

GREENE NAFTALI

FOR IMMEDIATE RELEASE

Michael Fullerton *Victoria's Secret Diary*

January 29 – March 6, 2021
8th Floor

Victoria's Secret Diary is Michael Fullerton's third solo exhibition at Greene Naftali and his first in New York since 2014. The artist will present a new group of paintings depicting historical figures who embody political commitment—from the left-leaning economist Joseph Stiglitz to a fascist nun in Franco's Spain. Fullerton probes the boundary between his subjects' public lives and their private selves, using the conventions of portraiture to reveal painting's complicity in the machinations of power.

Along with fellow Glaswegian artists like Luke Fowler and Lucy McKenzie, Fullerton came of age in Thatcher's Britain and has spent two decades examining the role of images in constructions of national identity and class consciousness. A number of portraits in *Victoria's Secret Diary* depict members of the British aristocracy. In *Three Hundred Years Together*, the likeness of Sir George Osborn (1742–1818)—a member of Parliament who fought against the colonists in the American Revolution—is juxtaposed with that of newspaper magnate and former Conservative politician George Osborne (1971–). The spectral outlines of their strikingly similar faces are overlaid with a Saint George's Cross, evoking the bonds of patrimony and class interest that link the two men across time. The origins of modern art are referenced in a portrait of an exiled Gustave Courbet (1819–77) in the final year of his life, and scenes of *Vogue* models recast in advertisements for weapons manufacturers hint at the destructive side of the modernist project. Several portraits depict non-human subjects as symbols of cultural upheaval, including a Eurasian wolf ringed by the stars of the E.U. flag, and a dragon from the book that George W. Bush was reading to schoolchildren during the attacks on 9/11.

The exhibition's title refers to a wall-mounted excerpt from the diary of a teenage Queen Victoria, an intimate transcription that speaks to Fullerton's interest in the hidden backstories and latent connections that shape the body politic. The charged atmosphere that courses through the installation extends to the air of the gallery itself, which the artist has spiked with two chemical agents that waft from self-stirring beakers: oxytocin, the hormone of romantic attraction, and Giemsa stain, a dye used to detect cellular abnormalities. Giemsa stain's distinctive purple hue spans several of the paintings, suggesting the presence of unseen forces that tie his sitters to one another and to the present moment.

Michael Fullerton lives and works in Glasgow. Recent solo exhibitions include Koppe Astner, Glasgow (2019); Queens Park Railway Club, Glasgow, for Glasgow International 2018; Carl Freedman Gallery, London (2015); S1 Space, Sheffield and Graves Gallery, Museums Sheffield, UK (2015); Greene Naftali, New York (2014); Chisenhale Gallery, London (2010); Greene Naftali, New York (2006); and Tate Britain, London (2005). His work is in the collections of Tate Britain, London; Arts Council Collection, London; Cranford Collection, London; Farjam Collection, Dubai; Francois Pinault Foundation, Venice; Saatchi Gallery, London; Victoria and Albert Museum, London; and Zabłudowicz Collection, London.

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Michael Fullerton

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Michael Fullerton

*Magazine Advertisement for Estée Lauder's
'Pure Color' Range 2003, 2017*

Oil on linen

18 1/8 x 14 1/8 x 5/8 inches (46 x 36 x 1.5 cm)



Michael Fullerton

*The Creation of the World Up to the Third
Day (After Hieronymus Bosch), 2020*

Oil on linen

28 x 24 x 5/8 inches (71 x 61 x 1.5 cm)



Michael Fullerton

Moment (After Barnett Newman), 2020

Oil and Giemsa stain on linen

23 5/8 x 17 3/4 x 5/8 inches (60 x 45 x 1.5 cm)



Michael Fullerton

*Jan 9th 2016 (Joseph Stiglitz, Columbia
University), 2020*

Oil on linen

70 7/8 x 35 1/2 x 1 3/8 inches (180 x 90 x 3.5
cm)



Michael Fullerton

Duchess of Devonshire II, 2020

Oil on linen

23 5/8 x 17 3/4 x 5/8 inches (60 x 45 x 1.5 cm)



Michael Fullerton

Dalofaelid Phenotype (Chris Zylka, The Amazing Spider-Man 2 Premiere 2014), 2020

Oil on linen

23 5/8 x 17 3/4 x 5/8 inches (60 x 45 x 1.5 cm)



Michael Fullerton

Christian Nationalist (Spain 1938), 2020

Oil on linen

23 5/8 x 17 3/4 x 5/8 inches (60 x 45 x 1.5 cm)



Michael Fullerton

Courbet in Exile, Switzerland, 2020

Oil on linen

35 7/8 x 25 5/8 x 1 1/2 inches (91.1 x 65.1 x 3.8 cm)



Michael Fullerton

Concept for a Nautical-Themed Lockheed Martin Advertisement 1963, 2020

Oil on linen

23 5/8 x 17 3/4 x 5/8 inches (60 x 45 x 1.5 cm)



Michael Fullerton

Eurasian Wolf, 2020

Oil on linen

15 3/4 x 17 3/4 x 5/8 inches (40 x 45 x 1.5 cm)

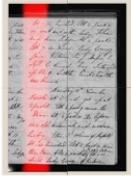


Michael Fullerton

Untitled, 2021

Magnetic stirrers, glass beakers, oxytocin,
Giemsa stain, and pedestals

Dimensions variable



Michael Fullerton

Victoria's Secret Diary, 2021

Silkscreen and oxytocin on newsprint

Panel: (8 total): 39 3/8 x 29 7/8 inches (100 x
76 cm) each

Overall: 78 1/2 x 119 1/4 inches (200 x 303
cm)



Michael Fullerton

C.D. Jackson (Harry Potter Version), 2020

Oil on linen

23 5/8 x 17 3/4 x 5/8 inches (60 x 45 x 1.5 cm)



Michael Fullerton

*The Extraction of the Stone of Folly (After
Hieronymus Bosch)*, 2020

Oil on linen

23 5/8 x 17 3/4 x 5/8 inches (60 x 45 x 1.5 cm)

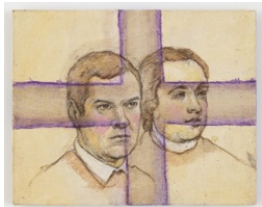


Michael Fullerton

*Concept for a Book Cover for a Romance
Novel About a Corporate Affair*, 2020

Oil on linen

23 5/8 x 17 3/4 x 5/8 inches (60 x 45 x 1.5 cm)



Michael Fullerton

Three Hundred Years Together, 2020

Oil and Giemsa stain on linen

15 3/4 x 19 11/16 x 5/8 inches (40 x 50 x 1.5
cm)