

Isabella Nurigiani works plastic matter as in a field of "experimental" forces. The body becomes gaze and gaze becomes tactile, meaning "active passivity" in relations with the world. We are not in front of sculptures in carving's traditional sense (***sculpo***), But it is a "plastic" design in the Greek sense of ***plasso***: to model matter starting from something soft, immediately related to hands tactility, touch which produces energy, as transcription of touch. Surfaces "produce" and generate energy from small spaces, spots and dots, as perceived by minimum tensions. They softly intersect themselves as magnetic fields rather than levels like in Sculpture, starting from a surface and tending to the other, as an exploration and as a question, questioning matter itself and the retinal perception, questioning our own experiencing.

These works are not kinetic but tactile, they have the Body as a primary reference, but it is a sentient body, designer, it is an an active instance in the Gesture and in the Body who became Gesture.

Isabella Nurigiani's search tends towards a theatrical space like ***theaomai***, place of seeing, but also a place of acting, of that kind of act that belongs to the body while experiencing space and place. The proposed surfaces and the modular works come from the same "tactile" and not "pictorial" matter which presupposes a non-illusory and non-material third dimension, recalling the touch as a wound in the flesh of the world.

Dario Evola