Annual Pride Art Exhibition – New York

Arcus Americas is pleased to present *Art/Activism*—its seventh annual art exhibition celebrating Gay Pride Month.

Arcus Americas—the Americas chapter of Clifford Chance’s global LGBT and allies community—has sponsored a Pride art exhibition in New York annually since 2007, and since 2008 has coordinated each exhibition with a parallel exhibition in the Firm’s London office.

*Art/Activism* includes artworks, historical ephemera, agitprop, visual materials and examples of production by artists and collectives whose personal investment in political issues is what makes their work powerful.

Collectives such as ACT UP, Dyke Action Machine! (DAM!), Gran Fury, the Guerrilla Girls and the collective responsible for Silence=Death, adopted the strategies, conventions and semiotics of advertising, using a bold, graphic style and systems of mass distribution to target a public audience with clear, urgent communication and calls to action. Their output included posters, buttons, T-shirts, stickers and pamphlets that actively engaged the public. The posters were pasted and displayed alongside advertisements throughout the urban landscape. These projects galvanized, mobilized and created communities to harness their collective power and agency to fight injustice, marginalization, homophobia, sexism and gender inequality.

Paintings, collages, drawings, photographs, textiles and sculptural works by a diverse group of LGBT artists—Robert Blanchon, Avram Finkelstein, Scott Hug, Zanele Muholi, L.J. Roberts and David Wojnarowicz—reveal the varied ways artists engage social and political issues in their work. These artists may employ activism and activist histories to promote visibility, advocacy and awareness for a specific cause or disenfranchised community, as well as to critique the power structures that oppress. Others use poetic and elegiac means informed by personal experience and histories, searching for beauty and meaning in the face of adversity, marginalization, loss and grief. All share a belief in art’s power—its ability to disrupt, infiltrate, surprise, question, memorialize, critique and make visible that which may otherwise remain invisible.

At Clifford Chance, we are committed to promoting diversity at the Firm and to fostering a supportive work environment in which all employees can develop to their full potential and contribute their best work to the success of the Firm and its clients, without discrimination on the basis of race, religion, color, 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 organizing the Annual Pride 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 organizations.
Avram Finkelstein: Fabric from Worker’s Chair (detail), 2013, printed fabric, 58 in wide, length variable, Courtesy of the artist

Avram Finkelstein: Worker’s Study No.1, 2011, carved basswood, 18 x 18 in, Courtesy of the artist

Avram Finkelstein: Worker’s Apartment, (installation view), 2013, mixed media, dimensions approx. 10 x 8 x 8 ft, Courtesy of the artist
Dyke Action Machine! (DAM!): The GAP Campaign, 1991, Xerox poster from a series of six, 11 x 17 in each, 500-piece campaign wheatpasted in Lower Manhattan, NYC, June 1991, Courtesy of DAM! (Carrie Moyer and Sue Schaffner)

Dyke Action Machine! (DAM!): Family Circle, (installation image), 1991, set of three Xerox diptych posters, 11 x 17 in each, 500-piece campaign wheatpasted in Lower Manhattan, NYC, June 1992, Courtesy of DAM! (Carrie Moyer and Sue Schaffner)

Dyke Action Machine! (DAM!): Lesbian Americans: Don’t Sell Out, 1998, Four color offset poster, 24 x 36 in each, 5,000-piece campaign wheatpasted in Lower Manhattan, NYC, June 1998, Courtesy of DAM! (Carrie Moyer and Sue Schaffner)
David Wojnarowicz: Biography of Peter Hujar (7 Miles a Second), 1988-89, acrylic, spray paint, collage on canvas, 42 1/2 X 44 1/2 in, Courtesy of the Estate of David Wojnarowicz and P.P.O.W. Gallery, NY

Q. What’s the difference between a prisoner of war and a homeless person?

A. Under the Geneva Convention, a prisoner of war is entitled to food, shelter and medical care.


Guerrilla Girls: Do Women Have to be Naked to Get Into the Met. Museum?, 1989, poster, dimensions variable, Copyright © Guerrilla Girls, Courtesy www.guerrillagirls.com


L.J. Roberts: *Mom Knows Now (Documentation of Guerilla Action, April 2003)*, 2003, hand-knit yarn banner, 180 x 120 x 120 in; digital photograph, Courtesy of the artist
Robert Blanchon: *Untitled* [sympathy card], 1994, black and white photograph, wood frame, 31 x 41 in, Courtesy of The Estate of Robert Blanchon and the Fales Library & Special Collection, New York University

Robert Blanchon: *Untitled (No corpse of any person [except those who shall die of the plague] shall be buried in any shirt, shift, sheet, or shroud or anything whatsoever made or mingled with flax, hemp, silk, hair, gold, or silver, or any material or thing, other thing, other than what is made of sheep’s wool. Act of 1648, repealed in 1814)*, 1996, silver-gelatin print, wood frame, 16.75 x 23.25 in, Courtesy of The Estate of Robert Blanchon and the Fales Library & Special Collection, New York University

Robert Blanchon: *All the Beds I Ever Slept In*, 1998, c-print, wood frame, 6 x 24 in, Courtesy of The Estate of Robert Blanchon and the Fales Library & Special Collection, New York University

Robert Blanchon: *Untitled [sympathy card]*, 1994, black and white photograph, wood frame, 31 x 41 in, Courtesy of The Estate of Robert Blanchon and the Fales Library & Special Collection, New York University
Scott Hug: U.S. Perceptions of the Morality of Homosexual Relations: 50% Morally acceptable, 50% Morally Wrong (Gallup.com 2008) – Corporate Tower, 2013, Collaged Color-aid on found National Geographic Magazine page, 12.75 x 9.5 in, Courtesy of the artist

Scott Hug: U.S. Perceptions of the Morality of Homosexual Relations: 50% Morally acceptable, 50% Morally Wrong (Gallup.com 2008) – Rugby, 2013, Collaged Color-aid on found National Geographic Magazine page, 12.75 x 9.5 in, Courtesy of the artist

Scott Hug: U.S. Perceptions of the Morality of Homosexual Relations: 50% Morally acceptable, 50% Morally Wrong (Gallup.com 2008), 2009-2013, Benjamin Moore house paint and lacquer on wood, 59.875 x 5 in, Courtesy of the artist
Silence=Death Project: Silence=Death, 1986, offset lithograph, 29 x 24 in, Courtesy of the Avram Finkelstein Archive and Papers

Gran Fury: The Government Has Blood on Its Hands, 1988, offset lithograph, 31 x 49 in, Courtesy of the Avram Finkelstein Archive and Papers

Keith Haring: Ignorance= Fear, Silence= Death, 1989, offset lithograph, 24 x 43 in, © Keith Haring Foundation, Courtesy of the Keith Haring Foundation
Zanele Muholi: Lynette Mokhooa, KwaThema Community Hall, Springs, Johannesburg, 2011, from the series Phases and Faces, silver gelatin print, 30 x 22 in, edition of 8, Courtesy of Yancey Richardson Gallery, NY

Zanele Muholi: Akhona Hentili, Makhaza, Khayelitsha, Cape Town, 2011, from the series Phases and Faces, silver gelatin print, 30 x 22 in, edition of 8, Courtesy of Yancey Richardson Gallery, NY
Zanele Muholi: Samkelo Makhathini, Pietermaritzburg, KwaZulu Natal, 2012, from the series Phases and Faces, silver gelatin print, 30 x 22 in, edition of 8, Courtesy of Yancey Richardson Gallery, NY

Zanele Muholi: Dee Mashoko, Harare, Zimbabwe, 2011, from the series Phases and Faces, silver gelatin print, 30 x 22 in, edition of 8, Courtesy of Yancey Richardson Gallery, NY

Zanele Muholi: Samkelo Makhathini, Pietermaritzburg, KwaZulu Natal, 2012, from the series Phases and Faces, silver gelatin print, 30 x 22 in, edition of 8, Courtesy of Yancey Richardson Gallery, NY
The dates of the New York exhibition are:
June 13 – September 13, 2013

For information on the artists and works or to make an appointment to view the exhibition, please contact: Jacob Robichaux at jacobrobichaux@gmail.com

Scott Hug: U.S. Perceptions of the Morality of Homosexual Relations: 50% Morally acceptable, 50% Morally Wrong (Gallup.com 2008) – Tiger, 2013, Collaged Color-aid on found National Geographic Magazine page, 12.75 x 9.5 in, Courtesy of the artist

Scott Hug: U.S. Perceptions of the Morality of Homosexual Relations: 50% Morally acceptable, 50% Morally Wrong (Gallup.com 2008) – Tiger, 2013, Collaged Color-aid on found National Geographic Magazine page, 12.75 x 9.5 in, Courtesy of the artist

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Cover image: Gran Fury: Read My Lips (Boys), 1988, offset lithograph on card stock, 7 x 5 in, Courtesy of the Avram Finkelstein Archive and Papers

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.