

KNIŽNÍ ZNAČKA 3/2020

Content

Jan Langhammer. **JUBILING MILAN BAUER** (Page 75)

To Milan Bauer belongs our heartfelt congratulations on his significant anniversary, on August 11, 2020. This year, he also wished to renew his membership in our association. We were happy to do so. We welcomed his return to exlibris a few years ago, and it was a spectacular return in both its scope and the themes of exlibris. He cannot cover the interest in his exlibris creation and must reassure many who are waiting for it to happen soon. One of this year's many exhibitions of Milan Bauer was prepared by the Museum and Gallery of the Northern Pilsen Region in Mariánská Týnice with a vernissage on 18 August 2020 in the area of the former Cistercian monastery and pilgrimage site near Kralovice. Another jubilee exhibition of Milan Bauer, graphic design, was organized in the Gallery of the European House on The Republic Square in Pilsen by the Pilsen section of the SSPE together with the Study and Research Library of the Pilsen Region from 8 September to 2 October 2020. Milan Bauer, a prominent Pilsen graphic artist, a member of the Hollar Association of Czech Graphic Artists, draws ideas for his graphic work from the beginnings of the technical revolution in the second half of the nineteenth century, when new technical inventions flooded the world and humanity learned complex natural laws.

Jan Langhammer. **JUBILANT PAVEL PIEKAR** (Page 77)

Pavel Piekar and linocut is a strong, perhaps lifelong connection. To this must be added the admiration of Josef Váchal and his love for Šumava. These interests of the author found their expression in the participation in the first linocut symposium in the villa of Paula in Klenová, which has been organized regularly by the Klenová / Klatovy Gallery every year since then. Pavel Piekar was born on July 18, 1960 in Ostrava but spent his youth in Tábor. He graduated from the Faculty of Civil Engineering of the Czech Technical University in Prague. He received his art education through private studies with Bohuslav Kutil and with the couple Jenny and Jan Hladík. Since 1990 he has been employed at the National Gallery in Prague. In 2007 he became a member of Umělecká beseda and in 2008 the Hollar Association of Czech Graphic Artists, where he has been the chairman since 2015.

Linocut has become dominant for his graphic design since 1983. He created his own characteristic way of processing individual printing plates using rasterization. This allows colors to blend and create color interplay. Despite the diversity of themes, his work can be divided into two basic groups: depicting the landscape and urban architecture and depicting people - portraits and group scenes.

Jiří Ort. **TO THE NEXT JUBILE OF VLASTA MATOUŠOVÁ** (Page 78)

In her illustrative activities, still fascinated by the realm of nature and especially insects, she became a sought-after co-author of important popular science books and magazines. Over the past five years, she managed to send the European Triennial of Contemporary Graphics in Toulouse in 2016, where she received the 1st Lombez City Prize for Blooming Peonies. In the same year, she received the prestigious certificate of the 8th Rokycany Biennial of Graphics and attracted the attention of visitors with her graphics in the newly opened OC Forum Liberec gallery. In 2017, she became a full member of the Hollar Association of Czech Graphic Artists and exhibited her selected collection of pastels, paintings and graphics at the Vlasta Burian Center in Liberec in December. In the spring of 2018, she had a large number

of visitors at the opening in the representative premises of the Museum and Detesk Gallery in Železný Brod, where, in addition to paintings and graphics, she exhibited her glass artifacts. From June to September 2020, the KRNAP Administration organized a separate exhibition with a natural theme in the Krkonoše Museum in Jilemnice entitled From the Life of Insects and Plants.

Karel Žižkovský. **WHEN A DREAM MIXS WITH REALITY** (Page 79)

A few words about the graphic artist Mikuláš Cacara

Mikuláš Cacara was born on February 9, 1958 in Vimperk, he graduated from the Václav Hollar Secondary Vocational School of Fine Arts in Prague and has spent his whole life drawing the disappearing countryside, documenting the damaged periphery of cities. It maps old interesting pubs and the industrial environment of industrial Kladno, slowly disappearing as well as once beautiful farmsteads. Only a visit to his cottage in Cvrčovice, which he had inherited from his grandmother, which he has been gradually reconstructing, finally allowed me to understand that I met a Renaissance artist again. He is not only an excellent painter and graphic artist, but he can also cleverly bind books inherited from his grandfather Martan, process a relief from concrete, make a chair, drive his dog around the backyard and garden like the palm, read books on history and listen to wonderful music. We'll give him a chance, I told myself. And the third volume of the BIBLOS edition, II. Series has come into being published by Mr. and Mrs. Staš and B. Šír. The name Sodom already suggests what awaits the viewer. Drama, tension, playfulness, perfect knowledge of the subject, well-thought-out drawing, the attentive viewer reads it all from the individual sheets and realizes that Mikuláš's handwriting is distinctive, clearly visible even with the number of actors in the complex plot. The ensemble has proved Cacara's quality, with which he later proceeded to the production of small graphic sheets with the addition Ex libris. To date, the author has realized thirty of them and the number of interested people is still increasing.

Martina Vyšohlídová. **EXLIBRIS TELL STORIES. TECHNOLOGICAL INDUSTRIAL MUSEUM** (Page 83)

In 1924, Antonín Morávek created an exlibris in a negative woodcut for the Library of the Institute for the Improvement of Trades in Prague, or the Technological Industrial Museum. Exlibris was screened during the lecture evening Exlibris narrate - Exlibris institutions in the National Museum on November 12, 2019. This inconspicuous brand recalls the story of an organization that significantly supported the development of vocational training for self-employed people in our country in the first half of the 20th century. In addition to fields such as metal production, chemistry, leather processing, milling, bakery, wheelwrighting, plumbing, painting, glove, carpentry and much more, the Museum is strongly associated with the beginnings of modern bookbinding and the development of graphic, typographic, printing and photographic crafts.

Martina Vyšohlídová. **THE HOUSE IN WHICH HAVLÍČEK USED TO BE A GUEST** (Page 85)

Thus, is described one of the twelve exlibris of the Archaeological Society Wocel na Horách Kutných preserved in the exlibris collection of the Library of the National Museum in the legacy of Josef Nováček (1880–1957), collector of exlibris and co-founder of SČB. His collection was handed over to the National Museum in 1958. It contains over 7300 exlibris, New Year's cards, invitations and other small graphics preliminarily sorted by authors, as well as

newspaper clippings, SSPE exchanges, exlibris and other printed matter and over 8700 copies of several exlibris motifs for gluing to books.

Jana Parýzková. **THREE INTERESTING USED EXLIBRIS** (Page 87)

While browsing the offer of antiquarian bookshops, I came across a charming book from 1918 *Pokojný dům* by Růženy Svobodová, richly illustrated by Adolf Kašpar. From my point of view, however, the important thing was a bookplate pasted in the book. It is an exlibris in a drawing signed by Toyen (1902–1980), described by Vencel and Ladman in the Proceedings of the SSPE 2008. A charming girl's face in a frame or mirror is complemented by a facsimile of the owner's signature. This was **Antonín Beringer** (1888–1939) from Telč, who studied Slavic and German studies. In F. Timmermans' book *Selský žal* from the Symposium edition by dr. Škeřík, which was published in 1941, I found a pasted exlibris with the name of **Jiří Ondráček**, about whom I unfortunately did not learn anything. The signature of P. K is important. According to her determined Mgr. L. Netušil artist Pravoslav Kotík (1889–1970). Even less can be said of the bookplate pasted in J. Gion's book *Člověk z hor* (The Man from the Mountains), published by Dr. Škeřík in 1934. A fine drawing of a nude woman putting off a dress or veil is complemented by the inscription EX LIBRIS M. F. Identification is difficult, the author did not sign the drawing.

Jan Langhammer. **JARMILA SVÁTKOVÁ, FORGOTTEN AUTHOR EXLIBRIS** (Page 89)

Jarmila Svátková, married to Kučerová, was born on 27 April 1892 in Pilsen and died there on 4 April 1926. She graduated from the School of Applied Arts in Prague, where she was a pupil of F. Kysela. She was a painter and graphic artist. Exlibris for J. Schiebl, a Pilsen journalist, cultural historian, politician, archivist and city statistician (*Knižní značka* 4/2012, p. 109), I mistakenly considered the work of Josef Skupa. Exlibris contains the inscription *Signo Hoc Vinces* and is a kind of caricature of the Pilsen city emblem. In the middle part, a man is sitting on a barrel and has a purse in front of him. The young man standing in front of him on the right hands him the royal crown, holding a chain in his hand, on which a stick figure greyhound is tied. Under the young man lies a camel. On the left is the historical part of Pilsen and on the right is Pilsen Prazdroj. From the point of view of graphic design, it is lithography and the exlibris is provided with glue.

Jan Langhammer. **EVELINA SCHLACHETOVÁ, GRAPHICIAN AND ILLUSTRATOR** (Page 90)

The small exlibris for Jiří Svoboda, created sometime around 1948, reminds us of the events of the Second World War in our territory in connection with the Holocaust. The author of this exlibris is Evelina Schlachetová, who created it while studying at a graphic high school in Prague before leaving for Israel in 1949; she hasn't finish her studies.

During the Holocaust on September 30, 1942, she went with her family to Terezín, where her father died. On December 18, 1943, she and her mother and brother were deported with the so-called second transport to a family camp in Auschwitz. She witnessed the mass murder of the prisoners of the family camp 8. – 9. March 1944. In June 1944, she and her mother underwent selection and left Auschwitz for work in Hamburg, and her brother Arnošt remained in the Auschwitz family camp, where he died in the summer of 1944. Evelina and her mother were clearing debris and performing excavating work in four different labor camps in Hamburg. After eight months, at the turn of March and April, they went to the camp in Bergen-Belsen, where they were liberated on April 15, 1945.

Jiří Ort. FIGURE, A GREAT COLLECTION OF GRAPHICS BY MEMBERS OF THE SČUG HOLLAR (Page 91)

On Wednesday, June 24, 2020, at 6 pm, another vernissage from this year's program offer of exhibition activities of the Teplice gallery Zahradní dům took place, which was prepared by the curator doc. Vladimír Šavel, under the name FIGURE. The exhibition, which is a reprise of this year's exhibitions in Hradec Králové in January and in the U Zřícené lávky Gallery in Prague in March, was opened by Jan Kavan with the words: "It is a cross-section of time and generations. From the seventies to the present. From the oldest to the youngest. If this collection will help answer the question of whether figural work appeals to contemporaries, let everyone judge for themselves. "

Jiří Ort. NEW POSSIBILITIES OF LITERATURE STUDIES ON GRAPHICS (Page 92)

For inquisitive collectors, who want more than to enjoy the additions of popular authors or new promising authors and want to learn more about artists and study this field, the so-called digital repositories of final bachelor's, master's and dissertation theses have begun to serve at universities. I have found dozens of student works in these digitized and publicly accessible repositories of individual universities, that will certainly appeal to us collectors.

Jiří Ort. AND THE UNIVERSE HAS TAKEN YOU INTO ITS ARMS (Page 94)

This is the name of one of the paintings by Helena Cejnarová, a painter, graphic artist and illustrator, to whom we said goodbye on June 18, 2020 in the large ceremonial hall of the Liberec crematorium. At the age of 76, she left us after a serious illness on Friday, June 5, 2020.

Günter Hujber. JAROSLAV MINÁŘ HAS PASSED AWAY (Page 95)

On July 1, 2020, our friend and colleague, graphic artist, painter and sculptor Jaroslav Minář left for the art heaven.

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English Supplement to magazine Knižní značka 3/2020 for foreign members.

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