

BRAFA ART FAIR

BRUSSELS EXPO

# REPETTO GALLERY

BOOTH N. 85



# KAREL APPEL

1921 – 2006

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Karel Appel is among the protagonists of Dutch and European post-war painting, proposing expressionist painting based on primary, bright colours and mellow brushstrokes that give life to distorted human figures and primitive, grotesque subjects. Born in Amsterdam in 1925. From 1940 to 1943 he studied at the Rijksakademie in Amsterdam and at the Royal Academy of Fine Arts, initially interested in modern French painting, but later searching for new forms of expression. He surprised the art world with his first solo exhibition at the Berrenhuis Het in Groningen, Holland.

In 1950, Appel moved to Paris, where he met the critic Michel Tapié: here his painting realised a spontaneous expressionism with abstract characteristics and represented a turning point in the more formal European geometric art of the time. The artist participated in events such as Art Autre and the Salon de Mai, before moving to Brussels and exhibiting at the Palais des Beaux-Arts. In the summer of 1954, he went to Albisola in Liguria to study the ancient Ligurian ceramic technique, and in the 1960s, after winning several prizes, he exhibited in the main European and American museums, becoming increasingly known and important.

Sculpture has also found a place in Appel's art, as well as compositions using different materials, from aluminium to painted wood and polyester, sometimes with moving parts. In

1976 he produced some large frescoes in Lima with the help of the population, then left his studio in Paris and settled in the south of France, where he produced cycles of paintings, engravings, ceramics and painted sculptures.

In the 1990s, he produced a new series of poem paintings, cycles of sculptures in the Constructivist-Expressionist style and stage sets for plays. In the following years Appel divided much of his time between Tuscany and the USA, producing paintings and sculptures. Karel Appel died on 3 May 2006 in Zurich.

*Karel Appel in his studio, 1946*  
Photograph by Dirk de Herder





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**Karel Appel**  
*General smiling*  
1966  
Oil on canvas  
150 x 150 cm



# 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'Automne 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 ex-

hibition of his works was organized in Milan, numerous exhibitions followed in Italy; receiving important recognition especially abroad.



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**Giorgio de Chirico**  
*Venezia, Palazzo Ducale*  
1955  
Oil on canvas cardboard  
50 x 60 cm



# LUCIO FONTANA

1899 – 1968

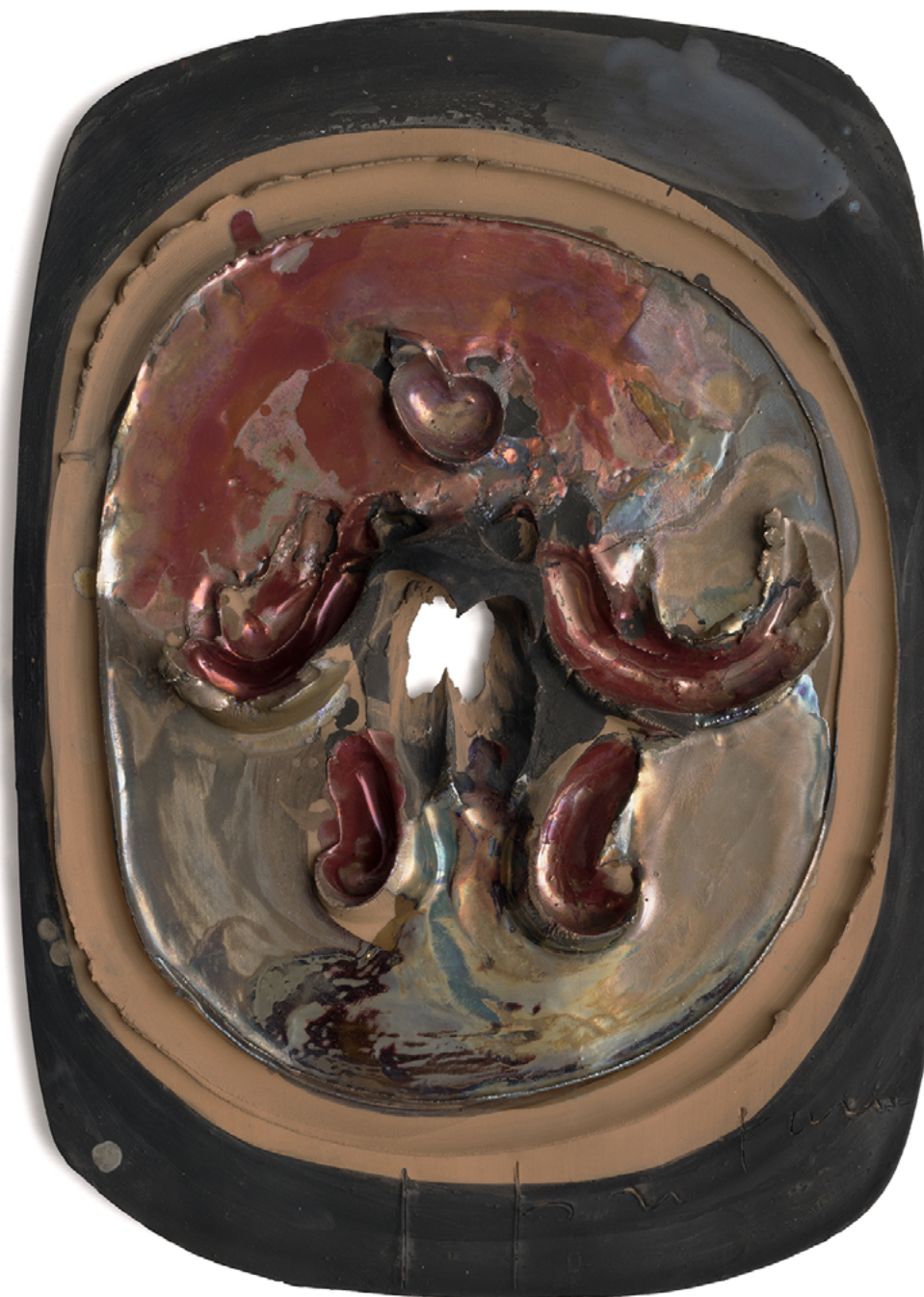
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Lucio Fontana is famous for his slashed and punctured canvases. Throughout all his work—which included paintings, ceramic sculptures, and light-based installations—the artist demonstrated a relentless interest in surface and dimensionality; his material 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.



*Lucio Fontana with a maquette for the  
5th door of Milan Cathedral, 1951*  
Fondazione Lucio Fontana



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**Lucio Fontana**  
*Concetto Spaziale*  
1961-62  
Painted terracotta  
41 x 30 cm

# MAX ERNST

1891 – 1976

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Maximilian Maria Ernst, better known internationally as Max Ernst, was born on 2 April 1891 in Brühl, Germany. Max Ernst's first interests were psychiatry and philosophy, but he decided to abandon his studies at the University of Bonn to devote himself to painting. After serving in the German army during the First World War, Ernst converted to Dadaism, a nihilistic art movement, and formed a group of Dada artists in Cologne in 1919. With the artist-poet Jean Arp, he published magazines and caused a scandal by staging a Dada exhibition in a public toilet. In 1922, Max Ernst moved to Paris, where two years later he became a founding member of the Surrealists, a group of artists and writers whose work grew out of fantasies conjured up from the unconscious.

His work was imaginative and experimental, and Max Ernst pioneered the technique of frottage and experimented with automatism. Reflecting on the random patterns and textures that resulted from these techniques, the artist allowed free association to suggest images that he then used in a series of drawings. After 1934, Ernst's work also included sculpture, using improvised techniques in the same way as painting.

At the outbreak of the Second World War, the painter Max Ernst moved to the United States, where he began to work with Marcel Duchamp. He returned to France in 1953 and his work became

less experimental. He spent much time perfecting his modelling technique in traditional sculptural materials and continued to produce lyrical and abstract works. He died in Paris on 1 April 1976.





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**Max Ernst**  
*Untitled*  
1958  
Oil on board  
24.5 x 33.5 cm

# 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.

*Fausto Melotti*  
Photograph by Ugo Mulas







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**Fausto Melotti**

*Gallo*

1948 c.

polychrome enamelled ceramic

88,8 x 37 x 24,3 cm



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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. 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.

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.

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## PROJECTS AND EXHIBITIONS

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; κένωσις – *Lucio Fontana and Fausto Melotti*; *Giorgio de Chirico, nello specchio del Novecento. Warhol, Schifano, Paolini, Ghirri, Salvo*; *No flowers without contradiction. 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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