



BRAFA
ART FAIR

REPETTO GALLERY

BRAFA 2026 – BOOTH 93
25 January – 2 February 2026



At BRAFA 2026, Repetto Gallery presents a dialogue which traces the shifting landscape of **European modernism through the 20th century**. This special preview brings together seven of the artists selected for our booth: **Valerio Adami, Christo, Giorgio de Chirico, Jean Dubuffet, Max Ernst, Kurt Schwitters**, and **Victor Vasarely**. Though their paths differ—rooted in Surrealism, Dada, Nouveau Réalisme, and Op Art—each of these artists shares an impulse to reimagine the conditions of seeing and being.

Giorgio de Chirico's metaphysical squares and silent architectures introduce a world where time stands still, where the dream precedes the image. From that stillness, **Max Ernst** and **Kurt Schwitters** draw motion: Ernst's surrealist transformations of nature and psyche, and Schwitters' collages that reassemble the debris of the modern world into new harmonies.

Jean Dubuffet turns to raw matter and gesture. **Christo**, by contrast, veils and wraps—his drawings capturing the paradox of concealment as a form of revelation, where the hidden becomes a new kind of visible.

In **Victor Vasarely's** optical geometries, structure vibrates into sensation; the visual field itself becomes alive, unstable, participatory. And **Valerio Adami**, with his incisive line and luminous color, reconstructs the image as a space of thought—where narrative unfolds through contour and symbol.

Together, these artists propose a map of modernity in motion: their works speak to one another across decades, converging on a shared question—how art might continue to invent new forms of meaning within the flux of the twentieth century and beyond.

VALERIO ADAMI

B. 1935

This large and intensely chromatic canvas stands among Valerio Adami's most compelling explorations of narrative fragmentation and visual allegory. Created in 1977—during one of the artist's richest periods—the work reflects his ongoing dialogue with literature, mythology, and the poetic structures of modernity. The reference to Odysseus and the dedication to Ezra Pound establish a network of cultural echoes: the epic traveler and the modernist poet become parallel figures through whom the idea of the journey—physical, intellectual, existential—is refracted.

Adami's unmistakable linear architecture frames zones of pure, saturated color, generating a composition that oscillates between clarity and enigma. The dimensions of the piece intensify the theatricality of the scene, inviting the viewer to enter a space where gesture becomes symbol and where the "ancient wall" of the title functions both as boundary and as memory surface.

In this painting, Adami reaffirms his capacity to merge classical references with a contemporary graphic idiom, producing a work that is narrative and abstract.

Valerio Adami

*La firma del muro antico, Odisseo
(per E. Pound), 1977*
Acrylic on canvas
204 x 152 cm





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CHRISTO

1935 – 2020

This mixed-media drawing belongs to Christo's visionary project of 1969 for the temporary wrapping of hundreds of trees along the Champs-Élysées and around the Rond-Point in Paris. Although never realized, the proposal forms an important chapter within the artist's investigations into scale, ephemerality, and the transformation of public space. The drawing demonstrates Christo's rigorous process, where exploratory sketches and material samples articulate the conceptual and physical logic of the final installation.

As with all of Christo and Jeanne-Claude's work, the work reflects a desire to temporarily rewrite the relationship between nature, architecture, and collective experience. This piece, once in the collection of Leo Castelli, is a document of both an unrealized landscape intervention and the broader poetics of concealment that defined Christo's oeuvre.

Christo

Wrapped Trees (approximately 380) Project For The Avenue Des Champs-Élysées and the Rond Point des Champs-Élysées in Paris, 1969

String, plastic, graphite and coloured crayons on card
56 x 71.3 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 returned to Italy in 1909 and then joined his brother Alberto Savinio in Paris. De Chirico was deeply impressed by the city's deserted 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*.

The onset of World War I saw the birth of "metaphysical painting," that transcends the boundaries of conventional reality to reveal the deeper 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. 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 and, 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. He died in Rome on November 20, 1978.

Painted during de Chirico's Baroque period of the late 1940s, *Cavalli e cavalieri* reinterprets one of his most enduring themes: the horse and rider, figures that traverse his oeuvre from Metaphysical beginnings to late-classical elaborations. In this period, de Chirico embraced a theatrical, opulent style marked by dramatic lighting, warm tonalities, and highly modeled forms.

Here, the horses and riders stand not simply as narrative entities, but as emblems of a world suspended between antiquity and fantasy. The brushwork is fluid, almost sculptural; volumes swell beneath the surface, and movement is suggested through the interplay of shadow and illumination. While rooted in classical iconography, the scene remains unmistakably "chirichian" in its dreamlike staging—an arena in which time and history are consciously displaced.

This painting reflects de Chirico's lifelong fascination with the enigma of the image, and his capacity to reinvent his visual language across decades while preserving the metaphysical aura that defined his early career.



Giorgio de Chirico

Cavalli e cavalieri

Second half of 1940s

Oil on canvas

81.2 x 99.4 cm



JEAN DUBUFFET

1901 – 1985

Le collier d'or is a striking example of Dubuffet's mid-1950s production, a moment when his research into texture, surface, and materiality reached a new level of expressive richness. The painting belongs to the period following the artist's early Art Brut experiments, yet it preserves the same anti-academic energy: forms appear raw, direct, and unfiltered, shaped by a tactile engagement with pigment that blurs the lines.

The composition is dominated by a figure whose presence emerges through dense, layered brushwork and earthy tones, punctuated by the luminous “golden necklace” of the title. The contrast between the precious association of gold and Dubuffet's deliberately unrefined surface creates a tension — a questioning of cultural hierarchies, of beauty, and of the value systems embedded in artistic tradition. With its exceptional provenance—including the G. David Thomson Collection—and its inclusion in the literature on Dubuffet, this painting stands as an eloquent testament to the artist's ability to find poetry in the elemental.

Jean Dubuffet

Le collier d'or, 1955

Oil on canvas

73 x 60 cm





MAX ERNST

1891 – 1976

Created in 1958, this intimate painting by Max Ernst encapsulates the poetic and experimental sensibility that defined his post-war production. Though moderate in scale, the work deploys the artist's signature techniques—textural invention, ambiguous figuration, and subtly surreal atmospheres—to generate a scene that oscillates between landscape and apparition. Ernst's interest in chance and metamorphosis is palpable: shapes appear to morph organically, suggesting creatures, geological formations, or psychic terrains. The surface is alive with delicate modulations, inviting viewers to decipher shifting meanings within the image. This openness is one of Ernst's defining traits—the painting becomes a field of potential interpretations rather than a fixed symbolic structure.

With great provenance, including Galerie Alexandre Iolas and a certification signed by the artist himself, this work offers a crystalline example of Ernst's capacity to compress his vast imaginative universe into a small yet resonant tableau.

Max Ernst

Untitled, 1958
Oil on board
24.5 x 33.5 cm



KURT SCHWITTERS

1891–1976

This collage, referred to Schwitters' Italian sojourn of 1930–31, is a refined manifestation of the MERZ philosophy he developed over two decades. Constructed from fragments of everyday printed matter, the composition exemplifies the artist's ability to elevate the discarded into the domain of art, creating harmony from heterogeneity. In this work, subtle tonal shifts, typographic remnants, and precisely arranged paper elements form a rhythmic structure that is both spontaneous and rigorously composed. The tension between order and improvisation—a hallmark of Schwitters' collages—is fully present: the elements appear casual, yet carefully orchestrated.

The piece's provenance is particularly significant, having belonged to the artist's son Ernst Schwitters and later exhibited through Marlborough Gallery. Its inclusion in the Catalogue Raisonné underscores its importance within the artist's interwar production. *Untitled (ITALY)* stands as a testament to Schwitters' belief in the transformative power of the fragment, and in the poetic potential of the everyday.

Kurt Schwitters

Untitled (ITALY), 1930–31

Collage on paper

22.8 x 17.6 cm





VICTOR VASARELY

1906 – 1997

This monumental square canvas is an outstanding example of Vasarely's mature *Kass* series, where the artist's research into optical vibration and spatial distortion reached its full architectural clarity. The expanded format intensifies the immersive quality of the composition: a dynamically swelling sphere emerges from a matrix of cube-like units, its volume generated entirely through chromatic modulation and geometric precision.

The interplay of blues and yellow creates a shifting perceptual field. As the viewer moves, the sphere appears to pulse, advancing and receding in a continuous optical rhythm. Despite its mathematical rigor, the painting feels alive—its movement generated not by representation but by a choreography of contrasts and repetition.

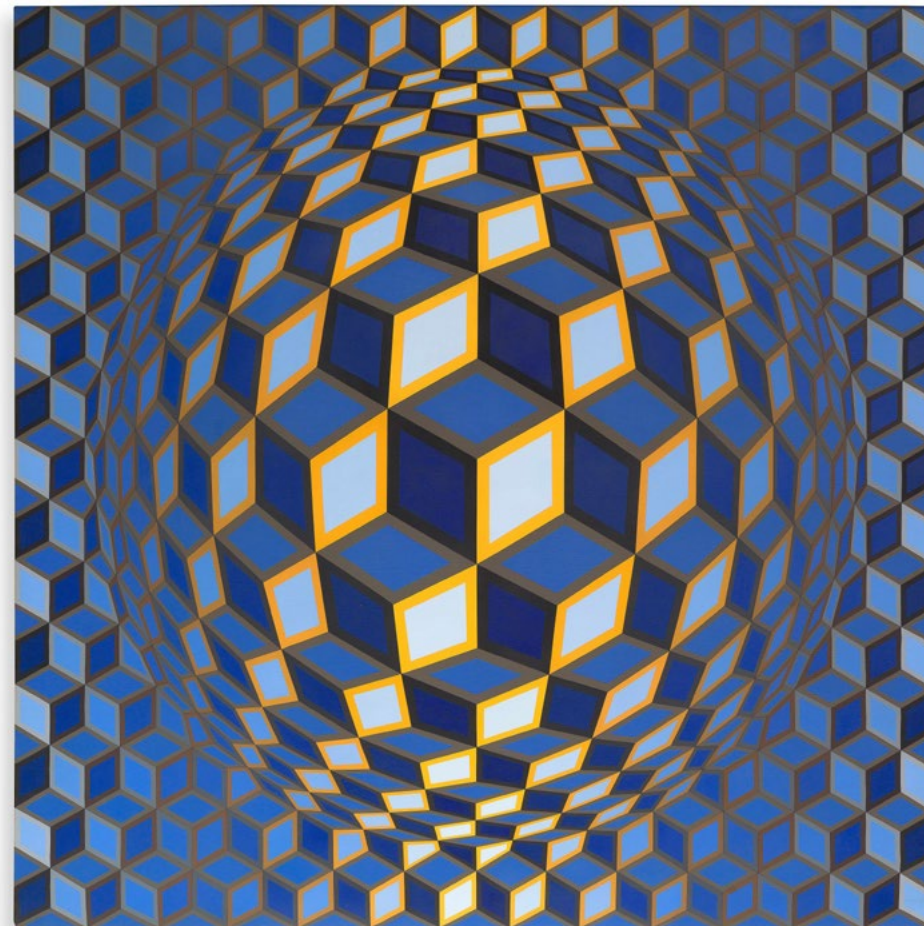
Kass - 99 epitomizes Vasarely's vision of a democratic, universal visual language derived from pure form. Its scale, intensity, and chromatic brilliance make it one of the most compelling articulations of Op Art's promise: that the eye itself can become an arena of experience, discovery, and wonder.

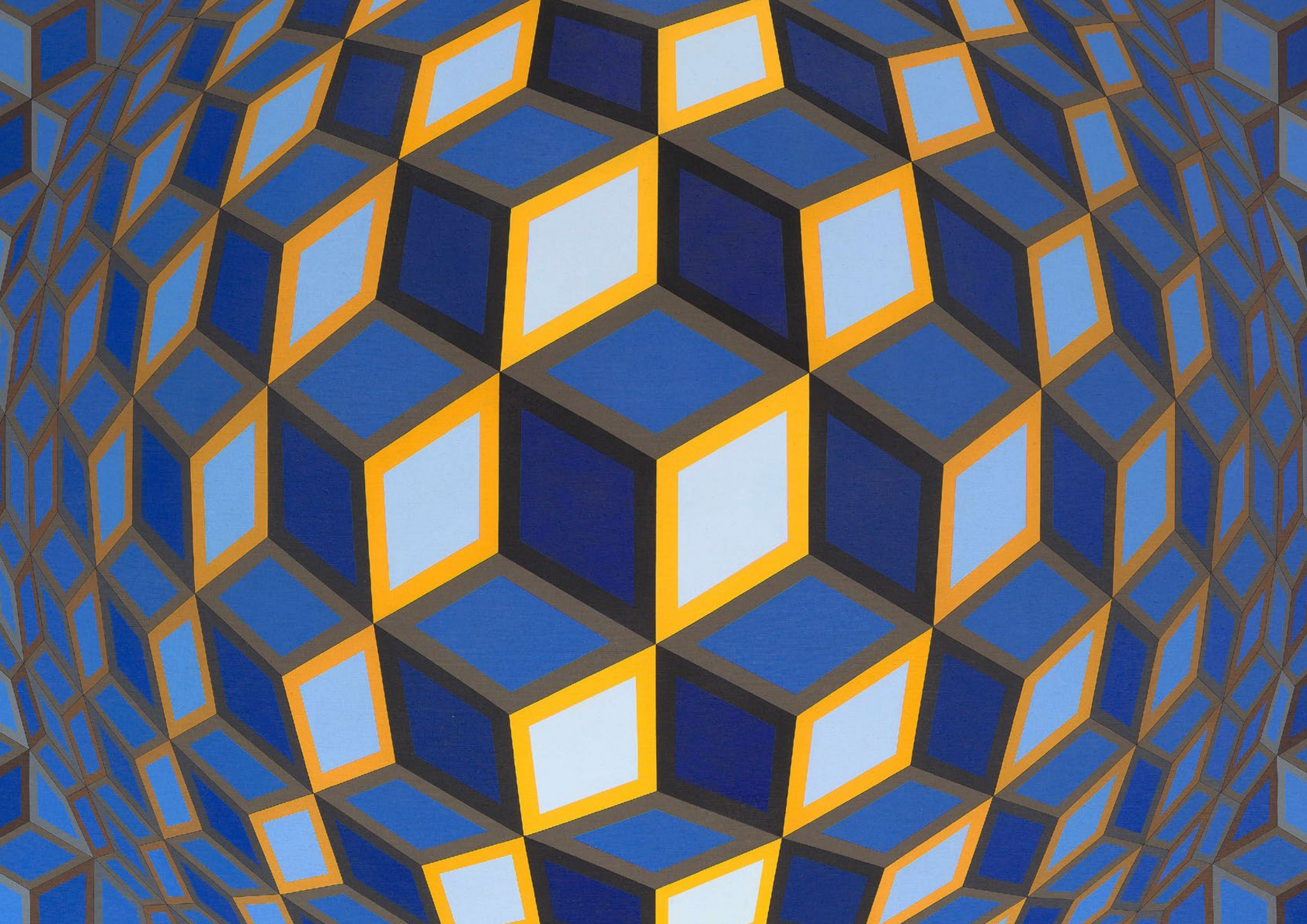
Victor Vasarely

Kass - 99, 1971-74

Acrylic on canvas

200 x 200 cm





MISSION & CV

Founded in 2007 in Milan, located first in London and from 2022 in Lugano, Repetto Gallery is a modern and contemporary art gallery actively engaged in promoting and enhancing Italian artists, including Accardi, Bentivoglio, Burri, Capogrossi, Chighine, Dadamaino, Ghirri, Fontana, Melotti and Munari; some of the protagonists of Arte Povera and Conceptual Art, Anselmo, Boetti, Calzolari, Paolini, Pistoletto as well as major international artists, including Christo, Long, Marca-Relli, Matsutani, Motonaga, and Neshat.

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*; *Schifano. Pittura felice* in collaboration

with Marco Meneguzzo; *Il canto della terra*, group show dedicated to art / nature / ecology.

Repetto Gallery current program includes the promotion and rediscovery of the artist and designer Bruno Munari, the promotion of the works by poetess and verbovisual artist Mirella Bentivoglio; and it is focused on opening up a broader dialogue between historical and contemporary artists, for example with the exhibition *Giorgio de Chirico, nello specchio del Novecento. Warhol, Schifano, Paolini, Ghirri, Salvo* in 2023; with the solo show and related catalogue dedicated to Arcangelo Sassolino curated by Luca Massimo Barbero in 2024; and in 2025 with *Giorgio Morandi and Beyond*, exhibition and catalogue curated by Maria Cristina Bandera with works by the renowned Italian painter and engraver and by modern and contemporary artists who, through varied and heterogeneous approaches, engage with his poetics.

Repetto Gallery is also active on art fairs, having participated in or exhibited at major events such as Art Basel in Basel, 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, Artissima in Turin. Finally, Repetto Gallery offers consultancy and art advisory services for both institutional and private clients.



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