Bibliotheca Alexandrina
Seventh International Biennale for the Artist’s Book
Bibliotheca Alexandrina seventh international biennale for the artist’s Book


رمي الإصدار: 2016/8952

الفنون التشكيلية — معرض أ. مكتبة الإسكندرية. إدارة المعارض و المقتنيات الفنية. ب. العنوان.

2012615796


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لا يعتبر المصنف الناتج عن إعادة الإصدار نسخة رسمية من المواد الأصلية، ويجب أن يستخدم جميع النسخ نسخة رسمية من المواد الأصلية.

لا يثبت بإذن الكتاب في المكتبة الإسكندرية يمكن إعادة إنتاج المواد الواردة في هذا الكتالوج، كله أو جزء منه، بغرض التوزيع أو الاستغلال التجاري، إلا بموجب إذن كتابي من مكتبة الإسكندرية. وللحصول على إذن لإعادة إنتاج المواد الواردة في هذا الكتالوج، يرجى الاتصال بمكتبة الإسكندرية، ص. ب. 138، الدنل.也成为bibalex.org

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الفنون التشكيلية — معرض أ. مكتبة الإسكندرية. إدارة المعارض و المقتنيات الفنية. ب. العنوان.

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Introduction

The Bibliotheca Alexandrina International Biennale for the Artist’s Book is an event of distinctive nature and unique orientation, cherished by the Bibliotheca Alexandrina (BA). It was first held in 2002 with regular rounds to this date, and here we are celebrating together its seventh round. Since the very beginning, the arts were man’s first means of documentation, recording, and chronicling. Even after the emergence of writing, a strong link between the arts and content throughout the ages up to the modern, contemporary age, where artists are tackling the concept of the “artist’s book” with the help of current widespread technologies in the world of visual art, and there is a huge diversity of topics and ideas that spur the creative imagination. Thus, the BA aims to introduce the public to these concepts through the International Biennale for the Artist’s Book. This year we invited thirty Egyptian and foreign artists to participate in the current round.

Special thanks and appreciation go to the publishing house La Diane Française, headquartered in Nice, France, and the efforts and contributions of its director Jean-Paul Aureglia to the Biennale. Jean-Paul Aureglia has been regularly participating in the Biennale since 2010. He has also donated thirty valuable original publications by La Diane Française to the BA this year, in addition to the donations he made during previous rounds. Also participating in this round is a group of postgraduate art students from the University of Stony Brook in New York, USA. This participation was made possible thanks to the cooperation of artist Nobuho Nagasawa, who works as a professor of arts at the same university.

In the end, I would like to thank all the participating artists in this round for their generous donations. For it is their contributions that make the event successful and enable the BA to continue achieving its mission.

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Henri Mattisse, Jazz, art print (1946-1943)

Jaffar al-Oraibi, Bahrain/Bahreïn
L’Amour des poissons (Poissons) 1987
Intaglio

András Butak, Hungary/Hongrie
Book of Writing (Sérigraphie)

Henri Mattisse, Pasiphae (Linocuts)

Montherlant, You I Remembered

Henri de Montherlant

András Butak, Hungary/Hongrie
Book of Writing (Sérigraphie)

Henri Mattisse, Jazz, art print (1946-1943)

Jaffar al-Oraibi, Bahrain/Bahreïn
L’Amour des poissons (Poissons) 1987
Intaglio

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Intaglio

András Butak, Hungary/Hongrie
Book of Writing (Sérigraphie)
Bahrain, whose paintings depict his impression of the poetry of Antarah ibn Shaddad. The artist's book can also just be a visual representation of the rhythm and form of the letters and writing, disregarding the meaning and content of the text. Attention is given instead to the visual impact, such as in "Book of Writing" by the Hungarian artist András Butak. The artist's book can also include interrelated symbols to recount a particular story or can pair incoherent symbols to deliver a certain message by the artist that reflects their inner feelings, such as in "For a Nomadic Art" by the artist Luis Alberto Hernandez from Venezuela. Artists can also use the book itself as material for an artwork. For example, the Danish artist Malone Dietrich sculpted a 3D artwork out of an actual book and turned it into a "sculpted book." Artists may also employ "assemblage," the assembling of different materials and elements to create a composition that is placed within a particular context. This gives it a static or dynamic visual form, through which the artist can play with the recipient's imagination and get them to visualize and feel the story behind the artwork. A good example of this is the artwork of the American artist Pamela Spitzmueller, which is composed of paper clips, dry tree twigs, and small books inside a glass vessel. The artwork gives the appearance of a separate mysterious world that is detached from reality.

These few models are examples of the plurality and diversity of creative forms which—out of infinite possibilities—artists can select tangible visual representations of their imaginations and feelings.

Through these endless possibilities, we see our artistic event, the International Biennale for the Artist's Book, as a platform to display all the ideas and conceptions generated by artists, and we also aim to introduce the public to the plurality of these variant approaches, which keep the concept of the artist's book beyond restrictive frameworks and open to interpretation and progress.

Gamal Hosni
Director of the BA Art Exhibitions and Collections Department

Malone Dietrich, Denmark
Sculpted Book/Livre sculpté
20 × 25 × 25, 2010

Luis Alberto Hernandez, Venezuela
For a Nomadic Art
Ink, gold leaf and mixed materials/
Encre, feuilles d'or et matières mixtes
36 × 47 × 7, 2010

Pamela Spitzmueller, USA/Etats-Unis
Glass jar, paper scrap & small books/
Bocal en verre, lambeaux de papier
et petits livres
22.5 × Diam. 11.5, 2010
Participating Artists

Caption Reading Guide
Title of artwork in Arabic (technique in Arabic)
Title of text; author of text in Arabic (if applicable)
Original title of artwork (if applicable)/English title
Technique in English
Title of text; author of text in English (if applicable)
Dimensions of artwork in cm; print number; year of production
Trained at the Accademia di Brera as an architect, Turin-based Ezio Gribaudo brings to his visionary art a distinctive sense of chromatic precision and historical determination that derive from his work as a painter, sculptor, and graphic artist. Gribaudo’s prolific production and diverse activities have given him a highly significant presence in contemporary Italian art. He has crossed paths with Francis Bacon, Giorgio De Chirico, Peggy Guggenheim, Pablo Picasso, and the Cobra Group with Pierre Alechinsky and Jean Michel Atlan. Through his committed work as an art publisher, he has mentored and promoted many of the most relevant figures in modern art since the 1950s. While Ezio Gribaudo keeps an inspired routine as a working artist, his daughter Paola Gribaudo is an active player in managing his presence and visibility in the international art markets and museums.
Ahmed Gaafary was born in Giza, Egypt, in 1987. He studied drawing and sculpture at the Free Studies Division of the Faculty of Fine Arts in Zamalek (2003–2005), and he has been working in the field of the arts since 2000. The artist’s style ranges from painting, installation work, and video art. He has participated in over 70 international and national group exhibitions, including the Youth Salon (2008–2015), the Umm Kulthum Exhibition in Morocco (2015), the NordArt Exhibition in Germany (2015), and the Oslo Short Film Festival (2014).

Gaafary has also hosted six solo shows, such as the “Nbokov Signs” at the Etigah Gallery of the Palace of Arts, Cairo Opera House (2016). He has also taken part in a number of art projects, such as the “North and South Project”, affiliated to the BA, and he participated in an international symposium for the Mediterranean region in Alexandria (2010).
Israa El Naggar, born in Alexandria in 1990, studied engraving and printmaking at the Faculty of Fine Arts, Alexandria University, and the MASS Alexandria Program for Contemporary Arts in 2013. She received an assistant artist grant at the Sharjah Biennale (2013), and she has participated in various exhibitions and events in Egypt, including two “Agenda” exhibitions and the “First Time” exhibition at the Bibliotheca Alexandrina (BA). El Naggar received an “Encouragement Prize” from the BA Youth Salon (2014) and the “North and South” grant from the BA (2015). She also participated in the Alexandria International Biennale for Miniature Graphics (2015); the BJCEM in Milan, Italy (2015); the National Graphic Art Exhibition at the Palace of Arts, Cairo Opera House (2016); and a group exhibition at the Minnesota Center for Book Arts (MCBA), USA (2016). Some of Israa El Naggar’s works are in possession of the Commercial International Bank (CIB), the BA, and the MCBA.

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Chaos Prevails
Drawing and printmaking
Pale Blue Dot: A Vision of the Human Future in Space, Carl Sagan
200; one copy; 2016
Born in 1968 in Damascus, Syria, Boutros al-Maari is a painter and illustrator. He obtained a PhD in social anthropology from l’École des Hautes Études en Sciences Sociales (EHESS) in Paris, France, in 2006 and a degree in printmaking from the Faculty of Fine Arts, Damascus University, Syria, in 1991, where he also worked as a professor (2008–2012). He has held several solo exhibitions in Amman, Beirut, Damascus, Dubai, and Paris, and he has participated in a large number of group exhibitions in Amman, Beirut, Damascus, Frankfurt, Hanover, Kuwait, and Paris.
Bessie Smith Moulton is a book artist residing in Maine, USA. Her books are included in museum, library, and private collections worldwide. Her book art explores a wide range of themes, many inspired by her travels. In some way, they all investigate her main interest in the origins of words, religions, colors, foodways, and many other things that we often take for granted. As one of her reviewers wrote, "Her works are masterpieces of topography, letter-press printing, and design, and float from the chaste to the jubilant. They are complex and irresistible."

Before Her Time: The Life & Death of Hypatia of Alexandria
Collage, intaglio, monoprints, handwriting, and handmade rubber stamps
Before Her Time: The Life & Death of Hypatia of Alexandria, Bessie Smith Moulton
13.7 x 17.5; unicum; 2015
Born in 1949, Toos van Holstein studied art and art history at the Academy in Tilburg, the Netherlands, where she received her diploma in 1978. With her oil paintings, watercolor paintings, stone lithographs, and bronze artworks, she has had exhibitions in museums and galleries in Belgium, France, Italy, the Netherlands, the UK, and the USA. She was recently named the Dutch Brilliant Artist of the Year 2016.
Born in Cairo, George Fikry currently works as a professor at the Faculty of Art Education, Helwan University, where he lectures on the philosophical, cultural, and social fundamentals of visual and educational arts. He is actively engaged in environmental and social activities and has organized art, experimental, and visual workshops for children, women, and young people. He has participated in more than 60 solo and group exhibitions in Egypt and abroad. He has several visual and numerical art endeavors. He depicts Oriental social rituals, customs, and traditions using different materials and computer techniques (animation, video art, photography, graphics, installations, performance art, digital video, etc.).

Les séquences de la légende

Sequences of a Legend

85 x 65; n/a; n/a

جوهر فكري

George Fikry

 مصر

Egypt

georgefikry@hotmail.com
Born in 1965, Hazem El Mestikawy has lived and worked in Cairo, Egypt, and Vienna, Austria. He has been awarded the grand prize at the 13th Asia Art Biennale in Dhaka, Bangladesh (2008), and has participated in several solo and group exhibitions in Egypt and abroad, such as the "Why Not?" exhibition at the Palace of Arts in Cairo, Egypt; the "Timeless Signs" exhibition at the K/haus in Vienna, Austria (2013); the "Transalpin" exhibition at the Visarte Zürich, Switzerland (2013); the "Calligraphical Spaces" exhibition at the Sharjah Calligraphy Biennial, American University of Sharjah (AUS) Sharjah, UAE; the "Verses and Impressions" exhibition at the Al Marjeya Gallery in Osha, Qatar; the "Timeless Signs" exhibition at the Austrian Cultural Center in London, UK; and the "Agenda" exhibition at the Bibliotheca Alexandrina, Egypt.
Khaled Hafez is a Cairo-based visual artist. His work spans the mediums of painting, installation art, photography, video, and experimental film. Hafez's work was shown at the 55th and 56th Venice Biennale (2013 and 2015); the 3rd Mardin Biennale, Turkey (2015); the 6th Moscow Biennale, Russia (2015); the 1st Triennale in Rio De Janeiro, Brazil (2015); the 1st Bienal del Sur in Caracas, Venezuela (2015); the 15th Fotofest Biennale in Houston, USA (2014); the 11th Havana Biennale, Cuba (2012); and the 9th Bamako Photo Biennale, Mali (2011). Hafez is a Fulbright fellow (2001) and a Rockefeller fellow (2009). In 2011, Hafez was nominated and shortlisted for the Sovereign African Art Prize, and in 2012, he was nominated for the Prix Pictet Photography Prize. He was a prizewinner at the Dakar Biennale in Senegal in 2004 and the Bamako Photo Biennale in Mali in 2011.
Rania Fouad graduated from the painting department of the Faculty of Fine Arts in 1998. In 2008, she was granted the Monbukagakusho Scholarship for graduate studies. She studied in Japan at the School of Art and Design, Tsukuba University (2009–2012). She has also attended a number of art residencies: La Capella, Barcelona (2010); the Tokyo Wonder Site, Japan (2014); Åkirigalleria, Finland (2015); and the Centre for Creative Activities in Ustka, Poland (2016). Rania currently teaches painting at the Faculty of Fine Arts and the American University in Cairo.
Rebecca Cowan has been a printmaker and book artist for thirty years. She has participated in exhibitions in Australia, Canada, India, Korea, and the United States of America. Cowan was awarded prizes and grants from the Toronto Outdoor Art Exhibition, the Organization of Kingston Women Artists, the Ontario Arts Council, and the Canada Council. Her prints and artist’s books are included in many private and public collections, such as the National Library of Canada, the University of Alberta, and Emory University.
Born in Cairo in 1980, Chadi Adib Salama is a visual artist and curator. He works as a lecturer at the Faculty of Art Education, Helwan University. He obtained a BSc from the Faculty of Education, Helwan University, in Cairo (2002), then an MA in design (2009). He is currently pursuing his PhD. Since 1999, Salama has held numerous solo exhibitions and has participated in several local and international exhibitions. He has received several national and international awards for his work.
Salah El-Meligy is a professor at the Graphic Design Department of the Faculty of Fine Arts. He is a former head of the Fine Arts Sector—a body responsible for several art institutions and museums. Salah El-Meligy has participated in several exhibitions, both nationally and internationally. He has held around 13 solo exhibitions. He also participated in the Norway International Print Triennale (1989–1998), the 5th Cairo International Biennale (1994), the Egyptian International Print Triennale (1993–2006), the Serbia International Print Biennale (2001–2005), the 12th International Print and New Pictures Biennale (Sarsal, Vale de France) in France (2005), the San Mour Print Biennale in France (2007), and the Bibliotheca Alexandrina International Biennale for the Artist’s Book (2007). El-Meligy has been awarded several national and international prizes.


رسالة عن الحب
Message on Love
Intaglio prints, etching, softground, photo etching, and aquatint
 размер: 36 x 30.3; سنة: 2016

رسالة عن الحب (شعر)؛ صلاح المليجينحاس) سطح لزج، نقش فوتوغرافي، نقش على (طباعة من نقش غائر، نقش، نقش على
Omar Adel is a visual artist based in Alexandria, Egypt. He holds a BA degree in information technology. His interest in visual arts started in 2008 through photography as a medium to explore himself and his surroundings. Art from his own perspective is a constant state of searching and exploring throughout life. He is constantly in a process of discovery and analysis using photography, video, graphics, sound, or any other medium he finds suitable to express himself.

عمر عادل فنان تشكيلي مقيم بالإسكندرية، مصر، وحاصل على بكالوريوس في تكنولوجيا المعلومات. بدأ اهتمامه بالفن التشكيلي منذ 2008، من خلال التصوير الفوتوغرافي كوسيلة لاستكشاف ذاته وما يحيط به. إن الفن من مصادره حالة مستمرة من البحث والاستكشاف مدى الحياة، وهو يستخدم عمر التصوير والفيديو والجرافيك والمصونات الصوتية وغيرها من الوسائل لتعبير عن ذاته.

Evidence of the Naïve
RA-4 print/ink jet print
Untitled, Omar Adel and different sources from the Internet
n/a; 1; 2016
Farouk Shehata
Egypt
j_shehata@yahoo.de

Born in Alexandria in 1938, Farouk Shehata graduated from the Faculty of Fine Arts, Alexandria University, in 1962. He then started his doctorate studies and became a professor at the Faculty of Fine Arts, Alexandria University (1986). He was appointed as the vice dean of the Faculty of Fine Arts, Alexandria University (1995), and a professor of art appreciation at the Arab Academy for Science and Technology (1997). Being an active artist with distinctive organizational skills, Shehata has connections in many countries and takes initiatives in activating the art movement, representing it in many international boards. He was appointed as a cultural advisor and commissioner minister to Austria, Slovakia, and Hungary (1991). His name was mentioned in the world artistic encyclopedia the Mayer Arts Dictionary, the Swiss Who's Who, and the Russian Encyclopedia, and German television produced three documentaries about the development of his art. Being an eminent engraver, he has had his artworks exhibited on a large scale since the 1960s.
Vito Capone was born in Rome in 1935, and he studied art in Naples. He has taught painting techniques at the Academy of Arts in Foggia, where he was also director (1988–1991). He has participated in several national and international exhibitions and solo exhibitions under the theme of paper art. He has held conferences and organized workshops and performances, especially abroad, using paper as the only medium. His work has been repeatedly documented in books and specialized publications. His works are exhibited in public institutions, museums, and private collections in Italy and abroad.
Born in Mexico City in 1958, Vicente Vertiz Pani has worked and lived in Mexico City and Madrid, Spain. He is a painter, engraver, and a textile and book artist, who has lived and displayed his work in several countries, such as Belgium, Canada, Mexico, Spain, and the United States of America. He has participated twice at the Bibliotheca Alexandria International Biennale for the Artist’s Book with the book *El Sol General* and the project "Paris Loves Me No More". Currently, he has started a new project in Madrid called "All in for Slow Fashion".

**One Last Town**
Linocut and chine-collé
16 x 16; 26; 2012
Kamila Bassioni and Tarek Kamal

Egypt

k.bassioni@hotmail.com; tarekillustrations@gmail.com

Born in 1985, Kamila Bassioni is a freelance illustrator and artist. She received a BA in scenography from the Faculty of Fine Arts in Egypt (2009). Kamila has made illustrations for children’s books and magazines and has participated in several group exhibitions, such as the 22nd, 24th, and 25th Youth Salon at the Palace of Arts; the Pulse II group exhibition (Tache Art Gallery, 2012); the “North and South” Exhibition (Biblioteca Alexandrina, 2015); and the “Shifting Borders” exhibition (Baltic Gallery of Contemporary Art, Poland, 2016).

Tarek Kamal is a visual artist and illustrator. He obtained his BA in scenography and décor from the Faculty of Fine Arts, Egypt (2001). He worked in the field of illustration and design for children with publishing houses and magazines in Egypt, Lebanon, Japan, and the UAE. He has served as an art director and collaborated with advertising agencies. Tarek Kamal has participated in several exhibitions in various Egyptian cultural spaces and abroad.
Kumi Korf was born in Tokyo, Japan, where she studied architecture at the Tokyo University of Fine Arts. She obtained her MFA degree in printmaking from Cornell University in 1977. Kumi’s earliest artist’s books were exhibited at the Center for Book Arts and the Metropolitan Museum in 1986. She has used intaglio printmaking as her personal tool for creating her own visual world. Her recent artist’s books include intaglio prints, letterpress, and structural inventions for bookbinding. Kumi’s most recent solo exhibitions were at the Herbert F. Johnson Museum of Art at Cornell University (2013) and the Memorial Art Gallery of the University of Rochester (2014). Her works are included in the Library of Congress, the New York Public Library, the Victoria and Albert Museum, the Tate Library, the Getty Center Research Library, and many other public and private collections.
The artwork of Luis Alberto Hernández intends to establish ties between our earthly limitations and the infinite through an artistic discourse where the image acquires symbolic dimensions that refer to the ultimate essence of religion, picking through this search the longing for eternity, inseparable from the human conscience. It is a sort of personal philosophy, elaborated within and from the praxis of creation that involves elements of the process, such as inspiration and abilities, vital or existential circumstances (anxieties, illuminations), and ontological aspirations (What are we? What is sacred?). This artist evidently speaks of something more than the use of colors and lines; he refers to an unexplainable energy—unknown but indisputable since human beings can produce it magically. Magic is not only an energetic force; in the art context, it is also a grace or gift that awakens prudence or enthusiasm among spectators but never neutral reactions.
Martin Miguel was born in Nice, France, in 1947. In 1970, together with Isnard, Chacallis, Charvolen, and Maccaferri, they formed “Group 70”, which aspired to both renew the concepts of the art of painting and re-shape its constituents. In 1986, the fruits of these endeavors were reaped: the endeavors to investigate the relation between plastic space and physical space by combining concrete with color.

Francoise Oriot was born in Loire, France, in 1963. She lives in Nice, where she teaches French to non-Francophone children. She is passionate about literature; she started writing poetry over 20 years ago, and her poems are published in magazines and artists’ books. She also runs and directs reading sessions at several festivals.
Mohamed Salem is a tenured professor at the Faculty of Fine Arts, Alexandria University. He became interested in studying mosaic as part of his interest in studying mural painting since 1977. He conducted a practical study in mosaic at the Fine Arts Academy Ravenna in Italy in 1983. He has been a member of the International Association of Contemporary Mosaicists (AIMC) since 1984, and he has participated in organizing its biennial conferences and exhibitions in different countries. He participated in organizing an international conference and exhibition in Alexandria in 1996. He was the commissioner of the International 3D Mosaic workshop organized by the Bibliotheca Alexandrina in 2009.
Mohamed Abla graduated from the Faculty of Fine Arts, Alexandria University, in 1978, where he studied drawing and graphic design. In 1997, he won the Grand Prix at the Alexandria Biennale, and he participated in the Havana Biennale as well as several international events. In 2007, Abla founded the Fayoum Art Center, and he also established the Caricature Museum in Fayoum in 2009. Some of his works are displayed in several museums, including the British Museum and the Museum of Modern Egyptian Art in Cairo.
Born in Cairo, Egypt, in 1989, Mohamed Monaiseer gives body and form to immaterial phenomena with works of drawing and painting. He has exhibited in many galleries and cultural spaces throughout Egypt and was a prizewinner at the 25th Youth Salon at the Cairo Opera House. He has presented solo exhibitions at the Gezira Art Center (2013) and the Safarkhan Gallery (2014) in Cairo. In 2015, his work was featured in a group exhibition in Stockholm and a travelling exhibition in Europe and the United States of America. Monaiseer earned his degree in educational art from Cairo University in 2010 and is currently completing his master's degree at the same university.
Born in Giza in 1985, Marwa Gad is an Egyptian artist. She graduated from the Graphic Design Department of the Faculty of Fine Arts, Helwan University, in 2008, and in the same year, she won the Youth Salon in Cairo Prize. Marwa has participated in various national and international exhibitions in Alexandria, Cairo, Hamburg, Poland, Rome, Stockholm, and Zurich. Her art is a reflection of her personality; she translates what she feels and sees in her daily life into very strong art lines, either through using zinc, wood, lino engraving, or even mixed media. Her contrast between light and dark is like the harmony between fire and water. She expresses her art through very strong philosophical concepts and techniques that make you wonder and dream all the time.

مرورة جاد فنانة مصرية ودلت في الفترة من عام 1985، تخرجت في قسم الجرافيك بكلية الفنون الجميلة جامعات حلوان عام 2008 وفي العام نفسه فازت بجائزة صالون الشباب بالقاهرة. شاركت مرورة في العديد من المعارض المحلية والدولية في الإسكندرية، القاهرة، هامبورغ، وبولندا، وروما، وستوكهولم، وزوريخ. إن فنها انعكاس لشخصيتها؛ فهي تحول كلَّ ما تشعر به وتراه في حياتها اليومية إلى خطوط من الفن، سواء باستخدام الزنك، أو الخشب، أو حفر لينوليوم أو بوسائط ممزوجة. إن التباين بين الإضاءة والظلام لديها يشبه التناغم بين النار والماء. إنها تعبر عن فنها من خلال مشاهد وفكرية تستناد إلى مزيج من الفلسفة والتقنيات التي تجعلك تتساءل وتحلم طوال الوقت.

The Myth Says
Linocut
Ancient Egyptian Civilization, Georg Harot
21 x 29.7; 1; n/a
Mostafa El Razzaz is a painter, sculptor, graphic artist, art historian, and critic. He is a professor of design at the Faculty of Art Education, Helwan University, and the chairman of the Egyptian Society of Folk Art (1975–present). He was an art consultant to the Bibliotheca Alexandrina (2002–2012), the chairman of the Artist’s Book Biennale for its first five rounds, the chairman of the General Society of Cultural Palaces (1997–1999), the chairman of the Visual Art Committee at the Supreme Council of Culture (1992–1998).
Merle Spandorfer

Merle Spandorfer's paintings, prints, photographs, and artist's books are included in the permanent collections of over 100 museums and corporations, including the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the Philadelphia Museum of Art, and the Library of Congress. Her work has been exhibited in 33 one-person shows and more than 300 group exhibitions in museums, universities, and galleries in Asia, Europe, and major cities in the United States of America. She has taught at the Tyler School of Art, Philadelphia University, the Pratt Institute, and the Cheltenham Center for the Arts. She has also lectured at various institutions, including the Tokyo National University of Fine Arts and the Sichuan Fine Arts Institute in China. Spandorfer has received numerous prizes, including the Pennsylvania Education Association's Outstanding Art Educator Award.
Hady Boraey received his PhD in 2015 from the Faculty of Fine Arts, Alexandria University. He has participated in a number of art events, which include the Baltic Art Institution residency program, Poland (2016); the Beirut Art Fair, Lebanon (2013); the Abu Dhabi Art Hub Institution residency program in Abu Dhabi, United Arab Emirates (2013); the Biennale World Event for Young Artists in Nottingham, United Kingdom (2012); XV Biennale de la Mediterranee in Thessaloniki, Greece (2011); and the “Triple Graphics” group exhibition at the Egyptian Cultural Office in Rome, Italy (2010).

حصل هادي برعي على الدكتوراه من كلية الفنون الجميلة بجامعة الإسكندرية، 2015. اشترك في عدد من الفعاليات الفنية؛ منها برنامج الإقامة الفنية بمؤسسة بلطيق للفن (بولندا، 2016)، ومعرض بيروت للفن (لبنان، 2013)، وبرنامج الإقامة الفنية بمركز أبو ظبي للفنون (الإمارات العربية المتحدة، 2013)، والفنان الدولي للعامين الشباب تمثلهم (المملكة المتحدة، 2012)، والبيانال الخامس عشر لميديتيراني في ثيسالونيكي (اليونان، 2011)، ومعرض مجموعة تريبل جرافيكز (إيطاليا (إيطاليا، 2010)،» Triple Graphics «. وملحق الكتاب الفاقي循环经济 برعاية الأراضي، ابن عربي مدحاة التحبير اليدوية

The Brayers
The Earth is Mine, Ibn Arabi
150 x 150; 1; n/a
Yasser El Shamy is a visual artist and designer based in Alexandria, Egypt. He has 18 years of experience as an academic professor at the Faculty of Fine Arts and a BFA, an MFA, and a PhD in Fine Arts. Yasser is a recipient of a postgraduate international scholarship in Italy and three postdoctoral international scholarships in both France and the UK. He has exhibited his artworks in numerous local and international exhibitions. He has worked on an array of personal art projects, starting from documentary filmmaking to interactive digital art experiences; his distinct style is easily recognizable: he uses a visual narrative in his artworks, which is symbolic and multilayered through innovative digital media. Yasser is an artist who skilfully walks the tightrope that divides the worlds of fine art and commercial art. He often translates his artistic skills and style into highly polished campaigns in the commercial arena motivated by his love and devotion for all things unique and unusual.
Nobuho Nagasawa is an interdisciplinary artist whose site-specific works explore the places, politics, ecology, and psychological dimensions of space and people. In the last decade, using light along with various mediums for communication, she has involved people in a personal perceptual experience by creating new environments. Nagasawa has exhibited at international art biennials/triennials in Bangladesh, Egypt, Japan, Turkey, and the United Arab Emirates. She is a recipient of several awards, including the Design Excellence Award for Architecture and Public Art in Los Angeles and New York and the Chancellor's Award for Excellence in Research and Creativity from the State University of New York. Her first New York City commission was named one of the best public art pieces in New York City in *TimeOut* in 2013. She presented an interactive light and sound work at a TEDx talk in 2013. A featured article on her work was published in the September 2015 issue of *Sculpture* magazine.

In ancient mythologies, cicadas represented embodied souls and symbolized immortality in much the same way Egyptians thought of the scarab. The first literary mention of the cicada was in the *Iliad*, reputedly in the seventh or the eighth century BCE, in which Homer called them “sage chiefs exempt from war.” This was likely to refer to the peaceful and melodious sound that they make. Aristotle is attributed with seeding Grecian culture with cicada symbolism of resurrection and immortality.

In *Phaedrus*, a dialogue authored by Plato, Socrates and his student of rhetoric Phaedrus engaged in thoughtful repartee in an earthy setting by a lush riverbank in the shade of a tree occupied by a chorus of cicadas. Socrates stated that some of life’s greatest blessings flowed from mania of four types: (1) prophetic, (2) poetic, (3) cathartic, and (4) erotic. It is in this context that Socrates’ “Myth of the Cicadas” was presented. The cicadas chirped and watched to see whether their music lulled humans to laziness or whether the humans could resist their sweet song.

Cicadas were originally humans who in ancient times allowed the first Muses to enchant them into singing and dancing so long that they stopped eating and sleeping and actually died without noticing it. The Muses rewarded them with the gift of never needing food or sleep, but they had to sing from birth to death. The task of the cicadas was to watch the humans to inform the Muses of the ones who honored them.

**Embodied Soul 2016**

Embodied Soul 2016 In ancient mythologies, cicadas represented embodied souls and symbolized immortality in much the same way Egyptians thought of the scarab. The first literary mention of the cicada was in the Iliad, reputedly in the seventh or the eighth century BCE, in which Homer called them "sage chiefs exempt from war." This was likely to refer to the peaceful and melodious sound that they make. Aristotle is attributed with seeding Grecian culture with cicada symbolism of resurrection and immortality. In Phaedrus, a dialogue authored by Plato, Socrates and his student of rhetoric Phaedrus engaged in thoughtful repartee in an earthy setting by a lush riverbank in the shade of a tree occupied by a chorus of cicadas. Socrates stated that some of life's greatest blessings flowed from mania of four types: (1) prophetic, (2) poetic, (3) cathartic, and (4) erotic. It is in this context that Socrates’ "Myth of the Cicadas" was presented. The cicadas chirped and watched to see whether their music lulled humans to laziness or whether the humans could resist their sweet song. Cicadas were originally humans who in ancient times allowed the first Muses to enchant them into singing and dancing so long that they stopped eating and sleeping and actually died without noticing it. The Muses rewarded them with the gift of never needing food or sleep, but they had to sing from birth to death. The task of the cicadas was to watch the humans to inform the Muses of the ones who honored them.
Archaeological records show that the hammer may be the oldest tool. It was used during the middle of the Paleolithic Age (around 30,000 BCE). In ancient Egypt, the papyrus that grew along the Nile River was turned into writing material by weaving the stems of the plant and pounding the woven sheet with a hammer-like tool. The first evidence of writing on papyrus is the account books of King Neferirkare Kakai of the Fifth Dynasty (around 2400 BCE). Nails also date back to 3400 BCE in ancient Egypt. In psychoanalysis, tools that appeared in dreams implied self-expression. Hammers signified power, strength, and masculinity, while nails symbolized hard work for little compensation and were analogous with tough force. In an old Egyptian interpretation of dreams, nails were said to stand for hope, which comes true.

"Tools of Resilience" is a deconstructed catalog of an exhibition titled "Resilience." This was an international exhibition that was organized for many years and was supposed to take place in Shanghai in 2014. The artworks of students and faculty of Stony Brook University were shipped to China, but the crates containing the artworks were detained at the Chinese customs and were never released. As a result, the exhibition had to be altered and transformed into a new form. The artwork I shipped for the exhibition was a set of handmade glass hammers and nails—conceptually they were "useless tools." I also tried to carry on another set of crystal hammers to China, but the security at the New York airport declared them as "weapons" and threatened to confiscate. My attempt to affirm them as "artwork" by showing the catalogue was to no avail. To overcome this unexpected situation, and with no packing materials available, I had no choice but to take off my shirt, sweater, and a coat to wrap the crystal hammers, surrender, and hand them over all in the few minutes that was left for me to catch the plane. On my arrival in China, I was dismayed to find out that one crystal hammer was broken.

Several hundred catalogues became the only visual evidence of the artworks that were never installed in the exhibition "Resilience." I deconstructed an outlived catalogue into a pedestal to "exhibit" the ordeal of this experience. Hammers and nails highlight skills and abilities symbolizing constructive thoughts so that you will not "be hammered" and be resilient.
When considering the submisions for this biennial, I first considered the possibility of including works by the graduate students of Stony Brook University; where I have been teaching for the last 15 years. My objective was not only to introduce the field of printmaking, painting, and photography to ceramics, sculpture, and time-based works, but also to introduce them to artists from Arab countries.

I titled the theme of the graduate students’ works “Unbound.” Handmade artists’ books are often pressed, altered, sewed, and bound. However, I encouraged the students to think beyond the traditional format of a book by taking the concept of “Unbound”, both literally and physically. Within the context of “Unbound”, both globally and environmentally, the students explored their ideas in unique and personalized ways to convey their artistic voices, exploring socio-political, environmental, global, and poetic messages in their own way.

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Nobuho Nagasawa
Professor and MFA Graduate Program Director, Art Department
Stony Brook University

"Unbound"

Book Art by the Graduate Students
Stony Brook University

Art Department
College of Arts and Sciences
State University of New York
Allison M. Walters is a second-year graduate student at Stony Brook University. She is pursuing an MFA in studio art, with a focus in digital arts. She also teaches undergraduate courses in digital arts at the university. She also works as a social community coordinator for the College Art Association in New York City. Her personal work deals with issues of psychology, sexuality, gender, and violence.

Allison Walters
United States of America
allison.walters@stonybrook.edu

Tanya Kaiser Robinson was born in Landstuhl, Germany, in 1983. She currently resides in New York City, where she is an MFA candidate at Stony Brook University. Her work has been exhibited in New York and the Midwest. She often utilizes botanical and female forms, because of their shared symbology, when representing subjects of fertility, femininity, beauty, and life. She wishes her pieces to serve as a vehicle for further discussion on women’s roles.

Tanya Kaiser Robinson
United States of America
tanyakaiser@gmail.com

From the Mother
Tanya Kaiser Robinson
Approx. 17.5 x 75; 1; 2016

Allison M. Walters is a second-year graduate student at Stony Brook University. She is pursuing an MFA in studio art, with a focus in digital arts. She also teaches undergraduate courses in digital arts at the university. She also works as a social community coordinator for the College Art Association in New York City. Her personal work deals with issues of psychology, sexuality, gender, and violence.

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allison.walters@stonybrook.edu

From the Mother
Tanya Kaiser Robinson
Approx. 17.5 x 75; 1; 2016
Justin Roxo has worked within the narrative style for the past decade. His past works include films and TV shows from around the globe, as well as storyboards and illustrations. He is also an art teacher at an elementary school and is inspired by many of the students he teaches. He received his BFA from Savannah College of Art and Design. He is currently pursuing his MFA at Stony Brook University.

United World Passport
Digital printing
Untitled, Justin Roxo and the participants of the project
10 x 15; 1; 2015

Jasna Boudard is a multicultural and multimedia artist and photographer. She received her BA in international relations from the University of North Texas. Since then, she has been traveling around the world, focusing on photography. Her works have been featured in Barcelona, Dallas, Oahu, New York, and Tokyo. She is currently pursuing her MFA at Stony Brook University in New York.

United World Passport
Global Citizen
Digital printing
Untitled, Jasna Boudard and the participants of the project
10 x 15; 1; 2015
Dewayne C. Wrencher is a contemporary visual and spoken word artist working primarily with themes related to identity, power, and historical events of social injustice. He received a BSc in art, with emphasis in printmaking, with a minor in ethnic and racial studies from the University of Wisconsin–La Crosse. He also holds an associate degree in graphic design. Dewayne is currently pursuing an MFA in studio art at Stony Brook University.

Razieh Jafari was born and grew up in Iran. She is currently pursuing her MFA studies at Stony Brook University, specializing in painting, illustration, and installation. The tangible interactions between her past, present, and her passion for her home country have shaped her practice as an artist as well as a storyteller. She sees her various passions as part of a perfect harmony which comprises her principle interests in art.
Rebecca is a multimedia artist who uses digital and physical materials to explore the relationship between societal and psychological memory and physical space. She holds a BFA in Studio Art and Digital Art from the University of Connecticut and is currently pursuing an MFA at Stony Brook University. She has exhibited in New York and New England and is currently living and working in New York.

Katherine Schwarting is an interdisciplinary artist who holds a BSc in geoscience and studio art. Her work focuses on the intersection of art and science with current themes including human and environment interactions, microbiology, and geology. Katherine is currently pursuing an interdisciplinary master’s degree with an emphasis in interactive art.
Myda El-Maghrabi is currently pursuing her MFA in visual arts at Stony Brook University. While she works with a variety of mediums, her focus is predominately in sculpture and installation. She has participated in group shows throughout Long Island and Brooklyn and most recently has exhibited at Stony Brook University's Lawrence Alloway Gallery. She was awarded the Maurice M. Goldberger and Miriam H. Goldberger Fine Arts Scholarship for Excellence at Stony Brook in 2014.

Born in France, Karine Falleni's works are a study on the documentation of line and movement that range from drawings on paper to large scale installations. She received her BFA from the School of Visual Arts and is currently pursuing her MFA at Stony Brook University. Falleni has had her work exhibited at the Museum of Contemporary Art in Tucson, the Tucson Museum of Art, the Islip Art Museum in New York, in addition to Florence and Italy.

Karine Falleni
France/United States of America
karinefalleni@gmail.com

Myda El-Maghrabi
United States of America
mydaelmaghrabi@gmail.com
Ye-seul Choi is an MFA candidate at Stony Brook University specializing in painting, drawing, and installation. Her work often approaches the exploration of materiality using oil, watercolor, wood, and fabric. Interaction with the nudity of the materials becomes the inspiration at the beginning.
La Diane Française
La Diane Française

Established in 1949 by Pierre Cottalorda, La Diane Française is a publishing house affiliated to the Quadrige Gallery. It owes its name to a poem written by the French Poet Louis Aragon and published in 1945 by Seghers. La Diane Française still uses traditional typographic techniques to produce its publications. It specializes in illustrated books featuring original artworks (lithographs, engravings on copper, wood or linoleum, serigraphies, etc.) by world renowned artists, such as André Masson, Mattisse, Leonor Fini, Hilaire, and Trémols.

The publishing house La Diane Française is giving the Bibliotheca Alexandrina forty-five books for bibliophiles, according to a recent announcement by the director Jean-Paul Aureglia. The renowned Library of Alexandria in Egypt has been working for several years. So, it is not surprising to find out that it has set aside a large wing for La Diane Française and its director and books.

Jean-Paul Aureglia
Director of La Diane Française

Jean-Paul Aureglia isn’t a bibliophile. He is a publisher affiliated to one of the most prestigious galleries in Paris, the Quadrige. He favours books that are visually striking in any form and are a curiosity in themselves. He has a unique sense of what constitutes a publication. Aureglia says: “It’s easy to say that printing and engraving are a curiosity in themselves. They are a curiosity because they appeal to the senses of those who come across them. A book with an engraved frontispiece is a curiosity because it appeals to the senses of those who come across it. It is not only a curiosity in itself but also a curiosity in the eyes of those who come across it.”

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La Diane Française

Claude Viallat: Une renversante humilité

Text by Raphaël Monticelli and illustrations by Claude Viallat. Fabric-covered case; metalized cardboard or container; 25 x 28 cm.

Ce que cache la vue

Text by Bernard Noël and nine photographs signed by Henri Maccheroni in a fabric-covered case; 24 x 36 cm.

Tout un ciel de Tolède

Text by Jean-Louis Augé and illustrations of nine engravings, all signed, by Remo Giatti in a fabric-covered case; 24 x 33 cm.
À la belle matineuse

À la belle matineuse

Le Nuage en pantalon

Le Nuage en pantalon

Vingt ans…et plus

Vingt ans…et plus

(Vingt ans…et plus)

La Diane Française

La Diane Française

Alain Lestiè

Alain Lestiè

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Alain Lestiè
Notre Dame Auxiliatrice

Our Lady the Helper

Texts by Raphaël Monticelli and Alain Freixe; six original prints by Eric Massholder, Gino Gini, Martin Miguel, Fernanda Fedi, Michèle Brondello, and Alain Lestlé in a fabric-covered case; 24 x 33 cm.

L’instant extatique de la comète “Char”

The Moment of Ecstasy of the Comet “Char”

(33 Scraps in the Eagle’s Nest) Texts by Raphaël Monticelli (33 manuscripts handwritten by Max Chaevolen). Every edition contains an original joint artwork.

Gift from Max Chaevolen and Raphaël Monticelli
La Diane Française

La Légende dorée
The Golden Legend


La Légende dorée
La Diane Française
La Légende dorée
La Diane Française

Saint Benoît
Saint Benoît

Saint Jean
Saint Jean

Saint Lucie
Saint Lucie

Saint Mathieu
Saint Mathieu

Saint Benoît
القديس بندكت (مبارك)
صورة ربو جياني (طباعة خشبية)
وصورة مطبوعة على ورق استنسل بألوان مائية. صوره ميشيل يلستروب (طباعة خشبية، xylography and stencil coloring).

Saint Jean
القديس يوحنا
صورة مطبوعة على ورق استنسل، حفر لينوليوم معزز
صورة مطبوعة بنقوش مرسومة (xylography).

Saint Lucie
القديسة لوسيا
صورة مطبوعة بنقوش مرسومة (xylography).

Saint Mathieu
القديس ماثيو
صورة ربو جياني (طباعة خشبية)
صوره ريمو جياتي (طباعة خشبية xylography).

The Golden Legend
Saint Benoît
Illustrated by Michel Gjelstrup (xylography and stencil coloring).

Saint Jean
Illustrated by Remo Giatti (xylography).

Saint Lucie
Illustrated by Michèle Brondello (relief linocut).
La Diane Française

Les sept dormants
« Les sept dormants »
Illustrated by Muriel Desaambrois (monotype).

Saint Marc
« Saint Marc »
Illustrated by Remo Giatti (xylography).

Saint Jean-Raphaël
« Saint Jean-Raphaël »
Illustrated by Remo Giatti (engraving).

Saint Luc
« Saint Luc »
Illustrated by Remo Giatti (xylography).

La Diane Française

Les sept dormants
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Illustrated by Remo Giatti (engraving).

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Illustrated by Remo Giatti (xylography).
La Diane Française

متحف الجيب

The Pocket Museum Collection

Le plus beau poème du monde est un poème d’amour

المكان العميق

La poésie les plus réussies, la poésie amoureuse

Deep End

By Arturo Schwarz. Illustrated by Remo Giatti (engraving).

Arc-en-ciel de béton

قوس قزح من الخرسانة

The Most Beautiful of the World’s Poems Is a Love Poem

By Michel Butor. Illustrated by Martin Miguel (xylography).
La Diane Française

**Voyage à Tipasa**

مرحلة إلى تيبازة

By Michel Butor and Yves Ughes. Illustrated by Henri Macheroni (photos).

**Lunette d’approche**

اللنزوكب

By Alain Freixe. Illustrated by Didier Gasc (engraving and xylography).

**Enfants de Chimère**

أطفال الكم

By Claude Louis-Combet. Illustrated by Henri Macheroni (relief xylography).

**Lunette d’approche**

اللنزوكب

By Alain Freixe. Illustrated by Didier Gasc (engraving and xylography).
La Diane Française

The Ceramic Sheet Collection

Paperbound edition in cardboard jacket; 18 x 25 cm. Decorated with two ceramic sheets.

La Diane Française

A la manière de René Char

On the Manner of René Char

By Mauro Carrera. Two talismans on cardboard by Gino Gini.

Murmures des ténèbres

Murmurs of the Darkness

By Raphael Monticelli. Two ceramic sheets by Muriel Desambrois.

Elle dit Venise

She Says Venice

By Raphaël Monticelli. Three pieces by Sabrina d’Angliano (rusty iron, colored peat, and shredded cardboard).

Glose sur les feuillets d’Hypnos

Interpretations of Les Feuillets d’Hypnos

By Amadeo Anelli. Two ceramic sheets by Fernanda Fedi.
Glimpses from the Sixth Biennale Exhibition 2014
The Sixth Biennale 2014
The Sixth Biennale 2014

البينالي السادس 2014
Work Team

Director of Art Exhibitions and Collections Department
Gamal Hosni
Deputy Director of Art Exhibitions and Collections Department
Mohamed Khamis
Head of Exhibitions and Art Projects Section
Sherouk Talaat
Head of Art Projects Unit
Mohamed Samy
Biennale Coordinator
Ahmed Okasha
Exhibitions Unit
Khaled Magdy
Mahmoud Hagras
Technicians
Ayman El-Khadrawy
Ayman Abdelatif
Abdelamie Mohamed
Mohamed Amine
Yosry Ramadan
Head of Correspondence and Archiving Unit
Maha Elkarimy
Head of Cultural Outreach Publications Unit
Maissa Azab

Cultural Outreach Publications Unit Editor
Esraa Ali
Director of Publishing Department
Noha Omar
Head of Graphic and Printing Section
Hany Saber
Head of Translation Unit
Racha Yassin
Translation
Alaa Shaltout
Dina Essawy
Eniy Ashour
Mahتاب Alaa El-Din
Head of Revision Unit
Marwa Adel
Revision
Fatema Nabih
Nermeen Hegazi
Head of Graphics Unit
Gihan Abou Elnaga
Graphic Design
Mary Youssef
Photo Editing
Maha Rifaat