

21.2–5.4.2024

Roe Ethridge

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Happy Birthday Louise Parker

Curated by Alessandro Rabottini

10.corso.como Gallery

Of the language of photography, Roe Ethridge explores historical implications and contemporary paradoxes, seamlessly navigating the realms of visual art and fashion photography through a distinctive and unconventional style.

In over 25 years of career, Ethridge's work has gained an international reputation for its ability to observe the contradictions of our present: his photographs, in fact, expand and confiate ideas of beauty and seduction, raising questions about the mechanisms of memory, commerce and image-making. Active both as an artist and as a commercial photographer, Ethridge questions the ambivalent nature of the images and their proliferation as both objects of pure contemplation and as vehicles of persuasion.

Conceived especially for 10-Corso-Como, *Happy Birthday Louise Parker* brings together a selection of iconic photographs from the past 15 years alongside previously unreleased works, fusing themes and subjects that, at a first glance, may appear unrelated to each other: elaborate still lifes, accurately staged fashion shots, melancholic landscapes, and intimate portraits. Images are skillfully juxtaposed to forge visual connections, unravel contrasts, and weave narratives, and despite the diversity of their atmospheres, what connects them all is a formal rigor that is as haunting as it is arresting, if not confrontational at times.

The exhibition draws its title from the alluring presence of Louise Parker, a model with whom Roe Ethridge collaborated editorially starting from 2010. Throughout the years, the two became friends and Ethridge had the opportunity to portray Louise Parker both inside and outside the framework of the fashion industry. We see the recurring, hypnotic image of Louise transitioning from highly stylised fashion spreads to more spontaneous, intimate portraits and back,

manifesting the intertwining of life and representation, the everyday and the staged. In this collection of portraits, the gaze of the artist meets the self-aware gaze of the model, in a way that thematise and transcends the dynamic interplay between the photographer, the camera, and the subject, between the intentionality of the artistic vision and the intentionality of the pose.

Within this narrative in which Louise is present at different stages of her life - as an individual and as a model, as a woman and as a mother - Roe Ethridge inserts fragments of his own biography: a portrait of the artist together with his son at the age of 5 (*Me and Auggie*), his own sinked car salvaged from a muddy river in Belle Glade, the city in Florida where his mother grew up and where his parents met in High School (*Durango in the Canal*), more recent portraits of his children taken during moments of leisure (*Lee Lou at Sunset Park Ferry Terminal, Auggie with Raccoon Tail*), and a digitally manipulated portrait of the artist at his 52nd birthday party, the result of the superimposition of two different images, one taken from his daughter (*Birthday Mutiply*). Ethridge's concern for composition and the internal economy of the image becomes prominently evident, seamlessly blending personal memories with a rich knowledge of the history of photography. The artist's intimate world becomes then one of the subjects of the sometimes gradual and sometimes sudden effects of the temporal progression, revealing the underlying feeling that permeates the entire exhibition: that of time passing by.

Through the arrangement of images in space, Ethridge develops a non-linear form of storytelling, in which diastitic images coexist with commercial photographs, fashion shots with individual memories. This non-hierarchical system of equivalence between things is shot through with a feeling that permeates

the entire exhibition: that of time passing. Ethridge looks at fashion as a cultural phenomenon that, by its very nature, is connected to the concepts of transience and ephemerality; a language that mirrors and amplifies the temporal nature of life. Through of the cyclical nature of life. Through his lens, Ethridge captures the delicate balance between creation and decay, inevitable disintegration, between between the perfect moment and its emergence, flourish, and fade, each passing an ever-evolving discipline where trends offer a behind-the-scenes glimpse into how images exist in a continuous flux of different formats, media, devices, and functions. Ultimately, Roe Ethridge's practice is an energetic yet contemplative exploration of the many spaces that the same image can occupy, from that of seductive advertisement to that of mundane elegy.

Reflection that often accompanies us of time, evoking both a sense of euphoric anticipation and the feeling of inner

the entire exhibition: that of time passing. Collections include the Museum of Modern Art, New York; Institute of Contemporary Art, Boston; Museum of Contemporary Art, Los Angeles; and Tate, London. Solo exhibitions include *Momentum 4*, Institute of Contemporary Art, Boston (2005); *Selected Works*, Charles Riva Collection, Brussels (2012); *Le Consortium*, Dijon, France (2012, traveled to Museum Leuven, Belgium); and *Nearst Neighbor*, FotoFocus Biennial, Contemporary Arts Center, Cincinnati (2016). Ethridge's work was included in the 2008 Whitney Biennial. In 2011 he was shortlisted for the Deutsche Börse Photography Foundation Prize.

Roe Ethridge was born in 1969 in Miami and lives and works in New York.

The first solo exhibition in Italy by American photographer Roe Ethridge: a meditation on desire, consumerism, and the passage of time. A dialogue between art and commercial photography that contaminates fashion with personal memories, exploring the excesses and fragility of the photographic image.



Free entrance
Everyday
10:30–19:30

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Tokyo 2, 2009
C-print
152.4 x 101.6 cm



Nearest Neighbor, 2023
Dye sublimation print
81.3 x 61 cm



Louise, 2014
Dye sublimation print
76.2 x 61 cm



Louise on Central Park Smoke, 2023
Dye sublimation print
83.8 x 61 cm



Louise on David's Refrigerator, 2023
Dye sublimation print
152.4 x 101.6 cm



Me and Auggie, 2015
Dye sublimation print
124.46 x 83.82 cm



Celine Bracelet for Gentlewoman, 2014
Dye sublimation print
76.2 x 61 cm



Coke Bottles, 2015
Dye sublimation print
124.46 x 83.82 cm



Durango in the Canal, 2011
Dye sublimation print
127 x 182.88 cm



Polychronic Sticker on Window Decal, 2023
Dye sublimation print
81.3 x 61 cm



Rockaway (90th St), 2008
Dye sublimation print
152.4 x 101.6 cm



Double Latex Glove and American Spirit, 2023
Dye sublimation print
81.3 x 61 cm



Louise with Bubble on Texte Zur Kunst Cover, 2021
Dye sublimation print
76.2 x 61 cm



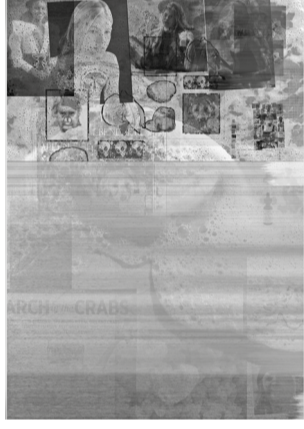
Duck for Burberry, 2023
Dye sublimation print
127 x 101.6 cm



Louise with Cup of Noodles, 2015
Dye sublimation print
83.8 x 114.3 cm



Lee Lou at Sunset Park Ferry Terminal, 2021
Dye sublimation print
91.5 x 61 cm



Pic 'n Clip Glitch NFT, 2021
Dye sublimation print
142.2 x 101.6 cm



Auggie with Raccoon Tail, 2015
Dye sublimation print
127 x 101.6 cm



Louise for Polychronic, 2023
Dye sublimation print
144.8 x 83.8 cm



Birthday Multiply, 2021
Dye sublimation print
70.2 x 61 cm



Backyard, Rockaway Beach, April 12, 2013
Dye sublimation print
124.46 x 83.82 cm



Seafood Tower at the Corner Bar for Gohar World, 2023
Dye sublimation print
91.44 x 60.96 cm



Pic 'n Clip 3, 2017
Dye sublimation print
182.88 x 121.92 cm
Collection Mo & Hilary Koyfman



Birthday Still Life, 2023
Dye sublimation print
61 x 76.2 cm



Louise in a Chair for Double, 2015
Dye sublimation print
134.62 x 101.6 cm



Double Dogwood with Dew Drops, 2021
Dye sublimation print
81.3 x 61 cm



Picket Fence I, 2017
Dye sublimation print
124.46 x 83.82 cm



Light Fixture, 2021
Dye cut vinyl
121.9 x 182.9 cm



Louise on Brass #5, 2017
UV print on brass
121.9 x 121.9 cm



Louise on Brass #7, 2017
UV print on brass
182.9 x 121.9 cm



Skull on Brass, 2017
UV print on brass
76.2 x 61 cm

For all images
Courtesy of the artist, Andrew Kreps Gallery and Gagosian
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