

FISAE Newsletter

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Dear friends of ex libris

The purpose of this FISAE newsletter is to introduce an artist who has helped to promote the ex libris created with the computer as a 'tool'. It was (and still is) a tough process, as many collectors even today concentrate on classical techniques. There is a progression of time there too. During the 1960s to the 1990s, woodcut and lithography were the preferred techniques - perhaps also for economic reasons. Today it is intaglio printing, - unfortunately often in much too large formats, - even beyond DIN A4! Here is an interview with the Turkish artist Nurgül Arikan.

With kind regards

Klaus Rödel

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Liebe Exlibrisfreunde

In diesem FISAE-Newsletter soll eine Künstlerin vorgestellt werden, die dazu beigetragen hat, das mit dem Computer als ‚Werkzeug‘ geschaffene Exlibris zu promovieren. Es war (und ist noch immer) ein zäher Prozess, denn viele Sammler konzentrieren sich auch heute auf die klassischen Techniken. Auch da gibt es einen Zeitverlauf. Während der 60er bis 90er Jahre war vor allem der Holzschnitt und die Lithographie vorgezogene Techniken - vielleicht auch aus wirtschaftlichen Gründen. Heute ist es der Tiefdruck, - leider oft in viel zu großen Formaten, - auch über DIN A4 hinaus! Hier nun ein Interview mit der Türkin Nurgül Arikan.

Mit freundlichen Grüßen

Klaus Rödel

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Chers amis d'ex libris

Ce bulletin d'information de la FISAE a pour but de présenter un artiste qui a contribué à promouvoir l'ex libris créé avec l'ordinateur comme "outil". C'était (et c'est toujours) un processus difficile, car de nombreux collectionneurs, même aujourd'hui, se concentrent sur les techniques classiques. Il y a une progression du temps là aussi. Dans les années 60 à 90, la gravure sur bois et la lithographie étaient les techniques préférées - peut-être pour des raisons économiques. Aujourd'hui, c'est l'impression en taille-douce, - malheureusement souvent dans des formats beaucoup trop grands, - même au-delà du DIN A4 ! Voici un entretien avec l'artiste turc Nurgül Arikan.

Avec mes salutations distinguées

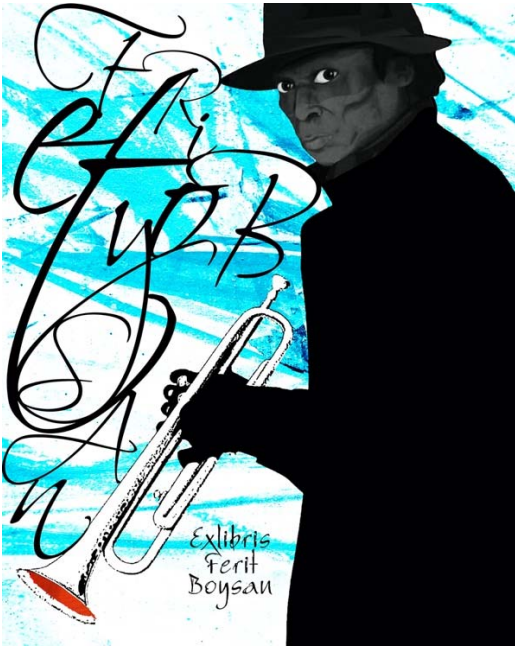
Klaus Rödel



When did you start making bookplates and why did you become interested in it?

I have been actively designing bookplates and collecting at the same time since 2008.

The fact that ex-libris are done on behalf of the person was the most interesting aspect for me. Both my university education and my master's degree were focused on graphics and graphic design. In parallel, I studied painting and sculpture and I am also involved in photography. Exlibris art is an area where I can use all my artistic knowledge. Because the size of bookplates is small, but their importance is so great, I had a special interest in this art. I continue to work with pleasure.



Why do you work with the computer and not with etching or woodcut?

It happened during my experiments with etching and woodcut. However, I saw that what I thought and imagined could not be fully realized with these techniques, at least not as I would have liked. I believe that the traditional techniques limit themselves to a point. Of course, these techniques have their own unique flavor and beauty.

No matter how successful you are, you limit what you imagine to the conditions of that particular technique. If I wanted to do my designs with these techniques, I saw that many things could be missing. Because you can only work under the conditions that the technique allows.

Of course, I have designs that can fit traditional techniques. But the possibilities one has on the computer, from writing to painting to color, are not there. However, I draw what I imagine as a design, I can try and see all kinds of alternative work just with the limitless possibilities of the computer. When I find the best, the design comes out the way I want it to be. That makes me incredibly happy.

Here I would like to mention a detail that I attach great importance to.

If you are an artist or a collector, you must first look at the design as a whole. And he should ask himself the following questions.

Is it effective?

Is it original?

If it conveys a message, is it understandable?

Is it intriguing?

Is it different?

Is it unusual?

So, the most important point is that the design as a whole is effective. How it is done, with what technique it is done, is the next detail. For me, the technique is not so important. I look first at the power and effectiveness of the design.

Unfortunately, some collectors are in the mindset that it has to be original graphics, i.e., graphics of the historical kind. They feel bound to it, focusing only on that traditional technique. In my opinion, they are not open to innovation, cannot think of anything else, are closed-minded. But the technique should be secondary or in the background.



Do you prefer certain motifs - and if so, which ones?

Yes, there are. I use red roses very often. The syllable 'Gül' in my name means / rose. This symbolizes both my favorite flower and love and affection. At the same time, I prefer and use it as a motif that reflects me, as if it were my signature.

In addition, female figures and apple motifs are among the motifs I often prefer.

Otherwise, I like to characterize the letters and the script.



Do the people who want a bookplate from you have certain wishes they want you to fulfil, and do you always respond to them?

Most of the time, the people who place an order give a theme and leave the rest to me. For example, they give topics such as travel, the sea, jazz, the theory of evolution, medicine, eroticism, chess.

Or they specify how they want the design to look. This can be, for example, a city, a country, an owl, a book, etc. For example, they can say that Exlibris should feature Istanbul or Miles Davis.

Or they want bookplates that are causally related to their profession.

Usually we agree with the result, very, very rarely minor changes or additions are needed.

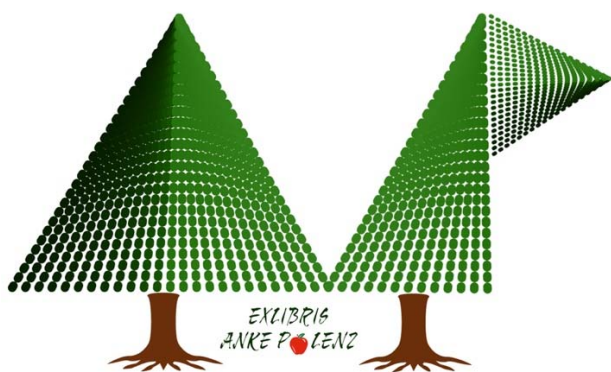
Sometimes Exlibris also has preferences regarding the print size.

Also, I always offer more than one design, which is usually attractive to collectors.

When a design is made for me, I like to see at least two design examples.

When I deliver the bookplates, I am incredibly happy about the positive comments I get from the bookplate owner. Because mutual appreciation is especially important.





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Klaus Rödel, Nordre Skanse 6, DK 9900 Frederikshavn,

☎ +45 2178 8992 – E-mail: klaus@roedel.dk