

FOR IMMEDIATE RELEASE:
MICHAEL CLINE
FIFTH COLUMN

SEPTEMBER 10TH – OCTOBER 24TH
OPENING RECEPTION: THURSDAY, SEPTEMBER 10TH, 6 – 8 PM



MICHAEL CLINE, THE SCENE, 2009

MARC JANCOU CONTEMPORARY is pleased to announce the opening of *Fifth Column* by Michael Cline. This is the artist's first solo show with the gallery and will feature a series of new paintings and soft sculptures. A concurrent exhibition of pastels will be on view at Daniel Reich Gallery. The exhibition is accompanied by the artist's first monograph, which is published by JRP Ringier and includes an essay by Kathy Grayson and an interview by Matthew Higgs.

The title of the show *Fifth Column* - an expression used to signify an uprising from within - is mirrored by the subtle sense of turmoil present in Cline's loosely defined narratives. Often forlorn and down on their luck, the characters in Cline's paintings are exposed in private moments, providing the viewer with a voyeuristic glimpse into lives on the fringe of society. Cline's paintings are engaged in a contemporary social critique in which ambiguous narratives are supported by poignant details, obscuring as much as they reveal.

Born in 1973 in Florida, Michael Cline lives and works in New York. He received his MFA from the School of the Art Institute of Chicago and his BA from the University of North Florida. Solo exhibitions include Galleria Il Capricorno, Venice; Daniel Reich Gallery, New York; Me.di.um, St. Barthelemy; and David Kordansky Gallery, Los Angeles. Group exhibitions include Museo d'Arte Contemporanea, Rome; BFAS Fine Art Services, Geneva; Deste Foundation, Athens; 96 Gillespie, London; Marianne Boesky Gallery, New York; Guild and Greyskul, New York; David Zwirner, New York; and Lehmann Maupin, New York. A forthcoming solo show will open at BFAS Fine Art Services, Geneva in March, 2010.

For more information please contact Kelly Woods at kelly@marcjancou.com

How did you arrive at the title of this show?

Well, a fifth column is a group of people who undermine a larger group, a country for instance, from within, to the aid of an external enemy. It's about being outside and inside at the same time.

What place, if any, do politics have in your work?

A confused and hidden cubby-hole.

What's the story behind the Isolationist?

It's about both political and social isolationism. The isolationist is a kind wild man in the biblical sense, like Saint John the Baptist. Instead of a hairshirt, he wears the detritus of modern living.

And the other characters?

They're less symbolic and more situational.

You've started making soft sculptures, which is a new practice for you; how did you start making them, and how do you see them in relationship to the two dimensional works?

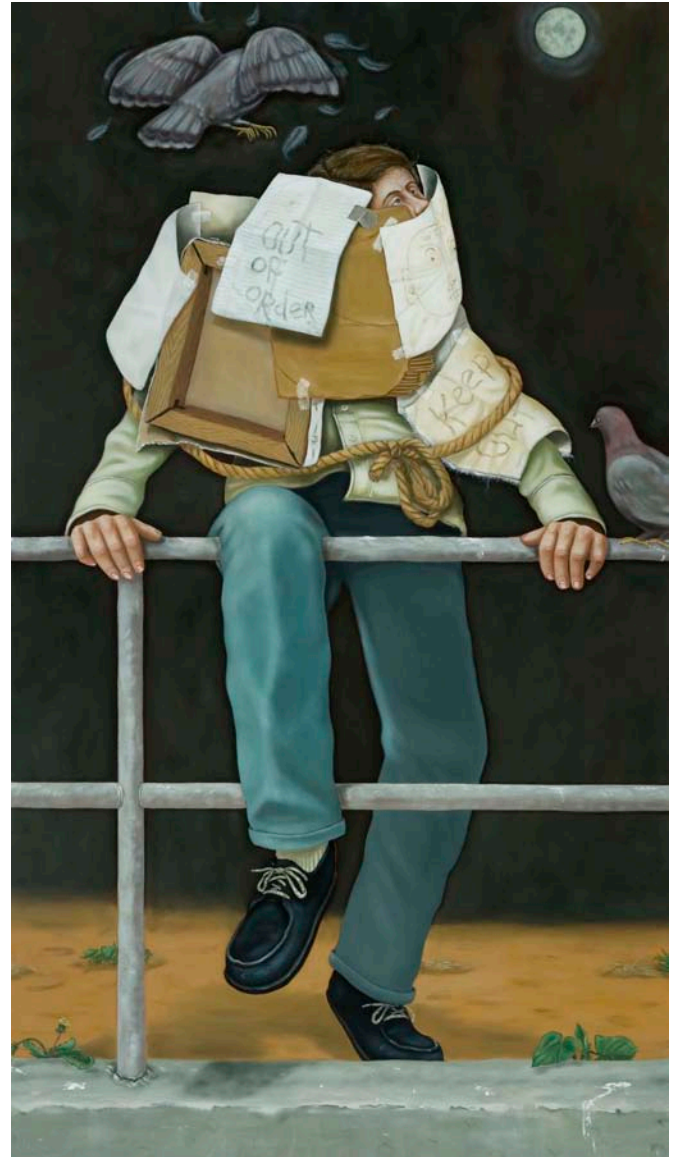
I've made small clay figurines in the past, but have never shown them. These particular figurines are related to the painting insofar that they were created by the same hand. This type of thing has always been important to me. One day I'd like to make a stop animation movie using sculptures.

Would the movies further develop the narratives of the paintings? And where do these narratives come from?

The narratives usually present themselves to me as partially or fully formed scenes/situations. Sometimes I'll make a 30 second sketch, regardless, the scene almost always stays with me until I elaborate it by way of painting. As for filmmaking, I don't know what would happen to narrative. Painting and filmmaking are such different mediums. Dialogue, music, the pictures are moving...

Is there a thread that runs throughout this show?

Isolation, regardless of proximity to other people. Marginal living. Grim humor. All this together.



MICHAEL CLINE, THE ISOLATIONIST, 2009