

## **Abstract subjects**

There are events which signify a destiny for a sensitive soul.

For Antonia di Giulio the pictures taken by Mario Schifano while she, a painter, wears the charming dress of the Duchess of Valmont do not disappear from memory with the abandonment of the disguise, but remain in the maze of the mind.

Certainly not as a simple memory of a gesture but as a doubling of the two beings, a persistent nostalgia for that moment of complicity experienced intensely by the two artists. The Duchess of Valmont survives with her ambiguities, her anxieties, her ghosts in the Duchess of painting, as Bonito Oliva called her. The metamorphosis follows the game, at the meeting the solitude.

But the conversation between the image that has immortalized her and the painter who makes her artistic career is not interrupted, thinning out the colors, eliminating the frills, limiting the founding elements of her compositions with rigor.

The eye, rather than seeing, must guess what is hidden, and read in the meager visible traces, the reminiscences of an uninterrupted dialogue.

**Umberto Vattani**

Roma, January 2018