

## Tancredi

(Tancredi Parmeggiani)

(Feltre, 1927 — Rome, 1964)

In the 1950s and early 1960s Tancredi was one of the major Italian artists to define an absolutely personal path within the vast production of *Art Informel*. His painting was always nurtured by the luminous values of a range of colors that radiated on the canvas as in a curved space in continuous propagation, without boundaries.

*A proposito di Venezia (About Venice)*, 1958, is part of a series of works painted during a two-year period of creative fervor. Precisely when the artist was about to leave Venice, a compelling need seemed to emerge within him to identify the color sensibility of the place, which would always inhabit his canvases and tie him to the city's pictorial tradition. But these works also adhere to the architectural rule of Renaissance design, the scheme of the golden proportions of the decorative circles, semicircles, and rectangles of the Venetian architecture of Pietro Lombardo and Longhena.

Marisa Dalai Emiliani has skillfully conveyed that sensibility, tinged with nostalgia that makes its way to the surface: "Not the city of worn away stones, the historical city of narrow lanes, palaces, and museums, but a city of air and water, reflections and currents, lights, mists and transparencies that, through a marvel of lyrical transmutation, are deposited on large-format supports — paper, once again, or smooth surfaces of plywood — washed with tempera paint. It is as if all the technical knowledge that matured during the previous years had found its highest point of purification; in particular, distant experiences seem to resurface, such as that of compositions entirely modulated on diaphanous tones and only on whites." (Tancredi, P., *I dipinti e gli scritti*. Turin: Allemandi, 1996, p.58).

From that white, which becomes blinding, emerge collages of flowers and volatile grounds of works such as *Diario paesano (Country Diary)*, 1961, and other works in the series to which it belongs: *Fiori dipinti da me e da altri (Flowers Painted by Me and by Others)*. Here the color hovers in space, applied in rapid and transparent brushstrokes, whose impetuosity perhaps derives from the artist's contact with Nordic Expressionism, which he carefully studied during time spent in Sweden. His pictorial gesture becomes so free that it brings into its atmosphere the heterodox reality of flowers in embroidered fabric. Their placement on the surface does not contradict the spatial composition and, on the contrary, exists in full harmony with one of the many screens of color that Tancredi suspends at different depths in the pictorial space. (EV)