

GAGOSIAN

Gagosian Announces Roe Ethridge's First Exhibition in Athens

Rude in the Good Way Opens January 22, Coinciding with New Book of the Same Title



Roe Ethridge, *Flowers at John Curran Studio*, 2008/2025, UV-cured pigment print,
60 x 40 inches (152.4 x 101.6 cm), edition of 5 + 2 AP © Roe Ethridge

[Download Press Images](#)

ATHENS, January 12, 2026—Gagosian is pleased to announce *Rude in the Good Way*, an exhibition of photographs by Roe Ethridge, opening at the Athens gallery on January 22, 2026.

The exhibition represents a return to the Greek capital for the artist, who in a previous project there found parallels between the hybrid character of his work and the blended symbolism of the Erechtheion, a temple dedicated to Athena on the Acropolis. Exploring a space between commercial, editorial, and studio photography, Ethridge encourages the collision and comingling of form and genre. In *Rude in the Good Way*, he establishes visual and conceptual links between images, both through their juxtaposition in the gallery, and by their inclusion in a book of the same title published to coincide with the exhibition.

Rude in the Good Way represents a confluence of fashion shoots, portraits, still-life arrangements, and interior scenes, embodying disparate modes. *Chanel No 5 from 1924 on Tray of Pearls and Mirror Checkerboard* (2025) originated with an invitation to mine Chanel's archive, from which Ethridge selected a vintage perfume bottle that evoked childhood memories of his mother. The ubiquitous brand reappears in *Double Red Chanel* (2025), which builds on the artist's recent cover shoot of Lila Moss for the November 25 issue of *Vogue Japan*. By layering two differently sized versions of the same image atop one another, he sets the model's doubled figure against a doubled sunset, establishing a formal echo that reverberates throughout the installation.

Three depictions of Ethridge's partner and collaborator, writer Lulu Sylbert, are the artist's most intimate images to date. Works such as the pinup-like *Lulu in Green Lace and Fishnets* (2025) record explicit details of Sylbert's body and attire, documenting a subject distinguished by her own creative complicity. In these shots, Ethridge and Sylbert work together to explore the production of libidinal imagery that attempts to avoid an imbalance of power. (*LU Cookie Half Melted* [2025] shows only a pair of the titular biscuits but finds something of the same sensuality in their liquefying chocolate topping, a droplet of which is smeared against the dark fabric ground.)

In other works, Ethridge toys with the conventions of the still life. *Double Apple on the Beach_v2* (2020) makes further use of layered exposures, lending a psychedelic cast to an otherwise straightforward composition of pecked-at fruit. And in *Gohar Candle* (2022), he centers a flaming night-light from the New York designer in stark close-up, recalling renderings of similar subjects scattered throughout art history—perhaps most closely Gerhard Richter's photorealistic canvases of the early 1980s (which were themselves inspired by sixteenth- and seventeenth-century *vanitas* paintings). But while Richter's candle is calm and quiet, Ethridge's looks windblown, with melted wax lending it a dramatic, Baroque appearance.

Two photographs from 2008 depict the studio of artist John Currin. *Flowers at John Currin Studio* (2008/2025) presents a closely cropped detail of a lush multicolored bouquet, while *John Currin's Studio March 2, 2008* (2008/2025) pictures a wheeled table laden with paints and brushes, an accompanying wooden chair, and a tantalizing partial view of three of the painter's provocative nudes. These images, commissioned by *Art Review* magazine, reflect again on the always complex relationship between photography and painting, resonating powerfully, too, with Ethridge's current examination of romantic and creative exchange.

A book published by Loose Joints featuring images from the exhibition will be released in January.

For Roe Ethridge's biographical information and exhibition history, [please visit gagosian.com](http://pleasevisitgagosian.com).

#RoeEthridge

ROE ETHRIDGE

Rude in the Good Way

Opening reception: Thursday, January 22, 6–8pm

January 22–March 7, 2026

22 Anapiron Polemou Street, Athens

Press

Gagosian | press@gagosian.com

Toby Kidd | tkidd@gagosian.com | +44 20 7495 1500

Laura Callendar | lcallendar@gagosian.com | +44 7393 464636

Vasso Papagiannakopoulou | vassopap@gagosian.com | +30 693 748 5660