

Claudio Cerritelli

The work of Isabella Nurigiani lies within a contemporary sculpture research line that interprets the structural energies of the plastic form through the geometric modulation of the metal surface.

The formal project develops the transformation of a column conceived as a "gap in the space", an ideal tension to the peaks of the gaze, a place of trespassing of rationality beyond the measurable thresholds of the visible.

The symbolic dimension is suggested by the squared base plate (connection with the ground) and circular rims at different heights of the structure, rhythmic points that rise to the sky, suspended between the full and the vacuum, the passages of the mind towards the overcoming of gravitational constraints.

The irregular appearance of the metal surfaces and the deliberately asymmetrical development of perimeters, precise and sharp, are the direct consequence of the desire to create an open, enveloping, explosive and dynamic form capable of capturing the space-time changing dimension of its vibrations' evolution.

This entails an increasing interest in the relationship with the surrounding environment; Nurigiani urges the reading path that the eye must do "well-rounded" to amplify the perception of the work through its different visuals, simultaneous transit necessary to the consciousness of the design idea and the verification of the potential within the constructive process.

In this sense, the artist pursues a dialogue with the existential and sensory implications of the plastic form, entrusting the perpetual slip of the structural canon with the function of involving the spectator in the emotional vertigo of the vertical impulse. It is not by chance that, in order to obtain a kind of animation of the work, Nurigiani decides to give a tactile perception of the flexible character of the modulated and bent metal sheet, which is why she invites the public to interrupt the sacred immobility of the sculpture by making it oscillate with a slight touch of the hand. The sinesthetic value of the action consists in connecting sight to touch, touch to sound, sound to smell; in fact the air movement produces a slight sonority in the environment.

Everything could be accentuated if the sculpture was placed in the landscape, in condition to be pushed by the wind, touched by the scent of vegetation, finally reunited with those natural forces that are the basis of its conception.