal hidden worlds. Many of the images are seen as sexually explicit - or more precisely, homosexually explicit. I make my pictures homosexual on purpose. Black men from the Third World have not previously revealed either to their own people or to the West a certain shocking fact: they can desire each other.”



Alana Lake with Fayann Smith, *Untitled* from the series *Thai Massage*, Helsinki, 2008, archival digital print



Alana Lake with Fayann Smith, *Untitled* from the series *Thai Massage*, Helsinki, 2008, archival digital print

## alana lake with fayann smith

Live and work in London.

*Thai Massage, Helsinki* is a typology of massage parlours taken in the Kallio district of Helsinki. The body of work engages with ideas relating to desire and representation. The additional text work *The things she thought she wanted (female enclosure)* forms part of a collaborative project between Alana Lake and Fayann Smith.





Annie Attridge, *Is your Love strong enough like a Rock in the Sea 2009*,  
porcelain, tin glaze and on glaze enamel

## annie attridge

Lives and works in London.

Annie Attridge produces small scale, delicately crafted figurative scenes and objects that are expressionistic and often overtly sexual. The sculptures recall abstract figures and forms set in a mythological landscape, frozen in a seductive and lustrous material. The ornamental qualities of porcelain and its intrinsic potential to be modelled, stretched, shaped, carved and decorated with coloured glazes lend the sculptures a pictorial quality.

Since graduating from the Royal Academy Schools in 2002, Attridge's practice has explored ideas of seduction, sensuality and beauty, mixing contemporary context and traditional materials with an air of mischievous fruitiness. Using an amalgamation of references and symbols, female figures seep and morph into each other, entangled in commitment and struggling for freedom.

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Works courtesy of the artists. Annie Attridge exhibits courtesy of the Nettie Horn Gallery. Thanks to Autograph ABP for the Rotimi Fane-Kayodé photographs which we are showing on the 20th anniversary of his death.

Cover image: Lucia King, Stills from the film *Sea Values*, 1998. Photo: Fre Dekkers