

White#Black – Dialogues

“Each material has its own formal language, and no material can take the form of another material for which it is not suited...” Adolf Loos

There is a subtle connection with the past in each of us, with the familiar and the daily grind, with the first gestures, with the harmonious sense of the Art that makes possible and poignant at the same time the manifestation of a conscience sometimes romantic, sometimes ironic, cultured, social, inclusive and popular. All this is present in Isabella Nurigiani, in her personal aesthetic research and artistic expression. Her production ranges from sculptures made in marble, bronze, and iron to design and engraving. Her work, despite being a journey of contemporary abstraction, is constant experimentation with new materials and technologies. A research that is not addressed for the simple pleasure of the experience, but as a tool to better express the vision of an ethical and supportive world according to an empathetic dialogue. Her sculptures are "naturally" forms of thought, of a perception linked to balance, something that Americans define as "mindfulness" fueling, in the observer, a great introspection.

Her sculptures interpret the eternal dualism between immobility and movement in the research for something that has happened, that is about to happen or that is about to change. The tension that governs them, makes the interior and exterior space dynamic and every work is conceived in its formal construction, in full awareness of the material and its expressive potential.

If contemporary art in its manifestation also as a distributive unit, finds its spatial autonomy as "non-place", we can certainly state that, Isabella Nurigiani's expressive research, the material contrast between marble and metal, between light and dark, between brightness and material, between "White and Black", expand that fluid dialogue where "the soul finds itself in an improbable place".

Technical realization demonstrates a great artistic sensibility where the created shapes constitute a unit focused on the emotional and material energy in which timeless expressive codes are defined. In this exhibition, the topic dialogue is addressed starting as a pretext from the color "Black and White", from material "marble, iron, bronze", from "emptiness or fullness" creating, or "re-creating", signs, volumes, shapes. This is not about to make expressive use in this path of an ascertained artistic language, but re-imagining each time the terms of a possible discourse. A discourse that is a dialogue between the parties, between spectator and artist, between soul and context where, the link with what remains, is capable to evoke and return to the right position, the lost vision, restoring the capacity of a breath, of a newfound understanding, of a new possibility of comprehension.

Isabella Nurigiani's work, give new impetus to a field of tension entirely internal to the consciousness where the awareness of oneself is as primitive as the awareness of existing in the world with "others". The shapes sometimes sinuous and soft, sometimes geometric and snappy, sometimes hollow and voluptuous, rediscover the terms of a possible dialogue which "binds", which "welcomes", which "holds together", giving us the

certainty "of ourselves". From this constant merging of both dynamic and sinuous shapes, a strong game of contrasts is born that find their balance in the perfection of the surfaces. Works of small and large dimensions capture our attention because of the energy and passion they manifest. The tension present in the marble sculptures brings to mind that aspiration to "shapes which are somewhere else" and which although renewing themselves, manage to preserve that impression of monolithic eternity that only stone can give. Only one monochrome marble: the luminescent statuary white of Carrara!

Engrossed in listening a message, voluptuous and surprised, welcoming and dynamic shapes modeled and made of burnished bronze captivate because of their emanation of humanity so close to us even so icy. Shapes enclosed in essential lines that highlight that inner world made of reflections and love for an increasingly bewildered community to which the artist wants to give voice with grace and sensitivity. Leaving aside the emotion that they can convey, her sculptures are attractive because of that intrinsic mystery that does not reveal to the gaze of the beholder but let intuit and maybe discover as elements of a theater of life.

In Nurigiani's work, sculpture exceeds all historical languages, returning to us more than ever young and beautiful in the metal, dominating it and bending it like tin foil and in the marble, working it as a precious element. The works on display are an integral part of both a dialogue and a formal research where, the nudity of the materials, which do not mask their inner properties, are worked and folded as subtle and vibrant lines enhancing, in monochromatism, the shades of chiaroscuro in the essence of shapes ready to lift off the ground and soar in the space beyond any "belonging".