



CHANGE BOTH RIB

An exhibition of works by **Ryan Foerster**

June 1 - July 7, 2018

C L E A R I N G Upper East Side

Welcome to my show at 78 street Clearing Gallery. I take the train all the way from Brighton beach to get here thanks to the extension of the Q line to the upper east side...this show has a lot to do with Brighton. I moved there in December 2011. it has been a while. A lot of people think I live in rockaway. Maybe because AM New York declared it the hipster hamptons in 4013. But no, I live in Brighton where most of the population is senior citizens. when I moved there my next door neighbor Ira would tell me jokes every day. He would come up with them on the spot. Then he asked for my email and began emailing me multiple times a day with new jokes he had written. I kept telling him to get on twitter or something; it was amazing he could write so many jokes. When I was a kid, joking around was one the first things I remember being really into. Making shit up. When I realized I could make shit up and make people laugh or just confuse the hell out of them I was extremely happy. This was partly a way to deal with not being able to read back then. humor has always been really important to me and has found its way into a lot of my work.

When Ira retired, I told him we should publish a book of all his jokes. I had started my press RATSTAR and it seemed like a perfect book for it. So these printing plates are from making Ira's book. That was in 2014. I added photos that I took in brighton beach to some of the plates—some of this I did in 2014/15 and some this year. I stopped looking at the plates for a few years and just revisited them and liked them again after not seeing them for a while. when people ask if I still live in Brighton my response is that it's one of my longest running jokes. I still photograph Brighton. It goes in waves.

Also I started to make these circle garden prints again just this spring. I had done a lot six years ago. These were the first ones when I discovered that the photo paper could be corroded like that. First one was made indoors after I left a can on it and condensation made the circle on the print. It was shown at CLEARING in Brussels in 2012. The print is actually not black; it's made up of all different colors. I stopped doing these in 2014 when the Camera Club of NY closed down the dark room. I recently found a box of the black clean up sheets and as I started to grow tomato plants inside this winter, would slowly put them in bigger pots and move them outside and put them on top of the sheets. I thought, why not make more of those if I have the paper. So they were all made this spring. I had never shown a whole grouping of the circle prints before, so I'm happy about it. They all turn out so different but seeing them all together is like seeing constellation of planets.

Originally I got into reusing so much material because I was grossed out about production and materials going into art making and it kinda snow balled for me and I just thought the best way to make work would be to only use shit that others looked at as waste. but then I wanted to continue making some things that I had to buy materials for. So I set the rule that if I did something new I would have to use every element from it to create other work—this also ramped up my scavenging other materials. The "model for a raccoon trap" was made completely from objects found at the beach one day. We had been dealing with raccoons breaking into our roof and while walking at the beach in 2015 I found this stuff and the toy raccoon! Ha! I had to laugh, they were taunting me. I went home with it all and put it together, saying in my head it was my model for a larger raccoon trap.

The table is made from material found outside NYC family court. My studio is behind it. What else... the ear! My fucking nightmare of a right ear. Glass and wood. I found out I have a condition called Patulous Eustachian tube. The tube connecting ear to throat has a small opening this is what pops when you fly. Mine stays open!

CLEARING

It sucks but I just found this out in January after years of doctors telling me that I had the opposite and my Eustachian tube was shut and I needed to take all these steroid decongestion sprays to open it more to get the liquid out. While it does get full with liquid which is annoying but that's cause it's open. The muscle around it is weak for some reason so it won't fucking shut. I went fucking crazy dealing with this. Glad to know what it is now. I made the ear sculpture out of glass bottles back in December 2014 at a bonfire at green river projects. when I got it in the morning after the fire was done I thought it was amazing. at the worst of it I wanted to stab something in my ear because it felt so full of something. It is just air I'm feeling. If it doesn't close soon with this bleachy type shit I snort to irritate it and make the muscle swell to shut, I will get a hole put in the outside so the air can just pass right through. Which sounds horrible but is actually seems very satisfying.

And last the benches. An ongoing project I started with my grandpa Clarence Turner back in 2010. I visited him in Sudbury for the summer and made some benches. I made a book documenting all the different benches I've made over the years with him and with friends. Two of the ones shown here are traditional ones, but they're double wide. The other one is from a rusted out bench I found in Brighton that I cut apart and added wood to. but what I was also going to say thinking about this show is that I think it's really interesting to think of where we end up and how the circumstances change what we do and how all those elements make your situation different. and I think my being in Brighton obviously changed my mode of doing stuff. it's really about rolling with things and taking advantage of these changes as they come.

And i really like the comparison of these photos that look like universes and the smaller universe of daily life and being in Brighton. and the title for the show is *BRIGHTON BEACH* scrambled to make *CHANGE BOTH RIB*, which uses all the letters. i thought that was a funny mix. I like that it has "change" in it. also that it's both rib and this vaguely religious idea of GOD taking adam's rib and making eve. which was confusing as hell to learn about and I forgot about it actually. it's obviously bullshit. I don't like when someone pretends this is it, fully formed, hiding the steps that led to something. I want to see the entire process. and ive said before my work is a form of composting and I think it becomes more and more true. and it takes time—things happen slowly, gradually evolving. so this is the show about some of those things in Brighton.

-Ryan Foerster, May 2018

Thanks to Scott Keightley for making the exhibition posters.

Ryan Foerster (born 1983 in Newmarket, CA) lives and works in New York, USA.

Solo exhibitions of his work have been held at The National Exemplar, Swiss Institute and White Columns, New York; Ribordy Contemporary, Geneva; Hannah Hoffman Gallery, Los Angeles; Martos Gallery, New York and C L E A R I N G in New York and Brussels.

His work has been featured in numerous group exhibitions, including The Museum of Fine Arts, Split; Columbus Museum of Art; Galerie Patrick Seguin, Paris; Aspen Art Museum; Museum of Contemporary Canadian Art, Toronto.