

## **Pas de deux of form and time, flesh and silence**

### **Self-portraits in the pictorial-photographic diptychs of Antonia Di Giulio**

Antonia Di Giulio started her path at the end of the 1980s and soon crossed the way of great international masters such as Ralph Gibson and Mario Schifano.

For both she served as the initial spark, such as in the portraits they devoted to her, but she never ran into the stereotype of the muse. Indeed, Antonia Di Giulio is the director of her portraits, the choreographer of the project, the true author of these self-representations.

Gibson's photographs of 1988, for instance, should rather be dancery defined "pas de deux", in which two sensitivities meet for the time of a song; they touch to disclose one in another; they move along to create everything together.

Antonia Di Giulio juxtaposes these self-portraits of a carnal and self-assured woman, dating back thirty years in time, to her new abstract paintings of formalist taste, whose colors and composition perfectly dialog with the opacity, the black and white, the void and full of Gibson's pictures.

The acrylic paint on panel, almost baring the lure of the ancient Roman tradition of wax-painting that she used at the Kulturforum in Vienna, adorn the panels with a sacred tarnish and release a profound silence.

The diptychs of Antonia Di Giulio thus surge to real icons, couples of self-portraits of the woman-creator.

**Diego Mantoan**

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