

From the stone age to the present sculpture testifies the presence of man and his need to occupy the space around him. Sculpture is a *sui generis* object, consisting of one or more materials that are liable to assume a three-dimensional shape. This is how a sculpture, in the hands of an artist, becomes an extraordinary object, a bearer of inescapable ethical content documenting the constructive and optimistic struggle for a better world, supported by intelligence, devoting the object to a social function.

Isabella Nurigiani's approach to sculpture comes from formal freedom, from the strength and power of her feelings, without literary and religious explanations, becoming an invention of what is non-existent. Fantasy is stressed by the real, sensitivity is stressed by space: the result is the object connected with environment, society, and history. The works of Isabella retain the essential forms and content of the primordial nucleus of an idea. The concept of essential form is conceived as materializing the sense of meaning.

Music is present throughout her universe, even when it is apparently absent. Isabella plays the saxophone. The concepts of harmony and the primary role of intuition in music are dealt with in sculpture in non-dissimilar ways. Intuition and intelligence are used both in sculpture and in music.

In "Sound Passage" and in "Prehistoric Egg", Isabella Nurigiani succeeds in making iron and marble sing. There is a complex aesthetic articulation in which the artist "*homo faber*" becomes "*homo ludens*" and the form in which the idea concretizes is twofold ductile material in her hands.

Her sculptures have natural references that she chooses among the most representative witnesses of primordial matter. Figurative art has very deep roots and expresses time, history and society.

The cancellation of the figurative object is not a renunciation of the totality of the expression and the dialogue with the real, it is just a renunciation to the "expressive" object.

For Isabella it is important that form remains a human fact, and space a fact of nature, but still she needs both of them to embrace, for it annuls the desperate anguish of not feeling fully part of the word and integrated into it.

Her "joyful experience" comes from sediments of the memory of his past and his daily life, through his project and his physical and productive work.

Flight is a recurring theme in her work. "Bird" and "Fly" are examples of the noble attempt to free Art from the misery of the struggle between languages, her sculpture offers itself as a tool that is not burdened by wounds and idiosyncrasies, as a transformed process that questions the ultimate ability of sculpture to become "place". Sculpture that does not offer itself, yet causing new needs, which awakens silent desires, invoking a path of freedom: it invokes poetry.

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