



bjcem

[L'Atelier], « Un effort. »

Le voisinage laborieux d'une ruche d'abeilles exerce sur nous un attrait occulte et comme symbole nous insuffle un regain de vitalité. On était seul, on avait vécu sur un faux orgueil, ignorant les vertus de ses semblables dispersés et la solitude est mauvaise conseillère.

Mais quand plus d'un gardien est requis pour ranimer la flamme mourante, l'esprit peut prétendre à quelque renouveau.

Il fut un temps où une immense solitude morale fit tout vaciller; la lassitude nous vrilla au sein même de notre vanité.

[À quoi bon tracer des signes sur le sable pour qui calmer ses passions?] dissent alors le peintre et le poète, oubliant que le travail porte en soi sa récompense. C'est alors que l'exemple des abeilles intervient d'une façon salutaire.

D'aucuns ont cru que les artistes se "syndiquaient" pour leur défense; cela est vrai, par sursaut, par un légitime instinct de conservation à l'encontre des vilénies des marchands du temple, mais la plupart du temps, c'est pour vivre intensément et noblement. Voilà un groupement dont les claires intentions lui ont acquis des sympathies. Des écrivains lui ont apporté une adhésion sans réserve.

Nous remercions vivement la vaillante phalange des "essayistes" de nous avoir consacré ce témoignage de leur activité et de leur amitié.

Cent cinquante membres ont déjà fait de l'"Atelier" la halte paisible et familière d'une fin de journée: l'esprit s'y libère de ses entraves. L'Art du goût des misères qui le blessent.

Nous sommes harassés par une journée d'efforts, mais un mot d'approbation nous remet en état de grâce.

On pourrait croire que tant d'application finiraient par nous prêter une attitude guindée et austère, mais s'il est vrai que l'art est un sacerdoce, à l'instar des juges antiques il n'a jamais condamné Phryné. Elle est là, posant derrière un grand velum; l'"Atelier" vient créer une école du Nu.

L'habitude des formes est un sentiment trop naturel pour être contrarié par des préjugés. Nous lui devons à la Grèce, la Renaissance et, qui sait, peut être aussi une Alexandrie nouvelle.

Mohamed Naghi

[Fondateur] Édition de l'Atelier d'Alexandrie Novembre 1935. Un effort, *Les Essayistes*.

Since its establishment in 1934, L'Atelier d'Alexandrie has always carried two noble missions: 1- to provide a common place for artists and writers to allow for interactions between various types of arts and different scopes of vision, and 2-, to dedicate itself to the adoption of the cosmopolitan culture. And so, along the years L'Atelier has been swarmed by generations of painters, sculptures, musicians, poets and writers of different Mediterranean origins; Egyptians, Lebanese, French, Italian and Greek ...; a wonderful mosaic of intellectuals who formulated the Alexandrian culture.

Now, I have the honour to present our young artists who participate in the Biennale of the Mediterranean youth in Naples, September 2005. Their performance will combine music to dance, poetry, theatre and visual arts. Their work was heralded by a workshop held in L'Atelier d'Alexandrie in April 2005, composed of young artists belonging to different regions of Mediterranean: France, Greece, Italy, Cyprus and Egypt; and so our presentation coaps with the soul and missions of the L'Atelier: cosmopolitan culture and unity of all arts, and surely this coincides with the soul of the Biennale.

Prof. M. Rafik Khalil

[President/ L'Atelier d'Alexandrie]

Transparency of the Universe ... the Mediterranean spell is



the theme of the Alexandria Biennale for Mediterranean countries in its XXIIIrd Edition. The first of December 2005, celebrating the Golden Jubilee since its creation fifty years ago. It was in 1955, at the city of authentic Alexandria, in the magical Egypt.

The Biennale of Alexandria is the legal father of the Biennale of the

Mediterranean (Euro-Mediterranean) youth, more vital, ambitious and, with more futuristic dimensions than the Alexandria Biennale that, completed its circle.

My aim is to connect with the Biennale of the youth and its illuminated management and its future fusion with the Alexandria Biennale to give new birth and a new round at the shadow of universal changes especially for the Mediterranean Sea.

The artistic ideas proposed here and there since the twenty's century are objects of disagreements and research until for the youngsters to put their proper introductions for a rise of global art taking off the spell and the heritage depth of the Mediterranean.

Esmat Dawostachy

[Commissary - General/ Alexandria Biennale]

[Supervisor of the Participation]

Developing image and sound technologies are giving rise to generations able to read their content and who are pre-occupied by defining their messages .

These developments will allow artistic productions to carry in their content new media, new dimensions and the ability to play new roles; Carving out a new shape of human relations in the Mediterranean and further.

A wish for a social effectiveness, at the margin of political issues and bypassing contemporary art's obsession with global issues comes the participation and association of L'Atelier d'Alexandrie in the Biennale des Jeunes Createurs d'Europe et de la Mediterranee. .

Magdi Habachi
[Conceptor of the Participation]

**Workshop BJCEM //Alexandrie// Marseille// Napoli.
Passion and Trajectories.**

Using various lively arts as a starting point (dance, scenography, acting, music, stage direction, scriptwriting, visual arts (photography, plastic arts, video and new technologies), aiming to confront artistic disciplines and practices in different countries.

15 young artist and multimedia designer are gaining in understanding the application of multimedia tools in artistic creation and, the production of an artistic proposition in the form of performance about the Biennial theme. Passion and trajectories started in Alexandria followed by a residence in Marseilles and finalized in Naples.. The presentation of the workshop results due in Naples.

[Participants]

Alessandro Giurciullo, Haris Epaminonda, Marie-Céline Siffert, Matthieu Voirin, Cécile Bordas, Emad Ali Mabrouk, Hadil Nazmy, Mahmoud Muhammad Siam, Julien Crépieux, Guillaume Stagnaro, Nabil Mohamed AbdelSallam, Valeria Nabil, Santo Arizzi.

[Media Assistance]

Delphine Rochette, Medhi Bencheikh.

[Artistic Direction]

Anne Le Batard, Magdi Habachi

[Multimedia designer]

Marine Quiniou

[Produced by]

Espace Culture/Marseilles,
Espace Culture Multimedia/SFT,
L'Atelier d'Alexandrie.

[Supported by]

Centre Culturel Francais d'Alexandrie,
BJCEM association,
Roberto Cimetta Fund.

[Coordination]

ECM (Claudine Dussollier),
Espaceculture (France Irrmann).
Centre Francais d'Alexandrie (Brigitte remer).
L'Atelier d'Alexandrie (Magdi Habachi).

3in.I.EYE ع
[Music and Show]

An effort for interpretation between what is seen, heard and understood; An artistic production for a festival, a biennial and, a show of artistic production in an art biennial.

Starting from that situation and travelling in the fields of artistic expression came the idea of the EYE that sees, I that carries the EYE and '3in'; A letter that figures to describe what is so called Arabic.

All a triptique ... between a body expression ... a dancer that is a music by itself, a music that is, an image, that contains its music. All might have already being seen, said and done.

An experimental fact that all is said and done, remains to prospect as a knowledge and an attitude more than being a believe in 3in-I-EYE.

Magdi Habachi.

[Group Conceptor]



'3in.I.EYE ع' artists talking about their art:

“Art is an interior feeling. A product of the moment . I



Mohamed Temraz [Percussionist].

improvise on percussion a state of soul that I discover in moments where the interior takes over the exterior and everything alts. I so discover new worlds where the problems of daily life do not exist anymore”.

“ I play Oud and Kanoun and they are oriental music instruments. My passion for music started when I was 3 years old, music for me represents more that food for souls ... It



expresses my sadness and my happiness, my emotions and melancholies, it is the air that I inhale ... music is life for me . If I talk about the fact that music is the language of people everywhere on earth I can say that my participation in the biennial as a music interpreter I can transmit my language, culture, civilization and thoughts through my music shared with my colleagues. It is a unique opportunity to learn. I wish that the elements of our music reaches people to transmit the ideas that it contains as it expresses what me and my friends contain” .**Mayada ElKatatny [Musician]**.

“When art ... becomes a mirror ... reflecting the soul of human, its culture, its tradition, and its sense ... when it becomes an eye that explores scenes and experience for images to accumulate in the body ... it becomes a title carrying its hidden and its details. Continuously trying to discover the possibilities of sound... regardless its nationality, race or colour ... hoping it discovers me”. **Mahmoud Siyam [Musician]**



“My Own Point of View: I think every one has his own point of view. When we talk about dance it doesn't mean all kinds of dance. There are many kinds of dance like classical Ballet dance, modern dance like Jazz, Hip Hop, House, Contemporaneous dance, contemporaneous using things and, oriental dance. My studies are classical Ballet. Not every one knows this kind of dance. In Egypt for example; people don't know it very well and they don't like it. Some of them know it and like it very much like my friends in the same ballet class. Some other people know ballet by name and they bring their children just only for saying that their children dance ballet. But no body knows that it's very hard work. Not all people know that this kind of dance came from the king's palaces when they were dancing the vales. The daughters of the kings start their morning with ballet classes and they work hardly. I like all kind of dances. For me the group 3in-I-EYE means a lot because I'd never work with a group of musicians while dancing. And if we will work hard we'll succeed with our work and offer people a wonderful performance. I think God gives us the talent for everything but if we won't use it in the good way it will pass like the wind”.



Valeria Nabil . [Dancer]

“Being part of (ع) playing an artificial continuous visual role in camera recording that is to be edited with an individual reality that we represent as a group but in reality is only an individual work of participants in a group frame that globally can install relations sometimes contradictory, mixed and interlaced in its totality reflecting point of views of its society ... with no subject ... but, the nature of the relation is its subject ... comes the question that imposes itself is what am I doing here?”. **Hadil Nazmy . [Visual Artist]**



Born in 1980 ...

*1981 ... I am walking,
1982 ... I am talking,
1986 ... I am singing,
1992 ... I am acting,
1995 ... I am dancing,
1998 ... I am studying English literature,
2002 ... I am teaching English through acting for kids,
2004 ... I am studying cinematography,
2005 ... I am doing Video Art,
Here I am ...
Living ... discovering...
exploring the limits of my inner self spaces.*

Laila Samy.

[Actress, singer, dancer, video artist and story teller .]



Born in Alexandria in 1977, Emad follows training courses in Egypt and France. Realizes 2 short movies and work for movie documentaries. Responsible of the cinema club at the Jesuites Cultural Center since 1999. Interested in multimedia and live projections

Emad Mabrouk

[Stage and movie Director.]



... It's a new world !! ...I can make my own world ... In which I



am the creator and the only one in control ... I make my elements, add and remove as I like... make it big, small, sharp or blur as I like to do. In the world of animation I can make my new vision of the world and overall sharing my feelings and my ideas... Art gives a power to enjoy and share life with its every small detail. It is training for observation and search into the details, a knowledge and a know-how life goes on. It opens ways of enjoyment. It makes me taste and feel every thing around me, environment, atmosphere,

people and animals. Looking around gives me the power that knowledge does. Oh! how wonderful to taste the air of early morning on the beach. **Mohamed Ghazala . [Animation and web designer.]**

Hadil Nazmy.

[Video/Installation.]



When I started to edit my thoughts I referred to similar methodology in my work.

Try to concentrate on the importance of the project I belong to in its cultural frame work, after a while, and as a result of my participation in a workshop containing multimedia, visual and, human content as individuals belonging to the Mediterranean, in which that their conceptors had as aim to put down questions and, research in communication and continuation through a common language more than aiming to reach a result of a common project!!

This led me to internal questioning about how to deal with facts; professional, social, taboos and cities, from a neutral point of view? That's why came into my mind the idea of archiving or a trial to write pictures though personal history that, can be done with neutral feelings for places and people or even present issues of life. That's why information and research are important elements of my work ...

The idea is principally based on the fact of accumulation of images recorded that represents personal history to develop in a frame able to transmit beauty, experiments or, scenes and events of information with no line, It only acquire a line if the spectator interacts and asks for it, that's why the spectator will ask to see the motion material found on tapes that can be consulted and chosen, so able to write with it a personal history the way he wants and the way he feels ...

The place might appear familiar to the spectator but, at the same time in an imposed artificial frame. Cloned reality with places similarity... by its presence and his search an importance, and by not reacting finds a special context. Through archived images, video, cinema represented in documentary sections descriptive and sometimes factiary to the extent of wondering about its subjectivity and history - many of documents displayed could only be understood in its sarcastic form ...

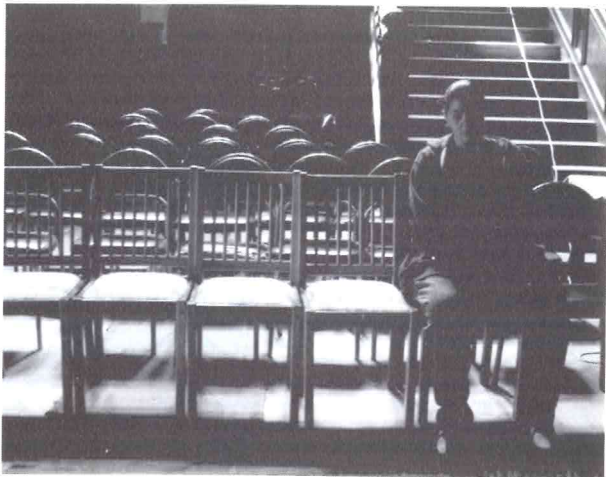
With such archived material that include friends, places, public festivities and private, scenes of the city, markets, travels, holidays, vacation, family, people, home, parties, work, pictures, some of my work that I recorded when I first had my first camera to be followed by drawn motion some of which tales real stories

that turn into fiction when exaggerates kind of picturing realities, abstracting and adding ambiguity.

I am looking for a new language that allows flexibility, ambiguity and a wide range of possibility.

I have the feeling of not being able to express my ideas in an individual manner but through dialogue and asking questions through group meeting and belonging in a way or another or even through common project that can appear absolute.

Hadil Nazmy



Mohamed Nabil AbdelSallam.

[Fine Arts/ Print.]

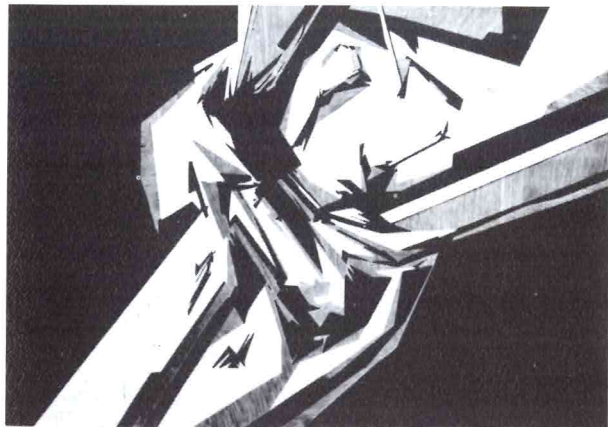
Young artist specialized in engravings, searching in relation between organic and geometrical forms trough interaction between the black and white colours, In his work Nabil takes over subjects like freedom, belongingness, peace, expressing these concepts in an abstract geometrical experimentation.

Nabil was able to exhibit and priced in local and international happenings.

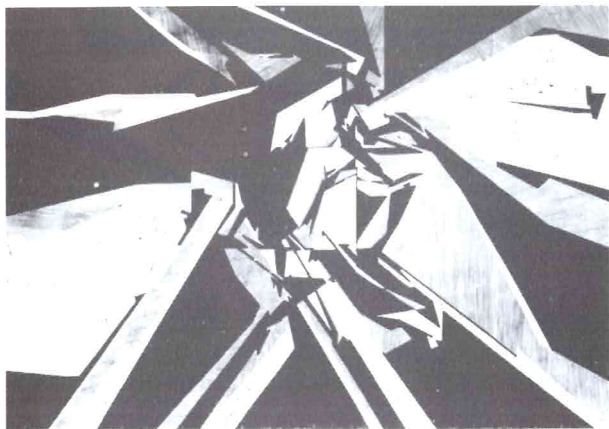




Just for freedom 1.
110x130 cm.



Just for freedom 2.
175x130 cm.



Just for freedom 3.
175X135 cm.



Just for freedom 4.
110X130 cm.

Karem Mahrous:
[Fine Arts, Painting.]



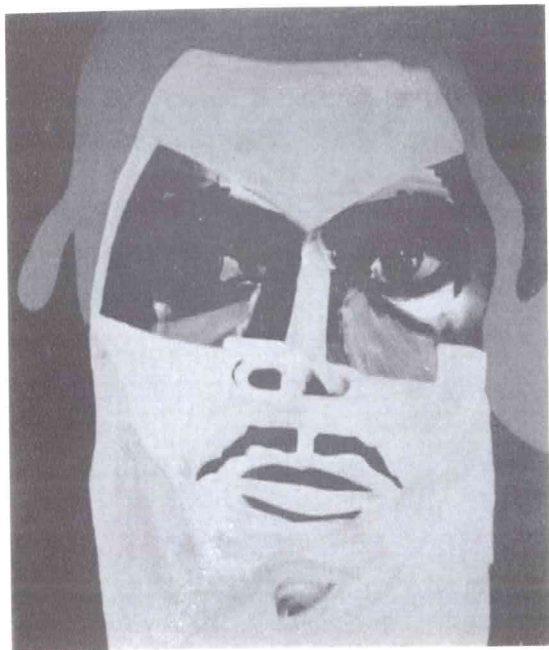
After following the curriculum of decorator and graduated from the Institute of ornamental and decorative arts, mounted many exhibitions in Cairo and in Alexandria, my native city. Obtained in 2003 the jury price of the 9th Cairo Biennial and the first price for the saloon of Young Artists.

Drowning in faces that we consider mirrors of identity, carrier of conscious, souvenirs and emotions. We can read the lines of characters; the sneaky, nice, bad, ignorant, happy, or sad. We can cross natural environments, climatic or professional.

From all of that and evidently from more, comes the importance of the face that I work to discover it's content.



Face 1.
180 x 155 cm.

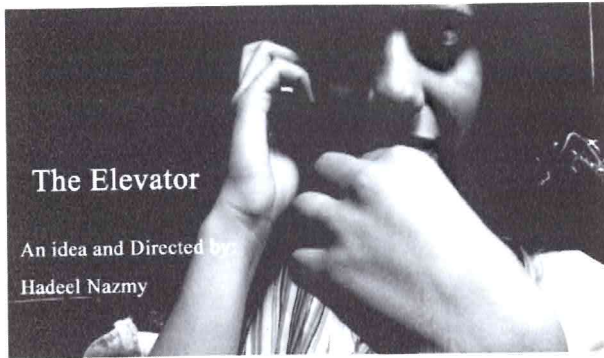


Face 2.
180 cm x 155 cm.



Face 3.
180 x 155 cm

The Elevator
[Short movie.]



The Elevator

An idea and Directed by
Hadeel Nazmy

It is in the elevator of the bulding number 30 Fouad street in Alexandria that Laila Samy is hang up.

For thirteen minutes and thirty two second seeming like a life time spent on the phone with a stranger. [3m Malak] uncle Angel doesn't seem to be present to unblock the situation.

[Production] Semat and Jesuites cultural center.

[Voice] Mohamed El Bahr, Emad Mabrouk, Ahmad El samra.

[Music] Ayman El Noubi.

[Editing] Kaizer.

[Assistant director] Yafa guaily.

[Production] Islam el Azazzi.

The Dead Wont Mind.
[Short Movie.]

A little kid trying to turn all the elders strict orders and commands into actions of life joys , and in return he learns important things about life and death.

His desire for life joys will lead him to a strange funny coincidence that will reflect the elders concepts and reactions towards the most delicate truth of their life : death.



[Story] Adel El Ghanam.

[Actors] Mamdouh Gamal, Hossam El Hosseiny, Youssef Abdel Hamid, Mariam Makhyoun, Ahmed Soliman, Rami Nawar, Achraf Abdel Hamid, Abdel Moula Abdel Hamid, Mahmoud Siyam, Kamal El Tazi and, Tamer Atallah.

[Music] Toussi.

[Image director] Kaizer.

[Montage] Kaizer, Emad Mabrouk.

[Script writing and direction] Emad Mabrouk.

[Production] Islam El Azazi.

DÉJÀ VU

[Short movie]

"... An actor lost his real life feelings due to his acting ... events of **life** experience: **love, death** , ... he is now confused, bouncing between the two worlds... something like Déjà Vu ..." a new, real vision.
This movie is Laila Samy's first assignment as DOP.



[**Story, Direction**] Ibrahim Abla.

[**Editor**] Mohamed El Sharqawy.

[**Director of Photography**] Laila Samy.

[**Sound**] Mohabezz.

[**Music**] Ramy El Reidy, Ramy Hussin.

[**Production Designer**] Hany Rashed.

[**Production**] Ibrahim Abla.

[**Décor and MakeUp**] Afnan Moustafa.

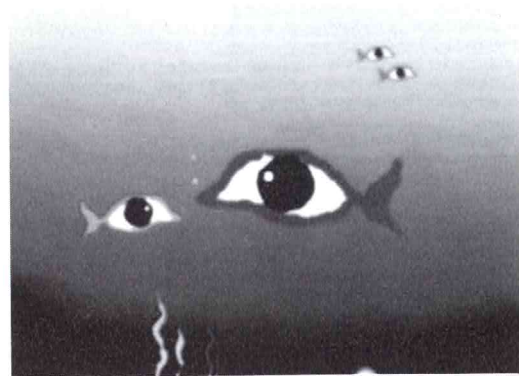
[**Production Manager**] Moustafa El Agamy.

[**Actors**] Mohamed Shahin, Dalia Ahmad, Afnan Moustafa, Mohamed Kakr, Amal Al Magdob, Mohamed Al Adl.

CRAZY WORKS

Mohamed Ghazala

[Animation]



After obtaining a Master Degree in Animation choosing Disney's Characters as his research studies, Ghazala illustrates books for children, designs web sites and produces animations drawn by mouse of PC directly on screen. Ghazala considers his new experiment a reminder of us by works of Norman McLaren (1914-1987) when he started drawing directly on celluloid..

Some fantasia actions with sound effects trying to catch soul of anarchy.

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Pictures by * Hadil Nazmy, Marie Celine Siffert, Abdallah Esmat
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