



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

trans-atlantic pride exhibition
new york
summer 2008

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In addition to organizing the Annual Pride Art 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.

pride / new york

douglas boatwright / leidy churchman / lucky debellevue / eve fowler / keith mayerson / emily roysdon

The New York portion of the exhibition brings together six LGBT contemporary artists – Douglas Boatwright, Leidy Churchman, Lucky DeBellevue, Eve Fowler, Keith Mayerson, and Emily Roysdon – each with a unique approach and practice. While some of these artists address identity in a literal or political manner, others integrate these ideas in a symbolic or abstract way. The complexity of identity yields an equally complex range of objects and images.



Emily Roysdon, *Talk is Territorial*, 2007, digital collage, dimensions variable

emily roysdon

Born in Easton, MD, 1977. Lives and works in New York.

Imaging collectivity and communicability as metonymic structures, doubly articulated as language itself, my works simultaneously exhibit ecstatic resistance and structural collapse. I was originally trained in the discipline of international politics and have since elaborated an interdisciplinary practice that uses video, drawings, photographs, performance, and text. Through stage sets, emptied grounds and linguistic perversions I focus on the marginal moment, recognizing the loss that accompanies exposure. These are tactics to articulate the extended histories that accompany spectacular events. I am committed to illuminating the theatre of memorialized culture beyond its flash trapped frame. I am interested in labor and to build relations that challenge monumental meaning.

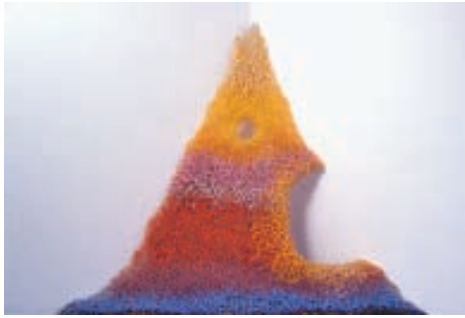


Douglas Boatwright, *Baa, bah*, 2007, laser-cut newsprint, 22.5" x 33"

douglas boatwright

Born in Nuremberg, Germany, 1977. Lives and works in New York.

My recent work deals with the phenomena of color in two, seemingly opposing ways: optically, examining the "pure" creation of color as materialized light; and linguistically, probing the social ramifications embedded in language surrounding such visual phenomena. In investigating the projection of such (both literal, in the case of light; and figurative, in the case of language), an altering, fracturing, and multiplication of these planes of projection results in simultaneous revealing and concealing, structurally affecting the way that language itself is dealt with. This ostensible challenging of the institution of language – slowing down the consumption and forestalling the communication of a "true", ultimate meaning – is at the heart of all my work, whether it takes the form of discrete objects as seen here, or in my other performance, video, or installation works.



Lucky DeBellevue, *Untitled*, 1999, chenille stems, 95" x 88" x 57"

lucky debellevue

Born in Lafayette, LA, 1957. Lives and works in New York.

In 1997 I went to Berlin for my first one person show. These are excerpts from a journal I kept while there:

"Since then I've been working in the gallery. Mattias has been my assistant. This is heaven. To work in a space on your work all day and have an assistant. He is very sweet and our pace is a bit leisurely but we get things done. This is how life is supposed to be. I hope I can make this experience a reality. Someone has got to make it, why not me? (a quote I heard recently)"

I am a bit frustrated by my drawings right now. I think the show will be good and I really care about the work and working. Hunter told me it won't change my life, but it already has. I don't know how yet, but it has."

"Sat – gay pride. Frank made me walk the whole 6 miles in the sun (poor thing). It was OK, not as wild as I thought. The ending at the square where the books were burned was a little surreal – by that time we had had two bottles of champagne. I tripped at the Brandenburg gate over this round cement thing. Frank thought it meant something and was funny. He said it meant I was coming back. At the square we danced and it was nice. He said I had to walk the whole route because it was a protest – I guess he was right."



Keith Mayerson, *Fassbinder and Warhol on the set of Querelle*, 2006, oil on linen, 36" x 52"

keith mayerson

Born in Cincinnati, OH, 1966. Lives and works in New York.

Keith Mayerson first came to prominence in the early 1990s with his graduate thesis show *Pinocchio the Big Fag*, his homoerotic retelling of the famous children's story. In 1995 Keith Mayerson moved to New York City. His first New York solo show was in 1997 and featured textured and optical abstract painting alongside equally nuanced paintings from film stills. He has published a critically acclaimed graphic novel (a collaboration with Dennis Cooper), and is in the permanent collection of The Museum of Contemporary Art, Los Angeles, The Cleveland Museum of Art, The Los Angeles County Museum of Art and the Museum of Modern Art, New York.

eve fowler (cover)

Born in Philadelphia, PA, in 1964. Lives and works in Los Angeles, CA.

My recent body of work has focused on women, power and gender. The subjects are unabashed sexual beings. A range of references from early feminist art to clichéd tropes culled from popular culture (men's magazines and "how to" photography books) are combined with the subjects, power and self-possessed nature to override an all too often objectifying gaze.



Leidy Churchman, *Dutch*, 2007, Oil on wood, 28" x 23.5"

leidy churchman

Born in Philadelphia, PA, 1979. Lives and works in Brooklyn, NY.

I make transgender pictures. My painting is informed by transitions, the humor of uncertainty, and relationships of supposed opposites.

I see people and their environments morphing into transsexual, not as a definitive destination but a space of complexity and amusement. As a transgender artist, I imagine "trans" as suggestive and paradoxical, where gender is always contradictory and in a state of flux.

I try to direct the picture to calculate an impossible landscape and work toward multiple non-narratives. I imagine absurdity to come from a place of discomfort and wonder, and as I am dressing the flat image I look for unexpected notions of dimension. Furthermore, imposing a unique gender, whether onto a figure or landscape, has inevitably become succinct to my approach in making any image.

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Douglas Boatwright, Leidy Churchman, Lucky DeBellevue, Eve Fowler, and Emily Roysdon, Courtesy of Dinaburg Arts
Keith Mayerson, Courtesy Derek Eller Gallery

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Cover Image by Eve Fowler, *Untitled*, 2006, light jet print, 30" x 40"



Stav B, *F*** the gender up!*,
A series of photographs

stav b

Born in Athens. Lives and works in London.

Artist/ photographer/ performance artist, Stav B bases her work on the concept of identity, incorporating elements of voyeurism, obsession, reflection, distortion and repetition. The body and its fragments have become the protagonists. The initial body of work included a personal, autobiographical authentication: the feet in heels, sensual, transitional, evocative, atmospheric. A constant cinematic narrative. An obsessive masquerade. No identity, whose gaze, whose legs...

*F*** the gender up!* was born out of an extension of these already materialized ideas, in an effort to deconstruct and redefine the notion of gender via costume, gaze and pose.

Are they men? Are they women? Are they homosexual, heterosexual, trans, android, blasphemy of nature, or simply beautiful creatures, blessed and cursed by the different and the unacceptable?

Mirroring myself, via the other, I get behind the lens and I shoot...

Ad infinitum...



Nick Fox, *Enfold*, 2006, acrylic on tabletop

nick fox

Born in 1972. Lives and works in London.

Nick Fox's paintings imply a complex and personal set of figurative and decorative symbols and codes of desire, articulated through explorations of content, material (paint) and context. Nick is interested in establishing and articulating a language of desire through editing, reconfiguring and recontextualising found erotic material, decorative Victorian wallpaper patterns, lost lace-making crafts and the patina of old photographs, represented through the facade of a romantic painting tradition.

The historical context is triggered by Victorian Florography; the complex codes employed by lovers in giving and receiving flowers to navigate around unacceptable public proclamations of desires, and by the ability of Vanitas painting to convey complex moral messages through the presentation of elaborate still life painting.



Martin Gustavsson, *Hyacinth*, 2008, oil on canvas

martin gustavsson

Born in Sweden, 1964. Lives and works in London.

Martin Gustavsson's large scale paintings of hyacinths are based on the myth of Hyacinthus and Apollo. The first hyacinth flower was created by an ill-fated homosexual love triangle. The achingly beautiful Hyacinthus became victim of Zephyros, the god of the West Wind, and at his death a hyacinth grew from his blood fertilized by the tears of Apollo. The paintings have a visceral quality that conveys the liquid origin of this myth. They drip and drizzle – fluid suspended before it quite takes form. Hovering between physicality and a state of disappearing, the sense of presence and impending loss in the work gives a poignancy which is revealed through a lingering beauty.

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Works courtesy of the Artists. Sunil Gupta showing
courtesy of Sepia International, New York and
Vadehra Art Gallery, New Delhi and Martin Gustavsson
is courtesy of Brändström & Stene, Stockholm

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Cover image by Klaus Wehner,
Victoria and Albert Museum, London,
12 June 2005, silver gelatin print



Sunil Gupta, *Mario*, from the series *Mr Malhotra's Party*, 2007, ink-jet print

sunil gupta

Born in New Delhi, India, 1953. Living in London since 1983.

Sunil Gupta has lived and worked in India, Canada, New York and England as an accountant, photographer, administrator, academic, activist and video maker. It is this post-modern international hybrid lifestyle and experience which allows him to understand the intricate issues around producing images of South Asian masculinities and their experiences in the modern world. The photographic work of Sunil Gupta has come to represent and symbolise our conflicting and complex attitudes towards the way photography is used in our modern world and how photographic images endlessly shift and slide through the commercial and public sectors of popular visual cultural.

from a text by David A. Bailey, photographer and Senior Curator of Autograph (ABP)



Louise Plant, *A.F. 4*, 2008, marble

louise plant

Born in Yorkshire, lives and works in Derby, the East Midlands.

I choose not to submit any kind of statement regarding my work. By making a statement I feel I would be placing the individual piece, or body of work, into a fixed category and in doing so would limit the interpretation processes in the viewer... For me, the artist's intentions are irrelevant. It is through the interpretation of it by a viewer creating meaning that the work comes to life.... For one single piece of work viewed in an exhibition, there will be as many interpretations as there are viewers who choose to engage with the work. The viewer is as part of the artistic process as I was in conception and execution.



Michael Petry, *BB98*, 2008, glass and silver-plated trophy

michael petry

Born in El Paso, TX, 1960. Lives and works in London.

One of the hallmarks of Michael Petry's work is that he uses the visual cues of abstraction and minimalism, signifying universality, while including associations with individual human bodies, signifying specificity.

The titles of the *BareBack (BB) Lovers...* emphasize the melding of the two materials - glass and metal - into one object, like entwined lovers. ...His choice of materials comments on the high art/low art divide. By working with a glass artist, these ordinary items of material culture have been transformed into the one-of-a-kind fine art objects they originally aspired to emulate. Petry's installation *Party 1* employs erotic imagery and imparts a sense of physical awareness to the viewer... Viewers are encouraged to touch the work and caress the holes.

from an essay by Eric Hormell, Editor, Bibliography of the History of Art, Getty Research Institute

museum clausum: a project by klaus wehner (cover)

Born in Germany, 1967. Lives and works in London.

Museum Clausum presents a selection of images photographed inside Museums across Europe. In these sensual and seductive pictures the museum itself is put on display. It is portrayed in a response which is as subjective as that of any one individual viewer who enters a museum space. People and objects become fragments, shadows and reflections and often seem to merge into each other. The images emphasize existing and produce new juxtapositions whilst they often focus on the moment of a viewer's encounter with exhibits. The work can be regarded as a poetic response to the museum, which in turn proclaims that the museum's display is an inherently poetic act in itself. Hence the images become a mirror to the poetry of display.

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pride / london

stav b / nick fox / helena goldwater / sunil gupta / martin gustavsson / michael petry / louise plant / klaus wehner

The London portion of the exhibition brings together eight LGBT contemporary artists - stav b, Nick Fox, Helena Goldwater, Sunil Gupta, Martin Gustavsson, Michael Petry, Louise Plant and Klaus Wehner - 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. The exhibition was organised by Frank/Hindley Art Consultants who invited Michael Petry, artist and Director of Museum of Contemporary Art (MOCA), London to participate in and co-curate the exhibition.

helena goldwater

Lives and works in London.

I am engaged in the parallel practices of painting and performance art. Both seek to destabilise the viewer's relationship to intimacy. At first glance my paintings are delicate and obsessive watercolours of plants. Their attention to detail reveals a process of hermetic intensity – every hair is painted and every vein observed as a mark of devotion. Yet their powers of seduction are disproportionate to their scale and they quietly undermine the viewer's expectations to identify them as flora since they pervert and hybridise existing plant forms. They are extravagant and improper.... They unhinge naturalism through their implausible colour, unfamiliar structures and wayward roots. They all suggest a striving for connection to the ground. Since one cannot find security in that which is inherently volatile and insecure, they are endlessly destined to remain uprooted.



Helena Goldwater, *Day and Night*, 2006, watercolour on paper