

## foreign & domestic

**Michael Iveson**

***anon***

November 8 – December 15, 2024

24 Rutgers Street, New York, NY 10002

open Wednesday through Sunday, 12-6pm, and by appointment

**opening reception 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!"*

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

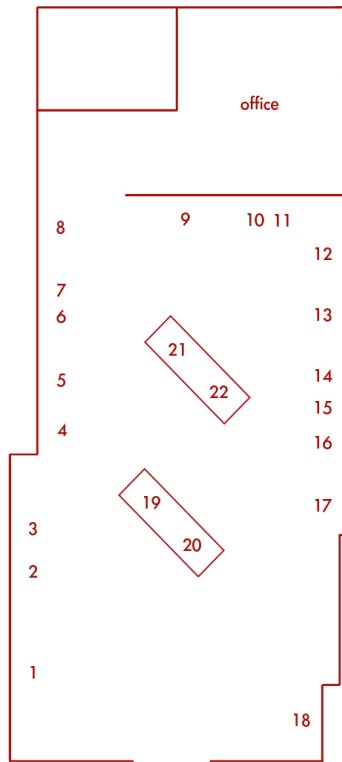
Iveson's painting process discloses the complex interplay between material conditions, feedback loops, echoes, slippage and reinforcement that generates dominant narratives. The latent images here are the product of chance and initial conditions, suggestion and interpretation, the history of their making 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.

*"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 investigate 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 Ittiah 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 made frame  
9 7/8 x 12 5/8 x 1 in
2. ***Palette (HTSI) no. 1***, 2024  
erased magazine pages with extracted pigment  
13 3/4 x 22 in
3. ***Boots***, 2024  
extracted pigment on canvas with artist made frame  
12 1/2 x 14 1/8 x 1 1/8 in
4. ***Door to door***, 2024  
extracted pigment on canvas with artist made frame  
9 x 11 3/4 x 1 3/8 in
5. ***Not even the devil himself***, 2024  
extracted pigment on canvas with artist made frame  
10 1/4 x 9 1/2 x 1 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 3/4 x 22 in
8. ***All seeing, all hearing***, 2024  
extracted pigment on canvas with artist made frame  
13 3/4 x 11 1/4 x 1 3/8 in
9. ***How much land does a man need?***, 2024  
extracted pigment on canvas with artist made frame  
14 1/4 x 12 1/4 x 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 3/4 x 22 in
12. ***Walking home through a field of lavender***, 2024  
extracted pigment on canvas with artist made frame  
9 x 12 1/4 x 1 in
13. ***The Last Waltz***, 2024  
extracted pigment on canvas with artist made frame  
14 1/8 x 16 1/8 x 1 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 made frame  
8 1/2 x 10 5/8 x 1 3/8 in
18. ***You, but new***, 2024  
extracted pigment on canvas; framed  
7 3/8 x 9 3/8 x 1 3/8 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 3/4 x 22 in (44 pages each)