

Alan Michael

Until 5th November

Sorcha Dallas

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Music dazzles the onlooker into a happy forgetfulness — the nauseating filth of the highways, the cattle stabled in hospital buildings, and the fever clearly flitting through the tenements of the poor. So turn left 200 metres after the Agip station.

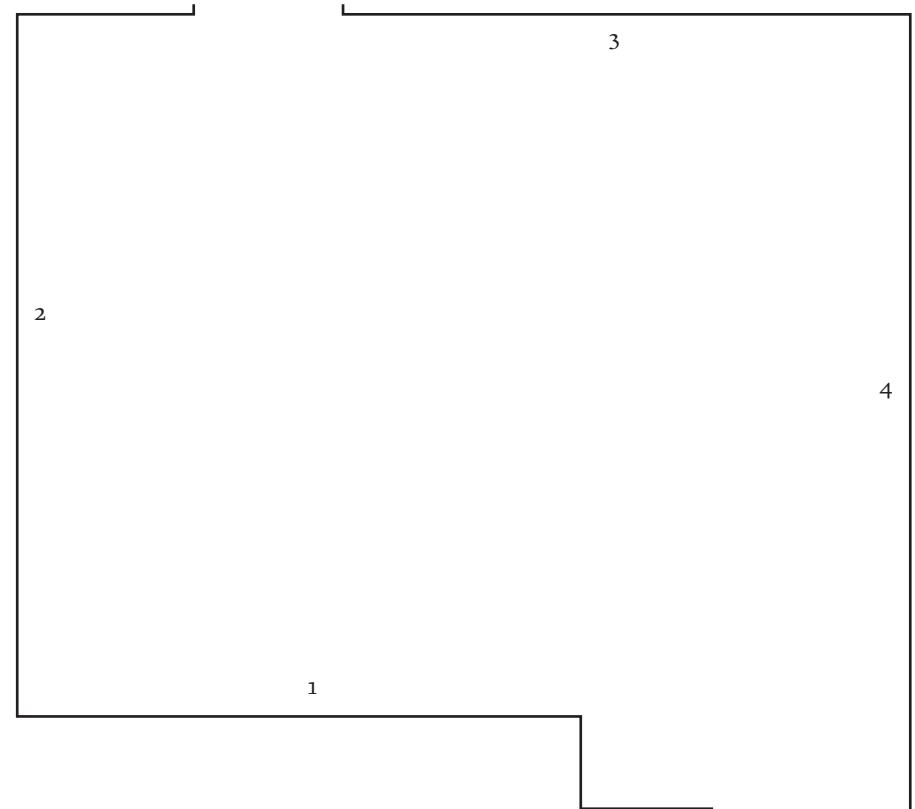
Well, this year its going to be different. My holiday in Sicily has opened my eyes to the power of the sun. Slumped in my chair, I thought I'd passed the age for sleeping in the afternoon. Turn on the tv, I heard, and then I was watching the End of the Polish S. of H. We welcomed, with toasts, the Inauguration of Benedict xvi. After all, I thought, he's just a man like me.

ALAN MICHAEL, 2005

Alan Michael often uses imagery and texts within his paintings and drawings to draw attention to patterns and structures of quotation. Previous exhibitions have described the edifices of Art Cinema in the 2000s, and the contract between artist and audience as cemented by approved references. In 'The Invention of Birth Control', the specific origins of source material are irrelevant and are best thought of as mirages, a retreat from Camp.

Born in Glasgow in 1967, Michael gained a BA in Fine Art from Duncan of Jordanstone College, Dundee in 1996 and an MA (Fine Art) from Glasgow School of Art in 1998. Recent exhibitions include: 'Synth', Kunstraum B/2, 'Haute Street', Diana Stigter, Amsterdam (2004) and 'Burlesque Schematic', HOTEL, London (2003) with forthcoming exhibitions including a solo show at Modern Art, London, November 2005 and Tate Triennial in February 2006.

Alan Michael lives and works in Glasgow.



1. *Apologia*, 2005
(oil paint on canvas)
2. *Pro Vita*, 2005
(oil paint on canvas)
3. *Positiva*, 2005
(oil paint on canvas)
4. *Study*, 2005
(pencil and paper on canvas)