

FISAE Newsletter

26 2021

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Dear friends of ex-libris

As stated in FISAE Newsletter 25, some countries are still missing and enquiries with various collectors and artists have unfortunately not been successful. So this is the state of FISAE as it appears from the overview.

It is gratifying that several artists and collectors are interested in the FISAE Newsletter and are therefore included as cc.

But still, I ask again all societies to send all interesting information either through the FISAE Newsletter or to use the address overview directly.

In this newsletter the Italian collector Marco Franzetti presents the artist Silvana Martignoni.

With kind regards

Klaus Rödel

Liebe Exlibrisfreunde

Wie im FISAE Newsletter 25 mitgeteilt, fehlen immer noch einige Länder und Nachfragen bei verschiedenen Sammlern und Künstlern haben leider auch keinen Erfolg. So ist der Stand der FISAE also wie es aus der Übersicht hervorgeht.

Erfreulich ist, dass sich eine Reihe von Künstlern und Sammlern für den FISAE Newsletter interessieren und darum als cc aufgenommen sind.

Aber noch immer fordere ich erneut alle Gesellschaften auf, alle interessanten Informationen entweder durch den FISAE Newsletter zu übermitteln oder die Adressenübersicht direkt zu benutzen.

In diesem Newsletter präsentiert der italienische Sammler Marco Franzetti die Künstlerin Silvana Martignoni.

Mit freundlichen Grüßen

Klaus Rödel

Chers amis d'ex libris

Comme indiqué dans le bulletin d'information 25 de la FISAE, certains pays manquent encore à l'appel et les enquêtes menées auprès de divers collectionneurs et artistes n'ont malheureusement pas abouti. Voici donc l'état de FISAE tel qu'il apparaît dans l'aperçu.

Il est agréable de constater qu'un certain nombre d'artistes et de collectionneurs s'intéressent à la Newsletter de la FISAE et sont donc inclus en tant que cc.

Mais je demande encore une fois à toutes les sociétés d'envoyer toutes les informations intéressantes soit par le biais de la Newsletter de la FISAE, soit en utilisant directement l'aperçu des adresses.

Dans cette newsletter, le collectionneur italien Marco Franzetti présente l'artiste Silvana Martignoni.

Avec mes salutations distinguées

Klaus Rödel

Cari amici di ex libris

Come indicato nella Newsletter 25 della FISAE, alcuni paesi mancano ancora all'appello e le indagini con vari collezionisti e artisti non hanno purtroppo avuto successo. Quindi questo è lo stato di FISAE come appare dalla panoramica.

Fa piacere che un certo numero di artisti e collezionisti siano interessati alla Newsletter FISAE e siano quindi inclusi come cc.

Ma chiedo ancora una volta a tutte le società di inviare tutte le informazioni interessanti o attraverso la Newsletter FISAE o di utilizzare direttamente la panoramica degli indirizzi.

In questa newsletter il collezionista italiano Marco Franzetti presenta l'artista Silvana Martignoni.

Con cordiali saluti

Klaus Rödel

FISAE Newsletter

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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. In the early years of her artistic activity she focused on the purest engraving techniques (drypoint, mezzotint, 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. Recently Silvana comes into contact with the world of the “ex libris”, which she appreciates for its historical, literary and poetic content.

Main Public collections:

Fundació Joan Mirò, Barcelona, Spain.

Raccolta Stampe Fondazione Sartori, Mantova, Italy.
Pratt Museum, New York, U.S.A.
Gabinetto delle Stampe, Bagnacavallo (RA), Italy.
Collezione Grafica ed Ex Libris, Casale Monferrato Italy.
Museum of Fine Arts, Ekaterinburg, Russia.
Collection AMAC; Chamalières, France.
Fondazione Rotary Club, Acqui Terme, Italy.
Collezione Stampe del Museo Civico, Cremona, Italy.
Frederikshavn Kunstmuseum & Exlibrissamling, Denmark.
Art Museum of Guangzhou, China.
Collezione Museo Palazzo Marliani Cicogna, Busto Arsizio, Italy.
China Printmaking Museum, Guanlan, China.

Memberships in artistic organizations:

The International Mezzotint Society, Miami Florida, U.S.A.
Associazione Nazionale Incisori Contemporanei, Montebelluna (TV), Italy.
AIE Associazione Italiana Ex Libris, Milano, Italy.
Association française pour la connaissance de l'ex-libris (AFCEL) – Saint Mihiel.
Deutsche Exlibris-Gesellschaft e.V. (DEG).

Experience in mezzotint:

Since the 80's I started working on mezzotint when it was generally an abandoned technique. I have always used the traditional method of graining by rocker only, without resorting to gimmicks like aquatint or graining by mechanics or worst by immersion of iron plates in acid. The effect of black velvet, so elegant and refined, can only be achieved with the purity of the plot drawn from the rocker.

Artistic credo:

My works are inspired by a research on the nature, seen through a contemporary attention. I love inventing some unusual landscapes bringing together the different vegetable worlds, or engraving some transfigured natural forms, the result of the experiences related to the observation of nature and abstraction, which are mixed in the persistence of the memory.

The techniques that I particularly love are the mezzotint and the drypoint. The first one is very complex and difficult but allows you to achieve the emotional impact, full of passion and preciousness. The second one translates into soft signs an analytical love for detail and processing poetically felt.

However I do not neglect the etching, my starting technique and the focal point for any artist who will devote himself to the art of engraving.

Awards and recognition:

2018 winner “Excellent work” 2nd Jogja International Miniprint Biennale (JMB) 2018 Yogyakarta, Indonesia.

2016 winner “Excellence work” 2nd Jogja International Miniprint Biennale (JMB) 2016” Yogyakarta, Indonesia.

1983 Grand Prix “XXII edition the Joan Mirò International Drawing Award”, the Fundació Joan Mirò in Barcellona, Spain.

1982 2nd prize XIII edizione del Premio Diomira di disegno, Milan, Italy.

Major Ex Libris awards:

2013 “Ju Qi Cup, the 1st International Prints & Exlibris EXPO” Shanghai, China: awarded “Bronze prize”.

2014 “7° Concorso Internazionale ex libris Biblioteca di Bodio Lomnago”, Varese, Italy: awarded “3rd prize and honourable mention”.

2014 “The 3rd Guangzhou International Exlibris and Mini print Biennial 2014”, China: awarded “Excellent Exlibris”.

2014 “The 8th International Exlibris Fu Xian Zhai, Shanghai”, China: awarded “Excellent Exlibris”.

2015 “Chang Zhou Wu Jin, The 1st International Prints & Exlibris EXPO”, China: awarded “Excellent Exlibris”.

2016 “4th Guangzhou International Exlibris and Mini – Prints Biennial 2016”, China: awarded “Excellent Mini – Prints”, awarded “Excellent Exlibris”.

2016 “Concurso Internacional de EX-Libris del Quijote”, Tarragona, Spagna: awarded “*mencione onorifica*”.

2016 “Chang Zhou Wu Jin The Second Exlibris Expo Exchange”, China: awarded “Excellent Exlibris”.

2017 “International Exlibris Competition The Enchanted Woods. The Jungle Book and The World of Disney”, Bosisia, Italy – awarded 2nd prize.

2017 “The Third Exlibris Expo Exchange in Chang Zhou Wu Jin Exlibris Museum”, China: awarded “Excellent Exlibris”.

2017 “VIII Contratalla International Biennial of Ex-Libris dedicated to wine”, Tarragona, Spain: awarded “*mencione onorifica*”.

2018 “9° Concorso Internazionale ex libris “Biblioteca di Bodio Lomnago”, Varese, Italy: **1st prize.**

2018 2nd prize, 9th International Ex libris and Small Graphic Art, Gdańsk, Community Foundation, Poland.

2020 First class award in World Federation of Exlibris (WFOEL) Competition «Xincho Hundred Cow» in Hong Kong.

Recent Participation in major international graphic events:

2016 8th International Printmaking Biennial Douro 2016, Douro, Portugal.

2016 1ère Biennale Internationale de l’Estampe de Dreux, Dreux, France.

2016 16th International Biennial of Small Graphics and Exlibris – Ostrów Wielkopolski 2016, Ostrów Wielkopolski, Poland.

2016 2nd International Exlibris Competition Varna 2016, Varna, Bulgaria.

2016 9th Triennial of Small Graphic Forms Vilnius 2016, Lithuania.

2017 IX Rassegna Internazionale di Incisione - Il gesto segreto / The secret gesture – Cremona 2017, Italy.

2017 3rd Global Print 2017, Douro, Portugal.

2017 10^e Triennale Mondiale de l’Estampe, 2017, Chamalières, France.

2017 XIII Biennale Internazionale per l’Incisione-Premio Acqui 2017, Acqui Terme (AL), Italy.

2017 Salon International del Gravure de Morhange 2017, Morhange, France.

2017 Fourth International Mezzotint Festival, Ekaterinburg, Russia.

2017 16th International Triennial of SMALL GRAPHIC FORMS, ŁÓDŹ 2017, Poland.

2017 19th International Print Biennial Varna 2017, Bulgaria.

2018 KLIMEX 18 Kuala Lumpur Miniprint Exhibition 2018, National Art Gallery, Kuala Lumpur, Malaysia.

2018 B.I.A.L. 2018, Saint-Mihiel Cité Bénédictine & Ville du Livre, France.

2018 IPPAS International Printmaking and Paper Art Show, Plaza Indonesia, Kota Jakarta Pusat, Indonesia.

2018 Prism: Khoros -17 artists from Prism Print International, Clifford Chance Gallery Docklands, London, UK.
2019 “The Blue Rocker Project”, 28 artists supporting Sea Shepherd Conservation Society (SSCS) Association’s campaign around the world.
2019 Fifth International Mezzotint Festival, Ekaterinburg, Russia.
2019 Ural Print Triennial, Ufa, Russia.
2019 PRINT & PRESENT, the group print exhibition of 6 winners of the 3rd Jogja International Miniprint Biennale (JIMB) 2018, Yogyakarta 55141, Indonesia.
2019 Prism 11, INOAC Namikidori Gallery, Tokyo, Japan.
2020 Prism 12, Nordens Ljus Gallery, Stockholm, Sweden.
2020 The Wondering mind 2 – Chris and Zora’s new mezzotint friends, Gallery Épreuve d’Artiste, Antwerp, Belgium

Ex libris

43 EXL Fabrizio-Bettini, La Topolino a Torino TOPOLINO LING 80, C3, C7 2lastre, mm. 137x137, 2016
58 EXL Lode Deurinck (Lodewijk Deurinck), The mysterious cat, C3, C7, mm. 130x130, 2016
59 EXL Dr. Wolfgang Honle, Alchemist und drake, C3,C7, mm. 120x100, 2016
67 EXL Anna Stiefel, Puss in boots, C3,C7, mm. 140x127, 2017
73 EXL Biblioteca Bodio Lomnago 2017 2018, La Biblioteca dei gatti, C3,C7, mm. 147x128, 2017
76 EXL Angus Wong, A natural music, C7, mm.128x125, 2018
88 EXL Zachary Wong, In the storm, C7, mm. 123 x119, 2019
92 EXL Olli Ylonen, Nordic trees with snow, C7, mm. 130x128, 2019
94 EXL Dirk Mattelaer, Hommage to Jan Van Eyck, C3,C7, mm. 140x97, 2019
96 EXL J.H. (Johan Hellekate), Civita Natura 2, C3,C7, mm. 150x134, 2019
97 EXL Britta Mieke, C3,C7, mm. 130x100, 2019
99 EXL Hua Shaoying, Happy rat, C3,C7, mm. 105x78, 2019
103 EXL Sigrid Tauber, Wölfe, C7, mm. 127x105, 2020
105 EXL Manfred Dünstl, Die Sage von Sisyphus, C3, C7, mm. 129x129, 2020
106 EXL Anke Polenz, Noah's ark, C3,C7, mm. 145x142, 2020
108 EXL Edo Bonomi, Ox 2021, C3,C7, mm. 79 x 79, 2020
109 EXL Hua Shaoying, Year of the Ox. C3,C7, mm. 119 x 99









