

The geometric immersions of Isabella Nurigiani by Laura Turco Liveri

The sculptures presented at Studio Tiepolo38 in Rome are different from all the other ones created by Isabella Nurigiani. In fact, even if the great installation "Senza via d'uscita" (2010) has its own personality and it is the protagonist of an entire room, the real aesthetic seduction is carried out by the accurate variety of jewels-sculptures, setted in minimal woods and meadows. Like in nature, on branches and stems, small imaginary worlds, each one with its own peculiarity, are offered in an almost magical atmosphere.

It is no a surprise that every jewel is an autonomous sculpture and, above all, each one of them is different from the others, starting from the idea and the design approach, because it comes from the varied and peculiar personality of an artist with the lightness of the air, who has always created in order to dialogue with others. Starting from in-depth research and an unusual intuition about the link between materials and conceptuality, Nurigiani modulates her work by refining the concept by according to the communicability of herself and the artwork and, in this way, triggering the play of exchange and interpersonal dialogue.

Whether she works with glass, rubber, silver or iron, like every sculptor, Isabella is always in touch with the primary elements of nature. Like the Homer's Hephaestus, in the womb of Etna, drawing on the fundamental resources of the earth to forge divine weapons, so the artist bends the matter while, at the same time, follows its physical characteristics: her craft is a rhythmical dance, in iron's battle, in the filamentous sinuousness of the glass, in the fun punching of the rubber and in the chiselling of the silver, and finally, in the dressing of the work with gilded glazes, waxed or transparent, that soften the roughness, allowing us to wear it and get in touch with that deep breath that gives us irreplaceable vital energy.

This energy is further modified in the rubber rings, becoming a play for those who wear it, as well as as it was a play for who designed it, almost an irreverent bet in the visual deception that makes us see this coloured matter as a blue Brain Coral, as a modelled pink big bubble, as an enchanted abstraction in green wax, as a bloom of unusual red coral or dark green or even as boiling black iron.

Variety of materials means variety of nature and moods.

So, To wear a glass ring means moving gently or wearing one made in iron means to carry carefully and reverently a standing bud or a bunch of stylized flowers fresh by dew, and it means also to be careful with strong and rigid structures and, once accustomed, you can make use of its majesty. Likewise, you play bouncing against reality, wearing rubber matter on your finger. Then, with silver, the dialogue becomes warmer and more confidential, the ring or bracelet become our companions, as ductile as their essence, softened in shiny drapery or structured geometries that can be crossed.

On the other hand, the possibility "to go through" her sculptures is one of the characteristics of Isabella's work, she started to create the pieces by cutting iron sheets and then embossing human shapes, allowing to arrive physically or visually directly to "the other side".

She Intuitively get inspiration from the concept of drilling, linked for ages to the female image and to the barrier that reveals with flirty discretion -like the shutters in the Arabian buildings filtering the light and the air, or like the filigree in the Greek-Roman, Albanian, and Spanish jewels- Nurigiani creates rings of intimate streams of water, lines petals and curled nests and twisted or crumpled leaves that decline the substance according to some chosen formal references of knowledge and ancient symbolism.

Wearing one of these small sculptures means entering its structure, immersing oneself in spatial and mental coordinates open to an always new comparison with the world. A ring, a necklace or a bracelet, each one of them is a sculpture "carried" on hands and wrists, on articulations always in motion and essential for our expressiveness and emotionality.

Wearing art embellish our soul and the speech, because it moves tactile sensitivity, with its harmonious or dissonant ordered rhythm. Through touch and movement, you advance in knowledge.

You are never alone with Isabella Nurigiani's jewels. They are presences, sometimes they are prompters of words or attitudes that otherwise, maybe, would be hard to highlight even to ourselves.

The exhibition is an open "path-comparison", played on the lightness of a sacrosanct vanity that drives us to try, to imagine, to discover.

In the game of try and exchange, the research of other aspects of ourselves is enriched with new soul colours, with the delicate grace that distinguish this artist. Delicate grace, also working on deep and distressing topics, like the dense rain of the black iron rods of the proposed installation, forcing us, without a way out, to lose ourselves in the absolute self.