

It is the distinction of Consagra's work, quite unique to Italy, that he has the fortitude and moral awareness to keep the problematic quality of contemporary expression constantly within his sights. In the dogged persistence of his self-imposed limitations, with its serious risks of an oppressive repetition, Consagra joins the company of artists as diverse as Giacometti and Philip Guston. Their art also shows a bare, minimal sensual substance, and treads a narrow, if exhilarating, path between self-denial and inner revelation, all within a strictly circumscribed and carefully controlled formality.

Sam Hunter, 1963