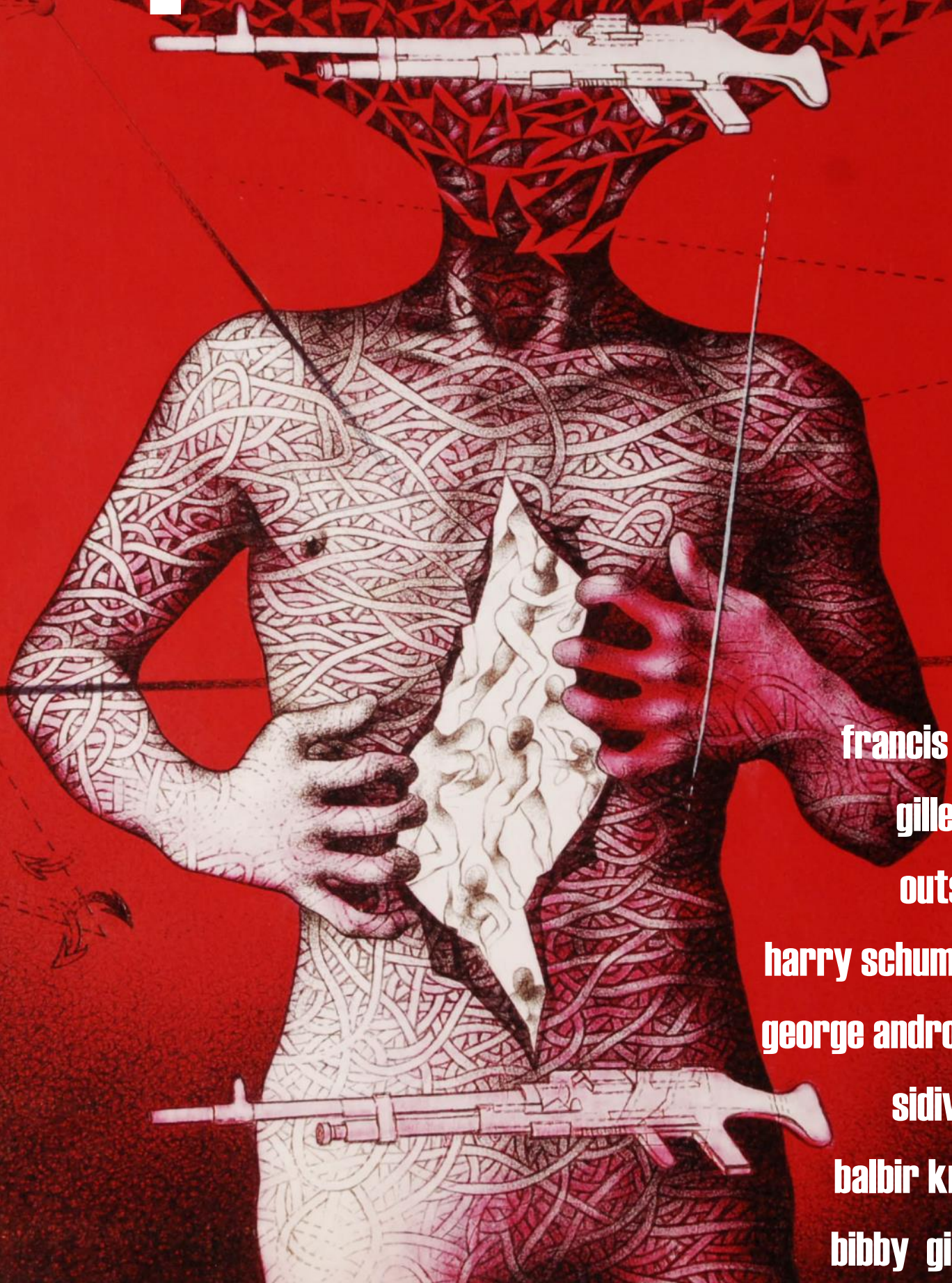


Inspirational 34



francis beaty

gilles olry

outside in

harry schumacher

george androutsos

sidival fila

balbir krishan

bibby gigniliat

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Inspirational magazine

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Inspirational

supporting the visual arts

first word: from the editor

Welcome to the 34th issue of the arts magazine Inspirational. This issue has artists from the US, France, the UK, the Netherlands, Greece, Brazil, and India, with disciplines ranging from fine art painting to sculpture, from textiles to the conceptual. In this issue inspirational has three in-depth interviews with three contemporary artists: Francis Beaty, Harry Schumacher, and Bibby Gignilliat. In its regular portfolio section, Inspirational features three artists work: Gilles Olry, George Androutsos, Balbir Krishan. Also, features on the artist Sidival Fila, and the supportive platform Outside In. More details of everything available in this issue are given below:

interview: Francis Beaty: a US based painter, sculptor, and conceptual artist who is broadening the perception of visual and conceptual art. The artist often uses untraditional materials, transforming spaces and perceptions. In an in depth interview Francis talks about her work, her perspective, and her ideas as an artist.

portfolio: Gilles Olry: a French based fine art painter who revels in colour and dynamism. His work is singular and infinitely unique. The artist shares his work with Inspirational, and Inspirational is thrilled to introduce Gilles to its readers.

feature: Outside In: Outside In is an art platform that helps to provide support for artists who face significant barriers to the contemporary art world due to health, disability, social circumstance, or isolation. Anthony Stevens is one of the artists that Outside In has helped to support and promote, and his work illustrates this article about Outside In.

interview: Harry Schumacher: a Netherlands based artist, who has human connection and disconnection at the heart of his work. The painter, sculptor, and textile artist asks difficult questions regarding our relationship to the world around us, and our role on this planet. Inspirational interviews Harry about his work, and his connection with nature.

portfolio: George Androutsos: a Greek based visual artist who has a unique and fascinating perspective on the human portrait. His subjects are haunting and revealing, they give an insight into the psyche of character and life. Inspirational is proud to introduce George and his work to its readers.

first word: from the editor

feature: Sidival Fila: a Brazilian artist, now based in Rome, Sidival Fila is an artist that combines creativity with spirituality. He is a Franciscan monk and an artist. Through a feature and interview with the Argentinian broadcaster and writer Raquel Glusman, Sidival talks about his work, his religious path, and his passion for the integrity of the Amazon rain forest of his native Brazil.

portfolio: Balbir Krishan: an Indian and US Queer artist, whose work revolves around the unique perspective of his autobiography, of Indian mythology, of human rights and of social issues. Through contorted, as well as fantastical imagery, Balbir charts the real and non-real aspects of the human body, and masculinity in particular. Inspirational is proud to be able to introduce the work of Balbir to its readers.

interview: Bibby Gignilliat: a US based mixed media artist who is a definite hands on artist. Bibby makes full use of found objects, paint, collage, and an orbital sander. Her work is always bold, full of colour, full of the joy of creativity. Her mixed media panels seem infinite in their texture and originality. Bibby talks to Inspirational about her path to becoming an artist, as well as the personalising technique of her work.

John Hopper - Inspirational editor



francis

beaty



interview: **francis beaty**

What first got you involved in a creative path?

fb: My creative path began in grade school as a result of having a class called “Picture Study”. We had small books filled with a picture of a famous classical work of art with a descriptive paragraph describing the work as well as a short story about the artist. We had a multiple choice style of final exam at the end of the term with a photo of the art work for us to select the correct title and artist. I loved that class! My path became more obvious a few years after graduating from college with a degree in French and Education. I signed up for a History of Architecture class, as part of a degree in Architecture, which I never completed. However, I did become fascinated with architecture due to the passionate teaching of Professor John Michael and his wife Gwen who sparked my creativity and truly taught me “how to see”. I changed my major to Interior Design, became proficient at drafting floor plans and three dimensional drawings, and ultimately landed a job in a cabinet shop drawing detailed shop drawings for the carpenters. Seeing pieces of wood being made into beautiful cabinets made an indelible mark on my current style of painting. The power of a line and the dimensionality involved in those perspective drawings “translate” to the sculptures and paintings that I create today.

Sculpture and fine art painting. You are extremely comfortable in both. Does one feed the other, or are they separate experiences?

fb: Painting and sculpture are two separate processes for me. I approach a blank canvas as if I am in meditation, channeling the emotion of that moment. My paintings typically are mixed media creations that are built and combined directly on the canvas, allowing for a third dimension to appear. My paintings are built rather than applied (flat). The color chosen can accentuate a focal point as well as imply a mood or emotion. I am a firm believer in the social interpretations of color, palettes, intensity and vibration as a means of creating dialogue with the viewer. My sculpture process begins as a challenge to myself to build something that normally would not be able to stand on its own with materials taken out of their usual context. The sculptures that result are expressions of an emotion that I decipher during the construction process. Both practices allow me to navigate my emotions using unexpected materials.



interview: francis beaty

My sculpture process begins as a challenge to myself to build something that normally would not be able to stand on its own with materials taken out of their usual context. The sculptures that result are expressions of an emotion that I decipher during the construction process. Both practices allow me to navigate my emotions using unexpected materials.

You often use non-traditional materials in your work. How did that first come about?

fb: My first use of non-traditional materials occurred in 1985 while helping my 8 year old son, Ian, create a puppet referencing the novel “Robinson Crusoe”. As was the usual situation we had only that night to come up with a puppet. The time crunch forced us to search the kitchen for possible materials. We arrived at the use of brown paper lunch bags, left over popsicle sticks and string and our puppet came to life. The puppet won Ian an award for Creativity. Soon after that experience I found large styrofoam packing materials in our garage and felt the urge to build a totem out of the pieces. I found spray paint in the garage, and the newly assembled styrofoam totem became disintegrated from the chemicals in the paint, creating a “ruin like look” to the original smooth white styrofoam. At that juncture I was off and running with experimenting with disparate materials. The excitement of seeing how material could become transformed fascinated me then, and still does.

What does installation work bring to you as an artist?

fb: Installation allows me to invite, “ask”, viewers to go on my creative journey. I get a sense of communication without actually speaking. I enjoy the prospect of implementing unused, discarded or disparate materials, giving the material a “new” life and demonstrating to the viewer how simple materials can create/spark abstract thinking. My installations are the action of “building something” and actually putting it inside of a space, thereby totally transforming the given location into an alternative use of that area. See link on website for Portal, The Hatching and Screenplay.



interview: francis beaty

What do you hope that your work impresses on the viewer?

fb: My work is an expression of my emotions. My goal is to transport the viewer to a new perspective and heightened awareness of space, texture, time, dimension, shade and shadow. My work will jar the viewer's sense of complacency. For the past two years I have been teaching "What is Sculpture" to middle school students in Allentown, PA . The Allentown School District Foundation hired me because I am an "outside the box thinker" and my methodology is all about encouraging, exposing and actually teaching young creatives what sculpture is and can be. By the end of each eight week class the students were using terminology like focal point, texture, shadow, abstract and dimension comfortably and they embraced each proposal that I gave them with willingness to explore and with the confidence to continue exploring the possibilities of the various mediums. This teaching experience keeps me in check with my personal mission as an artist.

Do you see yourself as broadening the perception of what art is and what it can be?

fb: The installation reflects alternative associations with what is considered natural. As my artwork evolves, I want its production to remain in line with my philosophical, ethical and imaginative ideals. In building artworks with these critical design considerations, material, method and message, I am attempting to create installations that use human tendency toward emphatic imagination. The viewer will react with a candid reaction to the complex entirety of the multifaceted work. Transforming space indoors and outdoors, I want people to see broadly that art is all around them everywhere and not just in galleries or museums.



interview: francis beaty

Are you working on anything specifically project-wise?

fb: Current 4 projects:

Large scale Installation, “Mind Map” at Hot Bed Gallery, Phila, PA. March-April 2020.

Proposal to Lucca Biennale, Italy, Exhibition X “Fear and Desire”, for an Installation, Sept 2020.

Proposal to Verbeke Foundation, Kemzeke, Belgium, for a Sculpture Residency 2021.

Proposal to Eastern State Penitentiary Project, Phila, PA., USA, for an Installation, 2021

Do you have any upcoming exhibitions or events that you’d like to mention?

fb: Upcoming Group Shows:

PII Gallery, Olde City, Phila, PA. March 2020

Gallerie Renee Marie, Benicia, & Lafayette, CA. “Gender Gap”, April- May, 2020

Hof van Rijnove Museum, Ghent, Belgium, “Spontaneous Combustion”, May30-June14, 2020

Art Trust, West Chester, PA.- Sept, 2020

Gap “Crossing Borders” Project, Minneapolis, Minn., Summer-Fall, 2020

And where can your work be found online?

fb: Website: www.francisbeatyart.com

Instagram: [@francis.beaty](https://www.instagram.com/francis.beaty)

Facebook: [@francis-beaty](https://www.facebook.com/francis-beaty)



interview: francis beaty

Artwork:

Page 9: Ille-sur-Tet No 19 (crepe paper and wire on Khadi paper, 12" x 12" x 2"), 2019

Page 11: NINE installation (9 elements of paper, metal and aluminum, site specific Installation, 60" x18" x21" each), 2018

Page 13: and the Winner Is (found objects /installation, 60" x 65" x 36"), 2020

Page 15: Tension (acrylic on canvas, 18" x 24"), 2020

Page 17: Memorial to the Last Tree (Maquette for Installation/screen and metal, 18" x 18" x 24"), 2020



gilles

olry











portfolio: gilles olry

Links:

Website: <http://www.gillesolry.com>

Facebook: @gilles.olry

Artwork:

Page 20: Le cabanon (mixed media on paper, 25cm x 25cm)

Page 21: Cruelles amours (mixed media on paper, 25cm x 25cm)

Page 22: La vie au grand air (mixed media on paper, 25cm x 25cm)

Page 23: Baba Yaga (mixed media on paper, 25cm x 25cm)

Page 24: C'est pas du fian (mixed media on paper, 25cm x 25cm)

WARNING

MIND

outside

in

DO NOT

GIVE HIS

MAN

A

GUN

WARAWING

Mind



DO NOT

GIVE HIS

MAN

A

GUN



feature: outside in

National charity Outside In recently attended the 2020 London Art Fair, presenting a display of work by textile artist Anthony Stevens. The charity, which works to provide a platform for artists who face significant barriers to the art world due to health, disability, social circumstance or isolation, showed within the Platform: Threading Forms area of the Fair, curated by Candida Stevens. The exhibition of hand-embroidered collages by self-taught artist Anthony Stevens are influenced by his practice of Nichiren Buddhism, the rhythm inherent in his process acting as a form of therapy and a means to self-expression for the artist, allowing him to process trauma and its after-effects.

Anthony has been involved with Outside In for the last seven years but first began creating art in 2011, buying a bag of scrap fabrics with the intention of making t-shirts after going through a difficult time both mentally and emotionally. He found the initial process of sifting and sorting through the scraps incredibly soothing and very much an outer manifestation of what was happening for him internally. This led to him making several collages which were shown at a venue in Brighton for the Open Houses Event. Discovering that his favourite artist Henri Rousseau was self-taught and being told his drawings would work well as embroideries both acted as spurs and helped set him on his journey as an artist.

“The process of chanting ‘Nam-Myoho-Renge-Kyo’, especially the concept of ‘Nothing is wasted’, has become manifest in choosing to work with scrap fabrics and to look creatively and perceive potential in what may seem to be useless and beyond repair,” says Anthony. His basic process generally involves drawing then embroidering images, cutting them out and then creating a background and sewing on the images, the slow process allowing for deeper meanings of the images and their associations to filter through. He sees the process of the change in the fabric, becoming softer but also paradoxically stronger as it is layered has direct correlation to what happens to us as humans when we are given positive regard and attention.

PINKO bag
PANKOW



17/10/16 Last day!



This is NOT the sky!

THE Delicate Fiction of HOT PL I living



a bag to put the

Feathers IN



BRITAIN

you ARE so little

DUCKY BAG

leave

quack

quack

feature: outside in

Anthony's diverse inspiration comes from dreams, images and phrases that come up when he is chanting, also personal stories and histories, folklore, myths and expressing and understanding how he feels about certain issues and their impact. Text, written statements and messages run through his work, sometimes philosophically, globally or personally questioning, sometimes directly confrontational, alongside engaging, colourful and vivid cartoon-like imagery with recurring themes and characters including monkeys, skulls and ghosts. Since 2014, Anthony has exhibited widely both in the UK and overseas, including solo shows in Berlin, Copenhagen, Brighton and London, and his work has been featured in publications including The Textile Blog, Here Comes Everyone magazine, Deviation Street and Inside Outsider Art/ A Canadian Perspective. Anthony lives and works in Brighton and in, addition to his favourite Rousseau, his inspiration includes the work of Rose Riley and the music of The Slits, The Raincoats and Public Image LTD.

Outside In was originally founded in 2006 as a catalyst for change in the art world. The charity's work covers three main areas - artist development, exhibitions and training, supported by fundraising and communications, all aiming to create a fairer art world by supporting artists, creating opportunities and educating organisations. Since its inception, Outside In has engaged with more than 5,000 artists traditionally excluded from the mainstream art world, reached a quarter of a million audience members and gained more than 80 partner organisations nationally. It has held more than 50 exhibitions to date and now provides opportunities and support for more than 3,000 artists.

Marc Steene, director of Outside In comments – *“Anthony Steven’s work is both beautiful and provocative, conveying personal and universal messages and insights. The London Art Fair provides the perfect platform to show Anthony’s wonderful textiles, enabling them to be given the recognition they deserve and to be enjoyed by new audiences.”*

Threading Forms at the London Art Fair brings to the fore a selection of artists and galleries who are both embracing the potential and challenging the limitations of thread in contemporary art. Curator Candida Stevens comments – *“Over the last few years textile art has risen from being a largely unknown and neglected arena to a trending art form. The exhibition aims to demonstrate various ways that artists can use textiles – different methodologies, different aesthetics – with thread as the common link.”*

S.U.A



And Look whaddygg want?

RAISE YOURSELF to the

And look down in

YOURSELF

look down



feature: outside in

Outside In's new website is the best way to stay up to date with the award-winning charity's news, events and exhibitions.

It also offers great ways to explore the galleries of thousands of talented artists and get involved – either at artists, organisations and supporters.

Website: <https://outsidein.org.uk>

Facebook: @outsidein.uk

Instagram: @outsidein_uk

“Outside In seeks to bridge the divide in the art world. It enables artists living with and facing significant challenges to be able to exhibit their work and have their voices heard. Without Outside In thousands of artists and their incredible talent would remain invisible and our society the poorer for it.

The charity seeks to enable to fairer art world and in the next five years Outside In will grow its programmes so as to provide a truly national framework and means to enable new artist communities, linked to prestigious galleries and other arts organisations.”

Marc Steene – Director, Outside In



EVERYTHING!



SOME THINGS
THAT
FLY



what
can you
see
bird?

ENCUMBERED



SOME THINGS

THAT



don't



what
can
you
feel
swallow?

What

it means to be us is not to be them

EVERY

feature: outside in

Artwork:

Page 27: Trigger (843mm x 1200mm)

Page 29: Sitting Duck (768mm x 1024mm), 2017

Page 31: System Update Available (500mm x 700mm), 2019

Page 33: What it means to be us, is not to be them (858mm x 1200mm), 2019



GAP²⁰²⁰

GLOBAL
ART PROJECT

January - March 2020

AFRICAN CONTEMPORARY ARTISTS:

Samson Gahoui / benin

Thierry Leite / senegal

Asya Abdrahman / eritrea - ethiopia -somalia

Mouhamed Ndiaye / senegal

Opening Reception

January 11, 2020, 2-5pm

Closing Reception

March 14, 2020, 2-5pm

Curated by Carl Heyward

1038 First Street
Benicia, CA 94510



707 480-5501
www.galleriereneemarie.com



harry

schumacher



interview: **harry schumacher**

What is your relationship, as an artist, with nature?

hs: First I started out as an interior architect and designer. For every assignment I created a completely new environment for people based on who they were as unique persons. The world around people as an extension of the individual, like for instance clothes can be, but totally in a natural way. Almost every organism has its needs (to survive) and has function (balance) within the complex world of nature. With people somewhere down the line it went wrong, when the needs grew bigger than just the necessity to survive.

In search for more autonomy and less rules and functionality, the things I made went slowly more in the direction of art. When I got a big art assignment in 2009, I made a more drastic switch and locked myself up for three years and only made things in a very intuitive way. The way I could tell my own stories and find out more about the things that are really important to me. The storytelling in artworks became my second nature. After some time, similar elements kept coming back and then became my central theme.

For me, it all comes down to the way humanity treats nature. We see nature as a laboratory for our benefit. We place ourselves above, although we are part of it. Separate works zoom into aspects of this attitude towards nature, the complete collection of works forms the whole picture, like an alternative world.

What is the significance of red in your work?

hs: I create a world of works of art to increase our engagement with nature. In the artworks, a representation of human characteristics gets us involved. When man looks at nature, it will always be from the point of view of mankind with a hidden agenda. We only want to preserve nature if it is not to our disadvantage. The colour of blood is used because for us humans it is a sign of alarm. The cliché of the bleeding tree was first used in the work "Sympathy".



interview: **harry schumacher**

The red makes more of an impact when it is surrounded by other bright colours. The only other colours I use are the natural colours of the found footage items used in artworks. They are mostly in the range of ochre to the colour of darker wood. To increase the awkward feeling, the red is combined with medical instruments. As a contrast, found footage items used as metaphors get people more involved by recognition and the balance between those two play an important part in almost all the sculptures.

In later works, the red colour becomes part of a subcutaneous structure you could see when the skin would be removed. The removal of the skin means the border between me and other matter disappears and we all become one.

What first got you involved with working with felt as a medium?

hs: I first used the felt in a sculpture called “Strings”. It is a contemporary version of a classic (Dutch) fairground attraction, where you pull a string and the string is attached to a worthless price that you can’t see in advance. Instead of worthless prices, you can win new life in this version, and here it is obvious which rope is attached to which embryo. The embryos represent the circle of life by eating their own tail (Uroboros). Natural selection in the hands of people, follow other criteria than when it’s left to run its course. I used felt to make the beds for the embryo’s in this work.

It took me a long time to find a 2D way of expressing the same feel of the 3D works. I always experiment a lot to find different ways to use materials, and I also did with the pieces of felt that were left over from the sculpture “Strings”. I like the natural feel of the material, and in a way it is the organisation of threads of wool. The 2D works make me more flexible in combining the whole story together.

So the felt became the canvas of a lot of the 2D drawings, and are scanned into the computer, and a laser engraves them into the felt. The sides of the engraving lines are scorched, which allows the filling in to be tight. The black parts are ink that would normally find its own way through the felt. Because of the channels it can be contained. The ink is filled in with a fountain pen that damages the surface and creates relief. The black parts become like a cushion on the left.



interview: **harry schumacher**

What do you hope that the viewer gains from seeing and interacting with your work?

hs: Making art is a way of communicating with people. From experience I know the artworks are often seen as a statement to start the discussion on the role of humanity in our world. Most communication between people is very rational, based in the language of words. Artists can provide another way of communicating through images as manifestations of ideas. It can tell the same story in a more abstract way, it does not tell people what to do or how to live your life. Images provide another experience and another discussion with less oppositions like black and white, right or wrong.

All the works leave space for people to make their own interpretations, which can be very different from the ideas I put into them. But that is a good thing. It gives people the opportunity to tell their story about what is on their mind. Everyone should think in abstract forms and metaphors from time to time.

You are definitely a multi-diverse artist, working in paint and sculpture, photography, furniture design and more. Do you see your diversity as a strength creatively?

hs: The process of ideas becoming real is very intuitive as my second nature. That's why conceptual art in general, and sculpture specifically, is the best way to tell my stories. For me, conceptual art means that all aspects of a work follow a general thought. Every aspect has to answer to the abstract primal idea and has to be also a descendant of the family of artworks.

The only way to be really flexible in this is to master a lot of techniques and disciplines. There has to be a basis, like a library, to feed the intuition. The more books the better, a realisation can fit the original idea. For instance, I made a sculpture about the fight for the Arctic. It was kind of a laboratory shaped offshore rig above a pile of ice that melted through the exhibition. The melting of the ice is vital for the idea, so time-lapse photography was the best solution to present it afterwards in the press by Greenpeace.



interview: **harry schumacher**

Apart from that, I experiment a lot and the documentation of all the experiments is a big help to turn abstract ideas into real objects. Every work is finished by making photographs and writing a little story about it. The stories are not meant for the viewer to tell them what they see, they are just some clues of how it fits into my world of artworks. Often, during the process story, elements fall into place and its roll in the collection becomes more clear to myself.

Our relationship with nature. Do you think that we will ever get it right?

hs: Because of the complexity of social structures, usually people rely more on their ratio, rather than their feelings. A balance between the two would be desirable. Just the ratio persists in the detachment from nature. Our arrogance lets us believe that salvation for nature means to subdue it to humans. Instead of that, for us, returning to nature should be the answer.

The people with power are the people with money and most of the time they required that in a rational way. And of course, we hear more and more people who don't accept the structures in the world as it is. But I wonder if it will come to real changes. I think if we still can secure the survival of our planet, people will fall back into their bad habits.

Are you working on anything specifically project-wise?

hs: Different works influence others, so you could even say all is one big project. I don't make a lot of series. Even when I try to make a series, often it strands because I don't like to repeat myself. At any time, there are several projects going on. Let me highlight two of them:



interview: **harry schumacher**

Orbis Ovum

In 2019 I started a series about evolution called “Orbis Ovum”. The idea is grand enough, to focus on different aspects to make a series. All the works share a 3D form out of plaster. The form morphs from an egg (procreation), to a circle (perfection as striving). The plaster forms are not perfect, but are accepted the way they come out of the mould, like we should accept new life (with the DNA as an imperfect mould). Objects are added to the plaster forms to refer to milestones in the evolution, and to give comment. It started out with the exhibition I co-curated in Schiedam, the Netherlands: “The Evolution of Evolution” about the change in definition of the term “Evolution”. This year, an updated expo on the subject will be shown in Bonn, German. So, next to the four that already exist, I’m making four more to come to a collection of eight.

The Skin Within

“The Skin Within” is a global project following the metaphor of the city as a living organism. The idea is to travel the world and make adaptations to the existing manmade architecture. On several places in the architecture, the top layer of walls is removed to show the subcutaneous structure (that I will create there). The location of the interventions are well chosen, so it will take some time for people to notice. If they do, the structures are tied together in the minds of people and the hidden organism becomes the whole building/structure. As the project develops, buildings all over the planet are connected and become part of a new species. The first part I made in my own studio, and the second part I did in the south of France during a residency in October 2019, at the gallery and studio space of “La Providence” in Ille Sur Tet. The idea is that many places worldwide will follow.



interview: **harry schumacher**

Do you have any upcoming exhibitions or events that you'd like to mention?

hs: Forthcoming Exhibitions:

Feb 6 – 9 2020: Art Blaakhouse, during the Art Rotterdam Week, Rotterdam, Netherlands.

Mar 6 – 29 2020: Geuzemaand, Museum Vlaardingen, Vlaardingen, Netherlands.

Mar 12 – May 15 2020: The Evolution of Evolution, Wissenschaftszentrum, Bonn, Germany.

Anyone who would be interested (or knows someone) in housing the project “The Skin Within”, please contact me. The project can be executed in any type of architecture or manmade structures (the more different or strange places the better).

And where can your work be found on and offline?

hs: Online, you can find artworks at:

Website: <http://www.illusha.nl>

Singularart: <https://www.singularart.com/en/artist/harry-schumacher-5619>

If you find yourself in the vicinity of Rotterdam, you can always visit the studio by appointment.

Artwork:

Page 37: Injection (mixed media on felt in lead, 33cm x 42cm), 2012

Page 39: Defence (sculpture, 60cm x 44cm x 40cm), 2016

Page 41: A Sphere Is Just An Egg Not Afraid To Fall (sculpture, 50cm x 66cm x 160cm), 2019,

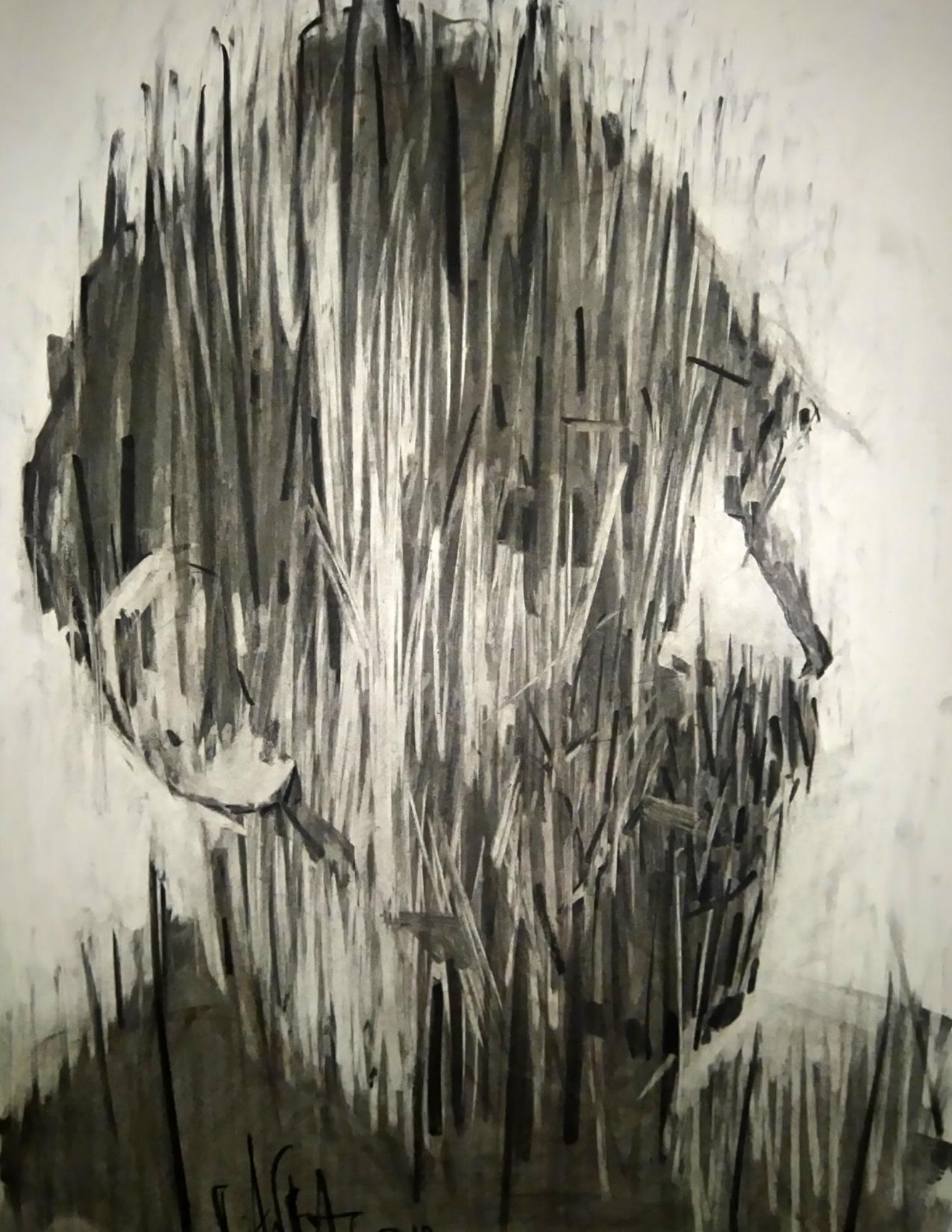
Page 43: A Sphere Is Just An Egg Not Afraid To Fall , detail (sculpture, 50cm x 66cm x 160cm), 2019,

Page 45: Legacy (sculpture, 193cm x 190cm x 176cm), 2012

Page 47: Hierarchy (sculpture with performance, 252cm x 252cm x 97cm), 2016,



**george
androutsos**







J. H. 2014



T
P
15



15

portfolio: **george androutsos**

Links:

Facebook: @george.androutsos

Artwork:

Page 50: Untitled (chalk on paper, 70cm x 50cm), 2018

Page 51: Untitled (chalk on paper, 70cm x 50cm), 2013

Page 52: Untitled (chalk on paper, 70cm x 50cm), 2014

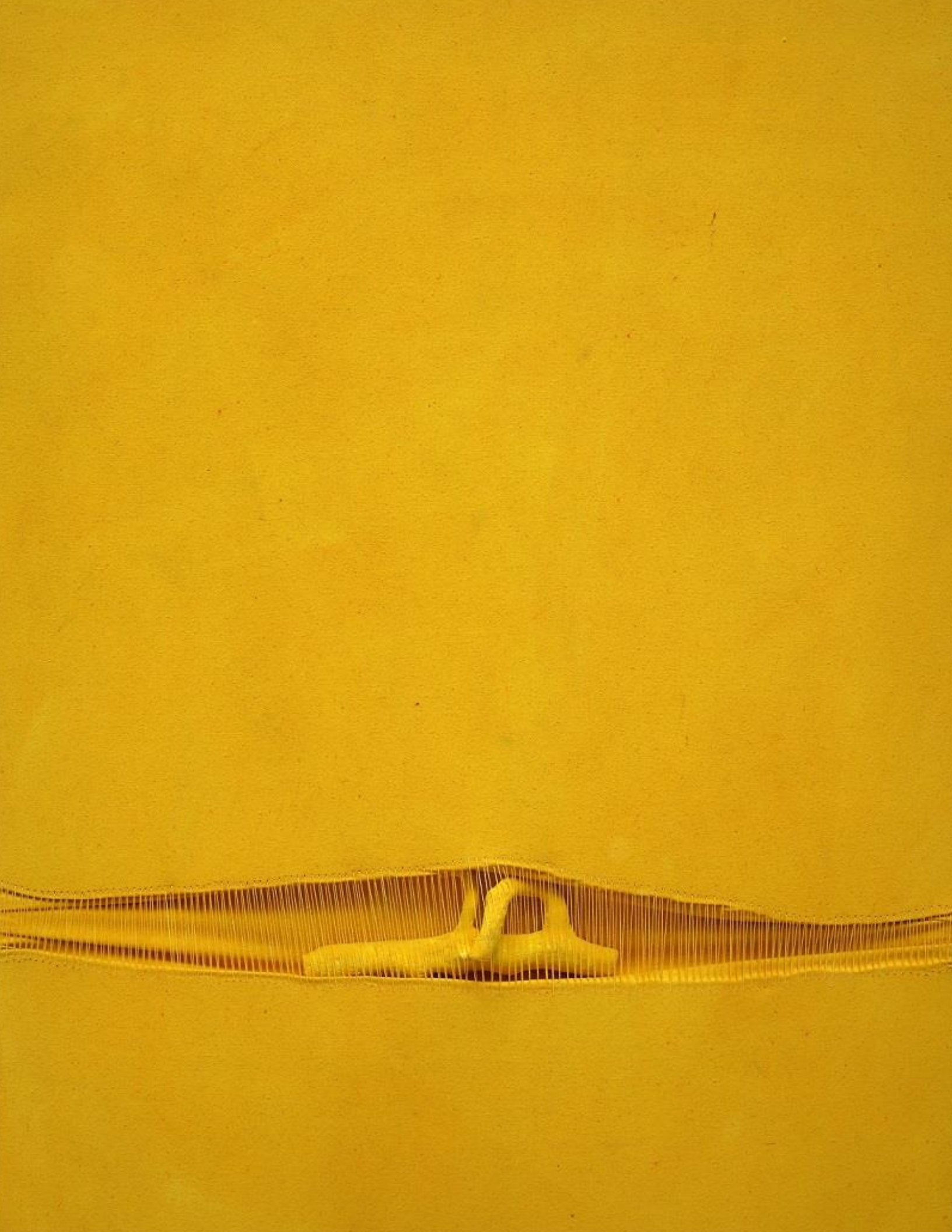
Page 53: Untitled (chalk on paper, 100cm x 50cm), 2015

Page 54: Untitled (chalk on paper, 70cm x 50cm), 2015

sidival

fila





feature: **sidival fila**

SIDIVAL FILA : Rituality and spiritual minimalism

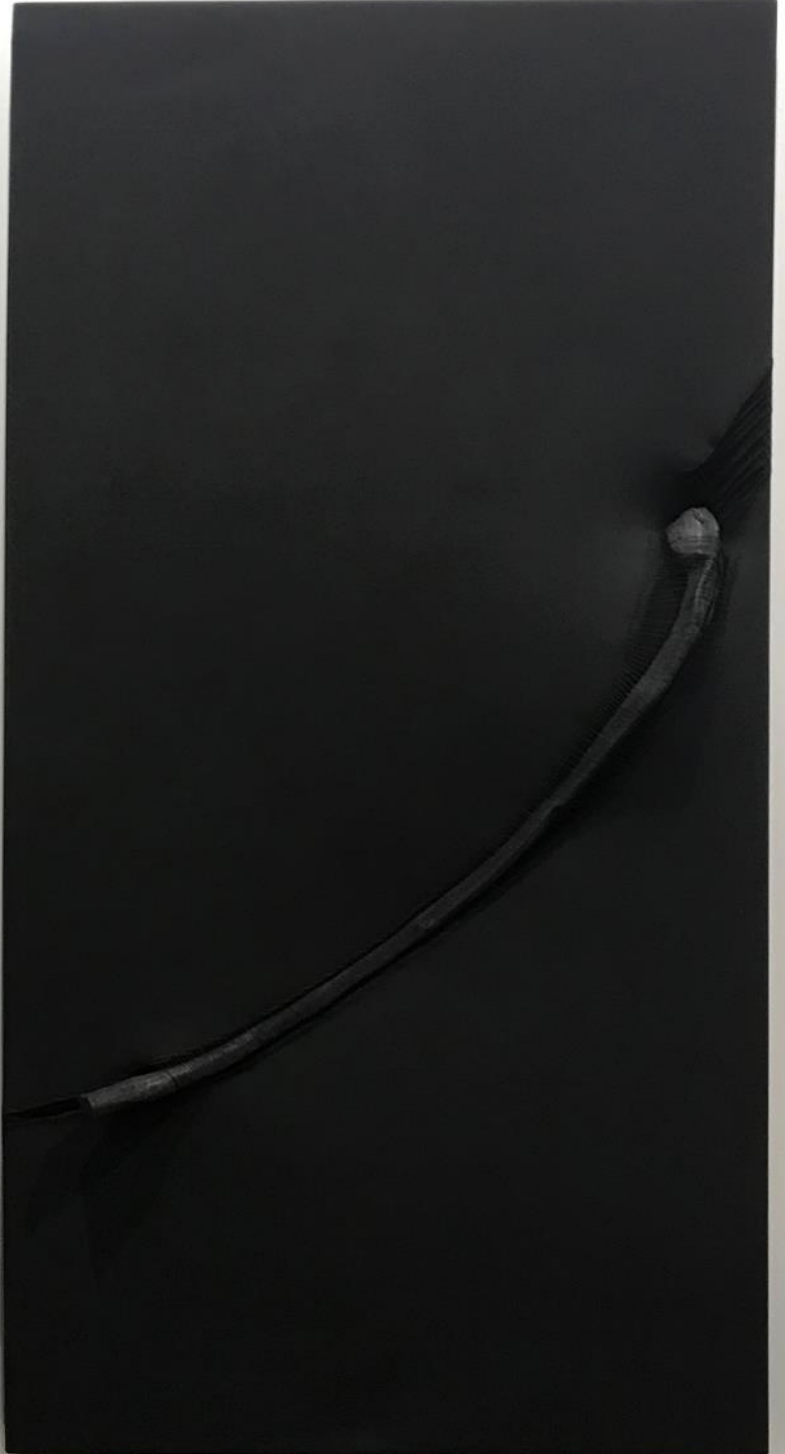
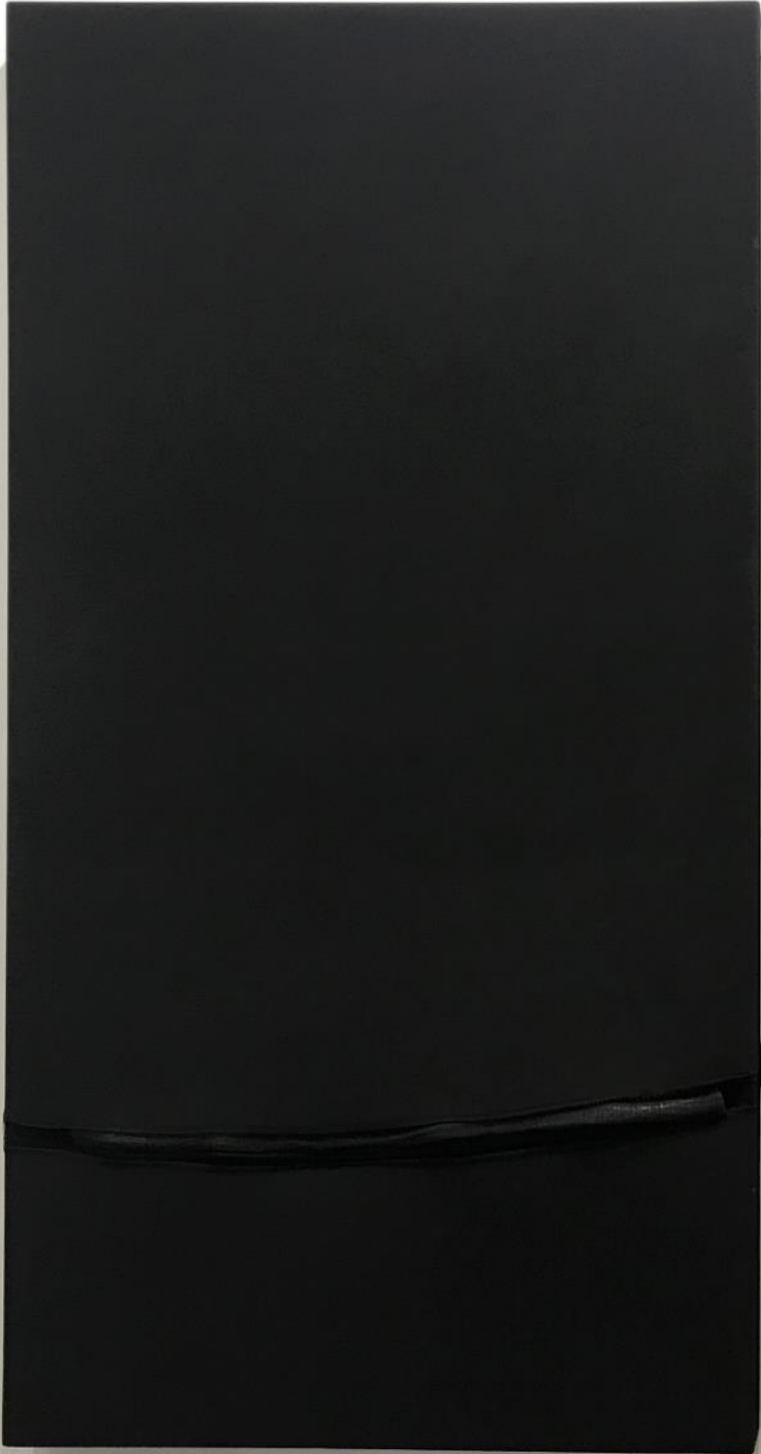
It is not very often that art and spirituality coexist harmoniously, as in the case of the Brazilian artist **Sidival Fila**. An artist whose production was interrupted only by the decision to explore the spiritual path. His journey is atypical: today as a Franciscan monk.

His work emanates a calm peace of mind but also an air of metaphysical anguish interwoven between the threads, stretches and straight lines creating a spiritual universe. Ultimately, his work relates to Lucio Fontana, Yves Klein or Dan Flavin, with the added value of vernacular and secular Latin-American techniques of gestural meditative sewing.

Sidival Fila was born in the State of Paraná in 1962. As a teenager he became interested in the plastic arts, and moved to Sao Paulo to expose himself to the art life and culture of the 1980s. Sidival moved to Europe in 1985 with the aim of enriching his education. His first artistic production was disrupted while he deepened his spiritual vocation, to which he returned later with passion and maturity. The work produced after his conversion is a stepping stone towards Minimalism and Abstraction nurtured by a certain kind of rituality in the process.

A man with personality full of sweetness, kindness, and a sense of humour, he is an artist with a body of work, interrupted only by the decision to explore a spiritual path that took him away from the art world for 18 years.

Throughout the first years of this “new artistic life”, he created works of great intensity and formal rigor, all made with recovered materials, like heavy sheets, tablecloths or liturgical vestments, damask silks or simple scraps of quality materials, from the 17th century to the present day (whether liturgical or domestic, modest or luxurious). With these he built portions of fabric stitched with threads and organized by size and color, stimulating the visual perception of the chromatic variations.



feature: sidival fila

He has a singular approach, a crossover of painting and sculpture, with rich textural and conceptual style through manipulation of textiles, paper, wood, paints.

Sidival Fila's art work is never frenetic, but always patient, precise and intense. Materials and compositions of rhythmic order of folds and flats carefully chosen, and dead wood branches sewn into the fabric. In its infinite repetition, it always looks new. Many of Fila's works are made with those ancient fabrics enlivened and refreshed in order to bring back "the story, and the memories they bear in their texture".

His works exude peace, silence, inner strength but also a series of metaphysical agonies that pulse and interweave.

It is not difficult to engage with his work as a viewer because of its shamanic meditative quality. The spirituality (not at all religious) is a disturbing force moving across a minimalist western aesthetic, with a strong latinoamerican influence.



interview: **sidival fila**

rg: *Tell us a bit about yourself, and the journey.*

sf: I'm 56 years old. My main motivation was coming to Europe, attracted by Italian culture, but above all by the artistic movements of the early twentieth century avant garde. All without big ambitions: I just wanted to live and stay here as I fell in love with its cultural environment. I also produced a body of work, then. At a certain point I went through a personal conversion. I was a Christian, but I didn't practice religion.

rg: *How and when did you feel a call to start a religious path?*

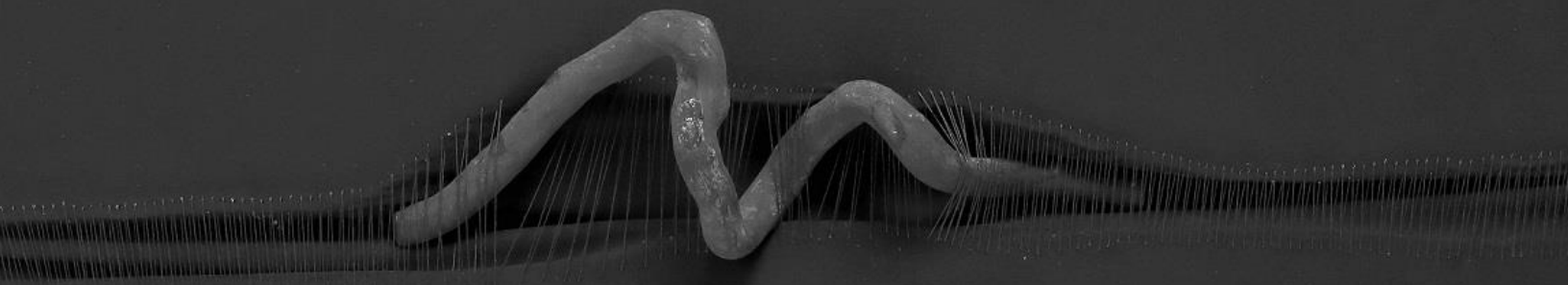
sf: One day, coming back by train from Spain, I had a very profound spiritual experience and a desire to deepen my religious life. My life was in good order. Despite my sensation of being a happy person and having my art (a tool that carried me through), something was missing. That was the spiritual dimension, everything was material based. I started my journey through studies of St. Francis of Assisi. After a year, I decided to enter a convent to become a Franciscan, leaving aside all my personal projects, art included.

I experienced the exclusion of everything that in my opinion was not God.

(Today Sidival Fila lives and has a charming studio at the San Bonaventura al Palatino convent in Rome.)

rg: *What was the impact on your art, before and after your conversion?*

sf: Before it was something absolute, the final meaning of my life. Now it is one way to express my feelings. I realized that art is a necessary language of expression, but it is not the center. Just another human activity. Gradually I realized that both the artistic and the religious were two compatible activities.



interview: sidival fila

rg: *When did you get back to art production?*

sf: In 2005, as I was still carrying on my religious commitments and, almost as a joke. My approach to art took place without pretensions and without any project. It was rather my personal need, just out of pleasure, in the limited free time I had while teaching vocational work to young people. Simple small restoration skills (furniture, doors, building materials). I was not moved by a desire to give new meaning to my life. It was something that surfaced slowly. Hence came the desire to make a picture.

rg: *How did you come to use textiles as an expressive material?*

sf: I let myself be carried away by the objects found. It could be an old fabric, a photo, anything. Matter is the main subject of my artistic research, as well as a source of inspiration. Working on materials, the recovery of them compared to the ethics or repairing, I realized that the "channels" (the furrows sewn in the fabric) I built were loosening. In order to avoid this, I sewed them. The piece itself became an expressive medium to create a personal work of art - my signature style. I did research on light, color, chromatic vibrations, three-dimensionality. My paintings are like holograms depending on where the light hits. People are surprised at my use of a material and techniques, which however have the characteristics of technology.

rg: *Is yours a work of restoration?*

sf: I want to highlight the difference between recovery and rescue. Recovering is about bringing back the material to its intrinsic condition. Rescue has to do with freeing it from danger or confinement. It has to do with taking the material for what it can provide. I intend to bring back to life what was overseen, through a principle of immanence.

(He has a singular approach, the crossover of painting and sculpture, with a rich textural and conceptual style that includes stretches and straight lines through the tractioning technique - made out of thread or cables surrounding bodies of fabric to the frame created, while sewing objects that are as symbolic and charged as the crucified Christ, bones or stones, or big shoots of vines covered with ashes within the folds.



interview: sidival fila

A rhythmic order stimulating the visual perception generated by light and shadow effects, providing a three-dimensional effect and certain optical premises called for kinetic and conceptual art reminiscences.)

My strength comes from a strong desire to confer a sense of being to things. I do not destroy matter.

(His works bring back life, “the story, the memory they bear in their texture”. There is a feeling of presence and essence. “Art that does not make man share in himself and be an integral part of his language is not to be considered art,” SF reflects.)

rg: *Is there a bit of Brazil in your work?*

sf: My work is an expression of my being, whether in a conscious or unconscious way. I am Brazilian, and its culture will perpetually be part of me. My work conveys this in a mysterious and a rather exotic way. I think the religious dimension, my faith, is present without exception. I live between two cultures (Western and Brazilian), and this is what renders my work so contemporary.

rg: *Is this where your AMAZONIAN work comes from?*

sf: “Amazonia” focuses on my feelings of the destruction of the Amazon rainforest in Brazil. I was shocked by the devastation of a living organism, an ecosystem in itself. The Amazonas is symbolic of life destroyed, an ecological crisis hitting the rainforest, animal life, aboriginals and forests. Making a judgment, and finding culprits is very complex, as the devastation is not new. It has only been escalating. The consequences of the loss of wealth and life is immeasurable. All that matters is the awareness and education about mother earth. Lack of it is no longer an excuse. The patterns of the world are out of sync with nature. As it stands, we are losing it. Badly. The Indians have another cosmovision, they are at one with nature (while they are being slaughtered). Their ancestral cultural practices are an invitation to consider a need to build a new meaning. My work is a call for urgent action. A metaphor addressing sustainable development and commitment to redeem the planet from environmental degradation.



interview: sidival fila

Conceiving an artwork like a living thing and not an inert object has to do with resurrection and life. My embroidered flowers are about that.

I started working with vine trunks, with Phoenix in mind - the mythological resilient little bird. Trunk that is wood, ash as a result of the combustion, the most brutal part of the fire brought together in monochromatic canvases with folds and weaved where shoots and dead branches sawn into the folds establish a new dialogue with the stitches created on fabric previously submersed in ashes or pigments. In addition to the symbolic and the conceptual, it was the shape of the wood that attracted, and “spoke” to me. Also colorful wood resurfacing in a wishful thinking.

rg: *How are you placed now, working in the art market?*

sf: My works are entering collections. The money available, after expenses, goes to maintaining the convent and various charity projects for Third World children, education and climate change. We have commitments on several fronts.

rg: *How do you place sacred art today, in the contemporary world?*

sf: As art becomes an allusion to sacredness, a metaphor of transcendence, abstractionism is a reference to immateriality without thereby becoming religious art. It is not linked to the religious subject. It is not sacred because it literally represents something sacred but because art is transcendent as bringing men to a higher level of consciousness.

New sacralization is about finding a language that express our contemporary existence, 1500's and 1600's does not belong to us anymore. Abstraction to find God not through the image, but the essence of things. A message that allows you to enter the mystery from the deep part of the spirit.

Raquel Glusman

Ad



interview: sidival fila

Thanks to Sidival Fila, Jerome Poggi, Eléonore Levai and Cristiano Grisogoni, for their support.

Amazonia - pictures, Courtesy Galerie Poggi, Paris. All others - Sidival Fila, personal collection.

Artwork:

Page 57: Senza Titolo 122, 2019

Page 59: Retouchee

Page 61: Pheonix 2 (detail), 2017

Page 63: Senza Titolo 142, 2019

Page 65: Pheonix 2 (detail), 2017

Page 67: Senza Titolo 227, 2019

Page 69: Senza Titolo 199, 2019

Page 71: Senza Titolo 342, 2019



In January 2020 *Civil Disobedience* and *Balaclava.Q* teamed up to create an exhibition within an exhibition titled **BORDERS - What's Up With That?** which was shown to audiences at this year's annual queer art festival *Civil Disobedience: Residente O Visitante*. The exhibition at Romantso Gallery, Athens, Greece (9th - 12th January 2020) focused on issues of: nationality, citizenship, racism, ethnocentricity, patriotism, nation-states, empires, migration, refugees, colonialism, slave trade, home and country, tourism, passports, visas and Eurocentricity from Queer (and feminist) perspectives. To experience the screening please use your phone to scan the QR code on the next page.

PARTICIPATING ARTISTS: Giuseppe Aresu (Italy) – Jonathon Armour (England) - Tiffany Baillet (France) – Jonathon Beaver (England) – Keith Buswell (USA) – Bill Bybee (USA) – Jietwong Cheekit (Malaysia) – Jose Luis Cortes Art (Puerto Rico) – Peter Domanic (Slovakia) – Luca Federici (England) – Kristi Giambattista (Canada) – Steve Glicken (USA) – Bari Goddard (England) – Thomas Hellstrom (USA) – Alexander Hernandez (Mexico) – Denis Huderski (USA) – Andy Jean (Canada) – Fil Jones (England) – Tomek Kawszyn (Poland) – Marc Kiska (Norway) – Jasmina Krajacic (Croatia) – Boban Kuleski (North Macedonia) – Karl Lakolak (France) – Paul Lorenz (USA) – Wayne Lucas (England) – Theodora Michelopoulou (Greece) – Chris Northey (England) – Stiofan O'Ceallaigh (England) – Claudio Parentela (Italy) – Shan Leigh Pomeroy (Canada) – Jay Rechsteiner (Switzerland) – Mukesh K Saini (India) – Miguel Sanchez (France) – Prashant Singh (India) – Menelas' Art Page (Greece) – Sovan Satadru (India) – Michael Swank (Mexico) – Massimiliano Usai (Italy) – Thomas Waters (USA) – Igor Zeiger Photography (Israel) – Απόστολος Ζερδεβας (Greece) – Soek Zet (The Netherlands)





SCAN ME

CIVIL DISOBEDIENCE & BALACLAVA.Q PROUDLY PRESENT

BORDERS

What's up with that?



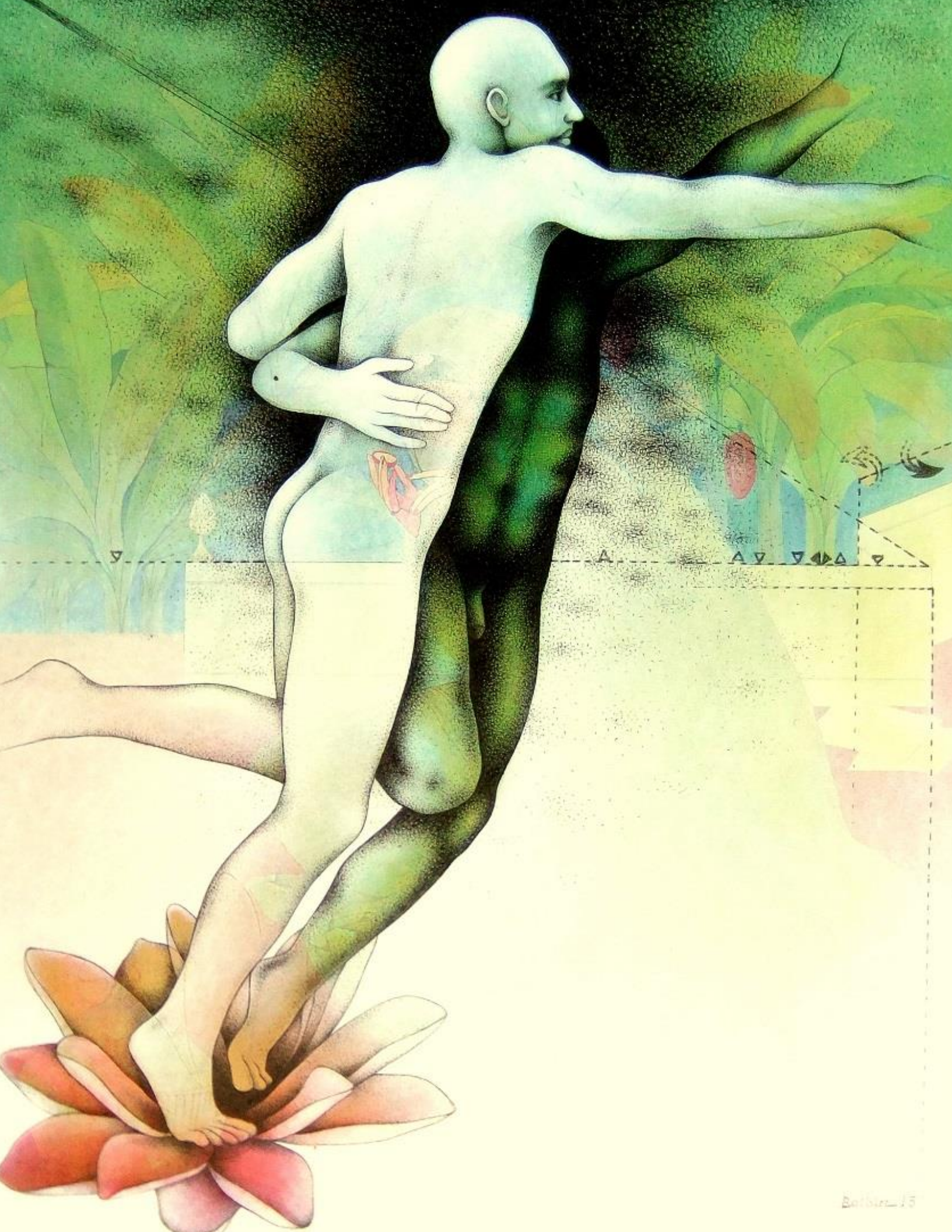


balbir

krishan











portfolio: **balbir krishan**

Links:

Facebook: @balbirkrishan

Instagram: @balbir_krishan

Artwork:

Page 75: Before: Section 377—Don't Love, Don't Breathe, Don't Live (acrylic, collage and pen on canvas, 48" x 60"), 2019

Page 76: Dark Evidence (acrylic, pen and eraser on paper, 10" x 10"), 2014

Page 77: Forever Together (eraser, watercolor, and pen on paper, 9.5" x 12"), 2013

Page 78: Dreams of My Handicapped Life (acrylic and pen on handmade paper, 54" x 68"), 2009

Page 79: After: Section 377—Love Equally, Breathe Freely, Live Proudly (acrylic, collage and pen on canvas, 48" x 60"). 2019



bibby
gignilliat



interview: **bibby gignilliat**

What made you become an artist? What set you on your path?

bg: When I was age 10, I loved painting. Every Saturday, I walked a mile to take an art class. The time would fly by as I was in the flow. My art was colorful and free. I even got a few awards. At age 12, I had a critical teacher and I stopped painting and my creativity went into hiding. To paraphrase Julia Cameron from her book *The Artist's Way*, if you really want to know what you are supposed to do in life, look at what you loved as a child.

After 20 years running a successful cooking business, I sold it in 2017 to focus full-time on my art practice. I took an art class and was the worst one in the class but committed to getting better and got an art studio in the ICB Building in Sausalito, CA which is an art building with 150 artists. I wanted to reclaim something that had been dormant my whole life. It has been a true homecoming. I now teach others to connect with that part of themselves that they lost from childhood.

What does mixed media bring to you as an artist?

bg: I am a recovering perfectionist and mixed media works well for me because it is very forgiving. It also allows me many options. Collage elements such as fabric, billboard posters, and found objects such as road signs and old cans are re-purposed/ incorporated into my work to tell a story.

Does your work have a personal dimension?

bg: My art is my spiritual practice. It is a meditation for me and a way to ground and grow.

You hold a Masters in Intuitive Medicine. What is Intuitive Medicine and how does it influence your work?

bg: Everyone has innate, intuitive abilities which can be developed and utilized as a natural human sense. We can get sidetracked and fall prey to family and societal programming. The course helped me to course correct and fully align with my true self. The more I became aligned with my true self, the more my art improved. It allowed me to integrate intuitive abilities into a current art practice, to develop intuition for practical daily life awareness, self-growth and personal healing.



interview: **bibby gignilliat**

I continue to use my intuition medicine skills to become more and more myself and to bless my work and my workspace. I also use it in the background while teaching my workshops and classes.

What do you hope viewers of your work will gain from the experience?

bg: I am told again and again by my clients that my art makes them smile and brings joy. My hope is that this joy permeates their living environment.

Colour is a big part of your work. What does colour signify for you?

bg: Color has a profound effect on people. It can affect change in emotions and mood and as such, can provide healing. Certain colors can give you a sense of calm while others can stimulate. Most people have an automatic sensing towards healing colors. In my work, I tend to choose dynamic colors that stimulate and bring life and joy to myself while creating and others while viewing.

Are you working on anything specifically project-wise?

bg: I just completed my Road Trip series, the description of which is given here:

I am, and have always been, a spiritual seeker.

I navigate my way through life via “signs” to chart my course. My path to find my essence as an artist has been circuitous - it has included trips to places like Morocco, Canada, Spain, Mexico, Hawaii, Marfa, Tx and Aspen. While I collected bits of guidance and inspiration on all these journeys, two particular events changed everything and pointed the way.

First, I parked in Berkeley for an appointment and discovered layers and layers of old music posters on the telephone pole nearby. Some of the posters were 10 years old and looked like an old graffiti wall. I then drove down Gilman street foraging weathered scraps at every pole.

Second, I was given 100 pounds of metal road signs while studying art at the Anderson Ranch in Colorado. I love the shapes, colors and text of road signs. At heart, I am a rule breaker and find humor in cutting up the signs which is symbolic of breaking the rules.



interview: **bibby gignilliat**

These treasures inspired my Road Trip series and the accompanying mural.

Although there is always a new destination ahead, these materials helped lead me to my full expression – a love for travel, adventure, discovery, foraging and taking risks, practicing failing and then finding my way. This series represents my metaphoric trip back to myself as an artistic journey these last 5 years.

Do you have any upcoming exhibitions or events that you'd like to mention?

bg: My next big Open Studios event will be May 2-3 and 9-10th.

Artwork:

Page 82: Road Trip (mixed media, 60" x 60")

Page 84: Meandering (mixed media, 60" x 60"), 2019

Page 85: Surrendering to Miracles (mixed media, 60" x 60")

Page 87: A Good Sign (mixed media, 32" x 34")

Page 89: the artist Bibby Gignilliat

AND LOCATED EAST SIDE
seeker.



BobbyGart

last word: **from the editor**

Thank you so much for purchasing this 34th issue of Inspirational, it 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 that took part in this issue: Francis Beaty; Gilles Olry; Outside In; Anthony Stevens; Harry Schumacher; George Androutsos; Sidival Fila; Raquel Glusman; Balbir Krishan; Bibby Gignilliat. 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; Balaclava-Q; Raw Art Foundation; 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.

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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

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](#)

Inspirational 35 will be on sale from February 26 2020.

John Hopper – Inspirational editor

Inspirational 33

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echi åberg
joëlle swanet
helena öfwerström
nora aslan
luc-marie pouech
terry datson

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