

# TOMMASO CALABRO

GALLERIA D'ARTE

## OPENING ANNOUNCEMENT TOMMASO CALABRO ART GALLERY

Saturday 15 September 2018, 12 - 4PM  
Palazzo Marietti, Piazza San Sepolcro, Milan

*Tommaso Calabro* art gallery is pleased to announce its inauguration at Palazzo Marietti in Piazza San Sepolcro in Milan. The opening will take place on Saturday September 15, 2018 with the exhibition 'Twombly and Tancredi: Homage to Cardazzo,' which will remain open until Friday, November 30.



"After several years spent studying and working abroad, I am glad to come back to Milan to open my own gallery. I have much faith in this city, whose developments in the past few years have demonstrated its great potential.' I am very proud to open the gallery with this particular exhibition. Tancredi and I share the hometown of Feltre, and his work represented for me the first yet fundamental encounter with art. Although, as a young gallerist, I can only aspire to follow the example of Carlo Cardazzo, it will be an absolute honor for me to celebrate him and two of his most admired artists in this inaugural exhibition."

Tommaso Calabro

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## THE VENUE

The gallery spans the first floor of Palazzo Marietti, a Neoclassical palace of Renaissance origins located in San Sepolcro, a charming square in the heart of Milan. An elegant staircase with a red marble handrail leads to the gallery's three exhibition rooms – measuring 360 m<sup>2</sup> – each characterised by inlaid wooden floors, and distinctive stucco and fresco decorations.

## EXHIBITION DETAILS

Sixteen works will be exhibited in the show. Ten works, including oils and works on paper from Italian and international private collections, will be by Tancredi. The other six works will be by Cy Twombly. The exhibition opening will take place on Saturday, September 15 from 12 to 4 PM, and will end on Friday, November 30.

## NOTES TO EDITORS

Tommaso Calabro was born in Feltre, Belluno, in 1990. After studying at Bocconi University, the Courtauld Institute of Art and King's College London, he started his career at Sotheby's Milan. From January 2016 to April 2018, he was the director of Nahmad Projects in London. He currently works as a Lecturer at Bocconi University, Milan.

## CONTACTS

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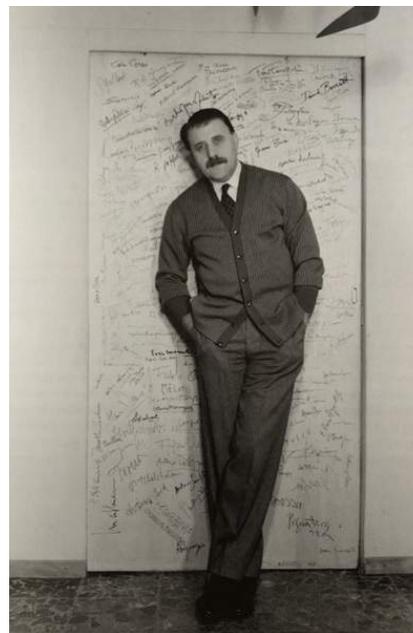
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# TWOMBLY AND TANCREDI

Homage to Cardazzo



In 1942, Carlo Cardazzo (1908 – 1963) inaugurated *Galleria del Cavallino* in Riva degli Schiavoni in Venice, his native town. A few years later, in 1946, the gallerist opened *Galleria del Naviglio* in Milan and, in 1955, *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, *Tommaso Calabro* art gallery opens its exhibition program presenting two artists particularly admired by Cardazzo: **Cy Twombly** (1928 – 2011) and **Tancredi Parmeggiani** (1927 – 1964).

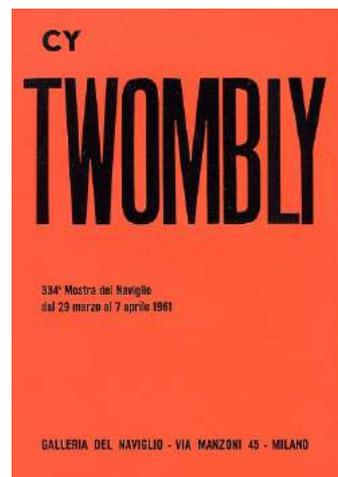
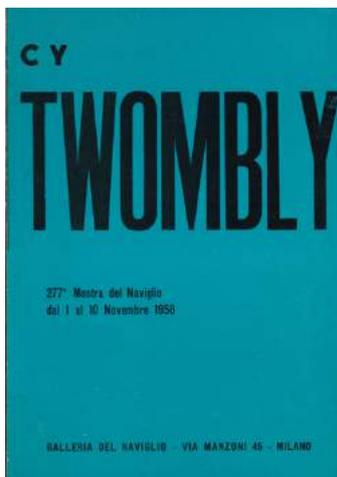
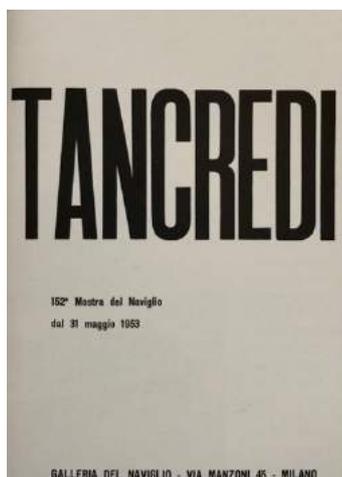
Cardazzo met Tancredi in the late 1940s. It was the beginning of a long-lasting collaboration between the young artist from Feltre and the Venetian gallerist, who, right at that time, had started focusing his attention on Italian nonfigurative art and Spatialism. Tancredi's first solo shows with Cardazzo date to 1953. The first one was organised between January and February at *Galleria del Cavallino*, while the second exhibition took place at *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 *Cavallino* in 1956.

The relationship between Carlo Cardazzo and 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 *Cavallino*

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and was then put on display at *Galleria del Naviglio* in November. Another significant moment connecting Cy Twombly to Carlo Cardazzo was the artist's second solo exhibition, which was presented at *Galleria del Naviglio* in 1961.



Tancredi and Twombly's experimentations of the 1950s and 60s, 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 derives therefore from the desire to shed light on Cardazzo's artistic research and compare the two artists' use of the sign. Tancredi, after his "concrete-neoplastic pictorial experiences, which followed the futuristic, cubist and expressionist experimentations" approached Informalism at the end of the 1940s.<sup>1</sup> 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

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<sup>1</sup> Tancredi quoted in Barbero, Luca Massimo, 2017, *Tancredi Scritti e Testimonianze*. Venezia, Marsilio Editori, p. 13.

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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."<sup>2</sup> 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."<sup>3</sup> 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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<sup>2</sup> *Ibid.*, 40.

<sup>3</sup> *Carlo Cardazzo: una nuova visione dell'arte*, p. 372.