

What to See in N.Y.C. Galleries in December

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By **Travis Diehl**

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This week in Newly Reviewed, Travis Diehl covers Luis Fernando Bedit's pop-psychedelic pieces, Andres Serrano and Benjamin Bertocci's rough paintings, Michael Iveson's reverse A.I. and Martina Cox's watercolor bodices.

LOWER EAST SIDE

Michael Iveson

Through Dec. 15. Foreign and Domestic, 24 Rutgers Street, Manhattan; 929-426-4978, foreigndomestic.io.



Michael Iveson, “Palette (HTSI) No. 4,” 2024, erased magazine pages with extracted pigment. via Michael Iveson and Foreign & Domestic; Photo by Stephen Faught

Some artists are exploring A.I. by outsourcing parts of their practice to machine learning. Michael Iveson tried something else: He hand-rendered these 10 paintings in an attempt to “think” the way an image-generating A.I. works, gradually guessing what comes next, refining an abstract mess into recognizable shapes.

A mauve landscape shot through with gunmetal cracks (“The Last Waltz”), or sorbet-hued shoes (“Boots”), or a face with thousand-mile eyes sunk into a field (“How much land does a man need?”) — these stream-of-consciousness compositions have the uncanny unbalance of A.I. slop. Their dusty mint and lavender palette is the result of another constraint. For each picture, Iveson uses the ink from glossy magazine spreads, lifted using a brush loaded with solvent. This method mimics with tongue in cheek the way image generators daub up the world’s pictures in order to dispense poor imitations.