



that can be enticing, like the *Beach Town in the Morning Light*, or haunting, like *The Curves of Silence*.

This truly extraordinary collection of capricci is complemented by the author's own writings, interpretations of his work by friends, fellow writers, artists and architects, and quotations sprinkled through the book indirectly describing his townscapes without ever really defining them. For this is precisely what makes the images irresistible: they are all variations of each other, glimpses into that part of life that is difficult to describe in words – that part which we can approach only through poetry or art or, as Lucien, himself an architect, shows, through the built environment.

Glimpses of Nowhere, and Yet of Everywhere

Atisbos de ninguna parte, y de todas partes

Vislumbres de nenhures, porém por toda a parte

Victoria L. V. Schulz-Daubas

People say life writes the best stories, but with Lucien Steil's new book in your hands you will see it also paints the best pictures. What makes a great capriccio, and what distinguishes it from other types of painting, is not measurable by how realistic the representation of a place is. Indeed, the place shown in a capriccio is in the mind, sprung from inspiration. But the depiction is not arbitrary: Lucien's extraordinary collection of townscapes shows that true art involves capturing, indeed making "accessible", a place that otherwise lies beyond our reach – a place forged from decades of a globetrotter's memories, a *flâneur's* daydreams and, to a large extent, a restless artist's nightmares. Created on the go, painted with whatever came to hand, be it coffee or red wine, on notebooks, placemats and even coffee cups, it is this inimitable *mélange* that makes Lucien's capricci so compelling, drawing the viewer into destinations

Lucien Steil

Travel Sketches from Elsewhere & Nowhere

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