

## Painting Notes

Like the memory of a distant song, like little knots of air forming out of the spectator's participation, or like brilliant fantasies drawing ever closer to the extraordinary plastic corpus of Pietro Canonica.

Antonia Di Giulio's work, as presented through her 'painting notes', forges an intimate journey, a *fable de lineis et coloribus*, which becomes an instrument in the creation of a gradual line of thought, and one which is able to dialogue with the history and the memory of the place.

Disseminated across the seven rooms of the museum, and in the artist's studio and living quarters, Di Giulio's exhibition creates –by means of constructive short-circuits and seductive, imaginary bridges –a supra-temporal event which, on the one hand, does not renounce the stinging, abstract temperament of painting, and, on the other, creates subtle moods and silenced references to the plastic atmospheres inhabiting the housemuseum of the Piemontese sculptor.

One work entitled 1 March 1869, displayed alongside five other large-scale works (October 14, 1917, September 23, 1924, March 27, 1968, November 18, 1958, and January 6, 1964 -the dates of which are deliberately unknown, private, emotional), is the first tangible homage to the master of the house, the first act of dialogue with a collection made entirely of works of bronze, marble, sketches, original models, studies, and replicas which reveal the intellectual itinerary of an undisputed master of Italian sculpture.

The patronage of the public monument and gallery of portraits parading through the rooms of the museum are analytically compared by Di Giulio to a private project which invites the public to reflect on the permanent and the temporary, on Canonica's brightly lit sculptural path, and on the irresistible pictorial proairesis populating the various spaces of the museum.

With a piquant geometry redefining the canvas's space so as to create compact figures whose paralysis is called into question by the process of fraught, fragmented drafting, the five major works presented by Antonia Di Giulio in the exhibition deliberately slice through the stillness of place with the aim of forging an aesthetic shock, the reflection on which guides you towards two models, viewed from different angles, a half of it representing art (the transitory, the fugitive, the contingent) and the other half being that which is eternal and immutable (Baudelaire)

Alongside the five major works that dialogue with the majesty of sculpture, and with a visual fabric that imposes an articulate, realistic, expressive force, Di Giulio more over offers a series of small but valuable paintings *Untitled (notes)* –thirteen, to be precise -which, like secluded visual intervals, are located between the first and second floor of the museum in order to transport the viewer beyond immediate surface appearances and towards emotional traces coinciding with the discovery of painting, of space, of places, of memory, and of furnishings.

In her 'painting notes' presented to the Pietro Canonica Museum, Antonia Di Giulio plays once more "in a double dimension between redundancy and simplicity, between sense of play and discipline, between rigor and irony" (Achille Bonito Oliva). In doing so she thus narrates –and with a *modus operandi* at once deliberately alienating and disarming –the story of an impossible encounter, the

magic of a creative dialogue which no longer knows with which hand, and from which spool, the various threads should be woven.

**Antonello Tolve**

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