

The Maginot's line of art

Implicitly to write about Antonia Di Giulio's paintings means to give in some ways an answer to the persistency of abstract art.

A similar opening is dictated, it couldn't be otherwise, by the present artistic situation which it can not denide-enhances figurative art which translates reality, not only pictorial, but also, or perhaps above all, what starting from object art has reached photography, video and other expressions of contemporary art, which having seen their higher development in the Sixties and Seventies and, in recent years, after a long neo-expressionist pictorial pause which has characterized last decade, has newly come to fashion.

L'exhibition of Antonia Di Giulio is dated 2000, the Jubilee year par excellence, which has taken and further will take many trace balances and summingups, so becoming the occasion for tracing an epochal demand, even without answering exhaustively, on the sense which to deal with abstract painting and, above all, making abstract painting still has today.

If we consider contemporary culture in its totality, in its begin in the end ineluctably international and tran generational, mass-media like (allow me the expression) and forcibly in contact with television culture, abstract painting really seems to represent a line of extreme resistance, which risks to be a real Maginot's line in contemporary art.

As in a huge military engineering work, which revealed its failure on the whole front being tied to a surpassed strategic idea, abstract painting risks to be excluded or surpassed by an art, which strategically points to the systematic occupation, even of the tiniest space, in our everyday life. Abstract painting is more and more becoming a recess site of the soul and as such, today apparently unessential, unless a radical inversion of trend may come out, though it should be so radical to foresee that television might loose its function of cultural mediator. Who knows, it might happen why not.

The real meaning of abstract art has been shading away under the attack of worldliness in the line object-behaviour-environment, so to say, by being the phenomenon world, which takes everthing back to the everyday lived experience, to the object, the place, to the image it represents. I mean that abstract painting, subtracted to its idealistic vocation and reduced to mere appearance, cannot be anything but mere void decoration.

If we want to reckon abstract art the even minimal ability to cham, that deep sense of apparition, that attractive magic able of hidden evocations, we need to find, once more, that sense of ritual on which, though with different out comings, its initiators had insisted.

The painting of Antonia Di Giulio bases itself essentially on aeurhythmy both of signs and of colours. Her large spaces, as well as the small ones, the squared as well as the oval live of a superb harmony, which acquires sense in an extra worldly relation the sense, that is to say, of life.

She bears a proportion, we can dare to define classic that as such, faces contemporary post-romanticism directing to place of the soul and the spirit otherwise difficult to reach.

Her painting might appear easy of a disarming easiness for those who are not adequately equipped of contemporary artistic knowledge. But for those who have lived abstract painting in its evolution of the Seventies, in the period of its disruption, of its deepest and spiritual meanings, in the years of the triumph of the semiologic interpretation, of the linguistic analysis it can't be burden to take these works back to a different dimension, a higher one which, in fact, demands spirituality and devotion to beauty.

If we free it from that culture, from the nowadays prevailing culture, then the works of Antonia Di Giulio, and o of believers in abstract painting in its inner meanings, can refresh old blurred horizons and open new ones.

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