

## INFINITE VIBRATIONS

Isabella Nurigiani's expressive path is strongly linked to her poetic and introspective personal research of the relationship between "man and nature". Her artworks are born from the perceptual and emotional elaboration of the human condition in relating as much with what surrounds him, as with the events that suspend him in time and space.

Her artistic experimentation does not spare in the choice of materials and the sculptures, whether in iron or marble, dialogue emotionally with the observer generating an infinite series of suggestions. They are sinuous shapes of a thought that we can define ethical, social, pure, cosmic and that produces in those who observe them, what Americans call "mindfulness"

In the definition of vibration we can read: "oscillation of comparatively small amplitude and comparatively large frequency", but vibrations are also those of the soul or those which we emanate and receive. Vibrations make understandable the difference between the multiple manifestations of matter, of feelings, of thoughts. In the works of Isabella Nurigiani there are the Infinite Vibrations of a harmonious and plastic aesthetic capable of making both, marble and iron, ductile and almost immaterial, by freeing the shape that manifests itself as a soul of infinite lightness. In fact, her sculptures are light and sinuous, devoid of specific weight, crossed by emotional marks where the different use of materials, connotes a visual character of refined sensitivity.

The relationship between the works, physiologically identifies that innate dialectic between "inner nature and existing space" which in "Cosmogonia" and "Guardarsi e non Riconoscersi", wisely scrutinizes complementarity and polarity, figuration and abstraction in an emotional balance which seeks in the observer, dialogue and interaction. "Parlarsi in trasparenza" and "Tempo sospeso" explore, in their structural and compositional diversity that "living spell" which is the construction and creation of a new interindividual harmony as well as "Prigionieri di se stessi" and "Passato presente e futuro" tell about the humility and willpower to ask for help in understanding without losing sight of the other in that empathic freedom that is projectual construction.

The brutality of metal, ancient and burdensome material, is transformed into Isabella Nurigiani's work, into sublime vibration of aerial lightness and marble's roughness into voluptuous plasticity where the form loses its natural staticity, leading to a vibrant dimension of "eternal cosmic energy" in which the works seem to be suspended between us and Infinity.