

RESONANCE BETWEEN CIVILIZATIONS

A COLLECTION OF CONTEMPORARY
ITALIAN PRINTS IN 2019

文明的守望—2019 意大利当代版画作品集

前言

PREFACE

早在几个世纪以前，作为欧洲艺术和知识传播主要媒介的版画就以极快的速度在所有艺术门类中占据了统治地位。从十五世纪开始，主流艺术家们都会将他们创作天赋的一部分倾注到版画制作实践中，取得的成果绝不逊色于油画和绘画。在这方面，只要稍稍翻阅丢勒、伦勃朗、卡纳莱托、提埃坡罗、皮拉内西、戈雅（在此仅举几例说明）的艺术传记，就可以看出版画对他们来说是一种有别于其他绘画的独立自主和完整的表达方式。

尽管如此，版画还是经历了几个世纪的起起落落，并且经常被错误地认为是一种次要艺术。一些评论家甚至不止一次地宣布它的结束。例如，评论家和艺术家菲利普·波尔蒂曾于 1865 年 7 月在《美术公报》中发表了一篇题为“1865 年关于凹版、平版和摄影的沙龙”的文章。在文章中，他宣称版画艺术正在消亡。但几年后，大多数非常著名的印象派画家制作了大量的“原创”铜版画、石版画、木版画（并非油画的复制品），这让版画这门艺术再次变得伟大。

在二十世纪，从艺术和市场的角度来看，意大利的版画艺术经历了一段较长的快乐时期。但在过去的几十年里，这种伟大艺术的知识传播已经放缓，许多人甚至将版画与水墨画、海报及其他与版画语言毫无关系的视觉表现形式混为一谈。

出于这个原因，在 2013 年，我们决定成立“意大利当代版画协会”，旨在促进意大利当代版画的传播与发展，提升意大利当代版画艺术在国家 and 国际层面的知名度。

为了实现我们的目标，协会举办展览，开展公共教育活动，并与意大利本国及国际上的协会和机构建立关系，共同组织活动与交流项目。公教活动既包括了理论课程，如版画历史和印刷技术教学，也包括实践课程，如组织学生制作小盘子，然后在上面积制图案等。这些课程的目的不是为了培养版画家（这是职业版画院校的任务），而是让人们理解版画是什么，并且能亲自动手去制作版画。因此，我们更多的是培养版画爱好者和未来的版画收藏家。

在这些活动的最初几年里，我们的协会共有 65 位艺术家，大家都非常活跃。协会中既有年轻、有能力、有进取心的成员，也有具有强烈艺术风格的知名大师。可以说，这里汇集了不同地区、不同年龄和不同艺术风格的艺术家，覆盖了意大利从北到南几乎所有地区，代表了最重要的版画艺术流派和最新的研究成果。协会非常多元化，能够反映当地的传统，地区文化对艺术家的影响，以及艺术家对当代艺术界的开放态度。

Started some centuries ago as the main medium for the diffusion and knowledge of artistic production on a European scale, the art of printmaking has soon achieved its own expressive autonomy in the panorama of artistic techniques. From the fifteenth century onwards, the major artists have poured part of their creative genius into the practice of printmaking, achieving results that are in no way inferior to painting and drawing. In this regard, just think of the artistic biographies of Dürer, Rembrandt, Canaletto, Tiepolo, Piranesi, Goya (just to name a few) where printmaking represents an autonomous and complete means of expression with its own language, independent from painting...

Nevertheless the art of printmaking has experienced ups and downs over the centuries and has often been wrongly considered a minor art. Some critics even went so far as to declare the end of it on more than one occasion, as, for example, did the critic and artist Philippe Burty in the article "La Gravure, la Lithographie et la Photographie au Salon de 1865" published on "Gazette des beaux arts" of July of that year, where he declared that the art of printmaking was dying (" Dans nos précédents comptes rendus nous avons déjà poussé ce cri: la gravure se meurt! "). But a few years later most of the very famous Impressionists produced a large number of “original” (original as opposed to prints reproducing their paintings) etchings, engravings, lithographs, woodcuts, making the art of printmaking (that for a large part of the first half of the nineteenth century had produced, with few exceptions, only reproduction prints) to become great again.

In the twentieth century, the printmaking art in Italy experienced a long happy period both from the artistic and the market point of view, but in the last decades the knowledge of this great art has slowed down and many people unfortunately confuse art prints with ink drawings, posters and other form of visual representation that have nothing to do with the language of printmaking.

For this reason we decided in 2013 to found the “Associazione Nazionale Incisori Contemporanei” (National Association of Contemporary Printmakers) with the aim of contributing to promote and making the Italian contemporary printmaking art better known at national and international level.

To achieve our goal we organize exhibitions and do educational activities with children and adults. We also establish relationships with Italian and foreign Associations and Institutions in order to organize common events (exchange programs). The educational activities range from theoretical lessons on history of printmaking and printing techniques to practical lessons where students make small plates and then they print them. The goal of these lessons is not to create printmakers (there are many schools for that) but to make people understand, hands on, what a print is. The goal is more to create enthusiasts and perhaps future prints collectors.

The association, which groups together about 65 artists, in these first years of activity has proved very dynamic; it brings together both young, capable and enterprising members, as well as established masters with a precise artistic line; therefore brings together artists of different geographical origin, different age and different artistic path, including almost all the Italian regions from North to South and representing important schools of graphics but also the most current research. The group is very heterogeneous, and is able to represent both local traditions, the influence of regional realities, and the opening of the artists towards the contemporary art scene.

协会欢迎并推广所有的版画类型与趋势，既包括凹版，木版和平版等传统技法，也有最具实验性的技术。展览受众能够接触到各种各样的版画语言，也能以不同的方式欣赏大师们的作品。我们有时会把几位受过不同艺术训练、拥有不同艺术感悟力的艺术家汇聚在同一个展览中，观众便可以同时欣赏具象作品和抽象作品，而这其中的交流完全是通过图像的力量进行的。这样的机会让我们知道了版画语言的复杂性，也对观众在欣赏版画时的敏感性和注意力提出了一定的要求。单单只停留图像层面是不够的，还需接收艺术家传递的信息，获得审美体验。

每年协会都在吸纳新的会员，组织参与的活动也越来越重要。今天我们可以说意大利当代版画协会的确是一个实实在在的机构，因为我们不断举办展览，将我们协会所有成员的作品集中到一起。

对版画艺术的热爱以及传播版画知识的想法让我们在意大利的一些重要文化实体中组织展览，但抱着对国际语境的好奇心，我们也开始逐渐寻求与国际机构的联系。近年来，与外国文化机构方面的富有成效的合作已经建立，协会的艺术家们也会经常进行这种合作。与阿根廷的第一次激动人心的接触，让我们对意大利和外国艺术家的作品进行了成熟和令人鼓舞的对比，使得两个或更多对话者参与的展览项目得以启动。接下来我们在意大利国内外开展了多次对话和展览，包括与马其顿比托拉国际版画三年展、罗马尼亚文化杂志《特里布纳》、日本国际版画交流协会、爱尔兰科克版画家联盟、以及由维力科马瑞彻夫斯基引荐的保加利亚艺术家们的一系列展览合作。

2018 年我有幸收到中国版画博物馆的邀请，作为演讲嘉宾参与了观澜论坛。活动结束后，我们的合作开始了。我们与中国版画博物馆和观澜版画基地的合作，开启了一个展览交流项目。首先在意大利我们举办了两次展览，展出了 34 位中国艺术家的作品。现在我们协会所有艺术家的作品也即将在美丽而重要的中国版画博物馆展出。愿此次“文明的守望”中意版画交流展览项目承载着中意两国艺术家真切情感，促进两国当代文化艺术更加深入的交流。最后，我要感谢中国版画博物馆馆长李康先生，副馆长郭庆文先生、国际交流部赵家春先生和卢婷女士为交流项目提供的所有支持。

卢西安努·罗塞托
意大利当代版画协会主席

The association welcomes and promotes all the graphic trends, both traditional techniques such as intaglio, wood engraving and lithography, but also the most experimental techniques, and in this way allows the public of exhibitions to be able to approach the various languages of print art, to be able to appreciate the approach of each master to the different ways. Bringing together in a single exhibition several artists with different training and sensibilities allows the public to meet both figurative works and more abstract ones where communication is entirely entrusted to the graphic power of signs. Opportunities like these allow us to make the complexity of the language of graphic art known, which requires the viewer’s sensitivity and attention in reading the prints in order to be able to grasp not only the iconographic aspect but also the message and the aesthetics of the sign.

The association has grown year by year both in the number of members and also in the importance of the proposed projects, and it is presented today as a well-defined reality, having organized numerous exhibitions that involved all the members in dialogue between them.

While on one hand the love for the art of printmaking and the intention to disseminate knowledge of it has supported the organization of exhibitions in important Italian cultural realities, the curiosity about the international context has stimulated the search for connections with foreign realities. In recent years fruitful collaborations with foreign cultural dimensions have been established, with which the artists of our Association continue to confront. The first stimulating contact with Xylon Argentina allowed the launch of exhibition projects with two or more interlocutors, with a mature and encouraging comparison between Italian masters and foreign colleagues; this was followed by dialogues, and exhibitions both in Italy and abroad, with the Bitola International Triennial of Graphic Art (Macedonia), with the cultural group gathered around the Romanian cultural magazine “Tribuna”, with the Japanese association Printsaurus, with the Irish group Cork Printmakers, with a group a Bulgarian artists selected by Veliko Marinchevski.

Following the 2018 Guanlan Forum, to which I had the honor and the pleasure of been invited by the China Printmaking Museum, a collaboration was born with the Museum which led to the realization of an exhibition exchange project which resulted in two exhibitions in Italy of 34 Chinese artists and now with this exhibition of all the artists of our Association in the beautiful and important Guanlan Museum. The “Resonance between Civilizations” exhibition embodies the true feelings of Chinese and Italian artists and promotes deeper exchanges between contemporary culture and art of the two countries. I would like to take this wonderful opportunity to thank the China Printmaking Museum Director Mr. Li Kang, the Deputy Director Mr. Guo Qingwen and the Director of the Office of International Exchange Department Mr. Zhao Jiachun. Thanks to Darcy for all the support she provided for the project.

Luciano Rossetto
President of Associazione Nazionale Incisori Contemporanei

前言

PREFACE

意大利的古罗马文明是西方文明的重要源头和西方文明发展的最高峰，它与以中国为代表的东方文明遥相呼应。版画艺术是历史久远的世界性造型语言，同时也是文化和艺术传播、推广的独特方式。在价值体系冲突交融、时尚物品泛滥的当代社会，身处西方的人们，在感受到自我文明耀眼荣光的同时，对东方文明深沉的召唤充满好奇和向往。作为地球文明的两极，也许意大利和中国的版画家有更多可供分享的共同的价值，有相似的期盼和守望。

今天时代的脚步太过匆忙，东西方版画都一样面临着诸多共同的问题，许多版画家因为观念的多样和充满选择而迷茫。而此时，“文明的守望——2019意大利当代版画作品展”有如国际版画界的一股清流，显得笃定、清晰而淡雅。

此次展览共有 65 位意大利艺术家的参展作品 65 件，在这些作品中，没有其他当代版画展几乎必不可少的装置、雕塑或影像作品，甚至没有任何一张数码技法的作品。意大利当代版画协会主席卢西安努·罗塞托在观澜国际版画双年展的评选中主张，“应该将数码版或者其他任何以电脑等方式制作的版画另归一类”，建议称之为“数码艺术。”也正是因为认为版画是一门基于版画技艺的“伟大”的艺术，而反对最近几十年“许多人甚至将版画与水墨画、海报及其他与版画语言毫无关系的视觉表现形式混为一谈”。卢西安努为了维护版画的纯正和持续繁荣，于 2013 年联合众多意大利各地的艺术家，创立了意大利当代版画协会。

这个协会的艺术主张，在这次展览中得到了充分的诠释。首先，他们在版画本体语言的范畴中，踏踏实实地创作规规矩矩的版画，以版画艺术的纯粹表现形式，反抗版画边界无限拓展的混杂概念，使整个展览不仅在整体上形成了统一的版画志趣，除去了世俗的概念纷争，并相当注重原创精神，拒绝对其他种类绘画的复制。展览中的作品无论具象的精雕细刻还是抽象的表达，都自然而然地展示出版画独有的技法语言的魅力。其次，他们拥抱当代性，但绝不为了当代而采用哗众取宠的手段，他们注重版画专业技法而不炫耀技法，传承传统技艺的同时，也鼓励在“版”和“印”的概念之中进行技法、观念的创新和拓展。因此，他们所倡导和鼓励的版画的当代性和开放态度，都不能离开版画的本体而存在，所有技术的拓展和观念的更新，都必须在版画的概念和范畴中去探索和发扬。

The ancient Roman civilization of Italy is an important source of Western civilization and also the highest peak of the development of Western civilization. It echoes the Eastern civilization represented by China. The art of printmaking is a time-honored worldwide modeling language, and also a unique way for spreading and promoting culture and art. In the contemporary society where value systems conflict and are intertwined and fashion goods are flooding, people in the West are full of curiosity and yearning for the deep call of Eastern civilization while feeling the glory of their own civilizations. As the two poles of the Earth’s civilizations, perhaps the Italian and Chinese printmakers have more common values to share, with similar expectations and vision.

The pace of today’s times is too hasty, and the printmaking in the East and West faces many common problems. Many printmakers are confused by their diverse ideas and choices. At this time, “Resonance Between Civilizations: 2019 Contemporary Italian Prints Exhibition in China” is like a clear stream in the international printmaking world, looking calm, clear and elegant.

65 pieces of works by 65 Italian artists were exhibited in this Exhibition. Among them, there are no installations, sculptures or video works that are almost indispensable for other contemporary print exhibitions, and even there is no a print using digital technique. Luciano Rossetto, the president of National Association of Contemporary Printmakers in Italy, advocated in the selection process for the 7th Guanlan International Print Biennial that “Perhaps there could be a parallel group called ‘Digital Art’ which could include digital prints and maybe other kinds of art created with digital procedures”. It is precisely because they think that printmaking is a “great” art based on printmaking techniques, making them against the phenomenon in the recent decades that “many people unfortunately confuse art prints with ink drawings, posters and other form of visual representation that have nothing to do with the language of printmaking”. Luciano founded the National Association of Contemporary Printmakers in Italy in 2013 with many Italian artists for the purpose of maintaining the purity and continuous prosperity of printmaking.

The artistic propositions of this Association have been fully interpreted in this Exhibition. First of all, they create formal prints in a thoroughgoing manner within the scope of ontology language of printmaking and oppose the mixed concept of unlimited expansion of printmaking boundaries with the pure expression of printmaking, making the Exhibition form a unified taste of printmaking, removing the secular conceptual disputes, and paying considerable attention to the spirit of originality and refusing to copy other kinds of paintings. The works in the Exhibition, either in terms of their concrete exquisite carving or the abstract expressions, naturally show the charm of the unique technical language of the printmaking. Secondly, they embrace contemporaneity, but they never use fancy means to cater the contemporary era. Although they pay attention to the professional techniques of printmaking, they never show off the techniques. Besides that, they encourage the innovation and expansion of techniques and ideas in the concepts of “editions” and “printing” while inheriting the traditional skills. Therefore, the contemporary and open attitudes of the printmaking they advocate and encourage cannot exist without the ontology of printmaking. All technological development and updating of ideas must be explored and carried forward in the concept and scope of printmaking.

本着对版画的热爱和鲜明的立场，意大利当代版画协会积极举办展览和公共教育活动，并与阿根廷、马其顿、罗马利亚、日本、爱尔兰、保加利亚的版画机构合作，共同开展有利于各国版画家的版画交流项目。2018 年他们与中国版画博物馆合作，在意大利举办“文明的守望——2018 当代中国版画作品展”，共展出了 34 位中国版画家的 68 件作品。作为整个交流展览项目的重要组成部分，此次意大利的当代版画作品来到中国版画博物馆展出，承载着中意两国艺术家的真切情感，旨在促进两国当代版画更加深入的交流。

这些在西方璀璨的文化土壤滋养下成长起来的意大利当代艺术家，捧出自己的艺术，企望通过艺术的对话，在另一个同样拥有古老文明，又高速迈入现代化的东方国度展示自我，获得回应，由此架起中西方精神交流的桥梁，穿越文化之间的障碍，弥补两大文明之间因根基不同而导致的交流渠道的缺失和信息的不对称，让彼此相互间不完整的认识从这里改变。我们惊喜地看到，在意大利艺术家之中，也有不少人与我们有相似的守望，都能够欣赏彼此纯净而高洁的当代版画。在这相互的往来顾盼之间，传统的文化被呵护、被珍惜、被深爱，对外来的文明更好奇、更尊重、更明白。

愿此次意大利版画在中国版画博物馆的展出，和中意之间的版画学术交流，为世人提供一个美妙的视角，暨由版画对照欣赏彼此的文明，共享当今世界多元的文化，思考当代社会人类面临的共同问题，为缤纷的世界文明中再添一份版画的光彩。

赵家春
中国版画博物馆国际交流部

In the love of and vivid position towards printmaking, the National Association of Contemporary Printmakers in Italy actively organized exhibitions and public education activities, and cooperated with printmaking organizations in Argentina, Macedonia, Romania, Japan, Ireland and Bulgaria to jointly develop the printmaking exchange projects good for printmakers from various countries. They cooperated with China Printmaking Museum in 2018 for holding the “Resonance between Civilizations: 2018 Contemporary Chinese Prints Exhibition in Italy”, where 68 prints by the 34 Chinese printmakers were exhibited. As an important part of the entire exchange exhibition project, the Italian contemporary prints will be exhibited in China Printmaking Museum, which carries the true feelings of Chinese and Italian artists and aims to promote more in-depth exchanges between contemporary printmaking circles of the two countries.

These Italian contemporary artists who grew up under the nourishment of brilliant Western cultural soils, took out their own arts, hoping to express themselves through the dialogue of art and in another Eastern country that also has an ancient civilization and quickly entered the modern era, hoping to gain responses and thus to build the bridges for the exchange of spirits between China and the Western, to cross the barriers between the cultures, and to make up for the lack of communication channels and information asymmetry caused by the different foundations between the two civilizations, and so as to start to change the incomplete understanding of each other from here. We are pleasantly surprised to see that among the Italian artists many people have similar concerns with us and can appreciate each other’s pure and noble contemporary prints. Between these mutual exchanges, the traditional culture is protected, cherished, and deeply loved and the foreign civilization becomes more curious, more respectful, and more understandable.

I wish that the exhibition of Italian prints in China Printmaking Museum and the academic exchanges between Chinese and Italian printmaking circles will provide a wonderful perspective for the world, so that we can compare and appreciate each other’s civilizations through prints, share the diverse cultures of today’s world, and think about the common problems faced by the contemporary society and thus to add another brilliance to the colorful world civilizations.

Zhao Jiachun
Office of International Exchange, China Printmaking Museum

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	Pier Giacomo Galuppo	Testimonianza Degli Antichi
027	温琴佐·加蒂	科学的陈列
	Vincenzo Gatti	Il Gabinetto scientifico
028	弗朗西斯科·杰隆纳佐	憩之二
	Francesco Geronazzo	Rest 2
029	保拉·基尼普利	松与海，塞斯特里莱万泰
	Paola Ginepri	Mare tra i pini, Sestri Levante
030	翁贝托·乔万尼尼	狐狸之二
	Umberto Giovannini	Fox-2
031	布鲁诺·戈尔拉托	意外之旅
	Bruno Grolato	Una visita inaspettata
032	卡里斯托·格里蒂	记忆之一
	Calisto Gritti	Memorie 1

033	马里奥·瓜达尼诺	书房内部
	Mario Guadagnino	Interno di studio
034	富尔维奥·伊万	燃烧的城市
	Fulvio Ioan	Città in fiamme
035	埃里科·基托	缓缓
	Erico Kito	Adagio
036	朗弗朗科·拉那里	漫游
	Lanfranco Lanari	Errando
037	加布里埃尔·洛奇	光的通路——变化 A
	Gabriella Locci	Passaggi di luce - variazione A
038	阿里安娜·罗希尔	裸体，土耳其浴室研究
	Arianna Loscialpo	Nudi, studio per i bagni turchi
039	斯特凡诺·卢西亚诺	面具世界
	Stefano Luciano	Il mondo delle maschere
040	齐思科·玛戈拉托	冬
	Cesco Magnolato	Inverno
041	维托里奥·曼诺	景之梦境
	Vittorio Manno	Paesaggio Visione onirica
042	拉斐尔·玛格丽	常春藤和铁鸟
	Raffaello Margheri	Edera ed uccellino di ferro
043	西尔瓦娜·马尔蒂尼奥尼	森林的痕迹
	Silvana Martignoni	Tracce di foresta
044	贾科莫·米拉克拉	迁移
	Giacomo Miracola	Migration
045	马塞拉·米兰达	静止的时间
	Marcela Miranda	Tempo sospeso
046	布鲁诺·密斯尔里	一个关于天空的项目之二
	Bruno Missieri	Progetto per un cielo II
047	伯尼扎·摩多罗	地中海
	Bonizza Modolo	Mediterraneo, (sepolcri d'acqua)
048	埃琳娜·摩纳科	故事之二
	Elena Monaco	Storiella due
049	保拉·纳索	墨滚
	Paola Nasso	Il piccolo rullo

050	圭多·那瓦来提	猎鸟
	Guido Navaretti	Uccellato
051	露西安娜·奈斯佩卡	如果世间并无快乐可言
	Luciana Nespeca	Se nel mondo non vi fosse allegrezza
052	克劳迪奥·奥利沃托	亚特兰蒂斯
	Claudio Olivotto	Atlantide
053	玛丽·安托瓦内特·奥尼达	温室
	Maria Antonietta Onida	Nella serra
054	奥莉薇亚·佩戈拉罗	如影随形
	Olivia Pegoraro	Ombre su di te
055	安东尼奥·佩谢	拍打的灵魂之翅
	Antonio Pesce	Un battito d'ali anima mia
056	安杰洛·里泽利	双月
	Angelo Rizzelli	Seconda luna
057	达尼拉·萨维尼	思考
	Daniela Savini	Pensieri
058	吉安弗兰科·斯基亚维诺	兰加
	Gianfranco Schialvino	La Langa
059	弗朗西斯科·西亚卡路嘉	房内的扶手椅
	Francesco Sciaccaluga	Interno con poltrona
060	埃琳娜·赛维	女神的凝视之三
	Elena Sevi	Lo sguardo della dea (3)
061	尼诺·特里奥罗	记住红色
	Nino Triolo	Remember red
062	詹尼·维纳	雷吉纳别墅的葡萄
	Gianni Verna	Freisa alla Villa della Regina
063	伊丽莎白·维伦戈·米诺蒂	花园之三
	Elisabetta Viarengo Miniotti	Giardino III
064	朱塞佩·韦格罗	无题
	Giuseppe Vigolo	Senza titolo
065	玛丽娜·齐乔蒂	舞者的行进
	Marina Zigiotti	Funamboli danzanti



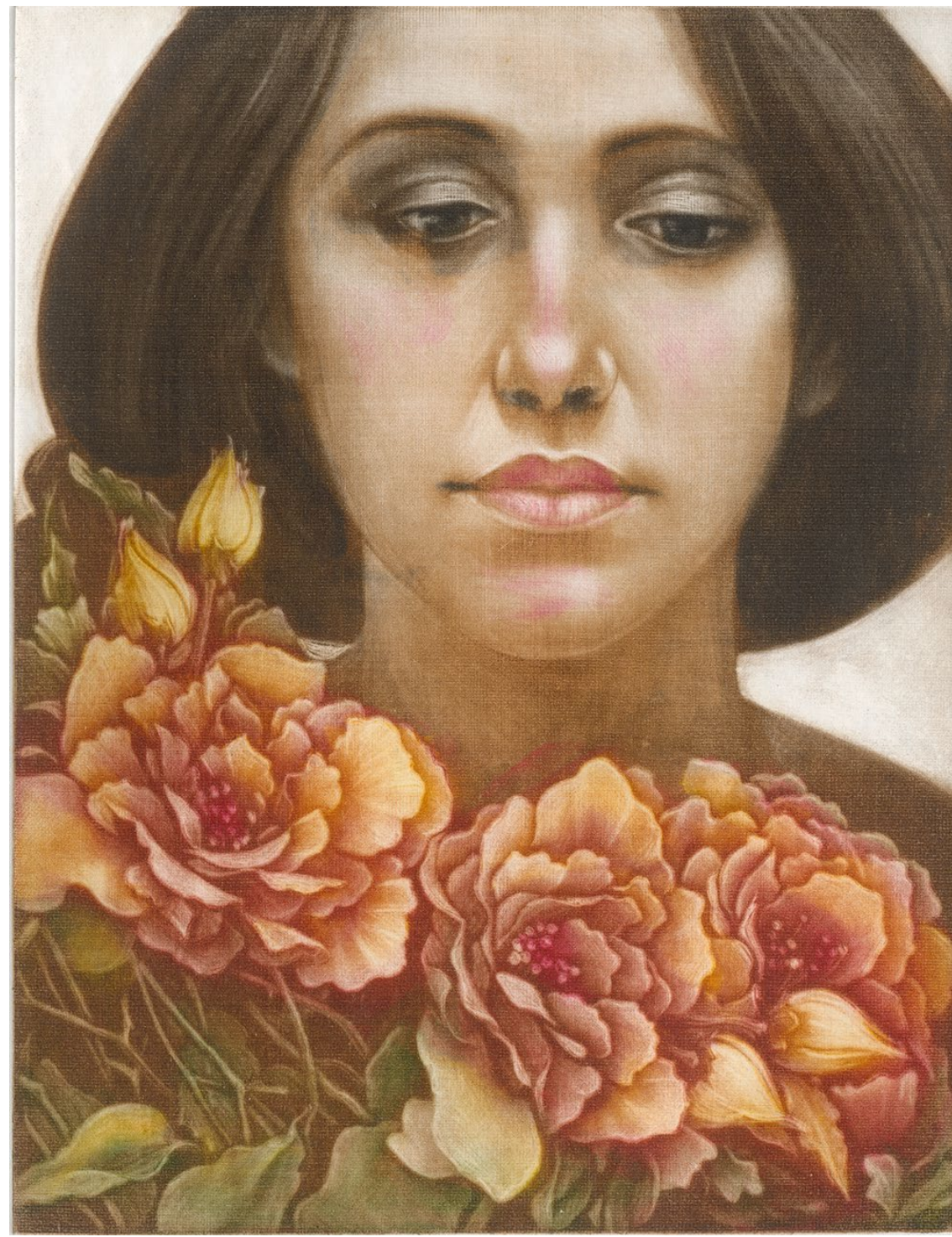
黛博拉·安东内洛 Debora Antonello
潘多拉之盒 Il vaso di Pandora

Drypoint, collagraph on cardboard
干刻，拼贴 /34.8×48cm/2015



伊娃·奥尔曼 Eva Aulmann
静物 Stilleben

Etching, burin paper
铜版腐蚀 / 50x35cm/2018



埃米里奥·巴拉科 Emilio Baracco
花之女 Donna di fiori

Mezzotint
美柔汀 / 22.5x17.5cm/2018



罗杰·贝内蒂 Roger Benetti
残缺与海星 Cripple and the Starfish

Drypoint on plexiglass
干刻 /62.6×35.5cm/2014



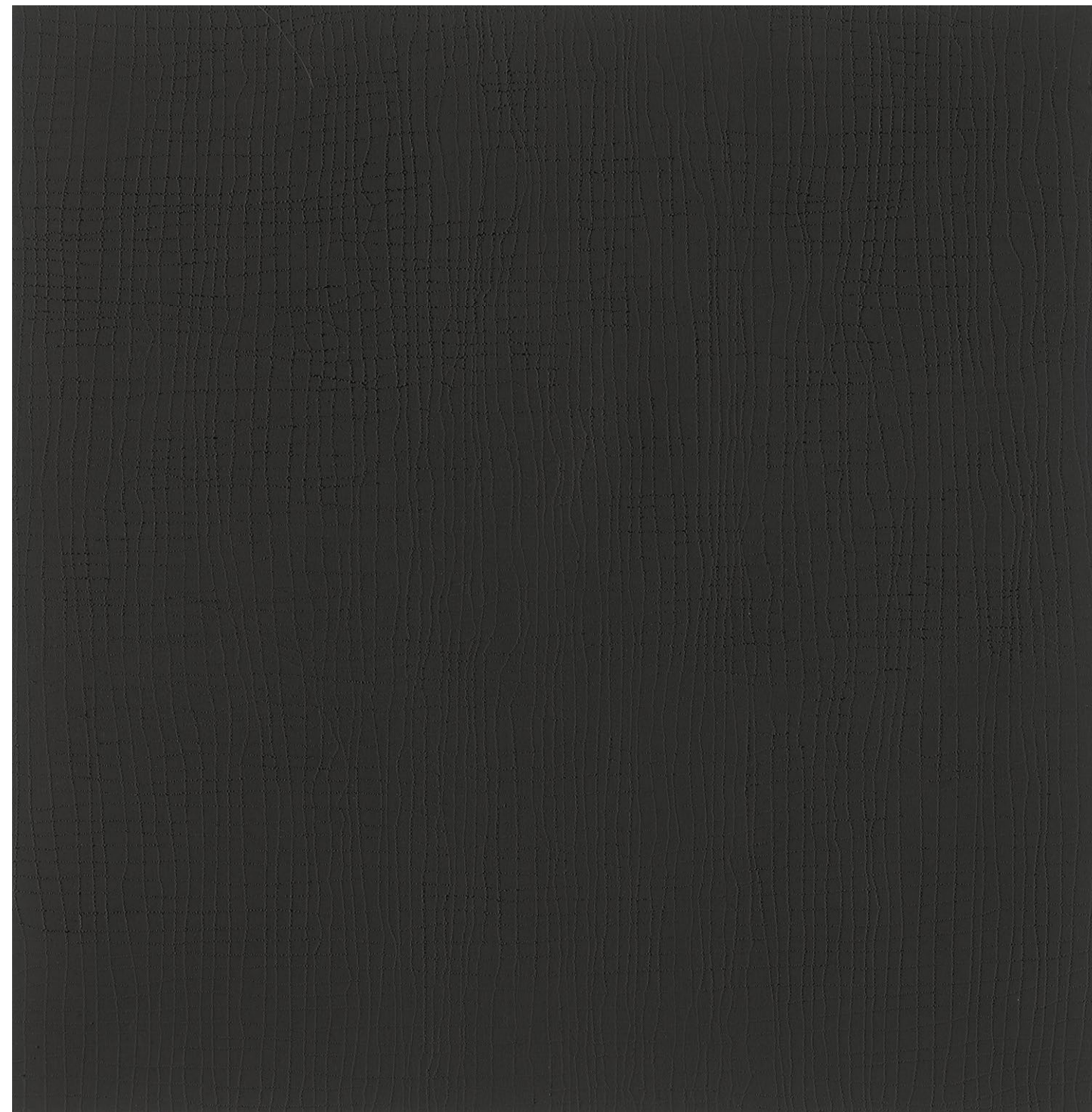
吉安娜·本提文嘉 Gianna Bentivenga
无题 Senza titolo

Etching (two plates) printed on Japanese paper
铜版腐蚀 /70×50cm/2019



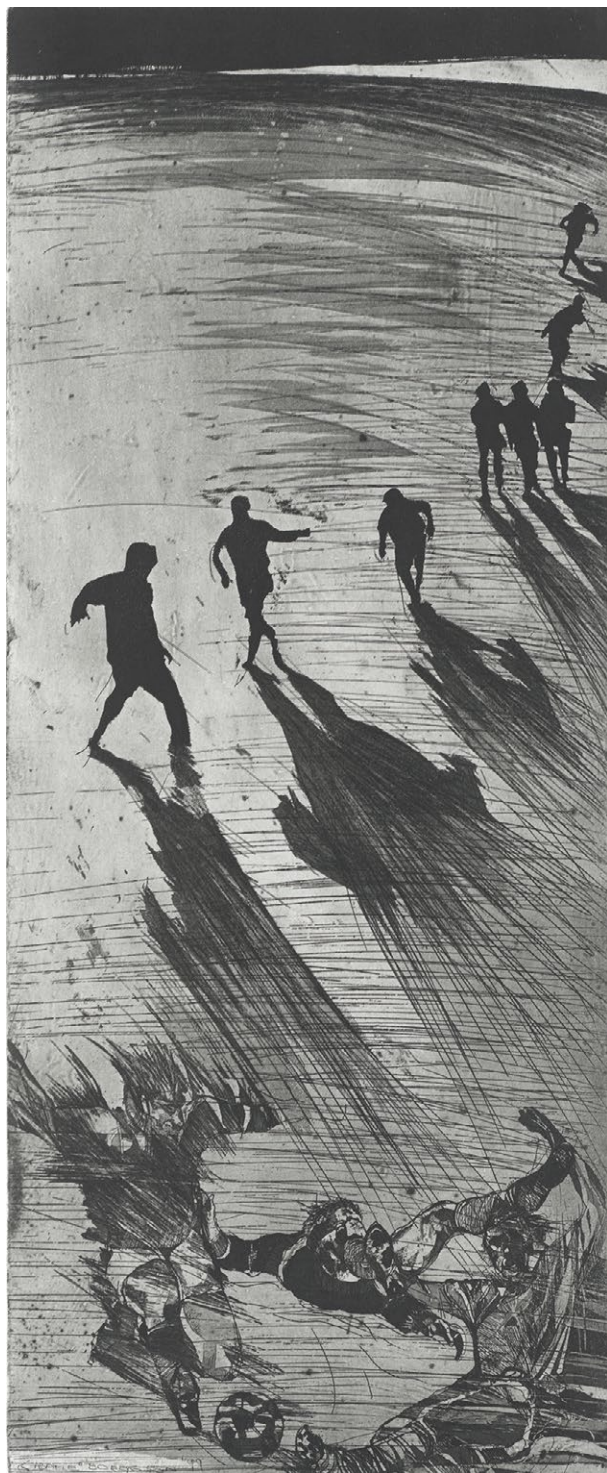
玛利亚·皮娜·本提文嘉 Maria Pina Bentivenga
灯笼之一 Lanterna 1

Etching, roulette, aquatint
铜版腐蚀，滚点刀，飞尘 / 78.5×52.3cm/2019



加布里埃尔·布雷塔 Gabriele Berretta
无题 Senza titolo

Etching, aquatint
铜版腐蚀，飞尘 / 49.5×49.5cm/2013



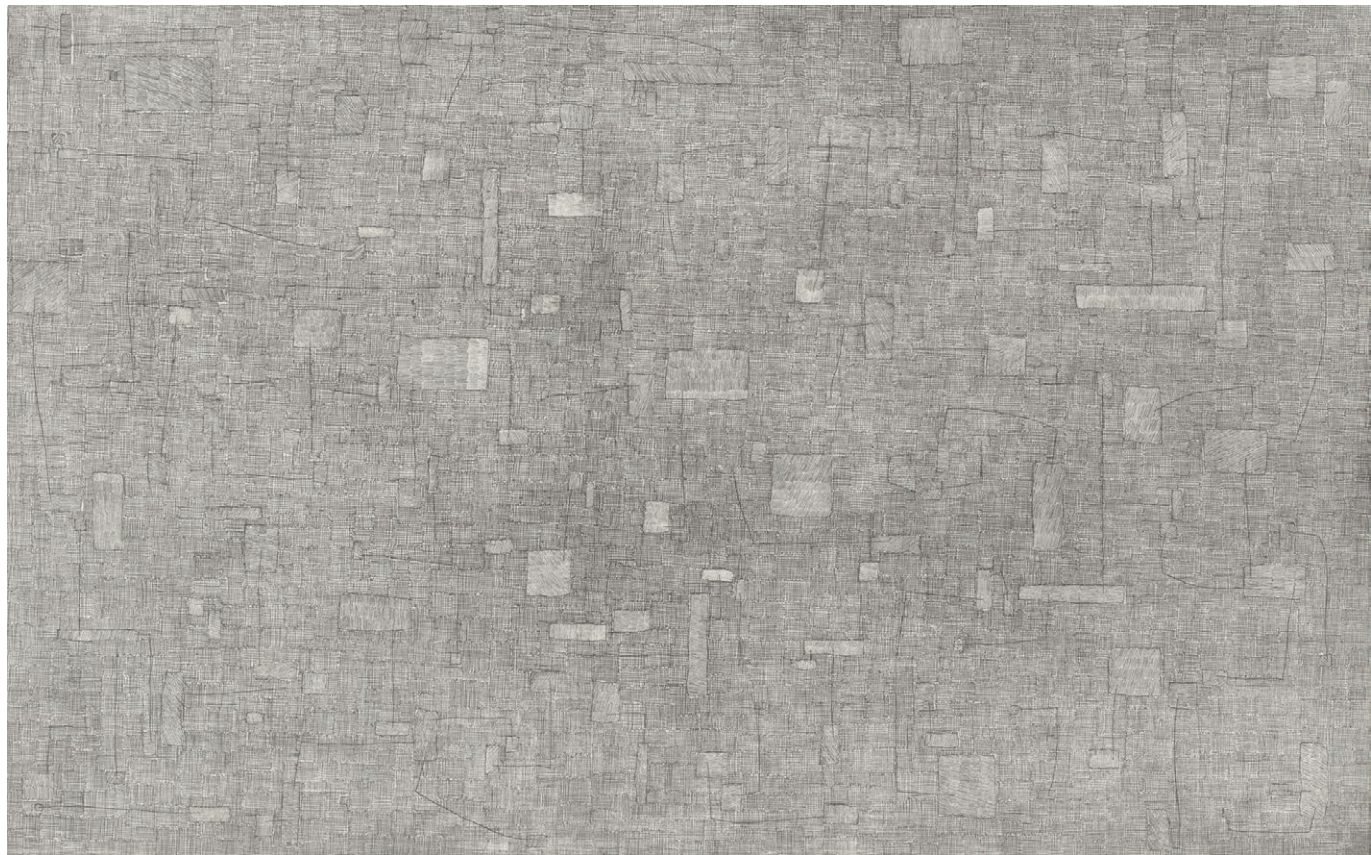
加布里埃尔·博尔迪尼翁 Gabriele Bordignon
逆光 Controluce

Etching, aquatint
铜版腐蚀，飞尘 /80×33cm/1999



桑德罗·布拉奇塔 Sandro Bracchitta
种子 Semi

Spit bite aquatint, drypoint, carborundum
糖水飞尘，干刻，金刚砂 /78.5×54.5cm/2015



温琴佐·布尔力齐 Vincenzo Burlizzi
密集的空虚 Vuoto denso

Etching
铜版腐蚀 /30.5 × 47.5cm/2017



丹妮拉·卡塔蒂 Daniela Cataldi
岌岌可危的平衡 Equilibrio precario

Soft ground etching, drypoint
软腊法，干刻 /56 × 22.7cm/2015



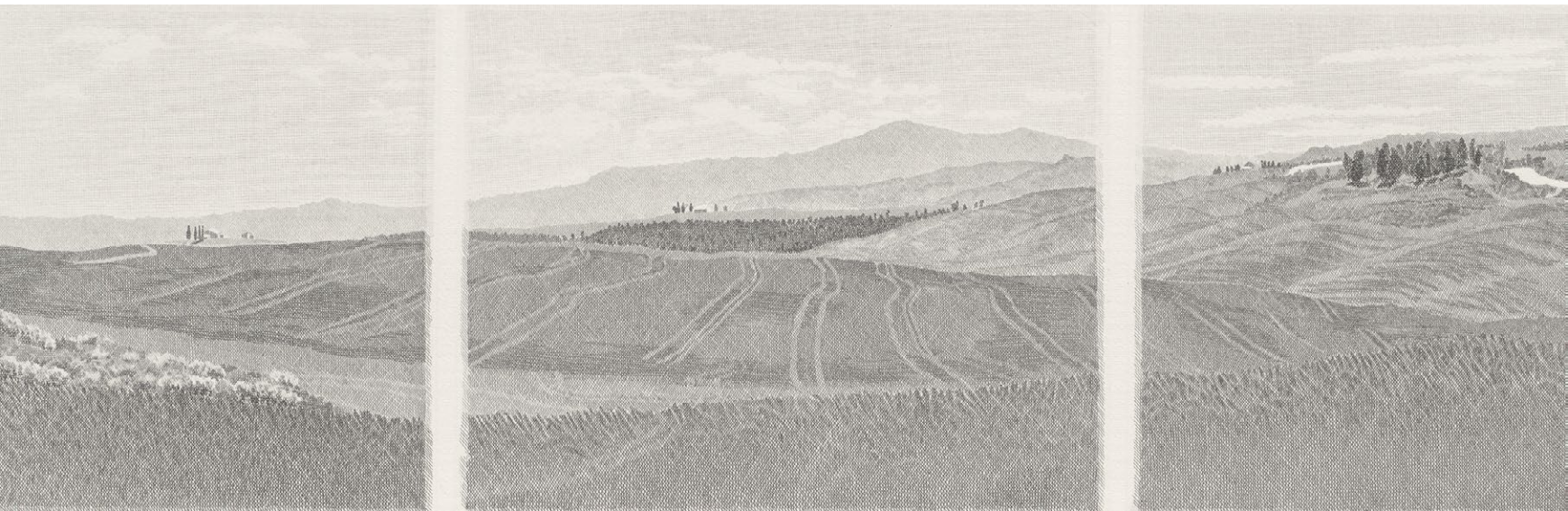
玛尔戈扎塔·乔米茨 Malgorzata Chomicz
寂静之十一 Silenzio XI

Linocut
麻胶版 /50×70cm/2018



保罗·恰姆皮尼 Paolo Ciampini
永恒之光 Light of Eternity

Etching
铜版腐蚀 /89×64.5cm/2010



蒂娜·齐拉维涅 Tina Ciravegna
托斯卡纳的风景之二 Paesaggio Toscano 2

Etching
铜版腐蚀 /18×55.5cm/2006



劳拉·莫妮卡·科斯塔 Lara Monica Costa
流 Corrente

Soft ground etching, etching, aquatint, drypoint
软腊法，飞尘，干刻 /100×70cm/2018



格拉齐耶拉·达·乔兹 Graziella Da Gios
透明 Trasparenze

Soft ground etching, drypoint
软腊法，干刻 /43.7×29.7cm/2018



亚历桑德罗·德·贝 Alessandro De Bei
易普诺·巴罗科 Ipno Barocco

Drypoint
干刻 /55×40cm/2018



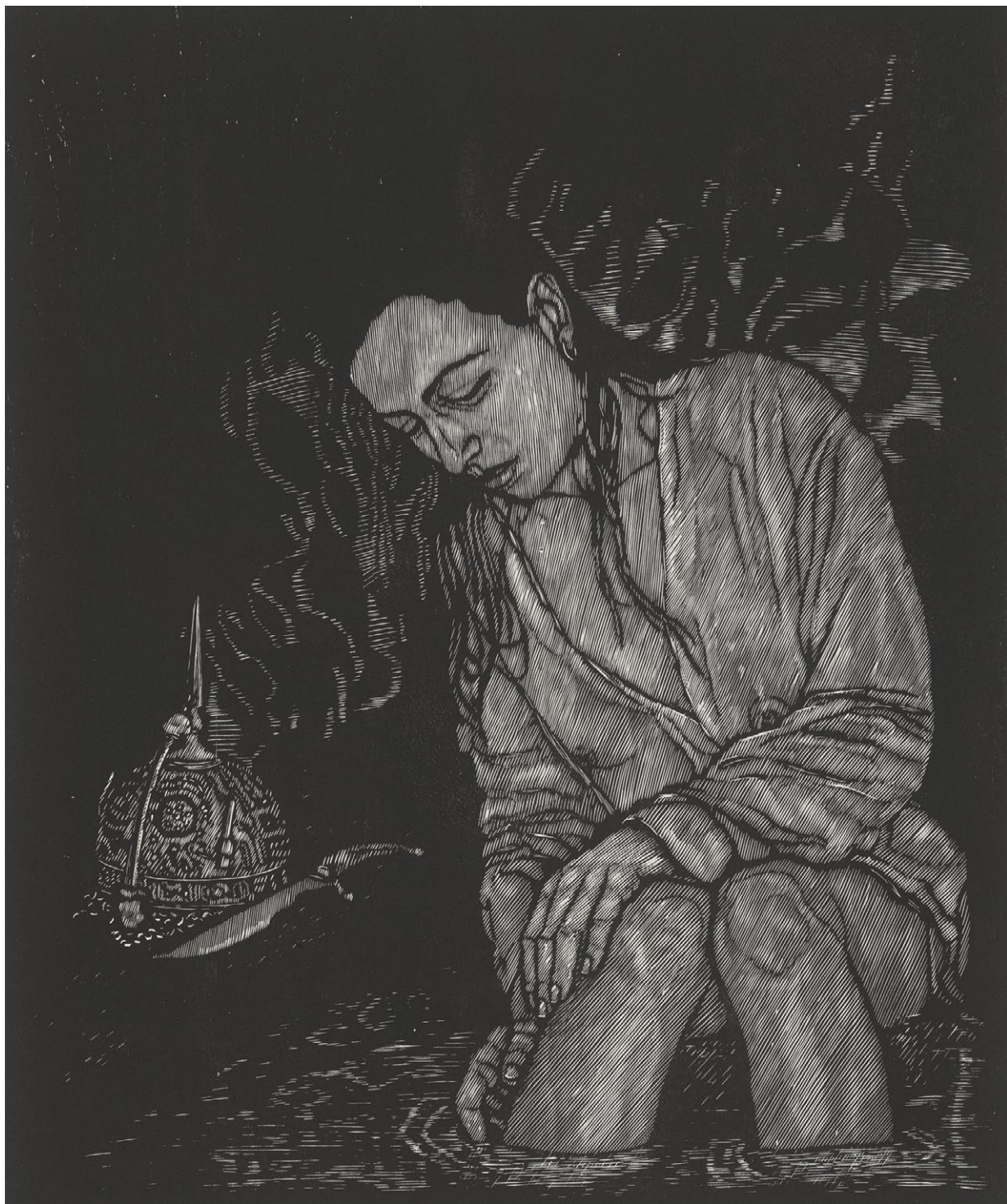
瓦伦蒂诺·德·纳尔多 Valentino De Nardo
泰诺斧头 Ascia Taino

Aquatint, mezzotint, drypoint, spit bite aquatint
(3 plates, 4 colors) 飞尘, 美柔汀, 干刻, 糖水飞尘
49.2×60cm/1998



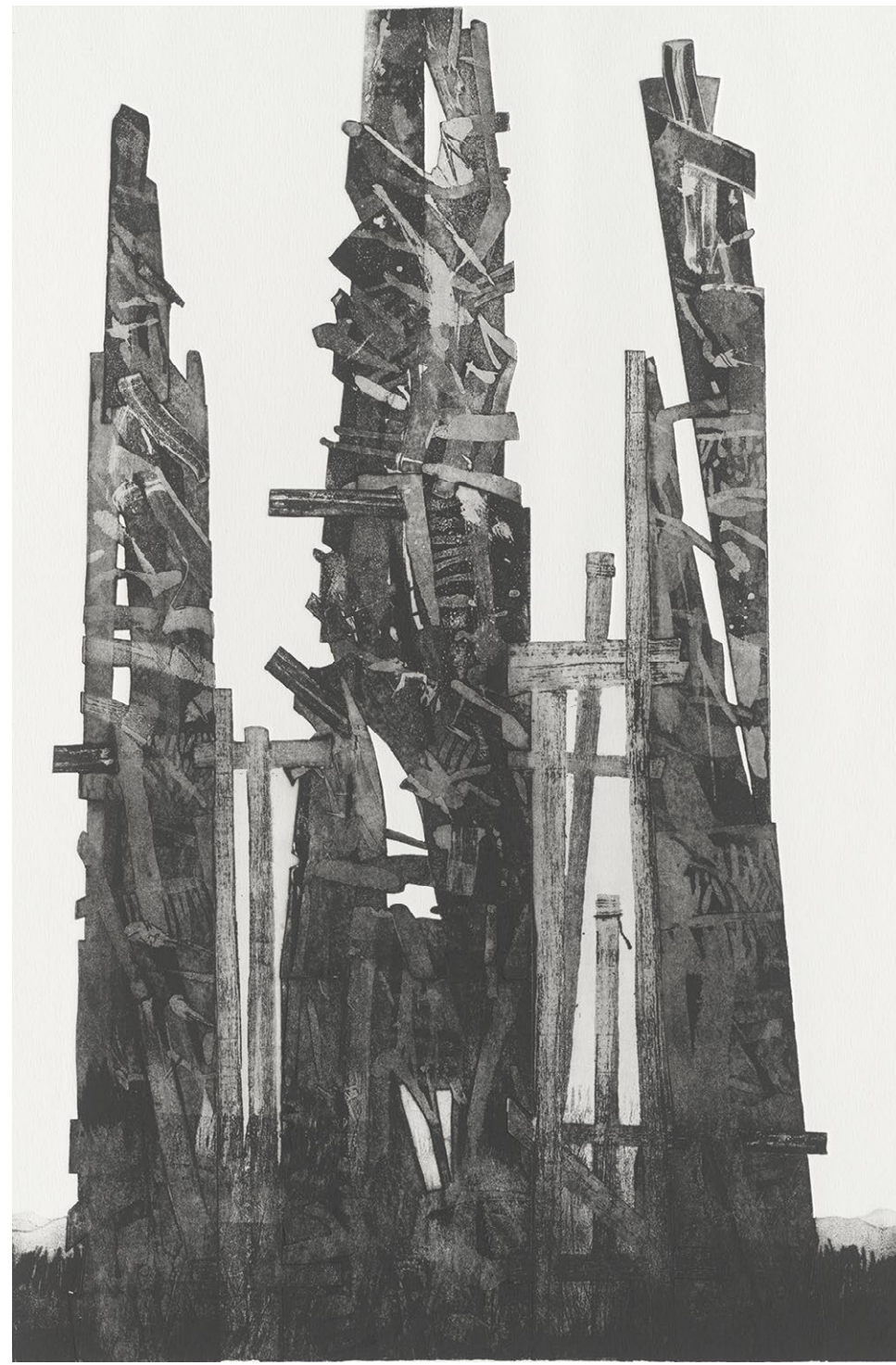
达里奥·德尔宾 Dario Delpin
笔刷 Pennelli

Etching, drypoint, carborundum
铜版腐蚀, 干刻, 金刚砂 /69.2×56.5cm/2018



乔瓦尼·德托里 Giovanni Dettori
克洛林达 Clorinda

Woodcut
木刻 /50x50cm/2018



吉诺·迪·皮耶里 Gino Di Pieri
三个方尖碑 Tre obelischi

Etching, aquatint
铜版腐蚀，飞尘 /66.5x44.5cm/2016



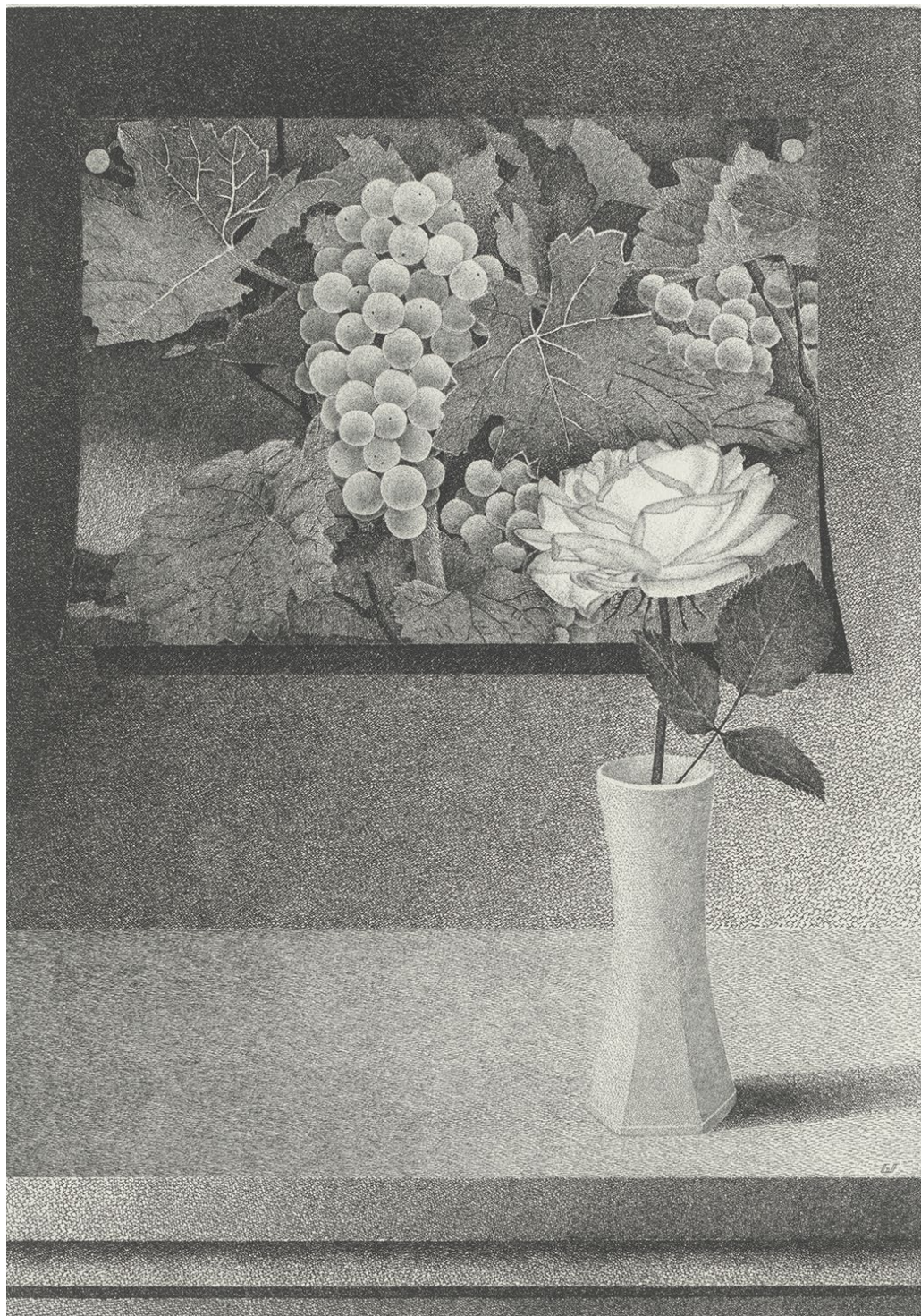
费尔南多·迪·斯特凡诺 Fernando Di Stefano
投入 Ingressi

Etching
铜版腐蚀 /19×60cm/2012



伊丽莎白·迪亚曼蒂 Elisabetta Diamanti
蕨草之一 Equisetum I

Intaglio
凹版 /50×35cm/2017



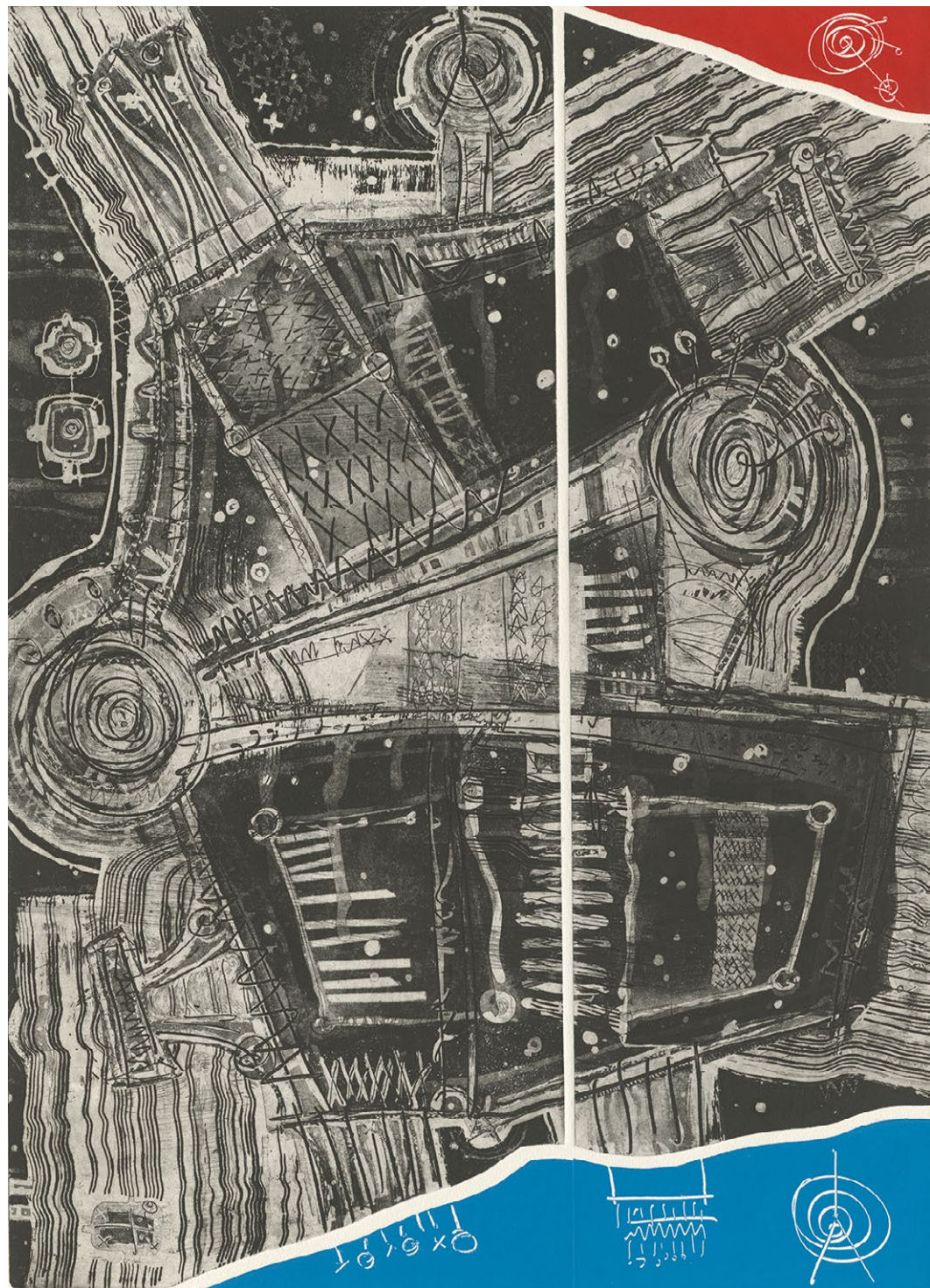
詹尼·法瓦罗 Gianni Favaro
香水 Profumo

Etching
铜版腐蚀 /42.5×30cm/2017



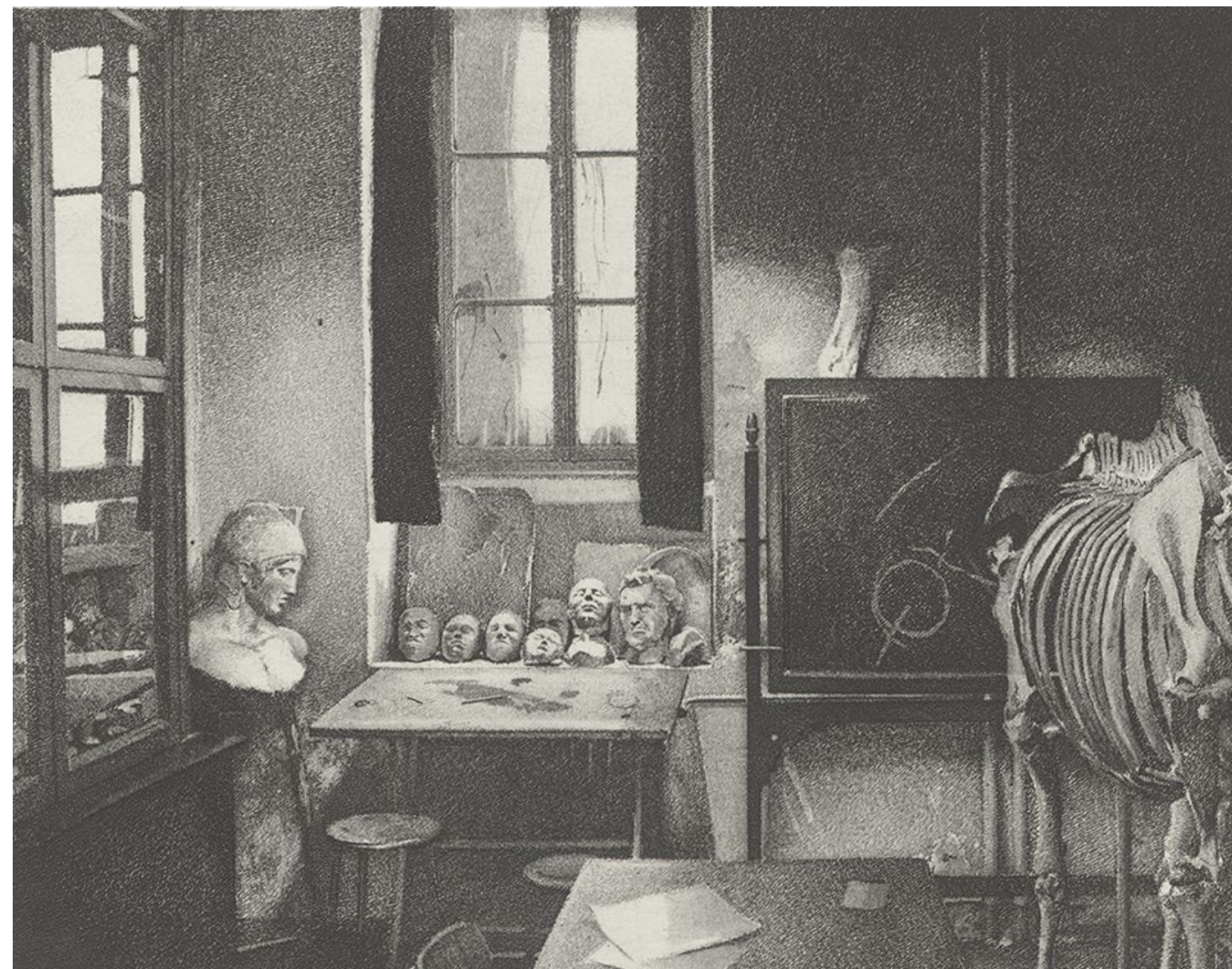
帕特里齐亚·弗拉科密欧 Patrizia Flaccomio
乡间别墅 Casa di campagna

Etching
铜版腐蚀 /41×49cm/2008



皮尔·贾科莫·加鲁波 Pier Giacomo Galuppo
古人的见证 Testimonianza Degli Antichi

Etching, aquatint, soft ground etching, drypoint
铜版腐蚀，飞尘，软蜡法，干刻 /69×50cm/2018



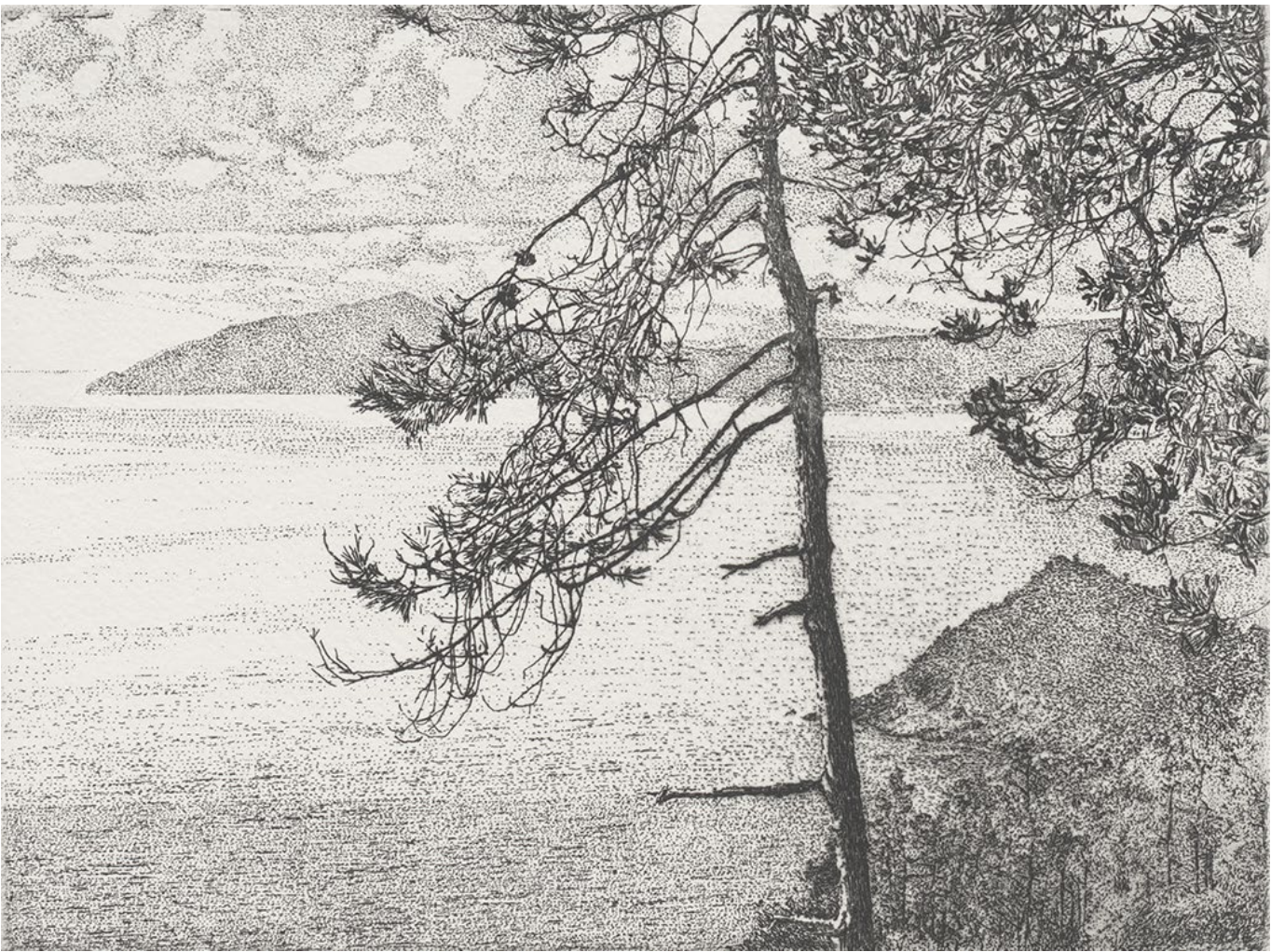
温琴佐·加蒂 Vincenzo Gatti
科学的陈列 Il Gabinetto scientifico

Etching
铜版腐蚀 /17.4×21.4cm/2000



弗朗西斯科·杰隆纳佐 Francesco Geronazzo
憩之二 Rest 2

Drypoint and chloroform on plexiglass
干刻 /48×78.5cm/2015



保拉·基尼普利 Paola Ginepri
松与海，塞斯特里莱万泰 Mare tra i pini, Sestri Levante

Etching
铜版腐蚀 /15×20cm/2018



翁贝托·乔万尼尼 Umberto Giovanni
狐狸之二 Fox-2

Woodcut
木刻 /50×120cm/2017



布鲁诺·戈拉托 Bruno Gorlato
意外之旅 Una visita inaspettata

Etching, aquatint
铜版腐蚀，飞尘 /27.3×21.5cm/2018



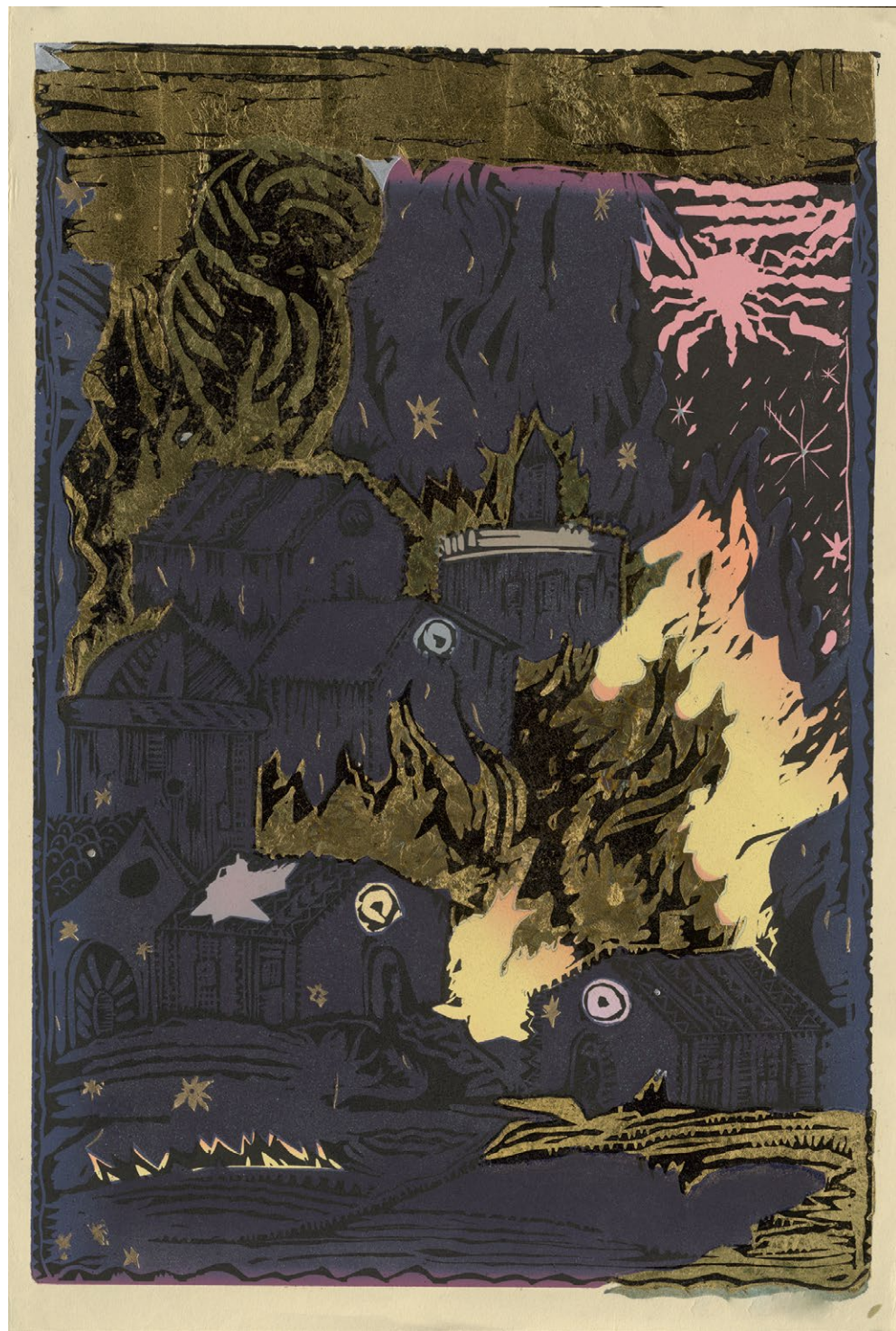
卡里斯托·格里蒂 Calisto Gritti
记忆之一 Memorie 1

Drypoint, aquatint in 3 colors
干刻，飞尘 /69×49cm/2012



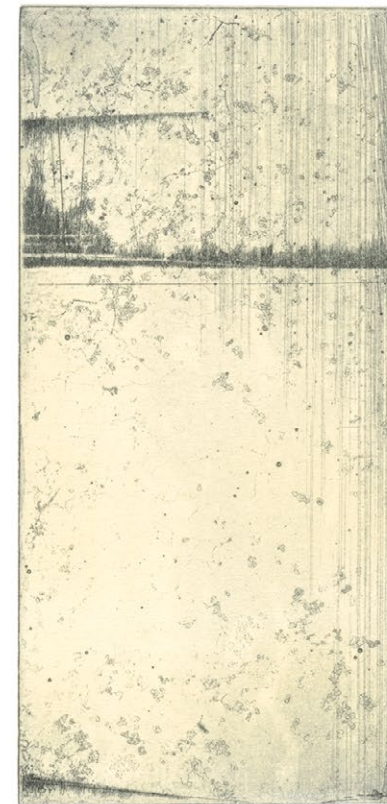
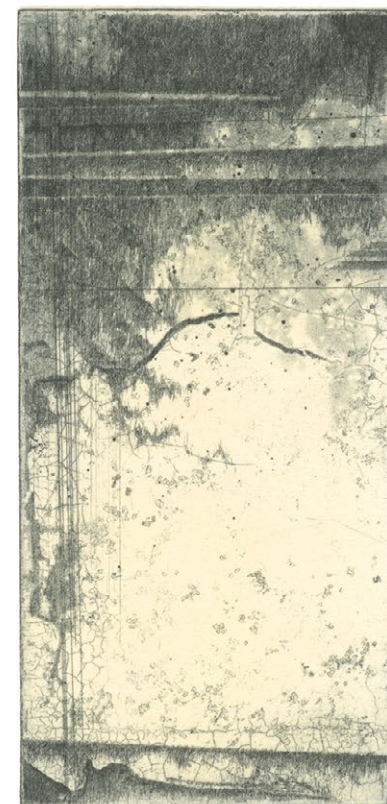
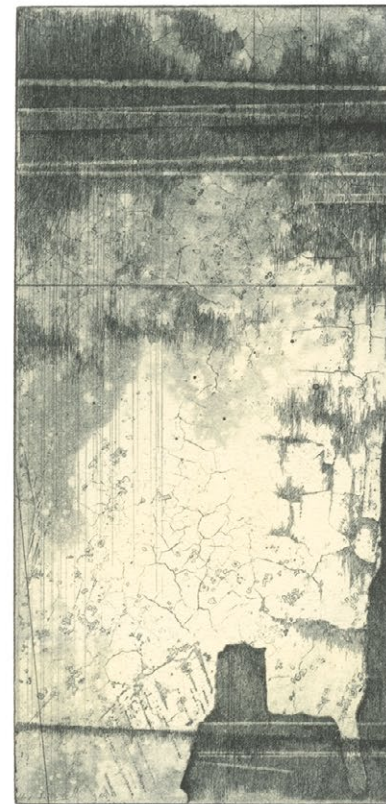
马里奥·瓜达尼诺 Mario Guadagnino
书房内部 Interno di studio

Etching, aquatint, soft ground etching
干刻，飞尘，软腊法 /65×49cm/2007



富尔维奥·伊万 Fulvio Iano
燃烧的城市 Città in fiamme

Woodcut (7 plates)
木刻 /62×42cm/2016



埃里科·基托 Erico Kito
缓缓 Adagio

Etching, aquatint
铜版腐蚀，飞尘 /25×41.5cm/2017



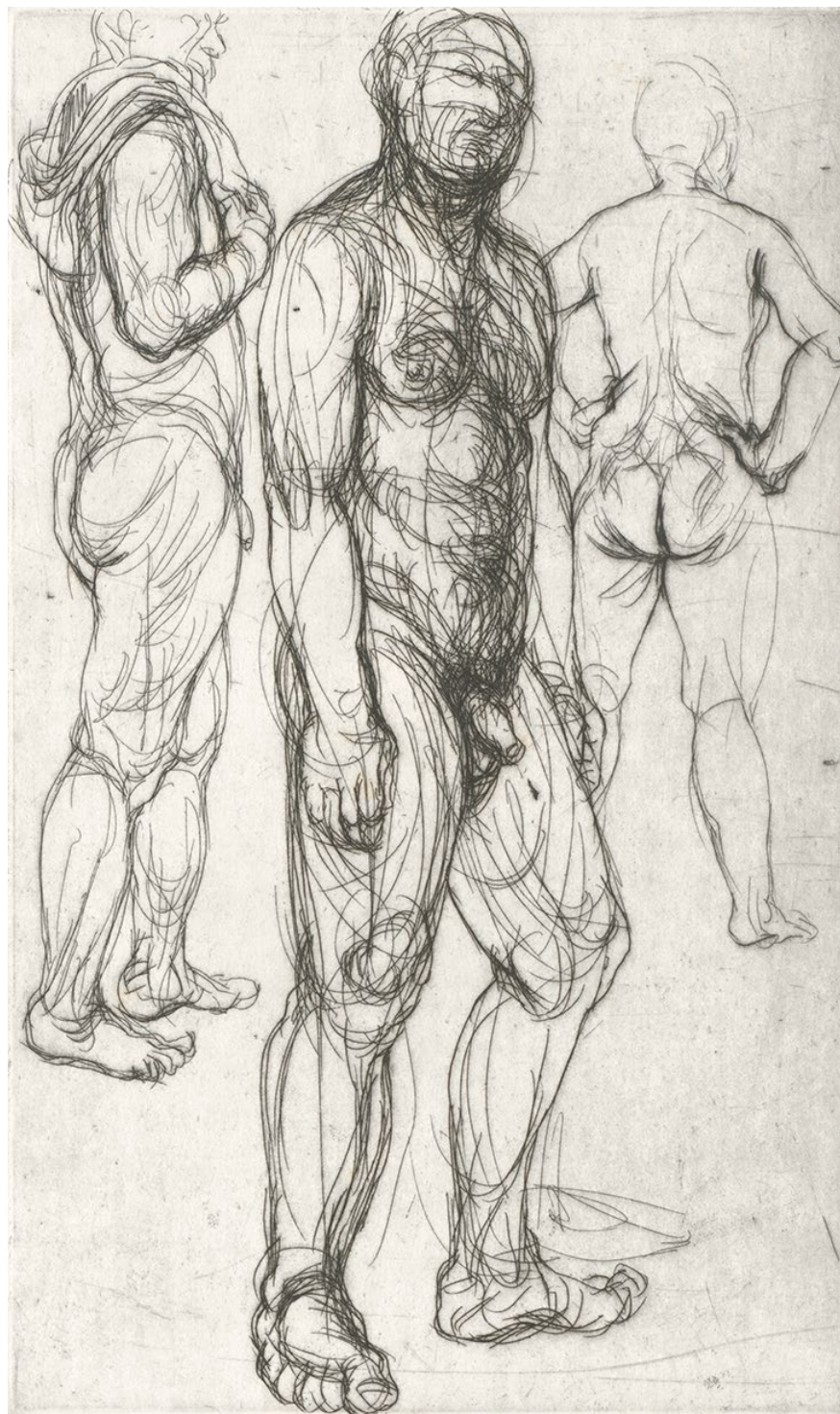
朗弗朗科·拉那里 Lanfranco Lanari
漫游 Errando

Etching
铜版腐蚀 /55.5×33.5cm/2017



加布里埃尔·洛奇 Gabriella Locci
光的通路——变化 A Passaggi di luce - variazione A

Drypoint, carborundum, chloroform
干刻，金刚砂 /100×70cm/2017



阿里安娜·罗希尔 Arianna Loscialpo
裸体，土耳其浴室研究 Nudi, studio per i bagni turchi

Etching
铜版腐蚀 /35×21cm/2000



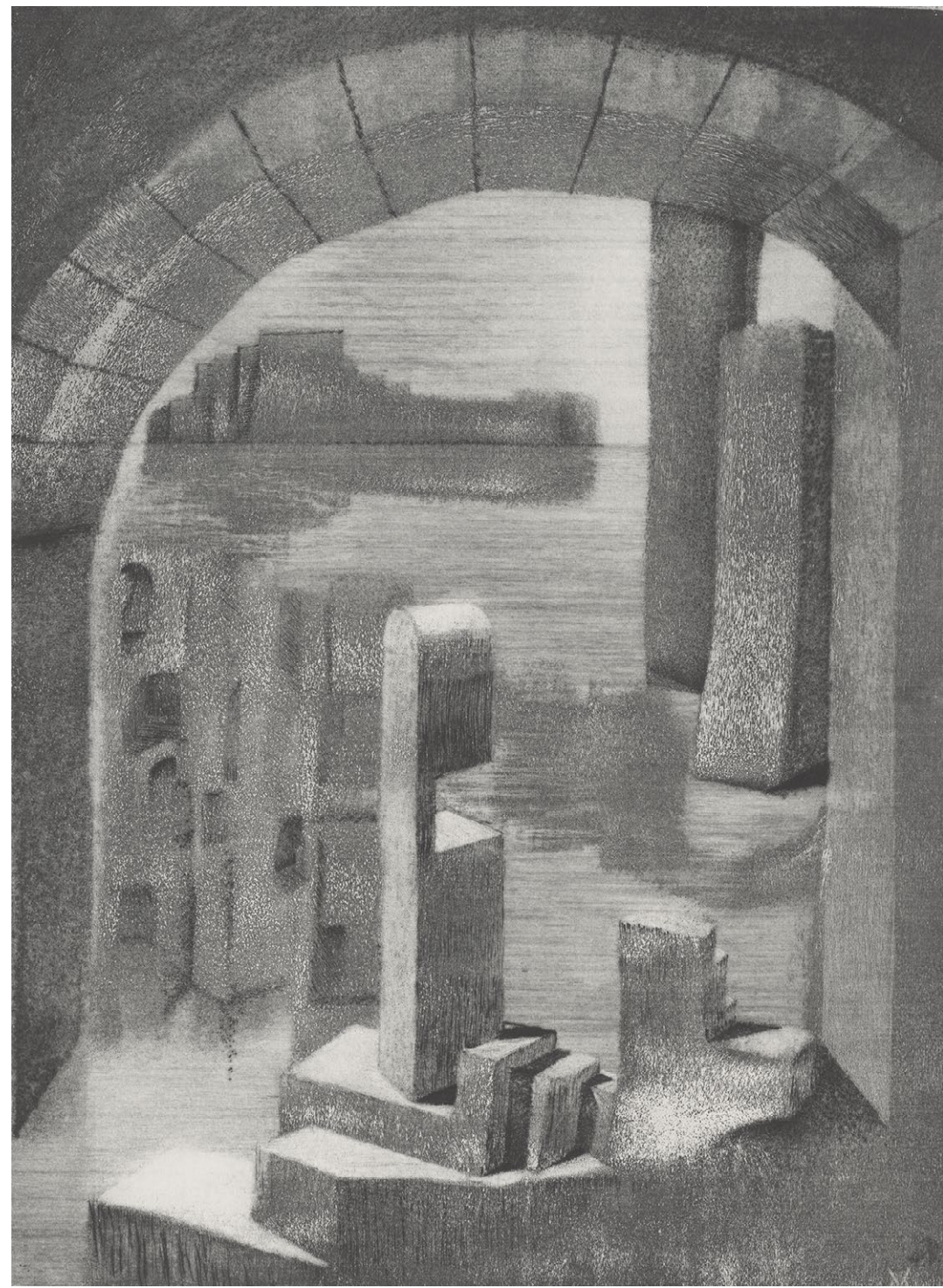
斯特凡诺·卢西亚诺 Stefano Luciano
面具世界 Il mondo delle maschere

Soft ground etching, etching, drypoint
软腊法，铜版腐蚀，干刻 /45.5×69cm/2018



齐思科·玛戈拉托 Cescio Magnolato
冬 Inverno

Aquatint
飞尘 /49×32.8cm/1980



维托里奥·曼诺 Vittorio Manno
景之梦境 Paesaggio Visione onirica

Etching, roulette
铜版腐蚀，滚点刀 /40×30cm/2017



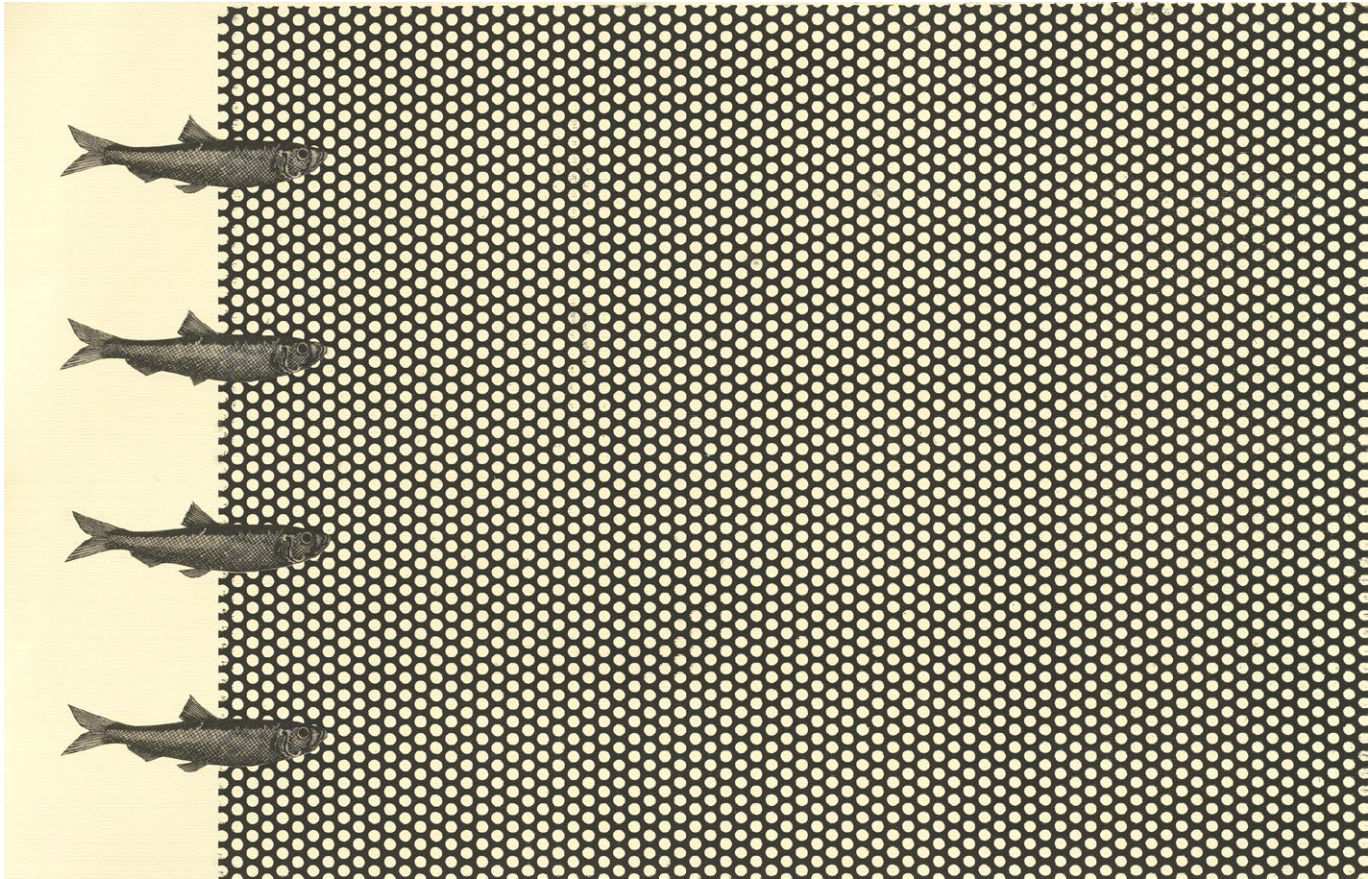
拉斐尔·玛格丽 Raffaello Margheri
常春藤和铁鸟 Edera ed uccellino di ferro

Etching
铜版腐蚀 /40x29cm/2016



西尔瓦娜·马尔蒂尼奥尼 Silvana Martignoni
森林的痕迹 Tracce di foresta

Etching, aquatint, drypoint, mezzotint
铜版腐蚀，飞尘，干刻，美柔汀 /49.5x39.8cm/2016



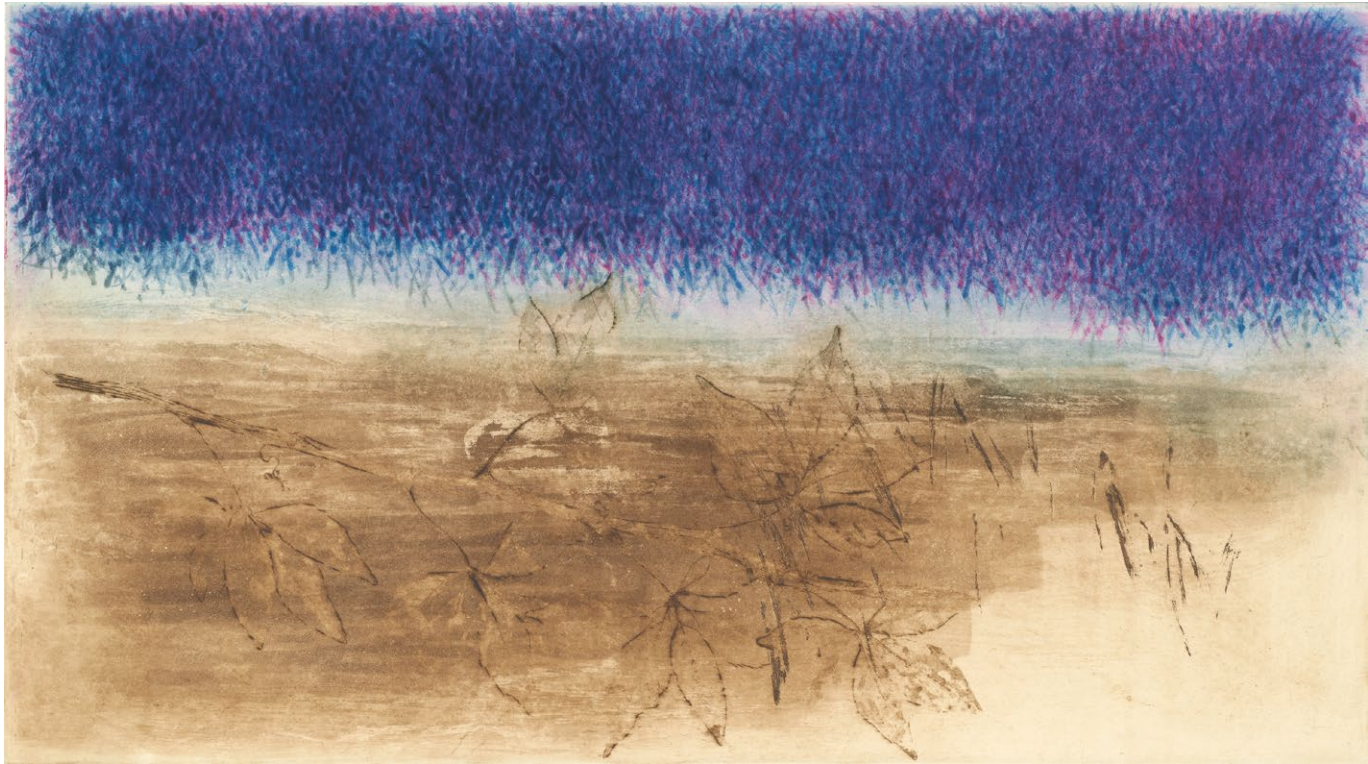
贾科莫·米拉克拉 Giacomo Miracola
迁移 Migration

Etching, chine collée
铜版腐蚀 /60x90cm/2018



马塞拉·米兰达 Marcela Miranda
静止的时间 Tempo sospeso

Woodcut
木刻 /38x32cm/2018



布鲁诺·密斯里里 Bruno Missieri
一个关于天空的项目之二 Progetto per un cielo II

Aquatint, soft ground etching
飞尘，软腊法 /50x90cm/2017



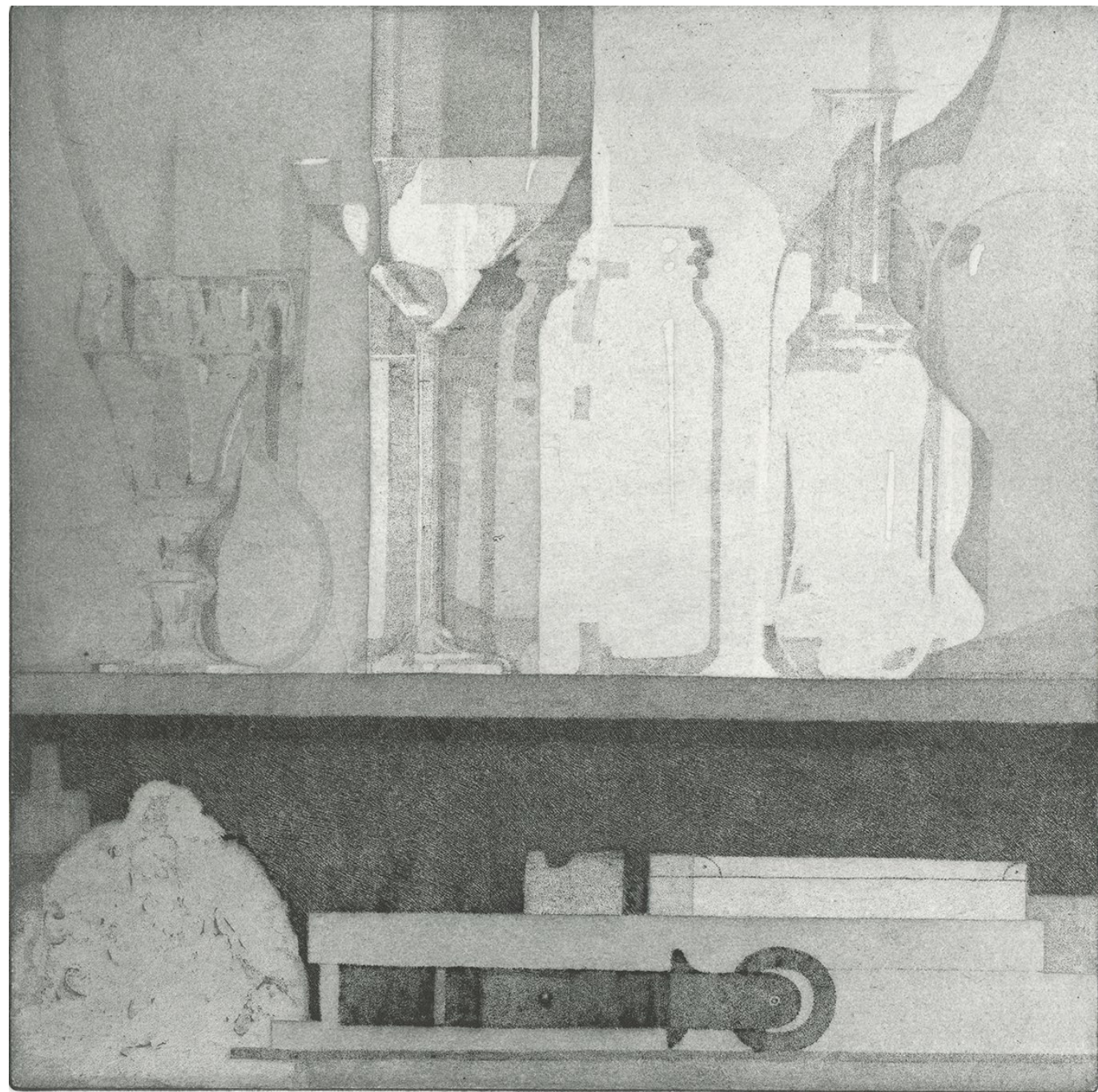
伯尼扎·摩多罗 Bonizza Modolo
地中海 Mediterraneo, (sepolcri d'acqua)

Etching, aquatint, soft ground etching, drypoint
铜版腐蚀，飞尘，软腊法，干刻 /60x40cm/2017



埃琳娜·摩纳科 Elena Monaco
故事之二 Storiella due

Etching, soft ground etching, mezzotint
铜版腐蚀，软腊法，美柔汀 /55×26cm/2018



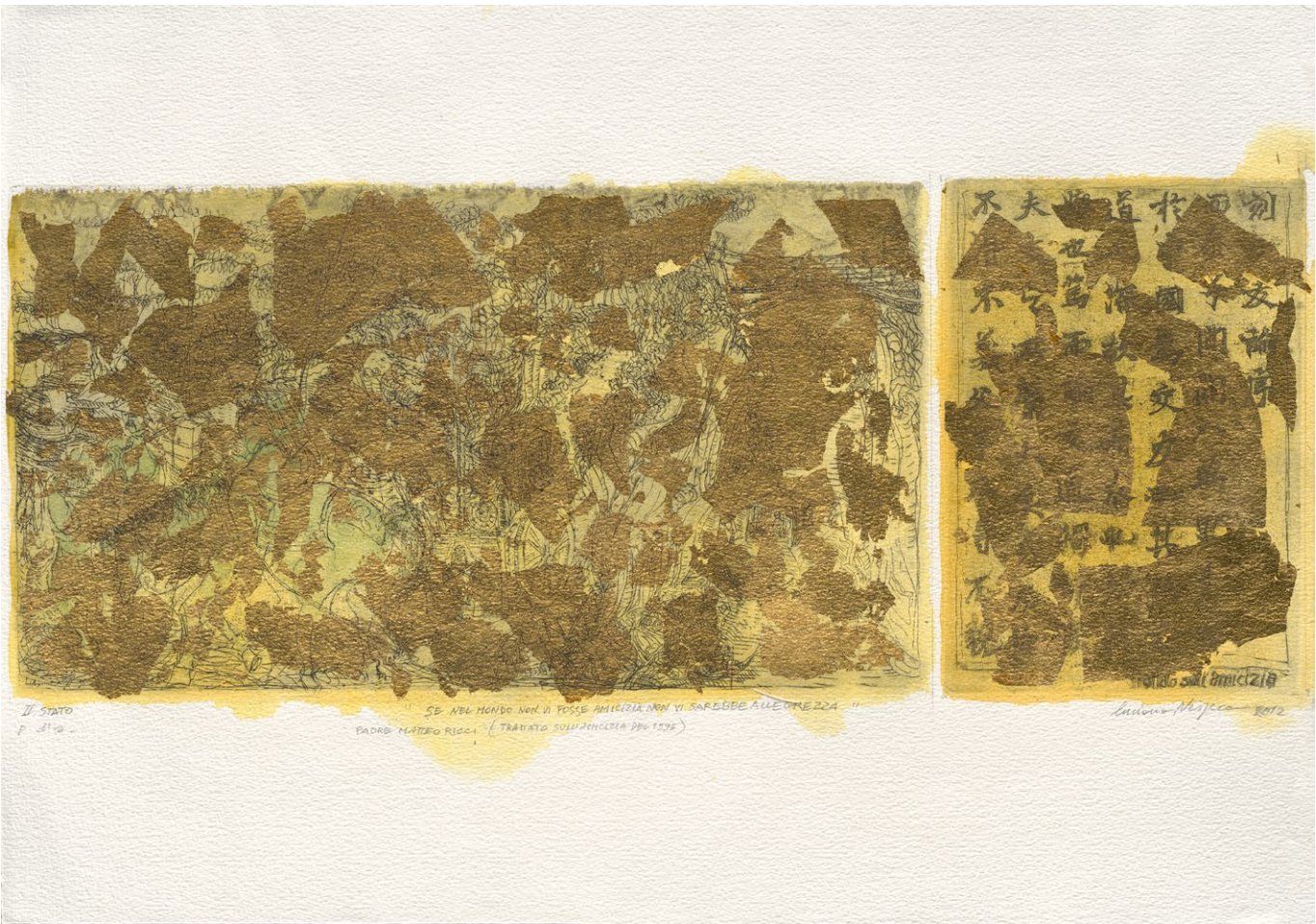
保拉·纳索 Paola Nasso
墨滚 Il piccolo rullo

Etching, aquatint
铜版腐蚀，飞尘 /24.8×24.7cm/1991



圭多·那瓦来提 Guido Navaretti
猎鸟 Uccellato

Burin on methacrylate (relief print)
木刻 / 26x38cm/2018



露西安娜·奈斯佩卡 Luciana Nespeca
如果世间并无快乐可言 Se nel mondo non vi fosse allegrezza

Etching, gold leaf
铜版腐蚀，金叶 / 28x69.3cm/2012



克劳迪奥·奥利沃托 Claudio Olivotto
亚特兰蒂斯 Atlantide

Etching
铜版腐蚀 / 32.5×24.5cm/2005



玛丽·安托瓦内特·奥尼达 Maria Antonietta Onida
温室 Nella serra

Etching, drypoint
铜版腐蚀，干刻 / 50×40cm/2018



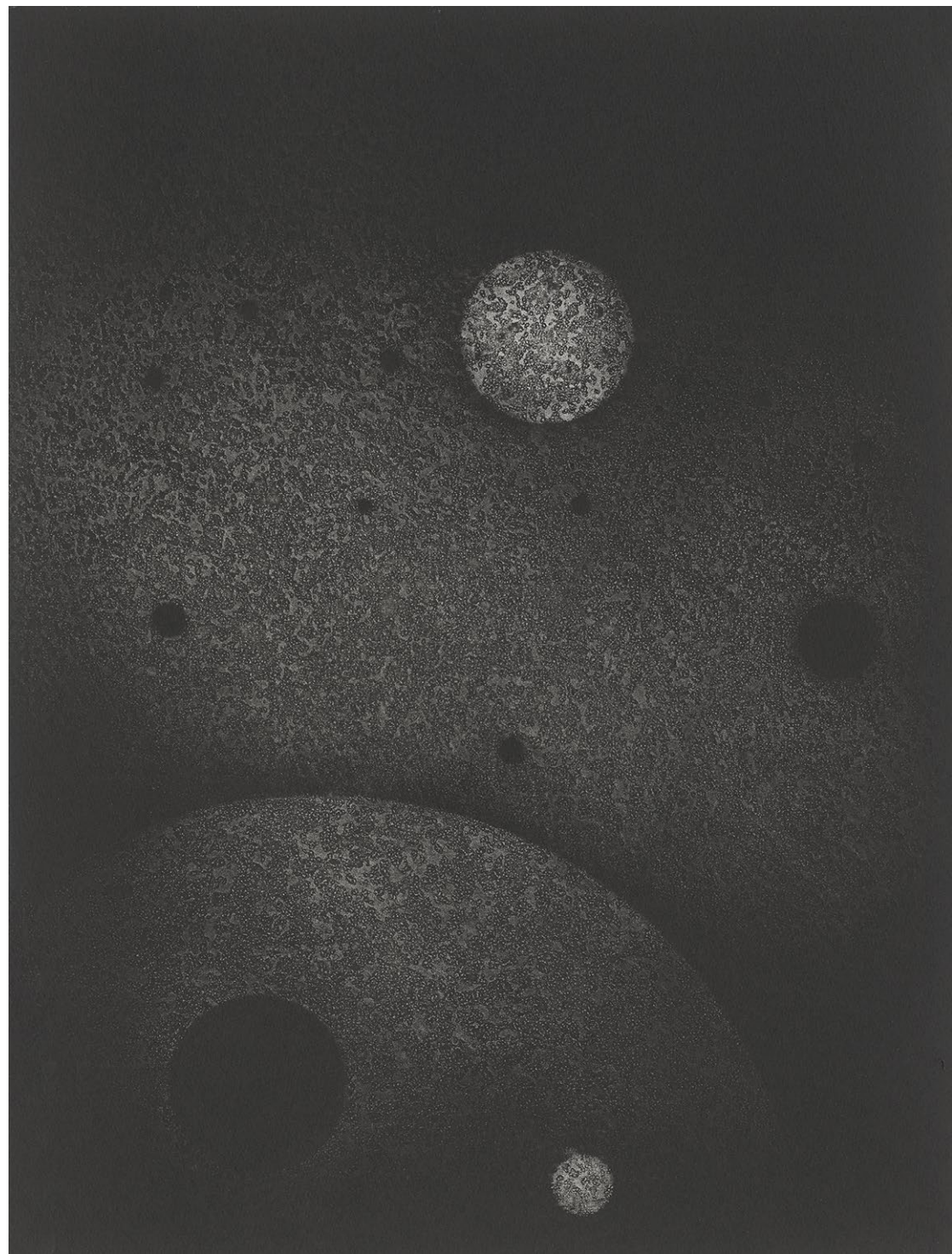
奥莉薇亚·佩戈拉罗 Olivia Pegoraro
如影随形 Ombre su di te

Etching, soft ground etching, drypoint
铜版腐蚀，软蜡法，干刻 /70×50cm/2018



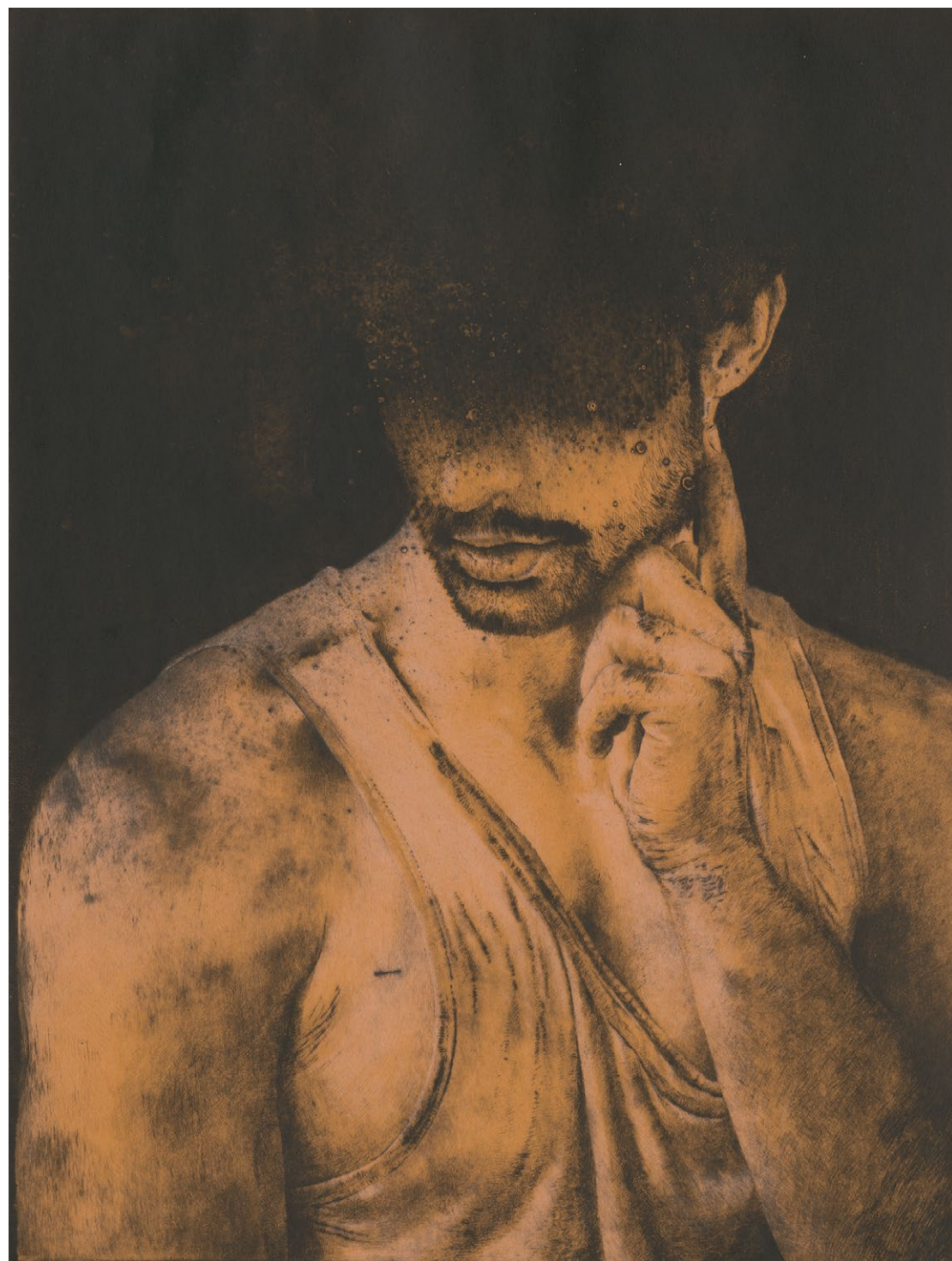
安东尼奥·佩谢 Antonio Pesce
拍打的灵魂之翅 Un battito d'ali anima mia

Etching (two plates)
铜版腐蚀 /26×57cm;95×42.5cm/2008



安杰洛·里泽利 Angelo Rizzelli
双月 Seconda luna

Etching, aquatint
铜版腐蚀，飞尘 /40x30cm/2016



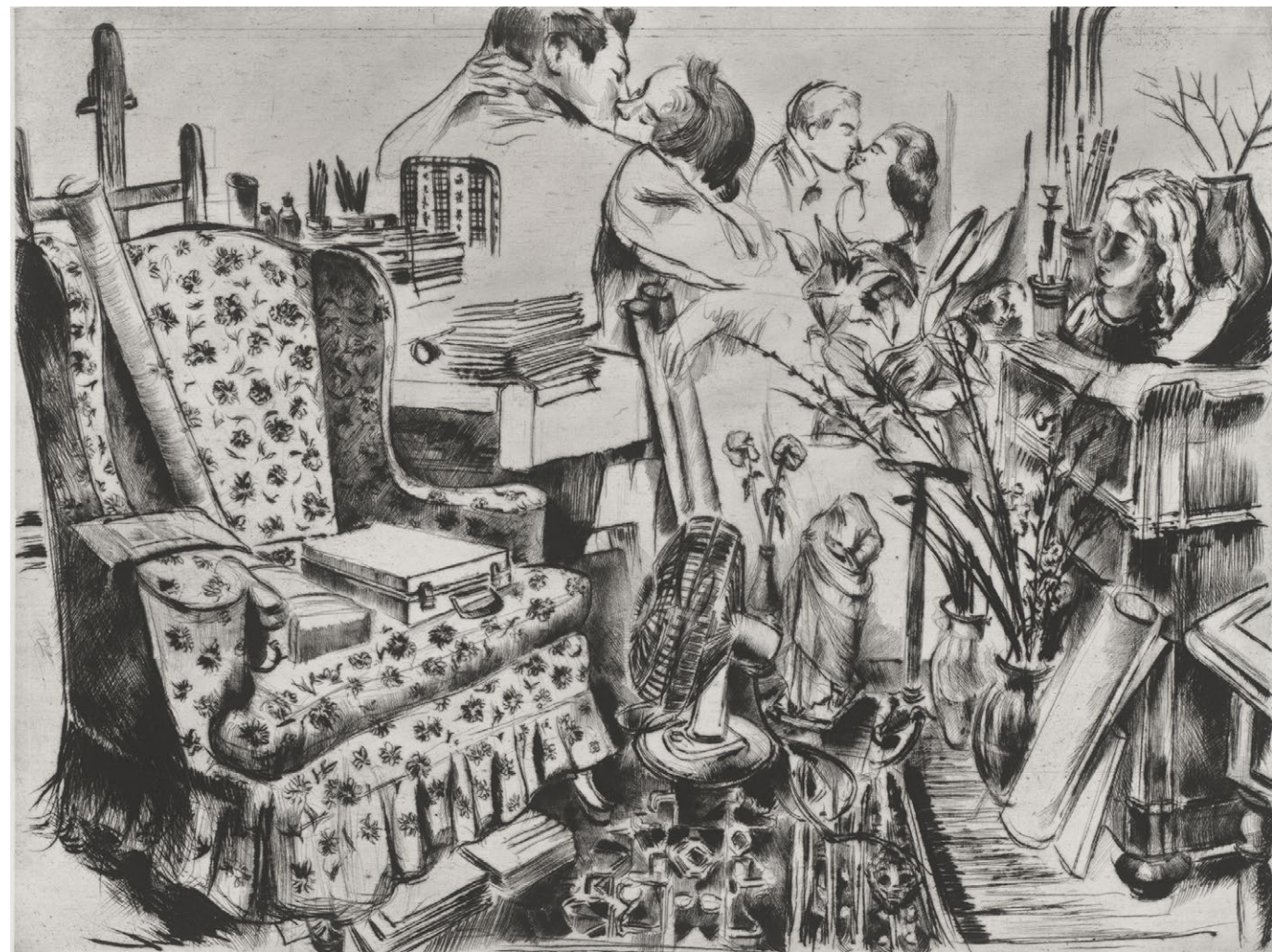
达尼拉·萨维尼 Daniela Savini
思考 Pensieri

Drypoint, soft ground etching
干刻，软腊法 /43x33cm/2018



吉安弗兰科·斯基亚维诺 Gianfranco Schialvino
兰加 La Langa

Woodcut
木刻 / 40×35cm/1995



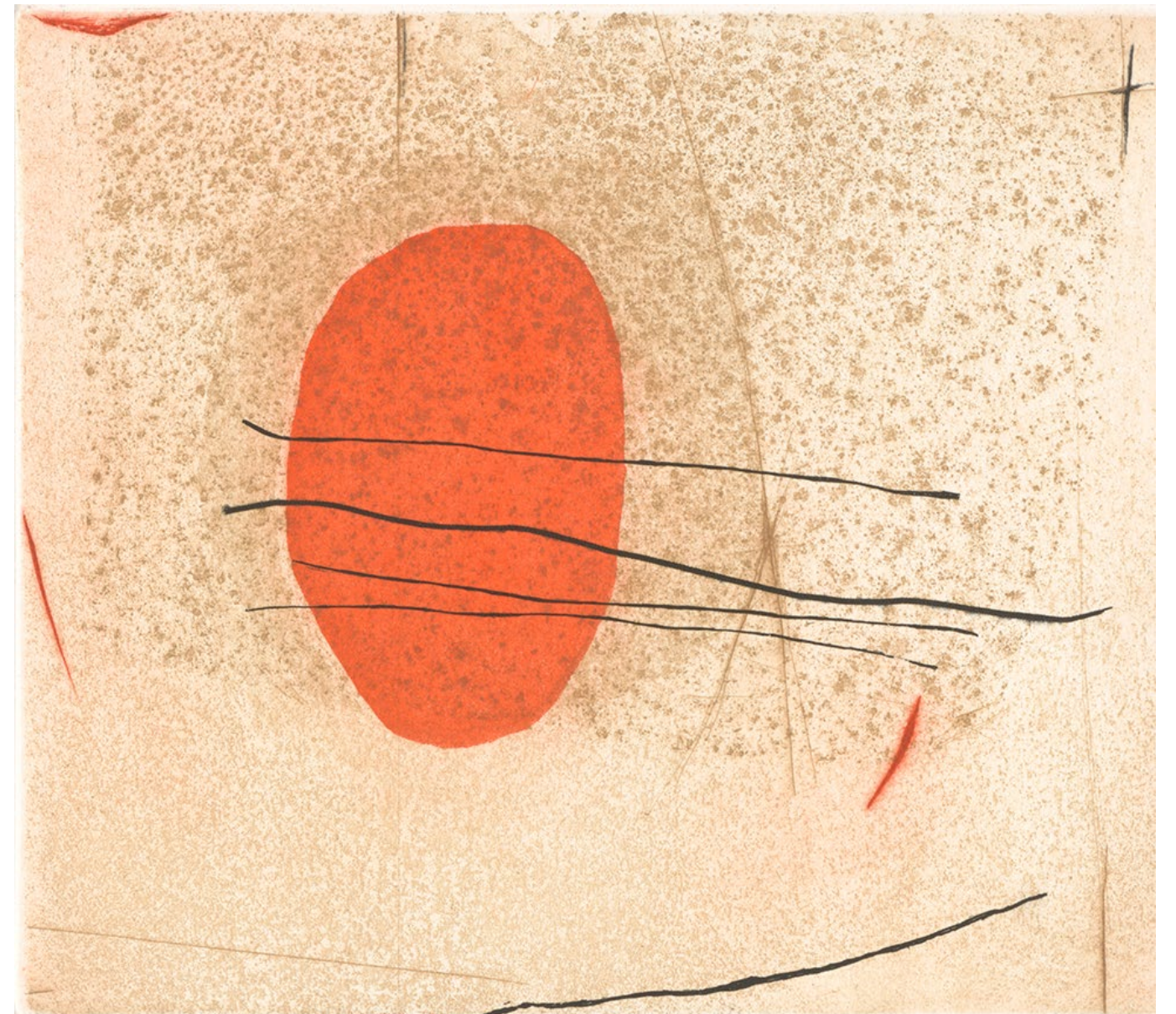
弗朗西斯科·西亚卡路嘉 Francesco Sciacaluga
房内的扶手椅 Interno con poltrona

Drypoint
干刻 / 49.2×69.2cm/2008



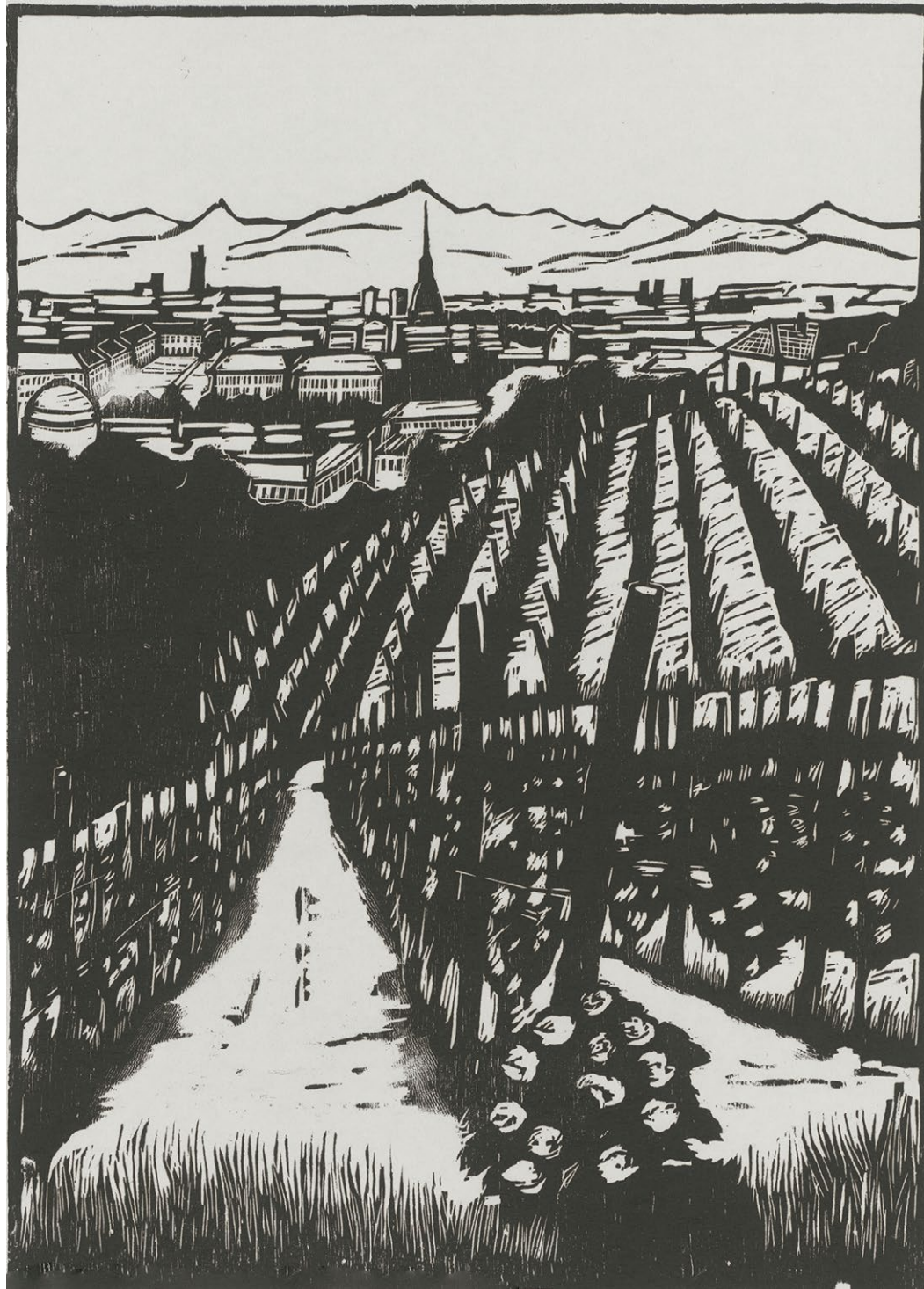
埃琳娜·赛维 Elena Sevi
女神的凝视之三 Lo sguardo della dea (3)

Drypoint on lead
干刻 / 30x19.4cm/2014



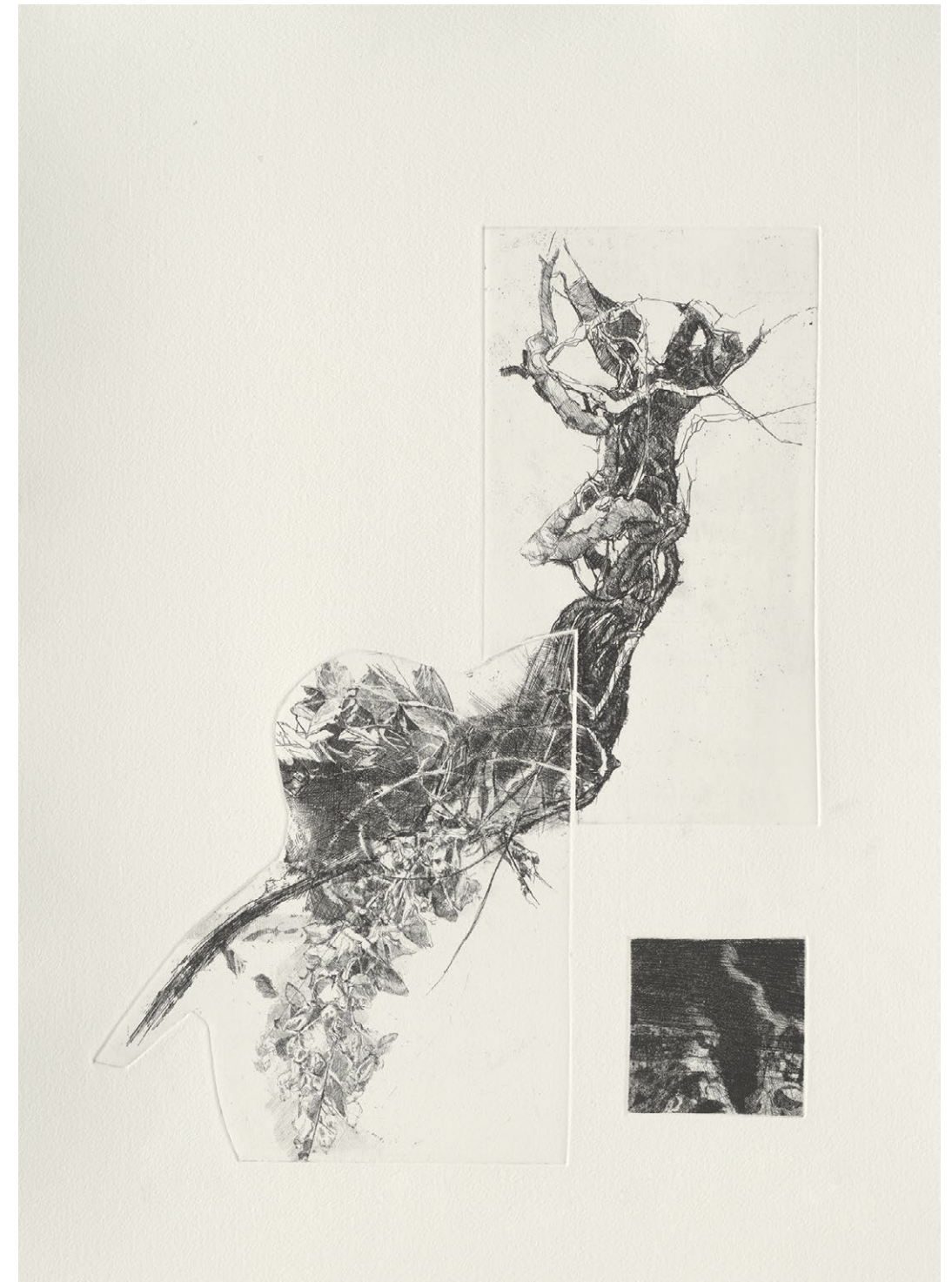
尼诺·特里奥罗 Nino Triolo
记住红色 Remember red

Etching, aquatint
铜版腐蚀，飞尘 / 24x28.5cm/2018



詹尼·维纳 Gianni Verna
雷吉纳别墅的葡萄 Freisa alla Villa della Regina

Woodcut
木刻 /65×47cm/2017



伊丽莎白·维伦戈·米诺蒂
Elisabetta Viarengo Miniotti
花园之三 Giardino III

Etching
铜版腐蚀 /43×33cm/2018



朱塞佩·韦格罗 Giuseppe Vigolo
无题 Senza titolo

Woodcut
木刻 /100x70cm/2018



玛丽娜·齐乔蒂 Marina Ziggitti
舞者的行进 Funamboli danzanti

Etching, aquatint, burin, drypoint
铜版腐蚀，飞尘，干刻 /35x50cm/2018



