

The silence of color white

One of the aspects, which struck me when I had opportunity of seeing her early works, was her resistance to the influence of fashionable trends. In particular that is absent is pictorial mannerism, connected to the impure mixing of materials, which has been very popular in the Roman milieu until quite recently.

It is undoubtedly unique for a young artist to ignore the most acclaimed tendencies, thus avoiding the traps of convenient imitation and expressive conformism, by which even the most mature and seasoned painters are often influenced.

This most promising beginning undoubtedly confirmed the increase in her production which, over the years, she has carried out tenaciously and with determination, so that her achievements are extremely significant nowadays. This she has done without ever losing sight of the interior course of a personal approach to research.

Although Antonia Di Giulio works on the continual stratification of colour, she concedes nothing to the rich. Full sonority of the chromatic material, but, in fact, tends to tone down and get rid of anything that is sharp or bright, in order to weave a vibrant pattern of transparencies and shadows which are ruled by the dominant presence of white.

Mostly tenuous colours, moving harp-like over the cold range of tones-light blues and pinks silvery greys or greens pop up briefly and retreat slowly to fade away on the surface of the canvas, pushed along and almost sucked in towards the bottom by the steamy gusts of whites which emerge in the forefront.

Before our very eyes where is a game, played by different contrasting pull of tension, an uninterrupted passage of light variations which can evoke the happy stretch of the sky in the morning, the inconsistent and ephemeral transparency of air.

It is because of the dominant presence of white, the colour of light, which gives the effect of levitating, a spatial dilation caused by the rarefaction and dematerialization of the sign.

Antonia Di Giulio challenges this ambiguous colour which is difficult to handle because of its indeterminate quality, a colour which presents itself as the sum of all colours and at the same time, a non-colour, the personification of emptiness and absence, obliging her to intervene as the structuring element in a composite organisation based on the stratification of chromatic masses and it is the colour white which channels and consolidates the undisciplined flow of colour, turning into a unified structure spread freely over the space on the canvas, linking the different pictorial zones by a real and proper weaving of signs.

And it is again the colour white which creates a sort of filter which distances and cools down the sensorial impact of colour by the impalpable use of transparent layers that eventually fade away.

The easy melody of colours thus tends to be toned down to a "whisper", held back by the great silence of white, which according to Kandinsky, is the same as "those phrases which, in

music, only temporarily interrupt the development of a phrase or contents, but are not the definite conclusion".

Consequently, a game is set up, a game of unstable oscillations between closeness and distance, between high and low, between what emerges up close and what is veiled and hidden from immediate recognition, as if encouraging the spectator to immerse into the depths, beyond the edge of what is visible.

Antonia Di Giulio seems to opt for the decantation of materials and tempera painting in favour of a poetic style which is the subtraction and rarefaction of signs, always striving for absolute transparency.

The result of this is a tyle of painting made up of submerged markings, light passages and vibrant, bright contrast, where the mental filter which stores and disciplines throbbing pulsations never completely gives way to the cold rigour of analysis but seems to be continually supported and crossed by the warmth of passionate pictorial sensitivity.

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