

PAINTING OF REVELATION

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When we are in the presence of a great author is an obligation, both ethical and scientific, to put aside the temptation of giving the work a reference, creating an affiliation, placing it quickly in movements, memberships, exclusivities. These are short roads that facilitate only the composition of the puzzle of the art market, not certainly an interpretation of the work nor the subjective relationship with it. Sonia Costantini is a good example of this conviction: her patient, daily artistic research is still far enough away from seeing recognized in its originality, although she has already been mentioned among the "great artists" that run through the vicissitudes of contemporary painting. A good opinion about this originality came from Panza di Biumo, when he said that the work of Sonia Costantini is "colour painting". I do not know if the renowned contemporary art collector had in mind, with this formula, the same that I'm going to propose, starting from my experience of reading the works, but I know we must try to guess "what" she paints, painting colours only, and what she wants to transmit in this long phase of the artist's career, choosing a colour, as well as honouring a unique spiritual presence. There is no doubt that the painting of Sonia Costantini is a spiritual experience, more than aesthetic: his paintings, tiny and delicate for dimension, immediately impose a certain gesture of body, like when you have to pray, to meditate, to listen to a vibrant note beneficial to the life of the spirit. The Art of Painting, as written by Maria Zambrano, "is the daughter of religious light of the mysteries." In fact I think we are looking at a painting of revelation, and the artist's research promises to be a continuous search for spiritual re-revelations, identifying in the colour a sign of eternity: colour and revelation (put the veil) in origin have more or less the same meaning. The Indo-European root of the word "colour" is Kal which means roughly "hide", return to cover, to veil what was about to manifest itself fully and that it was only glimpsed, according to our human shadow. In addition, "colour" means "added quality", because "placed over the object". The colour not only covers, but also adds a new quality offered by artistic intuition to what has been revealed. The work of Sonia Costantini, in its originality in the vast world of monochrome painting, is the kind of re-revelation she wants to show, very close to the Sanskrit name of colour, VARNA, intended as epidermal coverage. You can understand what she has accomplished watching the media she used: layers of tiny, extremely precise, countless pigment until the colour is re-veiled. The effect is more tactile than visual, at first glance: it's like a skin, an alive and pulsating skin, even changing in its form and in its nuances depending on the light on the canvas. It's a sympathetic skin that Sonia Costantini puts to cover the body of the revealed object; and the skin has elasticity, vitality, even the lightness necessary to keep safe but also to keep warm what is invisibly covered. The Church Fathers conceived the colour as "writing with light," and we can talk, about Sonia, of 'painting-writing', alluding to the golden background of religious icons but also conceiving the strokes as letters of a secret alphabet. Even the act of writing (another way to re-veil) can fit to illustrate the art of Sonia, but we have to qualify it more, to do justice to her originality: we must be able to see that it is a writing style that makes visible material

DNA found in skin and reconstituted with devotion on an invisible body. And you can have a legitimate hypothesis that the above-mentioned "body" is pure white, total and absolute light, or the "virginal body" which, as Byzantines said, supports colour and by this is concealed. Perhaps the physically consistent body is the source of all creations, not a palpable ghost.

In this exhibition at Milione Gallery there are two white paintings on a wall, and this white is painted in virtuosic variations of opal and leucos, just to mention the real issue at stake: "the absolute white where all the colours are over, like rivers into the sea" (MZ); the skin of the two white paintings is only an announcement, a revelation. So, next to the front door, to protect it, here is a golden yellow, alone to protect the "royal doors" of the mystery of the impossibility, for humans, to withstand the sight of the absolute transcendence.

And the sea is present in the "horizons", ten canvases on wooden planks, springs from various horizons of blue that flow together in the two larger canvases, Blu Reale, where the rivers converge playing on the ambiguous meaning of 'real' that melts into the perfect formula of 'sovereign reality'.

This is an insight that connects the artist with the entire eternal search to which I have alluded, in which she continues to allude. For this exhibition, the artist says she has thought about the dissemination, to the fragments, scattering in an ellipse on a wall 18 small paintings whose title/colour is linked to real gemstones.

Even in this case, the fragments of astral skin combine to draw a creative cosmic vortex which, again, brings us back to the originality of Sonia Costantini: these fragments are mystical babbling, concretions of colour that reveal not the original explosion of creative light that we will never see, but reveal his potentialities.

You could even imagine it as an itinerary from colour to colour, as a harmonious melody. This is the direction of the work of Sonia Costantini: spiritual landscapes that have the greatness of the universe, held entirely in a pearl of absolute invisible whiteness.

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