

FISAE Newsletter

442

10.01.2025

Liebe Exlibrisfreunde

Das Internationale Exlibris-Zentrum Mönchengladbach hat seit Jahren eine Reihe interessanter Ausstellungen arrangiert, die durch entsprechende Kataloge begleitet werden. Hier nun der 19. Band mit dem Thema ‚Johann Gutenberg und der Buchdruck im Exlibris‘.

Durch die großzügige Unterstützung von ENZO Shonosuke wird in diesem FISAE Newsletter eine Auswahl der wunderschönen Exlibris des japanischen Künstlers Alphonse Inoue, ergänzt durch ausführliche Informationen, vorgestellt, wofür ich mich sehr bei ihm bedanke.

Dear friends of ex-libris

The International Exlibris Centre Mönchengladbach has been organising a series of interesting exhibitions for years, which are accompanied by corresponding catalogues. Here now is the 19th volume with the theme ‘Johann Gutenberg and book printing in ex-libris’.

Thanks to the generous support of ENZO Shonosuke, this FISAE newsletter presents a selection of the beautiful bookplates of the Japanese artist Alphonse Inoue, supplemented by detailed information, for which I thank him very much.

Chers amis de l'ex-libris

Depuis des années, le Centre international de l'ex-libris de Mönchengladbach a organisé une série d'expositions intéressantes, accompagnées de catalogues correspondants. Voici maintenant le 19e volume sur le thème 'Johann Gutenberg et l'imprimerie dans l'ex-libris'.

Grâce au généreux soutien d'ENZO Shonosuke, cette newsletter FISAE présente une sélection des magnifiques ex-libris de l'artiste japonais Alphonse Inoue, complétée par des informations détaillées, pour lesquelles je tiens à le remercier chaleureusement.

Cari amici di ex-libris

il Centro Internazionale Exlibris di Mönchengladbach organizza da anni una serie di interessanti mostre, accompagnate dai relativi cataloghi. Ecco il 19° volume con il tema “Johann Gutenberg e la stampa di libri in ex-libris”.

Grazie al generoso sostegno di ENZO Shonosuke, questa newsletter FISAE presenta una selezione dei bellissimi ex libris dell'artista giapponese Alphonse Inoue, integrati da informazioni dettagliate, per le quali desidero ringraziarlo molto.

Estimados amigos de ex-libris

El Centro Internacional Exlibris de Mönchengladbach organiza desde hace años una serie de interesantes exposiciones, que van acompañadas de los correspondientes catálogos. He aquí el 19º volumen con el tema «Johann Gutenberg y la impresión de libros en ex-libris».

Gracias al generoso apoyo de ENZO Shonosuke, este boletín de FISAE presenta una selección de los hermosos ex libris del artista japonés Alphonse Inoue, complementados con información detallada, por lo que me gustaría agradecerle mucho.

Drodzy przyjaciele ekslibrisu

Międzynarodowe Centrum Exlibrisu w Mönchengladbach od lat organizuje serię interesujących wystaw, którym towarzyszą odpowiednie katalogi. Oto 19. tom zatytułowany „Johann Gutenberg i druk książek w ekslibrisie”.

Dzięki hojnemu wsparciu ENZO Shonosuke, niniejszy biuletyn FISAE przedstawia wybór pięknych ekslibrisów autorstwa japońskiego artysty Alphonse Inoue, uzupełniony szczegółowymi informacjami, za co chciałbym mu bardzo podziękować.

Дорогі друзі екслібрисисти

Міжнародний центр екслібрису в Менхенгладбаху вже багато років поспіль організовує серію цікавих виставок, які супроводжуються відповідними каталогами. Пропонуємо вашій увазі 19-й том на тему «Йоганн Гутенберг і книгодрукування в екслібрисі».

Завдяки щедрій підтримці ENZO Shonosuke, цей інформаційний бюлетень FISAE представляє добірку прекрасних екслібрисів японського художника Альфонса Іноуе, доповнену детальною інформацією, за що я хотів би йому щиро подякувати.

Дорогие друзья экслибриса

Международный центр экслибриса в Мёнхенгладбахе уже много лет организует серию интересных выставок, которые сопровождаются соответствующими каталогами. Перед вами 19-й том на тему «Йоганн Гутенберг и книгопечатание в экслибрисе».

Благодаря щедрой поддержке ENZO Shonosuke, в этом информационном бюллетене FISAE представлена подборка прекрасных экслибрисов японского художника Альфонса Иноуэ, дополненная подробной информацией, за что я хотел бы выразить ему огромную благодарность.

親愛的圖書館朋友

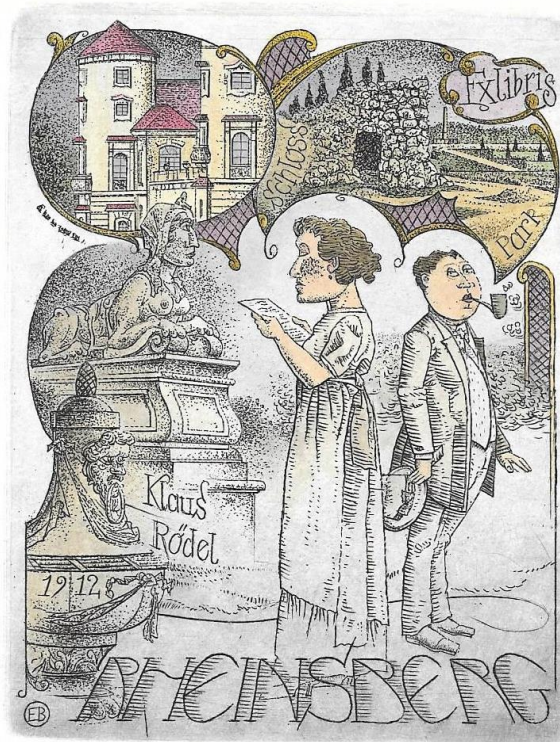
門興格拉德巴赫國際圖書館中心 (International Exlibris Centre Mönchengladbach) 多年來舉辦了一系列有趣的展覽，並隨附相應的目錄。這是第 19 冊，主題為「Johann Gutenberg 與舊圖書館中的書籍印刷」。

多謝 ENZO Shonosuke 嘅慷慨支持，呢份 FISAE 通訊呈獻日本藝術家 Alphonse Inoue 嘅精選精美書票，並補充詳細資料，我要非常感謝佢。

エクスリブリス友の皆様へ

メンヘングラートバッハ国際エクスリブリス・センターでは、長年にわたり興味深い展覧会を開催しており、それに対応するカタログも発行しています。第19回目のテーマは「ヨハン・ゲーテンベルクとエクスリブリスにおける書籍印刷」です。

ENZO Shonosuke 氏の寛大なご支援のおかげで、この FISAE ニュースレターでは、日本人アーティスト、アルフォンス井上氏による美しい蔵書票のセレクションを、詳細な情報を添えて紹介しています。彼に深く感謝いたします。



Mit diesem Exlibris des deutschen Künstlers Erhard Beitz, geschaffen für die Bücher des zeitkritischen Schriftstellers Kurt Tucholsky (Motiv: Roman Schloss Rheinsberg) wünsche ich allen Freunden weltweit alles Gute im Neuen Jahr – vor allem Frieden und ein Ende der Ermordung unschuldiger Frauen und Kinder in der Ukraine und Gaza.

With this bookplate by the German artist Erhard Beitz, created for the books of the contemporary critical writer Kurt Tucholsky (motif: novel Schloss Rheinsberg), I wish all friends worldwide all the best in the New Year – above all peace and an end to the murder of innocent women and children in Ukraine and Gaza.

Avec cet ex-libris de l'artiste allemand Erhard Beitz, créé pour les livres de l'écrivain critique du temps Kurt Tucholsky (motif : Roman Château de Rheinsberg), je souhaite à tous mes amis du monde entier une bonne année - en particulier la paix et la fin de la nouvelle année. meurtre de femmes et d'enfants innocents en Ukraine et à Gaza.

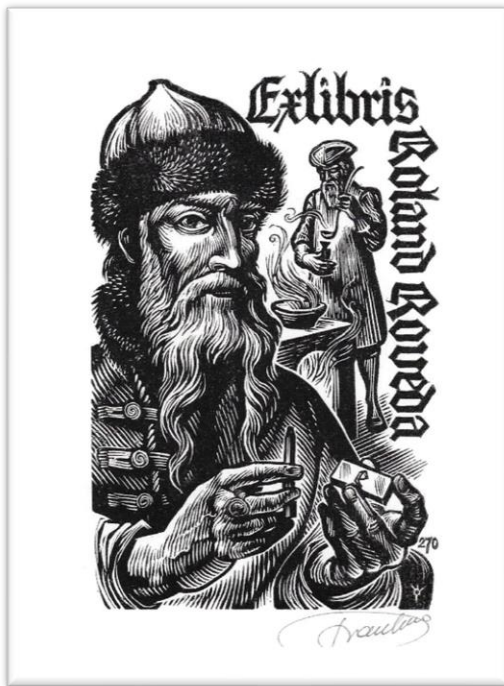


Johannes Gutenberg und der Buchdruck im Exlibris
Schriften des Internationalen Exlibris-Zentrums Mönchengladbach
Band 19, 32 Seiten, Format DIN A5

Umschlagbild Pavel Hlavaty für James P. Keenan, C3+C5, 2001

Die Erfindung des Buchdrucks mit beweglichen Lettern ist auch über fünfhundert Jahre nach der Premiere ohne Zweifel eine der größten Errungenschaften der Menschheit. Mit Hilfe des gedruckten Wortes verbreiteten sich seit Mitte des 15. Jahrhunderts Ideen und Gedanken mit einer zuvor kaum für möglich gehaltenen Geschwindigkeit. Damit wurde das Buch nachhaltiger Katalysator für Wissenschaft und Forschung und Motor für das Fortschreiten der Renaissance.

Bücher beflügeln die geistige Entwicklung und die Phantasie ihrer Besitzer bis in heutige Zeiten hinein. Auch wenn seit einiger Zeit das 'gedruckte Wort' immer häufiger in Form digitaler Medien daherkommt, verschwinden wird das analoge Buch auch zukünftig nicht, wie jüngste Zahlen des Buchhandels beweisen. Mehr noch, vermehrt wird in den sozialen Medien heutzutage wieder auf das klassische Buch verwiesen und die junge Generation entdeckt das althergebrachte Medium offenbar von neuem.



Frank-Ivo van Damme, X2, 1985



Claude Jeanneret, XI, 1917¹⁾

Das Exlibris, diese besondere Kunst der Kleingraphik, die auf speziellem Wege mit dem Buchdruck verbunden ist und in seinem Schatten entstanden ist, spiegelt den Buchdruck in mannigfaltigen Bildweiten wider. Zahlreiche Graphiken greifen viele Bereiche des Handwerks auf und verdeutlichen die bibliophile Neigung der Eigner.

Der vorliegende Katalog hat es sich - ebenso wie die Ausstellung im Gladbachkabinett der Stadtbibliothek Mönchengladbach Carl Brandts Haus - zur Aufgabe gemacht, die einzelnen Schritte des klassischen Buchdrucks kurz nachzuzeichnen und anhand von Exlibris-Graphiken zu visualisieren. Dabei werden Begriffe wie Druckerballen, Druckstock, Lettern, Setzkasten und einige mehr inhaltlich erklärt. Doch zuerst widmet sich der Katalog sowohl dem Erfinder des Buchdrucks mit beweglichen Lettern; Johan Gensfleisch, genannt 'Gutenberg' als auch den neuen Berufen, die mit dieser innovativen techniscshen Errungenschaft einhergingen.

Die Exlibris-Ausstellung ist vom 29. November 2024 bis zum 31. März 2025 zu sehen und wird mit etwa 80 Graphiken exemplarisch einen kleinen Ausschnitt aus dem Bestand des internationalen Exlibris-Zentrums Mönchengladbach präsentieren.

Daniel Theveßen

Johannes Gutenberg and book printing in ex libris

Publications of the International Exlibris Centre Mönchengladbach

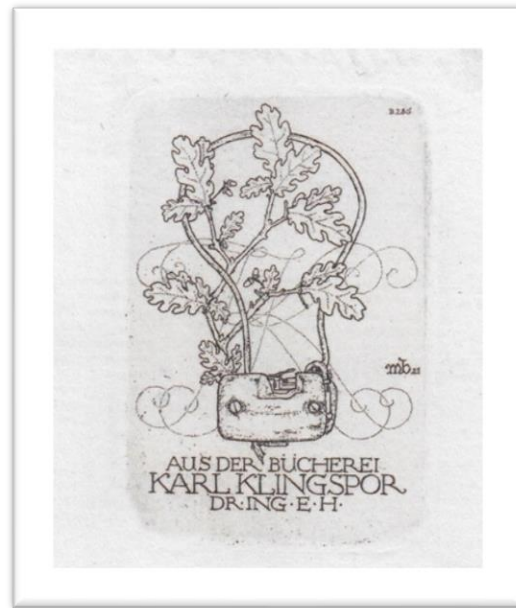
Volume 19, 32 pages, DIN A5 format

Cover image Pavel Hlavaty for James P. Keenan, C3+C5, 2001

Even more than five hundred years after its premiere, the invention of printing with movable type is without doubt one of mankind's greatest achievements. With the help of the printed word, ideas and thoughts spread from the middle of the 15th century onwards with a speed that was previously hardly thought possible. The book thus became a lasting catalyst for science and research and the driving force behind the progress of the Renaissance.



Fecit Antonio Pais Ferreira, C3, 1959²⁾



Marcus Behmer, C3 1921³⁾

Books continue to inspire intellectual development and the imagination of their owners to this day. Even if the 'printed word' has been increasingly appearing in the form of digital media for some time now, the analogue book will not disappear in the future, as the latest figures from the book trade prove. What's more, the classic book is increasingly being referred to again in social media and the younger generation is apparently rediscovering the traditional medium.

The bookplate, this special art of small graphic art, which is linked to book printing in a special way and was created in its shadow, reflects book printing in a wide range of images. Numerous prints take up many areas of the craft and illustrate the bibliophile inclination of the owners.

This catalogue - like the exhibition in the Gladbachkabinett of Mönchengladbach City Library Carl Brandt's House - has set itself the task of briefly tracing the individual steps of classical book printing and visualising them using ex-libris graphics. Terms such as printer's bale, printing block, letters, typesetting box and a few more are explained.

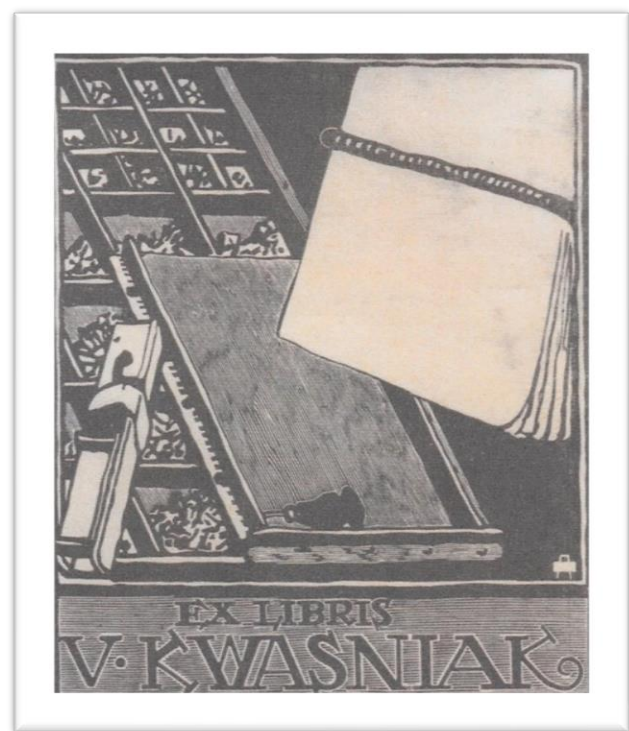
But first, the catalogue is dedicated to the inventor of printing with movable type, Johan Gensfleisch, known as 'Gutenberg', as well as the new professions that went hand in hand with this innovative technical achievement.

The ex-libris exhibition will be on display from 29 November 2024 to 31 March 2025 and will present a small selection of the holdings of the Mönchengladbach International Ex-libris Centre with around 80 prints.

Daniel Theveßen



Jean-Paul Quint, P1, 1936⁴⁾



Otakar Staffl, X1, 1936⁵⁾

Johannes Gutenberg et l'imprimerie dans l'ex-libris

Cahiers du Centre international de l'ex-libris de Mönchengladbach

Volume 19, 32 pages, format DIN A5

Image de couverture Pavel Hlavaty pour James P. Keenan, C3+C5, 2001

Plus de cinq cents ans après la première, l'invention de l'imprimerie à caractères mobiles est sans aucun doute l'une des plus grandes conquêtes de l'humanité. Grâce au mot imprimé, les idées et les pensées se sont propagées à partir du milieu du 15^e siècle à une vitesse à peine imaginable auparavant. Le livre est ainsi devenu un catalyseur durable pour la science et la recherche et un moteur pour le progrès de la renaissance.

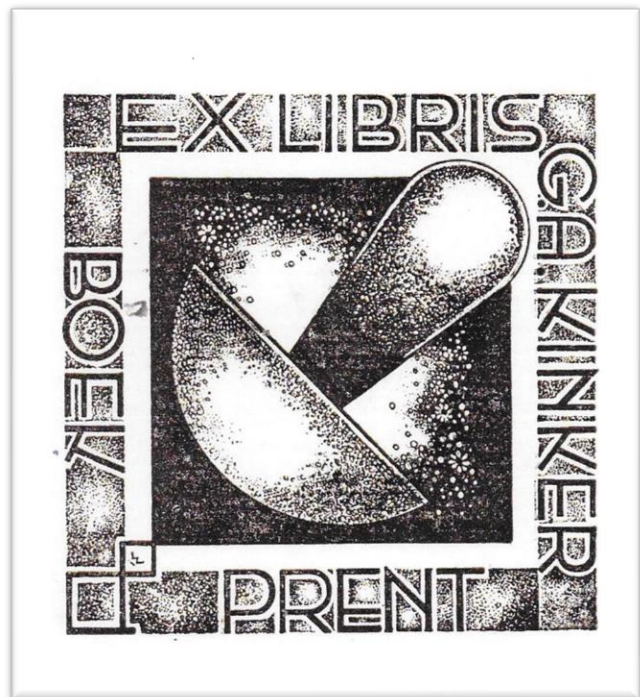
Les livres continuent à stimuler le développement intellectuel et l'imagination de leurs propriétaires jusqu'à nos jours. Même si, depuis quelque temps, le 'mot imprimé' se présente de plus en plus souvent sous la forme de médias numériques, le livre analogique ne disparaîtra

pas à l'avenir, comme le prouvent les derniers chiffres du commerce du livre. Au contraire, les médias sociaux font de plus en plus souvent référence au livre classique et la jeune génération redécouvre manifestement ce média traditionnel.

L'ex-libris, cet art particulier de la petite gravure, qui est lié de manière spéciale à l'imprimerie et qui est né à son ombre, reflète l'imprimerie dans de multiples images. De nombreuses gravures reprennent de nombreux domaines de l'artisanat et illustrent le penchant bibliophile de leurs propriétaires.



Enric Serra, Technik ?, Jahr? ⁶⁾



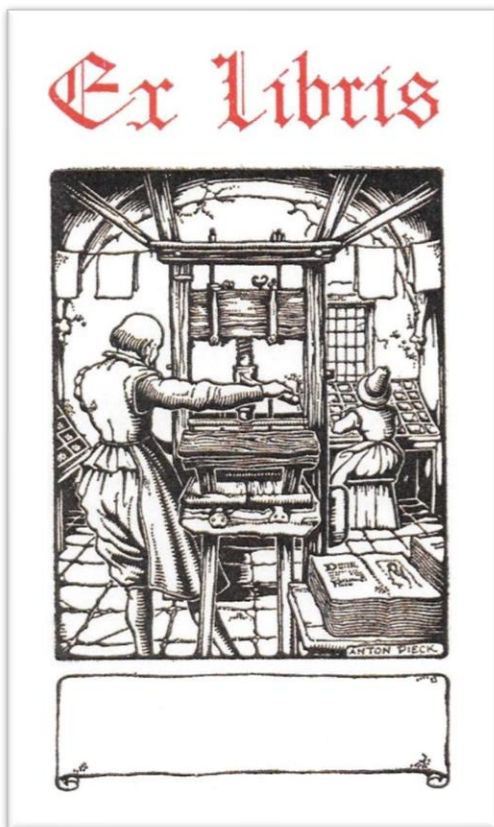
Henk Willemse, P1, 1945⁷⁾

Le présent catalogue - tout comme l'exposition dans le Cabinet Gladbach de la bibliothèque municipale de Mönchengladbach Carl Brandts Haus - s'est donné pour mission de retracer brièvement les différentes étapes de l'impression classique et de les visualiser à l'aide d'ex-libris-graphiques. Des notions telles que la balle d'imprimerie, le bloc d'impression, les caractères, la boîte de composition et quelques autres sont expliquées en termes de contenu. Mais tout d'abord, le catalogue est consacré à l'inventeur de l'imprimerie à caractères mobiles, Johan Gensfleisch, dit 'Gutenberg', ainsi qu'aux nouveaux métiers qui ont accompagné cette conquête technologique innovante.

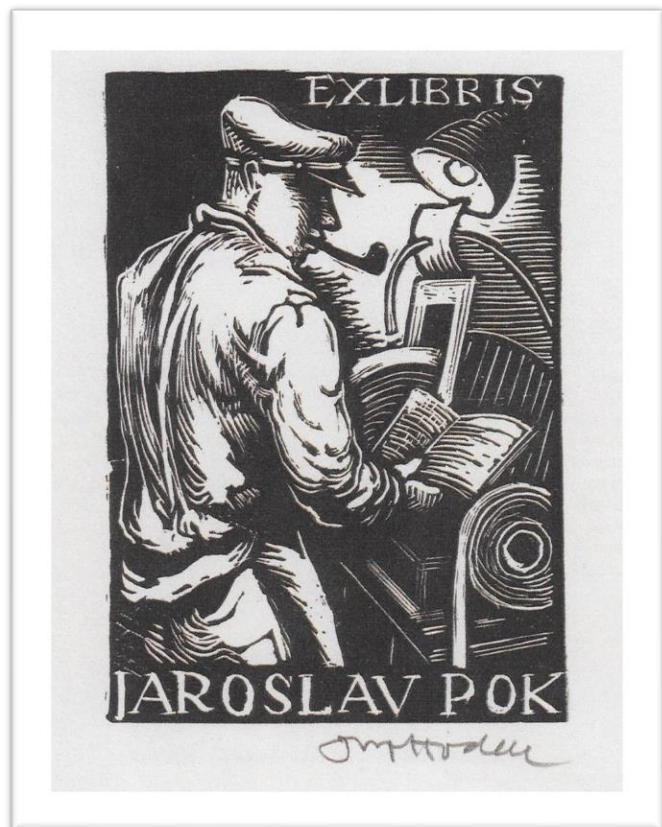
L'exposition d'ex-libris se tiendra du 29 novembre 2024 au 31 mars 2025 et présentera, avec environ 80 graphiques, une petite partie de la collection du Centre international de l'ex-libris de Mönchengladbach à titre d'exemple.

Daniel Theveßen

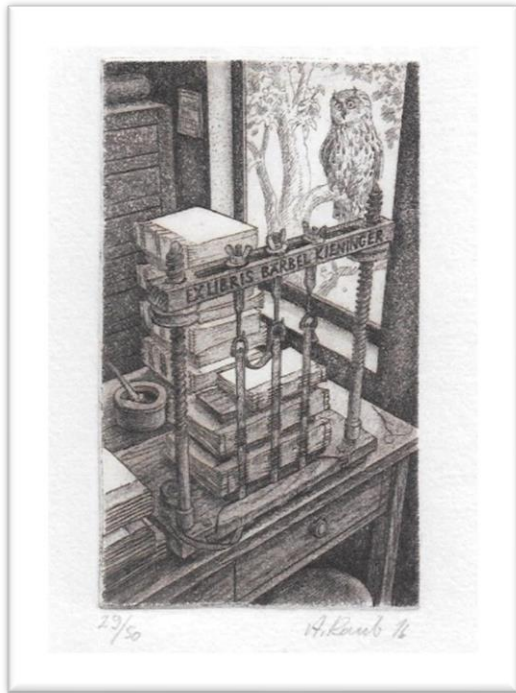
D	GB	F
1) Druckerwappen	Printer emblem	Blason de l'imprimante
2) Der Buchdruck	Letterpress printing	L'impression des livres
3) Handgießinstrument	Hand-held gießinstrument	Instrument à main
4) Lettern	Letters	Lettre
5) Setzkasten	Setting case	Boîte de jeu
6) Winkelhaken	Angled hook	Crochet angulaire
7) Druckerballen	Printer bales	Balles d'impression
8) Druckpresse	Printing press	Presse à imprimer
9) Druckmaschine	Printing machine	Machine à imprimer
10) Heftlade	Magazine drawer	Tiroir à cahiers
11) Buchpresse	Book press	Presse à livres



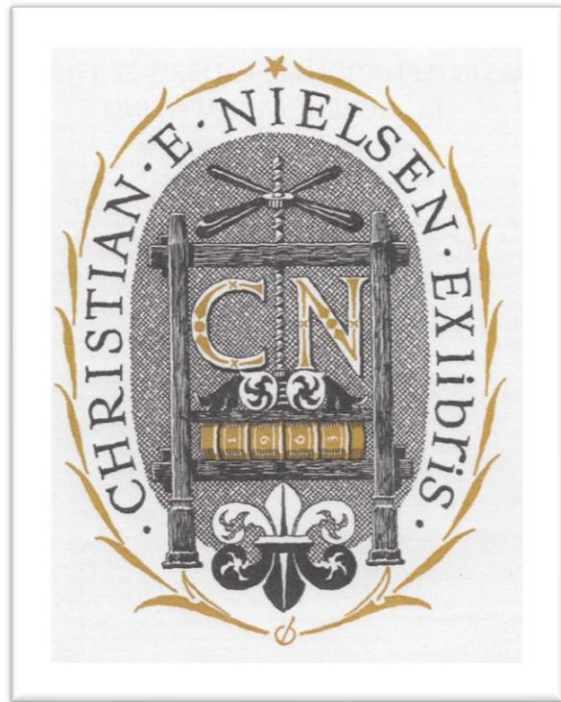
Anton Pieck, FotoL, 1947⁸⁾



Josef Hodek, X2, 1950⁹⁾



Andreas Raub, C3, 2026¹⁰⁾



Christian Blæsbjerg, P1, 1963¹¹⁾



Adobe Stock | #557357680



Alphons Inoue

Alphonse Inoue was born in Kobe in 1941. He graduated from Musashino Art School in 1959.

Alphonse Inoue's Activities

☆Exhibitions - Solo

- 1978 Kobebooks, Kobe
- 1980 Gallery Ashiya Mate, Ashiya
- 1981 Kobebooks, Kobe
- 1984 Nakanokoh Gallery, Tokyo
- 1993 Kohju Gallery, Kyoto
- 1995 Exlibris Exhibition, Kohju Gallery, Kyoto
- 1997 Exlibris Exhibition, Kosei Library, Konan, Shiga Pref.
Gallery Gurei, Tokyo
- 1998 Kitanosaka Gallery, Kobe
- 1998~1999 Roman no Izumi Art Museum, Nishikabaragun Niigata
- 1999 Gallery Gurei, Tokyo
- 2000 Publication Commemoration Exhibition of "Tasogare no Wien (Les Harmonies Viennoises)", Kato Kyobundou, Osaka



- 2004 Publication Commemoration Exhibition of “Belles Filles”, Span Art Gallery, Tokyo,
 2007 Gallery Rikyu, Kobe
 Ashiya City Art Museum, Ashiya, Cooperation with Koshosokubaikai
 2008 Miyako Gallery, Osaka
 2009 Publication Commemoration Exhibition of “Yume no Hanshu” (MY DREAM HAS
 COME TO A HALF WAY : My Dream is Half Over), Y art gallery, Osaka
 2013 Exlibris & Copperplate Prints Exhibition, Miyako Gallery, Osaka
 2016 Publication Commemoration Exhibition of “ ALPHONSE INOUE EX LIBRIS
 CATALOGUE RAISONNÉ ”, galerie L’œil, Kobe
 2019 Publication Commemoration Exhibition of “ Alphonse Inoue WORKS CATALOGUE
 RAISONNÉ 1972 – 2015 ”, LE PETIT PARISIEN, Tokyo
 2024 Publication Commemoration Exhibition of “ Alphonse Inoue WORKS Esquisses &
 Etchings 1976 – 2021 ”, LE PETIT PARISIEN, Tokyo

☆Exhibitions - Group

- 1983 World Prints Exhibition, Seibu Department Store, Takatsuki
 1985 World of Exlibris Exhibition of Japan & China, Bunka Gakuen Gallery, Tokyo
 1986 Three Copperplate Print Artists, Gallery Kyu, Nagoya
 1987 Publication Commemoration Exhibition of “Yume Za”, Nakanokoh Gallery
 1990 Exlibris Exhibition of the Copperplate Print Artists in the Best Condition Now,
 Tsukushikan, Tokyo
 1992 The World Exlibris Artists Exhibition No. 24 FISAE, Sapporo
 1995 “Eros & Thanatos”, Miyako Gallery, Osaka
 1997 Exlibris Exhibition, Kosei Library, Konan, Shiga Pref.



Autumn • Together Exhibition, Kohju Gallery, Kyoto

1999 Exlibris Exhibition Seen With a Loupe, Roman no Izumi Art Museum,
Nishikannbaragan Niigata

2001 Alphonse Inoue Exlibris Exhibition & Copperplate Print Circle “Sen” Exhibition,
Gallery Kitanosaka, Kobe

2007 Exlibris Exhibition, Ashiya City Art Museum, Ashiya

“The Seventh Anniversary of the Foundation”, Buburindo Gallery, Kobe

2010 EX LIBRIS – Exhibition of Exlibris & Images – Span Art Gyarari-, Tokyo

Exlibris Exhibition, Maruzen& Junku-do, Cooperation with Y art gallery, Osaka

Exlibris Exhibition of Taiwan & Japan, National Museum of Taiwan Literature, Tainan City
“Eros & Thanatos”, Oto Gallery, Osaka

2011 Exlibris Exhibition - Byros and its Genealogy in Japan - Vanilla Gallery, Tokyo

Eros & Thanatos, des ex-libris erotiques, Switzerland

2012 “People who live in Fantasy City”, Y art gallery, Osaka

Exlibris Concertato - Japan-Europe Fantasy Exlibris Exhibition - Vanilla Gallery, Tokyo

2013 “Attraction of Copperplate Prints – Enjoy the Black Harmony”, Y art gallery, Osaka

2014 “Viewpoint of Surrealism No.6 Lake ~ Girls & Poison”, Span Art Gallery, Tokyo

“Special Exhibition – Tenkyukai”, Buburindo Gallery, Kobe

2015 “Shoka Hoko (ARTS POUR BIBLIOPHILES) Exhibition”, galerie L’œil, Kobe

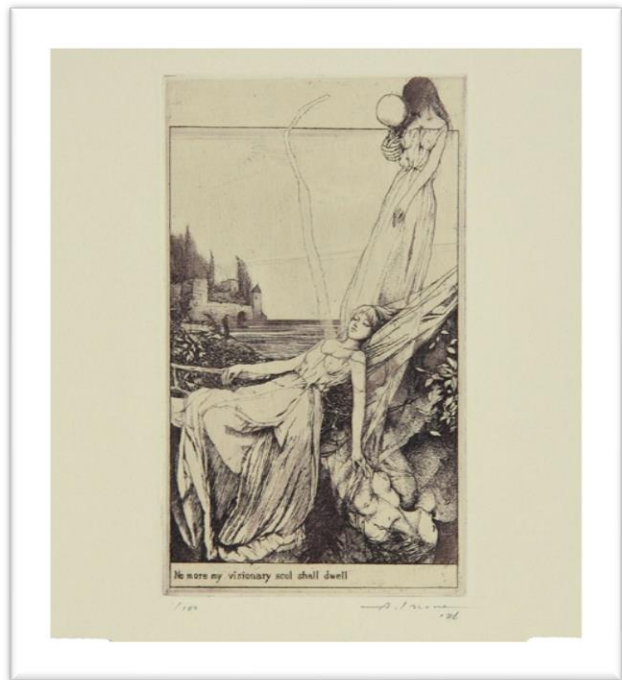
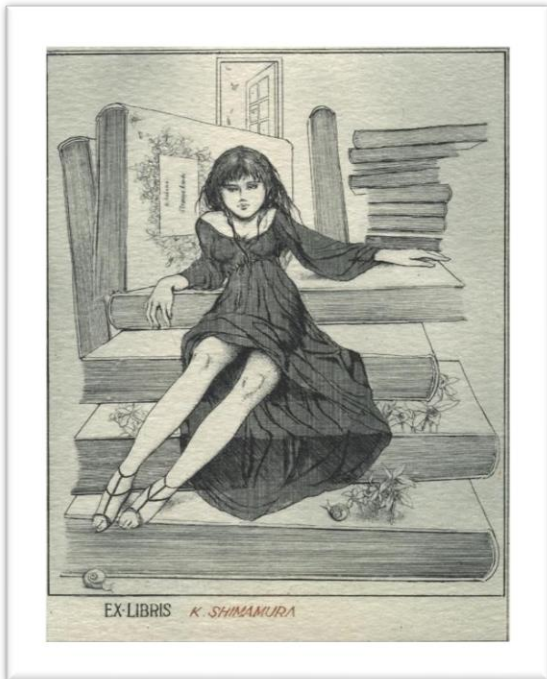
“Sakka sorezore no Bishin (Beautiful Goddess Beloved by Every Artist) Exhibition, Y
art gallery, Osaka



2016 “Original Prints by Yumeno Humoresque (on the 80th Anniversary of Yumeno Kyusaku’s Death)”, LE PETIT PARISIEN, Tokyo

“Alphonse Inoue & Nakashima Seihachi”, Y art gallery, Osaka

“Fantasy, Visual Hallucination and Aestheticism”, Buburindo Gallery, Kobe



2017 “Special Edition of the “Yumeno Humoresque” Exhibition” – Genso no Shoka wo Idaite (The Imagination of the Fantasy Stack Room), Y art gallery, Osaka

“Eien no Genso & Bi no Genso (The Eternal Fantasy & the Beautiful Fantasy)”, Roppongi Stripe’s Space, Tokyo, Curated by Tanemura Shinama of Span Art Gallery

“EXLIBRIS QUARTETTO” LE PETIT PARISIEN, Tokyo

2020 “Spring Goddess Exhibition” Y art gallery, Osaka



“NEXT Exhibition” Span Art Gallery, Tokyo

“Exhibition of Searching Phantom Beauties” Y art gallery, Osaka

2021 “Spring Goddess Exhibition” Y art gallery, Osaka

2022 “Spring Goddess Exhibition” Y art gallery, Osaka

2023 “Spring Goddess Exhibition” Y art gallery, Osaka

2024 “Spring Goddess Exhibition” Y art gallery, Osaka

☆*Publications*

1974 Illustrated Book “La Marée”, A.P. de Mandiargues’ novel translated by Ikuta Kosaku.
ordinary edition and special limited edition of 30 copies with 3 original prints : Librairie Sabbat

1977 Illustrated Book “Le Chimères”, Hinatsu Rey’s Poems : Bokushinsha

1979 Bound Book “La nuit de mil neuf cent quatorze”, A.P. de Mandiargues’ novel translated
by Ikuta Kosaku : Librairie Sabbat

1980 “Exlibris”, Klaus Stiebeling edited : Europe Art

1981 Cover design for “Youth” : Kobe City Board of Education

1981~83 Portfolio “The Banquet – Fantasy and Eroticism” limited edition of 100 copies :
Nakanokouhan Club & Nakanokou Gallery

1984~86 Portfolio “Yume Za – Dream and Analogy” limited edition of 100 copies :
Nakanokouhan Club & Nakanokou Gallery



1987 “My EX-LIBRIS 1” : Hari Shobo

1991 Illustrated and Bound Book “Cris”, Joyce Mansour’s Poems translated by Ikuta Kosaku, limited edition of 130 copies with 3 original prints : Librairie Sabbat.

1992 “Alphonse Inoue Exlibris”, special limited edition of 69 copies with 7 original prints and ordinary edition of 200 copies : Tsukushi Kan

1993 Cover design for “Festival” - Seishin Gakuen Orchestra 32 Years of Progress - : Seishin Gakuen Orchestra OB Conference

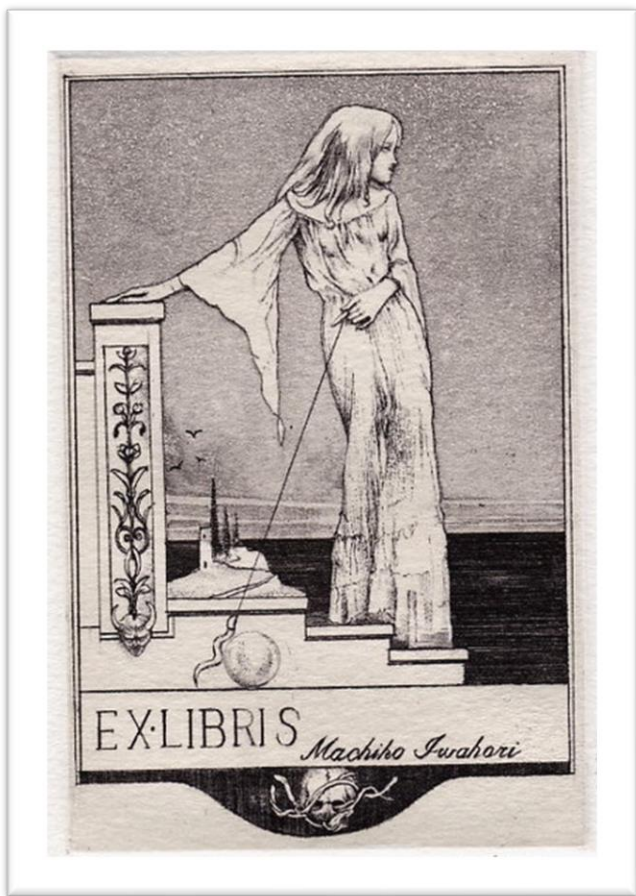
2000 Illustrated Book “Les Harmonies Viennoises”, Jean Cassou’s novel translated by Ikuta Kosaku, special limited editions (A) of 50 copies with 6 original prints bound and as a separate suite, and (B) of 70 copies with 6 original prints bound and ordinary edition : Librairie Sabbat

2003 Illustrated Book “Alphonse Inoue’s Copper Prints - Belles Filles -”, special limited edition of 120 copies with 2 original prints and ordinary edition : Librairie Sabbat

2008 Poem and Print Collection “Yume no Hanshu, (MY DREAM HAS COME TO A HALF WAY : My Dream is Half Over)”, limited edition of 25 copies with 20 original prints : LAMIA PRESS

2010 Poem and Print Collection “Yume no Hanshu” print version, limited edition of 60 with one original print : LAMIA PRESS and Y art gallery

2014 “ALPHONSE INOUE EX LIBRIS CATALOGUE RAISONNÉ ”, special limited edition of 30 copies with 20 original prints and ordinary edition of 250 copies : LAMIA PRESS



2016 Illustrated Novella by Yumeno Kyusaku “Yumeno Humoresque”, ordinary edition with illustrations by Alphonse Inoue, Sugimoto Ichibun, Hayashi Yukiko and Miyajima Aki : Shoshi Kan Kan Bo

2017 Illustrated Novella by Yumeno Kyusaku “Yumeno Humoresque”, special limited edition of 30 copies with 4 original prints by Alphonse Inoue, Sugimoto Ichibun, Hayashi Yukiko and Miyajima Aki : LAMIA PRESS

2019 “Alphonse Inoue WORKS CATALOGUE RAISONNÉ 1972 – 2015”, special limited edition (A) of 30 copies with 7 original prints, limited edition (B) of 90 copies with one original print and ordinary edition of 300 copies : LAMIA PRESS

2023 “Alphonse Inoue WORKS: Esquisses & Etchings 1976 – 2021”, special limited edition (A) of 20 copies with one watercolor painting and five original prints and, ordinary edition (B) of 160 copies and unbound edition (C) of 20 copies : LAMIA PRESS

☆Bibliography

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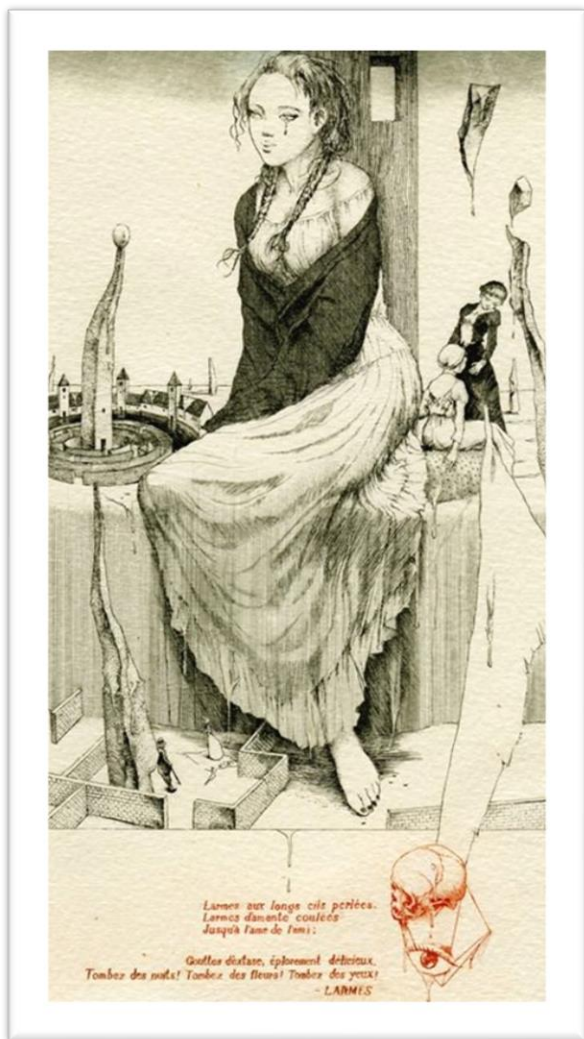
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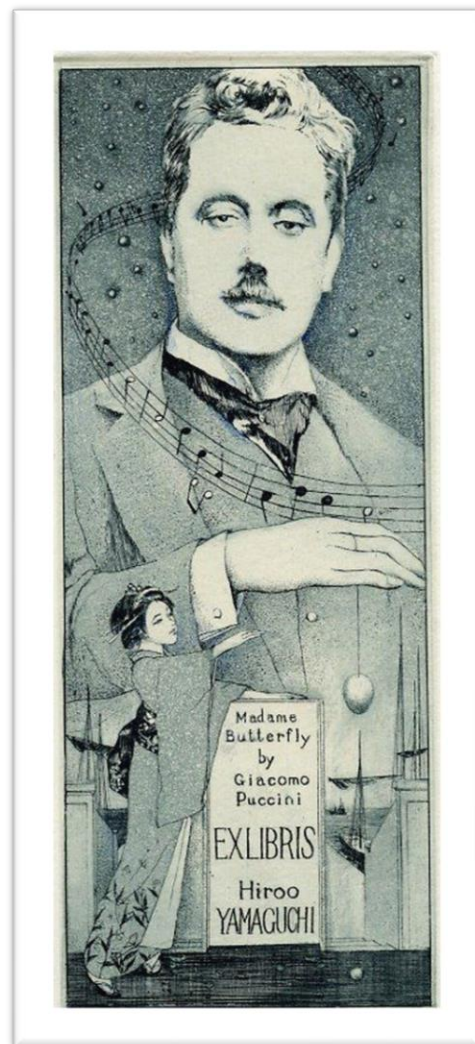
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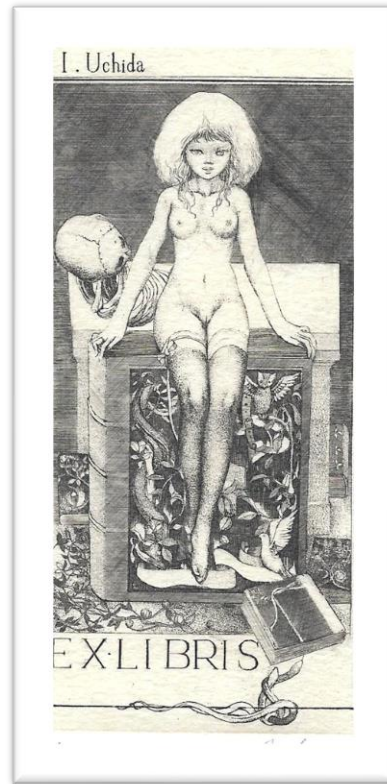
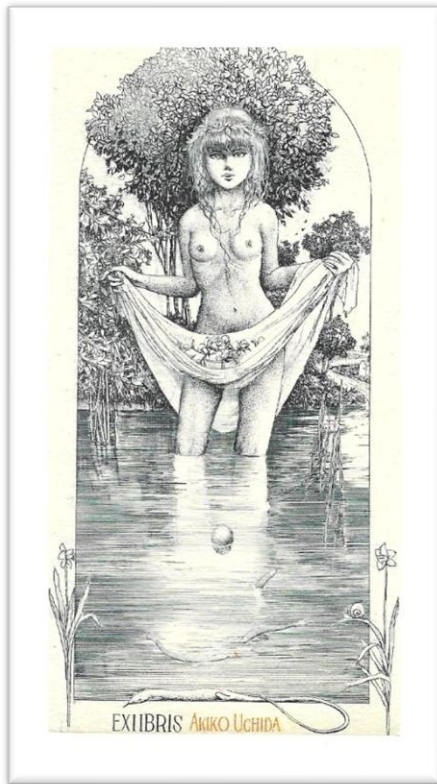
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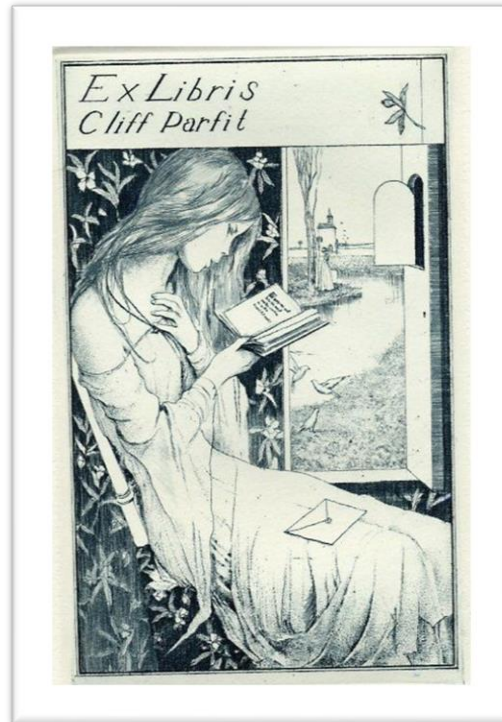
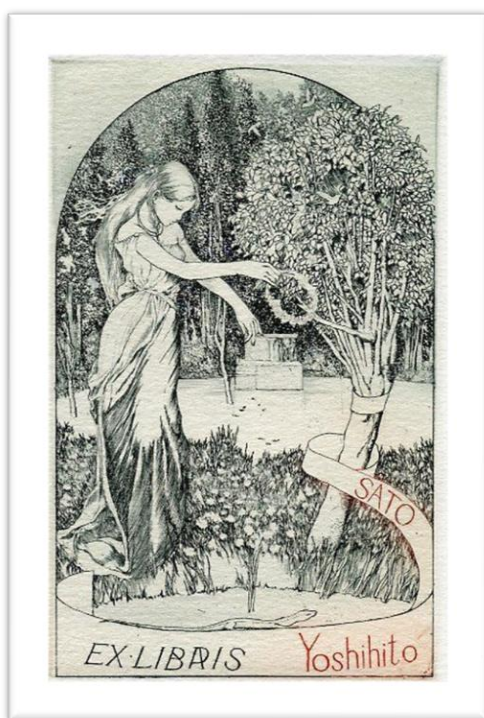
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*1 In July 1995, 50 artists were selected in the category, "Recommended Artists," of the
Beograd International Exlibris Competition, and Alphonse Inoue was among the 6 Japanese
artists selected.

*2 Alphonse Inoue was presented with the “Certificate of Merit” at the 2004 Exlibris Exchange
Exhibition of Taiwan and Japan.

*3 Alphonse Inoue was awarded “Albin Brunovsky Certificate of Honor” at the 35th World
Congress of the Fédération Internationale des Sociétés d'Amateurs d'Exlibris (FISAE) held in
Tarragona, Spain in April 2014.

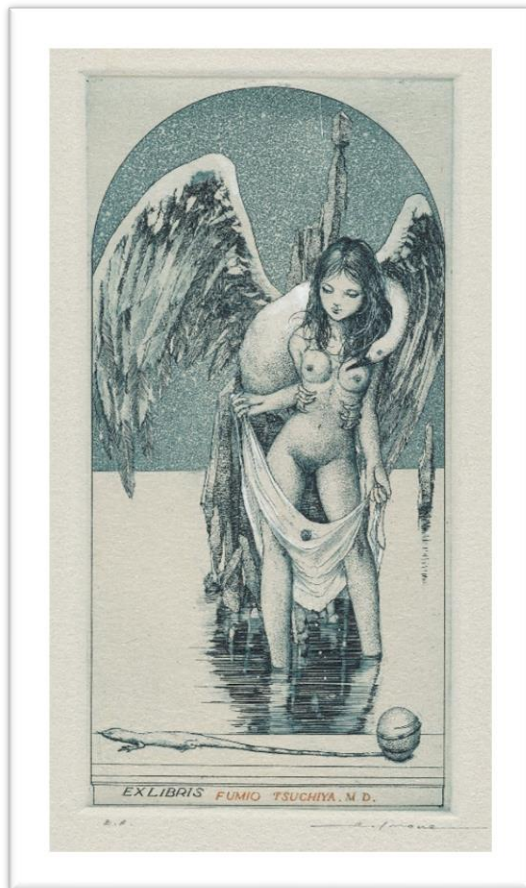
**ENZO Shonosuke, who has published several publications with the artist's works,
sends ten more bookplates as a supplement to this article in the FISAE Newsletter:**



Cimere 1



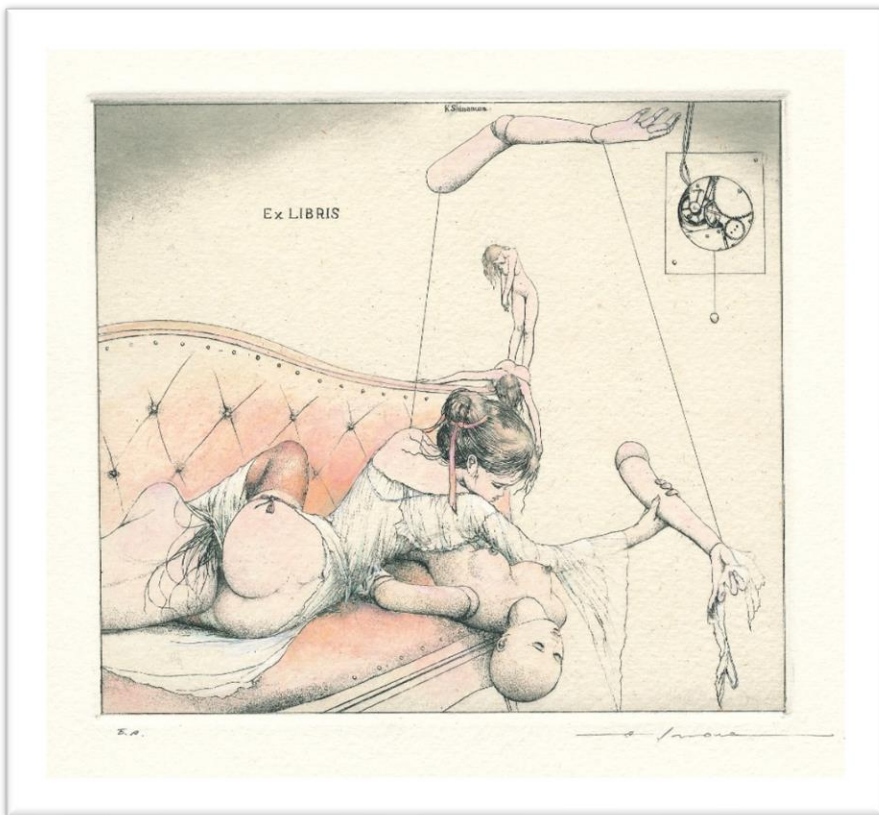
Lamia 4



Leda and the swan



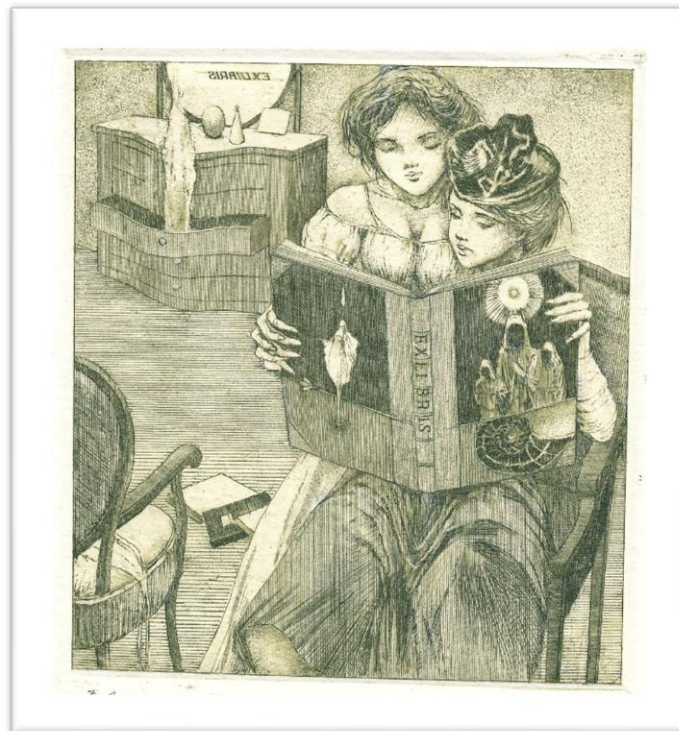
Oedipus and the Sphinx 2



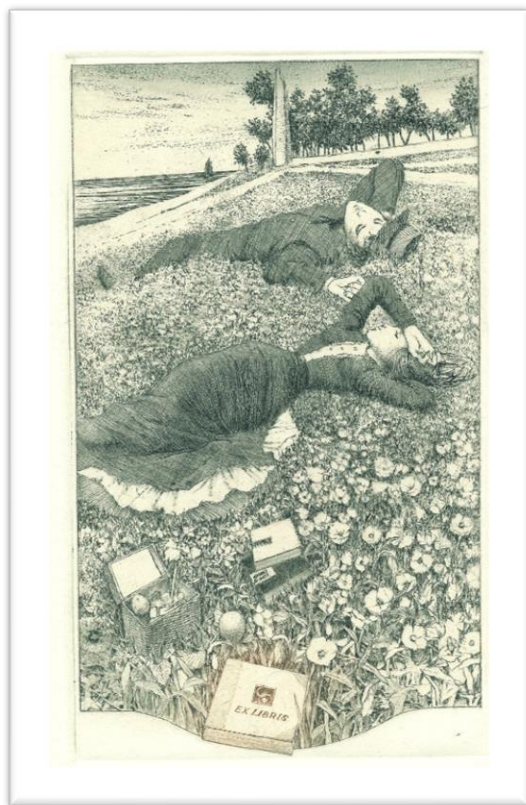
Playing



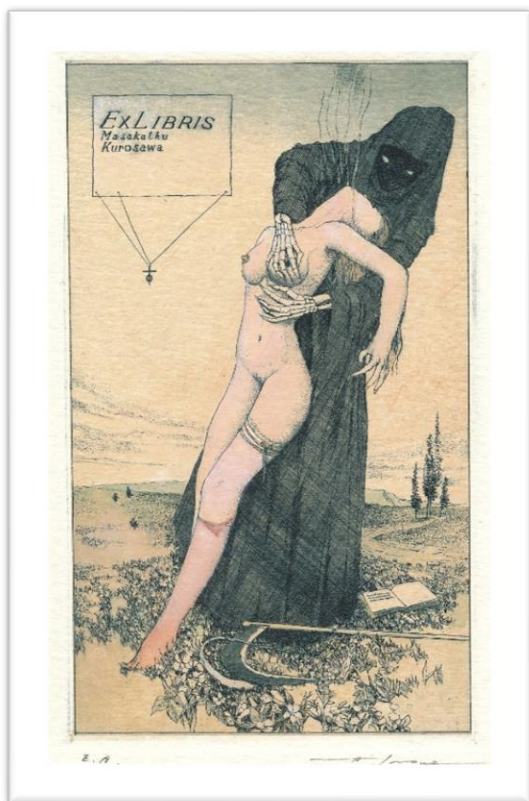
Bonjour, la Mort! 2



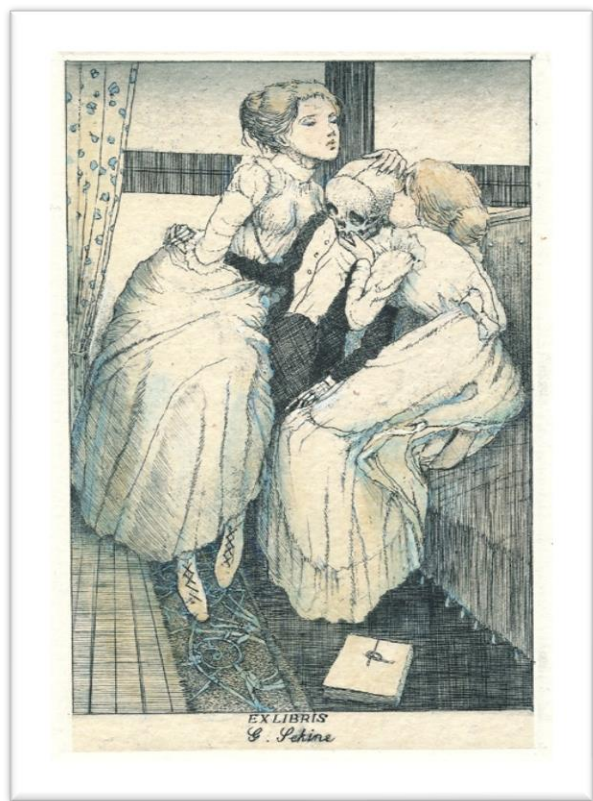
MEMENTO VIVERE 5 - with the Knight -



MEMENTO VIVERE 8 - it's mine.



The time of rest



Picnic 2

Alphonse Inoue

An interview with Shonosuke Ezoe

(Contemporary International Ex-Libris Artists No. 20 - 2012)

Mr. Inoue, would you be prepared to introduce your family background? What were the main influences on your childhood?

In 1945, when Japan was near defeat in World War II, The United States sent more than 500 B29 bombers to 90 major cities, out of 180, in Japan. They carpet-bombed those cities with bombs of more than 10,000 tons in ten days. The town of Kobe, where I was born, was bombed 128 times. Most of Kobe was burnt to ashes by the carpet-bombing on 17 March 1945 and 5 June especially. My mother, carrying me on her back, ran this way and that in blazing flames, as incendiaries fell from the night sky. Using a ladder, we escaped to a high bridge of the Japanese National Railways. Avoiding an incendiary bomb, we narrowly escaped death. I still recall the large number of dead corpses that were burnt, smoked, and charred.

After my birth, my father was sent to the front. The Japanese military, including my father, fought or was obliged to fight against United States forces in decisive battles at the Mariana Islands area without sufficient weapons, ammunition, and food. Eventually they, including my father, committed suicide as a group. The Imperial Headquarters announced their suicide using the words 'Honorable death'. After the atomic bombs were dropped on Hiroshima on 6 August and on Nagasaki on 9 August, the war was over on 2 September 1945. The Japanese military had invaded Taiwan, China southern countries of the Pacific and continued the battle for 15 years, until mid-year 1945.

The dire disaster of the War that caused a global collapse left a legacy of never-ending sorrow and ruination for the survivors and exposed human stupidity, cruelty, and noblesse in various situations throughout wartime and afterwards. The Japanese nation lived each day in state of severe food shortage after the war. Without the support of food from American Occupation Army a larger number of adults and children would have starved. In those days I enjoyed reading books; my mother gave me one book a year, and I borrowed boy's magazines and the complete series of world 'masterpieces' which I borrowed from a rental bookstore. I became a bookworm. The reason why I later drew illustrations and designed ex libris was because there was such a relationship between book and me.

When did you start your art work and copper engraving?

I liked to draw from the age of twelve. Later I reduced mainly oil paintings while attending a fine arts school and after graduation. I also did copper engraving, but in those days there were few artists who did this and there were no studio where I could learn.

For my copper engraving was unsuitable for vigorous self-assertion, did not attract attention, and was not suitable for exhibition. However, I think that the copper engraving is related to the book. There is also the strong element of self-assertion in copper engraving. Copper engraving matches my temperament very much. I tried to draw illustrations for a novel, design a book-binding, and produce ex libris the age of 36 onward.

When and how did you begin to design ex libris? What is the charm of exlibris?

When I became to tackle copper engraving, I designed ex libris for my friends and exchanged them with friends; I also made ex libris at the request of admirers of literature. We pasted them in a book. My collection of ex libris increased little by little, and I held personal exhibitions only

of ex libris. Then members of Nippon Exibris Association requested to make ex libris. Most of ex libris collectors order from me by theme. Those who know my style ordered a theme which was easy for me to settle on the design. But, for example, as regards themes not familiar to me, such as *'Gulliver's Travels'*, I read the books to check clothing styles, hairstyle, and so on. In the case of themes such as *'Ophelia'* and *'Adam and Eve'* many masterpieces exist. When I make ex libris on those themes, I check many examples and look for new originality. In this case, it is difficult to produce.

When I produce works other than ex libris, I do so while weighing inner feelings. But when I produce ex libris, I accept a theme from the client. This enlarges the consciousness by involving something which is a different element in myself. In addition by communication with owners of ex libris I can exchange information and receive much instruction/comment from them. This is one of the attractions of ex libris design.

Who and what had an influence on you?

It is rather difficult for me to answer a question on the people who had an influence on my way of life. But it is easy to answer what kind of writer or painter influenced me. The painters include: Leonardo da Vinci, Michelangelo, Hokusai, Léonard Tsugouharu Foujita and Albin Brunovsky. The existence of these great masters who I cannot surpass gives me something to study each day and to approach a higher place even a little.

We occasionally feel fantasy, poetry, eroticism and mythology in your ex libris. What is the source of these feelings?

There are themes of poetry, eroticism, and mythology in my ex libris mentioned above. About 70% of ex libris clients order by themes after understanding my style. This means that themes of mythology, poetry, and eroticism are incorporated in my ex libris.

How do you reflect on the erotic image?

It may be necessary for us to put ourselves in a position of unlimited abstinence in order to recall an erotic image like Peniya (poverty), who is the Mother of Eros of Greek mythology. There are many sexual images around us through the sex business and internet. I think it is likely to become difficult to draw something erotic and, at the same time, easy to draw in the times when the taboo of sex is thin. It becomes difficult to make a clear distinction from pornography when we drop in a sexual desire. At present, when the dissolution of Sacred and Profane occurs, something new may be born from the chaos. The erotic works have been drawn from the viewpoint of the man so far. I think that we must notice that division, inequity, and imbalance engender power unconsciously so that as Michel Foucault says: It might be higher in the potential of Eros in the time when a taboo of the sexual thing appeared in times of Christianity Middle Ages and Victorian Age of England than in the present age when the sexual image is abundant. I can say the same thing of Japan. I cannot understand the eroticism that a westerner catches without a sense of guilt and Thanatos, the ties with the religion that there is the person of transcendence. If the religious exaltation in each passive voice is ugly and assumes brutality in essential diverse aspects, the Japanese does not have the eroticism existing in the West and understands this very differently. It is beyond my understanding.

What kind of stories stimulate your imagination?

The stories which stimulate my imagination are fantasy literature, Pictureque novels, Parnasse, Symbolisme, poetry and the late nineteenth century novel, Romanticism, Gothic novels, poetry and the novels of surrealists, and the myths of the various races, especially Celtic myths.

What is the difference between Japan and Europe in vision?

José Ortega y Gasset said that a human being is an animal of environment. I think so, too. It is a matter of course that the view, the way of thinking, the way of life and differ by native country, race, times, social group, land, family, friend, and so on. For example, it is thought that there is a considerably different viewpoint for painters and botanists when they watch the same tree. It is not easy to clarify the difference between Europe and Japan, as Europe is too large in area. I cannot compare it uniformly, between standardization advances by overcomputerization in the world. I hope that the next comment is useful for the answer. The Ukiyo-e print, Japanese-style paintings and the beauty of a blank space. The space fuses with a drawn thing and lets the blank where nothing is drawn speak. This is related to the outlook and the Oriental nature. In other words, self is unified with nature, self is not there. The outlook on the Oriental nature is different from that on the Western nature, which is comprised of ego and reason. Though I am not familiar with a lot of ex libris of many countries. I think that Western ex libris do not have a blank as far as I am aware. In other words, many things are drawn on the ex libris. For me as a relatively open-hearted Japanese, I often feel a difference in energy with the Westerner.

Thank you for your answers to personal questions. Do you have any final words, please?

I have not received any questions about personal matters, but about my works. And I have not answered about personal matters. There are the works which I produce. And though there are many excellent iconographers, those who watch my work may appreciate them freely. I think it is more than enough. They have various kinds of feelings through my work. I think it is enough too. I thought that it is very impolite when I easily answered these personal questions. Therefore I answered properly and carefully. Somebody says that facts do not exist, but everything is interpreted in many ways. Various interpretations and opinions occur for one fact by reason of a situation and viewpoint. The opposition occurs there, too. Across opposition, understanding in communication is my subject while I live from now on. In other words, even if I do not have the true recognition, my subject is to bring me close to the understanding tenaciously while always making modifications platically, without falling into solipsism for my thought. When communication does occur, what do we do? When we confront it by violence, what would we do? In the present risky society, I think that the way of thinking of 'Risk Hedge' is a very important keyword for the surviving of a group in every case.

(translated by Kiyohiro Inoue and Shonosuke Ezo)



Mariana Myroshnychenko



Ukraine for ever



Worldwide! – also Gaza



Fecit Stanislav Hlinovsky, CZ, 1972

FISAE Newsletter

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