

The first time I met Isabella, talking about her sculptural works (which I had just seen), I told her that they seemed light. Her face lit up. We smiled and we started to talk about Italo Calvino. I keep in my heart his essay "Lightness". He died in September 1985 before submitting it at Harvard University for the prestigious "Poetry Lectures", first Italian to be invited, if I'm not wrong. The conferences had to be six but Calvino succeeded to write just five. They were posthumously published in 1988 and his wife Esther Judith Singer said "he had to think, first of all, about the English title". Six Memos for the Next Millennium, was the definitive title. "American Lectures" was chosen instead, because it was Pietro Citati's way to call those writings while discussing with the author during his meetings with the Ligurian writer in the summer of 1985. Curiosity: using Google Translator from English to Italian: Six Memos for the Next Millennium is translated into Lezioni Americane. Calvino's six illuminations for the life of humanity in the twenty-first century are: lightness, speed, accuracy, visibility, multiplicity and consistency (only designed). I believe a true sculptor is a poet. And it is even better when, the heavier the material, the sculptor is able to pulverize the quantity in lightness. Nurigiani explains this: "The material used, whether it be wood, marble or metal, takes on a lightness and, at the same time, a strength that transforms the shapes into an unexpected scenario." Perhaps, that is why I find it more appropriate when Isabella expresses herself in an informal language. Abstraction contains the astonishment and the root of all Calvinian categories. For the installation "Tempo... Sospeso" (a large iron artwork 280x60x60cm.) 2005, Isabella made "a spring" by confronting the theme of theatrical spatiality thanks to a bLuE's action, with laser beams. Iron hardness expands into a large spiral that is intertwined with its shadows, ending to melt heaviness and width into a kind of dance. Matisse would have liked it. In the "Scatole Inattive" 2013, almost two and a half meters high and more than one and a half meter wide, the three iron rectangles are all bended on the same side because the strength of an imaginary wind. Activating quickly the concept of inactivity. This poetic but also architectural conflict talks about "the screams of matter that underlies first and then reborn thanks to an alchemy that transforms action into a sentimental revolution." The thousands shades of the female gender are very much trained about creation, since the beginning of time. The artist jokes on this Dionysian topic, as happens in the marble artwork "Uovo Sodo...Preistorico" 2012. Or in the large plexiglass "apple" shown here, circumference 82 cm and 110cm high including stalk. The contamination that sculptural activity has with the third dimension of depth is further enriched in Nurigiani's works thanks to the horizon of transparency and projections. Another interesting work, in the sign of the Calvinian multiplicity, is the installation of 100 iron elements, titled "Uberto, Achille, Alvaro, Arturo ed altri..." made in 2014. Contending with different materials has led Isabella to the production of unique pieces in miniature and jewelry segment. Here the encounter between past and present takes place in the slim sign of ethnography. Jewels look like small sculptures that turn into huge and anthropomorphic figures if worn on slim fingers or subtle wrists. Alson Gallery, Milan, is the perfect stage for this combination of present and past. So, in this Nurigiani's exhibition, immersed among eighteenth-century paintings and delicious examples of ancient jewels, You can explore the vibrant contemporary sculptural lines and the refined memory of the ancient masters. It is an enlightening visit. In the sign, I repeat, of the lunar and poetic lightness of Italo Calvino. Brava Isabella.

Paolo Manazza