

Giovanni Maria Accame, from Differences in Painting
Exhibition catalogue, May 1996

For Sonia Costantini the problem of painting coincides with the definition of the surface. To carry out painting is to circumscribe a portion of bidimensional space and to give it a sense. The difficulty and fascination of the operation lies in the equilibrium which painting has to maintain between the definition of a concept and its realization as an end product. In this field Reinhardt's lesson is fundamental. Costantini is aware of this and from the American 'master' accepts the procedure that leads to the conceptual definition of the surface although she does not endorse the moving back to the limits of perceptibility to which Reinhardt subjected colour and even less so does she accept the elimination of every sensitive trace from the surface. It is in fact the forceful presence of colour and the slight interventions that move the monochrome spreadings which complete the initial proposition and undertaking. Where to the concept of surface, arrived at in the registration of the superimposed planes, she couples the physicalness of painting, in the perception of a happening or event that lives the idea to which it is the accompaniment.