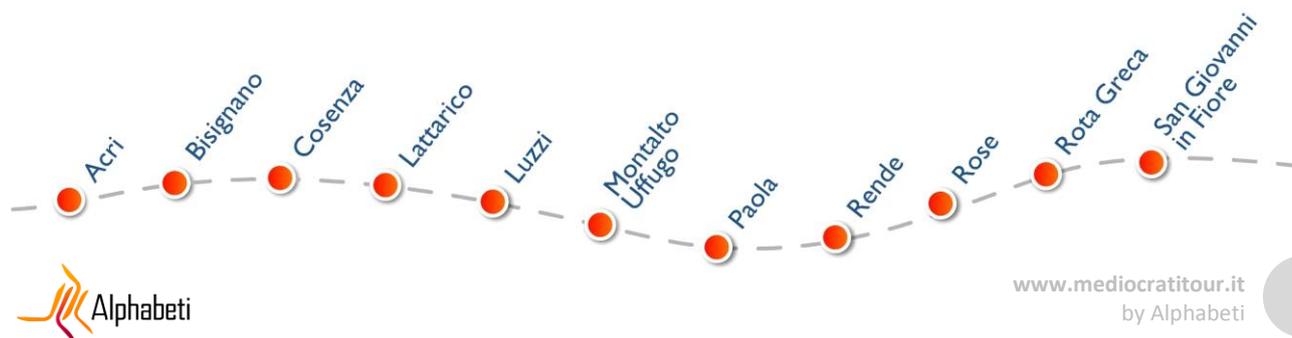


Acri - Museum of Contemporary Art

The **Sanseverino building is site of the Museum of Contemporary Art**, created by Leopoldo Sanseverino between the 1707 and the 1717. After many events it was sold and became dwelling of the nobles families Falcone and Zanfini. In the second half of the '900, by then a ruin, the building passed to the Municipality which took care of the restoration works.

The Museum exhibits works by Silvio Vigliaturo, one of the most important international artists working with the glass-fusion. The Furnace Lounge, which reproduces the atmosphere of a Muranese furnace, keeps the artistic production of the 1994, first artistic period of the Maestro. Silicon, potassium and bicarbonate of soda tell the ingenious story of Angelo Barovier, the Venetian glass blower that, mixing lead oxide with these elements, created in 1450 a glass so pure that it had no rivals for many centuries.

In the "Room of Power", camps a scenic murales, "Battle out of the walls", in which are represented epic themes so dear to the artist. In the same exhibition space Vigliaturo presents the "cycle" dedicated to "The Generals", sign of monstrosity, stupidity, arrogance and cause of all kinds of aberration. The artist ridicules the Generals and upturns the myth of war power, and yearns a possible peace amongst peoples.



The Furnace Lounge

The Furnace Lounge reproduces the atmosphere of a Muranese furnace, in which you can admire a first period work of art of the master Vigliaturo, from the year 1994. Silicon, potassium and bicarbonate of soda tell the ingenious story of Angelo Barovier.

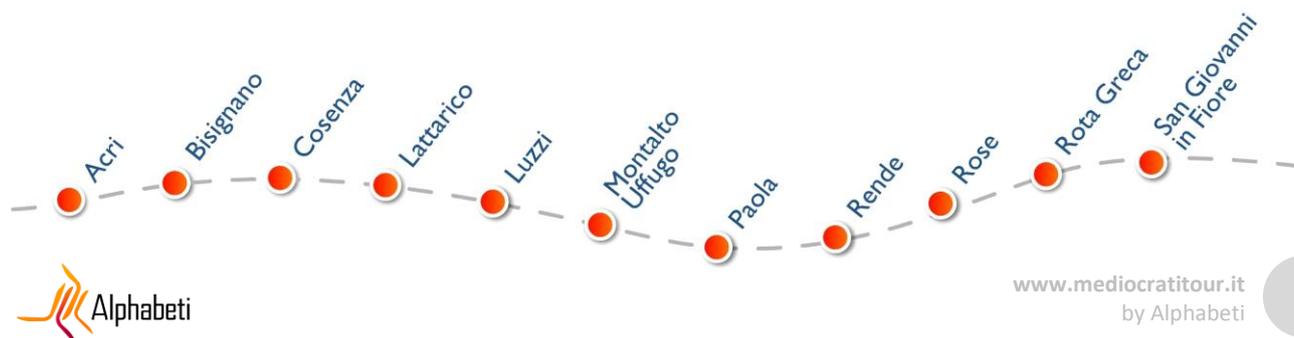
The Fawn

Vigliatura's world is made of constants, of elements, of repeated figures that populate the canvas's, the designs, the sculptures, in an inexhaustibly formal repertoire. After *The Marine Vibrations*, *The Musical Vibrations*, *The Epic*, *The Room of Power*, *The Angels and Devils*, you find *The Fawn*. *The Fawn* is always present with the sound of his flute, sometimes simple, sometimes doubled. Vigliaturo describes this character, in this sculpture, in a very honourable way, dreamy, where the colours impregnated in the glassy material reflected by the artificial lights on the walls appear as if evocated by festive situations... rowdy.

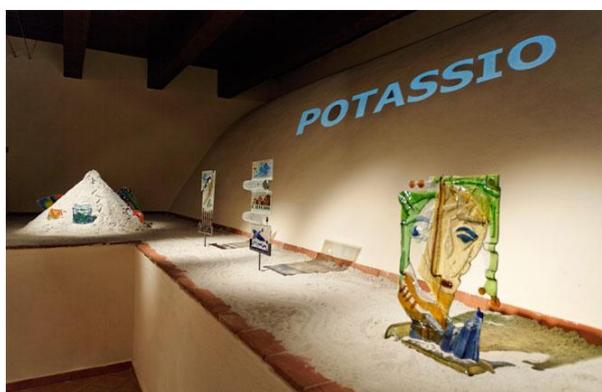


Ulisse, Helen, Hector the Trojan

The epic theme guides us through a idealistic reflection of history and power. Starting with the ancient times, from the cunning *Ulisse* to the courage and loyalty of *Hector*, from the pain of *Andromaca* to the stunning beauty of *Helen*, the power being questioned by her meanness, regarding the value of war. *The Trojan Hector*, the true hero of the situation, who will sacrifice his life in respect for the patriot, family and above all for the will of the father, suggested by the oracles and the soothsayers of the times, in an extreme attempt to turn over the destiny already written, to save his city and people from ruin.



Ulisse, character in search of himself, who pushes beyond the knowledge of his time, beyond The Towers of Hercules, attached by the limits known to that period, in search of unexplored lands, towards the undefined elsewhere. *Ulisse* is represented on this track by the artist in conceptual way, as an emblem of perspective intelligence and sharp determination.



The Blue Cirrus represents a moment of importance in the poetry of Vigliaturo, follower of a theme, that of the generals and power, amply represented in the spectacular installation of this level, which will reverberate in the years to come one of the most fertile threads of projects and ideas. The image of this general, desecrated and joked about by the blue cirrus placed on top, is lightened of that baggage relatively rhetorical to any form of power, expressed here chromatically clear by mixing the blue reflections to the transparency of the yellow hand, which holds a flower, longing for peace.

The Blue Cirrus

The features deserve a note to one side, as almost always created, paintings as well as sculptures, in a front on or profile, with only one eye distorted and open watching the world and in its oval form, a sign, as the known critic Paolo Rizzi noted, of a universal 'symbolic expression' that 'reflects a internal inactivity, a compression of psychological type: maybe a need for protection, or maybe a defence towards external disturbances'.



Silvio Vigliaturo

Vigliaturo was born in Acri (CS), in Calabria, on the 3rd of February 1949 but moved at the age of 13 to Chieri (TO) in Piedmont where he still lives and works. At a very early age he landed upon an workshop of hand-made glass works, learning the secrets and techniques from the master Glass maker. At the age of 16 he met **Luigi Betagna**, apprentice to **Giacomo Grosso**, who transmitted to him the basics of design by studying figures, while, in the '70s, he delved into the uses of colours and figurative landscapes with the Chierese artist Edoardo Ferrero. Developing this theme on a 'black' background for nearly a decade, he competed in many contests and some personalised sets in Italy. The big show *Futurism and Futurisms* at The Grassi Palace in Venice in 1986 involved deeply his concept of art. There a study of futurism and post futurism was born. The connection installed through these years with the critic **Lucio Cabutti** permitted him to take place in many collective exhibits in Italy. The same critic promoted the personal movements in the Piedmont region, in 1995 at the **National Cavalry Arms Museum** in Pinerolo (TO), and in 1998 at the **Cultural Artistic Piedmont** of Turin; of the show at the **Academic Gallery** of Turin in 1996 and of the personal set the same year at the **Anagma Gallery** of Valencia, and in the first edition of **Artissima** at Turin. Thanks to the intensive activity of his trustee **Adriano Berengo**, the works of Vigliaturo are starting to be appreciated in Europe through different Art Shows. At present the exposition activity of the master is rich and always more international.

