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Press file
Vevey, 29 March 2022

Pietro Sarto Chemins détournés

From 8 April to 31 July





24H/ODILE MEYLAN

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Press release

The Fondation William Cuendet & Atelier de Saint-Prex is paying tribute to one of its founding members, the painter-engraver Pietro Sarto (Chiasso, *1930). The exhibition presented in the Pavillon de l'estampe (Print Pavilion) of the Musée Jenisch Vevey features nearly sixty engravings and five paintings by the artist, offering an overview of his work from the late 1950s to the present.

Initially interested in painting, Pietro Sarto was introduced to engraving during his stays in Paris by Albert Flocon and Johnny Friedlaender, two German engravers who had taken refuge in the French capital. On his return to Switzerland, he set up his first intaglio workshop in Villette, which moved to Saint-Prex in 1971. With his engraver and printer friends, he took up publishing and produced thousands of prints. In 1977, he helped establish the Fondation William Cuendet & Atelier de Saint-Prex, whose collection joined the Cabinet cantonal des estampes housed in the Musée Jenisch Vevey in 1989. Pietro Sarto quickly gained national recognition (he was appointed Federal Commissioner for Fine Arts in 1977) and awarded the Grand Prix of the Fondation vaudoise pour la promotion et la création artistique in 1989 ; Prix of the Lausanne based Fondation pour l'art et la culture in 2000 in his adopted canton of Vaud.

After a first monographic exhibition at the Musée Jenisch Vevey in 2004 (*Pietro Sarto. La gravure en noir et blanc*), the exhibition *Pietro Sarto. Chemins détournés* (Pietro Sarto. Circuitous Routes) reflects the artist's passionate research into engraved colour. The exhibition is structured around five themes dear to the artist, whose subjects are inspired by literature. From Nietzsche's *Winter* to Dante's *Inferno*, each section reveals the secret detours leading from painted canvases to printed images on paper, and vice versa.

An exhibition of the Cabinet cantonal des estampes curated by Florian Rodari, Curator of the Fondation William Cuendet & Atelier de Saint-Prex, to be discovered at the Pavillon de l'estampe (Print Pavilion).



Press conference on 6 April at 10.30 am.
Vernissage/private viewing on 7 April at 6.30 pm.

The exhibition at the Pavillon de l'estampe

As a painter-engraver, Pietro Sarto has never ceased to question the processes of etching and oil painting in parallel, moving freely from one to the other in order to experiment with their respective powers and to draw from their interfaces solutions likely to renew his vision. In the mind of this unrepentant questioner, every work is constantly in progress. Continually. And without really knowing where it is going.

This stubborn quest, which leads constantly to destruction and rebuilding, is dictated by the desire of the eye. This is why the engraver is not in the least embarrassed to pursue with his brushes, on the canvas, what may have been blocked on the plate. Or, conversely, to question a painting that is no longer progressing by subjecting it to the brutality of acid. In this sense, etching - and more particularly aquatint, to which Sarto soon devoted himself almost exclusively - offered multiple solutions, in particular for colouring his engraved compositions. Moreover, as an attentive analyst of the history of printmaking, Sarto, together with his friends at the Atelier de Saint-Prex, has worked to build bridges to photography, relying on techniques used by those who pioneered the process.

Sarto has regularly associated his printmaking with book publishing. In the course of his own reading - of Dante, Victor Hugo and Charles Ferdinand Ramuz - he has discovered surprising visions of the world similar to those he has always developed in his art. All this dizziness and clashes between light and shadow allow him to enrich his own approach.

At the heart of things

“All my life I have tried to represent what I saw... I have never painted anything that I did not see... And if I want to represent what I see, when I'm in front of a landscape, I'll have to show what's in front of it, above it, below it and behind it... because you're never in front of a landscape, you're always *in it*.”

Pietro Sarto



Pietro Sarto (*1930)

Hiver, 1995 - 1996

Rotogravure and aquatint on paper, 232 x 172 mm

Musée Jenisch Vevey - Cantonal Prints and Drawings Department, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto





For Pietro Sarto, painting is above all a relationship of faithfulness to reality. Firstly, because he clearly admits that he has never been able, like Delacroix for example, to “bring the Crusaders into Constantinople”, in other words to *imagine*. He seeks exclusively to transcribe what he sees; to place himself at the heart of the world around him. This discipline is essential in his eyes, for the simple reason that drawing something you have seen allows you to understand it better, and even to see it better. And he also wishes to communicate this ambition of a more accurate, fuller view, of “showing things better”, to those who in turn dive into his images.

The crows caw And move in whirring flight to the city: Soon it will snow — Happy is he who yet—has a home! [...]	The crows caw And move in whirring flight to the city: Soon it will snow, Woe betide he who has no home!
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Friedrich Nietzsche, *Der Freigeist [The Free Spirit]*, 1884

Still life

In Sarto’s eyes, everything around him exists. When he paints, he feels situated *in* the canvas, in the middle of everything, not just in front of it. If he decides to paint a bouquet of flowers in front of him on a table, he cannot ignore his surroundings, everything that his gaze inevitably scans - to the right, to the left, up, down, and even behind him. The table, chairs, window, floor and ceiling are all part of the picture, along with the main subject, whether it is flowers in a vase or fruit in a basket. Traditional optics, the linear perspective invented by Alberti in the Renaissance, has only one vanishing point which excludes everything outside this field: it is a conventional vision. The one Sarto uses is called *aerial* perspective: it brings together several vanishing points. Kinetic, curvilinear, as if seen from an aeroplane, it respects the diversity of spaces that open up in the very movement of the gaze.



Pietro Sarto (*1930)
Les roses trémières, 1989
Rotogravure and burin on paper
Musée Jenisch Vevey - Cantonal Prints and Drawings Department, Fondation William Cuendet & Atelier de Saint-Prex
© Pietro Sarto
Photo by Julien Gremaud

Cornucopia

O lovely horn, from where
are you curved towards our waiting?
No more than the leaning
of a calyx, pour yourself out!
Flowers, flowers, flowers,
that while falling make a bed
for the springing fullness
of so many finished fruit!
[...]

Rainer Maria Rilke, *Vergers*, 1924

Trees



Pietro Sarto (*1930)

Le châtaignier, 1979

Aquatint and burin on paper, 326 x 257 mm

Musée Jenisch Vevey - Cantonal Prints and Drawings Department, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto

In Pietro Sarto's vision of perpetual movement, the figure of the tree can be considered an emblematic reference. Indeed, although it is deeply rooted in the earth, the tree also draws from it the strength to open up and spread out in the light, through an inversion of values and directions that is present everywhere in this artist's poetics. Not only do the branches of age-old oak or chestnut trees blossom in a spray around their trunks, but they also receive in return from the sky their bouquet of sparkling leaves and light birds. A powerful axis, often placed overhanging, at the extreme edge of the void as if it were the ultimate guarantor, the tree still gathers at its foot the shadow of its glittering foliage.

The Lake Geneva basin



Pietro Sarto (*1930)

Le Château de Chillon, plate 1 of Chant de notre Rhône, 1978

Aquatint, etching, drypoint and scraping on a rotogravure base on paper, 254 x 203 mm

Musée Jenisch Vevey - Cantonal Prints and Drawings Department, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto



Sarto, a literary enthusiast, seems at times to be drawn to his reading. When, for example, in 1978 he created a series of aquatints for *Le Chant de notre Rhône* (Riversong of the Rhone), he did not simply offer illustrations of the writings of C. F. Ramuz. It even seemed to be the other way round: he stumbled upon a text that expressed in a different way what he himself felt about the landscape. One might even think that it was the poet who was inspired by Sarto's images:

[...] The lake rises towards you like the slope of a pasture, the perspectives of the walls tilt, this boat with a sail is at the top of a roof, this other roof hangs in nothing at all [...] From the top of the mountain and from the point of this arch which is the point of its most marked concavity, places are offered up in three dimensions [...] The immense sky that is hollowed out above you is also hollowed out below you. It is like a great eye that looks and into which one also looks, and one seeks in it a look in response to one's own without finding any in its depth.

C. F. Ramuz, *Chant de notre Rhône*, 1920

This expanse of water and air, this Lake Geneva basin surrounded by mountains, facing which Sarto very often set up his easel - so much so that the place from which his gaze plunged, *La Petite barrière*, now bears his name - is much more than a simple viewpoint. Indeed, in his eyes, it is a much larger mental space where the senses and the mind together take the measure of a totality.

Coming out of the Inferno



Pietro Sarto (*1930)

Petite Sortie de l'Enfer (Pour Mandelstam), 2006

Rotogravure on paper, 205 x 147 mm

Musée Jenisch Vevey - Cantonal Prints and Drawings Department, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto

Photo by Julien Gremaud

It seems that you see the other side of the earth and you go through the earth to the sky that is on the other side... This sentence by Ramuz perfectly reflects the way Pietro Sarto in turn looks at the Lavaux landscape! And the echo of this crossing is still almost intact when Dante and Virgil come out of the *Inferno*, after having crossed the centre of the earth and fallen into the opposite hemisphere, emerging under a star-studded sky. *Quindi uscimmo a riveder le stelle...* This key moment of reversal, through which one is torn from the night to regain the light, is one of Sarto's favourite themes, and he has treated it both on canvas and in copper. It is nothing other than the secret desire by which this artist seeks to reveal the world to us through his art.



Biographical references

- 1930** Pietro Sarto, whose real name is Pietro Schneider, was born on 13 June in Chiasso (TI). Childhood in Neuchâtel then in Lausanne
- 1944-1948** Studies at the École de Commerce de Lausanne, where he met Jean Lecoultre. Expelled shortly before obtaining his diploma
- 1946** Began to paint and a year later discovered the painting of Chirico and Morandi on the occasion of an exhibition at the Cantonal Museum of Fine Arts in Lausanne
- 1947** First trip to Paris
- 1948** Met the painters Rodolphe-Théophile Bosshard (1889-1960) and Marcel Poncet (1894-1953), who encouraged him to continue painting. Entered the School of Fine Arts of Lausanne but was soon expelled
- 1950-1959** After several successive stays, he settled in Paris. On the advice of Albert-Edgar Yersin, he met the engravers Albert Flocon (1909-1994) and Johnny Friedlaender (1912-1992). Attended their courses on engraving and etching.
Drew at the Louvre Museum.
Frequently visited the Cinémathèque française
- 1959** Returned to Switzerland. Established the intaglio studio *Les Presses artistiques* in Pully, for the publisher Pierre Cailler
- 1962** Joined the group *l'Épreuve* with Yersin, Léon Prébandler and Alexandre Delay and their students Edmond Quinche, Pierre Schopfer, Marianne Décosterd
- 1968** Founded the Atelier de taille-douce et de lithographie (Studio of Intaglio and Lithography) in Villette with Edmond Quinche and Luce Voruz, an 'ill-defined ensemble of presses and engravers'
- 1971** L'atelier de Villette moved and took the name of Atelier de Saint-Prex
- 1972** Exhibited at the Pratt Graphic Art Center in New York with the Atelier de Saint-Prex
- 1974** Organised with the Atelier de Saint-Prex a highly successful exhibition on engraving techniques at the Château de La Sarraz

- 1977** Founding member of the Fondation William Cuendet & Atelier de Saint-Prex, newly created to link the old engravings of the Cuendet family to the archives of the Atelier de Saint-Prex
- 1977-1985** Appointed Federal Commissioner of Fine Arts
- 1989** Awarded the Grand Prix of the Vaud Foundation for Artistic Promotion and Creation
- 1992** Publication of the *catalogue raisonné* of his engraving works and parallel exhibition at the Prints Department of the Geneva Museum of Art and History
- 2000** Awarded the Prix of the Foundation for Art and Culture, accompanied by a retrospective exhibition at the Hermitage Foundation in Lausanne
- 2004** Exhibition at the Musée Jenisch Vevey : *Pietro Sarto. La gravure en noir et blanc*, in parallel with *Le collectionneur dans l'atelier. André Desponds*
- 2008** Retrospective exhibition organised by the Association of Friends of Pietro Sarto at the Abbatiale and the Museum of Payerne
- 2020** Retrospective at the Espace Arlaud in Lausanne, cut short by the pandemic





Techniques

Grain rotogravure:

This engraving process, which Pietro Sarto and the studio revived in the 1980s, consists of transferring the image obtained by the photographic camera, i.e. the negative, onto a copper plate. First of all, however, this negative must be transformed into a positive film so that, with the image inverted on the plate, the printed proof reappears in the right direction when printed.

The second step in the process is to sensitise a sheet of gelatinised paper, which is brought into contact with the positive and exposed to ultraviolet light, then glued to the copper. Once this is done, the whole ensemble is immersed in a bath of hot water: the paper disappears first, leaving only the gelatine on the plate, which dissolves according to the amount of UV received. Where the rays have penetrated the positive film, i.e. in the light areas, the gelatine hardens and acts as a varnish. Conversely, where the rays have been reduced by the dark areas, the gelatine preparation will be more or less permeable, and so vulnerable to the acids corrosive effect.

One important detail: before subjecting this preparation to the action of the iron perchloride, care must be taken, according to the principle of aquatint, to structure it with a grain of resin so that the whole range of greys between black and absolute white can be faithfully rendered. The greater or lesser density of the grains deposited on the copper and their fineness, and the greater or lesser duration of the acid bite acting through this framework, thus offer the painter-engraver an infinite number of nuances which he will use to colour his shadows and give brightness to his lights.

Yet Sarto was soon tempted to colour his own images. Drawing on the experience he had gained over several years with the copperplates of his master Albert-Edgar Yersin, and assisted by Jon Goodman in his research into rotogravure, he gradually perfected a practice in which, on the one hand, the analysis of the structures of the engraved screen, on the other hand, the properties of the inks - sometimes covering, sometimes transparent - and, finally, the skill of the cutter in charge of inking, allow the realisation of a print that fully meets his expectations as a painter.

Other techniques and media:

Aquatint

In this intaglio process, the plate is covered with a more or less tightly packed grain that forms a structure through which the acid bites the metal. By varying the bite time and thickness of the grain, the artist obtains surfaces suggesting flat areas of colour.

Burin

A traditional tool of direct engraving, producing a very clean cut and a characteristic line.



Etching

In this intaglio process, the artist draws directly in a protective varnish applied to the copper. Only the areas that have been stripped by the tool are bitten by the etching medium (iron perchloride) when the plate is immersed in the acidic preparation.

Lithography

A technique of printing on stone based on the principle of repulsion of water and fat. This reproduction process was adopted from the early 19th century by painters, as it allowed them to draw directly with a pencil or a brush on the stone.

Vellum paper

A silky, smooth, grainless paper reminiscent of vellum, a luxury parchment made from the skin of a stillborn calf.

Moulded paper

Paper that shows fine parallel horizontal lines in its thickness. These lines are in fact left by the warp threads of the screen that holds the paper pulp before the sheet is dried.

Drypoint

In this process of intaglio engraving, the artist works the metal directly with any pointed object. The groove dug into the metal raises "barbs", which produce a characteristic velvety effect when inked.



The publication

This book, which reproduces the works on display, is accompanied by a reflection on Sarto's approach to printmaking, painting and literature, commented on with extracts from recent interviews with the artist.



Pietro Sarto
Chemins détournés
Texts by Pietro Sarto and Florian Rodari
Co-published by La Dogana and Fondation William Cuendet & Atelier de Saint-Prex
88 pages
French
Format 23,5 × 16,5 cm
On sale at the shop for CHF 20.-
To be published in May 2022



Extracts

“Pietro Sarto’s love for Dante Alighieri, for the printer and free-thinker Etienne Dolet or, later, for Victor Hugo and the Russian poet Ossip Mandelstam, stems from the fact that he feels that he belongs to that family of eternal rebels and the downgraded who so energetically defend creation and justice. Like them, he rumbles under the brush and turns away from the well-trodden paths.”

Florian Rodari

“Printmaking is not a small accompaniment to painting. It is a robust expression, and not, as it has often been treated, a simple “extra thing”. Sometimes it is even the starting point for a painting, at least that is true for me. With Rembrandt, engraving is not something he added to his painting. I even think that the religious themes, the *Three Crosses*, for example, are much stronger in printmaking than in painting.”

Pietro Sarto to Philippe Ungar

Speaking of his paintings and etchings illustrating the Lake Geneva basin as seen from Chexbres, Sarto remarks: “The perception that one has of this “vastitude”, you find it already described by Ramuz in the *Riversong of the Rhone* where, at one point, he speaks of the sky representing the other side of the sky - beyond, behind, in the other hemisphere - and I agree with this sensation that the sky, even if one sees only a part of it, is a totality, which revolves around the earth: the sky does not end, it continues and returns from below.”

Pietro Sarto

The Fondation William Cuendet & Atelier de Saint-Prex

It is quite an art, learned little by little, to know how to look at a beautiful engraved leaf in all the favourable lightings, to extract its meaning and its moving secrets.

William Cuendet, 1947

The Fondation William Cuendet & Atelier de Saint-Prex was created in 1977 by the heirs of the late William Cuendet (1886-1958), a pastor and print collector, and by the members of the Atelier de Saint-Prex, artists practising engraving. It thus brings together an exceptional collection of sheets covering the history of the medium, as well as the testimony of a part of the engraved production of the canton of Vaud through the engravings made in Saint-Prex (Décosterd, Lecoultré, Lierhammer, Palézieux, Quinche, Sarto, Schopfer, Tal Coat, Yersin, etc.) The many links that the Fondation has been able to forge between artists, writers and collectors have enabled it to considerably expand its original collection. With the aim of making its collections known to as many people as possible, it conducts ambitious exhibition projects. Today, the collection contains more than 10,000 pieces that illustrate this commitment to printmaking.

It was officially deposited in 1989 in the Cabinet cantonal des estampes of the Musée Jenisch Vevey.

President: Pierre Vogt
Curator: Florian Rodari
Assistant Curator: Catherine McCready
Curatorial assistant: Julie Eggel





Practical information

Important!

Programme subject to change. Please consult our website:
museejenisch.ch

* By registration: info@museejenisch.ch

Exhibition	Pietro Sarto Chemins détournés
Dates	From 8 April to 31 July 2022
Vernissage	Thursday 7 April 2022, at 6.30 pm Together with the vernissage of <i>Art cruel</i> and <i>Kokoschka Grand voyageur</i> Free admission
Curator	Florian Rodari
Number of works exhibited	62
Meeting *	Thursday 12 May, at 6.30 pm Meeting with Pietro Sarto Included in the admission fee
Art therapy *	Saturday 14 May, from 2.30 to 4.30 pm Art therapy workshop Included in the admission fee
Night of the Riviera museums	Saturday 21 May, from 5 pm to midnight Free admission → 6 pm: meeting with Pietro Sarto → 7-8 pm and 9-10 pm: demonstration of intaglio printing by the Atelier de Saint-Prex → 8.30 pm: guided tour of the exhibition
Special Thursday * <i>Come out of the Inferno and see the stars again...</i>	Thursday 16 June, at 6.30 pm Dialogue between Michel Orcel, translator of Dante's <i>The Divine Comedy</i> and Florian Rodari, publisher Included in the admission fee
Guided tour *	Thursday 30 June, at 6.30 pm Guided tour of the exhibition by the curator, Florian Rodari CHF.- 3.- (in addition to the admission fee), free for Friends
Your vacation at the Jenisch Museum! * <i>Scenery throughout the seasons</i>	Thursday 7 July Linocutting workshop (8-12 years) by Nathalie Baumgartner, in collaboration with the Atelier « Cœur d'artichaut » CHF 15.- per child



Wanting to read at the Vevey Library

From 1 to 31 May

A selection of books to explore Pietro Sarto's universe in a different way
biblio.vevey.ch

Booklet for young visitors

From age 6
Available free at reception

Audioguide

An audio tour of the exhibitions is available
at the Museum or on the IZI Travel app

Schools

Guided tour for classes and teachers
Registration: sterrier@museejenisch.ch

Groups

Guided tour for adults and children
In French or English
Registration: T+41 21 925 35 20
info@museejenisch.ch

Opening hours

Tuesday to Sunday from 11 am to 6 pm
Monday closed
Open until 8 pm on special Thursdays
Open Easter Monday and Whit Monday

Admission fees

Adults CHF 12.-
Pensioners CHF 10.-
Under 18 free
Students and apprentices CHF 5.-
Free admission on the first weekend of the
month

Access

Gare CFF railway station 250 m from the
museum
Vieille-Ville and Coop car parks nearby
Access for the disabled and push-chairs

Acknowledgements

We express our sincere thanks to the
Association of Friends of Pietro Sarto as
well as to the five private lenders who
provided us with paintings of the artist, for
their generous support during the
organisation of the exhibition.

The exhibition will run at the Museo Villa dei Cedri in Bellinzona
from 24 September 2022 to 29 January 2023.

Curatorship : Carole Haensler



MUSEO
VILLA
DEI CEDRI



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Illustrations for the press

This press file can be downloaded from www.museejenisch.ch/fre/informations/presse

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Pietro Sarto (*1930)

Le panier de raisins, 1991

Rotogravure, aquatint, etching and burin on paper, 386 x 274 mm

Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto

Photo by Julien Gremaud



Pietro Sarto (*1930)
Les roses trémières, 1989
Rotogravure and burin on paper
Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex
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Photo by Julien Gremaud



Pietro Sarto (*1930)
Iris, 1959
Aquatint, burin and scraping on paper, 392 x 274 mm
Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex
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Photo by Julien Gremaud



Pietro Sarto (*1930)

Le Château de Chillon, plante 1 of *Chant de notre Rhône*, 1978

Aquatint, etching, drypoint and scraping on a rotogravure base on paper, 254 × 203 mm

Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto



Pietro Sarto (*1930)

Saint-Prex, 2004

Aquatint, etching and gouge on a rotogravure base on paper, 364 x 296 mm

Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto

Photo by Julien Gremaud



Pietro Sarto (*1930)

La Côte, plate 4 of *Chant de notre Rhône*, 1978

Grainless rotogravure on a sanded rotogravure start on paper, 270 x 220 mm

Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto



Pietro Sarto (*1930)

Les corbeaux, or *L'hiver*, 1989

Aquatint and scraper on a rotogravure start on paper, 179 x 219 mm

Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto



Pietro Sarto (*1930)

Hiver, 1995 - 1996

Rotogravure and aquatint on paper, 232 x 172 mm

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© Pietro Sarto



Pietro Sarto (*1930)

Le buisson II, 1991

Aquatint, burin and scrapings on a rotogravure start on paper, 260 x 180 mm

Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto



Pietro Sarto (*1930)

Pour Dante, Paradiso, 1980

Aquatint on a rotogravure start, roulette on paper, 370 x 279 mm

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© Pietro Sarto

Photo by Julien Gremaud



Pietro Sarto (*1930)

Petite Sortie de l'Enfer (Pour Mandelstam), 2006

Rotogravure on paper, 205 x 147 mm

Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto

Photo by Julien Gremaud



Pietro Sarto (*1930)

Le châtaignier, 1979

Aquatint and burin on paper, 326 x 257 mm

Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto



Pietro Sarto (*1930)

Un arbre, plate 8 of *Chant de notre Rhône*, 1978

Aquatint, etching, scraping and rotogravure on paper, 252 x 211 mm

Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex

© Pietro Sarto