
ROE ETHRIDGE: NEAREST NEIGHBOR
CONTEMPORARY ART CENTER
October 7, 2016–March 12, 2017
Roe Ethridge applies a seductive, stylized commercial aesthetic to common subjects, such as Coke bottles, fashion models, and seashells, but reroutes expectations by inserting elements of humor, oddity, and revulsion. An Ethridge image will seem familiar yet somehow awkward, artificial, “off.” In addition to producing compelling singular photographs, Ethridge is a wily editor and organizer of his own images. Intercepting our natural tendency to construct narratives from one or more photographs, Ethridge directs the process toward faintly absurd, vaguely dark and highly personal narratives. Each of the “rooms” in this exhibition tells a story—or stories—which visitors are invited to uncover.

“Nearest neighbor” is a photographic term for an image that has been resampled by changing the number of pixels. It is a new version of an original picture, which can either be an upgrade or a downgrade. This process alters the existing capture just as photography alters the visible world, modifying realism with a sense of the peculiar. “Nearest neighbor” also refers to the personal basis of Ethridge’s work, which features objects or associations reflecting his own life. In his editorial assignments, family and friends appear as frequent subjects and become glamour-shot versions of their “real” selves, peeking out through a lacquered exterior. While photographers have commonly mined the autobiographical vein, Ethridge ignores distinctions between private and public spheres—family photos versus advertising—to suggest that our lives have become an uncomfortable admixture of individual and collective experiences and fantasies.

Roe Ethridge: Nearest Neighbor is the artist’s first solo museum exhibition in the United States and is accompanied by a new monograph titled Neighbors, published by Mack.
Apple and Cigarettes, 2004–2006
C-print
40 x 32½ inches
Courtesy of the Artist and Andrew Kreps Gallery, New York

Self Portrait (Polaroid), 2008
C-print
31⅛ x 25½ inches
Sender Collection

Pamela Anderson with Grapes, 2015
Dye sublimation print on aluminum
45 x 30 inches
Courtesy of the Artist and Gladstone Gallery, New York and Brussels

Double Santa, 2005
C-print
37 x 32 inches
Courtesy of the Artist and Andrew Kreps Gallery, New York

Chubbs (Celine Horse), 2016
Semi-matte dye sublimation print
53 x 40 inches
Collection of Jeanne Greenberg Rohatyn

Durango in the Canal, Belle Glade, FL, 2011
C-print
51⅛ x 76⅜ inches
Courtesy of the Artist and Andrew Kreps Gallery, New York

Chanel No.5 with Yellow Jacket, 2009–2013
C-print
45⅛ x 34⅛ inches
Private Collection

Regal Cinemas, 2006
C-print
65 x 50 inches
Courtesy of Gagosian Gallery

Sarah Beth with Pipe, 2006
C-print
32⅜ x 26 inches
Courtesy of Gagosian Gallery

Shelter Island Sunset, 2015
Dye sublimation print on aluminum
60 x 40 inches
Courtesy of the Artist and Gladstone Gallery, New York and Brussels

LA Backyard with Sage and Daisies, 2007
C-print
30⅜ x 24⅝ inches
Collection of Charlotte Feng Ford

Nancy with Polaroid, 2003–2006
C-print
40 x 32⅛ inches
Collection of Alexander and Susan Casdin

Car Carrier, New York Harbor, 2002
C-print
50 x 40 inches
Collection of Beth Rudin DeWoody

UPS Sticker, 2000
C-print
38 x 30 inches
Collection of Sara Meltzer

Conch Shell, 2015
Dye sublimation print on aluminum
49⅛ x 3⅜ inches
Collection of Mansur Gavriel

Auggie with Dead Crab, 2015
Dye sublimation print on aluminum
33 x 46⅛ inches
Collection of Nion McEvoy

Popcorn Factory, 2005–2007
C-print (scanned from 4 x 5 polaroid)
30⅜ x 24⅝ inches
Courtesy of the Artist and Andrew Kreps Gallery, New York

Louise, 2011
C-print
68⅜ x 52 inches
Collection of Alison and Warren B. Kanders

Conch Shell,
2015
Dye sublimation print on aluminum
49⅛ x 3⅜ inches
Collection of Mansur Gavriel

Collection of Nion McEvoy

Chubbs (Celine Horse), 2016
Semi-matte dye sublimation print
53 x 40 inches
Collection of Jeanne Greenberg Rohatyn

Sarah Beth with Pipe, 2006
C-print
32⅞ x 26 inches
Courtesy of Gagosian Gallery

Shelter Island Sunset, 2015
Dye sublimation print on aluminum
60 x 40 inches
Courtesy of the Artist and Gladstone Gallery, New York and Brussels

LA Backyard with Sage and Daisies, 2007
C-print
30⅜ x 24⅝ inches
Collection of Charlotte Feng Ford
Me and Auggie, 2015  
Dye sublimation print on aluminum  
45 x 30 inches  
Courtesy of the Artist and Gladstone Gallery, New York and Brussels

Studio Wall, 2005–2007  
C-print  
30½ x 24½ inches  
Sender Collection

Elaine’s Mirror, 2012  
C-print  
44 x 33 inches  
Collection of Brendan Dugan

Double Jess Gold, 2015  
Dye sublimation print on aluminum  
53 x 40 inches  
Collection of Aris Koropoulis

Model Prints and Pickles and Roe, 2014  
Dye sublimation print on aluminum  
49½ x 33 inches  
Courtesy of the Artist and Andrew Kreps Gallery, New York

Lighter Side Co., 2004  
C-print  
33 x 27 inches  
Courtesy of the Artist and Andrew Kreps Gallery, New York

Harry & David I, 2003  
C-print  
33 x 27 inches  
Collection of Martin and Rebecca Eisenberg

Linda Anderson (School House), 2004  
C-print  
33 x 27 inches  
Collection of Renée Preisler Barasch

Teresa Oman (Car Door), 2015  
Dye sublimation print on aluminum  
53 x 40 inches  
Courtesy of the Artist and Andrew Kreps Gallery, New York

Linda Anderson (Haunted House), 2004  
C-print  
33 x 27 inches  
Collection of Brendan Dugan

Jess Gold (Car Door), 2015  
Dye sublimation print on aluminum  
40 x 53 inches  
Collection of Peter Kahng, New York, NY

Sacrifice Your Body, 2013  
C-print  
41¾ x 51⅞ inches  
Private Collection

Bonne Maman, 2013  
C-print  
34¾ x 46⅞ inches  
Courtesy of the Artist and Andrew Kreps Gallery, New York

Myla with Column, 2008  
C-print  
55 x 42 inches  
Private Collection

Domestications (Santa), 2004  
C-print  
33 x 27 inches  
Collection of Larry Gagosian

Elaine’s Mirror, 2012  
C-print  
44 x 33 inches  
Collection of Brendan Dugan

Teresa Oman (Car Door), 2015  
Dye sublimation print on aluminum  
53 x 40 inches  
Collection of Brian Waterman and Lauren Lesser

Gisele on the Phone, 2013  
C-print  
34⅛ x 45⅞ inches  
Courtesy of the Artist and Andrew Kreps Gallery, New York

Yellow Phone, 2013  
C-print  
34⅛ x 45⅞ inches  
Collection of Andrew Marks
Chanel Necklace for Gentlewoman, 2014
Dye sublimation print on aluminum
34⅓ x 51⅔ inches
Collection of Sascha S. Bauer

Sunset Lattice, 2008
C-print
54 x 40 inches
Courtesy of the Artist and Gladstone Gallery, New York and Brussels

Louise with House, 2014
Dye sublimation print on aluminum
41 x 33 inches
Courtesy of Gagosian Gallery

Refrigerator, 1999
C-print
30 x 24 inches
Collection of Scott J. Lorinsky

Untitled (Point Break), 2010
C-print
36⅝ x 25⅜ inches
Courtesy of Gagosian Gallery

Concrete Pour 7, 2007
C-print
40 x 51 inches
Collection of Victor Pisante

The Pink Bow, 2002
C-print
30 x 24 inches
Courtesy of the Artist and Andrew Kreps Gallery, New York

Basement Window, 2012
C-print
36 x 24 inches
Collection of Åke Skeppner

Nancy in Wellfleet, 2008
C-print
36 x 27⅝ inches
Courtesy of the Artist and Andrew Kreps Gallery, New York

Moon, 2003
C-print
33 x 41 inches
Collection of Mark DeMuro

Louise Blowing a Bubble, 2011
C-print
44 x 33 inches
Private Collection, New York

Pigeon, 2001
C-print
50 x 35 inches
Private Collection, New York

Junction, Atlanta, 2003
C-print
27 x 33 inches
Collection of Larry Gagosian

Hallway Wallpaper, 2003
C-print
40 x 50 inches
Courtesy of the Artist and Andrew Kreps Gallery, New York

Lee Lou Screenshot, 2015
Dye sublimation print on aluminum
28⅝ x 16 inches
Courtesy of the Artist and Gladstone Gallery, New York and Brussels

Model Prints on Broken Pencil, 2014
Dye sublimation print on aluminum
60 x 40 inches
Courtesy of the Artist and Andrew Kreps Gallery, New York

Bow, 2011
C-print
34⅝ x 34⅜ inches
Courtesy of the Artist and Andrew Kreps Gallery, New York

Moon, 2003
C-print
53 x 43 inches
Collection of Larry Gagosian
*The exhibition contains sculptural elements and videos alluding to the artist’s professional and personal life. The sculptures comprise studio ephemera, found and manufactured objects, and furniture—in essence, multiple inventories that contribute to the artist’s photographic practice. Video works bring to light the spontaneity of the studio and the rhythms of family life.

The FotoFocus Biennial 2016, themed *Photography, the Undocument*, features over 60 exhibitions at Participating Venues and eight exhibitions curated by FotoFocus Artistic Director and Curator Kevin Moore. These eight exhibitions bear diverse and nuanced, yet interconnected, relationships to the theme, which seeks to break apart assumptions about photography’s documentary character by emphasizing the medium’s natural tendency to distort, edit, and reshape the visible world.

**ROE ETHRIDGE: NEAREST NEIGHBOR**
CURATED BY FOTOFOCUS
Kevin Moore, Artistic Director and Curator

The FotoFocus Biennial 2016, themed *Photography, the Undocument*, features over 60 exhibitions at Participating Venues and eight exhibitions curated by FotoFocus Artistic Director and Curator Kevin Moore. These eight exhibitions bear diverse and nuanced, yet interconnected, relationships to the theme, which seeks to break apart assumptions about photography’s documentary character by emphasizing the medium’s natural tendency to distort, edit, and reshape the visible world.