foreign & domestic

Michael Iveson

anon

November 8 - December 15, 2024













































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November 8 – December 15, 2024 24 Rutgers Street, New York, NY 10002 opening Friday November 8, 6-8pm

anon - adjective - anonymous

Foreign & Domestic is pleased to announce Michael Iveson's solo exhibition anon. anon is Michael Iveson's first solo exhibition in the United States.

anon – adverb – soon, shortly

The exhibition consists of nine new paintings, each executed with pigments physically extracted from the ink printed onto glossy newsprint. The erased and reworked magazine pages – functioning as palettes for the painted canvases – are exhibited as distinct artworks alongside the paintings.

Old English on ān 'into one', on āne 'in one' the original sense as 'in or into one state, course, etc.', developing into the temporal sense 'at once'

Iveson extracts pigments by working into selected areas of the magazine page with a brush, laden with solvents and white oil paint binder. With no final image in mind, he deposits the extracted pigment onto canvas, methodically filling the empty space. Initial chance-based compositions begin to influence the direction of the painting in an intuitive and iterative process. Each brushstroke provides additional material for interpretation, informing the next brushstroke, and so on. The quantity of ink or pigment available on the magazine page constitutes an objective constraint. In some one-shot paintings, a single 'palette', or magazine spread, suffices to constitute the image. In others, further advertisements are erased and recycled – into pigment for the paintings – until a meaningful image eventually emerges.

"My only grievance is that I don't have enough land.

Give me enough of that and I'd fear no one—

not even the Devil himself!"

entropy in the process. By dissolving the magazine image into its constituent parts, Iveson greatly increases the options available for creating new meanings from the same material. Henceforth, each gesture is capable of expressing much more information. As the dissolved inks can be reordered in an infinite diversity of forms, each move resolves some uncertainty about the final outcome, thus revealing more about the world.

We opted for the methodology of moving through walls [...]

Like a worm that eats its way forward,
emerging at points and then disappearing
[...] From now on we all walk through walls!"

Iveson's search for new images performs like the 'reinforcement learning' paradigm in machine learning – unsupervised trial-and-error algorithms guided by cumulative reward functions – used to discover latent structures within massive data sets. Step by step, Iveson's intuitive process conjures up latent images which exist in the space between our collective fears and desires, literary characters, current affairs, dreams, memory and the everyday.

"And now tell me, why is it that you use the words "good people" all the time? Do you call everyone that, or what? "Everyone,' the prisoner replied. 'There are no evil people in the world."

Iveson's painting process discloses the complex interplay between material conditions, feedback loops, echoes, slippage and reinforcement that generates dominant narratives. The latent images here are the product of chance and initial conditions, suggestion and interpretation, the history of their making plain to see. They mirror how information is processed into worldviews, and how a space can open for desire, greed, corruption, violence, sadness and fear. At the same time, they release the emancipatory potential of the entropy inherent to the story-telling material of the world, for perpetual retelling.

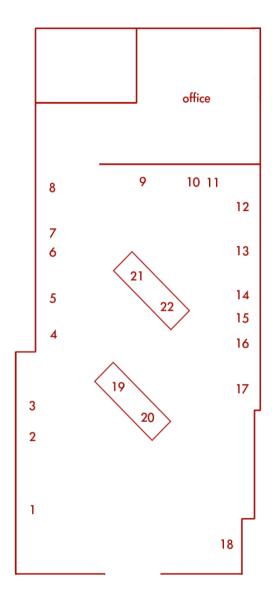
Iveson's work scrambles and recombines, decodes and recodes. Input equal output, but order is exchanged for

"Borrowed time and borrowed world and borrowed eyes with which to sorrow it."

The exhibition also features Michael Iveson's model_caption_epoch_repeat, a 2021 work consisting of reworked copies of the Financial Times' How To Spend It weekend supplement. Selected luxury advertisements are scanned and analyzed by an 'attention-based image-captioning convolutional neural network', which iteratively outputs captions to describe each advertisement. In parallel, each advertisement is dissolved, and its pigments extracted, to produce unique screenprinting inks to screenprint the machine generated captions directly onto the magazine page from which the pigments were extracted. model_caption_epoch_repeat comprises four unique magazines of How To Spend It (44 pages each), as well as silkscreen and digital print editions.

Michael Iveson (b. 1984, Northern Ireland) lives and works in London. Iveson is a painter, printmaker and installation artist whose works investigates social divisions, the interplay between the abstract space of advertising, fear and desire and their concrete manifestations through status, consumption and the lived environment. Iveson has previously exhibited with Foreign & Domestic at the Salon de Normandy, Paris, in 2019, and at the Averard Hotel, London, in 2016 and 2018, with conceptual and site-specific architectural interventions in painted bubblewrap and experimental printmaking.

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 solo exhibitions by Ittah Yoda, Nicholas William Johnson, Egle Jauncems, Joseph "Count Slima" Williams, Greg Carideo, Armando Nin, Joey Frank and Joseph Brock. Recent artist-curated group exhibitions include I used to be a tree, curated by Greg Carideo, and Minotaurs, curated by Harris Rosenblum. Foreign & Domestic takes its name from an 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.



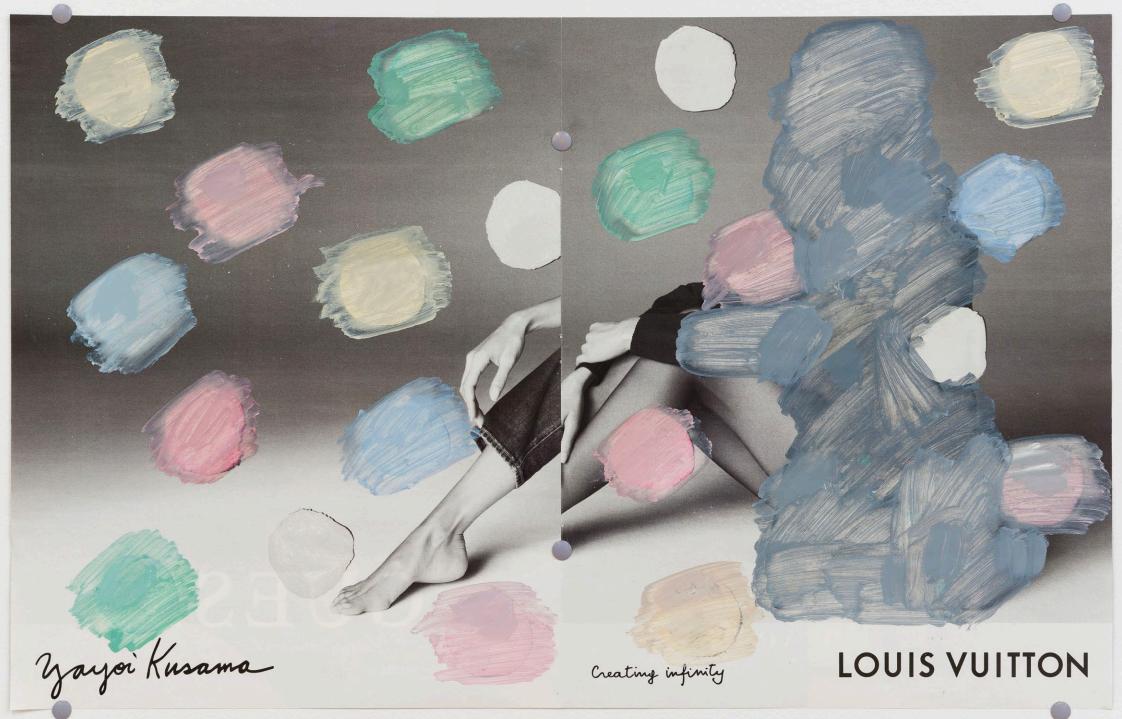
- 1. **Anonymous (watcher)**, 2024 extracted pigment on canvas with artist frame 10 x 12 ½ x 1 in
- 2. **Palette (HTSI) no.1**, 2024 erased magazine pages with extracted pigment 13 $\frac{3}{4}$ x 22 in
- 3. **Boots**, 2024 extracted pigment on canvas with artist frame $12 \frac{1}{2} \times 14 \frac{1}{8} \times 1 \frac{1}{8}$ in
- 4. **Door to door**, 2024 extracted pigment on canvas with artist frame $9 \times 11^{3} \times 1^{3} = 10^{11}$ in
- 5. Not even the devil himself, 2024 extracted pigment on canvas with artist frame $10 \frac{1}{4} \times 9 \frac{1}{2} \times 1 \frac{3}{8}$ in
- 6. **Palette (HTSI) no.2**, 2024 erased magazine pages with extracted pigment 13 ³/₄ x 22 in
- 7. **Palette (HTSI) no.3**, 2024 erased magazine pages with extracted pigment 13 $\frac{3}{4}$ x 22 in
- 8. **All seeing, all hearing**, 2024 extracted pigment on canvas with artist frame $13.34 \times 11.14 \times 1.38$ in
- 9. How much land does a man need?, 2024 extracted pigment on canvas with artist frame $14 \frac{1}{4} \times 12 \frac{1}{4} \times 1$ in
- 10. **Palette (HTSI) no.4**, 2024 erased magazine pages with extracted pigment 13 ³/₄ x 22 in

- 11. **Palette (HTSI) no.5**, 2024 erased magazine pages with extracted pigment 13 $\frac{3}{4}$ x 22 in
- 12. Walking home through a field of lavender, 2024 extracted pigment on canvas with artist frame 9 x 12 ½ x 1 in
- 13. **The Last Waltz**, 2024 extracted pigment on canvas with artist frame $14 \frac{1}{8} \times 16 \frac{1}{8} \times 1 \frac{1}{8}$ in
- 14. **Palette (HTSI) no.6**, 2024 erased magazine pages with extracted pigment 13 ³/₄ x 22 in
- 15. **Palette (HTSI) no.7**, 2024 erased magazine pages with extracted pigment 13 ³/₄ x 22 in
- 16. **Palette (HTSI) no.8**, 2024 erased magazine pages with extracted pigment 13 3/4 x 22 in
- 17. **Anonymous (messenger)**, 2024 extracted pigment on canvas with artist frame 8 ½ x 10 ½ x 1 3% in
- 18. **You, but new**, 2024 extracted pigment on canvas; framed 7 3% x 9 3% x 1 3% in
- 19-22. model_caption_epoch_repeat I-IV, 2021 artist book of Financial Times' 'How To Spend It' magazine, partially erased and screenprinted with text generated by a large language model describing the erased luxury advertisement images, screenprinted with pigment extracted from the erased page 13 ¾ x 22 in (44 pages each)

catalogue of works













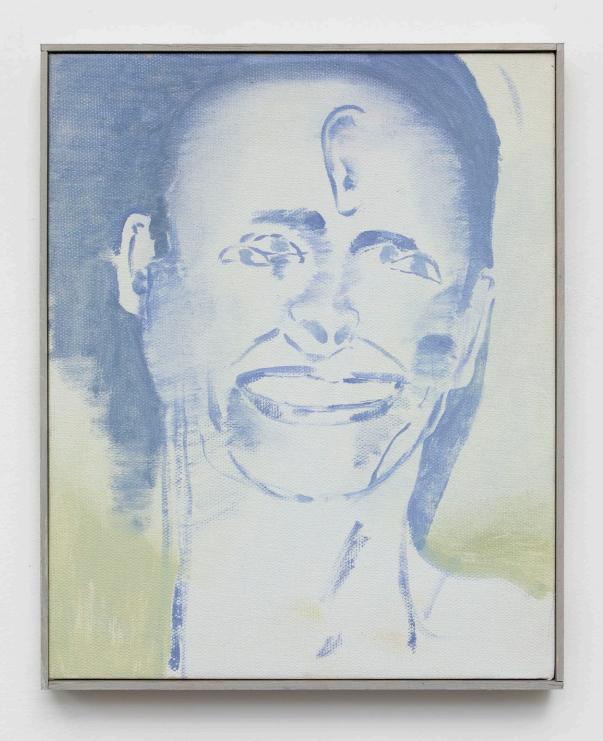








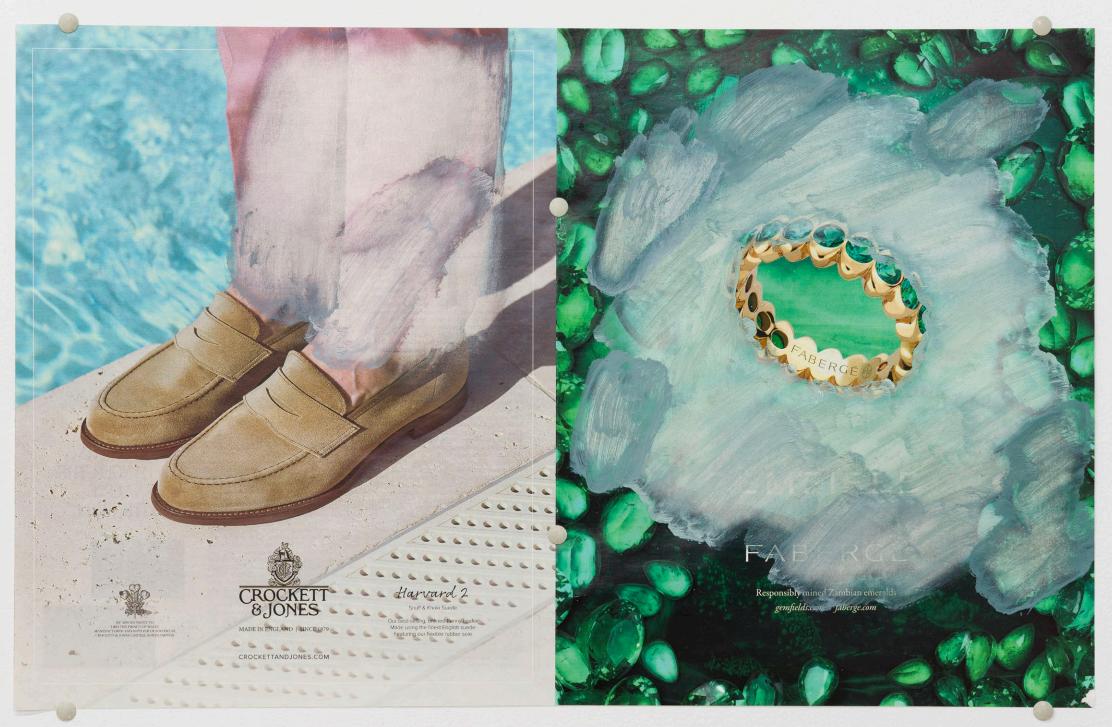


























Gal Gadot for Tiffany High Jewelry
TIFFANY & CO.



An Exhibition from the House of Tiffany & Co. 10 June until 19 August | Saatchi Gallery, London









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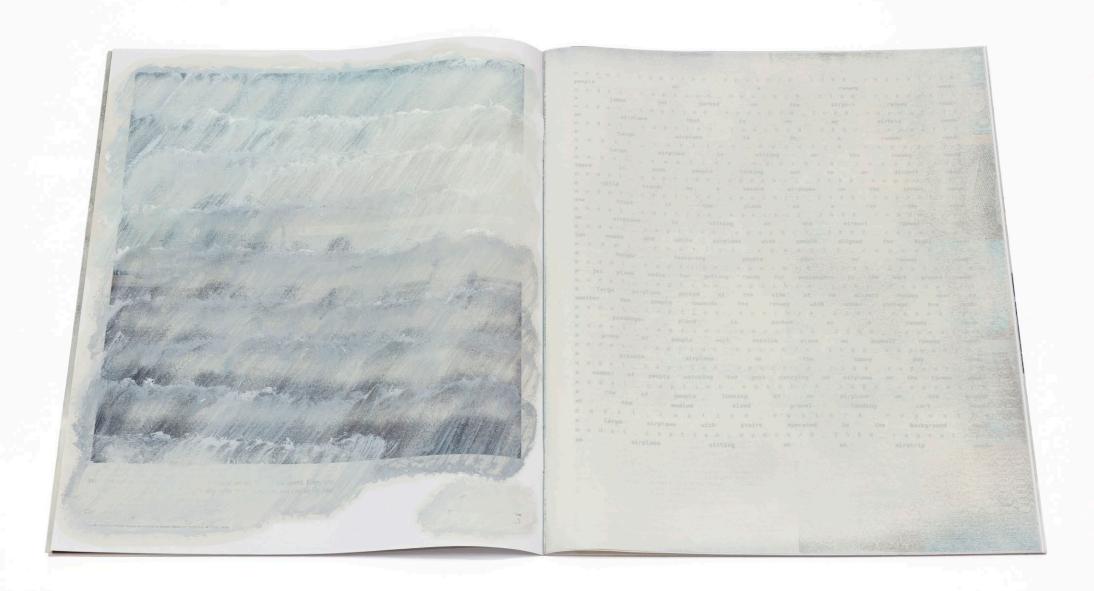
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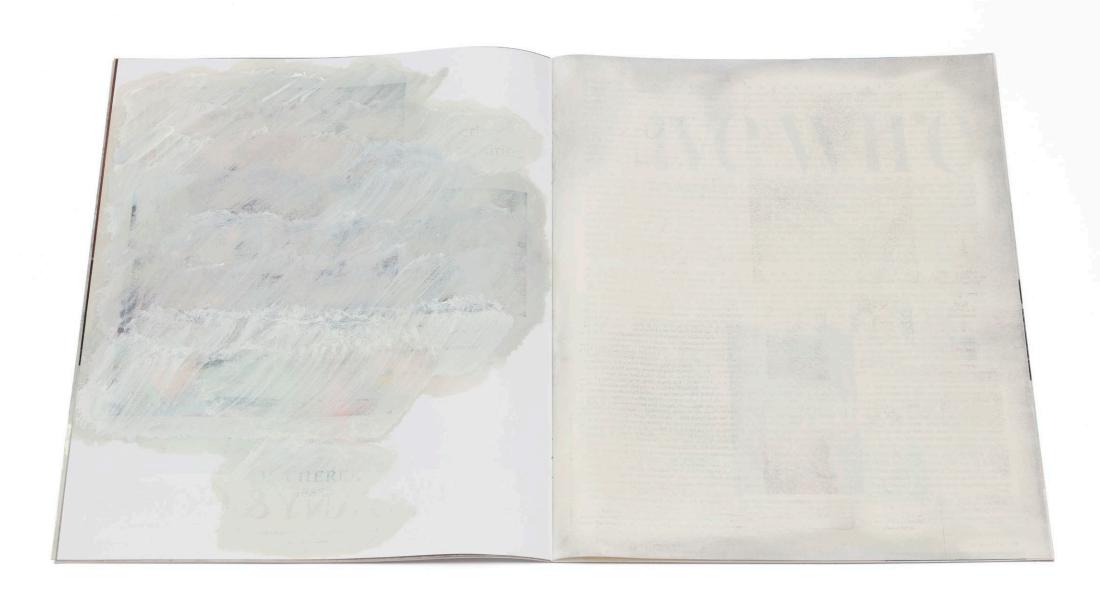
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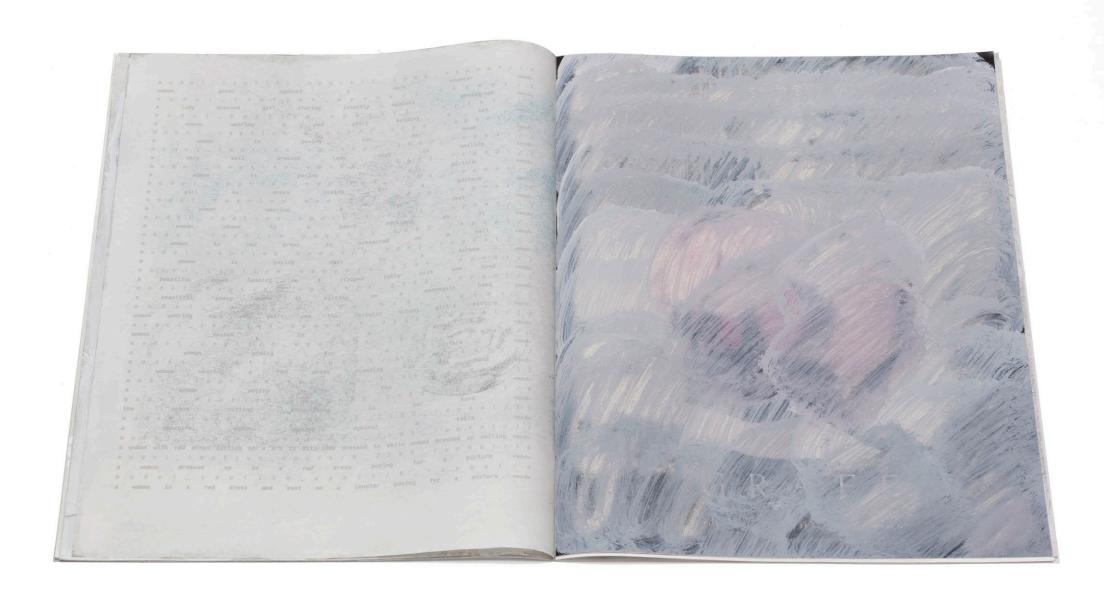
























RICHARD MILLE







trendwatch

Six super-smart innovations set to raise the bar next year in travel, electronics, cosmetics and home appliances



A LIPSTICK FOR LIFE

Nicolas Gerlier spent 10 years working for L'Oréal. Armani and Lancôme before launching La Bouche Rouge, the world's first refillable laxury lipstick. Having witnessed the disposable and polluting nature of the cosmetic industry—which produces around Ibn lipsticks a year—Gerlier wanted to create a desirable and lasting objet with a pure make up formula containing no microplastics. Aided by D'MH's commerology research division, he has achieved his goal. The 25 shades of the control of the co

A SEMI-SUBMERSIBLE BOAT

than an oxygen tank. Underwater piloting is via a tigistal periscope and their also an in-bail communication system for underwater conversation. Perfect for a supervise the contractive conversation. Perfect for the contractive contrac



THE SMART PROBE HOB

THE SMART PROBE HOB
In Agrid 2019, AEG will hand a sensor control induction hob, which is equipped with what it says is the world's first wireless and battery-less food probe, capable of measuring the core temperature of food to within I'C. When the probe is placed in food, it wirelessly feeds back the temperature to the hob, which adjusts itself accordingly. Users can pre-select dishes to cook using the touch-control display to set the temperature for simmering a sance, boiling liquids or pan-frying steak to rare, medium or well-done preferences — the temperature control is so precise that it is even possible to sous-vide on the surface. The SensePro hob will be priced at EL,299, for a 60cm hob, and EL,599 for an 80cm model, agg.co.uk. MCKE DAY

howtospendit.com

A FOLDABLE TABLET



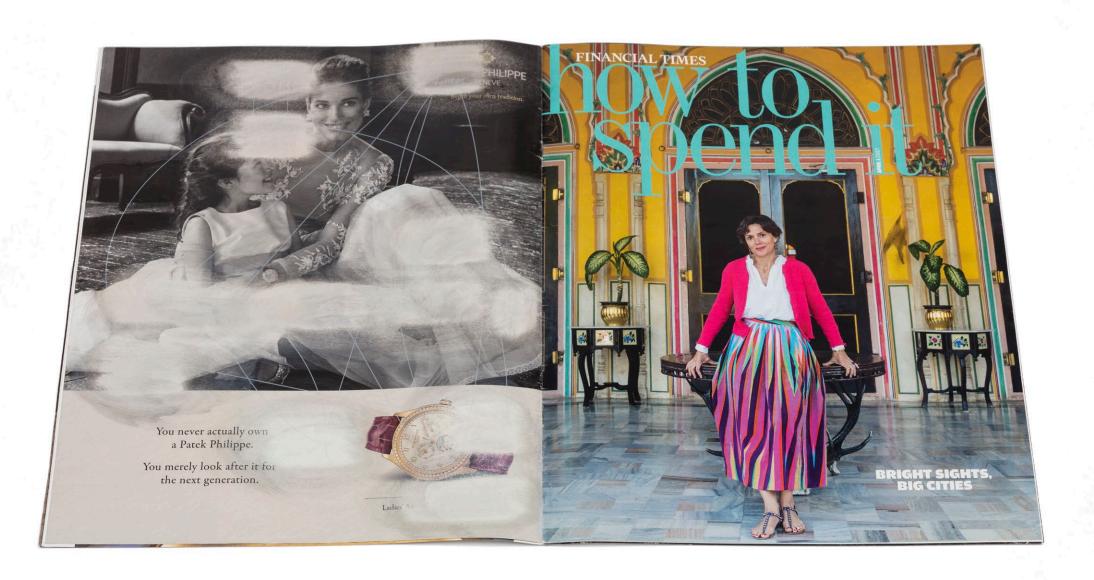


HIGH-TECH WELLNESS BATHROOMS

Kohler's Konnect collection - an app-controlled digital shower a
filler, tollet and mirror - enables users to interact using voice con











UNDER THE HIGH PATRONAGE OF HSH PRINCE ALBERT II OF MONACO

9 NOVEMBER 2019 IN GENEVA



CHRISTIE'S













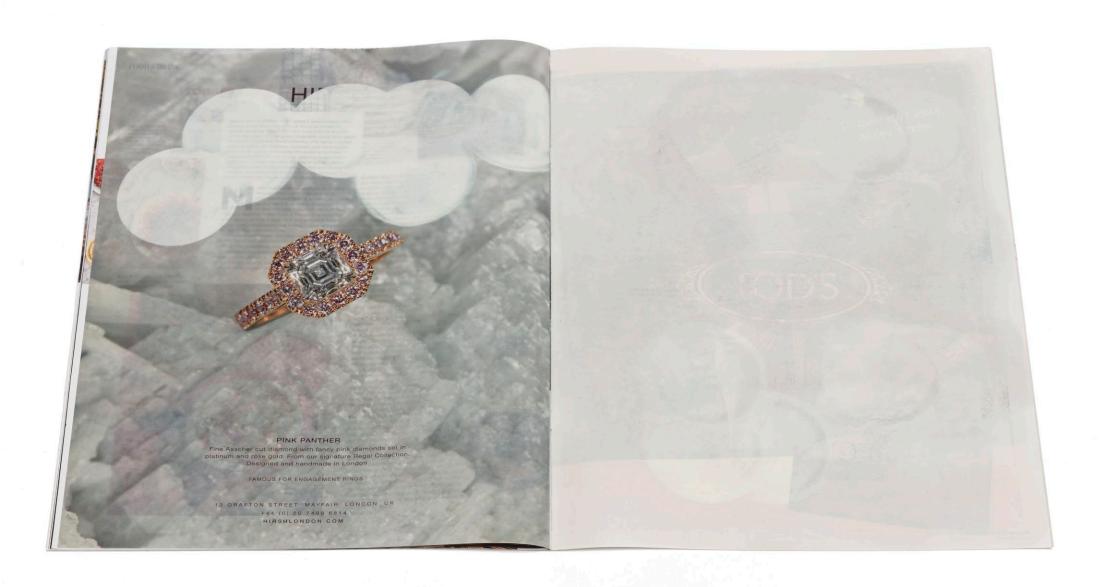
MAISON MARGIELA nylon coat, £2,925. GIANVITO ROSSI leather and rubber sandals, £5-

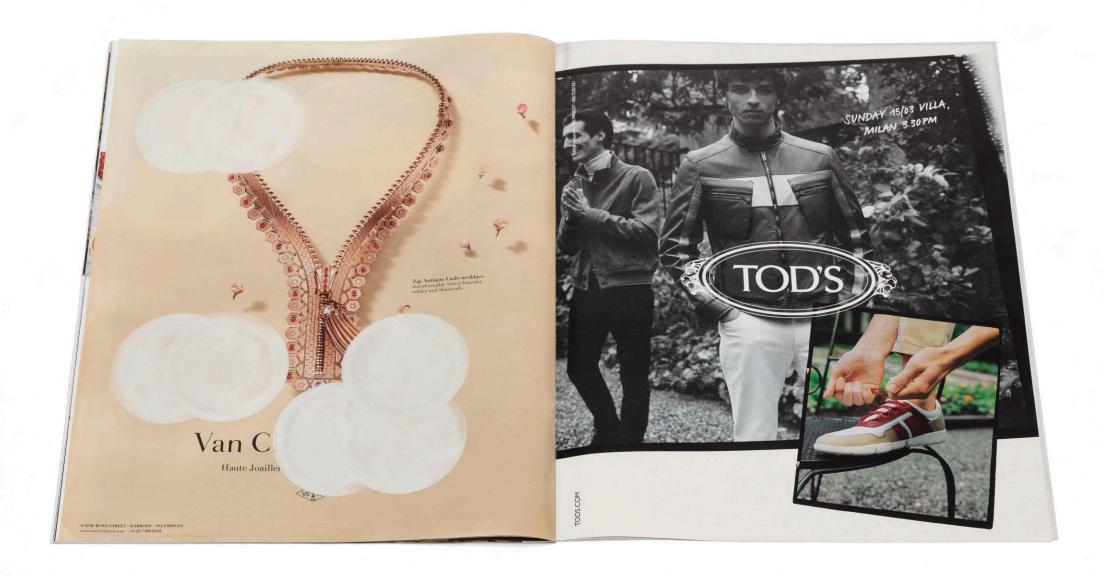














NEALE HOWELLS

11-28 March

John Martin Gallery

100 Sydney Street | T+44 (0)20 7499 1314 | 38 Albemarle Street London, SW3 6NJ | info@jmlondon.com | London, W1S 4JG



— L'art de la joaillerie depuis 1780 —



foreign & domestic

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