



## THE ABSOLUTE OF LIGHT

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The work of Giovanna Rasario tends to constitute a magnetic-luminous field, which shows only itself, progressively ceasing every form of representation. If a decade ago, figurative art was certainly tending towards an ever more extreme minimalism, that which above all has benefited, are vibratility on the one hand and, on the other, a form of illumination of the canvas which has gradually lost marginality, and become absolute. What seems to have happened is that those marginal brightnesses that could be ascribed to local elements, which continued to perform figural functions, have been substituted by a light which is absolute mistress of the painting. It is as if, instead of forming and delimiting spaces and zones of the painting, the light has become the true protagonist of the work.

Of course, painting is historically akin to a cathedral sculpted in light. However, to transform it into a definitive conceptual and pictorial value is something which awaits the conceptual phase as an implication of meaning.

Rasario, even having abandoned the rectangular dimension for the square, more neutral and regular, has been able to evolve her tendency (or temptation) to utilize the instrument of her art in a key divorced from any referentiality. The light suffices also because evoked by rhythm, vibration. The same color tends to a glimmer, which is reminiscent of heat, of yellow, and gestuality as contained, as it is intense. These are paintings which require a vision commensurate with the duration of Gestaltic perception, but which the rhythm of the gesture induces towards a perhaps unexpected analytic dimension. The painting manifests nothing but itself in its own luminous substance. Its concreteness consists precisely in giving to the gesture, the colour and the composition, a vagueness of nuance and variance which in the observer cause a condition which we might synesthetically term, of "listening".

Is it, then, possible to "listen to" the light? In dealing with art it is certainly possible because the relationship between gestuality, material, colour, are to be found in a zone of multiple perceptions, of evocation of opposites, of fundamental synesthesias basic to the understanding of the substance of poetical lightness. The evolution of the painting of Giovanna Rasario has this tendency to dematerialize itself through the superposition of gesture and material. In addition, the approach consists precisely in the light, which does not illuminate, but is illuminated in a form of absolute that leads back however, to no other than itself. In this self-sufficiency of the work consists also the capacity to set oneself as *ab solutum*, with no ties to realities other than those of a spatial-temporal horizon internal to the work itself. For this reason, the light becomes a happiness internal to the painting, something which is born there and remains there, an indefinite and permanent aurora which cancels the march of the seasons.