

***The Poetry of Light:  
Prints and Drawings by Livio Ceschin***

Dr. Eric Denker, curator



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The Livio Ceschin exhibition, catalogue, and opening reception result from the collaboration of many talented individuals. Appreciation is due first and foremost to Adrienne Jamieson, the MaryLou and George Boone Centennial Director of Stanford in Washington, and to the entire staff of the Stanford center. Zachary Smith deserves particular thanks for the design and layout of the catalogue. Our gratitude also to John and Jonathan Poliszuk for their skill in the arrangement and installation of the exhibition. Kudos to both John Alvord for the graphics and window design for the show, and to Gordon Anson for his lighting of the works. As always, our appreciation goes to Ken Ashton and the staff of Frames by Rebecca for their expertise in matting and framing Livio Ceschin's prints and drawings. Finally, the exhibition would not have been possible without the generous loan of prints and drawings from the artist himself.

## The Poetry of Light: Prints and Drawings by Livio Ceschin

### *Introduction*

Livio Ceschin is one of the leading printmakers working in Europe today. He is a brilliant draftsman who uses his technical expertise to investigate the subtleties of primordial nature. His prints unveil the delicate changes of light and atmosphere that affect our perception of the ever-mutable natural environment. Ceschin is interested in the passage of time, not only with respect to flora, but also as it is revealed by the evidence of human incursions into nature. The Stanford in Washington Art Gallery is pleased to host the first American one-person show of this talented artist.

Ceschin was born in Pieve di Soligo, Italy, in 1962. In 1978, he attended the Istituto Statale d'Arte in Venice, graduating in 1982. He began printmaking a decade later. Ceschin initially copied prints and drawings by his artistic heroes, Rembrandt, Giovanni Battista Tiepolo and Canaletto. In these *Homages* the artist examined how the old masters used line to express depth, and light and shadow. In 1992, he enrolled in the Accademia Raffaello in Urbino where he also attended the Copperplate Etching Laboratory run by the master engraver Paolo Fraternali. Under Fraternali's tutelage he began to explore etching and drypoint as means to record subtle aspects of the landscape.

In 1994 he received his first printmaking award, the First Prize at the "Premio Arte '94" Giorgio Mondadori Editore competition for *Reflections on the Water (Riflessi sull'acqua)*. Since the 1990s, Ceschin's work has appeared in many shows in galleries and cultural museums in Italy and abroad. His most important early exhibition in Italy was held at the Galleria Linati in Milan in 1998. Ceschin received an admiring letter from the famous Italian art historian Federico Zeri in response to a small gift of prints from the artist. Zeri wrote, "... your engravings prove to me that nowadays, in Italy, graphic art is superior to the art of painting." Ceschin also corresponded with the art historian Ernst Gombrich, whom he met at the writer's home in London in the spring of 2000, and to whom he dedicated his work *Homage to Gombrich*. In 2003, the artist was awarded first prize at the VI International Acqui Terme Biennial Exhibition with the etching *In the Undergrowth among Birches and Leaves (Nel sottobosco tra betulle e foglie)*.

He has been a member of the Royal Society of Painter-Printmakers in London since 2002. In 2004, he was one of twenty-four international artists in the Corcoran Gallery of Art's portfolio and exhibition, *Drawn to Representation*. In 2009, Skira published a major volume on his work in Italian and English, *Livio Ceschin: Engravings 1991-2008*. The Istituto Nazionale per la Grafica in Rome dedicated an extensive show to his work in 2013, and the Museum Het Rembrandthuis (Rembrandt House Museum) of Amsterdam offered a significant exhibition of Ceschin prints in 2014. In 2015, he exhibited twenty-seven prints from the Pieraccini Collection in Finland, in collaboration with the Museums Atheneum and Sinebryschhoff of Helsinki. He has been a printmaker member of the prestigious Taylor Foundation in Paris since 2016. Ceschin's etchings are in the collections of the National Portrait Gallery in London, the Bibliothèque Nationale de France in Paris, the Uffizi Gallery in Florence, the National Gallery of Art and the Library of Congress in Washington, D.C., the Istituto Centrale per la Grafica in Rome, the Albertina in Vienna, and the Kupferstich-Kabinett der Staatliche Kunstsammlung in Dresden. Ceschin lives and works in Montebelluna, a town in the province of Treviso in the Veneto region of Italy.

Livio Ceschin derives his inspiration from the countryside that surrounds him in the northeast of Italy. He spends much of his time studying the landscape, from the abundant flatlands close to home to the cliffs and hillsides in the foothills of the Dolomite Alps. He wanders among the thick undergrowth of the marshes along the network of streams near the Soligo and Piave Rivers and to the edges of the Caorle and Marano lagoons. Sometimes he goes further afield, south to Emilia-Romagna and the Po River and its delta around Comacchio. Only occasionally does he depict expansive landscapes, instead preferring to record more intimate aspects of the natural world. Ceschin spends his time immersed in nature, not simply to record what he sees, but also to discover and listen to the hidden details and natural rhythms of the landscape. His close-up views of the countryside are lyric poems, representing his appreciation of native flora under ever-changing daylight, of ongoing seasons, and of various weather conditions. Ceschin's work fixes a moment, an ephemeral yet transcendent instant in nature. The artist defines his intent, "The delicate sounds of nature that are perceived by listening to them, become melodies, generative sensations. In my work, I try to capture that melodic and rhythmic quality as much as possible."



Livio sketches on the spot, taking his time to discover the optimal light for his subject. He may take photographs as an *aide-mémoire* for when he returns to the studio to finish his studies in preparation for drawing and etching a copper plate. His prints are executed with a variety of intaglio processes—etching, soft-ground etching, and aquatint that use acid to corrode the design into the copper plate, and drypoint and engraving in which he manually incises the soft metal. Most of Ceschin's plates are printed using *chine collée*, a technique in which the image is transferred onto a delicate, more receptive tissue that is bonded to a heavier support during the printing process. He employs a light yellowish-tan tissue, allowing the printmaker to distinguish the printed image from the surrounding white margin, and emphasizing the rich, black ink of the intaglio design. Ceschin is unusual in that he sometimes cuts his copper plates by hand, adding a distinctive sense of the physical process involved in rendering a print.

### *Homages*

The artist began his career as a printmaker by studying and copying the graphic work of past masters. Although he interpreted works by Rembrandt and Tiepolo (cat. 3), Ceschin was particularly drawn to the great eighteenth-century Venetian view-painter Antonio Canaletto. Curiously, he was attracted to Canaletto's drawings rather than his etchings. Perhaps the attraction was due to his understanding that Canaletto's drawings more accurately



Cat. 3

represent the actual sites than the paintings and prints that he re-composed in the studio. The youthful printmaker copied the drawing *Piazza San Marco with the Clock Tower* by the Venetian master for his early *Homage to Canaletto* (*Omaggio a Canaletto*, cat. 2). Ceschin studied

Canaletto's use of an agitated line, his suggestion of recession, and his use of light and shadow to model architectural form. The young printmaker only paid perfunctory attention to the sky, a characteristic that remains in much of the artist's subsequent work.



Cat. 2

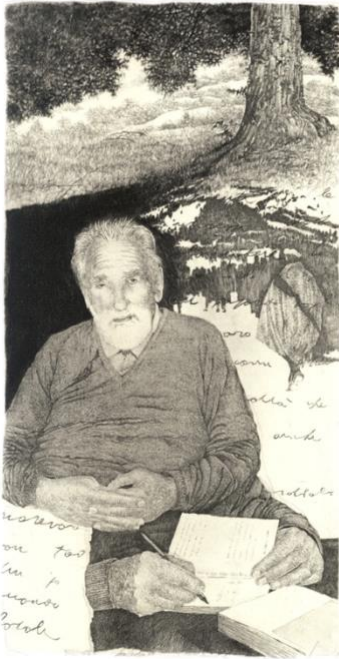
In a later etching, Ceschin paid tribute to the Renaissance artist, Andrea Mantegna. He etched *Homage to Mantegna* (cat. 6) in 2006, on the 500<sup>th</sup> anniversary of the painter's death. Here the artist worked with a reproduction and his memory of Mantegna's painting of Saint Sebastian in the Louvre. Ceschin convincingly modeled the anatomy of Mantegna's saint perforated by arrows but added several crucial details to the composition. He changed the landscape in the background to a contemporary view of the tower of Collalto, a medieval village in the Treviso area where Ceschin lived at the time. He eliminated the two archers seen in the foreground of Mantegna's altarpiece. Finally, he added a fragment of one of Mantegna's letters to the left and right of the Saint. The use of transcriptions of relevant writings, most often illegible, is an important strategy in Ceschin's weaving of text and image together for aesthetic and self-referential reasons.



Cat. 6

Another kind of tribute in Ceschin's works are those portraits dedicated to writers whom he admires. *Homage to Mario Rigoni Stern* (cat. 5) portrays an author that Ceschin





Cat. 5

reveres for his writings on nature. He depicted Stein writing at a desk with a fragment of landscape in the background. An interesting feature of the portrait are the two sets of hands, one pair calmly folded and the other actively at work. *Homage to Gombrich* (cat. 4) is another of these rare portraits among the artist's work. The printmaker admired the writings of the Viennese art historian so much that he traveled to meet with him, later rendering this portrait derived from a reproduction in a French publication. The scholar appreciated the portrait, praising



Cat. 4

Ceschin for his work. In the *Homage*, the artist juxtaposes Gombrich's sympathetic likeness with the writer's intellectual interests by including Leonardo's famous drawing of *Vitruvian Man* and the Renaissance master's trademark reversed handwriting.

### *Landscape*



Cat. 8

Ceschin takes excursions into the landscape throughout the year, but winter is a favorite season. He is particularly adept at suggesting natural light as it plays across snow. In 1996, barely five years after he began printmaking, he rendered the remarkable *In the Snow among Pines and Birches* (*Sulla Neve tra Pini e Betulle*) (cat. 8). One can sense the density of the snow as it weighs down the branches of the pine and coats the trunks of trees in the foreground. The barks of different trees are differentiated with a botanist's precision. A spidery network of shrubs defines the foreground, while the background comprises gently rolling slopes with a curtain of trees in the distance. The white of the snow starkly contrasts with the rich black of the etched linework. The tone of the *chine collé* suggests an overcast wintry day. The artist skillfully weaves together these elements into a masterful composition. Other striking winterscapes include two dramatic etchings of 2003, *At the Edge of the Cliff* (*Ai Margini Del Dirupo*) (cat. 17) and *Tracks in the Snow* (*Orme sulla Neve*) (cat. 18).



Cat. 17



Cat. 18

As opposed to many of Ceschin's flat or gently rolling landscapes, these two large etchings were inspired by the rugged terrain of the Italian Alps that begin near the city of Belluno. In both prints, Ceschin juxtaposes broad swaths of snow in the foreground with rich vegetation in the middle ground. The artist concentrates our attention on the richly articulated flora by placing an imaginary horizon line above the picture plane. Each etching includes some indecipherable script. The inclusion of text is mainly meant to acknowledge the presence of man



in nature. The artist rarely includes human figures in his landscape prints. Occasionally, as with *In the Lagoon (In Laguna)* (cat. 19) of 2003, a small figure is used both as an indication of scale and as evidence of solitude. The high, almost cinematic, viewpoint diminishes the size of the fisherman as it emphasizes the decorative two-dimensional patterning of the design. Once again, Ceschin places his horizon well above the picture plane. He is rarely absorbed by the drama of the sky, instead fascinated by the rich variety of the land below.



Cat. 19

In some prints, Ceschin represents human structures perfectly in harmony with the natural environment. In the 2013 print *Inhabited Corners (Angoli Vissuti)* (cat. 27), the artist shows a momentarily deserted scene—a half-stowed bicycle and, key to this image, a lonely coffee mug on the bench awaiting the return of its owner. Ceschin used a similar strategy to suggest the harmony of man and nature in the 2002 etching *In the Garden in Chartrettes (Nel Giardino di Chartrettes)* (cat. 15).



Cat. 27



Cat. 15

A simple, unoccupied bench and a metal garden table sit beside a well-trodden path. Lush foliage surrounds the bench, but no errant leaves appear on either of the fabricated surfaces. The bowl implies proximate human presence in the etching. In *Among Damp and Resinous Scents (Tra Umido e Profumi di Resina)* (cat. 28), the printmaker represents an estate surrounded by a metal

fence contrasted with the fine needles of the firs. Ceschin has introduced a gauzy film across the lower part of the composition as if the scene were partially obscured by a curtain. For the artist,



Cat. 32



Cat. 28

the film is another reminder of the human element in the construction of his design. Ceschin shifts the emphasis to domesticated nature in the unusual 2020 print *Today as Always (Oggi come Allora)* (cat. 32). From a small, shuttered balcony, a strong sunlight plays across a potted spider yucca, casting dramatic shadows against the sunbaked stucco of the wall. A bit of script and the gossamer film on the lower left complete our sense of human presence.

Generally, in Ceschin's etchings, we identify people only by their detritus: a bicycle left to rust, a well-worn path, an abandoned bridge, an overgrown cottage, boats left to decay, the residue of occupation. Allusions to the passage of time are leitmotifs in the artist's oeuvre. By including these fragments of past interventions, Ceschin suggests human absence. They are wistful commentaries on the passage of time, the ephemeral quality of our existence, symbols of *vanitas*. In the 1998 etching, *Continuing on Foot (Continuando a Piedi)* (cat. 10), Ceschin places



Cat. 10



an abandoned moped on a well-worn bridge beyond luxuriantly overgrown marsh reeds in the foreground. The owner has momentarily left the bike on the bridge and continued on foot, perhaps trying to reach the shed of the fishermen seen in the distance. Similarly, in the 2001 etching *The Abandoned* (*L'Abbandono*) (cat. 13), the printmaker delineates the large window of a grand house now overtaken by weeds and flora. The softness of the vegetation sets off the strong geometry of the architecture beyond.

Many of the artist's most complex prints are intimate images of the natural environment. The 2002 intaglio *Vegetation* (*Vegetazione*) (cat. 14) is an early example of Ceschin's keen interest in close-up views of the organic world. It is easy to

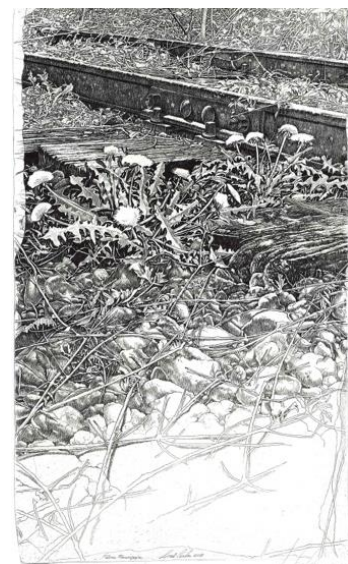


Cat. 14

imagine him seated on the ground, sketchbook in hand, as he recorded the dark rhubarb-like green leaves of the Butterbur growing among the grasses and weeds of the terrain. Similarly, in the later 2013 etching *The Decaying Trunk of a Fir* (*Al Tronco Smunto dell'Abete*) (cat. 26), we can sense the artist carefully recording the way that light, filtering through the canopy above, caresses the broad leaves of the Butterbur. The texture of the leaves contrasts with the peeling bark of the trunk and branches of the decaying evergreen. Ceschin occasionally combines the suggestion of human impact on the environment with these natural microcosms, as in the 2011 *Railway Flora* (*Flora Ferroviaria*) (cat. 25). Here the etcher plays off the abandoned train tracks and weathered-wooden ties in distinction to the exuberant dandelions.



Cat. 13



Cat. 25





Cat. 26

Stream, river, and lagoon subjects play a major role in Ceschin's corpus of work. He is drawn to the way reflections of light on water both mirror and modify the aspects of nature around them. In some instances, such as in the diminutive 2009 etching *Cellina Brook (Cellina)* (cat. 24), the cascading of the winter light playing off water becomes the subject of the print. In other cases, as in the monumental 2017 etching *Where Streams Run (La' Dove Sgorgano Torrenti)* (cat. 33), the flow of water and the organic forms are intricately woven together. For this composition, Ceschin arranges a *pas-de-*

*deux* between the flow of water descending towards the viewer and the trunks of the fallen trees that create a series of diagonals across the composition.



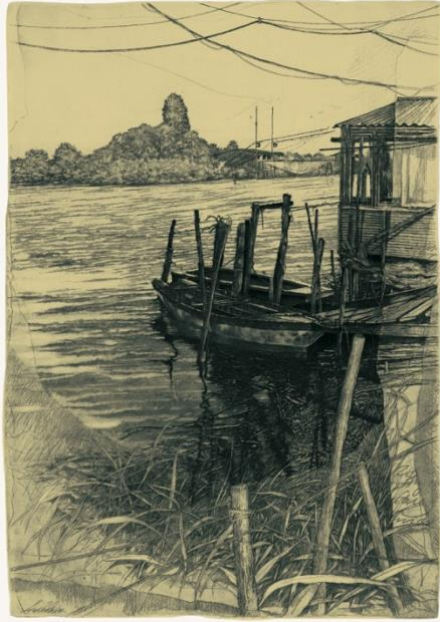
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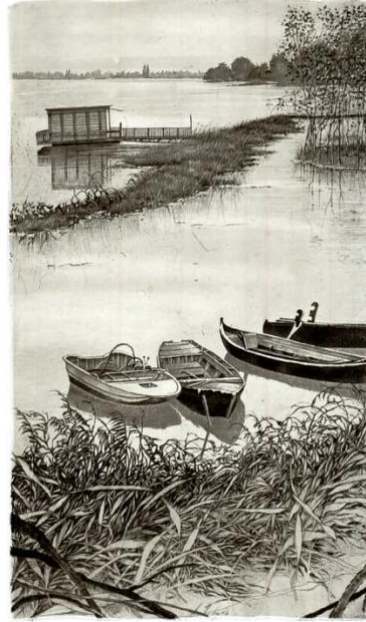
Cat. 33

Ceschin is drawn to the evidence of human activity along the rivers and lagoons in his corner of Italy. In the 2002 etching, *Boats at Rest (Barche a Riposo)* (cat. 16), the artist renders the view across a river or canal in the wetlands in the vicinity of Comacchio. He anchors our view with a few posts in the foreground and a couple of flat-bottomed fishing boats moored a few yards away. A typical fisherman's hut lies across the expanse of water rippling in the light. The nets used in eel fishing appear beside the hut in the distance. Ceschin suggests the same nets

above the viewer by including a few rope lines at the top of the composition. The artist employs a similar vertical format in his 2006 etching *Along the Po River (Lungo il Po)* (cat. 22). The weeds in the foreground give way to three concisely delineated vessels, including a more contemporary motorboat. Beyond a calm expanse of the Po is a bank of softly-rendered reeds in contrast to a crisply-drawn hut.



Cat. 16



Cat. 22

The 2007 etching *Damp Wood Decaying in the Sun (L'umido del Legno che Marcisce al Sole)* (cat. 23), is among the most dramatic of all Ceschin's prints, combining observations of the natural environment with intimations of mortality. The artist illustrated the expansive shoreline



Cat. 23



on an island off the coast of Turkey using a wide-angle view for the composition. A variety of small fishing boats are moored in the shallows. On the stones and pebbles of the shore, the skeleton of a large working boat dominates the center of the composition. We witness its rotting ribs and its hull decaying in the sun. The intimation of mortality is palpable, as if we had stumbled upon a ship graveyard. What was once an active vessel is now a shade of its former self. Ceschin emphasizes this aspect of the print by superimposing navigational maps and ghostly fish skeletons in the lower register of the plate.



Cat. 38

Around 2020, Ceschin devoted himself to a favorite subject, images of small groups of trees alongside a road. The artist chose deciduous trees in winter, leafless, often with a hint of snow. Their expressive forms, gnarled trunks and branches, were printed against a background scrim of small squares. The 2021 *Among the Trees along the Avenue (Lungo il Viale, fra gli Alberi)* (cat. 38) is a good example of his approach. The scrim frames the central group of trees that can be seen receding into the distance. Around the same time, Ceschin also rendered a series of drawings of trees, in mixed media over musical scores, on handmade paper.

### ***Palimpsest: Homage to Whistler***



Cat. 48

In 2022, Ceschin embarked on a project that he had long contemplated, a tribute to James McNeill Whistler's famous 1879-80 etchings of Venice. The printmaker made a series of *bozzetti*, studio drawings in preparation for his publication of the three homage etchings. The studies combined ghostly images of Whistler's etchings with contemporary drawings of Venetian scenes (cat. 46-50). Ceschin's brilliantly conceived, haunting Venetian images constituted a fresh response in the 500-year tradition of artists' renderings of this inimitable lagoon city. In every epoch, painters and poets have striven to



employ the exquisite urban fabric of the city to express relevant cultural themes. Each generation of artists built on the accomplishments of their predecessors; their depictions tempered by their own sensibilities. Ceschin, acutely aware of the history of prints and of Venetian imagery, captures the pathos of today's Venice, a city seemingly abandoned by residents to the depredations of modern tourism.

In the early sixteenth century, Venetian artists such as Vittore Carpaccio and Gentile Bellini used the city as backdrop for major symbolic and historical events. The Palazzo Ducale is replete with images celebrating important moments in *La Serenissima's* past. More realistic contemporary views only began with the Flemish engraver Joris Hoefnagel's 1578 prints of *Piazza San Marco* and *The Fire in the Palazzo Ducale*. Shortly thereafter, the great age of Venetian *vedute* was initiated by a Dutch artist, Caspar van Wittel, known in Italy as Vanvitelli; he was soon followed by the local artist Luca Carlevarijs. These painters responded to the British and French souvenir trade of the Grand Tour, producing seemingly accurate views of signal sights in the rapidly declining Republic. Canaletto, Bellotto, and Marieschi, the greatest *vedutisti* of the eighteenth century, built on the achievements of Carlevarijs in painting and printmaking, refining their predecessor's approach with ever greater verisimilitude. Francesco Guardi followed in Canaletto's footsteps, imbuing the city with a darker, more romantic moodiness.

In the aftermath of the 1797 fall of the Venetian Republic, it was mainly British artists and poets who dominated the market for representations of Venice. Many responded with expressions of Victorian morality, blaming the Republic's demise on social decadence, echoing their own fears for England. But some, such as Richard Parkes Bonington, and then J. M. W. Turner, turned to the spectacular Venetian light for artistic inspiration. Turner luxuriated in the unique atmosphere of the city. His evocations of fiery sunlight and mysterious moonlight over the lagoon, while still centered on the great monuments of the city, were dazzling explorations of vibrant color and light. It was left to the American expatriate Whistler to finally liberate views of Venice from now-familiar, monumental cityscapes to aesthetic works celebrating the visual experience of everyday Venetians. Having been immersed in Paris in the realism of Courbet and depictions of modern life by Manet and the Impressionists, Whistler created visions of *Venezia minore*, the quiet alleys, back canals, and deserted squares frequented by residents. Quotidian Venice. Ceschin is the heir to Whistler's contemplation of everyday life.

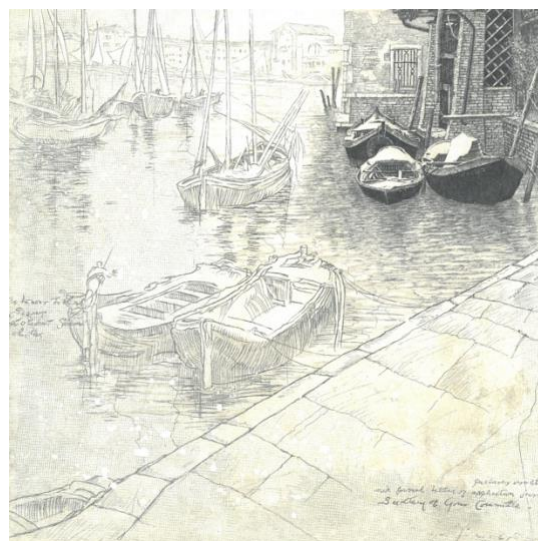
In each of these three etchings, Ceschin incorporates a carefully articulated detail of one of the few remaining wood-and-brick *squeros* in Venice, the surviving gondola repair yards. These boatyards are popular sites for amateur watercolorists and tourist photographers. Yet Ceschin yields sparse evidence of the function of these buildings. Instead, he juxtaposes the sturdy fabric of their construction with spectral images drawn from Whistler's etchings.

In *Venice, Homage to Whistler I (Omaggio a Whistler I)* (cat. 40), Ceschin views the south side of a *squero* in the *sestiere* (district) of Dorsoduro, looking east across the Rio San Trovaso from the Fondamenta Nani walkway. A few gondolas are tied up to the *bricole*, the mooring posts on the Rio Ognissanti beside the boatyard, with the solid masonry of the Scoazera Bridge anchoring the middle ground. In the distance, beyond the bridge, is the belltower of the Church of the Ognissanti and canal-side façades. Coincidentally, the printmaker connects us to the greatest Venetian *vedutista* of the early twentieth century, Fabio Mauroner, who lived nearby along this canal.



Cat. 40

In contrast to the substantial brick-and-mortar of the *squero* and the twentieth-century bridge, Ceschin includes a haunting detail of a nineteenth-century schooner derived from



Cat. 41

Whistler's etching *Nocturne* (Kennedy 184). The ghost of Whistler's elegant three-masted sailing ship barely emerges from the shadows on the lower left, eliding contemporary reality with a memory of past eras. As inscribed in each etching, fragmentary phrases derived from Whistler's letters suggest, without defining, a spiritual connection between Ceschin and the nineteenth-century American artist.

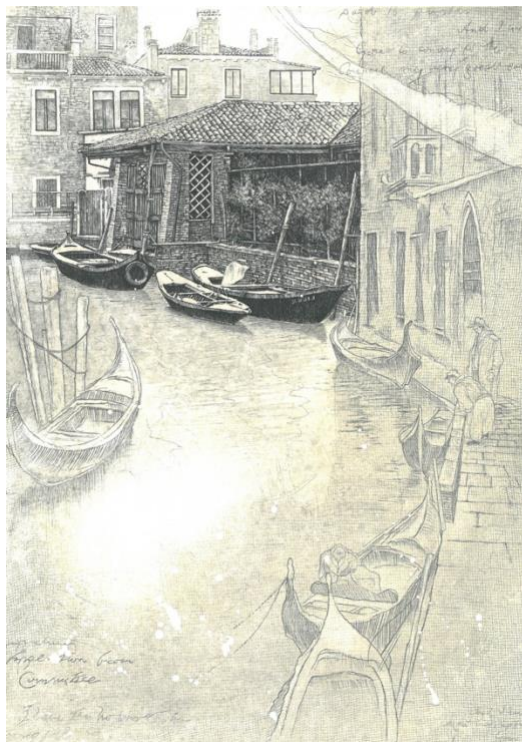
For Ceschin's second etching, *Venice:*

*Homage to Whistler II (Venezia, Omaggio a Whistler*

*II* (cat. 41), the artist moved from Dorsoduro to the Cannaregio district in the northern part of the

city. Here he positioned a truncated corner of the *Squero Casal dei Servi*, on the Fondamenta dei Ormesini, in the upper right quadrant of the image. Ceschin meticulously represents the brickwork of the boatyard. The rest of the image is appropriated from the right side of Whistler's etching of *San Giorgio* (K. 201), a scene looking south from the southern walkway of the Zattere in Dorsoduro. Ceschin has enlarged Whistler's diagonal pavement and the boats in the foreground, and increased the scale of the Giudecca, including the illusory façade of Palladio's Church of the Redentore. The insubstantial specters of the past constrain the immediacy of the present-day structures.

*Venice: Homage to Whistler III (Omaggio a Whistler III)* (cat. 42) balances the past and present in a carefully orchestrated duet between the artists. While the *Squero Canal dei Servi*



Cat. 42

remains prominent in the distance, Ceschin located the viewer at the end of a walkway and canal that are details from Whistler's etching of the *Quiet Canal* (K. 214). The site of the Whistler print, which is in reverse of the actual location, is some distance to the southwest on the Rio de la Panada. In Ceschin's image, the lightly etched Fondamenta Sanudo walkway leads us toward the verdant growth of the boatyard, an oasis of nature in the dense city. Along the path, Ceschin/Whistler included two curious onlookers examining a moored gondola. The fully rendered boats near the *squero* are *sandalos*, working boats, as opposed to the more graceful tourist gondola. The boats surround a broad white space in the center

that becomes the calm water of the canal in the viewer's imagination. Ceschin concluded this visual and metaphysical palimpsest with a few of Whistler's words inscribed in the upper right and lower left corners. The past and the present have become one and the same.

Livio Ceschin is one of the most talented and fascinating artists working in contemporary landscape. His precise studies of Italian flora are compelling for both botanists and art enthusiasts. The overtones of mortality in his work add deep poignancy to the challenge of



preserving our rapidly changing environment. Ceschin's work constantly reminds us of the impermanence of human presence amidst the fragility and beauty of nature.

Eric Denker

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Cat. 11

## Works Exhibited

All of the prints are from the artist's collection unless otherwise noted. All of the etchings are on *chine collé*, a printing technique in which the image is impressed onto a delicate, more receptive paper that is then bonded onto a heavier support during the printing process. The etchings were executed on copper plates except as noted.

1. *Homage to Canaletto* (from the drawing *Houses and Bridge on the Brenta Canal*.)  
*Omaggio a Canaletto* (dal disegno *Casa e ponte sul Brenta*.)  
Etching and aquatint on zinc, 1991

2. *Homage to Canaletto* (from the drawing *Piazza San Marco with the Clock Tower*.)  
*Omaggio a Canaletto* (dal disegno *Piazza San Marco con la Torre dell'Orologio*.)  
Etching on zinc, 1991  
Private collection

3. *Homage to Tiepolo* (from the "Capricci" etching plate titled *Young men seated leaning on a vase*.)  
*Omaggio a Tiepolo* (dai rami dei "Capricci" del titolo *Giovane seduto, appoggiato ad un'urna*.)  
Etching on zinc, 1991

4. *Homage to Gombrich*  
*Omaggio a Gombrich*  
Etching and drypoint, 2000  
Private collection

5. *Homage to Mario Rigoni Stern*  
*Omaggio a Mario Rigoni Stern*  
Etching and drypoint, 2004

6. *Homage to Mantegna* (from the painting in the Louvre *Saint Sebastian*.)  
*Omaggio a Mantegna* (dal dipinto del Louvre *San Sebastiano*.)  
Etching and drypoint, 2006

7. *Urbino*  
Etching, 1994  
Private collection

8. *In the Snow among Pines and Birches*  
*Sulla Neve tra Pini e Betulle*  
Etching, 1996  
Private collection

9. *First Days of March*  
*Primi Giorni di Marzo*  
Etching, 1997

10. *Continuing on Foot*  
*Continuando a Piedi*  
Etching and drypoint, 1998

11. *From Luciana's Window*  
*Dalla Finestra di Luciana*  
Etching and drypoint, 2000

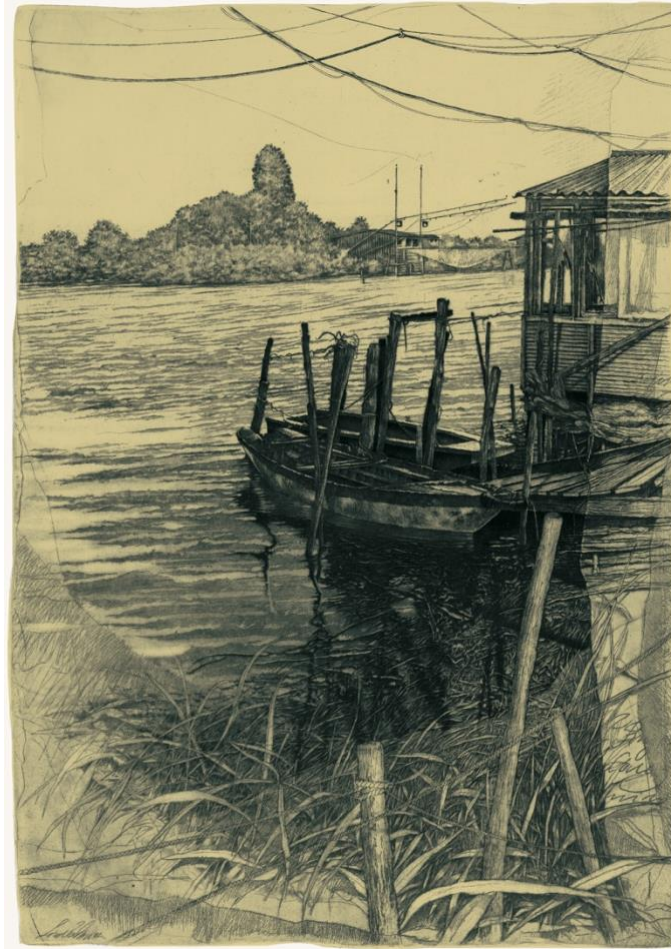
12. *Midday Silence*  
*Silenzio Meridiano*  
Etching and drypoint, 2000

13. *The Abandoned*  
*L'Abbandono*  
Etching and drypoint, 2001 (begun in 1993)  
Private collection

14. *Vegetation*  
*Vegetazione*  
Etching, drypoint, engraving, 2002

15. *In the Garden in Chartrettes*  
*Nel Giardino di Chartrettes*  
Etching and drypoint, 2002

16. *Boats at Rest*  
*Barche a Riposo*  
Etching and drypoint, 2002



Cat. 16



Cat. 29



17. *At the Edge of the Cliff*  
*Ai Margini del Dirupo*  
Etching and drypoint, 2003

18. *Tracks in the Snow*  
*Orme sulla Neve*  
Etching and drypoint, 2003

19. *In the Lagoon*  
*In Laguna*  
Etching and drypoint, 2003  
(From the Corcoran Gallery of Art portfolio,  
*Drawn to Representation*, 2004.)  
Private collection

20. *Spent Boats Along the Shore*  
*Barche Stanche a Riva*  
Etching, drypoint, aquatint, 2005

21. *Birches at Fontainebleau*  
*Betulle a Fontainebleau*  
Etching, drypoint, engraving, 2006

22. *Along the Po River*  
*Lungo il Po*  
Etching and drypoint, 2006

23. *The Damp Wood Decaying in the Sun*  
*L'umido del Legno che Marcisce al Sole*  
Etching and drypoint, 2007

24. *Cellina Brook*  
*Cellina*  
Etching and drypoint, 2009

25. *Railway Flora*  
*Flora Ferroviaria*  
Etching and drypoint, 2011

26. *The Decaying Trunk of a Fir*  
*Al Tronco Smunto dell'Abete*  
Etching and drypoint, 2013

27. *Inhabited Corners*  
*Angoli Vissuti*  
Etching and drypoint, 2013  
28. *Among Damp and Resinous Scents*

*Tra Umido e Profumi di Resina*  
Etching and drypoint, 2014

29. *Along the Edge of Time*  
*Lungo l'Argine del Tempo*  
Etching and drypoint, 2014

30. *At Sunset*  
*Al Tramonto*  
Etching and drypoint, 2014

31. *Near Nieuw Markt*  
*Dintorni di Nieuw Markt*  
Etching and drypoint, 2015

32. *Today as Always*  
*Oggi come Allora*  
Etching and drypoint, 2015

33. *Where Streams Run*  
*La' Dove Sgorgano Torrenti*  
Etching and drypoint, 2017

34. *The Three Trees*  
*I Tre Alberi*  
Etching and drypoint, 2019

35. *Along the Avenue*  
*Lungo il Viale*  
Etching with graphic base, 2019

36. *Among the Trees*  
*Fra gli Alberi*  
Etching with graphic base, 2019

37. *The Two Trees*  
*I Due Alberi*  
Etching with graphic base, 2019

38. *Among the Trees Along the Avenue*  
*Lungo il Viale, fra gli Alberi*  
Etching with graphic base, 2021

39. *Breezes on the Lagoon*  
*Brezze Liganari*  
Etching and drypoint, 2023



Cat. 30



Cat. 31

40. *Venice, Homage to Whistler I*  
*Venezia, Omaggio a Whistler I*  
Soft-ground etching, etching, drypoint, with  
watercolor, 2022  
Private collection

41. *Venice, Homage to Whistler II*  
*Venezia, Omaggio a Whistler II*  
Soft-ground etching, etching, drypoint, with  
watercolor, 2022  
Private collection

42. *Venice, Homage to Whistler III*  
*Venezia, Omaggio a Whistler III*  
Soft-ground etching, etching, drypoint, with  
watercolor, 2022  
Private collection

43. *Remains of Stories, Events*  
*Resti di Storie, Eventi*  
Soft-ground etching, etching, drypoint, aquatint,  
2024

44. *Where my Gaze Rests*  
*Dove far Scorrere il Mio Squardo*  
Etching and aquatint, 2024

45. *Resistance at the Edges of the Lagoon*  
*Resistenze ai Margini della Laguna*  
Etching, 2024

## Drawings

46. Sketch for *Homage to Whistler I*  
(From Whistler's etching *Long Venice*, 1879-  
80.)  
Bozzetto di studio (dall'opera incisa: *Long*  
*Venice*.)  
Mixed media (lapis, watercolor, black-china  
ink), 2022

47. Sketch for *Homage to Whistler II*  
(From Whistler's etching *San Giorgio*, 1880.)

Bozzetto di studio (dall'opera incisa: *San*  
*Giorgio*.)  
Mixed media (lapis, watercolor, black-china  
ink), 2022

48. Sketch for *Homage to Whistler III*  
(From Whistler's etching *Nocturne*, 1879-80.)  
Bozzetto di studio (dall'opera incisa: *Nocturne*.)  
Mixed media (lapis, watercolor, black-china  
ink), 2022

49. Sketch for *Homage to Whistler IV*  
(From Whistler's etching *San Giorgio*, 1879-80.)  
Bozzetto di studio (dall'opera incisa: *San*  
*Giorgio*.)  
Mixed media (lapis, watercolor, black-china  
ink), 2022

50. Sketch for *Homage to Whistler V*  
(From Whistler's etching *Upright Venice*, 1880.)  
Bozzetto di studio (dall'opera incisa: *Upright*  
*Venice*.)  
Mixed media (lapis, watercolor, black-china  
ink), 2022

51. *The Hornbeam*  
*Il Carpino*  
Mixed media on musical score and handmade  
paper, 2018

52. *Reflections*  
*Riflessi*  
Mixed media on musical score and handmade  
paper, 2018

53. *Along the Avenue*  
*Lungo il Viale*  
Mixed media on musical score and handmade  
paper: 2018

54. *The Three Trees*  
*I Tre Alberi*  
Mixed media on musical score and handmade  
paper, 2018



