

I'll be you mirror

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

Opening: Thursday, the 15th of November, 2009 at 7:00 o'clock PM.

Runs from Friday, the 16th of November to the 14th of January, 2012.

Tuesdays to Saturdays, from 3:00 to 7:00 PM

Other hours by appointment.

The gallery **Glenda Cinquegrana: The Studio** is proud to present **I'll Be Your Mirror**, a collective show on the subject of portraiture. The exhibition includes the works of **Gianluigi Colin, Maurizio Galimberti, Nan Goldin, Federico Lombardo, Arash Rادpour, Nathalie Rebholz, Pipilotti Rist, Persefone Zubcic**, artists who have established themselves, in very different ways, in the genre of portraiture and self-portraiture. The exhibition offers an ample perspective on a classic genre of both ancient and contemporary art by means of an optic embracing Italian and international art, the theme developing itself in the contrast among diverse *media*: from photography to digital painting, video, collage on paper and even Polaroids.

In the work of **Gianluigi Colin** (Pordenone, 1965), the approach to the portrait is not literal, but in a metaphorical key. Colin does not create portraits of people but of the symbols they incarnate: the feminine, memory, celebrity, violence. Colin, who hails from the world of journalism, works on material composed of newspaper images, which he cuts, assembles and reproduces in a technique which hangs in the balance between the more classic, Warholian *ready-made* and a conceptual tradition linked with Barbara Kruger. The matterism inherent in the use of newspaper is such that if, on one hand, the images of media iconography take on a concrete dimension – gigantic and enveloping, an allusion to the weight they possess in our contemporary imagination – this same dimension, on the other hand, also reminds us of its fragile obsolescence.

The work of **Nan Goldin** (Washington DC, 1953) constitutes a representation of her life and her circle of friends, uprooted figures, prisoners of their dependence on sex and drugs, which are constantly depicted in an ambiguous manner, openly uninhibited or illicit. Member of the Boston group of photographers known for their rawness, Goldin has made of photographic research a tool of salvation from a difficult personal biography, one in which the portrait is an expression of the all-encompassing identification between art and life. **On display, the controversial 1991 work *Joey in My Bed*.**

The portraits of **Maurizio Galimberti** (Como, 1956) comprise the most well-known of the photographer's work. Since 1992, year in which he won the Kodak Grand Prix Award for advertising, Galimberti has tied his name to the most prestigious photography companies, such as Kodak, and to the fate of the historic Polaroid. Through the use of Polaroids in collage form with a time and space-based perspective, he builds a portrait not only by combining different perspective angles, but also through the succession of consecutive moments in time. Out of this multiple and fragmented perspective, the overall image of the figure arises. In this show, Galimberti presents **an intense and never-before-shown portrait of Patti Smith, as well as a historic portrait of Sting**, both of which likenesses emanate charisma and spirituality.

Federico Lombardo (Castellammare, Naples, 1970) is known for a pictorial investigation which, in the portrait of the human face, has found its focal point. The artist

presents **works from the recent series of digital paintings SL**, which constitute the ideal extension of his more well-known work in oil and watercolor. Lombardo's approach to the portrait is typical of the digital era: he creates his female portraits out of amateur porn images. From those women who have offered their naked bodies to the view of the lens, he takes not so much the erotic aspect, which shows through the sensuality of their poses, but a deeper dimension. Lombardo believes that in light of the fact that this procedure lacks the emotional and physical involvement typical of portrait painting, the images bend more pliantly to his personality. Thus, permeated by the painter's sensibility, the two-dimensional women become animated with a life of their own.

For **Arash Radpour** (Teheran, 1976), the portrait is the privileged tool with which to enter into a complex imaginative dimension of the person, in whom, through a procedure in which the sensual interaction between photographer and object is decisive, it becomes difficult to establish the border between person/object and photographer/subject. Radpour constructs complex scenarios where the person is literally transfigured in the light of a meta-language in which places and things play a fundamental role. The overall impression is one of clear-cut form, which draws its inspiration from the iconographic vocabulary of the language of fashion.

At the heart of the elaborate photographic *tableaux* of **Nathalie Rebholz** (Athens, 1978) is the autobiographical universe of the artist: the protagonists of her photographs are friends, transformed into objects of her dream-like constructions, in a visual world of the imagination which, on one hand, draws deeply from symbolist and pre-Raphaelite art, and on the other is nourished by mythologies of its own, such as the feminine mystique, voyages of initiation and the hedonist's search for the total life. **On display, a 2003 work permeated by visionary poetry, entitled Woman.**

Pipilotti Rist (1962, Rheintal, Switzerland) is one of the world's most famous video-artists. For her, video is at the heart of everything (*painting, technology, language, music, movement, stupidity, fluctuating images, poetry, emotion, premonitions of death, sex and friendship*). For Rist, the task of art is to *contribute to evolution, encourage the mind, guarantee a clear vision of social changes, bring together positive energies, create sensualities, reconcile reason and instinct, search for possibilities and destroy clichés and prejudices*. All of this is put into practice in her video-works through visual experimentation that does not abandon the *pop* use of images and the tool of irony, beneath which lies a penetrating reassessment of issues linked to the feminine. **For this show, an ambiguous still taken from the video *Perlen der Zeit* (Pearls of Time, 1994).**

Out of a rich cultural milieu that draws its sources from the legacy of performance art, **Persefone Zubcic** (Pola, Hungary, 1982) creates an original poetic vision around the genre of portraiture and self-portraiture, understood as a tool for putting into practice an investigation into the nature of man. Her works are imbued with complex symbols straddling the sacred and profane, in which the overlapping of an intense theatricalism and a morbid attention to the body create an idea of beauty that is dark and tormented, beautiful and obscene, illuminating and perturbed.

Brief biographical notes of the participating artists.

Gianluigi Colin is the art director of the *Corriere della Sera* newspaper. He has exhibited in a number of cities in Italy and abroad. His personal shows include those at the Palazzo dell'Arengario in Milan (1998), the Uma Gallery in New York (1999), the Crac Museum in Valencia (2000), and the Museo Recoleta in Buenos Aires (2002). This year, besides his participation in the Biennale di Venezia at Vittorio Sgarbi's Padiglione Italia, he has exhibited at the MADRE in Naples, with a personal show entitled *Dèi*, which will run until November 8th. Between 2011 and 2012, the IVAM in Valencia will host a personal show of his.

Maurizio Galimberti received his first award in 1992 with the Kodak Grand Prix for work in advertising. Standouts among his numerous exhibitions are his personal shows at the Istituto di Cultura Italiana in London (*Live for the Moment, 1999*), at the Triennale (*Il giardino d'inverno, 2003*) and at the Spazio Forma in Milan (*Venezia, 2008*). A febrile, or as he himself says an 'instant dada artist,' in 2011 he has participated at the Biennale di Venezia at Vittorio Sgarbi's Padiglione Italia, has held two personal shows in Milan, and has played a leading role at the Capri Festival di Fotografia (*Mediterraneo,*

un'antologia per immagini, 2011). He is currently working on a project for the Milan Expo 2015.

Nan Goldin has devoted her entire career as a photographer to the art of the portrait. The first retrospective in which she participated was at the Whitney Museum of American Art, New York in 1996. A few highlights of his extensive *résumé* include his recent show at the Walker Art Center, Minneapolis, Minnesota, entitled *Nan Goldin's The Ballad of Sexual Dependency (2011)*. In 2012, she will be participating in a show at the International Center of Photography in New York entitled *Harper's Bazaar: A Decade of Style (2012)*.

Federico Lombardo has a number of personal shows to his credit, standouts among which are the shows at Bonelli Arte Contemporanea, Mantova (2003) and *Faces*, Galleria Barbara Maheler, UBS, Lugano, Switzerland (2007), gaining public acclaim at the XV Quadriennale di Arte di Roma (2008). Included among his recent shows: his participation at the Padiglione Italia, 150^ounita d'Italia, *Lo Stato dell'arte Campania* from this year's Biennale di Venezia, and the Iia Biennale di Videofotografia, *Disturbi e disordini* in Alexandria (2011). His work is included in the collection of the Farhat Art Museum in Beirut, Lebanon.

Arash Radpour lives and works between Rome, Milan and New York. As an advertising photographer, he has headed international campaigns for companies such as Pepsi, Pfizer, Renault and Parmalat. Starting with his first individual show, entitled *Sweet Hereafter* in Rome (2005), many others have followed, including the recent *Surface* (curated by) M. Cavallarin, PAN, Naples (2010) and *State Specific* (curated by) M. Sgroi at Changing Role, Moreover Gallery in Rome (2010). Among his recent collective exhibitions are *(UN)dressed*, Palazzo Borromeo, Milan (2011), *In laetitia*, L.U.C.C.A Museum Lucca (2010). In 2011, his work has been included in the book *New York: A Photographer's City* published by Rizzoli USA.

Pipilotti Rist lives and works between Zurich and the Swiss Alps. She is one of the most famous of contemporary video-artists. In a *résumé* that includes shows at the most prestigious international institutions - from the MOMA in New York (2008) to Magasin3 in Stockholm (2007) - her most recent exhibitions have been at the Hayward Galleries in London, entitled *EyeBall Massage (2011)* and, at the Kunsthalle Bremen, *Ruhig durch die Wände (2011)*.

Nathalie Rebholz lives and works in Geneva, Switzerland. Among her principal personal shows, the 2010 exhibition at the Galerie Analix, at their Paris headquarters. In Italy, she has exhibited in the show *Alternate States of Mind*, Pescara (2006) and more recently, *Corpo Sociale* at the Galleria Pack, Milan (2007).

Persefone Zubic lives and works in Milan. Her first personal show in Italy took place this year in Milan (*C/Orpo*, Glenda Cinquegrana: the Studio, 2011), following which was *O(t)kidanje obraza* in Kuc Lamparna Lae, Labin, Croatia (2011). Highlights from among her main collective shows are *Hero XXI*, (curated by) Harald Szeemann, Lamparna Lae, Labin, Croatia (2002); *Blood and Honey* (curated by) Harold Szeeman, ESSL Museum, Vienna (2003); *13x17*, (curated by) P. Daverio and J. Blanchart, Biennale di Venezia (2007); *Faccia Lei* (curated by) E. Agudio, Spazio Thetis, Arsenale Nuovissimo Biennale di Venezia.

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