

Diego Collovini, The Visions of Light, in "TITOLO", no. 15  
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(Translated by Howard Rodger MacLean)

Sonia Costantini promotes a personal reflection regarding a painting that offers itself as the result of an observation born from within a particular and personal relationship with painting. The aim is the transformation of the surface of the painting into a pictorial field possessing the ability of proposing itself as an objective presence capable of acting upon the spectator by way of the effects of chromatic refraction and of the dynamic flow in the colour-light relationship. Costantini's artistic procedure is the result of a series of reactions to the specific problems of colour and light comprising forms of personal involvement vis-à-vis the problems of painting considered - certainly - as being the mirror of an idea although above all as the objectivation of a personal vision of things. This procedure is gradually defining a painting object which is configured as the synthesis between old (or ancient) pictorial techniques and the most recent experiences. And they are precisely the latter which propose themselves as the continuity for the investigations of a painting of composition such as those by Albers or Bill although at the same time being a painting of an analytical type that refers to a pictorial way of acting which always bears in mind the effect and perception.

Sonia Costantini's aim is to investigate the qualities of colour and its intensity in its showing and transforming itself, an analysis of light in its diverse transparencies, in the different compactness of the colour and in its manifold veilings and superimpositions. The work phase is nevertheless a procedure by way of reinterpretations of the different tonalities and different chromatisms.

In this way the painting becomes a pictorial body capable of holding a dialogue with form - not always as cold and impersonal as it might seem on a first reading.

The colour becomes light, ethereal, it 'earns' in vibratile emotional quality. On other occasions the same thickness of the colour renders the surface more dense and warmer, almost as if taking on a tactile consistency although always with a pictorial field in which light reigns supreme: emotion and perception can only lie, be embodied at the roots of the pictorial research by the artist from Mantua. The result, however, is always pondered and rational and the reality which comes forth seems to be the exclusive object of the world of ideas. The same atmosphere which is created around the artist's works goes towards defining the material action of the pictorial working while, at the same time, insinuating itself in the space of pure perception in which the what is possible of the imagination dominates.