



ARTCHIVIO

🔥 Museo dello Smalto 🔥

ORGOGGIO
DI UN COLLEZIONISTA - DIVULGATORE

Presentation of the Museum by Attilio Compagnoni



Emaylum Italia



Creativ-Kreis International

INTRODUCTION TO THE ARtCHIVIO MUSEUM



MY PRIDE: The ARtCHIVIO MUSEUM in Ponte San Pietro

This ambitious goal allows me to divulge and spread the knowledge of a form of art that risks extinction. A task I am extremely glad of.



I am waiting for you with the enameled tiger to visit the Museum, you are welcome!

Commentary by Victoria Dragone

All the theoretical and real- life experience strengthened a passion that Attilio Compagnoni nourishes with an almost-exclusive devotion, characteristic of a restless researcher in the meanderings of a form of art he loves so much that it became the pride of a collector.

The ARTCHIVIO Enamel Art Museum, Italian headquarters of CKI, lies in Piazza della Libertà in the historical centre of Ponte San Pietro (Bergamo province). Here you may admire the history of enamel in a permanent exhibit of artistic enamel works, coming from around the world and created with all the techniques. It is a thousand pieces gathered over 25 years by Attilio Compagnoni, president of C.K.I. Italy.

The Museum complex also hosts a didactic room and a library where the persons concerned may receive detailed information and exercise the art under the guidance of qualified and willing teachers: not only that but, by the will of its finder and animator, the Museum halls are also at the disposal of the artists to exhibit their creations and of the writers to present their books in an environment t of refined culture and spiritual elevation.

Visiting the museum is an emotional event. The emerald waters of the Brembo river, the tree branches touching lightly its surface as bright as enamel, seem to welcome a fairy-tale world that you can now rediscover as you softly walk with respect through the halls guarding rare enamelled objects. The collector guides you; his voice is marked by a slight tremor and an almost imperceptible breath tarnishing his spectacles, but through the verve of his explanations you can feel the confidence of a barely held back pride.

Attilio Compagnoni introduces you to a new world, where the execution techniques of the objects intertwine and complete with the description of the epochs when these works have been made, and a new world opens up to you in its glorious beauty.



MUSEO ARTCHIVIO – Museum and history of enamel

The organizational SITE and the STRUCTURE of the MUSEUM

Inaugurated by October 6th, 2018, this private museum hosts the seat of **the non-profit association CKI**. Located in the wonderful frame of **Piazza della Libertà**, in the historical centre of Ponte San Pietro, **in the neighbourhood of Bergamo city, Italy**.

On the east side, you can see the historical city hall with a terrace looking onto the Brembo river. On the west side, a hanging garden with a funerary memorial called Famedio. On the northern side, you can see an historical 1930s “rationalist” architecture; it is in a wing of this palace that the **ARTCHIVIO MUSEUM** found its home. The structure comprises: THE MUSEUM, organized as a HISTORY OF ENAMEL, with a permanent exhibition of enamel works of art, representing all the techniques and coming from around the world. It consists of a thousand pieces gathered over 25 years by Attilio Compagnoni, president of C.K.I. Italy.

- **AN EXHIBITION AREA** for individual and group shows of different art techniques.
- **A TEACHING AREA** for reunions, conferences, and symposiums, up to 50 people at once, where you can find a hundred 20th century design vintage objects on display.
- **A TEACHING LAB** for demonstrations, seminars, and masterclasses.
- **A TEACHING LIBRARY** with over 800 books on enamel, art, technique, and related subjects.

The Museum is open for guided visits with free entrance, both by booking with dates and hours to define and on Saturdays and Sundays from 4 PM to 6:30 PM. Booking is always welcome.

Address: Piazza della Libertà n° 12, I 24036 Ponte San Pietro



PIAZZA DELLA LIBERTA', In the centre, the city hall (yellow building) and on the left, entrance to the Museum and Teaching Area.

LOCATION of the MUSEUM



PIAZZA LIBERTA':
PALAZZO SCOTTI – CITY HALL



PIAZZA LIBERTA' View on the Famedio



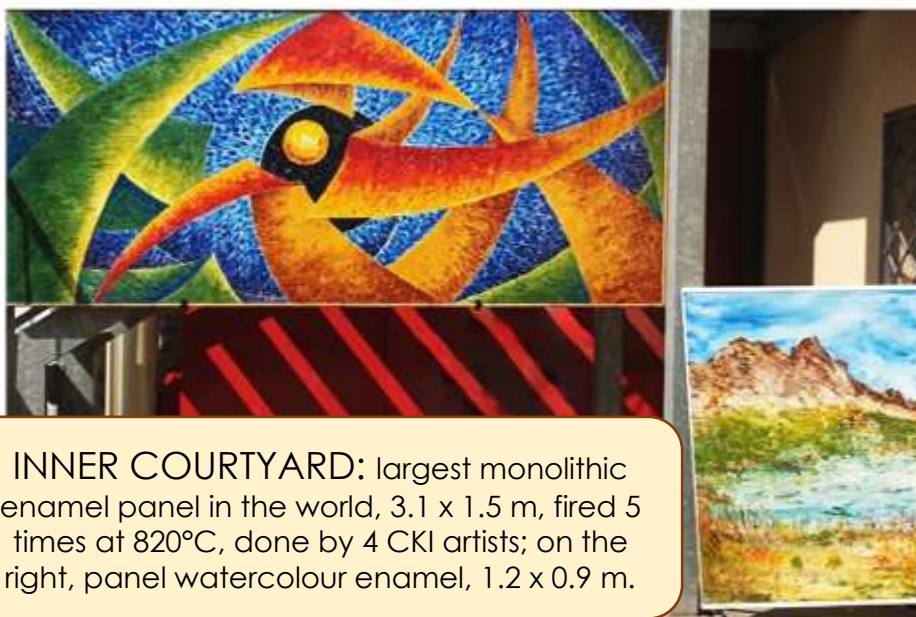
PIAZZA LIBERTA' Brembo river view
from the city hall terrace



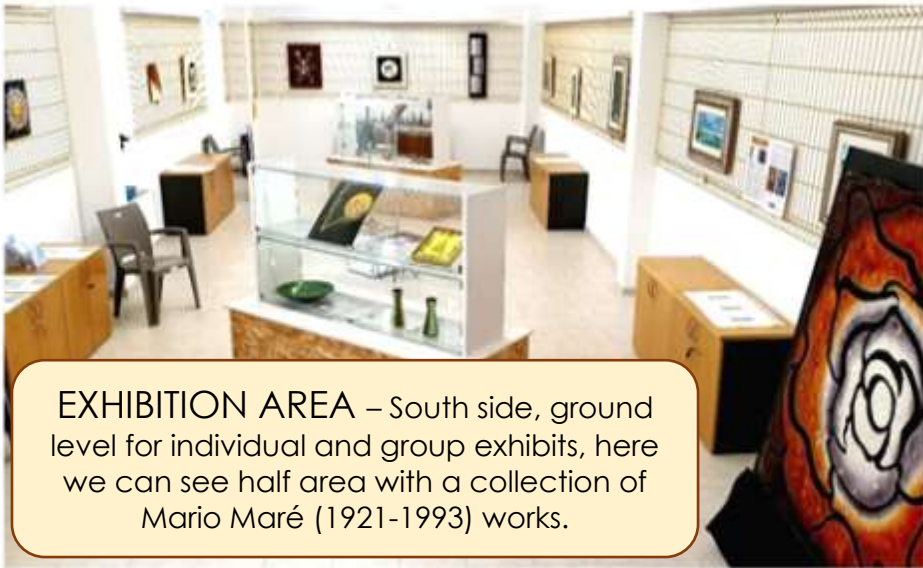
PUBLIC AIR RAID SHELTER



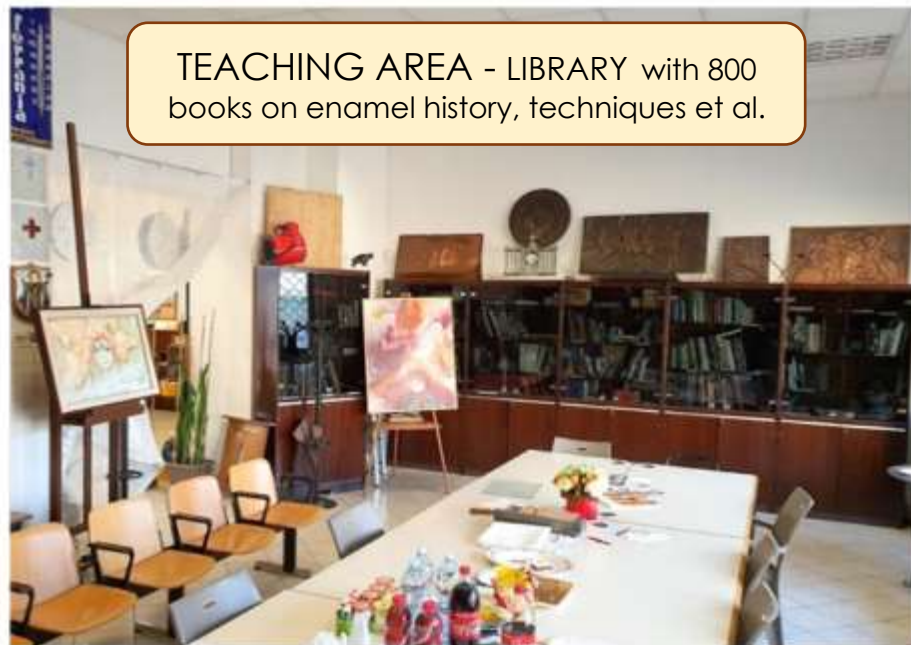
MUSEUM ENTRANCE
& TEACHING CLASS



INNER COURTYARD: largest monolithic enamel panel in the world, 3.1 x 1.5 m, fired 5 times at 820°C, done by 4 CKI artists; on the right, panel watercolour enamel, 1.2 x 0.9 m.



EXHIBITION AREA – South side, ground level for individual and group exhibits, here we can see half area with a collection of Mario Maré (1921-1993) works.



TEACHING AREA - LIBRARY with 800 books on enamel history, techniques et al.



CONFERENCE & MEETING ROOM
With 40 sits, completed in 2019.

INTRO TO THE 20TH CENTURY DESIGN WORKS IN THE ARTCHIVIO MUSEUM

From the late 20th century to the 1970s, every household in Italy and Europe used countless enamelled objects, often white and blue, but also brighter colours. The main reason was (and is) the hygiene because enamel is easier to clean, it does not absorb liquids and odours, it is resistant to heat, and bacteria do not survive on its surface. These objects – now considered “**design works**” – have a unique look and remains bright and unchanged despite the weather agents and the passing of time. It is interesting to notice the clever and simple mechanics that make them function.

During the last decades of the 20th century, plastic and stainless steel deprived the enamel products of their fascination and importance, and the “popular” taste has also changing.

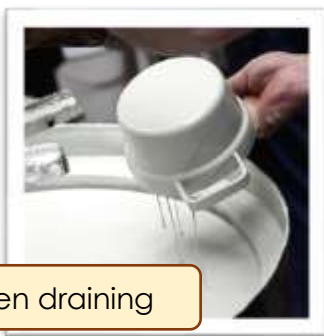
Enamel is still fundamental for some “**white**” **domestic appliances**, whose name is due mainly to the use of white enamel.

Technical enamelling was born in 1750, initially on cast iron pans, later for sanitary appliances, until the production of steel sheets marks the beginning of the manufacture of advertisement signs and houseware. In the 20th century, it is impossible to find a home without enamelled objects.

The application technique consisted initially of the immersion in a tub with water-milled enamel. The piece was then drained off, dried, and fired in the kiln at 850°C.



First immersion and then draining



Manual spray or with robot



Electrostatic powder applicat.

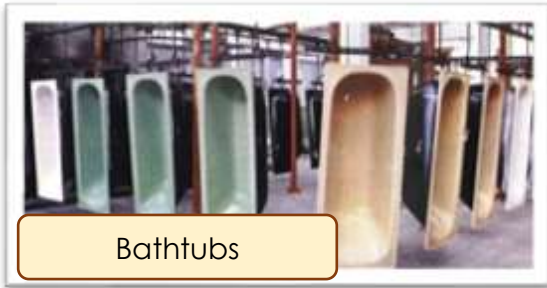


Infrared drying and then firing to 850°C



Later, the industry adopted the airbrush application method and, by the end of the 20th century, the electrostatic powder application technique.

Cast iron and aluminium may also be enamelled at the right conditions of alloy and temperatures. Nowadays, there are dedicated compartments called enamelling shop, with modern automated plants, which make it possible to produce a large quantity of pieces. The cycle starts with the preparation of the metal by degreasing and sometimes a slight etching, then enamel is applied, either dry or wet. The wet piece is dried and later fired in the kiln. The firing cycle between 800-850°C lasts 25 minutes from the entrance of the continuous kiln to the exit.



Bathtubs



Inner and outer oven



Enamel cooktops: steel-based gas or electric or glass-ceramic induction hob

Enamelling is unreplaceable for aesthetic, functional and quality reasons



Academia Barilla



Operating room



Tunnel, Madrid



Dexia B.I.L. Lussemburgo

Aesthetics, functionality, hygiene, and durability of enamel



Galleria di Campione d'Italia



Fracchiolla, Adelfia (BA)

Here some of the “Design objects” that filled the homes and streets in the 20th century.



Other 20th century enamelled “design objects”.





TEACHING CLASS (bureau area)

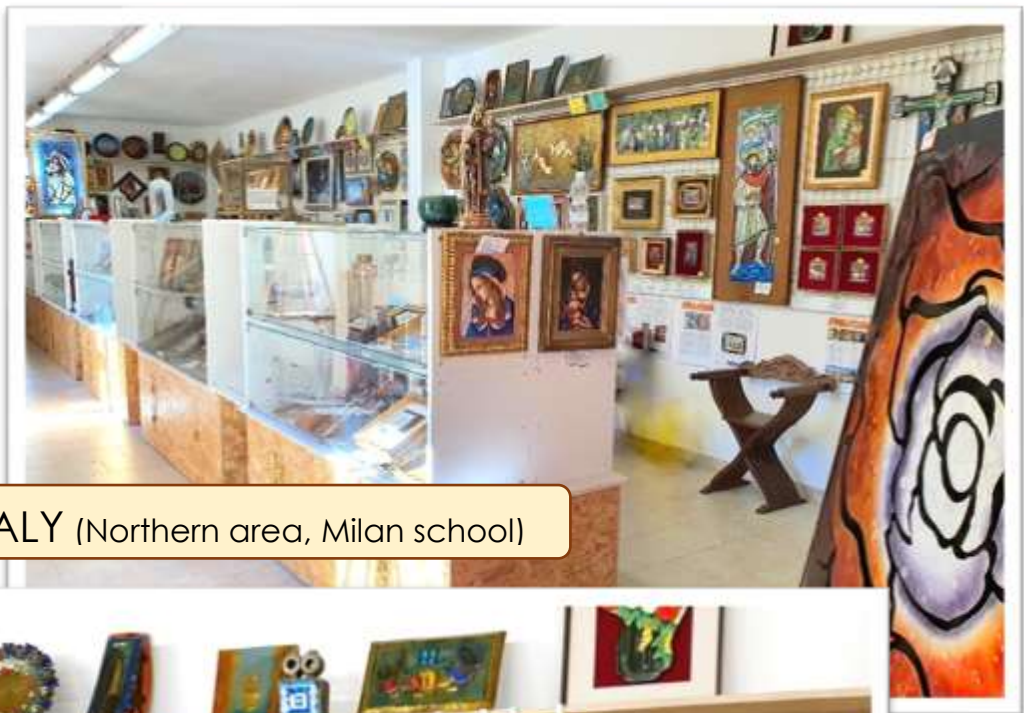


TEACHING LAB (enamel and metal area)

MUSEUM EXHIBIT ROOMS: North and South areas



MUSEUM, NORTHERN WING.
Beginning of the visit, first floor, works from
Italy, Russia, Ukraine, Georgia, Lithuania,
Czechia, Hungary, Spain, Argentina,



ITALY (Northern area, Milan school)



ITALY (Northern area, Pesaro school)



SCHOOLS (Northern wing), Bergamo, Turin, Venice, Rome, Valenza, Bolzano, Florence, Elba Island





SOUTHERN WING: France, USA, Belgium, Germany, Netherlands, Sweden, Vienna, China, Japan. Corridor with works by Gertrud Rittmann Fischer

LATIN COUNTRIES
SCHOOLS, South Americans:
Mexico Chile, Argentina, etc.



LIMOGES SCHOOL,
FRANCE
Email-Peint Grisaille



FRANCE SCHOOL - JEAN ZAMORA M.O.F.
LIMOGES EMAIL-PEINT GRISAILLE,

NORTH AMERICA



GERMANY, NETHERLANDS,
BELGIUM, SWEDEN SCHOOLS



AUSTRIA
VIENNA
TECHNIQUE



JAPAN
SCHOOL



INDIAN SCHOOL



MUSEUM MASCOT
sculpture on cloisonné
enamelled copper,
large 1,5 x high 1m

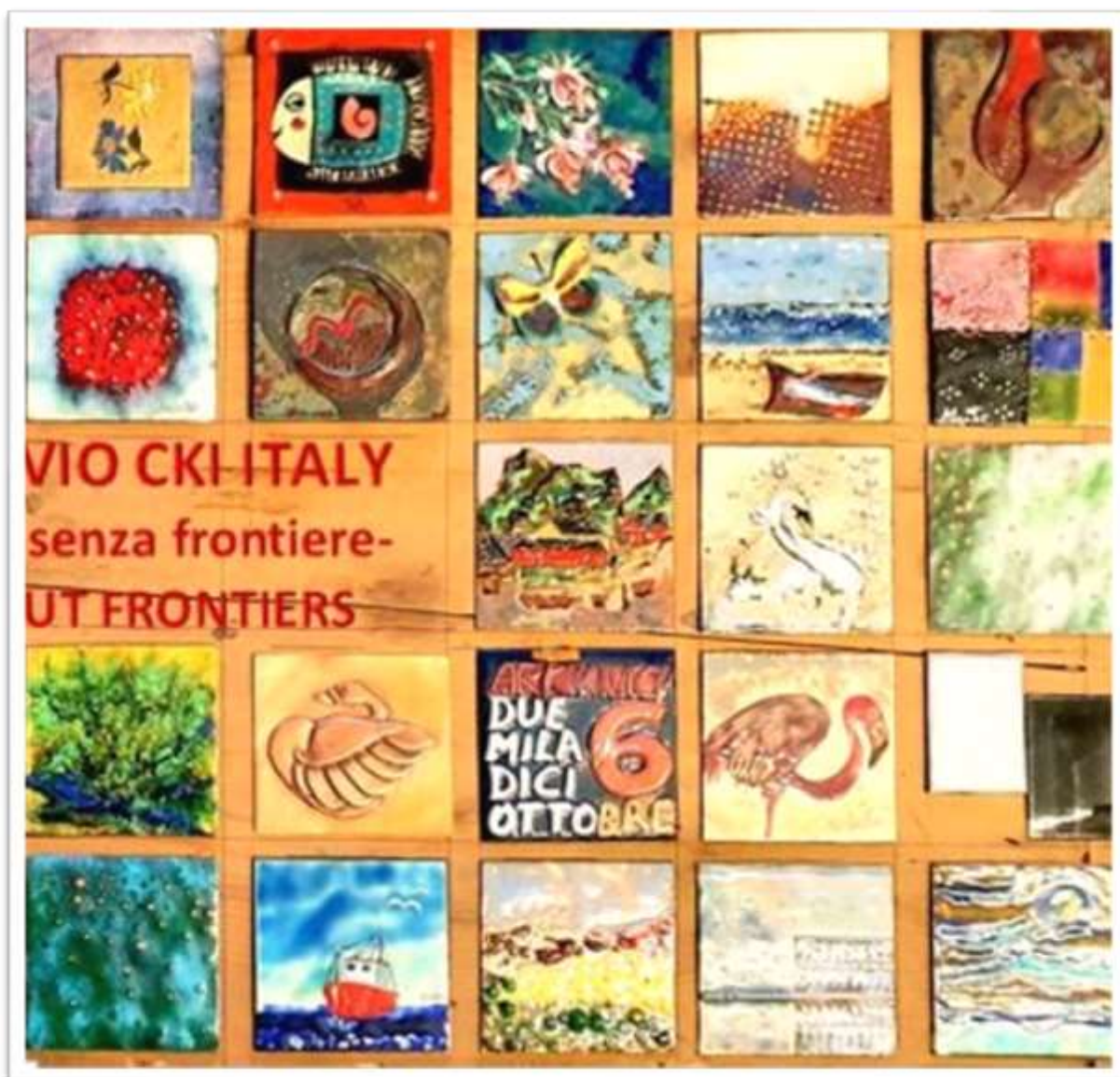


Left half of the first commemorative panel. 23 / 92 enamelled plates donated in 2018 by artists from around the world.



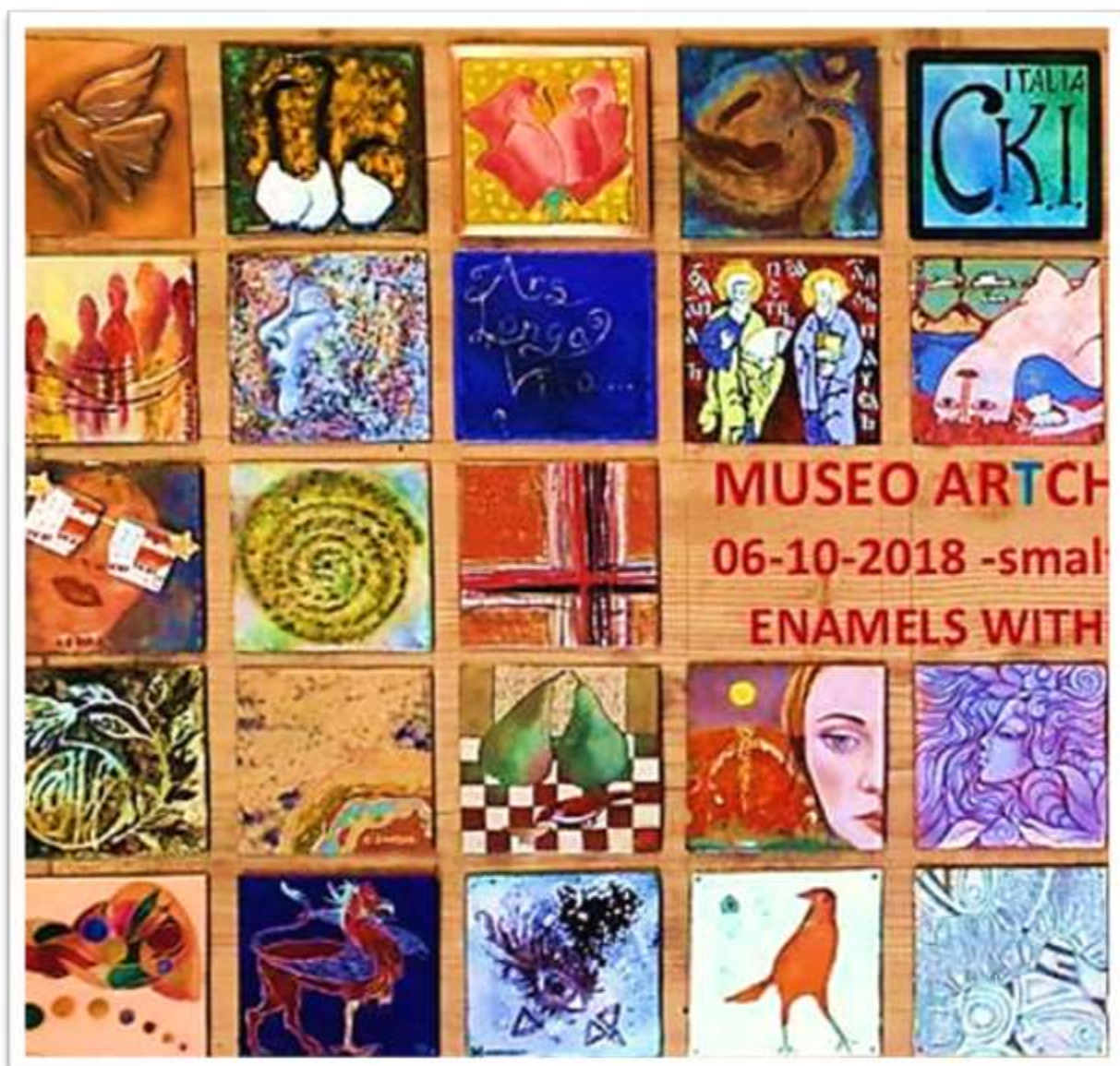
LUISA MARZATICO	LUIGI BARATO	ELENA ERBA	LUCIANA GIURIATO	TONY FERRARIO
MICHELA MAPELLI	MARINA ZANELLA	LUIGI BARATO	CATERINA RADOSTA	LUISELLA VALLIN
MIMMA PUCCI	VERONICA COZZI	GISELLA IESYENI	<div>1</div> <div>ARTCHIVIO MUS INAUGURAZIC</div> <div>1</div>	
MARY MULDER	ANTONELLA OGGIONI	CECILE GOLD- DALG	LUCA CASIRAGHI	FRILLI COLOMBO
ERMINIA SCIVOLETTO	VALENTINA COMELLI	MARINELLA CANONICO	JOËLLE FRAVAL	DIANA MAPELLI

Right half of the first commemorative panel. 23 / 92 enamelled plates donated in 2018 by artists from around the world.



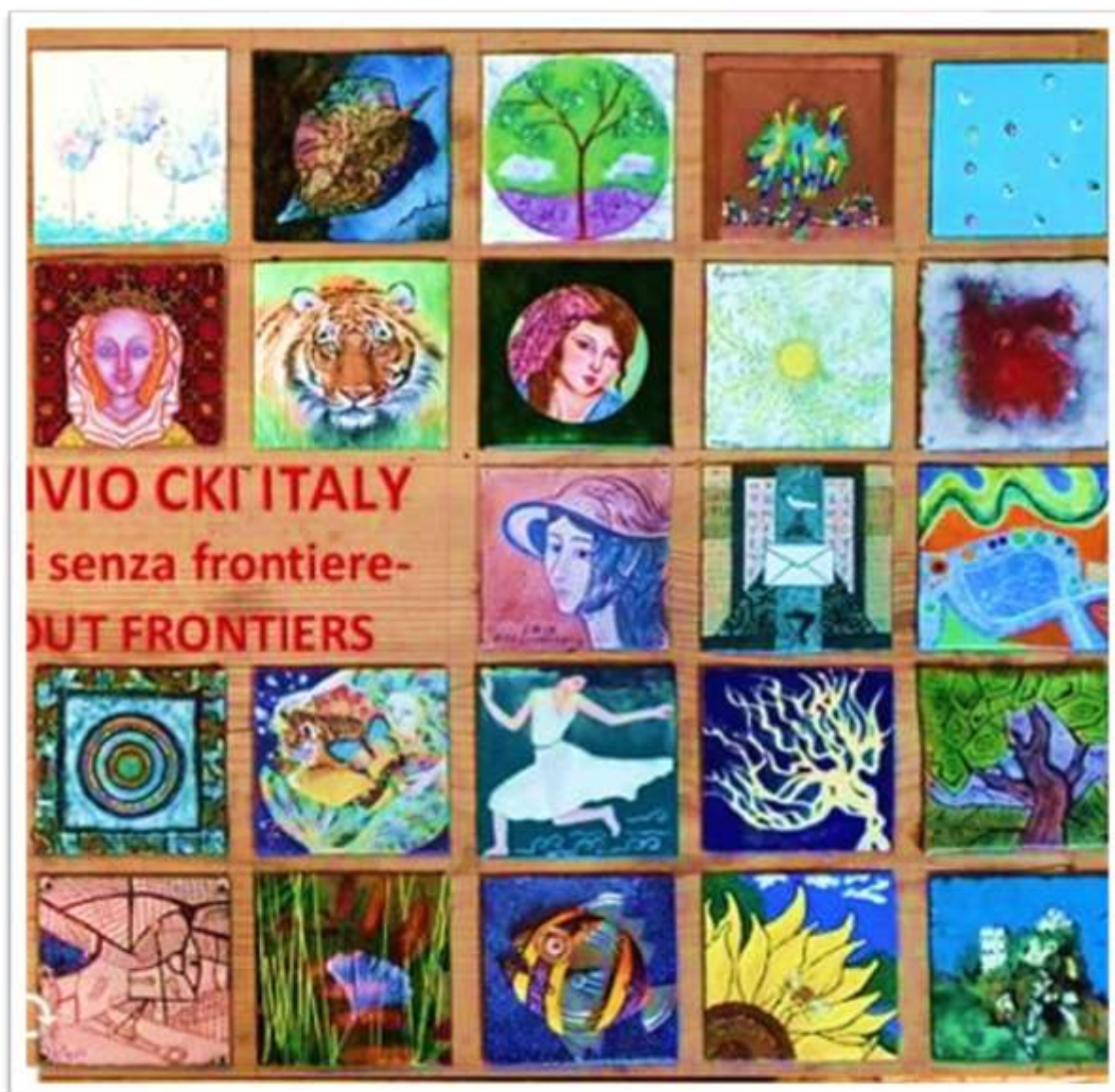
ORLANDO SPARAVENTI	SILVIA TAGLIABUE	CARLA CARRAVIERI	ORONZO MAZZOTTA	LINA ZENERE
LEA DE POLI	LINA ZENERE	VITTORIA MARIA VARISCO	ADRIANA ADOBATI	MARTA GARCIA
EUM 06-10-2018 NE - OPENING		1	RITA ERBA	ANNALISA VILLA
LUCIANA GIURIATO	LICEO BELLINI '84 VALENZA	1	FLO GAVIOLI	ROSITA FUMAGALLI
LEA DE POLI	WALLY ESPOSITO	LIDIA DIURNO	LICINIO FERRARA	EDUARD FOKIN
				VLACHE-SLAV YEGOROV

Left half of the second commemorative panel. 23 / 92 enamelled plates donated in 2018 by artists from around the world.



LICEO BELLINI '84 VALENZA	VLACHE- SLAV YEGOROV	GIAMPIERO STELLA (MoSma)	POOJA SHAH	LUIGI BARATO
MECHTHILD HÄUSLER	ELIZABETH PELLEGRINI	SVETLANA PONOMA- RENKO	SERGEI KRYLOV	ALEXANDER KARICH
LAURA APARICIO SERRANO	LUIGI BARATO	IVAN DYAKOV	<div>2</div> <div>92 OPERE D 92 WORKS FROM</div>	
EKATERINA TSELISHEVA	CECILIA DANYAU	LUDMILA BAITSAEVA	TERESA ULLDE- MOLINS	ANDREU VILASIS
HERVÉ DELÉRIS	DARIO SCAGLIOTTI	NATURA COMELLAS I XIVA	NIKOLAY YASHMA- NOV	ANASTASIA VDOVKINA

Right half of the second commemorative panel. 23 / 92 enamelled plates donated in 2018 by artists from around the world.



DIANA NATALINI	LARISA NOVIKOVA	OLGA ZUEVA	MARITE DOMINAITE	PETRA HERGARDEN	
LARISA SOLOMNI- KOVA	LAURA BOSCOLO	ANA MARIA GUERRERO	OKABE EGUSKILORE	GALINA VYSOTSKAY A	
A 20 PAESI I 20 COUNTRIES		2	OLGA LYSENKOVA	LUDMILA BAITSAEVA	PILAR TELLO
		2	INNA LEMONOVA	OLGA ALEXAN- DROVA	MAËVA FRAVAL
MAGDA URBANOVA	KYOKO IIO	RAFAEL ARROYO VILLEMUR	RENATE MIKOLAJ- CZYK	TINA BERTAMINI	

LIST OF PARTICIPANTS TO THE INTERNATIONAL EXPO CKI ITALY 2018 – 2019 AND TO THE OPENING OF THE MUSEUM

- **Italy:** Adriana Adobati, Luigi Barato, Tina Berta, Anna Bini Rizzo, Laura Boscolo, Marinella Canonico, Carla Carravieri, Ennio Piero Cestonaro, Anna Maria Chiericoni, Cinzia Chiesa, Frilli Colombo, Valentina Comelli, Veronica Cozzi, Wally Esposito, Licinio Ferrara, Tony Ferrario, Rosita Fumagalli, Flo Gavioli, Luciana Giuriato, Inge Lanznaster, Alessandra Malfatti, Diana Mapelli, Oronzo Mazzotta, Antonio Migliozi, Diana Natalini, Antonella Oggioni, Gabriella Rolla, Dario Scagliotti, Erminia Scivoletto, Orlando Sparaventi, Giampiero Stella, Silvia Tagliabue, Luisella Vallin, Vittoria Maria Varisco, Annalisa Villa, Marina Zanella, Lina Zenere.
- **Argentina:** Marcelo Bessi, Myrtha Moro.
- **Belgium:** Clémentine Correzzola, Martine Zens.
- **Chile:** Cecilia Danyau Fernández, Sebastián Mendiburú.
- **Canada:** Vjacheslav Yegorov.
- **Czech Republic:** Magdalena, Radka Urbanová.
- **France:** Florence Baudou, Hervé Deleris, Christelle Derenne, Monique Delpi. Guy Duplaix, Joëlle Fraval, Maëva Fraval, Evelyne Gauthier, Cécile Gold-Dalg, Arnaud Jouhannet, Evelyne Lajugie, Marc Lajugie, Isabelle Mathis, Josiane Mouchot, Patricia Nicolle, Elizabeth Pellegrini, Fabienne Roy, Christian Watine, Jean Zamora.
- **Georgia:** Natia Malazonia, St. Anna Skete.
- **Germany:** Mechthild Häusler, Friedlinde Hütter, Christina Kremer, Renate Mikolajczyk, Helmut Quint, Gertrud Rittmann-Fischer, Margarethe Svoboda.
- **Japan:** Sachiko Chino, Kyoko Iio.
- **India:** Kana Lomror, Kavita Lomror, Pooja Shah.
- **Mexico:** José Manuel Evaristo Pineda.
- **Poland:** Yaroslava Kellermann, May Hofer.
- **Netherlands:** Hans Gal, Petra Hergarden, Mary Mulder, Tini Muller, Paulina Verzijden.
- **Russia:** Anastasia Alexandrova, Olga Alexandrova, Anvar Bagautdinov, Boris Klochkov, Ivan Dyakov, Olga Erokhova, Alexander Karikh, Zoya Kozlowskaya, Sergey Krylov, Inna Lemonova, Larisa Makhova, Svetlana Ponomarenko, Mikhail Selischev, Larisa Solomnikova, Alexey Talaschuk, Olga Tonkova, Ekaterina Tselischeva, Nikolay Vdovkin, Anastasia Vdovkina, Ekaterina Vdovkina, Galina Vysotskaya, Elena Vengerova, Anna Veksler, Nikolay Yashmanov, Ludmila Baitsaeva (Nord Ossezia), Mariya Yeskina.
- **Spain:** Laura Aparicio Serrano, Manuel Arana, Rafael Arroyo Villemur, Maite Ezkurra, Isabel Ferriu-Ferrer, Marta Garcia, Ana Maria Guerrero-Aranguez, Núria López-Ribalta, Maria Rosa Sardá, Pilar Tello, Teresa Ulldemolins-Aguadé, Andreu Vilasís, Rosa Villafranca Orbegozo.
- **Ukraine:** Olga Komisorova, Sergey Lykhovid.
- **Switzerland:** Marina Romash.
- **Hungary:** Csilla Kamenár, Svetlana Tóth.
- **USA:** Cullen Hackler, Lara Ginzburg.

"Passion for a positive goal is like a rare flower and, when you encounter it, it catches you for its spontaneous beauty, it attracts your attention and it transmits a heat that invites you to know the source of its energy. This is what happened to me when I observed the impetuosity and total devotion of Attilio for the not well-known art of enamelling."

Victoria Dragone

"In art as in politics, maybe we need both the "sages" (Ed. conformist individuals) to please the most naive and gullible and to "begin" also to instruct them with the reading of an art of immediate comprehension, but we also need the "fools" (Ed. Anti-conformist visionaries) to let art progress. After all, only the "fools" can believe the impossible, and only this faith makes it possible to achieve it."

Mario Marè

"When talented and passionate teachers make school, then the school will educate new talented and passionate artists. The virus of passion spreads rapidly to talented youth."

Attilio M. COMPAGNONI

Opened on **October 6th, 2018**, private museum **ArTchivio** is the headquarter of non-profit association CKI. It is located in the wonderful Piazza della Libertà, in the historic centre of Ponte San Pietro, in the neighbourhood of Bergamo.

The structure comprises:

- **MUSEUM**, organized as a HISTORY of HOT ENAMEL, with a permanent exhibition of enamel works of art, in all the techniques and from around the world. It's over 1,000 pieces gathered in 25 years by Attilio Compagnoni, the president of CKI Italy.
- **EXHIBITION ROOM**, for individual or group shows in various techniques.
- **TEACHING ROOM** for reunions, conferences and symposiums, up to 50 people, where hundreds of 20th century vintage design enamel objects are on display.
- **TEACHING LAB** for demonstrations, seminars and masterclasses.
- **TEACHING LIBRARY**, with more than 800 books on enamel art, techniques and related topics.

The Museum is open for visits on Saturdays and Sundays from 4 PM to 6:30 PM and for guided visits by booking at dates and times to be defined.

Indirizzo: Piazza della Libertà n° 12, I 24036 Ponte San Pietro

COME RAGGIUNGERCI - HOW TO REACH US

TRENO - TRAIN: BERGAMO - PONTE S. PIETRO

La stazione ferroviaria di Bergamo è collegata a Ponte S. Pietro e a Milano.

The train station of Bergamo is connected to Ponte S. Pietro and Milan.

BUS: BERGAMO - PONTE S. PIETRO

Prendere la linea 8A in Stazione Autolinee - pensilina 0, direzione POLICLINICO. Scendere alla 11a fermata, PONTE S. PIETRO F.S. (STAZIONE FERROVIARIA)

*Take bus line 8A from Bus Station - shelter 0, direction POLICLINICO
Get off at the 11th bus stop, PONTE S. PIETRO F.S. (RAILWAY STATION)*



A PIEDI - BY FOOT: PONTE S. PIETRO F.S. (RAILWAY STATION) - MUSEO

Continuare fino al museo - seguire la mappa sottostante.

From the station, continue to the museum- follow the map below



ORARI DI APERTURA DEL MUSEO - OPENING TIME OF THE MUSEUM

Sabato e domenica

16:00 - 18:30

Saturdays and Sundays

4 PM - 6:30 PM

Su prenotazione - On appointment

Tel. 035 493 93 37 - 335 460 291