

Friends of York Art Gallery

Q and A: A series where artists answer questions about their practice
in dialogue with Judith Glover

7.

Angus Vasili, York-based printmaker



Can you describe your artistic practice?

My main body of work involves creating architectural infused silkscreen prints. I have a passion for process, aiming to develop a delicate balance between the abstractions of printmaking and the monumental forms of modern and contemporary architecture. Within my work, I combine analogue and digital techniques including screen-printing, photography, and hand-finished textures.

I would describe my practice as loose and intuitive, designing multiple pieces at one time to avoid them feeling forced and contrived. I then select a small number of designs to be screen printed. My practice continues to evolve, ever informed by the experimental, which has recently led me to work on larger-scale mixed-media pieces.

What started you off as an artist?

I loved drawing and doodling as a child, and always enjoyed any opportunity to express my creativity. My mum was very influential in my love of art: she always encouraged me to have fun and use my imagination.

I studied Graphic Design and Illustration at university, with the intention of becoming an illustrator. However, my passion for print-making and experimental style led me to become a fine artist.

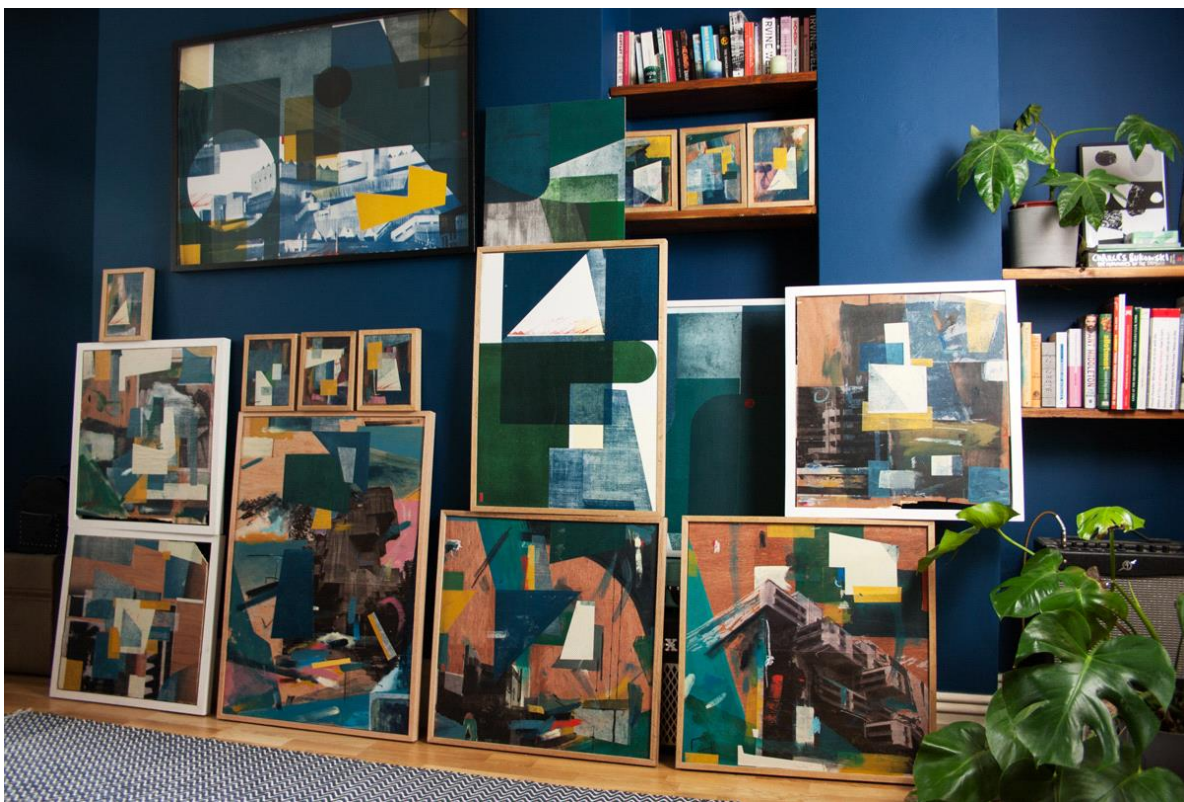
Who or what are your influences?

I am influenced by a number of graphic artists including [Kate Gibb](#), [Jimmy Turrell](#), and [James Graham](#). I love their contemporary style and use of bold colours and shapes, which seem to create such depth to their pieces.

I also find my inspiration in the subtle textures and patterns of everyday life: marks on concrete, scratches on worn metal, or graphics found on manhole covers. Stumbling upon these to use within my work, almost like a happy accident, has always felt more compelling and powerful than attempting to emulate these textures artificially.

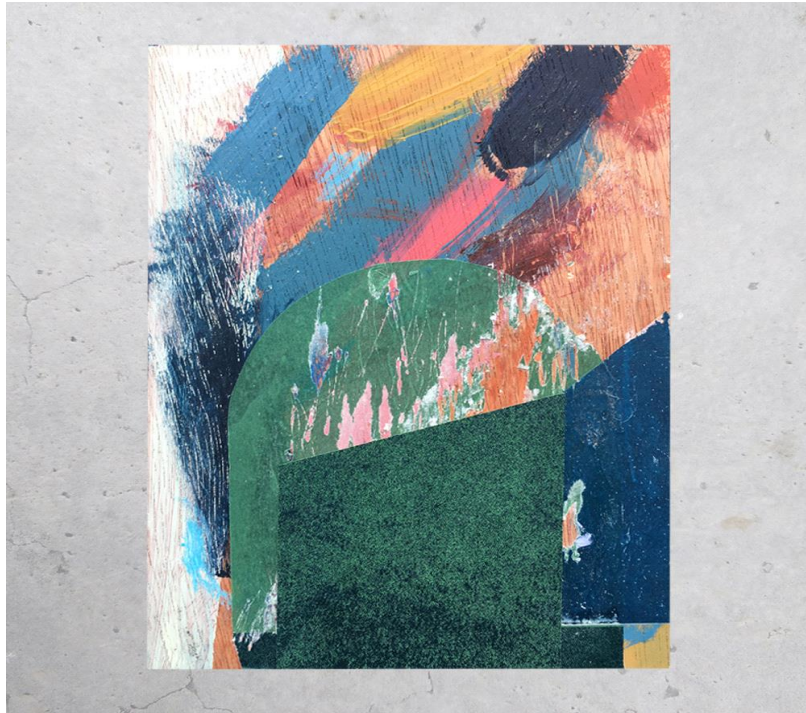
How would you describe your recent work?

Before lockdown I was preparing for the Other Art Fair in London, working on my larger, more abstract original collages. These were created using Japanese paper screen prints on plywood and finished off with a matt UV varnish. I focused on abstraction, texture, and mark-making.

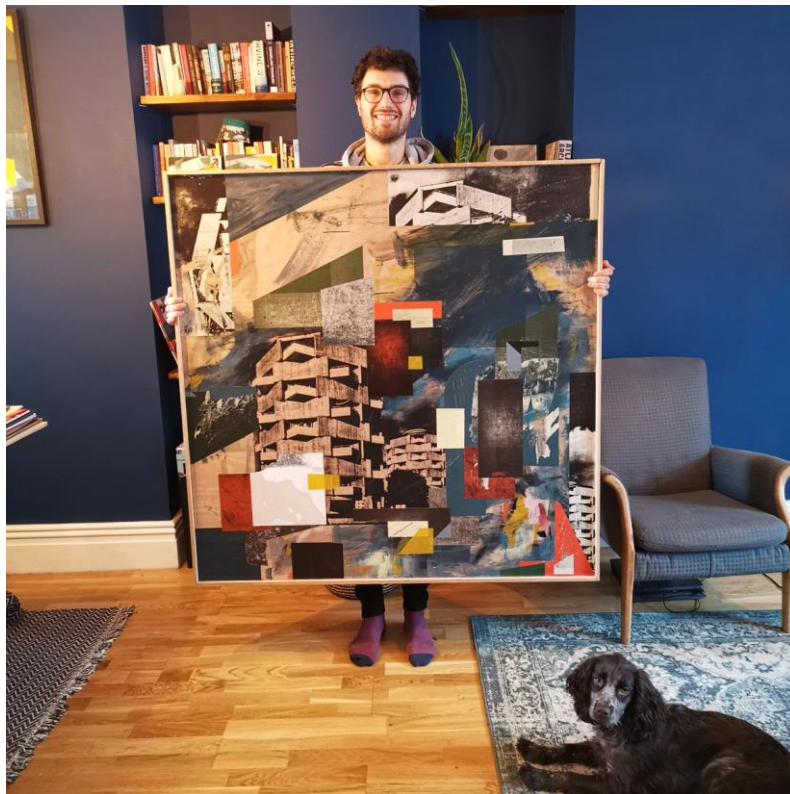


2020 Collection Ready for The Other Art Fair

Recently I seem to have moved from one extreme to the other, creating the smallest collage I've ever done – and also the largest.



Untitled. Mixed Media, 15x20cm, 2020



Lahn, Germany. Mixed Media, 124.5cm x 124.5cm, 2021

I enjoyed the challenge of having only a limited space, as well as having little room for error when creating the smaller pieces. Then on the other hand I found working at a larger scale lends well to intuitive mark making; I found it very liberating!

What would you say is the main challenge in your practice?

I try to avoid my work feeling stagnant; I've always been hyper-conscious of that. However, it is easy to think if something is working, 'well, why change it?', and I sometimes feel tempted to re-use the same technique or colour schemes that I'm familiar with. I try to push past this as much as possible, and remind myself to try new ideas to keep things fresh and exciting.

My work is known for its architectural themes. Although I am very passionate about this, I do sometimes feel branded as a certain 'type' of artist, which makes it harder to branch out to try other things at times.

As a practical person, I understand that each run of prints should turn a profit as, ultimately, this is my livelihood. However, since I am an intuitive artist, this way of thinking can often have a negative effect on my work. Recently, I decided to return to a way of working that I hadn't practised since being at university, when I had no financial pressure from the outcome of a printing session.

Instead of designing beforehand, I went into the print room and cut up old positives and reacted instinctively to each layer as it went down. The outcome of this was very successful, and the edition sold out quickly.



Form Vs Shape 2020. Screenprint, 70 x 100cm, Edition size 3 (above left)

How have these recent periods of lockdown affected your work?

I've been so used to preparing for shows, attending them and then moving on to the next one. There's less structure in lockdown, so that can make it harder to motivate myself.

Most of the art that I see now is on Instagram, and, although I enjoy looking at it, it's all work that I like and am familiar with. One of the things I love about going to shows is gaining inspiration from meeting new artists and seeing their work – art that you may not have come across online.

Do you have a website where our members can find out more about your practice?

Yes, it's angusvasili.com.

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