

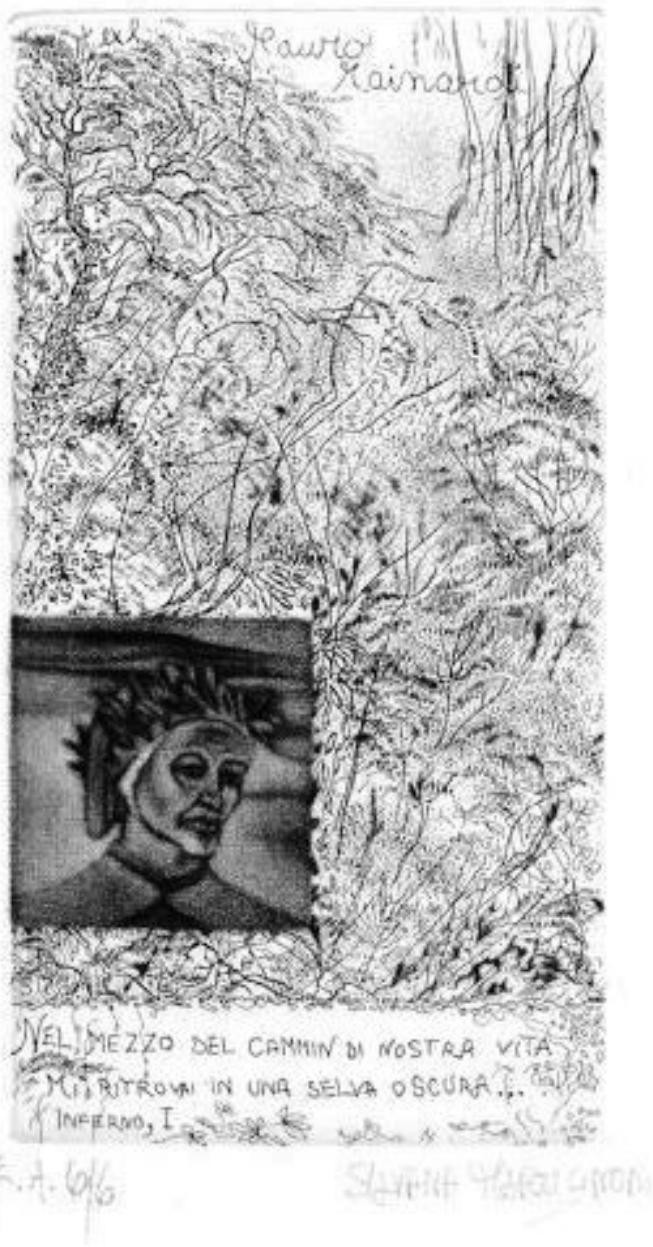
Silvana Martignoni

Nutidens exlibriskunstnere 106
Exlibriskünstler der Gegenwart 106
Contemporary Bookplate Artists 106

Frederikshavn Kunstmuseum & Exlibrissamling
16. januar til 5. Marts 2016

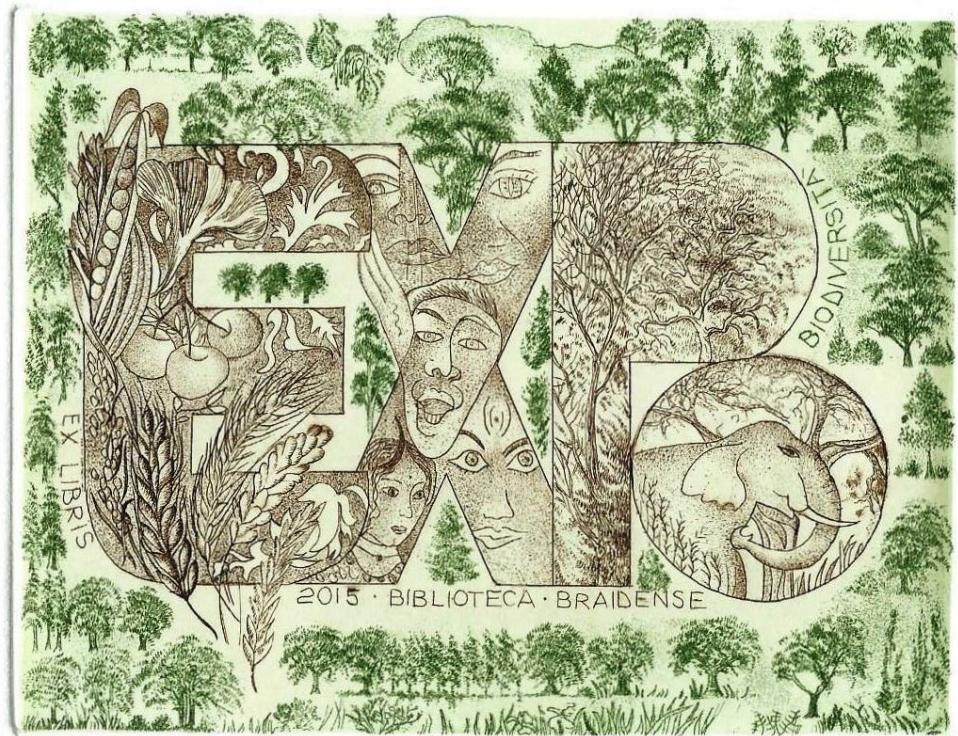


Silvana Martignoni



Frederikshavn Kunstmuseum ejer en af de største exlibrissamlinger i verden og ser det som sin opgave gennem regelmæssige udstillinger at skabe interesse for denne knap så kendte men interessante del af den grafiske kunst.

Gennem godt 30 år viser vi derfor større og mindre udstillinger med exlibris fra museets samlinger, som præsenterer en bestemt kunstner eller kunstnere fra et land eller område. Ligeledes har mange udstil-



linger bestemte temae eller motiver. I samarbejde med andre museer blev der skabt store udstillinger som f.eks. 'Europa og Tyren' og i de senere år har vi vist et af de mest interessante projekter, de internationale exlibris biennaler fra Polen, nærmere betegnet fra middelalderborgen Malbork.

Med denne nye række af 'Portrait-Udstillinger' vil vi fremover præsentere exlibris af nogle af de bedste nulevende kunstnere fra mange lande, for at vise kvaliteten og skønheden i det moderne grafisk udformede bogejermærke for derigennem at skabe interesse hos museets besøgende. Måske kan den ene eller anden føle sig fristet til at anskaffe sig et exlibris.

Det er dejligt, at det er lykkedes for museet at få kontakt med nogle af nutidens bedste kunstnere og derigennem få mulighed for at gennemføre denne udstillingsrække af internationalt format.

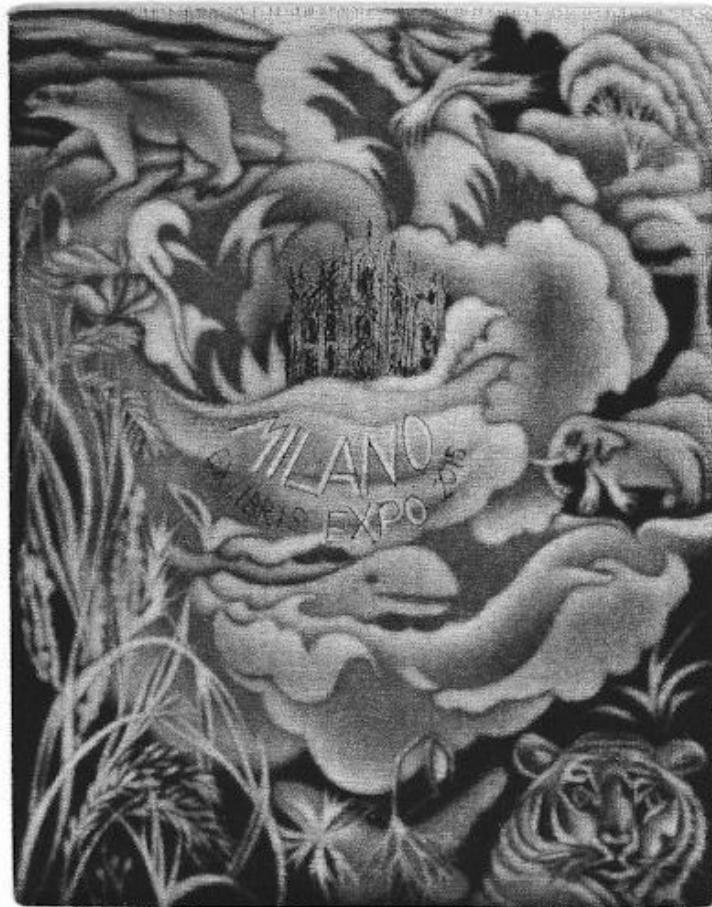


V/VIII 13, 14, 17
SCHAFTHORN
"Petit à petit, les chats déshemouent
l'âme de la maison." Jean Cocteau

Das Frederikshavn Kunstmuseum besitzt eine der größten Exlibris-sammlungen der Welt und sieht es als seine Aufgabe, durch regelmäßige Ausstellungen das Publikum dem grafischen Bucheignerzeichen näher zu bringen.

Seit 30 Jahren zeigen wir daher in größeren und kleineren Ausstellungen Exlibris aus den Beständen des Museums, die einen Künstler oder die Künstler eines Landes vorstellen beziehungsweise bestimmte Themen und Motive. So entstanden in Zusammenarbeit mit anderen Museen große Ausstellungen wie z.B. „Europa und der Stier“. Ebenso zeigt das Museum regelmäßig die internationale Biennale des Exlibris aus Malbork in Polen.

Mit dieser neuen Reihe kleiner „Portrait“-Ausstellungen wollen wir in Zukunft Künstler der Gegenwart mit ihren Exlibris vorstellen, um die Qualität und Schönheit moderner grafisch gestalteter Bucheigner-



zeichen den Besuchern als Anreiz zu bieten. Hoffentlich wird sich dann der eine oder andere dazu animiert fühlen, ein eigenes Exlibris anzuschaffen.

So ist es dem Museum gelungen, eine Reihe der besten gegenwärtigen Künstler zu einer Zusammenarbeit anzuregen und dadurch diese Ausstellungsreihe ins Leben zu rufen.

Mit dieser Ausstellung Nr. 100 stellt das Museum einen Künstler vor, der bis heute *nur wenige Exlibris* geschaffen hat, - in der Hoffnung, dass durch die Präsentation sein Interesse an diesem spannenden Teil der grafischen Kunst gefördert werden kann, - zur Freude vieler Sammler.



E.A. 66

Sig. 1996

The Frederikshavn Art Museum owns one of the largest bookplate collections in the world and considers it as its obligation to familiarize the public with graphic bookplates by regular exhibitions.

Thus, for 30 years we have shown bookplates from our funds in larger or smaller exhibitions to present one or several artists of a country, or else certain topics or motifs. In cooperation with other museums, major exhibitions like, Europe and the bull' came into being. Likewise, the museum regularly shows the exhibition of the International Biennial of the Bookplate from Malbork, Poland

In future, we want to present the exlibris of contemporary artists with this new series of small ,Portrait Exhibitions' to make visitors



aware of the quality, charm and beauty of the presentday graphic design of bookplates. I hope that some will feel enticed to commission their own exlibris.

The museum succeeded in motivating a number of the best contemporary artists to cooperate and was thus able to call into life this series of exhibitions.

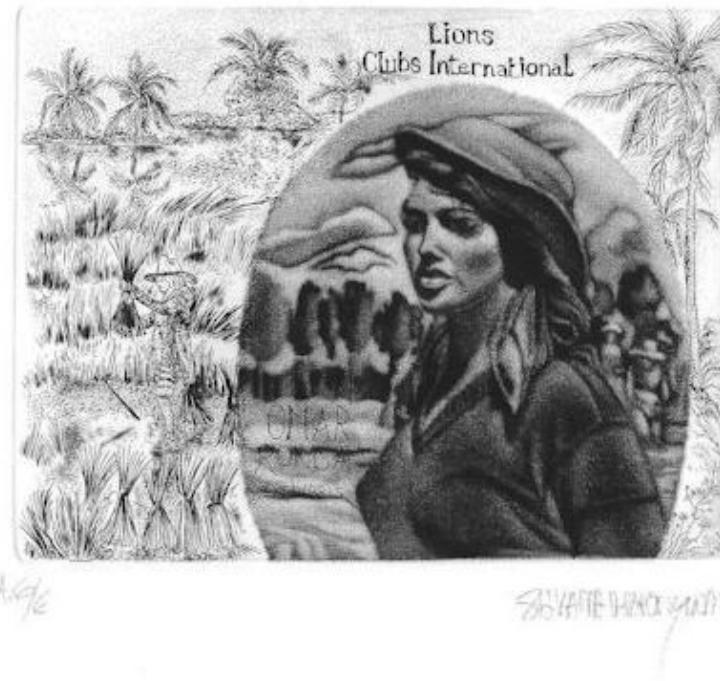
Vi præsenterer:

Silvana Martignoni

Født i Busto Arsizio. Uddannet ved Kunsthøjskolen og Brera Akademiet (Milano) 1980 med en afhandling om poeten og grafikeren William Blake. Senere studier inden for raderteknikken i Urbino.

I de tidlige år af hendes kunstneriske virke arbejdede hun først og fremmest med tørnål, mezzotinte og radering. Efterfølgende benytter hun sig af blandede teknikker med relation til nutiden.

Hendes grafik repræsenterer forvandlingsikoner som resultat af erfaringer og observationer i naturen og hun har en passion for mezzo-



tinte, der passer perfekt til hendes arbejder, subtil, stærk og afgørende i deres tonale værdier.

Wir stellen vor:

Silvana Martignoni

Geboren in Busto Arsizio. Ausbildung an der Hochschule für Kunst und an der Brera Akademie in Mailand 1980 mit einer Abhandlung über den Dichter und Grafiker William Blake. Später Studien verschiedener Radiertechniken in Urbino.

In den frühen Jahren beschäftigte sie sich vor allem mit Trockennadel, Mezzotinte und Radierung. Später kamen gemischte Techniken in Betracht mit Verbindung zur Gegenwartskunst.

Ihre Grafik repräsentiert Verwandlungsikone mit Erfahrungen und Beobachtungen aus der Natur mit einer Passion für Mezzotinte, die sich perfekt für ihre Schöpfungen eignet, subtil, stark und entscheidend mit tonalen Werten.

We present:

Silvana Martignoni

Silvana Martignoni was born in Busto Arsizio. She attended the Art High School and the Brera Academy of Fine Arts (Milan), in 1980, with her final thesis on the “visionary” poet and engraver William Blake. Later she specialized in engraving techniques in Urbino.

In the early years of her artistic activity, she focused on the purest engraving techniques (dry point, mezzotint, and etching). She immediately undertook research on plant form, expressed with contemporary attention.

Her prints represent transfigured icons, the result of experiences in nature observed and of abstraction that are mixed in the persistence of memory.

She has a passion for mezzotint, an ancient technique that lends itself to her design, subtle, strong and decisive, enriched in tonal values close to painting.

Later her language approaches painting, the artist embarks on a search based on color and brightness in the splendor of the natural world. She paints stories in pearl colors with a technique of thin glazes, which contribute to the realization of an intense dreamy effect.

Recently Silvana Martignoni meets the world of the “ex libris”, which she appreciates for its historical, literary and poetic content.

Participation in major international events – Engraving.

See <http://www.silvanamartignoni.it/>

Bibliography

See <http://www.silvanamartignoni.it/>

Etching: a great passion

Experiencing something slightly special; with sensitivity and passion, through emotions and the kidnappings of the look, get into a forest,



along paths that stretch the imagination, get lost in the tangled weave of vegetation, smell the scents, feel the presence of large and small lives, realize that you have an endless round of solicitations, bow to the great power of nature, surrender to the slow soak materials that change their composition over time, as well as corrosive substances, used in etching a plate, stand, crumble, melt the metal, revealing the mark the message that the artist delivers to the endless vortex that pushes humanity towards an unimaginable fate.

The instability of the boundary between real and unreal, components of light that bind and dissolve to highlight new forms. Tracks that you consume, no replies apparent fragility, beauty showing up as a shining fascination and then disappear.

Variety of techniques, desire to express himself in clear language that collects a significant reorganization of the ideas to not leave anything out. Impressions of current events, memories of his own being, of the paths taken and then left, vanished opportunity for trying, perhaps too timid, travel in vast territories physically ever lived, but that, with the sensitivity of alchemy can reveal, as a surprise, first on a copper plate and then on a simple sheet of damp paper.

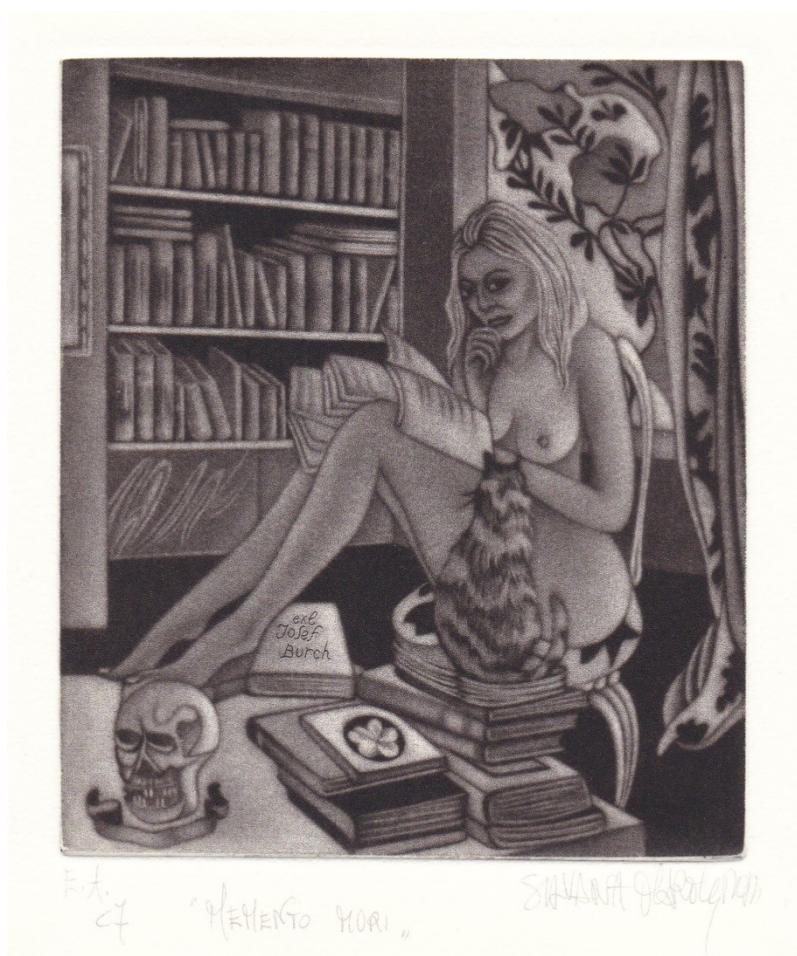
Mix dreams with reality; by scenic gardens, baroque, full of impressive architecture as a set of follies strewn in the park, get involved and carry in a harmonious world, rich in biodiversity. Add nostalgia for the golden age and the real wild life, and then India and the East, with their splendid archaeological remains, the sensuality and the beauty of the people, the landscapes shocking.

Valuing techniques, overlay soft-ground etching, aquatint, favoring the sign, the personal connotation of the engraver, alongside distinct forms of mezzotint to achieve stylized images, new, conceptual, strongly linked to the invention of a language independent, very contemporary, but rejects the habits and businesses.

In the exlibris interpreting a theme with cultural insights, so the message is nuanced, not merely a trivial effect of formal perfection. The argument always requires a long reflection, consultation of texts, elaboration of projects, the cutting of the composition must be sought with absolute freedom, and diagrams used express desire for autonomy and change.

It is useless and harmful use expeditious methods of photo etching, it is important to have a method sincere; transparent (luckily the result is not obvious). Etching techniques are bearers of astonishing suggestions because they are rich in complex nuances inherent in their underwear natural process.

I produced my first engravings since 1980 and, thereafter, in 1983 I began to experience myself in mezzotint. I quickly found exciting this



type of direct engraving without the intervention of corrosive acids and I immediately became fond of this technique because it opened a world, absolutely beyond the mere photographic reality that is wrongly attributed.

Is revealed, little by little, a new place, mysterious, dreamlike, non-descriptive and capable to move, revealing a hidden reality, deep as a trip to a mythical country, seductive, where the heavens appear transparent with pearly moonlight , where are obvious evocations stories of Conrad where vegetation is lush.

Compared to other direct techniques, in mezzotint the operation is on the contrary, the subject comes out from the shadows and offers himself with different nuances that recall flashes of light. This transition from full black and velvety to the brightness is a moment of great emotion revealing. Comes out a universe of memories, the link

with the beloved nature. Life is there, in the many forms that emerge from the darkness.

Veil after veil appears an icon rich in complexity, able to capture the imagination; the light orders and restores both the consciousness and memory.

The preparation of the sheet is long and difficult, it is impossible to grain for more than an hour with the rocker (a semicircular instrument covered with metal teeth that penetrate the copper) because it is very tiring, you need to stop and focus on other things. Then, the realization of the plate (with scrapers and burnishes) requires a lot of time and concentration.

It's important to communicate a message: the picture that is emerging is the testimony of the existence of a perfect and unspoiled natural world that is going to be destroyed and, in each of the icons there is a great longing for what humanity is anxious to consider cumbersome. The observed nature (childhood memories, beloved travels) and abstraction merge and appear in the finite.

I have a great inclination for artisanal part of the work as engraver, tips, shortcuts; jokes do not belong to my personality. I do not care.

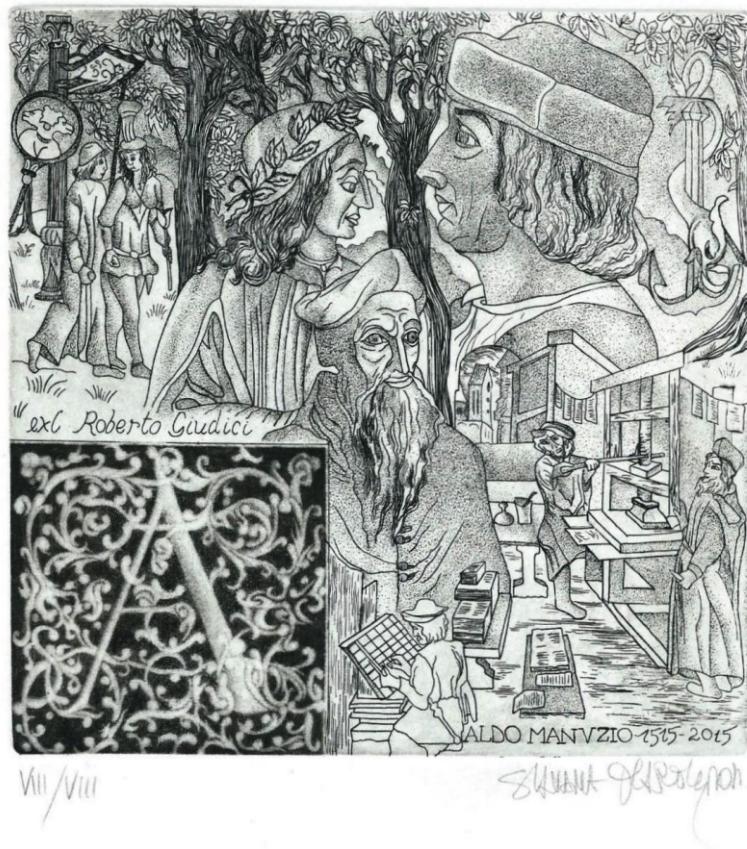
Working hours spent building the network of signs and surfaces do not weigh myself at all, I have always had patience, I love to realize my plans calmly, sign after sign, veil after veil.

In the design phase, I use drawing and reading texts. I think the language in the realization of the engraving is so varied and therefore enough to provide me with everything I need.

I know that the bite of the metal always has unpredictable effects; however, I have to be careful so that the result is not determined by the action of chloride ferric oxide or copper sulphate. In soft-ground and aquatint there is a part of randomness that, when properly treated, leads to obtain highly refined effects, halos irregular pitting, fades, what makes visible the invisible.

To the relief print, I love to associate dry point and etching; to the mezzotint with the composition of isolated forms, I approach etching, etc. These technical associations determine a magical preciousness.

I developed a repertoire of signs to which I draw, remaining consistent to my personality, in line with my poetic vein



Even the printing step with the different types of ink, paper and plate cleaning methods is fundamental. In addition, the engraver at each step must develop the matrix; otherwise, it is not an original print. The goal that I always suggest is to convey my absolute love for nature.

Emotionally I wander as a tireless feline, looking for his ideal forest; Nature has always been an infinite charm of territory, vibrant variations of shapes, lights and colors that, translated into black and white, will transmit autobiographical values, even emotional, aesthetic, and literary, in an endless wealth.

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*Nutidens exlibriskunstnere
Exlibriskünstler der Gegenwart
Contemporary Bookplate Artists*

1. B. Dvořaková-Kjulleněnová, CZ
2. Piotr Gojowy, PL
3. Pietro Paolo Tarasco, I
4. Oleg Denysenko, UA
5. Edyta Purzycka, PL
6. István Damó, H
7. Irina Yelagina, RUS
8. Karel Beneš, CZ
9. Robert Baramov BG
10. Yun-Jung Seo, I
11. Piotr Michał Kirkiłło, GB
12. Zbigniew Jóźwik, PL
13. Igor Bilykivski, UA
14. Gennady Alexandrov, CZ
15. Alexandr Grigoriev, BY
16. Leo Bednárik, SK
17. Jan Černoš, CZ
18. Peter Velikov, BG
19. Plamenk Čengić, CRO
20. Kazimier Babkowicz, PL
21. Lev Bilykivski, UA
22. Vlastimil Sobota, CZ
23. Roman Nikolaevich Sustov, BY
24. Lanfranco Lanari, I
25. Vive Tolli, EE
26. Veselin Damyanov-Ves, BG
27. Regina Franke, D
28. Josef Werner, D
29. Konstantin Kalynovych, UA
30. Annette Fritzsch, D
31. Nurgül Arikān, TR
32. Yunus Güneş, TR
33. Peter Dietzsch, D
34. Petr Hampl, CZ
35. Ayrat Teregulov, RUS
36. Bohdan Rutkowiak, PL
37. Adam Czech, PL
38. Eftihia Petala, GR
39. Cees Andriessen, NL
40. Hsiao Ming Hou, RC (Taiwan)
41. Alfonas Čepauskas, LT
42. Iliev-Kokimoto, BG
43. Jurij Jakovenko, BY
44. Hayk Grigoryan, AM
45. Valerijonas Vytautas Jucys, LT
46. Liliana Esteban, RA
47. Virginija Kalinauskaité, LT
48. Ewa Kutylak, PL
49. Eugenia Timoshenko, BY
50. Vladislav Kvartalny, BY
51. Vello Vinn, EE
52. Kay Voigtmann, D
53. Antonietta Viganone, I
54. Yukio Maekawa, J
55. Marcela Miranda, RA
56. Cristina Gladys Muños, RA
57. Marcela Pankok, RA
58. Mauricio Schvarzman, RA
59. Jaroslav Minář, CZ
60. Sergey Parfionov, RUS
61. Olaf Gropp, D
62. Susanne Theumer, D
63. Andreas Raub, D
64. Frank Eißner, D
65. Claudia Berg, D
66. Jüri Arrak, EST
67. Valerio Mezzetti, I
68. Hua Shaoying, CHN (China)
69. K.M. Bak, PL
70. Rudolf Rieß, D
71. Egbert Herfurth, D
72. Marlene Neumann, D
73. Harry Jürgens, D
74. Heinz Plank, D

75. Galina Lwowa, D
76. Detlef Olchefske, D
77. Monika Ritter, D
78. Helga Lange, D
79. Josef Dudek, CZ
80. Henno Arrak, EE
81. Elena Suhova, RUS
82. Norbert Salzwedel, D
83. Georg Opdenberg, D
84. Erica Forneris, I
85. Maddalena Tuccelli, I
86. Lembit Lõhmus, EST
87. Jiří Brázda, CZ
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89. Vladimir Zuew, RUS
90. Toni (Antonio) Pecoraro, I
91. Vincenzo Piazza, I
92. Ertan Aktaş, TR
93. Luigi Casalino, I
94. Carla Fusi, I
95. Günter Hujber, CZ
96. Klemensas Kupriūnas, LT
97. Nino Baudino, I
98. Ivo Mosele, I
99. Ivan Rusacheck, BY
100. Bodo Klös, D
101. Anna Schoenfelder, D (†)
102. Elfriede Weidenhaus, D
103. Evgeniya Hristova, BG/I
104. Eva Aulmann, D/I
105. Carlo Barbero, I
106. Silvana Martignoni, I

Udstillinger med nutidens exlibriskunstnere 1978-2008
Ausstellungen mit Exlibriskünstlern der Gegenwart 1978-2008
Exhibitions with Contemporary Bookplate Artists 1978-2008

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*) udstillet flere gange, mehrmals ausgestellt, several times exhibited

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