

**Armen
Agop**

Contents

Introduction Essay <i>by Rubén de la Nuez</i>	4-9
Artist Interview <i>by Gillian de Boer</i>	10-13
Recent works	17-69
Biography	70-71
Curriculum Vitae	74-77
Acknowledgements	78-79

Introduction Essay *by Rubén de la Nuez*

Sufic Triptych 2012
Black granite
110 cm each (diameter)
Unique edition

Pages 6-7

The Riddles of the Abstract Sphinx

*"The sand of the desert, upon which I used to be, (now) confronts me;
and it is in order to cause that you do what is in my heart that I have waited."*

Thutmose IV (*Dream Stele, 1401 BC*)

*"I insist upon the equal existence of the world engendered in the mind
and the world engendered by God outside of it"*

Mark Rothko (1943)

In 1868, French artist Jean-Léon Gérôme painted *Bonaparte Before the Sphinx*. History and mythology appear face to face in the Egyptian plateau of Giza. Napoleon is portrayed as unusually humble and introspective in front of the imposing limestone statue of the Great Sphinx. He does not act like the defiant Oedipus ready to solve the deadly riddle of the menacing rock. His powerful army appears dissolved in the shadows of the endless sand-scape of the desert. The only mighty feature is the profound silence of contemplation. The couchant Sphinx projects his gaze over the head of the would-be emperor into the vast horizon. The Sphinx ignores and hypnotizes him.

Unavoidably, nature and human interference will continue to deface and polish the Great Sphinx into an abstract monolith. Somewhere in the future, the naked soul of a lost civilization will still surface from the dust of time. One can sense this history of solitude and timelessness in contemporary Egyptian sculptor Armen Agop's work. His silent objects appear as leftovers in the desert, witnesses of an age that preceded and will succeed humanity. Each of Agop's sculptures is an *objet trouvé* that has fallen from the edge of time. The idea of the *Transcontemporary*, which titles his most recent exhibition, speaks about the extemporary quality of an object that could be articulately found in a cabinet of archeological wonders, the royal cache of Ramesses II, the workshop where the Persian alchemist Jabir ibn Hayyan tried his philosopher's stone, or even at Leonardo storage module in the International Space Station.

Agop's 'trans-contemporary' objects produce, indeed, a sensation of alchemical outcome: halfway between geological science and mystical gesture. They perform as a sort of talisman in which spiritual properties are embedded in the nature of materials. The transformation of the material's nature acts as a form of consecration. Furthermore, this uncommon geological mysticism claims an equally special type of interaction: a metaphysical experience that goes beyond the aesthetics of traditional sculpture.



Introduction

Interview

Recent works

Biography

Curriculum Vitae

Acknowledgements

Comparable to the above-mentioned philosopher's stone of the medieval alchemists, the anxiety about immortality is a fundamental currency in Agop's aesthetics. Being born in Cairo might have influenced the artist's material sensitivity. It is not incidental that the use of granite as an artistic material would find its genesis in ancient Egypt, precisely associated with its most sacred concern: the conservancy of death. Agop's art is to some extent a quotation of the material concept within the cultural history of sculpture. Granite and bronze imply a semantic of transcendence.

Material is never semantically neutral in the art of sculpture. The "zero degree" in sculpture can only be achieved before the selection of the material. Once it is chosen, a meaningful language, developed from centuries of material culture, is inexorably activated. Materials speak before they are touched by the sculptor. Herbert George mentioned that: "Creating a sculpture is a three-way conversation between sculptor, material and viewer. Material is by necessity at the center of that conversation, and it is as much alive as the other two. However, the ultimate aesthetic challenge for the sculptor is to create a form that transcends the material from which it is made."¹

Material as transcendence of reality and reality that transcends materials are part of the philosophy beneath the surface of Agop's sculptures. Agop is a descendent of an Armenian family displaced as a consequence of the genocide that began precisely a century ago, in 1915. Agop has referred to the Armenian word *koyadevel*. Loosely translated as 'continued existence', this term is familiar to every Armenian living in diaspora.² Agop said that: "In the Ancient Egyptian civilization you find the dream of eternal existence. So in both the Armenian present and the Egyptian past [one finds] the dream of eternity or survival."³ Hence, equal to the loose gaze of the Sphinx in the desert, the sense of permanence in Agop's art is related to cultural objects that struggle to exist outside of their original time and/or space. Chronus and locus travel within the same dimensional spaceship.

In Agop's art, the impression of 'continued existence' occurs when an object has been 'scraped' from its narrative, idiosyncratic, allegorical or any circumstantial form of culturally conditioned reading. Fundamentally, this process of abstraction from physical and ephemeral reality brings us a few chapters back to a certain obsession with formal purity that characterized Modern artistic movements, such as 1930s concrete sculpture. Sculpture becomes an object per se, and not a "casting" of a piece of reality. Likewise, Agop's objects do not intend to symbolize reality. They are meaningful and heterodox fragments of reality themselves.

One of the essential sculptural features in Modern aesthetic pureness is 'surface'. From the double surfaces Max Bill started in the 1940s to the reflecting surfaces Anish Kapoor initiated in the 1990s, a sense of perfection erases any trace of sculptural process. In the case of Armen Agop, this illusion of disappearance of human action is particularly striking, as his sculptures are the result of a heavy deployment of manpower. The physical gesture of the artist does not seem to erode the object. The sculpture appears as the creation of a divine machine. It is no longer a human but a godly catharsis. The sculptor is concealed within the sculpture. Subjectivity rises from the gaze, not from the object. There is a classical flavor in the sense that the artwork is as far away as possible from the original natural rock. If Bernini's sculptures are never cold and stiff marble but the soft and sensuous skin of Daphne, Agop's sculptures are bronzes ready to fly or granites ready to spin. In Western classical art, sculpture is always "unfaithful" to its natural physicality. In Agop's compact and quasi-ceremonial steles there is always an impression of weightlessness.

Such ethereal feeling may recall that of Constantin Brâncuși's marble and bronze series of 1920s sculptures *Bird in Space*. Brâncuși said: "What is real is not the external form, but the essence of things [...] It is impossible for anyone to express anything essentially real by imitating the exterior surface" Similarly, Agop's art aims to formalize immaterial conditions rather than visible realities. This is the aesthetic premise that connects Agop's artifacts with certain chronicles of Modern sculpture.

¹ Herbert George. *The Elements of Sculpture*, London: Phaidon Press, 2014, p. 12

² Gillian de Boer and Rebecca Bell. "Armen Agop: Life in a Transcontemporary World", *Art Plural Gallery Blog*, <http://www.artpluralgallery.com/blog/2014/11/armen-agop-and-life-in-a-transcontemporary-world>, November 1st, 2014, <Retrieved: December 9th, 2014>

³ Gillian de Boer and Rebecca Bell. *Idem*

However, Agop's creations noticeably differentiate from the concrete and abstract tradition by the rejection of the straight geometrical and natural motives that, respectively, characterized those areas within Modern art. Nature and geometry appear off-balanced in his oval planes. His sculptures drift away from these references, although they may still perform as the mother and father of Agop's alien objects.

Agop's poetics are basically focused on the objectification of the intangible, of the mystery of things and events. It is a sort of visual ontology that ossifies what is doomed to fade away. This visualization of essence is generally produced by a minimum of intervention. The legacy of modern design, Ludwig Mies van der Rohe's adopted motto "less is more" for architecture, and other forms of aesthetic subtraction, simplification or essentialism are core to Agop's intellectual enquiry and expressive repertoire.

Nonetheless, his pristine output should not be straightforwardly identified with the artistic movement known as Minimalism. In the tradition of Modern abstraction, Minimalist artists acted as facilitators of a platform in which visual resources (shapes, colors, materials, volumes, etc.) could express themselves in full voice. If on the aesthetic level Agop's art appears informed or influenced by this 1960s American movement, the conceptual propositions are different. Minimalism allowed the material world to speak by itself. Agop's objects seem to "materialize" and to confer a "worldly appearance" to the artist's spiritual concerns. He interferes in the nature of materials. He makes them to adopt outlandish shapes. The piece of stone is no longer speaking as its natural being but as the artist's bare self. Minimalism was the nakedness of forms; Agop's sculptures are about the nakedness of the human condition.

Some of Agop's sculptures appear like sorts of wombs, space capsules, or fossilized cocoons from which supernatural lively entities scuffle to emerge. This tense energy may remind one of ancient Egyptian Benben stones or pyramids displayed at the Museum of Egyptian Antiquities in Cairo. Those mythical black granite mounds that topped the pyramids and obelisks alleged to concentrate the divine power conferred to the monument. In a similar fashion, Agop's granites act as essential or metonymical visualizations of a power that exceeds the object.

Yet, there is a fundamental dissimilarity between these sacred stones and the sense of sacredness manifested in Agop's art. His sculptures condense a sacred experience into a horizontal, tactile and anthropometrically scaled dialogue. These sculptures are not altars but mirrors of the viewer's soul. They produce another Napoleonic humbleness in which one could ponder his own transient power, beliefs, and values with those of the transcendental quality of time-space dimension emblemized by Agop's modeled rocks. These stones express the sacredness of the profane, of the down to (the desert's) earth, of the immenseness that frames and minimizes human existence. The riddles to be answered are in tune with this complex (at once telluric and incorporeal) relationship between Man and Universe.

Artist Interview *by Gillian de Boer*

You were born in Cairo with Armenian heritage, and spent much of your early career in Egypt. How did your upbringing and culture lead you to work in sculpture?

Egypt is a great place for a sculptor to be born, but it is hard to say whether I would not have done sculpture if I were born anywhere else. When I was younger I questioned why I was attracted to sculpture and what this strong desire to sculpt was. The answers were never sufficient, and so I came to the conclusion that it is an instinctive desire and it is useless to question it.

Does your heritage have any influence in your decision to work primarily in granite and bronze?

Growing up in a family that was forced out of their homeland during the Armenian Genocide and had to resettle in a new land, trying to make it a home, caused a different atmosphere and relationship with our surroundings. I was keenly aware of the direct friction that occurred between our cultural heritage, what existed in the family, what existed outside in the society, and how we were constantly considering and re-estimating habits and established attitudes. What is temporary? What is durable? What can you renounce and what must you keep? This created a constant evaluation of values.

Here I introduce the importance of an Armenian word, which does not have a precise English equivalent. *Koyadevel* is a word that every Armenian diaspora has grown up with. It means to exist, but not only to exist but to continue to exist. So maybe the granite, with its heritage and ability to *koyadevel*, meets my Armenian dream.

You once said “I dedicate a long period of time to discovering what I really want to do or what the stone might suggest”. What qualities of the stone do you ‘listen’ to, and how do they dictate your process?

Interfering with a part of nature (in this case granite) and deciding to change its way of being is a big responsibility. Granite, which has existed before us and will most likely exist long after us, is not accustomed to fast change. So I dedicate a long period of time to discovering what I really want to do or what the stone might suggest. In this way, a natural relationship begins between man and stone. Its hard character and compactness needs more time. Slowing down the rhythm to catch up with the granite creates a meditative process. After spending a long time together the result clearly manifests as a personal, human experience with a part of nature or, one could say, two parts of nature. In the end the nature of the stone has changed; it has a new way of existing, a new reality after engaging in a human experience.

You have used the term *Transcontemporary* to describe your works. In your view, what is the connective thread that runs between ancient and contemporary sculpture? Can we consider your work as contemporary at all?

The human experience had its depth from the beginning, and demonstrated in the early stages the instinctive desires of doing and creating – of imagining things and believing in them. The constant determination to do and create differentiated humans from the other species. We created things, objects, images, ideas, and even gods to



feed and enrich the human experience physically, spiritually and intellectually. In many different periods of time in history the human being /artist accentuated one of these elements more than the others, which is how we ended up having different artist styles and periods.

I think we have reached a level of awareness in the 21st Century that can enable us to recognize the importance of all three elements of the human experience (physical, spiritual, and intellectual) together, without underestimating any of them. Therefore, the human experience, led by the instinctive desire of doing, is the common thread. When looking at it with this wide angle awareness, it is not satisfying at all for one to consider my work as only contemporary. A sculpture that embodies the human experience can exist regardless of fashion and temporary mood; it can exist among the ancient tombs and in the outer space, standing on its own with dignity.

Your body of work includes both wall-mounted and free-standing sculptures. Is there a difference in the way you approach either form?

A round piece is to be seen from infinite angles, without specifying a major face or back. It puts itself in confrontation with the globe, especially if it is a free-standing, unpinned volume, so it needs a global approach. A wall sculpture, being joined with an architectural element, becomes a part of something bigger and requires different characteristics. It needs a more focused, intense and direct energy to stand out in its individuality.

You have spoken about the notion of 'contrasting art' when referring to your work. Where do you see the tensions within each of your sculptures? Are they always clashes, or do the tensions sometimes complement each other?

There are many contradictions. Heavy but light in movement. Static but kinetic. Simple but complex. Closed but open. Contradicting elements in one work do not necessarily mean that they are clashing. In fact, they may live together quite peacefully. A very heavy granite can also have the capacity to float. A very static composition can feel free to move or rock when it is touched, releasing itself from the static state and enjoying a free state of being.

Your free-standing sculptures often have a curved base, allowing it to rock back and forth slightly when disturbed. Why do you expose your sculptures to such instability?

For me it is not only about the simplicity of the form, it is also the simplicity of the concept. Leaving a granite sculpture free (unpinned) gives both the viewer and the sculpture the freedom to interact. It is about freedom. The viewer is free to touch it and the sculpture is free to react. We are used to divinizing art works and putting a sign "Do Not Touch". These granite sculptures allow us to touch them without harm.

In [my solo exhibition] *Transcontemporary* I explore the idea of more "human" art works that can exist around us while we exist around them, in harmony together. We can touch them or choose not to. They are not monumental in the sense that you feel diminutive, yet they are not too fragile. We do not need to adjust ourselves to be gentler [with them]. There is an equality of presence for both the sculpture and the viewer. You can be the way you are and they can be the way they are.

Your sculptures often have a peak in its surface, as though it were pinched. What quality does this interruption of the surface bring to your works?

The sculptures are characterized by an intensity within a compact form, retaining an internal core of gravity. They are not organic, they are not geometric, and they are not abstract. In fact, they are non-representative. But yet, they are not completely foreign. Because of their compactness, they sometimes appear as if they are one cell with no conjunctions.

All this may give a very closed interpretation, but there is the smallest part of the sculpture that peeks through, seeking contact with the outside world. Without losing the integrity of itself, it appears as a line or a point, still leaving a strong presence that reminds us of the dignity of ancient Egyptian sculptures, which differentiate themselves from all other sculptures.

Introduction
Interview
Recent works
Biography
Curriculum Vitae
Acknowledgements



Untitled 105 2008
Bronze
114 x 38 x 24 cm
Edition of 8 + 2 AP

Recent works

Introduction

Interview

Recent works

Biography

Curriculum Vitae

Acknowledgements



Ellipse Relief 2014

Black granite
80 x 9 x 60 cm
Unique edition

Introduction

Interview

Recent works

Biography

Curriculum Vitae

Acknowledgements



Horizontal Relief 2014

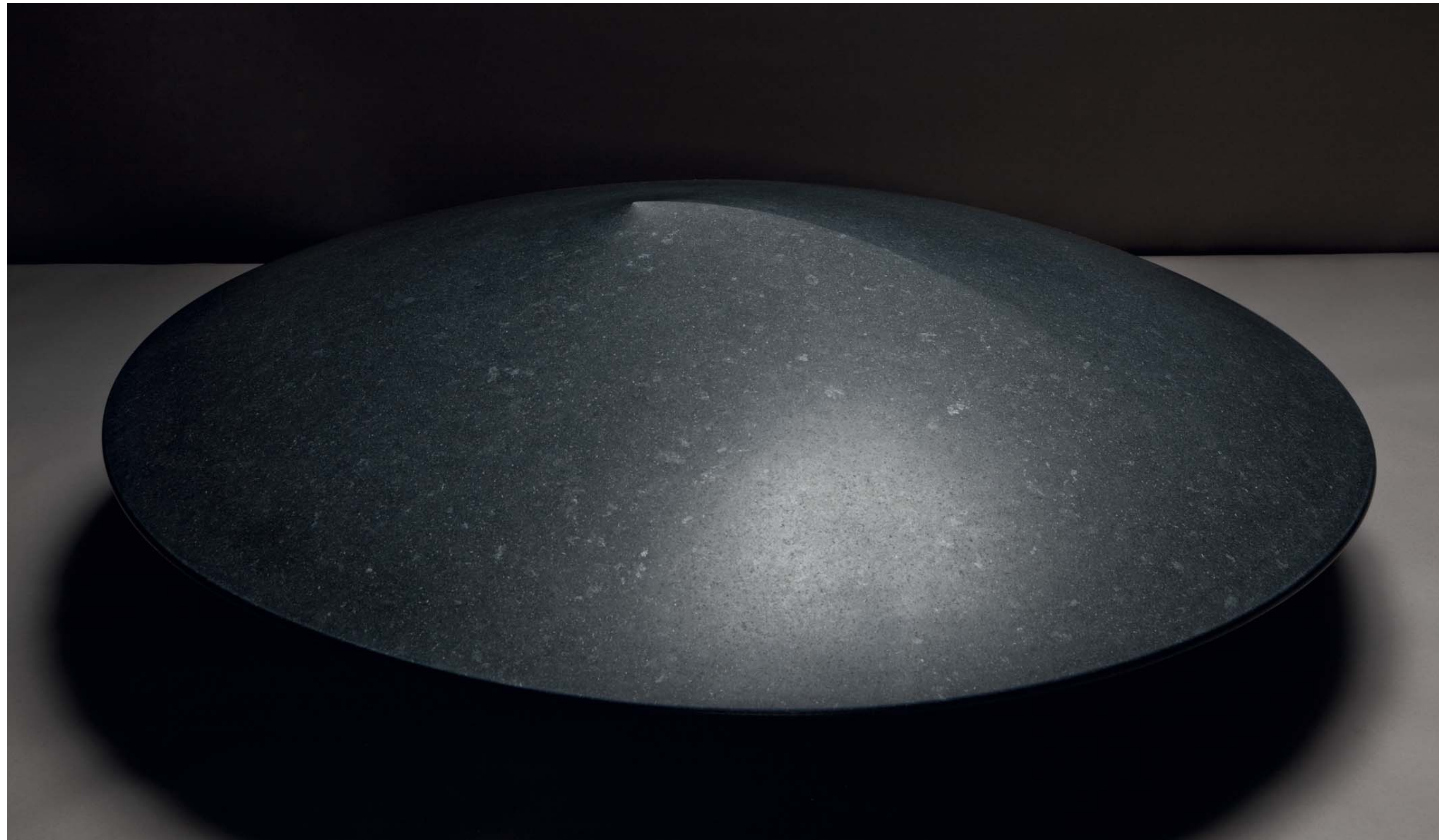
Black granite
210 x 24 x 38 cm
Unique edition

Introduction
Interview
Recent works
Biography
Curriculum Vitae
Acknowledgements



Untitled 106 2010
Black granite
65 x 65 x 21cm
Unique edition

Introduction
Interview
Recent works
Biography
Curriculum Vitae
Acknowledgements



Untitled 107 2010
Black granite
110 x 110 x 35 cm
Unique edition

Introduction

Interview

Recent works

Biography

Curriculum Vitae

Acknowledgements

Untitled 107 2010
Detail

Introduction

Interview

Recent works

Biography

Curriculum Vitae

Acknowledgements



Introduction
Interview
Recent works
Biography
Curriculum Vitae
Acknowledgements



Untitled 108 2014
Black granite
81 x 22 x 20 cm
Unique edition

Also pages 28-29



Introduction
Interview
Recent works
Biography
Curriculum Vitae
Acknowledgements



Untitled 109 2010
Black granite
136 x 35,5 x 20 cm
Unique edition

Introduction

Interview

Recent works

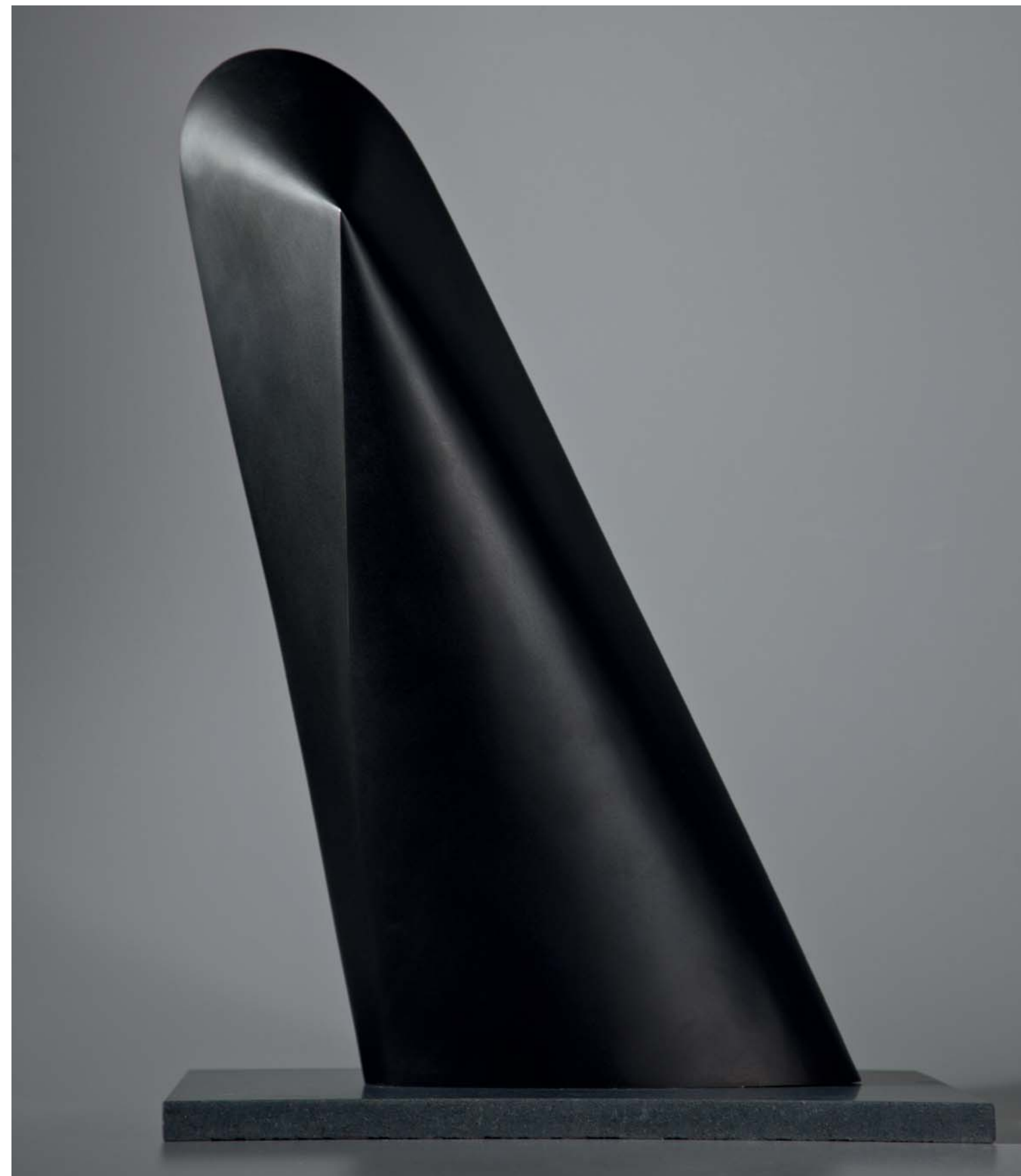
Biography

Curriculum Vitae

Acknowledgements

Untitled 110 2012

Bronze
22 x 39 x 61 cm
Edition of 8 + 2 AP



Introduction

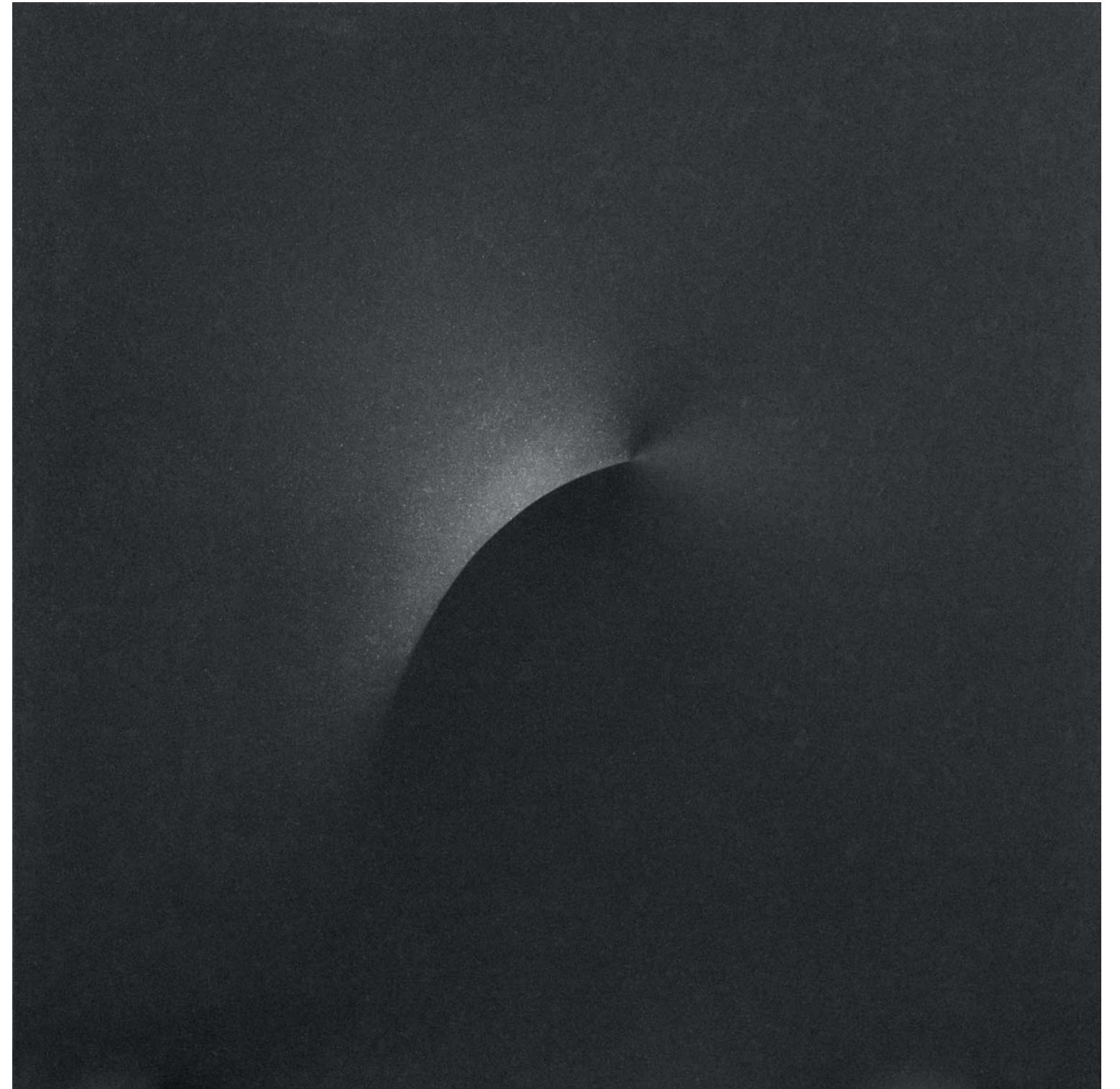
Interview

Recent works

Biography

Curriculum Vitae

Acknowledgements



Untitled 111 2012
Black granite
110 x 9.5 x 110 cm
Unique edition



Untitled 113 2010
Black granite
34 x 34 x 14 cm
Unique edition



Untitled 112 2010
Black granite
50 x 50 x 19 cm
Unique edition

Introduction
Interview
Recent works
Biography
Curriculum Vitae
Acknowledgements



Untitled 114 2013
Black granite
47 x 23 x 18 cm
Unique edition

Introduction

Interview

Recent works

Biography

Curriculum Vitae

Acknowledgements



Untitled 115 2012

Bronze

55 x 55 x 23 cm

Edition of 8 + 2 AP

Introduction
Interview

Recent works

Biography
Curriculum Vitae
Acknowledgements



Untitled 116 2014
Black granite
70 x 70 x 19 cm
Unique edition

Introduction
Interview
Recent works
Biography
Curriculum Vitae
Acknowledgements



Untitled 117 2013
Black granite
95 x 25 x 24 cm
Unique edition



Introduction

Interview

Recent works

Biography

Curriculum Vitae

Acknowledgements



Untitled 118 2014

White bronze
50 x 50 x 17 cm
Edition of 8 + 2 AP

Introduction
Interview
Recent works
Biography
Curriculum Vitae
Acknowledgements



Untitled 119 2014
Black granite
66 x 36 x 19 cm
Unique edition





Untitled 120 2012
Black granite
143 x 27 x 22 cm
Unique edition

Introduction

Interview

Recent works

Biography

Curriculum Vitae

Acknowledgements

Untitled 121 2012

Black granite
43 x 43 x 16 cm
Unique edition



Introduction

Interview

Recent works

Biography

Curriculum Vitae

Acknowledgements



Untitled 123 2010

Black granite

85 x 85 x 21 cm

Unique edition

Introduction
Interview
Recent works
Biography
Curriculum Vitae
Acknowledgements



Untitled 124 2010
Black granite
85 x 85 x 29 cm
Unique edition

Introduction

Interview

Recent works

Biography

Curriculum Vitae

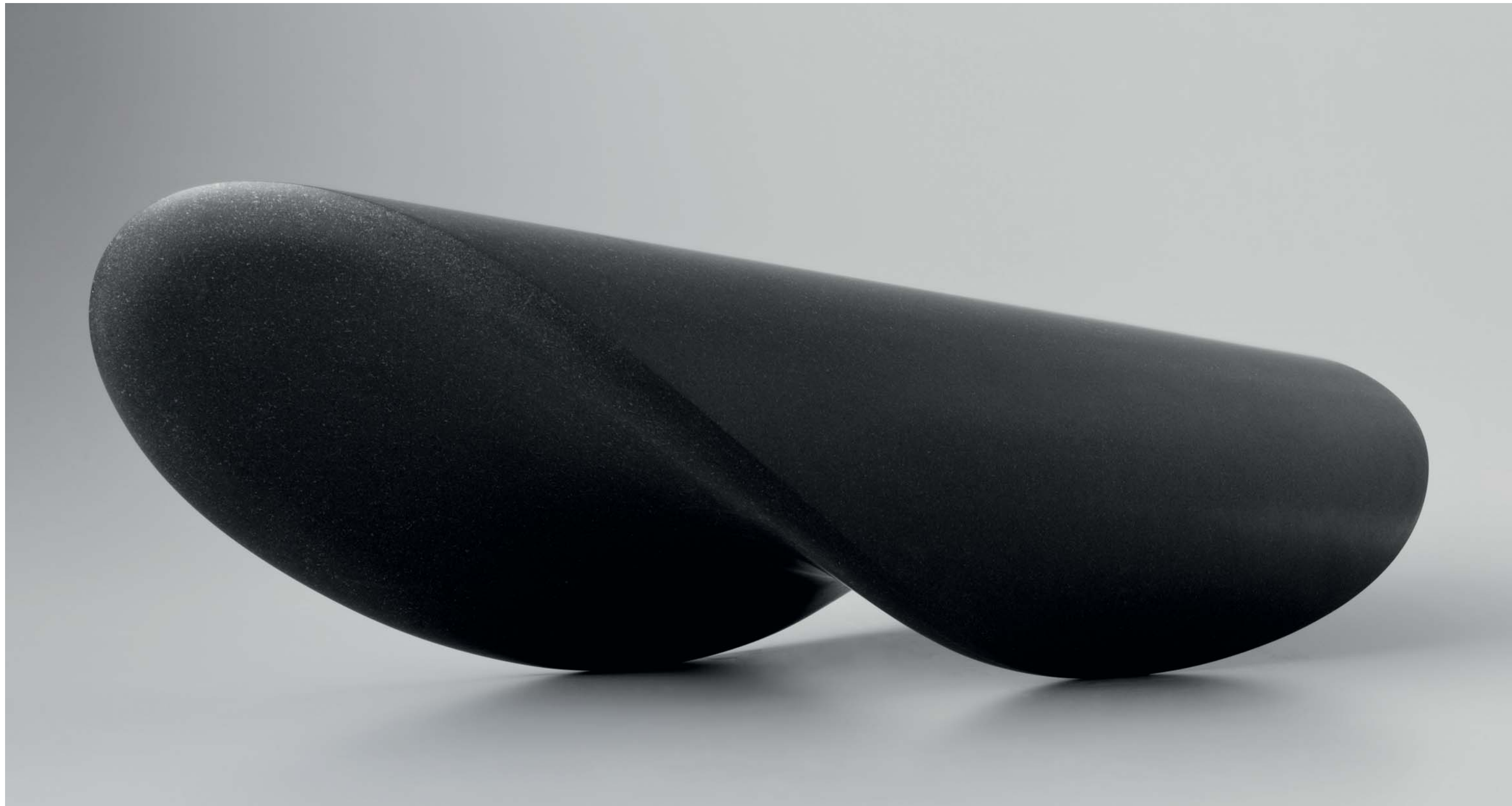
Acknowledgements



Untitled 125 2010

Black granite
119 x 119 x 25 cm
Unique edition

Introduction
Interview
Recent works
Biography
Curriculum Vitae
Acknowledgements



Untitled 126 2010
Black granite
109 x 32 x 34 cm
Unique edition

Introduction

Interview

Recent works

Biography

Curriculum Vitae

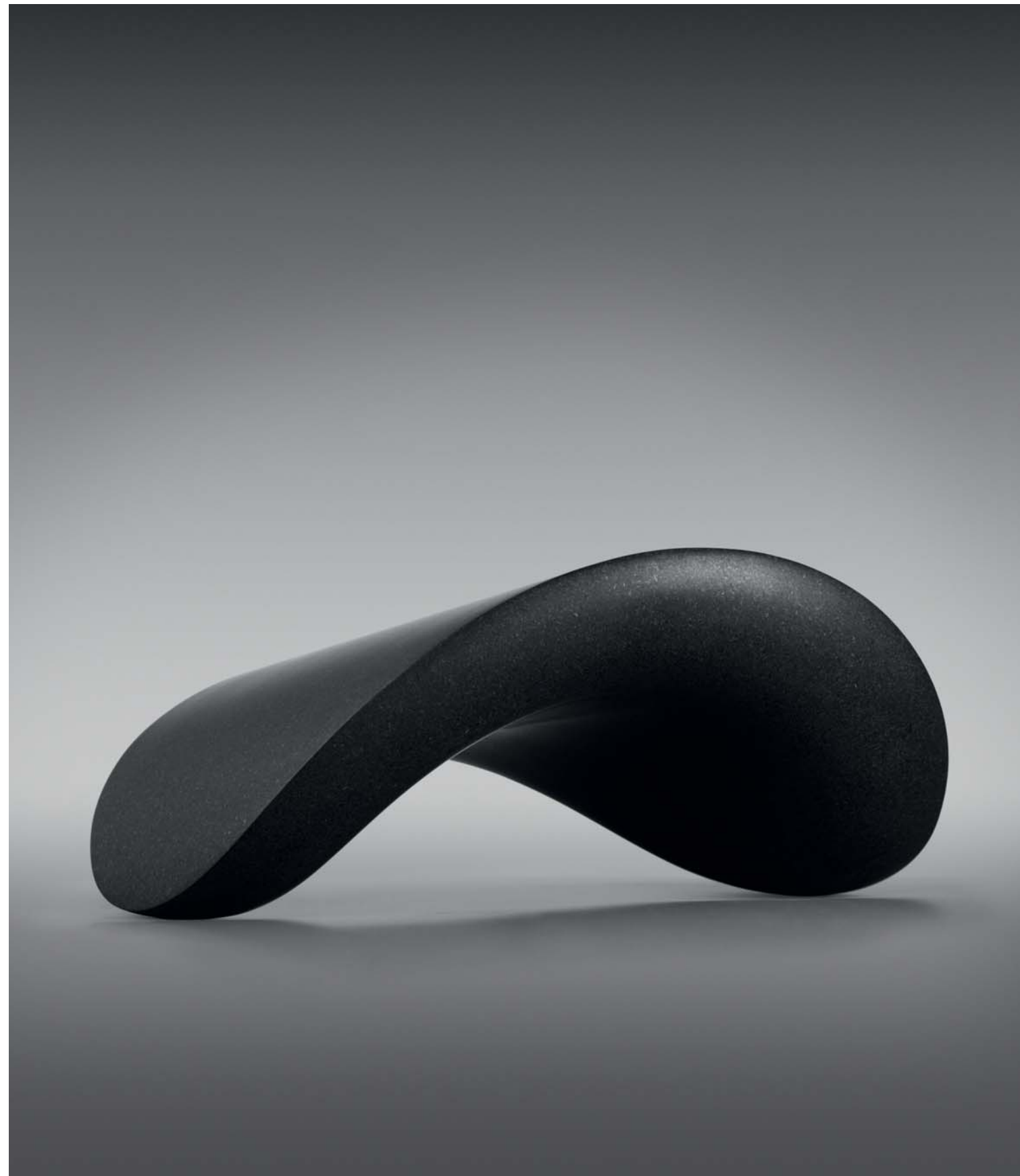
Acknowledgements



Untitled 127 2012
Black granite
111.5 x 16 x 111.5 cm
Unique edition



Untitled 128 2013
Black granite
50 x 66 x 25 cm
Unique edition



Introduction

Interview

Recent works

Biography

Curriculum Vitae

Acknowledgements



Untitled 129 2013

Black granite
70 x 70 x 19 cm
Unique edition

Biography

In his sculptures, Armen Agop uses black granite and basalt as his main mediums of expression. These compact and hard stones possess a strong inner gravity as they stubbornly refuse to break apart. Within the ancient culture of Egypt, granite was the material prominently employed in architectural construction and art. Agop has revived old sculpture techniques, adopting skills to his stonework from hundreds of years back in a perpetual quest for the purest form. His work has often been described as “Contrasting Art” where the contemporary and the ancient meet; the strength of the heritage within these materials responds to a certain sensuality of form that emanates from the future holding an essence of its own. Armen Agop’s artistic presence springs from his cross-cultural philosophy.

Armen Agop was born in Cairo of Armenian descent in 1969. He graduated from the sculpture department in the Faculty of Fine Arts from Helwan University, Cairo in 1992. Agop received an Assistant Research Scholarship at the Faculty of Fine Art from 1997 to 2000. In 1998, he won the Sculpture prize at the Autumn Salon, Cairo, Egypt. His national recognition was confirmed in 2000 upon receiving the “Prix de Rome” State Award for Artistic Creativity. Over the next decade, Agop received the K.K.V Bohuslan Stone Grant in 2008 awarded to a prominent international sculptor as well as the Umberto Mastroianni Award in 2010. In 2013, the artist was awarded the Presidential Medal of the Italian Republic.

Armen Agop’s international exhibitions include Florida, China, Norway, Spain, Holland and Denmark. His sculptures have been presented at venues and museums including Egyptian Academy, Rome, Italy; Accademia Nazionale di San Luca, Rome, Italy; Centro Culturale L.Russo, Pietrasanta, Italy; National Gallery of Modern Art, Rome, Italy; Egyptian Modern Art Museum, Egypt; Aswan Open Air Museum, Aswan, Egypt; Villa Empain/Boghossian Foundation, Brussels, Belgium; Comblain-au-pont, Belgium; Coral Springs Museum of Art in Florida, USA; Mathaf Arab Museum of Modern Art, Qatar; and Bahrain National Museum, Bahrain. The artist presently lives and works in Pietrasanta, Italy.



2007, Black granite, 130 x 95 x 270 cm

Curriculum Vitae

Armen AGOP (Born in 1969)

Education

- 1969 Born in Cairo, Egypt
1992 Bachelor of Arts from the sculpture department in the Faculty of Fine Arts, Helwan University, Cairo, Egypt
1997-2000 Assistant Researcher Scholarship (teaching in the Faculty of Fine Arts), Cairo, Egypt

Awards & Distinctions

- 2013 Presidential Medal of the Italian Republic, Italy
2010 Premio "Umberto Mastroianni 2010", Italy
2008 K.K.V. Bohuslan Stone Grant, Sweden
2006 Artist In Residence, Coral Spring Museum of Art, Florida, USA
2000/2001 "Prix de Rome" State Award for Artistic Creativity, Egypt/Italy
1998 Sculpture prize, Autumn Salon, Cairo, Egypt

Solo Exhibitions

- 2015 "Transcontemporary", Art Plural Gallery, Singapore
2014 "Touch", LKFF - Art & Sculpture Projects, Brussels, Belgium
2013 "Sculptures", Selma Feriani Gallery, Tunis, Tunisia
2012 "Double Identity", Flora Bigai Gallery, Pietrasanta, Italy
"Sculptures", Selma Feriani Gallery, London, UK
2010 "Armen Agop", LKFF - Art & Sculpture Projects, Brussels, Belgium
"Sufic" Al Markhiya Gallery, Doha, Qatar
2008 Zamalek Art gallery, Cairo, Egypt
2005 Centro Culturale L. Russo, Pietrasanta, Italy
Center of Art, Ekhnaton I Gallery, Cairo, Egypt

Selected Group Exhibitions

- 2014 "Highly Recommended: Emerging Sculptors", Frederik Meijer Sculpture Park, USA
"Salon II", LKFF - Art & Sculpture Projects, Brussels, Belgium
"Fifth Exhibition of the Center's Friends", Youth Creative Art Center, Doha, Qatar
"1:54 Contemporary African Art Fair, Selma Feriani Gallery, London, UK
"41 Premio Sulmona 2014", Sulmona, Italy
"Sculpture du Sud", Villa Datris, fondation pour la sculpture contemporaine, France
"Selections from the Contemporary Egyptian Art Scene Vol 2", Gallery Ward, Dubai, UAE
"Flux: Collective Exhibition", Art Plural Gallery, Singapore
"Carnivale", Egyptian Academy Rome, Italy
"The Salon", LKFF - Art & Sculpture Projects, Brussels, Belgium
"Art Stage Singapore", Art Plural Gallery, Singapore
2013 "Limen Arte 2013", Vibo Valentia, Italy
"Artists' Waves", Abu Dhabi Art, UAE
"Fine Art Asia 2013", Koru Gallery, Hong Kong
International Art Exhibition, Premio Sulmona" Sulmona, Italy
"Selections from the Contemporary Egyptian Art Scene", Gallery Ward, Dubai, UAE
"25 ans de Créativité Arabe", Bahrain National Museum, Bahrain
"Selections From the Collection", Mathaf Arab Museum of Modern Art, Doha, Qatar
"25 ans de Créativité Arabe", Riyadh, Saudi Arabia
"ArteFiera", Flora Bigai Gallery, Bologna, Italy
"25 ans de Créativité Arabe", Abu Dhabi, UAE

Introduction	2012	"25 ans de Créativité Arabe", Institut du Monde Arabe, Paris, France
Interview		"LKFF Selection", LKFF Art & Sculpture Projects, Brussels, Belgium
Recent works		"Summer Collections Part 1", Al Markhiya Gallery, Doha, Qatar
Biography		"Masterpieces X", Zamalek Art Gallery, Cairo, Egypt
Curriculum Vitae		"Art Dubai", Selma Feriani Gallery, Dubai, UAE
Acknowledgements	2011	"Art Palm Beach", Syra Arts, Florida, USA
		"Small Format", LKFF - Art & Sculpture Projects, Brussels, Belgium
		"SculpturSpark", Hunnebostrand Skulpturpark, Sweden
		"ISHARAT", Al Markhiya Gallery, Doha, Qatar
		"Sign Off Design", SLIDEart, Torino, Italy
		"Familiar Features", FA Gallery, Kuwait
		Marrakech Art Fair 2, Gallery Ward, Morocco
		Fine Art Asia 2011, Koru Gallery, Hong Kong
		"Avant Première", Art Plural Gallery, Singapore
		"Masterpieces IX", Zemalek Art Gallery, Cairo, Egypt
		"Sign Off Design", SLIDEart, Venice, Italy
		"Koru Spring Show 2011", Hong Kong
		ArteFiera, Flora Bigai Gallery, Bologna, Italy
		Art Stage Singapore, Bartha & Senarclens Partners, Singapore
		MENASART-FAIR, Beirut, Lebanon
		"Still Valid", American University in Cairo, Egypt
	2010	"7 Biennale Internazionale di Scultura della Regione Piemonte", Italy
		Contemporary Istanbul, Zamalek Art Gallery, Turkey
		"Path of Elegance Between East and West", The Boghossian Foundation, Brussels, Belgium
		Veksolund Gallery, Vekso, Denmark
		"Agop - Beaumont - Dana – Dethier", LKFF - Art & Sculpture Projects, Brussels, Belgium
		"Masterpieces VIII", Zemalek Art Gallery, Cairo, Egypt
		International Art Exhibition "Premio Sulmona", Italy
		The 4 th Beijing International Art Biennale 2010, China
	2009	Rosa Parks Museum, Montgomery, Alabama, USA
		"Undercurrent-Contemporary Egyptian Art", Art Sawa Gallery, Dubai
		Veksolund Gallery, Vekso, Denmark
		"Mediterranean Crossroads", Palazzo Montecitorio, Rome, Italy
		"Sommersalon 2009", Galerie am Gendarmenmarkt, Berlin, Germany
		"Il eme Festival Culturel Africain", Algeria
		International Art Exhibition "Premio Sulmona", Italy
		"Panorama of Egyptian Sculpture", Zamalek Art Gallery, Cairo, Egypt
		"Una Finestra Sul Mondo", Diocesano Museum, Catania, Italy
	2008	11 th Cairo International Biennale, Cairo, Egypt
		Must gallery, Misr University For Science and Technology, Giza, Egypt
		"Salon gallery", Art Palace, Cairo, Egypt
		Veksolund Gallery, Vekso, Denmark
		Horizons 1, Gallery, Giza, Egypt
		International Art Exhibition "Premio Sulmona" Sulmona, Italy
	2007	Veksolund Gallery, Vekso, Denmark
		International Art Exhibition "Premio Sulmona" Sulmona, Italy
	2006	Veksolund Gallery, Vekso, Denmark
		Zamalek Art Gallery, Cairo, Egypt
		Horizons 1 Gallery, Giza, Egypt
	2005	Premier Sculpture Salon, Cairo, Egypt
		"Lo spirito della pietra", Accademia nazionale di San Luca, Rome, Italy
		"Egyptian Contemporary Art", Toledo, Spain
		Toyamura International Sculpture Biennale, Japan
		"The Egyptian Contemporary Abstraction", Ebdaa Gallery, Cairo, Egypt
	2004	Palazzo Pretorio, Volterra, Italy
		Campo d'arte, Camaiore, Italy
	2003	Toyamura International Sculpture Biennale, Japan

	2003	Guillin Yuzi Paradise International Sculpture Exhibition, China
		Elogio della mano, Chiesa del Suffragio, Carrara, Italy
		Bergen Fylkesgalleri, Bergan, Norway
		Galleri Stensalen KKV-Bohuslan, Sweden
		Teatro Animosi, Carrara, Italy
	2002	State Prize of Artistic Creativity Exhibition, Egyptian Academy, Rome, Italy
		"Sculptori dalla Provincia di Lucca", Florida International University, USA
	2001	Winter Art Festival of Sarajevo, Bosnia
		"Young Egyptian Artists", Egyptian Academy, Rome, Italy
		"Diari Di Lavoro Di Artisti Stranieri A Roma", National Gallery of Modern Art, Rome, Italy
	2000	Salon of Small Format, Cairo, Egypt
		Safar Khan Gallery, Cairo, Egypt
		Karim Francis Gallery, Cairo, Egypt
	1999	National Exhibition of Plastic Art, Cairo, Egypt
	1998	Salon of Small Format, Cairo, Egypt
	1997	Autumn Salon, Cairo, Egypt
		National Exhibition of Plastic Art, Cairo, Egypt

Acquisitions & Public Works

	2012	Villa Empain/Boghossian Foundation, Brussels, Belgium
		Giardino di Piazza Stazione, Barge, Cuneo, Italy
	2011	Mathaf, Arab Museum of Modern Art, Doha, Qatar
		Neckarsulm City Park, Germany
	2009	Stratton House, London, England
		The Upper House, Hong Kong, Hong Kong
		Venetian Macao Resort Hotel, Macao, China
	2006	Coral Spring Museum of Art, Florida, USA
	2005	Landmark Mandarin Hotel, Central, Hong Kong
	2004	Museo dei Bozzetti, Pietrasanta, Italy
		Icheon City Sculpture Prak, S. Korea
	2002	Royal Caribbean Cruise Lines Ltd (Mariner of the Seas), USA
	2000	Aswan Open Air Museum, Aswan, Egypt
	1999	Al Ahram Foundation, Cairo, Egypt
	1998	City hall of Braunau, Austria
	1997	Egyptian Modern Art Museum, Cairo, Egypt
	1999	Egyptian Modern Art Museum, Cairo, Egypt
	2000	Egyptian Modern Art Museum, Cairo, Egypt

Publications

Art Plural: Voices of Contemporary. Text by Michael Peppiatt, Interviews by Jane A Peterson. Gatehouse Publishing. 2014

Double Identity. Text by Maurizio Vanni. Flora Bigai Arte Contempranea. 2012

Armen Agop. Text by Anna Wallace - Thompson. Selma Feriani Gallery. 2012

Still Valid, A Selection of Contemporary Egyptian Art. The American University in Cairo. 2011

Arrows, A Selection of Modern and Contemporary Art. Bartha & Senarclens Partners. 2011

ARMEN AGOP. Text by Rebecca Bell & Victor Hugo Riego. LKFF Art & Sculpture Projects. 2010

Undercurrent Contemporary Egyptian Art. Art Sawa. 2009

Mediterranean Crossroads. Martina Corgnati. De Luca Editori D'Arte. 2009

Scolpito I. Matta Lena. August von Goethe Literaturverlag. 2009

Stars of the Day. Ministry of Culture-Sector of the Fine Arts. 2006

Modern Egyptian Art: 1910-2003. Liliane Karnouk. Auc Press. 2005

Lo Spirito della Pietra. Accademia Nazionale di San Luca. 2005

Arte Egipico Contemporáneo en Toledo. Diputación Provincial de Toledo. 2005

Armen Agop. Text by Ilaria Cipriani. Comune di Pietrasanta. 2005

Acknowledgements

Special thanks to
Cara Chiang
Camen Garcia Velasco
Vanessa Lim
Shireen Marican
Carole de Senarclens
Cornelia Harper Tang
Sonal Tavkar
Alice Zou

Introduction
by Rubén de la Nuez

Interview
by Gillian de Boer

Conception
Frédéric de Senarclens

Graphic Design
mostra-design.com

Photo Credits
Stefano Baroni
Francesco Pelosi
Nicola Gnesi

Printed in Singapore
Dominie Press Pte Ltd

Edition of 1,000 copies

Published in 2015

© the artist and the author
ISBN 978-981-09-3830-7

ART PLURAL GALLERY

38 Armenian Street
Singapore 179 942

T +65 6636 8360
F +65 6636 8361

info@artpluralgallery.com
www.artpluralgallery.com

*Opening hours from 11 am to 7 pm
Closed on Sundays and Public Holidays*