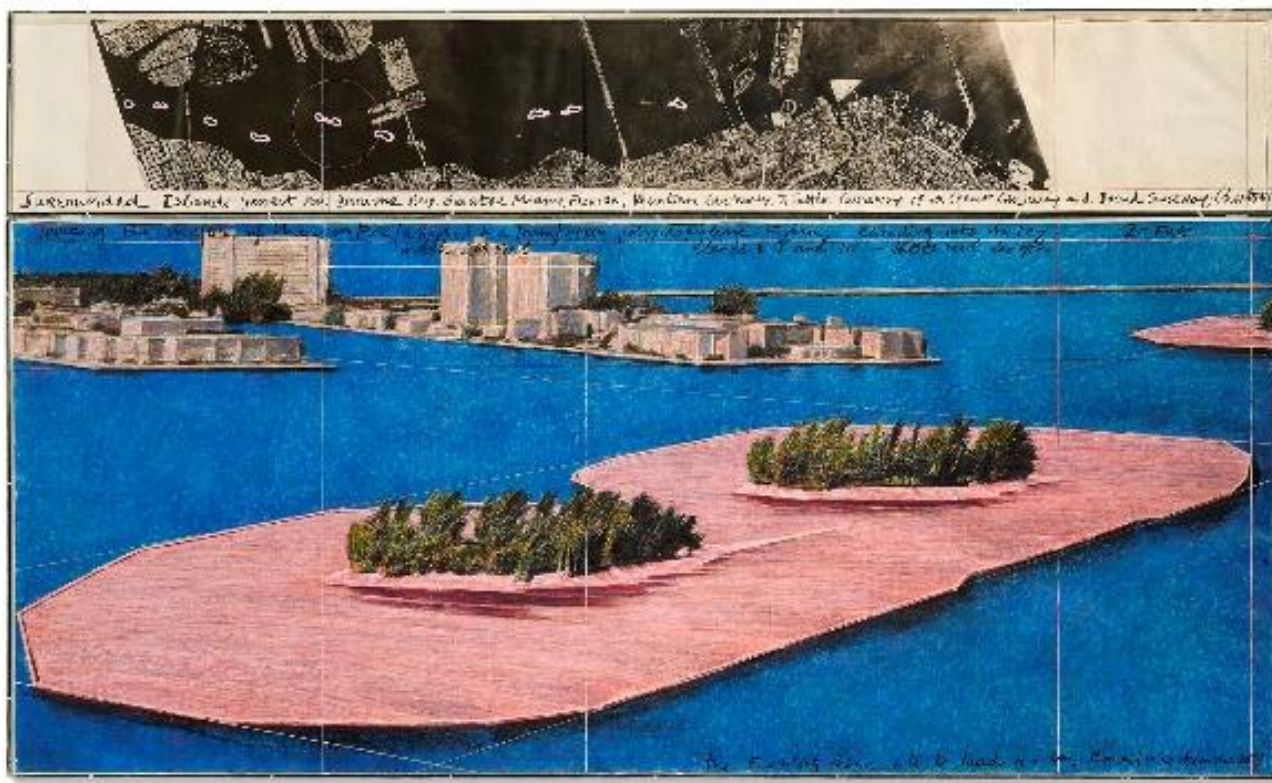


Repetto Gallery is a modern and contemporary art gallery located in London.

Please find below a selection of some of the highlights that will be exhibited at BRAFA 2022.



Christo (Gabrovo 1935 – New York 2020)

Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida)

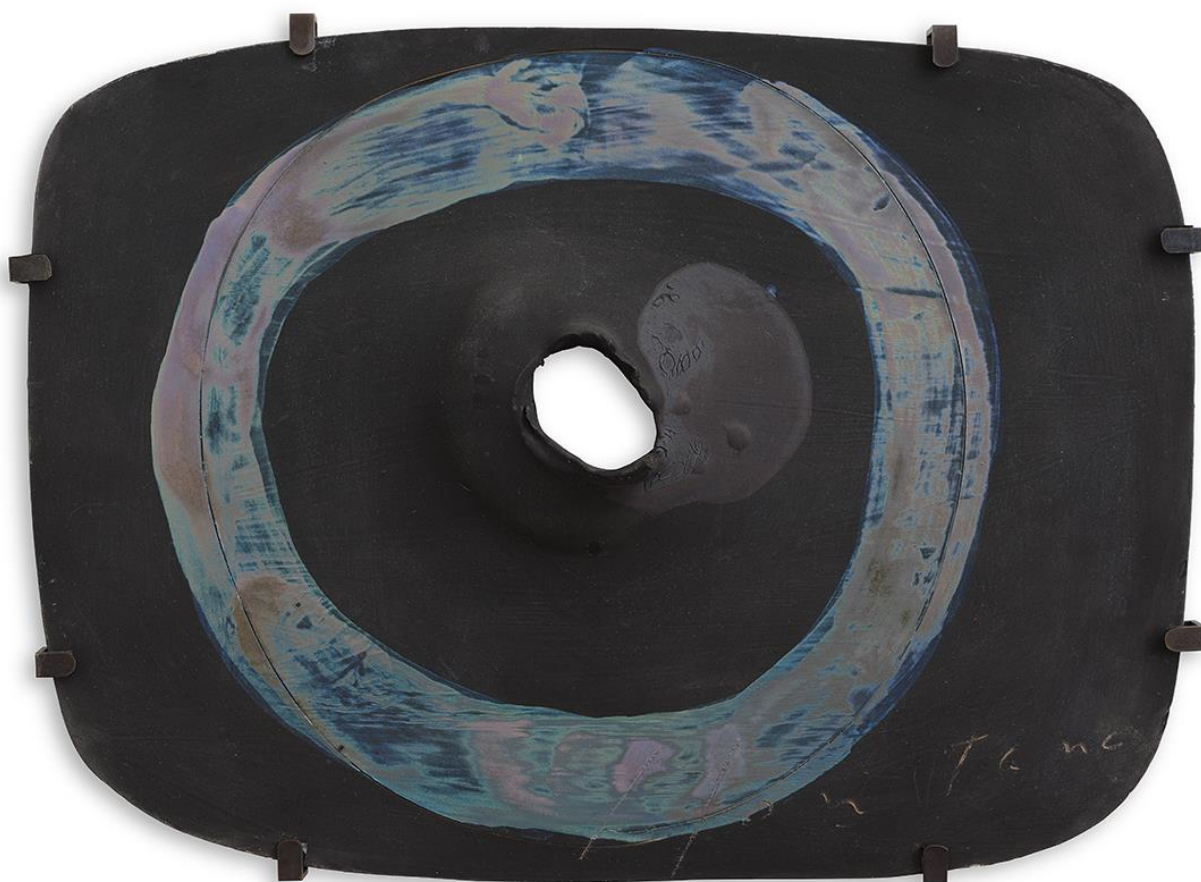
1981

Pastel, crayon, graphite, charcoal, enamel paint and aerial photograph on paper, in Plexiglas box, in two parts

(i) 39.5 x 245 x 5 cm (ii) 108 x 245 x 5 cm

overall: 147.5 x 245 x 5 cm

On May 7, 1983, the installation of *Surrounded Islands* was completed in Biscayne Bay. For two weeks, *Surrounded Islands*, spreading over 11.3 kilometres (7 miles), was seen, approached and enjoyed by the public, from the causeways, the land, the water and the air. The luminous pink colour of the shiny fabric was in harmony with the tropical vegetation of the uninhabited verdant islands, the light of the Miami sky and the colours of the shallow waters of Biscayne Bay. As with Christo and Jeanne-Claude's previous art projects, *Surrounded Islands* was entirely financed by the artists, through the sale of preparatory drawings, collages, and early works.



Lucio Fontana (Rosario 1899 – Varese 1968)

Concetto Spaziale

1962-63

Engobed and glazed terracotta with luster, holes and graffiti

28 x 38 x 5 cm

"When I put the stones, it was to see if I could overcome, and instead I took a step back, you understand... because you also do wrong things, believing to go forward... instead, believing that with the stones pass the light, it would create more the effect of movement, so. And instead, I understood that I have to stay with my pure simplicity, because it is pure philosophy, more than anything else... also call it spatial philosophy, it can be called cosmic, right?" Lucio Fontana



Hans Hartung (Leipzig 1904 – Antibes 1989)

T1985-H3

4 July 1985

Acrylic on canvas

73 x 60 cm

Hartung is commonly presented as the standard bearer of the "School of Paris" and of "lyrical abstraction" and considered above all as a post-war painter. The scope of his career is actually much broader. From 1922, barely 18 years old, he produced a series of watercolors striking in their sheer expressiveness. It was the start of a career that would last almost seventy years and would be punctuated by incessant technical innovations. In the 1980s, he painted in particular with giant brushes that he made himself. In his studio he sometimes produces very chromatically charged paintings, sometimes refined interlacing of fine lines with curves, counter-curves, clean lineaments or slightly trembling and jerky. The precision of the gesture, despite old age, remains prodigiously virtuosic. He died on December 7, 1989.



Georges Mathieu (Boulogne-sur-Mer 1921 – Boulogne-Billancourt 2012)

Aglia Tan

1987

Oil on canvas

97 x 162 cm

Georges Mathieu is the father of Lyrical Abstraction, of which Abstract Expressionism is the transatlantic counterpart. Wandering the world in the 1950s in order to publicly paint enormous paintings in front of thousands of people, Mathieu was at that time one of the most fashionable and commented-on European artists, notably in the United States and Japan. Georges Mathieu can be considered the pioneer of happenings and public performances, well before the 1960s, the first proponent of risk and speed in painting, and the inventor of a new abstract and intuitive calligraphy. Later, in the 1960s and 1970s, when he was recognized as the major artist in France, he opened up the way for the applied arts by creating or decorating numerous types of objects.

Booth n. 60



Fausto Melotti (Rovereto 1901 – Milano 1986)

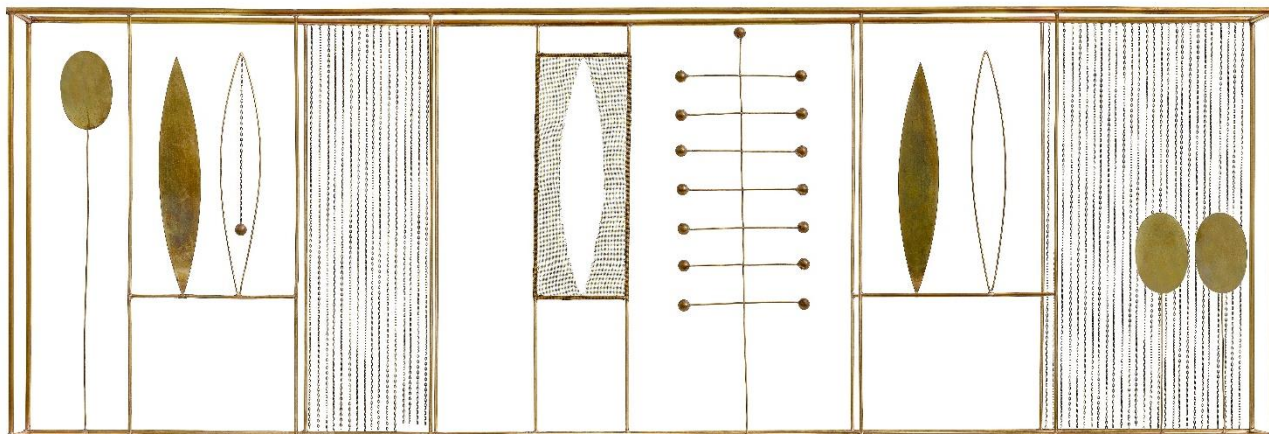
Brocca piatta

1958 ca.

Polychrome glazed ceramic

48.4 x 28.6 x 12.1 cm

Fausto Melotti's ceramics of the 1940s respond to the pain, trauma, and despair that crowded his thoughts in the aftermath of the Second World War. Aerial bombings destroyed the artist's studio in Milan and profoundly altered his artistic vision, precipitating a literal and symbolic rupture in his idealized pursuit of abstraction. His attention shifted to the craft and production of ceramics and terracotta. Rendered in polychromatic glazes, the enigmatic figures in these works illustrate the artist's urgent and necessary return to figuration.



Fausto Melotti (Rovereto 1901 – Milano 1986)

Contrappunto Piano

1973

Brass

48 x 140 x 10 cm

Edition 13 of 99 + 5 AP

(edition from 1/20 to 20/20: 48 x 140 x 10 cm;

edition from 21/69 to 69/69: 54 x 160 x 11 cm;

edition from 70/99 to 99/99: 62 x 180 x 12 cm)

By the 1960's, Fausto Melotti had returned to sculpture, using a new language built upon delicate threads and thin sheets of brass, iron, and gold to express a more resolved and distinctly humanist sensibility. Delicately wrought, almost fragile constructions became enriched by a new narrative, dream-like and symbolic. These weightless works resemble aerial drawings incorporating space, air and transparency. His later work of the 1970's and 1980's is characterised by rhythmic geometric forms with an underlying humanist narrative that curator Douglas Fogle describes as '*quivering just on the threshold between the solidity of figuration and the immateriality of abstraction*'.



Georges Braque (Argenteuil 1882 – Paris 1963)

Citrons

1939

Oil on canvas

19 x 32 cm

Signed and dated on the front

"I have made a great discovery, I no longer believe in anything. Objects don't exist for me except insofar as a rapport exists between them or between them and myself. When one attains this harmony, one reaches a sort of intellectual nonexistence—what I can only describe as a sense of peace—which makes everything possible and right. Life then becomes a perpetual revelation. Ça, c'est de la vraie poésie!" Georges Braque

Booth n. 60



Michelangelo Pistoletto (B. Biella 1933)

Panni

1962-1981

Silkscreen on polished stainless steel mirror

120 x 100 cm

Edition 21 of 60

A leading figure in the development of Arte Povera and Conceptualism, Michelangelo Pistoletto is best known for his “mirror paintings,” which he first made with grounds of metallic paint on canvas before rejecting canvas altogether, in favour of screen-printing on polished steel. The beguiling results overlay figurative elements on flat, reflective surfaces. This implicates viewers, who look back at themselves while looking at the art.

Booth n. 60



Carlo Scarpa (Venice 1906 – Sendai 1978)

Crescita [Growth]

from 1968

Milled and gilded steel with cubes inside each dihedral

168 x 44 x 33 cm

Edition of 10 (not numbered)

Resting on a single corner, with a slightly inclined axis, it can rotate, creating the effect of a prismatic planet. Two versions were made: one with gold-plating directly on the iron, another with small gold inserts inside each dihedral (pictured).

Booth n. 60



Tom Wesselmann (Cincinnati 1931 – New York 2004)

Smoker Study / for Smoker #24

1976

Oil on canvas

26.8 x 27 cm

The Smokers series is a demonstration of Tom Wesselmann's striking virtuosity in manipulating basic and familiar images into abstract and unsettling ones. It developed from the late 1960s as an outgrowth of the Nudes and continued through to the 1970s, Wesselmann shifts his focus on to one specific part of the woman's body, thus emphasizing the element of fetishism present in his oeuvre since the earlier works.