

# Inspirational 72

art magazine

eric rottcher

mila veljac'a

jijo kuriakose

francis beaty

bea last

frans de winter

joel bonk

vivien solveig

lamia sarghini

chris allaway

metasit bunaikbuth

**Inspirational magazine** is copyrighted and therefore all rights are reserved for both the magazine and the featured artists.

**Cover:** Frans de Winter - Plexus Solaris - sculpture - detail [photo credit: Look J Boden]

# contents:

Inspirational 72 april 2023

**eric rottcher: interview 4**

**mila veljac'a: feature 14**

**jijo kuriakose: interview 20**

**francis beaty: feature 32**

**bea last: feature 41**

**frans de winter: feature 51**

**joel bonk: feature 58**

**vivien solveig: interview 66**

**chris allaway: interview 76**

**lamia sarghini: interview 85**

**metasit bunaikbuth: interview 95**

**from the editor: with thanks 104**

**eric**  
**rottcher:**  
**interview**



Who says I am not under the special protection of God.  
ADOLPH HITLER



# eric rottcher: interview

## ***What was your route towards becoming a visual artist?***

**er:** My route toward becoming a visual artist was not a straight one. There were plenty of wrong turns and I got lost a few times along the way. I originally intended to pursue a career as an art teacher, but I learned quickly that I was not suited for that role. So, I switched my major to Fine Art and concentrated in aesthetics.

Shortly after switching my major to Fine Art, my mom suffered a brain aneurysm and two strokes. I was devastated, and what followed was a cycle of depression and substance abuse that ultimately killed my creativity and passion for art. It took some time to heal and get me to where I am now.

## ***Painting and collage are a big part of your work. Which came first, or did they both develop at the same time?***

**er:** I think they developed simultaneously. I've always been heavily influenced by the Dadaists and so the idea of using readymade objects just came naturally.

## ***Faces as masks seem to figure quite strongly in your work. Can you explain why?***

**er:** Identity and Self-awareness are concepts that have always fascinated me. People are like puzzles; real life collages. Life is a delicate balance of truth and deceit. No one is able to construct a complete image of who they are without both the good and the bad. We all have secrets that we guard carefully. It's interesting to me that our choices of what we show the world and what we keep hidden ultimately reveal our true nature.

## ***Your subject matter is pretty visceral. Where does the inspiration come from? Is it internal, external, or somewhere between?***

**er:** Somewhere in between. Some of my inspiration comes from substance abuse, family, love, death, childhood, and sometimes even humor.





Someone put poison acid in his nose drops

# eric rottcher: interview

***How would you like others to view and interpret your work, if at all?***

**er:** Viewers should approach my work knowing that I'm only giving them part of a story. In order to better understand what they're looking at, the onus is on the viewer to figure out the context. I provide the subject matter and the title, and the viewer creates the meaning.

***Are you working on anything specifically at the moment?***

**er:** Yes, I'm painting some abstract flower on a 5' x 4' canvas. It's my first time working on something that large; it's a lot of fun.

in the March, 11 edition of *Injection Magazine*.

***Do you have any upcoming exhibitions, shows or events that you'd like to mention – on or offline?***

**er:** Currently, I have a piece in a group exhibition at the Washington County Museum of Fine Arts in Hagerstown, MD. I also just had an article about my work featured in the March, 11 edition of *Injection Magazine*.

***And where can you be found online?***

**er:** I'm currently in the process of rebuilding my website [Ericrottcher.com](https://eric-rottcher.com), but my work can still be seen at <https://eric-rottcher.pixels.com/index.html?hideadministrator=true>





# eric rottcher: interview

## Artwork:

Page 5: Eric Rottcher

Page 6: Eric Rottcher

Page 8: Eric Rottcher

Page 9: Eric Rottcher

Page 11: Eric Rottcher

Page 12: Eric Rottcher

**mila**

**veljac'a:**

**feature**









# mila veljac'a: feature

Mila Veljac'a is known for her figurative paintings and drawings, depicting figures, interiors and landscapes in an often surrealistic setting, combining scenes of everyday life with the absurd in an unprecedented way. Mila Veljac'a is a Croatian-born visual artist. They continue their education at art academies in Croatia, Vienna, Salzburg and Stuttgart and passed on their expertise as a lecturer in fine arts for several years.

Mila Veljac'a's diverse oeuvre includes oil paintings on canvas and works on paper. Her focus is on painting, which reveals a preference for figurative and abstract elements. Mila Veljac'a's complex and mysterious visual worlds are somewhere between reality and fiction, possible and impossible.

In her works, the artist enables a dialogue about modern man, his environment and human relationships. The result is scenes full of suggestive power that emotionally involve the viewer. Mila has been working on natural linen as a painting surface for several years. In many of her paintings she makes the material visible and dissolves painterly surfaces again. The process of destruction is thus an elementary part of her work. As a result, the different levels that come to the surface become an extraordinary three-dimensionality.

Mila Veljac'a works are represented in public and private collections. She achieved success in well-known galleries, art houses and at art fairs. Private collectors, public institutions and banks acquired her works around the world.

## **Artwork:**

Page 15: Mila Veljac'a

Page 16: Mila Veljac'a

Page 17: Mila Veljac'a

Page 18: Mila Veljac'a

**jijo**

**kuriakose:**

**interview**





Ji Jo

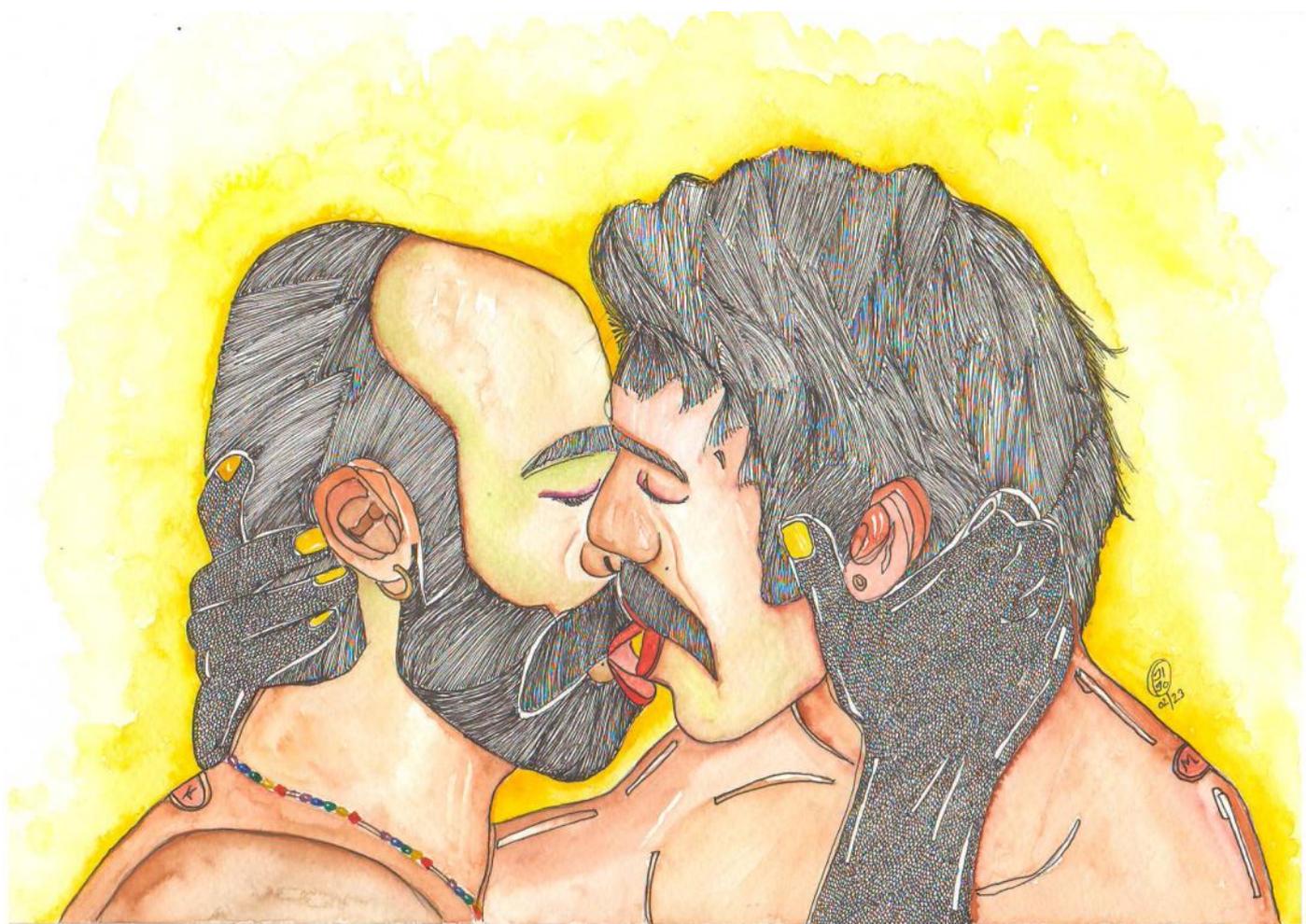
# jijo kuriakose: interview

## ***What was your route towards becoming a visual artist?***

**jk:** I am a self-taught multidisciplinary gay artist from Kerala, the South of India. Having survived quite a strugglesome teenage and depressive early adulthood, void of exposure to any enticing visual depictions of queer lives and art, I decided to pursue my artist journey, since I came out in 2013. My art practice (mostly paintings, photographs and poetry performances) have their vertices drawn from my emotions and notions on intimacies, which otherwise stay unexplored sans any cultural enlightenment in the homophobic state I reside in. I continue creating fine art narrations which intersect with regional elements of identity and mental health, geography and space, romance and relationships, desire and body positivity etc. I came out as a Malayali Gay person in March 2023, a time period where homosexuality was not decriminalised in India. I as an artist felt the necessity to contribute to the visual culture in my state, as I can, and explore the possible nuances pertaining to depicting same-sex affection and today, I stand more proud as a gay artist. The journey has never been easy and I still face various forms of homophobic instances not only in terms of my artistic expressions but in terms of access to space, livelihood and expressions of the self. However, I realise more persons are viewing my art which in turn, I believe, young queer persons in my state and nation.

## ***Fine art and photography are your main creative output. Are you drawn more towards one or the other, or do they both give you a separate creative outlet?***

**jk:** I started doing photography only to generate reference images to do fine art drawings. Over a period of time my interest in photography, from being a hobby art, turned to formal intervention and these days I do photography as a work. Most of my art works are abstract versions of the photographs I have captured. Having photographed more than 300 persons over the past seven years gave me the learning on diversity and intersectionality; which I think is a very political stand in contemporary India, especially considering the evolving paradigms of queer discourses and associated fine art depictions. I also think the agency for queer citizens to speak for themselves should not stay inferior to the heteronormative cancel culture, which is quite rampant in my state and nation, and I as a gay.queer artist can do my part for the Identity I represent. I also plan to expand my areas of art practice to thread/ceramic/installation etc, so that my already done fine art works find new facets of visual imprints.





Ji Jo

# jijo kuriakose: interview

***You have said that you live in a highly homophobic state where queer/gay lives are not represented. Is your work a response to that in any way?***

**jk:** Residing in a state, where fine art-stories conventionally fall in frames of heteronormativity and associated cultural rhythms, I, as a queer artist, always wanted to contribute to the contemporary art scenario. While art as a form of self-depiction inspires me to present desire, intimacy, romance, relationship and pleasure from a gay point of view, I also deploy my creative notions as a tool to bring political discourses via art; thereby being vocal regarding solitude, identity dilemmas etc. I mostly get enticed from memories and moments from my own life and my dear queer amigos and allies. My fine art work is also a response to homophobic visual culture in my state and I hope to present more visual markings on the diversity of queer lives from a gay person's perspective.

***Your work primarily focuses on the diversity of the male body and the intersection across class, ethnicity, romance, intimacy, lust, relationships, and more. How do you express those notions in your work?***

**jk:** I think my state of being as a gay individual, the romantic experiences and relationships I had moulded me to be a better citizen, in terms of understanding how diversity works within the queer community. As much as we speak for acceptance I see how deep rooted various social biases function within the gay community and in India caste and class bias is still deep seated in people's brains. On a parallel note, India being a huge country, it's unfair to place certain forms of queer lives as the ideal Indian queer/queer accepting Indian household/celebrations of gay romance etc. Considering the diverse facets of ethnicity, language and culture etc, photography is one possible form of expression which can place more interesting elements of above said factors. As I do photography as a work these days, it's further challenging to speak about politics versus artistic options in this area. Nonetheless, it's very pivotal that we present and nurture backgrounds of queer persons, other than the liberated gay persons lives whose influence might be the western queer culture, which in many ways can't really reflect the regional gay lives. We really need to look into understanding how many a gay persons have sought art as a form of self depiction and the possibility to archive such depictions.



# jijo kuriakose: interview

***Are your work projects planned in advance, or is there more of an element of spontaneity in the process?***

**jk:** Speaking about fine art work, the mood to do paintings is quite seasonal, I would say. When I do drawings I do a lot of sketches which I might develop as paintings later. Whereas in terms of photography it can both be spontaneous and pre-planned, as per client requirements (Considering the matter that I do photography as work, as well). I enjoy the time being as an artist and the satisfaction post each work assignment is quite enticing.

***How would you like others to view and interpret your work, if at all?***

**jk:** As an ever learning artist I am open to constructive criticism and I believe that art is all about interpretation. The challenge to have the art seen is that makes a gay artist hold back one's own efforts, in my state. Mainstream print media/art and lifestyle magazines etc in my state are extremely homophobic and each time I am informed that they are interested in covering my work as part of any feature I am later intimated that they think the content of my work might not suit their audience/readers. The more we present gay romance and intimacies the more we understand how deep rooted homophobia is. The state in, Kerala, is progressive in many aspects, but the indicators of development and progress is still void of elements of Sexual Orientation.

***Are you working on anything specifically at the moment?***

**jk:** Thanks for this question!

Yes, I with a team is working on releasing a gay themed musical video; a visual project as a cultural contribution and dedication to all non-heterosexual persons in my nation. I miss all my gay friends who did suicide owing to the homophobic attitude from their kith and kin, the state and its citizens welfare mechanisms etc. I believe we need to Do more to let queer people feel belonged.

***Do you have any upcoming exhibitions, shows or events that you'd like to mention – on or offline?***

**jk:** No. I wish to do an exhibition of my photographs anytime this year and I am looking for sponsors.



Ji Jo

# jijo kuriakose: interview

*And where can you be found online?*

**jk:** My Insta handle is: jijoquriaqose

My Email ID: jjojokuriakose2000@gmail.com

## **Artwork:**

Page 21: Jijo Kuriakose

Page 22: Jijo Kuriakose

Page 24: Jijo Kuriakose

Page 25: Jijo Kuriakose

Page 27: Jijo Kuriakose

Page 29: Jijo Kuriakose



**GAP**

Global Art Project

# DISTANCIA Y CERCANÍA

INTERCAMBIOS INTERNACIONALES DE FRAGMENTOS



**COMISARIADA POR GAP:**

**CARL HEYWARD / E.E.U.U. y AKIKO SUZUKI / JAPÓN  
SANDRA BASTIDA y ALE FEIJO / ARGENTINA**

# LA CASA DEL CHUBUT

**Martes 28 de marzo (16:00 h) - Miércoles 5 de abril**

SARMIENTO 1172

CIUDAD AUTÓNOMA DE BUENOS AIRES, ARGENTINA

**Inspirational**  
art magazine

**chubut**

**utsanga**

**55**

**CULTURA**  
Galería de Arte y Cultura  
CALLE SARMIENTO 1172, BUENOS AIRES

**QUARENTENA** GALERÍA

**francis**

**beaty:**

**feature**





2





4





6

# francis beaty: feature

Francis Beaty (1949, Abington, PA United States) is an artist who works in a variety of media. Multilayered images arise in which the fragility and instability of our seemingly certain reality is questioned. By taking daily life as subject matter she comments on the everyday aesthetic. She tries to approach a wide scale of subjects in a multi-layered way. She likes to involve the viewer in a way that is sometimes physical and believes in the idea of function following form in a work. She creates work with a clarity of content and an uncompromising attitude towards conceptual and minimal art. Her works are characterized by the use of everyday objects in which recognition plays an important part. By emphasizing aesthetics, she wants to amplify the astonishment of the spectator by creating compositions or settings that generate tranquil poetic images that leave traces and balances on the edge of recognition and alienation. Her work does not reference recognizable form. The results are deconstructed to the extent that meaning is shifted and possible interpretation becomes multifaceted. With a subtle minimalistic approach, she formalizes the coincidental and emphasizes the conscious process of composition that is behind the seemingly random work. The thought processes, which are supposedly private, highly subjective and unfiltered in their references to dream worlds, frequently are revealed as assemblages.

Her works directly respond to the surrounding environment and use every day experiences from herself as a starting point. Her works never show the complete structure. By applying a poetic and often metaphorical language she tries to develop forms that do not follow logical criteria, but are based only on subjective associations and formal parallels, which incite the viewer to make new personal associations. Her works are often about contact with architecture and basic living elements. Energy, space and landscape are examined in less obvious ways and sometimes developed in absurd ways. Her works are thought provoking vehicles to carry the viewer to a new perspective and heightened awareness of space, texture, dimension, shades, and shadows. Her process begins with a visual diary that draws from emotional states, emphasizing capsules of time that crystalize feelings and words with color and form. Her work has been described as, "...a quiet immersion into an alternate world representative of the artist's energy, a wordless, delicate beauty juxtaposed by the use of heavy materials: paste, wood, concrete, metal, piping, with softer elements: cardboard, screen, paper and mesh, and nature discards, which leaves one questioning preconceived notions. She creates work that investigates personal connections through enigmatic, abstract forms. Her intention is to create work that invites the viewer to question the materials and start

# francis beaty: feature

to “see” with new vision and spark dialogue. Francis Beaty currently lives and works in Philadelphia.

*A select impression of works and details from works by Francis Beaty accompany this feature. For further information and an up to date overview of available works, please visit our website: [www.10dencegallery.com](http://www.10dencegallery.com)*

## **Artwork:**

Page 33: Cultural Modification - sculptural installation - detail

Page 34: Aflame - sculptural assemblage

Page 35: Reel Story - sculptural assemblage

Page 36: Podsitivity – Installation - detail

Page 37: Sprung - 33cm x 42cm x 30cm - sculptural assemblage

Page 38: Balancing Act - installation

**bea**

**last:**

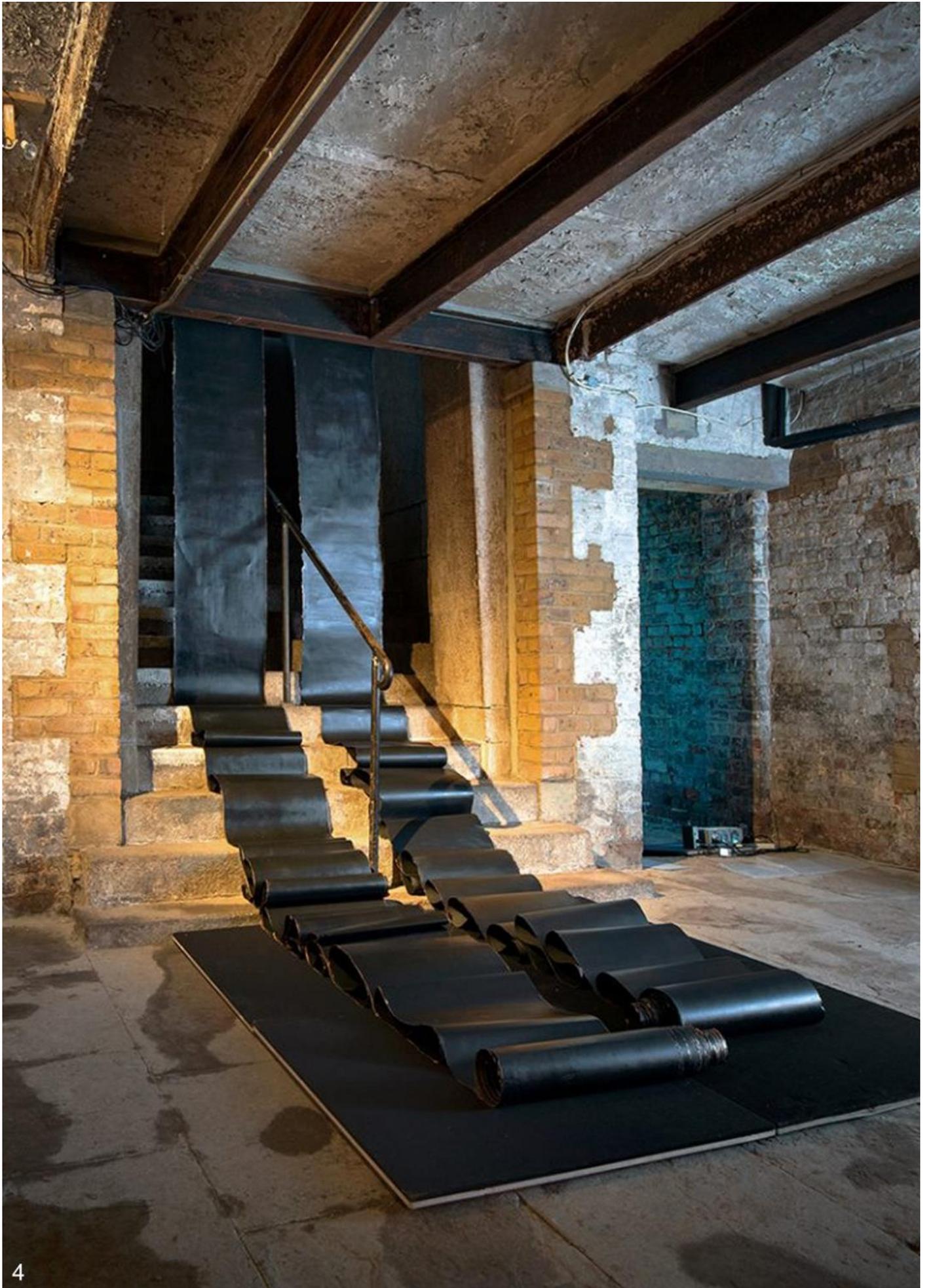
**feature**



1









5



6

# bea last: feature

Bea Last is born in Cyprus, to Maltese/French Parents and educated in England, she is presently based in Scotland, U.K. Her perceptions and relationship to both inner and outer landscapes she believes, are attributed to this sense of not belonging to – and yet belonging everywhere. Contributing to an outward looking and broader approach to the global community and so to inspiration and connection.

Initially a painter, the creative process has led her to where she is presently merging drawing/painting into sculptural forms, and she is excited to see where this process will also lead her.

Creativity and all its attributes are important to her and so with this in mind she is also an open studio tutor for Glasgow School of Art and a creative practitioner for Better Lives- a UK based autism network. Her creative practice is process led. Currently she is exploring drawing in its broadest sense, creating sculptural drawing installations, using salvaged, recycled materials and found objects such as plastics, paper, fabric, iron and wood. For Bea, installations depend on location, space and environment and are created or re-invented according to that space. Both a reaction to or a statement of, her installations and sculptural drawings engage via dialogue and conversation on very current global and societal issues. Relationship, conversation, connection, community, placement, humanity, and current global issues are her focused interest. They are subtle and challenging, a contrast between the fragility and strength. They have been referred to as both monumental and fragile at the same time. Her creative practice looks to what it is to be human, the fragility, the strength and is demonstrated in the materials she uses. However salvaged or found though, the aesthetics, the craft that is art is vital to her, allowing her to continually move her practice forward.

*A select impression of works and details from works by Bea Last accompany this feature. For further information and an up to date overview of available works, please visit our website: [www.10dencegallery.com](http://www.10dencegallery.com)*

# bea last: feature

## **Artwork:**

Page 42: Descent of Man - installation

Page 43: White Bags - installation

Page 44: the Red Line - perspex boxed - 20x15 cm - mixed media

Page 45: The Black Scrolls - installation

Page 46: The Red Bags - installation

Page 47: Prosody I - 178cm x 178cm - painting

10dence platform

# THE ANATOMY LESSON REVISITED

The Anatomy Lesson Revisited - Almost 400 years after the creation of this masterpiece by Rembrandt van Rijn, an extremely diverse and carefully selected international group of artists have been brought together for an exhibition project to revive, to synchronize and to evolve this painting into contemporary expressions of art, reflecting their individual and artistic values from a 21st century point of view.

Curated by Colin Rhodes - UK

JUNE 2 till 18 2023

Karin Arink - NL  
Hans van der Ham - NL  
Rik van Iersel - NL  
David Jenowe - US  
Bea Last - UK  
Steve Moseley - US  
Macha Melanie and PulsArt - FR  
Geert Mul - NL  
Gilles Olry - FR  
Hans Rikken - NL  
Harry Schumacher - NL  
Johanna Schweizer - NL  
Larisa Sjoerds - NL  
Frank Vanhooren - BE  
Ron Weijers - NL  
Frans de Winter - NL  
Efrat Zehavi - IL/NL

Inspirational  
art magazine

gent: event 2023

www.10dencegallery.com

Sint-Amanduskapel (Campo Santo) - Visitatiestraat, 9040 Ghent - Belgium

**frans**

**de winter:**

**feature**



1





3





5

# frans de winter: feature

'By replacing the original application of matter or an object with a new one, you can say things with images for which there are no words.' Frans de Winter is an autonomous visual artist. He is currently making three-dimensional human images. Often life-size, so that a passer-by or spectator identifies with the image, as it were. He has absolutely no inclination to create a beautiful image by means of a traditional technique. He makes shapes with materials that come his way and inspire him and that often have their application in contemporary industry, which places the images in the here and now. In any case, he is constantly pleased with every moment when an image has found its place. His project is his career, and he hopes to be able to look back on a beautiful oeuvre in his old age.

*A select impression of works and details from works by Frans de Winter accompany this feature. For further information and an up to date overview of available works, please visit our website: [www.10dencegallery.com](http://www.10dencegallery.com)*

## **Artwork:**

Page 52: Ontwapenen - Disarm - sculpture - detail

Page 53: Plexus Solaris - sculpture - detail [photo credit: Look J Boden]

Page 54: Load - sculpture - detail

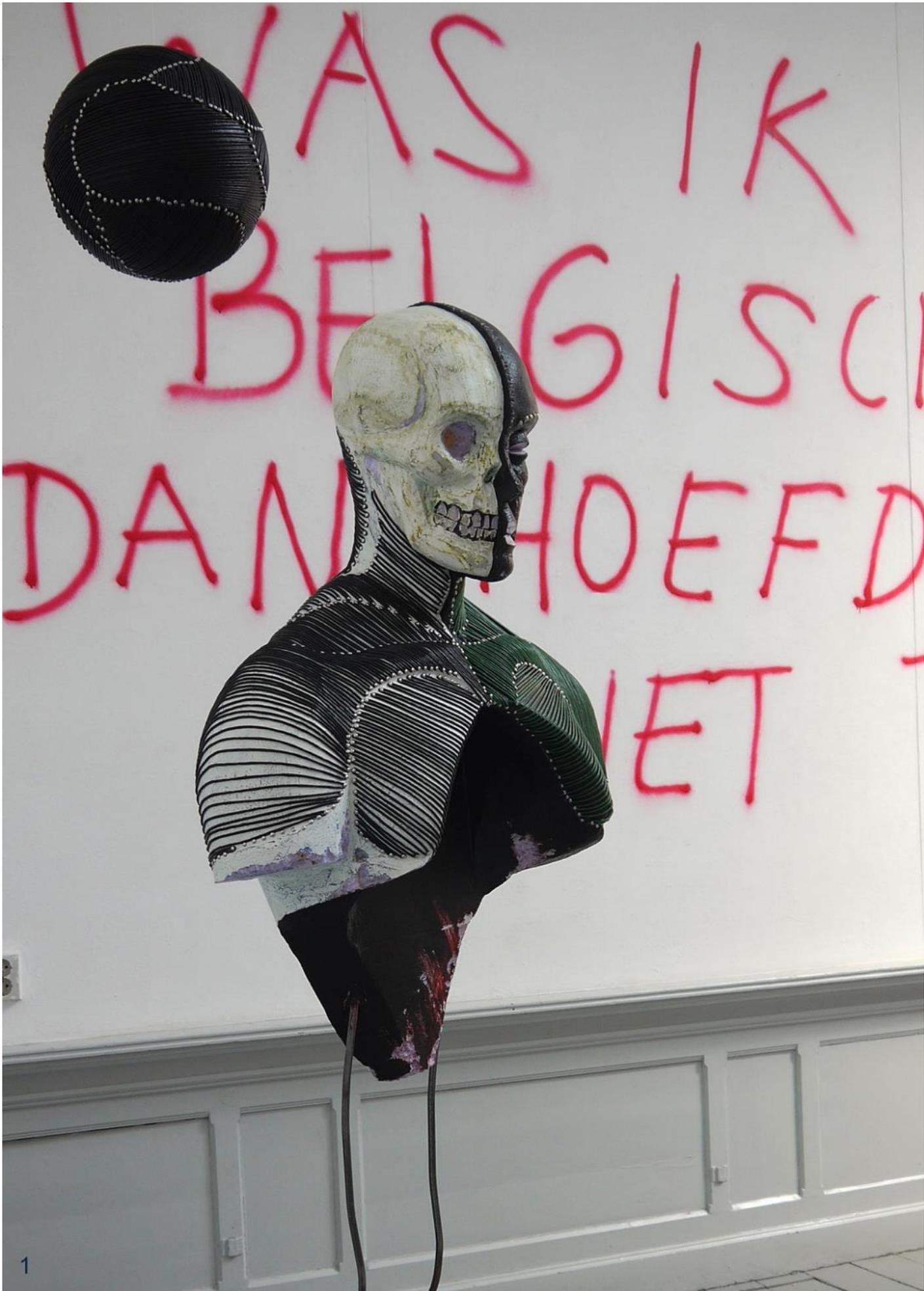
Page 55: Ontwapenen - Disarm 1 - sculpture - detail

Page 56: studio Keilewerf Rotterdam 2022

**joel**

**bonk:**

**feature**

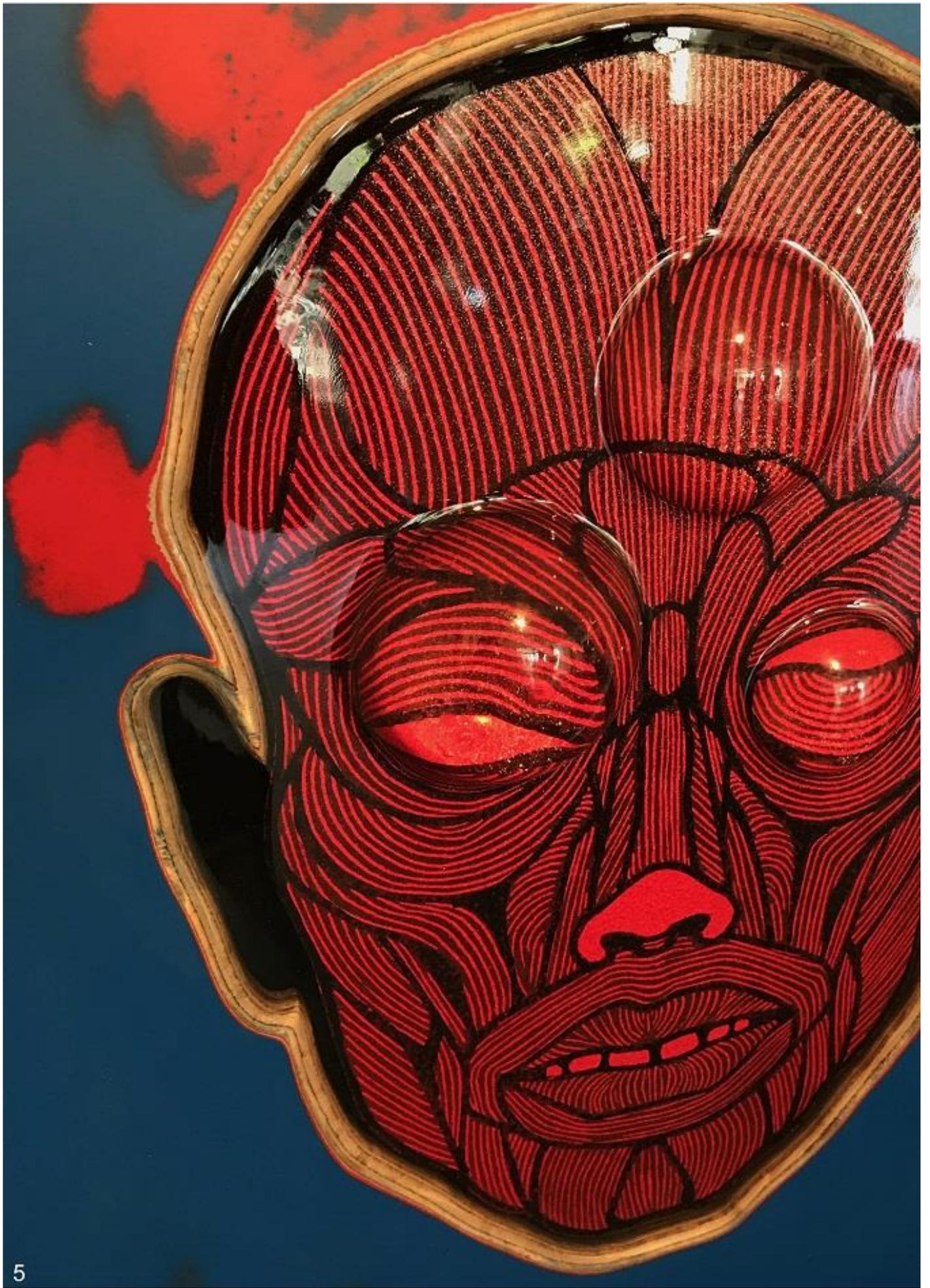






3







# joel bonk: feature

Joël Bonk is a Dutch artist who grew up in Zwolle. After studying and working in graphic design, he continued his artistic study at the Artez Academy. At the start of his study, Joël made a permanent shift to Fine art. In the middle of the education he left his hometown to continue and finish his study at the Willem de Kooning Academy in Rotterdam. Nowadays he lives and works in Gorinchem, where he's making sculptures and paintings combined with printing techniques.

The use of lines, threads, wires and chords are key to his work, with it he tends to display the underlying fibers and structures of the human anatomy. In this way, he is trying to create a dialog between human and its inner world. With the use of bright colors and a lot of beautiful dark like the universe that surrounds everything, Joël makes the analogy of our inner universe.

Throughout his career he mainly focused on the philosophy of the body in the form of anatomical studies, using his own body and appearance in the process. Appreciating the thoughts and ideas of Maurice Merleau-Ponty on 'Embodiment' and the 'Mind-body dualism' of Helmuth Plessner, Joël still finds it relevant today to ask the question; what is a human? Or better, what is it like to be human?

"The body is the source of our awareness, inseparably connected with the mind... Everything is perceived through the body (scale and senses)." Jos de Mul on embodied cognition in his book 'Artificial by nature'

*A select impression of works and details from works by Joël Bonk accompany this feature. For further information and an up to date overview of available works, please visit our website: [www.10dencegallery.com](http://www.10dencegallery.com)*

## **Artwork:**

Page 59: Critical Threshold - installation

Page 60: Steppingstone - sculpture

Page 61: Surrogate Head - sculpture

Page 62: Full Extens

Page 63: Untitled

Page 64: Tanpa Kulit

**vivien**

**solveig:**

**interview**







# vivien solveig: interview

***What was your route towards becoming a visual artist?***

**vs:** I always wanted to become an artist. I studied fine arts from 2007 to 2015 in Germany.

***What is it about drawing in particular that so intrigues you?***

**vs:** I draw every day. The precision of the ballpoint pen, that allows me to set sharp black and white contrasts is why I choose this as my main drawing tool. It allows me to create detailed works.

***There is a strong link in your work between humans and nature, often intertwined. Can you explain the reasoning behind this?***

**vs:** I work on a series of utopian sceneries. They represent a rapprochement towards nature. A deep connection between animals, mostly pets, and humans is what interests me.

***Does the inspiration for your work come from the external, internal, or both?***

**vs:** Both.

Art has always been my escape into an imaginary world. As a visual thinker, creating images is the best way to express my thoughts. So I portray my inner world by using photographs as a reference.

***Are your work projects planned in advance, or is there more of an element of spontaneity in the process?***

**vs:** Often, I start by having a rough idea of what I want to draw and during the process I add further elements.

***How would you like others to view and interpret your work, if at all?***

**vs:** My works tell stories. I am always curious about what viewers think of them.

***Are you working on anything specifically at the moment?***

**vs:** I continue my ballpoint pen series.







# **vivien solveig: interview**

*Do you have any upcoming exhibitions, shows or events that you'd like to mention – on or offline?*

**vs:** None.

## **Artwork:**

Page 67: part of the Utopia series

Page 68: part of the Utopia series

Page 69: part of the Utopia series

Page 71: part of the Utopia series

Page 72: part of the Utopia series

Page 73: part of the Utopia series



**GAP**  
Global Art Project

# **GAP VIII** **LECCE, ITALY** **ART RESIDENCY** **2023**

#globalartproject : a collaborative collective  
workshops / solo & collab studio experiences in international art practice

# **YES! LECCE**

**Curated by Monica Lisi**

**G A P M e m b e r s W o r k**

exhibition and studios at:

**Palazzo Turrisi-Palumbo**

**Via Marco Basseo, 16, 73100 Lecce LE, Italy**

**May 11 - May 30**

# **GAP**

promoting the creative intelligence of the international arts community

 [globalartproject](https://www.instagram.com/globalartproject)

INFO: [artspeak2020@yahoo.com](mailto:artspeak2020@yahoo.com)

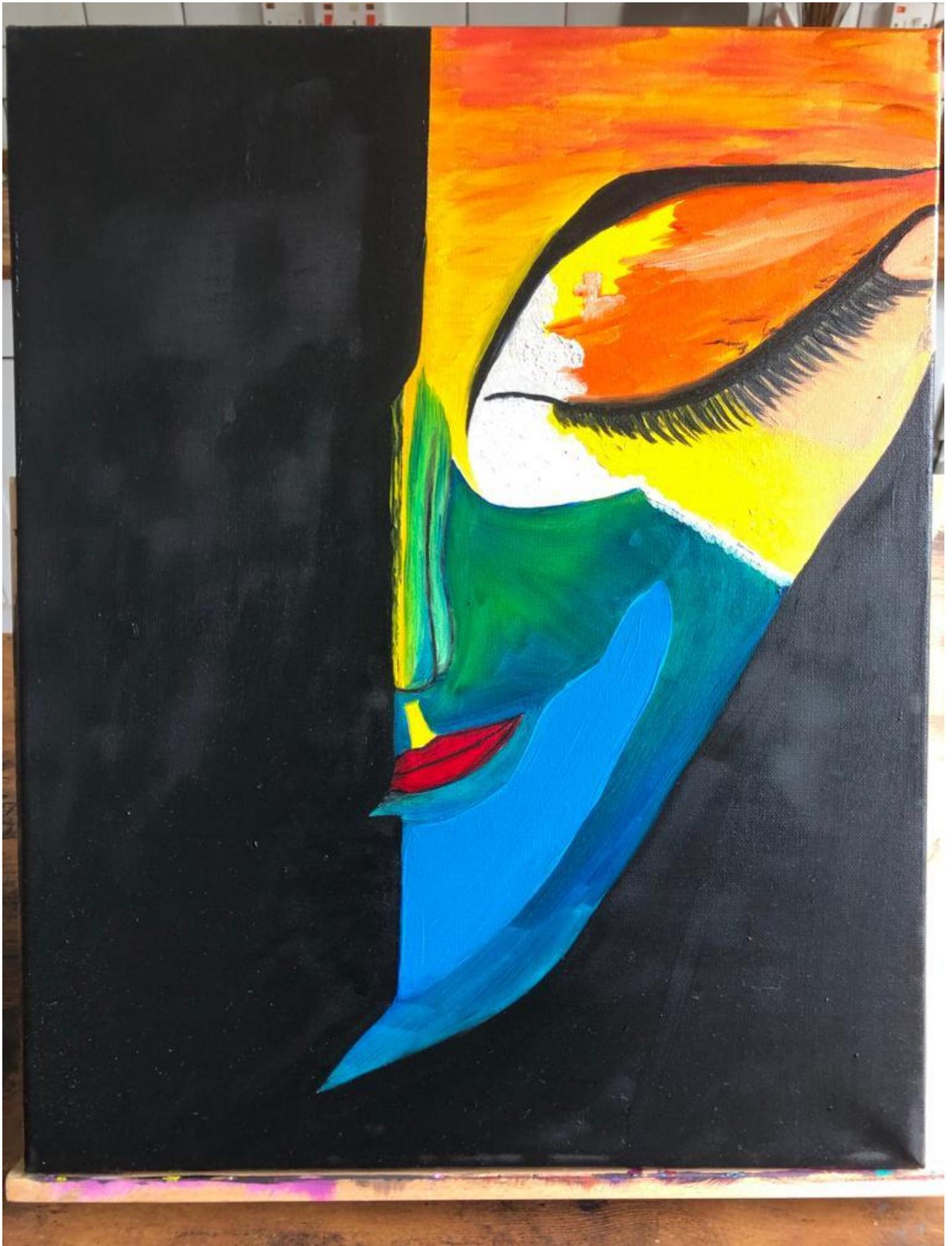
<https://globalartproject.wixsite.com/globalartproject-art>

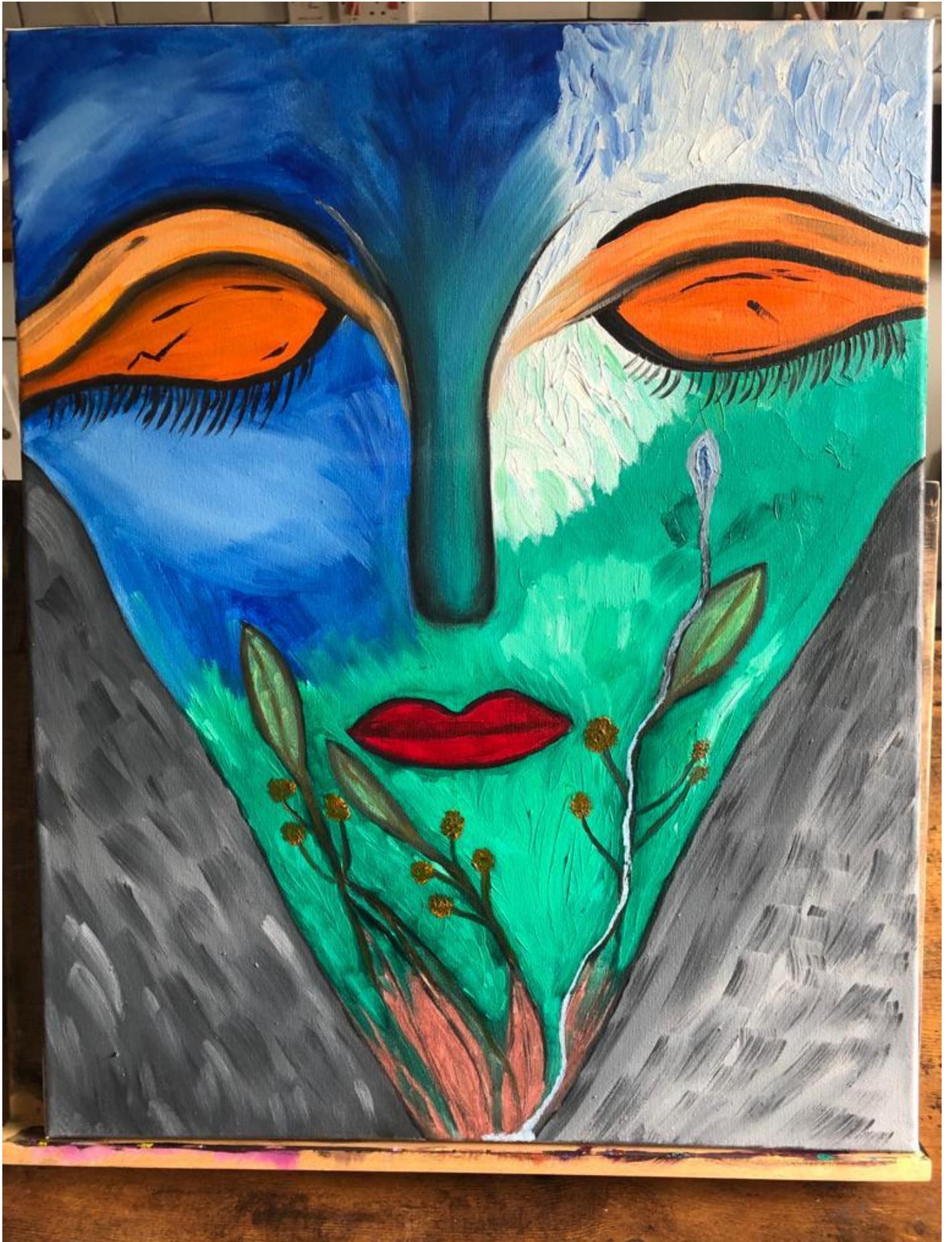


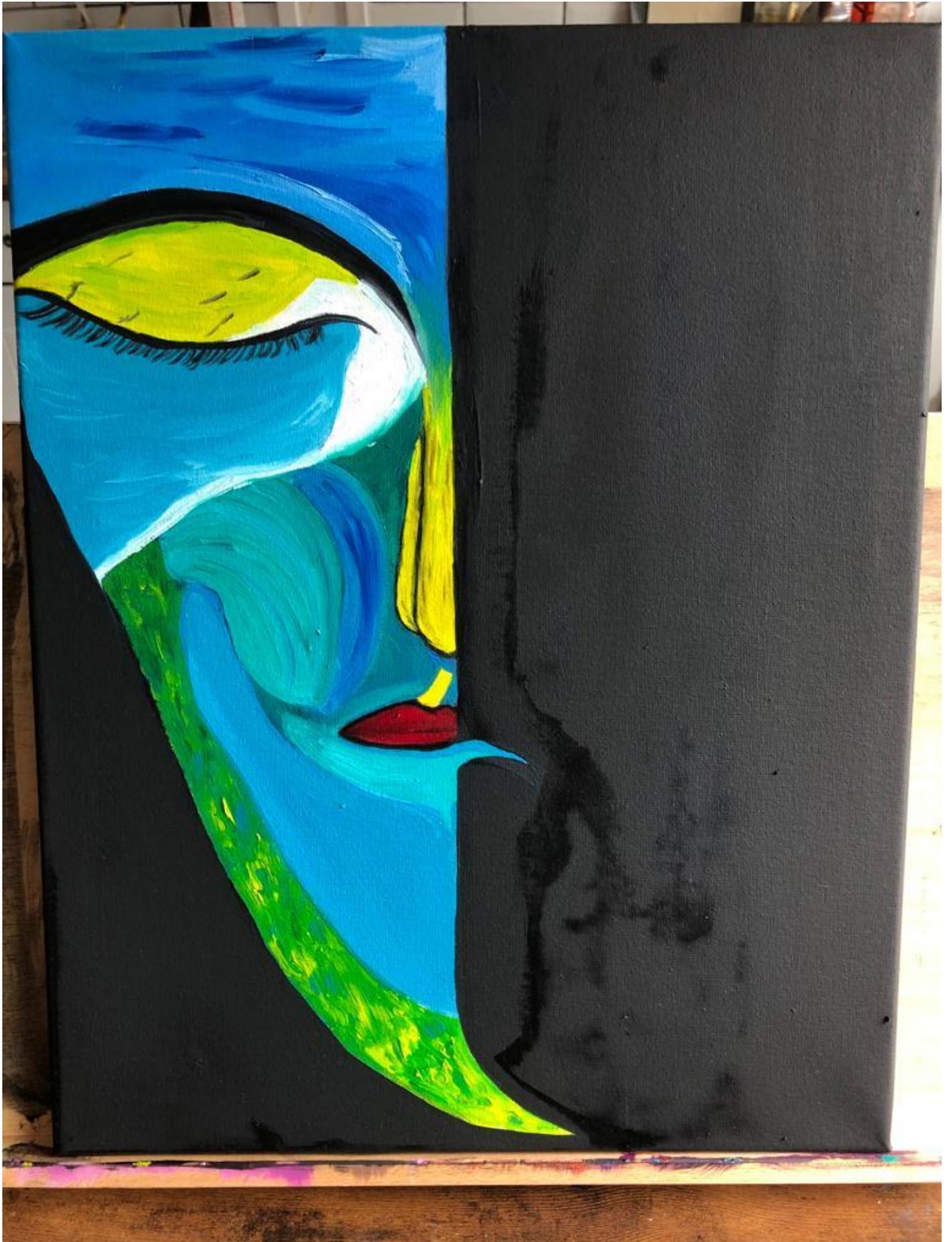
**lamia**

**sarghini:**

**interview**







# lamia sarghini: interview

***What was your route towards becoming a visual artist?***

**Is:** The route in me becoming a visual artist was due to heartbreak which led me into finding art. It was after not being able to focus on much I found a pack of paint and from there I started to paint and found so much relief and focus away from my troubled mind and then the journey began.

***What is it about painting specifically, that so intrigues you?***

**Is:** What intrigues me the most about painting is a story can be told from art from someone's heart and soul the forms and colors which I find so inspiring.

***You are part of the collective Art Therapy Healing Group. Can you tell us about the group, and how you became involved?***

**Is:** Art Therapy Healing Group is a group of artists from London which we all have something in common, which is that art is a form of healing and meditation. We try to inspire others through art to heal through any type of art form whether it be painting or singing.

***Where does inspiration for your work come from? Is it internal, external, or somewhere between?***

**Is:** My inspiration is very internal. I am somewhat of a dreamer and I also use meditation to tap into my internal being.

***Are your work projects planned in advance, or is there more of an element of spontaneity in the process?***

**Is:** My work projects are never planned. I will just go inwards and allow the energy to flow through me. I always get very excited when I start to paint and see the end results.

***How would you like others to view and interpret your work, if at all?***

**Is:** I would like people to view my work with an open mind and see what they can see as many see different shapes and stories.







# lamia sarghini: interview

*Are you working on anything specifically at the moment?*

**Is:** At the moment I'm very inspired by the Topkapi palace in Istanbul and painting some modern versions and rooms of the palace. I am also very inspired by the eyes the meaning of the evil eye of protection.

*Do you have any upcoming exhibitions, shows or events that you'd like to mention – on or offline?*

**Is:** At this moment in time there are no planned events until the next year, but these dates will be posted on my social media.

*And where can you be found online?*

**Is:** I can be found on Instagram @la.mia1111

## **Artwork:**

Page 77: Lamia Sarghini

Page 78: Lamia Sarghini

Page 79: Lamia Sarghini

Page 81: Lamia Sarghini

Page 82: Lamia Sarghini

Page 83: Lamia Sarghini

**chris**

**allaway:**

**interview**





# chris allaway: interview

## *What was your route towards becoming a visual artist?*

**ca:** Approximately 12 years ago I tried my hand at making small landscape quilts, they were interesting, but I wanted a more artistic look. Through trial and error, it has now evolved to a fabric collage that is mounted on canvas portraying realism.

## *What is it about working in textiles in particular, that so intrigues you?*

**ca:** When purchasing fabrics, I see patterns and shapes that work in ways that others may not perceive. I envision feathers in flower petals and grass in the manes of horses. I love fabric that has the appearance of texture built in. I see myself using it for rocks, trees or subtle forest background. I lose myself in the cutting process where I might sit outside for hours just cutting out shapes in tones that make the perfect tree or rock. It's stepping back and being able to see on the canvas the vision you perceived coming together so well, and being fabric, you can pick it up, move it around to tweak a piece that may not have been laid down quite right the first time. It's the flexibility of being able to take scissors and pieces of fabric wherever you go and cut them up as you sit and enjoy the sun on a park bench.

## *Your work is landscape based. What is it about that link with the natural environment that drives you creatively?*

**ca:** I have always enjoyed nature and found inspiration in all its splendour. Whether driving in the countryside or one of many cross Canada trips, I find myself distracted by the beauty of the land, the changing colors of the season, the aging grace and beauty of the trees. Short trips can become much longer as I stop to take photographs and walk along the riverbanks and forest trails. There is so much grandeur in the natural environment and so little time to capture it all.

## *Is the tactile nature of the fabrics that you use in your work, an integral part of the finished piece?*

**ca:** Visually from a distance or in a photograph my work looks to be a painting, people are very surprised when I explain that it is done with fabric. The invisible stitching that I do with my machine and the layering of many small pieces together create a very tactile and often 3D effect.





# chris allaway: interview

***Are your work projects planned in advance, or is there more of an element of spontaneity in the process?***

**ca:** There is a fair bit of spontaneity, while I plan what I will work on. I can be easily distracted by a new and especially appealing fabric line that gets me thinking of new seasons or locations. Occasionally, it's a photograph of a hike or vacation spot that a friend shared.

***How would like others to view and interpret your work, if at all?***

**ca:** It is heartwarming to hear people relate to the scene in the picture which reminds them of places and people they have known. It's gratifying to know that if I have created work based on a specific location, like a Northern Ontario waterfall, that people recognize the area without looking at the title of the art.

***Are you working on anything specifically at the moment?***

**ca:** There is so much beauty in our surroundings that I find myself constantly challenged with new ideas. My current work revolves around how nature takes back what we have abandoned. Dilapidated barns and decomposing boats have been my latest works.

***Do you have any upcoming exhibitions, shows or events that you'd like to mention – on or offline?***

**ca:** I have several shows coming up:

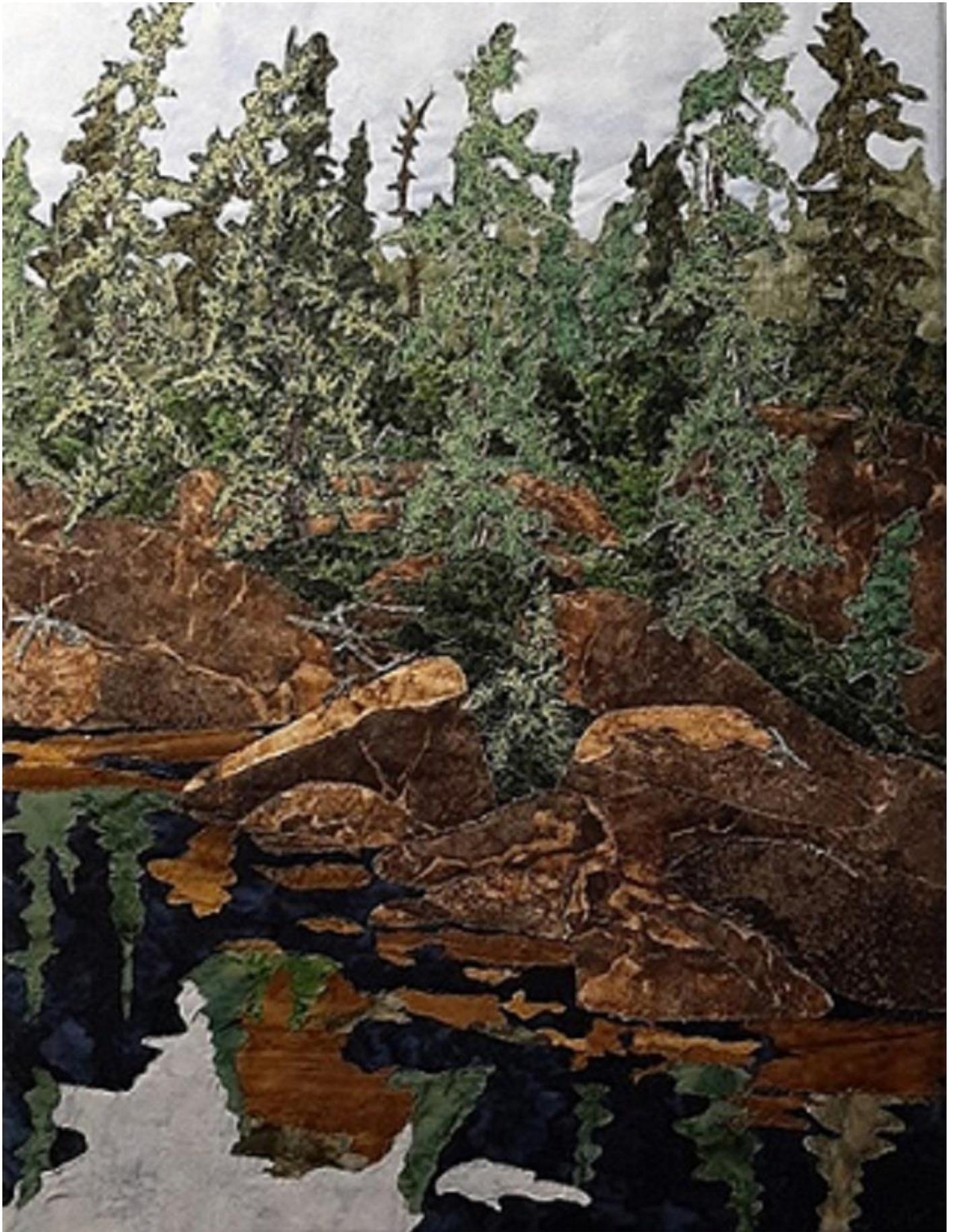
The Paris Bohemian Gallery in Brant County, March 1 – May 31

London Artist's Studio Tour, April 28, 29, 30

Lambeth Art Association, Art Show, May 4—6

Art in the Park, Stratford, May 20—Sept 27

ArtWithPanache Gallery London ON, continual





# chris allaway: interview

*And where can you be found online?*

**ca:** Fabricated Art by Chris Allaway can be found at:

Pinterest.ca @callaway56/fabricated-art

Facebook: @fabricatedart

Instagram: @fabricatedart

## **Artwork:**

Page 86: Brother Falls

Page 87: Cloudy Waters

Page 89: High Falls, Sudbury

Page 90: Mountain Stream

Page 92: Simple Reflections

Page 93: Sunset on Blue Rocks

**metasit**

**bunaikbuth:**

**interview**







# metasit bunaikbuth: interview

*What was your route towards becoming a visual artist?*

**mb:** From a young age, I dreamed of having a literary novel that I both wrote and illustrated in my literary books. I began to study on the internet about these subjects and it led to the term printmaking.

*What is it about printmaking in particular that so intrigues you?*

**mb:** Pressing for me, the charm of printmaking is that we can always find traces of pressing when we observe the printmaking art up close. Gratings on dried paints in silkscreen, print reliefs created by block removal in woodcut techniques, edges formed on paper by filling metal plates in etching techniques, and the luster of paint in Lithograph techniques. These are the charms of printmaking that I am fascinated with.

*Your work is abstract, and often involves circles – whether on their own, interlinked, or overlapping, using it so effectively. But why circles specifically?*

**mb:** The circle is a symbol of infinity, for me it has great meaning. Because I hope that my works will be preserved for future generations to study the results of my trials and errors forever.

*Where does the inspiration come from for your work?*

**mb:** The inspiration for my work comes from my curiosity for my graphic arts. I define it as experimental printmaking. I try to use what is readily available around us such as given paper, clay, and other natural materials to create my works. The artists who inspire me are Kazimir Malevich and Wassily Kandinsky. I love composition in their abstract work and Suprematism is my inspiration and model.

*Are your work projects planned in advance, or is there more of an element of spontaneity in the process?*

**mb:** I am a person who doesn't really put a sheet to work. I tend to let go. If I have ideas about the work, I will get up immediately. What kind of secret is to say the last part of the work process?







# metasit bunaikbuth: interview

*How would you like others to view and interpret your work, if at all?*

**mb:** Experimental works of printmaking arts.

*Are you working on anything specifically at the moment?*

**mb:** I am currently researching Ex-Libris in my country, people who create graphic arts have very little knowledge of Ex-Libris, I would like to spread and educate them.

*Do you have any upcoming exhibitions, shows or events that you'd like to mention – on or offline?*

**mb:** On the 8<sup>th</sup> of April, I am going to be hosting my solo exhibition which talks about experimenting with my work which will lead to the presentation of printmaking art in the form of Ex-Libris.

*And where can you be found online?*

Instagram: @ml3est

Facebook: @bestmetasit

Twitter: @ml3print

## **Artwork:**

Page 96: Untitled 09, 16.5cm x 16.5cm, 2022

Page 97: Untitled 01, 15cm x 19.5cm, 2022

Page 98: Untitled 02, 15cm x 19.5cm, 2022

Page 100: Untitled 08, 16.5cm x 16.5cm, 2022

Page 101: Untitled 03, 18cm x 24cm, 2022

Page 102: Metasit Bunaikbuth

# from the editor: with thanks

Thank you so much for purchasing this April 2023 issue—issue 72. Your purchase is always very much appreciated, more than you can imagine. I truly hope that you enjoyed it.

Inspirational is all about generating support for working contemporary visual artists across a whole host of practices, disciplines, and time zones.

As editor of Inspirational, I would like to personally thank all of the artists and individuals that made this issue what it is: Eric Rottcher; Mila Veljac'a; Peter Hofmann; Jijo Kuriakose; Francis Beaty; Bea Last; Frans de Winter; Joel Bonk; Ron Weijers; Vivien Solveig; Lamia Sarghini; Chris Allaway; Metasit Bunaikbuth.

All were generous in giving their time and their work for this issue of Inspirational.

I would also like to thank all of the official sponsors of Inspirational magazine: GAP (Global Art Project); 10dence Gallery; Confessional, an unsafe space; Raw Art Foundation; Lavaru Art Center; Kuhl Tuli Productions as well as all of the champions, supporters, and subscribers of Inspirational magazine from around the planet. They are a constant, and they are the lifeblood of Inspirational.

All Inspirational issues can be viewed and purchased from the following link:

<https://payhip.com/johnhopper/collection/inspirational>

Subscription to Inspirational magazine: 1, 3, 6, 12 monthly plans are available from the following link: <https://payhip.com/b/MNp6>

Inspirational is always open to submissions from visual artists in any discipline; as well as from art organisations, platforms, groups. So please feel free to contact me, the editor of Inspirational, directly at: [d.johnhopper@gmail.com](mailto:d.johnhopper@gmail.com)

Inspirational has a dedicated site, which can be found at: <https://inspirational-magazine.blogspot.com> – as well as a facebook page where everything

Inspirational can be found: [@djhinspirational](#), as well as an Instagram space:

[@inspirationalartmagazine](#)

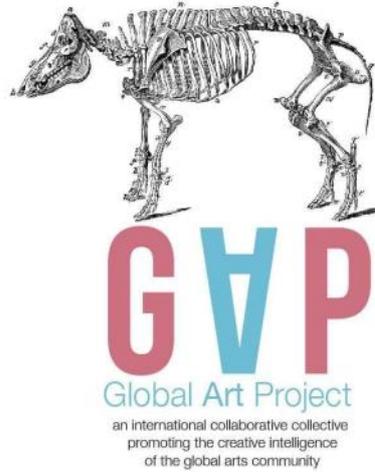
Inspirational issue 73 will be released on May 1 2023.



# subscribe to the Inspirational arts magazine:

Supporting Inspirational is helping to support art for today and tomorrow. To subscribe, Inspirational offers 1, 3, 6, 12 monthly subscription plans, and at the moment is also offering 6 monthly issues of the magazine for the price of 5; and offering 12 monthly issues for the price of 10. Go along to: <https://payhip.com/b/MNp6> and check out and choose a subscription offer that suits you.

# Inspirational: sponsors



 10dence gallery



**CONFESSIONAL** †  
AN UNSAFE SPACE

