

Claudio Cerritelli, from *A Will to Paint*, in *AbstractFigures*, edited by G.M. Accame, Campisano Editore, October 2001
(Translated by Howard Rodger MacLean)

The body of light is Sonia Costantini's theme of research. This body is investigated on the plane of the surface although its profundity emerges in every point of the pictorial weft as a system of chromatic vibrations within which the eye is immersed in a prolonged state of visibility. The geometrical structures which guide the perceptive totality are impalpable, so light as to be at the limit of visibility, they lead the eye elsewhere, beyond the pure linguistic investigation of the colour. Costantini dissolves every cognitive paradigm of light in the event of the vision: in other words, in the secret passages that the eye carries out in order to test the body of colour, the simultaneous presence of visible and invisible elements, of imperceptible shadows and pure transparencies. Painting becomes an ethical form of behaviour, a moral proceeding, a practice that does not admit betrayals. It is a system of analysis of colour which, however, never 'hardens' into a sterile predominance of a technical aspect but has the ambition to translate itself into poetic thought. How can the eye put up with the cosmological vision of colour and in what way is the eye capable of supporting the vastness of the surface? In what way can painting make itself the model of awareness and knowledge of the very limits of painting, of this act which prolongs our loss and bewilderment when faced by the vertigo of the memory?