

Synaesthesia

Isabella Nurigiani's search starts from Man as a living being, as a body, as a structure, but, above all, as a soul. Isabella reduces, synthesizes that corporeity to make it a slim silhouette, just released it from matter. So, the silhouettes seem to emerge from a distant world or, maybe, seem to go inside another dimension, instead; However, it's possible to feel a movement, a go in and a go out: they appear as identical dummies from a lost theatre, even if all of them keep their own identity, a soul, a heart, central core of the living being or the already being lived, which makes them different from each other. This identity diversification is found in both graphic designs and sculptures: In the graphic projects, complex elaboration (from paper model, to photography, to the acetate overlays) betrays the artist's need to progressively simplify matter to reveal the central core that guarantees individuality. Freedom from matter is freedom from individual action on codified superstructures, respecting the Others, through a painful distancing process. But, it is in actual sculptural process, that we really feel this liberating process: she contrasts the heaviness of matter, iron or steel or bronze, to a perception of weightlessness in the levels undulations and in the lack of a central axis based on equilibrium. Therefore, metal becomes the alchemical instrument for transformation of matter, the privileged vehicle to transform the organic into inorganic and into spiritual.

Tiziana Musi