

Giorgio Bonomi da "Painting Documents 2"  
Bollettino n. 179, Galleria Il Milione, Milano, 2008  
(traduzione Lucy D'Orazio)

Sonia Costantini uses a small dimension spatula, to apply the color, which before is a water kind one, therefore it is volatile", "ethereal"and needs many layers, after it is oil color, so more "dense", and such to go "to protect" the more slight and light underneath one.

Costantini has always used as first "material", so to speak, the "light": a light that can be diffuse, limpid, intense, always "bright"; even when the colour used is darker, the bright tone remains neat. Sometimes the colour is "metallic", but has not got "reflecting" qualities, in fact the colour of Costantini has a centripetal power, which strongly attracts in its deepness, over the surface, the glances and the thoughts of the observers, and does not centrifuge. I mean so that it comes out on its own "dropping" on the other.

Her deep painted surfaces require a slow time of perception, so to catch all the gatherings, the overlies, the wavering which are of the material (the colour) and that cause a tint and a complex luminosity; the expanded perception time is a sort of "recompense" that the observer owes to the "effort" of the artist, whom execution times are just as slow.

The chromatic realizations of the rigorous monochrome works are plural, with colours that go from the red to the cobalt violet, from the white to the magenta, from the grey to the azure, such colours – their origin is in the rich imagination heritage of the artist, which derives from a conscious historic-artistic memory, or from a visual unconscious, which is settled with the experiences – constitute, as a confirmation of the auto-referentiality of this art, the titles their selves of the work.