

An abstract painting featuring a vibrant red background with swirling, layered brushstrokes in white, light blue, and pale yellow. The composition is dynamic and textured, with some areas appearing more saturated than others.

REPETTO GALLERY

VORTICE

PAD 3 - Booth B100

MIART 2024

Dynamic and swirling images, figurative or abstract, question and destabilise our perception, leading us into suspended environments and images. In this way, the artists lead us into another space-time, where canonical points of reference disappear and new narrative plots emerge, journeys into unusual realities far removed from our ordinary ones.

Carla Accardi, Giacomo Balla and Mario Schifano create, to varying degrees, a dynamism in the structure of their paintings that allows the viewer to immerse himself in the forms they depict. Accardi's abstract signs refer to a constantly evolving linguistic code, allowing viewers to create their own narratives and sequences. Schifano's figurative approach also tends towards the latter intuition. By presenting the viewer with familiar images, he captures moments and consequential processes in which colours and shapes make up our existence.

Bruno Munari and Arcangelo Sassolino play with the viewer's senses, directly affecting the mind as a whole. By manipulating recognisable objects, the artists explore the limits not only of matter, but also of sight and body, in a veritable loss of balance.

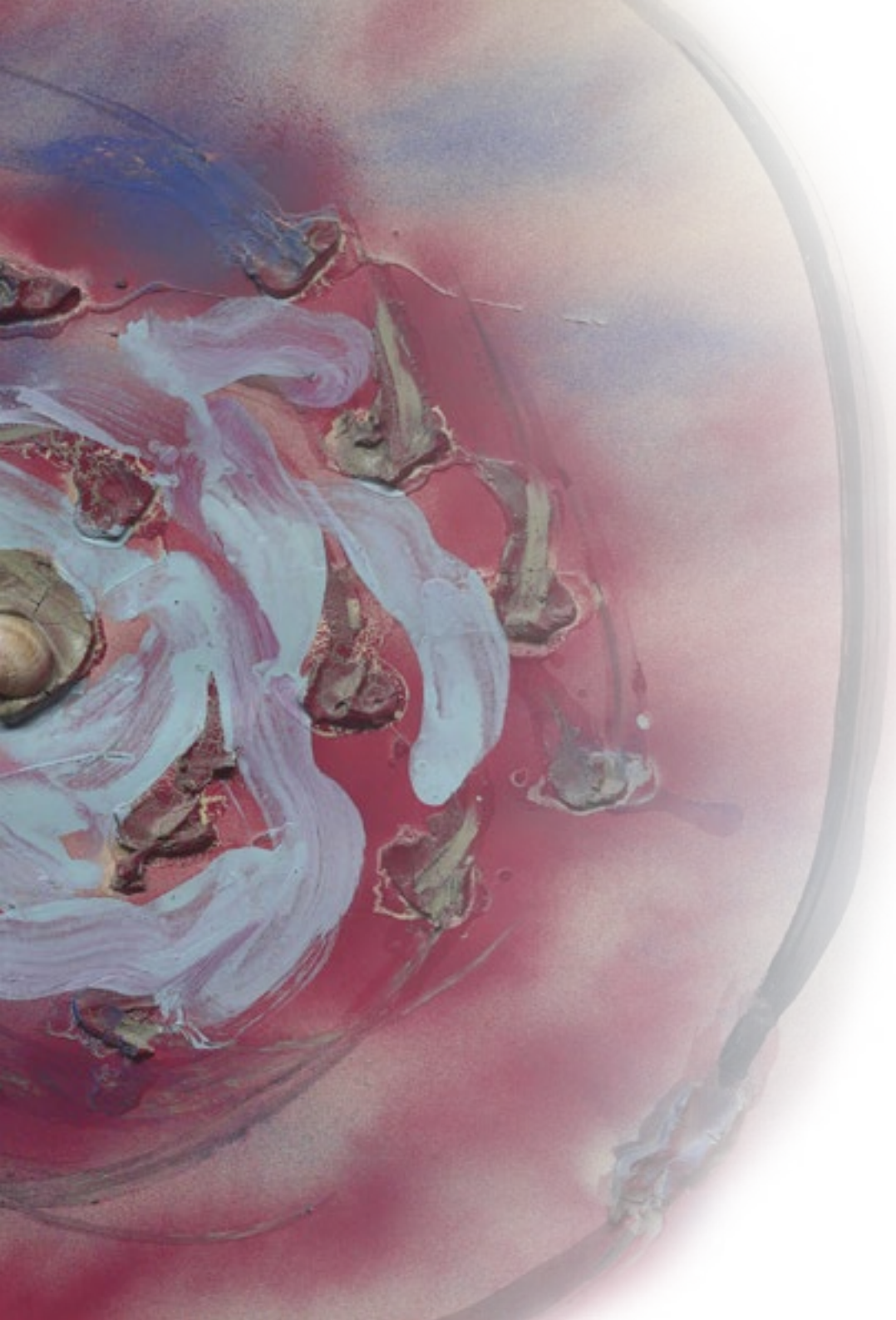
In tangential yet autonomous ways, Gianfranco Gorgoni, Daniele de Lonti, Richard Long, Mario Merz and Marco di Giovanni explore the destabilising force of nature, dominated by an enigma-

tic tension that seems to derive from a continuous movement of circularity. Through photography, as in the case of Gorgoni and de Lonti, sculpture, as in the case of Long, or installation and drawing, as in the case of di Giovanni and Merz, the artists intercept changes and dimensions, creating geographical references in the environmental map that surrounds us.

Cuts, fragments and decompositions in the works of Lucio Fontana and Giulio Paolini explore the tension between spatial dynamism and the simultaneous resistance of gestures that seem to be driven by invisible, silent motors. Abstraction captures the way in which time and space mutate and interpenetrate, in a desire to inscribe this sense of instability in the concreteness of the chosen artistic materials.

Last but not least, the manipulation of metal is for Ettore Colla and Arnaldo Pomodoro the main medium through which they explore space, creating swirling sculptures and allowing the grafting of elements that, in their composition, would form characters and symbols known and unknown.





CARLA ACCARDI

1924 - 2014

Carla Accardi was a prominent female figure in 20th-century Italian art. Born in Trapani, Italy, in 1924, Accardi studied at the Accademia di Belle Arti in Florence before relocating to Rome in 1946. It was in the Italian capital that she met a group of like-minded artists, including Pietro Consagra and her future husband Antonio Sanfilippo, with whom she founded *Forma I*. This collective sought to align their Marxist political beliefs with a formalist approach to abstraction.

As a feminist and abstractionist, Accardi chose to work with forms that defied easy interpretation. Her paintings challenge preconceptions such as the association of women with delicacy and painting with compositional beauty. Her art is characterized by linguistic comparisons, balancing rigorous compositions with emotionally charged colors. Accardi fearlessly and experimentally expressed herself at a time when painting was predominantly considered a male domain.

Accardi's influence extended beyond her involvement with *Forma I*. Her artistic legacy made a lasting impact on the Italian art scene. She passed away on February 23, 2014, in Rome, Italy.

CARLA ACCARDI

Verde arancio viola, 1991

Tempera on paper on canvas

56 x 76 cm

ETTORE COLLA

1896 - 1968

Ettore Colla attended the Accademia di Belle Arti in Parma and in 1923, he moved to Paris, where he attended the ateliers of internationally renowned sculptors such as Bourdelle, Brancusi and Laurens, and in 1926 he moved to Rome, establishing a studio on his own. During these years his works were visually near to the Novecento group and to the sculpture of Arturo Martini. As many other Italian artists, after World War II Colla started exploring the expressive possibilities of abstraction.

In 1950, he founded the group *Origine* along with Mario Ballocco, Alberto Burri and Giuseppe Capogrossi. *Origine* was a movement of abstract art that later became an art gallery in Rome (Galleria Origine) and that expressed his views through the periodical *Arti visive* (visual arts). His abstract geometric works of the '50s are the most important and well known of his entire production. Colla created geometrical figures in the space, focusing on a two-dimensional conception of the sculptural work. He mostly used iron sheets, often found in industrial deposits. This practice induced critics to put his work in relation with the Dadaist practice.

Later in the '50s he pursued two-dimensional sculpture, creating wide murals always using iron sheets. During the '60s, however, his research focused again on geometry and geometrical figures: he executed *Spiral*, one of his most engaging works, in 1961. He died in Rome in 1968.

ETTORE COLLA

Fiore, 1966-1967

Recovered irons assemblage

190 x 12,5 x 12,5 cm

Edition of 7



GIACOMO BALLA

1871 - 1958

Giacomo Balla studied at the Accademia Albertina di Belle Arti in Turin and exhibited for the first time under the aegis of the Società Promotrice di Belle Arti in that city. In 1895 Balla moved to Rome, where he worked for several years as an illustrator, caricaturist, and portrait painter. His work was included in the *Venice Biennale* (1899); *Esposizione internazionale d'arte, Venice* (1903); *Glaspalast, Munich* (1903), *Internationale Kunstausstellung, Düsseldorf* (1904); *Salon d'Automne* in Paris (1909).

Balla signed the second *Futurist painting manifesto* of 1910 with Boccioni, Carlo Carrà, Luigi Russolo, and Severini. In 1914 he experimented with sculpture for the first time and showed it in the *Prima esposizione libera futurista* at the Galleria Sprovieri, Rome. He also designed and painted Futurist furniture and designed Futurist "antineutral" clothing. With Fortunato Depero, Balla wrote the manifesto *Ricostruzione futurista dell'universo* in 1915. Balla continued to exhibit in Europe and the United States and in 1935 was made a member of the Accademia di San Luca in Rome. He died on March 1, 1958, in Rome

GIACOMO BALLA

Vortice + forme rumore, 1913-14

Pencil on Fabriano paper

45x56 cm



DANIELE DE LONTI

B. 1959

Daniele De Lonti was born in Milan in 1959. He was an active participant in the youth political movements that animated the Italian scene at the end of the 1970s. He studied at the Civica Scuola di Fotografia in Milan, graduating in 1988, and became an assistant to Giovanni Chiaramonte and later Luigi Ghirri, who was attracted by his poetics and way of life.

From the 1990s he began a personal creative journey, collaborating with "Linea di Confine" and the Archivio dello Spazio of the Province of Milan, and continuing to follow the exhibition and publication activities of the Luigi Ghirri Archive. In 1996 he attended the seminar of the American Frank Gohlke, where he found confirmation of the reasons for his poetics as a form of personal freedom. In 2001 he decided to return to Lombardy and currently lives and works in Milan.

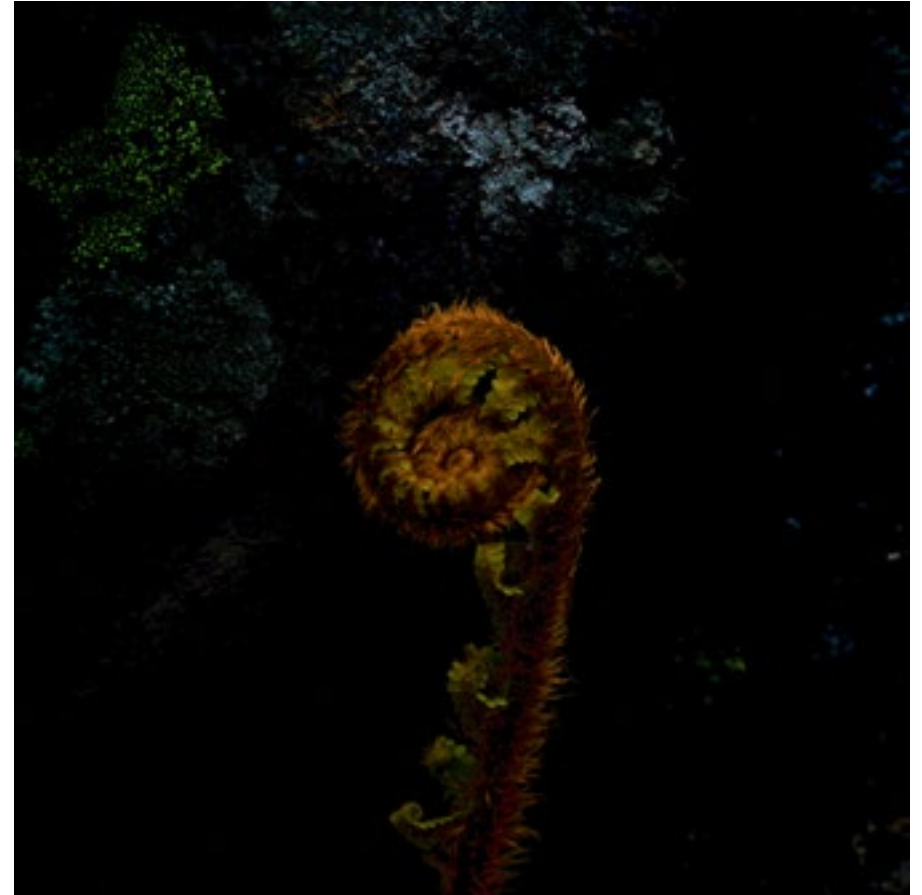
DANIELE DE LONTI

Felce, 2023

44,44 x 44,44 cm

True Glicée print with UV protection.

Edition of 5



MARCO DI GIOVANNI

B. 1976

MARCO DI GIOVANNI

Urantia, 2022

Pencil on Moleskine agendas

105 x 105 cm

Marco Di Giovanni's works focus on recycled materials, pipes and cisterns, reassembled and given new life through the insertion of lenses that allow us to see what is happening - or what is stored - inside them. Di Giovanni plays ironically with the mechanisms of vision, at the same time creating sculptural structures with a strong visual impact, in a constant exchange between the permanence and mutability of materials and forms, always conceived and installed in close relation to the exhibition space.

He has exhibited in group shows at Casa Testori in Milan, the Russian Academy of Arts in Moscow, Marta Museum in Herford, Museion in Bolzano, MAMbo in Bologna, VIII Contemporary Istanbul and Art City at the 41st Biennale of Venice.



LUCIO FONTANA

1899 — 1968

In all of Fontana's works - which include paintings, ceramic sculptures and light installations - the artist demonstrated a relentless interest in surface and dimensionality. Fontana helped create the Spatialist movement, which sought to integrate the fourth dimension into visual art. He studied under his father, an Italian sculptor, before attending the Brera Academy of Fine Arts in Milan. In 1947 he founded the Spatial Movement, whose principles were defined in the 'First Manifesto of Spatialism', which called for a new form of art oriented towards space. In 1949 he executed his first perforated canvases, all of which bear the title Spatial Concept and represent the artist's first attempt to go beyond the illusionism of the flat canvas. In the following years, Fontana further explored 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. After

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.

In the next page:

LUCIO FONTANA

Concetto Spaziale, 1962-63

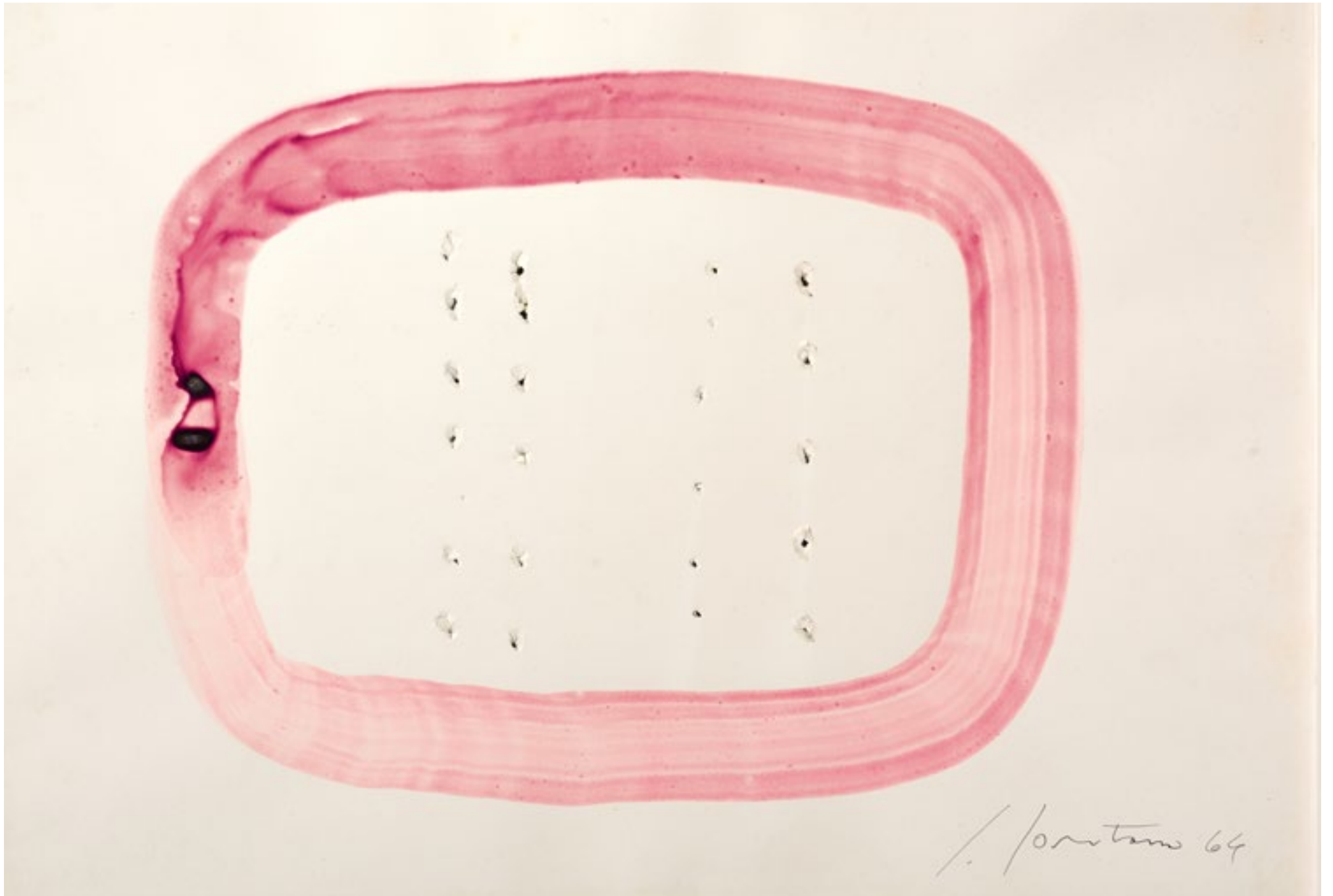
Engobed and glazed terracotta with lustre, holes and graffiti
28 x 38 x 5 cm

LUCIO FONTANA

Concetto Spaziale, 1964

Red-violet gouache and holes on paper
35.5 x 50 cm





/ / orntam 64

GIANFRANCO GORGONI

Robert Smithson: Spiral Jetty, Utah, 1970

Vintage Gelatine Silver Print

28 x 36 cm

Limited edition



Born in Rome in 1941, Gianfranco Gorgoni has dedicated his life to photography. In 1976 he joined the Contact Agency with other photographers and began his career as a photojournalist. He travelled and worked for major newspapers such as The Times, Life, Newsweek and The New York Times, covering the most dangerous areas: Iran, Iraq, Nicaragua, Lebanon, Pakistan, India, Afghanistan, the Falkland Islands, Japan and China. After a visit to Mexico, he decided to fly to Cuba for the May Day celebrations in 1980. Love at first sight led him to return to the country many times over the years. This forbidden love affair with the country and its people would come together in a single published book, 'Cuba Mi Amor', in 1985, with a preface by Gabriel Garcia Marquez and a text by Fidel Castro. He later divided his time between Harlem, New York and Bomba, Abruzzo. He died in New York in 2019.

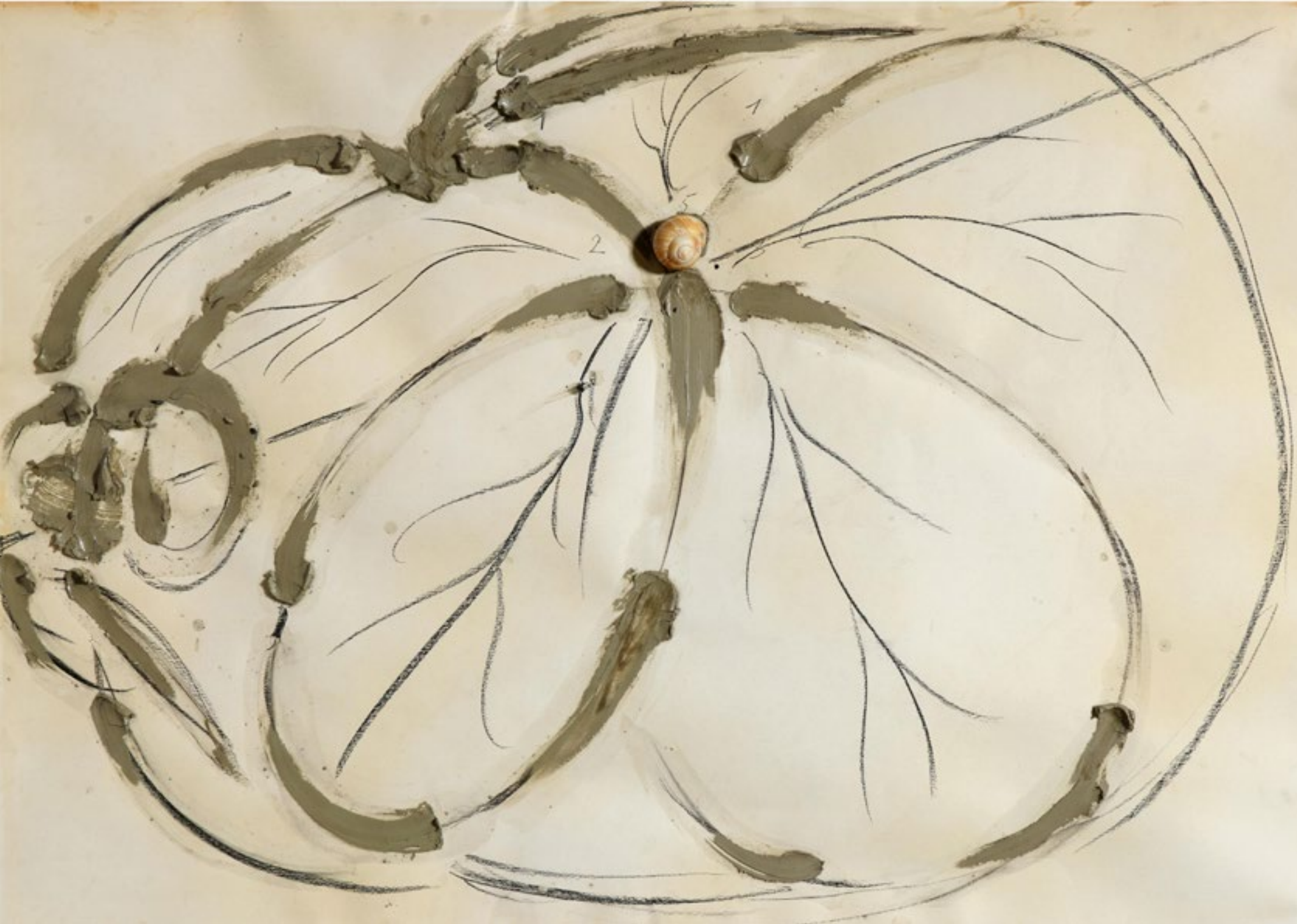


MARIO MERZ
Untitled, 1982
Spray enamel, acrylic, clay
and sea shell on card
on metal in artist's frame
73.5 x 103 cm

In the next page:

MARIO MERZ
Lumaca, 1975 c.
Oil, graphite, snail on paper
71 x 100 cm

Interested in the relationship between art and nature, much of Mario Merz's work addresses the organic growth of natural elements and the Fibonacci progression, a mathematical formula developed by Leonardo Fibonacci in the Middle Ages. In the 1967, the artist joined the Arte Povera movement, where he worked alongside Giovanni Anselmo, Luciano Fabro, and his wife, Marisa Merz. During this time he gained international success, presenting at exhibition with Conceptual, Process, and Minimalist artists. Merz died on November 9, 2003 in Turin, Italy. In 2015, Pace gallery in New York held the retrospective "Mario Merz" in his honor. His works are held in the collections of the Art Institute of Chicago, the Museum of Fine Arts in Boston, the National Gallery of Art in Washington, D.C., the Tate Gallery in London, and the Walker Art Center in Minneapolis, among others.



BRUNO MUNARI

1907 - 1998

Creator of objects, events and environments. - As Gillo Dorfles, a colleague of the *Movimento Arte Concreta* group, defined him, "Bruno Munari has always opened his creative world to anchors and incursions, where the connection, the rupture and the confluence between disciplines are the fundamental aspects of his methodology. Hovering between the experimental and the didactic, between the experience of doing and operational rigour, since the 1930s Munari's omnivorous - and elusive - research has been directed towards the image and its dynamic transformation, developing three-dimensional elements in the environmental field with a strong spatial and chromatic structure.

From the corpus of the *Useless Machines*, plastic organisms released in space and suspended in the air, changeable and sensitive to the ambient atmosphere, to the cycle of *Negative-Positive*, geometric and dynamic paintings in which colour and movement become the protagonists of the compositions, Munari explores the dynamics of optical-perceptual structures and the relationship created between the work and the eye of the viewer, where, as the artist himself affirms, "the functionality of the machine is accompa-

nied by the gratuitousness of play and the freedom of contemplation".

In the next page:

BRUNO MUNARI
Fontana a ruota, 1958
Iron and plastic
Diameter 100 cm

BRUNO MUNARI
Tetracono, 1965
Aluminium, iron, electric motor
26.5 x 20 x 21.3 cm
10 editions





GIULIO PAOLINI

B. 1940

GIULIO PAOLINI

Diorama (II), 1985-86

Collage on prepared and inverted
canvas, pencil on wall

38 x 50 cm cad.

Giulio Paolini was born in Genoa in 1940 and lives in Turin. Often associated with the Arte Povera movement, his artistic practice is characterised by a more rigorous conceptual approach. The starting point and constant reference of his research is the first work he created in 1960: *Disegno geometrico (Geometric Drawing)* is a canvas painted in tempera, on which the artist merely traces the squaring of the surface, a preliminary step to any possible representation.

From this initial reflection on the space of representation and on the status of the work itself, Paolini developed a complex research that focused both on the instruments of artistic creation and on the figure of the author as operator of language and accomplice of the spectator. His works, marked by an avowed theatricality, stage the expectation of an unknown image that constantly evades definition in the search for a model, both new and ancient.



RICHARD LONG

B. 1945



Closely associated with the birth of Land Art, Richard Long achieved international fame in the 1970s with sculptures made from walks in rural and remote areas of Britain to the plains of Canada, Mongolia and Bolivia, guided by a great respect for nature and the formal structure of basic forms.

Nearly forty years later, his work continues the dialectic between working freely and ephemerally in the vast world and bringing it back into the public domain of art spaces and books in the form of sculptures using raw materials such as stone, mud and water, and photographic and textual works. The consistent use of archetypal forms, mainly circle, line, cross and spiral, is immediately apparent in the artist's work. By combining irregularly shaped raw materials into geometric structures, Long's works illustrate a recurring theme: the relationship between man and nature. Richard Long's work is on permanent display in the UK at the Tate and Bristol City Museum and Art Gallery, as well as in museums in America, Switzerland and Australia.

RICHARD LONG

Red-blue slate circle, 1985

44 red-blue slate slabs

Diameter 254 cm

ARCANGELO SASSOLINO

B. 1967

Arcangelo Sassolino was born in 1967 in Vicenza, the city where he lives and works. His works and his installations explore mechanical behaviour, 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.

Sassolino has staged solo shows in institutions such as the Contemporary Art Museum, St. Louis (2016); the Frankfurter Kunstverein, Frankfurt (2016); the MACRO, Rome (2011); the Palais de Tokyo, Paris (2008); the Z33 House for contemporary art, Hasselt (2010); the Art and the City, Zürich (2012). Furthermore, his works have been displayed in various international galleries and museums: 104, Paris; MART, Rovereto; Peggy Guggenheim Collection, Venice; FRAC, Reims; Autocenter and Mica Moca, Berlin; Museum Tinguely, Basel; Swiss Institute, New York; CCC Strozzi, Florence; Fondazione Bevilacqua La Masa, Venice; Kunsthalle, Göppingen; ZKM, Karlsruhe; Fondazione Arnaldo Pomodoro, Milan.

ARCANGELO SASSOLINO
I.U.B.P., 2024
Steel, air, tyre and polyester
73 x 69 x 24,5 cm





MARIO SCHIFANO

B. 1934 - 1998

Mario Schifano was an Italian artist, born in 1934 in Homs, Syria. He made his debut in 1960 with an exhibition at the La Salita Gallery in Rome, presented by Pierre Restany, titled *Five Roman painters: Angeli, Festa, Lo Savio, Schifano, Uncini*.

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*. This innovative style earned him an exclusive contract with the American gallerist Ileana Sonnabend. During the 1960s, Schifano held solo exhibitions in Europe and in the United States. His interest in Italian art history and Futurism began to emerge in his works, and in 1964, he presented his first *Anemic Landscape* at the Venice Biennale. During this period, he also began creating experimental short films in black and white on 16mm film.

Around 1966-1967, Schifano started creating series such as *Oxygen Oxygen*, *Allstars*, *Oasis* and *Companions*, *companions*. His interest in contemporary history and his civic commitment led him to an ideological and identity crisis, which led him to declare his intention to abandon painting. However, his love for art

drove him to continue his career, experimenting with new techniques and styles. 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 died at the age of 63 on January 26, 1998, of a heart attack in his studio in Trastevere, Rome.

MARIO SCHIFANO

Biplano, 1982

Enamel, felt-tip pen and pastel
on paper laid on canvas
105 x 145 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, 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.

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, *Aroo* 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.

Repetto Gallery - Modern and contemporary fine art

Via Clemente Maraini 24, 6900 Lugano, CH
Lun - Ven 9:00 - 17:00 pm, Sab on appointment

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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.

Unlike many of his contemporaries, Pomodoro insists on partaking in the physical fabrication of his work.

ARNALDO POMODORO
Disco, 2002
Bronze
24.8 x 21 cm
Edition 5 of 8 + 2 AP



VORTICE