

CONTEMPORARY INTERNATIONAL  
EX-LIBRIS ARTISTS

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Ex libris for Frans van der Veen, Nederlands collector,  
by Maria Kolyshkina (Russia), pp. 143/152.

## EVE

This ex libris is part of the triptych "Adam and Eva", which consists of three ex libris. The main subject is an image of the strong independent woman who stride confidently *Intra vitam* and knows what she wants. Two Adams – the symbol of men – coagulated in a wombs of fruits unites with a snake which looks like an umbilical cord and unites all men in the world in their weaknesses to female beauty and cunning.

OS ARTISTAS    &    THE ARTISTS    &    LES ARTISTES



Opus 121 (2008) for the Belgian collector Wouter Van Gysel,  
by Katarína Vavrová (Slovakia), pp. 23/32, C3/col.

The watch signifies good fortune and prosperity.

Tomáš Hřivnáč (CZECH REPUBLIC)

Canan Bilge (TURKEY)

Katarína Vavrová (SLOVAKIA)

Czesław Woś (POLAND)

Tülay Ökem (TURKEY)

Katarína Vašíčková (SLOVAKIA)

Ismail Aslan (TURKEY)

Vladimir Chernyshov (RUSSIA)

Yavuz Saraçoğlu (TURKEY)

Semiha Binzet (TURKEY)

Mikhail Verkholtantsev (RUSSIA)

Taras Malyshko (UKRAINE)

Carolina Viñamata (MEXICO)

Li Qi (CHINA)

Tamar Asass (ISRAEL)

Irina Kozub (RUSSIA)

Boyan Yanev (BULGARIA)

Liu Qing (CHINA)

Maria Kolyshkina (RUSSIA)

Ovidiu Petca (ROMANIA)

Matthew James Collins (USA)

Paulo Jorge Mendes (PORTUGAL)

Naidko Olena Mykolaivna (UKRAINE)

Luis Antonio Torres Villar (PERÚ)

# AGRADECIMENTOS ❧ ACKNOWLEDGEMENTS ❧ REMERCIEMENTS



Ex Libris for Alla A. Pavlova "**Russian Love**", C3+color (2016),  
by Irina Kozub (pp. 120/131). Topic selected from the alphabet  
"Peculiarities of National Love".

Prof. William Butler  
Tte. Cel. J. M. Pedroso da Silva  
Karel Zizkovský  
Olga Kalabusová  
Andrej Znamirovski  
Peter Nesterenko  
Prof. Guiyan He  
Dorina Brândusa Landén  
Olga Mishina  
Tomáš Hřivnáč  
Canan Bilge  
Katarína Vavrová  
Czesław Woś  
Tülay Öktem  
Katarína Vašíčková  
Ismail Aslan  
Vladimir Chernyshov  
Yavuz Saraçoğlu  
Semiha Binzet  
Taras Malyshko  
Carolina Viñamata  
Li Qi  
Tamar Asass  
Irina Kozub  
Boyan Yanev  
Liu Qing  
Maria Kolyshkina  
Ovidiu Petca  
Matthew James Collins  
Paulo Jorge Mendes  
Naidko Olena Mykolaivna  
Luis Antonio Torres Villar



# TOMÁŠ HŘIVNÁČ

An adaptation of the opening remarks by  
Karel Žižkovský to the Exhibition of  
“Tomáš Hřivnáč 100 Bookplates”  
at Chodovská Tvrz Gallery,  
Prague, Czech Republic, 1 September 2015.  
Female Curves and Something  
a Little Extra

In 1974 I wrote to the painter and graphic designer Vladimír Komárek, asking him to paint a canvas featuring something radically unlike his usual work. I impatiently awaited his reply. When it finally arrived, I had a pleasant surprise. It said: “Dear Stone Doctor, why the hell not, if both Michelangelo and da Vinci worked commissions, why not me, right”?

Why this introduction, you may ask, and my answer is simple: the applied graphics on display bearing the mysterious words *ex libris* and the name of the client were commissions from art collectors who had been impressed by Tomáš Hřivnáč’s prints.

They have all the hallmarks of quality work: thorough command of the subject-matter, unique compositions, and last but not least outstanding craftsmanship in dry point or etching. In his refined print Hřivnáč achieves a harmonious whole that makes a lasting impression on the viewer and the client persuasive of the artist’s extraordinary skill. What drives the confident hand we cannot fail to admire? First and foremost, every print is proof of Hřivnáč’s artistry, honed through his studies at the Secondary Professional School of Applied Art in Prague and his diligent subsequent studies of the female form in life drawing sessions alongside leading Czech artists. This is the source of the virtuoso renditions of the female form, a favourite subject frequently commissioned by clients.



Tomáš Hřivnáč

The woman, caught in mid-motion, in unexpected positions, dynamic or relaxing – this is the poetic world of Tomáš Hřivnáč, who has mastered the art of capturing motion in sketch and knows how to enhance the female model’s charm. The drawings are sometimes gently playful, other times titillating and provocative, but never obscene. This is perhaps why women feature in the majority of his works on display here. The visitor should not miss the subtle print dedicated to Patrik Váverka in which the artist has portrayed a female form on which a butterfly rests delicately in the female hand. The bookplate for Pavel Vlček carries the image of kittens at play being teased with a feather by a voluptuous, slightly frisky beauty. We are entering Eden just as Eve, having been spurred on by the Serpent, is offering Adam the apple, oblivious to the fact that they are going to be driven out of the garden of Eden into the world where there is no escape from work and death.

The female figure is Hřivnáč’s strong point does not mean that he cannot handle other subjects. The prints featuring the musketeers

pledging loyalty (dedicated to P.K.) or Doctor Faustus contemplating whether his signature on the Devil's contract was worth losing his soul (to Doctor Köhler) are a case in point. The print with St George fighting the dragon is no exception. Similarly, the "common" prints in which the viewer can see a fully-dressed woman twirling to a flamenco rhythm or a gentle Japanese lady with fans (perhaps I am mistaken and she is in fact a Chinese dancer) are proof that Tomáš Hřivnáč knows how to fulfil the most challenging requests from his clients. Inevitably, bookplates involve lettering. For many artists, the written text represents a crucial pitfall; not for Tomáš Hřivnáč, however. He either integrates the letters inconspicuously into the image

(for example, on the feline's collar, in the crease of the dancing woman's skirt, on the musketeer's jacket or on the binding of a book) or locates the superbly crafted letters at the base of the print or in a column as part of the main composition.

Hřivnáč's prints are the result of cheerful creative work that combine the aforementioned positive aspects: balanced composition, properly located lettering, flawless processing of the metal plate, and a quality print. Nevertheless, let us not overlook that, unlike many artists who run their prints off in sometimes extremely vivid colours intended to enhance the impression of quality, Hřivnáč has remained loyal to the classic black-and-white print. Through

an age-old tradition, he manages to produce maximum effect on the viewer's senses by unfolding the play of light and shadow. We cannot but wish the artist creative inspiration and hope that soon he will have another hundred equally charming bookplates to exhibit that will bring pleasure to clients, collectors, and viewers alike.



Opus 56 : 2014 : 122x90mm : C4  
*A Geisha girl*  
 J. L. + V. K. = Jaroslav Lohynský  
 (Czech Republic)



Opus 73 : 2015 : 128x97mm : C4  
*Girl with butterfly*  
PATRIK VÁVERKA (Czech Republic)

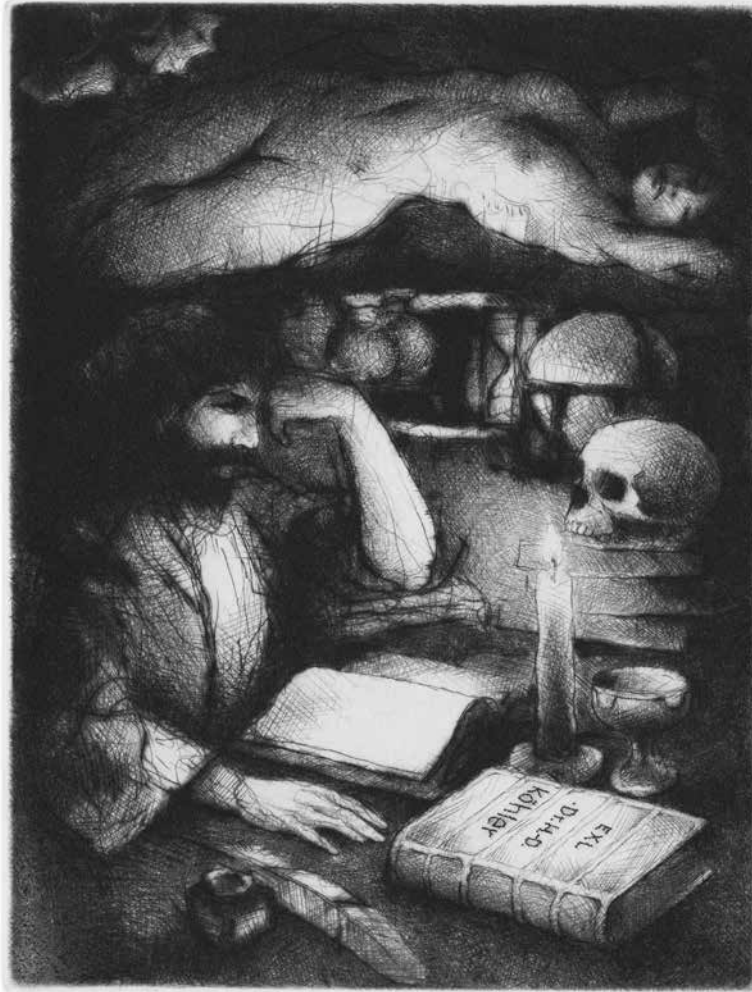


Opus 85 : 2015 : 133x97mm : C4  
*The Three Musketeers*  
PAVEL KRAJÍČEK (Czech Republic)

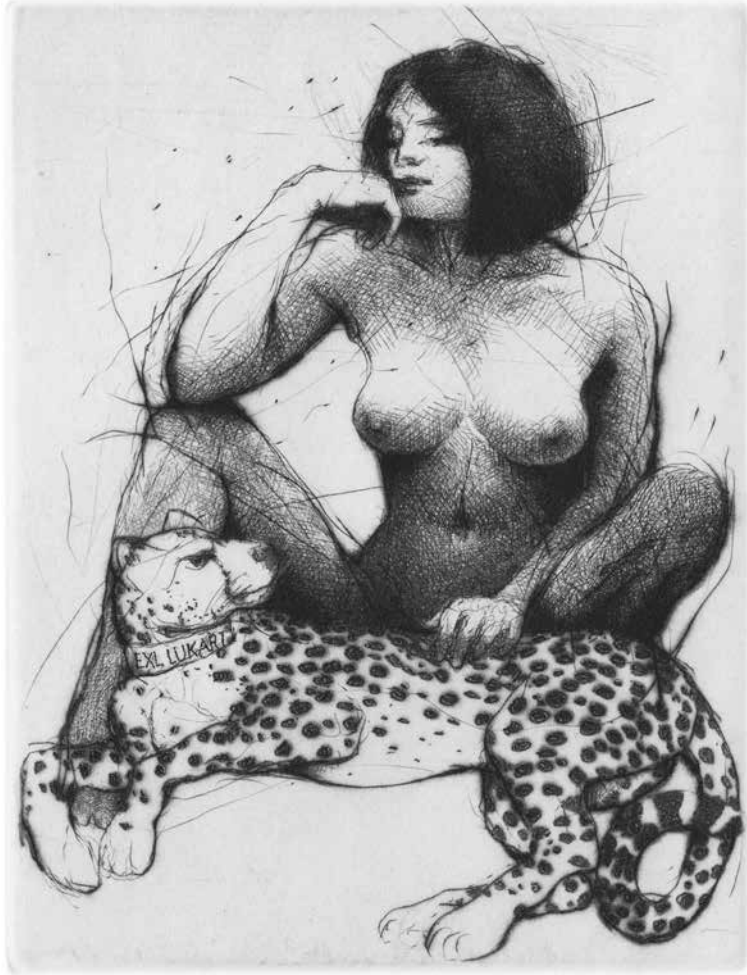




Opus 69 : 2014 : 128x98mm : C4  
*Saint George and the Dragon*  
P. K. = PAVEL KRAJÍČEK (Czech Republic)



Opus 78 : 2015 : 130x98mm : C4  
*Faust, a classic German legend*  
DR. H.-D. KÖHLER (Germany)



Opus 77 : 2015 : 128x98mm : C4  
*Girl with cheetah*  
LUKART = LUDEK KLIMEŠ (Czech Republic)



Opus 86 : 2015 : 132x97mm : C4  
*A girl dancing Flamenco*  
JAKUB PICH (Czech Republic)

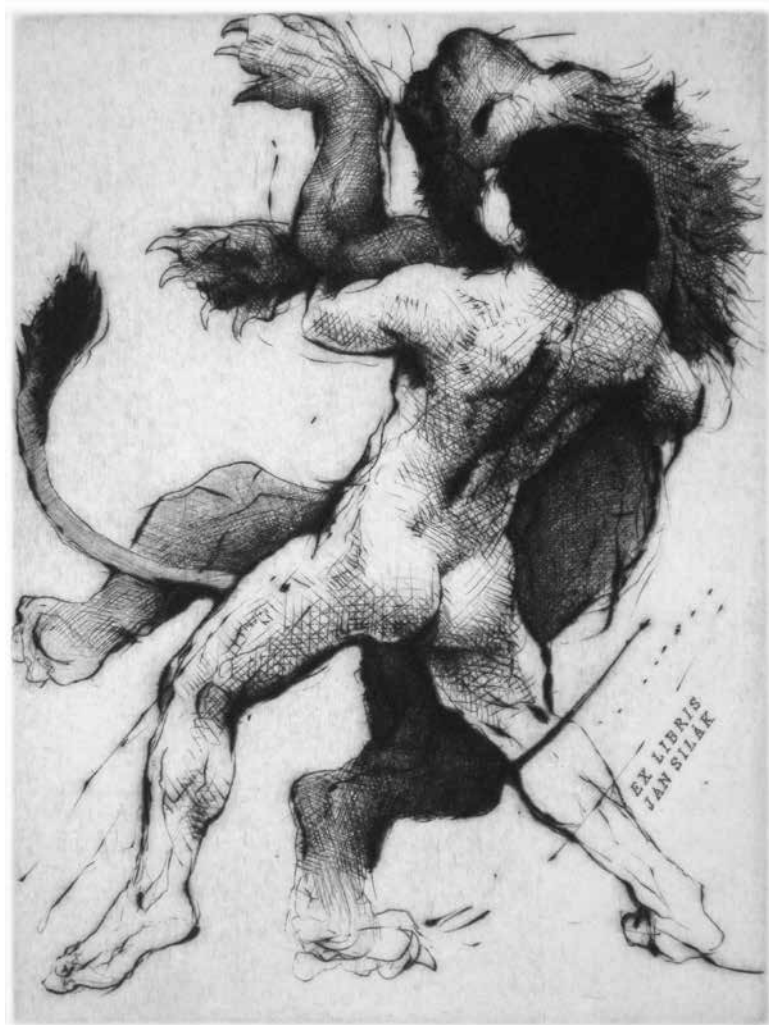




Opus 84 : 2015 : 130x98mm : C4  
*A female nude*  
J. HRABEC (Czech Republic)



Opus 97 : 2016 : 130x98mm : C4  
*A girl throws a bird*  
TJALLING VOGELVANGER (Netherlands)



Ous 100 : 2016 : 130x98mm : C4

*Herákles*  
JAN SILÁK

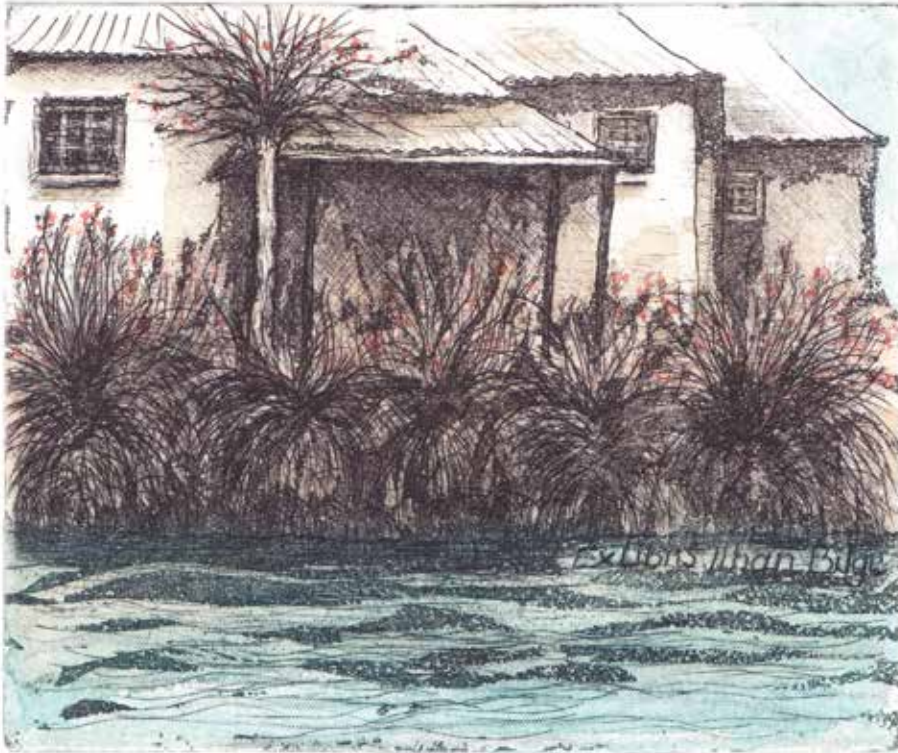
# CANAN BILGE

## A Little Knock

I'm a textile designer and watercolor painter, I have been engraving for four years. I am also a volunteer in a folk song chorus ensemble. Born in Istanbul in 1953, I spent my childhood, youth, and school years in different districts of this magical city. The different characters of these districts reflected and molded on my personality and creative work.

I graduated from the Istanbul State Fine Arts Academy as a textile designer with

masters degree, in 1976. I designed textiles in several factories and later decided to build my own business with two partners who were classmates from the Academy. We worked with Turkish traditional folk motifs in today's textiles and exhibited them in Istanbul and Bodrum. In the 1990s I began to illustrations in my husband's studio and there encountered watercolor. Watercolor is cheerful, transparent, light and in consonance with my personality. I began



Opus 6 : **Riverside** – İlhan Bilge – 2014 :  
C3, C4, C5/col.

We lived in Anadoluhisarı, a special part of Istanbul, for 15 years, far from the center of the city. Göksu Stream flows from the hills of Anadoluhisarı to the Istanbul Bosphorus. We loved to live there and I designed this ex libris for my husband.





Opus 16 : Pisces : Tülay Öktem -  
2016 : C3, C4, C5/col.

My friend Tülay is a true "pisces"  
lady and uses the form of the fish  
often in her ex libris.



Opus 19 : Composition with pomegranate :  
İnci Çokneşeli - 2016 : C3, C4/col.

The pomegranate is the symbol of fertility in Turkey. Designed for İnci, a painter who  
uses the form of strings in her paintings. I used similar forms in this work.

to paint in watercolor. I had two personal watercolor exhibitions and participated in several group exhibitions.

I was always interested in engraving. In 2012 I began to engrave in Ayşen Erte's studio. She was my classmate from the Fine Arts Academy. Engraving on zinc was difficult, but a congenial experience. I have designed my first ex libris using this technique. Everyone has an inner world. To dedicate an ex libris to a person is like a little knock to the door of this inner world. This is a very special touch. I felt this sense in my heart when I first received an ex libris dedicated to me. To design an ex libris and present a print makes me so happy. I create simple compositions and enjoy the contrast of line and spot values I use watercolor in my ex libris designs.

To participate in FISAE congresses, to meet artists and collectors from different countries, to exchange bookplates with them was joyous, exciting, and inspiring. At the Ayşen Erte Engraving Studio we created several exhibitions in Turkey, and we participated in

international ex libris congresses (Naantali, Finland, in 2012; Tarragona, Spain, in 2014). Our works were exhibited in several international competitions and illustrated in catalogues.

In addition, I have been a member of a folk ensemble for forty years. When I was in the Academy, I joined the chorus, founded by Ruhi Su, one of the important folk musicians of Turkey. Although he died in 1985, the chorus has remained active. Our recorded songs were published in 2016. Being a member of this chorus was one of the most important things in my life. That is why I designed an ex libris in memory of my dear master, Ruhi Su, for his son, İlgin Su.

We are fortunate to live in Turkey. Anatolia is rich in old cultures and antique treasures. In the future I want to draw upon these early cultures to design an ex libris inspired by their magical properties. I am a member of Istanbul ExLibris Academy Association and Istanbul Exlibris Association.





Opus 20 : Starry composition : Vildan Yıldız - 2016 : C3

Vildan, a textile designer, has this ex libris with traditional Turkish motifs. Her surname "Yıldız" means star in Turkish, so a star occupies the center of the composition.





Opus 11 : Cat love : Gülden Günaydın -  
2015 : C3

My friend Gülden loves cats as do I. Designed for  
her when her cat died and she was so sad.

Opus 9 : Dove : Doğan Bilge - 2014 :  
C4/col.

A special bird to me with its color, voice  
and faithfulness to its partner. Long ago  
we lost our 2.5 year old daughter, the dove  
of our home. For my son Doğan Bilge, in  
memory of his sister.







Opus 3 : Galata Tower : Canan Bilge - 2013 : C3, C4, CRD

My favorite historical building in Istanbul, Galata Tower, was built by Genoese in 1348. With a sophisticated smile for hundreds of years it has observed the city's chaos and noise.



Opus 7 : **Flowers of the world** – Artur Mota Miranda – 2014 : C3, C4, C5/col.

Designed in 2014, after returning from Tarragona, for Artur da Mota Miranda.

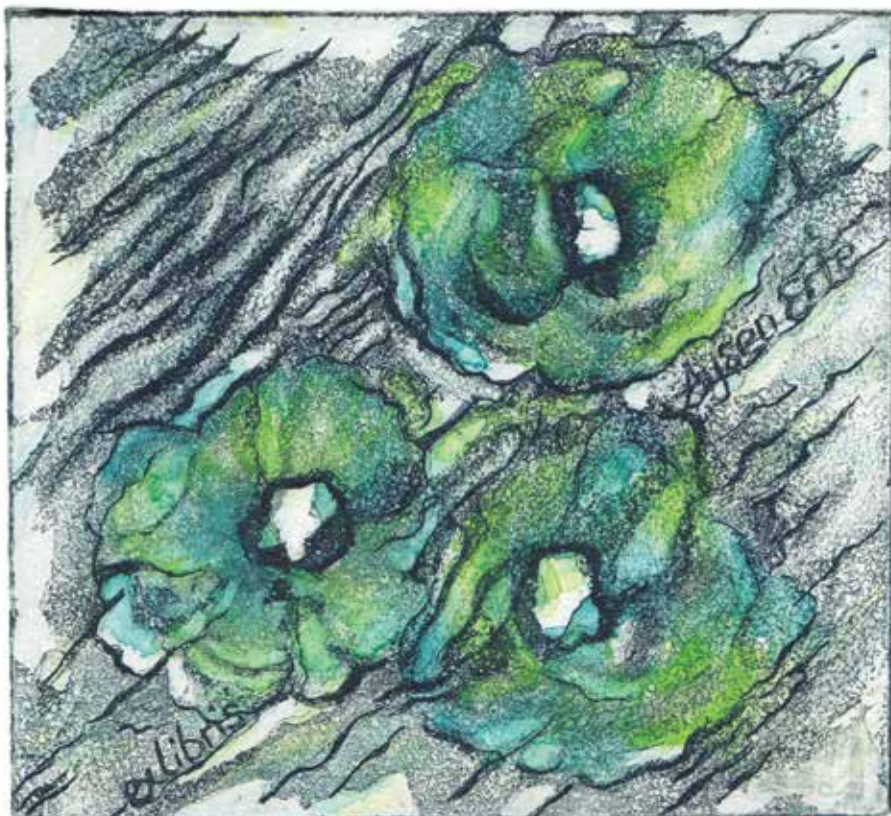
A composition with a flowers to commemorate the women ex libris artists of the world. The flowers are in different colours to underline the individuality of each woman ex libris artist from different countries.



Opus 18 : **Tile with bird** : İlhan Bilge – 2016 : C3, C4

Based on the tiles of Kubadabad Palace, built in 1236 during the Anatolian Seljuk period. The form of a tile is incorporated in this ex libris for my husband.





Opus 5 : Blue and green composition : Ayşen Erte - 2014 : C3, C4, C5/col.

For my friend Ayşen Erte, an abstract composition in turquoise, her favorite colours.

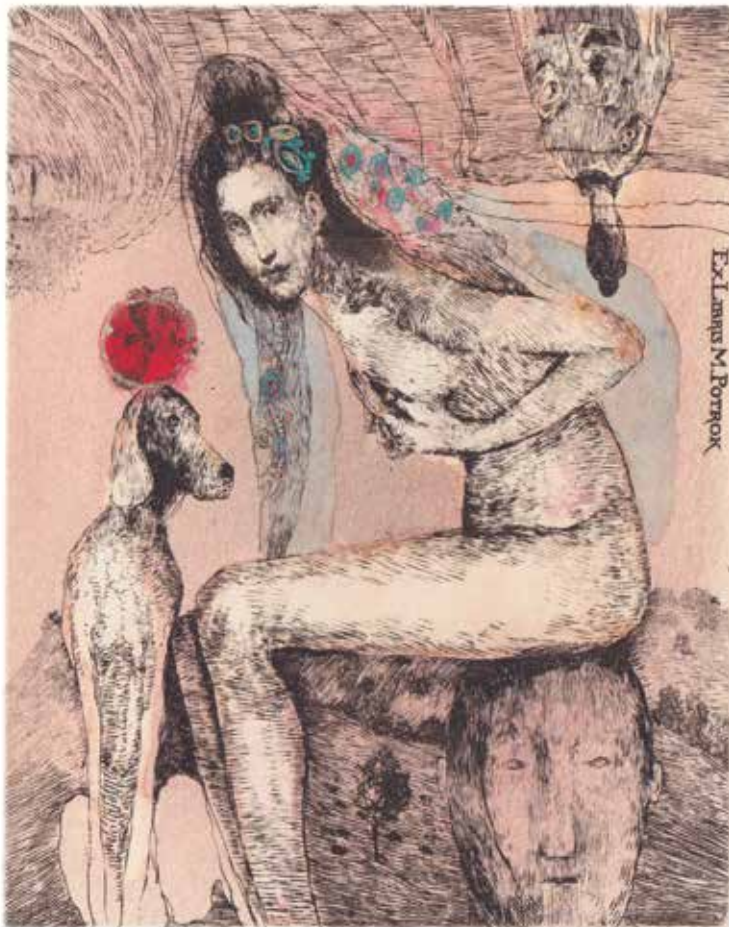
# KATARÍŇA VAVROVÁ

## First Lady of Slovak Graphics

Olga Kalabusová

The contemporary Slovak art scene has a rising generation, in the European context, that is succeeding to the deserved fame of their predecessors. This is inseparably linked with the name of Professor Albín Brunovský and Karol Ondreicka. His

students, now significant representatives of Slovak art, demonstrate this clearly. Among these students is Katarína Vavovrá. Albín Brunovský had no doubts about her talents because he mentioned her name when asked whether the school had talented students.



Opus 72 (2003) : M. Potrok - C3, col.  
Baska, a Polish name for Barbara.  
The dog symbolises friendship.



Katariína Vavrová was born on 23 August 1964, the daughter of a noted artist, Milan Vavro. This circumstance, together with her inherited talent, undoubtedly determined the direction of her future life. She studied at the Secondary School of Arts, then from 1984 to 1990 at the Academy of Fine Arts and Design in Bratislava. In 1989 she spent some time at the "Accademia di Belle Arti" in Perugia, Italy.

The art scene Katariína entered in the early 1990s. Her early works contained evidence of imaginary poetic creation, which she has continued to develop into distinctive and suggestive forms. She exploits her exceptional drawing skills in her chosen domain - engraving. Here she exhibits a fine sense of detail and the charm of lines and shapes. Katariína finds inspiration for her work in the vast range of human civilization and culture. Sometimes these are literary or pictorial patterns, sometimes references to historical events or personalities, but often only memories or past experiences that evoke additional stories. She has a distinctive view of the world, full of poetic imagination and dreamlike fantasy.

Katariína Vavrová designed ex libris over an eleven-year period from 1994 to 2004, 126 in all, which are with few exceptions, among the best in this genre. Always perfect, they deservedly attract the interest of collectors. To the great regret of her admirers, she ceased bookplate design in 2004. She lives and works in Limbach, Slovakia.

#### Exhibitions and Prizes:

In addition to solo exhibitions, 1993, 1997, 2000, 2004, 2005, 2013, Bratislava; Kezmarok Ošadnica, 2015, 2016; Danubiana Cunovo Trencín, 2001, 2014; Martin, 1994, 1995; Holland, 1997; Turkey, 2004; United States, 1996, 1999, 2006; Belgium, 1999, 2000, 2002, 2004, 2007, 2014; Czech Republic, 2003, 2004; Austria, 2004; Japan, 2005. Gran Prix Thailand and an award in Ankara, Turkey (2003); Gran Prix Tokyo, Japan (2008). The most recent recognition of her work (illustration) was the Prize the Best, Grozdana Olujic's Heavenly River (2014).

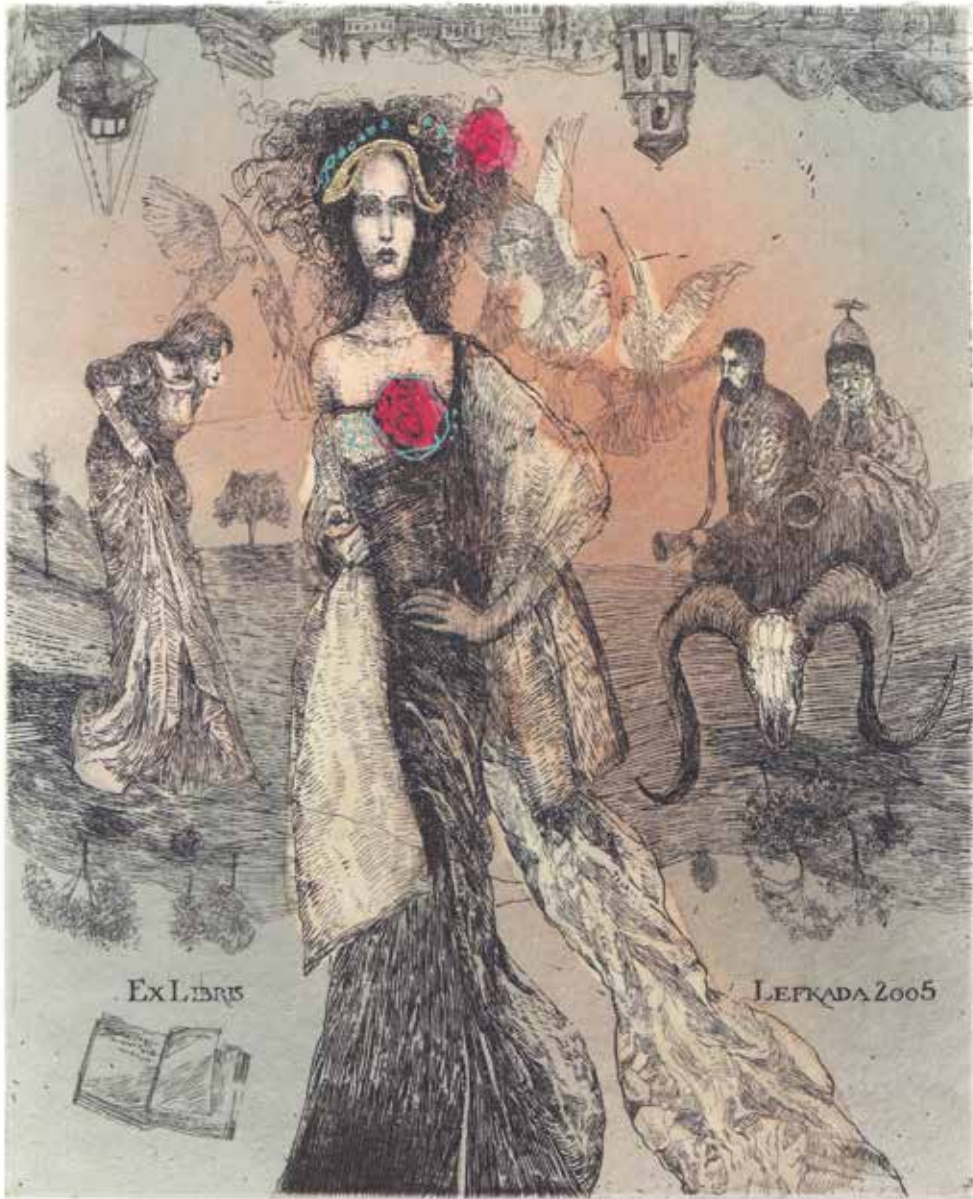




**Katarína Vavrová**

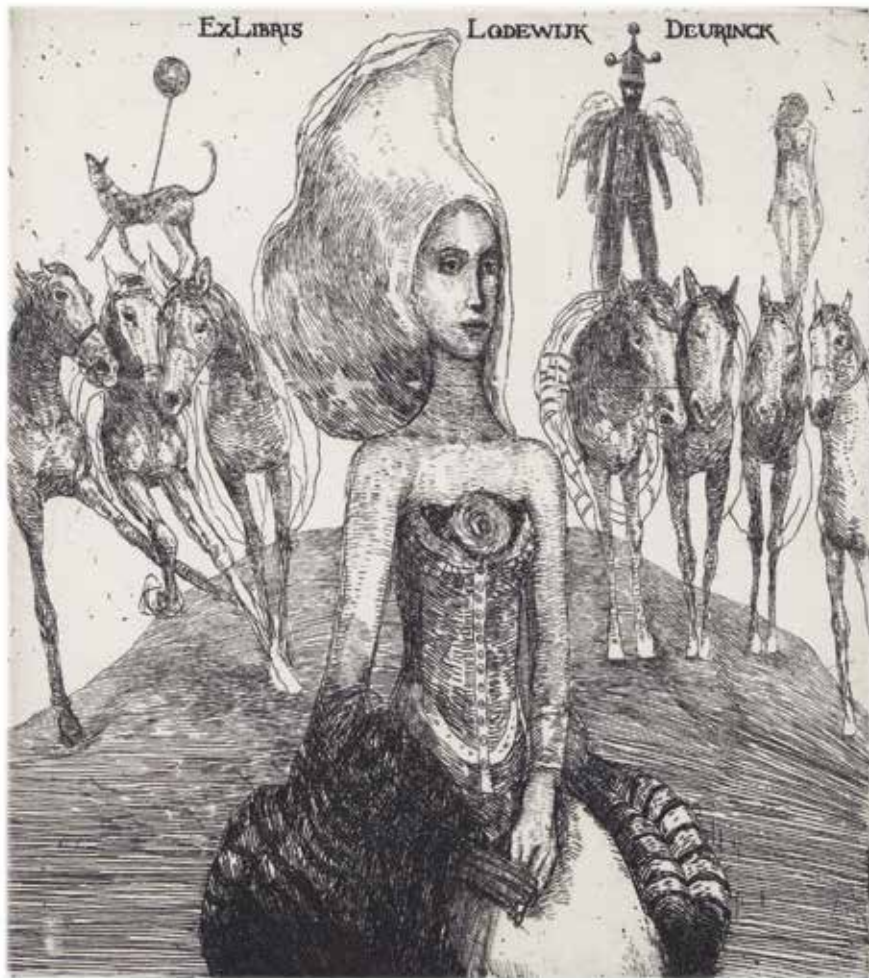


Opus 103 (2006) : Olga Kalabusová (Slovakia) - C3  
The client requested my own interpretation of the Mona Lisa by  
Leonardo da Vinci .

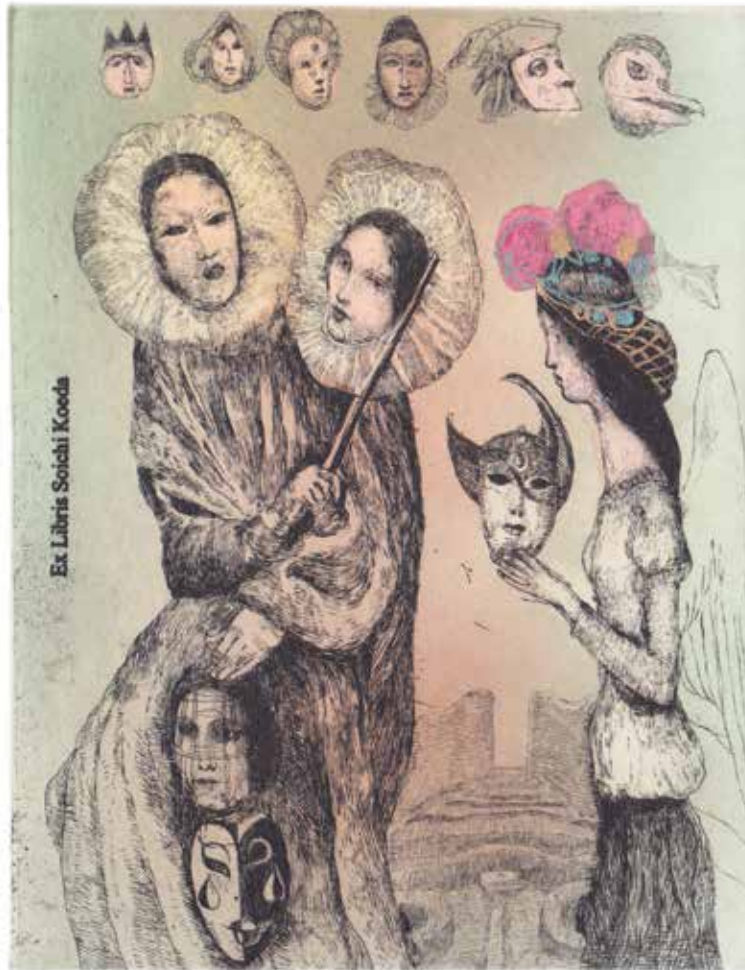


Opus 90 (2005) : "LEFKADA" - C3, col.  
I admire Greece and Lefkada, a Greek Island  
which I dream to visit.





Opus 86 (2005) : Lodewijk Deurinck (Belgium) – C3  
"Stability", a subject the collector preferred for this ex libris,  
using classic etching.



Opus 96 (2006) : Soichi Koeda (Japan) - C3, col.  
The owner enjoys the Carnival and its atmosphere  
of fun, sweetness, and light.



Opus 80 (2004) : Katarína Vavrová (Slovakia) - C3  
For myself, depicting music, my means of self expression.



Opus 71 (2003) : PhDR Ivo Prokop (Czech Republic) - C3, col.  
Madam Fay - a name if often use for an anonymous woman,  
nice and independent.





Opus 93 (2006) : Gilbert Vandermoere - C3  
Frida - Frida Kahlo (1907-1954). I am captivated by this Mexican  
surrealist painter who achieved international renown.

# CZESŁAW WOŚ

Andrzej Znamirowski



Czesław Woś, from Ostrow in Poland, began his adventures with ex libris in 1980. Initially, he engraved mainly linocuts, interspersed with woodcuts or zincography. Since 1988 he has devoted himself entirely to his greatest passion – etching. The thematic range of Woś ex libris is diverse and impressive.

The most common motif that appears in his ex libris is architecture – representations of single objects, buildings, details and free creative compositions of historical elements.



Opus 576 (2016) : Artur Mário da Mota Miranda (C3)  
Don Quixote leaning against books  
and carrying windmill.

All the caption's are in artist's own words.

A common theme in his work, broadly understood, is culture. Another frequent element of Woś ex libris is books. Many of his bookplates refer to the Old Masters, among them Leonardo da Vinci, Michelangelo, or Albrecht Dürer. Cultural themes address the theatre and literary works (Don Quixote, Divine Comedy, Quo Vadis, Doctor Faustus) or images of famous writers. There are designs featuring music, including musical instruments, portraits of Frédéric Chopin, musical scores, as well as ex libris designed for musicians, conductors, composers, and the like.

Another common theme is flora and fauna. Floral compositions, trees, flowers, and individual plants such as the chestnut tree appear on bookplates for Krzysztof Kmiec (see *Contemporary International Ex Libris Artists* (2002), vol. 1) demonstrate that the artist is equally comfortable documenting the fleeting effects created by a great variety of lush vegetation that surrounds us and capturing the special aura accompanying inanimate elements of architecture. The owners of Woś ex libris are members of his family (including his wife, Bożena Woś), friends in Poland and abroad, as well as many Polish artists and collectors. Czesław Woś has produced 580 ex libris, almost all etchings (C3).



Opus 571 (2015) Zdzislawy Madrzak-Wasilewskiej (C3)  
Owl with books in background.



Opus 578 (2016) Marii Bogatko (C3)  
Cat and butterflies in book.





EX LIBRIS WŁADYSŁAW OWCZARZY

Opus 532 (2013) : Władysław Owczarzy (C3)  
Portrait of Rembrandt and characters  
from his paintings.



Opus 531 (2013) : Karola Franka (C3)  
Printing fonts and printing press.



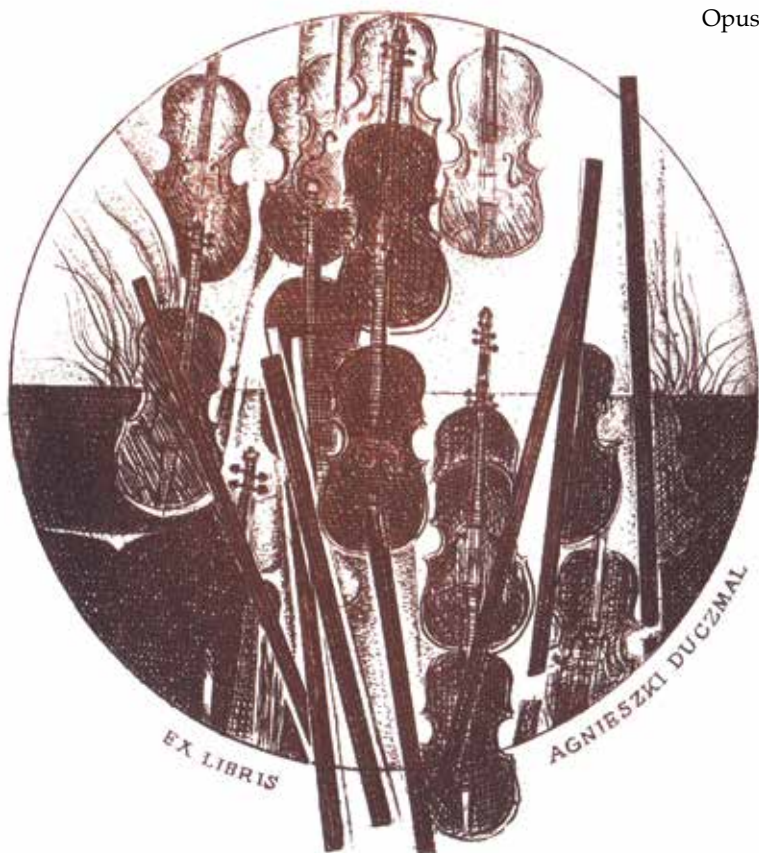


Opus 547 (2014) Gladys Muñoz (C3)  
Cat against background of book.



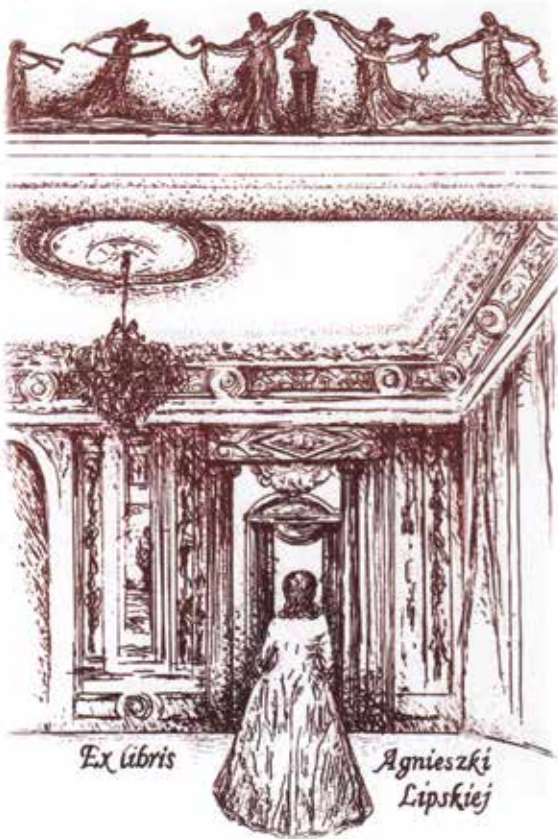
Opus 572 (2015) Krzysztofa Walczaka (C3)  
Letters with book in background.

Opus 352 (2003) Agnieszki Duczmal (C3)  
Violin.

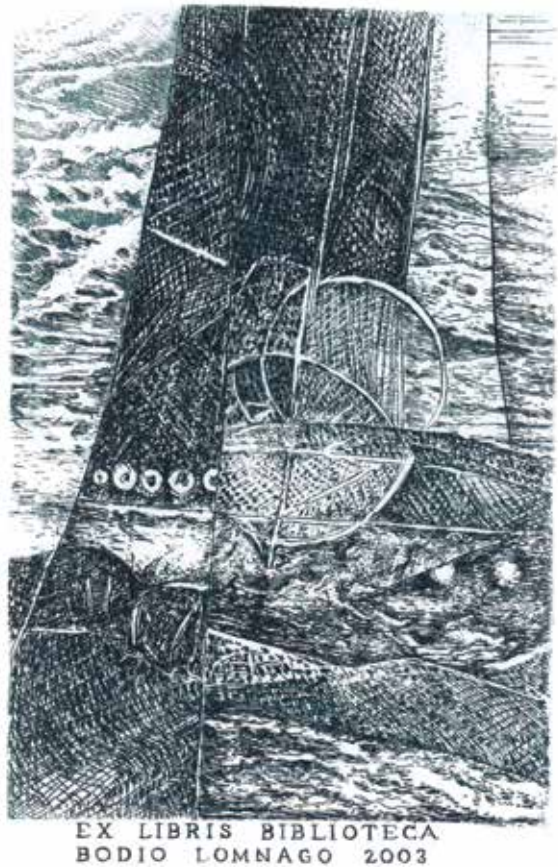


Opus 577 (2016) Ryszarda Bandosza (C3)  
Don Quixote with windmills.





Opus 538 (2013) Agnieszki Lipskiej (C3)  
 Palace interior.



Opus 356 (2003) Biblioteca Bodio Lomnago (C3)  
 Fish nets.



*Ex libris Eugeniusza Kozaka*

Opus 530 (2016) Eugeniusza Kozaka (C3)  
Open book - rotunda and books.

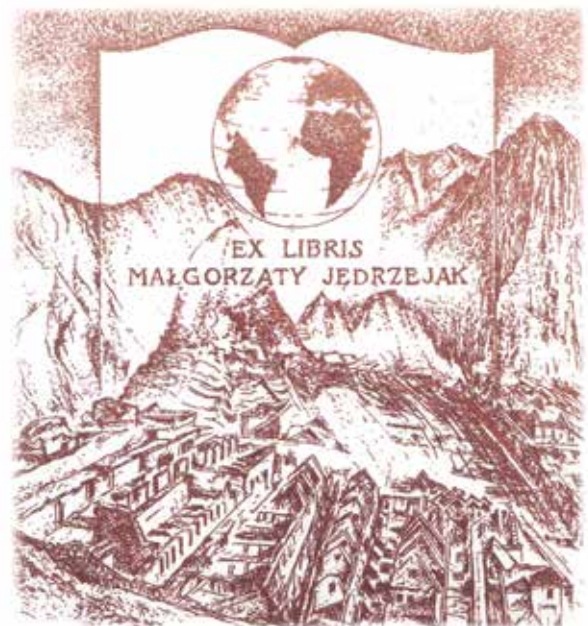


EX LIBRIS  
MIECZYSLAWA BIELENIA

Opus 502 (2010) Mieczysława Bielenia (C3)  
Knight against background  
of gothic architecture.



Opus 426 (2006) Zbigniewa Osenkowskiego (C3)  
Don Quixote struggles with windmill.



Opus 574 (2015) Małgorzaty Jędrzejak (C3)  
Book with landscape Machu Picchu  
in background.

# TÜLAY ÖKTEM

## Some words of a life

Born in Istanbul, I experienced a happy childhood there. My happily-married parents were immigrants from Thessaloniki. Art was always a part of our life. I took guitar lessons at the age of twelve, followed by piano lessons for several years. In high school I studied creative art as an elective so that I might matriculate at an art academy after graduation, however, my art teacher made me believe that I had no talent at all. So instead of attending an art academy, I started working and married. It was a happy marriage with two children.

Then came the tragedy of my life. In 1987 a heart attack took my husband at the age of 38. The children were young and I had

to be strong. Art was the only solution that could lessen my pain and help me tutor my children, so I took pottery lessons. To deal with the earth made me feel much better.

Later painting became my preference, where I was able to express myself with the use of colors. I worked with Orhan Taylan, among the most eminent artists in Turkey for nine years. Then I set up my own studio. I have had fifteen solo exhibitions and taken part in more than 25 group shows in various cities of Turkey, including the Istanbul Art Fair, Art Forum Ankara, and Art Festival Antalya.

Then came the second tragedy of my life. During a thyroid operation in 2005 the doctor



Opus 18 : TUNÇ TÜFEKÇİ (2014) – CRD (C3+C4+C5+col.).  
For a professor of photography who enjoys nature where fish are having fun.





Opus 22 : NILGÜN TERCAN (2016) – C3+C4+C5+col.  
An artist and multi-talented person,  
licensed yacht captain, a good cook ...

mistakenly severed the nerve to my vocal cord, which blocked my breathing. It took me almost two years to recover, although the recovery is not complete. During these years, the smell of paints was unbearable. I thought perhaps engraving would not be so unpleasant. Two or three years before my surgery, I met Ayşen Erte, the noted engraver and printmaker, at the Antalya Art Fair. She told me that she owned an engraving studio where she collaborated with several artists and invited me to join her. This proposal changed my life completely. Since 2007 I have worked in her engraving studio and participated in exhibitions; but continue to work in my studio on painting and drawing. I have taken part with Erte and her group in



**Tülay Öktem**



Opus 21 : CANAN BILGE (2015) – C3+C4+C5

For an ex libris designer and water-colourist.

I love doves that she has painted  
so wanted to draw a parallel.

various group shows in Istanbul and other cities of Turkey and participated in 34<sup>th</sup> FISAE Congress at Naantali, Finland, and 35<sup>th</sup> FISAE Congress at Tarragona, Spain, and 36<sup>th</sup> FISAE congress at Vologda, Russia.

In several ex libris and mini print competitions my works were found worthy of exhibit and publication: in Italy, China, Serbia, Poland, Bulgaria, and Turkey. I am a member of the two ex-libris associations in Turkey. I feel fortunate to be able to create at the age of 72 and be appreciated internationally and by my family and friends.

*Tülay Öktem*



Opus 6 : AYŞE EDİRNE (2010) – P1  
An intellectual friend from  
high school, also a painter who has always lived  
with four cats in the house.



Opus 13 : TULAY ÖKTEM (2012) – C3+C4+C5  
For myself. In the region where I spend  
the summer there are always goats about.  
Whenever I think of summer,  
they are a part of it.



Opus 16 : ISTANBUL (2012) – C3+C4+C5+col.  
Dedicated to Istanbul, where years ago the fish wer abundant and many fishermen were about.



Opus 1 : ESIN KUSEYRI (2008) – P1  
A beloved friend of mine  
who loves to paint flowers  
and adores cats.



# KATARÍNA VAŠÍČKOVÁ

## An Autobiographical Note

Born in Slovakia, I graduated from the Secondary School of Civil Engineering. Art and architecture interested me from a young age. I was constantly drawing. My father was continually painting something, and I admired his calligraphy so this early exposure to art attracted my interest.

I moved to Greece in 2002 and still reside there. I ceased work on my art around that time because bills needed to be paid, but my interest never waned. After a few years of feeling the gnawing sensation that something was missing in my life and the

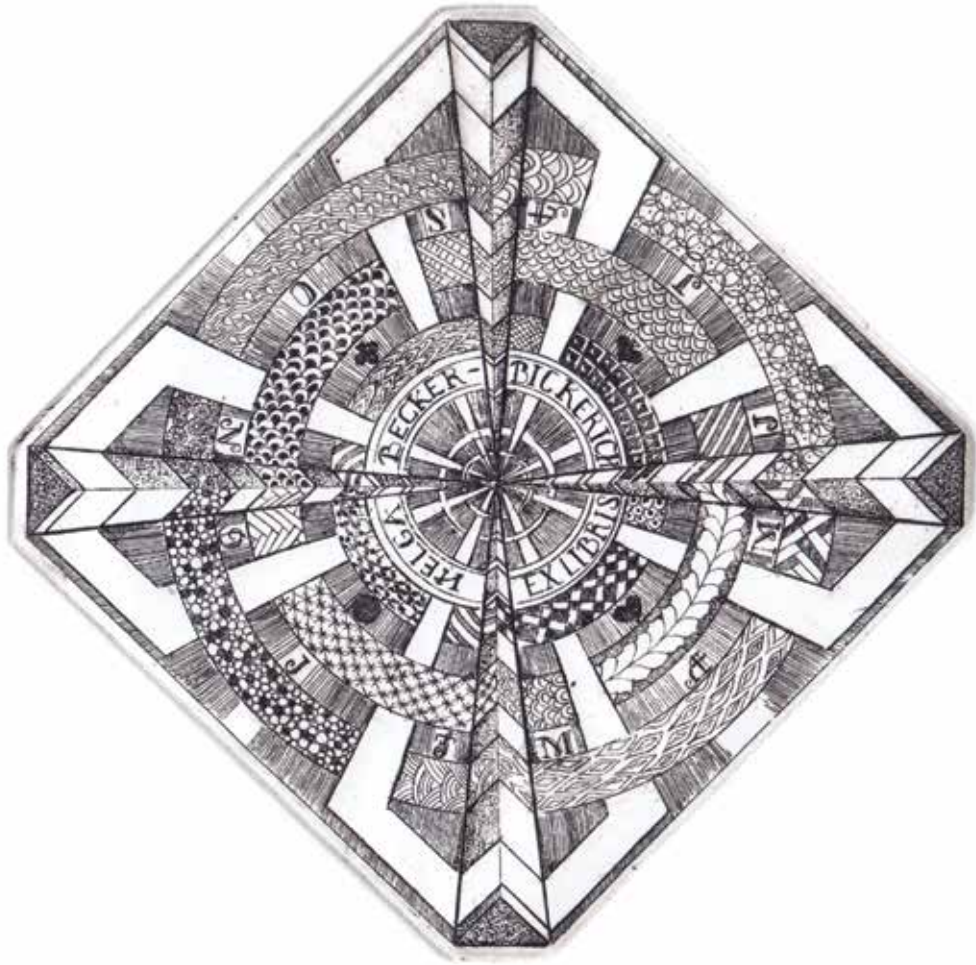
desire of my hands to create, I began to draw and paint again, and I have not stopped. To catch up with the latest movements in the art world, I attended seminars and courses on different styles and explored areas of interest in the arts. I met fascinating people with whom I share common interests and starting to feel that my life had purpose. I suddenly found myself challenged, content, and feeling as though I had found my niche. Studying and collaborating with other artists generated in me the zeal to discover more hidden passions in my art.



Opus 1 : ex libris Christos Yiannakos : 2014 (C3)

My first graphic work.





Opus 4 "4 Seasons" ex libris Helga Becker-Bickerich : 2015 (C3)

Although given a free hand in choosing the subject for this work, Ms Becker-Bickerich chose the geometrical and ornamental styles. An impressive woman, she reminded me of the four seasons - light as spring, smile as warm as summer, cool and easy as autumn, and cozy as winter's fire.

In 2011 I became a freelance artist – commissioned paintings, large-scale art walls, experimenting with the different styles that I had learned. I took part in group exhibitions, and people noticed my work. My first solo exhibition was in 2012 at Athens. There I met my friend and mentor, Vratislav Sevcik, an academic painter and graphic artist who happened to visit the exhibition. Together we organized an exhibition with the Czech and Slovak embassies in Athens.

Through him, I was introduced to graphic art and to the printmaker Martin Štěpánek, who owns a gallery and printmaking studio in Slovakia. I suddenly found myself enthralled with printmaking techniques. I decided to study with Stepanek and, through him, I met a collector, Christo Yannakos, who commissioned an ex libris. It was love at first print. I became enthusiastic about ex libris.

Back in Athens, Vratislav took me under his wing and became my teacher. I met other graphic artists who used different techniques, and so I continued to learn. I attended ex libris gatherings and my ex libris world opened up. I constantly try different styles and techniques so there is never boredom

I received second prize at Bodio Lomnago for my prints, which encouraged me to be more experimental with my work. I joined the Chamber of Fine Arts in Greece as a graphic artist. I have had four personal exhibitions in Athens and about 45 group exhibitions in Greece, Italy, Slovakia, China, Ukraine, and Germany. I exhibited works in oil, watercolors, and mixed media, as well as prints. My work can be found in private collections, embassies, schools, on art walls in public places, and in restaurants.

*Katarína Vašíčková*



**Katarína Vašíčková**





Opus 3 : "Europa" ex libris Luděk Kríž : 2014 (C3)

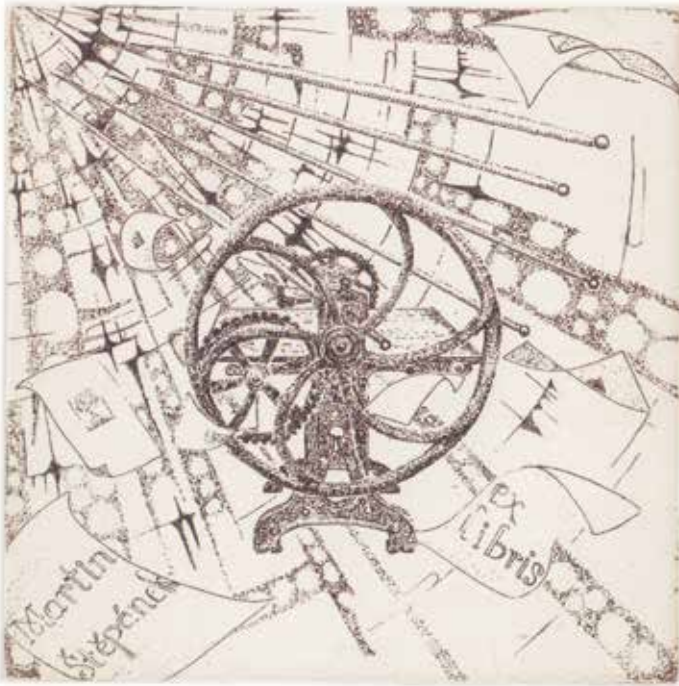
An early etching depicting a woman's timeless beauty, passion and bloom - which never ceases.





Opus 8 : "Jewellery Lady" ex libris Natalie Dietrich : 2016 (C3+C6)

As in many of my works, the central theme is woman. Even though she is dripping in gold and jewellery, her mind and soul are not always free. Thoughts are in constant conflict.



Opus 2 : ex libris Martin  
Štěpánek : 2014 (C3)

The press is a symbol of printmaking  
for my friend, and printmaker.



Opus 7 : "For You" ex libris  
Anita Thys : 2016 (C3)

A woman giving a small man a gift. The  
mask is symbolic of hidden dreams,  
desires, aspirations, etc., which one does  
not want revealed. This is my world of  
fantasy, and I leave you all to wonder  
about the story behind the mask.



Opus 5 : "L'uomo delle Montagne" ex libris Biblioteca di Bodio Lomnago : 2015-16 (C3+C7)

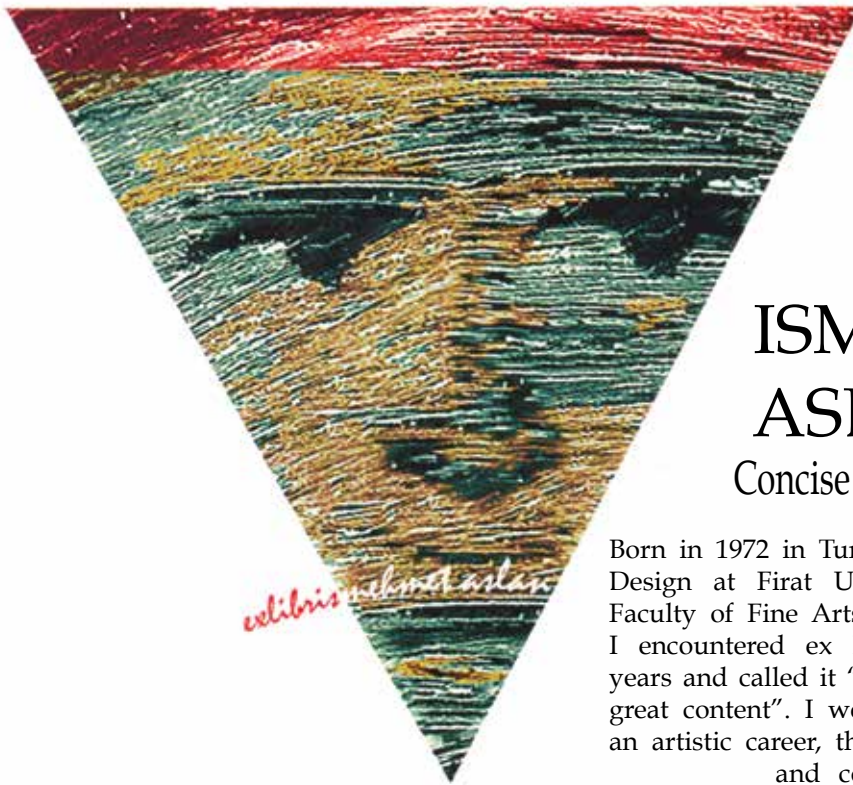
Awarded second prize (non-Italian artist). The theme for this competition was "Happy Birthday Italy". In preparation, I read several historical articles about what happened in Italy in 1946. I found an excellent piece in *Time Magazine* on Alcide de Gasperi, an Italian statesman and the prime minister from 1945 to 1953, and one of the founding fathers of the European Union. "Man of the Mountains" they called him because he was born in Tyrol, which belonged to Austria-Hungary at that time but is now part of Trentino, Italy. Under his watch, Italy transitioned from a monarchy to a republic. An accomplished inspiring man.





Opus 6 : "Lovers" ex libris Michal Najman : 2016 (C3)

Given complete artistic control over this commission, I chose to represent the union of love in a flow of simple geometrical lines, a sense of oneness.



For Mehmet Aslan :  
2014 (CGD)  
My father: loving,  
generous, kind, warm;  
a courageous person.

# ISMAIL ASLAN

## Concise Biography

Born in 1972 in Turkey, I studied Graphic Design at Firat University, then at the Faculty of Fine Arts in Mersin University. I encountered ex libris design in those years and called it “a miniature thing with great content”. I went to Poland to make an artistic career, then returned to Turkey and completed my master’s degree in Communication Sciences at Firat University. I worked in private sector to gain experience in the field of graphics; later I began to design ex libris in my workshop.

I was awarded the “Luben Karavelov” Regional Library Award in an International Ex-Libris Competition in 2007 in Bulgaria. That same year I won the “Encouragement Award” at the International Biennial in Ukraine; my work was used as a Biennial Poster. I won a number of awards in various international competitions and took part in more than forty exhibitions. I currently undertake ex libris design in my own studio.

*Ismail Aslan*



**Ismail Aslan**



For Julian Jordanov : 2016 (2016)

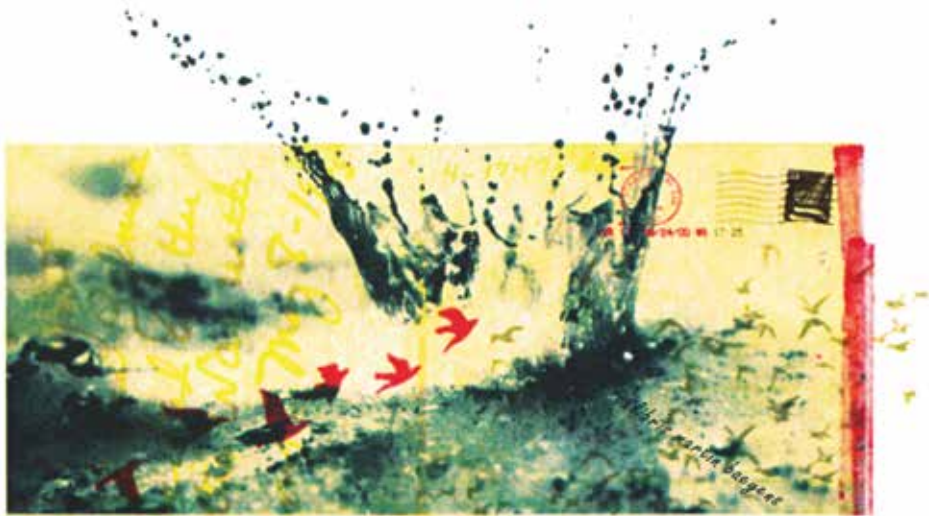
**"NEPTUNE"**

Neptune, representing power; teaches us to be courageous and diligent in dealing with obstacles which we cannot risk to overcome under normal circumstances.

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All the captions are in artist's own words.





For Martin R. Baeyens : 2015 (CGD)  
Baeyens is sensitive to nature; it is possible to see in nature, free as a bird, raging waves of the sea or in electronic circuits. This is a rebellion of nature for freedom, a call.



For Elvan Kanmaz : 2015 (CGD)

Woman with her cat. Behind the robust  
stance is their struggle to survive the night.  
If the cat is at home, she never feels alone.

Cat woman, strong women. Cat woman  
is a conscientious woman full of love and attention There is  
no limit to what she will do for her cat because she is  
a woman who can neutralize her negative work  
stress or unhappiness with her cat, who can beautify  
the world with a pen; give meaning and richness.



For Sermin Aslan : 2015 (CGD)

To be a woman is to be productive throughout life, is to be a laborer. A laborer-woman is a strong woman; a strong woman is a lonely woman. We face a noble woman. Her most notable quality is nobility - a woman of challenge. Growing up as an orphan has not intimidated her, but made her stronger. Arewn is a strong woman and powerful educator.





For Hüseyin Demir : 2015 (CGD)  
The cockerel is the symbol of his birthplace.  
Centered in the artist's work, the cockerel reflects his style,  
symbolizing the rising sun, a father) who has a daughter.



For Martin R. Baeyens : 2015 (CGD)  
Baeyens uses his computer as tool, together with his experience and knowledge, selectivity and aesthetics to integrate with nature and convert to visuality. In his studies nature is alive and free.



For Sermin Aslan : 2015 (CGD)

Butterflies conceal their sadness in their colors. When looked at from outside, all these fascinating colors, amazing patterns, actually a cover to hide the truth. There are hidden memories stuck in a corner, like a lace pattern.

Similar to women, they carry courage, compassion, and love in their hearts.





For Sermin Aslan : 2016 (CGD)

The flamingo, a bird of romance, represents two things:  
first, the arrival of good news, but not yet en route;  
second, dignity, thanks to silence, solemnity,  
and patience, will lead to a good place spiritually.



For Zeliha Aslan : 2016 (CGD)  
Vologda, is a city of culture; a city of lace. Abstract patterns,  
flowers and leaves are finely embroidered. Images  
of the city, sights and descriptions of nature  
transferred to lace.

# VLADIMIR CHERNYSHOV

## In the Words of the Artist

Born 2 June 1975 in Moscow Region in the city of Solntsevo, from 1994 to 2001 I worked in various companies as a restorer of antique furniture and as a sculptor and engraver. I did some graphic designs for music covers. As restorer and sculptor I helped to restore the Bolshoi Theater of the Moscow Art Theater.

In 2002 I was invited to the V. Surikov Institute of the Moscow State Art Academy by two well-known Russian sculptors, Alexandre Rukavishnikov and Mikhail Pereslavl'tsev to become a lecturer on wood sculpture in Faculty of Sculpture. With a support of my colleagues, we organized a required wood sculpture program for students.



In 2014 I was awarded a diploma the Ministry of Culture of the Russian Federation for the conscientious work, and in 2015 was given the commemorative "Vladimir Gilyarovskiy" Medal the Ministry of Emergency Circumstances of Russia for creative work in perpetuating memory of a Grand Mayor of Moscow.

From 2011 to 2016 I studied in external studies department of Faculty of the Theory and History of Art at the V. I. Sturikov Moscow Art Academy. In addition to studies in the field of art criticism, I have recommenced working in the field of graphics, especially printmaking. I use various techniques, including relief and intaglio printing. My works to be found in museums and private collections in Russia and private collections in France and Italy. I have taken part in Russian and foreign art exhibitions.

*Vladimir Chernyshov*





**Ex libris V. Ch. Mouse, C3, C5 (2016).** Executed on the basis of my son's drawing. He reads about knights and the Middle Ages. A Sandlance mouse lived in a cage when he was small. He looked after it and fed it. In order to please him, I once drew for him: a lonely mouse-knight departing from a tournament in the middle of the night. Later I used this image for an ex libris which I sent to the FISAE Congress in Vologda. This work laid the Foundation for a new series of free engravings and ex libris.



**The sea of books of Malashenko, X2 (2015).** Designed for my friend Maxim Malashenko, remarkable sculptor, and an erudite romantic. Maxim's father and uncle served in the navy and he enjoyed listening to their anecdotes about sea campaigns and naval service. He adored reading books about the sea and ships and was dreamed of becoming a mariner. The ex libris expresses his love for the sea. A caravel in stormy seas represents strong character and his aspiration for reaching his goal despite all the difficulties. The word "Library" is replaced with "The sea of books" - in Russian one meaning of the word "sea" is a large quantity of something, so great that the "coasts are not visible". "The sea of books Malashenko" means lots of books from the Malashenko library.

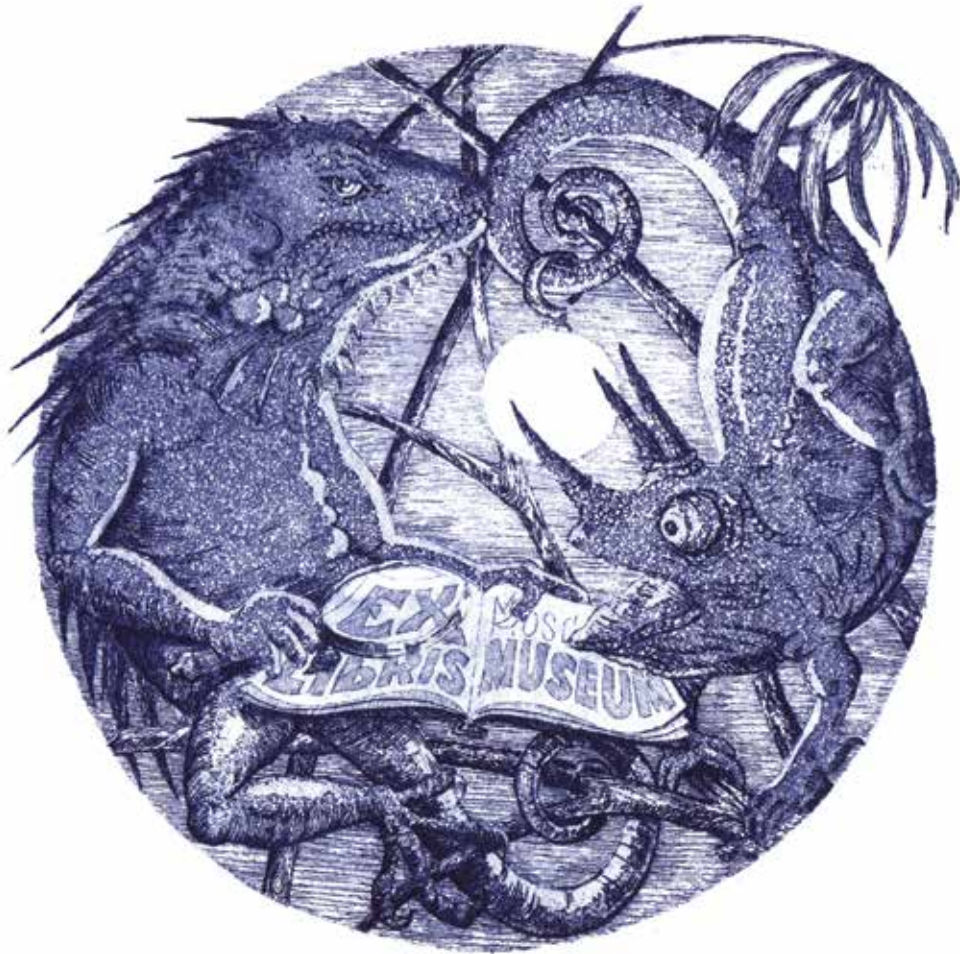


**Ex libris: V.Ch. (Lizard and Knight), X1 (2016).** Designed for the Exhibition “Small forms of graphics and ex libris”. The general sense of the composition – all life is a theater, all people are actors on the stage of everyday life. The Knight embodies good and justice. But no one knows as who stands behind good deeds, what forces are behind the hero and drive him, what aims they pursue. Everything is not what it seems at first sight.





**Snail and thistle, C3 (2013).** My first engraving. When sketching this work, I included in the composition objects that were connected to me. Art Nouveau is one of my favorite art styles. I have carved furniture, home decorative objects, and sculpture in this style. I depicted a thistle, often used in my works, and a snail, which represents myself on my ex libris. I am that sluggish. An agate Shell Snail was living at my home when I did this engraving. The wood and the river are images of my preference to walk and draw outdoors.



**Ex libris: Moscow Ex Libris Museum, C3,C4,C5 (2016).** Reptiles always seemed to be attractive objects for creative graphics. There is something mysterious in lizards, as though they are newcomers from other planets. This work was for an anniversary exhibition at the Moscow Ex-Libris Museum. Set in a circle two lizards read a book by lamplight, a sort of twilight. The lizards's leather-like texture is achieved through aquatints.



**Ex Libris: (Three Graces) for Artur Mário da Mota Miranda, C3,C5 (2016).** The comical composition is a popular theme in the fine arts. "Three Graces" - drawn from Greek mythology - has been utilized by pre-eminent artists: Raffaello Sanzio da Urbino, Peter Paul Rubens, and frescos from Pompei are widely known. The main heroes are not beautiful girls, but non-hirsute rats because of an opportunity for word-play in the name by combining in one word Rat and Graces. Having been designed for a person who loves engraving and the ex libris, the rats have an engraving tool and a book. The cheese represents the special individual creative world of a person who dedicates himself to art against the faceless ordinary world.





## Книга Московского Цирка

**For the State Circus in Moscow, X3/2 (2016).** As soon as I began to be involved in the graphic arts, some childhood memories and impressions began to emerge from the depths of my memory – as though to ask to be the subject-matter for engravings. I believe they waited for the right moment to return from long forgotten times.

While a child I was fortunate to visit behind the scenes of the circus, to spend the entire day among circus performers and their children. Every child has such a dream. I walked among open-air cages with animals, watched rehearsals for the evening show, and caught myself thinking that it I would like to remain in this amazing world and not go home.

When I conceived of an ex libris for the Moscow Circus, I wished to convey a child's impression of the circus as a place where real miracles happen, the visitor imagines only a holiday, whereas the hard work of circus performers remains behind the scenes in the circus arena.

# ON YAVUZ SARAÇOĞLU:

## An artist from Turkey

Born in 1960 at Sivas, Turkey, I graduated from the Eskişehir Anadolu Technical University and learned printmaking in 1989 at the studio of Kasım KOÇAK, İstanbul Maltepe. I painted professionally between 1989 and 1992 in this studio. I continue to be associated with IMOGA - the İstanbul Museum of Graphic Arts. Some of my works are in Turkish and foreign private collections (United States).

### Exhibitions:

- 1992: Maltepe Art Galery, İstanbul.
- 1993: Gaziantep Devlet Güzel Sanatlar Galerisi.
- 1994: Şanlıurfa Devlet Güzel Sanatlar Galerisi.
- 1996: Anatolia Club Exhibitionon Studio, Büyükkada İstanbul.
- 1996: Büyükkada Cultural House.
- 1997: Palet Art House, Bostancı İstanbul.

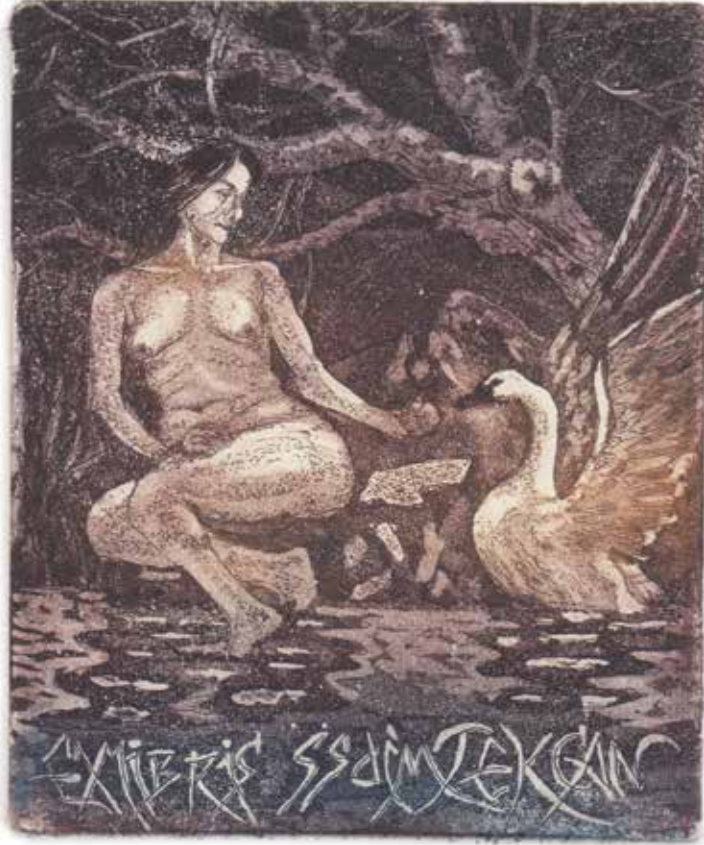
- 1998: Uran Holding Art Galery.
- 2000: Maltepe Art Galery, İstanbul.
- 2001: Maltepe Art Galery, İstanbul.
- 2002: Maltepe Art Galery, İstanbul.

### Awards:

- General Directorate of Security, second prize.
- Plaque of Art and Environment Festival, Birecik.
- Painting Contest Municipal Kâtibim Festival, Üsküdar İstanbul.
- DMO Painting Contest; Art Sculpture Museum Institution, II International Printmaking Contest.
- IMOGA - İstanbul Museum of Graphic Arts, First International Printmaking Contest Bienali.
- Ankara Association of Lawyers Painting Contest.

*Yavuz Saraçoğlu*



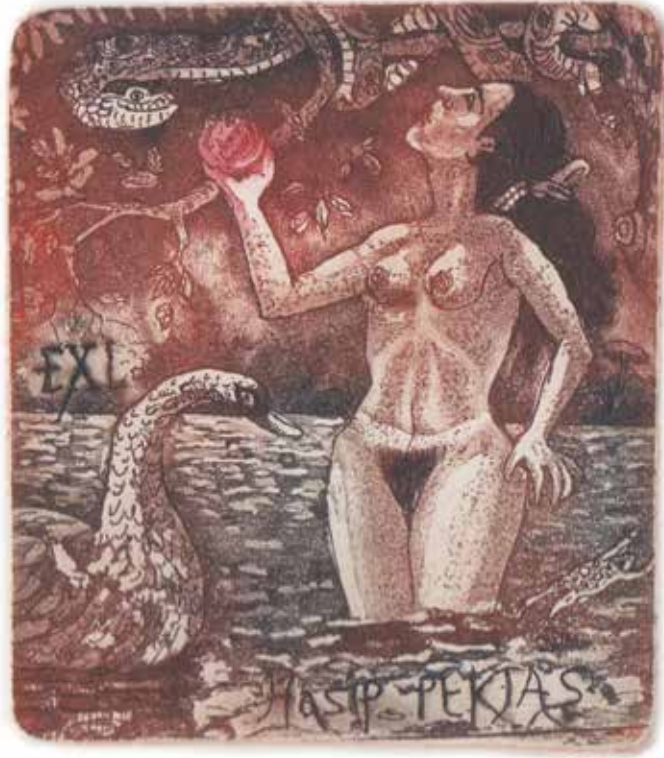


Designed in 2016 (C3+C5) for Süleyman TEKCAN, founder of the only Museum of Prints in Turkey (IMOGA). Inspired by myths with some similarities to real life. The substance of nature embodies seduction and charm.

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All the captions are in artist's own words.





For Hasip PEKTAŞ, head of the Turkish Exlibris Association and a good friend, designed in 2014 (C3+C5). The idea of creation begins with seduction.



For the collector Troy MONTANEZ, 2013 (C3+C5),  
a symbolic metaphor of a beautiful owl reminding us of the reality of death.



For Besim Aidin, Swedish publisher, who commissioned me to illustrate a series of children's books.  
This ex libris (C3+C5) commemorates our friendship.



For Ali Erdenay (C3+C5), a gift for the person who framed my works.





SCREAM - All living creatures have feelings;  
all feel love and pain. This work (C3+C5) tries to  
explain the experiences of life  
and express what I feel.

# SEMIHA BINZET

## The Story of my Life

I was born in Istanbul, Turkey, and fortunate to spend my childhood as Sultanahmet, a historical and amazing area of Istanbul. Sultanahmet is full of historical monuments, beautiful old houses and mysterious cats about the streets. They inspired my paintings and prints.

I graduated from the State Academy of Fine Arts of Istanbul in 1967. After moving to

Ankara, I worked in the Natural History Museum as an artist. In 1978 I traveled to England through The British Council and studied printmaking in the City and Guilds of London Art School, where I was awarded a certificate. I entered some lithographs in the Centenary Exhibition held at the Guildhall Art Gallery of London in May 1978. Because I used bright colors in my works the instructors called me a colorful Mediterranean artist.



Opus 17 : **The Pink Orange** : C3C5 (2016)

I imagined this ex libris for myself. The oranges are pink.

Opus 13 : **The Maiden Tower** :  
C3+C5 (2014)

Also for myself, depicting a magical place at the Maiden Tower located on the southern side of the Bosphorus, the object of mystical tales since ancient times.



Opus 6 : **Dream of Istanbul** : C3+C5 (2014)

Haydarpaşa Train Station, a beautiful historical building, the symbol of Istanbul.



During my stay in England, I had the opportunity of studying British landscape paintings showing various parts of Britain. In 1980 my prints were exhibited in the exhibition of World Print Three, in San Francisco. I was awarded a prize by the International Culture and Art Society of Women (UFACSI) in the Biennial and exhibitions in France in 1981. I exhibited in one woman shows and participated in several group shows. My works have been purchased by local and foreign collectors in and out of Turkey. I am a member of "The Association of Graduates from the State Academy of Fine Arts, the Istanbul Exlibris Society", and "Istanbul Exlibris Academy Society", Zervas Painting Group.

After I settled in Istanbul in 1989, I continued printmaking and painting and I have exhibited privately in Istanbul, Ankara, and Izmir.

I live in Istanbul, working on my paintings, etchings and ex libris. I wish to live and work in my beautiful city of Istanbul to end of my days ...

*Semiha Binzet*



**Semiha Binzet**



Opus 15 : Owl : C3+C5 (2016)

For my school. The owl is the symbol of Mimar Sinan University. The goddess Athena is in Greek mythology the defender of the Fine Arts.



Opus 1 : **Peace** : C3+C5 (2016)

Doves are the symbol of Peace.  
Dedicated to UNESCO.



Opus 7 : **Red Fish** :  
C3+C5 (2014)

For Dohayko. These  
fishes from  
Bosphorus are  
delicious.



Opus 11 : **Fishes** : C3+C5 (2016)

Another ex libris for myself.  
The fish of the Bosphorus  
is the symbol of abundance.





Opus 5 : **Yellow Cat** : C3+C5 (2014)

My cat "Samur". I have lost him,  
but I still love him ...

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All the captions are in artist's own words.

# MIKHAIL VERKHOLANTSEV

Olga Mishina

Born in 1937 at Moscow, Mikhail Verkholtantsev graduated from Moscow State University of Industrial and Applied Arts (former Stroganov Academy) in 1961. He is member of the Moscow Union of Artists, Creative Union of Russian Artists, and a Distinguished Artist of the Russian Federation. He has received awards and medals in International Biennales of Graphic Arts in Russia, Italy, Denmark, Belgium, Turkey and Poland. In 2003 he was awarded the silver medal by the Russian Academy of Arts. In 2007 he received the gold medal from the Creative Union of Russian Artists. Corresponding member of the Russian Academy of Arts, he works in the fields of applied and easel graphic art, design, and painting. In August 2016 Verkholtantsev received First Prize in the juried ex-libris exhibition held in Vologda, Russia, at the XXXVI FISAE Congress. In August 2016 Verkholtantsev received First Prize in the juried ex-libris exhibition held in Vologda, Russia, at the XXXVI FISAE Congress.

Mikhail Verkholtantsev considers himself to be a *Formschneider* (block-cutter). He loves wood engraving and woodcut. In this technique he is probably unrivalled in Russia and abroad. Some engravers are more refined and inventive, but none boast such a harmonious combination of technical skill with effortless freedom of drawing, intensified by the expressive texture of the wood.

Along with copper engravers, wood engravers also worked for baroque painters. They were called *Formschneider*. Their task was to promote the work of great painters and draftsmen. Some names have been traced: Niccolo Boldrini and Domenico delle Greche, who worked for Titian; Christoph Jäger, who worked under Rubens; Peter Flötner and Tobias Stimmer. These humble, almost anonymous, but temperamental and inspired masters have served as style-forming examples for Mikhail Verkholtantsev. He did not adapt the actual techniques of these *Formschneider*, but is full of their spirit; they put their own ego aside and labored in the name of art. His technical mastery and imagery is bewitching. At the same time, his stylistic anachronism is surprising. It seems that Verkholtantsev purposefully invented techniques to dissent from the latest trends.

The quality he achieves in his engravings makes them timeless or living in a time past.

His creative development took him through times of constant artistic revolution. Socialist realism was replaced by an "austere style", which was succeeded by hyperrealism, surrealism, installation art, performance art, electromechanical objects, kinetic art, and others. He was bound to develop his own unique style that is independent, stable and always modern. He strives to reconstruct forgotten techniques used by wood engravers before the invention of halftone engraving. In his view, early technique together with new expressive and elaborate drawing will produce an unexpected effect. This restoration gives his engravings a beautiful, robust silver-gray color.

Verkholtantsev's engravings address a variety of subjects, among them The Kalevala epic, The Psalms of David, biblical and evangelical parables, scenes from The Lay of Igor's Campaign, and the Mannerist paradoxes, but ancient themes are dominant. Nonetheless, his own unyielding sculptural themes, developed by consistent perseverance, can be discerned in this diversity. For his engravings Verkholtantsev chooses themes

commonly found in classical art, as though seeking to elude rendering modern life and its pressing issues. Many themes relate to musical works of great composers, including Phoebus and Pan (the famous Johann Sebastian Bach cantata), L'Orfeo (an opera by C. Monteverdi), the Psalms of David (choral psalms by H. Schütz), and the choral canons of P. Turchaninov. The artist's interpretations of these themes are marked by a moving reverence and solemnity. He need not resort to irony to conceal any falseness.

## THE WORLD OF A WOOD ENGRAVER

Any work, even the most creative, usually involves routine and tedious tasks that must be endured. I think that a wood engraver does not experience this tedium. The woodblock radiates such warmth and beauty that all processes, from sanding the block to printing the engraving, are true physical pleasure for the master. But when the burin smoothly cuts through the solid wood surface, shavings spiral out of the wood, and black recedes, leaving space to grey and white, then quiet joy turns to exhilaration, which is difficult to contain. The pleasure from cutting the wood always makes its way onto the print – I learned this from V. N. Masyutin and Charles Thompson.\*



Opus 153 : L. S. Brodovych X2/2 (2007)  
*Cupid & Psyche*

Engraving on wood is especially enjoyable when there is an unpleasant but necessary task nagging at you, something that you simply cannot avoid doing. Getting down to work is a special pleasure under these circumstances, stealing time from your very self, engraving with a passion, unable to tear yourself away. These moments generate the most creative parts of the engraving. I simply cannot deny myself the pleasure of engraving, although I have known for a long time that wood engraving is a hopeless anachronism. Information pouring in from everywhere is causing sparks like electrical welding, wreaking havoc on the ear like firecrackers; there are flashes and bangs all around, singers have to strain their voices,



artists need to catch the spectator's eye. There is no room for quiet engravings anymore.

What will books be like in the centuries to come? Stereoscopic and stereophonic? Who will notice any of Thompson's miniatures in the future chaos? I hope someone will. I think of the future inhabitants of our planet as people overcome by endless stress, suffering from mental abnormalities. To maintain their spiritual balance, they will begin to buy books of poetry by A. K. Tolstoy or M. Maeterlinck, published by relief printing, with a gilt edge, in a hand-tooled binding, always with wood engraved illustrations. They will buy these valuable expensive items in pharmacies.

*Mikhail Verkholtantsev*



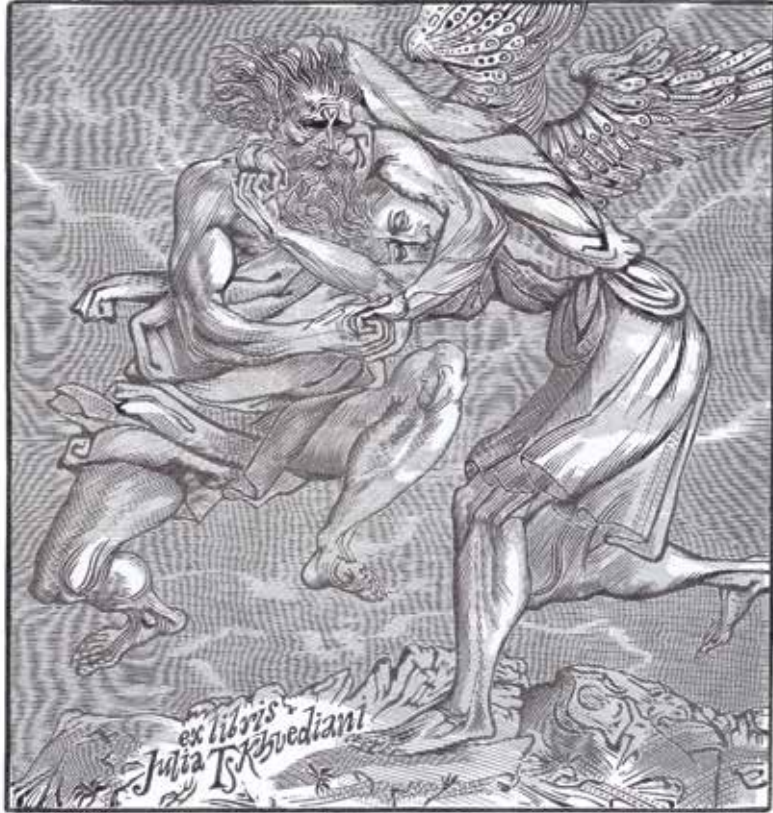
**Mikhail Verkholtantsev**

\* **Vasily N. Masyutin**, Russian artist, wood engraver and etcher. After the 1917 Revolution he emigrated to Germany. **Charles Thompson**, British wood engraver, a pupil of Thomas Bewick, the inventor of reproductive wood engraving. All his life he worked in Paris, being known as the illustrator of the *Chronicles of Shakespeare*.



Opus 164 : Diana Shilova : X2/2 (2016)

**Diana**



Opus 154 : Julia Tskhvediani : X2/2 (2007)  
Jacob wrestling with the angel



Opus 155 : Alex Klevitsky : X2/2 (2007)  
David and Saul





Opus 157 : Alla Zherebenkova : X2/2 (2008)

Allegory



Opus 158 : L W G : X2/2 (2009)

**In Search for a Person**



Opus 160 : Grzegorz Matuszak : X2 (2010)

Life of Job





Opus 161 : Vladimir & Olga Barabach : X2 (2010)  
*Lovers and Thanatos*



Opus 162 : Hasip Pektaş : X2/2 (2011)  
Turkish dance



Opus 163 : Boris Shilov : X2 (2010)  
Galatea





Opus 159 : S. Brodovich : X2/2 (2010)  
*A Poet in Love*



Opus 156 : Vladimir & Olga Barabach : X2/2 (2008)  
*Chimera*

# TARAS MALYSHKO

## Clearness and Laconicism

Petro Nesterenko

President of Ukrainian Ex-Libris Club



Taras Malyshko

Born on 14 December 1973 in Kaliningrad (Königsberg), Russia, Taras Malyshko studied at the Taras Shevchenko State Art School, Kyiv, Ukraine (1985-1989) and then graduated from the National Academy of Fine Arts and Architecture, Kyiv (1999-2006). He has participated in more than fifty international exhibitions. In 2007 he received a silver medal at The International Graphics Competition “Cobaez XX Aniversario” in Zacatecas, Mexico. In 2009 he received third prize at the International Exlibris Competition “Kosciuszko” in Wroclaw, Poland; and an Honorary Diploma at the “Iosif Iser” International Contemporary Engraving Biennial Exhibition, in Ploiesti, Romania.



Opus 32 (2009) : **Emilio Carrasco** : X3

This ex libris “Respect for the Donkey” where an animal in a humor form looked like a horse of military commander Gattamelata who trampling the ball with his hoof.

In our case the ball replaces the soccer ball. It is not only the respect for donkey but for football as well.

This underlines not the past, but the present of this animal.



Opus 52 (2015) :  
**Vilniaus Universitetas** : X3

The owner is the outstanding cultural figure of Lithuania and Poland, the composer, honorary professor of the University in Vilnius.



Opus 55 (2015) :  
**N. A. M. Sofia** : X3/3

Children's toy ceramics one exhibits of the National Archaeological Museum in Bulgaria.



Taras Malyshko designed his first ex libris by using a computer in 2001 – a colorful composition for the Museum of Playing Cards in France. He started working seriously on ex libris in 2007, designing several original compositions, including alternative color variants. However, when one is deeply acquainted with his works, one never ceases to be amazed at his energy and persistence because he has participated in so many graphic and ex libris competitions and exhibitions in Ukraine and abroad.

The ex libris of the artist can be surprising for their originality of design, unexpected interpretation, and interesting discoveries. Here, for instance, is the fore-part of donkey playing football. Also, the text to the left of the vertical composition: “Respect for the donkey” under the slogan “Homage to the donkey” (Opus 32), where an animal in humorous form looks like the horse of the military commander, Gattamelata!

Creative work of the artist has been repeatedly awarded with diplomas, certificates, letters of acknowledgements, medals. His graphical works have replenished collections of many world museums, galleries, libraries, culture centers and private collections.

Why is it necessary for him in our time full of different problems ? Here is how Taras Malyshko replies to his question: “This small size graphics allows me take part in exhibitions in different countries, to consider the variety of author’s vision, general trends in art today. At the same time it is turned out that this graphics ignoring gloomy prognosis is still popular and mobile despite the fact that computerization and new technologies in some way forced out from application recently important element of our culture, namely a book. However being separated from books this small size graphics, as well as a book, did not lose its deep content richness. Many international exhibitions worldwide could be an and printed graphics more often in linocut technique and sometimes in woodcut technique or using digital printing”.



Opus 49 (2014) : Alfonso Cepausko : X3/2

Image of the motherland for the Lithuanian artist Alfonso Cepausko. This image is taken from a wooden sculpture of the artist.

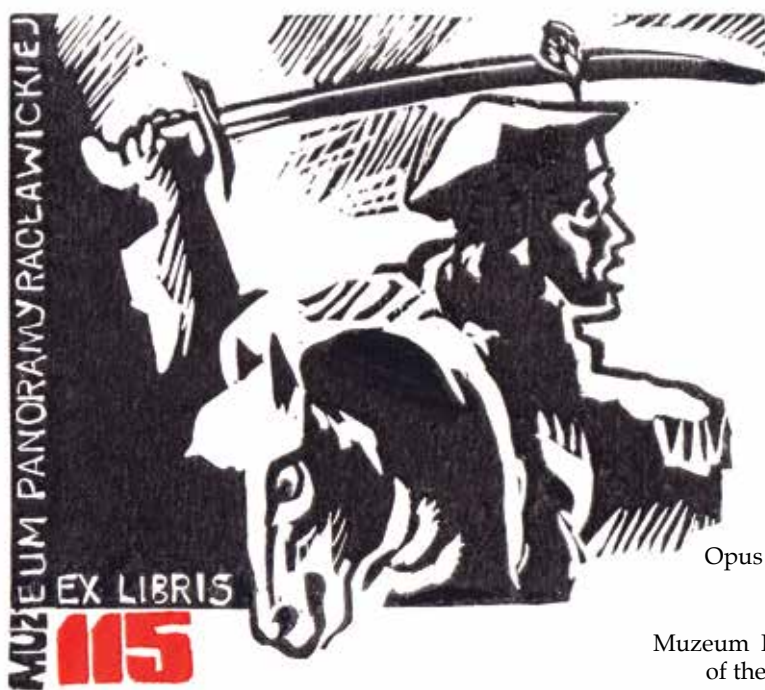
When one peruses catalogues and see works by Taras Malyshko amongst those of colleagues from different parts of the world, you see that the credo of the artist is laconism in implementation of thought, selection of necessary details, and successful integration of the picture and lettering.

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All the caption's are in artist's own words.

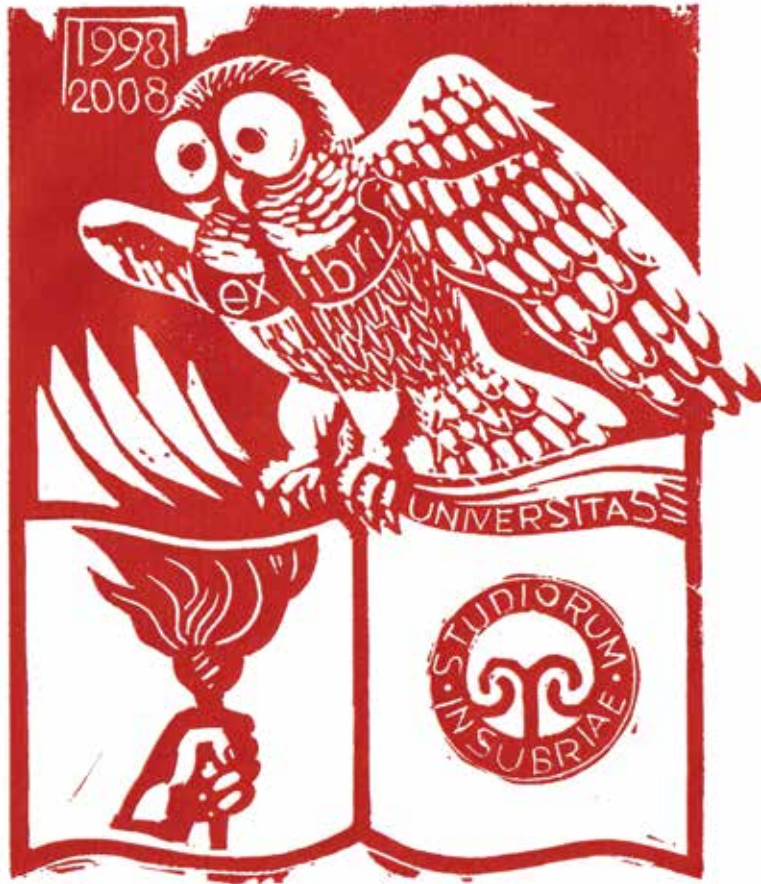
Opus 40 (2010) : **A. I. O.**  
**Kosciuszko** : X3/2

A.I.O. (Agencja Ikonografii Ojczyznej)  
is named for the national Polish hero,  
Kościuszko.



Opus 27 (2009) : **Muzeum Panoramy**  
**Raclawickiej** : X3/2

Muzeum Panoramy Raclawickiej – Museum  
of the Liberation Struggle in Poland.



Opus 19 (2008) : [Universitas Studiorum Insubriae](#) : X3

Depicts the emblem of the University, and also the symbols of knowledge and education - owl and torch.





Opus 44 (2011) : **Emilio Carrasco** : X3/3

Subject of environment protection and  
the nature in project of Emilio Carrasco,  
"The forest of utopy".

# CAROLINA VIÑAMATA

## A Mexican Designer in Spain

Mi vida ... Un ex-libris.

Como decir quién es, que hace, cuál es su afición ?

La respuesta es muy sencilla - un ex-libris.

Nací el 4 de mayo de 1964, estude la maestría en artes visuales especialización grabado. Desde el año de 1997 comienzo a explorar el campo del ex-libris, creando en mi una pasión sin precedentes; a partir de este momento creo el taller de técnicas para la elaboración de ex-libris dentro del programa de educación continua de la Academia de San Carlos de la Facultad de Artes y Diseño de la Universidad Nacional Autónoma de México. Incorporando de esta manera el taller a alumnos de nivel básico de grabado y a alumnos de posgrado en artes. Ese mismo año organice varias exposiciones de ex-libris en la Ciudad de México, en donde obtuve gran aceptación en los medios; así que en los periódicos más importantes del país, la radio y la televisión cultural cubrieron los eventos de ex-libris.

Ha sido fundamental impartir mis clases de grabado y enseñar las técnicas del grabado con la elaboración de estas pequeñas obras de arte que es el ex-libris y la forma de motivar a mis alumnos ha sido invitándolos a participar arduamente en los concursos de ex-libris internacionales. Tuve la oportunidad de conocer al presidente de la American Society of Bookplate Collectors & Designers, James Keenan, con quien realice algunos proyectos y me nombró representante de su asociación en América Latina.

El primer grabado ex-libris que realice fue un aguafuerte con aguafuente en zinc, para mi uso personal con mi hobby de ese momento que era todo lo relacionado a la alquimia y la magia. A partir de este primer ex-libris hasta

My life ... One ex libris.

How to tell who are, what you do, what is your hobby?

The answer is very simple - one ex libris.

Born on 4 May 1964, I studied the visual arts at the master degree level, specializing in engraving. I began to explore the field of ex-libris in 1997. I took part in a workshop on ex-libris design as part of the continuing education program at the Academia de San Carlos in the Faculty of Arts and Design of the Universidad Nacional Autónoma de México. These programs were open to beginning students and art graduate students. That same year I organized several ex libris exhibitions in Mexico City, where I secured acceptance in the mass media; the most important newspapers in the country, radio, and cultural television covered events relating to ex-libris. The ex libris has been crucial to my teaching of engraving and motivating my students by inviting them to participate in international ex libris competitions.

I had the opportunity to meet the President of the American Society of Bookplate Collectors & Designers, James Keenan, who suggested some projects and appointed me to be the representative of his Society in Latin America.

My first recorded ex libris was an aquatint etching on zinc for my personal use. My hobby at that time was everything related to alchemy and magic. Nineteen years have elapsed since this first ex libris; I have designed more than five hundred bookplates in various techniques from traditional engraving (gravure), lithography, linocut, wood engraving, and digital designs. I have participated in over 175 ex libris exhibitions and been honoured at competitions in Italy,



Victor Ortega, linocut (2014)

El tema del ex-libris está relacionado con la parte erótica que nos deja ver la naturaleza en los troncos y raíces de diferentes árboles. Se realizó para el concurso de ex-libris erótico en Ruse, en este caso lo dedique a un buen amigo y colega, Victor Ortega.



Eduardo Vazquez, aguafuerte y aguafuerte (1999)

Este ex-libris fue elaborado con la técnica tradicional del huecograbado, aguafuerte y aguafuerte sobre zinc. El tema desarrollado es el sueño de un niño poeta relacionado a la soledad. Al personaje que se le dedico es un poeta conocido en México.





Carolina Viñamata

el día de hoy en donde ya han pasado 19 años desde el día que conocí y elabore este; he realizado más de quinientos ex libris en diversas técnicas desde el grabado tradicional (hucograbado), litografía, linóleo, xilografía y digital. He participado en más de 175 exposiciones colectivas de ex libris y he sido seleccionada en varios concursos en Italia, Rumania, Francia, Argentina, Polonia, entre otros. El siguiente ex libris lo realice para el concurso de la Biblioteca Bodio Lomnago en Italia, el tema era la ópera, así que realice esta aguatinza en zinc de Madame Butterfly. Ahora radico en Barcelona, España, espero continuar con esta bella tradición del ex-libris en este país.

*Carolina Viñamata*

Romania, France, Argentina, and Poland, among others.

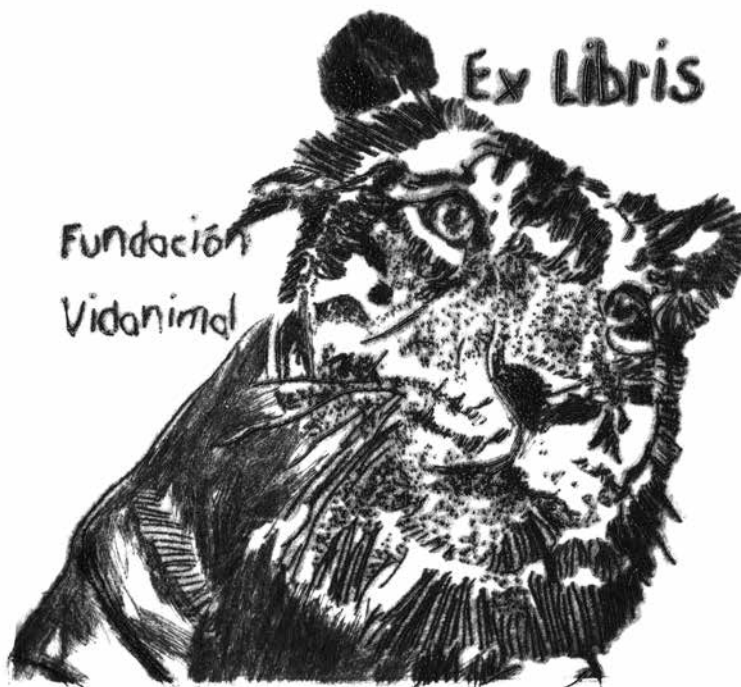
The accompanying ex libris were designed for a competition organized by the Bodio Lomnago Library in Italy. The theme was opera, so this aquatint zinc was devoted to Madame Butterfly. I currently reside in Barcelona, Spain. I expect to continue this beautiful tradition of the ex libris in this country.

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All the captions are in artist's own words.

Tigre de Bengala, punta  
seca/acrílico (2010)

Este ex-libris, para una asociación de protección a los animales, así que yo decidí hacer un tigre de Bengala por ser un animal en peligro de extinción. El tigre de Bengala, también conocido como tigre de Bengala real o tigre indio es una subespecie que habita en la India, Nepal, Bangladesh, Butan, Birmania, Tíbet y es el animal nacional de la India y Bangladesh.



Socorro Ramirez, linóleo (2011)

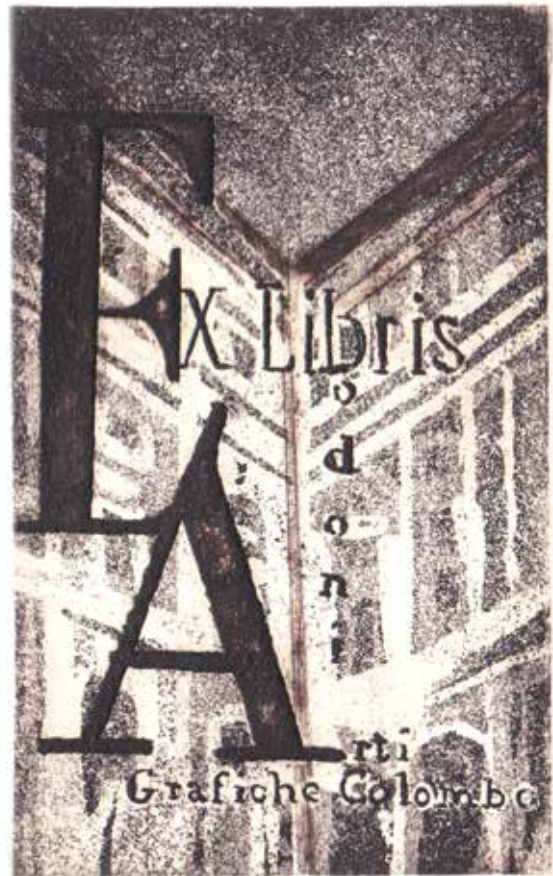
El tema apasionante del vino que no puede faltar como tema central en algunos concursos de ex-libris, en este caso. El dibujo es un barril de vino que funciona como una mesa en la cual se encuentra el típico bodegón de las botellas y las frutas y un contexto típico de un restaurante italiano, se le dedico a una mujer de la restauración e es propietaria de un restaurante en Tlalpan, México.





Biblioteca Comunale Lomazzo,  
puenta seca/acrílico (2010)

Este ex-libris fue elaborado para el Concurso de la Biblioteca Comunale Lomazzo, en Italia, y el tema central es una mujer y fue para conmemorar el aniversario de la Biblioteca en el 2010.



Gráfica Colombo,  
puenta seca/acrílico (2012)

El ex-libris me apasiono mucho en el sentido que se realizó para a escuela de gráfica en donde se crearon los diferentes estilos tipográficos. En este sentido se eligió la Tipografía Bodoni y el nombre de la escuela, además se hizo una reproducción del edificio escolar.





Muhammad Ijaz Rahin, aguafuerte y aguatinta/zinc (2012)

El ex-libris está relacionado con el primer impresor y editor de libros llamado Aldo Manucio, humanista e impresor italiano, fundador de *Imprenta Aldina*, dedicado a un abogado de Pakistán quien está elaborando un libro sobre la interpretación del Corán. Los elementos que componen a la composición tienen que ver con el retrato de aquel impresor, un ancla con un pescado.



Biblioteca Bodio Lomnago, aguatinta y aguafuerte/zinc (2013)

Una de las Bibliotecas con más tradición en los concursos de ex-libris en Italia con el tema de Música. En mi ex-libris yo dibujé una serie de derviches quienes únicamente danzan la música sufi que es compuesta por ellos mismos.

# LI QI

## My inspiration

I graduated from Academy of Fine Arts of Shanxi University in 1989, with a bachelor's degree in oil painting. I began printmaking in 2002, when I undertook a master's course in the Printmaking Department of Central Academy of Fine Arts, where I studied copperplate engraving systematically. In 2004, I took a course given by Professor Maurice Pasternak from La Cambre, which mainly focused on mezzotint technique, and was deeply attracted by its unique textural effect and the artistic charm of "accident". In the next few years I created a large number of prints and visited exhibitions in China and overseas; this enabled me to acquire my own experience and understanding of printmaking.

Printmaking is an ancient art form which enjoys a long history and a profound cultural background, affecting many other fields of art. Meanwhile, printmaking is a way in which people show their understanding of the world. The combined effect of visual orientation and experimentations by artists enables printmaking to remain cohesive and continue to be dynamic even nowadays.

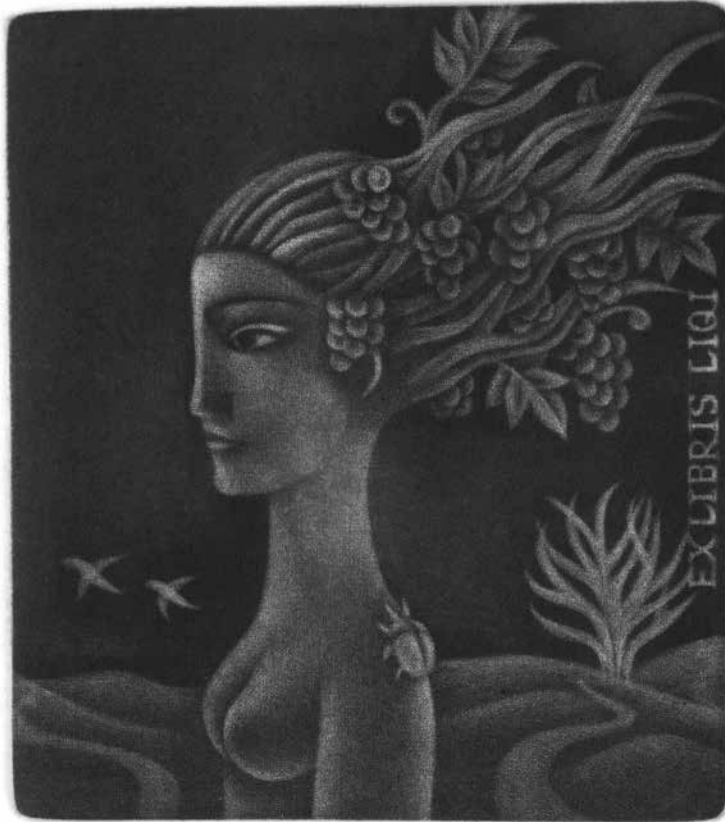
The ex libris is prevalent in Europe, being widely collected among the masses. In China, however, this form of art is developing slowly. In 2008, the 32<sup>th</sup> International Ex-libris Congress was held in Beijing. The exhibition there of bookplates by foreign designers drew the attention of many Chinese designers to ex libris. I attended this exhibition, which gathered excellent works of outstanding artists from all over the globe, providing me an opportunity not only to discover the beauty of an exotic culture, but also to see their affection for designing ex libris by using printmaking techniques. I

formed an indissoluble bond with ex libris and made many friends through ex libris, came into contact with the underlying culture, and opened my eyes to the diverse culture around the world:

"An artist should create by impulse, because it is not his task to dominate the form, but to make the form fit the content". – *Concerning On the "Spiritual In Art"* Wassily Kandinsky).

Modern people pursue peace of mind. The mental world of women is the most sensitive and delicate. I use the rocker to produce curves on the copperplate, leaving dots again and again. Accompanied by fine music, I indulge in imagination and fantasy, letting vivid images spring up in my mind: I see little flower, see a beauty with butterfly wings, see a woman waiting for her lover's embrace with open arms. The creative process of mezzotint is extremely delicate, and requires an absolute peace of engraver's mind. I can always throw myself into creation with flowing music, and forget time passing. I give life to the character, express my desire towards love, and find peace of mind through my inner loneliness.

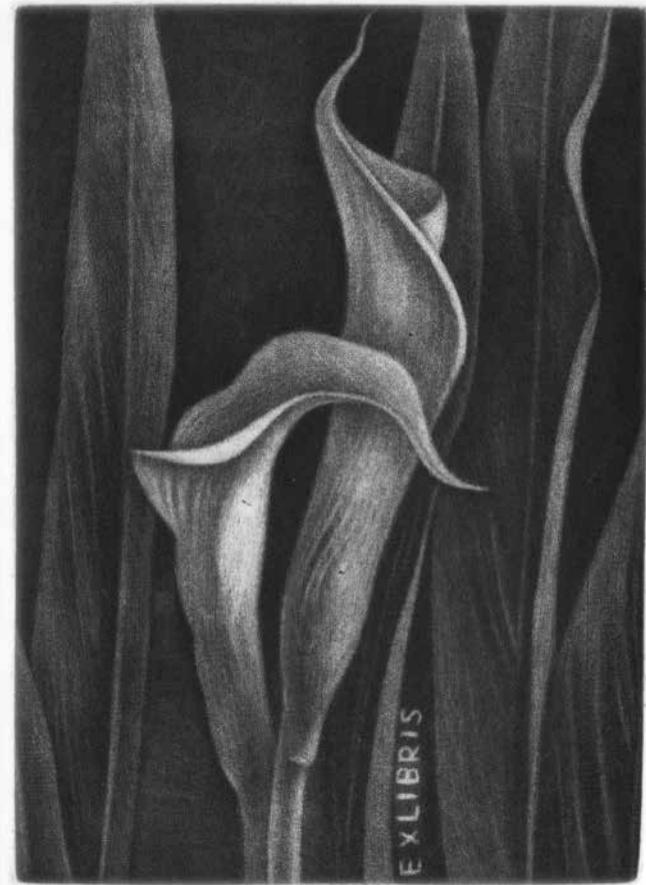
The series of landscapes entitled *Winter* was created in the early spring of 2016. Winter in Beijing is cold and dry, but with a delicate atmosphere combining sentiment and ease. I wanted to show the beauty of nature itself, as I saw spring coming silently through those bare branches waving in the winter wind. Those "memories of winter" were deeply rooted in my mind. As I recall, I created the *Winter* series using drypoint. In the images those dots and lines etched by needles seem to dance like whirling snowflakes, like fluttering catkins. I add rhythm to the images,



Opus 2 (2012) : **LITTLE GIRL** : C7

For myself, displayed at the  
XXXIV FISAE Ex-libris International Congress and Exhibition.  
(Naantali, Finland, 2012)





Opus 1 (2010) : **FLOWER** : C7 \*

The flower represents female beauty.  
My first ex libris, it won honorable  
mention and was selected for the  
XXXIII FISAE Ex-Libris International  
Congress and Exhibition.  
(Istanbul, Turkey, 2010)

which is built up by the scratches, conveying exactly how I felt throughout the creative process. Those abstract landscapes, created mainly based on memories, were a brand new effort for me after much consideration. To show audiences a full reflection of my inner world is not only a spiritual urge, but also a principle of my art.

*Li Qi*  
July 2016, Beijing

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All the works with an asterisk (\*) are unrealized ex libris designs and the captions are in the artist's own words.





Opus 3 (2012) : **FOR LOVE** : C7 \*

Design exhibited at the XXXIV Ex-libris  
FISAE International Congress and Exhibition.  
(Naantali, Finland, 2012)

# LI QI

## Disclosure of a Brilliant World

Guiyan He

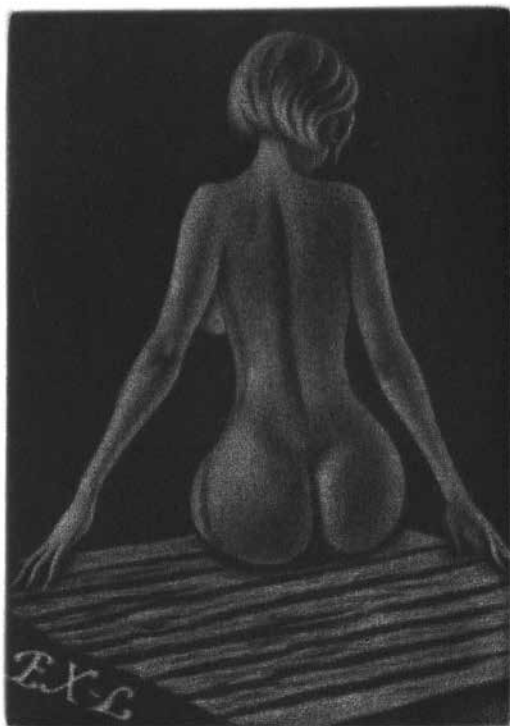
Professor, Sichuan Fine Arts Institute

Critic, Exhibition Curator

Meaning and value of art differ from artist to artist. Some stress the expression of form, whereas others endeavor to give a full presentation of content; some insist on pursuing individual styles, whereas others convey feelings. To some degree we can say that the charm of art lies partly in art itself,

partly in the perspectives of artists, and what is more, in the magnificent world of art built by people's appreciation of beauty.

Ex libris disclose a brilliant world before our eyes, in which we can learn the ancient history of this form of art and feel its vitality today. Many artists devote themselves to creation in our world. Ex libris, as an art medium, builds a bridge of communication and exchange between artists from different countries and regions.



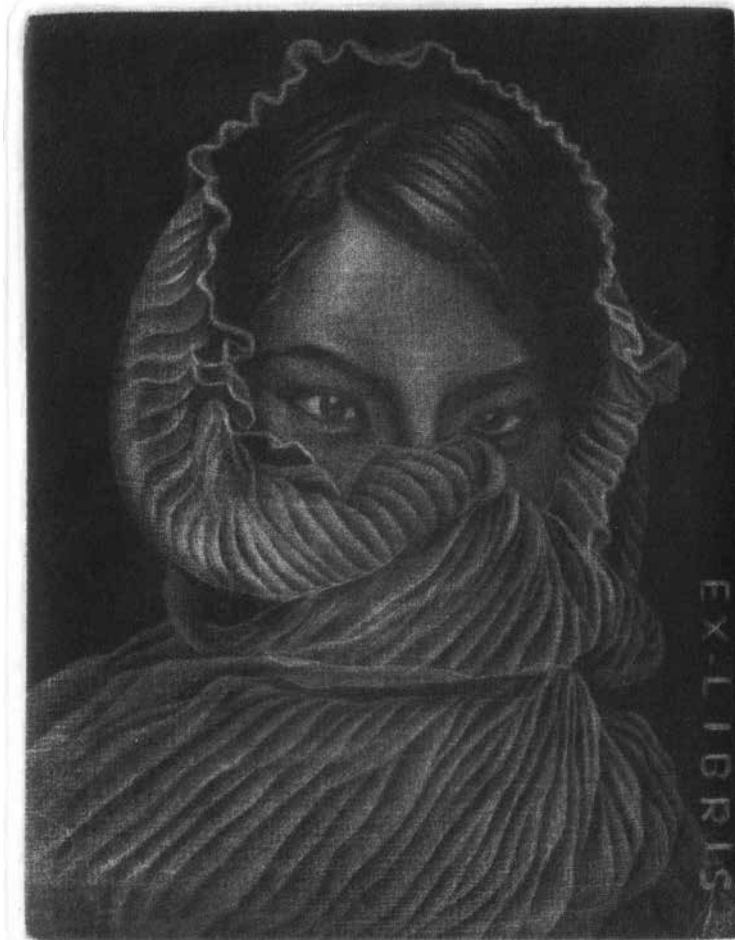
Opus 4 (2013) : **WAITING** : C7 \*

Girl seated on the bank. Why is she waiting?

Design exhibited at the XXXV Ex-libris  
FISAE International Congress and Exhibition.  
(Tarragona, Spain, 2013)

Li has a deep love for ex libris, or to say, she is enchanted with it. In the last few years, she attended numerous exhibitions at home and abroad, visited artists she adored, even flew to Europe several times to see ex libris collections. She collected a large number of ex libris and built up her own system. For Li, the ex libris not only brings her the enjoyment of aesthetic appreciation, but also serves as her lifestyle in which she attends exhibitions, shares perspectives with fellow artists, and collects artworks she loves. She hopes that ex libris can be a part of her life. Moreover, she engages herself in the creative process. The unique expressive form of copper engraving is her favorite; the effort she has to exert during the process of creation and the surprise that awaits also give her delight. In a word, wandering in the world of ex libris is the best thing in her life.





Opus 5 (2013) : **YOUNG LADY** : C7 \*

This young lady's eyes are full of confusion.  
Design exhibited at the  
FISAE XXXV Ex-libris Congress and Exhibition.  
(Tarragona, Spain, 2013)

# TAMAR ASASS

## Israeli Artist

Born in 1952 in Israel to a Moroccan Jewish family, I encountered art, fashion, and crafts at a young age. After pursuing successful careers in fashion design and then in the police corps of my country, I felt the need to explore art again.

After my husband's illness, the major artistic chapter began in my life. I studied painting and sculpture with private teachers for several years and participated in group exhibitions in Israel. During the last decade, I specialized in printmaking. My journey from linoleum painting to intaglio, etching, engraving and its many techniques may be credited to the master Yonatan Buhadana, who introduced me to this form of art.

At first I did not feel a connection with printmaking. After many attempts, the power of cutting through the metal, making a permanent mark, and expressing myself in the process captivated my soul. I chose my themes without planning ahead. Most of my work was created from the need to release myself, to be excited, to burst.

I took part in workshops at the Tel Aviv Museum with the noted painter and printmaker, Dan Kryger, author of *Fine Art Printing: Etching and Other Techniques* (2d ed.; 2010). The platform of my work in carbon, wood, and linoleum commences from darkness and seeks to achieve optimism, gives expression to pain, to the unknown and to life that expresses rebirth. The inspiration for my artwork comes from need and existence in a state of mind, an inner dialogue with the pain in the soul.

I work in many techniques, including chincollé, collography and asphalt coating, exploring diverse subjects and motifs. I



**Tamar Asass**

experimented with many styles before forming a personal style and developing my own talent. Influenced by the artistic heritage of artist Franz Masereel (1889-1972), recently I have begun to investigate myself and discover some interesting unique thing, being especially fond of dark colors and the simplicity that is my inner world without much complexity.



Ex libris for Tamar Asass: **GEISHA** (C-X5-C2-C4 - chin-colle)

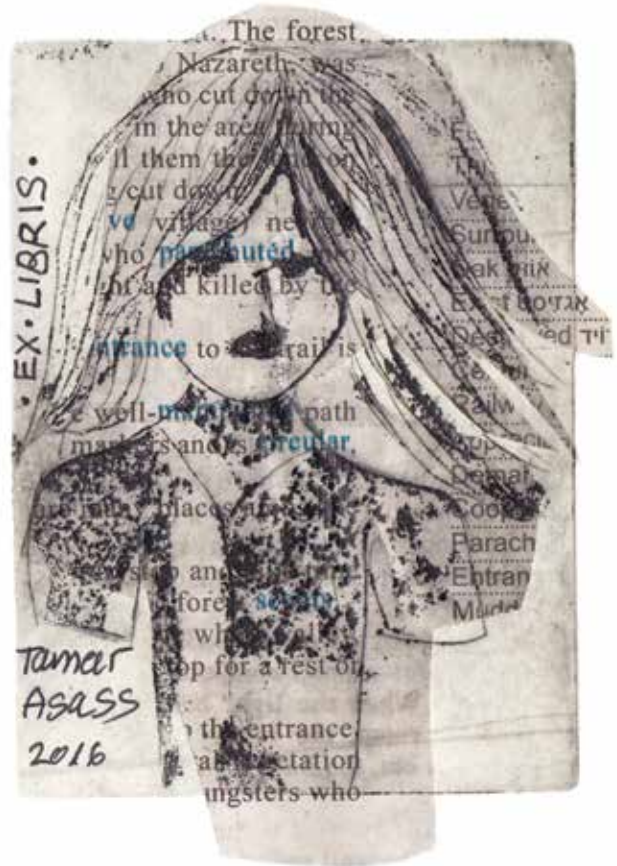
The ideal figure of a Japanese wife does not exist.  
Life is a colorful ceremony. The world of the magical  
and mysterious interests me.



My prints have been exhibited from 2010 to 2016 in various "mini print" exhibitions in Barcelona, Spain (2010, 2013, 2014), Cuanlan, China (2010), La Paz, Mexico (2011) and Yunnan, China (2012). My works include "The Men" (etching acid live) at the Tel Aviv Museum Collection (since 2013) and "Leah Goldberg" (Wood Print Cropping) at the Okashi Museum Collection (since 2013). Other pieces have been exhibited in Art Show Munich, Germany, and in 2016 at the Bank HaPoalim Special Exhibition in Tel Aviv, Israel.

Tamar Asass

All the captions are in the artist's own words.



Ex libris for Tamar Asass: **GIRL**  
(C-X5-C2 - on newsprint)

This image expresses moods and feelings one does not commonly share with others. The girl without hands symbolizes a desire for closeness, love, and attention.

Her amputated hands represent the struggle of "wounded" women who are required to follow and fight despite their handicap, to be resilient and willful in order to achieve their goals of equality.



Ex libris for Tamar Asass: **WOMAN IN RED** (C-C4-X5 - chin-colle)

In some works I use red to symbolize the passion of love, life, energy, and power. Red attracts attention and represents the desire for self-fulfillment and the breaking of barriers.



# IRINA KOZUB

## A Little Bit about my Life and Creative Activity

I was born in the Far Eastern Russia, on the Kamchatka Peninsula. Perhaps the uniqueness of my native land defined my love for the beauty of nature. Surrounded by such wonderful scenery, anyone would try to convey the aesthetics of the surrounding world.

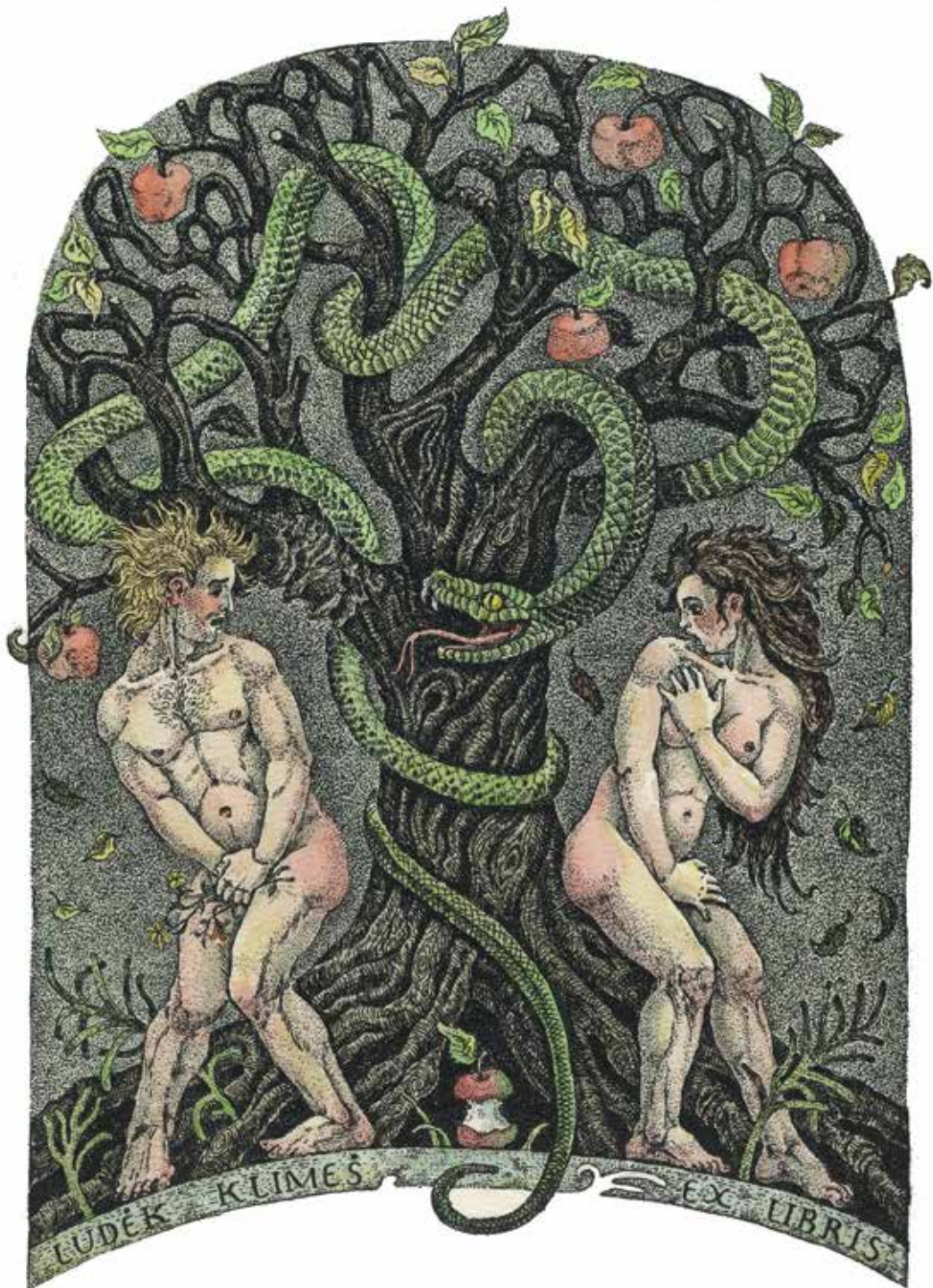
After I finished my primary education in Kamchatka, I faced the question of my future professional activity. Unfortunately my family was totally against my desire to

continue in the fine arts. They were under the mistaken impression that an artist cannot be born into a family without any connections in art and that I should choose a more practical profession. When I had already begun to prepare for admission to a veterinary institute, my teachers from the art school tried to convince my parents to give me a chance to become an artist. And they succeeded. Today I am grateful to them, because this is a source of great happiness, going my own way doing things that I love.



**Irina Kozub**





Ex Libris for Luděk Klimeš "Adam ad Eve", C3+color (2016).

A favorite motif of many collectors. Here a comic work, the moment when Adam and Eve ate the fruit from the tree of knowledge and suddenly realized that they were unclothed.

I moved to St. Petersburg and was admitted to the Institute of Decorative and Applied Arts at the Faculty of Graphics and Printmaking under the direction of Oleg Yakhnin. I learned most types of printed graphics at the Institute and early on selected my favorite technique - lithography. Lithography conquered me with its soft texture, unique feeling of working with an old stone on which several generations of artists had worked. For ten years after graduation I worked mainly in lithography. But the time to try something new had come, and my attention was drawn to a remarkable, finely-detailed graphic technique - etching.

I undertook book design and illustration in St. Petersburg and Moscow when I was in the fifth year of the Institute. I created illustrations not only by order of a publisher or a writer. Sometimes I chose a favorite book and worked with it by myself. At the moment, I am doing illustrations in lithography for Dante's *Divine Comedy*.

Probably my love of books led me to ex libris. I have designed ex libris since 2015 on various themes. I am fascinated by the variety of

topics, the different tasks which I confront in each bookplate. Etching is the most suitable technique for designing an ex libris. I love the textures and details, compositional clarity and brevity.

I believe that the image should not only please the eye, but also provide food for thought, that the true meaning of every image, whether an illustration, free graphic, or an ex libris, develops gradually and not always on the surface. In my works I show my thoughts, feelings, and attitude towards various matters. I prefer to be a prism that passes and refracts light, adding a part of my temperament and soul. I choose various subjects for my paintings; all the diversity of the world interests me. It is dangerous for an artist to focus on one topic, one manner. One must constantly search to develop professional skills and move forward, learn and reflect new experience in your work.

The creativity of each artist brings something new to our world. I would wish this to be something truly wonderful.

Irina Kozub

Ex Libris for Guus Willemsen. "*Amour*". C3 (2016).

Dedicated to Hetman Ivan Mazepa, a close associate of the Russian Tsar Peter I.  
The story of his youth, when he was at the court of Polish king Jan Kazimierz.  
He was in love with the wife of one Walbowski, who having learned about the relationship  
of his wife with Mazepa, tied the unclothed Mazepa to a horse, frightened the horse  
with blows, screams, and shots, and chased the horse through a thicket of wild rose hips.  
The image combines two temporal points of this tale. The inside story, when the servants tied Mazepa  
to the horse, and later on, when the tired horse stopped to drink water.



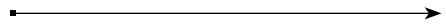






Ex Libris for Chen Hong. "Adam and Eve". C3 (2016).

Echoes of Paradise, the sun remains in the hair of Eve,  
a reminiscence of Paradise, the sadness.  
The space between the human figures is reminiscent of an Apple.



Ex Libris for Agaath van Waterschoot. "Adam and Eve".  
C3+color (2016).

It is possible to see a sad story with a smile.  
This bookplate illustrates the memory of a lost  
paradise, regret, and hopelessness.







Ex Libris for Ekaterina Druzhinina. "Don Quixote". C3 (2015).

Don Quixote becomes real because, when we read the Book, we believe in the existence of characters and think that they exist amongst us.





Ex Libris for Oleg Yakhnin. "Homage". C3+color (2015).

Dedicated to my teacher, Oleg Yakhnin.  
He is so enthusiastic that I decided  
to portray him in a magic balloon,  
which is our planet.



Ex Libris for Irina Kozub. "Symbol" . C3 (2015).

For myself. I love books and travel;  
the ship in this picture is a symbol of wandering.

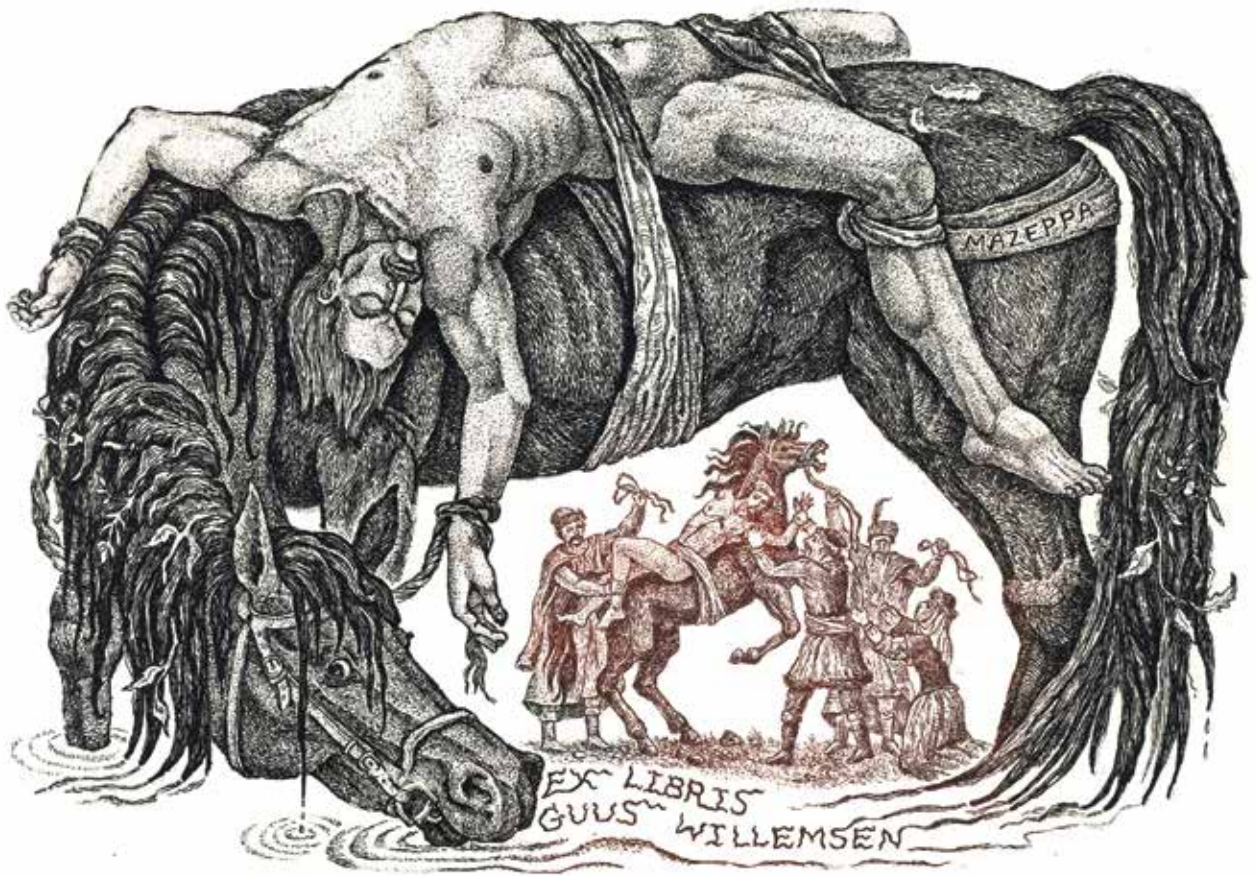




Ex Libris for Margo Mulholland. "Portrait". C3+color (2016).

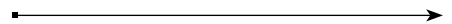
The client asked that important things in her life be portrayed: her daughter and pets.





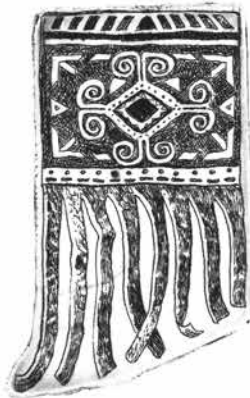
Ex Libris for Guus Willemsen . "Mazeppa" . C3+color (2016).

From the Alphabet "Peculiarities of National Love"; dedicated to Gypsy love.



Ex Libris for Xue Zhi Yang. "Texas" C3 (2016).

The topic of this ex libris was selected from the alphabet "Peculiarities of national love".



# BOYAN YANEV

## Autobiography

In 1991 I graduated the Art Academy in Sofia, having studied with Academician Rumen Skorchev; my specialty was illustration. This was my childhood dream come true. The deep roots of my attraction to illustration resided in my love for books which I had begun to illustrate at an early age while reading. From history films I learned about costumes from specific times past and different social milieu. This evolved into a lifelong interest in human history, which continues to this day. The more I deepened my investigations, the easier I reached an esoteric level of explaining to myself the relationship between humans and the deity. These personal musings took shape when, during the class with Academician Skorchev, I easily portrayed the atmosphere, the plot, and the characters from stories and novels of different eras - Franz Kafka, Mark Twain, Joseph Conrad, Robert Burns, Robert Louis Stevenson, among many others.

I tell you about my specialty in the Art Academy because an indivisible element thereof consisted of training in graphics. I picked gravure *etching*, which I considered to be a complex and rewarding technique. Even today, so many years later, I will not give up this technique, for through etching I can express volume ductility, the line, the rich accumulation of touches, elements to all of which I have a special relationship because of working in ink and pen for so long.

Ex libris design is closely connected with illustration, the book itself, and graphic techniques. This small mark of ownership unites author, artist, and bibliophile. Among all artistic techniques the miniature format is considered to be aerobatics. I can confirm this, although without considering that I have reached such levels of control.



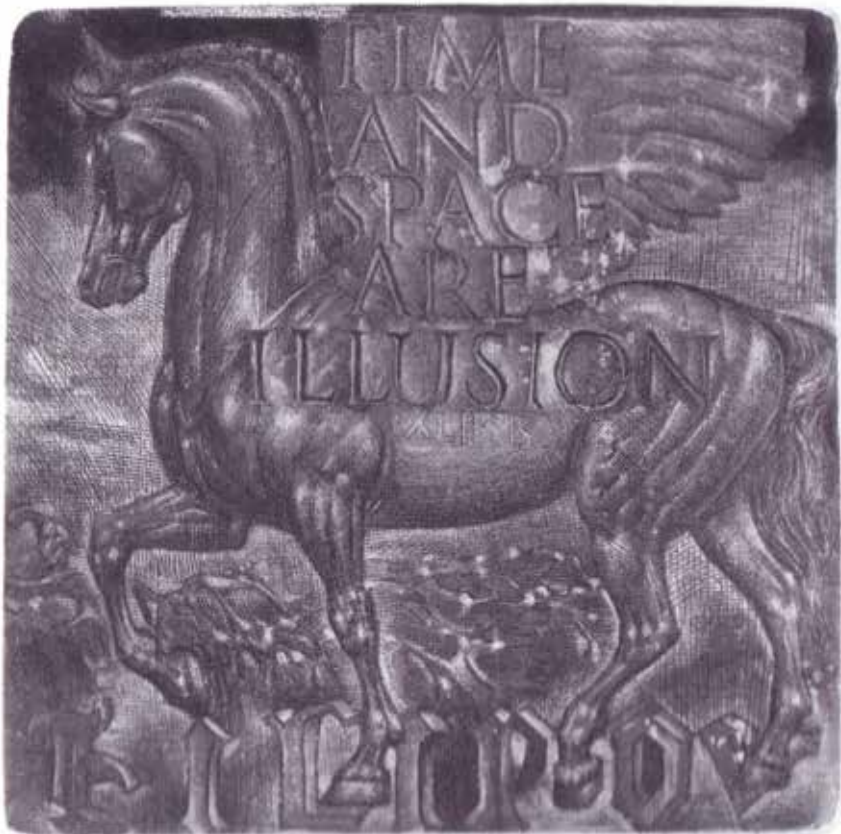
Boyan Yanev

As an illustrator, I work with color, too: tempera, acrylic, oil paints, among other. Even my easel oil paintings contain scenic representations, reflecting my illustration background; that is, there is a narrative within the theme. Perhaps this is an expression of my individuality and a way to define myself as an artist with an *unoccupied niche*. My inspiration I find among the artists of the Renaissance and the Baroque, of course with all respect due to all others whom I appreciate and love.

Art during Renaissance and Baroque was concerned with the glorification of God. The images generally reproduce episodes from the Bible, mythology or historic events. These were painted with the illustration approach in mind. Contrary to the mainstream of modern art in the present silicon, carbon, and composite century, in my view the illustrative style is not something of the past. I would not inflect it with the concept of *time*, but rather with the concepts of *beauty* and *truth*.

*Boyan Yanev*





For George Filipov, publisher.  
**Illusion** : C3C5C7 (2014)

Inspired by the philosophical thesis that  
space and time are an illusion.

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Since 1991 there have been numerous exhibitions by Boyan Yanev of graphic works and drawings in Bulgaria and abroad, including book illustration. In 2001 at the Print Biennale in Varna, Bulgaria, he received an Award for Young Artists. All the captions are in artist's own words.



For Kalin Todorov, historian, translator.  
*Non nobis domine* : C3C5C7 (2014)

Inspired by the legend of the Templars:  
"Two people on horseback".



For Boris Kalinkov, author of a  
multi-volume encyclopedia.

**Tauro** : C3C5C7 (2014)

Inspired by his personal zodiac sign,  
Taurus, and his hobby - philately.





For Pavlin Pavlov, writer.  
**There is nothing better than bad  
weather** : C3C5C7 (2016)

Dedicated to my friend who wrote  
novels about spies.



For Roumen Raltchev, writer.  
**Non nobis domine** : C3C5C7 (2016)

Author of a series of books about  
Templars and Freemasons.

# LIU QING

## A Young Artist from China



Liu Qing

Born 9 September 1986, in Wuhan, Hubei, China, I graduated from the Design Department of Art Huazhong University of Science, and an associated with China Artists Association Exlibris Research Association. Engaged in art education, I have taught printmaking ex libris design, creative research activities, and woodcut printmaking techniques. I basically use this approach when designing bookplates. I have designed bookplates featured in domestic and international exhibitions and miniature print competitions. In 2015 and 2016 the results were as follows:

XI International Graphic Competition for ex libris, Gliwice 2016, *III Prize* (2016); Second Edition of International Ex Libris Competition, Varna, Bulgaria, *Certificate of Honour* (2016); Guangzhou International Ex Libris and Mini-Prints, Biennial, *Selected* (2016); International Wine Label, Design Competition, Small Graphic Print Competition, *Certificate of Honour* (2016); 36<sup>th</sup>- International Ex Libris Congress FISAE, Vologda, Russia, *Selected* (2016).

Shanghai Lujiazui "Plum Cup" Invitation Exhibition Bookplates, *III Prize* (2015); III International Exhibition Contest of Small Graphic Forms and Ex Libris "World and War", *Nominee* (2015); International Ex Libris and Short Stories, Competition "The Enchanted Wood", *Nominee by Jury* (2015).

*Liu Qing*

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The technique used by the designer, Liu Qing, for ex libris is engraving on plastic or other materials (X6). The captions are in the artist's own words.



Ex libris for Tommaso Lorusso : X6  
*Alice in Wonderland*

Inspired by the fairy tale written  
by Lewis Carroll.



Ex libris M. B. P. Gliwice : X6  
*The Banquet*

Owls being nocturnal birds of prey that feed mainly on mice and rabbits, this ex libris depicts a sumptuous meal for the night owl, so is named "The Banquet".

*This work is a draft design : X6*  
**Treasure Island**

Inspired by the adventure novel.



*This work is a draft design: X6*  
**Hedgehog**

Inspired by the German Iglar ex libris dating from ca. 1470. A hedgehog with wild flowers.





*This work is a draft design : X6*

**Three Yangs Bring Bliss**

Traditional Chinese auspicious patterns.  
"Sheep" and "Yang" are the same in Chinese  
and symbolize good fortune,  
expressing longing and yearning for a better life.  
Designed for the Chinese New Year 2015.





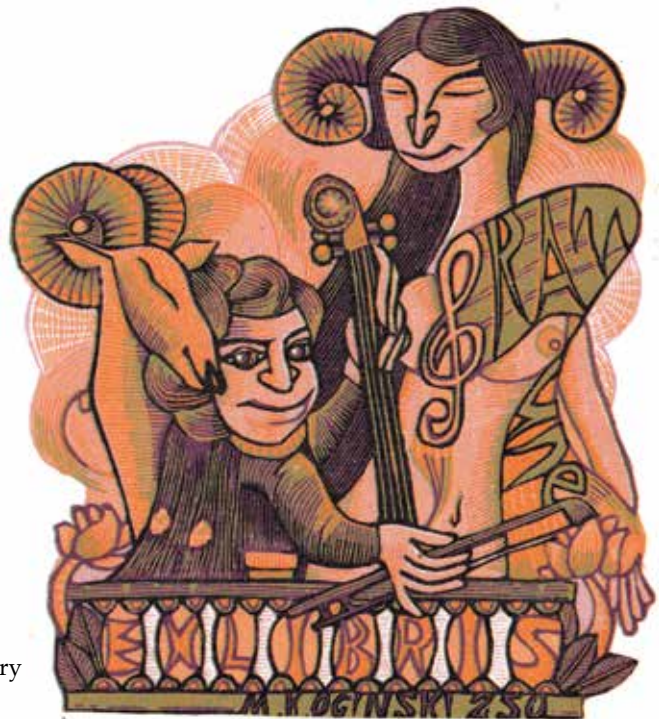
Ex libris for Liu Qing : X6  
**Immediately seal the Hou**

Sealing hou is Chinese Han national traditional pattern. This figure implies that fame is just around the corner.  
Immediately sealing means soon to be knighted, receive high office.  
Signifies China's "Year of the Monkey" (2016).



Ex libris for Yang Wei Li : X6  
**Book Theater**

For a Chinese community librarian who arranges ex libris domestic and international exhibitions each year. For more than ten years she has contributed to the promotion and development of ex libris.



*This work is a draft design : X6*  
**Life of Music**

To commemorate the Polish composer, diplomat and politician, Michal Kleofas Oginski (1765-1833), on the 250<sup>th</sup> anniversary of the Life of Music.

# MARIA KOLYSHKINA

## In the Designer's Own Words

Maria Kolyshkina, born in the small Russian city of Ryazan, first studied painting in children's art school and later in the Department of Painting of the G. K. Wagner Art School. Maria was attracted to ornamental decoration and linear concepts followed. But art school was oriented towards academic painting. Later, impressed by unusual Chagall paintings with a grotesque and illogical storyline, surreal and dreamlike works by Vrubel, and unusual lyrical and airy works from the art group "Blue Rose", Maria completely changed her drawing style.

The heroes of her paintings feature sharp distortions; they bend and fly. The storylines become more surreal; line, texture, and the play of contrasts came the foreground. It was during this period that the love of literary subjects and storylines grew. Book illustration became a main core of her work, and classical stories provided an inspiration for a future series of graphics. That love was fueled by moving to St. Petersburg, the cultural capital of Russia, and an acquaintance with the highly talented and gifted teacher Oleg Yurievich Yakhnin (featured in volume number one of *Contemporary International Ex-Libris Artists*). He became not only a beloved instructor, but an indisputable authority in the graphic arts. Influenced by Yakhnin, Maria fully immersed herself in the world of easel and printed graphics, encountering such techniques as linocut, lithography, monotype, and, of course, etching, which remains her favorite.

The etching technique with its capacity to achieve maximum fineness of line and the possibility to weave black lace on a white background or vice versa transformed Maria

into a graphic artist, attentive to details, striving for harmony of lines and spots, playing with black and white silhouettes. In her illustrations she openly used the principles and techniques of various styles and directions. She freely connected figures of different scale on a single sheet, combining the overflowing characters or patterns with fragments of compositional pauses.

Education at the institute was structured so that the main subjects were taught by Yakhnin. He spent a lot of time with his students, tried to see and develop the potential in everyone, and tried to make students believe in themselves. He never allowed himself to limit someone's imagination, intervene in the subject-matter of a picture. Yakhnin has always been distinguished by his ability to see something interesting, great, and original. Yakhnin is doing a lot to support professional artists in Russia. He considers his teaching to be important, and he always has insisted that his students exhibit their works and participate in exhibitions and congresses.

Since her early university years, encouraged by her teacher, Maria has taken part in exhibitions of graphics, first mainly in St. Petersburg, then in the Baltic countries, Finland, and Poland. The Polish city of Wroclaw organized the first major exhibition in which Maria participated. An annual trip to the congresses in Germany followed. At these congresses Maria discovered bookplates - each a little story that speaks about the owner, his hobbies, preferences, and so on. It is possible to tell a lot in a small format by using symbols and images. Maria's bookplate designs demonstrate high graphic prowess. Graceful silhouettes, attention to





For Nicola Carlone, Italian collector.  
*Adam and Eva*, etching, 2016.

fine lines, and precise strokes emphasize the uniqueness of the composition. They are made in the traditional technique of etching and sometimes additionally colored with watercolor.

From her teacher Maria inherited a love for detail, attention to texture, and rich composition. The graphic fantasies of Maria

are reflected in a series of ex libris designs: Game of tsars - 2013 for the International Biennial of graphics and an ex libris (Brest) devoted to the book *Alice's Adventures in Wonderland* by Lewis Carroll.

After some time came the first international award. Her ex libris «Madonna» was awarded Honorable Mention and the Second Special Prize «Xotaris Art Forum» in «8<sup>th</sup> Ex Libris Competition Library of Bodio Lomnago» Happy birthday, Italy" !

Besides drawing, Maria has been successful as a teacher at the Institute of Culture and Arts in St. Petersburg, where she teaches painting and drawing. She believes that the possibility of transferring knowledge to others is important because all her knowledge she received the same way. To her, any knowledge must be alive and not be confined to one person and flow through one artist to others.

*Maria Kolyshkina*



**Maria Kolyshkina**



For Xue Zhiyang.  
*Alice's Adventures in Wonderland*, etching, 2015.





For Gerard Polderman.  
*Alice's Adventures in Wonderland*,  
etching, 2016.



For Library Bodio Lomnago, Italy.  
**Madonna**, etching, 2015.





For Alla Pavlova.  
*Alice's Adventures in Wonderland*, etching, 2016.





For Oleg Yakhnin.  
Etching, 2015.



*This work is a draft design.*  
**Ship of Fools**, etching, 2015.



*This work is a draft design.*  
**Games of Tsars**, etching, 2013.



# OVIDIU PETCA

Dorina Brândușa Landén

Author

A man's time on earth is short and fleeting. A book, a work of art, can be transmitted from generation to generation, waiting on the shelves of a library or in museums, or perhaps later appearing in an antique shop or at auction, somewhere, after the author or the initial owner has died. It is no accident that the books owned by the antiquarian and collector Sir Augustus Wollaston Franks (1826-1897) had the legend on his ex libris: "Nunc mihi, mox aliis". Working from this idea, the ex libris can be considered to be a work of art on its own, beyond the subject-matter related to its first owner or the appearance of his name on ex libris. To be sure, there are interesting ex libris without a strong personal image allowing us to guess or speculate who the owner was. Ex libris are sometimes small works of art, "Klein Kunst", or more precisely, great art in small size, which reveal a piece of history, the conception of man about himself and, at the same time, the artist's vision in relation to these and the times in which he lives.

Ovidiu Petca, graphic artist and ex libris designer, was born in 1958 at Deva, Romania, and graduated from the "Ion Andreescu" Art Institute, Cluj Napoca. He is a member of the Romanian Association of Visual Artists (UAP) and works as an art editor for the *Tribuna cultural*. He is the Vice President of the Romanian Ex Libris Association and the President of the International Foundation "Graphic Biennial-Cluj". He organized the International Festival of Graphic Art Cluj Napoca, including the International Mini Print Biennial from 1997 to 2005. He founded and organized the annual *Tribuna Graphic Annual International*

Graphic Art exhibition in 2010. He has participated in over 600 group national and international exhibitions (biennial, triennial, graphics, poster mail art, and ex libris) Brussels, Mons, Sint-Niklaas, Gabrovo, Sofia, Varna, Beijing, Bangkok, Quingdao, Shanghai, Cairo, Lahti, Grenoble, Frechen, Belgrade, Gornji Milanovac, Kanagawa, Kyoto, Toyama, Tokyo, Yokohama, Kuala Lumpur, Vilnius, Krakow, Bitola, Tetovo, Lodz, Lubin, Cadaques, Ibiza, Ankara, Istanbul, etc. One-man exhibitions: Bacau, Cluj, Bucharest (Romania); Warsaw, Krakow, Gliwice (Poland); Tokyo, Koga, Saitama (Japan); Budapest, Kaposvár (Hungary); Corfu (Greece). Awards: 36 international awards: San Martin, Quilmes (Argentina); Baku (Azerbaijan); Sint-Niklaas (Belgium); Tartu (Estonia); Paris, Meudon (France); Gyula (Hungary); Aktobe (Kazakhstan); Vilnius, Siauliai (Lithuania); Gliwice, Warsaw (Poland); Belgrade (Serbia); Ankara (Turkey); Napa (USA); and so on.

Ovidiu Petca has been designing ex libris since 1986, when he started working under the influence of the designer and teacher, László Feszt. He was among the first artists from Romania who used digital technology in his designing work; he has worked since the year 2000 with CGD (computer generated design), using this technique for ex libris. Petca's ex libris are extraordinary; they have elegance and a graphic expression that attracts the eye from the very outset. He knows how to utilize limited space and creates dynamic colors and soft shapes often in sharp abstract motif, some very stylized. And the choice of form and color influences the message just as the text/image interacts

with information. Ex libris in the artist's imagination game takes expression in the choice of forms and colors and the message; of course, changes from person to person. A seemingly simple design is made with precision to the smallest detail. The geometric shapes create strong contrasts, and the artist imagines interesting areas in the gray shades.

The idea and composition are pure masterpieces. The reasons he has changed some marginal radical motifs are where the artist leaves fragments of a world completely different from what we are accustomed, allowing them to explode or to run throughout the entire image: Rauf Denktash in 1097, CGD, (2011); Rauf Denktash in 1093, CGD, (2011); 649 Tadeusz Ortyl, CGD (2000). In some compositions there are inserts of usual motifs from traditional ex libris, such as landscape elements where the image of the peaceful and friendly nature becomes ornamental in a design that highlights them: 1155 Irmeli Huhtanen, CGD, (2014); 1153 Anja Forsberg, CGD, (2014); Ruut Soumela 1159, CGD, (2014); ornamental architectural elements, archaic sometimes seem to be meditations on transience: 1121 Alvydas Vainauskas, CGD, (2012); 1032 Dom Kultury Podgorze, CGD, (2009); Slawno 1103, CGD (2012); or human forms merging harmony with a world seen through a kaleidoscope constantly in motion. In many ex libris the artist uses lines with all their symbolism telling us that mental lines can be drawn from a wide variety of phenomena in the world; between concepts, ideas, between rumors among people who never met but have something particular in common. Lines can be drawn between points that have been the scene of similar events. The lines are constantly searching and, occasionally, crosses the mind, consciousness of people, send pieces of the puzzle that turns questions or perspectives: 1122 Audrius Grigas (CGD) (2012); 1118 Laimutis Abeciunas (CGD) (2012); Salwno 1101 (CGD) (2012); 1171 Alvydas Valenta (CGD) (2015). Intelligent,

imaginative with more or less mysterious allusions to the character or interests of the client for whom it was designed, encouraging us to imagine what is lying behind the symbols.

Petca has a special understanding of color and energy, elevating the balance between them to a level where the work becomes poetic: 852 Jana Pawla II (CGD) (2002); 1038 Stefan Manasia (CGD) (2009); 1074 Erhard Beitz (CGD) (2010); 1140 HH (Hermina Horvath) (CGD) (2014). He uses several colors, not always in harmony with one another and yet each of these works, the colors, the composition and the contrasts, form an energy center that balances and creates a type of vivid and sensual fiction: 998 Associazione Solistizio d'Estate (CGD) (2008) 1007 Solistizio d'Estate (CGD) (2008) 849 R.Baeyens Martin (CGD) (2002) 850 Gerard & Jose Gaudaen (CGD) (2002). Everything can be mysterious or clear.

In many ex libris the predominant colors are red, black, and gray. They work strictly in terms of pictorial rhythm and are fantastic from an artistic perspective. The feeling of harmony or disharmony of colors is perfect. Ex libris have reached a conceptual and technical refinement sufficient unto themselves; he is locking them into code symbols using key motifs apparently easy to solve, but laying traps for the art lover, revealing fabulous treasures not suddenly but gradually, apparent after contemplation and meditation.

Petca's graphic motifs are not conventional, they breathe of their primary purity; even if they are filtered through a solid culture, they melt in the composition built with a rare measure of dosage. Petca's art contains decisive testimony about human existence, about his spiritual life conditioned by daily events. He can afford with courage to see what is different, to see the outside and inner worlds directly, the extent of another time



The artist Ovidiu Petca, visiting Braga, Portugal, in 2014,  
on the staircase at the Santuário do Bom Jesus.



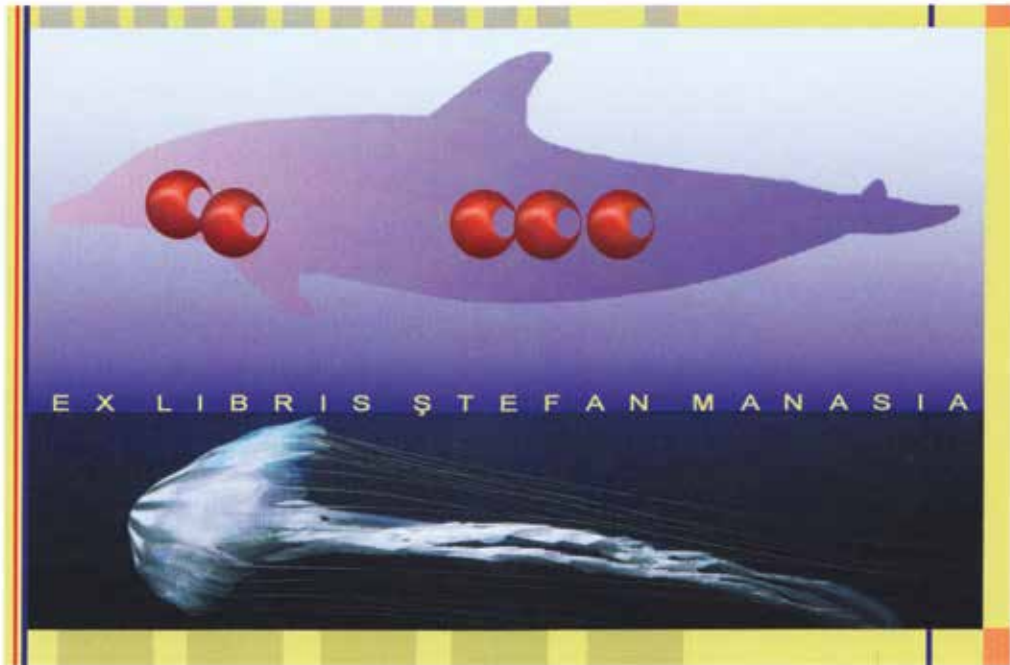
Opus 1200 (2016) : Dorina Brândușa Landén  
*In memoriam of a horse*

that is not ours. Modern times, throbbing and grasping, have greatly reduced the possibilities of the spirit to achieve the necessary detachment so as to enjoy the victory of an artistic, intellectual effort in relation to our pragmatic times where usually there are merely conventions that ignore nuances, essences, or the being - all caused by what we recognize now to be a veritable Babel of values. Petca's art makes us cease our constant search to catch our breath and remember that art is not an end in itself, but a tool for transforming the world; it cannot be neutral because none of us is neutral.

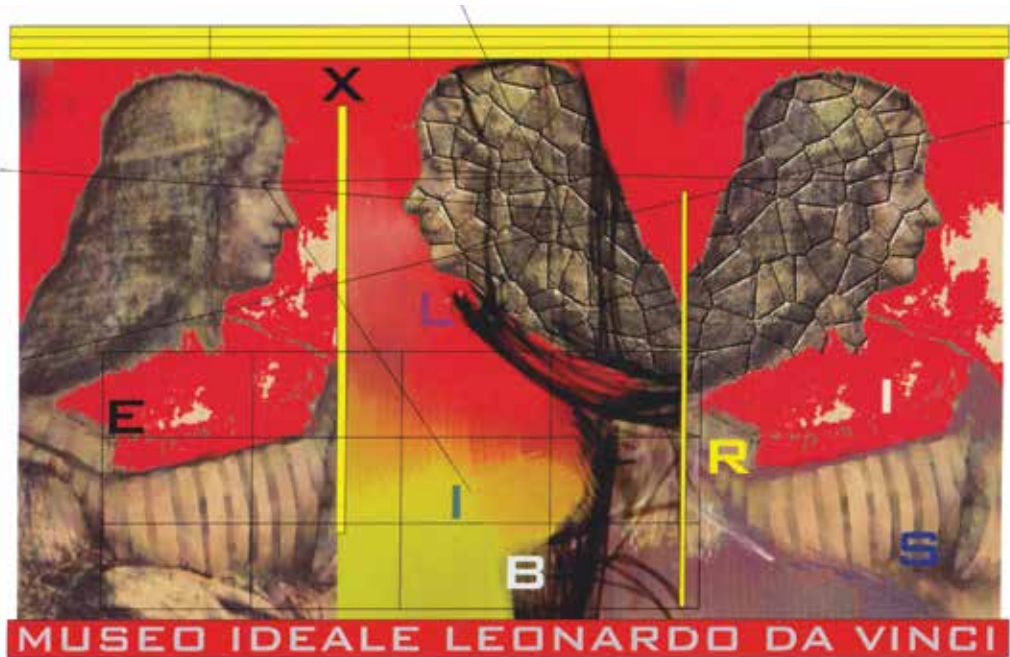
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All the captions are in the artist's own words.

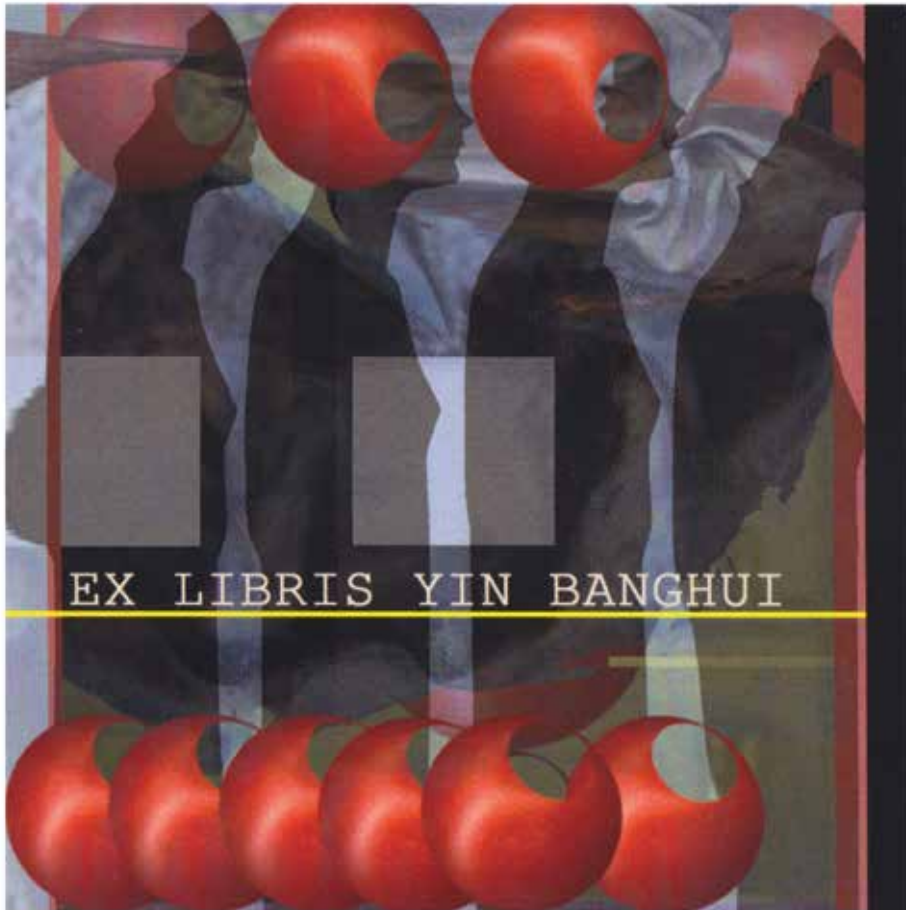




Opus 1038 (2209) Ștefan Manasia  
Ocean



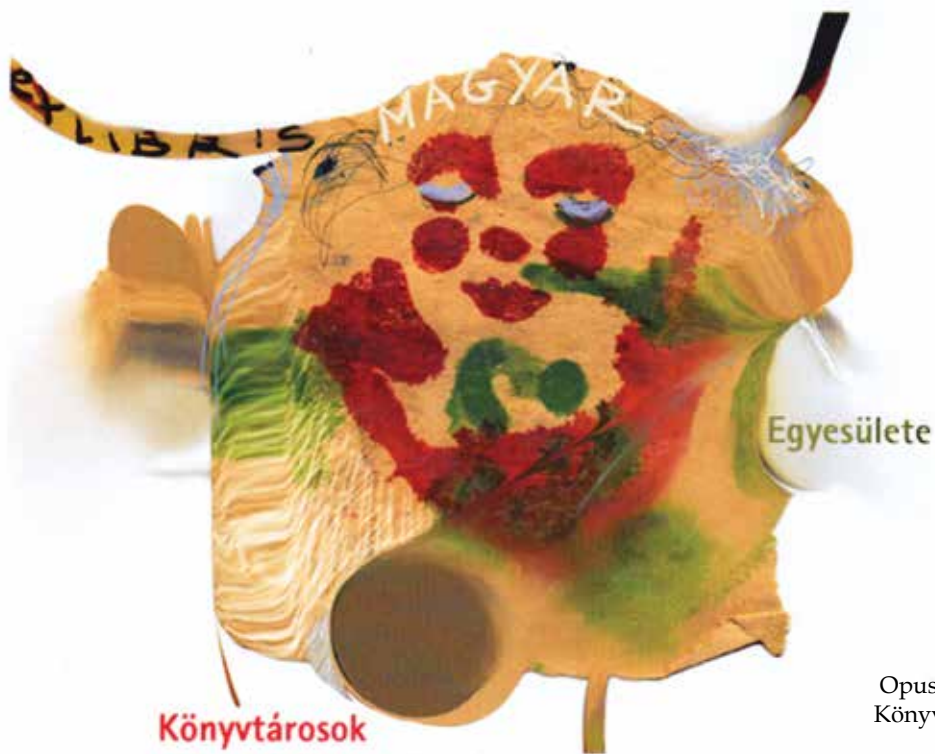
Opus 758 (2001) : Museo Ideale Leonardo Da Vinci  
Leonardo da Vinci



Opus 1011 (2008) Yin Banghui  
The march of the postmodern Egyptian  
girls (title of one of my graphic work).

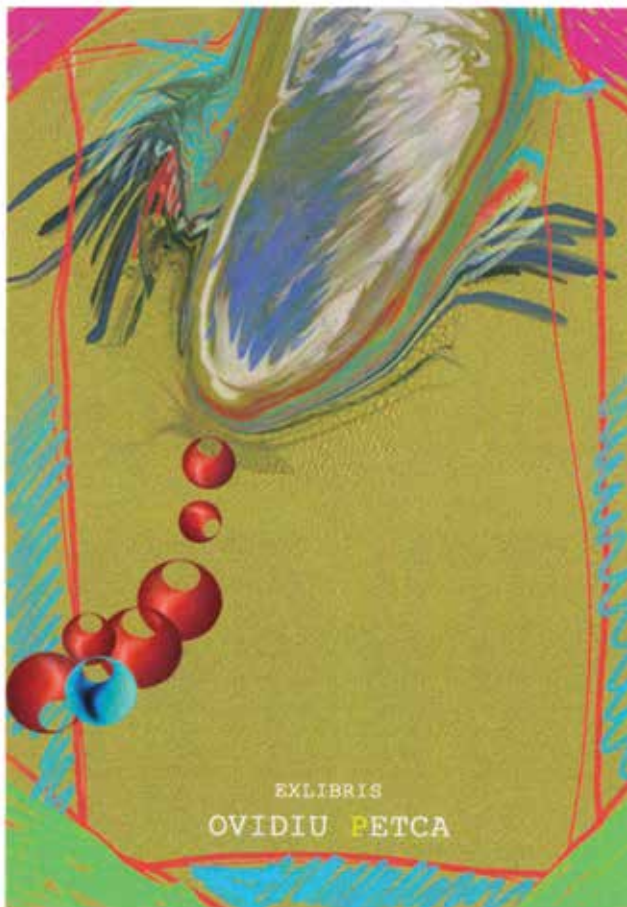


Opus 1062 (2010) Zita Jureviciene  
 Skaudvilė-250. Anniversary of city Skaudvilė in Lithuania.  
 250 years of existence.



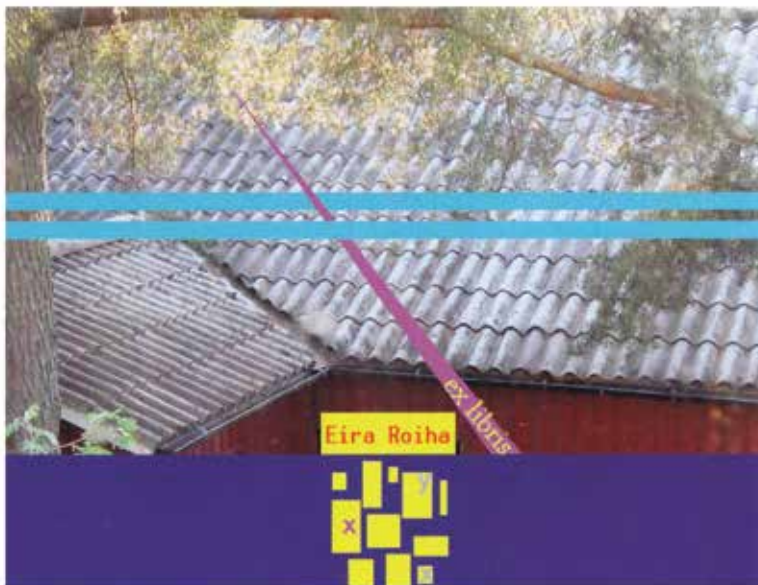
Opus 764 (2001) Magyar  
 Könyvtárosok Egyesülete  
 Book



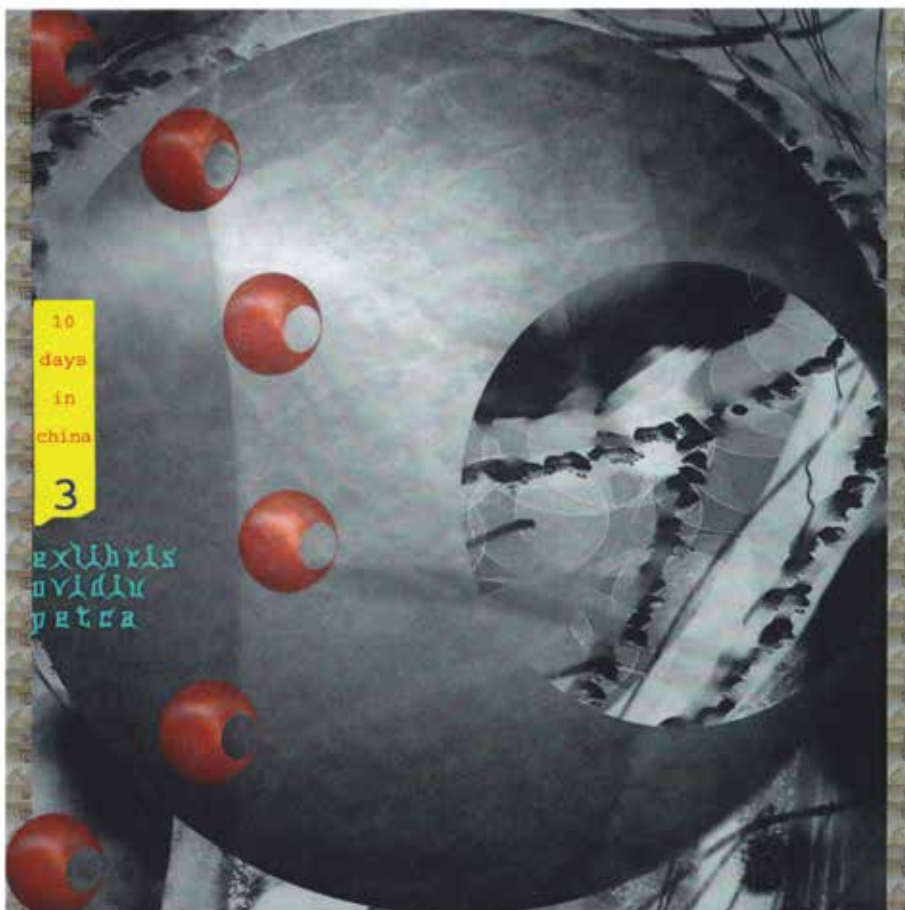


Opus 1081 (2010) Ovidiu Petca  
Registered letter (title of one of  
my graphic work).

Opus 893 (2003) Jan Michal Stuchly  
Amarnita

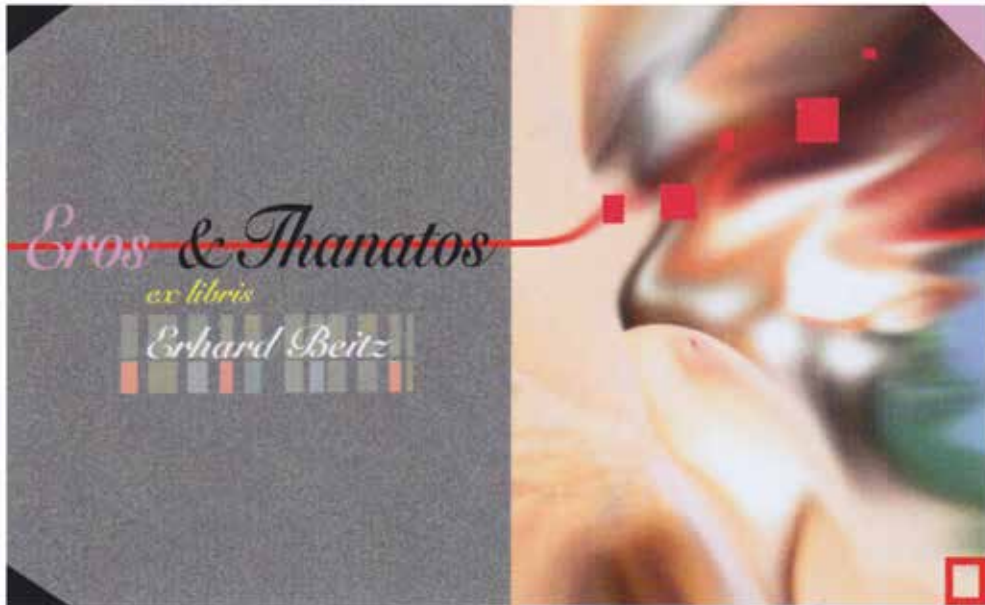


Opus 1158 (2014) Eira Roiha  
Finland

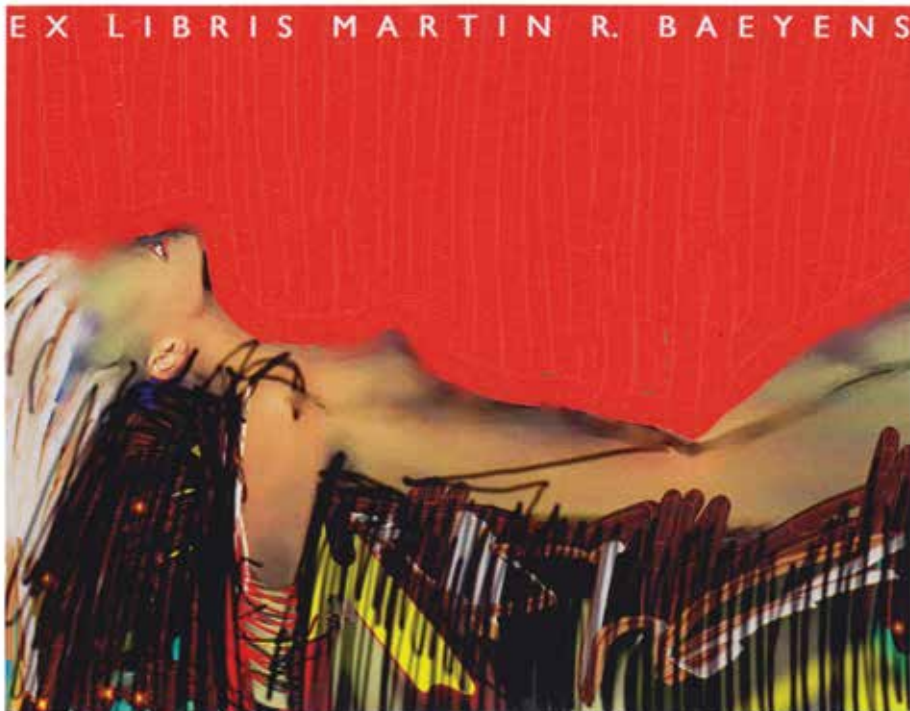


Opus 1052 (2010) Ovidiu Petca  
Ten days in China





Opus 1074 (2010) Erhard Beitz  
*Eros & Thanatos*



Opus 849 (2002) Martin R Baeyens  
*Erotic*

# MATTHEW JAMES COLLINS

## BIOGRAPHY



Matthew James Collins

Matthew Collins was born in Oak Park, Illinois, in 1970. Nurtured in an artistic family, his enthusiasm for art was encouraged from the earliest age. By his early teens, his study of drawing had already begun under the tutelage of his father, James Edward Collins, an award-winning architect.

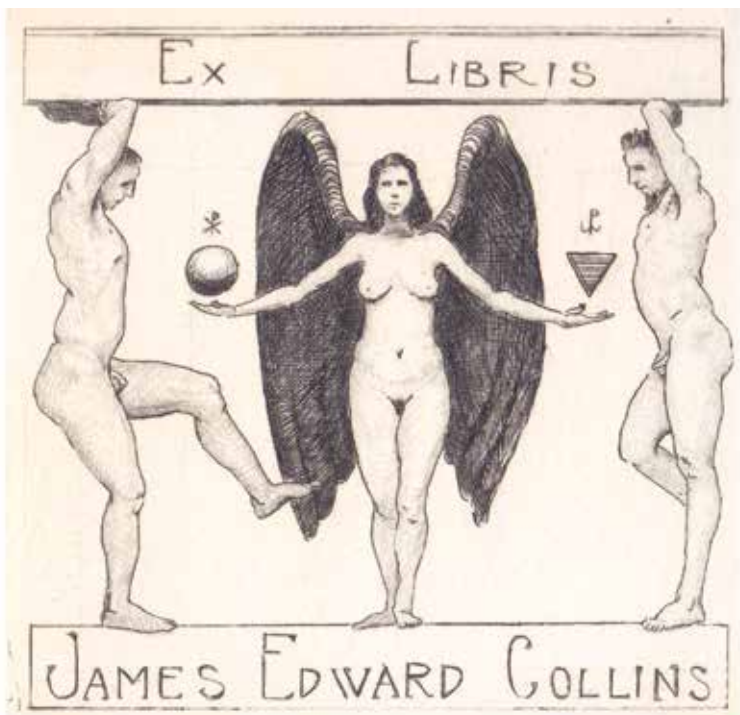
Collins was accepted and studied at the School of the Art Institute of Chicago where he focused on drawing, etching and sculpture. He completed a BA in the History of Art and Architecture at the University of Illinois at Chicago. In 1994 he traveled to Europe to complete his artistic formation. For over 15 years, Matthew has been living in Italy studying and researching the classic techniques painting, sculpture and printmaking.

An artist of unusually wide breadth, his work reveals a rigorous study of past masterworks and a deep observation of nature. Not limited to a single genre his oeuvre includes portraiture, landscape, decoration and figurative subjects. A dedicated printmaker, Collins created numerous etchings and engravings. He regularly designs bookplates for clients and collectors throughout the world.

Matthew divides his time between Italy and Chicago. He exhibits internationally and his works are represented in public and private collections throughout the United States and Europe, including the MAEM in Barcelona, Spain. The quality of Matthew's work has been recognized by numerous artistic associations including: the Portrait Society of America, the National Sculpture Society, the Art Renewal Center, and American Society of Traditional Artists.



**Ad Maiora.** This special bookplate with two plates, combining both inked and embossed processes. Ad maiora is the ancient Latin equivalent of "Best Wishes".

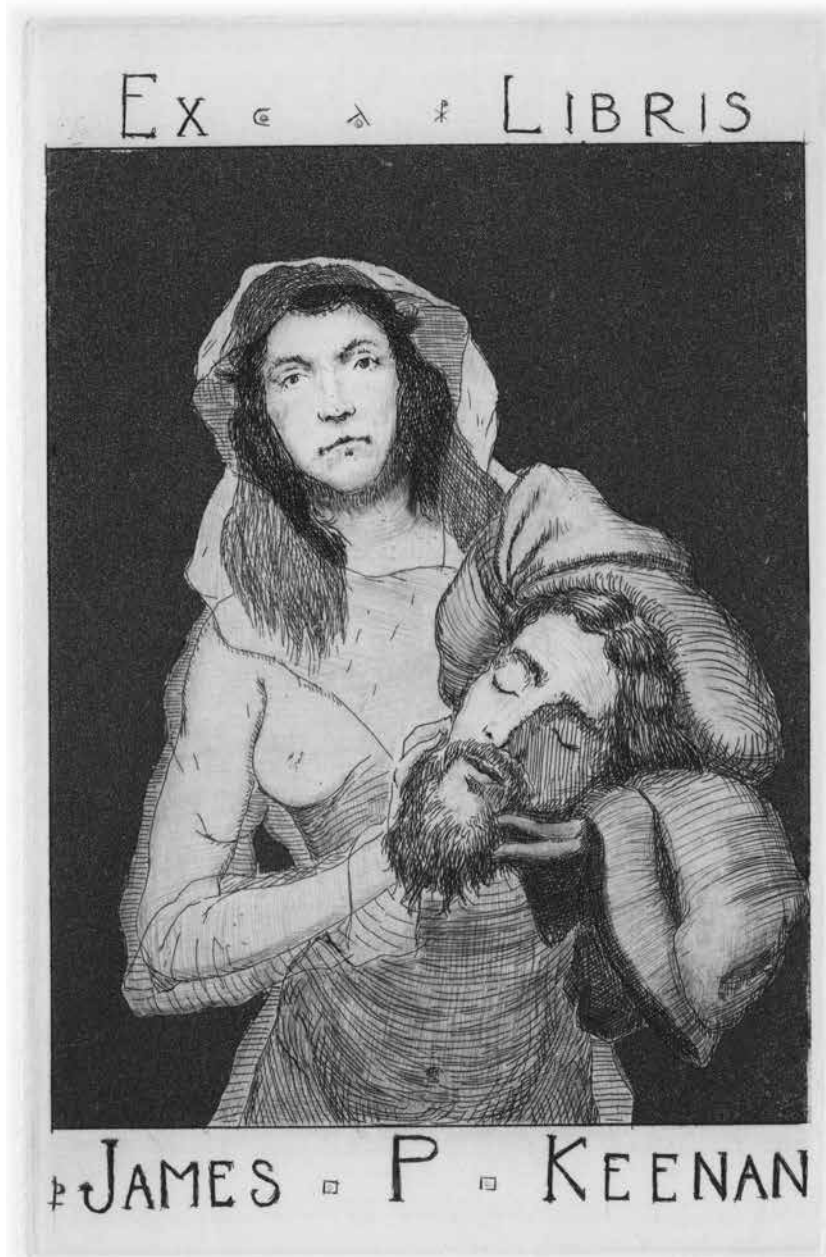


**James Edward Collins.** A bookplate designed for the artist's father who is architect. The creative muse at the center balances elements of geometry whilst two caryatids hold up the beam that signifies the practical nature of the art.

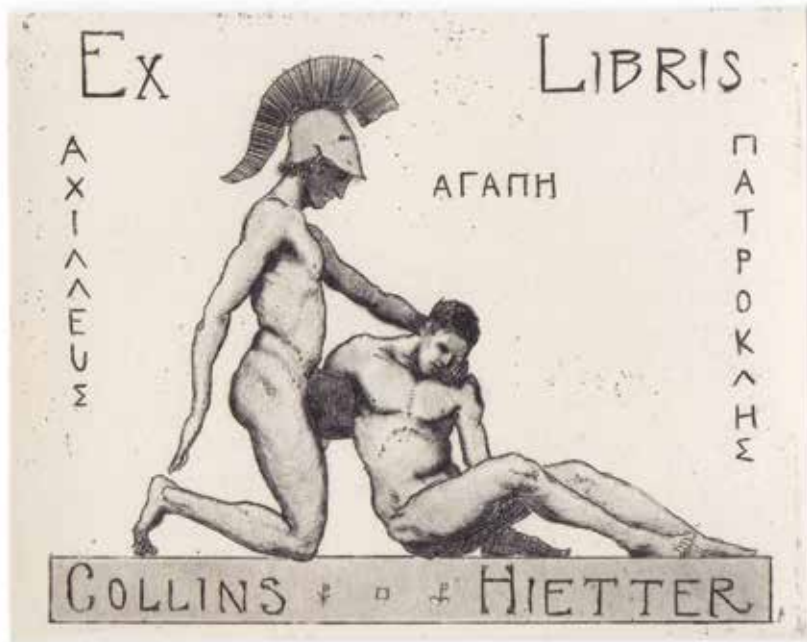


**Robert D Powers.** The theme of Eros and Thanato is explored in this print for the writer Robert Powers. The female nude symbolizes creative power and the skull combined with the upside down torch signifies destruction.





**James Keenan.** This important commission for the President of the Bookplate Association in America, James Keenan. It focused on his interest in the story of Salome and the Saint John the Baptist.



**Collins/Heitter.** Dedicated to fraternal love, this bookplate depicts an episode inspired by Homer's Illiad between Achilles and Patroclus. The individual characters are labeled in ancient Greek along with the word "Agape" to describe their relationship.



**Summa Veritas.** This an extremely large bookplate (16x21cm). It is a representation of the muse of Arts.

# PAULO JORGE MENDES

## Ex-Libris: Descoberta e Encantamento

Nasci no Porto em Setembro de 1965. O gosto pelo desenho vem dos tempos de criança, por influência de meu Pai, que não era artista profissional mas tinha talento e gostava de desenhar. Infância e adolescência foram percorridas entre folhas de papel e cadernos, desenhando tudo e o seu contrário, enchendo qualquer espaço em branco nas sebatas e livros pelos quais era suposto estudar. Concluí os estudos secundários na Escola de Artes Decorativas Soares dos Reis em 1986, ano em que o serviço militar se atravessou de permeio. Uma vez liberto e decidindo ingressar de imediato na vida profissional, tornei-me desenhador publicitário em listas telefónicas, actividade que me ocupou durante quase década e meia.

Paralelamente, fui realizando diversos tipos de trabalhos nos mais variados suportes, uns mais ocasionais, como o desenho de medalha ou a pintura cenográfica, outros mais consistentes como a pintura em aguarela, a azulejaria e o desenho. Neste último, contam-se algumas ilustrações de temática ferroviária efectuados ao longo da década de 90 do século passado para as publicações de uma associação do sector, onde desenvolvi e aperfeiçoei o gosto por um desenho à caneta fino e meticuloso, em que as texturas e os valores tonais eram representados através de tramas e traços entrecruzados, de certa forma inspirados nas antigas gravuras oitocentistas que sempre me fascinaram. Esse gosto por um desenho rigoroso, sempre em pequenas dimensões, foi também transposto para a pintura e ilustração em aguarela entre 2002 e 2013, altura em que o declinar da vista e um sentimento de que precisava de soltar um pouco a mão me fizeram enveredar por um desenho mais livre e imediatista, de observação directa no local, que ainda hoje pratico avidamente.

O meu encontro com o Ex Libris é tardio, aparecendo apenas neste momento em que

atravesso a barreira do meio século de vida, por encomenda de três exemplares para uma pessoa Amiga, nos quais deveria incorporar não apenas os correspondentes elementos heráldicos, mas também elementos adicionais tendo por base objectos antigos e estimados do seu legado familiar. Se por um lado este pedido me levou à indispensável pesquisa sobre bela arte da qual nada conhecia — caminho esse que apenas começou a ser percorrido e encerra em si uma interessada aprendizagem que mal se iniciou — por outro levou-me a revisitar a técnica do desenho meticuloso acima referido, pela qual optei numa altura em que julgava já não ter acuidade visual para tais empreitadas. Até lá chegar, contudo, foram muitos meses e muito papel gasto em esboços, ensaios, análise de pormenores, tentativas falhadas e recomeços, com alguma criatividade sim, mas também sob o peso de querer representar e combinar condignamente os rigores da heráldica e os elementos adjacentes da composição. Senti sobre mim uma tremenda responsabilidade. Foi árdua a tarefa, mas simultaneamente refrescante, e em nenhum momento desejei parar ou dei o meu tempo por mal empregue. No momento da entrega, foram os meus receios de principiante dissipados pelo caloroso acolhimento com que o trabalho foi recebido, entusiasmo esse que ainda hoje persiste e me surpreende, incentivando-me no sentido de esta não ser uma experiência isolada.

“E agora?”, inevitável pergunta. Com apenas três Ex Libris na “folha de serviços” e os pés assentes na terra, declaro-me um iniciado que nada sabe, um debutante que ainda olha em volta de olhos arregalados. Daqui para a frente, o caminho será sempre experimentar e aprender. Histórias, contextos, tipologias, técnicas, segredos, subtilidades. Uma vida não chegaria... Meia dará para quanto?

*Paulo Jorge Mendes*





### Ex Libris

Alexandra Maria Ferreira Braga de Sousa Louro Pereira de Castro

Cercadura em forma de octógono, ornamentado com motivos geométricos e vegetalistas, réplica de uma relíquia anterior ao Concílio de Trento, da Família dos Castros, da Casa de Galvão, em Melgaço, e no seu interior dois escudos de armas encimados de um caranguejo.

À dextra: Escudo de armas de Diogo António de Castro e Menezes (leitura heráldica de acordo com a descrição original da carta d'armas) "Por ser descendente dos Castros de Melgaço, velhos alcaides-mores da praça, levou-o a justificar a sua nobreza em 1740 e em virtude do respectivo processo foi-lhe passada a Carta d'Armas de 10 de Agosto de 1740".

"Hum escudo esquartellado no primeiro e quarto as quinas de Portugal sem orla de castelos, no segundo e terceiro em campo de prata hum leão de púrpura, no segundo quartel as armas dos Castros, em campo de prata seis arruelas azues postas em duas pallas, no terceiro quartel as armas dos Lobatos em campo sanguinho, três castelos de prata em roquete com portas e frestas lavradas de preto, e hum orla

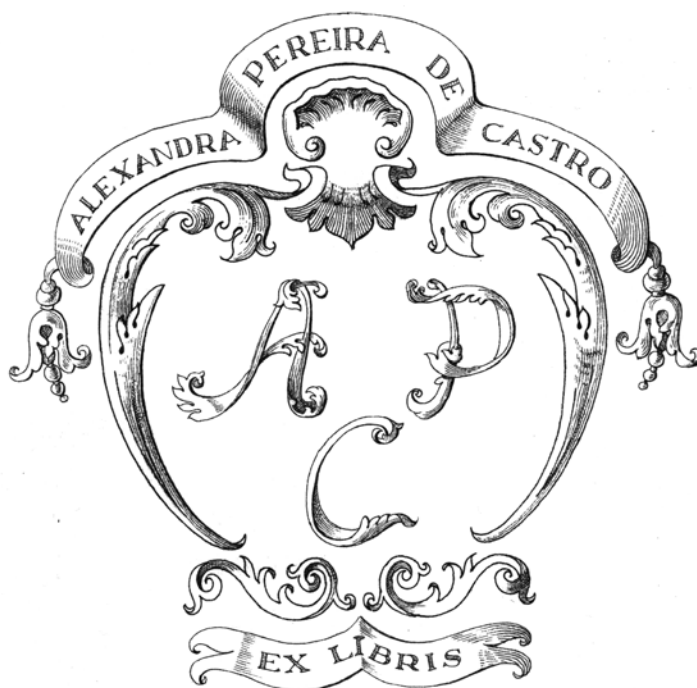
de ouro e nela outo lobos negros a seu direito, no quarto quartel as armas dos Menezes Telles, que são esquarteladas, no primeiro e quarto em campo de ouro, hum leão de púrpura, no segundo e terceiro em campo de prata também leão de púrpura. [Elmo de prata aberto guarnecido de ouro. Paquife dos metaes e cores das armas. Timbre o dos Castros, que he hum caranguejo de prata arruelado de arruelas azuis, com as duas bocas pegadas no elmo e] por diferença hum brica vermelha com hum trifoleo de ouro".

À sinistra: Escudo de armas em forma de lisonja de António Pereira de Brito Campello (leitura heráldica de acordo com a descrição original da carta d'armas datada de 24 de Outubro de 1774).

"Hum escudo esquartellado: No primeiro quartel as Armas dos Campellos, que são em campo azul três cabeças de Leões de ouro armadas de vermelho, com sangue nas Cortaduras postas em roquete. No segundo as dos Moraes partidas em palla, na primeira em campo vermelho hum torre de prata de dois andares com o telhado de ouro, e hum bandeira de prata no remate, na segunda em campo de prata hum

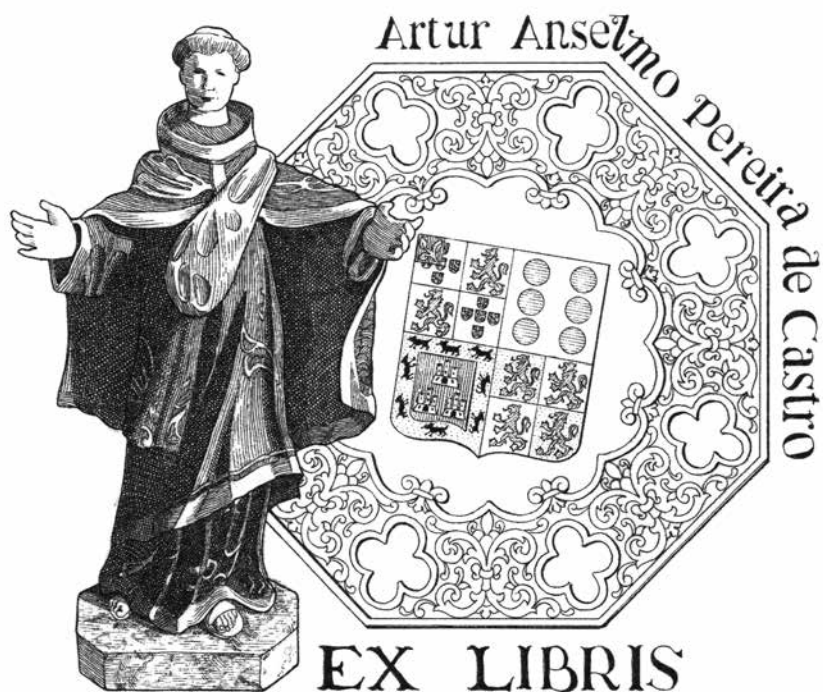
amoreira verde. No terceiro quartel as dos Pereyras em campo vermelho huma Cruz de prata florida, e vazia do campo. No quarto as dos Britos em campo vermelho nove Lisonjas de prata cada huma com seo Leão sanguinho. [Elmo de prata aberto guarnecido de ouro. Paquifé dos metaes, e cores das Armas. Timbre o dos Campellos que he huma Cabeça como as do escudo, e por diferença huma brica de prata com huma banda vermelha”].

A encimar os escudos de armas: Timbre dos Castros de Melgaço, relacionado com o milagre de Santo António (leitura heráldica de acordo com a descrição original da carta d’armas de Diogo António de Castro e Menezes): “hum caranguejo de prata arruelado de arruelas azuis, com as duas bocas [pegadas no elmo]” viradas para a ponta.



Ex libris desenhado para D. Alexandra Pereira de Castro, tendo ao centro as suas iniciais. A seu pedido, são estas rodeadas por elementos decorativos inspirados numa antiga peça de porcelana por ela estimada.

O desenho das iniciais bem como as faixas onde se inscreve o nome e a designação ex libris são de criação livre.



Ex Libris  
Artur Anselmo Pereira de Castro

Cercadura em forma de octógono, ornamentado com motivos geométricos e vegetalistas, acompanhada à dextra e parcialmente sobreposta, da réplica de uma imagem do Padroeiro da família Sousa e Castro e em sua posse - Santo António (do saquinho).

No interior do octógono, escudo francês *au ballon* com a seguinte descrição (leitura heráldica de acordo com a descrição original da carta d'armas): "Por ser descendente dos Castros de Melgaço, velhos alcaides-mores da praça, levou-o a justificar a sua nobreza em 1740 e em virtude do respectivo processo foi-lhe passada a Carta d'Armas de 10 de Agosto de 1740".

*"Hum escudo esquartellado no primeiro e quarto as quinias de Portugal sem orla de castelos, no segundo*

*e terceiro em campo de prata hum leão de púrpura, no segundo quartel as armas dos Castros, em campo de prata seis arruelas azues postas em duas pallas, no terceiro quartel as armas dos Lobatos em campo sanguinho, três castelos de prata em roquete com portas e frestas lavradas de preto, e huma orla de ouro e nela oito lobos negros a seu direito, no quarto quartel as armas dos Menezes Telles, que são esquarteladas, no primeiro e quarto em campo de ouro, hum leão de púrpura, no segundo e terceiro em campo de prata também leão de púrpura. [Elmo de prata aberto guarnecido de ouro. Paquife dos metaes e cores das armas. Timbre o dos Castros, que he hum caranguejo de prata arruelado de arruelas azuis, com as duas bocas pegadas no elmo e] por diferença huma brica vermelha com hum trifoleo de ouro".*





# PAULO JORGE MENDES

## Ex-Libris: Discovery and Charm

Born in Porto, Portugal, in September 1965, I acquired my taste for drawing from my father, who was not a professional artist but had some talent and liked to doodle. Childhood and teenage years were spent amongst sheets of paper and sketchbooks, drawing everything, filling any blank space in notebooks and in books that I was supposed to study. I finished high school at the Soares dos Reis School of Decorative Arts in 1986, when military service beckoned. Once free of that and having decided to pursue a professional life, I became an advertising designer for telephone books, remaining in this activity for almost fifteen years.

At the same time, I made several kinds of works in a variety of media, from medal design or cenographic painting, to watercolor painting, traditional ceramic tile painting and drawing, this latter including illustrations I did in the 1990s for journal covers of a railway association. I developed and perfected a fine and meticulous style of pen drawing, the textures and values being represented by layers of hatches, inspired by nineteenth century prints that always fascinated me. This preference for strict drawing, always in small dimensions, was transposed into watercolor paintings and illustrations between 2002 and 2013, when some eyesight problems and a feeling that I needed to free my hand made me embark upon a looser style, drawing on location from direct observation, something I enthusiastically practice today.

My encounter with ex libris was a late one, taking place when the half-century mark in life had just been crossed, through an order for three specimens for a dearest friend. I was to incorporate the corresponding



Paulo Jorge Mendes

heraldic elements, together with others based on antiques and beloved objects from her family legacy. On one hand, this request led me to undertake the necessary research about this beautiful art of which I knew nothing; on the other hand, it encouraged me to revisit the meticulous drawing technique mentioned above at a time when I thought that I no longer had the proper eyesight for such enterprises. Many months and much paper was devoted to sketches, experiments, detailed analysis, failed and resumed attempts, some creativity yes, but also the pressure of properly combining and representing the strictness of heraldry and the additional elements. I felt a huge responsibility. At the moment of delivery, my fears as a first-timer were dissipated by the warm way the work was received, an enthusiasm that persists today.

“And now what?”, is the inevitable question. With three ex libris on my record, I declare myself a beginner that knows nothing, a novice still looking about with eyes wide open. One is always learning and trying. Histories, contexts, types, techniques, secrets, subtletesses ... One life would not be enough. A half life will have to suffice?



Escadório do Bom Jesus de Braga, Portugal  
(4 de Setembro de 2016)

A prática diária do desenho de observação é algo que não dispense. Aperfeiçoa o poder de observação e a memória visual, a capacidade de tomar decisões, lidar com erros e resolver problemas com rapidez. Quer seja sozinho, como foi aqui o caso, ou na companhia de outros praticantes mais ou menos avançados, é inestimável o que se aprende sobre luz e sombra, composição, cores, texturas, perspectiva, proporções. E por último, a ligação entre o lugar e quem o desenha torna-se especial e permanece indelevelmente na memória.

Não tenho a menor dúvida de que os três ex libris aqui apresentados, ainda que em termos de estilo possam estar nos antípodas deste tipo de desenho, tiveram o seu desenvolvimento e posterior sucesso alicerçados e sustentados nos benefícios desta prática que vivamente recomendo.

*Paulo Jorge Mendes*

Bom Jesus Stairway, Braga, Portugal  
(Sketched on location, 4 September 2016)

The daily practice of observation sketching is something I do not fail to undertake. This perfects observation skills and visual memory, together with the capacity to take decisions, deal with errors, and resolve problems quickly. Either alone, as was the case here, or in the company of fellow sketchers more or less advanced, the lessons of light and shadow, composition, colors, textures, perspective, and proportions are priceless. The connection between the place and the sketcher becomes special and remains indelibly on the memory.

Without doubt, the three ex libris shown here, even if in terms of style may be antipodes of this kind of sketching, had their development and subsequent success grounded on the benefits of this practice, which I heartily recommend.

# NAIDKO OLENA MYKOLAIVNA

## Philosophy of a Ukrainian Ex-Libris Designer

Born in 1995 in the small western Ukrainian town of Lutsk, replete with rivers and lowland fields, I was fascinated from childhood by nature and art. On paper one can dream and invent things that do not exist, or express the fact that amazing beauty surrounds us. My parents were enormously supportive of my early creative steps and encouraged me with trips to natural surroundings, philosophical conversations about the fluidity of life, or arranging evenings of jazz. They helped me to find myself, to believe in my own strengths. Gradually this childhood milieu developed into a pattern of life. Before enrolling at University, I accidentally met a local artist, communication with whom consolidated a love and thirst for the arts. She spent long evenings with me and reinforced the faith in myself when so many doubts were in my mind. In 2012 I moved to Lviv to enroll at the National Academy of Arts.

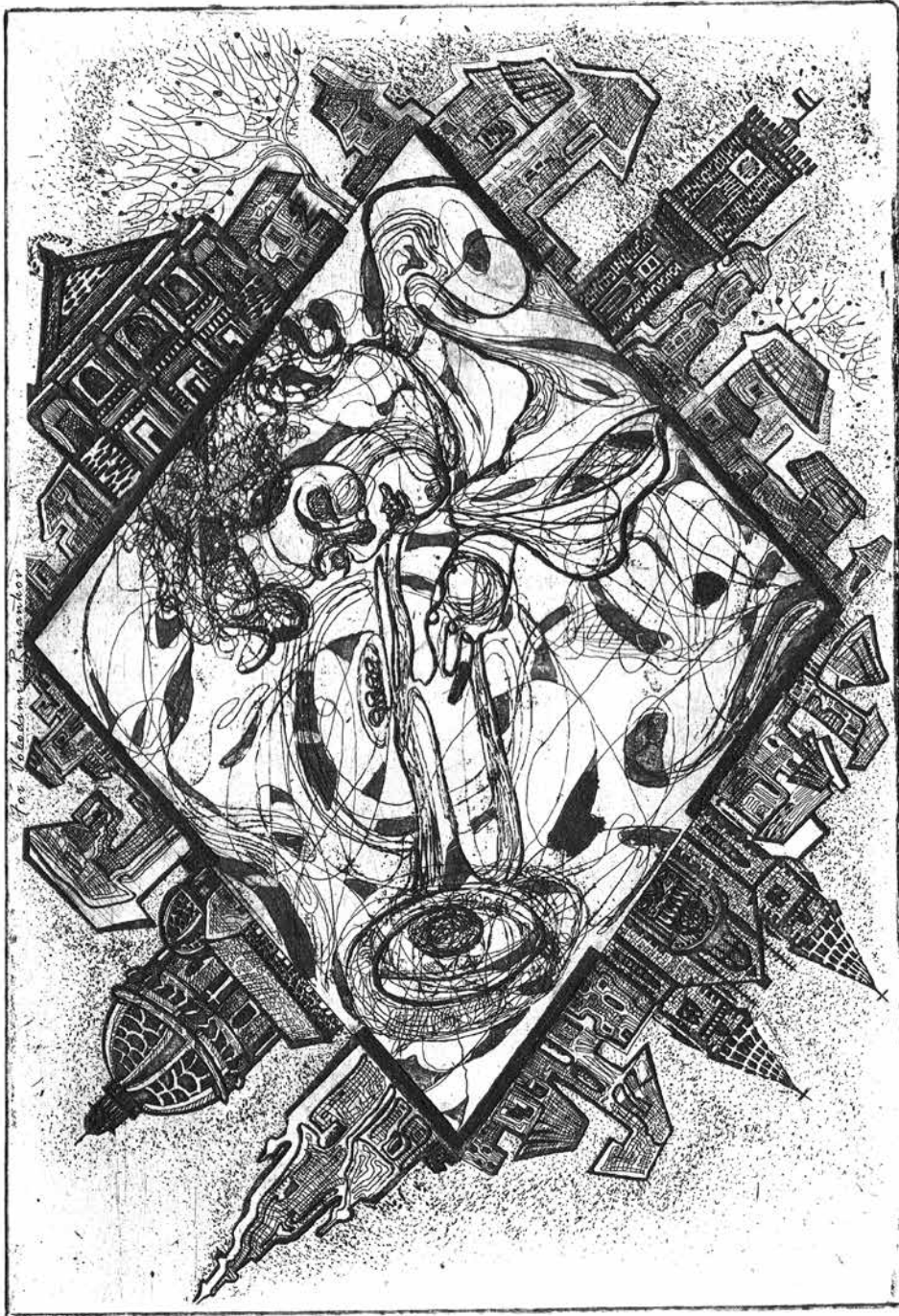
For four years I studied the manufacture of decorative glass. We learned different techniques for decorating and making such items as stained glass, hot-blown glass, or decoratively painted mordant glass. My teachers furthered the process of self-understanding. During long evenings they revealed to me the secrets of their skill and their success. Those days were incredibly soulful and bright. These talks generated a hunger to create and an absolutely different feeling of this world. In periods when something does not work and I need help, they always find the right words and advice as support, to instigate genuine laughter and emotions. These individuals helped me to share the world, to create works, and not to worry about a bad result, not to succumb to the provocations of fear,

and how to achieve one's goals. With them I began to realize that the meanings of the expression of the ideas came to me in creating graphics. I prefer to work with glass and to make a whole universe with plastic lines.

In 2016 I entered the Lviv Academy of Printing, where my work with graphics has improved my skills and knowledge of etching and linocut. The most powerful source of inspiration and a well of ideas for me was the world of Eastern philosophy, which has opened a vision of the thin edges of our world, a sense of which is boundless in the soul that lives, has seen many generations of people, and seeks to reach for the sun. There is a harmony embodying all subjects and the power of Mother-Earth. For me this topic has become prominent because when I look at the forest and rivers, I feel how time is passing me through the purity of nature in an understanding of absolute peace and unshakable balance. Amazing landscapes and spending time with animals gives to the soul a sense of something abstract but eternal which we all seek. In chaotic cities with tight schedules and work modes people often forget the value of life not dependent on wealth or worth the daily stress, suffering, and depression. Everyone is already fortunate because we were chosen by the whole Universe, which gives to us a strange gift—life and unlimited information space that welcomes every person every day. Such immeasurable magic as dawn awakens everyone, from birds to squirrels. In cyclical seasons everything is replete with colors; the energy of summer quietens during the winter snow.

In reading literature I have fallen in love with the surrounding world. People as individuals





Ex libris for Volodymyr Rizhankov (C3+C4)  
**Autumn Jazz**

Music is a mind which embodies  
beautiful sounds. *Mykhailo Tyshchenko.*

have their own features of character and worldview. In the microcosm of each person behind their emotional looks and smiles, is a wonderful relationship between them and such phenomena as feelings of love and friendship, loyalty, and self-sacrifice. The river is not an obstacle, but a teacher. Time does not exist. The river exists everywhere at the same time: in the sea and in the mountains, or in the rain. She feels no time. She exists only where she flows. The future or past do not exist for her either. Everything is real and true only now, *Hermann Hesse, Siddhartha*. Or, "The real moment is always the most valuable. It will never return or repeat. Each moment can be the last. Therefore, we

must maintain consciousness and not waste our time for the emptiness", *Lama Ole Nidal*. For many years I have been inspired by Piter Martinson, Oleksander Aksinin, and Vasyl Demyanyshyn because their works are perfectly made, full of symbolism and ideas. Graphics are not only a visual art, but an entire story in pictures where each feature has its own symbol and idea, as well as energy and feelings. Graphics for me are like a portal to outer space; the works of each artist can be read when I am looking at them. I can learn something every time, and each time I can see something new. This is a mystery and philosophy which is not for all. In my works I have tried to show the power and beauty of the human soul.



Naidko Olena Mykolaivna

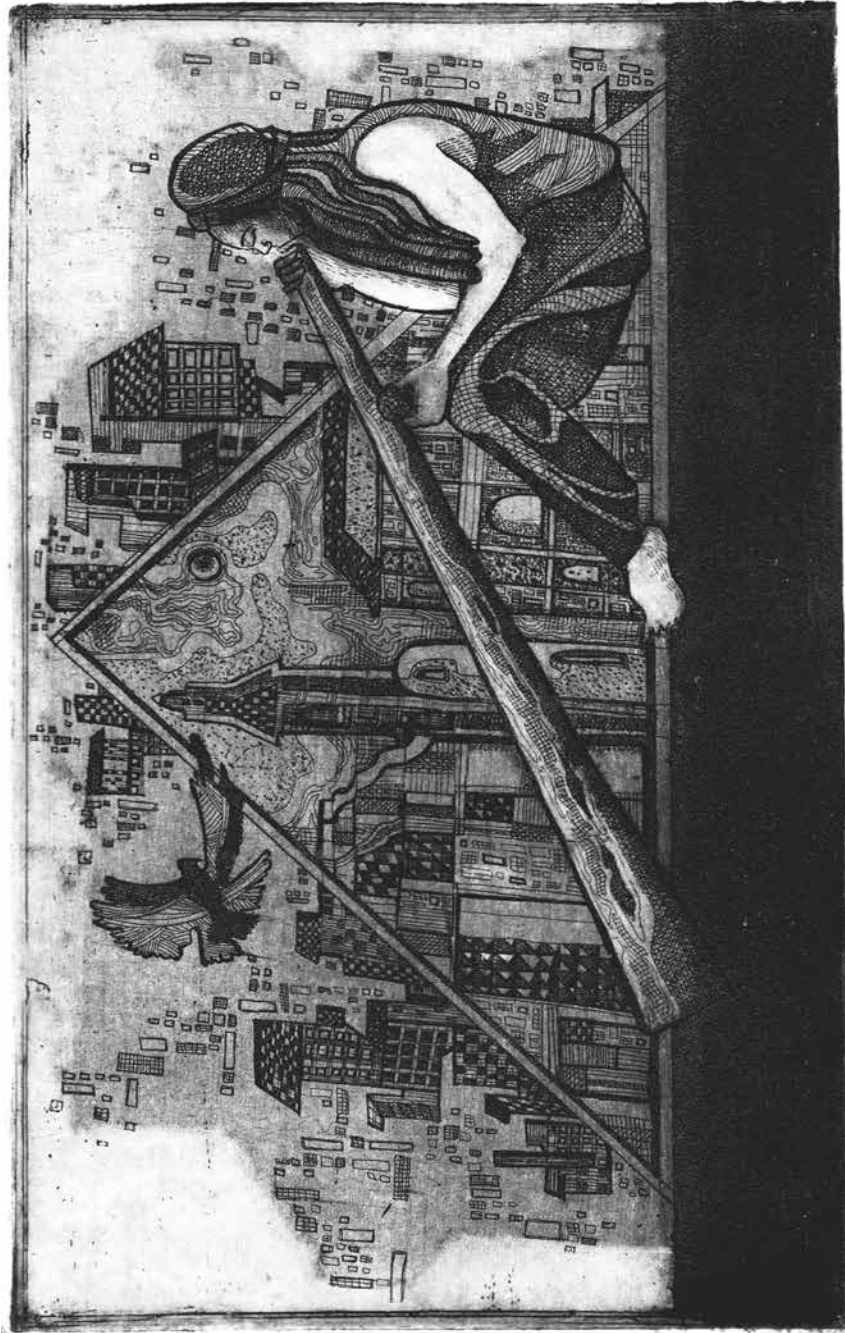
and beauty of the human soul. Her harmony with world like single part, and each is part of nature. I also have tried to show that our inner world may influence the reality that surrounds us. Perhaps that is why people can walk along the same street but see it absolutely differently. We have to keep the purity of our mind and soul to be able to see the beauty, to feel this in their souls, and to live in spirit, to try to reach the stars and find God. "Your mind is a creator of this world", *Buddha*.

*Naidko Olena Mykolaivna*

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All the captions are in the artist's own words.



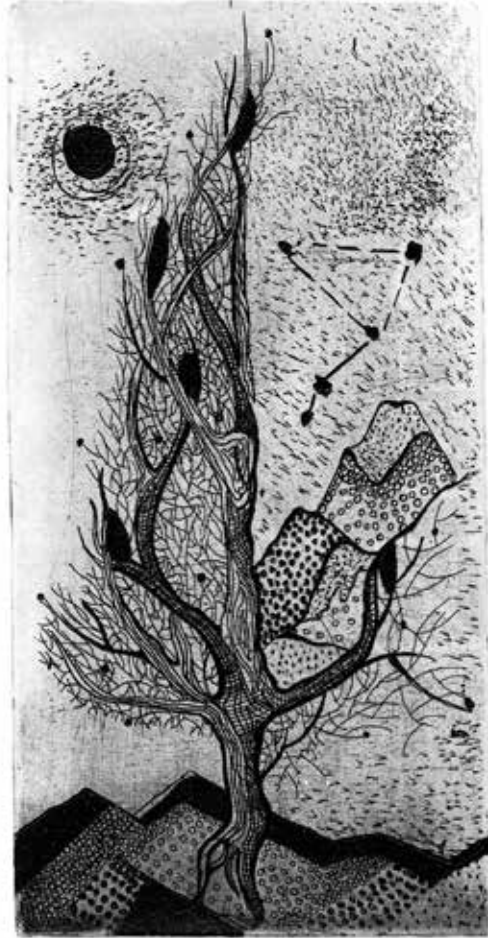


Ex libris for Mary Tyranka (C3+C4)  
**Magic of Dgygyrida**

The sound of music can bring us to eternity  
and give us the opportunity to understand  
its greatness. *Thomas Carlyle.*



????



Ex libris for Olexandra Kovalevska (C3+C4)

Fruitful tree

Every individual has two trees: a tree of happiness  
and a tree of grief. Whichever you nourish,  
you will consume the fruit borne.



### Talisman of Islandian legends

This work, not an ex-libris, shows the powerful interaction of humanity and nature. The walrus portrays the soul of Islandian legends, as a talisman of human happiness, love, and light, an embodiment of strength that overcomes any evil embodied in doubts or fear. (Dimensions of original: 20x20 cms.)



### Spirit of Carpathian Wanderings

Not an ex-libris, the bear symbolizes power, calmness, balance, and a natural thirst to wander, a thirst for self-understanding and conscious control of will. (Dimensions of original: 35x35 cms.)

# LUIS ANTONIO TORRES VILLAR

## Breves palabras del artista da República de Perú

En mi país, Perú, la tradición de grabado llegó con la colonia en el siglo XVI bajo el brazo de viajeros europeos, sirvió como apoyo a la composición de la naciente tradición pictórica de caballete, su interés siempre fue menor por ello era necesario que crecieran. Empecé a explotar el formato con un grabado contemporáneo que inciden en la narrativa social de la imagen en espacios periféricos, este interés abarca también el arte del ex libris impulsándolo en el Perú, este año 2016, presenta por primera vez una muestra individual dedicada íntegramente al ex libris, para su conocimiento y difusión, lo cual lo convierte en el promotor del ex libris en el Perú en la Sala de Exposición Bibliográfica del Centro Cultural Inca Garcilaso, del Ministerio de Relaciones Exteriores, del 3 de noviembre al 11 de diciembre, presenta en el marco de la V Bienal Internacional de Grabado del Instituto Cultural Peruano Norteamericano ICPNA en Lima, Perú.



Luis Antonio Torres Villar

Luis Antonio Torres Villar nació en Huachipa, Perú (1984), curso estudios de grabado en la Escuela Nacional Superior Autónoma de Bellas Artes del Perú, ENSABAP (2005), fue seleccionado para participar del Programa de Artistas PDA/12, de la Universidad Torcuato Di Tella, en Argentina (2012).

Cuenta con cuatro muestras individuales y con múltiples exposiciones colectivas en el Perú y en el extranjero, Argentina, México, Taiwán, Rumania, Portugal, Polonia, China, Corea, Turquía, España y Japón. Ha obtenido los siguientes premios: *Primer Premio* en el XXXII Salón Nacional de Grabado del Instituto Cultural Peruano Norteamericano ICPNA, (2008); *una beca de estudios* otorgada por la embajada de Francia en "Pasaporte para un Artista" (2009); *Premio de Honor* de la XIV Bienal Internacional de Grabado, Museo de Bellas Artes ROC de Taiwán (2010); *Mención de Honor* en la V Bienal Internacional de Ex Libris, "Contratalla" en España (2010); *Primer Premio* en el VII Concurso Nacional de Pintura del Banco Central de Reserva del Perú (2015); *Medalla de Oro* en la XVII Bienal Internacional de Grabado Contemporáneo, Museo de Bellas Artes ROC de Taiwán (2016). Ha sido invitado a participar en importantes eventos como "The Millennial Anniversary of the Tripitaka Koreana", Busan, Corea (2011); en la VI Bienal Internacional de Grabado Contemporáneo "Douro", en Alijó, Portugal (2011).





(2016) : Wu Wang Ru  
**RONDA AL TROMPO**

Wu Wang Ru es un importante coleccionista de ex libris en Taiwan, promotor de la educación y también un amante de los juegos tradicionales.

Este ex libris piensa en los niños y una ronda alrededor del juego del "trompo" que da alegría en todo el mundo.

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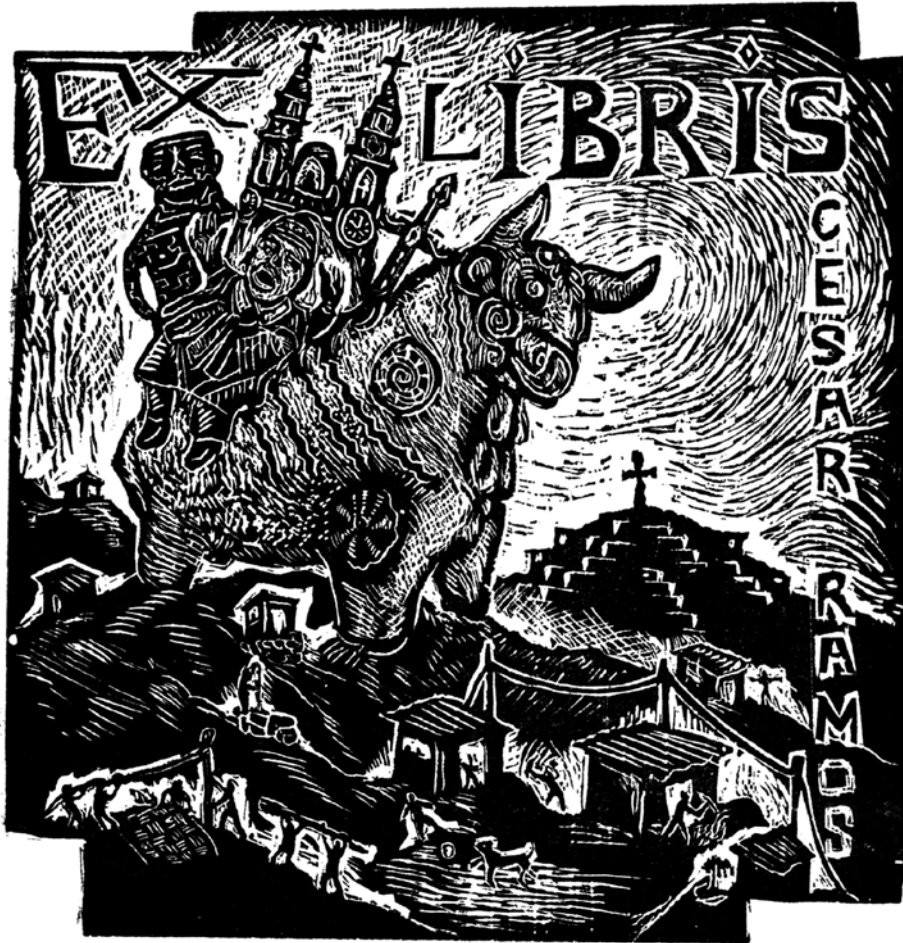
Todos los ex libris son grabados en madera (X1), y las leyendas son escritas por el propio artista.



(2014) : Biblioteca Bodio Lomnago  
**POESIA DEL AIRE**

Este ex libris fue seleccionado en el importante concurso de la Biblioteca Bodio Lomnago en Italia con el tema de la poesía "música del corazón" me vino a la mente un recuerdo juvenil de un recital en el colegio y como ese escenario era una suerte de tablero de ajedrez donde jugamos demostrando nuestro amor a nuestras artes. Cuando uno está sobre él, el aire es el primero en tocarnos y el vehículo de nuestra poesía.





(2016) : Cesar Ramos  
**CONSTRUIR EN LA ALTURA**

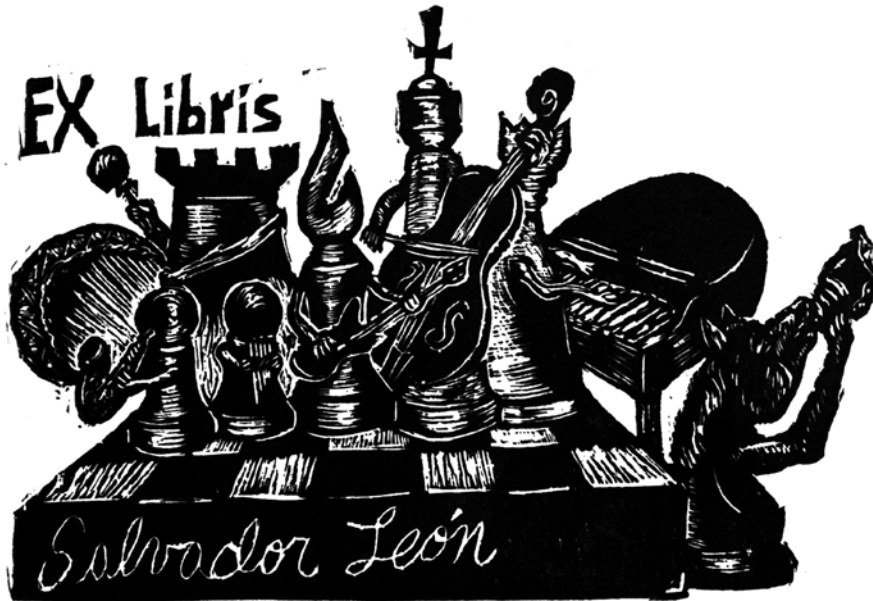
Cesar Ramos es antropólogo interesado en los procesos de migración del campo a la ciudad. Esta imagen enmarcada en una sutil "chacana", una cruz andina donde un "toro de pucara", una artesanía del Perú profundo, llega cargado a la capital del País, señala el mismo recorrido que han hecho innumerables familias a lo largo de la Historia del Perú.





(2016) : Anita Tavera  
**PASADO / PRESENTE**

Anita Tavera es historiadora del arte, le gusta el pasado, la idea surgida de mezclar el pasado con el presente, a un lado una pieza de orfebrería de la antigua cultura Precolombina Moche que representa un Búho, la sabiduría y al otro lado un Búho contemporáneo, el pasado nos da luces sobre el presente el cual leemos. Ambas cosas juntas mueven las páginas de la Historia.



(2016) : Salvador León  
**ORQUESTA**

Este es un ex libris para un joven lector, en su encargo tuve de cómplice a su abuela quien deseaba un sello para la biblioteca de su nieto. Ella me dijo que el adora el ajedrez y toca todos los instrumentos de música, el resultado una orquesta interesante donde hasta un ejecutante de “pututo” está presente, me refiero al caballo que sopla ese instrumento de música milenario en el territorio andino.



(2016) : Cristina Planas  
**LIMA**

Cristina Planas, artista y escultora, dentro de su parafernalia visual un ser recurrente, es el gallinazo el “*Coragyps atratus*”, un ave carroñera que abunda en Lima, capital del Perú. Ella se encarga de la asepsia de la ciudad alimentándose del detritus citadino.

Lo curioso es que la ciudad de Lima en su escudo tiene dos águilas reales coronadas, aunque para muchos existe la duda si son águilas o gallinazos. En la imagen vuelvan los gallinazos y esta vez sobre el Cerro San Cristóbal, el mirador natural de la ciudad.





(2016) : Adriana Maza  
**MARCHA**

Adriana Maza es escritora y publico el libro  
"De Liberales a Liberadas" que ilustra  
la lucha fémina de la mujer por  
conseguir la ciudadanía en un México  
republicano. Por eso la imagen es de la  
marcha de mujeres con sus hijas en brazos  
sobre el territorio mexicano.



(2016) : Carlos Maza  
**PARICUTIN**

Carlos Maza es editor y también docente, extasiado por los volcanes me pidió este ex libris y conjugamos la erupción del joven volcán "Paricutin" en su natal México donde el encuentro del hombre con el volcán nos hace pensar por momentos en Thales de Mileto tratando de medir la pirámide de Keops, es un saludo al pensamiento humanista de Carlos.



(2016) : Constanza De Bernardi  
**FELINO**

Constanza De Bernardi es apasionada por los felinos y su juego, en este caso el felino se divierte con el ovillo y empieza a descubrir un mundo, el planeta oculto en él. Constanza es joven pero descubrirá el mundo y se apropiara de él, ese es el deseo de su abuela.





(2016) : Claudia y Ramón  
**MÚSICA PARA SANTA ROSA**

Ramón y Claudia, son esposo con más de 30 años juntos, el encargo fue de Claudia para sorprender a Ramón. Ellos son dos académicos que han dedicado su vida reconstruir la memoria histórica del Perú. Su fe por la primera santa de América, Santa Rosa de Lima, se ve presente en este ex libris donde ella recibe en calidad de ofrenda la música de parte de esta pareja de ejecutantes, dos amantes devotos, donde sus arpas como anillos de matrimonio están enlazadas, Ramón es el actual director de la Biblioteca Nacional del Perú.

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