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Editors' Picks: 19 Things Not to Miss in New York's Art World This Week
From Roe Ethridge's Gagosian debut to Sarah Slapppy's surreal nudes, here's the best of what the city has to offer this week.

Nate Freeman



Roe Ethridge, The Pink Bow, 2001–02, C-print, 30 × 24 inches, edition of 5 + 2 AP © Roe Ethridge. Photo Courtesy: Gagosian.

“Roe Ethridge: Old Fruit” at Gagosian

In 1999, the young artist Roe Ethridge was attending one of the infamous Fischerspooner performances at the Starbucks on Astor Place when he met a 20-year-old named Andrew Wilkes-Krier, a musician who had just begun going by the name Andrew W.K. They saw each other again at a Fischerspooner show on the 107th floor of the World Trade Center, and Andrew W.K. asked Ethridge if he would like to shoot the cover of his debut album, which was titled *I Get Wet*. A shoot was staged at the artist's North 3rd Street loft in Williamsburg. After a few lackluster takes, Andrew W.K. went to the bathroom, and when he returned, blood was flowing from his nose over his lips and down his chin. Ethridge's shot of the party rocker staring at the camera, serene and calm as the carnage rushes down his face, was instantly iconic; if you happened to be a 13-year-old when the CD of *I Get Wet* was shipped to suburban malls, that album cover might've had a truly profound effect on your entire life. It certainly did for me. The original photograph, along with other masterful still lifes and portraits taken over the course of his career, will be part of “Old Fruit,” Ethridge's first solo show at Gagosian in New York.