



16 Nov 2020

Parker Ito: PPP

mother's tankstation limited

Reviewed by Elaine Tam

Parker Ito's new show teems with wit and grit, and speaks to the conditions under which artists work today. The exhibition was partly self-funded by the sale of Ito's Issey Miyake jacket, and its screengrab is its invitation card - a gesture which wryly entwines two luxury economies.

Ito's burn-out self-portrait and resigned swoon *The things we do for love* (2014) signaled his withdrawal from the limelight. Precious little is known about the artist. He exists solely through a mythologized present. Galvanizing this, gallery staff remind me of this fact. But we are permitted some intimacy in "PPP."

CV (2020) invokes the dual complexes of representation and self-erasure. A half-drunk California Pinot Noir has his CV printed on its label. Another bottle has "Parker Ito, born 1986, lives & works in Los Angeles," the standardized summary artist biography, etched upon it. It is filled with his urine. Both sit atop an active scanning bed and are continuously filmed by video camera, whose luminous live feed is projected onto the nearby wall.