

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



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

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EX-LIBRIS
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Julia Romanenkova

Was born in Kiev, Ukraine, in 1975. She graduated from the State School of Fine Arts named after T. Shevchenko (1993), painting department (Gold Medal), then from Academy of Fine Arts and Architecture (1998), Art History Department (obtained a distinction), Candidate of science (Ph. D. in Art History). Specializes in Western Art. Has about 35 publications in Ukraine, Belgium, the Netherlands, Japan, Italy, Portugal; the overwhelming majority of them are dedicated to bookplates. Has written articles both about the creative work of graphic artists from some countries and about the evolution of ex-libris in general.

Sini Virnala

Born in Helsinki, she lives at Turku, Finland. At Turku University she studies translation and interpretation of Italian and Spanish languages, and there she has also studied the history of art and history of culture. These subjects she has also studied at Florence University in Italy. She is working as a freelance translator, and has translated films and Italian literature.

Gian Carlo Torre

A medical physician, his interest in graphic art, including books and ex-libris, dates from 1964. After 1968 contact with Emilio Vedova, in Venice, and with Marianos Kravos and Augusto Cernigoj, working at the Bauhaus in Trieste, opened the international graphic world to him. In 1975 he organised the anthologic exposition of Emilio Vedova «Grafica e didattica» in the Tour Fromage in Aosta (Valle d'Aosta) with a fundamental catalogue. His contact with Mariano Kravos enabled his study of the work and artists of the Academy of Ljubljana. A collector of ex-libris, his main topic is «Don Quixote», with over 1000 different examples in the end of 1998. In 1992 he printed «Don Chisciotte nell'ex libris» and organised in collaboration with Professor Silvana Anna Boccoardo the first celebrations of the birth of Cervantes with the exposition in the Biblioteca Nazionale Universitaria of Turin, in Collegio Ghislieri in Pavia and in the Galleria Cervantes of the Istituto Cervantes in Rome in 1997. Torre edited books celebrating the 70th and 85th birthdays of Oriol Maria Diví and Pepita Pallé, Catalan friends, and for the 70th birthday of Giuseppe Toso. Now he is completing his long study for a book on ex-libris in obstetrics and gynaecology, the field of his work in daily life.

Jos van Waterschoot

Since 1963 working as a teacher and after 1968 as art-teacher in high school/atheneum-gymnasium. The interest for graphic-art, including ex-libris, dates from 1961. In 1967 the Belgian artist Gerard Gaudaen made his first bookplate. About 1988 he became a member of the board of the Dutch ex-libris club and editor of the Dutch ex-libris magazine *Exlibriswereld*. Published in 1997 was the jubilee-book *Hooggeleerde Exlibris* (very learned ex-libris) for the Amsterdam University Press.



JULIA KOSTEREVA

Julia Romanenkova

**It seems to me that each collector is an «adult baby»
and I try to show it in my sheets.**

J. K.

It seems to me that the ways of thinking of artist-man and artist-woman are absolutely different. The thinking of man is more accurate, tough, laconical. The way of woman has its own specificity. As for me, in the most cases we may determine whose works we see — these sheets were created by man or by woman. I think that in most cases

most professional works (in all categories) may be cut just by man the woman-artist with a high professional level of skill (especially in the field of graphic arts) is an utterly rare phenomenon, maybe because it needs a strong hand but woman is a tender creature, whose fingers were created by God for flowers but not for the burin. But sometimes it is

possible to meet a woman or young girl who can prove that she is talented to be an artist.

This time we will make the acquaintance of artist Julia Kostereva (Kharkov, Ukraine). It is an obvious case of a woman who is able to be interesting to the public as an artist. She has some valuable qualities that compel us to respect her as a creative personality.



I would like to notice at one stroke that we will have to do with some her types — as a graphic artist, as an artist in the broad sense, as a person with individual views on life, in a word, her firm vivid and artistic convictions, that form her character. We have a rather wide diapason of interests as regards this artist, so let's begin to become acquainted with Julia Kostereva.

She was born in the Kharkov region. Julia Kostereva has a very good education — she graduated from

Kharkov state artistic-industrial secondary school, department of theatrical-decorative art (1992), then from Kharkov Industrial Art Institute, department of graphic art (1998) and nowadays she is a graduate student of the Ukrainian Academy of Fine Arts and Architecture, department of graphic arts, too. So, she has rather abundant experience in spite of her youth. She is a member of Kharkov association of young artists, specializing in untraditional forms of contemporary art. Now she has begun to take part actively in different international exhibitions (USA, England, Germany, Spain), although before she has had local artistic action only. This person is very active — she always tries to find new competitions, new exhibitions, looks for new galleries, where it would be interesting to organize artistic action. She was a participant and one of organizers of some artistic actions that had place in Kharkov. There were «Just a little» (team-work of German and Ukrainian artists) in 1998; «Mandry» (it is an exceptionally Ukrainian notion, which is very difficult to translate, it means «journeys» approximately) in Kharkov, too, 1999; «O. T. S. E.», action, that took place in Kharkov some months ago, an event that gave a name to all this group of young artists.



Moreover, Julia Kostereva took part in other International exhibitions in Ukraine (Mini-art, «Picturesque Ukraine»), Russia («Spring-Autumn»), Spain (Mini-print), Germany (German International Exhibition of graphic art), England (4th British International Miniature Print Exhibition).

It is interesting to observe her creative process, features that are characteristic of her works only. Julia Kostereva works in free graphic art, creates separate sheets and often cycles consisting of various works. In most cases these sheets are rather large, although she has a few graphic series that consist of small sheets. Her preferable graphic technique is lino cut; sometimes she attempts to work in etching, but this technique is not so peculiar to her style. All sheets that you can see are lino cut; some of them have been created recently. Ex-libris is a rather new kind of art for this artist, but she already has her own way of its creation, own principles of creative process. Maybe it is one of the main features of her creative character — she always has her own point of view, own thought, own opinion. This artist must be ready to work, to draw or to cut, must have a time for spade-work. She studies materials, looks over different books, says that she must know the person of the customer in the best way possible. So, her process of work is very uncommonly conscientious and she approaches work with the highest possible diligence. It commands respect and we are forced to study each sheet more intently.

Maybe, the most interesting works are small bookplates by Julia Kostereva. Their compositions are more laconical, devoid of added details. Each sheet has own history, in some cases one theme can combine some works into the one cycle. It may be the theme of season or literary subject, a motif of country nature or of national heroes. Composi-

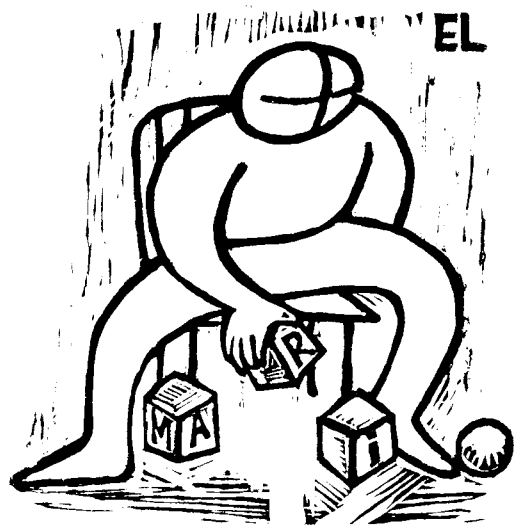


tions of these sheets are rather hard mostly, lines are solid, strong, without delicacy, that can be characteristic of etching, for example. It is conditioned by properties, by technique. Lino cut urges to the breadth of forms, massive spots. Sometimes lines form harsh corners, windings, spots may be too hard, dark, but in other cases we find slighter lines, so, compositions may be very different; it depends on the character of the collector for whom a bookplate was cut. In most cases Kostereva creates black-and-white sheets, but sometimes she uses a couple of colours (mainly in large works). In such works colour spots are very soft, tender, without rough contrasts, half-tints prevail, there are spots, which have all nuance of colour — many tints of different colour force, fluent changes from dark to light. Colour may be limpid, almost inaudible, scarcely visible. Such works have absolutely other character, although were created in the same technique.

Black-and-white ex-libris by this artist have one valuable quality — laconic brevity, symbolism. It may be either a human figure, or bird, or animal or composition of a couple of figures. All components are complete, clear. The author rarely uses strokes in such sheets, it may be a spot of deep, rich black colour, outline of image, but not stroke. Maybe, it promotes the creation of a symbolic character of work, when each sign takes up its own place. Composition becomes terse, with exact sense. Some images may be perceived as the personal symbol of a collector, the personification of all his characteristic features. Such artistic language is a language of allegory, but simple, which can be read with the naked eye.

Examples of such sheets are the ex-libris of Hermann Wiese or Mario de Filippis. In the first case an author creates an image of an insect and adds an image of a magnifying glass to it. The artist explains that each person has his own character qualities which are very important for her. That's why she must know at least something about each collector. This time a combination of insect and magnifying glass means a gentle hint at especial German diligence, precision, accuracy, that became the talk of the town for all other nations.

The bookplate of Mario de Filippis. Creating this bookplate, the artist says: I was guided by such principle — each collector is like a large



baby, who has its own admiration, main purpose of life, and idolizes it. Ex-libris is such purpose for collector, in this case, Mario de Filippis, who is a true connoisseur of graphic art, that became known for many artists and other artists.

By the way, I will say with pleasure a couple of words about my bookplate, too. I can say without false modesty that it was pleasant for me to understand that this ex-libris was created not in a slipshod way — it was the result of serious labour. The author has studied some books about the period of fine art that is theme of my research and finally has rested her gaze on the costume, characteristic of the XVI-XVII centuries, i. e. a period that is a subject of my studying.

So, it seems to me that bookplates by Julia Kostereva * will be not without interest for collectors who are used to

looking for respect to their hobby, to art in general and to the art of creation of a graphic sheet in particular.

* Julia Kostereva was born in 1973 in the Kharkov region, graduated from Kharkov state artistic-industrial secondary school, department of theatrical-decorative art (1992), then graduated from Kharkov Industrial Art Institute, department of graphic art (1998). Now she is a graduate student of the Ukrainian Academy of Fine Arts and Architecture, department of graphic arts. She is a member of Kharkov association of young artists, specializing in untraditional forms of contemporary art. Her preferred technique is lino cut and works in etching. Her sheets are in private collections in Ukraine, Russia and Germany.



Chronological checklist of ex-libris by Julia Kostereva

1995

1	T. Tumasyan	X3	48 x 50
2	T. Kostereva	X3	85 x 105
3	N. Konstantinopolskaya	X3	40 x 50
4	K. Abramovskaya	X3	80 x 100
5	S. Snurnik	X3	74 x 78
6	A. Sopolkin	X3	100 x 80
7	N. Voznaya	X3	75 x 85
8	N. D.	X3	60 x 60

1996

9	J. Turyanskaya	X3	50 x 70
10	L. Sukhorukova	X3	52 x 64
11	V. Hrolenko	X3	54 x 69
12	R. Hizhnyakov	X3	52 x 55
13	O. Detina	X3	85 x 85
14	S. Uzkih	X3	70 x 100

1997

15	O. Kuzmenko	X3	80 x 100
16	V. Konstantinov	X3	80 x 100
17	V. Bondarenko	X3	80 x 100
18	Y. Kruchak	X3	85 x 105
19	E. Kosterev	X3	45 x 68
20	E. Limonova	X3	90 x 35

1998

21	L. Shloma	X3	80 x 100
22	E. Yakovleva	X3	100 x 100
23	I. Golets	X3	100 x 100
24	J. K.	X3	80 x 100
25	A. Karasyova	X3	100 x 100
26	S. Rudakova	X3	35 x 55

1999

27	Mario de Filippis	X3	70 x 92
28	J. Romanenkova	X3	47 x 90
29	Mario de Filippis	X3	65 x 65
30	Hermann Wiese	X3	85 x 85
31	V. Zvolsky	X3	45 x 90

