

# GAGOSIAN

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Gagosian to Participate in Paris Photo 2023 with *Still Life Stilled*, November 9–12

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Roe Ethridge, *Oslo Grace at Willets Point*, 2019, dye sublimation print on aluminum, 51 × 40 inches (129.5 × 101.6 cm), edition of 5 + 2 AP © Roe Ethridge

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**PARIS, November 3, 2023**—Gagosian is pleased to participate in Paris Photo 2023 at the Grand Palais Éphémère. *Still Life Stilled* is a catalytic presentation, organized by Joshua Chuang, of historical and contemporary works that explore photography's unique capacity to both invest inanimate tableaux with substance and find meaning in suspending the theater of life.

Works by Richard Avedon including *Dovima with elephants*, *white evening dress by Dior*, *Cirque d'Hiver*, *Paris, August 1955*; *June Leaf*, *sculptor*, *Mabou Mines*, *Nova Scotia, July 17, 1975*; and portraits from the series *In the American West* (1979–84) highlight his unrivaled ability to create icons, as showcased earlier this year in the landmark exhibition *Avedon 100* at Gagosian New York. Manuel Álvarez Bravo's *El Ensueño* (1931) is a contemplative modernist figure study that imparts a sense of dreamlike mystery through its nuanced handling of light and shadow. Man Ray's sensuous *Nusch Éluard* (c. 1930) is a rare early portrait of the Surrealist muse who was the subject of *Facile* (1935), his renowned collaboration with poet Paul Éluard.

Photographs by Roe Ethridge include *Decanter with White Roses* (2017–23), *Oslo Grace at Willets Point* (2019), and *Refrigerator* (1999)—carefully staged scenes that wink at tropes of both fine-art and commercial practices.

A selection of classic works from Nan Goldin's *Ballad of Sexual Dependency* ripples with the vitality of her subjects while her *Breakfast in bed*, *Hotel Torre di Bellosguardo*, *Florence* (1996), though unpeopled, is replete with presence. Potent black-and-white photographs taken by Robert Frank in London and across America in the 1950s are charged with poetic symbolism that is by turns tragic and prophetic. William Eggleston's *Untitled (Porch/vase/foot)* (1976) transforms a seemingly haphazard array of humble objects into a masterly composition of color, texture, and form.

A leading photographer based in Harlem, New York, during the 1960s and '70s, Kwame Brathwaite was committed to using his camera to promote the idea that "Black is beautiful." Photographed from above, *Untitled (Hands in the Shape of a Unity Symbol)* (c. 1971) shows a grid of hands grasping forearms, a powerful symbol of solidarity. Tyler Mitchell's *Family Tree* (2021) depicts a domestic space with portraits that commemorate and link generations. This will be the first time that photographs by Brathwaite and Mitchell have been shown in Paris.

Deana Lawson's *Boombox* (2020) is a tilted detail of a disused stereo, a hologram whose spectral three-dimensionality conjures the transcendent power of music to communicate and inspire.

Produced with the wet-plate collodion process, Sally Mann's recent tintype still lifes render antique tools and other timeworn objects in images that are at once luminous and shadowed. Conceived as part of a yearslong exchange with Edmund de Waal, this body of work was motivated by the artists' mutual fascination with material transformation, elegy, and historical reckoning. Irving Penn's *Blast* (1980) pictures an arrangement of steel blocks, the hand-coated platinum-palladium print conveying an astonishing range of tones and textures. Jan Groover also used platinum-palladium in her dense, playful, and formally sophisticated kitchen still lifes from 1979 and 1982.

Jeff Wall's *A wall in a former bakery* (2003) records the buildup of grimy residue, a metaphor for the photograph as a chemical record of accrued light. A picture "drawn" by depositing traces of soot from a burning candle onto cellophane, Frederick Sommer's *The Golden Apples* (1961) incorporates accident and automatism. Works by Andreas Gursky include *Untitled XVII* (2014), which takes one of the artist's own photo books as its subject.

Taryn Simon's *FILM (COUNTERFEIT)* (2010) from her *Contraband* series portrays a simple box of film—one of the many objects seized by customs agents at John F. Kennedy Airport in New York. *Folder: Night Scenes* (2012), from her series devoted to the New York Public Library's celebrated Picture Collection, contains within its dense array slivers of well-known images from the medium's past—making it an ode to photography's present as well.

#ParisPhoto

## PARIS PHOTO 2023

*Still Life Stilled*

November 9–12, 2023

Grand Palais Éphémère, Paris

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