

Portrait attempts

in the art work of Antonia Di Giulio

In her images Antonia Di Giulio always tries to recreate a linear disorientation, able to refer to the inner and occult forces of things, a table that holds within its own polished surface the ghostly thickness of a universe poised between unveiling and concealment.

The gaze of art penetrates under the thick patina of things, under the false opulence of matter, to veil the essence of an energy that passes through all the bodies and governs the dynamism of the world.

For this reason it is not possible to give depth to one's own image, here photographed by Ralph Gibson, to accommodate the flow that relates things to each other along lines of sliding and continuity. Then, next to it, there appears an empty wandering sign that simultaneously catches the skin and the inner soul of things. The objects and the figures are rendered as suspended and lightened of their internal weight, described according to a visual mention just evoked.

The artist is absolutely, aware of the specific nature of the visual language, of its constituent elements that cannot pretend a different intensity: if anything, the character of the visual language allows to formulate some existential consonances, such as the artist's ability to observe and the his contemporary sense of detachment and non-attachment to things.

Thus the irreducible lack of depth of the visual language, its superficialist nature is brought to highlighting, is in consonance with the type of relationship that the artist has with things, with his lack of preference for an object rather than another.

She is not attracted by the sensual exteriority of things that would lead her to feel an attraction stopping towards some reality, if anything she is led to exercise an internalized gaze, able to catch the skeleton that keeps them standing, their deep bone structure, and to return them in a system of simultaneous relations that amplify its scope and at the same time affirm its fluctuating nature.

Even language acquires the character of this fluctuation, a sign of inner mobility and also of an alarmed condition of the author, of a planned precarious arrangement of the gaze, stunned in front of the internal tension of things and at the same time in front of their external paralysis that grips them, uneven them in a rigid and closed order.

Art becomes the design of a naturally alarmed sensitivity. Then the instinct of a disorder that disarticulates the composition takes over, pushing it towards a reversal of the established order. An inextricable knot of signs tends to constitute a field of precarious relationships, all based on instability or momentary stability.

Sometimes a symbolic and chromatic expressionism crosses the work bringing it towards an image deliberately unable to give itself symmetrically in front of its real models, proving that this language stands out from the naturalistic trace.

The painter never paints the world if anything she looks at it to forget it. The language of expression prevails with all its traces and its lapsus, with its deviant and even declarative charges. Language declares the impossibility of technical control or affirms the possibility of a stunned control, with a discipline that excludes any complacency. Figure and background interpenetrate inextricably in a relationship that allows us to identify the paths of sensitivity, made of wavy passages and returns, crossings and vanishing points.

The elementary handwriting that assists the description of its interior landscapes is always the result of an alteration, made of an exasperated descriptivism of the details and of a miniaturization of the various accidents and circumstances that accompany the image. This is built through the exasperation of the details that enriches the brought of the whole according to references that affirm the complexity of the world, a microcosm of signs that inevitably refers to the macrocosm of the universe.

If art makes the invisible visible, this means that the image is the place of a moving clot that draws to itself breezes and vortices of signs that make it dense of relationships and indeterminacy. An indeterminacy made of slips of trajectories, of threadlike consonances and of subtle dissonances. The exasperation of the graphic section naturally requires skill and lightness, a sense of essential definition and descriptive capacity.

Antonia Di Giulio does not fear meeting the ghost that lives inside the language, within its depths. The images do not replace other images, they are the only possible and representable.

Sometimes they pretend to mimic characters that trace the familiar features of a face or an object, in reality they assume the mask of purely linguistic entities, so much so that they have the ability to adapt and the strength not to refer to anything other than their own internal path. Even the lines drawn next to the portrait fall along the slopes of the two-dimensional surface, placed in the balance outside their static, along diagonals that welcome houses, natural elements and human figures. Everything is resumed in a grazing flight, like a glance that rushes to meet things or rushes away from the things themselves.

An animistic sense is rooted in this dialectic between abstract and figurative, a linearity that delineates subtle geometries: geometry is the interiority of nature, the dematerialized structure of the world. Total gaze and ability to grasp the particular are constantly crossed, in an osmosis that does not seek formal balances but pursues and chases the simultaneous coexistence of both possibilities.

Depth and surface have the same visual presence, as if a single force manages to capture the visible and the invisible, to bring them to the place of unveiling (epiphany), inhabited by the image. This place possesses the simultaneous possibility of keeping the spatial elements in continuous relation.

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