



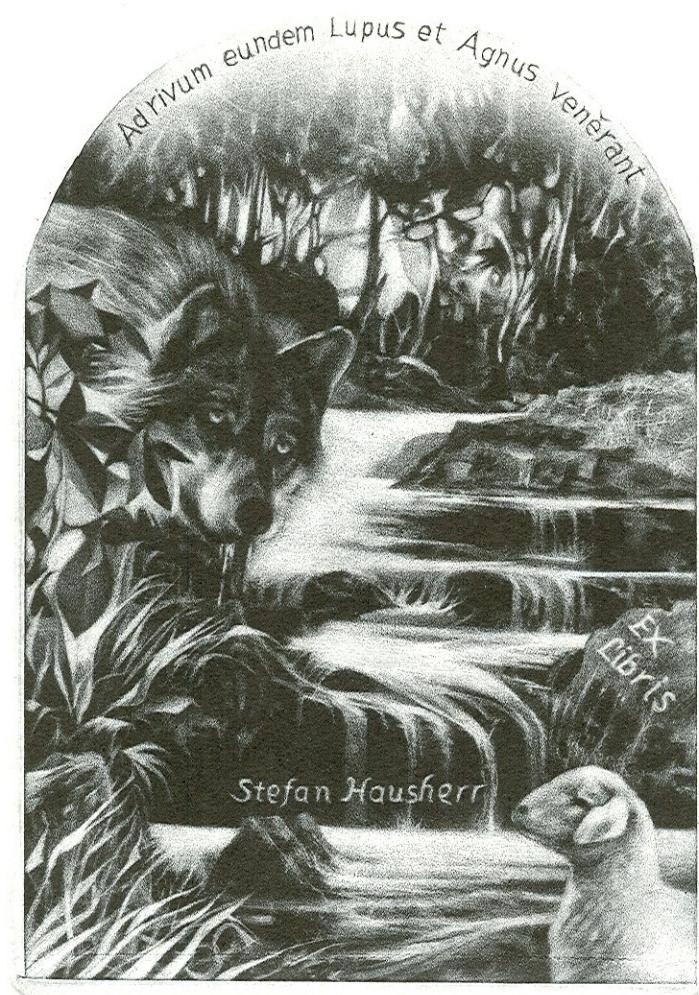
Ivo Mosele

*Nutidens exlibriskunstnere 98
Exlibriskünstler der Gegenwart 98
Contemporary Bookplate Artists 98*

Frederikshavn Kunstmuseum & Exlibrissamling
10. marts til 18. april 2015

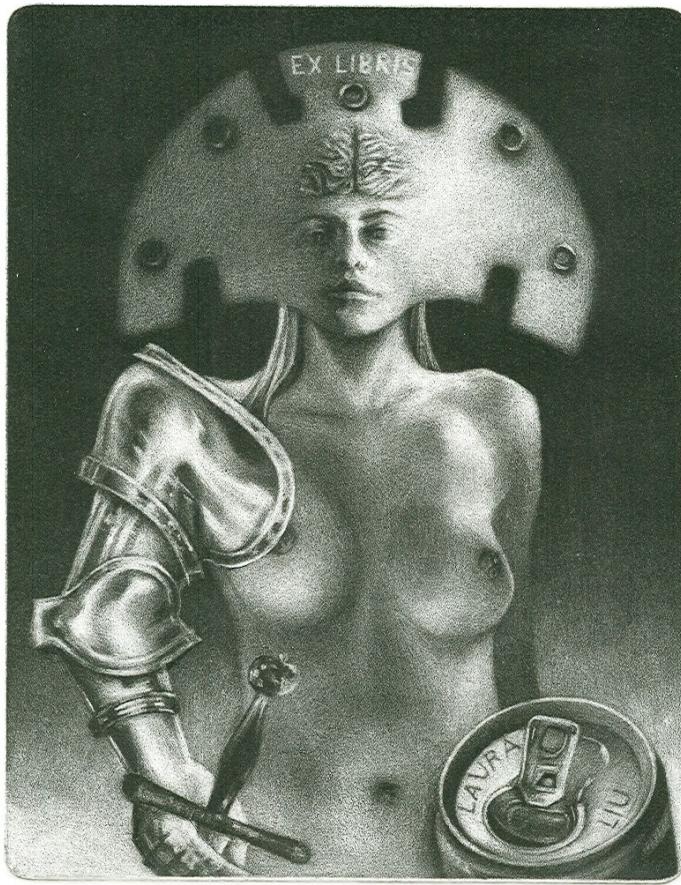


Ivo Mosele



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 ex libris fra museets samlinger, som præsenterer en bestemt kunstner eller kunstnere fra et land eller område. Ligeledes har mange udstillinger bestemte temaer eller motiver. I samarbejde med andre museer blev der skabt store udstillinger som f.eks. 'Europa og Tyren' og i de

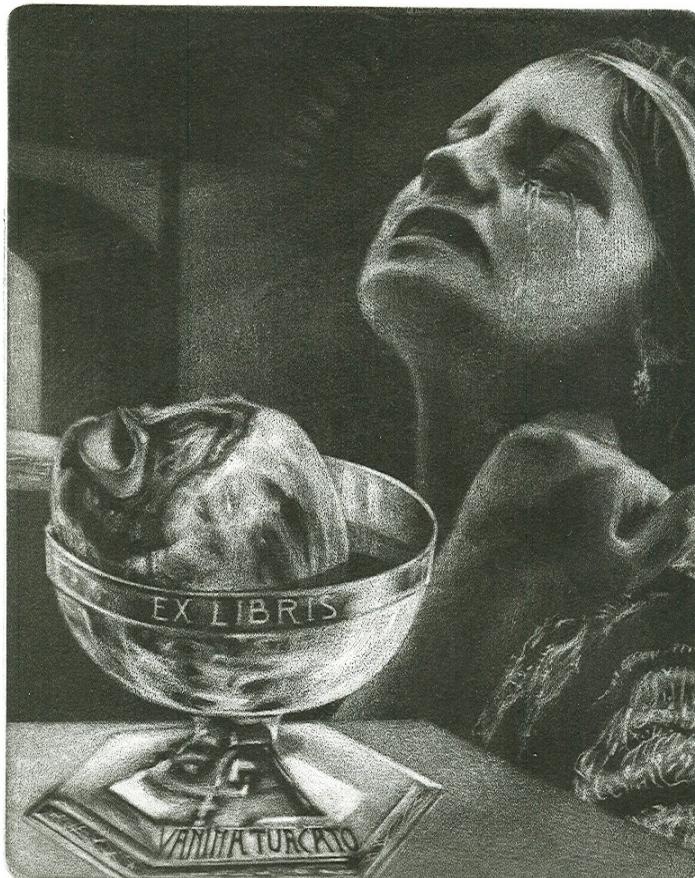


1/xx "Future and history" onle 2012

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.

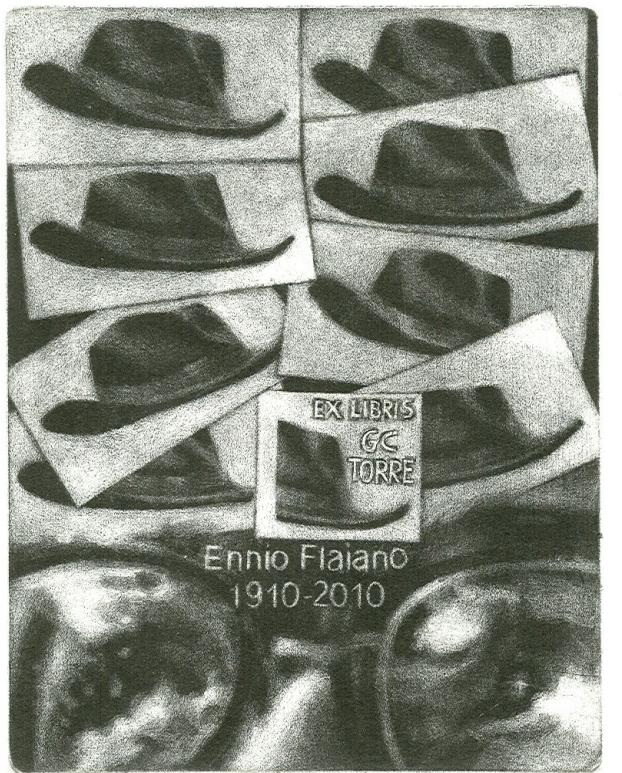
Det er dejligt, at det er lykkedes for museet at få kontakt med nogle af nutidens bedste kunstnere og derigennem få mulighed for at gennemføre denne udstillingsrække af internationalt format.



9/20 "Ghislinda" osela 2013

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 Bucheignerzeichen 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.

*

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.



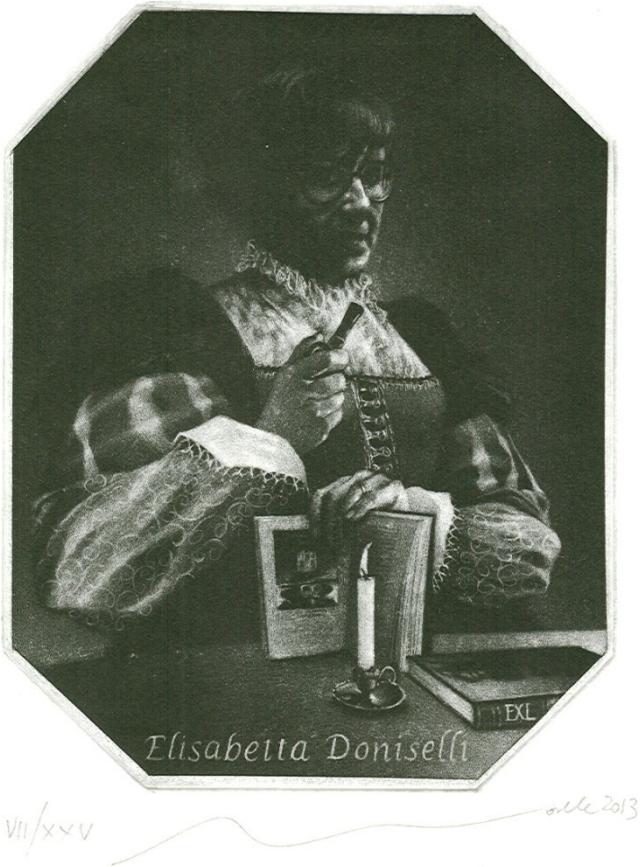
16/20

oelke 2013

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 her:

Ivo Mosele

Født 1950 i Roana (Vincenza) Italien. Maler og grafiker, uddannet ved institut 'Pietro Selvatico' i Padua og ved akademiet for de skønne kunster i Venedig. Professor inden for maleri. Siden 1971 har beskæftiget sig med de forskellige teknikker og metoder inden for det grafiske område og benytter sig af mezzotint som den foretrukne udtryksform.

Han har deltaget i mange nationale og internationale udstillinger og konkurrencer og også organiseret udstillinger.

Han er medlem af den nationale forening af nutidens kunstnere og af det italienske exlibris selskab A.I.E. Vi finder hans navn i mange af de kataloger, der beskæftiger sig med moderne italiensk kunst. Se i øvrigt den engelske tekst.



P.L.A "Torre di Porta Castello, Vicenza" anno 2014

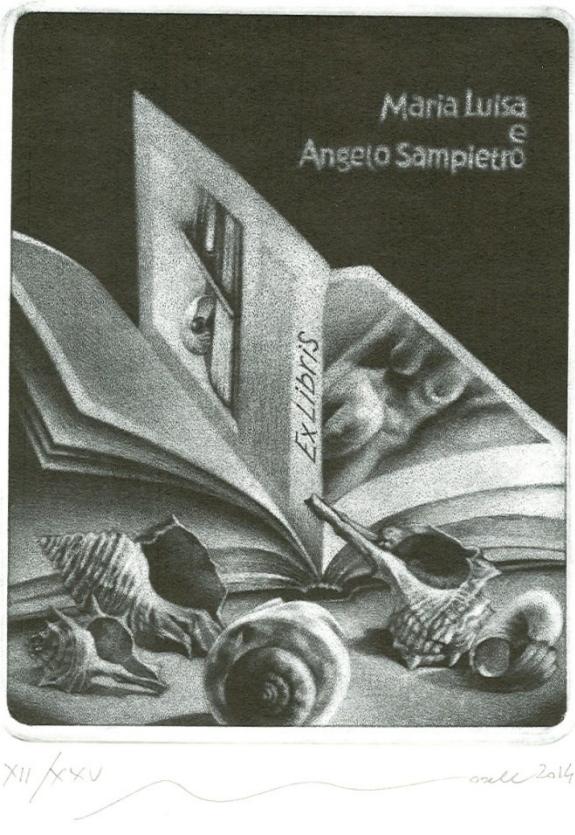
Wir stellen vor:

Ivo Mosele

Geboren 1950 in Roana (Vincenza) Italien. Maler und Grafiker, ausgebildet am Institut „Pietro Selvatico“ in Padua und an der Akademie der Schönen Künste in Venedig. Professor innerhalb der Malerei. Seit 1971 hat er sich mit den verschiedenen Methoden und Techniken innerhalb der grafischen Techniken beschäftigt und das Mezzotint ist eine seiner bevorzugten Ausdrucksmittel.

Er hat an vielen nationalen und internationalen Ausstellungen und Wettbewerben teilgenommen und auch Ausstellungen organisiert.

Er ist Mitglied der „Nationalen Vereinigung gegenwärtiger Künstler“ und auch des Vereins „Italien Ex Libris (A.I.E.)“. Sein Name ist in vielen italienischen Katalogen erwähnt. Er wohnt und arbeitet in der Stadt Carrè (Vincenza), Italien. Siehe auch den englischen Text.



We introduce:

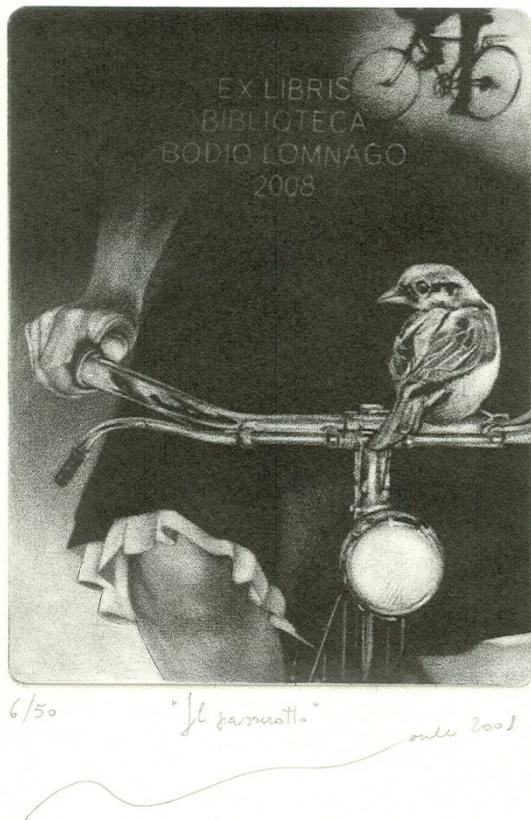
Ivo Mosele

Ivo Mosele was born in Roana (Vicenza) Italy, in 1950. Painter and Engraver, educated and graduated at the art institute “Pietro Selvatico” in Padua and at the academy of Beaux Arts in Venice.

He is a professor of painting techniques and has been engraving since 1971 adopting several methods and procedures. Mezzotint is one of his favourite ways of expression.

He has taken part to a great number of national and international graphic competitions and he has organized personal exhibitions on engraving and painting.

He is a member of the “National Association of Contemporary Engravers”. It is part of the Italian Ex Libris (A.I.E.). His name is mentioned in the catalogue of Italian Engravers. He lives and works in Carrè (Vicenza), Italy.



Critics who have written about him are as follows: Gino Barioli, Edoardo Bertizzolo, Sergio Bonato, Maria Lucia Ferraguti, Patrizia Foglia, Dino Formaggio, Marco Fragonara, Manlio Gaddi, Massimo Gasparini, Benvenuto Guerra, Antonella Iozzo, Nicola Miceli, Alda Miolo, Vincenzo Perna, Mario Rigoni Stern, Guido Savio, Gianfranco Schialvino, Marisa Scopello, Stefania Seccareccia, Giorgio Segato, Giovanni Serafini, Davide Simonazzi, Alfredo Tisocco, Federica Vettori.

A meeting with mezzotint on iron by Ivo Mosele

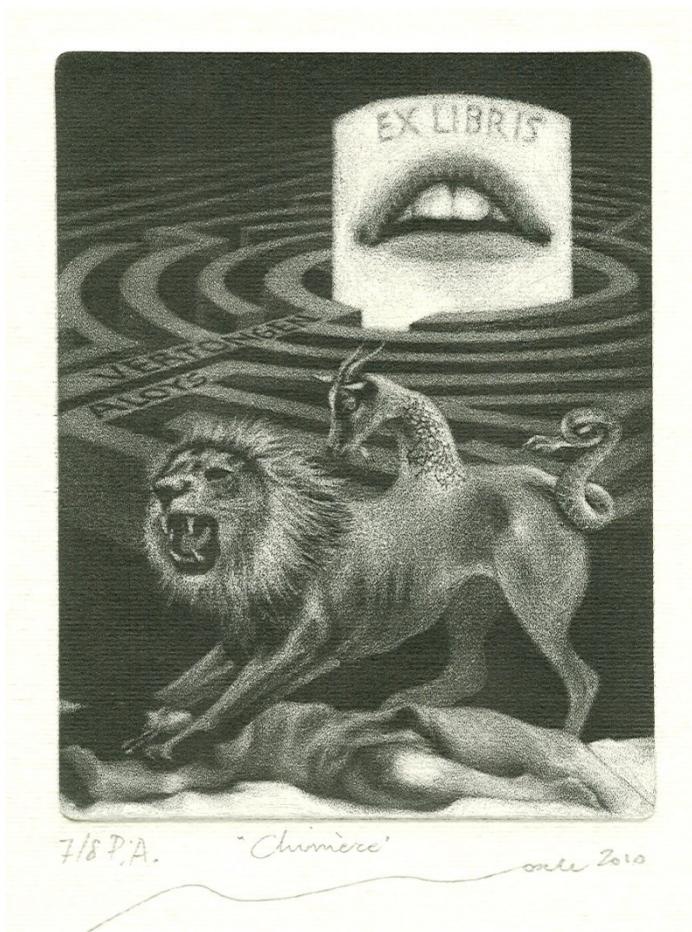
Ivo Mosele (Roana (VI) October 9, 1950) attended the Academy of Fine Arts in Venice next to Bruno Saetti, Giuseppe Santomaso, Alberto Viani, Edmondo Bacci, Arnaldo Battistoni. He indicates Giacomo Soffiantino, from whom he learnt "*the way of composition*

plans" and Renzo Vespiagnani as his teachers. "*Fascinated by the usage, the meaning and the purity of the technique*" of Vespiagnani, he deepened the knowledge of soft-ground that allowed him to get "*the soft-feeling effect that I felt fundamental for my way of depicting. In my engravings there has always been the pursuit of nuance, of the half-tone.*".

His participation in the Venetian Engravers Association allowed him to meet and compare with other Italian and international experiences. He began to engrave in 1971, starting with the practice of all the canonical techniques such as etching, aquatint and soft-ground although without neglecting dry-point, woodcut and linocut. He sought and personalized his way of working and customising the language of intaglio at the laboratory-printing press "Torchio Thiene" of Armando Martini, in Thiene. In 1986 the technique of mezzotint was not much used in Italy but after seeing a few mezzotint engravings Ivo immediately spotted "*in this method the most natural way to do engraving.*".

Ivo Mosele began using iron plates rinsed through various phases in nitric acid, which is capable of giving back the solid black to the printing. This, faster work allows dealing with less limited dimensions. "*The graphical solutions obtained by etching or mezzotint are unlike any other kind of carving technique. The engraver proceeds in negative, sanding and scraping the grain from the plate, the parts that will have to become lighter and lighter. Then, during the printing phase, the matrix will transfer the ink onto the sheet either more or less intensely. By Highlighting the presence of light from the dark, black background during the slow and nuanced story that gradually progresses through the implementation of the plate, the artist is allowed a constant manipulation of all of his experiences. This executive development expands the emotional possibilities of making and often, if not always, increases freedom of expression, bypassing the nagging need to speak.*".

"Engraving touches within him the top of a rare and refined execution", as Dino Formaggio says, "Ivo Mosele is one of the masters of a variety of techniques, especially in the various uses of mezzotint." As Paolo Rovengo says "the constructive elegance com-



bined with the strong suggestive impact amplify the ability of the author to vibrate lights that permeate deeply into the shadows, not only giving richness of tone but also making them become, even composed of only black and white, a painting palette.". His work is the result of etching, burnishing and scraping driven by his sensitivity in the search for a soft image through a critical balance between light and shade. The chiaroscuro married to the compositional balance is achieved thanks to a sign in which an elegant formal construction results. In his works there is a manifestation of a mix of alchemy, riddles and organising meetings which lead with fluidity to his tale, "the symbolic mezzotints," indicated by Karl Vissers.

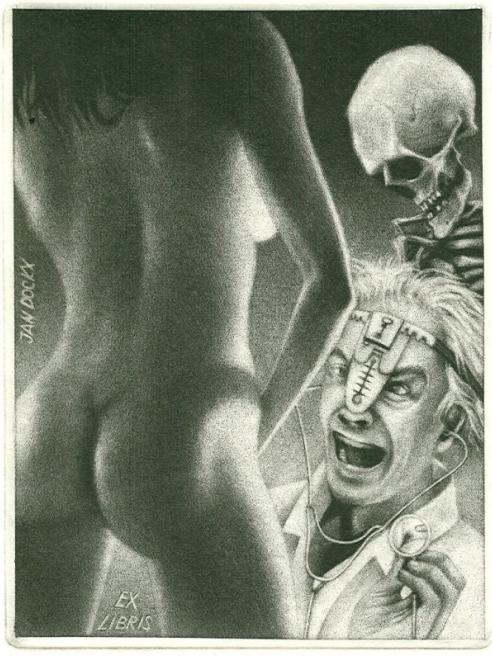
I conclude by making Ivo's words my own: "*the mezzotint, like all the intaglio techniques on the road to getting to the essence of things, is not only an instrument suitable for the production of an idea or an emotion but it is first and foremost, a grammar of expression.*".

Incontro con la maniera nera su ferro di Ivo Mosele

Ivo Mosele (Roana (VI) 9 ottobre 1950) frequenta l'Accademia di Belle Arti di Venezia a contatto con Bruno Saetti, Giuseppe Santomaso, Alberto Viani, Edmondo Bacci, Arnaldo Battistoni. Indica come suoi maestri Giacomo Soffiantino da cui impara “*il senso dei piani compositivi*” e Renzo Vespiagnani. “*Affascinato dall'uso, dal significato e dalla purezza della tecnica*” di Vespiagnani approfondì la conoscenza della ceramolle che gli permetteva di ottenere “*effetti di morbidezza che sentivo fondamentale per il mio modo di rappresentare. Nelle mie incisioni c'è sempre stata la ricerca della sfumatura, della mezza tinta.*”

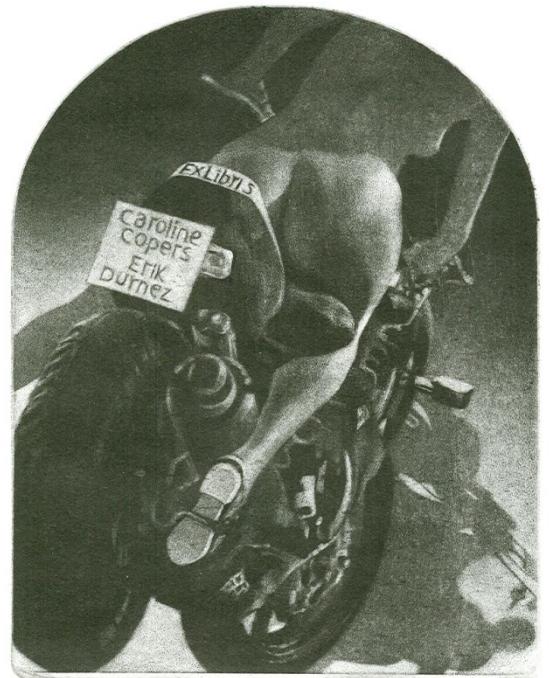
La partecipazione all'Associazione Incisori Veneti gli ha permesso l'incontro e il confronto con altre esperienze italiane ed internazionali. Inizia a incidere nel 1971 praticando all'inizio tutte le tecniche canoniche, soprattutto l'acquaforte, l'acquatinta e la ceramolle, senza trascurare la puntasecca, la xilografia, la linoleografia; a Thiene nel laboratorio-stamperia “Torchio Thiene” di Armando Martini ricercò e personalizzò il suo modo di lavorare e di personalizzare il linguaggio calcografico, qui nel 1986, quando la tecnica del mezzotinto non era molto applicata in Italia, dopo aver visto alcune incisioni alla maniera nera, Ivo subito individuò “*in questo procedimento il modo più spontaneo di fare incisione*”.

Ivo Mosele cominciò ad usare lastre di ferro granite attraverso vari passaggi in acido nitrico in grado cioè di restituire in stampa un nero uniforme; questo operare più veloce permetteva così di affrontare dimensioni meno limitate. “*Con la maniera nera o mezzotinto si ottengono soluzioni grafiche opposte rispetto a tutte le altre tecniche calcografiche. L'incisore procede in negativo a cambiare, levigando e raschiando dalla lastra la granitura, le parti che dovranno diventare via via più chiare; in fase di stampa, allora, la matrice trasmetterà sul foglio, più o meno intensamente l'inchiostro. Fare emergere le presenze della luce dal cupo nero del fondo durante il lento e sfumato racconto che mano mano avanza nella realizzazione della lastra permette all'artista la continua manipolazione dell'insieme delle proprie esperienze. Questo svi-*



luppo esecutivo dilata le possibilità emozionali del fare, e spesso, se non sempre, aumenta le libertà espressive scavalcando l'assillante bisogno del dire”.

“L’incisione, che in lui tocca vertici di rara e raffinata esecuzione”, come indica Dino Formaggio, “fa di Ivo Mosele uno dei maestri delle più svariate tecniche, specialmente nei vari usi della maniera nera”. Come indica Paolo Rovegno “l’eleganza costruttiva unita al forte impatto suggestivo amplifica la capacità dell’autore di far vibrare le luci compenetrandole nel profondo delle ombre, non donando solo ricchezza di toni ma facendoli divenire, anche se composti unicamente del bianco e dal nero, tavolozza pittorica.” Le sue opere sono la risultante di morsure, brunitoi, raschietti guidati dalla sua sensibilità nella ricerca di una immagine morbida grazie ad un fondamentale equilibrio tra ombre e luci, il chiaroscuro sposato all’equilibrio compositivo realizzato grazie ad un segno cui consegue una conseguente elegante costruzione formale. Si manifesta nelle sue opere una fusione di alchimie, di enigmi, di momen



ti partecipativi che conducono con fluidità la sua narrazione, "the symbolic mezzotints", indicati da Karl Vissers.

Concludo facendo mie le parole di Ivo "la maniera nera, come tutte le tecniche calcografiche, lungo il cammino per arrivare in fondo alle cose, non è solamente uno strumento adatto alla produzione di una idea o di una emozione, ma è prima di tutto una grammatica dell'espressione".

Gian Carlo Torre

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Ivo Mosele

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Exlibriskünstler der Gegenwart 98
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*Frederikshavn Kunstmuseum
& Exlibrissamling*

*Produktion: Frederikshavn Kunstmuseum
Skrift: Times New Roman*

*Exlibrispublikation 602
ISBN 978-87-7317-671-0*

© Illustrationer: Ivo Mosele

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Nutidens exlibriskunstnere
Exlibriskünstler der Gegenwart
Contemporary Bookplate Artists

- | | |
|------------------------------------|--------------------------------|
| 1. B. Dvořaková-Kjulleněnová, CZ | 50. Vladislav Kvartalny, BY |
| 2. Piotr Gojowy, PL | 51. Vello Vinn, EE |
| 3. Pietro Paolo Tarasco, I | 52. Kay Voigtmann, D |
| 4. Oleg Denysenko, UA | 53. Antonietta Viganone, I |
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| 6. István Damó, H | 55. Marcela Miranda, RA |
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| 14. Gennady Alexandrov, CZ | 63. Andreas Raub, D |
| 15. Alexandr Grigoriev, BY | 64. Frank Eißner, D |
| 16. Leo Bednárik, SK | 65. Claudia Berg, D |
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| 20. Kazimier Babkowicz, PL | 69. K.M. Bak, PL |
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| 26. Veselin Damyanov-Ves, BG | 75. Galina Lwowa, D |
| 27. Regina Franke, D | 76. Detlef Olchefske, D |
| 28. Josef Werner, D | 77. Monika Ritter, D |
| 29. Konstantin Kalynovych, UA | 78. Helga Lange, D |
| 30. Annette Fritzsche, D | 79. Josef Dudek, CZ |
| 31. Nurgül Arikān, TR | 80. Henno Arrak, EE |
| 32. Yunus Güneş, TR | 81. Elena Suhova, RUS |
| 33. Peter Dietzsch, D | 82. Norbert Salzwedel, D |
| 34. Petr Hampl, CZ | 83. Georg Opdenberg, D |
| 35. Ayrat Teregulov, RUS | 84. Erica Forneris, I |
| 36. Bohdan Rutkowiak, PL | 85. Maddalena Tuccelli, I |
| 37. Adam Czech, PL | 86. Lembit Lõhmus, EST |
| 38. Eftihia Petala, GR | 87. Jiří Brázda, CZ |
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| 40. Hsiao Ming Hou, RC (Taiwan) | 89. Vladimir Zuev, RUS |
| 41. Alfonas Čepauskas, LT | 90. Toni (Antonio) Pecoraro, I |
| 42. Iliev-Kokimoto, BG | 91. Vincenzo Piazza, I |
| 43. Jurij Jakovenko, BY | 92. Ertan Aktaş, TR |
| 44. Hayk Grigoryan, AM | 93. Luigi Casalino, I |
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| 46. Liliana Esteban, RA | 95. Günter Hujber, CZ |
| 47. Virginija Kalinauskaitė, LT | 96. Klemensas Kupriūnas, LT |
| 48. Ewa Kutylak, PL | 97. Nino Baudino, I |
| 49. Eugenia Timoshenko, BY | 98. Ivo Mosele, I |

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

Zygmunt Acedanski / Enric Adserà I Riba / Ruslan Agirba* / Jan Agopsowicz / Valentinas Ajauskas / Marie-Louise Albessart / Eduard Albrecht / Lorenzo Alessandri / Zdenko G. Alexy / Cees Andriessen* / Karoly Andrusko* / Valentinas Antanavicius / Elena Antimonova / Konstantin Antioukhin / Ettore Antonini / Thomas Arnel* / Henno Arrak* / Jüri Arrak* / Lou Asperslag / Eva Aulmann / Martin Baeyens* / Tamara Balenko / Janusz Batura / Christian W. Bauditz* / Jan Battermann* / Milan Bauer / Kobi Baumgartner* / Cristiano Beccaletto* / Flemming Bech / Ellen Beck* / Erhard Beitz* / Igor Beketow / Lew Beketow / David Bekker* / Janusz Benedykowicz / Utz Benkel / Leslie Bennenson / Alex Beran / Ullrich Bewersdorff* / Tomas Bim / Giorgio Birelli / Christian Blaesbjerg* / Henk Blokhuis / Karl Blossfeld / Manfred Bofinger / Vladimir Bokan / Anatoly Bondar / Ferenc Bordasz* / Andrzej Bortowski / Grigori Bosenko / Jiri Bouda* / Julie Brabcova* / Sonja Brandes / Joke van den Brandt / Boris Brankov / Willy Braspenninx / Simon Brett / Jørgen Brockdorff / Daniel de Bruin / Albin Brunovsky* / Joana Plikionyte Bruziene / Robert Brun / Zdenek Bugan* / Hans Michael Bungter* / Augustinus Burba / N.W. Burmagin / H.C. Bärenholdt / Valentine Le Campion / Pavel Campulka / Hana Čapova / Börge Elwi Carlson / Olga Čechova / Alfonas Cepauskas* / Natalija Černetsova* / Dalibor Chatrny / Jaroslav Cheben / Konstantin Chmutin / Per Christensen / Poul Christensen / Vojtech Cinybulk* / Costante Costantini / Jürgen Czaschka / Jaroslav Dajč / Frank-Ivo van Damme* / Viktor Daniel / Stanislav Dawski* / Erik B. von Deden / Danila Dentti / Antonin Dolezal / Josef Dudek* / Lenke Diskay* / Oriol M. Diví / Zbigniew Dolatowski* / Jürgen Dost* / Istvan Drahos / Jerzy Druzycki */ Dafinel Duinea / Stano Dusik / Stasius Eidrigevicius / Andrejs Eizans / Andy English / Charles Favet / Leopold Feichtinger / Otto Feil / Henryk Feilhauer / Eduardo Dias Ferreira / Antonio Pais Ferreira / Antal Fery / Rolf Fleischmann / Michael Florian* / Regina Franke* / Annette Fritzsch* / Gerard Gaudaen* / Vladimir Gazovic / μ* / Olaf Gropp* / Ernst Grünewald / Jiri Hadlac / Siegmund Hammermann / Petr Hampl / Yoshiaki Hara / Eva Haskova / Jan Hasso-Agoposowicz / Hans Hauke / Alain Hautekiet / Jíří Havlicek / Bruno B. Heim / Alexandra von Helberg* / Egbert Herfurth* / Karl-Georg Hirsch* / Pavel Hlavaty* / Stanislav Hlinovsky / Toni Hofer / Helmiraitta Honkanen / Emiel Hoorne / Jaroslav Horanek / Hans Hornhaver / Flemming Horsgård / Hermina Horvath* / Sergey Hrapov / Miroslav Houra* / Siegfried Otto Hüttengrund / Hermann Huffert* / Saulius Ikamas / Heinrich Ilgenfritz / Sergey Ivanov / S.G. Ivenski / Juri Jakovenko* / Albert Jærn / Vytautas Jakstas / Wojciech Jakubowski* / Michel Jamar / Zbigniew Janeczek / Dusan Janousek* / Piet Janssens / Ludmila Jirinčova* / Zbigniew Jozwik* / Valerijojas Jucys / Harry Jürgens* / Johannes Juhansoo / Vlastimil Kacirek / Vlastimil Kacírek / Jaroslav Kaiser / Mirko Kaizl / Anatoli Kalaschnikow* / Richard Kaljo / Dusan Kallay* / Kamila Kalloyova-Stanclova / Lajos Kamper / Raimo Kanerva / Onnik Karafilian / Jana Kasalova* / Ladislav J. Kaspar* / S. Katauskas / Jan Kavan / Nina Kazimova / Laszlo Kekesi / Innokenty Keleynikov / Monika Huger Keller / Philipp Roger Keller / Andrij Kens / Hristo Kerin / Reva Kern / Jenö Kertes Kollmann / Ramonas Kestutis / Sergey Kharuk / Mirjam Kinos / Sergey Kirnitsky / Vincas Kisarauskas* / Saule Kisarauskiene* / Max Kislinger* / Jozsef M. Kiss / Jelena Kisseljova* / Richard Kivist / Bozena Kjullenanova / Krzysztof Kmiec / Antanas Kmiliauskas* / Miroslav Knap / Peter Kocak / Paul Koch / Rudolf Koch* / Jo Kohn / Raivo Kolka / Ernst Kollom / Vladimir Komarek / Luba Koncekova-Vesela / Robert König / Marta Kopasz / Rudolf Kopylov / Vladimir Kopylov / Vladimir Kortovich / Elly de Koster* / Emil Kotrba* / Bohumil Kratky* / Gerschon Krawzow / Jana Krejčova / Orest Kriworutschko / Otto Kuchenbauer / Fritz Kühn / Bernhard Kuhlmann / Oldrich Kulhanek / Jo Erich Kuhn / Serik Kulmechthkenov / Leonid Kuris / J.W. Kutznetzow / Jak Kuusk / Anneke Kuyper / Ieva

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

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