

Persefone Zubcic C/Orpo

Accompanied by a critical text by Alessandro Trabucco

Glenda Cinquegrana: The Studio
via F. Sforza, 49 I- 20122 Milano

Opening: Thursday, the 19th of May, 2011 at 7:00 o'clock.

Runs from Friday, the 20th of May to the 30th of June, 2011.

From Tuesday to Saturday, from 3:00 PM until 7:00 PM.
Other hours by appointment.

Persephone Zubcic, Croatian artist, born in 1982, was discovered by the famous curator Harald Szeeman, who, invites her, when she was only twenty years old, to take part to two subsequent exhibitions in 2002 and 2003. She already rates in her *resumé* a double participation at Venice Biennale, in the 2007 edition.

C/Orpo is her first solo show in Milan, where she is exhibiting 14 black and white photographs, which are summoning up the main part of her latest research.

For Persefone Zubcic **C/Orpo** represents both the subject and the object of her camera, when her research is running between the classical practice of photography and the performative attitude. Taking inspiration from the best tradition of performance art, the artist claims she has no other way to understand the Human than by taking upon herself the drama of the existence, and by going through it and also by confusing herself with it. The artist states: *among the bodies of this nature that belongs to me I find my own body, separated from all others for a unique feature: the body that I have is not only a body but it is mine, and is the only body that I have to comprehend fully the reality that surrounds me.* Whether she depicts herself, or she's capturing the others, the body is for her a great mystery to investigate, because the human being is revealed in it entirely.

First of all her pictures talk about her personal intimacies, which include her family members, as her father, her mother and her mother's partner, in a relationship in which love, perversion and hallucinatory behaviours at the limit of psychosis and the psychiatric disorders of the family sphere are strictly overlapped, according to the doctrines of Ronald Laing's antipsychiatry. For Persefone Zubcic the photographic practice is the instrument to overthrow those relationships made of love and fascination, subservience and dependence, within a personal point of view that encompasses brilliantly the intensity of the daughter's involvement with the artist's keen objective eye.

Freaks and mad people are considered also as main focuses of her research: those are the friends pertaining to her circle, who pose for her as models caught in the 'situations' that she builds, in which they wear the guises of Christian characters, or are depicted as ascetics and fools in Christ. In front of them Persefone Zubcic, who is concerned with the deformed body while it is transforming into an unexpected image, is focusing her attention on the anatomical details as she was a pathologist.

In those moments her work blends perfectly the sacred and the profane, the beautiful with the monstrous, desperation with poetry and the atmospheres become saturated to the limit of cruelty. The titles of the works, which are numbered to allude to the moment of the shot seen

as a performative act, are taken from those verses of the Holy Scriptures, which are referring to the resurrection issue. There we find the key to interpret Zubcic's work: that body tortured and obscene is put by the artist under a light of primordial sacredness, where it finds its own way out from the hope of no resurrection.

Persefone Zubcic was born in Croatia in 1982.

Solo shows *O(t)idanje obraza*, Galerija Fotokluba, Split, (2010).

Selected collective exhibitions *Hero XXI*, (curated by) Harald Szeemann, Lamparna Lae, Labin, Croatia, (2002); *Blood and Honey*, (curated by) Harald Szeemann, ESSL Museum, Wien (2003); *13x17*, (curated by) P. Daverio and J. Blancheart, Venice Biennial (2007); *Faccia Lei*, (curated by) E. Agudio, Spazio Thetis, Arsenale Nuovissimo, Venice Biennial (2007).

The Studio tracks the most recent developments in both Italian and international art. An exhibition space conceived initially for individualised use, is still drawing its inspiration from new means of communication with the public in the spirit of *one-to-one* and *on-demand* models.