Artist's Book

Bibliotheca Alexandrina tenth International Biennale for the Artist's Book 2022
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2022
Foreword

The arts have always been a reflection of the progress, development, and sophistication of nations and societies, as human expression in the form of an aesthetic product is one of the highest means of human articulation, and the same applies to literary expression and the performing arts. 

Since its revival, the Bibliotheca Alexandrina (BA) has sought to celebrate all forms of human expression through concerts, literary seminars, and art exhibitions. In line with the objectives for which it was founded, the BA has been keen to introduce its audience to authentic Egyptian arts and contemporary developments of these arts, as well as to present various types of international art to acquaint the public, whether local or international visitors, with them and the spirit of contemporary creativity; in addition to all that is new to the artistic scene. 

The Bibliotheca Alexandrina International Biennale for the Artist’s Book is one of these events that combines the creativity of Egyptian and international artists under one theme, which is the book as a work of art, or the artist’s perception of the subject of the story, text, or myth. All the different applications and techniques are fused together under this common theme with endless variations, resulting in rich displays in terms of content as well as form. 

In conclusion, I would like to thank all of the Bibliotheca Alexandrina’s partners who have contributed to this tenth edition, including Egyptian and foreign artists, international authorities that participated and donated works of art, and those that participated in the organization; as well as the sponsors of the Biennale for their financial support. Through the efforts of all of these contributors, along with the BA’s team at the Art Exhibitions and Collections Department in the Cultural Outreach Sector, this important event came to light in such a way that is befitting of the Bibliotheca Alexandrina’s visitors. 

Prof. Ahmed A. Zayed 
Director, Bibliotheca Alexandrina
Although it feels like yesterday, 20 years have passed since the inauguration of the Bibliotheca Alexandrina (BA), during which time a number of projects and cultural events have taken place, with the aim of disseminating science, culture, and art to society, and its primary goal of becoming a window for Egypt on the world as well as a window to the world for Egypt. The BA presents Egyptian culture to its visitors from all over the world through the multiple means of communication available thanks to modern technology.

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The participation works vary in their content, ideas, and techniques, but are united by the spirit of the event itself, which revolves around the book, writing, stories, storytelling, illustrations, or the use of letters and symbols in the artwork. The boundaries of the concept of the “Artist’s Book” in this event are flexible to accommodate all these fields and applications, so that each artist can express his story in a way that stems from his soul, and at the same time is connected to the comprehensive concept of the event.

Eighteen artists from Egypt participate in this round, along with fourteen artists from Canada presenting a collection of artworks entitled Anthem. Interpreting the themes for this round, the artists have managed to accommodate all the fields and applications, so that each artist can express his story in a way that stems from his soul, and at the same time is connected to the comprehensive concept of the event.

In conclusion, I would like to thank the BA Staff from all departments, especially the colleagues in charge of the exhibition, for their great dedication in organizing the event.

I extend my gratitude to all the participating artists for their eagerness and enthusiasm to take part in the exhibition, Ms. María Eugenia Niño and Mr. Jean-Paul Aureglia for their generous contribution by gifting the participating artworks, and especially Her Excellency Ana Milena Muñoz de Javierra; Colombian ambassador to Egypt, for her help in coordinating the participation of the Colombian artists.

As a result of their support, we were able to present the exhibition and its publications in a befitting manner for the BA’s 20th anniversary. I would like to thank the United Arab Emirates as its Director, Mr. Jean-Paul Aureglia has been keen to continuously participate in the Biennale with more than 70 artworks by artists from Egypt, Canada, France, Colombia, and Latin American countries.

I would like to thank the BA Staff from all departments, especially the colleagues in charge of the exhibition, for their great dedication in organizing the event.

Gamil Hosni
Director, Art Exhibitions and Collections Department
Curator, Bibliotheca Alexandrina International Biennale for the Artist’s Book
Special Dedication

Mohamed Salem
The Artist of Eloquent Silence
The artist Mohamed Salem was born in Sohag in 1940. He graduated from the Painting Department at the Faculty of Fine Arts, Alexandria University, in 1964. He obtained a Doctorate of Arts in 1982, specializing in mural painting. Mohamed Salem succeeded in finding his own artistic language and developing a style that is consistent with his emotions and personality, so his works are particularly exceptional. They foretell a keen sense of deep meditation and are closely related to the authentic Egyptian culture with its various aspects.

The great artist, Mohamed Salem, recently passed away, but his beautiful soul and his impact remain in everyone who dealt with him, or studied under his tutelage; especially the students who were fortunate enough to benefit from his knowledge and art. He left an indelible mark on them and a memory that will remain forever.
الفنانون المشاركون

Participating Artists
He is a Professor of Design and Graphics, Chair of the Design Department Art Education College, Helwan University, Cairo, Egypt. He holds a PhD in Art Philosophy from New York University on the organic possibilities of paper slurries in composition and artistic expression. Furthermore, he has interests relating to the fine arts and green environment; has multiple experiences in the aesthetic employment of art-paper as an establishment of development projects; and contributed to project of anti-environment pollution. He is a member of the American Paper and Engraving Artists Association (Dard Hunter), and the Paper Artists Europe Group, and has received a Museum Fellowship Award with the support of the Fulbright Authority of the University of San Jose, USA.

Ahmed Refaat is a coordinator of many plastic arts and cultural activities, the most important of which is the first Biennale of the artist's book at the Bibliotheca Alexandrina, he represented Egypt at the Venice International Biennale of Architecture 2010 in its tenth session. He also represented Egypt at the Venice International Biennale 2004, and has exhibited and participated in exhibitions in Egypt, America, Italy, Tashkent, and Saudi Arabia. His works include One Egyptian 70 x 58, One Penny 57 x 23, Fishawy Café 52 x 34, Venice 45 x 32, Mcary 47 x 44, Sakka 58 x 42, and Bibliotheca Alexandrina 57 x 41.

Ahdmed رفعت سليمان هو المنسق لعدد من الأنشطة التشكيلية والثقافية، أهمها كتاب كتاب الفنان الأول لكتبة الإسكندرية. كما شارك في معرض البندقية الدولي للمعمارة 2010، في معرض البندقية الدولي، وفي معرض البندقية الدولي للمعمارة 2004، وشارك في معارض في مصر، وأمريكا، وإيطاليا، والدولة السعودية، وأتمم أعماله في معرض البندقية الدولي للمعمارة 2010، وشارك في معارض في مصر، وأمريكا، وإيطاليا، والدولة السعودية، وأتمم أعماله في معرض البندقية الدولي للمعمارة 2004، وشارك في معارض في مصر، وأمريكا، وإيطاليا، والدولة السعودية، وأتمم أعماله في معرض البندقية الدولي للمعمارة 2004، وشارك في معارض في مصر، وأمريكا، وإيطاليا، والدولة السعودية، وأتمم أعماله في معرض البندقية الدولي للمعمارة 2004، وشارك في معارض في مصر، وأمريكا، وإيطاليا، والدولة السعودية، وأتمم أعماله في معرض البندقية الدولي للمعمارة 2004، وشارك في معارض في مصر، وأمريكا، وإيطاليا، والدولة السعودية.
He is a printmaking artist and Teacher at the Faculty of Fine Arts, Helwan University. He was a fellow resident at the Egyptian Academy in Rome. For nearly 30 years, he has participated in several national and international exhibitions and art projects in Egypt, Italy, France, Syria, Kuwait, China, Spain, and Japan. Among his international contributions were as Commissioner of the Egyptian Pavilion at the Venice Biennale 2015 and as a participant in "I Libri del Mediterraneo". He won several awards, such as National Prize of Creativity – Egyptian Ministry of Culture (2000).

Hany Alashkar, born in North Sinai Governorate in 1974, has many private and group exhibitions at the local and international levels, such as the Commissaire of the Egyptian Pavilion at the 56th Venice Biennale, the Biennale of Miniature Artworks at the Bibliotheca Alexandrina, and Sapporo Biennale, Japan. He received local and international awards: the State Prize for Artistic Creativity (creativity grant in Rome) and the Fifth Prize in Engraving at the Florence Biennale. He has several art holdings in Egypt and abroad.
Mamdouh Kassifi received his Bachelor of Fine Arts in 1991, Graphics Department. He also practiced drawing, graphics and photography, and received a full-time grant for artistic creativity, graphics from the Ministry of Culture for four years, and a grant from the Sawa Ceremonies in 2018. He held five solo exhibitions and five art groups in the form of an artist book, Book of Conditions (2008), Surreal Dreams (2010), Speak Now or Forever Hold Your Peace (2012), In the Quiet of the Night (2018), Bringing Loved Ones (2018). He also managed a number of art workshops, such as hosting art from the Chinese government at the Graphic Museum and Artistic Printing Village (2019); a group of graphic workshops at the Future University in Cairo (2019), and the American University in Cairo (2015–2020); a printing workshop at Sawa Ateliers (2018); a workshop for young graphic artists affiliated to Youth Salon 23 (2012); and two workshops entitled Artist Book, Faculty of Fine Arts, Zamalek (2015–2016), and a silkscreen workshop for artists, Faculty of Fine Arts (2014). In addition to these were a residency grant and two graphic workshops with Prof. Salah El-Meligy and a group of international curators in Guanlan, China (2009–2010), Kassifi has participated in more than fifty international and local group exhibitions.
Mariem Abutaleb is a graphic designer and lettering artist based in Cairo, Egypt. She holds a Bachelor’s degree in Graphic Design from the American University in Cairo (2020). Abutaleb focuses on Arabic lettering and type design in her work. Her main motivation is the experimentation of the Arabic script alongside creating harmonious lettering compositions from it. Abutaleb believes in the power of Arabic letters as a visual language in expressing and delivering messages. Her designs visualize songs, poems, thoughts, and daily diaries. She also applies her designs on various mediums, one of which is fabrics.

مرم أبو طالب مصممة جرافيك وفنانة حروف مقيمة في القاهرة، مصر. هي حاصلة على درجة البكالوريوس في التصميم الجرافيكي من الجامعة الأمريكية بالقاهرة (2020). تركز مريم في حروف العربية وتصميم الكتابة في عملها، إبداعاً على الخط العربي وتصميم تراكيب حروفية تشاركها سياقًا. تؤمن مريم بالقوة في وصف الأفكار والمشاعر والأفكار والأفكار واليوميات. إنها تطبيق تصاميمها على وسائط مختلفة، من بينها الأقمشة.
Omnia Mohamed Sayed was born in Giza, 1992. She graduated from the Faculty of Fine Arts in Cairo in 2014, where she studied painting and photography. El-Sayed has participated in more than 15 group exhibitions since her graduation, and a number of artistic events, including the 13th Luxor International Symposium in 2020. She has several participations in the Youth Salon in the field of drawing and photography for the years 2016, 2019, and 2021, and a participation in the Agenda Exhibition at the Bibliotheca Alexandrina (2022). She won the Youth Salon Award in the field of media for the years 2019–2020.

Sayed produces humanitarian artworks that blend her spirit and her life experience with all the humane stories behind it. The techniques she uses to express her ideas vary between drawing, photography, or video art. Her works are distinguished by their emotional expressive vision and their ability to transform what they have been through into works of art, through the surface of the painting, the difference in symbols, and the combination of techniques and various materials on it according to the idea of each project. Although her works often consist of several separate parts, she links them to a general framework that unifies her work and makes its reception harmonious despite its multiple shots.

Omnia Mohamed Sayed

Title of Artwork: DIARY OF AN ANGRY YOUNG WOMAN
Printing Technique: Linocut and handwriting
Type of Book: Manual
Title of Text: Thoughts (Artist’s thoughts inspired by fiction literary works)
Production Date: 2022

عنوان العمل: مذكرات شابة غاضبة
تقنية الطباعة: طباعة قالب لينو مع كتابة يدوية
نوع الكتاب: يدوي
عنوان النص: خواطر (خواطر الفنانة مستلهَمة من أعمال أدبية روائية)
تاريخ الإنتاج: 2022

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Samar Baiomy was born and raised in Alexandria. She is a visual artist and storytelling photographer. She graduated from the Painting Department, Faculty of Fine Arts at Alexandria University. She studied Video Art at École Supérieure d’Art d’Aix-en-Provence in France and got her Master’s degree of Art in 2018. Her works have been exhibited at multiple cultural venues in Egypt, Saudi Arabia, Qatar, UK, USA, France, and South Africa, in addition to various local and international publications. She won many prices, such as the Award of Mo Ibrahim Foundation in UK and a photography competition award in Qatar. In 2022, she enrolled through digital residency with the Goethe Institute and Vii Academy.

Mohamed Tarek was born and raised in Alexandria. He is a Veterinarian, Visual Storyteller and Writer. He started photography in 2016, documenting street stories in Egypt with the aim of reaching a deeper understanding of the human being and communities. As such, he moves on from solely taking photos to listening to people’s stories, problems, and connections to the past, and writes down their feelings and life issues. His last participation was the Soft Tour Story exhibition in B’sarya with SheArts, Goethe Institute and Institut Français.

In March 2022, Baiomy and Tarek collaborated in a conceptual documentary exhibition, Memory of a Place, in the Institut Français in Alexandria, Egypt.

محمد طارق

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Yasser Alaa Mobarak is an award-winning photographer from Alexandria, Egypt. He has won photography prizes from Travel Photographer of the Year, National Geographic, Sony World Photography Awards, Egypt Press Photo, International Federation of Photographic Art, Photographic Society of America, and Paris Photography Prize. Mobarak’s works have been featured in The Guardian, VICE, National Geographic, and Deutsche Welle. He was a judge at the Adobe Youth Voices Awards, China International Photographers Association, Baku Salon, Azerbaijan Photo Photo, Association of Photographers of Georgia, Romania’s National Creativity Contest, and the Youth Journalism International Contest. He is a visiting instructor at the Delhi College of Photography in India.

Yasser Alaa Mobarak

Egypt
yaseralaa@gmail.com
Title of Artwork: NFT MISSING’S & HISTORY
Printing Technique: Multiple
Author of Text: The artist
Page Size: 35 x 50 cm
Production Date: 2022

Artist, Professor and curator, he received his Ph.D. in Visual Arts in 2013 and represented Egypt at the 56th Venice Biennale. He was the former director of Al-Ahram Foundation's Acquisition and Exhibition Department, where he was overseeing the restoration and documentation of the foundation's historic art collection as well as exhibiting his artwork all over the world. Dawoud expresses himself conceptually with several mediums, such as sound, video, mosaic, sculpture, painting, and writing as a visual solution.

Formatter: Maher Dawoud
Egypt
maher.dawoud@gmail.com
Ahmed Saber Abd Elzaher

Ahmed Saber Abd Elzaher is an Egyptian artist who lives in Luxor, Upper Egypt, where he received his BFA with honors in Graphic Design and Printmaking from the South Valley University. His delicate watercolor paintings and woodcuts reveal harsh realities in the worlds he creates. His works are burdened with symbolism. There is an edge of political subversion, at times playful and humorous, and other times, dark and somber. His active participation in annual Youth Salons, and exhibiting all around Egypt, has earned him many awards to date. He currently teaches at the Faculty of Fine Arts in Luxor.
Ahmed Yousry Sharaf was born in Alexandria in 1993 and graduated from the Faculty of Fine Arts, Alexandria University, Painting Department in 2017. He participated in various exhibitions and art galleries mostly with experimental art works, be they in the field of painting or video based on improvisation. This included the Youth Saloon in Cairo, 2021; First Time at the Bibliotheca Alexandrina in 2017; and other art events including Chamandar, which was built on a translation of a novel as a visual painting at Shelter Art in Alexandria 2020 and Guessing Exhibition at Mahmoud Saied Museum in Alexandria 2021. He is also having some of his artworks exhibited at Safarkhan Art Gallery and Racots Art Gallery in Cairo.

ولد في الإسكندرية عام 1993، تخرج في كلية الفنون الجميلة، جامعة الإسكندرية. فضم الرسم عام 2017، وشارك في عدد من المعارض الفنية، معظمها بأعمال فنية تجريبية سواء في مجال الرسم أو الفيديو، تعتمد على الإرتجال، منها صالون الشباب بالقاهرة 2021، وال积极参与ة في المعارض الفنية، منها شامندار التي استندت إلى ترجمة رواية إلى لوحة بصرية، معرض الفنون بالإسكندرية 2020، وعرض «تخمن» في متحف محمود سعيد في الإسكندرية 2021. كما يعرض بعض أعماله الفنية في معرض سفرخان للفنون، ومعرض راكونيس للفنون في القاهرة.
He was born in 1975 and graduated from the Faculty of Fine Arts, Painting Department in Cairo, 1997. He is currently working as an Assistant Professor in the Department of Photography, Faculty of Fine Arts in Luxor. He moved to Luxor many years ago, which had a great impact on the topics he dealt with or tackled in his works. Hassaan began to monitor and deal with the vocabulary of the environment of southern Egypt; people and places in a contemporary way. The works present several contemporary concepts and problems an individual may be exposed to in that environment. His works also intertwined at the same time and extend to what an individual faces outside the surroundings of that environment in the world as a whole.

 علي حسان
Ali Hassaan
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Egypt
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عنوان العمل: قصص الأرض
تقنية الطباعة: رسم ملون يدوي
نوع الكتاب: صفحات ورقية منفصلة
عنوان النص: تعويذة الحسي
مؤلف النص: ديفيد إبرام
حجم الصفحة: غير منتظمة
تاريخ الإنتاج: 2022

أساتذة ورئيسية قسم التصوير الأسبق بكلية الفنون الجميلة، جامعة الإسكندرية، هي فنانة مشهورة وناقدة في مجال الفنون الجميلة. أقامت 18 معرضاً خاصاً بمصر والخارج، وهي عضو في المجلس الأعلى للثقافة المصرية للفنون المولدة بمجلس الشيوخ، وiệnشة لجنة توثيق أعمال الفنون المولدة، وعضوة جمعية مصر للفن الحديث، ومتحف الفن الحديث الإسكندرية، وجنحة توثيق أعمال الفن الحديث، من بينها ومنحتها العديد من الجوائز. 

أمل نصر
Egypt
amalnasr465@gmail.com

Professor and former head of the Painting Department, Faculty of Fine Arts, Alexandria University. She is a photographer and a visual arts critic. She held 18 private exhibitions in Egypt and abroad. She is a member of the Supreme Council of Egyptian Culture (2022), Chair of the Documentation Committee for the works of the Museum of the Faculty of Fine Arts, Alexandria University, and a member of the Documentation Committee of Mahmoud Said Museum, Self and Adham Wany Museum, and the Museum of Modern Art in Alexandria (2018).

Nasr works as an expert in the Bidayat Misr Group for Investment. She represented Egypt in many international exhibitions around the world. She is a commissioner of many exhibitions in Egypt and abroad. She had participated in many refereed scientific conferences and in several international conferences and festivals. She has several publications in plastic criticism. Her public and private collections are exhibited in prestigious exhibitions in Egypt and around the world. She won several prizes.

أبل نصر
Amal Nasr
Plastic artist, potter, and graphic designer, graduated from the Department of Oil Painting, Faculty of Fine Arts, Helwan University, 1994. She worked as a graphic designer in Nagy Shaker Studio (1992–2000), then as a teaching assistant in the Art History Department, Faculty of Fine Arts (2001–2006). She is a cover designer, as she works in the book industry, Dar Al-Ain, Dar Rawafid, and Dar Ibn Rushd from 2004 until today. She participated in a number of exhibitions; including Faces at Cairo Atelier (2001), Bekia at Saad Zaghloul Center (2011), Old School at Cordoba Gallery (2016), Talisman at Gallery Note (2018/2019), and My Name Is Blue at Motion Art Gallery (2020). She also participated in two group exhibitions at the University of London (2006 and 2007). She is the author and director of two books entitled Gwaya Shahid and Egyptian Revolution Street Art, Dar Al Ain (2013), and the author of a novel entitled A Girl in a Bag, Dar Al Ain (2017).
Born in Alexandria in 1980 and graduated from the Faculty of Fine Arts, Painting Department (2013), Mai Koraiem started her comic artist career in 2015 by publishing her first graphic novel entitled When Gods Gave up on Cavafy, and it was chosen as one of the best three graphic novels at the Cairo Comix Festival in 2017. She also won the Best Short Story Award for Pour femme 2018, at Cairo Comix Festival. She published a children's book and another educational book with Aphorisma Publishing House in Berlin. In 2020, she published her 2nd graphic novel entitled Case 43 Labban, Kotobna Publishing House, which won at the Mahmoud Kahil Award 2021 for Best Graphic Novel in the Middle East.
Elmamlouk graduated from the Department of Painting, Faculty of Fine Arts, Alexandria University in 1982; he obtained the first rank of the Republic in a specialized diploma in calligraphy and gilding in 1983. He also received a shield from the Former President of Pakistan in Lahore, and he has a career in art that extends for more than 40 years. Elmamlouk deals with Arabic calligraphy in his works with a unique visual and plastic vision, based on a rich civilizational and cultural heritage, as he has examined several ancient Egyptian and Islamic monuments and museums in Egypt and Europe, which contributed to the formation of his own artistic vision.

Elmamlouk was assigned to teach calligraphy at the Faculty of Fine Arts and the Faculty of Specific Education in Alexandria for several years. He also participated in 180 group exhibitions and held 16 private exhibitions in Egypt, Greece, Italy, Pakistan, Kuwait, Tunisia, Uzbekistan, Austria, Qatar, Serbia, UAE, Algeria, and Germany, where he contributed with his research and lectures in a number of Egyptian and international events. He was awarded the shield of the Faculty of Fine Arts, Alexandria University in 2014, and the shield of the Emirates Society for the Art of Arabic Calligraphy and Islamic Ormamentation in 2017.
Alexandrian artist Yassin Harraz graduated from the Painting Department, Faculty of Fine Arts, Alexandria University, and teaches the art of drawing, painting, and landscape at the same faculty. He also obtained a diploma in Arabic calligraphy from the Mohamed Ibrahim School in Alexandria.

His main source of inspiration is Lake Burullus, north of Kafr El-Shiekh. It inspired him with its white sailing boats, which are different from the Nile boats, and its distinctive color palette. This is in addition to the scenery of migratory and local waterfowls.

We often see the water's gray tones spread in wonderful geometric patterns that inspire the artist, who divided his painting into horizontal areas: a perspective that the ancient Egyptians also depicted in their symbolic works.

The environment's impact on creativity preoccupied Yassin Harraz, so much so that the topic of his doctoral research was "Space Privacy as an Influential Factor in Contemporary Egyptian Creativity".

If we move to the artist's experience in Arabic calligraphy, we find that he focused on the Thuluth font, and among his artworks in this line is a calligraphic installation that included the phrase "Love is a Hallmark of the Generous". Therein, he used acrylic colors on cloth, and tried to emphasize the aesthetics of the letters and words through a harmony of linear and chromatic overlap based on the boldness of the lines and colors.
Adel Moustafa was born in 1980, and holds a Bachelor of Fine Arts in photography, Alexandria University. He also holds a Master’s and Doctorate degrees in Fine Arts, and works as a university teacher in the Department of Photography. He has a number of private exhibitions, including one at the Egyptian Cultural Office in Rome 2012, and three private exhibitions at the Zamalek Art Gallery in Cairo, Mahmoud Said Museum, Creativity Center, and others. He also participated in a large number of group exhibitions and art workshops in Egypt, Italy, Greece, Turkey, Poland, Morocco, Macedonia, Kenya, UAE, and India.

Moustafa presents a new piece of art entitled Roses Boats, in an experiment that celebrates dream, imagination, and human feelings against the life pressures that people go through in the contemporary world (i.e. disease, fear, or war). Here, he is trying to resist these pressures and fears and spread a spirit of joy to activate imagination in those who watch his works, so as to take them to a dreamy state of fantasy that creates happiness and joy in the soul, and provokes meditation and passion for everything that is beautiful. He does not paint what is there, but rather what is desired. The artist uses Egyptian wooden puppets and animates them to emphasize that state of fantasy, and to celebrate his beautiful and joyful Egyptian heritage.

The element of the boat also represents an important symbol of life and the journey in search of livelihood and safety. The boat here is the artist’s book in which he recounts his dreams and aspirations for a fun and joyful journey that is more optimistic and romantic.
Ibrahim Khatab was born in Cairo in 1984 and works as an Associate Teacher at Cairo University. His practice spans across the mediums of painting, video art, and installation. Khatab has been practicing since he was 12 years old when he created billboards on cloths and walls that were put up in the streets of Cairo. This early experience continues to influence his work and ignites his passion for Arabic calligraphy, which can be seen in his later work. Since 2007, Khatab's work has frequently been presented in group and solo exhibitions. He has garnered notable recognition locally and regularly exhibits across various art centers and galleries in Cairo.

Additionally, Khatab has seen impressive exposure abroad, having exhibited widely—from Sweden to Cape Town to Oman, including his participation in Sharjah Calligraphy Biennial (2017); Art D’Égypte Gallery, Cairo (2020), among many others.

Ibrahim Khatab
Egypt
ibrahimkhatab8@gmail.com
Title of Artwork: BOOK OF GOAT AND FLOWERS
Type of Book: An installation created by two artists, composed of 8 dessins displayed with their mirrored images carved on linoleum plates. Homage to the artist’s imagination as captured in his sketchbook and the unseen processes of printmaking.

Title of Text: Book of Goat and Flowers
Author of Text: Text and original sketchbook by Sherif El Azma, installation by Rania Fouad

Page Size: 14 x 20 cm
Production Date: 2022

Rania Fouad graduated from Faculty of Fine Arts Painting Department, and completed her postgraduate studies in the School of Art and Design, Tsukuba University, Japan (2009–2012). She is an Assistant Professor at the Faculty of Fine Arts. She participated in various events and art-residences in La Capella, Barcelona (2020); Tokyo Wonder Site, Japan (2014); Akkipara, Finland (2015); the Centre for Creative Activities of Ustka, Poland (2016); and the ESA University in Dunkirk, France (2018).

Sherif El Azma graduated from the Surrey Institute of Art and Design, University College in the U.K. in 1997. He was actively involved in experimental filmmaking and video art production from 1997 until 2010. In 2014, his career took a turn towards building multi-media and sculptural installations. His works appeared at the Townhouse Gallery, Cairo; Pacific Film Archive, Berkeley California; World Wide Video Festival, Amsterdam; Transmedial, Berlin; Kunsthauz Bethlehem, Berlin; Sharjah Biennial; ACAF Alexandria; Art Lab, Berlin; Funken Art Akademie; Video Brazil in São Paulo, Brazil; Ashkal Alwan, Beirut; Rotterdam Film Festival; Art Dubai; Gropis Bau Museum in Berlin; Tate Gallery in London; and others.
La Diane Française
Trente ans ! Ce sont trop! Mais que diriez-vous d’un livre qui, à la fois en son nom et sa substance, est une réplique de ce que l’on voit en cette année ?

Le livre est un jardin que chacun peut ouvrir et partager à gré de ses œuvres, et c’est à Raphaël Monticelli de le faire en un jardin d’Été, comme le dit Jean-Paul Aureglia dans ses livres. En effet, le livre est un jardin que chacun peut ouvrir et partager à gré de ses œuvres, et c’est à Raphaël Monticelli de le faire en un jardin d’Été, comme le dit Jean-Paul Aureglia dans ses livres.

Jean-Paul Aureglia est un jardin d’Été pour sa galerie, La Diane Française, qui est née en 1947. Il est un jardin d’Été pour sa galerie, La Diane Française, qui est née en 1947. Il est également un jardin d’Été pour les artistes qui y exposent, mais aussi pour les amateurs qui visitent cette galerie. Il est un jardin d’Été pour sa galerie, La Diane Française, qui est née en 1947. Il est également un jardin d’Été pour les artistes qui y exposent, mais aussi pour les amateurs qui visitent cette galerie.

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Amphisbène et autres chimères (Amphisbaena and Other Chimeras) by Eric Massholder (Germany)
Portfolio of 5 original paintings on xylo, text by Raphaël Monticelli.

With this series of works, Eric Massholder builds an iconographic vocabulary on the quirks of society. His images are quasi-proverbs: his shark equates the voracity of the business world with sexual power; his union is strength, and if union strengthens the individual, it is often against another; his Dollar-monster denounces the world of international finance that brings death; his Teddy-croco leads us into the ambiguity of being; and erotica towards limitless sexuality.

Vallées et montagnes de Fumika Sato (Japan)
Portfolio of 5 original origami monotypes, text by Raphaël Monticelli.

I was immediately thrilled by the new artwork Fumika presented to me. Using origami to make prints on an intaglio press, folding and fixing each step using ink and dyes to print the final shape... all in the traditional Asian origami technique, which appeared in Japan during the Edo era, and combining it with the invention of traditional engraving on metal appeared in the 15th century in the West.

Raphaël Monticelli adhered to this game and walked through these folds as though they were valleys and mountains.

5657
La Diane Française

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Raphaël Monticelli adhered to this game and walked through these folds as though they were valleys and mountains.
Le XIXe siècle a attiré nombre d’artistes et célébrités, tels Hermann Hesse, C. G. Jung, Isadora Duncan, Paul Klee ou Rudolf Steiner, comme anarchistes venus de l’Europe entière. La première tentative d’installation d’une communauté à Monte Verità date de 1889 par les théosophes Pioda et Blavatsky, et elle fut rapidement suivie par d’autres tentatives. Jean-Luc Bruyas emmène nous rendre à cette place depuis la préhistoire. Et Eric Massholder nous montre sa profondeur et sa magie, tout en soulignant la fragilité de l’utopie, grâce à des xylographies rehaussées à la main.

**Monte Verità**

*Portefolio de 5 peintures originales de xylo, texte de Jean-Luc Bruyas.*

Monte Verità est une colline située sur le territoire d’Ascona, dans le canton du Tessin en Suisse, qui a été le berceau de nombreuses manifestations culturelles et communautés utopiques depuis la fin du XIXe siècle. Ce lieu identifié de forte résonance tellurique a accueilli d’artistes et de célébrités, tels Hermann Hesse, C. G. Jung, Isadora Duncan, Paul Klee ou Rudolf Steiner, que d’architectes venus de l’Europe entière. La première tentative d’installation d’une communauté à Monte Verità date de 1889 avec les théosophes Pioda et Blavatsky, elle sera très vite suivie d’autres tentatives. Ce lieu, Jean-Luc Bruyas nous le fait vivre depuis la préhistoire. Et Eric Massholder nous montre sa profondeur et sa magie, mais aussi la fragilité des utopies à l’aide de xylographies rehaussées à la main.

**Verità de Jean-Luc Bruyas**

*Portofofil de 5 peintures originales de xylo, texte de Jean-Luc Bruyas.*

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**L’invention des anges de Muriel Desambrois**

*Portofolio de 5 monotypes originaux, texte de Raphaël Monticelli.*

« Résurbez-vous », ce poème de Baudelaire est le point de départ de ce nouveau portfolio de Muriel Desambrois. Adressé à une femme, Apollonie Sabatier, en laquelle il croit trouver tout ce qui lui manque, un amour angélique, donc bienfaisant. Ce poème fait aussi allusion au dogme chrétien de la réversibilité, étudié par Joseph de Maistre, qui pose le sacrifice sanglant du calvaire comme authentique voie de régénération spirituelle. Mais, au-delà d’une approche spirituelle, qu’est donc l’ange pour l’adulte ou l’enfant d’aujourd’hui ? Monsieur les ombres ne sont-elles pas l’espérance de futures ailes ou le signe de celles perdues à jamais ? Qui est cet ange gardien dont certains parient et prétendent connaître le nom ?

**L’invention des anges**

*The Invention of Angels* by Muriel Desambrois (France)

Portofolio de 5 monotypes originaux, texte de Raphaël Monticelli.

« Résurbez-vous », this poem by Baudelaire is the starting point of this new portfolio by Muriel Desambrois. It is addressed to a woman, Apollonie Sabatier, in whom he believes he finds everything he lacks: an angelic and therefore altruistic love. This poem also alludes to the Christian dogma of reversibility, studied by Joseph de Maistre, who poses the bloody sacrifice of Christ as an authentic way of spiritual regeneration. But, beyond the spiritual approach, what does the angel represent for the adult or the child of today? Do our shoulder blades carry the hope of future wings or do they represent those lost forever? Who is this guardian angel that some speak of and claim to know his name?
Henri Baviera – Collection « L’Art au carré » (France)

Texte de Raphaël Monticelli et Frédérik Brandi – Illustration de Henri Baviera.

Peintre,graveur,éventuellement sculpteur ou mosaïste,Henri Baviera enrichit le paysage artistique azuréen depuis les années 60 et a parcouru le monde pour présenter ses travaux de salons en galeries internationales. Si nous nous connaissions depuis la fin des années 80, depuis l’installation de son atelier à Nice, voilà le premier ouvrage que nous avons pu réaliser pour La Diane Française – ce n’était pas faute d’en parler.

Il est aisé, du moins apparemment, de repérer dans son travail différentes périodes qui jouent de subtiles variations et combinaisons entre abstraction,matière,architecture et métaphysique.

De la même manière,sa palette glissera d’une tonalité pastel à des couleurs plus vives et chaudes pour mieux en revenir, jusqu’au monochrome du geste classique du graveur.

Raphaël Monticelli et Frédéric Brandi nous livrent de ce travail des textes à la fois critiques et poétiques.
La musique, éperdument de Fernanda Fedi (Italie)

Portfolio illustré de 5 pièces originales de Fernanda Fedi, texte d'Alain Freixe.

Passionnée par l'écriture, toutes formes d'écritures, Fernanda Fedi a désiré travailler sur la musique, une autre forme d'écriture mais aussi un autre média qui permet de toucher à l'indicible, à l'incommunicable. Les mots donc la poésie, la peinture et la musique tenus ensemble pour faire œuvre... Pour ce faire, elle utilise la peinture, l'écriture, le collage de lambeaux d'anciennes partitions ; et répète inlassablement ses gestes et les mêmes mots qui résonnent dans sa tête et sur le papier : infini, silence et âme.

Ces mêmes mots résonneront dans la tête d'Alain Freixe lorsqu'il travaillera le texte de ce portfolio et décidera de le structurer selon les variations Goldberg de Bach en deux arias encadrant 30 variations.
La Diane Française

طباعية. كان عليّ التفكير حينها في إصدار نسخة رقمية، وهو الأمر الذي طالما استبعدته. ولكن مجرد سنوح الفرصة بإثراء نصف هذه الطبعة بعمل أصلي

لنوع من الأعمال التي لم تكن متوفرة، لم يعد على الساحة، لم تُنتج منه إلا نسخة أصلية واحدة، لا يتوافق مع أعمالي المعتادة المكوّنة من نسخ أصلية متعددة مصحوبة

بنص مكتوب بحروف طباعية. كان ذلك مجهولاً لزويا ماكيروني وأصدقائه المقربين في إخراج هذا العمل من طيات النسيان إلى النور؛ دفعني إلى التفكير في كيفية تنفيذ هذه

المهمة. إن نشر عمل

هنري ماكيروني، الذي قد دفعني اكتشاف مشروع كتاب الفنان هذا، والذي لم يسبق نشره من أرشيف هنري ماكيروني المحفوظ لدى معهد ذاكرة النَّشر المعاصر (إم إم إتش)

وسيتمكن جون خلفة، الذي يعد من الأشخاص القلائل المسموح لهم بفتح أرشيف هنري والاطلاع عليه، بكتابة النص المصاحب لهذه الأعمال.

نجل ماكيروني، أذهب عني التردد، ولقد حصلت على موافقة زوجته جانين وابنه رينو دون تكبد أي عناء.

وسيحتل فرصة نشر نسخة رقمية، بالإضافة إلى نسخة أصلية من أعمال هنري ماكيروني. في هذا العمل الجديد من مجموعة "لاذة في المربع" (Francesca in carre)

الفن في المربع

Jean-Jacques Laurent – Collection « L'Art au carré » (France)

Ce nouvel exemplaire est consacré à Jean-Jacques Laurent qui réalise des estampages originaux faits de déchirures, tamponnage et peinture sur des textes de Raphaël Monticelli et Alain Freixe.

Jean-Jacques Laurent est un artiste multiple, espiègle et joueur. Il joue avec les matériaux, les techniques, l'espace, les nerfs des amateurs d'art : les matériaux, ceux qui lui tombent sous la main, naturels ou synthétiques ; les techniques, sculptures, céramiques, peinture, dessin, gravure ; l'espace, car il est incapable de rester dans le cadre, il déborde ; les nerfs de son public et des auteurs ou galeristes avec qui il travaille parce qu'il n'est jamais là où on l'attend.

Dans ce nouvel ouvrage de la collection « L'Art au carré », nous avons retenu deux de ces œuvres de peintures les plus récentes. Pour réaliser ses estampes, il utilise les ciseaux, les déchirures, colle, peintures et tampons. C'est d'où qu'il accompagne les textes de Raphaël Monticelli et d'Alain Freixe d'originaux multiples mais quasi uniques.

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Peindre comme façon de parler de Gianpietro Luraghi (Italie)
Collection « Apocalypse des peintres » – Texte de Raphaël Monticelli.

Aujourd'hui, il est question de révéler, de vous faire découvrir, le travail d'un artiste, peintre, dessinateur, discret trop discret au point qu'il ne disparaisse sans laisser traces. Je ne pouvais exiger de lui, à 82 ans, qu'il se mette à la gravure ou à la lithographie, alors cette collection me permet de rompre mes habitudes. J'ai été séduit par l'imagination, l'acidité, parfois la violence des dessins de Gianpietro Luraghi. Sa vision du monde, de la société, de la politique est tranchante ; il dénonce, accuse, mais s'amuse des pantins que nous sommes devenus.

J'ai proposé à Raphaël Monticelli de s'intéresser à ce personnage et à son œuvre ; ce qu'il a volontiers accepté, nous livrant le texte qui accompagne cette édition.
Pour connaître l'œuvre immense et la vie de Saint Augustin, se confronter à cette puissance, il faut plonger dans ses Confessions ; c'est ce qu'a fait Alain Lestié pour illustrer quatre xylographies de ce fascicule.

Saint Augustin illustré par Alain Lestié (France) – Xylogravures

To know the immense work and the life of Saint Augustine, to confront this power, one must dive into his book Confessions ; this is what Alain Lestié did to illustrate four woodcuts in this booklet.

Saint Augustin illustré par Alain Lestié (France) – Woodcut

Saint Thomas illustré par Wolfgang Seierl (Autriche) – Gravures

Wolfgang Seierl est un artiste aux nombreux talents, guitariste de concert, diplômé de l'école de musique de Vienne, peintre, graveur abstrait, il nous amène dans les entrelacs de son cerveau, nous bloque par de sombres masses et nous redonne respiration vers des trouées infinies. Il joue des plaies du Christ qu'il auréole de gloire.

Saint Thomas illustrated by Wolfgang Seierl (Austria) – Engravings

Wolfgang Seierl is a multi-talented artist, concert guitarist, graduate of the Vienna School of Music, painter, and abstract engraver. He leads us into the inner workings of his mind, where we will get lost in a trellis of fine lines, blocks us with dark masses and gives us breath again through infinite gaps. He portrays the wounds of Christ, which he halos with glory.
L’invention de la sainte Croix illustré par Olga Parra (France) – Gravures

Pour l’illustration de ce fascicule de « La Légende dorée », Olga Parra choisit quatre moments clés de la légende—(1) la dévotion de la reine de Saba, lorsque dans une vision elle comprend que le pont qu’elle allait traverser pour se rendre à Jérusalem était construit du bois sacré ; (2) la victoire de Constantin sur Maxence par le signe de la Croix ; (3) la révélation de la vraie Croix par le jeune homme ressuscité ; et (4) Sainte Hélène et la vraie Croix retrouvée – qu’elle traduit à l’aide de gravures sur cuivre dont la plupart sont imprimées en deux couleurs.

L’invention de la sainte Croix (The Invention of the Holy Cross) illustrated by Olga Parra (France) – Engravings

For the illustration of this booklet of “The Golden Legend” Collection, Olga Parra chooses four key moments of the legend—(1) the devotion of the Queen of Sheba, when in a vision she realizes that the bridge she was going to cross to go to Jerusalem was built of sacred wood; (2) Constantine’s victory over Maxentius by painting the Sign of the Cross; (3) the revelation of the true Cross by the resurrected young man; and (4) Saint Helena and the True Cross Found—which Parra depicted using copperplate engravings most of which are printed in two colors.

Les artistes qui illustrent le livre « La Légende dorée »

L’année 1998 a connu la publication de ce magnifique livre de La Légende dorée. Saint Paul illustré par Wolfgang Seierl (Autriche) et Remo Giatti (Italie) – Gravures

Le complicité entre ces deux artistes dates back twenty years, and, already at that time, they were working together on lithographs. The idea of this joint work immediately appealed to me – Remo has already illustrated five booklets of “The Golden Legend” Collection, Wolfgang presented Saint Thomas, and here is Saint Paul created by them both. If we identify the lines and the style of Wolfgang Seierl, we can understand the contribution of Remo Giatti, where the complexity of the feelings oppose the purity of the meaning and the soul in a permanent inner dialogue.

La Diane Française

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Jean-Louis Charpentier, peintre, sculpteur, représente ses sujets, ses proches, son environnement, de manière symbolique pour tendre vers une abstraction géométrique. Dans ses dessins, nulle perspective... ce sont les couleurs qui vont créer les niveaux de lecture et mettre du relief dans la représentation.

Pour réaliser ses illustrations, Jean-Louis Charpentier utilise la linogravure en noir ; et, conformément à son habitude, la seconde couleur qu'il amène est cerclée de ce noir.

Martin Miguel apporte sa pâte à papier et son dessin de rouille et de fer, qu'il complète d'un dessin à la mine de plomb sur le papier du livre.

Martin Miguel uses paste paper and rusted iron drawing, which he completes with pencil, on the papers of the book.

Jean-Louis Charpentier, painter and sculptor, represents his subjects, his relatives, his environment, in a symbolic way leaning towards geometric abstraction. His carry no perspective... it is the colors that create the levels of understanding and create relief in the representation.

To create his illustrations, Jean-Louis Charpentier uses black linocut; and, in accordance with his habit, the second color he introduces is surrounded by black.
Dans le vacarme des couleurs (In the Din of Colors) by Raphaël Monticelli, illustrated by Fernanda Fedi (Italy)

"All our impressions are incommunicable, unless we turn them into literature." (Pessoa)

Cette feuille de céramique pose exactement ce rapport entre la sensibilité de l’artiste et la perception de l’écrivain – tout les sépare, tout les réunit, et chacun fera son chemin sur cette faille, créera sa réalité propre.

Dans le vacarme des couleurs (Collection "Une feuille de céramique")

Dans le vacarme des couleurs (In the Din of Colors) by Raphaël Monticelli, illustrated by Fernanda Fedi (Italy)

"All our impressions are incommunicable, unless we turn them into literature." (Pessoa)

Cette feuille de céramique pose exactement ce rapport entre la sensibilité de l’artiste et la perception de l’écrivain – tout les sépare, tout les réunit, et chacun fera son chemin sur cette faille, créera sa réalité propre.
Entre deux feuilles d'eau (Between Two Leaves of Water) by Raphaël Monticelli, three pieces by Sabrina D’Agliano (Germany)

This is composed of two works made of rusty iron wires inserted between sheets of muslin or silk paper, all intimately glued, melted in a single material, with an engraving taken from an ingot of mokume-gane.

Entre deux feuilles d'eau

L'oiseau rouge n'achève pas le ciel (The Red Bird Does Not Reach the Sky) by Alain Freixe, three artwork pieces by Sabrina D'Agliano (Germany)

So what do these three pieces by Sabrina, made of paper, cardboard and rusty metal, suggest to Alain Freixe? Fish, bird, wasteland under the wind of chance... and what do they suggest to you?
Le Poiseau de Parisi by Raphaël Monticelli, two ceramics by Salvatore Parisi (France)

This bird imposed itself as the obvious subject of this ceramic sheet, by its simplicity, its evocative force of life and poetry, the multiplicity of motifs—scaled feathers or feathered scales, according to Raphael—glazes, colors...

Xylophage by Françoise Oriot, two M.O.C. by Gérard Eli (France)

Loathing to throw away such a precious and sacred material as wood, Gérard Eli recovers all the shavings from his work as a cabinet maker to assemble them into compact blocks, adding glue and paint. From these blocks of shavings that he will cut into slices, he will create new pieces, random landscapes that will surprise him and his audience every time.
Quand blanches sont les ombres
by Alain Freixe, two ceramics by Gérard Eli (France)

Gérard Eli va vite adjoindre au bois, son matériau de prédilection, la céramique qu’il traitera en blanc et noir, dessinant ou écrivant, en creux ou en pigments, tel le découvreur d’une nouvelle sémiologie.

La surface respire de Michel Bohbot, illustration Sabrina D’Agliano (Allemagne)

Une thématique : peintures-reflets, sculptures évanescentes dont les lignes se perdent, nous perdent, entre air et eau, xylographies et collages... et sa passion pour le Japon.

Michel Bohbot perfectly represented this passion with illustrations, four linocuts enhanced by hand, depicting a series of Haiku.
Gueulethons – Recipes by Thonthon Félix
41 recipes and linocuts by Félix Richard.
Félix Richard has long traveled the oceans as a cook; which did not prevent him from cultivating his other passion: engraving.
The artist then gives us his ranges of culinary experiences accompanied by 41 comical engravings.

Gueulethons – Les recettes de Thonthon Félix
41 recettes et linogravures de Félix Richard.
Félix Richard a longtemps sillonné les océans en qualité de cuisinier; ce qui ne l’a pas empêché de cultiver son autre passion : la gravure.
L’artiste nous livre alors ses gammes d’expériences culinaires accompagnées de 41 gravures drolatiques.
Artist’s Book Collection from Canada

Anthem: Interpretations of Canadian Identity
We are honored to have the Canadian exhibition be a feature within the Biennale, especially during the 20th Anniversary of the Inauguration of the Bibliotheca Alexandrina. In the time we all live in, one's identity seems to be a topic where looking ahead, looking backwards, and tracing the lines of what it means to "belong" somewhere, changes with the context of time. In the time we all live in, one's identity seems to be a topic where looking ahead, looking backwards, and tracing the lines of what it means to "belong" somewhere, changes with the context of time.

In Canada, there has been much discussion about the meaning of the words in our National Anthem, "O'Canada". Some words have been traded to reflect more contemporary definitions, while others have new meanings because of culture and language shifts. Canada is a vast geography that borders three oceans, and every region has particular ideas as to what it is to be Canadian. Therefore, I invited fourteen visual artists to consider their personal reflections towards what informs and inflects their relationship to this place we know as Canada.

Working closely with the organizers of the Bibliotheca Alexandrina International Biennale for the Artist's Book, I invited these established artists to adapt their approaches to be in the form of book works. The resulting Anthem exhibition draws together investigations in a variety of expert graphic methods that includes personal immigrant histories, Indigenous signposts, travels across geographies, combinations of historical and contemporary attitudes, and yearnings for lost beginnings. These led to themes of migration, the myth of the North, gathered experiences from newcomers, uncharted maps, wanderers— and city plans, archives of ancestral memory, integrated language systems, poetic trances, and the landscape in jeopardy...

I've invited skilled artists from across the country, because their interpretations, though each unique to the regions they live in, align into what Canada truly is: a cacophony of heritage, speech patterns, rituals, romances, and explorations that assemble into the sound of millions of voices. In my own travels to foreign lands, I am aware of the intriguing differences between countries, and those factors that make up our uniqueness to have the ability to listen and see others, as well as respect those differences.

I am indebted to an artist friend from Egypt, Dr. Farouk Shehata, who I met several times at artist residencies, and who shared his perspectives on life and art. Farouk called Alexandria his home. I would like to dedicate our Canadian exhibition to him as an example of how distance, culture, and understanding between individuals can meet through art.

Derek Michael Besant
Royal Canadian Academy of Arts (RCA)
Alexandra Haeseker is a multimedia Canadian artist whose work investigates her own personal auto-biographical life and surroundings. Exhibitions of her work during the past decade looked to the effects of small changes in the environment that result in bigger consequences. Subjects are larger-than-life images of insects, fish, and plant life where the viewer is positioned to consider how we share the same environment together.

Working between painting, sculpture, video, and printmaking, her museum installations are often experiences constructed with advanced technologies and materials associated with the billboard industry.
Derek Michael Besant graduated with honors from the University of Calgary in 1973, and was elected to the Royal Canadian Academy of Art/RCA in 1978. He received the Distinguished Alumni Award from the University of Calgary in 1999 and was the McKinney Scholar Lecturer at the University of Indiana, USA, 2016. He was awarded the World Culture Prize for Letters, Arts and Science, Centre Studie Richerche delle Nazioni, Milan, Italy in 1984.

Representing Canada in various International Triennials, he also has public art projects and museum installations that cross over multiple hybrid medias and subjects, including collaborations with music composers, architects, writers, and other visual artists.

derek.michael.besant@gmail.com

Title of Artwork: ARCTIC TURNS
Printing Technique: Serigraphy + Digital
Type of Book: Accordion/ hard cover
Title of Text: Arctic Turns
Author of Text: The artist
Page Size: 30 x 40 cm
Production Date: 2021

عنوان العمل: المنعطفات القطبية
تقنية الطباعة: طباعة الشاشة الحريرية + طباعة رقمية
نوع الكتاب: كتاب أكورديون ذو غلاف مقوى
عنوان النص: المنعطفات القطبية
مؤلف النص: الفنان
حجم الصفحة: 40 × 30 سم
تاريخ الإنتاج: 2021

Dérik Michael Besant كندا
desantd@telus.net
Jo Ann Lanneville lives and works in Trois-Rivières, Quebec. Mainly known for her printmaking, she has held more than 40 solo exhibitions, presented both in Canada and in over a dozen countries worldwide, and her work has been selected for the most prestigious printmaking events on the international stage. Jo Ann Lanneville has been the recipient of several awards, both in Quebec and abroad, most notably: the Bharat Bhavan International Print Biennial Grand Prize Award, Bhopal, India; the Prix du Salon de l’Estampe, Paris; and the Invitation Prize, Wrexham International Print, United Kingdom. Jo Ann Lanneville was co-founder of both the Presse Papier Workshop and the Biennale Internationale d’Estampe Contemporaine de Trois-Rivières.

Title of Artwork: TERRE NATALE
Printing Technique: Lithography, silkscreen
Type of Book: Artist’s book (edition 3)
Title of Text: Terre Natale
Author of Text: Fabrice Koffy
Page Size: 45 x 45 cm
Production Date: 2020

Title of Artwork: TERRE NATALE
Printing Technique: Lithography, silkscreen
Type of Book: Artist’s book (edition 3)
Title of Text: Terre Natale
Author of Text: Fabrice Koffy
Page Size: 45 x 45 cm
Production Date: 2020
Liz Ingram was born in Argentina and raised in New Delhi, Mumbai and Toronto. She is Distinguished University Professor Emerita at the University of Alberta. Her artwork has been exhibited in over 300 group exhibitions in North and South America, Europe, the Middle East, and the Far East, receiving awards for her prints at juried exhibitions in Canada, Slovenia, Korea, Brazil, Estonia, India, and Finland. She received several honors, including: Royal Canadian Academy of Arts (RCA), Royal Society Fellow, City of Edmonton Hall of Fame, and the Order of Canada. She works in various media including etching, lithography, digital print, and installation. <lizingram.com>

Bernd Hildebrandt has a background in industrial and graphic design, and sculpture. Working independently and for institutions, he plans exhibit spaces, designs display furniture and installs object based museum and art exhibitions. A personal practice in writing poetry has sparked numerous collaborations with printmaker Liz Ingram in which his poems and digital work are integrated into the fabric of her large-scale installations and prints. Their collaboration has been very productive and has resulted in numerous large-scale installations utilizing fabric, paper and structures nationally and internationally. <hilxing.com>
Mark Bovey is Associate Professor at the Nova Scotia College of Art and Design in Halifax, Nova Scotia, Canada (2004-present). He received his MVA in Printmaking from the University of Alberta, Edmonton, Canada, in 1992 and his BFA from Queen’s University in Kingston Ontario, Canada, in 1989.

His work has represented Canada internationally in juried biennial and triennial exhibitions in 19 nations worldwide since 1998. He has exhibited in solo and group exhibitions across Canada including 18 curatorial projects, most notably the 2016, 2018 and 2020 International Academic Printmaking Alliance exhibitions in China, and in “Anthem: Interpretations of Canadian Identity” at the Bibliotheca Alexandrina.

Title of Artwork: Pages of the Skies
Printing Technique: Pigmented Inkjet
Type of Book: Clamshell folio
Title of Text: Pages of the Skies
Author of Text: Mark Bovey
Page Size: 61 x 79 cm
Production Date: 2022

عنوان العمل: صفحات من السماء
تقنية الطباعة: طباعة حمضية
نوع الكتاب: ورق صدفي
عنوان النص: صفحات من السماء
مؤلف النص: مارك بوفي
حجم الصفحة: 79 × 61 سم
تاريخ الإنتاج: 2022
Templeton is the Area Head of Printmaking at Indiana University. Her work has been widely exhibited across the United States, Canada, and throughout the world, including more than 150 exhibitions. She has lectured extensively on her technique and artwork at institutions such as Tokyo University of the Arts; Kyoto Municipal Museum of Art; Instituto Superior de Arte Santa Ana, Buenos Aires, Argentina; and the Warsaw Academy of Art in Poland. Her prints appear in collections worldwide, and her work has been published in more than one hundred different publications, including Grapheion: The European Review of Modern Prints, Book, and Paper Art, and a profile in UK-based Printmaking Today.
Yael Brotman has a multi-faceted practice based in printmaking, print sculpture, and installation. She incorporates imagery suggesting human-made constructions and structures found in nature, exploring themes of control, chance, and mystery. Brotman has exhibited internationally and in Canada, including at Šlapelis Museum, Vilnius; Academy of Fine Arts Galleries, Krakow; Central Booking Gallery, New York; Galerie d'Art du Parc, Trois-Rivières, Quebec; Haida Gwaii Museum, Skidegate, Canada; and Kyoto Municipal Museum of Art. Brotman has been awarded grants and residencies in China, Australia, Ireland, and Haida Gwaii. She was inducted into the Royal Canadian Academy of Arts. She lives and works in Toronto.
Karen Dugas received a BFA from Queen's University and an MFA in printmaking at the University of Alberta. Her work has appeared in over 250 national and international exhibitions and has won eleven awards, including: The Prix by the Jury, 16th International Biennial of Graphic Art, Ljubljana (1985). She has had 15 solo exhibitions in Canada and abroad, and her prints and digital murals can be found in over 50 major collections worldwide. She has undertaken numerous residencies including: Guanlan Original Printmaking Base, Shenzhen, China, 2010. Dugas maintains a studio near Elk Island Park, Alberta, Canada.

Title of Artwork: ROCKY MOUNTAINS – NEAR JASPER
Printing Technique: Digital output
Type of Book: Scroll
Title of Text: Rocky Mountains – Near Jasper
Author of Text: Karen Dugas
Page Size: 25.5 x 30.5 cm
Production Date: 2022
Hague is a Toronto-based printmaker known for her large-scale print installations composed primarily of paper and prints. Hague’s work examines human and complex social relationships in the precarious and interconnected world. Her recent exhibitions include “Every Heart Can Grow Bigger: Make Room” at O.D.D. Gallery, Dawson City, Yukon; “On this Wondrous Sea” at the Karachi Biennale, Pakistan; “Every Heart Can Grow Bigger”, Gallery Stratford, “Wider than the Sky” at Loop Gallery, Toronto; and the major retrospective “The Past Is Never Over” at the Art Gallery of Mississauga.
René Derouin was born in Montréal in 1936. For over 40 years, the explorations of this multidisciplinary artist have taken him on successive journeys in which he has probed the continental identity of the Americas, from North to South. The result is an exemplary, highly current artistic practice, itself culturally mixed and baroque, which ranges from printmaking and drawing to sculpture and installation.

The many prestigious awards he has won both in Quebec and beyond its borders (Mexico and Assemblée Parlementaire de la Francophonie) clearly demonstrate his outstanding contribution and the fundamental role he has played in the world of arts and culture in Quebec, across Canada, and throughout the Americas. He was honored in several countries and he was awarded the Member of the Order of Canada (2011), Chevalier of the Ordre National du Québec (2008), Mexican Order of the Aztec Eagle (the highest distinction the Mexican government awards to foreign citizens) (2006), Quebec’s Prix Paul-Émile Borduas (1999), for his remarkable body of work and his exceptional contribution to the cultural development of Quebec society.
He was born in Seattle, USA in 1940. He shared at the University of Washington and University of Arizona. Immigrated to Canada in 1970 where he helped establish Canada’s first printmaking Master’s program at the University of Alberta. He is active as a printmaker, book and poster designer, curator, and writer. He has shown his work in over 350 exhibitions in 44 countries, winning 16 international and 13 national awards. His work can be found in over 60 public collections worldwide, including the National Galleries of Canada, New Zealand, India, and Los Angeles County Museum of Art and the Museum of Modern Art, USA. In 2015 he was awarded the Southern Graphics Council International Teaching Award and in 2019 he received the Lieutenant Governor of Alberta Distinguished Artist Award.
Born and raised in High Prairie, Alberta, Jewel Shaw is a member of the Sucker Creek First Nation. She earned a Masters of Fine Art in Printmaking from the University of Alberta, Edmonton (2008). Her work has been shown nationally and internationally in various group exhibitions. Shaw has attended artist residencies in Canada, the United States, and Australia. She has been the recipient of many grants and awards. Her works can be found in various publications and collections, in Canada and abroad. She explores memory, identity, and loss through symbolic imagery and found objects. She uses traditional printmaking, drawing, and digital media to illustrate personal narratives that investigate the collective and genetic memory of trauma and grief. The objects, images, and text are metaphors, intended to trigger memory and elicit stories that may otherwise remain buried.
Sean Caulfield is a visual artist and Professor in the Department of Art and Design, University of Alberta (U of A), with a creative practice focused on printmaking, artist’s books, drawing, and sculpture.

Sue Colberg is Associate Professor of Design Studies in the Department of Art & Design at the U of A, with a practice focused in visual communication design, typography, and book design.

Case Caulfield is a writer, musician, and geophysicist based in Calgary, Alberta, Treaty 6 Territory.

Title of Artwork: WATERCIRCLE
Printing Technique: Relief
Type of Book: Accordion
Author of Text: Case Caulfield
Page Size: 45 x 35 cm
Production Date: 2020

Title of Text: Watercircle
Author of Text: Case Caulfield
Page Size: 45 x 35 cm
Production Date: 2020

Sean Caulfield, Canada, stc@ualberta.ca

Sean Caulfield, فنان بصري، وأستاذ في قسم الفن والتصميم بجامعة ألبرتا، له ممارسات إبداعية تركز على صناعة الطباعة وكتب الفنان والرسم والنحت.

سو كولبيرج، أستاذة مشارك في دراسات التصميم في قسم الفن والتصميم، مع ممارسات تركز على تصميم الإتصالات المرئية والطباعة وتصميم الكتب.

كايس كولفيلد، كاتب وموزع وعالم جيوفيزيائي، مقيم في كالغاري، مقاطعة ألبرتا.

عنوان العمل: دائرة مائية
تقنية الطباعة: نقش بارز
نوع كتاب: أكورديون
عنوان النص: دائرة مائية
مؤلف النص: كايس كولفيلد
حجم الصفحة: 45 × 35 سم
تاريخ الإنتاج: 2020

Anthem: Interpretations of Canadian Identity
Sean Caulfield
Canada
stc@ualberta.ca
Artist’s Book Collection from Columbia
Arte Dos Gráfico Workshop
Arte Dos Gráfico Workshop was founded in 1975 by María Eugenia Niño and Luis Ángel Parra. Since its beginning, national and international artists, writers, and poets have chosen this printing house to give birth to their artwork, where they have incorporated the most varied techniques available in the graphic world.

Such, amongst others, has allowed the workshop to have a numerous and precious collection of “Artist’s Book”, graphic projects, and graphic works from Colombians and Latin Americans.

Artists, writers, and poets have become friends of the house and revisit the workshop over and over, as they know they will be able to find great freedom of experimentation and improvisation, quality, and a place to generate ideas and integrate projects.
Equipa de Mano by Raúl Lázaro

This is a joint edition of Arte Dos Gráfico, Bogotá, Colombia and Hangar, Barcelona, Spain. It contains 25 original numbered and signed graphic works by the artist in a wood case, 25 x 43.5 cm. The edition has 60 copies. Its printing was finished in Arte Dos Gráfico serigraphy, lithography, typography, and binding workshops in February 2010 under the care of María Eugenia Niño.
Padre Homero by Mario Vargas Llosa and Luis Fernando Peláez

It is a limited edition of Arte Dos Gráfico, Bogotá, Colombia. The edition has 100 copies in Arabic numerals and 25 in Roman numerals for subscribers. It contains a poem by Mario Vargas Llosa and five original lithographs by Luis Fernando Peláez. The papers used are Feuilles “C” A Grain from Canson house, 220 g for the poems, Rosaspina from Fabriano house, 285 g for the artworks, Bianco Flash Premium from Favin house, 120 g for the shirts over the works, and hand paper made in the paper mill of Arte Dos Gráfico Workshop-Subachoque, Cundinamarca for the frontispiece. The typography used is a movable type Bodoni in 14 points for the poem and 48 points for the titles. The format is 41 x 41 cm. The case is lined in fabric and the titles were done in intaglio. Both the colophon and the lithographs are signed in handwriting by the authors. Its printing was finished in the Arte Dos Gráfico-Subachoque, lithography and typography workshops during the silent days of July and August 2020 under the care of Luis Ángel Parra and María Eugenia Niño.

Padre Homero (the book) by Mario Vargas Llosa and Luis Fernando Peláez

Animalario by Roberto Triana and Blanca Moreno

It was published by Arte Dos Gráfico, Bogotá, Colombia. It contains a prologue by Ramón Cote Baraibar and Natalia Vega, poems by Roberto Triana, and drawings by Blanca Moreno. The format is 30.5 x 30.5 cm. The typeface used is Prima from Prima house, 220 g. The edition has 300 copies. Its printing was finished in the Arte Dos Gráfico lithography, typography, and binding workshops in August 2014 under the care of María Eugenia Niño.
Artists Book Collection from Colombia

Anatomia Completa by Charles Friedman

It is an edition of Arte Dos Gráfico, Bogotá, Colombia. The paper is Fabriano Rosaspina 285 gr. The edition has 70 copies in Arabic numbers and 20 copies in Roman numbers. The format is 37 x 28 cm. Its printing was finished in the Arte Dos Gráfico Workshop one night in August 2006.

El Alejandrino, (Constantino Cavafis 1863–1933) by Mario Vargas Llosa and Fernando de Szyszlo

It is an edition of Arte Dos Gráfico, Bogotá, Colombia. It contains a poem by Mario Vargas Llosa and five original lithographs by Fernando de Szyszlo. The edition has 100 copies numbered in Arabic and 25 in Roman. The format is 42 x 42 cm. The font used is Marathon (Greek-Roman). The papers are Velin BFK Rives from the house of Arjo Wiggins. Both the poem and the lithographs are signed in handwriting by the authors. Its printing was finished in the Arte Dos Gráfico lithography, typography, and binding workshops in December 2014, under the care of Luis Ángel Parra and María Eugenia Niño.
Amazonas by Powerpaola

It is an edition of Arte Dos Gráfico, Bogotá, Colombia. The edition has 250 copies in Arabic numerals. The format is 21 x 13.5 cm. The paper used is Araldia from Favini, 280 gr. Its printing was finished in the Arte Dos Gráfico lithography workshop in July 2016 under the care of María Eugenia Niño.
De Lo Racional A Lo Razonable by William Ospina and Fabian Rendón

It is a joint production of Red Multicolor Mastercard Association and Arte Dos Gráfico, Bogotá, Colombia. The format is 22 x 22 cm. The edition is 200 copies in numbered Arabic and 200 in Roman. The paper is Torreon 180 gr. The font is Goudy 12 points. Its printing was finished in the Arte Dos Gráfico typography workshop in November 1997 under the care of Luis Ángel Parra.

África by William Ospina

It is a joint production of Arte Dos Gráfico, Bogotá, Colombia, and Amelia Jácome de Pinto. The edition has 250 copies numbered in Arabic and 50 numbered in Roman. The format is 37.5 x 14.5 cm. The paper used is Middle Age. Its printing was finished in the Arte Dos Gráfico typography workshop in May 1999.
It is a joint production of Red Multicolor Mastercard Association and Arte Dos Gráfico, Bogotá, Colombia. The edition has 250 copies numbered in Arabic and 250 numbered in Roman. The format is 22 x 22 cm. The paper is Torreon 180 gr. The typography is Goudy 12 points. Its printing was finished in the Arte Dos Gráfico workshops in December 1998 under the care of Luis Ángel Parra.

Nunca Tan Lejos y Jamás Tan Cerca by Hector Abad Faciolince and José Antonio Suárez Londoño

It is an edition of Arte Dos Gráfico, Bogotá, Colombia. It contains a prologue by Fernando de Szyszlo, poems by Juan Manuel Roca, and etchings by Antonio Samudio. The paper is Guarro Creysse of 250 gr. The format is 36 x 27 cm. Its printing was finished in the Arte Dos Gráfico workshops in July 2002 under the shadow of Cesar Vallejo.
Artist’s Book Collection from Colombia

Del Lunario Ciricense

By Fabian Rendon

It is an edition of Arte Dos Gráfico, Bogotá, Colombia. It contains poems by Juan Manuel Roca and linoleums by Fabian Rendon. The edition has 300 copies numbered in Roman. The format is 30 x 18 cm. The paper is Rusticus Fabriano 180 gr. The typography is Bodoni 12 points. Its printing was finished in the Arte Dos Gráfico digital, lithography, silkscreen and typography workshops in December 1990 under the care of Luis Ángel Parra.

Heroe Plástico

By Jaime Ferrer

It is a joint edition of Galeria Arte Nueve Miami and Arte Dos Gráfico, Bogotá, Colombia. The edition has 500 copies numbered in Arabic. The format is 21.5 x 21.5 cm. The papers used are Propalmate of 240 gr and Kraft cardboard, and the cover is MDF. It contains photographs by Jaime Ferrer in collaboration with Ximena Pérez-Ayala and collages (assemblies) by Jaime Ferrer. The English translation is by Luisa Correa-Dugas. Its printing was finished in the Arte Dos Gráfico digital, lithography, silkscreen and typography workshops in April 2007 under the care of Luis Ángel Parra and Maria Eugenia Niño.
Del Ojo a La Lengua by Juan Antonio Roda

It is an edition of Arte Dos Gráfico, Bogotá, Colombia. The edition is of 120 copies in Arabic numerals and 30 in Roman numerals. It contains ten etchings by Juan Antonio Roda and 26 texts from A to Z, and six different series of texts about the etchings by Dario Jaramillo Agudelo. The format is 27 x 39 cm. The paper used is BFK Rives from the Arjomari Company. The typography is Ehrhardt by the Monotype Foundation from London. Its printing was finished in the Arte Dos Gráfico workshops on 30 November 1995.

I See Something by Darja Lewin Shalem

It is an edition of Arte Dos Gráfico, Bogotá, Colombia. The edition is 40 copies. The format is 11 x 15.5 cm. The paper used is Arches, 280 gr. Its printing was finished in the Arte Dos Gráfico serigraphy and binding workshops, in June 2010.
En Tierra Hilando Vientos by Natalia Castañeda

It is a joint edition of Arte Dos Gráfico and Nueveochenta Gallery, Bogotá, Colombia. It contains a drawing made by the artist during August and September 2008 in Bogotá and Manizales, printed in lithography on a single sheet of Aralda Favini Cartiere paper of 160 gr. folded into 17 bodies of 14.5 x 9.5 cm each. It is accompanied by a photograph printed as a lithograph of the tower of the cable in Herveo, Tolima, taken by Orlando Castañeda in 1987. The edition has 150 copies in Arabic numerals. Its printing was finished in the Arte Dos Gráfico serigraphy, lithography, and binding workshops, in October 2008, under the care of Natalia Castañeda and María Eugenia Nino.

Doble Vista by Lina Dorado and Luis Cantillo

It has an unpaginated, accordion fold, artist’s book with 22 color plates, 8vo, cloth in a slipcase. The format is 14.5 x 22 cm. Self-published in 2004, in collaboration with Arte Dos Gráfico Workshop, Bogotá, Colombia. Bilingual edition.
Jodas Elementales

A tribute to Aseneth Velásquez, this is a joint edition of Arte Dos Gráfico, Bogotá, Colombia and Alonso Garcés Gallery, with the collaboration of Carmen Barco, Juan Sudarky, and Kelly Velásquez. Inspired by the Elemental Ólides by Pablo Neruda, the work consists of seventeen texts about objects of daily life, written by Daniel Samper Pizano, and eighteen original graphic works, in different techniques, by artists who worked with Aseneth. The edition is 160 copies. The graphic concept and the editorial direction were in charge of María Eugenia Niño and the layout of the design department of the Arte Dos Gráfico Workshop. The style correction was by Liliana Talur. The format is 29.5 x 23 cm. Its printing was finished in the Arte Dos Gráfico typography, intaglio, lithography, serigraphy, digital, and binding workshops in February 2019.

Escrito En El Aire by León Ferrari and Rafael Alberti

It is an edition of Arte Dos Gráfico, Bogotá, Colombia, to celebrate León Ferrari’s 90th birthday. The book was first published in 1964 by the office of Art Grafica A. Lucini e C. The format is 29 x 19.5 cm. It contains ten drawings by León Ferrari and nine handwritten poems by Rafael Alberti. The edition is 75 copies numbered and signed by Maestro León Ferrari. Catalina Jaramillo Quisano and Angelica Maria Zorrilla collaborated in the edition. Its printing was finished in Arte Dos Gráfico typography and high relief workshops, in December 2010 under the care of Maria Eugenia Niño.

Escrito En El Aire (in the air) by León Ferrari and Rafael Alberti

Escrito En El Aire (in the air) is an edition of Arte Dos Gráfico, Bogotá, Colombia, to celebrate León Ferrari’s 90th birthday. The book was first published in 1964 by the office of Art Grafica A. Lucini e C. The format is 29 x 19.5 cm. It contains ten drawings by León Ferrari and nine handwritten poems by Rafael Alberti. The edition is 75 copies numbered and signed by Maestro León Ferrari. Catalina Jaramillo Quisano and Angelica Maria Zorrilla collaborated in the edition. Its printing was finished in Arte Dos Gráfico typography and high relief workshops, in December 2010 under the care of Maria Eugenia Niño.
Bajo El Nombre De Juan by Teresa Pereda

It is an edition of Arte Dos Gráfico, Bogotá, Colombia. The edition is 60 copies in Roman numerals. The format is 46 x 37 cm. The papers used are Arches Velin of 270 gr and handmade with earth and ashes of Isil and Cochinoca. It consists of 2 volumes: Summer Solstice in Isil, Catalan Pyrenees and Winter Solstice in Cochinoca, Andean Altiplano. It contains 50 lithographs and seven embosses by Teresa Pereda, eight photos by Humberto Rivas, and eight by Muna Ichel Riel, texts by Irma Arestizábal. Its printing was finished in the Arte Dos Gráfico typography, lithography, silkscreen, binding, and handmade paper workshops in June 2001 under care of Teresa Pereda, Luis Ángel Parra and María Eugenia Nino.

In Formales, 2582 M. Sobre El Nivel Del Mar by Arturo Aparicio Echavarría (Bogotá 1988)

It is an edition of Arte Dos Gráfico, Bogotá, Colombia. It contains 25 original photographs, taken in the center of Bogotá during 2017. The format is 16 x 22 cm. The edition consists of 20 copies numbered in Arabic and three artist’s proofs. The font used is Times New Roman. The paper is Epson Premium Luster Photo of 260 gr. Its printing was finished in the Arte Dos Gráfico digital and binding workshops in the last days of April 2019 under the care of María Eugenia Nino.

In Formales, 2582 M. Sobre El Nivel Del Mar (رسمياً) by Artículo Editorial (Bogotá 1988)

It is an edition of Arte Dos Gráfico, Bogotá, Colombia. It contains 60 copies in Roman numerals. The format is 46 x 37 cm. The papers used are Arches Velin of 270 gr and handmade with earth and ashes of Isil and Cochinoca. It consists of 2 volumes: Summer Solstice in Isil, Catalan Pyrenees and Winter Solstice in Cochinoca, Andean Altiplano. It contains 50 lithographs and seven embosses by Teresa Pereda, eight photos by Humberto Rivas, and eight by Muna Ichel Riel, texts by Irma Arestizábal. Its printing was finished in the Arte Dos Gráfico typography, lithography, silkscreen, binding, and handmade paper workshops in June 2001 under care of Teresa Pereda, Luis Ángel Parra and María Eugenia Nino.

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A Oriente Por Occidente by Luis Felipe Noé

It is a joint effort by Arte Dos Gráfico and Luis Felipe Noé. It consists of 136 pages in offset and silkscreen print. The format is 51 × 42 cm, soft-cover. The edition has 500 copies in Arabic numerals. Overall design is by Luis Ángel Parra. Its printing was finished in the Arte Dos Gráfico workshops on 30 November 1992.
Glimpses from Past Biennales
The Fifth Biennale 2012
The Fifth Biennale 2012
The Sixth Biennale 2014
The Sixth Biennale 2014

Contemporary Book Art from the Arab World
The Seventh Biennale 2016
The Seventh Biennale 2016
The Seventh Biennale 2016
The Seventh Biennale 2016
The Seventh Biennale 2016

البينالي السابع 2016
The Eighth Biennale 2018
The Eighth Biennale 2018

La Diane Française

البينالي الثامن 2018
The Tenth Biennale 2022

The Tenth Biennale 2022

ARTIST'S BOOK

The Tenth Biennale 2022

The Tenth Biennale 2022
The Tenth Biennale 2022
The Tenth Biennale 2022

La Diane Française

البينالي العاشر ٢٠٢٢
The Tenth Biennale 2022

البينالي العاشر 2022
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Noha Khalifa
Director, Resource Development Department

Logistic Services and Customs Clearance
Yasser Youssef
Head, Logistic Services and Customs Clearance Unit

Correspondence and Archiving Unit
Maha El Karimy
Head, Correspondence and Archiving Unit

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