

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



Annual Pride Art Exhibition –  
London

Summer 2013



# 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 nine artists who each present a body of work across many media; painting, photography, sculpture and installation. 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 employees can develop to their fullest potential and contribute their best work to the success of the Firm and its clients, without discrimination on the basis of race, religion, colour, national origin, sex, age, marital status, sexual orientation, gender identity or expression, citizenship status, pregnancy, disability, or any other status protected by law. 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 financial sponsorship for LGBT community and charitable organisations.

In a year where gay marriage might finally be made legal in the UK, we have had a chance to see that while there have been many strides forward, there are some who would drag the LGBTQ community back. The price of true freedom is eternal vigilance, and we should be concerned as Somalia joins Uganda in proposing the death penalty for homosexuality and that still throughout so many parts of the world LGBTQ people are regularly attacked. It is often hard for westerners in a more liberal environment to remember this.

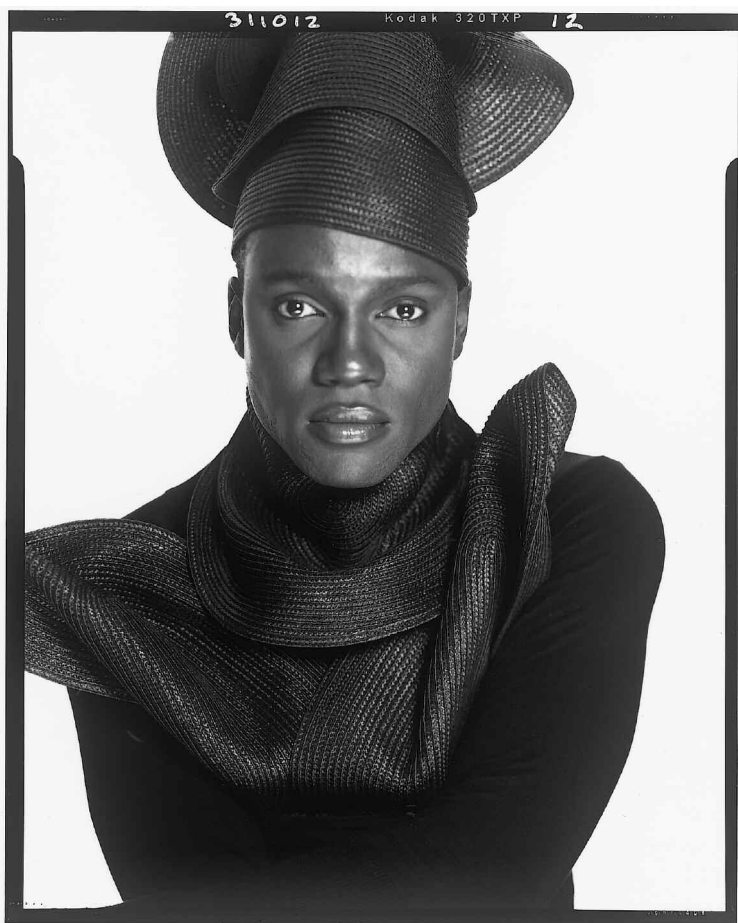
I hope the happy (and isn't it great that they are happy) youth in **Ajamu** and **Christa Holka's** photographs remember, or learn about, our shared past, not to dwell there, but to see how it informs the current debate that does affect their lives. These artists depict a world of hope and that is a gift to people of all sexualities, and **Paul Knight's** images of lovers is quite another wonderful gift. Photography works in many ways and is always immediate, one of its great strengths. Painting and sculpture are a slower burn and require a different time scale in their making (like social justice). In the pastoral works of **Cathy Stocker** and the contemplative painting of **Rupert Record**, the viewer has to slow down in the visual consumption of them. To read them quickly is to miss so much, as is the same for the works of **Anka Dabrowska** and **Richard Stone**. Their works appear to be one thing and then turn out to be quite another. The viewer needs time to visually read all of **Jill Levy's** small delicate drawings that make up a greater whole. They also need to place **Michael Lelenthal Brzezinski** images of builders and fishermen in context to the type of work more commonly found in Canary Wharf. But if they do, they will be handsomely rewarded, in this life at least, if not in a promised deferred one.

Michael Petry, Curator  
2013

## Ajamu

'There is a paucity of celebratory, distinctive and aspirational images across the UK that reflect the richness and diversity of the Black LGBTQ lived experience. These portraits, that capture the next generation of Black LGBTQ movers and shakers, have national and international significance in terms of stimulating new dialogue about the Black British LGBTQ. *Fierce* is a discernable record of our times for generations to come.'

'*Fierce* arises out of my re-engagement with the 'Alchemy of Photography', early nineteenth century photography, original 19<sup>th</sup> century manuals, traditional non-silver processes and the 5 x 4 view camera.'



**Ajamu** *Julius Reuben, Model* from the series *Fierce*, 2012  
platinum/palladium print on Arches Platine art paper

[ajamu-fineartphotography.co.uk](http://ajamu-fineartphotography.co.uk)

## Michael Lelenthal Brzezinski

Brzezinski's photography is a study of subject matter. Brzezinski takes photographs as a personal exploration and discovery, often stumbled on accidentally. He reveals through the inquisitive process of investigation. Brzezinski's landscape work is introspective and uses the process of photography to reflect on his thoughts, mood and emotion. The images he captures of the subject's exterior serve to mirror the internal, reflecting a sense of self exploration and understanding.

'For me, my landscape photographs are emotionally charged. I am attracted to obscure and isolated environments that give me time alone to reflect and explore. The pictures are very evocative of my own emotions. It's a process that refreshes and invigorates me.'

Brzezinski's portrait work deconstructs artificial barriers. Through the camera objective, he gains access to the lives and relationships of others. He develops complete trust which allows him to observe the subject's true behaviour and physicality, down to the smallest nuance.

'I find it difficult to establish a true sense of belonging and kinship. But through the process of taking a picture of someone, you develop a confidence and acceptance of one another. The picture is not only about the subject, but the relationship between them and myself. For a short while I become a part of their lives; I am present and unobtrusive yet also included.'



**Michael Lelenthal Brzezinski** *Irek [Erick]* from the *Golden Virginia* series, 2011 C-print

lelenthal.com

## Anka Dabrowska

'I am interested in vulnerability and the temporary nature of things. I often use architectural forms in my work as they represent, for me, the most poignant example of transience. I am fascinated in the real and the unreal, the finished and the unfinished, the fluidity and the continuation. I think about the beauty and tragedy of my surroundings.'

'I am interested in the way that architecture can act as a metaphor for our internal selves (the body is a building that houses the mind) and with the sense of memory and/or personal identity that is often embedded into, or linked with, particular sites.'

'I love concrete and always make my work out of low-grade materials such as cardboard, wood, fabric, polystyrene, plaster – concrete-things I find on the streets, materials that make our cities. I make work which finds beauty in what we overlook and throw away.'



**Anka Dabrowska** *Don't forget me* 2013 spray paint on board

[payneshurvell.com/2011/05/anka-dabrowska](http://payneshurvell.com/2011/05/anka-dabrowska)

## Christa Holka

Christa Holka is an American artist who lives and works in London. Her work focuses on documenting and archiving the communities in which she exists. From portraits of friends and peers, to images of her everyday life and the high-energy club nights she frequents, to directed cinematic narratives, to film and television stills, Holka's work is a combination of intention and chance, observation and participation, engagement and distraction, contributing to a living record of a particular time and place while exploring personal narrative, memory, identity, self-representation and art practice.



**Christa Holka** *Benedict Cumberbatch in "Wreckers," directed by Dictynna Hood, 2011*  
C-type print

[christaholka.com](http://christaholka.com)



## Paul Knight

Paul Knight's work is concerned predominantly with the abilities and failings of the photographic image. In relation to form, Knights' photographic works play with the conflict between photographic depth and physical flatness. Frequent subject matters used as tools towards expression are situations of intimacy, relationships in context to society and the notions of soft politics, bond structures and simulation.



**Paul Knight** *Untitled* 2011 Folded type-C photograph

[paulknight.com.au](http://paulknight.com.au)

## Jill Levy

Jill Levy, trained at the Royal Academy Schools, writes of her own work 'the drawings begin rather like a disjointed dream sequence and end amalgamated together, sometimes in a purposefully uncomfortable way as a visual diary. The inspiration comes from something as superficially banal as a tissue left on a commuter train. The resulting image metamorphoses into an unexpectedly bizarre result, not really revealing its beginnings at all. Collectively the pictures make a disjointed narrative, bouncing ideas off each other, much as a surreal cartoon might do. It is an attempt at creating a new language of imagery within the very traditional medium of pencil and paper.'



**Jill Levy** Detail from *Untitled* 2003 – 2013, installation of various media on paper

## Rupert Record

These paintings explore an ongoing interest in fantasy in the shadow of fear. They are semi-autobiographical and relate to both a bathroom and figures within some kind of manoeuvre. The paintings are layered with poured paint and metallic spray paints and photographs of the sea, that allows the viewer to enter a world of sensuality and fantasy but, at the same time, something more sinister lingers in the room.

Rupert Record's processes of defining image and content are complex, intuition rather than logic rules the decision-making process. He has a facility that could seduce but, instead, demands attention and forces the viewer to ask questions of themselves. The resultant works can be beautiful but are constantly surprising in their structure and visual richness.



**Rupert Record** *B and B Dance*, 2013 acrylic, blackboard paint and silver spray paint

[rupertrecord.co.uk](http://rupertrecord.co.uk)

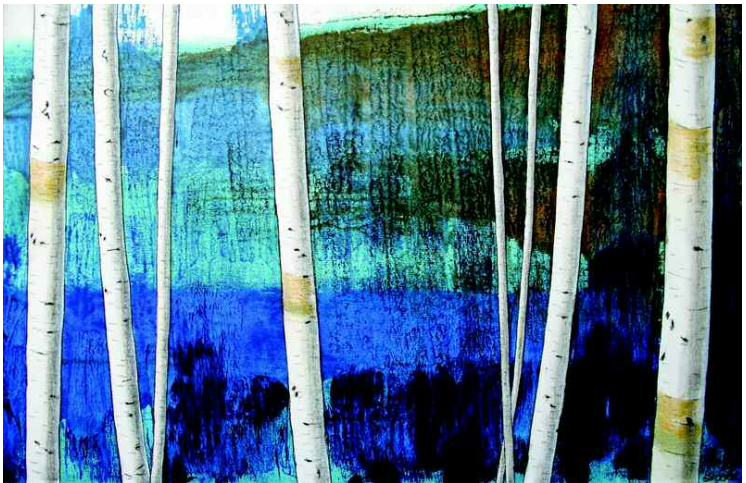
## Cathy Stocker

Cathy Stocker is a visual artist working predominantly as a painter with a strong interest in the landscape and weather and has spent the last couple of years interrogating the medium of acrylic. Working in a semi-traditional way, Cathy makes watercolour sketches *in situ* from field trips and develop these into larger paintings in the studio.

'The *Vanajanlinna* series of *Betula pendula* (Silver Birch) paintings were inspired by a trip to Finland in 2009. My initial line drawings of Silver Birch trees reminded me of the ghosts of soldiers, forgotten Finnish infantrymen who would have fought in this type of landscape, and in the dense fir forests of this region, in the Second World War. I thought the birches looked like they were standing on guard, but without branches or leaves, almost as if no longer connected to families at home; alone, but standing together, in death as in life; a tree for every soldier. This work evokes the memory of the fallen, their own flesh feeding the trees that now represent them. As Finland's national tree it could come to symbolize each death in much the same way as the poppy does for the UK.'

'In my recent series of Welsh night-seascapes *Cae Du*, I am most interested in capturing the changing light. I use only one to three colours at the very most in each painting. My original sketches for these paintings are drawn at dusk and when colours begin to merge into one another, becoming almost monochrome as night falls.'

In 2011, Cathy won the Lauderdale House's annual competition for Gay and Lesbian artists *Pride in the House*.



**Cathy Stocker** *Vanajanlinna* 2010, acrylic & conté on canvas

[cathystocker.com](http://cathystocker.com)

## Richard Stone

Richard Stone's works materialise in many forms, from objects and installations through to site-specific interventions. The work ultimately breaks down conventions of representation, offering new and explorative directions. Adopting traditionally heroic poses, his figures have their features smoothed out. The once empty vessels, cast as historical portraits or caricatures, become plinths or supports for new sculptural forms, suggestive of a more contemporary anti-portraiture, evoking the solitary figure in art history. The original works are simultaneously killed off and resurrected in new forms. The wax halos act like ghosts about the objects, leaving them hovering between two contexts and states of being.

This process is included in approaches to other areas of Stone's practice including painting, where erasure or seductive layering of materials is employed that is quasi-archaeological in scope.



**Richard Stone** *narcissus and the ground*, 2011 antique spelter, wood, wax

[richardstoneprojects.com](http://richardstoneprojects.com)

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

17 June – 19 July 2013

The exhibition is open by appointment on Fridays between 12:00 – 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.

Cover image: Anka Dabrowska *Hard*  
2013 spray paint on board

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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