



BRAFA ART FAIR

BRUSSELS EXPO

REPETTO  
GALLERY

BOOTH N. 85

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# Bram Bogart

(1921 - 2012)

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**Bram Bogart**  
*Scala*, 1990  
Mixed media  
68 x 68 x 12 cm

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In the expressive paintings of Dutch born, Belgian artist Bram Bogart focuses on paint as physical matter and the medium's material possibilities. Primarily an abstract artist, Bogart explored how the 'script' of a painting or the 'non-repetitive element of rhythmical brush strokes' could imbue abstraction with meaning. During his long career, Bogart immersed himself in the formal concerns of painting, working through numerous stylistic shifts including an early period of figuration, followed by cubist geometric abstraction, gestural abstraction and finally sensually coloured sculptural paintings with heavy accumulations of paint, for which he became widely acclaimed. Through a process of 'building' with paint he fused gesture with matter, to produce powerfully physical paintings with a sculptural, three-dimensional presence.



# Georges Braque

(1882 - 1963)

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**Georges Braque**  
*Citrons*, 1939  
Oil on canvas  
19 x 32 cm

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Georges Braque was a French artist who, along with Picasso, is regarded as the father of Cubism in the early 20th century. Born in France, his artistic training developed when he met Picasso while working on his extraordinary *Les Femmes d'Alger* and simultaneously rediscovered Cézanne. Braque devoted himself to “*papiers collés*”, in which he used fragments of real material directly, no longer to illude but to allude. He is also considered the father of Analytical Cubism: where all familiar forms are hidden in the painting, but more and more recognisable as the eye becomes accustomed to the fragmentation of the images and the opacity of the colours. In his move towards simplification and geometric forms, still lifes of tables with objects and musical instruments are the main subjects of most of his artistic production.

# Christo

(1935 - 2020)

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Behind the intuitive immediacy of Christo's works, to be understood as a visual subtraction of the everyday public object in order to create an effect of estrangement, lies a reflection on the underlying meanings of 20th century art, primarily the questioning of the value of vision, of the ways of experiencing the work, of the boundary between work, landscape and spectatorship. These drawing works memorialize the projects and represent an alternative to the traditional funding structures for art. Collectively, the drawings exemplify an expansive overview of Christo and Jeanne-Claude's oeuvre, comprising their major projects spanning from the late 1960s to the early 2000s.

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## Christo

*The Pont Neuf, Wrapped (Project for Paris). Quai du Louvre, Quai de la Megissérie, Île de la Cité, Quai de Conti, Quai des Grands Augustins., 1980*

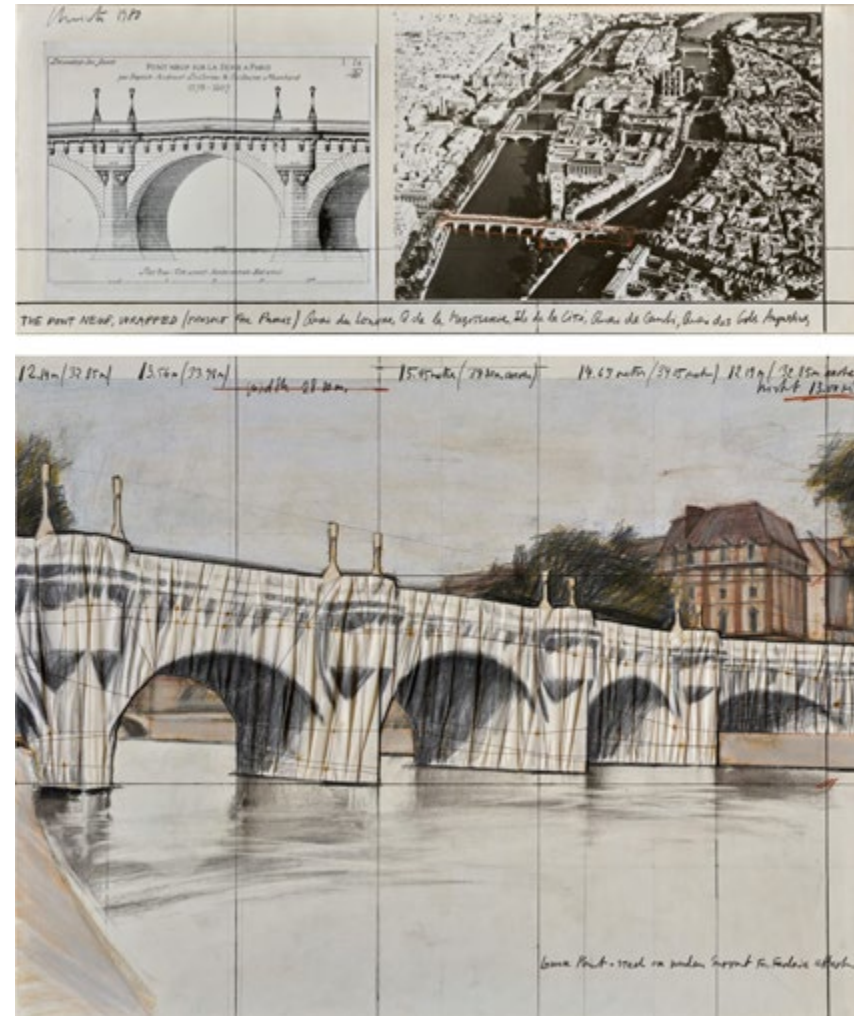
Graphite, charcoal, wax crayon, oil pastel, fabric and thread, aerial photograph and architectural drawings on card collage, in artist's plexiglass box frame with tape

In two parts:

Top part: 28 x 71 cm

Bottom part: 55.8 x 71

Overall: 83.8 x 71 cm



12.19m / 32.85m

13.56m (33.98m)

width 28.80m.

15.95meter (34.80m.arena)

14.63 meter / 34.05 meter

12.19m / 32.85m  
height 13



# Giorgio de Chirico

(1888 - 1978)

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Giorgio De Chirico was one of the most innovative painters of the twentieth century, the father of metaphysical painting. Born in Volos, Greece he moved in 1906 with his family to Germany, in Munich, where he attended the Academy of Fine Arts. Returned to Italy in 1909, the following year he joined his brother Andrea (who would take the name Alberto Savinio) in Paris. De Chirico was deeply impressed by the city's deserted squares and architecture bathed in warm summer light, which inspired the first works of the metaphysical period first exhibited in Paris at the Salon d'Automme in 1912. In 1913 he exhibited at the Salon des Indépendants, became linked with the artists of the Cubist avant-garde, and, through the critic Apollinaire and his international contacts, the names of the de Chirico brothers began to be known as early as 1914 in the United States.

With the onset of World War I, both brothers returned to Italy and enlisted. This period saw the birth of "metaphysical painting," indicating the tendency to transcend the boundaries of objective and conventional reality to reveal the deeper and more unexpected side of things. From 1919, de Chirico rediscovered the art of the great artists in museums, and a return to ancient painting could be felt in his language. He continued to live between Rome and Florence and, in the mean-

time, became closer to the Surrealists. Some of the themes that will be widely developed again in later years appear in this period: archaeologists, mannequins, horses by the sea, landscapes in the room, and gladiators.

In August 1936 he left for New York, where his work was exhibited in numerous galleries and purchased by various collectors. At the beginning of the following decade, de Chirico's baroque phase is filled with self-portraits in costume and takes from the great masters of the sixteenth and seventeenth centuries. In 1944 he moved permanently to Rome's Piazza di Spagna and, in the last years of his life, developed a new period of research known as Neometaphysics, during which he painted works on meditation and the reworking of subjects from his painting and graphic art of the 1910s, 1920s and 1930s. He died in Rome on November 20, 1978.

Major participations in group exhibitions include: the Venice Biennale (1942, 1948, 1956, 1972), the Rome Quadriennale (1943, 1951, 1955, 1959, 1965, 1972), the Kassel Exposition "Documenta I" (1955). In 1949 and in 1952 and 1954 he organized solo exhibitions in London and Venice, respectively, in controversy with the critics' acceptance of the Metaphysical period alone and against the criterion of selecting mostly abstract works in the Ven-

ice Biennale. Since 1970, when a large anthological exhibition of his works was organized in Milan, numerous exhibitions followed in Italy; receiving important recognition especially abroad.

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## Giorgio de Chirico

*Piazza d'Italia con Arianna*

Early fifties

Oil on canvas

70 x 100 cm



G. de Chirico



# Lyonel Feininger

(1871 – 1956)

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Born in New York to a German-American family of musician, Feininger started creating woodcuts and paintings of buildings and ships at sea, after encountering Cubism. In 1913, at the invitation of the German Expressionists' group Der Blaue Reiter, he participated in the Erster deutscher Herbstsalon at Herwarth Walden's Der Sturm gallery in Berlin, where he also had his first solo exhibition in 1917. In 1924 Feininger founded the *Die Blaue Vier* group with his long-time friends and colleagues Kandinsky, Paul Klee, and Alexej Jawlensky. From 1928 until his death, he also undertook experiments in photography. After his major solo exhibition at the Nationalgalerie in Berlin in 1931, posthumous retrospective exhibitions have been held at the Dallas Museum for Contemporary Arts (1963); Pasadena Art Museum, California (1966), Kunsthaus Zürich (1973); and Whitney Museum of American Art, New York (2011). The first exhibition of his photographs was organized in 2011 by the J. Paul Getty Museum in Los Angeles.



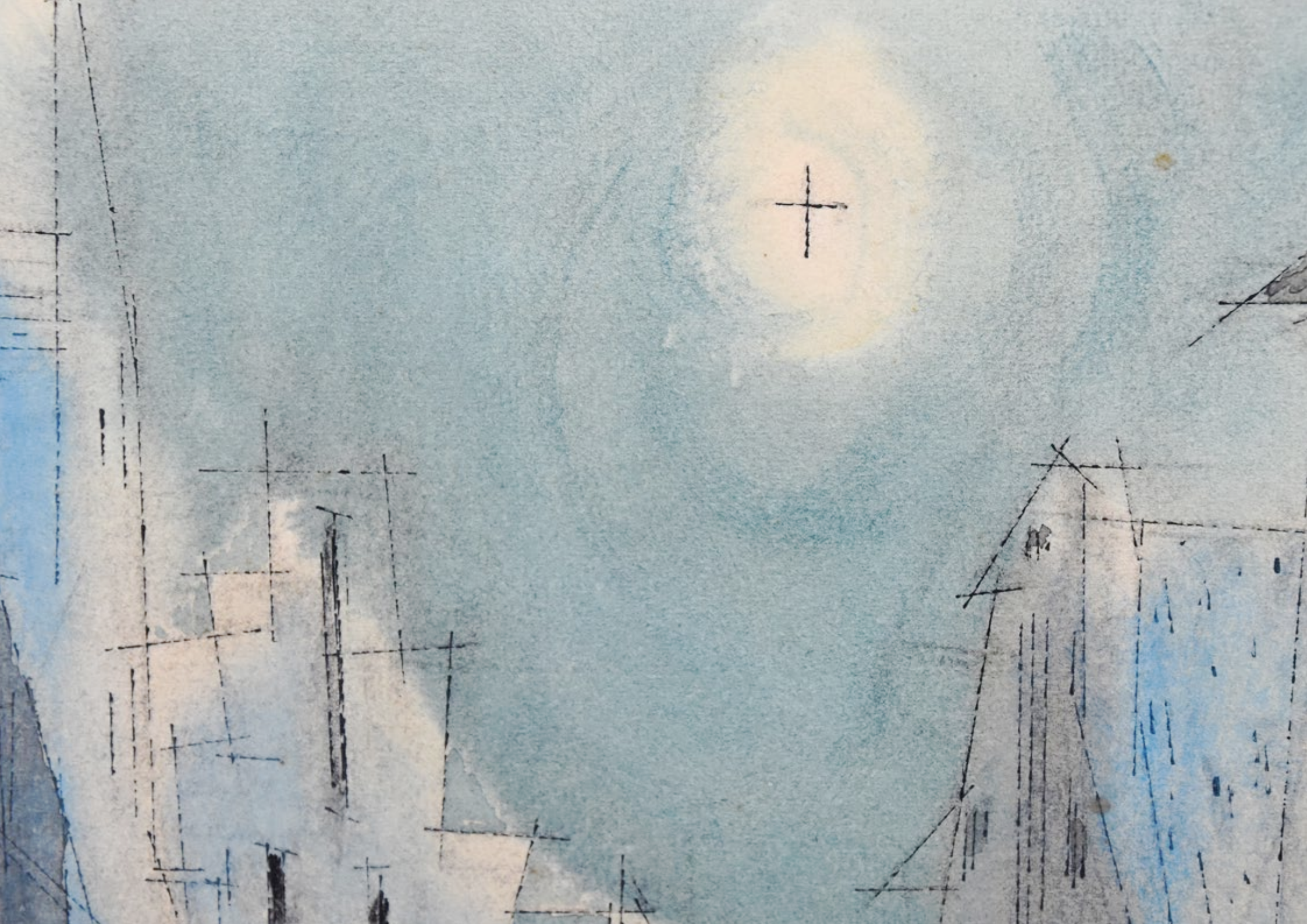
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## Lyonel Feininger

*Stadtbild*, 1952

Watercolor and ink on paper

31,7 x 24,5 cm



# Lucio Fontana

(1899 - 1968)

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**Lucio Fontana**  
*Donna allo specchio*, 1948  
Glazed terracotta  
29 x 20 x 14 cm

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Lucio Fontana is famous for his slashed and punctured canvases. Throughout all his work—which included paintings, ceramic sculptures, and light-based installations—the artist demonstrated a relentless interest in surface and dimensionality; his material explorations helped blur the boundaries between 2D and 3D disciplines. Fontana helped pioneer the Spatialist movement, which attempted to integrate a fourth dimension into visual art. He studied under his father, an Italian sculptor, before attending Milan's Accademia di Brera. His work has been exhibited in New York, Milan, Zürich, London, Berlin, and Rome, and belongs to the collections of MoMA, the Guggenheim Museum, the Art Institute of Chicago, the Museo Reina Sofía, and the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome, among others. Fontana's innovative theories prefigured later developments in environmental art, performance art, and Arte Povera.



# Fausto Melotti

(1901 – 1986)

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Fausto Melotti was born in Rovereto in 1901. In 1928, to pursue his growing interest in the Arts, he enrolled at Brera Academy in Milan, where he attended the sculpture courses taught by Adolfo Wildt. There, he met the artist and sculptor Lucio Fontana, a fellow student that would later become a close friend. In 1935, Melotti exhibited twice at Galleria del Milione with a group show and his first solo show, getting close to all the most important abstract artists in Italy. His artistic production started with sculpture and then expanded to drawings, paintings and poems. After the war, he mainly focused on ceramics and he established a collaboration with Gio Ponti and his architecture and design magazine "Domus". In 1967, a solo sculpture show at Galleria Toninelli in Milan decreed the beginning of his national and international success. His work would be then shown in New York, London, Zurich and Paris. His writings and poems were published by Adelphi in 1974 and they made him won the Diano Marina Prize in 1975. He died in Milan in 1986; Venice Biennale commemorated him in the same year with the Golden Lion.

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## Fausto Melotti

Vaso, 1960 ca.

Polychrome glazed ceramic

H 56 x Ø 11 cm



# Marino Marini

(1901 - 1980)

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A painter by training, Marino Marini later decided to devote himself primarily to sculpture. In 1928 he moved to Milan, where he was called by Arturo Martini to succeed him as professor of sculpture at the Villa Reale in Monza, where he taught until 1940. He then moved to the Albertina Academy in Turin and later to the Brera Academy. During these years Marini's name and work became increasingly popular: he travelled and exhibited in various European cities, stayed several times in Paris, made contact with important modern artists, held his first solo exhibition (1932), participated in the Venice Biennale, the Milan Triennale and the Rome Quadrennial. In Marino Marini's work, painting, graphic art and drawing were constantly integrated and alternated with sculpture. His entire oeuvre is essentially developed around a few thematic nuclei that are constantly varied throughout his work: horses and riders, female nudes and pomones, dancers and jugglers. These images are emblematic not only of mankind, but also of the artistic repertoire, which, laden with allusions, reaches from prehistory and the ancient Etruscans to modernity, passing through Classicism and the Renaissance.

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**Marino Marini**  
*Cavallo rosa e cavaliere*, 1952  
Gouache on paper  
62 x 43 cm



# Salvo

(1947 - 2015)

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Salvatore Mangione, better known as Salvo, got in contact near the end of the 60's with the artistic movement "Arte Povera" along with some important American conceptual artists like Joseph Kosuth, Sol LeWitt and Robert Barry. In 1970 he exhibits at the Galleria Sperone in Turin a series of photomontages in which he replaces with his face images from newspapers. At the same time, he creates a series of marble slabs with engravings of words, phrases or names and several ironic and provocative works where he writes his name in neon letters. In 1973 he returns back to traditional painting with his works know as "D'après" where he simplifies old master's paintings and often adds himself in those works. In the following years, he tackles mythological and archaeological themes with a predilection for portraying places. Since the '80s his reputation was consolidated at international level with exhibitions in Italy, Europe and the United States.



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**Salvo**  
*Sant'Anna*, 2009  
Oil on canvas  
40 x 60 cm



# Mark Tobey

(1890 - 1976)

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**Mark Tobey**  
*Blue Fragments*, 1964  
Tempera on cardboard  
63,5 x 30,5 cm

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One of the most internationally revered American artists of his time, Mark Tobey developed a unique style, characterized by metaphysical references, all-over abstraction, and densely calligraphic markings, which proved central to the development of American modernism. His signature style emerged from a sustained inquiry into both Western and Eastern visual traditions and was grounded in an exploration of mindfulness and spirituality, rather than the expressive physicality of his Abstract Expressionist contemporaries. In 1918 Tobey became a member of the Baha'i community, a religion whose emphasis on universal consciousness suffused much of his work. Today the artist's works are in the collections of the MoMA, New York; the Tate Gallery, London; the Art Institute of Chicago; and the Musée des Beaux-Arts de Montréal, among others.





# Andy Warhol

(1928 – 1987)

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Born Andrew Warhola, Andy Warhol is one of the most influential artists of the 20th century and the central figure of the American Pop Art movement. After a career as a commercial illustrator, Warhol became famous worldwide for his avant-garde Pop Art paintings and screenprintings, which featured paintings of mass-produced consumer goods as a commentary on the meaning of art and how people perceive it. He was a diverse figure known for friendships with bohemian street people, distinguished intellectuals, Hollywood celebrities and wealthy aristocrats. He was also a controversial figure because of the nature of his works, his near fatal shooting, and his sex life. For these reasons and others he is known as the Prince of Pop Art, as he shook up the art world and created a movement that would forever change the way many looked at and thought about art. He also worked on video art, sculptures, photography, and eventually television.

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## Andy Warhol

*Flower (Retrospective series)*

1978 ca

Screenprint on Curtis Rag paper

114.3 x 88.9 cm

Unique print





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## MISSION

Founded in 2007, located first in London and from 2022 in **Lugano**, Repetto Gallery is a modern and contemporary art gallery. In 2023, Repetto Gallery celebrates their 55th year of activity and aims to implement its projects and its exhibition programme, through the development **new forms of collaboration and partnerships**. It is actively engaged in promoting and enhancing Italian artists, **Burri, Ghirri, Fontana, Munari**; some of the protagonists of **Arte Povera and Conceptual Art, Boetti, Calzolari, Paolini, Pistoletto** and some of the greatest international artists, **Christo, Long, Matsutani, Motonaga, and Neshat**. The historical artist of the gallery is **Melotti**, whose support led Repetto Gallery to the important exhibition in 2014 at the Guggenheim Museum in Venice. The project, in the new venue, is to maintain the tradition of the gallery by focusing on the artists that have always characterized its activity, while opening **a dialogue between young and historical artist**.

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## PROJECTS AND EXHIBITIONS

Among the most significant exhibitions, **Post-war Italian Ceramics** curated by Luca Massimo Barbero with works by Fontana and Melotti; the solo shows by Pistoletto, Paolini (with text by Andrea Cortellessa), Ghirri (with text by Ennery Taramelli) and Calzolari curated by David Anfam; the ones dedicated to Carol Rama, Vasarely, Marca-Relli in collaboration with their archives and to the Japanese artist Motonaga, one of the leading protagonists of the Gutai group; **We Land**, Land Art group show with works by De Maria, Long, Penone among others; **Metamorphosis: the Alchemist of Matter**, with texts by Bruno Corà, dedicated to Arte Povera; **Threading spaces** with works by four Italian female artists: Maria Lai, Franca Sonnino, Elisabetta Gut and Nedda Guidi; **The boundaries of subconscious. Informal art in Italy, 1952-1962** with Afro, Moreni, Morlotti and many others; **κένωσις – Lucio Fontana and Fausto Melotti**.

Repetto Gallery current program includes the promotion and rediscovery of the Italian artist and designer Bruno Munari, and it is focused on opening up a broader dialogue

between historical and young artists, for example with the solo show of Arcangelo Sassolino curated by Luca Massimo Barbero.

Repetto Gallery is also focused on fairs, amongst other we participate at **The Armory Show** in New York, **Frieze Masters** in London, **BRAFA** and **Art Brussels** in Brussels, **Arco** in Madrid, **Miart** in Milan, **Arte Fiera** in Bologna and **Artissima** in Turin. Finally, it offers consultancy and advisory services for institutional and private clients.

**BRAEA ART FAIR**  
BRUSSELS CITY

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