

# EX-LIBRIS



ENCICLOPÉDIA BIO-BIBLIOGRÁFICA DA  
ARTE DO EX-LIBRIS CONTEMPORÂNEO



ENCYCLOPÉDIE BIO-BIBLIOGRAPHIQUE DE  
L'ART DE L'EX-LIBRIS CONTEMPORAIN




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



BIO-BIBLIOGRAPHISCHE ENZYKLOPÄDIE  
DER KUNST ZEITGENÖSSISCHER EXLIBRIS



ENCICLOPEDIA BIO-BIBLIOGRAFICA DELL'ARTE  
DELL' EX LIBRIS CONTEMPORANEO



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

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Published in 1999 by Artur Mário da Mota Miranda

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

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Limited edition of 300 numbered copies

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**THE  
EX-LIBRIS**  
*of*

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## ACKNOWLEDGEMENTS

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The greatest thanks are due for their collaboration in this volume to Mr. Peter Achttienribbe, Don Joan Bauçà i Barceló, Mr. Nino Baudino, Don Ferran Blanco, Mr. Egisto Bragaglia, Mr. Luc Van den Briele, Mr. Marcel de Canck, Mrs. Eileen Clarke, Dr. Jürgen Czaschka, Mrs. Belén González, Mr. Jef Van Grieken, Mr. Valeriu Herta, Mrs. Helmiriitta Honkanen, Mr. Sergey Ivanov, Dr. Veniamin Khudoley, Mr. Brian North Lee, Mrs. Inge Löök, Dr. Francesc Orenes i Navarro, Mrs. Patricia Nik Dad, Mrs. Elena Novikova, Mr. Ovidiu Petca, Mr. Igor Piacka, Mrs. Júlia Piacková, Mr. Vitor Romanenkov, Mrs. Julia Romanenkova, Ing. Horst Schult, Dr. Pierre Séjourmant, Mr. Klaus Thoms, Mr. Sergey Tyukanov, Mr. Jan Vitecek, Mrs. Katerina Vitecková, Dr. Joan-Lluís de Yebra, and Mr. Jos van Waterschoot.

#### **OVIDIU PETCA**

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Vice-President of the Romanian Bookplate Association and organiser of the Mini Print Biennial, Cluj, he has published with regularity art critical texts (Gerard Gaudaen, Reg Boulton, Get Stanziewicz, Dragos Morarescu) and is the initiator of the rubric on the cultural revue of Cluj, «Tribuna». Since 1987 he has participated in 160 international bookplate, drawing, poster and graphic art exhibitions. His work has been analysed in «Graphia», «Kisgrafica», Ekslibris Polski», «Müvelödés», «Encyclopaedia Bio-Bibliographical of the Art of the Contemporary Ex-Libris, Vol. 21.

#### **IGOR PIACKA**

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Born in Trebíc in 1962, he studied at the Academy of Fine Arts and Design in Bratislava 1983-89 under Professor A. Brunovsky, and 1987-88 at the Academy Royale des Beaux Arts in Brussels. Since 1990 he has been Assistant Professor at the Academy of Fine Arts and Design in Bratislava, and has held 21 one man exhibitions in Slovakia and abroad as well as participating in many collective exhibitions. He has also won awards in Slovakia, Poland, France, Yugoslavia and Canada, and was awarded Second Prize in the Belgrade «World of Ex-Libris» competition in 1995. Piacka won First Prize in the «International Exhibition of Miniature Art» in 1997 in Toronto.

#### **JULIA ROMANENKOVA**

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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, Belgium (from 1994).

#### **PIERRE SÉJOURNANT**

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Medical physician. Vice-President of the Association Française pour la Connaissance de l'Ex-Libris (AFCEL), organizer of ex-libris contests, administrator and member of societies of engravings and author of numerous articles about the ex-libris and about the engravers of ex-libris French and foreign.

#### **KLAUS THOMS**

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Psychologist / Psychotherapist. Leader of an advisory board for families, young persons and children.

Vice-President of the German Exlibris Society (DEG).

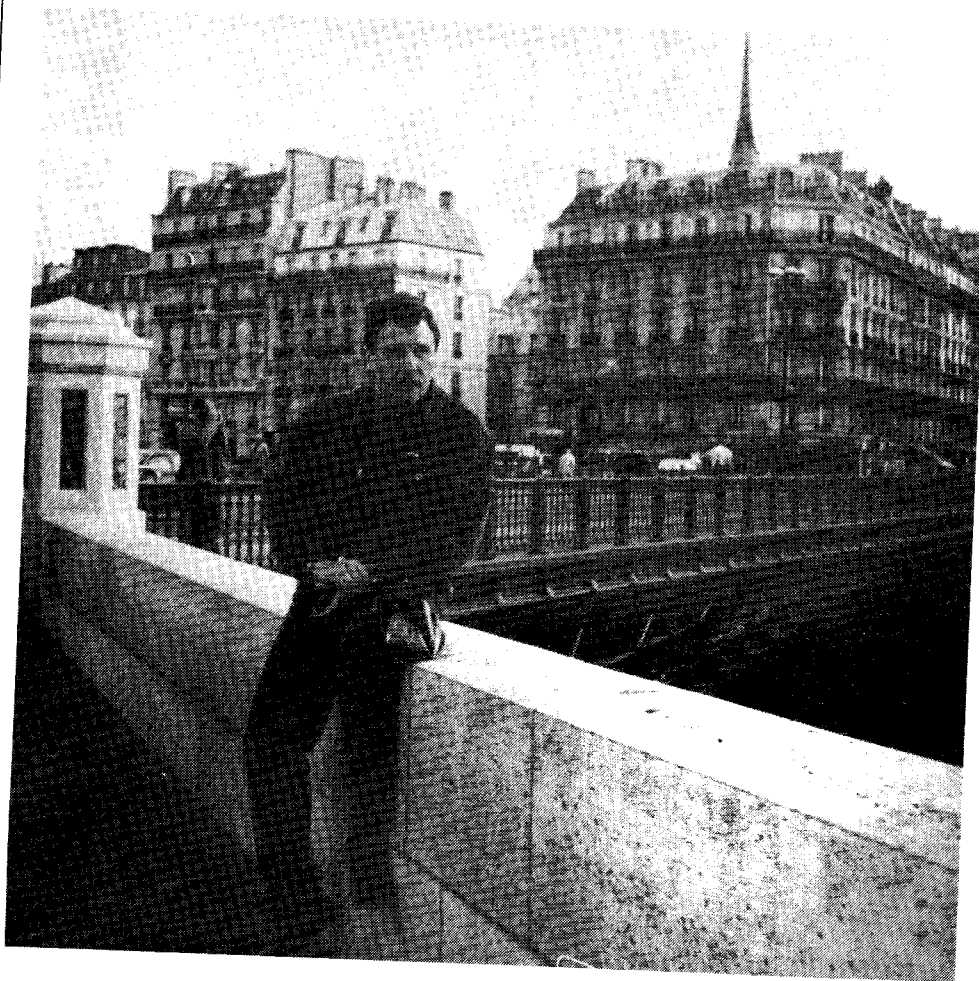
# VICTOR ROMANENKOV

Julia Romanenkova

By colour words about white ex-libris...

A spectator knows many techniques of the bookplate. It is difficult to surprise us by something. We are too pampered by variety of techniques; that's why we don't want to perceive something with a flicker of interest and delight in our eyes. They propose us plastic engraving; we say: «Yes, it is not

bad, but not new». We react undisturbedly when we see etching: «It is of professional level, difficult, but usual, too». Copper engraving, wood engraving, lino-cut, aquatint, mezzo-tinto, dry point... Many techniques, many names of artists, which are known to us more or less. But each spectator, especially the



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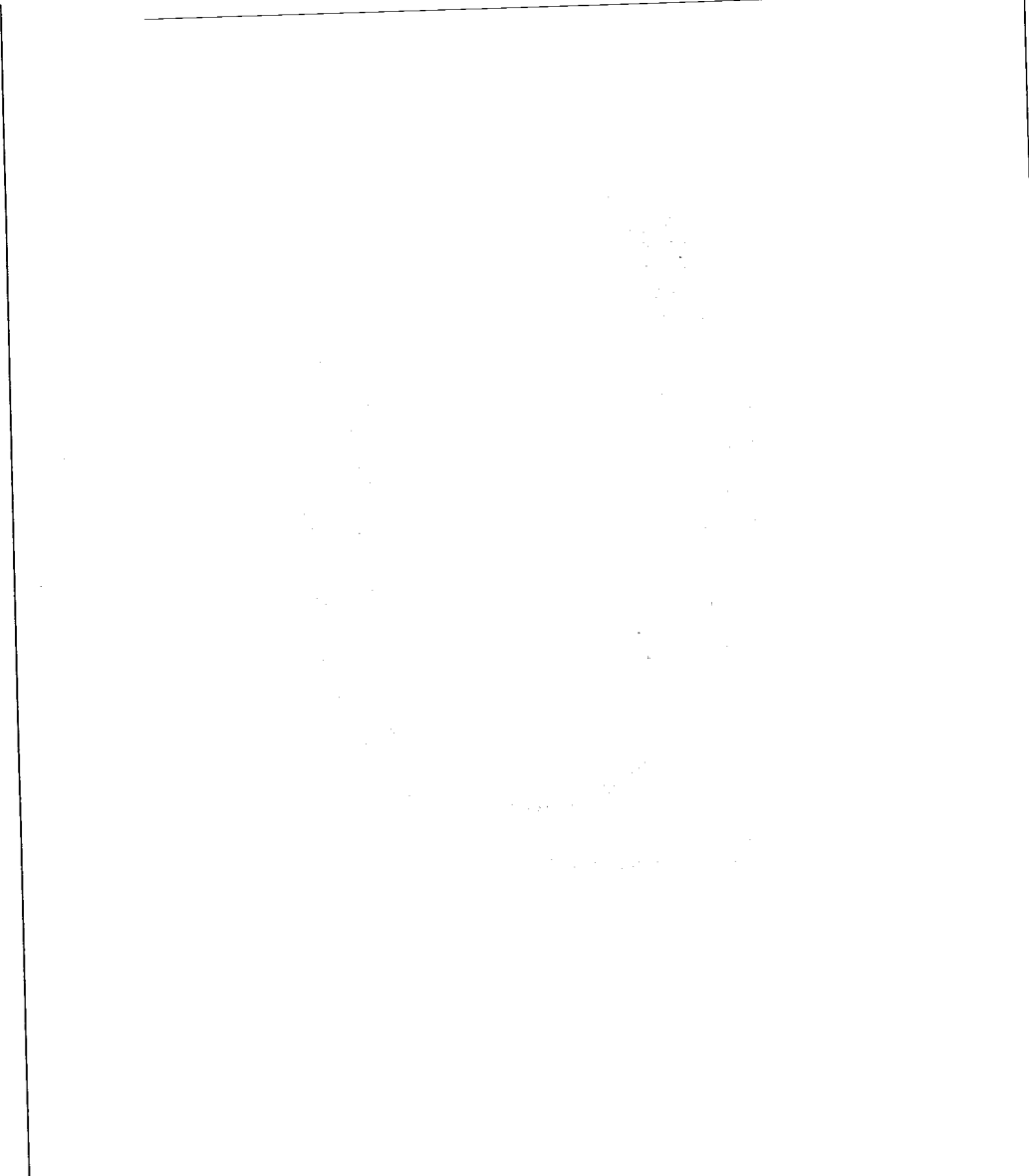
owner of a large collection of bookplates, wants to find for himself something unusual, that can be interesting by its novelty, can bring freshness into the usual visual sphere and destroy its monotony. This purpose is rather difficult but it is possible to reach it.

The history of the contemporary Ukrainian bookplate is reached with names of artists, who make a contribution into the development of it. A

couple of years ago some well-known artists nowadays began to write the history of the ex-libris of Ukraine. I speak about Arkady and Gennady Pugachevsky (Kiev), Ruslan Agirba (Kiev), Alexandr Savich (Kiev), Boris Golitsin (Kiev) — in the field of plastic engraving —, Konstantin Antioukhin (Kiev), Sergey Ivanov (Lviv), Oleg Denisenko (Lviv), Gennady Vereshchagin (Odessa) — etching —, Vladimir Taran (Kiev) —



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— lino-cut, copper engraving. These experts are already well-known to lovers of bookplates from different countries and their works are in collections of many amateurs of this kind of art.

But this time we have an opportunity to please the spectator: a new name has appeared among the artists who specialize in ex-libris. I hope this name will be interesting for true admirers of the bookplate. It will be interesting not

only because it is new to you. The second reason of this interest is the unusual technique of works by this artist.

Victor Romanenkov. His name is as yet known to few collectors. He began his efforts in bookplate making a couple of years ago. He was born in Moscow in 1953 and graduated from the Ukrainian Institute of Artists of Press. He works in free graphic arts and book illustrations and creates interesting cards. This author



has taken part in some international exhibitions. He is interesting because the sphere of his creative work is very vast.

We invite you to view examples of his free graphic arts. I mean one of his cards — it is invitation card, which is executed in mixed technique. He combines several techniques here — plastic engraving, gold printing, etc. Some years ago he created a cycle of plastic engravings which were devoted to the religious monuments of Kiev, where the artist lives. Each sheet was created in two-three colours, but there are black-and-white compositions, too.

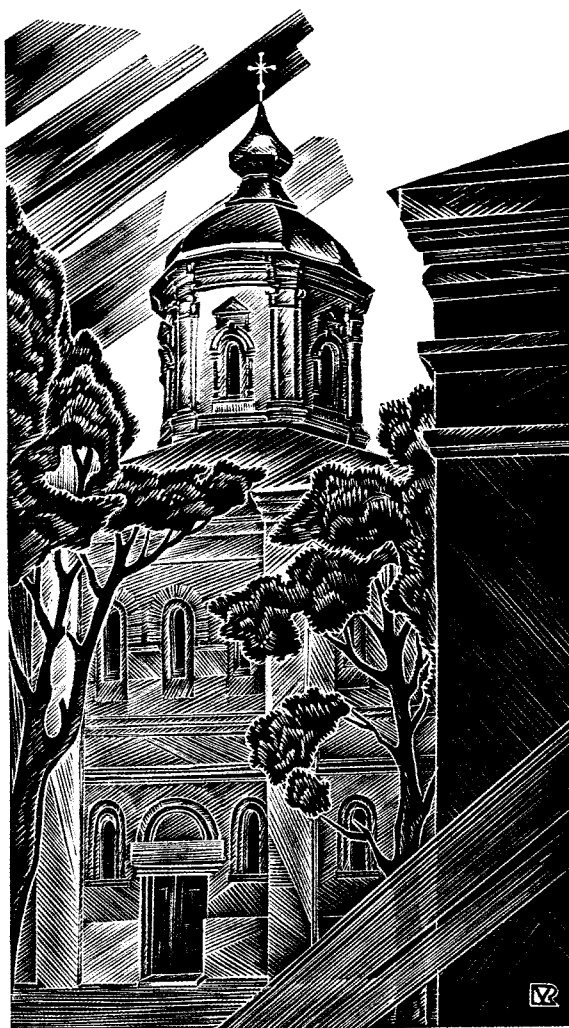
Ex-libris is a separate page of his creative work. At first we must say that this artist has that feature which is necessary for the creation of bookplates. Artists who specialize in free graphic arts rarely have it in sharp form. I mean a possibility to think by symbols and signs. The mentality of an artist who specializes in free graphic arts is more vast, but the bookplate needs more symbols. Each thought must have finished form, the image must not be too talkative; it must be like a sign. Each image must be very laconic. But for that an artist must have an art of allegory. Ex-libris by Victor Romanenkov are interesting also thanks to their technique but not thanks to the language of thinking only. In most cases an author uses (even in graphic art but not in painting only) the language of colour spot that relieves the process of his contact with a spectator. Besides, we can say that main detail more often is line, which speaks to the spectator in the name of the artist. Line is queen in wood engraving, copper engraving, mezzotint or etching; colour spot often helps it in case we speak about colour engraving. However, in bookplates by Victor Romanenkov, which we have an opportunity to see now, the author doesn't use colour and line. The text part is in the band, cut in a dark gray colour, but not black — that's why it doesn't disturb our

perception of the main part of the image. The core of the image was executed in another technique, sc. relief printing (kongrew) or convex printing, colourless image \*. Artist doesn't use colours, but mainly the effect of a convex image in compositions, white colour of paper. We must understand that this technique of colourless convex printing is very labour-consuming. In this case the author is able to create his work only if he has a high professional level and sure hand. He cuts the stamp to have a colourless convex image on the paper, and this process needs maximum accuracy. Even a small mistake can be the reason of the ruin of any work. Neither line nor colour spot can help it in the case of a mistake. That's why artist's even with large experience are seldom able to create works in this technique — colourless convex printing. Ukraine has a couple of experts only whose hand is rather professional and sure for the execution of such work. I think you will agree that the spectator has an opportunity to see the colourless image not every day. So much the more if this image was created with splendid accuracy. That's why this name will begin to write the new part of the history of contemporary ex-libris. Bookplates by this artist have one more interesting feature — almost all his sheets are rather small size. It adds difficulty to the work and needs jewelry neatness. Many bookplates by Victor Romanenkov are devoted to heraldry, one more reason for its interest. We'd like you now to see the ex-libris of the Musées de Rouen, the core of its image the emblem of the city. These arms contain many small details which is difficult to cut even for professional expert. We must remember that it is not simply free interpretation, free fantasy,

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\* r. p. = relief printing, s. c. kongrew (colourless).





But it is mistake to think that our artist uses this unusual new to spectator technique only. He combines colourless images with plastic engraving, in most cases he frames by means of it convex image as we frame a jewel in a gold frame. Sometimes gold details add image. In many cases the image may be colourless only, without the help of colour spot or line. In these cases images look more intelligent, aristocratic. Author choose white paper for such works in most cases, but sometimes it may be colour, for it adds depth.

So, Victor Romanenkov is an artist who combines in himself novelty of technique, unusual language of works, its interest. I'm sure that every true lover of the bookplate will want to have in his or her own collection colourless convex images, perhaps his own emblem with high professional level.

Am I right?

but an emblem which was created according to all the rules of heraldry, however without colours. One more bookplate by this author is an ex-libris of the Musée Comte de Château de Chantilly. This time the core of composition is an emblem, too.

However, fantasy and professional skill of artist is not for heraldry only. He is creator of works, where we can see his love of antiquity. In some bookplates we see symbols of old Egypt, well-known amongst all world monuments of art, which was transformed into symbols or signs.

**Chronological checklist of ex-libris by  
Victor Romanenkov**

1996			
1	Julia Romanenkova	45 x 61	* X2 / r.p.
2	Sergey Sokolov	54 x 72	* X2 / r.p.
3	V. R.	64 x 64	* X2 / r.p.
4	Dimitris Lipiridis	42 x 74	* X2 / r.p.
5	Nina Romanenkova	54 x 65	* X2 / r.p.
1997			
6	Anna Sapiga	48 x 73	* X2 / r.p.
7	Dmitriy Kornev	65 x 74	* X2 / r.p.
8	Anna Boychuk	55 x 65	* X2 / r.p.
9	Elena Voloshina	42 x 64	* X2 / r.p.
1998			
10	Julia Romanenkova	39 x 52	* X2 / r.p.
11	Pierre Lanott	50 x 60	* X2 / r.p.
12	Gusel Sabitova	56 x 62	* X2 / r.p.
13	Teresa Sitnik	55 x 58	* X2 / r.p.
14	Carlos Garcia Guttierres	48 x 60	* X2 / r.p.
15	Jaime Perea Amor	49 x 56	* X2 / r.p.
16	«Ville de Rouen»	40 x 70	* X2 / r.p.
17	Hani Marco	62 x 95	* X2 / r.p.

\* r. p. = relief printing, s. c. kongrew  
(colourless)

