



The Averard Hotel

London

2016 – 2018



Shubha Taparia, *Illumination*, 2016; site specific installation with gold leaf, dimensions variable (detail)

The Averard Hotel is a nineteenth century townhouse turned bohemian hotel turned derelict investment vehicle turned art gallery in Bayswater, West London

The space was activated between 2016 and 2018 by Alex Meurice, under the umbrella of Slate Projects

The Averard Hotel hosted many exhibitions, performances and happenings during this time

Each project was realized in close collaboration with artists, curators and other actors

Foreign & Domestic takes its names from the group exhibition 'European, Foreign & Domestic', staged at the Averard Hotel in 2018

This document presents an edited selection of installation views and artwork details in architectural sequence and non-chronological order



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GATE W2





Amy & Oliver Thomas-Irvine, *Black Diamond*, 2018, Bideford black pigment, fabricated diamond from Bideford black, 30 x 21 x 2 cm



Amy & Oliver Thomas-Irvine, *Black Diamond*, 2018 (detail)



Egle Jauncems, *Lemon Cast (Medici Gardens)*, 2018, oil on canvas, wood, 118 x 45 x 28 cm
Tom Farthing, *3 Big Lemons*, 2018, oil on linen, 130 x 190 cm



Shubha Taparia, *Illumination*, 2016, site specific installation with gold leaf, dimensions variable (detail)



Shubha Taparia, *Illumination*, 2016 (detail)



Amy & Oliver Thomas-Irvine, *Dune Field I*, 2018, wood, Bideford Black pigment, slate, harnesses, duo performance, 10 x 360 x 480 cm



Louis et Marie Amar, *Sans titre*, 2018, wadding, polystyrene, wood, pigment, 135 x 55 cm



Daniel Silver, *Untitled*, 2015, marble, gold leaf, 41 x 16 x 31 cm



Becky Beasley, *Astray (Part II): Smoking*, 2016, interactive installation: smoking room, mixed media, dimensions variable



Becky Beasley, *Astray (Part II): Smoking*, 2016 (detail)



Becky Beasley, *Astray (Part II): Smoking*, 2016 (detail)



Becky Beasley, *Astray (Part II): Smoking*, 2016 (detail)



Richard Woods, *Bad Brickwork* (series), 2014, wood sculpture, dimensions variable



Richard Woods, *Bad Brickwork 1*, 2014, wood sculpture (red), 58 x 14 x 69 cm



Michael Iveson, *Ideal Home* (series), 2016, oil and newsprint on plywood, 150 x 122 cm (each)



Amy & Oliver Thomas-Irvine, *Dune Field II*, 2018, wood, Bideford Black pigment, slate, harness, solo performance, 10 x 360 x 480 cm



Amy & Oliver Thomas-Irvine, *Dune Field II*, 2018 (detail)



Neit Beloufa, *Kempinski*, 2007-16, MDF, resin, Plexiglas, steel, fake leather, fluorescent tubes, loudspeakers, TV, 300 x 400 x 240 cm // video 13'48"



Neil Beloufa, *Kempinski*, 2007-16 (detail)



Neil Beloufa, *Kempinski*, 2007-16 (detail)



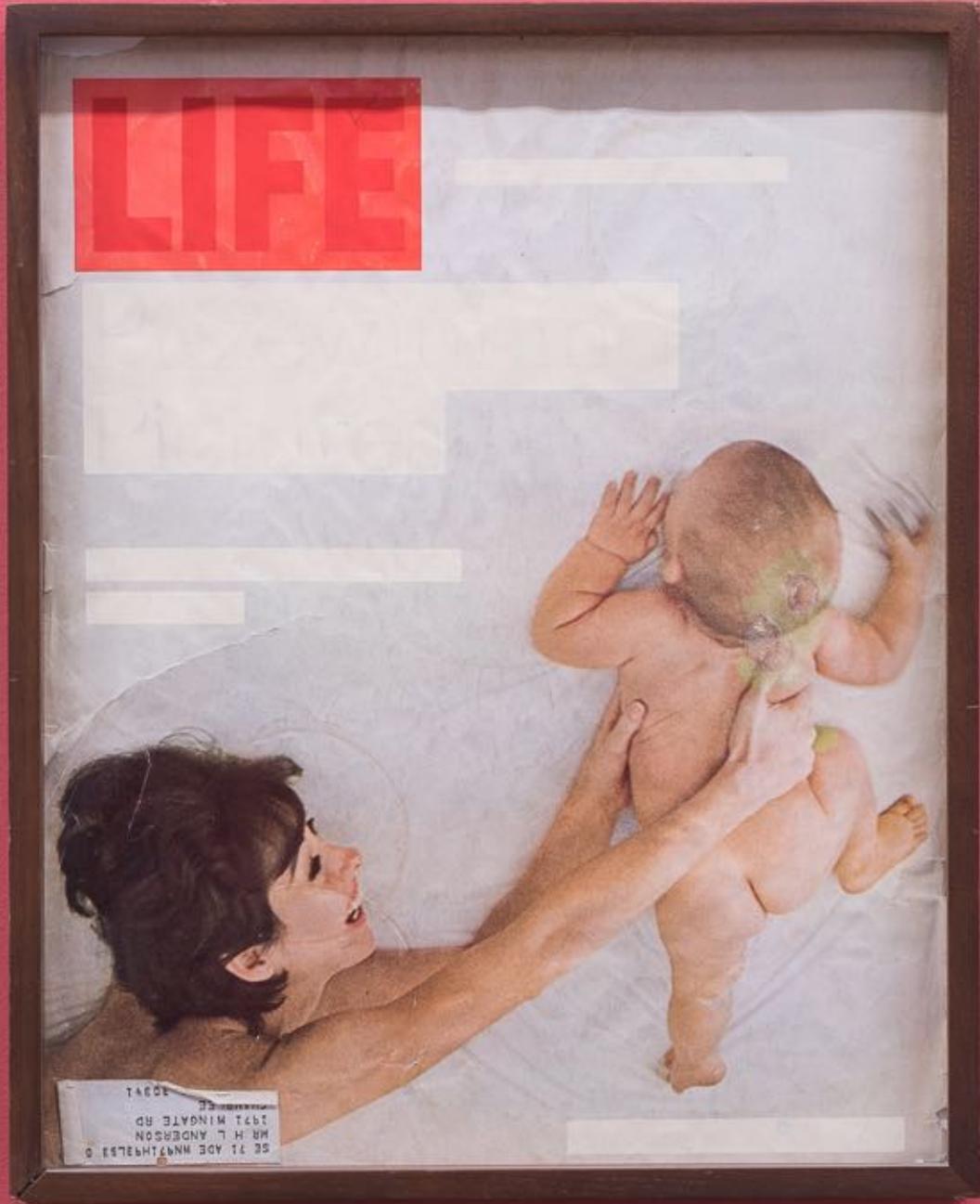
Egle Jauncems, *Gazing Lemonade*, 2018, oil on linen, 42 x 39 x 16 cm



Amy & Oliver Thomas-Irvine, *Horst (London)*, 2018, charred timber, steel, perforated vinyl prints, betel nut extract, dimensions variable



Amy & Oliver Thomas-Irvine, *Horst (London)*, 2018 (detail)



Elad Lassry, *Joanne and Trace, Coffee Circles*, 2007, silkscreen on magazine, framed, 35 x 28 cm



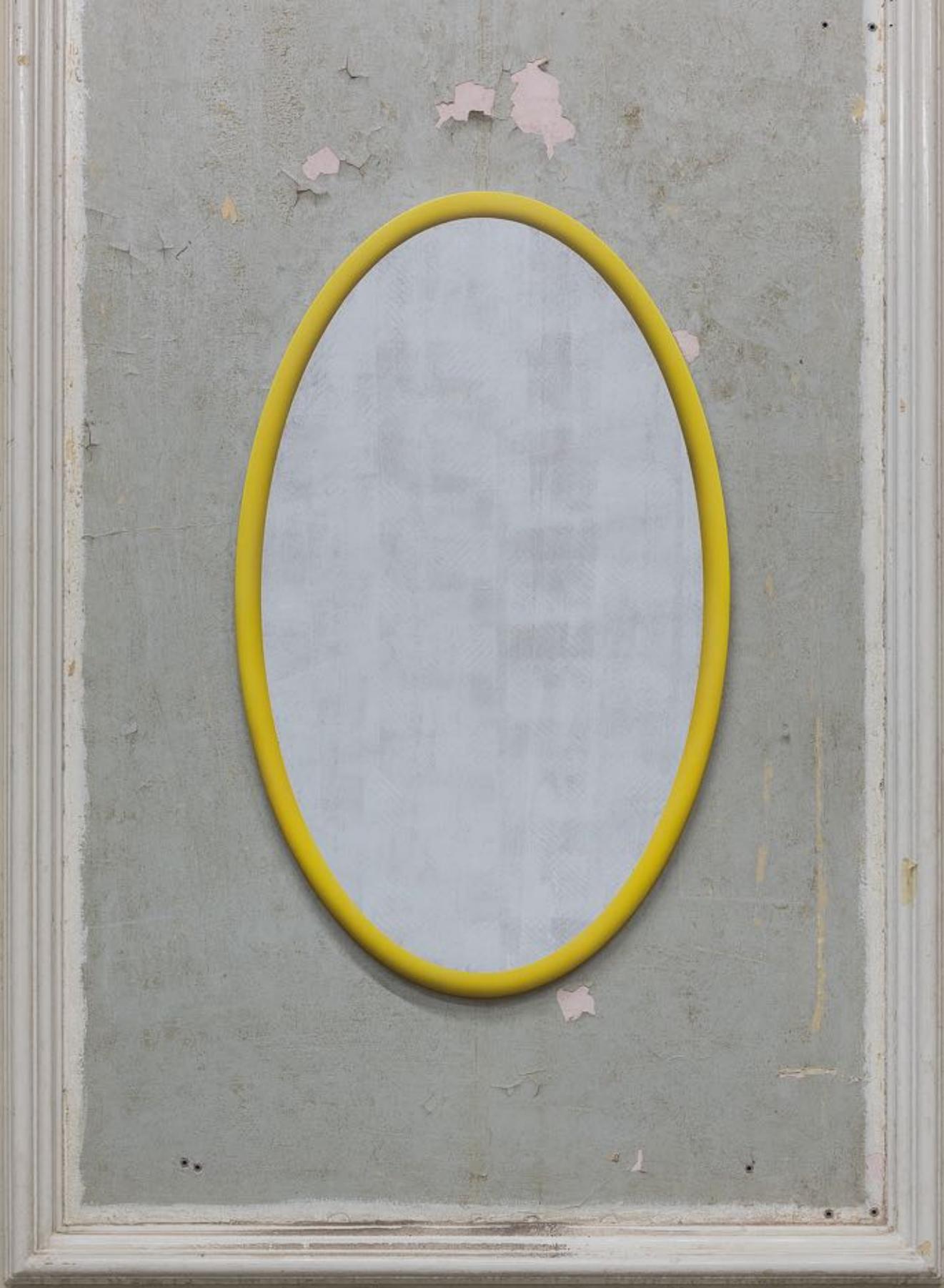
Egle Jauncems, *The Catch*, 2018, oil on linen and canvas, wadding, glitter and hooks, dimensions variable



Egle Jauncems, *The Catch*, 2018 (detail)



Egle Jauncems, *The Catch*, 2018 (detail)



Christopher Page, *Missed*, 2016, acrylic on custom made panel, 90 x 55 cm



Nicholas W Johnson, *The bush said nothing and didn't let us look very far either* (series), 2015, paint and mixed media on plywood panels and canvas, 244 x 122 cm (each)



Nicholas W Johnson, *The bush said nothing and didn't let us look very far either* (series), 2015



Jack Brindley, *Pairing away distances (meridian continued)*, 2018, stained glass, plasterboard, flowers, 30 x 15 x 10 cm; 90 x 25 x 25 cm (base)



Matthew Monahan, *Untitled*, 2016, fibre-reinforced plastic and gold leaf, steel plinth, 99.5 x 20 x 20 cm (each)



Damian Meade, *Untitled*, 2016, oil on linen on board, 50 x 35 cm



Michael Iveson, *Rooms to Live*, 2018, bubblewrap, pigment, wood (installation), 2.1 meter height x 6.5 square metres (each)



Michael Iveson, *Rooms to Live*, 2018



Michael Iveson, *Rooms to Live*, 2018



Michael Iveson, *BIG TV, March 30th*, 2018, 4 colour screenprint, extracted pigments, 37 x 43 cm



Amy & Oliver Thomas-Irvine, *Dislocate*, 2015, marble, soil, 28 x 50 x 30 cm



Thomas Hutton, *Portal, Key, Armature*, 2016, wooden armature, plasterboard, acrylic siloxane render, artificial pigment, polythene sheets, dimensions variable



Thomas Hutton, *Portal, Key, Armature*, 2016 (detail)



Thomas Hutton, *Portal, Key, Armature*, 2016 (detail)



Nicholas W Johnson, *Kew Lotus, Black Mirror*, 2015, video, 3 minutes



Jack Brindley, *YOUR RUIN*, 2018, stained glass, lead, steel, 143.5 x 115 cm



SONY

Yu Ji 于吉, *Patauw Stone*, 2015, video, 25'20"



Amy & Oliver Thomas-Irvine, *Day Later*, 2018, mild steel, prints on polyvinyl, 153 x 162 x 30 cm

Shubha Taparia, *Illumination*, 2016, site specific installation with gold leaf, dimensions variable (detail)



Egle Jauncems, *Study of a man picking a lemon in the market*, 2016-18, oil on linen and canvas, 60 x 50 x 12 cm



Jolanta Rejs, *Masurian tales about people whose children became refugees*, 2015, monprint on Dacron, 480 x 200 cm (detail)



Michael Iveson, *Corridor (Averard Hotel)*, 2016 (detail)



The Community, 山寨 (shānzài), 2018 (detail)



Amy & Oliver Thomas-Irvine, *Sunshine duration*, 2018, digital prints on PVC, 152 x 102 cm (sheet)



Amy & Oliver Thomas-Irvine, *Sunshine duration*, 2018 (detail)



Marlie Mul, *Puddle (Dodge)*, 2014, sand, stones, resin, paper, match, 134 x 82 cm



Einsiedel & Jung, *Knochenporzellan*, 2018, bone, bone china porcelain, dimensions variable



Einsiedel & Jung, *Knochenporzellan*, 2018 (detail)



Einsiedel & Jung, *Knochenporzellan*, 2018 (detail)



Emma Hart, *Lockers*, 2015, ceramics and possessions, 180 x 30 x 55 cm



Michael Iveson, *Corridor (Averard Hotel)*, 2016 (detail)



May Hands, *Beneath the Averard Walls (Pink, iridescent and orange)*, 2016, site specific installation with designer packaging, cellophane, plastic taping, fruit and vegetable packaging, found papers, screen-printed papers and netting, dimensions variable (detail)



May Hands, *Beneath the Averard Walls (Pink, iridescent and orange)*, 2016 (detail)



Laurent-David Garnier, *ARIEL*, 2016, foam, textile coating, car paint, tailored fragrance, found radiator, metal racks, 150 x 100 x 80 cm



Rebecca Ackroyd, *Out of the cage*, 2016, chicken wire and plaster, 450 x 75 x 70 cm
Rebecca Ackroyd, *Loft Locket*, 2016, felt and jesmonite, 78 x 37 cm



Ezra Gray, *Victoria*, 2015, oil on canvas, 150 x 120 cm



Tom Farthing, *Figure on the loo*, 2018, oil on canvas over board, 56 x 41.5 cm



Michael Iveson, *Corridor (Averard Hotel)*, 2016, site specific installation with oil on bubble wrap and stud work, dimensions variable (detail)



The Community, 山寨 (*shānzhài*), 2018, found objects, vinyl flooring, wallpaper, air-conditioning unit, TV, bed and linens, couch, carpet, lamp, fake books, real books, neon, 8 minute video [installation recreating bedroom inhabited by the artists in Thames Town, Shanghai; May 2018], 244 x 334 x 366 cm



The Community, 山寨 (shānzhài), 2018



The Community, 山寨 (shānzài), 2018, video, 8 minutes



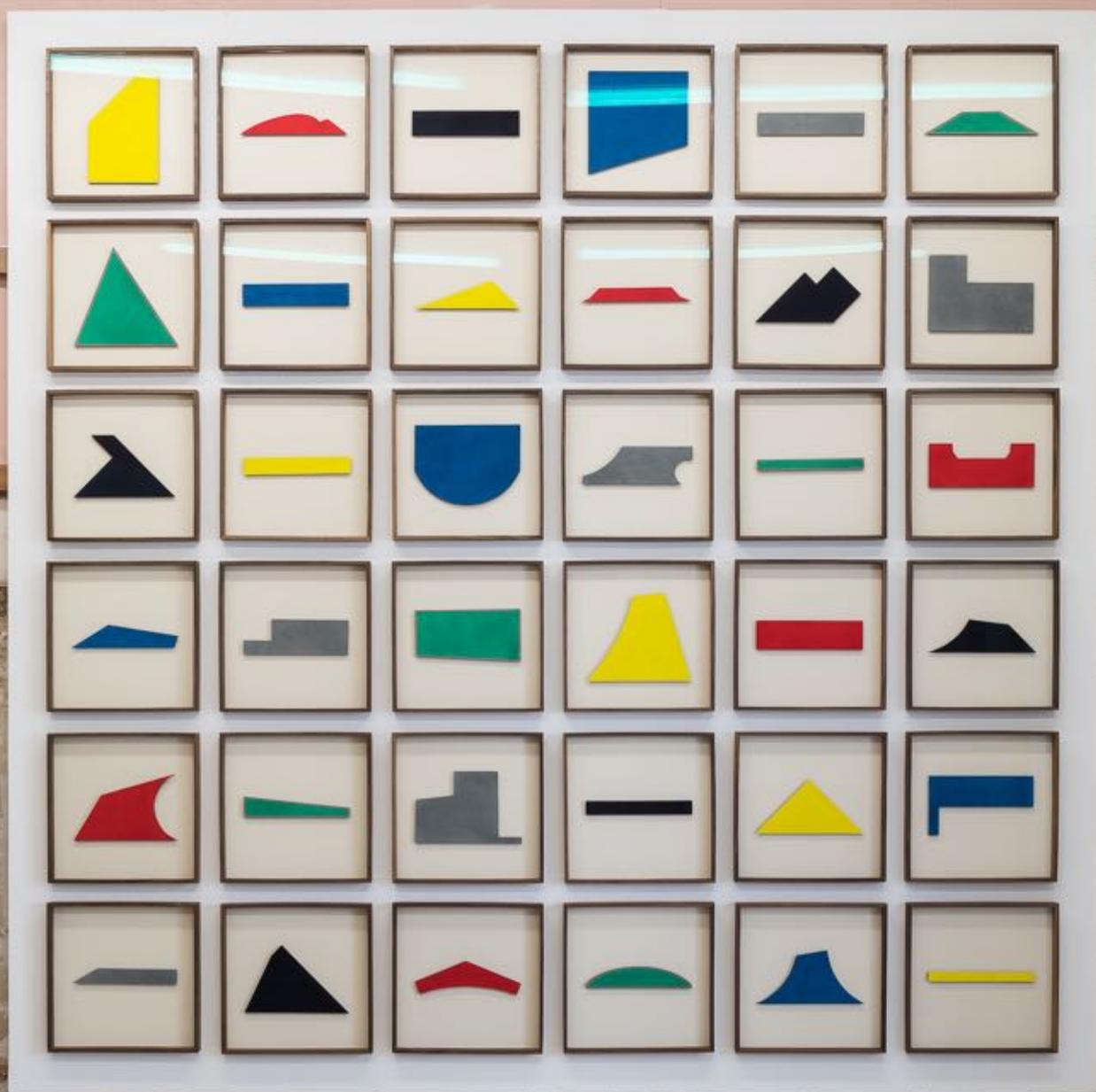
The Community, 山寨 (*shānzài*), 2018 (detail)



Michael Iveson, *Corridor (Averard Hotel)*, 2016 (detail)



Michael Iveson, *Mind your head*, 2016, emulsion on plywood, 120 x 74 x 96 cm



Einsiedel & Jung, *Potential Space (London)*, 2018, wood, pigment, artist frames in walnut wood, 300 x 300 cm



1,9 m³

Einsiedel & Jung, *Potential Space (London)*, 2016, slide projection (detail)



Einsiedel & Jung, *Potential Space* (London), 2018, found objects (detail)



Zadie Xa, *무당 (mudang)*, 2016, machine sewn and hand stitched fabric, synthetic hair, acrylic spray paint, digital print and wood, 240 x 180 cm



Stefania Batoeva, *LOVELOCK*, 2016, oil and acrylic on canvas, 170 x 200 cm



Maria Taniguchi, *Deautomated Solids*, 2016, cast white metal, dimensions variable



Rory Menage, *Girl (Proto-Cubist Form)*, 2015, cast iron, 49 x 20 x 19 cm
Rory Menage, *Bust of a Man I*, 2015, cast iron, 40 x 39 x 38 cm



Christopher Page, *Mist*, 2016, oil and acrylic on wall, site specific fresco



Egle Jauncems, *Preservation qualities of the body*, 2018, oil on linen, 60 x 45 x 10 cm



Christopher Page, *Mist*, 2016 (detail)



Ittah Yoda, *KAY*, 2018, polyurethane resin, thermochromic pigment, photochromic pigment, polyamide, 23 x 16.5 x 35 cm



Christopher Page, *Mist*, 2016 (detail)





Julius Heinemann, *The Averard Hotel (London)*, 2016, site specific installation; transparent fabric, aluminium bars, metal wires, spray paint in a room of an old mansion, 1154 x 696 x 450 cm



Soil Thornton, *Germaphobe*, 2015, acrylic paint and wood on found wood, 122 x 144 cm
Julius Heinemann, *The Averard Hotel (London)*, 2016 (detail)



Nathaniel Mellors, *Neanderthal Container*, 2014, HD Video, 20'
Nathaniel Mellors, *Fallen Neanderthal With Boxed Visions*, 2015, Neanderthal stunt dummy, Y3 tracksuit and boots,
GoPro cameras, painted Perspex, pigment, silicon, 188 x 203 x 89 cm



Dustin Ericksen, *Untitled (Lemon Judgment), A Documentary: Alessandra picked up a large, bumpy lemon. Visibly amused, she said: "a Sorrento lemon!" She put the lemon to her nose and smelled it with full breath. Plaintively, she lowered the lemon, then said "No."*, 2018, oil, chalk, acrylic, spray paint on canvas, 250 x 550 cm



Dustin Ericksen, *Untitled (Lemon Judgment)*, *A Documentary: Alessandra picked up a large, bumpy lemon. Visibly amused, she said: "a Sorrento lemon!" She put the lemon to her nose and smelled it with full breath. Plaintively, she lowered the lemon, then said "No."*, 2018 (detail)



Michael Iveson, *Corridor (Averard Hotel)*, 2016 (detail)



Laurent-David Garnier, *EUNOE II*, 2016, metal, rubber, pigment, nano-iridescent material, silicone, thermal insulation sheet, dimensions variable (detail)



Dustin Ericksen, *Untitled (Lemon Judgment)*, A Documentary: Alessandra picked up a large, bumpy lemon. Visibly amused, she said: "a Sorrento lemon!" She put the lemon to her nose and smelled it with full breath. Plaintively, she lowered the lemon, then said "No.", 2018 (detail)



Pietro Roccasalva, *Che cosa sono le nuvole* (*What the clouds are*), 2016, marble, ink, 29.7 x 21 x 1.9 cm (detail)

2016

The National or the Skip, The Averard Hotel, London

October 1 – October 23

Curated by Alex Meurice and Matt Mottahedan

Artists: Mehraneh Atashi, Florian Auer, Neil Beloufa, Nathaniel Mellors, Rory Menage, Matthew Monahan, Christopher Page, Naïmé Perrette, Mamali Shafahi, Richard Woods.

Exhibitions

- 2016 *Averard Hotel / Cybernetic Meadow* (group)
Shiraz Bayjoo, Gordon Cheung, Egle Jauncems, Nicholas W Johnson, Lee Marshall, Rory Menage, Jon Rafman, Jolanta Rejs, Ishai Rimmer, Pablo Smidt, Sean Steadman, Shubha Taparia, Joel Wyllie
- 2016 *Black Light* (group), curated with Nick Jensen
Neil Gall, James Harrison, Nick Jensen, Nicholas W Johnson, Listen Studio, Damien Meade, Ben Sansbury, Debra Welch (video projection), Raphaël Zarka
- 2016 *With Institutions Like These* (group), curated with Victor Wang
Rebecca Ackroyd, Stefania Batoeva, Lewis Betts, Jack Brindley, Aaron Curry, Vanessa da Silva, Laurent-David Garnier, Ezra Gray, Emma Hart, Julius Heinemann, Yu Ji 于吉, Elad Lassry, Marlie Mul, Emanuel Röhss, Daniel Silver, Maria Taniguchi, SoIL Thornton, Richard Wentworth, Zadie Xa
- 2016 *Rory Menage* (solo)
- 2016 *Maybe your lens is scratched* (group), curated with Bianca Baroni
Matt Ager, Jonathan Baldock, Becky Beasley, Neil Haas, May Hands, Thomas Hutton, Michael Iveson, Lauren Keeley, Lawrence Lek, Ben Sansbury, Marco Strappato, Amy & Oliver Thomas-Irvine, Einsiedel & Jung (We are visual)
- 2016 *Michael Iveson* (solo)
- 2016 *The National or the Skip*, curated with Matt Mottahedan
Mehraneh Atashi, Florian Auer, Neil Beloufa, Nathaniel Mellors, Rory Menage, Matthew Monahan, Christopher Page, Naimé Perrette, Pietro Roccasalva, Mamali Shafahi, Richard Woods
- 2018 *European, Foreign & Domestic* (group)
Louis et Marie Amar, Amy & Oliver Thomas-Irvine, Michael Iveson, Jack Brindley, Einsiedel & Jung, The Community, Ittah Yoda, Ophelia Finke
∩ JJ Lincoln
- 2018 *Egle Jauncems GOLOSO* (solo)
- 2018 *Amy & Oliver Thomas-Irvine: Speaking somehow between the spaces* (solo)

foreign & domestic

Artwork and installation photography by Damian Griffiths

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