

# TWOMBLY AND TANCREDI

## Homage to Cardazzo

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**OPENING**

Saturday 15.09.2018, 12 – 4 PM

**DATES**

18.09 – 30.11.2018

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In 1942, Carlo Cardazzo (1908 – 1963) opened the Galleria del Cavallino in Riva degli Schiavoni in his native Venice. A few years later, in 1946, the gallerist opened the Galleria del Naviglio in Milan and, in 1955, the Galleria Selecta in Rome. In his twenty-yearlong farsighted exhibition activity, Cardazzo became a reference point for the Italian and international art scene. Paying homage to this historical figure, Galleria Tommaso Calabro inaugurates its exhibition program presenting two artists that Cardazzo particularly admired: **Cy Twombly (1928 – 2011)** and **Tancredi Parmeggiani (1927 – 1964)**.

Cardazzo met **Tancredi** in the late 1940s. It was the beginning of a long-lasting collaboration between the young artist from Feltre and the Venetian gallerist, who, right at that time, had started focusing his attention on Italian nonfigurative art and Spatialism. Tancredi's first solo shows with Cardazzo date to 1953. The first one was organised between January and February at the Galleria del Cavallino, while the second exhibition took place at the Galleria del Naviglio in May. Tancredi then participated in group exhibitions promoted by Cardazzo, such as the show of Spatialist artists at Palazzo Giustinian in Venice in September 1953 and another solo show at the Cavallino in 1956.

The relationship between Carlo Cardazzo and the American artist **Cy Twombly** started at the end of the 1950s, when the gallerist encountered the artist's work at La Tartaruga gallery in Rome. In May 1958, Plinio de Martis, the gallery's founder, had organized Twombly's first European solo show, only one year after the artist had moved to Italy. Following an intense exchange of letters with De Martis, Cardazzo brought Twombly's exhibition to Venice. The show opened August 18, 1958 at the Cavallino and was then put on display at the Naviglio in November. Another significant moment connecting Cy Twombly to Carlo Cardazzo was the artist's second solo exhibition, which was presented at the Naviglio in 1961.

Tancredi and Twombly's experimentations of the 1950s and 1960s, characterised by a **keen interest in the sign and gesture**, provide evidence for Cardazzo's line of research at the time: the gallerist simultaneously focused his attention on both Italian and international non-figurative art. **Cardazzo's interest in Italian artists, such as Tancredi and the other Spatialists, had grown alongside a strong passion for American art, which he rightly believed would become a protagonist of the forthcoming international art scene and art market.** Cardazzo's dual interest was finally manifested in the exhibition *America-Italia*, or *America-Italy*, where the Americans Rothko, Kline, Neuman and Francis exhibited their works alongside the Italians Capogrossi, Fontana and Crippa.

The idea of exhibiting Tancredi and Twombly side by side originates from the **desire to shed light on Cardazzo's artistic research and compare the two artists' use of the**

# TOMMASO CALABRO

**sign.** Tancredi, after his "concrete-neoplastic pictorial experiences, which followed the futuristic, cubist and expressionist experimentations" approached Informalism at the end of the 1940s. Later, driven by artistic and conceptual concerns, he joined Spatialism. His work originated from an interest in the relationship between nature and space, which Tancredi synthesized in the dot: an elusive spatial element allowing him to redesign nature itself. Through sign and writing, Tancredi reduced the distance between thought and hand, leading to the creation of a series of free, graphic signs embedded with emotion. Also, for Cy Twombly the sign played a fundamental role. In the 1950s, his writing was harsh and sharp, and the chromatic liquidity of the 1970s was yet to be developed. Twombly's gesture combined the immediacy of Abstract Expressionism with the power of graffiti. The whites that dominate his works of the 1950s and early 1960s, are crossed with sudden touches of light blue, rose, red and yellow.

Tancredi Parmeggiani and Cy Twombly shared an **abstract sensibility and approach to art**. Although profoundly different in their artistic production, the two artists' work shows key common elements: the **sign, automatism** and a **dynamic attitude towards the composition**, which, although free, was always well controlled. In the work by both artists, the void played a significant role. In his writings, Tancredi affirmed that, no matter their form, the dimension of his paintings has "the void as its only law." (L.M. Barbero, *Tancredi Scritti e Testimonianze*, Venice, 2017, p. 40). Similarly, Venetian art critics reflecting upon Twombly's signs in 1958 interpreted them as an expression of "the void, embedded with great charm, to which today's painting is inevitably attracted" (*Carlo Cardazzo: una nuova visione dell'arte*, p. 372). Tancredi and Twombly were therefore linked not only by the figure of Carlo Cardazzo, but also by a shared vision of art and painting.

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## OPENING TIMES

Tuesday – Saturday / 11 am – 7 pm  
Monday / by appointment

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## PRESS REQUESTS

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## INSTAGRAM

#TwomblyTancredi #OmaggioACardazzo #CyTwombly #Tancredi #CarloCardazzo  
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## WEBSITE

tommasocalabro.com

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