Installation shot: Tracey Emin monoprints

Cover: Detail: Sarah Lucas *Supersensible*, 1995
Anticipating the Unexpected

This exhibition places together works by a number of artists (all women) in order to investigate the strategies they employ in making their work. The title comes from the ambiguity inherent in the word ‘anticipating’. It can mean ‘expecting’. However, ‘to expect the unexpected’ is an oxymoron, a contradiction in terms. To anticipate can also mean to guess or be aware of what could happen, to take action in order to be prepared, to predict, to forestall.

Stuart Evans
Curator of the Simmons & Simmons Contemporary Art Collection
July 2013
Detail: Carey Young *Counter Offer*, 2008
Foreword

I am very pleased to have been asked to write the foreword to the catalogue that accompanies our new art exhibition in London, Anticipating the Unexpected.

I am also delighted that this exhibition has come about through the collaboration of two of our employee led network groups. The firm has eight such network groups which enable members of the firm with a mutual background or interest to come together to share information and support.

In this instance, when the Art Network was created in April 2012, members of the Women’s Network (now The Number One Club) were quick to approach our curator Stuart Evans to request a tour or guide of the collection with a focus on women artists. From this request has grown not just a tour but, a whole exhibition of works by contemporary women artists.

Our commitment to corporate responsibility is a deeply embedded part of the firm’s ethos, and we are committed to continuous improvement in this area. One element of our CR strategy is to look for ways to build a diverse and balanced firm in which equal opportunities are genuinely open to all. Internally and externally, we look for ways to promote initiatives that support these principles.

This exhibition provides us with the opportunity to celebrate the achievements of successful and inspiring women artists, featuring early works by Young British Artists such as Tracey Emin, Abigail Lane, Sarah Lucas, Gillian Wearing and Rachel Whiteread.

It also highlights the ways in which the firm, with the encouragement of Stuart Evans, has supported upcoming artists early in their careers, beyond merely purchasing their works. The early works by Aliki Braine are actually portraits of members of the firm, commissioned by Simmons & Simmons in 1998. Sarah Strang was our first ever Artist in Residence here in the London office earlier this year. And some of the most recent additions to the collection (for offices outside of the UK) are works by new artists (who also happen to be women) currently receiving rising recognition in the art world.

There is much in the exhibition to provoke thought and comment. I hope you find it as interesting and enjoyable as I do.

Colin Passmore
Senior Partner, Simmons & Simmons
October 2013
Installation shot: Adriana Moulder *Obra: du Serie Cartola*, 2003
Introduction

I am delighted to have been asked to introduce you to our new art exhibition in London, *Anticipating the Unexpected*. It comprises works entirely by women artists. Stuart Evans, our (male) curator and a former corporate partner at Simmons & Simmons, assures us that they are selected, nonetheless, on the basis of merit rather than gender. This theme strikes a chord with our women’s network, The Number One Club, as we grapple with the issues of wanting to build greater gender balance at senior levels without female promotions being seen as tokenistic or unmeritocratic.

*Anticipating the Unexpected* is the latest in a series of contemporary art exhibitions in London which explore themes of social relations and societal progression. Stuart has built the exhibition with the idea firmly in mind that ‘anticipating’ means not just expecting, but also foreseeing and forestalling the future. (No longer a lawyer, Stuart clearly still has a lawyer’s preoccupation with linguistic nuance.)

We start with a work (*Counter Offer*, by Carey Young) which takes documents with which, as lawyers, we are all too familiar – a written offer and acceptance – and subverts them to explore themes of the law’s relationship with justice. I am reminded that every contract I draft is intended to anticipate the unexpected as well as describe the parties’ intentions.

Tracey Emin’s witty and poignant slogan sketches were acquired by Simmons & Simmons in 1998 to represent London life at the *Made in London* exhibition the firm held at Expo ’98 in Lisbon. Tracey explores themes of loneliness in a metropolis, with the tragicomic *One More Fag* bringing in elements of destiny and willpower. Stuart tells us that, having no budget to take Tracey to Lisbon, he flew her out there on his Air Miles, along with artists featured in the exhibition. A real life example of supporting artists early in their careers!

One objective of The Number One Club is to support the development and retention of talented women in all business areas and at all levels within the firm. *Anticipating the Unexpected* provides us all with an opportunity to see some familiar work from a new perspective, alongside other, newer work and to consider the juxtaposition of the work of women who are now well known ‘YBAs’ alongside the work of younger artists.

These temporary exhibitions give the firm an opportunity to share work from our collection with a wider audience. I hope everyone who is able to attend enjoys *Anticipating the Unexpected*.

Anna Rentoul  
Partner, Simmons & Simmons LLP  
The Number One Club  
October 2013
Aliki Braine *Project Midriff*, 1998
Sandy Curry *Free Spirit*, 2013
Tacita Dean *Ice Rink*, 2000
Tracey Emin *I know the way home*, 1998

Tracey Emin *Stop that Train*, 1998

Tracey Emin *I won't jump*, 1998

Tracey Emin *One more fag*, 1998

Tracey Emin *The most exciting city in the world*, 1998
Emily Floyd. *The rabbit and the bird play in the park because their friend the black dog is dead*, 2000
Abigail Lane *It was on the tip of her tongue*, 1997
Adriana Moulder *Obra: du Serie Cartola*, 2003
Cornelia Parker *Meteorite Lands on St. Paul’s Cathedral*, 1998

Luisa Roa *Untitled (from the Bestiarios series)*, 2010
Catherina van Eetvelde *Untitled Proposals*, 2010
Gillian Wearing Roger and Peter, 1994
Rachel Whiteread *Water Tower Project*, 1998
Catherine Bertola

Catherine Bertola’s works respond to particular sights and historic contexts, often drawing on the historic roles of women in society. Fascinated with passing time, Bertola explores the theory that people’s emotions leave traces in the physical environment, which can later be sensed by others. It is this emotional residue which Bertola responds to in her works. Her works often feature old abandoned buildings, and also use the dust from these – the debris of humanity, the stuff of human passage – as a media in her exploration of lost lives.

By superimposing images of herself into empty Victorian interiors which no longer exist in her Flight of Fancy series, she creates an impossible merging of past and present, reframing and rewriting history. A flight of fancy; that is an imaginative but unrealistic idea, speculative thought; the desire to better the past is admirable, but ultimately time spent wanting is time wasted.

Bertola was born in Rugby, England in 1976. She lives in Newcastle where she received her BA (Hons) in Fine Art from the University of Newcastle upon Tyne.

By Louise Rains

Aliki Braine

The early works by Aliki Braine in this exhibition are part of a series of eight commissioned by Simmons & Simmons in 1998. Entitled Project Midriff, these photos capture the uniforms which people choose to wear to work. By cropping the images to reveal merely the torsos of the law firm partners and staff, the images remain anonymous, and yet the outfits speak for themselves – power, authority, femininity, professionalism; conveyed in clothing.

Now working predominantly with landscape images, Braine often cuts, rephotographs, blurs, folds or selectively enlarges her photographs, thus pulling the viewer away from the image and pointing to its surface. In doing so, Braine is ‘pushing photography towards abstraction’.

Braine was born in Paris in 1976, and travelled extensively whilst growing up. She settled in England to complete her BFA in Fine Art at Ruskin School, Oxford University, and her MA at The Slade School of Fine Art.

By Louise Rains
Sandy Curry

Working with communities and marginalised groups has been a pivotal point in Sandy Curry’s practice and has encouraged a new exploratory and speculative approach. The use of tar in her work – a contaminant, the surface on which the homeless sleep, the ground on which we walk every day – creates a vital and profound conversation between the human spirit and the environment in order to change perceptions.

To describe Free Spirit in Curry’s own words: ‘Tar in its façade is enticing, glossy and sleek. Using traditional artist’s materials, I try to break the tar down, but it repels and resists all it touches. It fights against other mediums trying to maintain its natural integrity. Or it will rebel and swallow the mediums even as they try to create something new. Then, as it is seduced by the oil paints it begins to trust. As faith builds there is a tender moment of acceptance, as the tar becomes a stage for the oil paint to shine. This partnership is the finer detail that acknowledges the human spirit. A lesson is learnt that with hope and encouragement there can be change, whilst also being mindful that tar, like the human spirit, can become fluid with heat and manipulation, and the moment of acceptance can be lost.’

Curry completed both her MA and BA at University College for the Creative Arts Farnham.

Statement courtesy of the artist

Tacita Dean

‘I do not want to give these images explanations: descriptions by the finder about how and where they were found, or guesses as to what stories they might or might not tell. I want them to keep the silence of the fleamarket; the silence they had when I found them; the silence of the lost object.’ Tacita Dean describes her intentions for Floh, her book of photography in which Ice Rink appears. Floh (meaning ‘flea’ in German) is a collection of images found in flea markets across Europe and America over a period of six years. ‘There is no, and can never be, a final version’: Dean will always yearn to uncover other lost and forgotten photographs, to provide them with a bittersweet new lease of life.

Dean predominantly works in film, but her works seem driven by the desire to rediscover and salvage things lost – be it exploring the maritime misadventures of tragically deceased amateur English sailor Donald Crowhurst, unsuccessfully hunting for lost underwater artworks (the submerged Spiral Jetty by Robert Smithson), shooting a movie about a Kodak factory shortly before it closed its doors to producing 16mm film (Dean’s preferred film size) for good, or documenting photography before it becomes too much of an anachronism: “Photography: to draw in light.” It’s not that anymore, it’s electronic.

Born in Canterbury, England in 1965, Dean studied at the Falmouth School of Art in England, the Supreme School of Fine Art in Athens and The Slade School of Fine Art in London. Her work has won numerous prizes; she currently lives and works in Berlin.

By Louise Rains
Katy Dove

Katy Dove’s practice is situated somewhere between animation and experimental film. She utilises digital editing techniques to lace together hand-drawn marks and textures which she sets to sound to create undulating visual rhythms. These hypnotic abstractions become syntax, representations of ideas and feelings. This update of the ‘graphic score’ tradition enables the audience to believe they are almost witnessing the visual vocabulary of sound.

The forms in Stop It drift across the frame like clouds; multiplying, overlapping and pixelating. One recognises the soft geometry and silhouettes as pertaining to nature without being explicit in their representation. The marks sprung from gestures, a record of the artist’s hand, existing as a trace of the body. There is an almost naïve quality to these works; as technical as they are, the dichotomy between intuitive mark-making and controlled editing demonstrates both tradition and progression within the visual arts: a variation on a theme.

Dove was born in Oxford in 1970 and studied at Duncan of Jordanstone College of Art. She has shown at both the Venice Biennale and Art Basel. She lives and works in Glasgow.

By Iona Roisin

Tracey Emin

These early monoprints were produced in 1998, the same year that Tracey Emin created perhaps her most notorious work, My Bed. Whilst they are at the opposite end of the spectrum in terms of scale, these drawings nevertheless convey the same intimate, raw emotion. The style is typical Emin – the confessional epithet accompanied by a scratchy representation of a vulnerable female form – and has been constantly revisited throughout her career. Emin has said that she is particularly fond of the monoprinting technique. To produce a monoprint, she must draw backwards, on the reverse of the paper, which thrills as ‘you never know what the print’s going to be like when you turn it over’.

Emin’s practice is the art of the confessional. She draws upon her personal experiences of love, hope and humiliation to create work that is often ‘both tragic and humorous’, portraying her innermost reflections with an immediacy and candor that provokes an intimate discourse with the observer. Her work resonates with feminist ideas, from the appropriation of traditionally ‘feminine’ handicrafts in her embroideries, to her open, unapologetic portrayal of her own sexuality in her photographs and drawings.

Emin was born in 1963 in London. She studied at the Maidstone College of Art and the Royal College of Art. She has been shortlisted for the Turner Prize, and has represented Britain at the Venice Biennale. She is a Royal Academician who received an honorary doctorate from the Royal College of Art. She currently lives and works in London, and received a CBE in 2013.

By Frances Stocks
Nogah Engler

Nogah Engler’s subtle drawings and paintings subvert the tradition of landscape in order to examine nature’s endless cycle of life and decay – the irreconcilable duality of beauty and cruelty. This sense of anxiety and futility is imbued within much of her work; the forest and fauna encompass all, with only the remnants of a fence or a door left peeking through the foliage. She is heir to the experiences of her forbearers; her family’s subjugation at the hands of the Nazis continues to influence her work. Despite being born after the Holocaust, as a second generation survivor much of her identity has been shaped by these events.

*Through There* is an almost translucent rendering of a fragmented landscape, situated somewhere between memory and fantasy. The view is seemingly obscured; the silhouetted lace curtains become the prison bars, home is a refuge no longer. The stark, empty page is interspersed with islands of intense detail, the white space becomes ghostly, the intricacies more the traces of marks than marks themselves. This terrain implies a physical and mental passage through time, the viewer watches the image mount gradually from particles and lines, you see the recollections of her father spill out into time, a kind of afterwardsness; they both try to find their place in the past. Engler’s fleeting hinterlands utilise the natural environment as a metaphor for her family’s experience, demonstrating a return to landscape that is both sentimental and cutting edge.

Engler was born in Israel in 1970, where she studied until her MA at the Chelsea School of Art, London. She currently lives and works in London.

By Iona Roisin

Emily Floyd

Play has long since been relegated to the back seat of contemporary art; however, Australian artist Emily Floyd’s works manage to reference many of the dominant political ideologies of the 20th century whilst still retaining their playfulness. Floyd’s toymaker father specialised in European, communist era toys which has evidently influenced her graphic sensibilities. These works which reference the iconography of resistance allude to protest without drawing any explicit ideological alliances. Floyd’s craft-intensive sculptures are individually handmade by her, an increasingly scarce labour in today’s contemporary art world. Their casual display and deliberate appropriation of geometric toys makes them unbearably tactile, reminiscent of a time where we learnt with our hands, through touch and play.

*The rabbit and the bird play in the park because their friend the black dog is dead* alludes to the books through which children learn to read, but undermines this by contrasting the bright banality of the initial content with a dark alternative conclusion, inscribed on the other side of the sculpture. Floyd seeks to imbue ‘contemporary art with the function of public education’, these inherently open-ended typographic sculptures invite multiple interpretations; the words are ambiguous, no longer standing as direct signifiers, they become like ‘linguistic toys’. Floyd believes that the success of art cannot rely solely upon theory; that the works need to be physically engaged with: progression can only come through embodied learning.

Floyd was born in 1972 in Melbourne where she studied at the Royal Melbourne Institute of Technology, and continues to live and work.

By Iona Roisin
**Abigail Lane**

Abigail Lane plays on Freud’s theory of the uncanny, subtly tweaking the domestic and mundane with gothic influences to produce unsettling effects. In her series *Still Lives*, colour photographs of domestic scenes are digitally edited so that stuffed, wild animals lurk watching in the background. We are left unnerved by the suggestion of the ‘still life’ as the ‘still alive.’ It is striking how nonchalant the figures are in this series; the animals are seamlessly integrated into these fictions, yet remain looking in from the outside, gazing blankly at our carefully cultivated lives, a reminder of how thoroughly removed we are from our own wild beginnings.

*It was on the tip of her tongue* creates a hypothetical narrative, with no beginning or end; a moment flashes, teetering between fantasy and horror. The artist’s posed, stuffed animals are a mocking rendition of life after death, their exotic, wild nature contrasting with the banal domesticity of home life. Here the bear seems to wait expectantly, for the figure to articulate some realisation or recollection.

Lane was born in Cornwall in 1967. She studied at Bristol Polytechnic and Goldsmiths College of Fine Art alongside many other Young British Artists. She currently lives and works in Suffolk.

By Louise Rains & Iona Roisin

**Sarah Lucas**

Through use of clever humour and visual puns, Sarah Lucas is able to convert everyday objects, not (just) into art, but into something that can actually make the viewer blush. Lucas can turn a pair of tights, a chair or a fried egg, into a strong metaphor for sex, death, and gender, and a serious critique of the language of British tabloid newspapers. In contrast to her sculptural works which facilitate our crude and crass elucidations of feminine forms; Lucas places herself in the centre of her large scale, self-portrait photographs as a no-nonsense, confrontational person who resists this kind of interpretation. ‘The embarrassment factor can be quite important,’ she says, ‘because then you know you’ve touched a nerve, even with yourself.’

*Supersensible* is a self-portrait photograph which shares the name of Lucas’ first solo show at the Barbara Gladstone Gallery, New York in 1995. The photo was probably taken by fellow Young British Artist and then-boyfriend Angus Fairhurst. Photographed in black and white and featuring policemen in tall helmets, the piece seems older than it actually is. The use of chairs is interesting as they are a recurring feature of Lucas’ works, often forming a staging for other objects to create the suggestion of the human body.

Lucas was born in London in 1962. After leaving school at 16, she hitchhiked around Europe, and on returning, took an evening class at The Working Men’s College, where she first became interested in art. She then completed a BA at Goldsmith’s College, which led to her meeting the other artists now known as the YBAs.

By Louise Rains
Adriana Molder

Adriana Molder’s portraits are instantly recognisable from her unique technique: manipulating blotches of Indian ink on tissue paper she creates hazy depictions of characters with a peculiar, immersed effect. Her attention to detail is impeccable, in particularly giving her characters expressive and evocative eyes to build a humanitarian, emotional and slightly haunting connection with the viewer. An element of mystery is projected from the image, allowing the viewer to speculate and imagine a fictional narrative. This can be seen in all her pictorials including *Obra: Du Serie Cartola*.

Molder sources her images from films, books, magazines and other reproductions of (in)famous personalities, both authentic and ficticious. She is particularly fascinated by silent films, due to the reliance on exaggerated facial expressions and gestures.

Molder was born in Lisbon, Portugal in 1975. She studied both Stage Design and Fine Art and now lives and works in Berlin.

By Karen Linfield

Cornelia Parker

Long fascinated by meteorites, in her *Meteorite Lands*... works Cornelia Parker has scorched craters into significant locations on road maps using a heated piece of meteor – specifically the Gibeon iron meteorite, found in Namibia in 1836. The meteor burns through London, leaving only its imprint; ‘An alien object from space, the meteorite, embodies the fear of the unknown, fear of the future. In this sense this is an apocalyptic work for the end of the millennium.’ The use of the maps as a signifier for terrain, for London, distances one from the actual event; nothing hints at the devastation this landing may cause. These almost prophetic charts seem to imply a map for the future, and yet the images are calm, accepting of their fate, demonstrated by their matter of fact turn of phrase, the meteorite ‘lands’, not ‘crashes’ or ‘falls’; perhaps this destruction was inevitable.

Parker is most famous for her suspended installations. Fragments of an exploded garden shed were suspended around a light in *Cold Dark Matter: An Exploded View* (1991), creating an explosion frozen in time. The charred remains of a church struck by lightning were suspended as an ashen cube in her Turner Prize entry *Mass (Colder Darker Matter)*. Her works allude to the fragility of human experience – the almost novelty instant when the ordinary is transformed into anything but; the moment when life ceases too suddenly and unexpectedly, is then resurrected within the gallery.

Parker was born in 1956 in Cheshire, England. She studied at Wolverhampton Polytechnic and at Reading University, receiving honorary doctorates from both the University of Wolverhampton and the University of Birmingham. She was shortlisted for the Turner Prize in 1997 and currently lives and works in London.

By Louise Rains
Luisa Roa

Luisa Roa’s love of literature influences her artworks, but her drawings are not illustrations: she does not attempt to clarify a story with a picture, rather she is inspired to create images that hint at further narratives.

For example, *Untitled (from the Bestiarios series)* shows a mythological bird with reptilian scales, a stout creature with a prominent beak and unusually large feet. It is delicately rendered in fine pen, realistic in the same way as an early scientific study. Though arguably a hideous creature, we cannot tell its nature – is it a mild-mannered innocent little animal, or an unfortunate beast of vicious temperament? The creature challenges our pre-conceptions, and as we wonder, we begin to believe of a world in which this creature exists.

Roa was born in Bogota, Columbia in 1979. She studied at Universidad, Distrital Francisco José de Caldas and Universidad Nacional de Colombia, Bogota where she received her MA. She currently lives in Weimar, Germany where she attends the Bauhaus University.

By Louise Rains

Sarah Strang

‘Sarah Strang’s practice is focused on the present, investigating the world we live in and the power structures and society we have created for ourselves. The works always start from personal investigation with no expectations about an end ‘product’. They usually involve invited collaborators and progress organically towards a finished state. Whether that state is drawing, performance, photography, video or text, they seek to transport the viewer beyond the narrow confines of ‘issue based’ work, into a subjective and emotional engagement with the subject matter. This work aims to be inclusive and empathetic occupying a place closer to fact than fiction but seeking to dissolve the boundaries between them. Even when overtly dealing with socio-economic issues, poetics co-exist alongside the politics.’

*Her* is one of four works created during Strang’s residency at Simmons & Simmons, working in collaboration with members of the firm and students from Frederick Bremer School in Walthamstow (the firm’s community partner school). Combining a number of different resources, including engineering drawings from (inventor) Bremer’s template for the first petrol-driven car and phrases drawn from her dialogue with the firm and school, Strang highlights the momentum for change which we can generate on both an individual and a collective level.

Strang studied at Central Saint Martins and lives and works in London. She was Artist in Residence at Simmons & Simmons from April-June 2013, working on a project titled New Points of Reference.

Extract by Paul Bayley (from the New Points of Reference catalogue)
**Catharina van Eetvelde**

Catharina van Eetvelde’s works explore the simplicity and affectivity of using lines to form a strong, stylist power in her work. Beginning from a strict and disciplined drawing of lines whilst using a limited colour pallet, van Eetvelde makes an effective and economical choice to draw attention to the shapes and patterns she wishes to promote.

Her *Untitled Proposals* are particularly striking and unusual, embodying a rather unorthodox, disorganised and sporadic theme to highlight and compete with the methods and topicality of producing the art of drawing in a highly digitised, technology-motivated world.

Van Eetvelde was born in Ghent, Belgium in 1967. She studied at the University of Ghent and later at the Royal Academy of Fine Arts in Antwerp. She currently lives and works in Paris. In 2010, van Eetvelde won the the Daniel and Florence Guerlain Prize for contemporary works on paper. The jury was composed of international collectors, including our own curator, Stuart Evans.

*By Karen Linfield*

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**Gillian Wearing**

Gillian Wearing is an English photographer and video artist who has spoken of her works as ‘editing life’. Her films and photographs can be said to explore our public personas and private lives. She takes everyday people, often approaching people on the street, to be the subjects of her work. She draws people out from their normal surroundings and brings them into focus. Wearing’s work is both political – often focusing on the dispossessed or the traumatised – and personal, finding the poetic in us all.

In a manner similar to the American artist Cindy Sherman, Wearing explores the essence of identity and the complexities of personality. *Roger and Peter* is as touching as it is humorous, a quiet image, two very different people finding each other in the vast, cold world. Faceless portraits (where the identity of the participant is somehow obscured) are a motif that Wearing has returned to throughout her career. Her images are unlike her films, in that we are given very little information about the sitters, the viewer constructs their own narrative, and in doing so questions the nature of truth: is this a chance image or a premeditated one, were the men known to the artist or not, are Peter and Roger even their real names, does it matter? Perhaps Wearing’s career has always had to anticipate the unexpected; constantly poised, in case a moment needs to be conserved; ready, in case the next person with a story to tell passes her in the street.

Wearing was born in Birmingham in 1963 and studied art at the Chelsea School of Art and Goldsmiths College. She won the Turner Prize in 1997 and was awarded an OBE in 2011.

*By Iona Roisin*
Rachel Whiteread

Using traditional casting methods more commonly used in the preparation of sculptures than as the final entity, English sculptor Rachel Whiteread captures the spaces within and around everyday objects in materials such as plaster, resin and rubber. The resulting monochrome casts are textured and coloured by markings and stains from the original object, imprinted with the evidence of usage, not unlike a fossil. Though the original domestic object is discarded, we can recognise it in the cast, but we are suddenly hyper-aware of its every previously unnoticed nuance. The casts are tangible, impenetrable representations of empty space, which is a little unnerving – we are left feeling a sense of absence and loss from the awareness of the space which we cannot occupy, and the absence of the object which we recognise.

This work, Water Tower Project, refers to the sculpture Water Tower which Whiteread originally installed on a SoHo rooftop in New York in 1998. It is a translucent resin cast of a twelve by nine foot wide wooden water tank. As described by the Public Art Fund, 'On a cloudy day, the weathered surface of the original tank’s interior is visible, providing a ghostly form. In bright sunlight the translucent resin becomes a beacon of refracted light; at night the unlit sculpture disappears against the darkened sky.' The work is now installed on the roof of the Museum of Modern Art, New York, as part of their permanent collection.

Born in London in 1963, Whiteread studied painting at Brighton Polytechnic and sculpture at the Slade School of Fine Art. Her best known sculpture, House 1993, made her the first female artist to win the Turner Prize that same year.

By Louise Rains

Carey Young

Carey Young explores corporate and legal culture from the inside out through employment and residencies. Her witty acknowledgement of our litigious culture teases her hosts’ – and her own – complicity with corporate values and processes. As an artist, she does not believe she has the moral high ground – though she is hyper-aware of legal idiosyncrasies, she is compliant with them, appearing in corporate contexts not as the rebel artist, but as a businessperson: professional. Young is not an anarchist. She believes the state and the rule of law is the only way to reign in corporate power, which is why she works within the challenging constraints of legal language, rather than trying to be ‘outside’ of it.

Amongst other media, Young uses contracts to create imaginary structures for possible relationships, such as in Counter Offer. This is a beautifully simple diptych text piece of two utopian offers: liberty and justice. However, the first is presented with the condition: ‘This offer will be automatically withdrawn on the making of a counter offer. Any counter offer is hereby rejected.’ Liberty, ‘the state of being free within society from oppressive restrictions imposed by authority on one’s way of life’ (Wikipedia). Justice – fairness, moral rightness, ‘the upholding of what is just’ (Free Online Dictionary). Surely Liberty is Just. Surely law upholds what is just. Surely law is a restriction imposed by authority. Surely the condition which accompanies the first offer is the biggest oppressive restriction of them all. These offers create a legal loop, cancelling each other out. The contractual structure is legally valid and yet entirely absurd, pushing law to its absolute limits.

Young was born in Lusaka, Zambia in 1970, and now lives and works in London. She has studied at Manchester Polytechnic, the University of Brighton and the Royal College of Art.

By Louise Rains
### List of Works

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<td>Catherine Bertola</td>
<td>Flight of Fancy (Manchester circa 1900) Interior 1, 2005</td>
<td>Lambda print</td>
<td>Private Collection</td>
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<td>Edition of 5, 1/5</td>
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<td>6.2 x 10.9 cm</td>
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<td>Sandy Curry</td>
<td>Free Spirit, 2013</td>
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<td>Oil and tar on board</td>
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<td>Courtesy of the Artist</td>
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<td>Tacita Dean</td>
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<td>Digital Epsom print</td>
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<td>Simmons &amp; Simmons Collection</td>
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<td>Tracey Emin</td>
<td>Stop that Train, 1998</td>
<td>Monoprint</td>
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<td>Tracey Emin</td>
<td>I know the way home, 1998</td>
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<td>Tracey Emin</td>
<td>I won’t jump, 1998</td>
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<td>Tracey Emin</td>
<td>The most exciting city in the world, 1998</td>
<td>Monoprint</td>
<td>Simmons &amp; Simmons Collection</td>
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<tr>
<td>Aliki Braine</td>
<td>Project Midriff, 1998</td>
<td>Four unique colour photographs on aluminium (from a series of eight)</td>
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<td>Tracey Emin</td>
<td>I won’t jump, 1998</td>
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<td>Nogah Engler</td>
<td>Through There, 2007</td>
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<td></td>
<td>100 x 140 cm</td>
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<tr>
<td>Emily Floyd</td>
<td>The rabbit and the bird play in the park because their friend the black dog is dead, 2000</td>
<td>MDF, acrylic paint, pine, vinyl lettering</td>
<td>Simmons &amp; Simmons Collection</td>
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<tr>
<td></td>
<td></td>
<td>Dimensions variable</td>
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Abigail Lane
It was on the tip of her tongue, 1997
Inkjet on paper
Edition of 3, 3/3
86 x 116 cm
Simmons & Simmons Collection

Sarah Lucas
Supersensible, 1995
Black and white photograph
Edition of 6, 3/6
182 x 122 cm
Simmons & Simmons Collection

Adriana Molder
Obra: du Serie Cartola, 2003
Ink on tissue paper
150 x 100 cm
Private Collection

Cornelia Parker
Maple framed map of London revealing burn left by meteorite
69 x 54 cm
Simmons & Simmons Collection

Luisa Roa
Untitled (from the Bestiarios series), 2010
Ink on paper
49.5 x 34.5 cm
The BALON Collection

Sarah Strang
Drawing 1: Her, 2013
HB pencil on a grid of 9 black and white A3 photocopies
94 x 127 cm
Courtesy of the Artist

Catharina van Eetvelde
Untitled Proposals, 2010
40 A4 sheets of paper
Private Collection

Gillian Wearing
Roger and Peter, 1994
C-print
Edition of 3, 1/3
101.5 x 63.5 cm
Simmons & Simmons Collection

Rachel Whiteread
Water Tower Project, 1998
Photograph and resin
Edition of 35, 31/35
50 x 40 cm
Simmons & Simmons Collection

Carey Young
Counter Offer, 2008
Archival inkjet print, diptych
21 x 29 cm each
Simmons & Simmons Collection
Thanks

Our thanks go to all those involved in producing the exhibition and supporting materials, including in particular:

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The Art Network
For their contributions to the catalogue

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Anna Rentoul, Partner

Photographer
Peter Cohen

Graphic Design
Audra Mizzi

PrintRoom
Installation shot: Catherine Bertola Flight of Fancy series
Simmons & Simmons is an international law firm with a modern and contemporary art collection. Under the guidance of Stuart Evans, a former partner at the firm, Simmons & Simmons has been collecting art for over 25 years. The collection was established to support young artists early in their careers and to develop a showcase for their work outside of the traditional gallery environment. Today, the firm has a leading collection of over 350 contemporary artworks, which hang in the meeting rooms and communal spaces of the firm’s offices not only in London, but around the world.

Simmons & Simmons is proud of its commitment to the arts: it stages regular art tours and temporary exhibitions in its offices, and has been legal partner to the Frieze Art Fair (now Frieze London) since its inception. The London office recently welcomed its first Artist in Residence, and with its dedicated art website, simmonscontemporary.com, a new Twitter account, and a staff art network, the firm continues to find ways to engage with some of the most interesting aspects of contemporary art and culture.