
ENCYCLOPAEDIA BIO-BIBLIOGRAPHICAL OF THE ART OF THE
CONTEMPORARY EX-LIBRIS XXVI

Published in 1999 by Artur Mário da Mota Miranda

Printed and bound in Portugal by Editorial Franciscana
P — 4701 Braga Codex
Portugal

Limited edition of 300 numbered copies

All rights reserved

Further information available from Artur Mário da Mota Miranda
Casa do Outeiro
P — 4890 - 275 Celorico de Basto
Portugal

12

THE
EX-LIBRIS
of

LILIANA BASTIA

AUGUSTINAS BURBA

STEPHEN CALLOWAY

SUSANA COS

ELENA DAVICINO

MARIA ADRIANA GAI

LANFRANCO LANARI

VASYL LEONENKO

MARINA MAKSUTOVA

BÉATRICE NEVOUX

YOKO OHIRA

PETRO PROKOPIV

ESA RIIPPA

ROLANDAS RIMKUNAS

ITALO UBOLDI

TO OUR READERS

The editor of this Encyclopaedia announces that Volume 30 will see this work's completion. Volumes 27, 28 and 29 are in hand for publication before long, and they will be followed by a different and special Volume 30. This will comprise an article, in several languages, by the erudite Belgian collector, Luc Van den Briele, and a composite index of Volumes 1-29, together with illustrations.

ACKNOWLEDGEMENTS

Yet another Volume of this «Encyclopaedia» is here published, the 26th., with gratitude to the artists, writers, translators, collectors and subscribers.

The greatest thanks are due for their collaboration in this Volume to Mrs. Liliana Bastia, Mr. Joan Bauçà i Barceló, Mr. Egisto Bragaglia, Mr. Luc Van den Briele, Mr. Augustinas Burba, Mr. Stephen Calloway, Mrs. Susana Cos, Mrs. Elena Davicino, Prof. Maria Adriana Gai, Mr. Lanfranco Lanari, Mr. Brian North Lee, Mr. Vasyl Leonenko, Mrs. Marina Maksutova, Mr. Victor Melnyk, Mr. Petro Nesterenko, Mrs. Béatrice Nevoux, Mrs. Yoko Ohira, Mr. Luca Olgiati, Mr. Petro Prokopiv, Mr. Esa Riippa, Mr. Rolandas Rimkunas, Mrs. Julia Romanenkova, Ing. Horst Schult, Docteur Pierre Séjournant, Mr. Francesc Bemat i Sigalés, Mr. Tuomo Toivo, Dott. Gian Carlo Torre, Mr. Italo Uboldi, Dr. Joan-Lluís de Yebra, and Mr. Dmitrijs Zinovjevs.

VICTOR MELNYK

Victor Melnyk was born in 1957 in the Zhytomyr region, Ukraine.

He studied at the faculty of history and theory of arts at Kyiv Institute of Fine Arts. Now, he works as a head of the fine arts department in Ivano-Frankivsk Art Museum.

Special subjects of interest are the history of Ukrainian icon painting, Baroque plastic art, the critique of modern art. He is the author of the monograph «The Church of the Holy Spirit in Rohatyn», publications in special art editions on ancient and modern art.

More than once he was an organizer and a curator of ex-libris and small-scale graphic arts exhibitions in Ivano-Frankivsk: «Sacred graphic arts of Precarpathians artists»; personal exhibitions of Yuriy Protsan (Ukraine, 1997) and Juliusz Batura (Poland, 1997). He was a curator and compiler of the catalogue of International exhibitions of small-scale graphic arts «Sobor - 96» dedicated to the 400th anniversary of the Ukrainian Greek-Catholic Church.

Now he compiles the museum ex-libris collection of the Ukrainian and foreign authors.

PETRO NESTERENKO

Petro Nesterenko was born on 13 July, 1949. An art critic, ex-libris collector (with a collection of 24,000), and a President of the Ukrainian Ex-Libris Club, he lives in Kyiv. One third of his 150 publications have been about ex-libris, and he has been published in *The Ukrainian Review*, *Bookplate International* (England), *New Days* (Canada) and *Ex-libris* (Spain). Currently he is writing a book about Ukrainian ex-libris history. Petro Nesterenko has organised ten ex-libris exhibitions, including two international ones in Ukraine and three of Ukrainian bookplates in Germany, Denmark and Great Britain. He was awarded diplomas at ex-libris exhibitions in Munchen (Ukraine 95) and Kyiv (World petpress 1995).

JULIA ROMANENKOVA

Born in 1975 in Kiev, Ukraine.

Graduated from the State School of Fine Arts, department of painting (1993), works in free graphic arts, too. Then graduated from Ukrainian Academy of Fine Arts and Architecture, department of theory and history of art (1998). As art critic writes articles about ex-libris by Ukrainian and foreign graphic artists for editions of Ukraine, Greece, Spain, Italy, Japan, The Netherlands, Denmark, and Belgium (from 1994).

HORST SCHULT

Born in 1924 in Osnabrück, Lower Saxony, he has lived since 1963 in Bonn, the former capital and now the Federal-City of Germany. As a certificated engineer for Radio-Frequencies he worked until 1987 as a frequency-manager for Satellites and Radio-Relay-links at the German Ministry of PTT and is now retired.

From his youth he drew and painted, collected book and graphic arts, in which he preferred all the artists occupied by the theme «Women».

By reason of lack of space he turned over from the collection of large-sized graphics to the collection of bookplates, also on the theme «Women», whereat the limit lies now at the work of the artists, F. von Bayros and Mark F. Severin.

He is a member of the German, Belgian, Dutch and Danish Bookplate societies.



AUGUSTINAS BURBA

Julia Romanenkova

**The images of Augustinas Burba
reveal the man and his ideas**

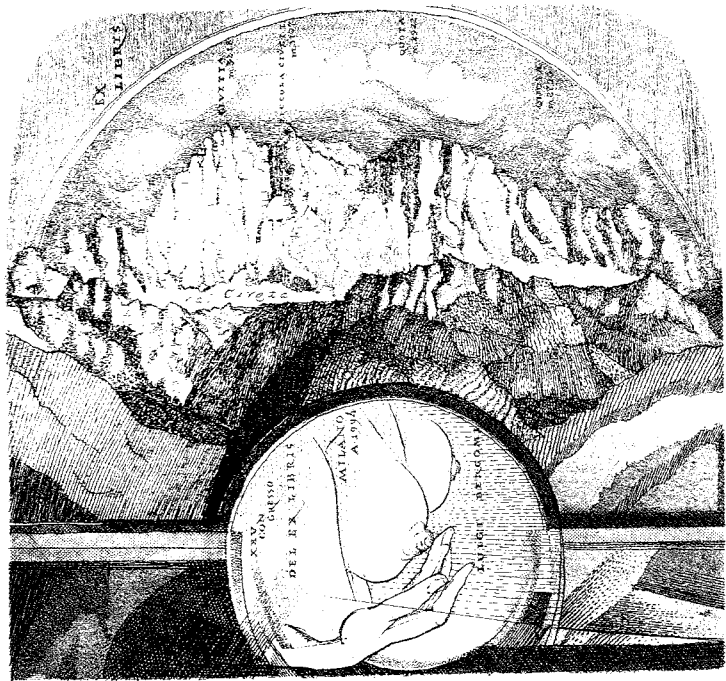
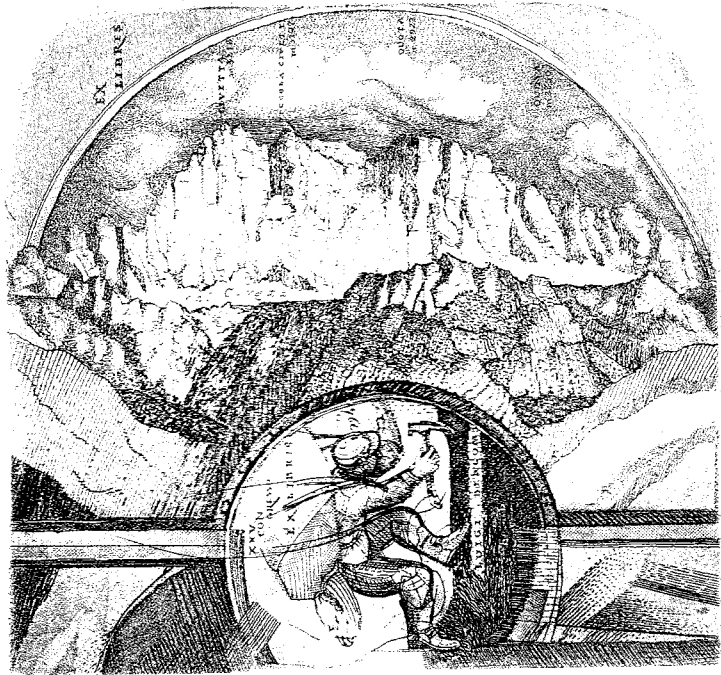
Study the works of an artist if you wish to understand his thoughts. It is no secret that sometimes artists whose accomplishments we find interesting are taciturn and withdrawn. There are many reasons for this. First of all, in some cases, the artist may believe that the public does not understand his ideas. We know, that each artist believes he is a genius - singular and unique. It is a harmless idiosyncrasy of the creative nature - one that is necessary for their self-esteem, and we accept this.

The second explanation is more familiar. An artist who works for a long

time on a single composition putting his thoughts into images wishes to have the images speak for themselves without further need for verbal clarification.

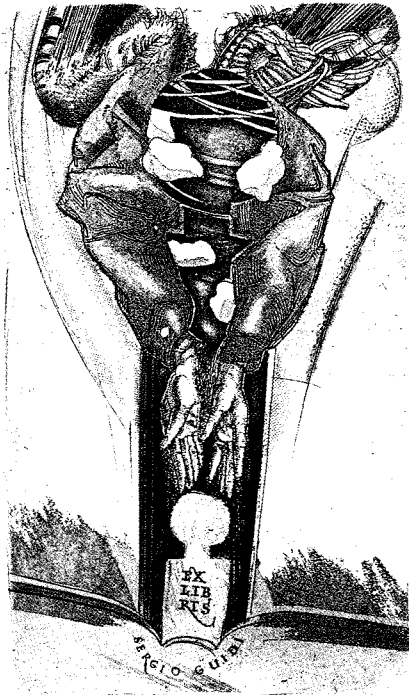
Sometimes we are unable to understand the main idea of the image. In that case, we ask, «What is the artist trying to say in this work?». This question shows the viewer's incompetence, not the artist.

This time I would like to discuss the work of Augustinas Virgilijus Burba who excels in explaining his ideas both in imagery and in words. He was born in Lithuania in 1943 and graduated from



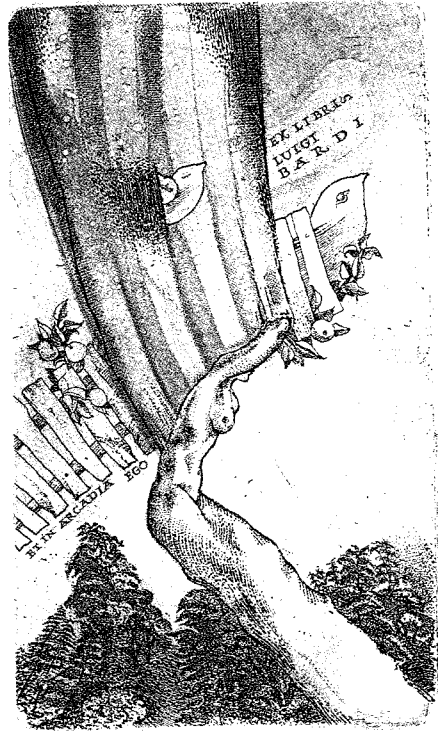
the Vilnius Art Academy. Today, he is a professor at the same Academy teaching drawing in the Klaipeda's Design Department. The artist has taken part in more than 65 international exhibitions. He specializes in drawing and engraving, among other techniques. For the purpose of this article, we will only discuss his bookplates.

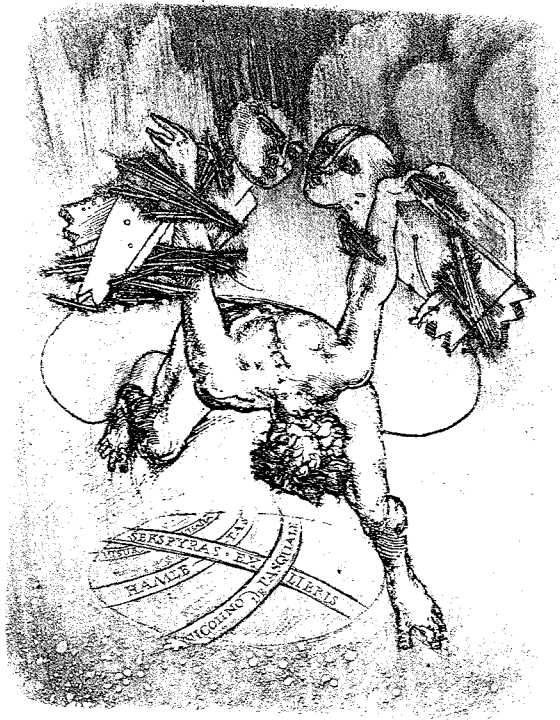
His first works in this field appeared in 1978. He experimented with linocut and aquatint but found he preferred the technique of etching. At



times, he has combined etching with aquatint, attaining singular perfection. Most of his bookplates are rather small in size, and this gives them a particularly delicate character. Usually he does not use many colours in his work, preferring to use the tones of a single soft hue. Let's examine some of the works of this Lithuanian artist in order to study his personal style.

Etching is a technique only for the experienced artist who has complete





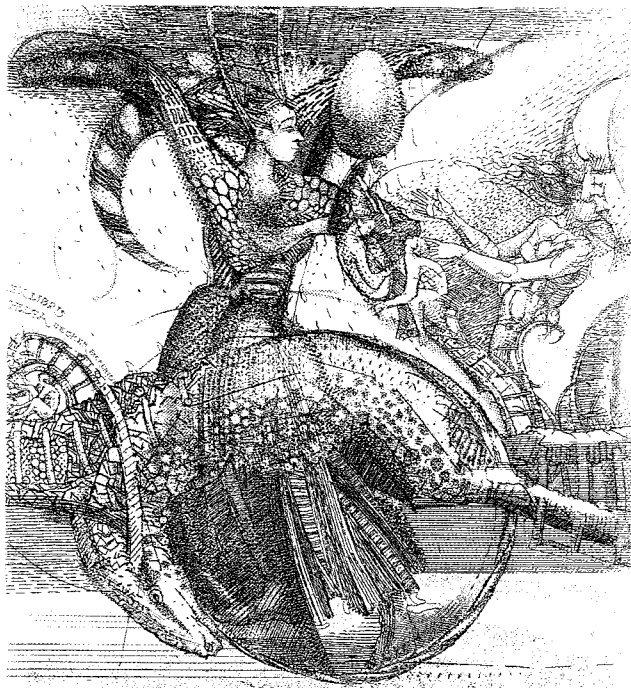
control over the use of a chisel. Though it is very difficult, Burba demonstrates his skill in working in this medium. We know that sometimes an artist creates dozens of sketches and drawings and even discards engraving plates in order to create the best composition. He may not be content with the compositional scheme or the colour or have difficulty producing the image with the chisel. However, these exploratory efforts by the artist should not be visible to the viewer. All the same, it is understood that each bookplate contains many hours of labor. The examples of bookplates discussed here were etched, and in some cases, done in aquatint. It is evident that the artist is a perfectionist with each and every line he makes.

Ex-Libris Klaus Rödel, C3C5, 1983

This work is a striking example of the style of this Lithuanian graphic artist. The allegorical motif demonstrates a high level of skill. The image shows a stylized human face and a dove. It is up to the viewer to interpret the meaning in his own way.

Ex-Libris Luigi Bardi, C3C5, 1990

The motif of his bookplate resembles the one made for Klaus Rödel with a slightly different sense of spirit. Using a single colour with varying values, the tone ranges from one that is very soft, light and transparent to one that has a deep hue. The motif shows the bird once again. This time, however, the head of the bird is part of the branches and fruit of a tree from which a female nude rises. This work of art provides the viewer with a vision of the moment of birth of a human being. The artist is the only one who is able to interpret such an extraordinary event.



Ex-Libris Dieter Holtz, C3, 1993

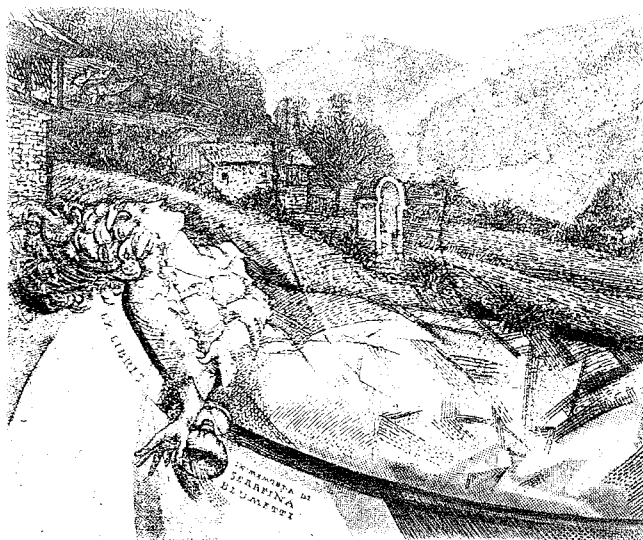
In this bookplate, the age-old subject of love is the theme represented by two nude figures of a man and woman set among rocks. It is not an unusual motif, but one that has been done many times before. There is nothing as beautiful as God's creation of the female figure, and each artist, in his own way, tries to capture this image providing the viewer with a personal vision of that beauty.

Ex-Libris «in memoriam» di Serafina Blumetti, C3, 1994

This bookplate shows a female figure from whose hands a bowl has fallen. The theme is one of death and tragedy. The composition is made even more disconcerting with the use of sharp corners and broken lines.

*
* *

Each bookplate has its own characteristic and its own specific idea. Augustinas Burba encourages us on a journey to bring our own experiences to the art, to find new images, to hear new sounds, thereby evoking a charm to the beauty within. Let's follow him on the journey!



Partial checklist of ex-libris by Augustinas Burba

It is not possible to publish a complete checklist of all the ex-libris made by the artist Augustinas Burba. The artist says that he created many bookplates but can't provide a correct and complete list. So, for this reason it is only possible to publish a partial list of the ex-libris.

1978

- | | | | |
|---|-------------------|------|----------|
| 1 | «Città di Lugano» | X6 | 85 x 135 |
| 2 | «Città di Lugano» | X3/2 | 81 x 75 |
| 3 | Janusz M. S. | X3 | 79 x 70 |

1979

- | | | | |
|----|-----------------------|------|-----------|
| 4 | Malinausko E. | X3 | 67 x 67 |
| 5 | V. Skirguilaites | X3/2 | 92 x 92 |
| 6 | Luc Van den Briele | X3/2 | 88 x 74 |
| 7 | Luc Van den Briele | C3C5 | 152 x 80 |
| 8 | Klaus Rödel | C3C5 | 125 x 95 |
| 9 | Klaus Rödel | C3C5 | 115 x 115 |
| 10 | Vitolio Vengrio | X3 | 62 x 48 |
| 11 | «Aast di Jesolo Lido» | C3C5 | 125 x 77 |

1980

- | | | | |
|----|------------------|------|----------|
| 12 | O. Viciulienes | X3 | 117 x 92 |
| 13 | A. Laurinavicius | C3C5 | 86 x 72 |

1981

- | | | | |
|----|------------------------------|------|-----------|
| 14 | V. Kisarausko | X6 | 67 x 68 |
| 15 | V. Kisarausko | C3C5 | 110 x 126 |
| 16 | V. Kisarausko | C3C5 | 75 x 85 |
| 17 | V. Kisarausko | C3C5 | 85 x 52 |
| 18 | V. Jucio | C3C5 | 84 x 44 |
| 19 | Enzo Pellai | X6 | 131 x 82 |
| 20 | Biblioteca Comunale (Milano) | C3C5 | 117 x 64 |
| 21 | Mazoji Lutuva | C3C5 | 65 x 55 |
| 22 | Mazvyito | C3C5 | 77 x 66 |
| 23 | K. D. (K. Donelaicio) | C3C5 | 76 x 62 |
| 24 | V. Macernio | C3C5 | 48 x 42 |
| 25 | Cigonu Vaikanes | C3C5 | 72 x 48 |
| 26 | Mario de Filippis | C3C5 | 62 x 50 |
| 27 | Mario de Filippis | C3C5 | 142 x 63 |



1982

- | | | | |
|----|--------------------------|------|----------|
| 28 | «Centenario di Pinochio» | C3C5 | 103 x 63 |
|----|--------------------------|------|----------|

1983

- | | | | |
|----|------------------------|------|----------|
| 29 | Mindaugo | X3 | 40 x 78 |
| 30 | Klaus Rödel | C3C5 | 65 x 54 |
| 31 | G. M. B. | C3 | 105 x 48 |
| 32 | Vido Pinkevicius | C3C5 | 103 x 67 |
| 33 | Skulptoriai Smiltyneje | C3C5 | 115 x 61 |

1984

34	Zdenek Bugan	C3	63 x 63
35	«Ville de Cortona»	C3	75 x 50
36	«Città di Cortona»	C3C5	98 x 47
37	«Kazanlyk, 1396-1878»	C3	70 x 70
38	A. Taurinsko	C3C5	54 x 52
39	V. Kisarausko	X3	105 x 65
40	V. Jucio	X3	95 x 75

1985

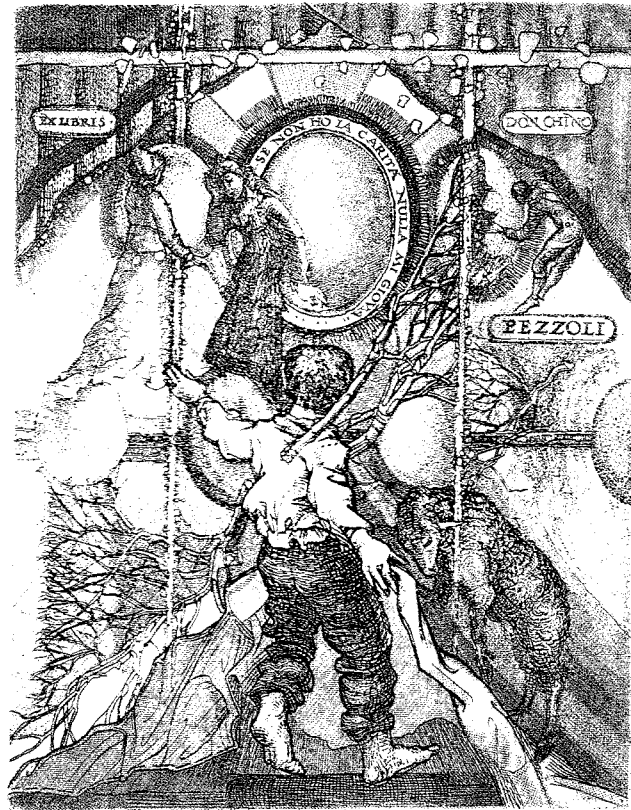
41	V. Zemaicio	C3	85 x 56
42	V. Zemaicio	C3	90 x 56
43	R. Kumaviciaus	C3C5	56 x 72
44	S. Rimkeviciutes	C3C5	66 x 87
45	Ievos Simonaitytes	C3C5	50 x 86
46	Bernardo A. Marojilietuva	X1	85 x 65

1986

47	A. Zailio	X1	107 x 68
48	Miltou Stark	X3	84 x 66
49	Asta P.	X1	60 x 50
50	Miltou Stark	X1	83 x 51
51	Birutes V.	X1	77 x 55
52	E. Sukiene	X1	92 x 46
53	K. Izakovic	C3C5	75 x 107
54	K. Rödel	C3C5	53 x 60
55	Paola Pellai	C3C5	107 x 62
56	Famiglia E. Pellai	C3C5	114 x 70

1987

57	Agu Kaljo	C3C5	93 x 68
58	J. Argo	C3C5	73 x 68
59	Bernardo A.	X1	111 x 70
60	R. Vaisvilune	C3C5	10 x 75
61	S. Gudas	C3C5	95 x 70
62	Remo Palmirani	X1	102 x 82
63	Nicolino di Pasquale	C3C5	95 x 73
64	Remo Palmirani	C3C5	127 x 73
65	Jonas Naujalis	C3C5	90 x 72



1988

66	Sipui	X3	92 x 67
67	D'Annunzio	C3C5	64 x 45
68	G. Cauti	C3C5	107 x 74

1989

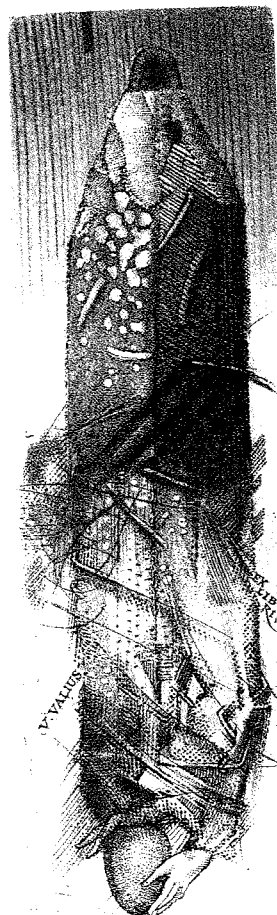
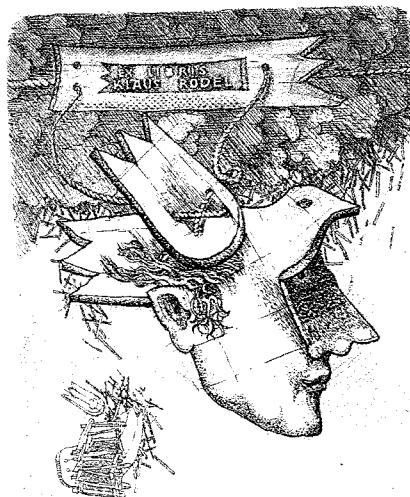
69	Fr. del Sole	C3C5	75 x 60
70	M. Rapisarda	C3C5	95 x 65
71	Fr. del Sole	C3C5	90 x 47
72	S. Toluisco	X1	83 x 40
73	G. Mirabella	X1	80 x 60
74	L. Antonio	C3C5	62 x 77
75	Pietro Dini	X1	87 x 50
76	B. J. Levych	C3	90 x 77
77	KBD - Trinyuai	X1	105 x 65
78	MT - Trinyuai	X1	95 x 65
79	Sergio Guidi	C3C5	95 x 55
80	G. Aleknaviuci	X3	87 x 50
81	A. Hausweiler	C3C5	95 x 66
82	Myra + Jan Rhebergen	C3C5	82 x 52
83	Geerth van Zee	C3C5	83 x 52
84	Giannotti Luigi	C3C5	74 x 64

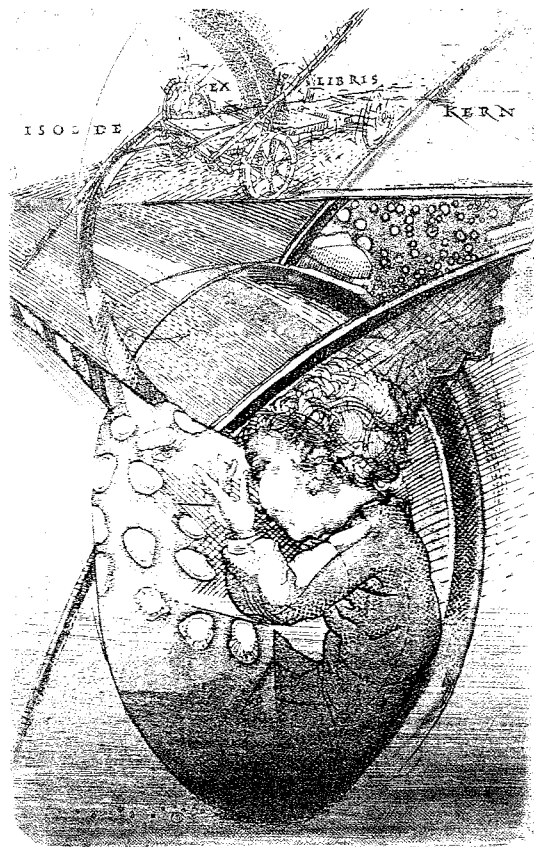
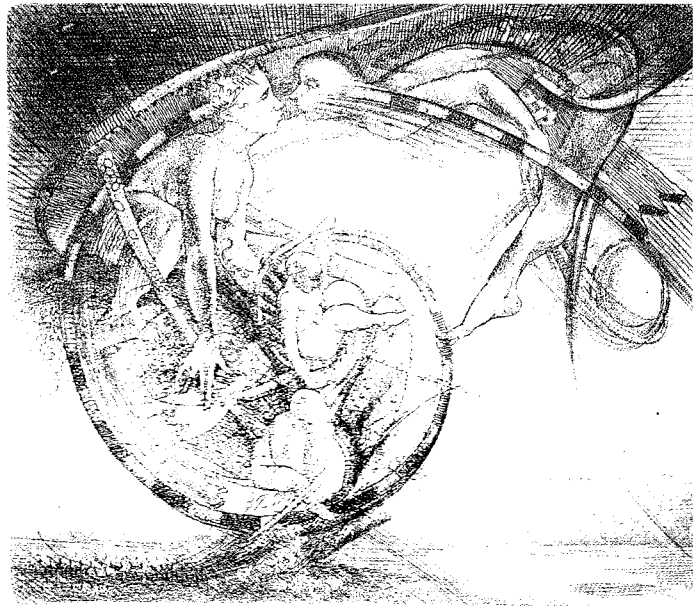
1990

85	Mauro Baroni	C3C5	110 x 70
86	Vyt. Labanauskas	X3	110 x 85
87	Luigi Bardi	C3C5	97 x 57
88	Pekka Heikkilä	C3C5	95 x 80
89	P. L. Gerosa	C3C5	102 x 66
90	B. J. Levych	C3C5	77 x 53
91	Luigi Bergomi	C3C5	95 x 67
92	G. van den Zee	C3C5	57 x 95
93	Luc Van den Briele	C3	88 x 57
94	Luc Van den Briele	C3C5	90 x 64
95	Michele Rapisarda	C3	102 x 65

1991

96	Giuseppe Cauti	C3C5	107 x 68
97	P. L. Gerosa	C3C5	97 x 58
98	Vytautaskaralius	X3	55 x 55
99	H. Zudermanas	X1	75 x 52
100	J. Argo	C3C5	130 x 75
101	V. S. (Virgilijus Skirkevicius)	C3	85 x 70
102	Saulius Sodonis	C3C5	75 x 63
103	Sergio Guidi	X3	100 x 50





1992

104	Vincenzo Lanaro	C3C5	75 x 73
105	Simona Forni	C3C5	102 x 78
106	Ettore Blumetti «70»	C3	85 x 72
107	Aldo Ambrogio Puerari	C3C5	58 x 80
108	Alberto Pellai	C3C5	95 x 70
109	Alberto Pellai	C3C5	67 x 42
110	Thomas Mann Nida	X3	190 x 130
111	Karl-Heinz Jolitz	X3	100 x 65
112	Oliviero dal Toso	C3C5	63 x 65
113	Tereza Forni	C3C5	60 x 117
114	Francesco del Sole	C3C5	110 x 41
115	«Cristoforo Colombo»	C3C5	93 x 70
116	«Cristoforo Colombo»	C3C5	93 x 70
117	«Cristoforo Colombo»	C3C5	93 x 70
118	Vydunni 125, Silute	X1	120 x 60
119	(Alessandra Pelai) Vydunni 125	X1	125 x 73
120	Vydunni 125 (Adriann Cristiano)	X1	140 x 65
121	Vydunni 125 (Krier Rudolf)	X3	97 x 72
122	Vydunni 125 (Cesare Pellai)	X3	73 x 70
123	Vydunas 125	C3C5	83 x 64
124	Vydunas 125 (Nicola Carlone)	C3C5	48 x 66

1993

125	Jacques Pierre	C3C5	92 x 62
126	Luigi Bergomi	C3	70 x 110
127	Papa Ionas Paulius II	C3C5	107 x 77
128	Papa Ionas Paulius II	C3C5	134 x 72
129	Cristiano Beccaletto	C3	80 x 87
130	Bettina Burch	C3C5	110 x 67
131	Sergio Guidi	C3C5	35 x 65
132	Mario de Filippis	C3	92 x 78
133	Agaath van Waterschoot	C3C5	100 x 63
134	Jos van Waterschoot	C3	105 x 70
135	Amy + Luigi	C3	129 x 71



1994

136	Luigi Bergomi	C3	90 x 95
137	Serafina Blumetti (In memoriam)	C3	72 x 86
138	Spartaco Cadioli	C3	77 x 47
139	Dieter Holtz	C3	72 x 54
140	Cristiano Beccalotto	C3	90 x 81
141	Don Chino Pezzoli	C3	110 x 82
142	Maria Tereza + Silvio Forni	C3	140 x 85
143	«Lago Maggiore»	C3C5	110 x 64
144	Sonia + Diego Cotti	C3C5	102 x 80
145	Anna + Nicola Carlone	C3	103 x 95
146	Cristiano Beccalotto	C3	106 x 67
147	Don Chino Pezzoli II	C3	110 x 83
148	Poli Maria	C3C5	98 x 72
149	Poli Anna	C3C5	142 x 64
150	Isolde Kern	C3C5	110 x 70
151	Maria Sofia Puricelli	C3	120 x 52

1995

152	Guido dal Toso Gousaista	C3	120 x 60
153	Giuseppe Cauti	C3	98 x 62
154	Giuseppe Mirabella	C3C5	105 x 63
155	Massimo Bazzani	C3C5	87 x 87
156	Ceriani Paola	C3	87 x 65
157	Vincenzo Lanaro	C3	105 x 65
158	Maeva P.	C3	75 x 54
159	Baeiahe Zeytsahe	C3	115 x 65
160	Tina Aktynh	C3C5	116 x 60
161	Noelle van Neste	C3	90 x 75
162	Bert Kiewiet	C3	114 x 65
163	Ambrogio Villa	C3	63 x 53
164	James P. Kenan	C3C5	90 x 62
165	Jef Arras	C3C5	60 x 70
166	V. Valius	C3C5	125 x 33
167	A. G. Vaicekauskai	C3	135 x 123
168	Peter Rath	C3C5	127 x 63
169	Huib Bongers	C3C5	113 x 93
170	Tadas Vebra	C3	92 x 82
171	Peter Rath	C3C5	98 x 63
172	E. Pumputune	X1	90 x 73

1996

173	«IV Centenario Collegio Rotondi - 400»	C3	133 x 103
174	Renni Kiewiet Waga	C3	120 x 80
175	Pim Zwiers	C3	120 x 80
176	Guido Michelini (Catechismus - 450)	C3	110 x 80
177	Enzo Pellai «Catechismus - 450»	C3	110 x 60
178	«Catechismus - 450»	C3	110 x 75
178	«Catechismus - 450»	C3	110 x 75
179	«Catechismus - 450»	X3	110 x 75

1997

180	Helga Becker Bickerich	C3	93 x 85
181	«Proloco di Roccalbegna»	C3	85 x 95
182	Enzo Pellai	C3	135 x 70

1998

183	Lugrid Seigis	C3	125 x 87
184	Francesc Bernat i Sigalés	C3	120 x 80
185	Lodewyk Deurinck	C3C5	118 x 118
186	Ruth Jensch	C3	117 x 83
187	«IV Centenario Collegio Rotondi»	C3	160 x 95
188	Luigi Bergomi	C3C5	80 x 94

1999

189	Lutz Kallies	C3C5	95 x 85
190	Marina Stappeu	C3	90 x 90