



EMANUELE  
VISCUSO

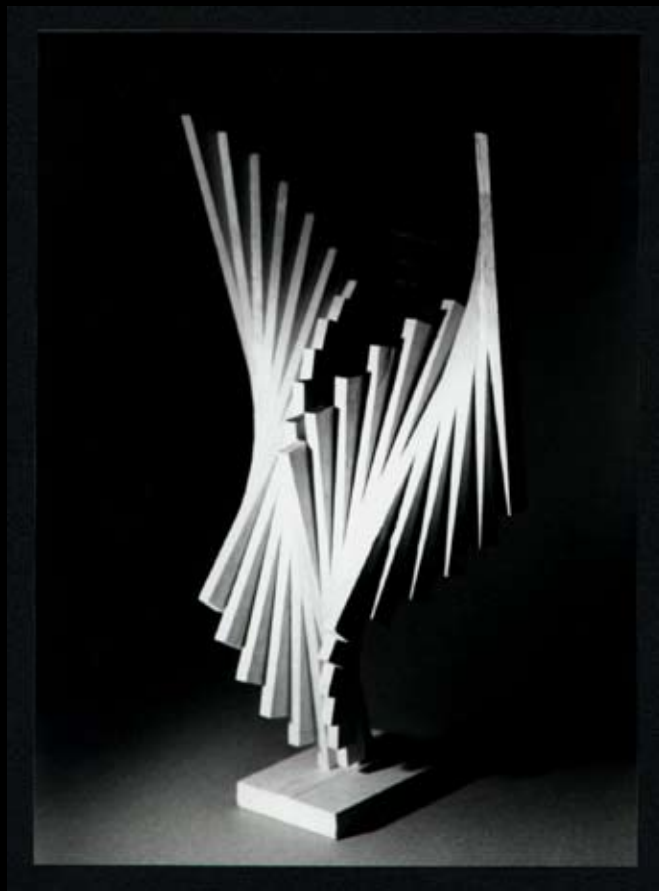
SCULPTURES

**VISCUSO TWIN TOWERS**  
2004 (Plexiglass)  
Hotel Excelsior - Venice

Emanuele Viscuso began his career 25 years ago in **Milan**, Italy. Because of his vast professional trajectory his work can be seen in Airports, Museums, Hotels, Banks and private collections, besides continuous exhibitions in **Europe** and **USA**. His work has been and still is published in numerous books and art magazines. His international recognition allows him to spend part of the year in Florida. **Pierre Restany**, famous French art critic, defines his work: " *The 4th dimension of Emanuele Viscuso is the free territory of all the dreams of human beauty, elegance in proportions, dignity in spiritual perspectives. The sculptures of Viscuso have in common with music this melange inspired by the heart and by the mind, by sensitivity and by the spirit: it is the open city of our future human becoming.*" The base elements of Viscuso's sculptural compositions are in modules. He works in wood, steel and fiberglass. Based on the mathematics and golden section, this artwork has the same **sense of harmony** present in the public architecture and sculpture of classic Greece.



HARMONY, 1993 (Wood)  
Property of the Artist – Miami Beach



**ANGEL**, 1997 (Wood)  
Paolo Pini Museum  
**Milan**



**RISVOLTO**, 1996 (Iron)  
Observatory of Contemporary Art Museum  
**Bagheria**

## **Emanuele Viscuso The Open City Of Our Human Becoming by Pierre Restany**

The sculptures of Emanuele Viscuso speak of movement and rhythm, of harmony and therefore of music. Of solid music: the artist's aim is to project his modular discourse into a fourth dimension. Indeed, his assemblages of modular elements in progressive series seem to develop under the influence of an immanent fatality, the Spiral. The accordion-like opening of the structures alludes to the unlimited opening of a mental infinity. Reason seems to prevail over the senses, but this apparent rigour conceals a clear awareness of the structural risk. Viscuso's forms, folded shells or endless Jacob's ladders are the product of a "careful dosing of calculations and other alternatives". The poetic style of Viscuso plays on the theme of the uncertain: during the creation of the work, and the dualistic possibilities of choice are constant. The modular effect springs from the use of this binary calculation in the continuity of the formal discussion. The "harmonic" control of the open structures puts one in mind of the self-discipline of musical composition; Viscuso's compositions, based on wood or metallic modular elements, remain waiting. They are not "finished" or closed in a self-sufficient totality. They remain open to other changes, successions, developments. Their presence in space is not perceived solely in the present. They also live in accordance with the law of a hypothetical future, a becoming, a permanent potential for transformation and therefore enable us to think of all the other possibilities of existence they contain in their "being today". The uncertain is a perpetual invitation to dream. These harmonic, calculated, balanced sculptures are also the bridge of sighs of our imagination. They have within them a supplement of imagination creating a halo of poetry. A rarefied space and one that is highly fragile but present and strong in its allusive dimension. The architectural dream can become an optical illusion: the artist expects to see his sculptures fly. Why not! We, we few believers, or perhaps non-believers, we well know that miracles arise by pure coincidence from situations of daily routine. All it takes is an uncertain parameter and a little creative imagination to destroy the order of things. Oh Lord! It's not that Viscuso takes himself for Jesus Christ, but his existential commitment is almost of a moral order. "I am an artist", says Viscuso, "because this enables me to create... creating is something we all do even if we do not all of us realise that the act of creation is in the first place a divine prerogative". We are thus on the spiritual heights, at the limit of poetic access and metaphysical discourse. Through God and harmony, the artist's modular discourse takes on its true, positive dimension. Viscuso's discourse is a meditation on being, an optimistic thinking about the poetic openness of the collective awareness. All of us can create, but great awareness and great responsibility are rare things, and serious things. The passage of art of all through art for oneself or for a few corresponds to a fine network of complex motivations. The fabric of communication is made up of impulses of genius and direct exchanges, sometimes realist and trivial. Taking on the risk of beauty implicates what lies beyond calculation, the considering of the infinite possibilities of the soul. This is undoubtedly called faith and Viscuso is a man of faith. The titles of his works speak by themselves: "Song of a happy dinosaur", "Sound of a shell", "Away all cares", "Squaring of the circle". The metaphors are broad and this dimension of the infinite creates a willingness and poetic openness in the formal rigour. These fine musical images can be studies of a skyscraper or elements of street furniture, but they will always remain in my mind as a memory of happiness, a happiness born of a marriage between willingness and desire, reason and sentiment. Emanuele Viscuso's fourth dimension is the free territory of all the dreams of human beauty, elegance in proportions, dignity in spiritual perspectives. Viscuso's sculpture shares with music this blend inspired by the heart and mind, by sensibility and the spirit: it is the open city of our human becoming.

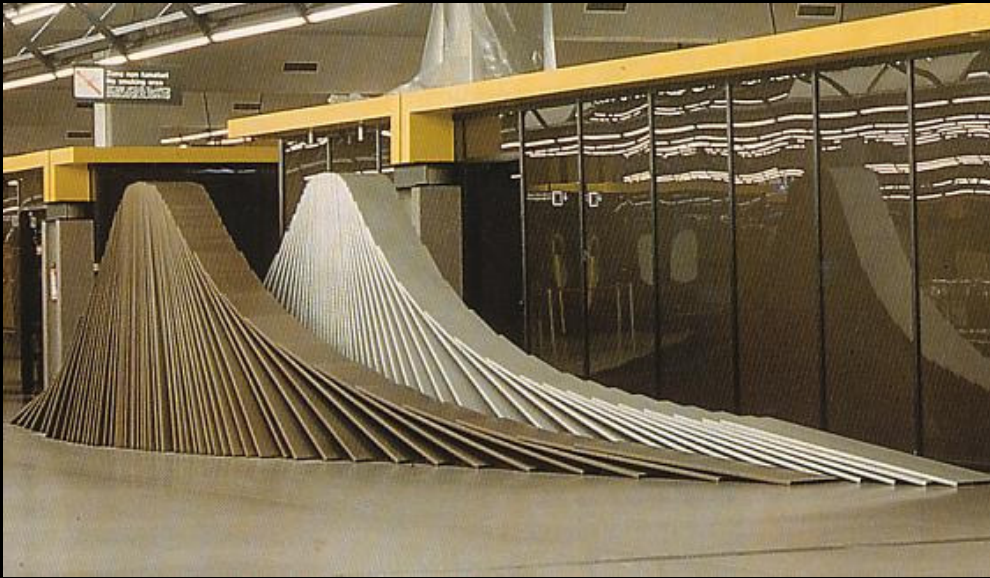
**Milan, January 15, 1988.**



### **VISCUSO IMPACT IN MIAMI**

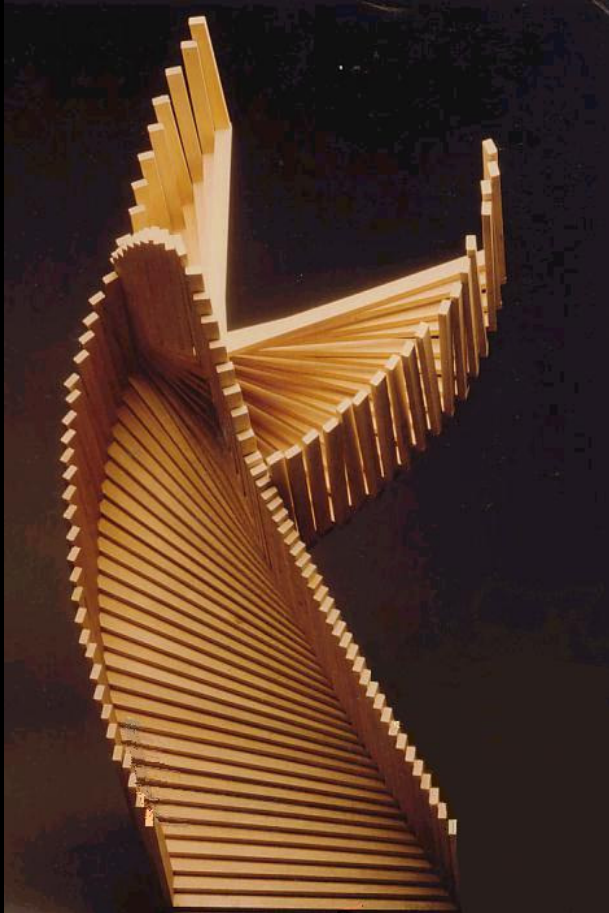






**WAVE-BRIDGE ON THE IMAGINARY, 1991 (Aluminium)  
Milan Malpensa International Airport**





**NIKE**, 1987 (Wood)  
Private Collection of Prime Minister  
**Rome**



**MIFED AWARD**, 1999 (Bronze)  
A Cinema Distribution Award  
**Milan**

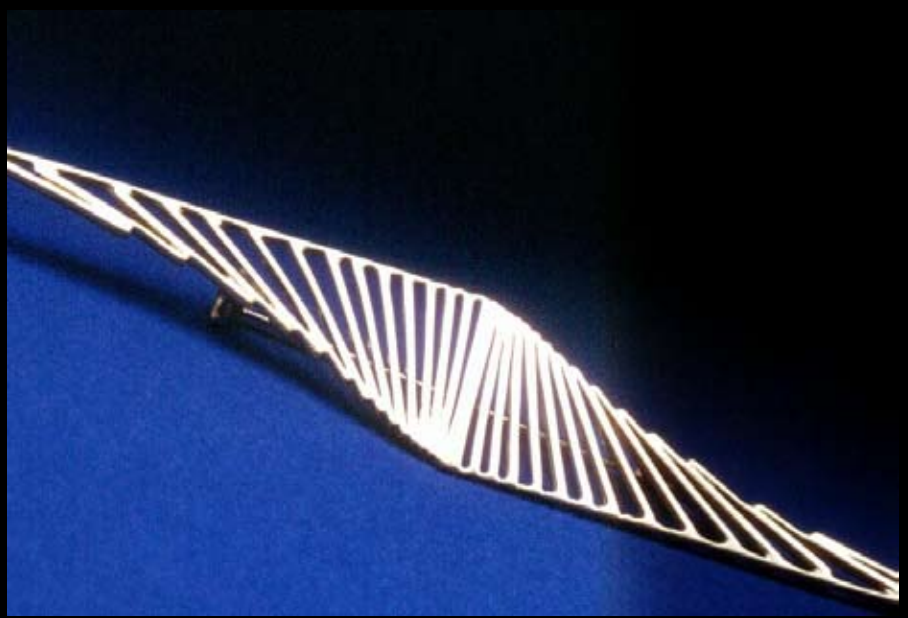
**QUEEN ELIZABETH'S PIN**

2000 (Gold)

Private collection of Her Majesty

The Queen of England

**London**



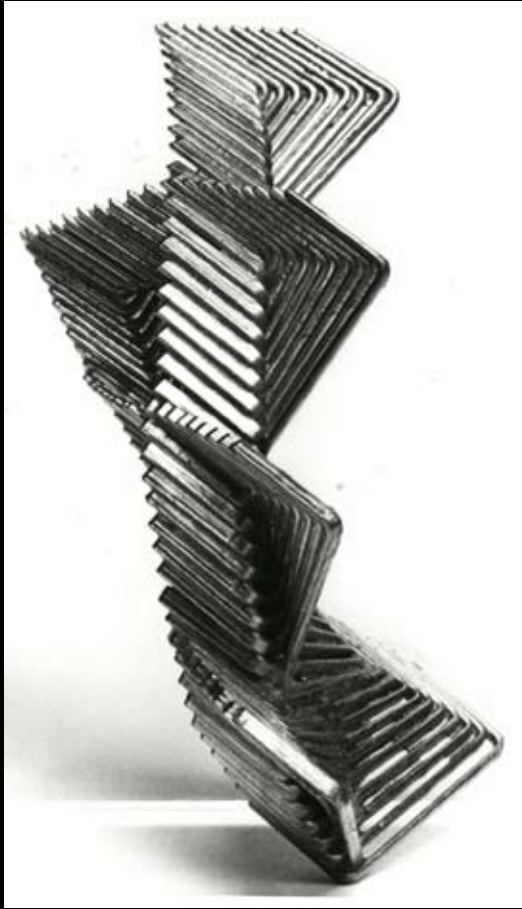
**SONG OF HAPPY DINOSAUR**

1986 (Wood)

Italian Commerce Bank

*Banca Commerciale Italiana*

**New York**



**MUSICAL CANON FOR SEVERAL VOICES**

1988 (Coper)

Private collection of Mrs. Ethel Kennedy

**Boston**



**IMPROMPTU**

2003 (Wood)

Neiman Marcus Collection

**Coral Gables**





SQUARING OF CYRCLE, 1987 (Fiberglass)

Palazzo dei cristalli - **Milan**



SOUND OF A SHELL, 1988 (Wood)  
Pesenti Collection - **Milan**



REPRODUCTION OF VIBRATIONS, 1993 (Coper)  
Miky Wolfson Private Collection - **Miami**



NOTES IN DYNAMIC BALANCE , 1994 (Wood)- Four Seasons Hotel - Milan



**NARCISSUS AND GOLDMOUTH**

**2002 (Fiberglass)**

**GREEK SONG**

Private Collection of the Artist – Miami Beach



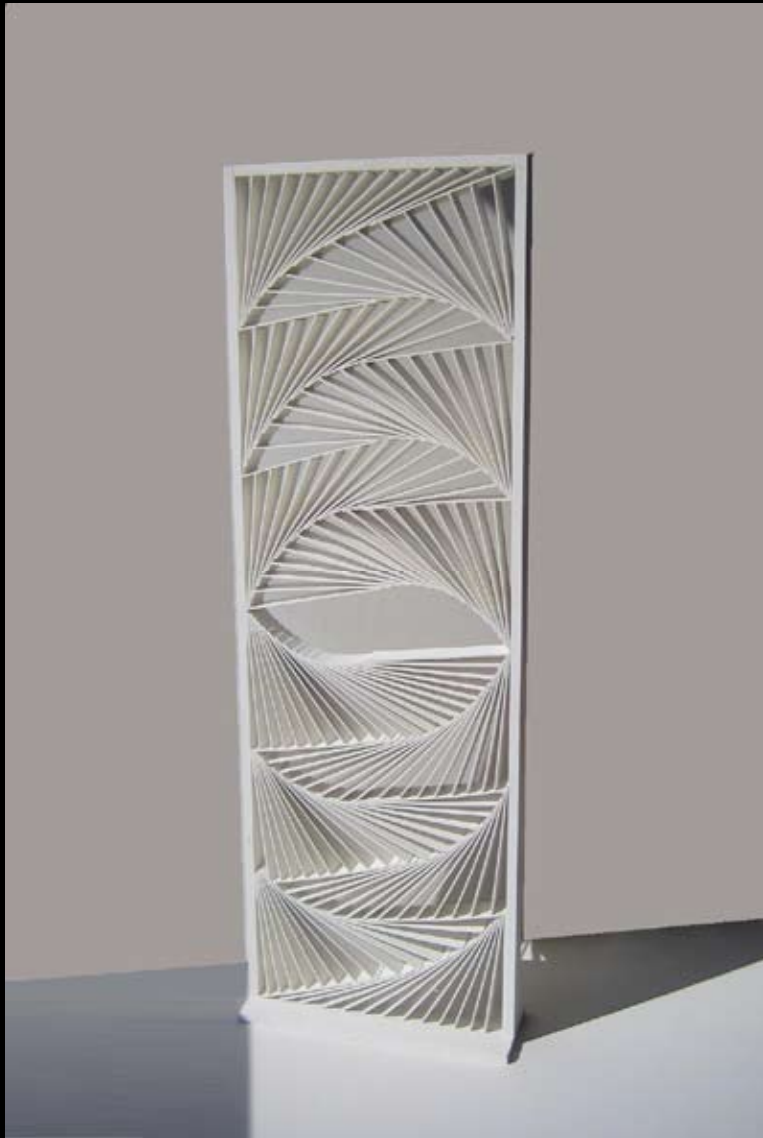


“S” VIBRATION, 2003 (Wood)  
Four Seasons Hotel  
**Miami**



SOUNDTRACK, 1989 (Coper)  
Pirelli Industries Collection  
**Milan**

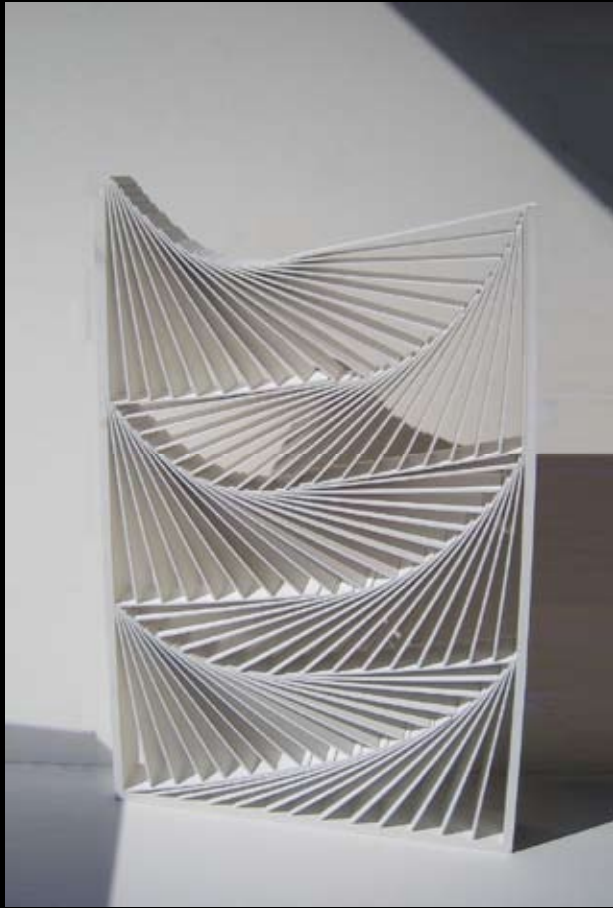




HARMONY OF THE UNIVERSE, 2007 (PVC)  
Ariel and Tamara Eia Collection  
**Aventura**



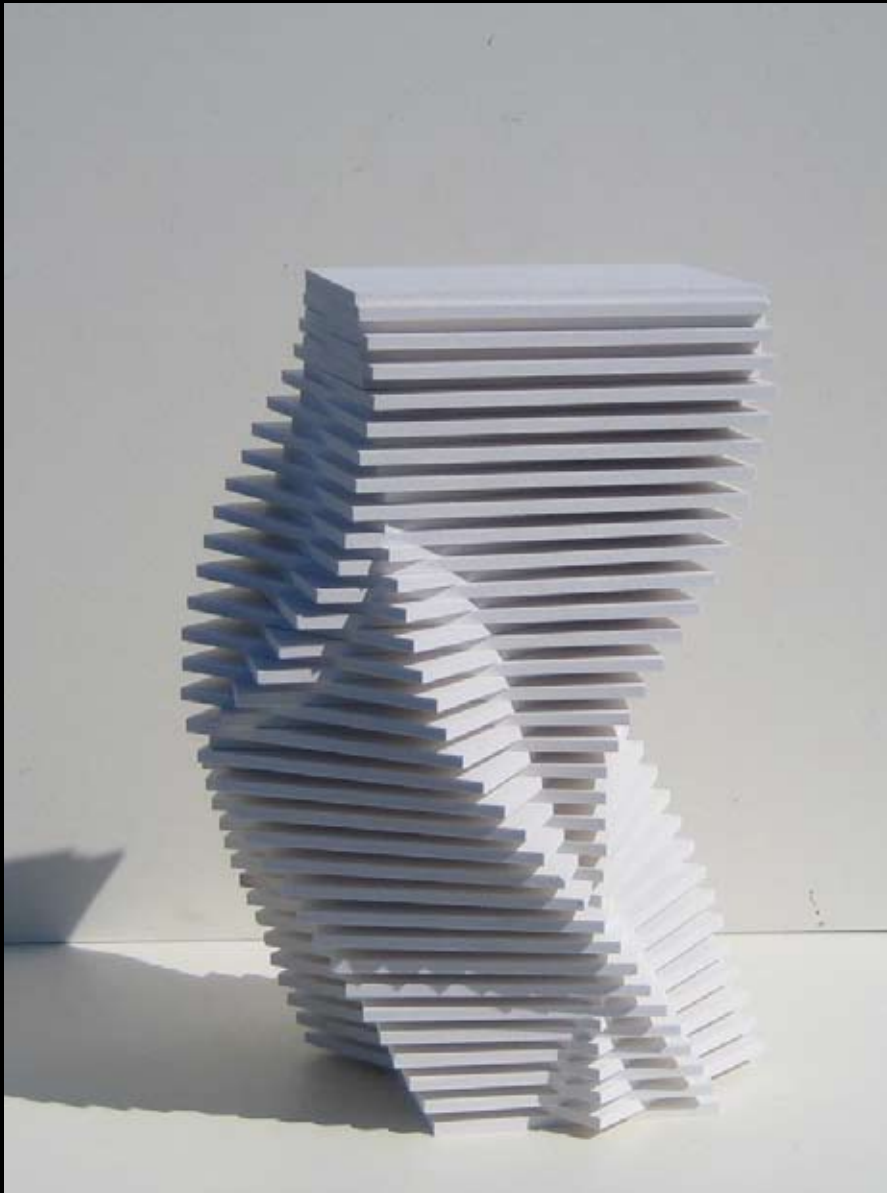
SILVER SOUND, 2002 (Fiberglass)  
Private Collection of the Artist  
**Miami Beach**



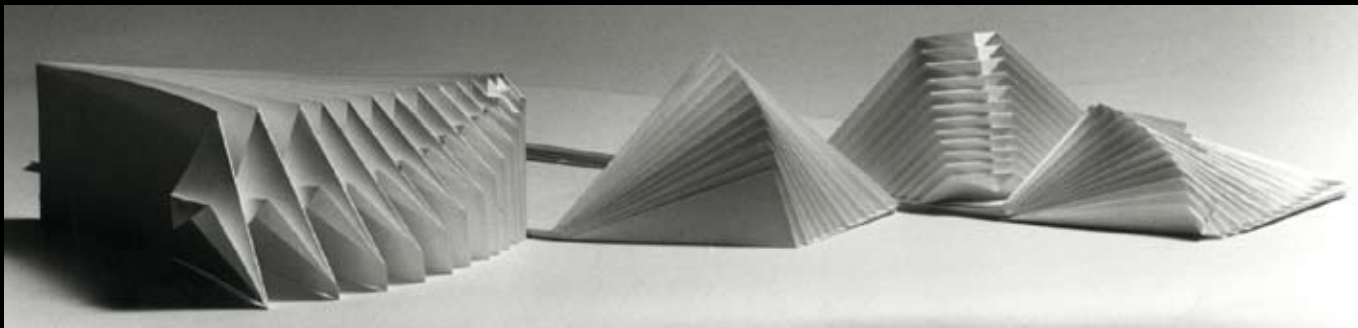
HARMONIC GROWTH, 2007 (PVC)  
Sacha and Rene' Niklan Collection  
**Aventura**



VARIATION, 2007 (PVC)  
Private Collection of the Author  
**Miami Beach**



**STUDY FOR SKYSCRAPER, 2008 (PVC)**  
Private collection of His Majesty Sultan Qaboos Bin Said Al-Said  
**Sultanate of Oman**



ORIGAMI-CITY, 1985 (Paper) Private Collection of the Artist

## Searching for the fourth Dimension By Paola Fusco

To be able to go further than the beyond, with the help of art, is a choice of life, a belief, affirms **Emanuele Viscuso**, a sculptor from Palermo who has lived for many years in Milan, in the heart of Brera, the artists' quarter. To try to reach the universe is the only hope permitted to man, by creating art, or living art, one overcomes the materialism of life which is already in itself a work of art. This is created day after day, hour after hour, minute after minute, by reliving the past, living in the present and imagining the future. Emanuele Viscuso uses mainly wood for his works, the material in essence is poor but outer form reflects the inner richness of the artist and his need for harmony in which truth, goodness and beauty converge. Frank Lloyd Wright said "Simplicity and dignity are the qualities which measure the true value of each work of art; and these, are the peculiarities of his sculptures which are both essential and so precious that they attract the curiosity of the spectator and capture his attention". The result of aesthetic research, which stems from his spirituality, as he aspires to expand without limits, to a fourth dimension. Freedom and low, romanticism and rationalism form the womb of his structures projected upwards, that extend towards the unknown always leaving presumed new evolutions. Having got his degree in Naples, he moved to Milan in 1973 where he started to work as an artist, presenting his first exhibitions and gathering the approval of the public and critics. He was invited to the United States where he successfully exhibited and where his most important collectors are - Frank Sinatra, Liza Minnelli and Ethel Kennedy for example. He considers himself fortunate and privileged as he does what he wants and aspires to being appreciated by all the beneficiaries of his work to communicate to them his enthusiasm for life, his surprise and interest in everything that surrounds him. He is also a good poet and composer of music and his sculptures are saturated with vibrations even though they are meticulously attentive and calculated. The successions of such harmonious and linear elements create not only elegant structures but also creations with a vital everlasting lymph destined for an image - making world made of fragility, shininess and beauty. In this way, he presents a subtle intellectual work of art and deep sentiment, instinct and reason and the will to give the most of himself, Emanuele Viscuso offers these sound and tangible emanations, escaping towards the unknown. The perfection of his work is not sterile but miraculously generous and pureness and faith his work contains. Therefore there is no relationship between his proposals and the construction, of optical art and poor art; his are different messages of an instinctive and informal artist who works with control and rationalism.

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