

PEGGY GUGGENHEIM COLLECTION

Press Release

My Weapon Against the Atom Bomb is a Blade of Grass.

Tancredi. A Retrospective

12 November 2016 - 13 March 2017

Peggy Guggenheim Collection, Venice

#Tancredi

Tancredi, through his his painting, creates a new poetic philosophy for those who have neither telescopes nor rockets: how lucky we are to have such crystallizations that transport us safe and sound toward other worlds.

Peggy Guggenheim

From 12 November 2016 to 13 March 2017 the **Peggy Guggenheim Collection** presents the exhibition *My Weapon Against the Atom Bomb is a Blade of Grass. Tancredi. A Retrospective*, curated by Luca Massimo Barbero, Associate Curator of the Peggy Guggenheim Collection.

With over ninety works, this much-awaited retrospective marks the return to Venice of **Tancredi Parmeggiani** (Feltre 1927 – Rome 1964), among the most original and prolific Italian painters of the second half of the twentieth century. Tancredi was the only artist, after Jackson Pollock, whom Peggy Guggenheim placed under contract, promoting his work, making it known to museums and collectors in the USA, and organizing shows, including one in her own home, Palazzo Venier dei Leoni, in 1954. More than sixty years later, Tancredi returns to the Peggy Guggenheim Collection, his reputation now beyond question, with remarkable paintings that re-create, step by step in intimate galleries, between creative fury and lyrical expressionism, the brief but meteoric trajectory of this great postwar painter.

Beginning with rare youthful portraits and self-portraits, and with Tancredi's first experiments with paintings on paper in 1950-51, the famous *Springtimes*, the exhibition narrative moves on to document Tancredi in the early 50s, a period marked by the crucial encounter with Peggy Guggenheim, to whom he became a *protégé*, and who gave him studio space in Palazzo Venier dei Leoni. The bond between them is documented by a number of works still today in the Peggy Guggenheim Collection, since enriched by the donation in 2000 to the Solomon R. Guggenheim Foundation by Giorgio Bellavitis of nine further works on paper. The exhibition brings back to Venice paintings donated by Peggy to major museums in the United States. Masterpieces such as *Springtime* (Museum of Modern Art, New York), *Space, Water, Nature, Sight* (The Brooklyn Museum), and *Untitled (Composition)* (Wadsworth Atheneum, Hartford, CT) are exhibited here for the first time since Guggenheim donated them. Thanks to his special relationship with Guggenheim, Tancredi's art became internationally known, such that he acquired fame at an early age. This was the period in which Tancredi matured a personal style, *micro-spaziale* and polychrome, defined by some critics as "molecular". This involved a distinctive fragmentation of the pictorial mark, a fundamental component of draftsmanship in his works on paper and canvas, and a luminous palette. The energy of his marks,

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combined with the vibrancy of his colors, creates a new harmony, leading to some of the most felicitous examples of his production. Tancredi was always drawn to juxtapositions of vivid colors and to expressively abstract compositions which, thanks to the incessant motion of the brush, and a technique full of life and intensity, spread to all corners of the canvas. He would later affirm, in 1956: "I used a very simple 'form' to control space: the 'point'. The point is the least measurable geometric element that there is, but the most immediately comprehensible; a dot gives the idea of the void on all sides, from behind, at its sides, in front; any dot you may make is, formally, geometry, any form relative to the dimensions of my picture have by law emptiness on all sides." In 1952, though remaining independent, Tancredi signed the manifesto of the *Movimento Spaziale* together with Lucio Fontana; he exhibited in these years in Carlo Cardazzo's galleries in Venice, Milan, and Rome, and his paintings entered important American collections. In 1954 Guggenheim gave him an exhibition in Palazzo Venier dei Leoni, consolidating the celebrity of the very young artist. She recalled in her autobiography, *Out of This Century*: "Gradually, he evoked a Pollock style and then finally his own. He was what is called in Italy a *spazialista*, a spatial artist. His gouaches soon filled my house. They were so delicate and airy."

The exhibition proceeds with a section dedicated to Tancredi's participation in art prizes and international exhibitions, such as *Tendances Actuelles* at the Kunsthalle Bern, with paintings dating from 1955 to 1959, including, among others, the series titled *A Propos of Venice*, the city he left permanently in the spring of 1959 in order to move to Milan. This section includes the series called *Nature* (1954) and some paintings exhibited in the Saitenberg Gallery, New York, and in the Galerie Paul Facchetti, Paris. Between 1959 and 1960, the human figure returned to Tancredi's imagery, in the *Witticisms (Facezie)*. Compared, however, to his youthful drawings, the figures have been grotesquely metamorphosed. Following a journey to Norway in 1960, his love for northern painting and for the grotesque was enriched by the fiery colors and psychological drama of Edvard Munch, and by the new figuration and almost revolutionary irony that he shared with his friends of the *Anti-procès* art movement, formed around the Galleria del Canale in Venice. This was a period of crisis, and of a complete revision of his approach to painting, into which he now injected existential and political meaning. This is the vein of polemic tension that gave rise to the epigram in the title of this exhibition, "*My weapon against the atom bomb is a blade of grass*"—Tancredi's response to the world conflicts of the time, from Vietnam, to the war in Algeria, and the Cold War between the USA and the Soviet Union. Belonging to this key moment in the artist's career is the triptych of the *Hiroshima* series (1962), reassembled here for the first time in decades.

A further phase of experiment, in the final part of the exhibition, consists of the collage-paintings, made between 1962 and 1963, known as the *Hometown Diaries (Diari paesani)* and the *Flowers 101% Painted by Me and by Others (Fiori dipinti da me e da altri al 101%)*, which can be counted the major revelation of this retrospective and which are the product of exceptional creative verve and dramatic euphoria. Immersing himself in the climate of the new painting of the 60s, yet in open polemic with it, Tancredi created anti-heroic pictures, drenched in paint that becomes now color patch, now image allusive to war and current affairs, or huge flowers. These works mark the end of his extraordinary, brilliant and unruly career, dedicated to nature and to man. They are paintings which prelude the last year of the life of a painter who was among the most original and singular personalities in Italian art of the twentieth century. Tancredi died in 1964 aged only 37, young but ready, as Dino Buzzati wrote, to evolve into the "myth of Tancredi".

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The illustrated exhibition catalogue is published Marsilio Editori, Venice, in English and Italian editions. It includes essays by Luca Massimo Barbero and Luca Pietro Nicoletti, a biography by Elena Forin, and, for the first time, an inventory of paintings donated by Peggy Guggenheim to American museums, researched by Gražina Subelytė.

My Weapon Against the Atomic Bomb is a Blade of Grass. Tancredi. A Retrospective is supported by Intrapresæ Collezione Guggenheim and by the museum's Institutional Patrons, BSI, Lavazza, and the Regione del Veneto. With the support of *Corriere della Sera*, Hangar Design Group has coordinated the communication image. Education programs surrounding the exhibition are funded by the Fondazione Araldi Guinetti, Vaduz.##

For this exhibition, **RegalaunAlbero**, through the planting and safeguarding for 50 years of trees on Italian territory, will offset up to 150 t of the CO2 emissions generated by the organization of the exhibition. RegalaunAlbero's initiative is defined as a "carbon sink" activity as specified in the Kyoto protocol.

The exhibition program is made possible thanks to the support of the Advisory Board of the Peggy Guggenheim Collection and by

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TITLE	<i>My Weapon Against the Atom Bomb is a Blade of Grass. Tancredi. A Retrospective</i>
VENUE AND DATE	Peggy Guggenheim Collection November 12, 2016 – March, 13 2017
CURATOR	Luca Massimo Barbero, Associate Curator, Peggy Guggenheim Collection
WORKS	94
OVERVIEW	This retrospective marks the return to Venice of Tancredi Parmeggiani (Feltre 1927 – Rome 1964), among the most original and prolific Italian painters of the second half of the twentieth century. Tancredi was the only artist, after Jackson Pollock, whom Peggy Guggenheim placed under contract, promoting his work, making it known to museums and collectors in the USA, and organizing shows, including one in her own home, Palazzo Venier dei Leoni, in 1954. More than sixty years later Tancredi returns to the Peggy Guggenheim Collection, his reputation now beyond question, with remarkable paintings that re-create, step by step in intimate galleries, between creative fury and lyrical expressionism, the brief but meteoric trajectory of this great postwar painter
CATALOGUE	Published by Marsilio Editori, Venice, in separate English and Italian editions. Price in the museum bookshops 30 €
ADMISSION TICKET TO THE COLLECTION	Regular euro 15; seniors euro 13 (over 65); students euro 9 (under 26 or with a student ID card); children 0-10 yrs and members free entrance (further information on membership: membership@guggenheim-venice.it). Admission tickets allow the public to visit the temporary exhibition, the permanent collection, the Hannelore B. and Rudolph B. Schulhof Collection and the Nasher Sculpture Garden. Free guided tours of the temporary exhibitions are daily at 3:30pm. Reservations are not required.
HOURS	Daily from 10am to 6pm, closed on Tuesday and December 25
INFORMATION	info@guggenheim-venice.it / www.guggenheim-venice.it
BOOKINGS AND GUIDED TOURS	tel. +39.041.2405440/419
EDUCATIONAL ACTIVITIES	tel. +30.041.2405401/444
HOW TO ARRIVE	Vaporetto n. 1/2 Accademia stop
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My Weapon Against the Atom Bomb is a Blade of Grass. Tancredi. A Retrospective
The exhibition's rooms

INTRODUCTION

"Tancredi is Italy's best painter since the Futurists"
Peggy Guggenheim

With this exhibition the art of Tancredi Parmeggiani (Feltre, 1927–Rome, 1964) returns to Palazzo Venier dei Leoni. A gifted painter, with a precocious and rebellious talent, Peggy Guggenheim recognized his ability as early as 1951. She gave him a contract and a small studio in her palazzo and made it her mission that he should achieve international acclaim. Some works exhibited here are dedicated to her by Tancredi; others belonged to her or were promoted by her in galleries in Venice, London and New York. This show celebrates the return to Venice of paintings that she either sold or donated to American museums, such as the Museum of Modern Art, New York, the Brooklyn Museum and the Wadsworth Atheneum Museum of Art, Hartford. In Venice Tancredi found the ideal city in which to paint, though he would later leave it, to explore further afield in Italy and Europe. From the beginning the city was present in his work: its highly original character was interpreted through a language of space, and abstract marks and dots that would be constantly changing staples throughout his career. This exhibition reveals the diversity of Tancredi's painting: from his years in the *Informel* movement, in which the use of the dot was the foundation of his artistic language, to the existential crisis of his final years, when an explosion of vivid color was harbinger of the protest years to come. In the span of his brief life (he died tragically aged 37), Tancredi became one of the most original artists of his generation. A pioneer of gestural painting, he gave it a uniquely 'Italian' and 'Venetian' flavor, inflecting it with an atmosphere that recalled nature and its Springtime vitalism. As he wrote in the 1960s: "All art is Fantasy and all art is Nature."

ROOM 1

From a young age Tancredi had a natural aptitude for drawing, experimenting with styles as diverse as single-line portraits inspired by Modigliani and sharply realist sketches. The powerfully built *Man in a Boat*, the portraits of the painter Romano Conversano, and his first self-portraits in pencil are examples of this virtuosity. Angelo De Giudici, a friend of his youth, recalled Tancredi being a frequent guest in his parent's home, to which "he brought portfolios of his drawings, which he would often leave behind in my house." Tancredi painted the people and objects around him, but also used the self-portrait to experiment with different techniques as well as to reflect on his own state of mind. Self-portraiture would be a constant in his oeuvre, allowing him to continue to explore the human figure alongside his abstract work. Venice offered Tancredi the congenial environment in which to make the leap into modern art, from the time of his arrival there in 1944 to attend high school, studying afterwards at the Academy of Fine Arts, and above all when Peggy Guggenheim provided him with a studio. Early on, thanks to his encounter with young Venetian artists, he arrived at abstraction by deconstructing the human face in a Cubist manner, making a series of self-portraits with thick contours and intense colors, in hues that would become typical of his later work. In 1950 his style changed dramatically, as demonstrated in the following room. During this period of impassioned creativity he came intuitively to

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terms with drip painting, adapting it to his preoccupation with nature. On small sheets of paper, exhibited here, he developed a repertoire of motifs that would become a resource for the rest of his career. At the same time, Tancredi meditated on the Neoplasticism of Mondrian and on Spatialism, writing in his diary “space is curved.” It was thus that he came to a basic element of his imagery: the point, or dot.

ROOM 3

In 1953, Tancredi declared that he had found “a relative term, suggestive of space: the point, insofar as it is the smallest space the mind can contemplate.” Three years later he remarked: “the point is the least measurable geometric form that there is, but also the easiest to think of; a point gives the idea of space all around, from behind, from the sides and from the front; . . . I think that in my paintings one sees that space is curved.” The point, by means of a cascade of small adjacent and overlapping touches, conveyed for him the vibrant light of Venice. This connects to the ancient colorist tradition of Venetian painting, whose atmospheres and transparencies were familiar to Tancredi. The nebula of tiny marks, like a radiating pointillism, was rooted in Byzantine mosaic, a constant source of inspiration for 20th century Venetian painters; the single brushstroke or mark functioned like a colored *tessera*, reflecting the light and at the same time giving structure and an illusion of depth to the image. The result is emotive, symbolic, Kandinsky-like, but with a capacity to draw aerial space through iridescent interpenetrations. Tancredi employed a range of signs alongside the dot, such as commas, circular motifs, often linked to letters written in a cursive script, or entire words immersed in the texture of the painting. These were the paintings that Peggy Guggenheim promoted: in 1952, the same year as his first solo exhibition in the United States, it was thanks to her that one of his paintings entered the collection of the Museum of Modern Art in New York. Such works could not but charm. With their vivacious Venetian coloring, they brought to mind tall palaces, like architectures of light, or luminous soaring phantoms emerging slowly from a colored mist.

ROOM 4

In 1954, Tancredi’s relationship with Venice intensified: his compositions became more ordered, with a ground of transparent zones of overlapping color, speckled with dots. The light has become more suffuse, a sort of atmospheric vapor in which elements seem to bloom from a monochromatic mist. The lesson of Mondrian is still present in these ordered structures, through the dissemination of marks that give the illusion of space dilating towards the viewer, at the same time immersing him or her in a muffled, silent atmosphere like that of the diffuse light of Venetian winters, when the lagoon is smothered by fog. Most likely, for Tancredi, the reference to Mondrian was derived from the great works in the collection of Peggy Guggenheim. This was his response to the *Informel* movement, invoking the earlier avant-gardes of Neoplasticism and Constructivism: Mondrian measured space with the square, Tancredi with the point. The lagoon city, conjured from reflections and unexpected apparitions, was central to Tancredi’s *immaginario* at this time—the time of his majestic *Venetian Sojourn* (1954), now in the Galleria d’Arte Moderna Ca’ Pesaro di Venezia, a period of tranquility, expressed in paintings of slow, measured rhythm, both lyrical and restful. The point is the unifying element, whilst the background of juxtaposed color areas confirms the process of Neoplasticism translated to gestural painting.

ROOM 5

In the wake of the tranquil scenes of Venice, Tancredi’s painting grew more tormented. The background zones of color became agitated. He incorporated new expressive means to animate the

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surface; the use of rapid, darting marks in pastel, or of a paint roller to apply layers to the ground, lending a new transparency to color. Tancredi was working around a space articulated by nuclei that generate centrifugal spirals. Paint pressed onto the canvas with a palette knife or spread with the long side edge of pastel crayons conjured this new transparency, resulting in a base of color upon which he could deploy marks, dots, or oscillating threads, floating in a spatial dimension of their own without being absorbed into the background. The color patch symbolized a portion of atmosphere, rather than the dispersal of energy towards the canvas edge. Paint was applied in lightning flashes with the softest of touches, as can be seen in two large, tenebrous blue and black paintings from 1955 exhibited here. The gradual darkening of his palette was the product of an increasingly troubled mind: his escalating use of black, in this case, does not evoke night, but was an index of Tancredi's state of mind.

ROOM 6

This room includes two important paintings that Peggy Guggenheim donated in 1957 and 1958 to American museums, the Brooklyn Museum and the Wadsworth Atheneum Museum of Art, Hartford, respectively. Peggy's strategy of donations, in order to secure official recognition for the artists she supported, led to the gift of seventeen paintings by Tancredi. The paintings shown here belong to a critical period of Tancredi's life, between 1957 and 1958, when he left Venice for good, bringing to an end his time with Peggy Guggenheim, and moving to Paris and then Milan. Peggy Guggenheim continued to believe in the talent of Tancredi who, at thirty years of age was already considered a master, such that it was now that she donated the large painting to the Hartford museum. Thanks to her efforts, Tancredi was given exhibitions at the Sainenberg Gallery, New York in March 1958, and at the Hanover Gallery, London, soon after. This period of Tancredi's career marked the culmination of his gestural work: the poetics of the point evolved into explosive spirals, whirls of marks transformed into tonal patches. Reading Kandinsky, he rediscovered the intensity of blue, while the mark, obtained by a rapid movement of the hand, continued to evoke nature and an aerial space by means of showers of small white traces.

ROOM 7

In the late 1950s Tancredi's paintings grew in size, as if canvas rather than paper, which he now definitively abandoned, permitted a greater immersion in his marine or aerial atmospheres. He developed his own version of view painting: 'spatial landscape' or *vedutismo spaziale*, in which each touch alluded to an image that emerged, in a rain of iterated gestures, as if from a disintegrating galaxy. He described this as an "instinctive automaticism" in which, he later specified, "gestural painting is a method with its own intrinsic, organic qualities and thus cosmically relative". From under this torrent of dots, a witting compositional system is recognizable: the layering, only seemingly casual, follows a precise sequence of overlapping colors, resembling a white script applied over a colored base. Yet the gesture becomes broader and swifter, endowing the image with vehement movement.

ROOM 8

In 1959 Tancredi wrote in his diary: "I believe that it is unlikely that I will make other paintings such as these because I have left Venice, and work is always born from the place in which it is made." In that year he left Venice permanently and moved to Milan, where he exhibited in Beatrice Monti's Galleria dell'Ariete. Yet the city remained constantly in his thoughts, so much so that he titled a cycle of paintings *A Propos of Venice*, in which the city is viewed through the lens of memory, transformed into an atmospheric-tonal ideal of pure abstraction, made of incorporeal fogs and lights. He appears to have used large brushes with the bristles partially cut, to obtain regular and modulated rows of marks or

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dots. Moving to Milan signaled a renaissance for him as an artist, as he wrote for his first exhibition at the Ariete: "I believe that painting has just been born, that pigment-color is today more than ever new, that it has immense possibilities of revealing its own infinitely malleable and marvelous nature. Color, the way it was used in the past, diminished these innate qualities. I believe however that the way in which I intend to use it will reveal more greatly its power of alluding to the various universal phenomena..." Tancredi accomplished a new constructive logic, more defined and regular. The effect was of a Venice of luminous, bleached and transparent vibrations, of patches of color side by side or overlapped with veils, held together by regular sequences of small marks evocative of palaces overlooking the water in which they are reflected, subtly expanding in space. In the same year, Tancredi traveled to Norway, following Tove Dietrichson, the Norwegian painter whom he married in November 1958. There he found a new world that induced him to use colors until then alien to his palette; this was when he discovered the color green.

ROOM 10

1959 and 1960 were years of crisis for Tancredi's painting and personal life. The disorientation caused by his departure from Venice persisted in the years that followed. He returned to deploying paint in color patches, but in the context of a different conception of the picture: he was abandoning abstraction, to the point that in 1960, in *Long Live Abstract Painting* (exhibited in the next room), he depicted a grotesque human figure with its arms spread wide as it flounders in a sea of violent colors. It was the outcome of a series of pen drawings begun earlier, the *Witticisms*, in which the human figure, twisted and deformed, returned to his paintings. "If there is the Sun I objectify Sun;" he wrote in 1961, "if there is Leaf, I objectify Leaf; if there is Insanity, I objectify Insanity; God took some earth and made Man. I am a Man, I take some Space and I make of it what I will." Tancredi's questioning of *Informel* art joined with the emergence of a new style that was sympathetic to the world to which, existentially, he felt he belonged, rife with struggle and tensions. Color became luminous and explosive, as in *Matter-Light*, exhibited in this room, precursor of a cycle of paintings dedicated to Hiroshima in 1962 that are reunited, after many years, in the next room. It was with this cycle in mind that he wrote a short, fulminating epigram that has survived among his writings: "My weapon against the atom bomb is a blade of grass." The themes that dominated Tancredi's work in his final years anticipated the student demonstrations and protests from 1968, in which his untimely death would prevent him participating: his inclusion in the exhibition *Anti-Procès* in Paris and Venice 1959 was a stance against hatred and violence. In the same period, Tancredi began to organize his canvas with vividly colored globes like imprints, and with collaged inserts, as can be seen in the next room, with examples of the series *Country Diaries*, and after these the series of *Flowers 101% Painted by Me and by Others*, with which he mocked early attempts to fake his work. He pasted everything and anything onto these canvases: his own sketches (from the *Witticisms* for example), fragments of flowered wallpaper, even at times pieces of fabric printed with flowers, or illustrations from news magazines. Once again it is Tancredi's color, with its intense hues, that triumphs, absorbing and enveloping everything. Tancredi's anxiety was growing ever more acute: at the 1964 Biennale, the first to which Tancredi had been invited, Berto Morucchio recalled that he was in a "shattered" state of mind. It was as if he had reached a point of no return: in his notes the word 'end' appeared frequently. It referred not just to a physical end, which would lead to his sudden death in Rome later in the year, but to an overwhelming conviction of change.

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PEGGY GUGGENHEIM QUOTES

“Tancredi, through his painting, creates a new poetic philosophy for those have neither telescopes nor rockets: how lucky we are to have such crystallizations that transport us safe and sound toward other worlds.”

Peggy Guggenheim, in the catalog of Tancredi's solo exhibition at Carlo Cardazzo's Galleria Il Cavallino, Venice, January 1953.

“I was the first to offer Pollock a contract and initially I had to work hard to sell his paintings in my gallery, Art of This Century, in New York. After several years in Venice, when I no longer had a gallery but devoted myself solely to completing my own museum, I made a rare exception to the regime I had set myself for the young Tancredi.”

Peggy Guggenheim in *Tancredi*, exhibition catalog (Venice, Ca' Vendramin Calergi, 25 November 1967–18 January 1968).

“From a sociological point of view the case of Tancredi has not yet been studied, and in future, when this is done, the great, germinal importance of this painter will emerge.”

Peggy Guggenheim in *Tancredi*, exhibition catalog (Venice, Ca' Vendramin Calergi, 25 November 1967–18 January 1968).

“Tancredi is Italy's best painter since the Futurists. In his finest period, when I protected him, that is 1952-1957, his paintings had a magic quality. This quality was never before attained by any Italian artist nor has it been since. Tancredi however had no critical sense about his work, never knowing whether his paintings were good or bad. He always thought the latest painting was the best one he ever did. This was very strange but fortunately there were others to judge. He was a most prolific artist producing hundreds of gouaches and oils. So, luckily, he has left a great deal of work. His premature death was a sad loss to humanity and to art.”

Peggy Guggenheim, in the Italian monthly *Arte Milano*, March 1, 1973.



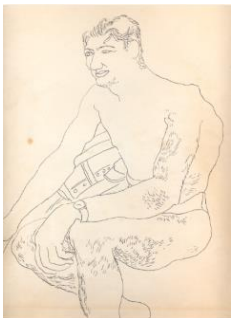


“Gradually, he evoked a Pollock style and then finally his own. He was what is called in Italy a *spazialista*, a spatial artist. His gouaches soon filled my house. They were so delicate and airy.”

Peggy Guggenheim, *Out of This Century*, 1979.

La mia arma contro l'atomica è un filo d'erba. Tancredi. Una retrospettiva
My Weapon Against the Atom Bomb is a Blade of Grass. Tancredi. A Retrospective

12.11.2016 – 13.03.2017

Peggy Guggenheim Collection

SALA / ROOM 1			
1.	<p>Tancredi Parmeggiani <i>Senza titolo (Autoritratto)</i> 1946 Matita su carta 27,7 x 22,2 cm Collezione privata, Mestre</p>	<p>Tancredi Parmeggiani <i>Untitled (Self-portrait) (Autoritratto)</i> 1946 Pencil on paper 27.7 x 22.2 cm Private collection, Mestre</p>	
2.	<p>Tancredi Parmeggiani <i>Senza titolo (Uomo seduto in costume), s.d.</i> China su carta 28,9 x 22,3 cm Collezione privata, Mestre</p>	<p>Tancredi Parmeggiani <i>Untitled (Seated Man in Costume) (Uomo seduto in costume), n.d.</i> India ink on paper 28.9 x 22.3 cm Private collection, Mestre</p>	
3.	<p>Tancredi Parmeggiani <i>Senza titolo (Uomo in barca), s.d.</i> China su carta 32,7 x 24,2 cm Collezione privata, Mestre</p>	<p>Tancredi Parmeggiani <i>Untitled (Man in a Boat) (Uomo in barca), n.d.</i> India ink on paper 32.7 x 24.2 cm Private collection, Mestre</p>	
4.	<p>Tancredi Parmeggiani <i>Senza titolo (Ritratto di giovane alla Modigliani), s.d.</i> Matita su carta in filigrana 33,5 x 24,4 cm Collezione privata, Mestre</p>	<p>Tancredi Parmeggiani <i>Untitled (Portrait of a Young Man after Modigliani) (Ritratto di giovane alla Modigliani), n.d.</i> Pencil on water-marked paper 33.5 x 24.4 cm Private collection, Mestre</p>	
5.	<p>Tancredi Parmeggiani <i>Senza titolo (Due ritratti di Romano Conversano), 1946</i> Matita su carta in filigrana 27,7 x 22,2 cm Collezione privata, Mestre</p>	<p>Tancredi Parmeggiani <i>Untitled (Two Portraits of Romano Conversano) (Due ritratti di Romano Conversano), 1946</i> Pencil on water-marked paper 27.7 x 22.2 cm Private collection, Mestre</p>	

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6.	<p>Tancredi Parmeggiani <i>Ritratto di Romano Conversano</i>, 1946 Matita su carta 27,7 x 22,2 cm Collezione privata, Mestre</p>	<p>Tancredi Parmeggiani <i>Portrait of Romano Conversano (Ritratto di Romano Conversano)</i>, 1946 Pencil on paper 27.7 x 22.2 cm Private collection, Mestre</p>	
7.	<p>Tancredi Parmeggiani <i>Senza titolo (Ritratto di Romano Conversano)</i>, 1946 Matita su carta 27,5 x 22 cm Collezione privata, Feltre</p>	<p>Tancredi Parmeggiani <i>Untitled (Portrait of Romano Conversano) (Ritratto di Romano Conversano)</i>, 1946 Pencil on paper 27.5 x 22 cm Private collection, Feltre</p>	
8.	<p>Tancredi Parmeggiani <i>Senza titolo (Bambino di profilo seduto su di una sedia)</i>, s.d. Matita su carta 30,7 x 22,6 cm Collezione privata, Mestre</p>	<p>Tancredi Parmeggiani <i>Untitled (Boy in Profile Sitting on a Chair) (Bambino di profilo seduto su di una sedia)</i>, n.d. Pencil on paper 30.7 x 22.6 cm Private collection, Mestre</p>	
9.	<p>Tancredi Parmeggiani <i>Senza titolo (Bambina di tre quarti seduta su di una sedia)</i>, s.d. Matita su carta 30,7 x 22,6 cm Collezione privata, Venezia</p>	<p>Tancredi Parmeggiani <i>Untitled (Three-Quarter-View of a Young Girl Sitting on a Chair) (Bambina di tre quarti seduta su di una sedia)</i>, n.d. Pencil on paper 30.7 x 22.6 cm Private collection, Venice</p>	
10.	<p>Tancredi Parmeggiani <i>Senza titolo (Bambino seduto con le mani incrociate)</i>, s.d. Matita su carta in filigrana 28,5 x 22,3 cm Collezione privata, Premariacco (Udine)</p>	<p>Tancredi Parmeggiani <i>Untitled (Seated Boy with Hands Joined) (Bambino seduto con le mani incrociate)</i>, n.d. Pencil on water-marked paper 28.5 x 22.3 cm Private collection, Premariacco (Udine)</p>	

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11.	<p>Tancredi Parmeggiani <i>Senza titolo (Bambino disteso a letto)</i>, s.d. Matita su carta in filigrana 28,5 x 22,3 cm Collezione privata, Venezia</p>	<p>Tancredi Parmeggiani <i>Untitled (Boy Lying on a Bed) (Bambino disteso a letto)</i>, n.d. Pencil on water-marked paper 28.5 x 22.3 cm Private collection, Venice</p>	
12.	<p>Tancredi Parmeggiani <i>Senza titolo (Profilo di Angelo De Giudici)</i>, 1947-1948 Matita su carta 31,1 x 22,9 cm Collezione privata, Mestre</p>	<p>Tancredi Parmeggiani <i>Untitled (Angelo De Giudici in Profile) (Profilo di Angelo De Giudici)</i>, 1947-48 Pencil on paper 31.1 x 22.9 cm Private collection, Mestre</p>	
13.	<p>Tancredi Parmeggiani <i>Senza titolo (Autoritratto)</i>, 1946-1947 Olio su faesite 34 x 25 cm Collezione Nicolino Pertile, Feltre</p>	<p>Tancredi Parmeggiani <i>Untitled (Self-portrait) (Autoritratto)</i>, 1946-47 Oil on Masonite 34 x 25 cm Collection Nicolino Pertile, Feltre</p>	
14.	<p>Tancredi Parmeggiani <i>Autoritratto</i>, 1947 Matita su carta 28,5 x 23 cm Collezione Facchin, Feltre</p>	<p>Tancredi Parmeggiani <i>Self-portrait (Autoritratto)</i>, 1947 Pencil on paper 28.5 x 23 cm Collection Facchin, Feltre</p>	
15.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1948 Tempera su carta 50 x 35 cm Collezione privata</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1948 Tempera on paper 50 x 35 cm Private collection</p>	

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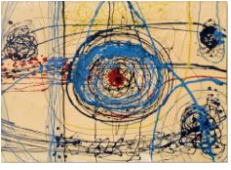


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16.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1948 Tempera su carta 45 x 35 cm Collezione privata, Venezia</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1948 Tempera on paper 45 x 35 cm Private collection, Venice</p>	
17.	<p>Tancredi Parmeggiani <i>Autoritratto</i>, s.d. Olio su carta 29 x 20 cm Collezione Facchin, Feltre</p>	<p>Tancredi Parmeggiani <i>Self-portrait (Autoritratto)</i>, n.d. Oil on paper 29 x 20 cm Collection Facchin, Feltre</p>	
18.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1947 Olio su carta 28 x 20 cm Collezione Facchin, Feltre</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1947 Oil on paper 28 x 20 cm Collection Facchin, Feltre</p>	
19.	<p>Tancredi Parmeggiani <i>Senza titolo (Autoritratto)</i>, 1947 Tempera su carta da spolvero 49,5 x 36 cm Collezione Facchin, Feltre</p>	<p>Tancredi Parmeggiani <i>Untitled (Self-portrait) (Autoritratto)</i>, 1947 Tempera on sketching paper 49.5 x 36 cm Collection Facchin, Feltre</p>	
20.	<p>Tancredi Parmeggiani <i>Senza titolo (Autoritratto)</i>, 1948 Tempera su carta da spolvero 62 x 46,5 cm Collezione Facchin, Feltre</p>	<p>Tancredi Parmeggiani <i>Untitled (Self-portrait) (Autoritratto)</i>, 1948 Tempera on sketching paper 62 x 46.5 cm Collection Facchin, Feltre</p>	

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21.	<p>Tancredi Parmeggiani <i>Autoritratto</i>, 1947 Mordente su carta 29 x 21 cm Collezione Facchin, Feltre</p>	<p>Tancredi Parmeggiani <i>Self-portrait (Autoritratto)</i>, 1947 Mordant on paper 29 x 21 cm Collection Facchin, Feltre</p>	
22.	<p>Tancredi Parmeggiani <i>Autoritratto</i>, s.d. Olio su carta intelata, 28 x 20 cm Collezione Facchin, Feltre</p>	<p>Tancredi Parmeggiani <i>Self-portrait (Autoritratto)</i>, n.d. Oil on lined paper 28 x 20 cm Collection Facchin, Feltre</p>	
SALA / ROOM 2			
23.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1950-1951 Tecnica mista su carta 50 x 70 cm Collezione privata, Venezia</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1950-51 Mixed media on paper 50 x 70 cm Private collection, Venice</p>	
24.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1950-1951 Tecnica mista su carta intelata 49 x 68,5 cm Collezione privata, Belluno</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1950-51 Mixed media on lined paper 49 x 68.5 cm Private collection, Belluno</p>	
25.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1951 Tecnica mista su carta 70 x 100 cm Collezione privata, Venezia</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1951 Mixed media on paper 70 x 100 cm Private collection, Venice</p>	
26.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1952 Tempera su carta 70 x 100 cm Collezione privata, courtesy Matteo Lampertico, Milano</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1952 Tempera on paper 70 x 100 cm Private collection, courtesy Matteo Lampertico, Milan</p>	

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27.	<p>Tancredi Parmeggiani <i>Ritratto dell'architetto Giorgio Bellavitis</i>, 1952 (?) China su carta 30 x 19,8 cm Collezione Bellavitis, Parigi</p>	<p>Tancredi Parmeggiani <i>Portrait of the Architect Giorgio Bellavitis</i> (<i>Ritratto dell'architetto Giorgio Bellavitis</i>), 1952 (?) India ink on paper 30 x 19.8 cm Collection Bellavitis, Paris</p>	
28.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1951-1952 Pastelli Conté su carta 29 x 22,5 cm Fondazione Solomon R. Guggenheim, Venezia Donazione, Giorgio Bellavitis, 2000</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1951-52 Conté crayons on paper 29 x 22.5 cm Solomon R. Guggenheim Foundation, Venice. Gift, Giorgio Bellavitis, 2000</p>	
29.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1951-1952 Pastelli Conté su carta 29 x 22,5 cm Fondazione Solomon R. Guggenheim, Venezia Donazione, Giorgio Bellavitis, 2000</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1951-52 Conté crayons on paper 29 x 22.5 cm Solomon R. Guggenheim Foundation, Venice. Gift, Giorgio Bellavitis, 2000</p>	
30.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1951-1952 Pastelli a cera su carta 29 x 22,5 cm Fondazione Solomon R. Guggenheim, Venezia Donazione, Giorgio Bellavitis, 2000</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1951-52 Wax crayon on paper 29 x 22.5 cm Solomon R. Guggenheim Foundation, Venice. Gift, Giorgio Bellavitis, 2000</p>	
31.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1951-1952 Acquerello e inchiostro di china su carta 29 x 22,5 cm Fondazione Solomon R. Guggenheim, Venezia Donazione, Giorgio Bellavitis, 2000</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1951-52 Watercolor and India ink on paper 29 x 22.5 cm Solomon R. Guggenheim Foundation, Venice. Gift, Giorgio Bellavitis, 2000</p>	

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32.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1951-1952 Acquerello e inchiostro di china su carta 29 x 22,5 cm Fondazione Solomon R. Guggenheim, Venezia Donazione, Giorgio Bellavitis, 2000</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1951-52 Watercolor and India ink on paper 29 x 22.5 cm Solomon R. Guggenheim Foundation, Venice. Gift, Giorgio Bellavitis, 2000</p>	
33.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1951-1952 Acquerello, inchiostro di china e guazzo su carta 29 x 22,5 cm Fondazione Solomon R. Guggenheim, Venezia Donazione, Giorgio Bellavitis, 2000</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1951-52 Watercolor, India ink, and gouache on paper 29 x 22.5 cm Solomon R. Guggenheim Foundation, Venice. Gift, Giorgio Bellavitis, 2000</p>	
34.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1951-1952 Acquerello, guazzo, olio e matita su carta 29 x 22,5 cm Fondazione Solomon R. Guggenheim, Venezia Donazione, Giorgio Bellavitis, 2000</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1951-52 Watercolor, gouache, oil, and pencil on paper 29 x 22.5 cm Solomon R. Guggenheim Foundation, Venice. Gift, Giorgio Bellavitis, 2000</p>	
35.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1951-1952 Pastelli a cera su carta 29 x 22,5 cm Fondazione Solomon R. Guggenheim, Venezia Donazione, Giorgio Bellavitis, 2000</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1951-52 Wax crayons on paper 29 x 22.5 cm Solomon R. Guggenheim Foundation, Venice. Gift, Giorgio Bellavitis, 2000</p>	
36.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1951-1952 Acquerello e inchiostro di china su carta 29 x 22,5 cm Fondazione Solomon R. Guggenheim, Venezia Donazione, Giorgio Bellavitis, 2000</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1951-52 Watercolor and India ink on paper 29 x 22.5 cm Solomon R. Guggenheim Foundation, Venice. Gift, Giorgio Bellavitis, 2000</p>	

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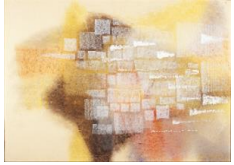





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37.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1952 Tecnica mista su carta 21,3 x 31,3 cm Collezione Bellavitis, Parigi</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1952 Mixed media on paper 21.3 x 31.3 cm Collection Bellavitis, Paris</p>	
38.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, s.d. Carboncino su carta 22,4 x 29 cm Collezione Bellavitis, Parigi</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, n.d. Charcoal on paper 22.4 x 29 cm Collection Bellavitis, Paris</p>	
39.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, s.d. Carboncino su carta 22 x 29 cm Collezione Bellavitis, Parigi</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, n.d. Charcoal on paper 22 x 29 cm Collection Bellavitis, Paris</p>	
40.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1952-1953 Guazzo su carta 69,6 x 99,7 cm Collezione Peggy Guggenheim, Venezia</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1952-53 Gouache on paper 69.6 x 99.7 cm Peggy Guggenheim Collection, Venice</p>	
41.	<p>Tancredi Parmeggiani <i>Senza titolo (Paesaggio di spazio)</i>, 1952-1953 Guazzo su carta 70,2 x 99,6 cm Collezione Peggy Guggenheim, Venezia</p>	<p>Tancredi Parmeggiani <i>Landscape of Space (Paesaggio di spazio)</i>, 1952-53 Gouache on paper 70.2 x 99.6 cm Peggy Guggenheim Collection, Venice</p>	
42.	<p>Tancredi Parmeggiani <i>Senza titolo</i>, 1951 Guazzo e matita colorata su carta 70 x 99,8 cm Collezione Peggy Guggenheim, Venezia</p>	<p>Tancredi Parmeggiani <i>Untitled</i>, 1951 Gouache and crayon on paper 70 x 99.8 cm Peggy Guggenheim Collection, Venice</p>	

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43.	Tancredi Parmeggiani <i>Primavera</i> , 1951 (datato 1952) Guazzo e pastello su carta 69,8 x 100 cm The Museum of Modern Art, New York. Donazione Peggy Guggenheim, 1952	Tancredi Parmeggiani <i>Primavera (Springtime)</i> , 1951 (dated 1952) Gouache and crayon on paper 69.8 x 100 cm The Museum of Modern Art, New York. Gift of Peggy Guggenheim, 1952	
44.	Tancredi Parmeggiani <i>Senza titolo (Composizione)</i> , 1954 Tecnica mista su carta, 70 x 100 cm Collezione della Fondazione di Venezia	Tancredi Parmeggiani <i>Untitled (Composizione) (Composizione)</i> , 1954 Mixed media on paper 70 x 100 cm Collezione della Fondazione di Venezia	
45.	Tancredi Parmeggiani <i>Senza titolo</i> , 1953 Tecniche miste su masonite 85 x 114,7 cm Collezione privata, courtesy Matteo Lampertico, Milano	Tancredi Parmeggiani <i>Untitled</i> , 1953 Mixed media on Masonite 85 x 114.7 cm Private collection, courtesy Matteo Lampertico, Milan	
SALA / ROOM 3			
46.	Tancredi Parmeggiani <i>Senza titolo (Ricordo armonico)</i> , 1952 Tempera su compensato 79,5 x 121,7 cm Courtesy Mazzoleni Londra - Torino	Tancredi Parmeggiani <i>Untitled (Harmonious Memory) (Ricordo armonico)</i> , 1952 Tempera on board 79.5 x 121.7 cm Courtesy Mazzoleni London - Turin	
47.	Tancredi Parmeggiani <i>Senza titolo (Aspirazione a New York)</i> , 1952 Olio e tempera su faesite 100 x 139 cm Courtesy Mazzoleni Londra - Torino	Tancredi Parmeggiani <i>Untitled (Yearning for New York) (Aspirazione a New York)</i> , 1952 Oil and tempera on Masonite 100 x 139 cm Courtesy Mazzoleni London - Turin	
48.	Tancredi Parmeggiani <i>Senza titolo</i> , 1952 Tecnica mista su tela 55 x 74 cm Collezione privata, courtesy Matteo Lampertico, Milano	Tancredi Parmeggiani <i>Untitled</i> , 1952 Mixed media on paper 55 x 74 cm Private collection, courtesy Matteo Lampertico, Milan	
49.	Tancredi Parmeggiani <i>Senza titolo</i> , 1953 Pastello, guazzo e grafite su carta 70 x 99,8 cm Collezione Peggy Guggenheim, Venezia	Tancredi Parmeggiani <i>Untitled</i> , 1953 Pastel, gouache and graphite on paper 70 x 99.8 cm Peggy Guggenheim Collection, Venice	

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50.	Tancredi Parmeggiani Senza titolo, 1953 Guazzo e pastello su carta 70,1 x 99,8 cm Collezione Peggy Guggenheim, Venezia	Tancredi Parmeggiani <i>Untitled</i> , 1953 Gouache and pastel on paper 70.1 x 99.8 cm Peggy Guggenheim Collection, Venice	
51.	Tancredi Parmeggiani <i>Natura vergine</i> , 1954 Olio su tela, 121 x 140 cm Collezione della Fondazione Domus per l'Arte Moderna e Contemporanea, Verona	Tancredi Parmeggiani <i>Virgin Nature (Natura vergine)</i> , 1954 Oil on canvas 121 x 140 cm Collection Fondazione Domus per l'Arte Moderna e Contemporanea, Verona	
52.	Tancredi Parmeggiani <i>Ricordo di Raoul</i> , 1953 Acrilico, pastello e tempera su carta applicata su masonite 102 x 150 cm Museo del Novecento, Milano	Tancredi Parmeggiani <i>Remembering Raoul (Ricordo di Raoul)</i> , 1953 Acrylic, crayon and tempera on paper, mounted on Masonite 102 x 150 cm Museo del Novecento, Milan	
53.	Tancredi Parmeggiani <i>Senza titolo (Papaveri)</i> , 1953 Tempera su faesite 104 x 150 cm Collezione privata, Venezia	Tancredi Parmeggiani <i>Untitled (Poppies)</i> , 1953 Tempera on Masonite 104 x 150 cm Private collection, Venice	
54.	Tancredi Parmeggiani <i>(Senza titolo) Palloni sulla palude</i> , 1953 Tecnica mista su faesite 100 x 148 cm Collezione privata	Tancredi Parmeggiani <i>(Untitled) Balloons on the Swamp (Palloni sulla palude)</i> , 1953 Mixed media on Masonite 100 x 148 cm Private collection	
SALA / ROOM 4			
55.	Tancredi Parmeggiani Senza titolo, 1954 Guazzo su carta 69,9 x 99,8 cm Collezione Peggy Guggenheim, Venezia	Tancredi Parmeggiani <i>Untitled</i> , 1954 Gouache on paper 69.9 x 99.8 cm Peggy Guggenheim Collection, Venice	
56.	Tancredi Parmeggiani Senza titolo, 1954 Olio su tavola 81,6 x 110,8 cm Collezione privata	Tancredi Parmeggiani <i>Untitled</i> , 1954 Oil on board 81.6 x 110.8 cm Private collection	

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57.	Tancredi Parmeggiani <i>Luci a Venezia</i> , 1954 Olio su faesite 105 x 90 cm Collezione privata, Treviso	Tancredi Parmeggiani <i>Lights in Venice (Luci a Venezia)</i> , 1954 Oil on Masonite 105 x 90 cm Private collection, Treviso	
58.	Tancredi Parmeggiani <i>(Senza titolo) Soggiorno a Venezia</i> , 1954 Olio su faesite 93 x 128 Fondazione Musei Civici di Venezia, Galleria Internazionale d'Arte Moderna di Ca' Pesaro	Tancredi Parmeggiani <i>(Untitled) Sojourn in Venice (Soggiorno a Venezia)</i> , 1954 Oil on Masonite 93 x 128 Fondazione Musei Civici, Venice, Galleria Internazionale d'Arte Moderna di Ca' Pesaro	
59.	Tancredi Parmeggiani <i>(Senza titolo) Città</i> , 1954 Tecnica mista su tela 178 x 195,5 cm Mart, Museo di arte moderna e contemporanea di Trento e Rovereto. Collezione Domenico Talamoni	Tancredi Parmeggiani <i>(Untitled) City (Città)</i> , 1954 Mixed media on canvas 178 x 195,5 cm Mart, Museo di arte moderna e contemporanea di Trento e Rovereto. Collection Domenico Talamoni	
60.	Tancredi Parmeggiani <i>Senza titolo</i> , 1954 Tempera su compensato 99 x 130 cm Collezione privata, Venezia	Tancredi Parmeggiani <i>Untitled</i> , 1954 Tempera on board 99 x 130 cm Private collection, Venice	
SALA / ROOM 5			
61.	Tancredi Parmeggiani <i>Senza titolo</i> , 1955 Olio su masonite 125 x 170,5 cm Collezione Intesa Sanpaolo Gallerie d'Italia - Piazza Scala, Milano	Tancredi Parmeggiani <i>Untitled</i> , 1955 Oil on Masonite 125 x 170.5 cm Collection Intesa Sanpaolo Gallerie d'Italia - Piazza Scala, Milan	
62.	Tancredi Parmeggiani <i>Senza titolo</i> , 1955 Tempera su tela 180 x 200 cm Collezione R.E., Wiesbaden	Tancredi Parmeggiani <i>Untitled</i> , 1955 Tempera on canvas 180 x 200 cm Collection R.E., Wiesbaden	

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63.	Tancredi Parmeggiani <i>Senza titolo</i> , 1954 Olio su masonite 88 x 120 cm Collezione privata, Milano	Tancredi Parmeggiani <i>Untitled</i> , 1954 Oil on Masonite 88 x 120 cm Private collection, Milan	
64.	Tancredi Parmeggiani <i>Senza Titolo</i> , 1958 Olio su tela 70 x 80 cm Collezione privata	Tancredi Parmeggiani <i>Untitled</i> , 1958 Oil on canvas 70 x 80 cm Private collection	
65.	Tancredi Parmeggiani <i>(Senza titolo) Composizione</i> , 1955 Olio e tempera su tela 129,5 x 181cm Collezione Peggy Guggenheim, Venezia 76.2553 PG 166	Tancredi Parmeggiani <i>(Untitled) Composizione (Composizione)</i> , 1955 Oil and tempera on canvas 129.5 x 181 cm Peggy Guggenheim Collection, Venice	
SALA / ROOM 6			
66.	Tancredi Parmeggiani <i>Senza titolo (Composizione)</i> , 1957 c. Olio su tela 140,3 x 200,3 cm Wadsworth Atheneum Museum of Art, Hartford, CT. Donazione Peggy Guggenheim, 1957	Tancredi Parmeggiani <i>Untitled (Composition) (Composizione)</i> , ca. 1957 Oil on canvas 140.3 x 200.3 cm Wadsworth Atheneum Museum of Art, Hartford, CT. Gift of Peggy Guggenheim, 1957	
67.	Tancredi Parmeggiani <i>Composizione</i> , 1957 Tempera su tela 130,4 x 169,4 cm Collezione Peggy Guggenheim, Venezia	Tancredi Parmeggiani <i>Composition (Composizione)</i> , 1957 Tempera on canvas 130.4 x 169.4 cm Peggy Guggenheim Collection, Venice	
68.	Tancredi Parmeggiani <i>Spazio, Acqua, Natura, Spettacolo</i> , 1958 Olio su tela 170,2 x 200,7 cm Brooklyn Museum. Donazione Peggy Guggenheim, 60.4	Tancredi Parmeggiani <i>Space, Water, Nature, Sight (Spazio, Acqua, Natura, Spettacolo)</i> , 1958 Oil on canvas 170.2 x 200.7 cm Brooklyn Museum. Gift of Peggy Guggenheim	
69.	Tancredi Parmeggiani <i>Senza titolo</i> , 1957-1958 Tecnica mista su intonaco trasportato su tela 200 x 230 cm Unicredit Art Collection	Tancredi Parmeggiani <i>Untitled</i> , 1957-58 Mixed media on plaster mounted on canvas 200 x 230 cm Unicredit Art Collection	

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SALA / ROOM 7			
70.	Tancredi Parmeggiani <i>Senza titolo (Marina veneziana)</i> , 1957 Olio su tela 140 x 150 cm Courtesy Amedeo Porro	Tancredi Parmeggiani <i>Untitled (Venetian Seascape) (Marina Veneziana)</i> , 1957 Oil on canvas 140 x 150 cm Courtesy Amedeo Porro	
71.	Tancredi Parmeggiani <i>Giardini a Venezia</i> , 1957 Olio su tela 167 x 199 cm Collezione privata, courtesy Matteo Lampertico, Milano	Tancredi Parmeggiani <i>Gardens in Venice (Giardini a Venezia)</i> , 1957 Oil on canvas 167 x 199 cm Private collection, courtesy Matteo Lampertico, Milan	
SALA / ROOM 8			
72.	Tancredi Parmeggiani <i>Senza titolo (Luci di Venezia)</i> , 1958 Tecnica mista su carta applicata su tela 148 x 203 cm Collezione privata	Tancredi Parmeggiani <i>Untitled (Venetian Lights) (Luci di Venezia)</i> , 1958 Mixed media on paper mounted on canvas 148 x 203 cm Private collection	
73.	Tancredi Parmeggiani <i>Senza titolo (À propos de l'eau)</i> , 1958-1959 Tempera su compensato 125 x 160 cm Collezione privata	Tancredi Parmeggiani <i>Untitled (À propos of Water) (À propos de l'eau)</i> , 1958-59 Tempera on board 125 x 160 cm Private collection	
74.	Tancredi Parmeggiani <i>A proposito di Venezia</i> , 1958 Tempera su carta intelata 182 x 202,8 cm. Fondazione per l'Arte Moderna e Contemporanea - CRT in comodato presso la Galleria d'Arte Moderna e Contemporanea, Torino e presso il Castello di Rivoli Museo d'Arte Contemporanea, Rivoli - Torino	Tancredi Parmeggiani <i>A propos of Venice (A proposito di Venezia)</i> , 1958 Tempera on lined paper 182 x 202.8 cm Fondazione per l'Arte Moderna e Contemporanea – CRT, long term deposit to Galleria d'Arte Moderna e Contemporanea, Turin, and Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin	
75.	Tancredi Parmeggiani <i>Senza titolo (A proposito della laguna n. 2)</i> , 1958-1959, Tempera su compensato 124 x 110 cm Collezione privata, Milano	Tancredi Parmeggiani <i>Untitled (À propos of the Lagoon No. 2) (A proposito della laguna n. 2)</i> , 1958-59 Tempera on board 124 x 110 cm Private collection, Milan	

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76.	Tancredi Parmeggiani <i>Senza titolo (A proposito dell'alba)</i> , 1958-1959 Tempera su compensato 124 x 110 cm Collezione privata, Milano	Tancredi Parmeggiani <i>Untitled (À propos of Dawn) (A proposito dell'alba)</i> , 1958-59 Tempera on board 124 x 110 cm Private collection, Milan	
77.	Tancredi Parmeggiani <i>A proposito del paesaggio norvegese</i> , 1959 Tempera su masonite 60 x 72 cm Collezione privata, Milano	Tancredi Parmeggiani <i>À propos of Norwegian Landscape (A proposito del paesaggio norvegese)</i> , 1959 Tempera on Masonite 60 x 72 cm Private collection, Milan	
78.	Tancredi Parmeggiani <i>A proposito della luce norvegese</i> , 1959 Tempera su masonite 60 x 72 cm Collezione privata, Feltre	Tancredi Parmeggiani <i>À propos of Norwegian Light (A proposito della luce norvegese)</i> , 1959 Tempera on Masonite 60 x 72 cm Private collection, Feltre	
79.	Tancredi Parmeggiani <i>A proposito dell'atmosfera norvegese 1</i> , 1959 Tecnica mista su masonite 89 x 116 cm Collezione privata	Tancredi Parmeggiani <i>À propos of Norwegian Atmosphere 1 (A proposito dell'atmosfera norvegese 1)</i> , 1959 Mixed media on Masonite 89 x 116 cm Private collection	
SALA / ROOM 9			
80.	Tancredi Parmeggiani <i>Norvegia</i> , 1959 Olio e tecniche miste su masonite, 89 x 116 cm Collezione privata, Milano	Tancredi Parmeggiani <i>Norway (Norvegia)</i> , 1959 Oil and mixed media on Masonite 89 x 116 cm Private collection, Milan	
SALA / ROOM 10			
81.	Tancredi Parmeggiani <i>Materia-Luce</i> , 1959 Tecnica mista su tela 198,5 x 176,8 cm Collezione della Fondazione Domus per l'Arte Moderna e Contemporanea, Verona	Tancredi Parmeggiani <i>Matter - Light (Materia-Luce)</i> , 1959 Mixed media on canvas 198.5 x 176.8 cm Collection Fondazione Domus per l'Arte Moderna e Contemporanea, Verona	

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82.	<p>Tancredi Parmeggiani <i>Senza titolo (Fiori dipinti da me e da altri al 101% n. 7)</i>, 1962 Tecnica mista, collage e fiori di stoffa applicati su tela 180 x 100 cm Collezione privata, Torino</p>	<p>Tancredi Parmeggiani <i>Untitled (Flowers 101% Painted by Me and Others No. 7) (Fiori dipinti da me e da altri al 101% n. 7)</i>, 1962 Mixed media, collage and fabric on canvas 180 x 100 cm Private collection, Turin</p>	
83.	<p>Tancredi Parmeggiani <i>Senza titolo (Fiori dipinti da me e da altri al 101% n. 5)</i>, 1962 Tecnica mista e collage su tela, inserito un disegno a matita e acquerello 81 x 65 cm Matteo Lampertico, Milano</p>	<p>Tancredi Parmeggiani <i>Untitled (Flowers 101% Painted by Me and Others No. 5) (Fiori dipinti da me e da altri al 101% n. 5)</i>, 1962 Mixed media and collage on canvas, with pencil and watercolor on paper 81 x 65 cm Matteo Lampertico, Milan</p>	
SALA / ROOM 11			
84.	<p>Tancredi Parmeggiani <i>Senza titolo (W la pittura astratta)</i>, 1960 Tempera su carta intelata 153 x 180 cm Collezione privata, Milano</p>	<p>Tancredi Parmeggiani <i>Untitled (Long Live Abstract Painting) (W la pittura astratta)</i>, 1960 Tempera on lined paper 153 x 180 cm Private collection, Milan</p>	
85.	<p>Tancredi Parmeggiani <i>Hiroshima I</i>, 1962 Tecnica mista su tela 157 x 143 cm Collezione privata, Treviso</p>	<p>Tancredi Parmeggiani <i>Hiroshima I</i>, 1962 Mixed media on canvas 157 x 143 cm Private collection, Treviso</p>	
86.	<p>Tancredi Parmeggiani <i>Hiroshima 2. Baldoria a Hiroshima</i>, 1962 Tecnica mista su carta 162 x 110 cm Collezione Museo Civico Giovanni Fattori, Livorno</p>	<p>Tancredi Parmeggiani <i>Hiroshima 2. Celebrations in Hiroshima (Hiroshima 2. Baldoria a Hiroshima)</i>, 1962 Mixed media on paper 162 x 110 cm Collection Museo Civico Giovanni Fattori, Livorno</p>	

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87.	<p>Tancredi Parmeggiani <i>Hiroshima 3</i>, 1962 Tecnica mista su tela 170 x 152,2 cm Collezione privata Firenze, courtesy Tornabuoni Arte</p>	<p>Tancredi Parmeggiani <i>Hiroshima 3</i>, 1962 Mixed media on paper 170 x 152.2 cm Private collection, Florence, Firenze, courtesy Tornabuoni Arte</p>	
88.	<p>Tancredi Parmeggiani <i>Senza titolo (Fiori dipinti da me e da altri al 101% n. 2)</i>, 1962 Tecnica mista, collage e fiori di stoffa applicati su tela 130 x 97 cm Matteo Lampertico, Milano</p>	<p>Tancredi Parmeggiani <i>Untitled (Flowers 101% Painted by Me and Others No. 2) (Fiori dipinti da me e da altri al 101% n. 2)</i>, 1962 Mixed media, collage and fabric on canvas 130 x 97 cm Matteo Lampertico, Milan</p>	
89.	<p>Tancredi Parmeggiani <i>Senza titolo (Ciclo dei Diari paesani)</i> 1961 Tempera e collage su tela 170 x 146 cm Collezione privata, courtesy Galleria dello Scudo, Verona</p>	<p>Tancredi Parmeggiani <i>Untitled (From the series Country Diaries [Diari paesani])</i>, 1961 Tempera and collage on canvas 170 x 146 cm Private collection, courtesy Galleria dello Scudo, Verona</p>	
90.	<p>Tancredi Parmeggiani <i>Senza titolo (Diario paesano)</i>, 1961 Tempera e collage su tela 161 x 130,7 cm. Fondazione per l'Arte Moderna e Contemporanea - CRT in comodato presso la Galleria d'Arte Moderna e Contemporanea, Torino e presso il Castello di Rivoli Museo d'Arte Contemporanea, Rivoli - Torino</p>	<p>Tancredi Parmeggiani <i>Untitled (Country Diary) (Diario paesano)</i>, 1961 Tempera and collage on canvas 161 x 130.7 cm Fondazione per l'Arte Moderna e Contemporanea - CRT, long term deposit to Galleria d'Arte Moderna e Contemporanea, Turin, and Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin</p>	
91.	<p>Tancredi Parmeggiani <i>Cari, dolci, ricordi del buon tempo andato. Italia 1961 (La grande Berta)</i>, 1961 Collage di fotografia su carta, collage di carta su carta, tempera su carta 93 x 73 cm Comune di Verona, Galleria d'Arte Moderna Achille Forti</p>	<p>Tancredi Parmeggiani <i>Dear and Sweet Memories of Good Old Times. Italy 1961 (The Big Bertha) (Cari, dolci, ricordi del buon tempo andato. Italia 1961 [La grande Berta])</i>, 1961 Photo-collage on paper, paper-collage on paper, tempera on paper 93 x 73 cm Comune di Verona, Galleria d'Arte Moderna Achille Forti</p>	

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92.	<p>Tancredi Parmeggiani <i>Senza titolo (Ciclo dei Diari paesani)</i>, 1961 Tecnica mista e collage su tela 140 x 120 cm Collezione Banca di Cambiano 1884</p>	<p>Tancredi Parmeggiani <i>Untitled (From the series Country Diaries [Diari paesani])</i>, 1961 Mixed media and collage on canvas 140 x 120 cm Collezione Banca di Cambiano 1884</p>	
93.	<p>Tancredi Parmeggiani <i>Senza titolo (Fiori dipinti da me e da altri al 101% n. 8)</i>, 1962 Tecnica mista e collage su tela, inserito un disegno a matita e pastello 160 x 136 cm Museo del Novecento, Milano</p>	<p>Tancredi Parmeggiani <i>Untitled (Flowers 101% Painted by Me and Others No. 8) (Fiori dipinti da me e da altri al 101% n. 8)</i>, 1962 Mixed media and collage on canvas, with pencil and crayon on paper 160 x 136 cm Museo del Novecento, Milan</p>	
94.	<p>Tancredi Parmeggiani <i>Diario paesano</i>, 1961 Tempera e collage su tela 195 x 129,5 cm Courtesy Galleria Milano</p>	<p>Tancredi Parmeggiani <i>Country Diary (Diario paesano)</i>, 1961 Tempera and collage on canvas 195 x 129.5 cm Courtesy Galleria Milano</p>	

TANCREDI A RETROSPECTIVE

edited by Luca Massimo Barbero
size 24x29cm; flexicover
248 pp. with 206 col. and b/w ill.
€30,00 at exhibition, €35,00 in bookshop

“The fierce afternoon light, the crystalline breathing of light in the air, and the perpetual straining of the body to the utmost in the presence of the irrepressible, magic, cruel beauty of the Earth and of Nature seem always to have been the wellsprings of Tancredi’s ‘poetic afflatus’. The traces of this great and now legendary artist have become increasingly elusive, enigmatic, and remote. For some time now I have sought to retrieve those traces, whatever remains of this sensitive seismograph of contemporary Italian painting, this gentle and aggressive shaman, generous to others and generous to painting, starting from the works themselves, from the nature of his painting, the outcome of an unbroken circuit of thought and gesture, which was both gift and damnation, because irrepressible. This exhibition brings Tancredi back not only to his city of Venice, to that atmosphere so congenial to him, but also to the house in which his painting developed, in a sudden, syncopated, magnificent flowering, in the early 1950s.” LUCA MASSIMO BARBERO

The catalogue – published in two editions (Italian and English) – reconstructs the brief yet sensational artistic activity of Tancredi Parmeggiani, a leading exponent of postwar art and *protégée* of Peggy Guggenheim. It contains an extraordinary selection of works and very rich iconography. Tancredi was indeed the only artist after Jackson Pollock with whom Peggy Guggenheim stipulated a contract, thus promoting his work by bringing it to the attention of important overseas museums and collectors and organizing a series of exhibitions such as the one hosted in Palazzo Venier dei Leoni in 1954.

The volume begins with an extensive introductory essay by editor Luca Massimo Barbero (*“What interests me is making art by painting.” A Pictorial History of Tancredi*). The essay illustrates the artistic development of the artist and his remarkable receptiveness towards suggestions from across the world. He was able to innovatively re-elaborate them with great expressive force thus becoming himself a point of reference and inspirer of new trends, also thanks to Peggy Guggenheim’s constant and passionate support.

There follow an essay by Luca Pietro Nicoletti (*Tancredi’s Painting in Context. Career and Critique*), which reconstructs the critical fortune of an author that has aroused and keeps arousing the interest of the literary and artistic world, and an inventory drawn up by Gražina Subelyte of the works donated by Peggy Guggenheim to American museums. This enables to reconstruct how the patroness intelligently made known the works of the young painter in the United States by donating some of them to the main museums and collections.

The catalogue ends with the complete biography of the artist by editor Elena Forin. Old black and white photos reproducing Tancredi during his artistic period are spaced out throughout the work. These witness especially his intense relations with Venice and his affectionate promoter and patroness, art collector Peggy Guggenheim.

“Do you remember early morning in the mountains at the height of summer, when the sun already burns but you’re still a little cold, when the fierce afternoon light seems to add calcium to your bones, harden them, and make your body heavier on the ground, when you sweat as you clamber up rocks, when you become obsessed with flowers and hazelnuts, when you think you’re fulfilling a childhood dream, when the pleasure of adventure is a mossy stone or some gum to chew, or flinging a pebble gives you a feeling of certainty, of being someone... In most of these paintings I think there is a little of this.” TANCREDI, 1961

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