

Energy and delicacy in Isabella Nurigiani's work

Isabella Nurigiani's sculptures aim for occupy the space and being penetrated; fluid and vibrant shapes let the airflow and the invisible but not imperceptible flow of the energy to go through. Smooth and fluid motions of the matter develop a musical harmony, which, as John Cage teaches us, is an inevitable property of every living organism.

Nurigiani's sculptures towards to the absolute, to bypass the constraints of matter, yet, they don't inspire solemnity but they offer themselves to the public with extreme delicacy, such as discoloured petals of a fragile and delicate flower. The iron, despite of its appearance, is a ductile and delicate matter which it's possible to corrode it with air, oxidise it with water and, above all, manipulate it with the warmth of the hands.

Therefore, Isabella has developed a language that adheres to present in a constant dialogue with the emotional and sensory sphere. At the centre of her thought there's a recovery of a primitive, natural sensitivity against the pitfalls of a material society that extirpates the roots of the individual and his original faculties. The adoption of a rough and elementary language is a vehicle to investigate the mind's hideouts, beyond the whirlwind of images where we are wrapped up.

Even the choice of poor materials such as iron, expresses the will to degrade the net of signs used by modern civilization to unravel the archetypes on which it stands. However, In the elementary signs, a complexity of secret references is perceived: corrosion and consumption of the iron, are the signs of our passage, the present pass down to a sacred dimension.

Marco di Mauro