

"You think I don't understand? The hopeless dream of being. Not seeming to be, but being. Conscious and awake at every moment. Vigilant. At the same time, the chasm between what you are to others and what you are to yourself. The feeling of vertigo, and the constant fear to be exposed once and for all. To be seen through, unmasked, perhaps even annihilated" - "Persona", Ingmar Bergman.

*I met Isabella Nurigiani several years ago in a gallery in Rome, the proud gaze and resolute attitude attracted me immediately. "Good vibes," I thought. Then, I got to admire her works and the way she interacts with the materials and the first sensations have turned into deep admiration and then affection. Faced with Isabella's works, one feels enthralled by the perception of extreme ease shaping the materials, often hard and heavy to which she manages to give an extreme sense of movement and transformation. With "Prisoners of themselves" first instincts are confirmed, strong and instant. Among the displayed works, the one that gives the exhibition its title is the work that outlines the research that the artist wanted to undertake, shifting into the materials the ideal representation of the shell where we often hide ourselves: prejudice, expectation, false moral, judgment of others that usually does not refer to anything but our own judgment, severe and censor. These are the ballast that mainly prevent the realization of our own true identity, letting flow the most intimate nature of everyone, which often finds in the duality its most sincere essence, and in the encounter between opposites the ideal fusion. In "Masculine and feminine" the two poles come together as part of a single element that contains them both, light and darkness, black and white, they can't exist without each other but instead of a violent clash there is a hug of opposites forces between action and passion. And it is in the construction of the identity where "Totem" fits bossily, an element which have been representing sense of belonging forever and, in Isabella Nurigiani's work is attributable to various factors. The structure dominates the space: A rectangular block of white marble which intersects a circular structure in black belgian marble. Therefor everyone can draw on their own baggage of values, fears and faiths to attribute to the totemic element the chosen meaning: religious, pagan or, as in my case connected to a spirituality in contact with Nature and the Earth, like the Native American's. "Lonely Tree" continues the search of identity that now becomes One, referring to a solipsistic dialogue in which solitude becomes necessity. The way Isabella Nurigiani use materials -white and black marble and bronze- creates a palpable energy that is easily perceptible even by an untrained eye. Verticality is the recurrent element in these works in which, within cuboid shapes, contrasting elements are inserted, with spherical and roundish shapes. The rigorous and straight edge game is interrupted by "To Look at yourself and not recognize yourself", where it becomes fluidity and softness and this could be interpreted as the ideal point of closure of this research, ultimate expression of the double and the distorted image of oneself. The rigorous and straight edge game is interrupted by "To Look at yourself and not recognize yourself", where it becomes fluidity and softness and this could be interpreted as the ideal point of closure of this research, ultimate expression of the double and the distorted image of oneself. Seemingly identical elements which find, in the mirroring inversion of their materials, the way to stage otherness, the not recognize oneself, Rimbaud's "Je est un autre, I is Someone else".*