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NEW WAYS IN THE WORLD OF EX LIBRIS

Abstract

I studied at the Royal Academy of fine Arts in Ghent (Belgium) The Academy has now been renamed as "School of Arts" an association partner of University Ghent. I studied graphic design, drawing, painting and all disciplines of graphic.

In my work is the nature is a very imported item. Also the technology take my attention. I try to find a perfect harmony between the nature and the technology.

As professor, I have worked more than 40 years at the same university. I was for a long time chairman of the Design Department. I 've been guest professor in 30 different universities in Belgium, America, Turkey, North Cyprus, Poland and China.

Keywords: Ex libris, Design, Composition, Text, Technique.

EKSLİBRİS DÜNYASINDA YENİ YOLLAR

Öz

Ghent Üniversitesi'nin bir vakıf ortağı olan ve şimdilerde "School of Arts" olarak yeniden adlandırılan Ghent'teki 'Kraliyet Güzel Sanatlar Akademisi'nde (Belçika)' okudum. Grafik tasarım, çizim, resim ve grafiğin tüm disiplinlerinde eğitim aldım.

Benim işimde doğa çok ithal bir maddedir. Teknoloji de ilgimi çekiyor. Doğa ve teknoloji arasında mükemmel bir uyum bulmaya çalışıyorum.

Profesör olarak aynı üniversitede 40 yıldan fazla çalıştım. Uzun bir süre Tasarım Departmanı başkanlığı yaptım. Belçika, Amerika, Türkiye, Kuzey Kıbrıs, Polonya ve Çin'de 30 farklı üniversitede misafir öğretim üyesi olarak bulundum.

Anahtar Kelimeler: Ex Libris, Tasarım, Kompozisyon, Metin, Teknik.

Ex libris Introduction

When we buy a book, the first thing we do: we put our mane ,signature or some marks or we put a stamp on the first page of the book to show this book belong to us. This isn't professional and it is better to use an ex libris.

The literal meaning of the Latin term is “From the books of “From the library of”.

So what is an ex libris?

- a mark of property
- to protect robbery
- a personal accent
- an esthetical element
- a peace of small graphic

So it's very important that we can see the text immediately and that we can read very clearly the name of the owner (Figure 1-2).



Figure 1. Albin Brunovsky



Figure 2. Handan Tepe

We glue an ex libris on the first page of a book to indicate the owner of the book. We use always a graphic technique to realize an ex libris. In an ex libris text and image must be incorporated into a harmonious composition.

Designing an ex libris: requires

- careful planning,
- artistic insight
- as well as technical skill.

My Ex libris Works

A text of Karl Vissers chief editor of "Graphia" the Belgium ex libris magazine. In whichever technique it is made, an ex libris by Martin Baeyens is always extremely recognizable.

- It has its own form,
- its own iconography,
- its own vision,

-its own writing.

In his ex libris work : He distances himself from the main-stream and takes up a position at the side. But no matter how much the artist is limited by the restrictions of the medium, there's always room for the experiment. He can experiment with

- the technique,
- with the image,
- with the composition,
- with the bear
- with the text.

Technique

Influenced by my professor, I started my graphic career as a wood engraver (Figure 3).



Figure 3. Martin R. Baeyens

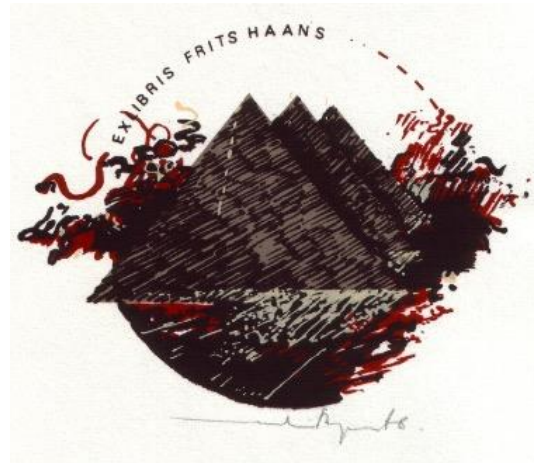


Figure 4. Martin R. Baeyens

In 1970 colour appeared in my relief prints and the images became less complicated. The first screen print, already was made in 1976 for Frits Haans (Figure 4). After some time I started adding components paint to my work that had to make the colours more transparent, so that they blended more easily (Figure 5).



Figure 5. Martin R. Baeyens

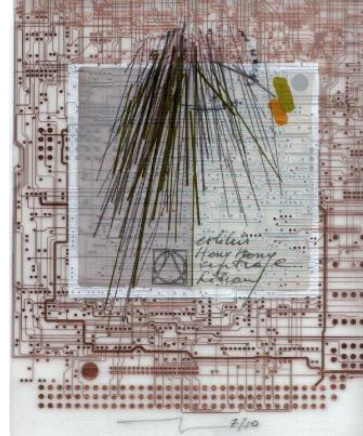


Figure 6. Martin R. Baeyens

After a company visit in the middle of the eighties I start to work on multilayer plates on which electronic circuits were fixed that created mysterious linear designs (Figure 6). From that moment I decided to use them as the bearer of my screen prints,

From the year 2000 I start to use the computer for my ex libris work (Figure 7).



Figure 7. Martin R. Baeyens

Content

My main theme is probably the landscape. My work is not a plea to leave nature untouched and doesn't condemn human technology (Figure 8).

The desire to harmonize nature and technology might well be the main motive of every landscape. (Figure 9).



Figure 8. Martin R. Baeyens

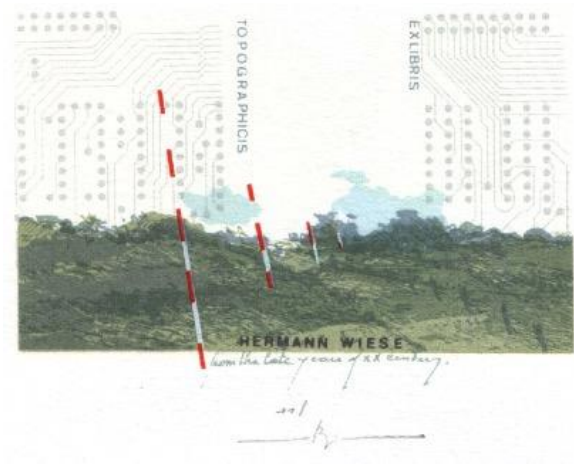


Figure 9. Martin R. Baeyens

Composition

Where as his first bookplates only contained a singular image, the later works usually from combinations of images (Figure 10).



Figure 10. Martin R. Baeyens

Bearer

The kind of paper used for printing can play a role in the final image. The granulation of the sheet, the chips of wood in it, the water-lines in laid paper, they can all be part of the image (Figure 11).



Figure 11. Martin R. Baeyens



Figure 12. Martin R. Baeyens

In my most recent work the shows a preference for recycling used materials. By placing objects that have already been used in a new context, they can live a second life.

- Maps for example are used as the starting point for a landscape (Figure 12).
- Also worthless money can get a new function as the basis for an ex libris (Figure 13).



Figure 13. Martin R. Baeyens



Figure 14. Martin R. Baeyens

- In a close line with recycling maps and banknotes is the use of stamps (Figure 14).
- I has also printed ex libris on the pages of discarded dictionaries (Figure 15).
- Sometimes I used also different materials for original collages (Figure 16).



Figure 15. Martin R. Baeyens



Figure 16. Martin R. Baeyens

Text

Text is an essential part of the ex libris. For many artists this text is an obstacle, for me another occasion to experiment. (Figure 17).

In most of my ex libris there is no printed text. Generally I writes the texts by hand. The handwritten bookplate text is a real statement.



Figure 17. Martin R. Baeyens

Conclusion

It proves that new ways can always be discovered and that not all possibilities have been explored. It shows young artists that they can find their own place in the world of art, on the condition that they are prepared to search for it.

It tells the collectors not to turn their backs on the new wind that blows their. Now I'll show you some of my new ex libris (Figure 18-19-20-21-22-23-24).



Figure 18. Martin R. Baeyens



Figure 19. Martin R. Baeyens



Figure 20. Martin R. Baeyens



Figure 21. Martin R. Baeyens



Figure 22. Martin R. Baeyens



Figure 23. Martin R. Baeyens

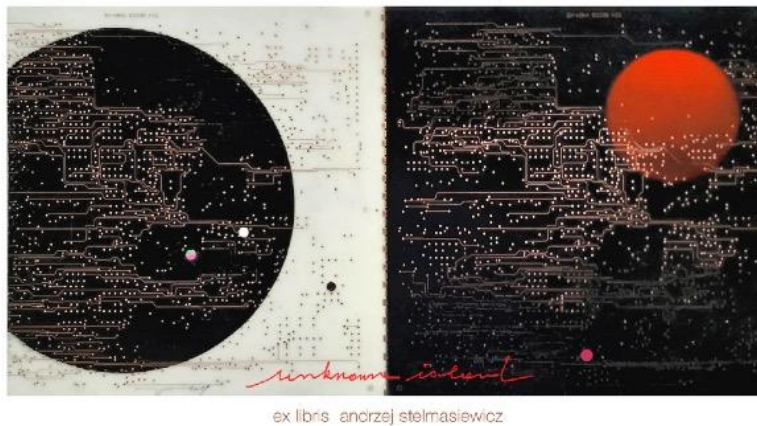


Figure 24. Martin R. Baeyens

I would like to end this presentation where I started, that is with education. The quality of education depends in the first place on the enthusiasm of the professors. My friend Hasip Pektas from Turkey fully shares my great enthusiasm to promote the ex

libris in new techniques and it is therefore not by accident that both Belgium and Turkey are the trendsetters in contemporary modern ex libris.

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