



CASA MUSEO ASGER JORN / ASGER JORN HOUSE MUSEUM

presents

Salvatore Arancio
Like a Sort of Pompeii in Reverse

curated by Luca Bochicchio

11 July – 22 September 2019

opening: Tuesday 9 July 2019, 6 – 9 pm

via Gabriele D'Annunzio 6-8 | località Bruciati
Albissola Marina (SV)

**Casa Museo Jorn is a public venue part of MuDA Museo Diffuso Albisola
Comune di Albissola Marina**

Opening Hours:

Tue 9 am - 12 pm; Thu 3 - 5 pm Sat and Sun 10 am – 1 pm / 4 – 8 pm
(weekend in **September** museum closes at 7 pm)

From **July 11 to September 22, 2019** Casa Museo Jorn presents a solo exhibition by **Salvatore Arancio: *Like a Sort of Pompeii in Reverse***, curated by **Luca Bochicchio**, artistic director of the museum. The exhibition is promoted by the **Amici di Casa Jorn (Friends of Jorn's House) Association**, under the patronage of the **Comune di Albissola Marina (Municipality of Albissola Marina)**, with the generous support of **Semiose Gallery, Paris**.

After his participation at the 57th International Art Exhibition of the Venice Biennale (2017) and his recent solo exhibition at the Whitechapel gallery in London (2018), **Salvatore Arancio** presents in Albissola a new and *site-specific project*, conceived and realized *in situ*.

Between 2017 and 2019 Arancio made numerous research visits to Casa Museo Jorn, becoming fascinated by the situationist labyrinth that the Danish artist Asger Jorn created between 1957 and 1973 together with his friend and assistant Umberto (Berto) Gambetta.

More than any other element or space in the house, Arancio was impressed by the different materials and pseudo-organic concretions created by Jorn and Gambetta in the garden, where he noticed not only the poetry of their inventive play, but the imaginative and creative potential of what we cannot see.



Comune di Albissola Marina



The artist therefore, started an experimental research, based on modelling the clay directly onto the shapes, surfaces and volumes of the garden, plastically detecting its negative spaces, while reflecting on what cannot be seen but only potentially may exist.

Arancio focused in particular on the elements with an uncertain origin (natural or artificial) and of ambiguous and ironic paternity (by Jorn or Gambetta), in order to establish a relationship of continuity in Jorn's discourse on metamorphosis and imagination; a dialogue developed through the language of ceramic sculpture, common to both Jorn and Arancio, and based on the complicity and collaboration of the *genius loci*: the local artisan's workshops.

Arancio has decided in fact to collaborate with two workshops: **Nuova Fenice** of Barbara Arto for the third firing of ceramics and **Ceramiche San Giorgio** to glaze the pieces modelled at Casa Jorn. This last studio was founded in 1958 in Albisola Marina and is still run by Giovanni Poggi, a craftsman who has been throwing potter for over two hundred artists in his life, including some of the greatest personalities from the 50s and 60s, (Agenore Fabbri, Lucio Fontana, Asger Jorn, Gianni Dova, Wifredo Lam, Mario Rossello among others). Casa Jorn is full of stories and traces of the collaboration between Asger Jorn, Berto Gambetta and Giovanni Poggi: Arancio with his project, aimed to trace the collaborations between the artist and the craftsman.

During the production of the project and through conversations between the artist and the curator, the title of the exhibition was chosen: **Like a Sort of Pompeii in Reverse** is in fact a quote from the text that **Guy Debord** wrote in 1972 for Jorn's book *Le Jardin d'Albisola*, created by Ezio Gribaudo for Edizioni d'arte Fratelli Pozzo, Turin and published posthumously in 1974.

Arancio therefore proposes his own vision, which appears to have more than one connection with the interpretation of Jorn's garden given by Debord. What for Debord was the Situationist value of Jorn's architectural approach, for Arancio it is the possibility of reimagining the shapes, volumes and surfaces of the garden as casts of a space in the making, initial moulds born from the indistinguishable combined action of time, man's work and chance. The sculptures created starting from this inspiration will first experience an integrated dialogue with the garden, after which they will be placed inside Jorn's studio, within specially crafted *cabinets* that will be presented to the visitor's analytical gaze, as a way to categorise fictional archaeological findings of an invisible imaginary universe.

The exhibition will coincide with the publication of a bilingual catalogue (Italian and English), for the **MuDA BOOKS series** by the **Vanillaedizioni** publisher.

MuDA BOOKS is the series of books curated by Luca Bochicchio and Leo Lecci on behalf of the DIRAAS department from the University of Genoa, School of Humanities.

The catalog includes texts by **Luca Bochicchio**, **Guy Debord** and **Paola Nicolin** and the team of young curators of the Amici di Casa Jorn Association: **Stella Cattaneo**, **Diego Drago**, **Daniele Panucci**, **Alessia Piva**.

INFO AND CONTACTS

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CREDITS

The show was generously supported by **Semiose Gallery**, Paris.

The project was also made possible through the generous contribution by arts' patrons in Santa Margherita Ligure, who prefer to remain anonymous.

Salvatore Arancio's residence in Albissola Marina was sponsored by **Paola Boggi** from **the Garden Hotel in Albissola Marina**.

Cabinets created by **Officina 900**, Albisola.

Ceramics sculptures were made at **Ceramiche San Giorgio** and at **Nuova Fenice**, Albissola Marina.

During his residency, Salvatore Arancio created a series of experimental works on paper, in collaboration with **Alfredo Meconi** from **Il Bostrico** art gallery in Albissola Marina.

The exhibition is promoted by the **Espoarte** media partnership www.espoarte.net





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Comune di
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Il Bostrico



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SALVATORE ARANCIO / SHORT BIO

Salvatore Arancio was born in Catania, Italy, in 1974. He lives and works in London, where he obtained a Fine Art Photography Master at the Royal College of Art. He was awarded *The Elephant Trust Grant*, London in 2011, the Premio 'New York' promoted by the Italian Academy, Columbia University, in 2009, and was selected for the *Bloomberg New Contemporaries* in 2006.

In 2017 was among the six Italian artists invited by curator Christine Macel to the 57th Esposizione Internazionale d'Arte – La Biennale di Venezia.

The main interest at the centre of Salvatore Arancio's artistic practice, lies in the potential of images and particularly in how images and their meaning can be re-framed or re-viewed. He plays with symbols always aiming to retain a certain ambivalence in his work. Through the use of a range of media: ceramics, etching, collage, animation and video, Arancio gives the sensation of a compact and homogeneous concept, regardless of the fact that his practice is paradoxically composed of contrasting elements. Each of its facets, contains an intertwining juxtaposition of the roots and representation of images: natural and artificial, mineral and vegetable, two-dimensional and three-dimensional, scientific and mythological. Departing from their literal meaning, Arancio creates new juxtapositions that are both beautifully evocative and deeply disquieting. His work functions like an Atlas of confusion, like figures in positivistic scientific volumes devoid of any substantial image and left only with a vague ambiguous frame.

Selected solo and group exhibitions: Semiose, Paris (2019); Black Tower, London, UK (2019); Casa Museo Jorn, Albissola Marina, Italy (2019); Ferens Art Gallery, Hull, UK (2019); Matera, Italy (2019); Federica Schiavo Gallery Milan, Italy (2019); Gallerie d'Italia, Milan, Italy (2019); Arte Fiera, Bologna, Italy (2019); Drawing Room, London, UK (2019); Centre d'art contemporain La Halle des Bouchers, Vienne, France (2019); Norma Mangione, Turin, Italy (2019); Bardo National Museum, Tunisi, Tunisia (2019); Whitechapel Gallery, London, UK (2018); Biennale Ceramica – 60° Premio Faenza, MIC, Faenza, Italy (2018); Ty Pawb, Wrexham, UK (2018); Semiose Galerie, Paris, France (2018); NoguerasBlanchard, Madrid, Spain (2017); Federica Schiavo Gallery, Rome-Milan, Italy (2017-2013-2012-2011); Gyeonggi International Ceramic Biennale, Icheon, Korea (2017); 57th International Art Exhibition, La Biennale di Venezia, Venice, Italy (2017); Kunsthalle Winterthur, Winterthur, Switzerland (2016); Camden Arts Centre, London, UK (2015); The London Open 2015, Whitechapel Gallery, London, UK (2015); Centre d'art contemporain La Halle des Bouchers, Vienne, France (2015); Project 09: Salvatore Arancio, Contemporary Art Society, London, UK (2015); Cinéphémère, FIAC, Paris, France (2014); Ensapc Ygrec, Paris, France (2014); AV Festival, Northern Gallery For Contemporary Art, Sunderland, UK (2014); Museo Tamayo Arte Contemporáneo, Mexico City, Mexico (2013); Spacex, Exeter, UK (2011); Kaleidoscope Project Space, Milan, Italy, (2009). Selected residency: Casa Wabi, Puerto Escondido, Oaxaca, Mexico (2017); CCA Andratx, Andratx, Spain (2016); Ceramics Fellowship, Camden Arts Centre, London, UK (2014/2015); Résidences Internationales aux Recollets, Paris, France (2013); Art Omi, New York, USA (2011); EKWC: European Ceramic WorkCentre, SG 's-Hertogenbosch, The Netherlands (2012); Wysing Arts Center, Cambridge, UK (2012); Museo Carlo Zauli, Faenza, Italy (2012); ISCP, New York, USA (2009). He was awarded The Elephant Trust Grant, London in 2011, the Premio 'New York' in 2009 and was selected for the Bloomberg New Contemporaries in 2006.





CASA MUSEO JORN / JORN HOUSE MUSEUM - MuDA Museo Diffuso Albisola

Casa Jorn is a complex of two medieval buildings surrounded by a terraced garden on the Bruciati hill, adapted and transformed into an imaginative and situationist sensation by Asger Jorn (1914-1973) and his friend and assistant Umberto (Berto) Gambetta. The house museum reflects Jorn's theories on the fusion of art, architecture, nature and society in an experimental sense.

Before dying, Asger Jorn donated to the Municipality of Albissola Marina the house and garden together with the works of art that they contained, so that it could become a museum.

Today Casa Museo Jorn is one of the public offices of the MuDA, the Widespread Museum of Albissola Marina: since its reopening after restoration, in May 2014, it has welcomed over 20,000 visitors and more than one third of them came from Northern Europe and other countries around the world.

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(September weekends the museum closes at 7 pm)





TECHNICAL SHEET

Title:	Salvatore Arancio: <i>Like a Sort of Pompeii in Reverse</i>
Artist:	Salvatore Arancio
Curated by:	Luca Bochicchio
Dates:	11 July – 22 September 2019
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Catalogue:	Vanillaedizioni – series MuDA BOOKS
Texts:	Luca Bochicchio, Stella Cattaneo, Guy Debord, Diego Drago, Paola Nicolin, Daniele Panucci, Alessia Piva
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Media partner:

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