

ALBISSOLA AND THE INTERNATIONAL AVANT-GARDE:
CERAMIC ART, DESIGN AND ACTIVITY (1929-1963)

Two Volumes

Volume II

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PhD

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History of Art

July 2017

ILLUSTRATIONS

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a Tullio Mazzotti
figlio di
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la sera del Frio
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Pesara Mostra Futurista
con profonda commo-
zione e un Bravoso!
F. Marinetti

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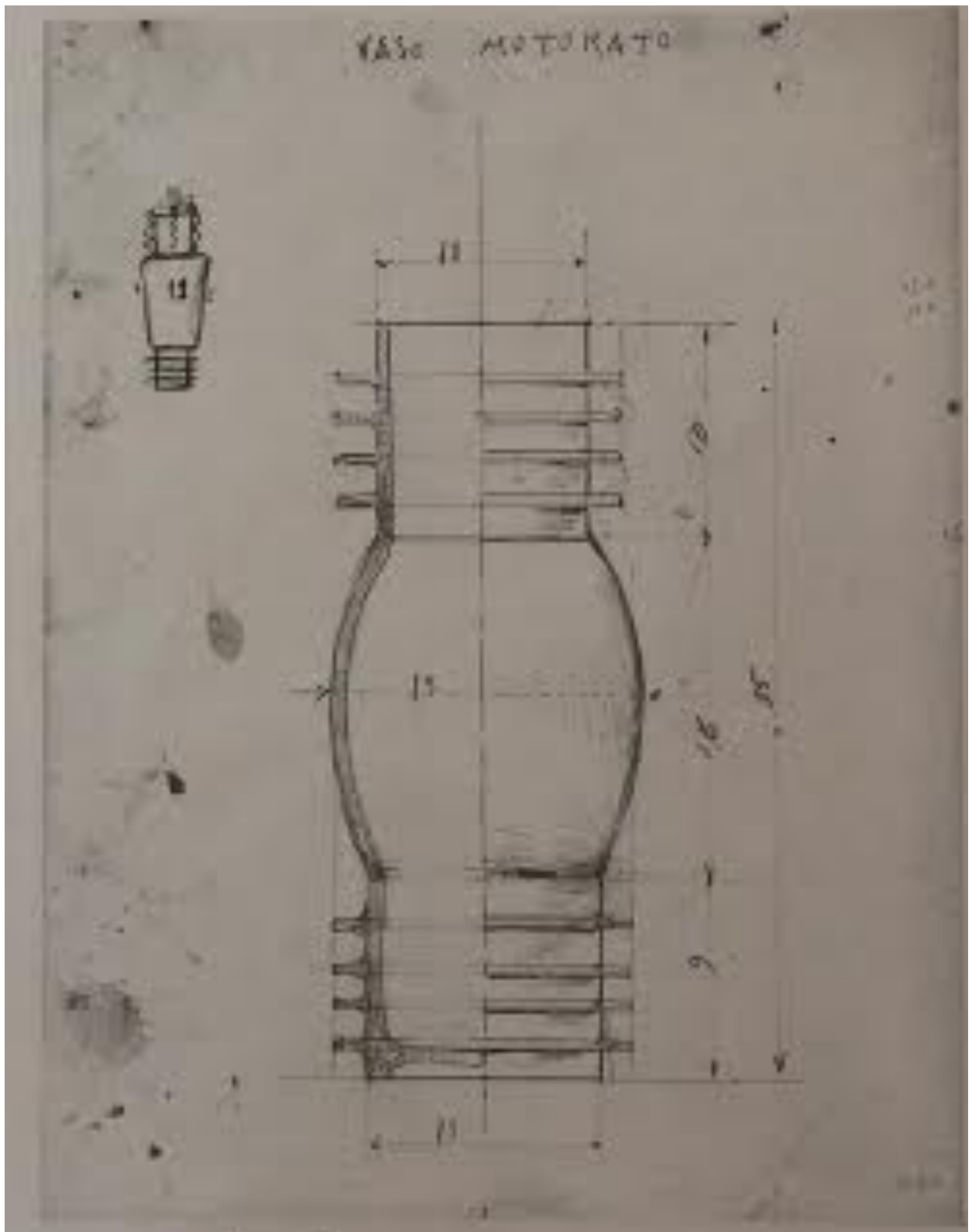
Fillia, *L'Adorazione (Adoration)*, 1931. Oil on cardboard, 65 x 50 cm. Galleria Nuova Gissi, Turin. (www.dorotheum.com).

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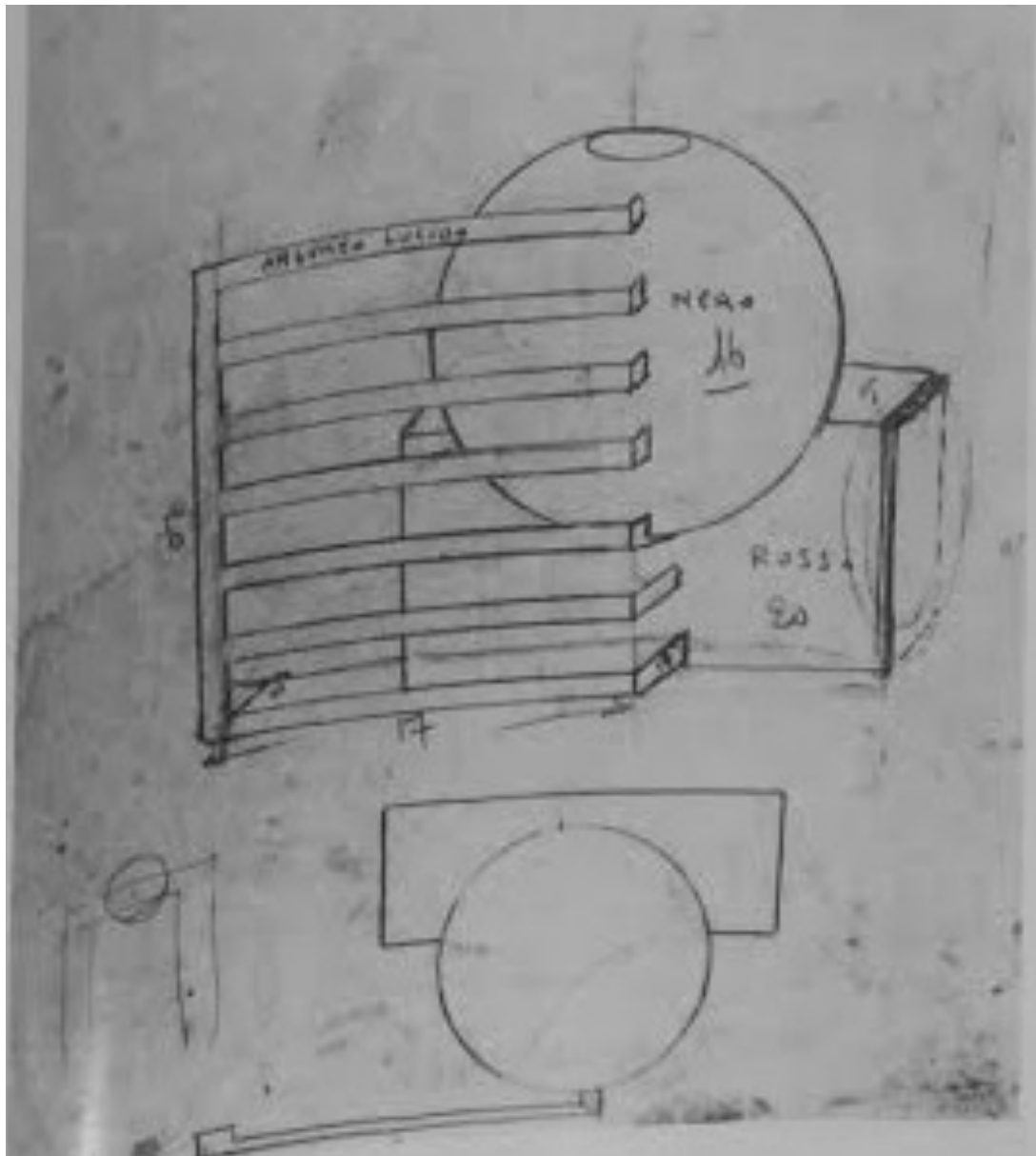
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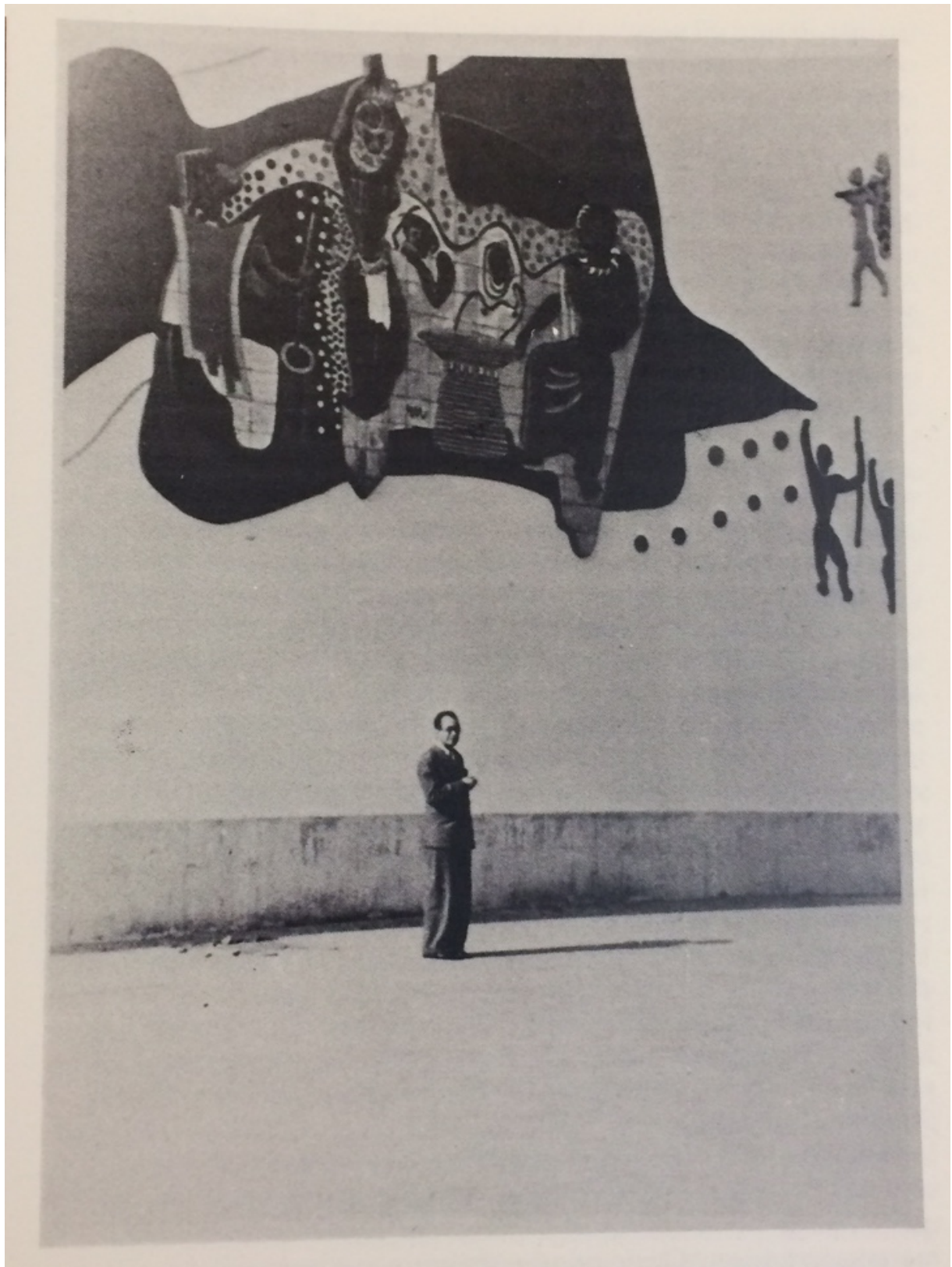
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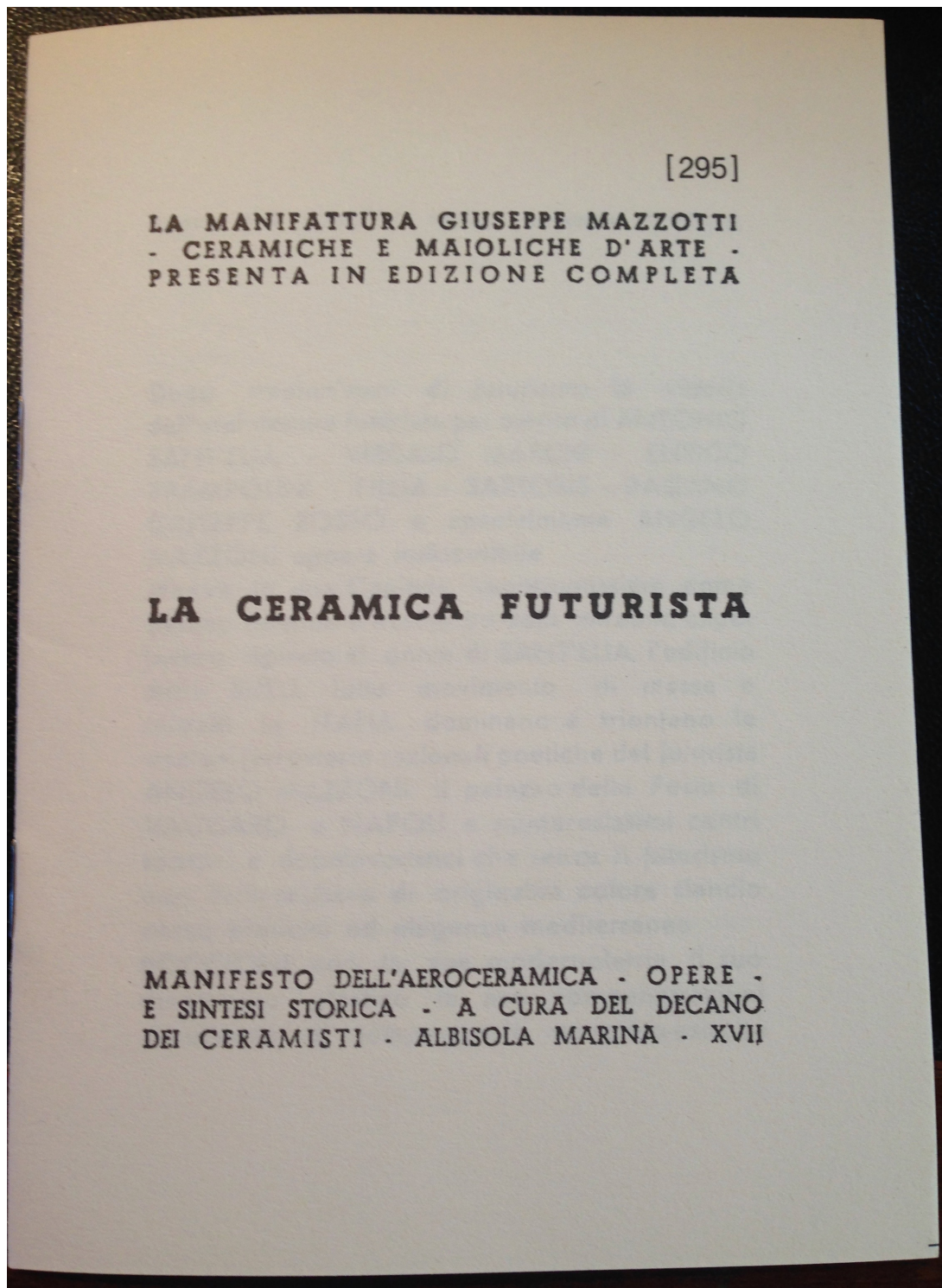
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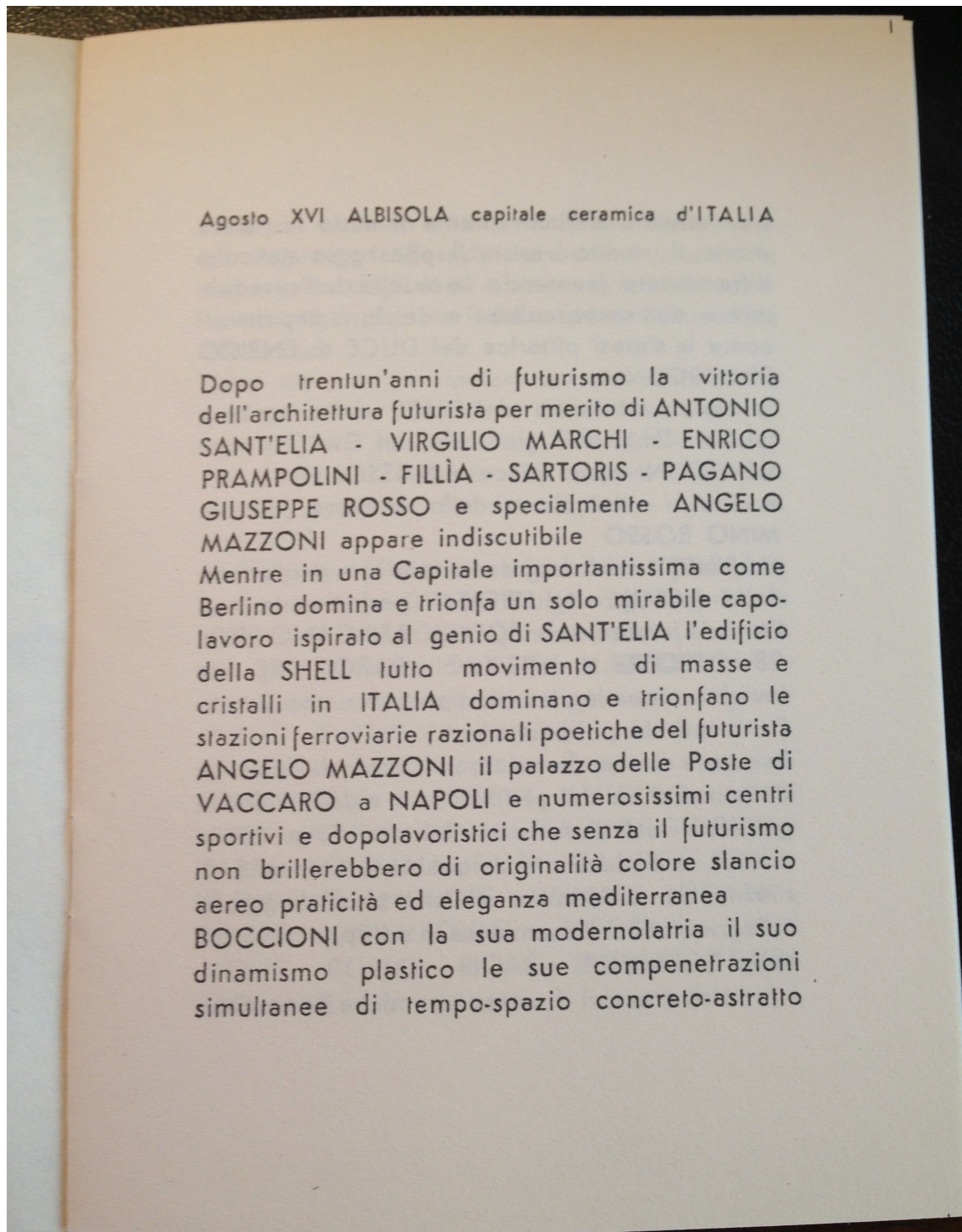
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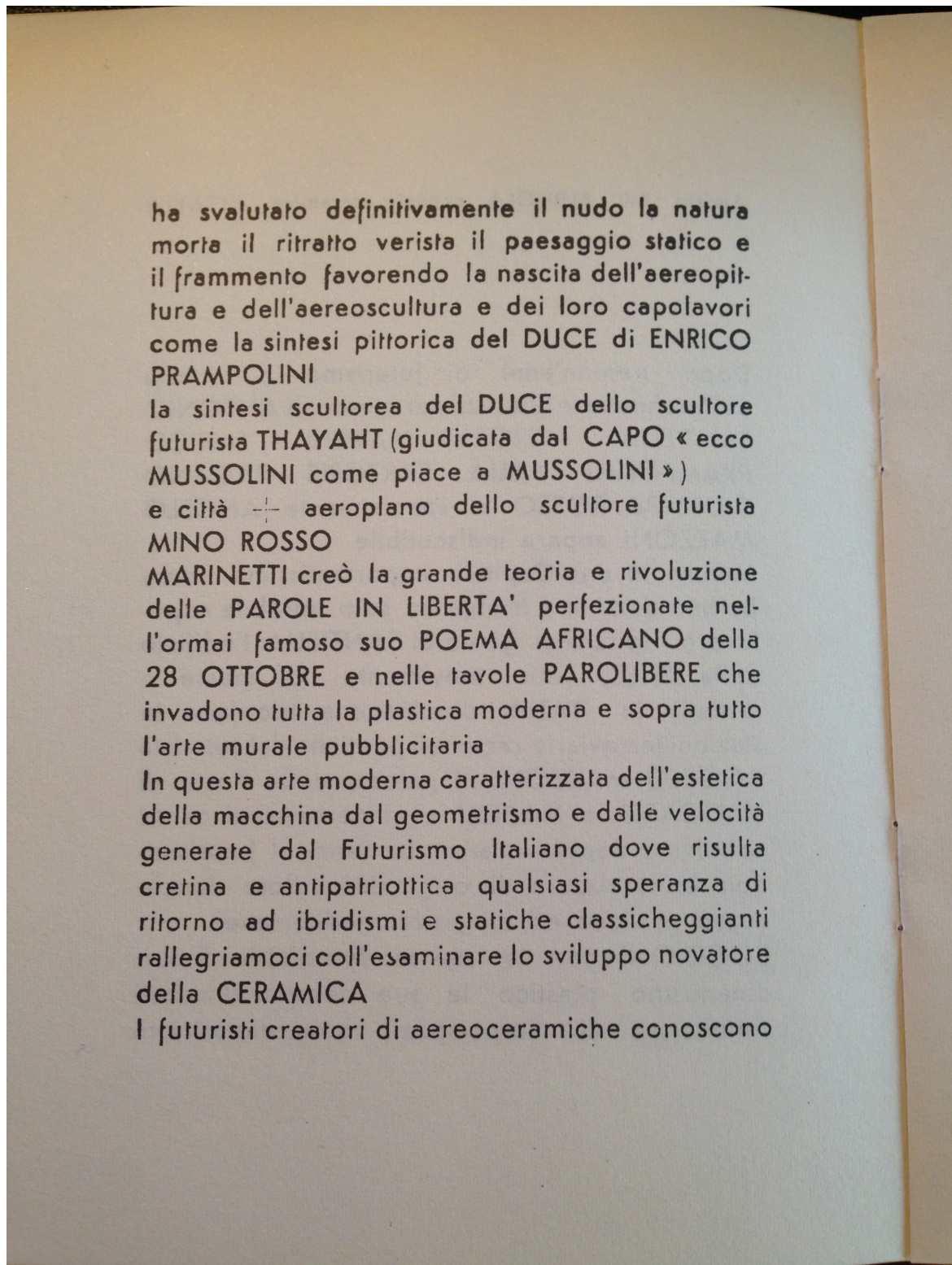
F.T. Marinetti and Tullio d'Albisola, *La ceramica futurista (The Manifesto of Aeroceramica)*, 1980 (reprint). First published in *Gazzetta del Popolo*, Torino, 7 settembre 1938, article signed by F.T. Marinetti. Courtesy of Taylor Institution Library, University of Oxford [Rare Books]. Unpaginated. Front cover. Photograph taken by the author.

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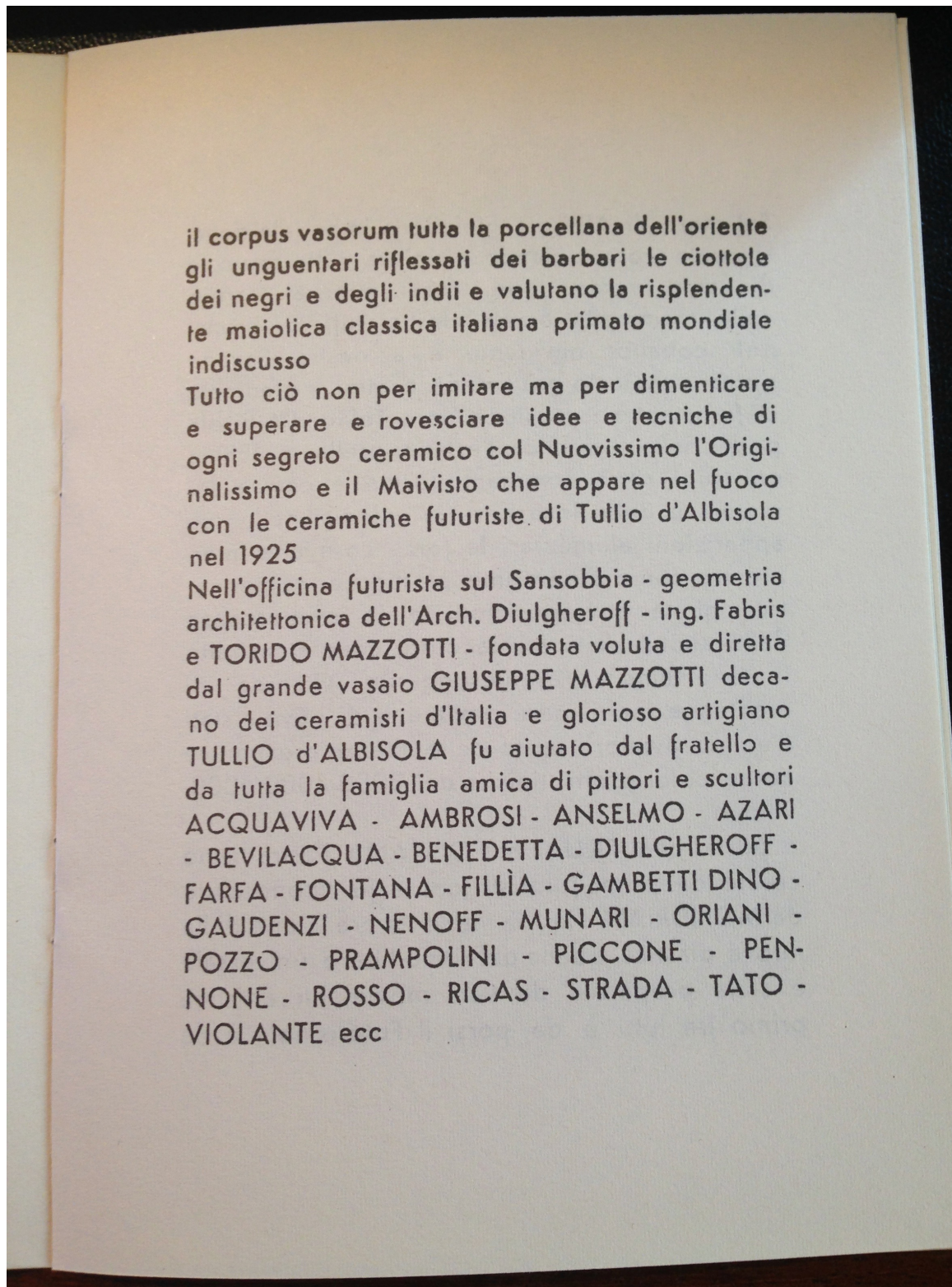
F.T. Marinetti and Tullio d'Albisola, *La ceramica futurista (The Manifesto of Aeroceramica)*, 1980 (reprint). First published in *Gazzetta del Popolo*, Torino, 7 settembre 1938, article signed by F.T. Marinetti. Courtesy of Taylor Institution Library, University of Oxford [Rare Books]. Unpaginated. Photograph taken by the author.

Fig. 28



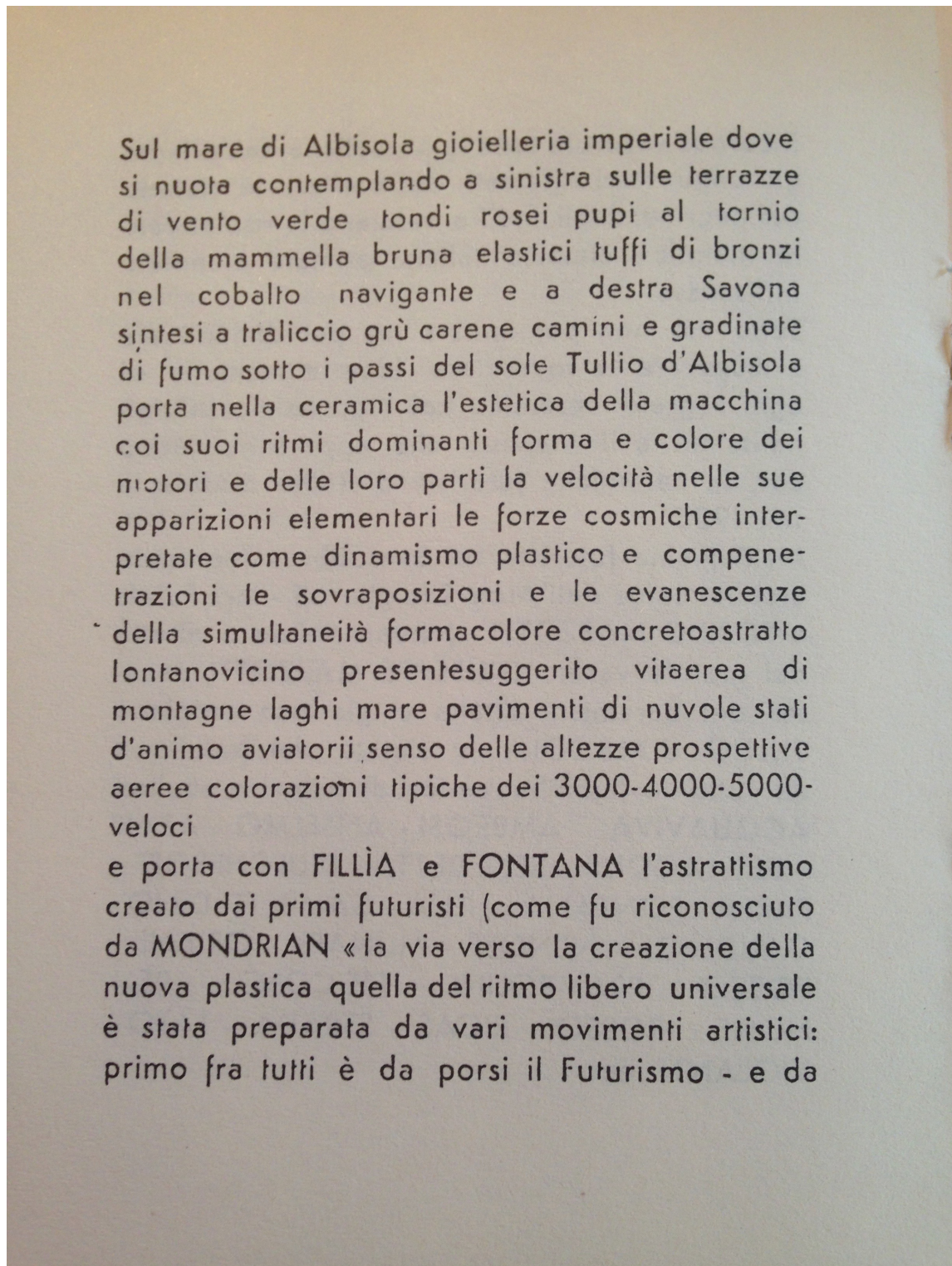
F.T. Marinetti and Tullio d'Albisola, *La ceramica futurista (The Manifesto of Aeroceramica)*, 1980 (reprint). First published in *Gazzetta del Popolo*, Torino, 7 settembre 1938, article signed by F.T. Marinetti. Courtesy of Taylor Institution Library, University of Oxford [Rare Books]. Unpaginated. Photograph taken by the author.

Fig. 29



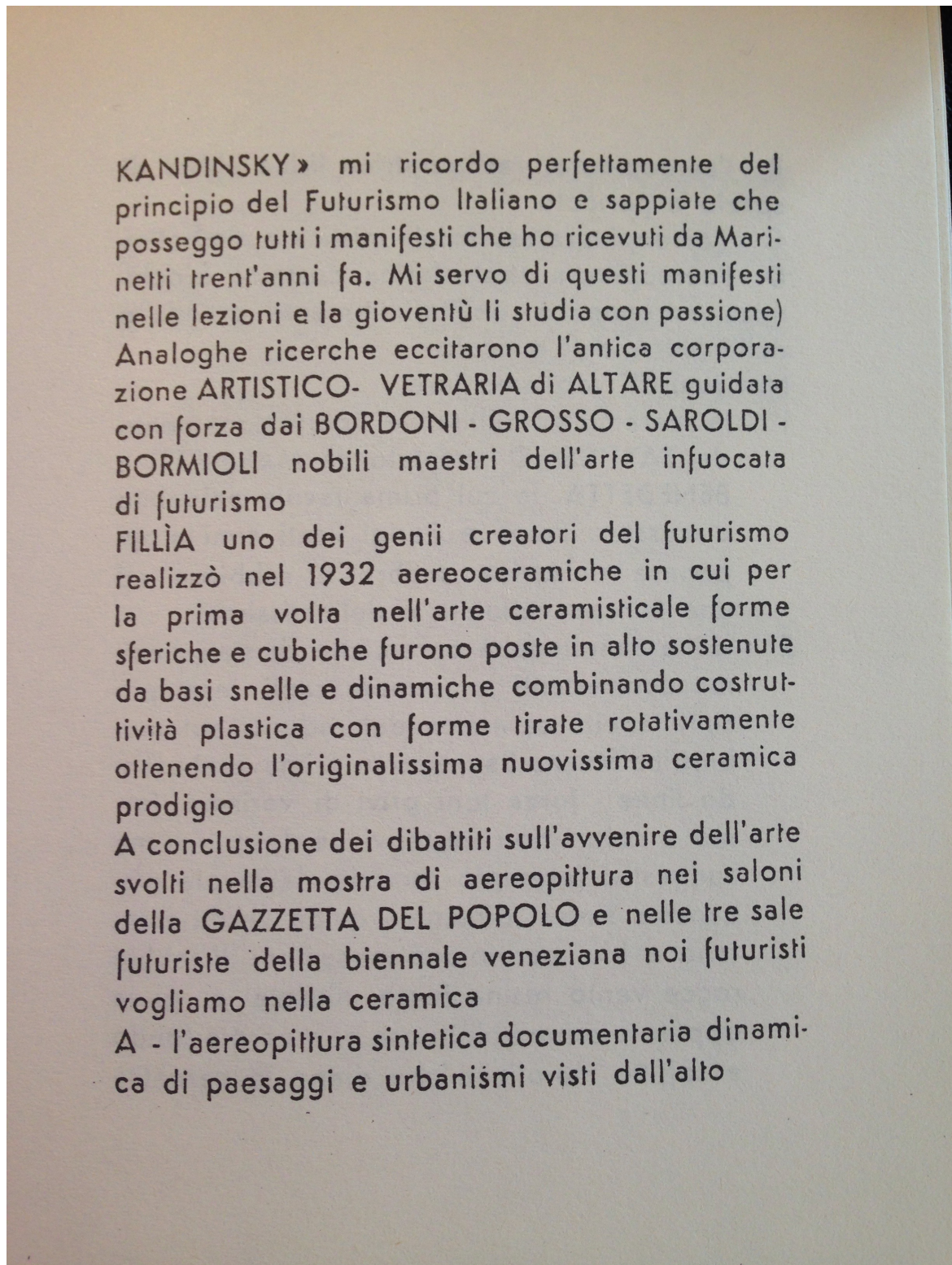
F.T. Marinetti and Tullio d'Albisola, *La ceramica futurista (The Manifesto of Aeroceramica)*, 1980 (reprint). First published in *Gazzetta del Popolo*, Torino, 7 settembre 1938, article signed by F.T. Marinetti. Courtesy of Taylor Institution Library, University of Oxford [Rare Books]. Unpaginated. Photograph taken by the author.

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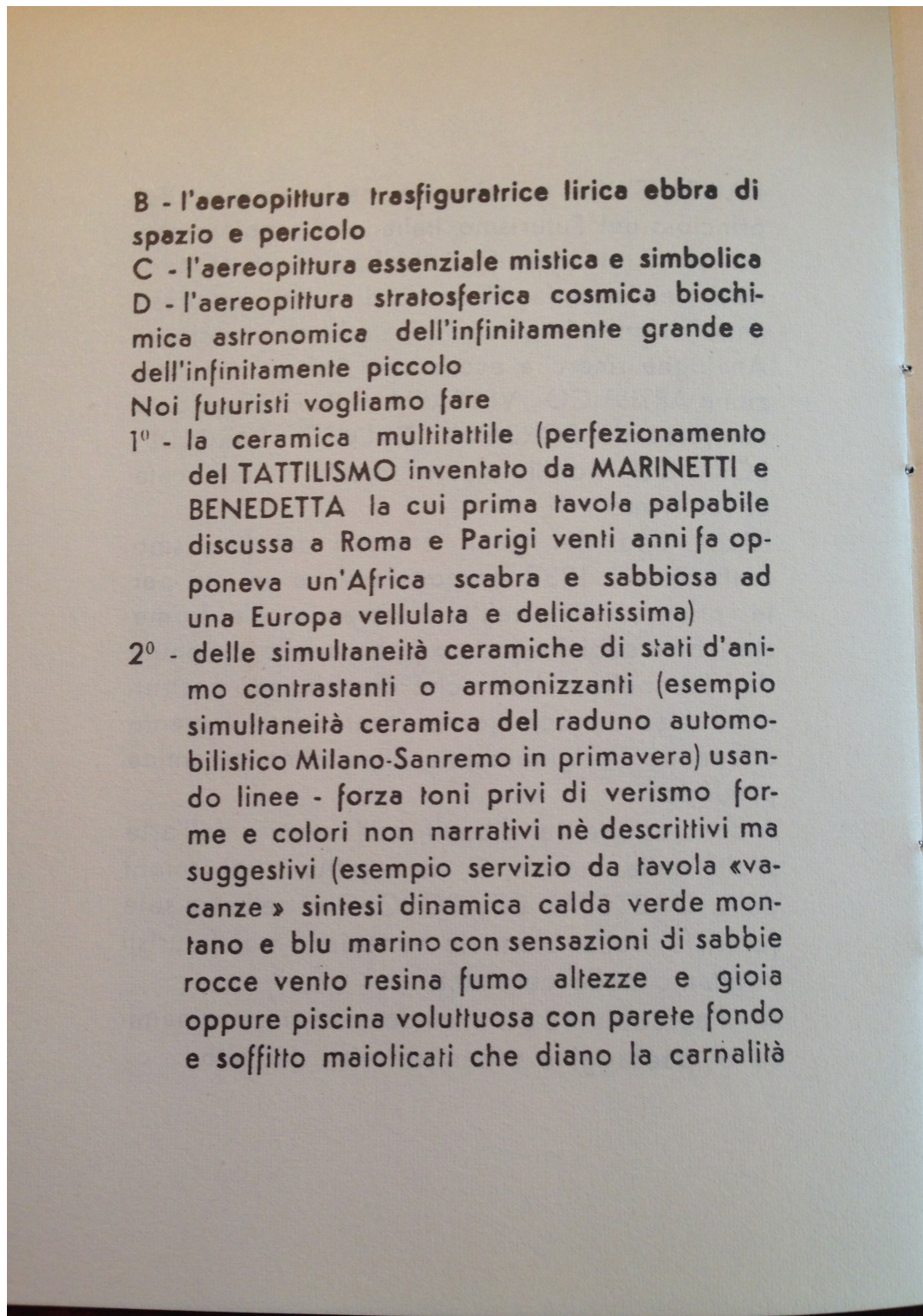
F.T. Marinetti and Tullio d'Albisola, *La ceramica futurista (The Manifesto of Aeroceramica)*, 1980 (reprint). First published in *Gazzetta del Popolo*, Torino, 7 settembre 1938, article signed by F.T. Marinetti. Courtesy of Taylor Institution Library, University of Oxford [Rare Books]. Unpaginated. Photograph taken by the author.

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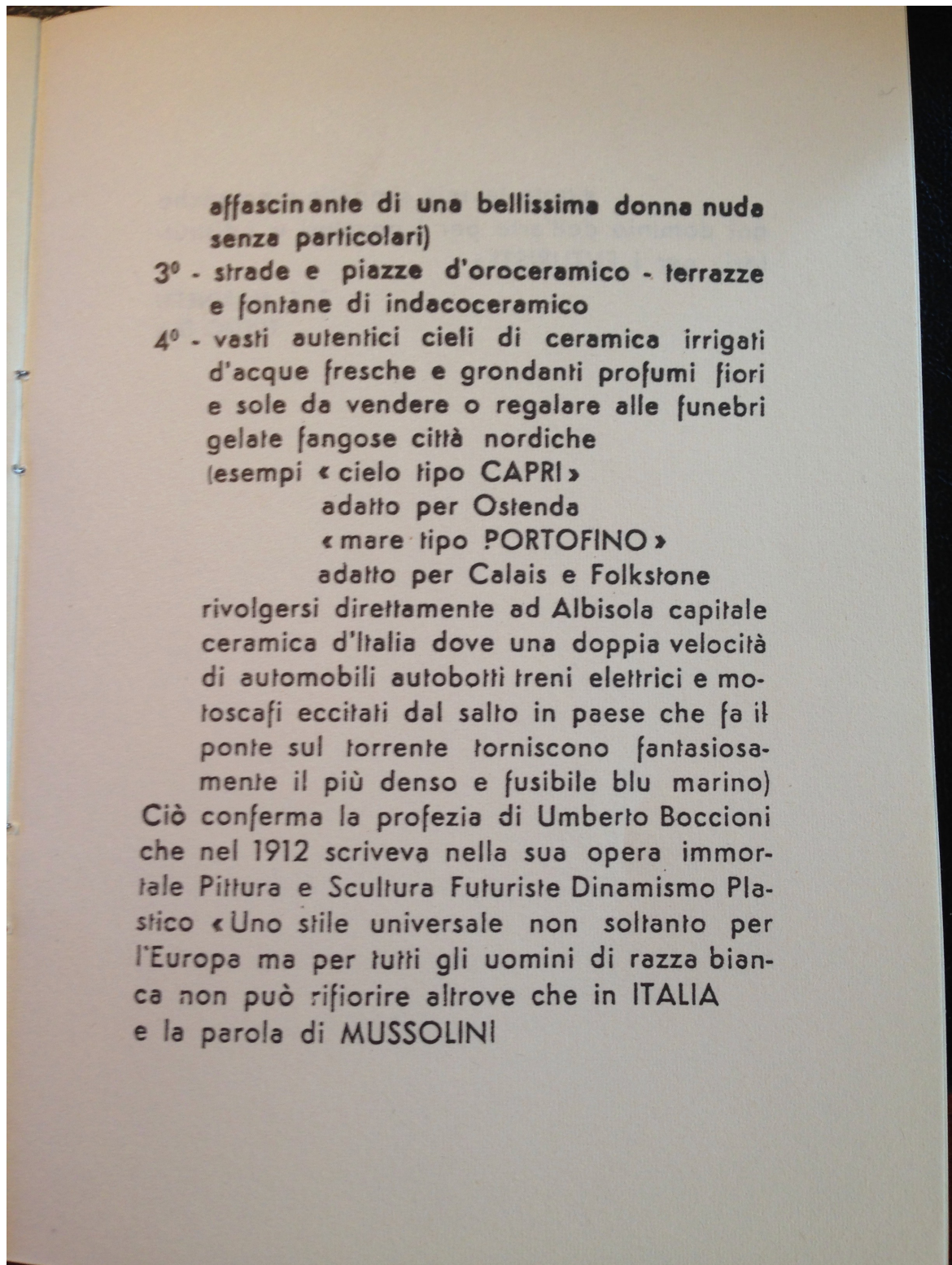
F.T. Marinetti and Tullio d'Albisola, *La ceramica futurista (The Manifesto of Aeroceramica)*, 1980 (reprint). First published in *Gazzetta del Popolo*, Torino, 7 settembre 1938, article signed by F.T. Marinetti. Courtesy of Taylor Institution Library, University of Oxford [Rare Books]. Unpaginated. Photograph taken by the author.

Fig. 32



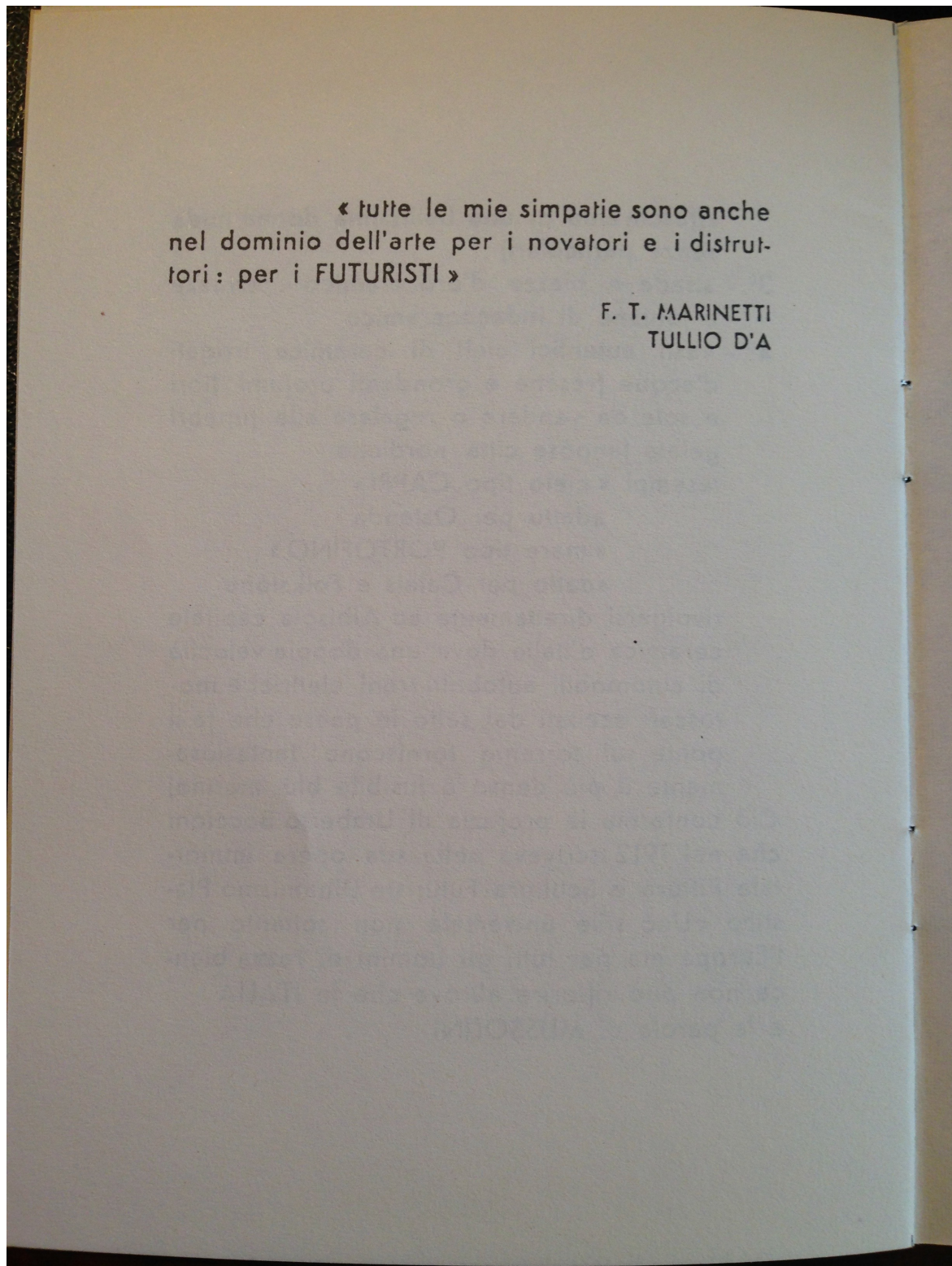
F.T. Marinetti and Tullio d'Albisola, *La ceramica futurista (The Manifesto of Aeroceramica)*, 1980 (reprint). First published in *Gazzetta del Popolo*, Torino, 7 settembre 1938, article signed by F.T. Marinetti. Courtesy of Taylor Institution Library, University of Oxford [Rare Books]. Unpaginated. Photograph taken by the author.

Fig. 33



F.T. Marinetti and Tullio d'Albisola, *La ceramica futurista (The Manifesto of Aeroceramica)*, 1980 (reprint). First published in *Gazzetta del Popolo*, Torino, 7 settembre 1938, article signed by F.T. Marinetti. Courtesy of Taylor Institution Library, University of Oxford [Rare Books]. Unpaginated. Photograph taken by the author.

Fig. 34



F.T. Marinetti and Tullio d'Albisola, *La ceramica futurista (The Manifesto of Aeroceramica)*, 1980 (reprint). First published in *Gazzetta del Popolo*, Torino, 7 settembre 1938, article signed by F.T. Marinetti. Courtesy of Taylor Institution Library, University of Oxford [Rare Books]. Unpaginated. Photograph taken by the author.

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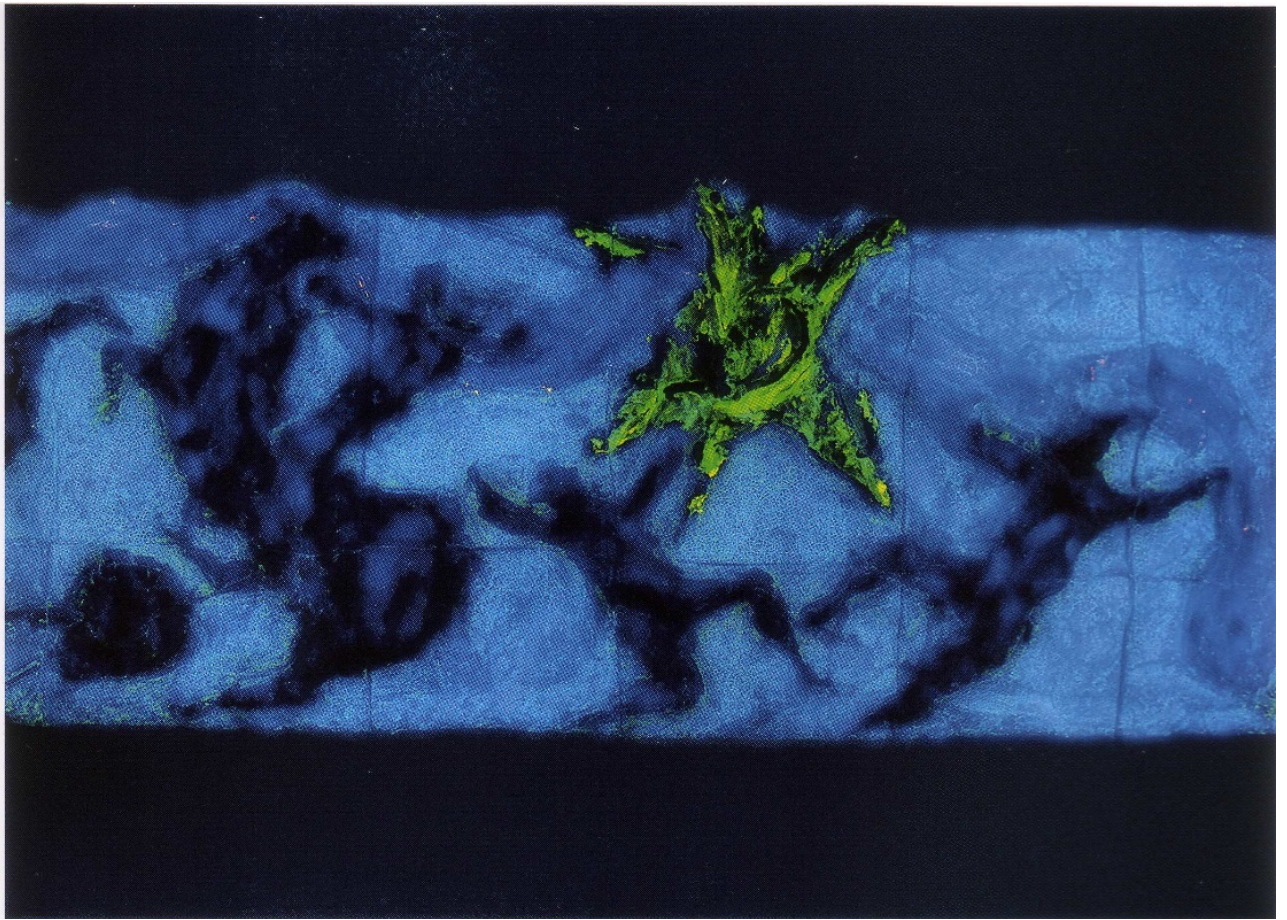
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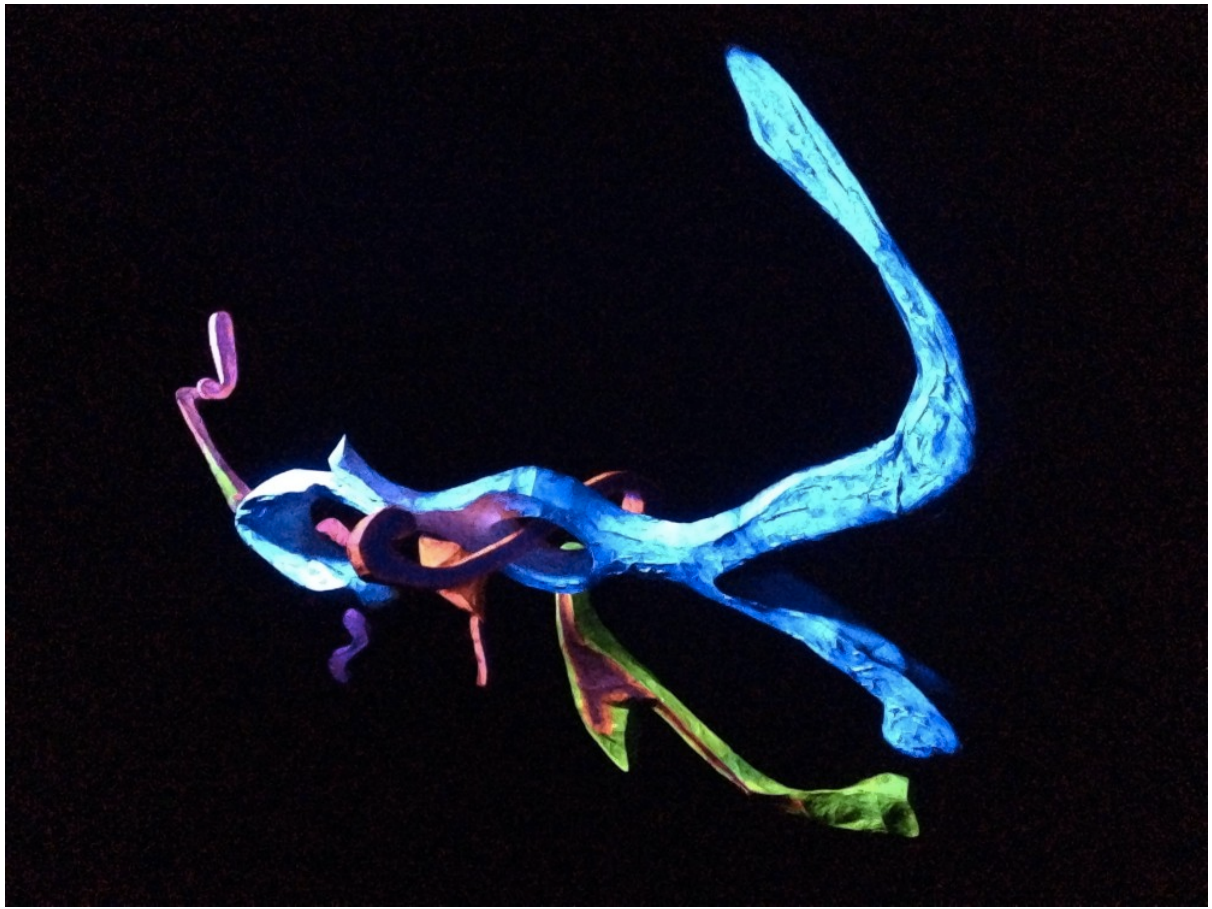
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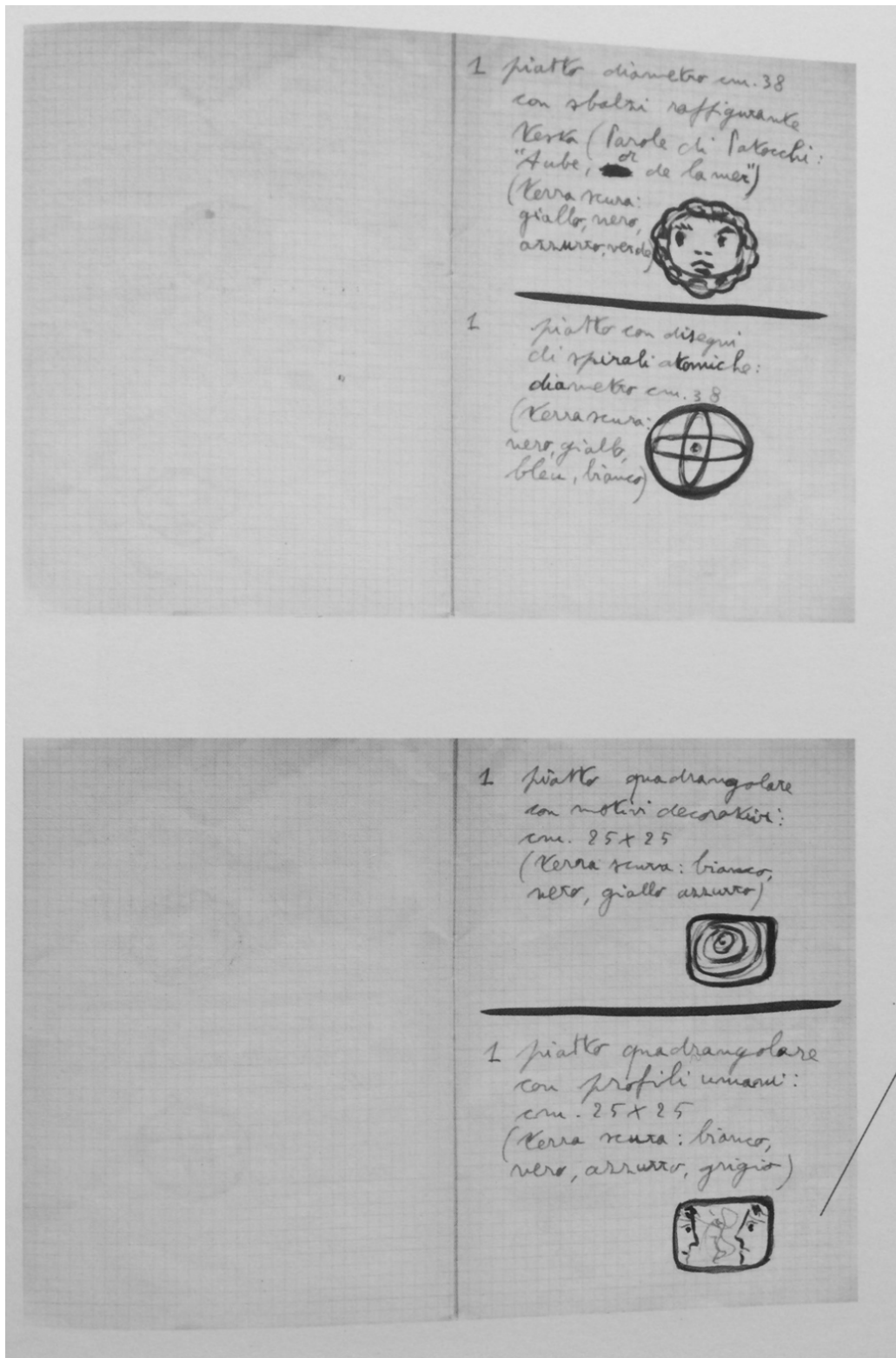
Edoard Jageur and artists, *Untitled (Albissola vase)*, 1954. Ceramic, 45 x 18 cm. (Lehman-Brockhaus, 2013, p.15, 215)

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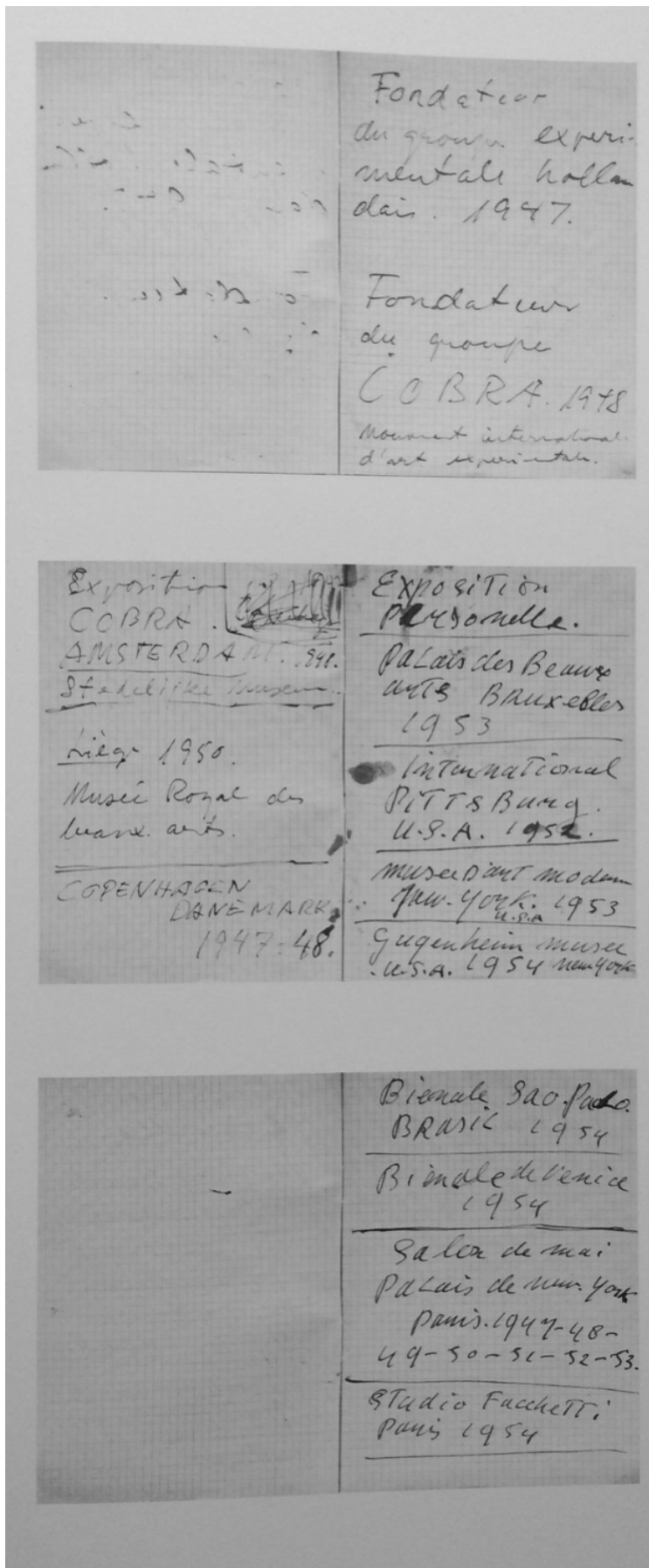
Artists outside the Mazzotti Factory with ceramics, 1954. From right to left: Edouard Jageur, Simon Jageur, Jorn, Malitte Matta, Roberto Matta, Baj, Corneille, Agenore Fabbri and Tullio d'Albisola. (Lehman-Brockhaus, 2013, p.8).

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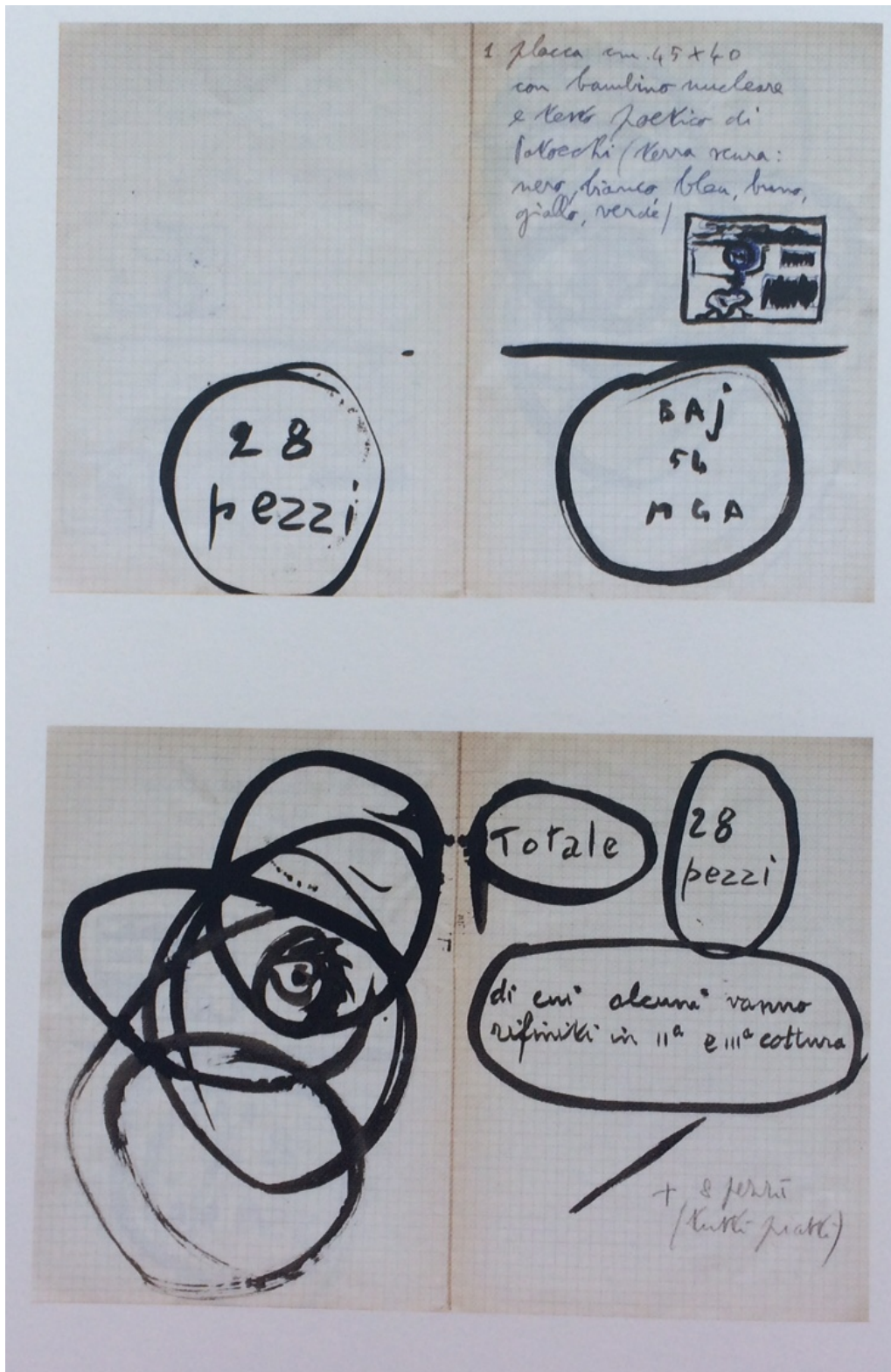
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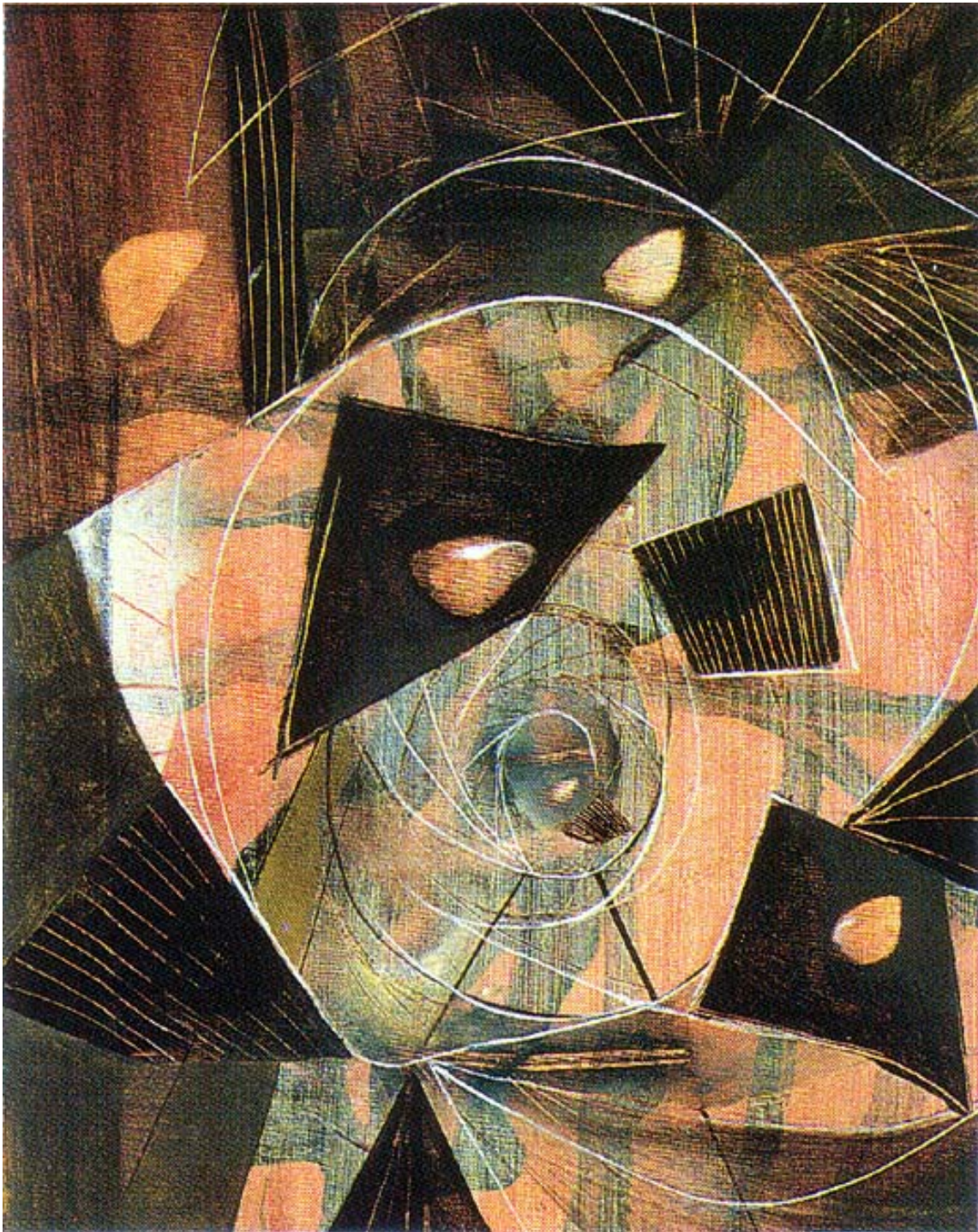
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Roberto Sebastian Matta, *L'oeyx*, 1943. Oil on canvas, 63.5 x 40.6 cm. Private collection, California. (<http://www.matta-art.com/>).

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Roberto Sebastian Matta, *Elliminode*, 1943. Oil on canvas, 127 x 96.5 cm. Private collection, Cincinatti. (Private collection, California. (<http://www.matta-art.com/>)).

Fig. 100



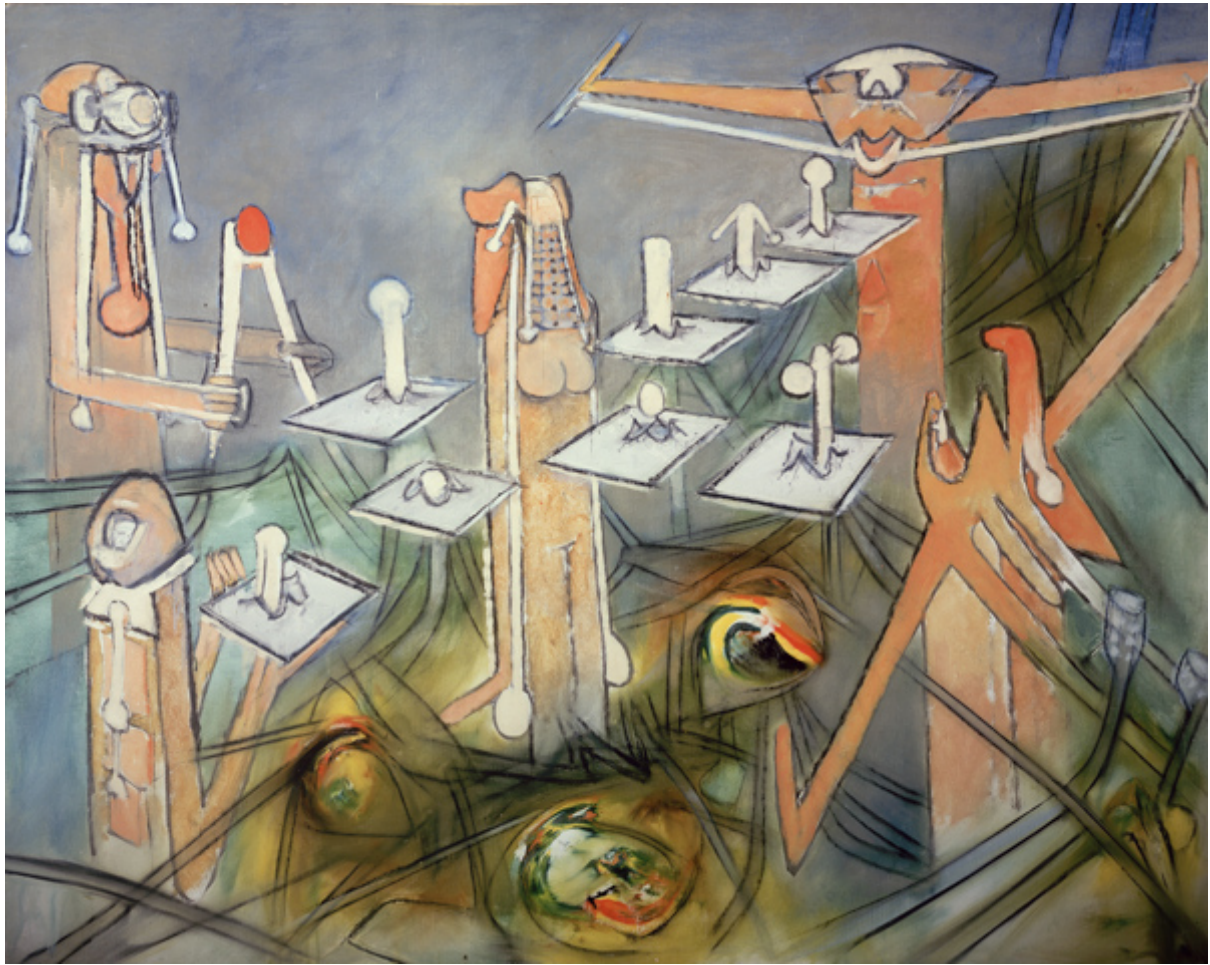
Roberto Sebastian Matta, *Le pèlerin du doute*, 1946. Oil on canvas, 195.6 x 251.5 cm. Private collection, New York. (<http://www.matta-art.com/>).

Fig. 101



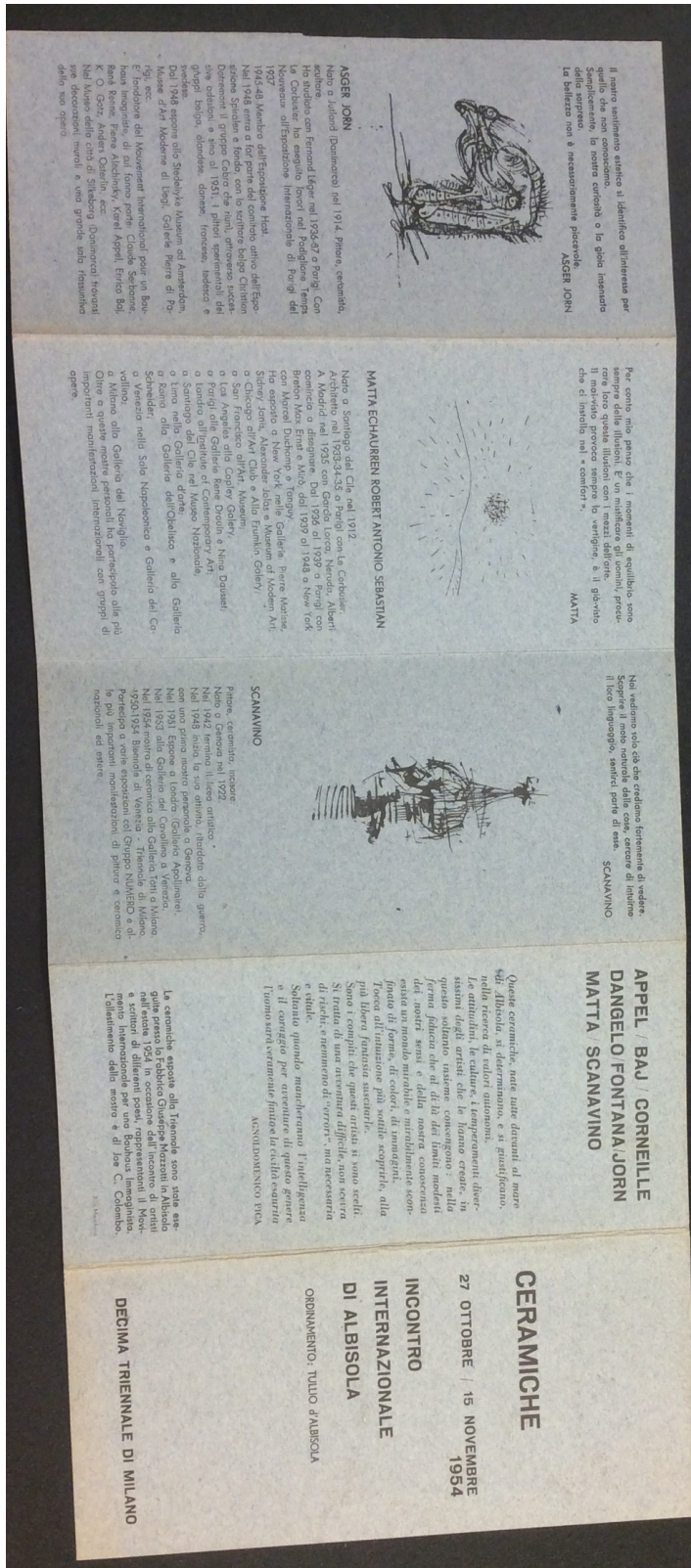
Roberto Sebastian Matta, *Untitled ceramics*, 1954. Ceramic, 74 x 31 cm. Private collection. (Lehmann-Brockhaus, 2013, p. 148).

Fig. 102



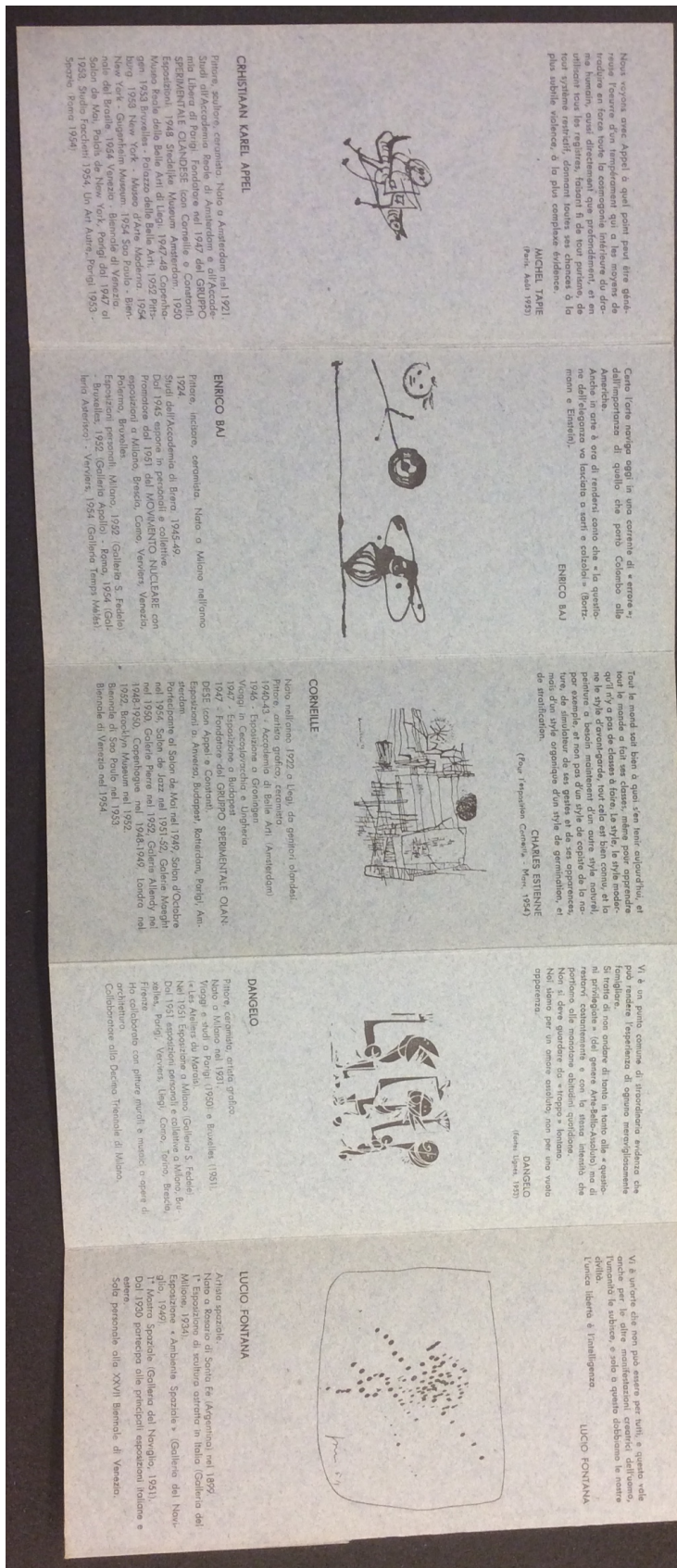
Roberto Sebastian Matta, *Oefficiency*, 1954. Oil on canvas, 115.6 x 146.1 cm. Johnson Museum of Art, Cornell University. (www.matta-art.com).

Fig. 103



Joe C. Colombo, Pamphlet for the “Incontro della ceramica”, IX Ceramics Triennale, Getty Collection. Front page. Image by author.

Fig. 104



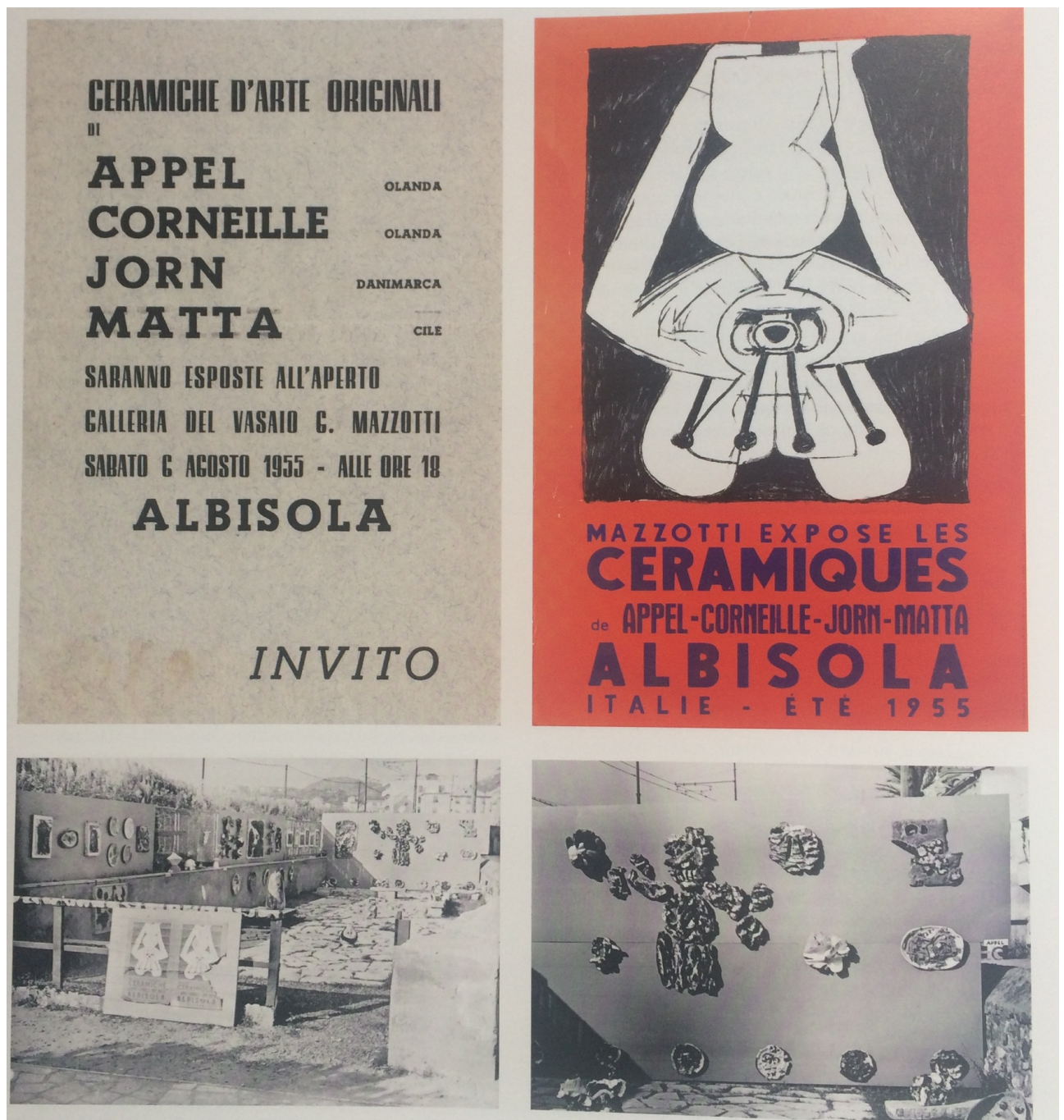
Joe C. Colombo, Pamphlet for the “Incontro della ceramica”, IX Ceramics Triennale, Getty Collection. Back page. Image by author.

Fig. 105



Two shots of the Ceramics exhibition, exhibited by Joe Colombo at the X. Triennale, Milan, 1954. Joe Colombo Archives, Milan. (Lehmann-Brockhaus, 2013, p. 220).

Fig. 106



Exhibition of ceramics by Appel, Corneille, Jorn, Matta in the open-air gallery of Mazzotti, Albissola, August 6, 1955. Poster by Roberto Sebastian Matta. (Lehmann-Brockhaus, 2013, p. 230).

Fig. 107



Erista. Information Bulletin of the International Movement for an Imaginative Bauhaus, Alba, July 1956. (Lehmann-Brockhaus, 2013, p. 234).

Fig. 108



Asger Jorn, *Pour la forme*. Paris 1958. (Lehmann-Brockhaus, 2013, p. 235).

Fig. 109



Piero Manzoni, *Untitled (ceramic sculpture)*, c.1955/56. Ceramic, decorated by hand, 24.5 x 35cm. Photo: Mazzotti Factory Archives, Albissola.

Albissola Marina

1-15 agosto 1957

BIASI Guido

COLUCCI Mario

MANZONI Piero

SORDINI Ettore

VERGA Angelo

A dispetto di ogni irrealtà, il nostro lavoro denuncia la consapevolezza più lucida della nostra vita fisica. Contrariamente a ogni astrazione e ad ogni vano decorativismo, noi realizziamo non una visione ideale ma una specie di traduzione plastica delle emozioni più intime della nostra coscienza: l'arte ha così modo di diventare una continuazione naturale e spontanea dei nostri processi psico-biologici, una propagine della nostra stessa vita organica che si organizza tramite la verifica attenta della coscienza e lo stupore immacolato dei sensi.

L'unico nostro ideale è dunque una Realtà.

La tela non sarà più un'arida invenzione priva di senso, l'utopia di un ordine estetico, armonia di rapporti d'uno stile, la follia d'un idealismo puro senza un'origine concreta e umana, o un impersonale programma la cui sola e squallida speranza è riposta nella creazione di un gusto; ma sarà carne viva, versione diretta, scottante e inalterata della più intima dinamica dell'artista, delle sue emozioni più segrete.

Cerchi concentrici, originati dalle più intime necessità dell'io, si allargheranno per raggiungere una apertura totale; sarà la nascita di un linguaggio legittimato da un nuovo senso morale.

Il dettato della nostra coscienza, l'attenzione dei nostri sensi nella loro vibrazione vitale, il tentativo di organizzare una poetica di pura esaltazione e non irretita nei limiti di una estetica preordinato permetteranno l'apertura di mondi così vasti quanto quell'assoluto di libertà che noi sentiamo di poter raggiungere.

Attualmente ogni caos cerca un senso che lo giustifichi; la macchia di colore anonima e impreveduta chiede la dignità di un nome, di uno scopo, di un significato, chiede che venga legalizzata la sua azione libera e violenta: tutto ci induce a credere che le nostre esperienze, pur nelle loro diverse direzioni, annuncino le possibilità di creazione di un nuovo organismo morale.

Fig. 111



Piero Manzoni, *Achrome*, 1958. Clay on canvas, 1003 x 1003 mm. Tate Collection.

Fig. 112



Piero Manzoni, *Arrivano cantando*, 1957. Oil on canvas, 70 x 60 cm. Private collection. (Pola, 2013, p. 24).

Fig. 113



Piero Manzoni, *Untitled*, 1957. Oil on canvas, 70 x 100 cm. Private collection (Pola, 2013, p. 26).

Fig. 114



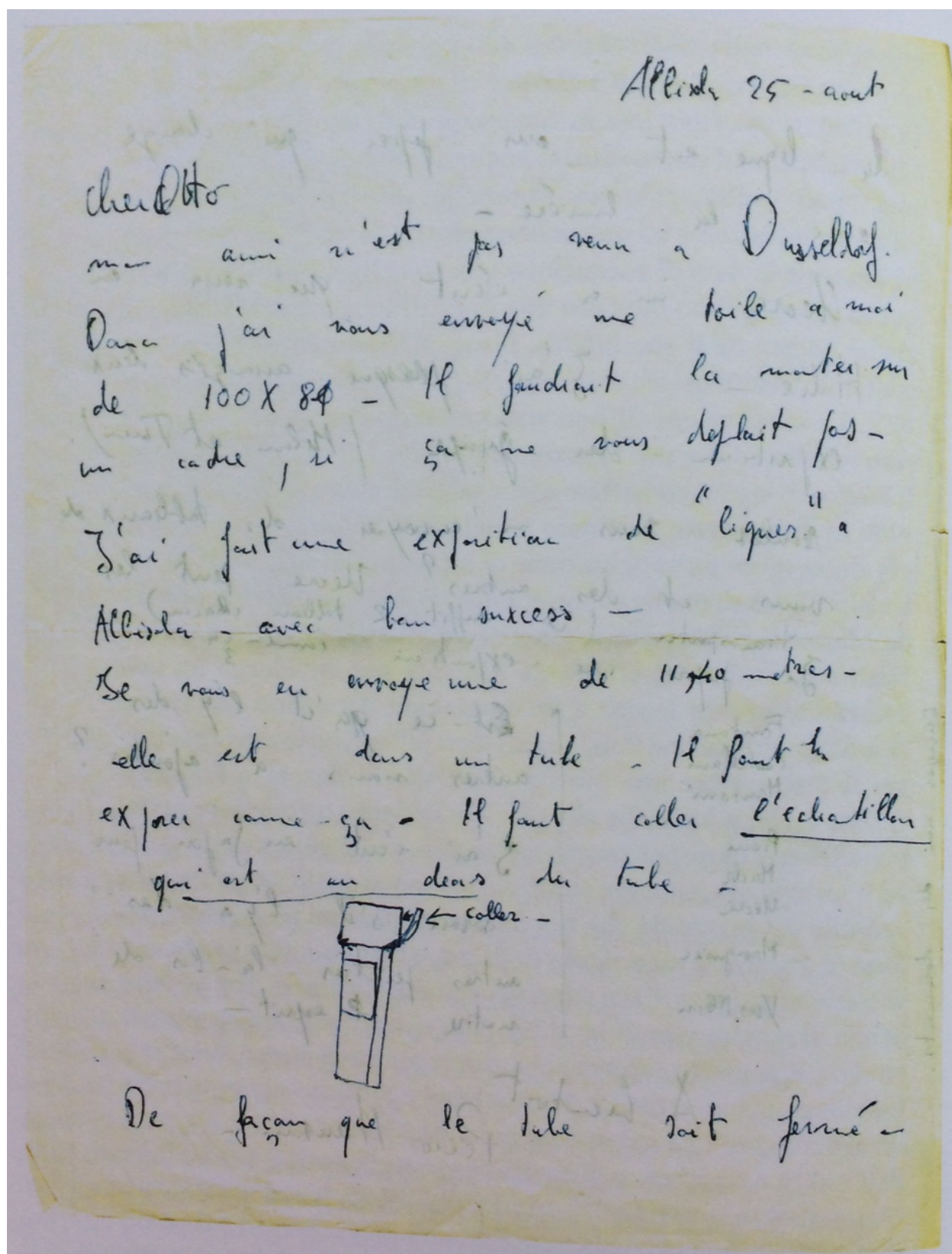
Above: Manzone and Verga in studio, Milan, 1957. Below: Verga and Manzone with Esa Mazzotti in Lucio Fontana studio, Pozza Garrita, Albissola, 1957. (Pola, 2013, p. 27, 29).

Fig. 115



Lucio Fontana outside his studio in Albissola, 1957. Photo: Fondazione Fontana, Milan.

Fig. 116



Letter from Manzoni to Otto Piene, Albissola, 25 August, 1959. (Pola, 2013, p. 145).

Fig. 117



Lucio Fontana, *Fanciulla con il fiore*, 1937. Ceramic with black glaze and gold paint, 139 x 66 x 45 cm. Milena Milani Collection, Savona.

Fig. 118



Franco Garelli, *Portrait of Milena Milani*, 1952. Glazed ceramic, 30 x 20 cm. Milena Milani Collection, Savona.

Fig. 119



Pablo Picasso, *Vaso donna ceramica*, 1959. Ceramic with blue glaze, 55 x 25 cm. Milena Milani Collection, Savona.

Fig. 120



Lucio Fontana, *Portrait of Milena Milani*, 1952. Glazed ceramic, 45 x 25 cm. Milena Milani Collection, Savona.

Fig. 121



Map and plan of Villa Jorn, Museo Casa Jorn, Albissola. Photograph taken by the author.

Fig. 122



Villa Jorn, Albissola. *Internal veranda*. Photo: Marco Testa.

Fig. 123



Villa Jorn, Albissola. Kitchen. Photograph taken by the author.

Fig. 124



Villa Jorn, Albissola. *External veranda*. Photo: Marco Testa.

Fig. 125



Guy Debord and Asger Jorn, *Fin de Copenhague*, 1957. 36 pages, 24.5 x 17 cm. (Photo: <https://maldoror.noblogs.org>).

Fig. 126



Asger Jorn, *Le canard inquiétant* (The disturbed Duckling), 1959. Oil on canvas (older painting), 53 x 64.5 cm. Museum Jorn, Silkeborg

Fig. 127

Asger Jorn,
Large Relief,
1959. Glazed
ceramic and
glass. (Left
section: 310.5
x 840 cm;
Centre
section: 310.5
x 1660 cm;
Right section:
310.5 x 1660
cm).
Photograph
taken by the
author.



Fig. 128

Asger Jorn,
Large Relief
(detail),
Glazed
ceramic and
glass, 1959.
Photograph
taken by the
author.



Fig. 129

Asger Jorn,
Large Relief
(detail),
Glazed
ceramic and
glass. 1959.
Photograph
courtesy of
the author.



Fig. 130



Asger Jorn, *Silent Myth series* (Top: no. 1, bottom: no.2), 1953. Oil on canvas, 146.5 x 76cm. Museum Jorn, Silkeborg.

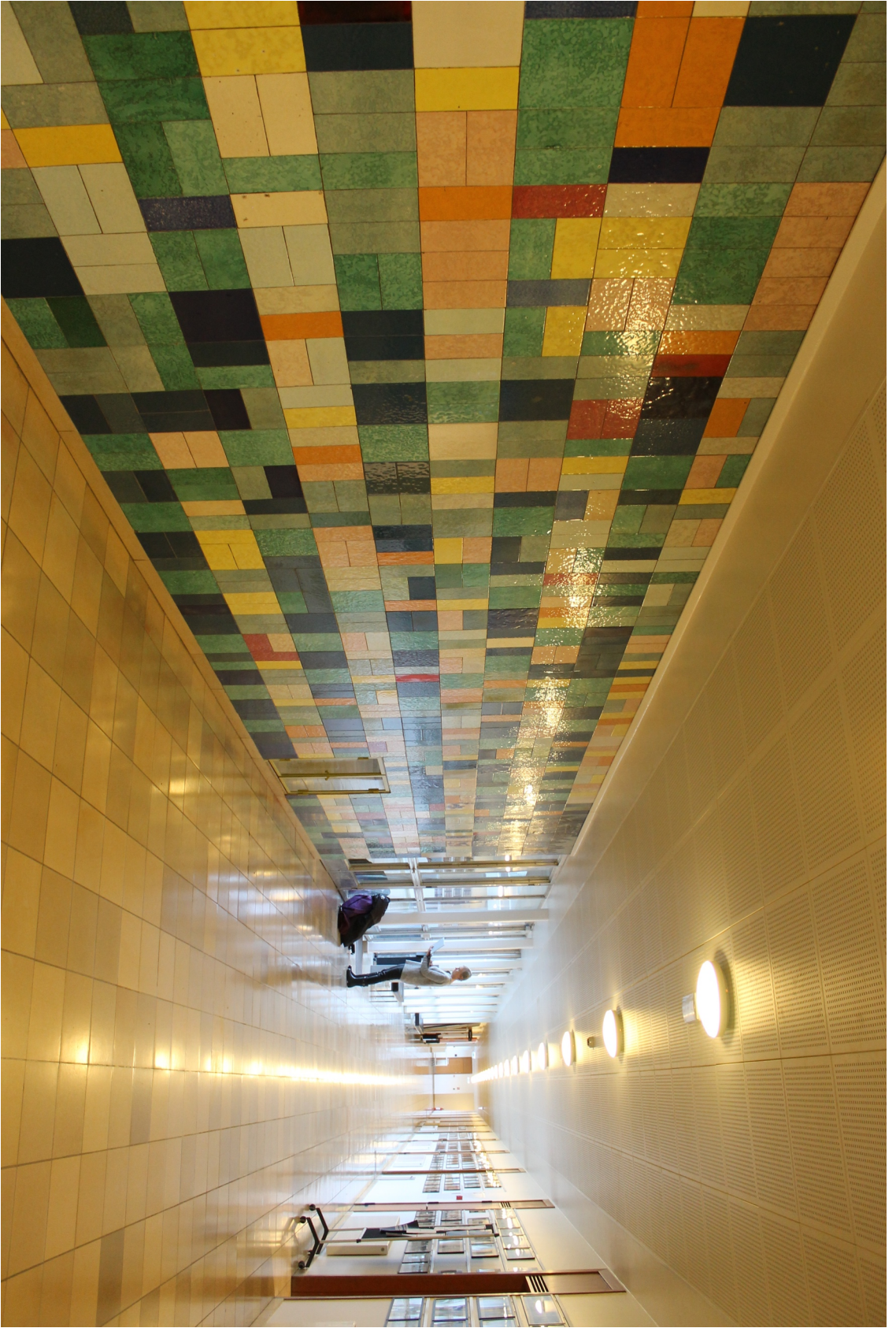


Fig. 131

Asger Jorn and artists from Albissola, Large tesserae wall at ÅSG, 1959. 310.5 x 1660 cm. Photograph taken by the author, December 2014.

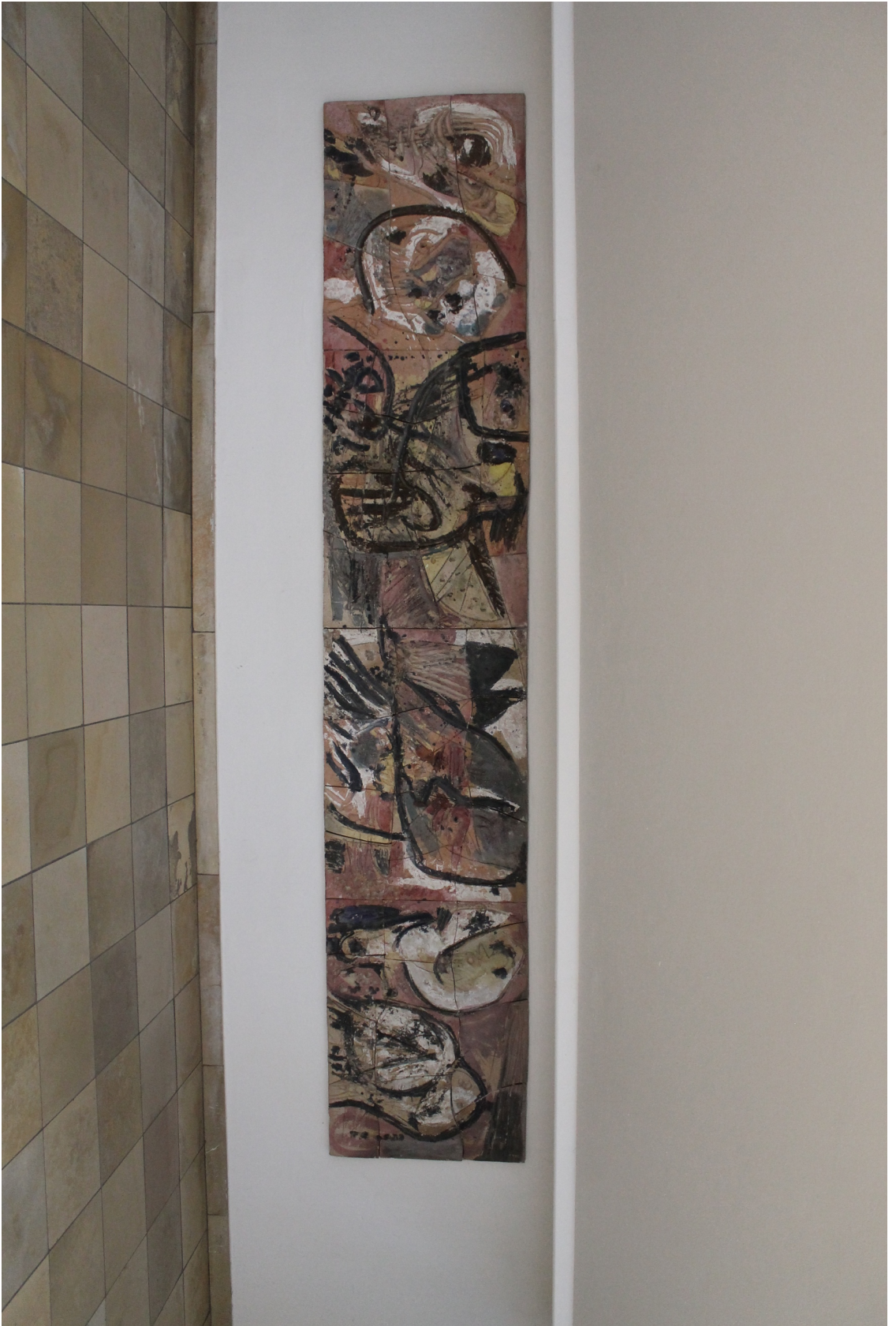


Fig. 132

Asger Jorn, *Untitled (Small relief under stairs)*, 1959. Ceramic relief, 150 x 47.5 cm. Photograph taken the author.



Fig. 133

Asger Jorn, Untitled (relief by children), 1959. Ceramic relief, 135 x 76 cm. Photograph taken by the author.



Fig. 134

Photograph of Jom holding ceramic sketch , 1959. Photograph from Museum jom Archives, Silkeborg.



Fig. 135

Pierre Wenaëre, Wall tapestry for ÅSG, 1959. 14m x 1.8m. Photograph taken by the author.

Fig. 136



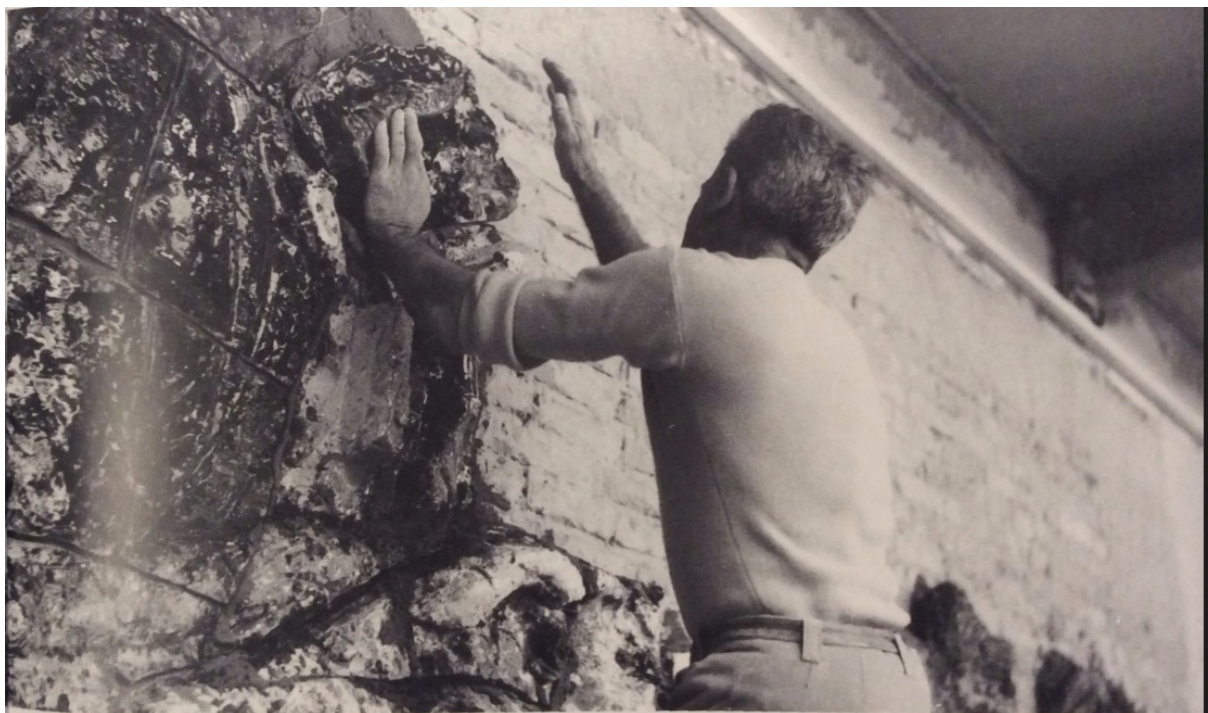
Asger Jorn riding over *Large Relief* with scooter outside San Giorgio studio, 1959. Photograph from Museum Jorn Archives, Silkeborg.

Fig. 137



Detail of *Large Relief*, supposed markings from Jorn's scooter. Photograph taken by the author.

Fig. 138



Installation of Asger Jorn's *Large Relief* at installation of relief at ÅSG, 1959. Photograph from Museum Jorn Archives, Silkeborg.

Fig. 139



Interior of the Cabaret Fledermaus with mosaic work by Bertold Löffler, 1907. (Photo: <https://www.theviennasecession.com>).

Fig. 140



Eliseo Salino riding over ceramic relief with students from ÅSG. Photograph from Museum Jorn Archives, Silkeborg.

Fig. 141



Asger Jorn and Wifredo Lam, *Untitled (Vase)*, 1959. Ceramic vase, blue paint. 56 x 21cm. Location unknown, possible San Giorgio Factory, Albissola. (Photo: Fire Tongues, exh. cat. 2012).

Fig. 142



Wifredo Lam and Giovanni Poggi in the San Giorgio studio, 1959. Photograph from the San Giorgio Archives, Albissola.

Fig. 143



Wifredo Lam square, Albissola Marina. Photograph taken by author.

Fig. 144


**COMUNE DI
ALBISSOLA MARINA**
LUNGOMARE DEGLI ARTISTI

NUMERO DEL PANNELLO
4

ASGER OLUF JORGENSEN (JORN)
Vejrum (Danimarca) 1914, Aarhus 1973.
Nel 1948 è stato tra i fondatori del gruppo "Cobra" insieme a Dotremont, Appel, Constant, Cornelle e Noiret.
Staccatosi dal gruppo Cobra si è trasferito nel 1954 ad Albissola Marina lavorando presso la fabbrica di Tullio Mazzetti dove già operavano artisti quali Fontana, Fabbri, Sasso.
Si è interessato non solo alla ceramica, ma anche alla pittura ed alla scultura in pietra e in bronzo.
Alla sua morte ha donato al Comune di Albissola Marina i propri beni albissolesi (museo, abitazione, giardino ed opere contenute in esso).

PANNELLO 1972
L'opera evoca una delle figure mitiche dell'artista, legata alle sue origini nordiche.

ASGER OLUF JORGENSEN (JORN)
Born in Vejrum (1914); Died in Aarhus (1973).
In 1948 he became one of the founders of the Cobra group together with Dotremont, Appel, Constant, Cornelle and Noiret.
After abandoning the Cobra group, he moved to Albissola in 1954 to continue his ceramics artistic work at the Tullio Mazzetti factory that already employed artists such as Fontana, Fabbri and Sasso. He worked with ceramics and was also interested in painting as well as stone and bronze sculptures.
Upon his death, he donated his property in Albissola (museum, home, garden and the artistic works on display there) to the city of Albissola Marina.

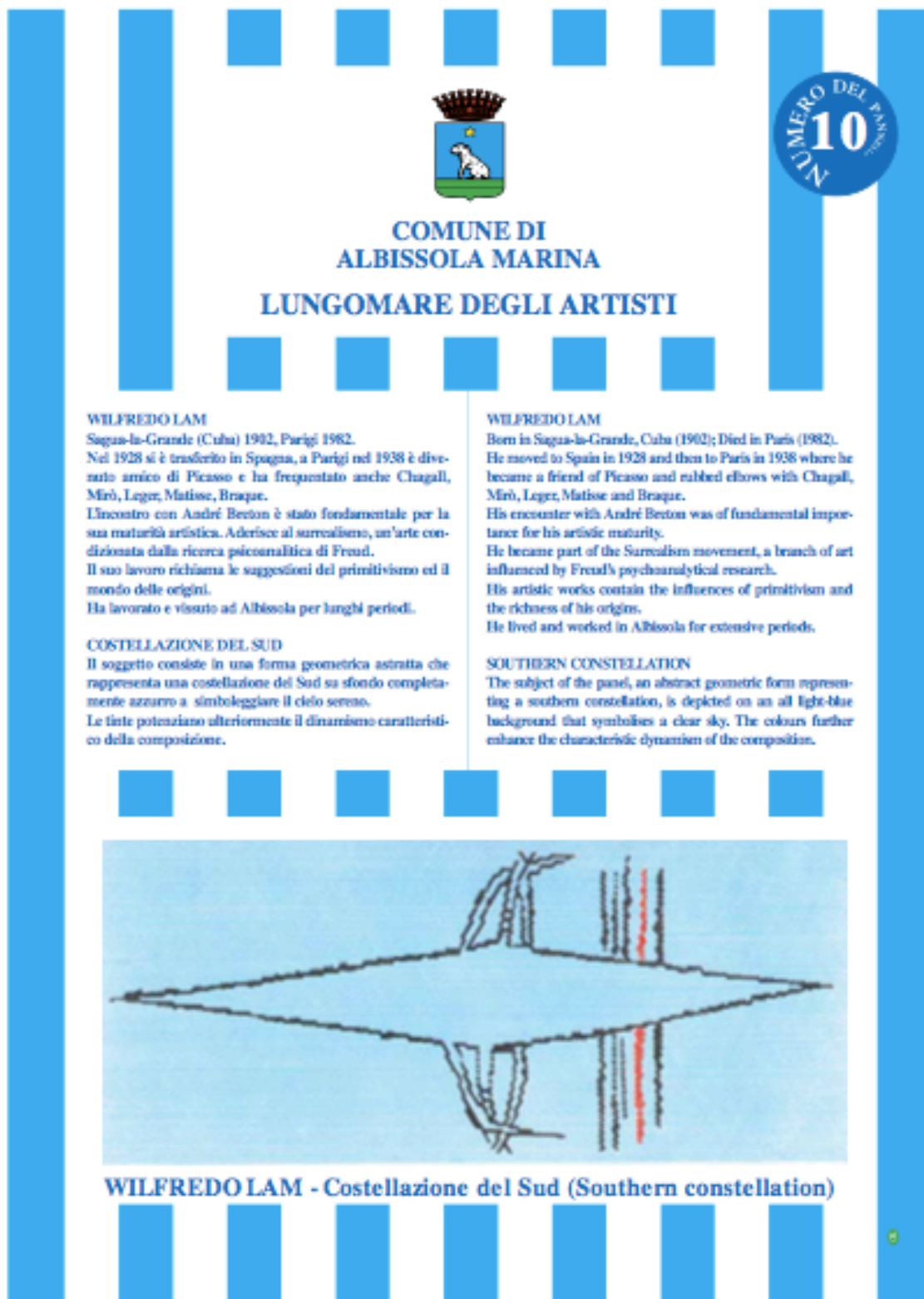
PANEL 1972
The work evokes one of the artists legendary figures linked to his Nordic origins.



ASGER JORN - Pannello 1972 (Panel 1972)

Asger Jorn's design for the *Artist's Walk*, Albissola Marina, 1963. PDF from Albissola Council.

Fig. 145



Wilfredo Lam's design for the *Artist's Walk*, Albissola Marina, 1963. PDF from Albissola Council.

Fig. 146



Agenore Fabbri's design for the *Artist's Walk*, Albissola Marina, 1963. PDF from Albissola Council.

Fig. 147



Lucio Fontana, *Concetto spaziale for the Artist's Walk*, Albissola Marina, 1963. Photographs taken by author.

Fig. 148



Lucio Fontana, *Nature*, 1959-60. Metropolitan Museum. Photo: Fondazione Fontana, Milan.

Fig. 149



Lucio Fontana piercing *Nature* with metal rod. Date unknown, possibly 1959. Photo: Fondazione Fontana, Milan.

Fig. 150



Mazzotti Factory exterior with small perforated ceramics. Photograph taken by the author.

Fig. 151



San Giorgio interior studios. Photograph taken by the author.