

REPETTO
GALLERY

THE
SHAPES
OF
UTOPIA

PAV
26
BOOTH
A14

ARTEFIERA
2024

Utopias are
like stars:
they're
unattainable,
but they trace
the right path.

Ancient Persian proverb

The 1950s and 1960s were the most charged years of energy, optimism, ferment and vision in the Western world. In Italy, in particular, the art scene witnessed the birth and maturation of extraordinary artists: original minds united by the use of new materials and the search for new worlds, manipulating and exploring **the shapes of utopia**: the place that is not there. This is the confrontation between groups of Italian artists who share an analysis of form as a place and space of utopia: this interest involves experimentation, originality, new two- and three-dimensional perspectives.

Freedom of expression, rejection of norms - both those dictated by tradition and those now reduced to the formalism established by the historical avant-gardes - and a strong existential component characterised the aesthetic current of Italian infor-

mal art, dominated by experimentation with multiple techniques, materials and modes of expression.

The first half of the twentieth century witnessed the genesis of some of the most famous Italian artists who, from Povera to Conceptual art, from Spatialism to Abstractionism, decisively carved out a renewed utopian spatiality. New imaginaries emerge in extremely original works, both archaic and futuristic. The artists who lead us on a chimerical journey whose reflections reverberate, even today, in the artistic landscape of the current days.

Whether it is paired with the sign component, or exhibited through a rigorous composition, or even used to highlight contemporary "fantasies" in the space, the color becomes the privileged medium to research and discover new frontiers of making.



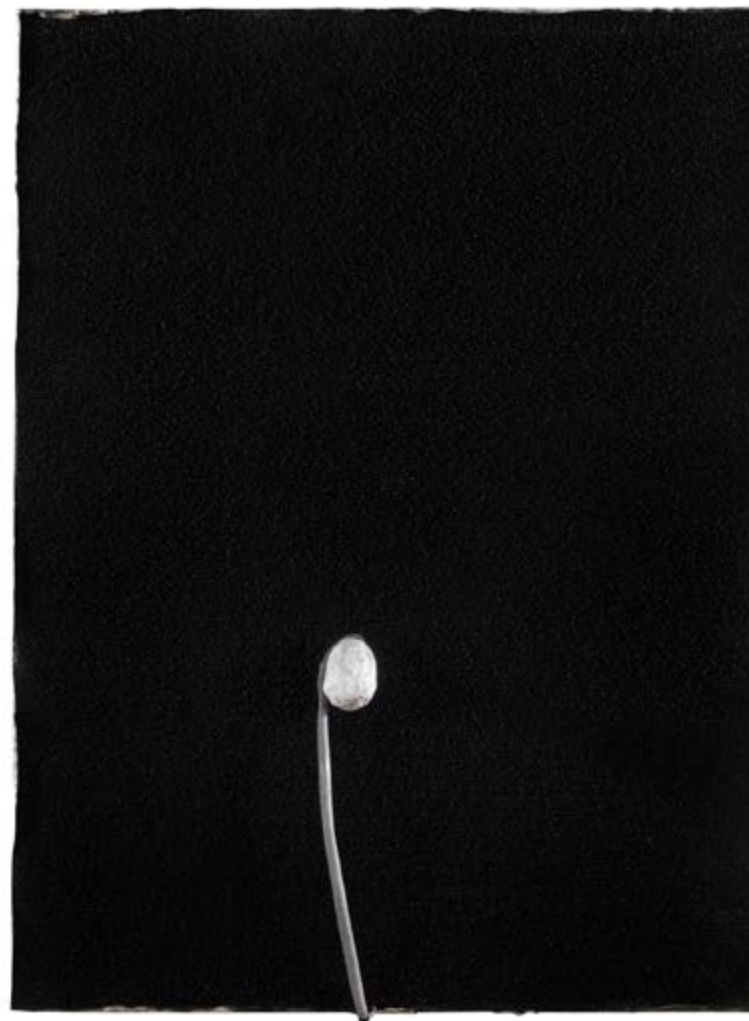
PIER PAOLO CALZOLARI

B. 1943

Pier Paolo Calzolari - whose practice spans painting, sculpture, performance, architecture and video, as well as the incorporation of living people and animals - is recognised worldwide as a leading figure in the Arte Povera movement. Bringing everyday ritual into the realm of aesthetic experience and focusing on the fragility of objects and materials, Calzolari seeks to saturate the senses to reveal the nature of abstract thought and the essence of matter. In 1966-67 he produced his first multimedia performance piece, *The Filter and Welcome to the Angel*, which incorporated audience participation, light, dark, grass and birds. Calzolari invited spectators to dress and undress, to move freely among the birds in flight and to lie down on the grass. Anticipating contemporary social sculpture, Calzolari called this work an 'activation of space'.

Calzolari organises a symphony of the everyday, of the real that is told in the present, in the lived and unfolds in the space of representation, annihilating all mediation, all possible representation. He does not describe, he does not codify, but lives reality and art as an act of passion. Art becomes life and life penetrates art. His is a poetics capable of moving between things according to an alchemic dimension, capable of reactivating the artistic space in a sensitive and absolutely personal manner.

PIER PAOLO CALZOLARI
Untitled, 1986
Burned salt, lead, walnut
tin, colourant
60 x 45 x 10 cm



ALFREDO CHIGHINE 1914 - 1974

Alfredo Chighine began to cultivate his artistic inclination by attending evening courses at Umanitaria, where he also studied engraving. His passion for art, both painting and sculpture, intensified, leading him to fully dedicate himself to art in 1945. To realize this dream, he left his job and home, enrolling in the Institute of Decorative Art in Monza and later in the sculpture course of Giacomo Manzù at the Brera Academy of Fine Arts. In the early years, he shifted from sculpture to painting. In 1950, he held his first solo exhibition at the San Fedele Gallery in Milan. His art evolved over time, transforming into informal compositions aimed at capturing light and the essence of nature.

The Galleria del Milione marked a turning point in his artistic career and successfully exhibited his art, expanding his network and gaining attention from art critics. He also exhibited his works abroad, including in New York and London. In 1964, he participated in the exhibition "Painting in Milan from 1945 to 1964" at Palazzo Reale, showcasing both wooden sculptures and paintings. In the following years, Chighine continued to exhibit and received recognition for his work. He spent his final years in Viareggio, where he passed away on July 16, 1974. His artistic legacy was celebrated with numerous posthumous exhibitions, at various galleries and art institutions.

ALFREDO CHIGHINE
Darsena-Composizione, 1960
Oil on canvas
45,5 x 55 cm



GIORGIO DE CHIRICO

1888 - 1978

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 meantime, 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 Venice 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.

GIORGIO DE CHIRICO

Cavalli e cavalieri

Second half of 1940s

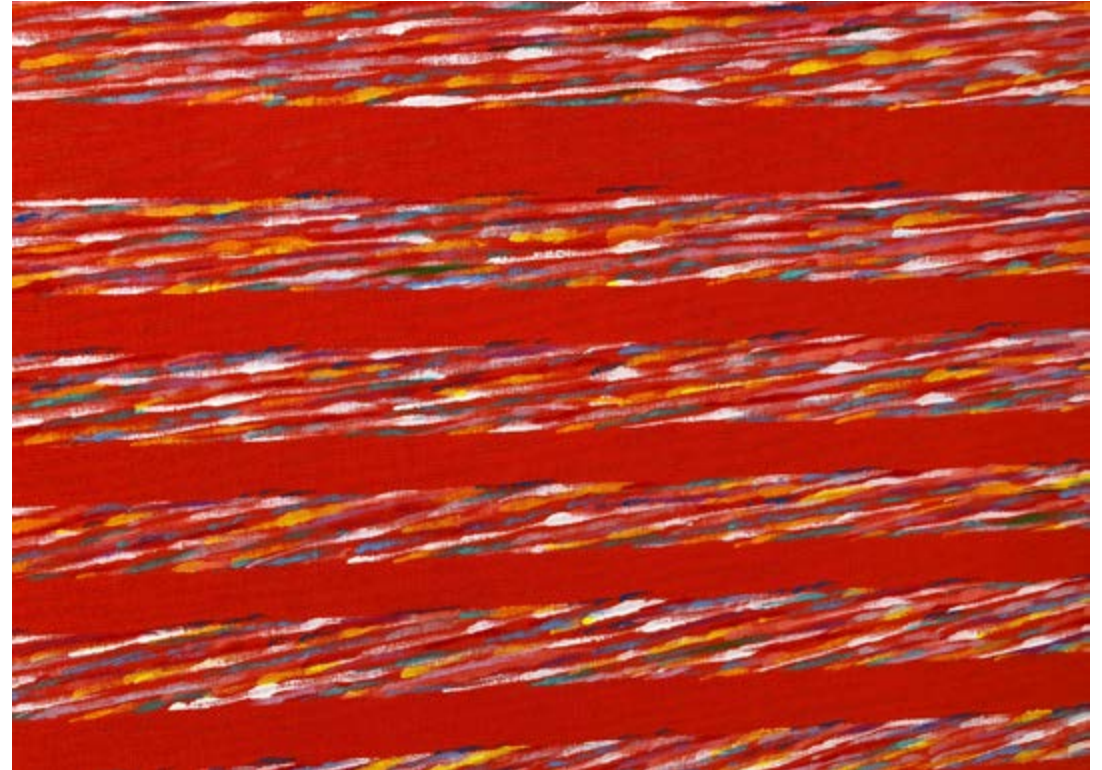
Oil on canvas

81.2 x 99.4 cm



PIERO DORAZIO

1927 - 2005



PIERO DORAZIO
Arancina, 1981
Oil on canvas
64 x 93 cm

After completing his classical studies, he enrolled in the Faculty of Architecture and at the same time began his participation in the evolution of post-war Italian abstract art. From 1946, he formed part of the Gruppo Arte Sociale with Perilli, Guerrini, Vespignani, Buratti and Muccini until the drafting (1947) of the Formalism manifesto and the conception of the "Forma 1" group exhibitions together with Consagra, Turcato, Accardi and Sanfilippo. He had solo exhibitions at the Venice Biennale (in 1960, 1966 and 1988) as well as in galleries in London, New York, Switzerland and Germany. In the early 1980s, the Musée d'Art Moderne de la Ville de Paris organised a major travelling exhibition on the artist that travelled to the main American museums and ended at the National Gallery of Modern Art in Rome. In 1985 and 1986 he exhibited in Tokyo and Osaka, and there followed numerous exhibitions in the most important European cities and prestigious awards.

LUCIO FONTANA

1899 - 1968

Lucio Fontana is famous for his slashed and perforated canvases. Throughout his work - which includes paintings, ceramic sculptures and light installations - the artist demonstrated a relentless interest in surface and dimensionality; his material explorations helped to blur the boundaries between 2D and 3D disciplines. Fontana helped to found the Spatialist movement, which sought to integrate the fourth dimension into the visual arts. He studied under his father, an Italian sculptor, before attending the Brera Academy of Fine Arts in Milan. In 1947 he founded the Spatialist movement, whose principles were defined in the 'First Manifesto of Spatialism', which called for a new form of art based on space. In 1949 he produced his first perforated canvases, all entitled *Spatial Concept*, which represented the artist's first attempt to go beyond the illusionism of the flat canvas. In the years that followed, Fontana continued to explore this theme, developing new visual solutions and innovative theories that foreshadowed later developments in environmental art, performance art and *Arte Povera*.

In the 1930s, Fontana took part in important exhibitions such as the Milan Triennale, the Venice Biennale and the Quadriennale in Rome. His works were also exhibited outside Italy: in 1937 he worked in Sèvres and presented his ceramics in a solo exhibition at the Jeanne Bucher-Myrbor gallery in Paris. Af-

ter the famous art dealer Iris Clert dedicated two solo exhibitions to him in 1961 and 1964, following those of Arman and Yves Klein, Fontana became a prominent artistic figure: in 1966 he won the first prize for painting at the 33rd Venice Biennale, while the MoMA in New York dedicated a retrospective to him. His work has subsequently been exhibited in Milan, Zurich, London, Berlin and Rome and is included in the collections of the MoMA, the Guggenheim Museum, the Art Institute of Chicago, the Reina Sofía Museum and the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome, among others.

LUCIO FONTANA
Concetto Spaziale, 1966-68
Holes, tears and graffiti on paper
46.2 x 58.8 cm



PINOT GALLIZIO

1902 – 1964

PINOT GALLIZIO

Zeitstrup, 1961

Oil on canvas

80 x 140 cm



Giuseppe Pinot-Gallizio was an Italian painter, the formulator of Industrial Painting, and a founding member of the Situationist International. He was also a scholar of popular culture, archaeology, nomadism, and botany. The decisive impulse towards art comes thanks to a meeting with Danish artist Asger Jorthat which took place in the summer of 1955 in Albissola. In 1957 Gallizio participated in the founding of the Situationist International with Guy Debord, Michèle Bernstein, Asger Jorn, and many others. In 1959 at the Galerie Drouin in Paris the long rolls of industrial painting became one of the first environmental paintings: the Antimatter Cavern (1958-1959). The recognition of the value of his research is testified by numerous exhibitions in Italy and abroad, from Paris to Munich to Copenhagen, and in particular by the important staff at the Stedelijk Museum in Amsterdam, and by the personal room at the Venice Biennale of 1964, inaugurated a few months after the sudden death of the artist.

LUIGI GHIRRI

1943 - 1992

One of the most important and influential figures in contemporary photography, he started his career in 1970, adopting an approach that was greatly influenced by conceptual art. His research soon attracted international attention. In 1975 Time-Life included him among the "discoveries" of its Photography Year, and he showed at the Photography as Art exhibition at Kassel. In 1982 he was invited to the Photokina in Cologne, where, in the Photographie 1922-1982 exhibition, he was presented as one of the twenty most significant photographers of the 20th century. Towards the end of the 1970s, Ghirri began exhibiting with increasing frequency, and it was in this same period that the idea of doing some large-scale cultural promotion began to take shape. He worked on a number of publishing projects for Punto e Virgola, which he founded together with Paola Borgonzoni and Giovanni Chiamonte (1978-1980), and then on the organization of exhibitions such as Iconicittà (1980), Viaggio in Italia (1984) and Esplorazioni sulla Via Emilia (1986), which drew him into the centre of lively debate. He completed a range of public and private commissions in the 1980s, interpreting architecture and the Italian landscape, and offering a reading of the work of a number of prominent architects.

In 1985 Aldo Rossi invited him to work on the architecture section of the Venice Biennale and in

1988 he curated the photography section of the Milan Triennial. His long and deep reflection on the landscape theme culminated at the end of the 1980s with the publication of *Italian landscape* and *Il profilo delle nuvole*, both of which appeared in 1989.

LUIGI GHIRRI
Modena, 1973, 1973
From: Kodachrome
16.3 x 24.8 cm
C-print from negative 24x36 mm



FAUSTO MELOTTI

1901 - 1986

Fausto Melotti was born in Rovereto in 1901. In 1924 he graduated in electrical engineering from Milan Polytechnic. In 1928, to pursue his growing interest in art, he enrolled at the Brera Academy in Milan, where he attended the sculpture courses of Adolfo Wildt. It was here that he met the artist and sculptor Lucio Fontana, a fellow student who was to become a close friend. In 1935, Melotti exhibited twice at the Galleria del Milione, with a group show and his first solo exhibition, which brought him into contact with all the most important Italian abstract artists. That same year he joined Abstraction Création, an artists' association founded in Paris in 1931 with the aim of promoting non-figurative art in Europe. His artistic production began with sculpture and then extended to drawings, paintings and poetry.

After the war, he concentrated mainly on ceramics and established a collaboration with Gio Ponti and his architecture and design magazine 'Domus'. In 1967, a solo sculpture exhibition at the Galleria Toninelli in Milan marked the beginning of his national and international success. His work was subsequently exhibited in New York, London, Zurich and Paris. His writings and poems were published by Adelphi in 1974 and won him the Diano Marina Prize in 1975. He died in Milan in 1986, the same year he was awarded the Golden Lion at the Venice Biennale.

FAUSTO MELOTTI

Cubo alfabeto, 1979

Brass

15 x 15 x 15 cm

Edition 17/20

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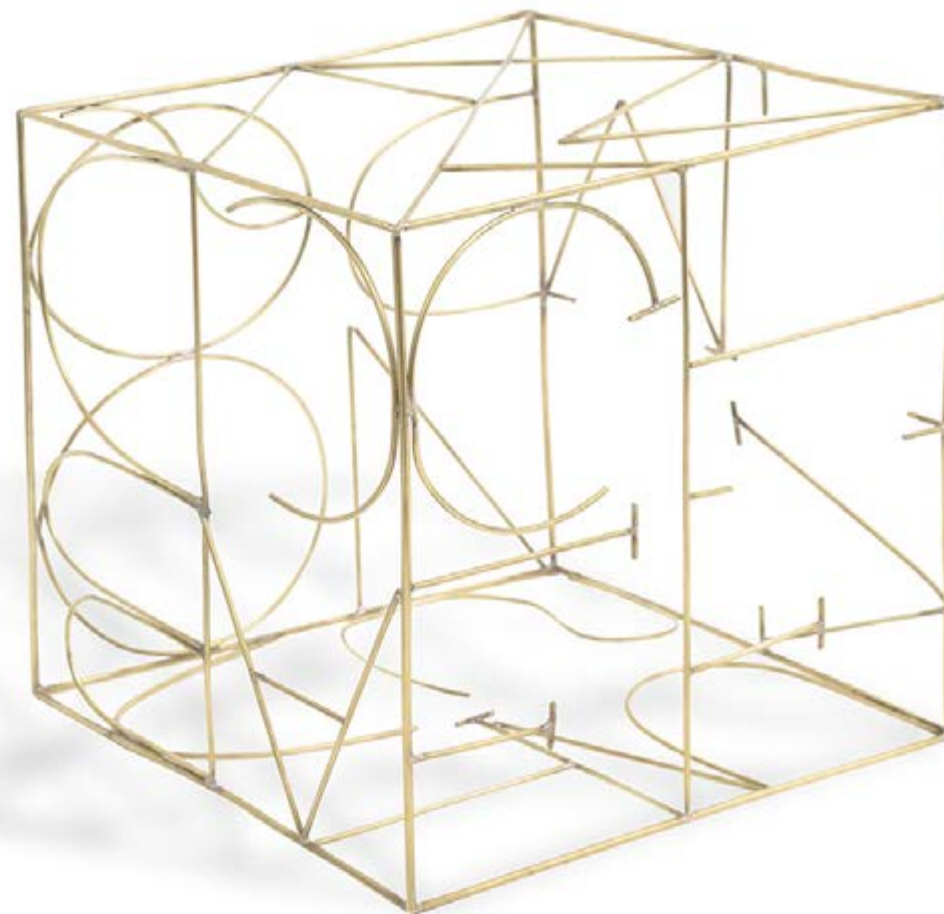
FAUSTO MELOTTI

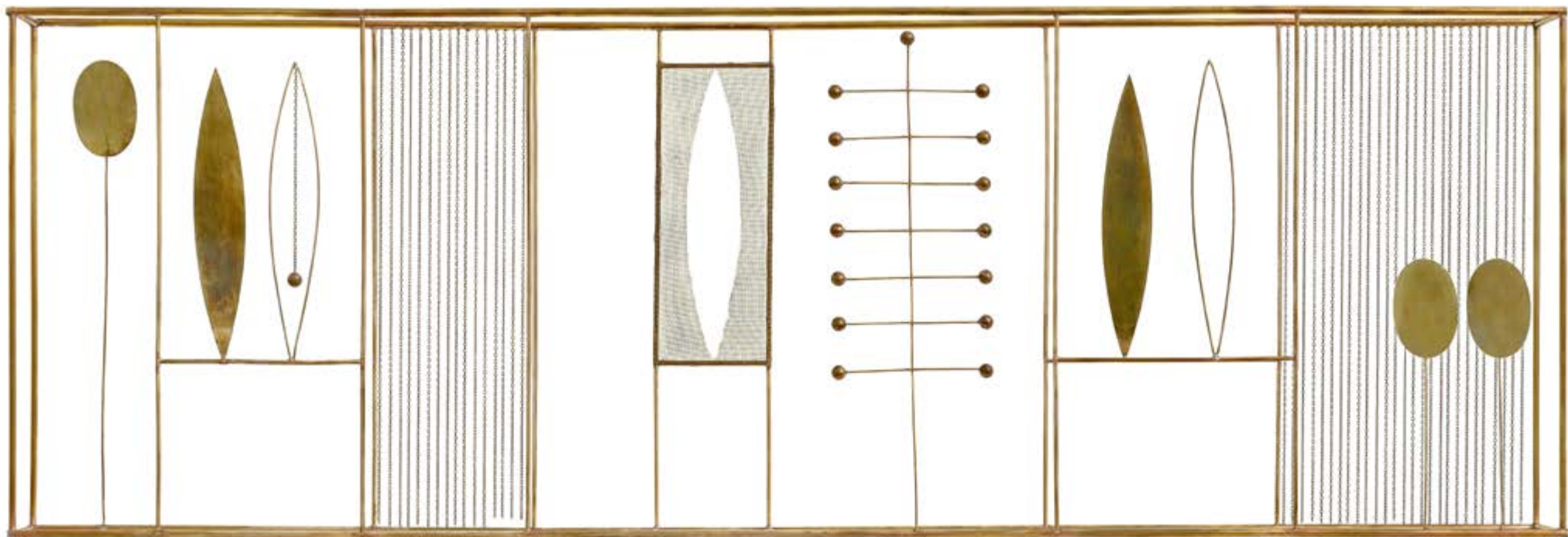
Contrappunto Piano, 1973

Brass

54 x 160 x 11 cm

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ENNIO MORLOTTI

1910 - 1992

Ennio Morlotti graduated as a private student at Accademia di Brera in 1936. In 1937 he had the occasion to see the recently completed *Guernica* in Paris. The artwork left a deep impression on him, leaving him with a strong opinion about what direction modern art should go. Morlotti joined the group Corrente in Milan in 1939, which used a strong pictorial style that combined expressionism with cubist and Picasso's influence and that fiercely opposed the revival of tradition carried on by the Novecento movement. After the war, Morlotti was part of the Fronte Nuovo delle Arti, and then of the Gruppo degli Otto, led by the critic Lionello Venturi. During these years, he slowly abandoned the cubist influence to develop a more personal style: some figurative references of landscapes and still lifes were still present, but matter and colour became the protagonist of his works. In 1950 and 1951, he exhibited at the Catherine Viviano Gallery in New York, starting to be known outside Italy. Morlotti's work was praised by other leading Italian critics. During his later years, Morlotti further widened his choice of subjects, working on new series such as the Teschi (skulls); Rocce (rocks); Bagnanti (bathing women), inspired by the series by Cézanne. He died in Milan in 1992.

ENNIO MORLOTTI

Paesaggio, 1957

Oil on canvas

50 x 60 cm





MATTIA MORENI

1920 - 1999

MATTIA MORENI
Autocombustione, 1957
Oil on canvas
62,5 x 122 cm



The painter Mattia Moreni, after a neo-cubist training, was part of the Gruppo degli Otto (Group of Eight) between 1952 and 1954, together with Afro, Birolli, Corpora, Santomaso, Morlotti, Turcato and Vedova: Afro, Birolli, Corpora, Santomaso, Morlotti, Turcato and Vedova and was one of the first to perceive the novelty of informal themes. In 1953 he painted works in Frascati that translated the scans of the geometric phase into objective landscape elements, after having lived in Turin and Antibes (1949-50).

The objects of his art are very diverse: road signs, huts, wooden pictures, watermelons, apple trees, furs. The anthropoid watermelons, in particular, represent the decay and decadence of contemporary man. The regression of the human species is manifested in images such as the series of now sterile female macrosexes or in complex sets of symbols, including the humanoid-computer combination. The last phase of Moreni's work is devoted to the relationship between man and computer.

TANCREDI PARMEGGIANI

1927 - 1964

Tancredi Parmeggiani was an Italian artist born in Feltre. His training as an artist was influenced by his meeting with the artist Emilio Vedova and his knowledge of Kandinsky's 'Dello spirituale nell'arte'. It was during this period that he met Romano Conversano and produced paintings and drawings of portraits, nudes and Baroque architecture. In 1946 he enrolled at the Academy of Fine Arts in Venice. In 1947 he went to Paris and came into contact with the European avant-garde of the first half of the century. In 1949 he had his first solo exhibition at the Galleria Sandri in Venice, which already revealed his pictorial tendencies, centred on the theme of space, colour and signs.

During his new stay in Paris in the 1950s, the artist met Dubuffet, Asger Jorn and Karel Appel: all encounters that led to a progressive return to the human figure in Tancredi. In the following years he exhibited at the Saitenberg Gallery in New York, the Hanover Gallery in London and the Selecta Gallery in Rome. In 1962 he exhibited at the Galleria del Canale in Venice and at the Galleria Levi in Milan, before moving permanently to Rome.

TANCREDI PARMEGGIANI

Untitled, 1953-54

Oil on masonite
124 x 141 cm



ALESSANDRO PIANGIAMORE B.1976

Alessandro Piangiamore was born in 1976 in Enna, Italy. His works have been exhibited in various museums and public institutions in Brussels, Los Angeles, Milan, Palermo, Rome, Trento, Turin. In 2018 he held his first solo exhibition in New York at Casa Italiana Zerilli-Marimó in collaboration with Magazzino Italian Art NY and Magazzino Roma gallery. He lives and works in Rome.

ALESSANDRO PIANGIAMORE
Qualche uccello si perde nel cielo #38, 2023
Linoneograph and monotype on
Japanese Mulberry paper
Unique edition
98x66 cm

ALESSANDRO PIANGIAMORE
Qualche uccello si perde nel cielo #31
Linoneograph and monotype on tissue paper
Unique edition
98x66 cm



ARNALDO POMODORO

B. 1926

Arnaldo Pomodoro thinks of his massive, architectural sculptures as “crystals, or nuclei, or as eyes, or signal fires,” he says. “I see them as relating to borders and voyages, to the worlds of complexity and imagination.” Drawing on his training in architecture, Pomodoro’s concerns center on the relationship between each individual sculpture and the space in which it is installed. Early on, admiration for Paul Klee prompted the artist to translate Klee’s linear drawings into dimensional elements in his early relief sculpture. Ultimately, however, Pomodoro became known for large, free-standing geometric forms, especially columns, cubes, pyramids, spheres, and discs.

Works such as *Rotator with a Central Perforation* (1969)—a bronze sphere—exemplify his smooth, streamlined style and devotion to idealized shapes, often reminiscent of Constantin Brancusi. Unlike many of his contemporaries, Pomodoro insists on partaking in the physical fabrication of his work.



ARNALDO POMODORO

Asse del movimento I, 1983

Bronze

59.4 x 53.3 x 53.3 cm

Number 9 from an edition of 9 plus 2 AP

ANTONIO SANFILIPPO

1923 - 1980

Born in Partanna, Italy, Sanfilippo completes his training at the Academy of Fine Arts in Florence; in 1946 he settles in Rome and the following year signs with Accardi, Attardi, Consagra, Dorazio, Guerrini, Perilli, Turcato and Maugeri, the manifesto of Forma 1, taking part in group exhibitions from 1948 to 1951. From the early 1950s he has solo exhibitions in avant-garde galleries, such as the Age d'Or and Schneider in Rome, the Cavallino in Venice and the Canal in Milan. In the mid 1950s, he begins to exhibit abroad in New York, Osaka, Brussels, Lausanne, Pittsburgh, London.

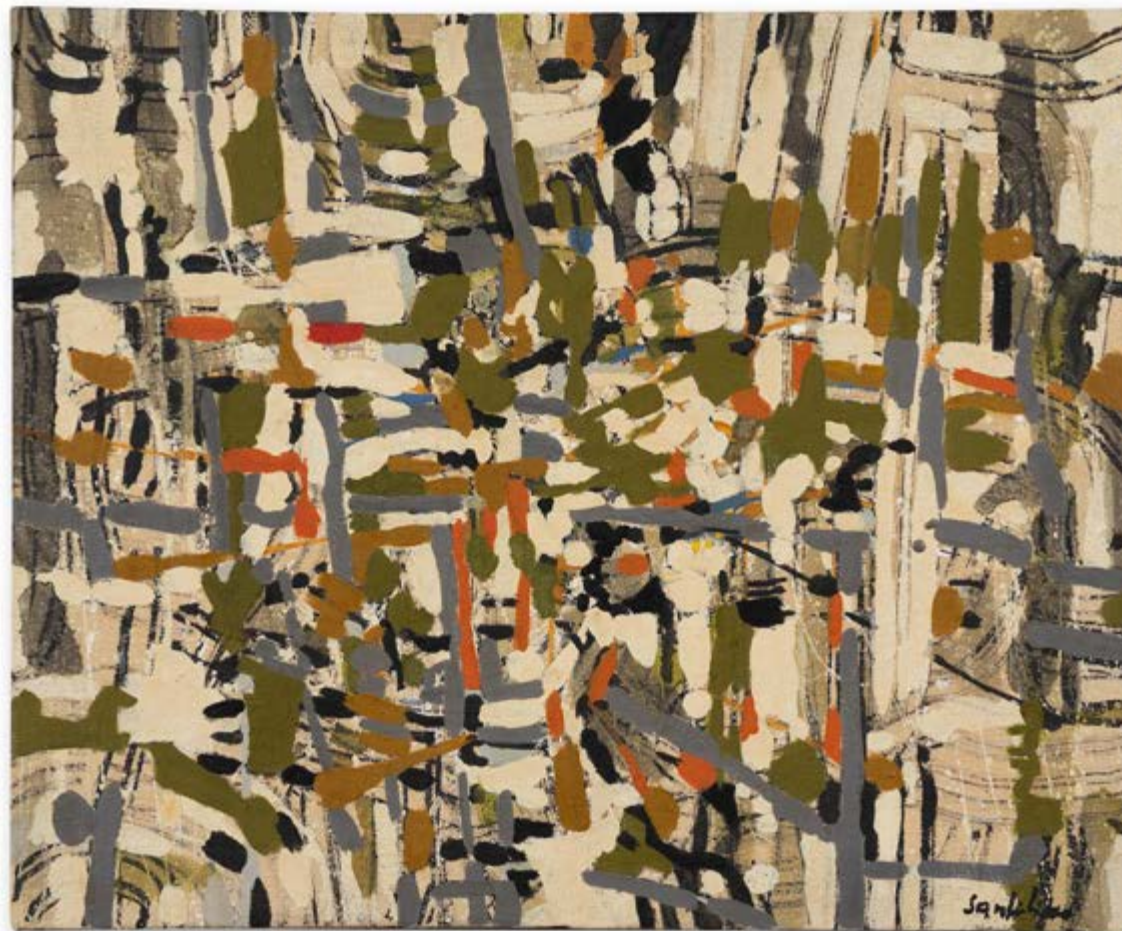
After his debut in Venice Biennale in 1948, he exhibits again in Venice Biennale in 1954, 1964 and in 1966 with a personal room. In 1951, he takes part in the exhibition Abstract and Concrete Art at the National Gallery of Modern Art in Rome. He is regularly invited to the Quadrennial of Rome, as well as the Grazianno Award, to the Lissone, the Michetti, the Gulf of La Spezia. The 1960s see the definitive affirmation of his painting, in Italy and abroad. His 1971 exhibition, curated by Vivaldi, held at Editalia in Rome, is his last show. In 1980, the year of his death, the National Gallery of Modern Art in Rome dedicates him a large retrospective exhibition.

ANTONIO SANFILIPPO

Modo di vedere, 1954

Oil on canvas

37.6 x 46 cm



MARIO SCHIFANO

1934 - 1998

Mario Schifano was an Italian artist born on September 20, 1934, in Homs, Syria. He made his debut in 1960 with an exhibition at the La Salita Gallery in Rome, presented by Pierre Restany. From the outset, Schifano attracted the interest of critics with his monochromatic paintings, which conveyed the idea of a photographic screen and would later incorporate numbers, letters, road signs, and the logos of Esso and Coca-Cola. During the 1960s, Schifano held solo exhibitions in Rome, Paris, and Milan, and received his first recognitions, including the Lissone Prize in 1961 and the Fiorino Prize and La Nuova Figurazione in Florence in 1963. His interest in Italian art history and Futurism began to emerge in his works and he also began creating experimental short films in black and white on 16mm film.

In the following years, Schifano participated in numerous international exhibitions. His works were characterized by the use of innovative technologies and new materials, such as the emulsion photographic technique to transfer television images onto canvas.

MARIO SCHIFANO

Acerbo, 1982

Enamel and acryli con canvas
200 x 303 cm





acetyl

ARCANGELO SASSOLINO

B. 1967

Arcangelo Sassolino's works and his installation explore mechanical behavior, materials and the physical properties of forces. His works call for careful planning and in depth research insofar as they revolve around a high degree of physicality and on forces applied by or on an object.

The tension, the expectation and the awareness of risk along with the powerful aesthetics of the works play a key role in the experience of the visitor. He has staged solo shows in institutions such as the 59 Esposizione Internazionale d'Arte Venice (Malta Pavilion, 2022); the 17th Venice Architecture Biennial (2021); the Contemporary Art Museum, St. Louis (2016); the Frankfurter Kunstverein (2016); the Art and the City, Zürich (2012); the MACRO, Rome (2011); the Z33 House for contemporary art, Hasselt (2010); the Palais de Tokyo, Paris (2008).

ARCANGELO SASSOLINO
Conflitto bianco, 2022
Paper and steel
36 x 53 x 37 cm



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, Matsu-tani, 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.

CV

Among the most significant exhibitions, *Postwar 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; *kenosis – 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.

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