

Witness of a draft Antonia Di Giulio, born of repeated encounters with Mario Schifano in the summer of 1997 and publicly since 2001, I welcome the opportunity to reiterate the high quality of the work of an artist dodges, but courageously capable of reveal unexpected aspects of self.

The series of photographs taken by Mario Schifano, the disguises of wealth now playful, now allusive, now restless, tells of a game of complicity, a shared commitment to the two artists to broaden the experience, looking for a meeting place between appearance and meaning.

A complex relationship that coincides with something profoundly dialectical and living independently, mingling subjectivity and alterità.

A meeting was born at the height of creative illness, able to become absolute, dangerous, magical, everything is touched.

The idea of narcissistic reflection, prompted by the iteration of its image, induces Antonia to a further handling of it, particularly in the icon of the great lady, the Duchess of painting, children's fairy tale and at the same mirror of the most secret and perhaps unconscious obscure paths.

In curious contrast, in its redundant baroque richness, with the strict Calvinism of the artist's painting.

And then there Sabaudia, celebrated through the two large paintings in its linearity and absolute, but also in its water city ambiguity.

One element that, through the reflection, doubles, and doubles the world and beings, penetrates to the depths, supporting the poetic idea of its dual nature, light and dark, light and fouds. City of childhood, when the sea was achieved through the mirror of the lake, set in still images and animated together by a subtle, almost imperceptible play, perhaps presaging the fatigue and difficulties of that place in staying true to its "soul."

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