

Emotional architectures

Meeting Isabella Nurigiani at the end of one of my shows in Rome, I immediately felt a particular delicacy, a strong connection between her head and her hands.

Subsequently, I find out that this woman, a bit mysterious but, at the same time, a joyous person, was a sculptor. Probably, the result of her sculptural work, that can really be called emotional architecture, comes from an awareness capable to put together Thought and operative gesture.

Whether it be wood, marble or metal, the material assumes a lightness and, at the same time, a strength that transforms its shapes into characters of an unexpected scenario; but the sculptures are "bodies of space" rather than figures, silent inhabitants of a mythical and contemporaneous sphere. Nurigiani's passionate forms stand out in the light for an architectural conflict, they sing a magical melody and tell the screams of matter which underlies first and then reborn thanks to an alchemy able to transform action into a sentimental revolution. Her work is not here to solve riddles but to give way to new interrogatives where emotion plays a primary role in the statute of vision.

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