

foreign & domestic

Joey Frank

Reincarnation

April 11–21, 2024

24 Rutgers Street, New York, NY 10002

www.foreigndomestic.io



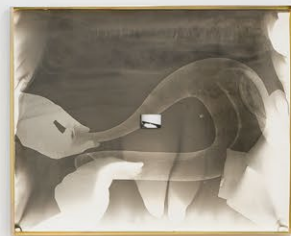




























Joey Frank
Reincarnation

April 11 – April 21, 2024

reception Friday April 12, 6-8pm

A pregnant pause. The flick of a wrist, the arc of a swatter, on the cusp of killing a fly.

A painting hangs in the air and measures sixteen feet by four feet by three inches and three quarters.

The time left to the fly is the time for the eye to travel the length of the painting.

In 2018, in total darkness, Joey works with Ana and Michele, heavily pregnant. They pose with large-format photosensitive paper held by their partners. A flash goes off and creates two images in the same instant.

A tiny contact print floats in the center of the larger paper. It depicts the scene of the work's making, including a miniature image of the photosensitized paper, still blank at the moment of exposure.

April 5, 10.20am, finishing touches to the painting, up a ladder; the earth shakes for twenty seconds.

April 7 is the due date; Joey and Lucy await their baby girl.

April 8, 2.10pm to 4.36 pm, the moon casts its shadow over New York City.

April 12, 6-8pm, Joey Frank's exhibition opens at Foreign & Domestic, 24 Rutgers Street, New York.

Reincarnation is a study in duality and double takes
patience and haste
intervals and instants
imminence and immanence
creation and procreation
the making of a show, the marking of a print,
the death of a fly and the birth of a child.

April 21, 6pm, Joey Frank's Reincarnation closes.

- Alexander Meurice

About Joey Frank

Born in 1981 in Washington, D.C. Joey Frank is an artist and sometimes astrologer or semiotician who lives and works in Brooklyn, NY. He earned his BA from Brown in 2005, and has since participated in exhibitions and performances in Los Angeles, Zurich, Istanbul, and New York, including Peas and Carrots, a collaboration with Daniel Kent at Orgy Park. Joey Frank's recent solo exhibition at Harkawik, The Allimbus Device, closed on March 17, 2024.

Frank's artistic practice is unbound by preconception or any presumed demarcations between the varied media and conceptual bases that shape his work. Known for sculptural assemblages, painted and photographic collages, and sonic installations, Frank's artmaking is eclectic, as is his work beyond it, including art writing, criticism, and the production and assistant direction of Sundance Grand Jury Prize and Best Documentary Cinematography winning 'Manda Bala' (Send A Bullet).

About Foreign & Domestic

Foreign & Domestic is a gallery located on the Lower East Side, opened by Alexander Meurice in July 2022. The gallery opened with the group exhibition SIGNS, co-curated with poet and performance artist Peter BD. The gallery has staged exhibitions by Ittiah Yoda, Nicholas William Johnson, Egle Jauncems, Greg Carideo and Armando Nin. The recent group exhibition After Lives included the work of the late Bob Smith and Lee Brozgol, obscure but prolific artists working in Lower Manhattan in the 1970s and 1980s.

Foreign & Domestic takes its name from a group exhibition titled 'European, Foreign & Domestic' curated by Alexander Meurice at the Averard Hotel, an ostentatiously derelict west London townhouse turned exhibition space, which he ran from 2016 to 2018.

Begin forwarded message:

From: Micheline Klagsbrun <mklagsbrun@gmail.com>

Date: April 8, 2024 at 8:53:55 AM EDT

To: Joey Frank <joey.frank@gmail.com>

Subject: writing

Good morning!

This is the best I can do on one cup of coffee.
You could use any or none of it. I will NOT be offended if none of it gets used! You are better at this than I am.

I also woke up thinking that you really should paint those wooden frames white, even if it's somewhat distressed-looking. Or maybe just hide the glue with matching paint first, but if they still don't look right, just use white. The wood and glue now really distract from the beautiful images. You don't want people to notice or be irritated or turned off by the frames.

I'm writing on this old laptop that won't let me save the document so I'm just pasting it in below.

See you soon XXMum

Joey Frank uses darkroom alchemy to create images that contain within themselves the moment of their creation: they carry a miniature of themselves inside.

His subject is moments in time and space, moments that contain infinite possibility.

(Show title) is dominated by a single large-scale painting of a moment that is likewise pregnant with possibility, though this time one of the options is sudden death. The space between the fly and the fly swatter is a single frame in time. No outcome has been determined. It is a liminal space, a threshold that the fly may or may not cross, signified by the painted threshold of the door ajar.

Through these very different mediums, Frank explores the embodiment of possibility and hope.

--

Reincarnation

Karla Zurita, 2024

In order to measure the decibels, he made himself into a beast.
Stretching his legs onto carpet and ripping out the seams.

This beastmaking process would repeat, bargaining with scale
As if it were fate, he gifted his left toe a monocle.

The army of mini me's he decreed. Granting them autonomy
A singular name for each - This one is the goddess of my infantile perversion,

I call her "only coming in front of the cat." The blue beast
wears a collar and a leash dragging his knees until they bleed.

Decrepit beasts only growl for buzzing bees,
Howling an atonal ring from their own defunct machines.

With no shape of vengeance instead led by a tinkering might,
His army mended spoons and dimes into caves of sonic delight.

Engendering a canto inside their master's insides
That re-engineers his disdain for their disabilities

Into a long haired lullaby of father and son
Sang by a man who rules over a desert of Buzz Lightyears.

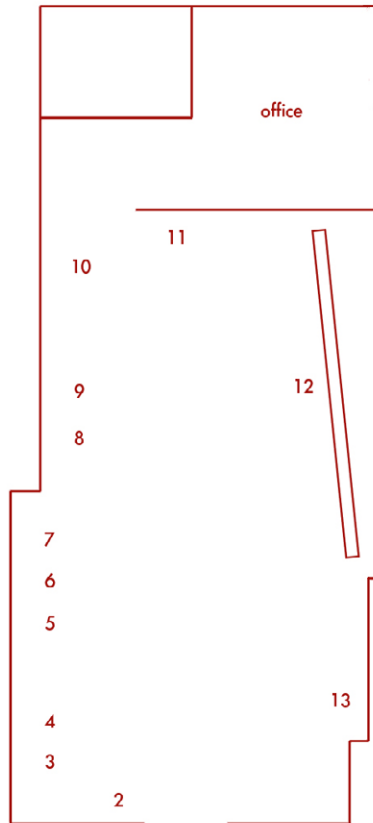
I heard a Fly buzz - when I died -
Emily Dickinson, 1896

I heard a Fly buzz - when I died -
The Stillness in the Room
Was like the Stillness in the Air -
Between the Heaves of Storm -

The Eyes around - had wrung them dry -
And Breaths were gathering firm
For that last Onset - when the King
Be witnessed - in the Room -

I willed my Keepsakes - Signed away
What portion of me be
Assignable - and then it was
There interposed a Fly -

With Blue - uncertain - stumbling Buzz -
Between the light - and me -
And then the Windows failed - and then
I could not see to see -



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|--|---|
| <p>1. <i>Laughing root</i>
2024
Brazilian root, 3D PLA plastic, hardware
8 x 13 x 20 in</p> | <p>8. <i>Untitled (Michele)</i>
2018
double contact print in artist frame (wood)
21 x 17 in</p> |
| <p>2. <i>Untitled (Michele)</i>
2018
double contact print in artist frame (wood)
17 x 21 in</p> | <p>9. <i>Untitled (Ana)</i>
2018
double contact print in artist frame (brass)
24 ½ x 20 ¾ in</p> |
| <p>3. <i>Untitled (Ana)</i>
2018
double contact print in artist frame (wood)
25 x 21 ⅛ in</p> | <p>10. <i>Untitled (Michele)</i>
2018
double contact print in artist frame (brass)
16 ¼ x 20 ¼ in</p> |
| <p>4. <i>Untitled (Ana)</i>
2018
double contact print in artist frame (wood)
24 x 20 in</p> | <p>11. <i>Untitled (Ana)</i>
2018
double contact print in artist frame (brass)
24 ½ x 20 ¾ in</p> |
| <p>5. <i>Untitled (Ana)</i>
2018
double contact print in artist frame (brass)
24 ½ x 20 ¾ in</p> | <p>12. <i>Fly swatter</i>
2024
Flashe paint and wood
48 x 192 ½ x 3 ¾ in</p> |
| <p>6. <i>Untitled (Michele)</i>
2018
double contact print in artist frame (wood)
17 x 21 in</p> | <p>13. <i>Tiny Michele</i>
2024
infinite resolution, contact print with ultrasound
printouts, photograph in total darkness
1 x 1 ½ in</p> |
| <p>7. <i>Untitled (Ana)</i>
2018
double contact print in artist frame (brass)
20 ¾ x 24 ½ in</p> | |

catalogue of works

Joey Frank

Fly swatter

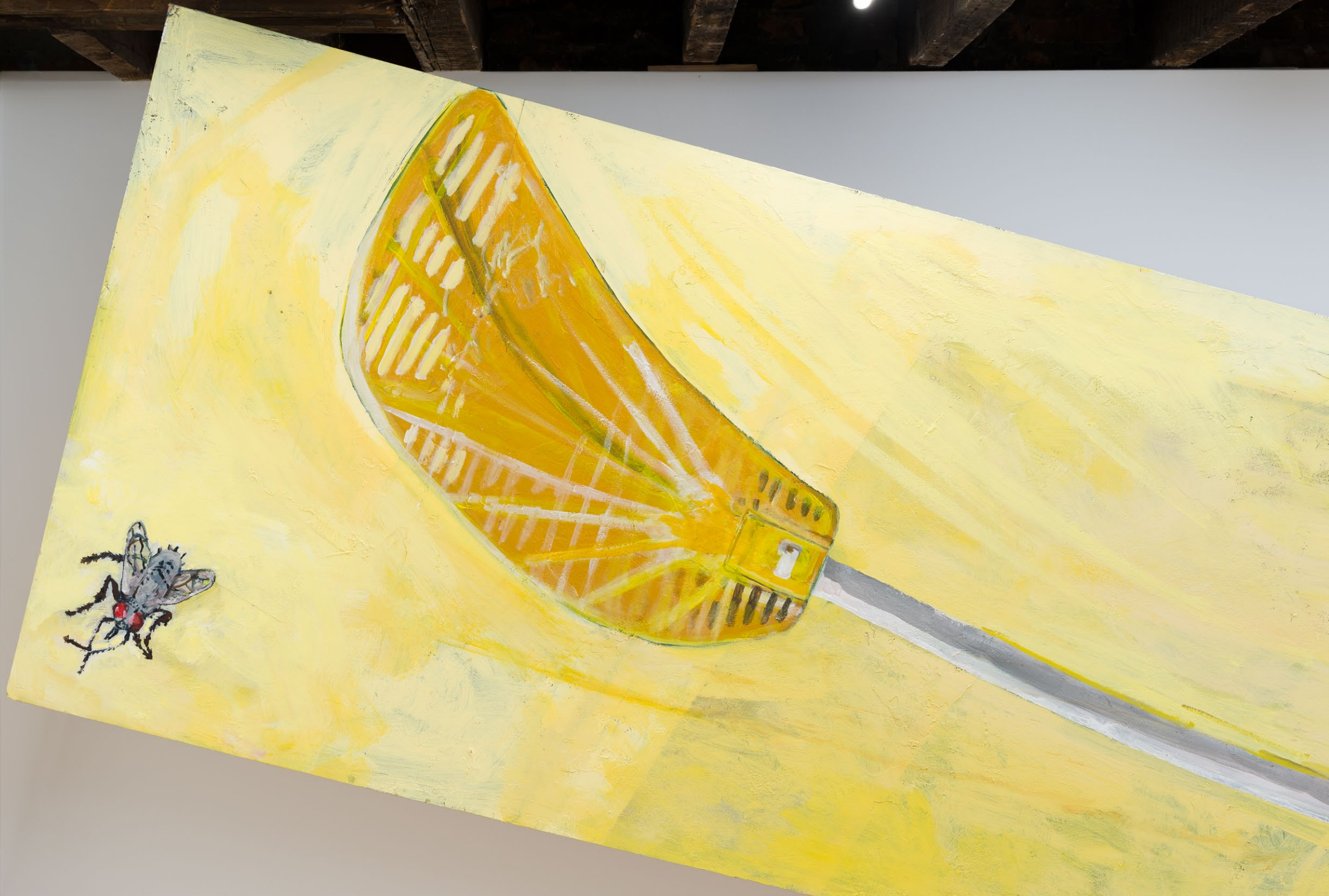
2024

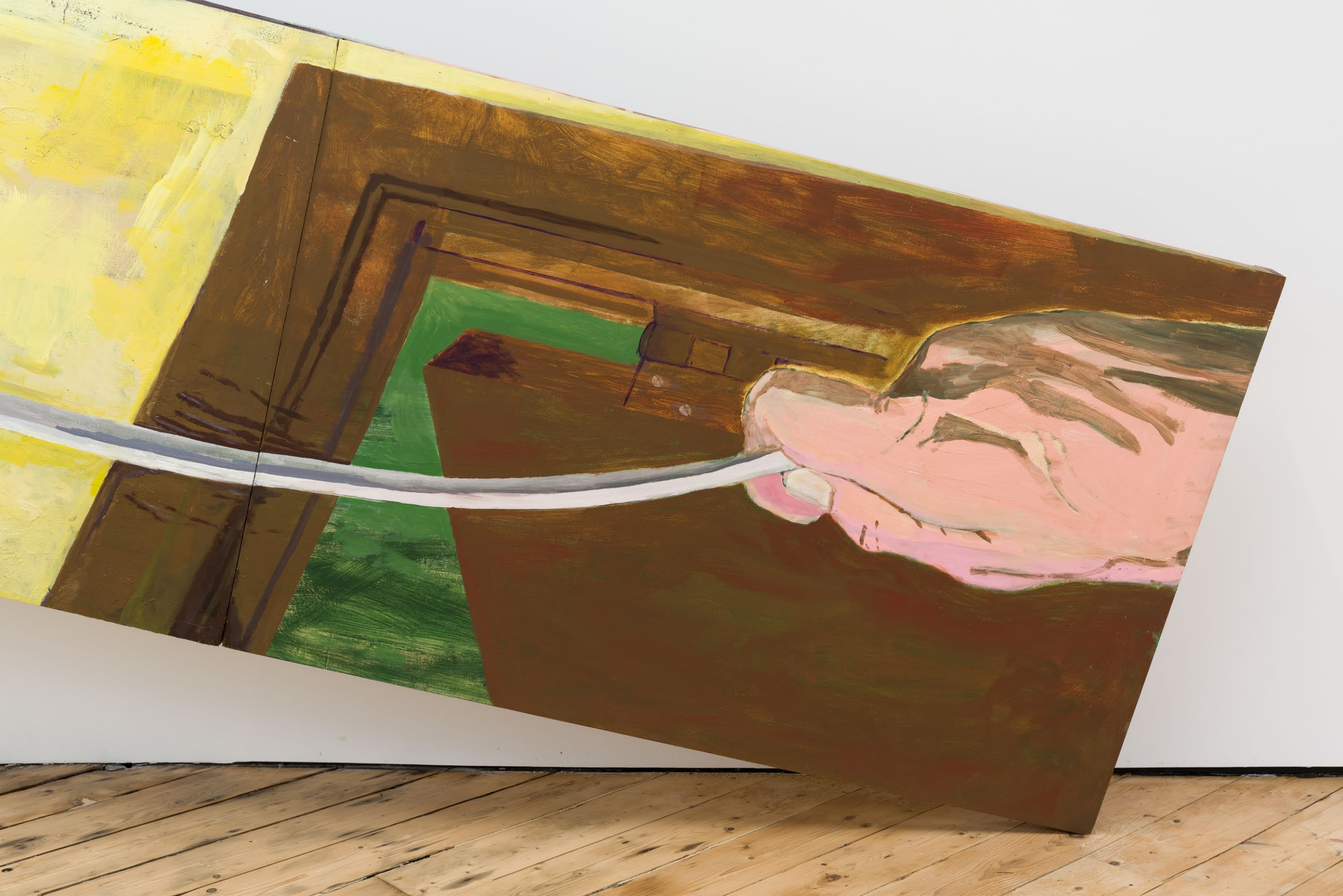
Flashe paint on wood

48 x 19 1/2 x 3 3/4 in.









Joey Frank

Untitled (Michele)

2018

double contact print in artist frame (wood)

17 x 21 x 1 1/4 in. (framed)





Joey Frank

Untitled (Ana)

2018

double contact print in artist frame (wood)

25 x 21 1/8 x 1 1/4 in (framed)





Joey Frank
Untitled (Ana)
2018
double contact print
24 x 20 in





Joey Frank

Untitled (Ana)

2018

double contact print in artist frame (brass)

24 ½ x 20 ¾ x 1 in (framed)





Joey Frank

Untitled (Michele)

2018

double contact print in artist frame (wood)

17 x 21 x 1 ¼ in (framed)





Joey Frank

Untitled (Ana)

2018

double contact print in artist frame (brass)

20 $\frac{3}{8}$ x 24 $\frac{1}{2}$ x 1 in (framed)





Joey Frank

Untitled (Michele)

2018

double contact print in artist frame (wood)

21 x 17 x 1 ¼ in (framed)





Joey Frank

Untitled (Ana)

2018

double contact print in artist frame (brass)

24 ½ x 20 ¾ x 1 in (framed)





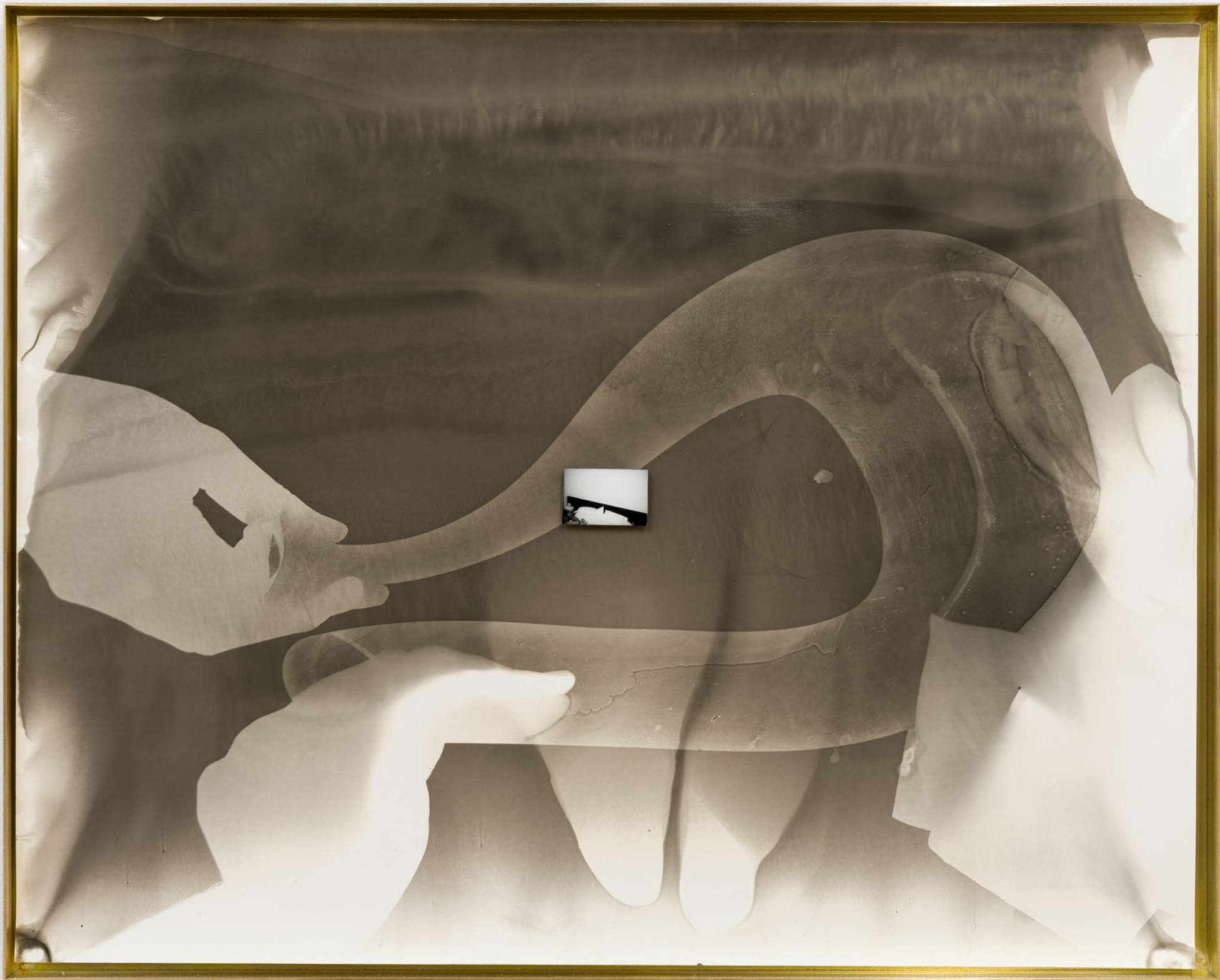
Joey Frank

Untitled (Michele)

2018

double contact print in artist frame (brass)

16 ¼ x 20 ¼ x 1 in (framed)





Joey Frank

Untitled (Ana)

2018

double contact print in artist frame (brass)

24 ¼ x 20 ¾ x 1 in (framed)





Joey Frank

Tiny Michele

2024

infinite resolution, contact print with ultrasound printouts, photograph in total darkness

1 x 1½ in



Joey Frank

Laughing root

2024

Brazilian Root, 3D pla plastic, hardware

18 x 13 x 20 in









foreign & domestic

photography by Stephen Fought

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