

Skeleton and flesh in the painting of Antonia Di Giulio

Painting is a language, which aims at showing its own skin, a skin, which, in the lapse of time, since the XVI century, has been imbued with memory, movement, and fancy and acquires, with the passing of time, conceptual clarity and coherence: Antonia Di Giulio conceives painting as a genre to wear; she masters it staging the Latin world VERITAS, pointing at the hidden rather than obvious. Painting becomes a way from the concealed to the displayed, the hidden being an adhering skin.

She presents a photo portrait of her by Mario Schifano in a garment reminding of the duchess of Valmont, belonging to the Rococo period when the Baroque "horror vacui" was a whim against oddity, a common feeling, conceived, in this case, in a festive way by the garment, which brings to its transformation in a space of exemplarity, final space subject to a movement from the glimpse of the painter to the gazing of the viewers who prefer the attire of future memory to everyday rags.

In the painting of Antonia Di Giulio future memory moves to a quotation of the past, to a whim, to Rococo as constituting elements characterizing a painting which plays in a double dimension between redundancy and essentiality, amusement and discipline, rigour and self-irony.

The subject always "travels" under the shape of painting, the Ego is pronounced by the painter, the duchess of painting, with the modesty of an anthropologically feminine condition, though transformer of the matter, artist man-woman or author of a language, the language of art, whose threshold the artist crosses becoming androgynous; no more male or female, but the demiurgic hand of the painter/ woman painter that seizes and introduces "veritas", conceals the Ego, chasten subjectivity to place it in a dialogue where the contemplating glance of the viewers may read a posing "I", "I" as domestic Nature, "I" as subjectivity to the skimmed future memory taken to the condition of final cast.

Antonia Di Giulio's painting moves from the XVIII century, breaks into the 2000 in the consciousness that the duration of that ambivalence, the double crossing of painting and surface, disguising and dressing, redundancy and rigor may prolong life in an art which is today, more and more humiliated by technology absorbing all its goals impoverishing its utopia.

Antonia Di Giulio preserves the concept of utopia, its definition from the Greek u-topos non luogo.

She flutters in time through the space of painting, places herself in an oscillation synthesized in a sort of swing, similar to the XVIII century Watteau 's swing and introduces us to the journey towards Citera, a journey towards poetry on a swing that leaves the XVIII century at its back and faces the 2000.

Achille Bonito Oliva