

Interpretative Divagation

Sculptor Isabella Nurigiani's graphic works came from the artist's free gesture, characterized by an extraordinary rapidity of execution. Forms and signs proposed by the artist do not deviate from the research undertaken with sculpture, rather they follow the same ideation path, where the approach to abstraction does not require a mental filter or realizing a project; everything is entrusted to an instinctive hand dexterity which carries emotions, tensions and instant impressions.

Creation is experienced as urgency of the moment, as an inner force taking shape from continuous experimentation of different materials. Nurigiani prefers iron in the sculptural field, but she also uses marble, wood, plastic, plexiglass, bronze and resin. For engraving, using many traditional techniques (acquaforte, aquatint, drypoint, mezzotint), she proposed the essential shapes, already conceived in sculpture, transferred to paper's two-dimensional space where they lose the heaviness of matter while preserving its visual solution. Furthermore, working on etchings, the artist's gesture is immediate in the creative impulse but also meditated during all the stages of plate working.

On display, along with artist's sculpture and jewelry, eight new prints, which shows the dual nature of Nurigiani's graphic language, are exhibited.

In some engravings, geometric shapes are prevalent, they strictly unravel themselves in the space, without falling into the trap of rigid compositional schemes, drawing on the surfaces in a slight playful way.

In other graphic works, the artist's spontaneous gesture prevails: curved lines, scratches and lightning signs are instantly traced, searching for admirably dynamic effects.

Like vibrating trails generated by creative impulse, Nurigiani's free signs are "nerve" traces which delineate the passage of an unconscious energy form that becomes visible.

Amongst the exhibited works, two lead engravings stand out because the technical experimentation where Nurigiani has combined traditional printmaking processes with goldsmith's ancient knowledge by moulding the lead plates with the rolling mill before inking. However, In "Omaggio a Nina Simone", the sign moves forward freely, creating a dense interlacing of superimposed wavy lines, which take different directions following the rhythm of music.

The exhibition concludes in a "play zone" where the artist invites the spectator to an emotional and participative view of the exhibition path. An image created in the dark room, then printed on plexiglass and fragmented into tiles, becomes an innovative "15-Puzzle" where visual composition requires good memory, intuition and also a touch of creativity in order to find new possible compositions to the original image.

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