

On my index finger Caspian Sea is an open sea. Wislawa Szymborska, *The Water*, 1962
One day, the sculptures abandoned their pedestals and walked freely among the people. But also, they were free to go nowhere. So, Isabella Nurigiani's sculptures are thought/forms, thoughts of form. Designed poetic forms which took a road, a bend. A design must to come down from the pedestal in order to be alive. A design as an artistic form is a two-way relationship: Fullness and Emptiness. Fullness never stops, it is in becoming, Emptiness is full of movement and it is not absence but energy's space. The sculptures open themselves to you, offer themselves to you, and, at the same time, they lead you to themselves, seducing in a circular movement like blood circulation. The artist's thought/gaze and the viewer's emotional gaze polish, work, project and metabolize Marble as plastic material. Bernini: Vision's endless motion, "Marble cinema". They surprise you. Marble becomes plastic, it folds. The fold, the opposite of **explicare**. To shed light, to remove the folds in which darkness nests. The fold hides, encloses. When it's explained then it's unveiled. To open the fold, To find out where Think and Thought resides. To make a fold. Fold is a point, a bend where a straight line interrupts its own path. But where does a fold begin? Where does it end? Baroque ecstasy's magic and torment: the fold is the passion, it is the most intense focal point. Stop and observe. it is eye-catching, the fold becomes critical point. On the marble's surface, the eye stops, it is captured, then its own ascent restarts. Sculpture is anti-gravitational. Folds of the sea (the waves), folds of a garment, take a bad fold (**get ugly**), folds of the soul, of the consciousness, dark folds of the soul where the memories are hiding. Sometimes is necessary someone who "explain them". But is the space rounded? The figure continuous in the emptiness around. The space assumes vital form. The sculpture is not "to subtract" or "to add" but it is "to keep going". The volume of the sculpture is given to sense of touch, both of them: prehensile touch and contact. The sculpture makes contact by revealing the tactile space. The space of art appears as a kinetic space made of volumes and energy. It can only be perceived by our sensitivity. The tactile eye goes through this space which is the scene of our experiences. So, Isabella Nurigiani's sculptures have a sensitive theatrical vocation. They are seductive shapes that turn "looking" into "touching". The eye has a finger behaviour, it flows, touching contours and surfaces. it stops In the fold to reflect.
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