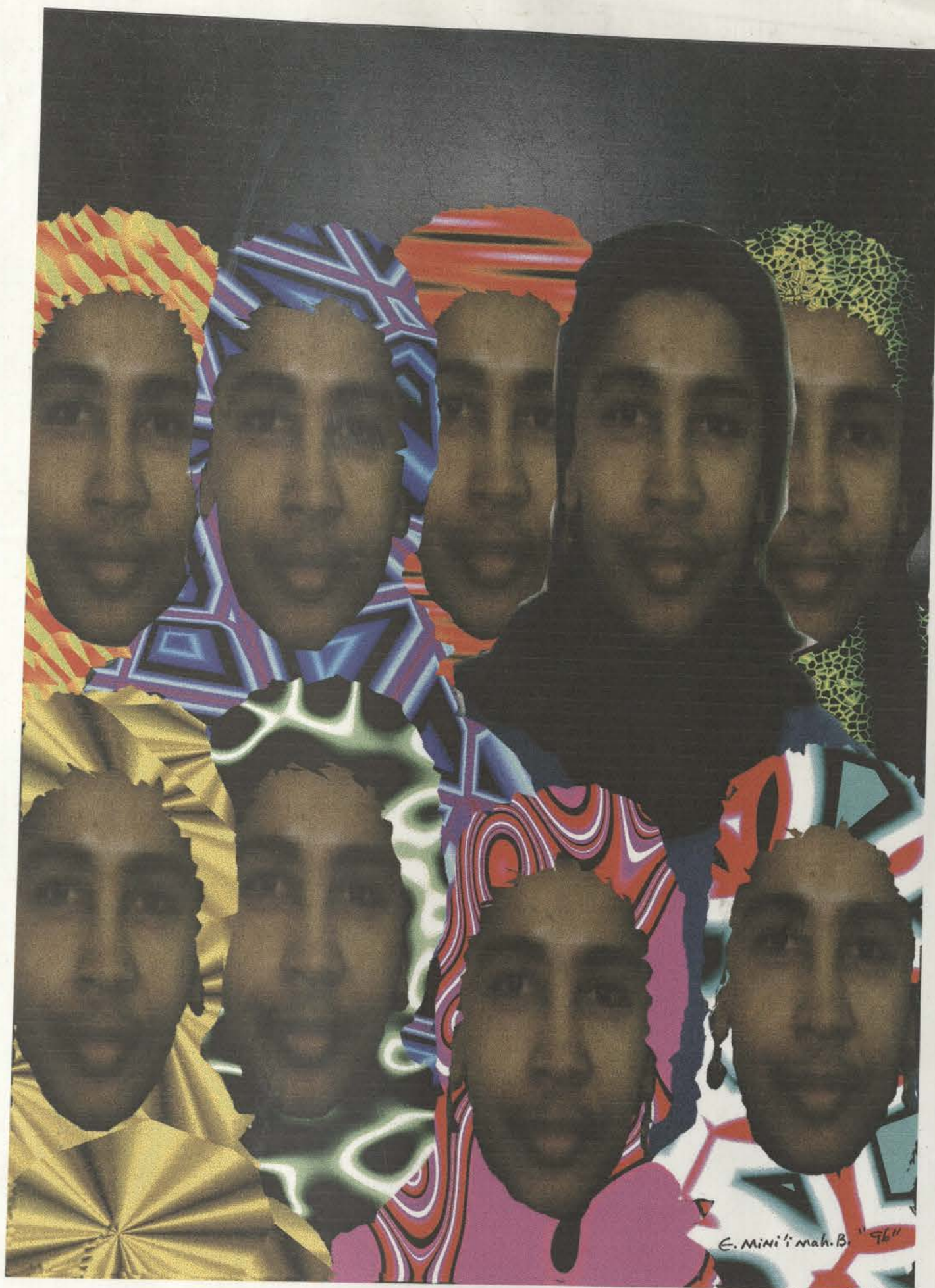
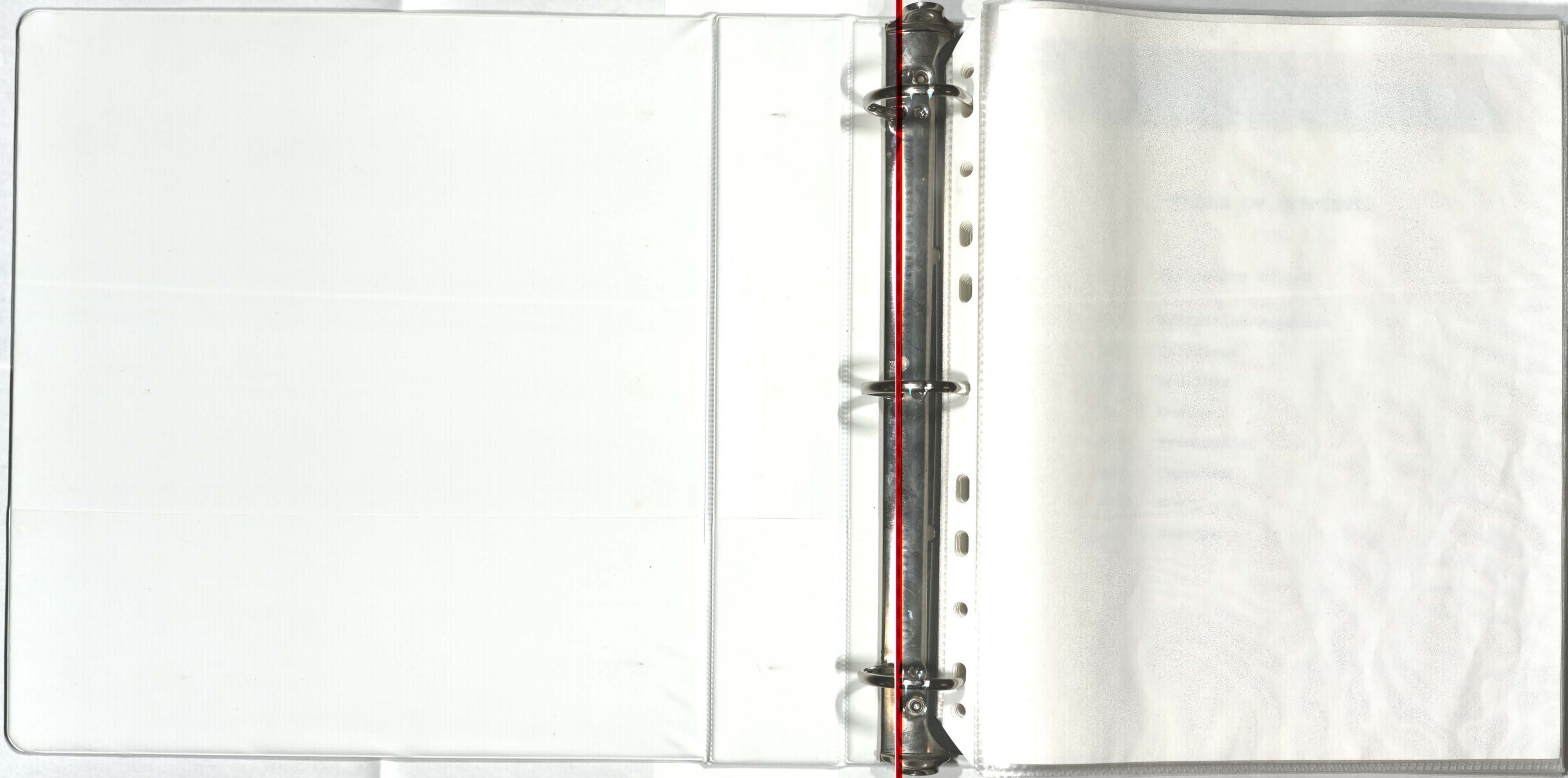






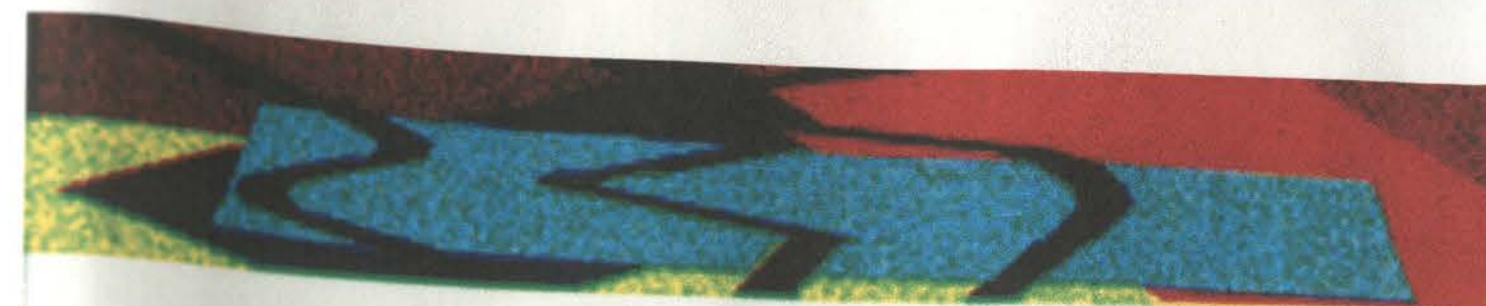


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Philosophy of Art

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Philosophy of Art

By Evelyn Bilal

"Great art is the outward
expression of an inner life
in the artist, and this inner
life will result in his personal
vision of the world....
The inner life of a human
being is a vast and varied realm."

Edward Hopper

Art is not differentiated from life. Art activity is a means for the further development of humanity. Life is a mural unfolded to us on a wide canvas of history. Ideas and history are rendered accessible to us through visual languages and visual vocabularies. Images tell stories through the rhythmic exportation of universal systems of symbols, spoken and understood, that transcend the personal and provide a world view, and paint the story of life.

My philosophy of art was formed by being imbued in the activity of three words that, I believe, are synonymous to art: creativity, skill, and craft. I was born from the loins of two extremely creative human beings who possessed very prolific minds, and extraordinary skillful hands. I and all eight of my brothers and sisters are the beneficiaries of the generous inheritance of our parents' creative genes. We are carpenters, musicians, interior decorators, seamstresses, entrepreneurs, and now a fine artist. In looking back to my childhood, I can remember that both of my parents were always busy with some kind of craft activity. I can also remember finding it very difficult to decide which parent I would choose to follow around on any given day just to watch the skillful ways in which they used their hands. After breakfast, my mother would

braid the thick long hair of her six daughters into artistic hair styles. Then she would begin working on one of the many craft activities of her expertise. They included: embroidery, crochet, sewing, knitting and quilting. Every two weeks my mom would very skillfully cut the thick curly hair of her three sons. This was one of my mother's creative activities which was my favorite to sit and watch. Once or twice a month she would sit on the sofa and my dad would lay his head on her lap. With a pair of tweezers, she would use her artful skill to pluck the hairs from the painful hair bumps on my daddy's rough unshaven face. My dad wouldn't even flinch. Sometimes I would ask, "Daddy does that hurt?" and he would reply, "I didn't feel a thing." My quiet thoughts were that my mom must have magic in her hands. My dad was equally skillful and creative. He was a carpenter, electrician, plumber, mechanic, chef, entrepreneur, and he also successfully coached the girls community soft ball team to many championships. My dad was an awesome self-made man. His accomplishments in the many areas of his expertise are too numerous to name. Amazingly, his formal education extended only through the sixth grade.

From my childhood through adolescence, my parents were my only paragons of how the use of creativity, skill and craft may be employed to enrich life. I was born and reared during the era of segregation. African Americans were not allowed to visit museums or art galleries. For most of us, culturally rich activities were few and far between. Sure, we attended church and school social functions, went to the movies, and spent hours at home coloring in coloring books, but any thoughts of the possibilities of exposure to the sophistication of the fine arts were not even remotely entertained.

My first encounter with paint was as a young teenager. Every Christmas my sisters and I would repaint our bedroom a new color. This yearly chore served as the fundamental base in the development of my present painting skills. My mom was very permissive and overtly encouraged all of us toward productive creative activities. About once every six months, my mom would put my sisters and me on a bus to downtown [it was safe to do so in those days] with strict instructions to purchase a new set of clothing each, and to make sure that each piece in the set matched. After a few initial bad choices, we all became very proficient at this chore. I believe this valuable experience to be an intrinsic catalyst in the development of my intuitive abilities to choose complimentary colors now present in my works of art.

"Memory believes before
knowing remembers"

William Faulkner

I have always been artistically inspired by the beauty of nature. Nature and my parents were very early co-participants — a fertile combination indeed — in serving as the vehicles which fortified my immutable attitude regarding art and that continues to the present to nourish my ambition. I realize that I cannot admit the slightest limitation of my wholeness if I am to fulfill the obligations that a process of creation imposes. Artmaking requires an incessant amount of artistic creation that transforms and renews the elements it uses. We put ourselves into art only to have someone else fill the work with their own meaning — with the mental incarnation of their own particular histories and perceptual apparatus, which necessarily includes their gender, race, etc..

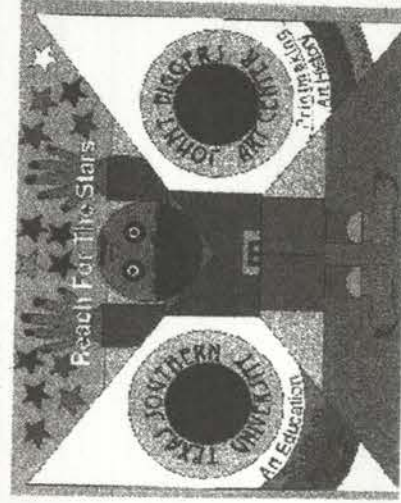
The natural world posed by Eastern civilization is the cultural material that excites and encourages my unconscious to react. I intend to explore and exploit what I have nurtured within myself. My desire is to create art which may serve as a commodity that satisfies a particular need in the international art market.

"The artistic message is
intrinsic to art itself,
and its form when
properly expressed is
independent of the
life of the Artist.
Trust will speak
for itself"

Carla Accardi

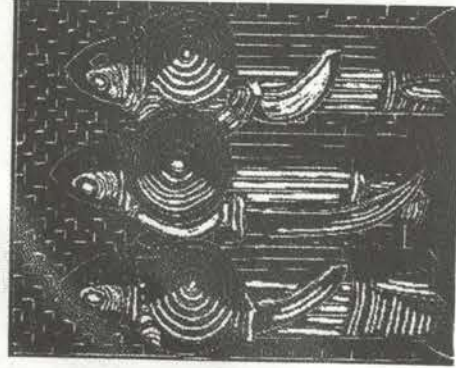
Art occurs in an arena beyond the politics of identity. Art reflects its moments. There is no unequivocal right or wrong way in creating art. Art enriches the mind and heals the spirit of the receptive one, be it the artist or the viewer. We are what we are, see, eat, do and more. We may use art as a means to see inside a definition, door, window or mirror. Something of our existential being and of the truth of our sex, race, or origin comes out through our creative work. Despite the undeniable differences that distinguish one artist from another, a fine thread connects many of us. We have more in common than is readily apparent. I believe that art is neutral and independent of gender; however, I do accept the idea that there is sometimes an identifiable feminine sensibility in a work of art. But, I do not see gender as affecting the work itself. We have strong and determined female role models everywhere we look making every kind of art conceivable. "The essence is not the fruit but the juice."

During my studies at Texas Southern University's John T. Biggers Art Center, I have accumulated valuable human and artistic experience. Although I was not void of artistic experience when I arrived, I had had no formal art education. I experienced my greatest joy in the media of clay sculpture. For me there is something about hands-on, about touching the materials. I think that making something is a very important element in the whole activity. It is immensely satisfying. When I began my art education, I was very weak in drawing skills, had very little knowledge of art history, and totally lacked computer art skills. I am happy to say that at present, my drawing skills are now satisfactory. My knowledge of art history has grown leaps and bounds to include the study of Medieval and Renaissance, Baroque and Modern, African American and African Art. Last, but certainly not least, my computer skills are improving daily. I am very thankful and proud of these three accomplishments. They have proven to be the nexus to the success of my Fine Arts education.



DESIGN

- Poster I
- Poster II
- Carving I
- Carving II



PRINTMAKING

- Heart, Mind, and Soul
- Fruit



BIOGRAPHY

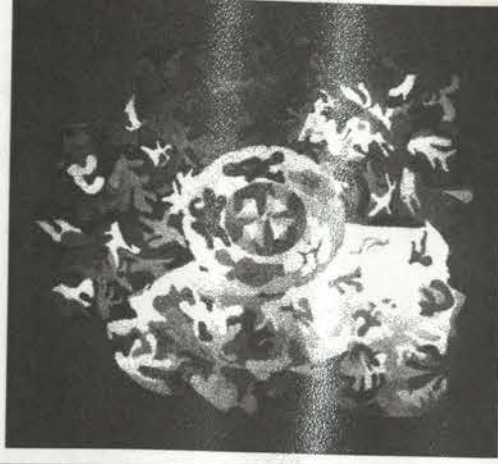
Evelyn M. Bilal was born in Houston, Texas, in 1941. She is one of nine children born to Mr. and Mrs. T. G. Aldridge. Evelyn has enjoyed many careers in the past years of her life including cosmetology, nursing, teaching, home improvement, and independent entrepreneurship. Evelyn entered Texas Southern University in 1991 to pursue her lifelong desire to become a professional artist.

ACKNOWLEDGEMENTS

I would first like to thank ALLAH for the wonderful opportunity to further my education. To my mother, sisters and brothers, THANK YOU!! You have made my sojourn easy. Last but not least, THANKS to the art department faculty and all other professors for your support.

TEXAS SOUTHERN UNIVERSITY
STERLING STUDENT LIFE CENTER
GRADUATING SENIOR ART EXHIBITION
EVELYN MIN'IMAH BILAL

APRIL 14-APRIL 25, 1997

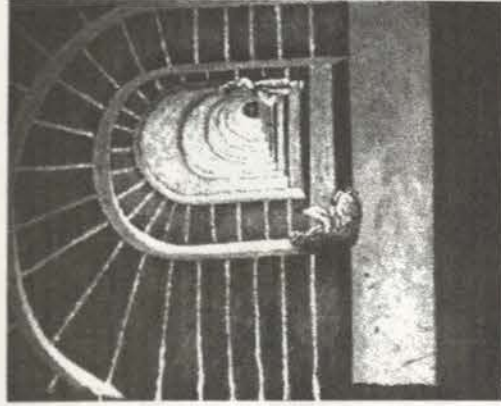


HUMANITY

Man, like fruit, looks alike in his species. Yet, each variety of individuals may be different. Man, whose varied spiritual fruit may be equally different, is equally valuable.

CATALOG

PAINTING SPECIALIZATION



Paintings

- Hajj
- Market
- Humanity
- Sisters
- Salaam
- Watusi
- Busy Bee
- Sphinx
- Emotions
- Relaxation
- Desert Sunset
- Triangulation
- Me Me's Babies
- The Commencement
- The Last Supper
- Man On A Camel
- Beside The Sea
- Trying To Arrive



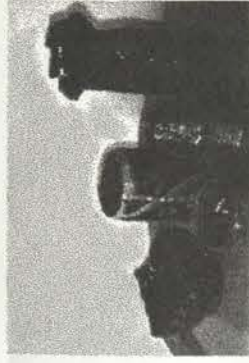
DRAWINGS

- Brother
- Hands
- Nature
- Benin
- Armlets
- Neighbor
- Sculptures
- Sister



SCULPTURE

- Unity I
- Unity II
- Dome
- Hooks and Knobs



CERAMICS

- Vase I, II, III
- Bowl I, II
- Faith
- Hat
- Container I, II, III IV
- Whatnot
- Small Basket



WEAVING

- Sampler
- Salaam II
- Small Rug

TEXAS SOUTHERN UNIVERSITY
3100 CLEBURNE AVENUE
HOUSTON, TEXAS 77004

The Fine Arts Department
of Texas Southern University
cordially invites you to attend
the Graduating Senior Art
Exhibition of

EVELYN MINI'MAH BILAL

OPENING RECEPTION:

APRIL 14, 1997, 6-8 P.M.

EXHIBITION DATES:

APRIL 14-APRIL 25, 1997

GALLERY HOURS:

MON-WED-FRI 10 A.M.-1 P.M.
TUES-THUR 11 A.M.-2 P.M.

PARKING LOT C - BLODGETT ENTRANCE



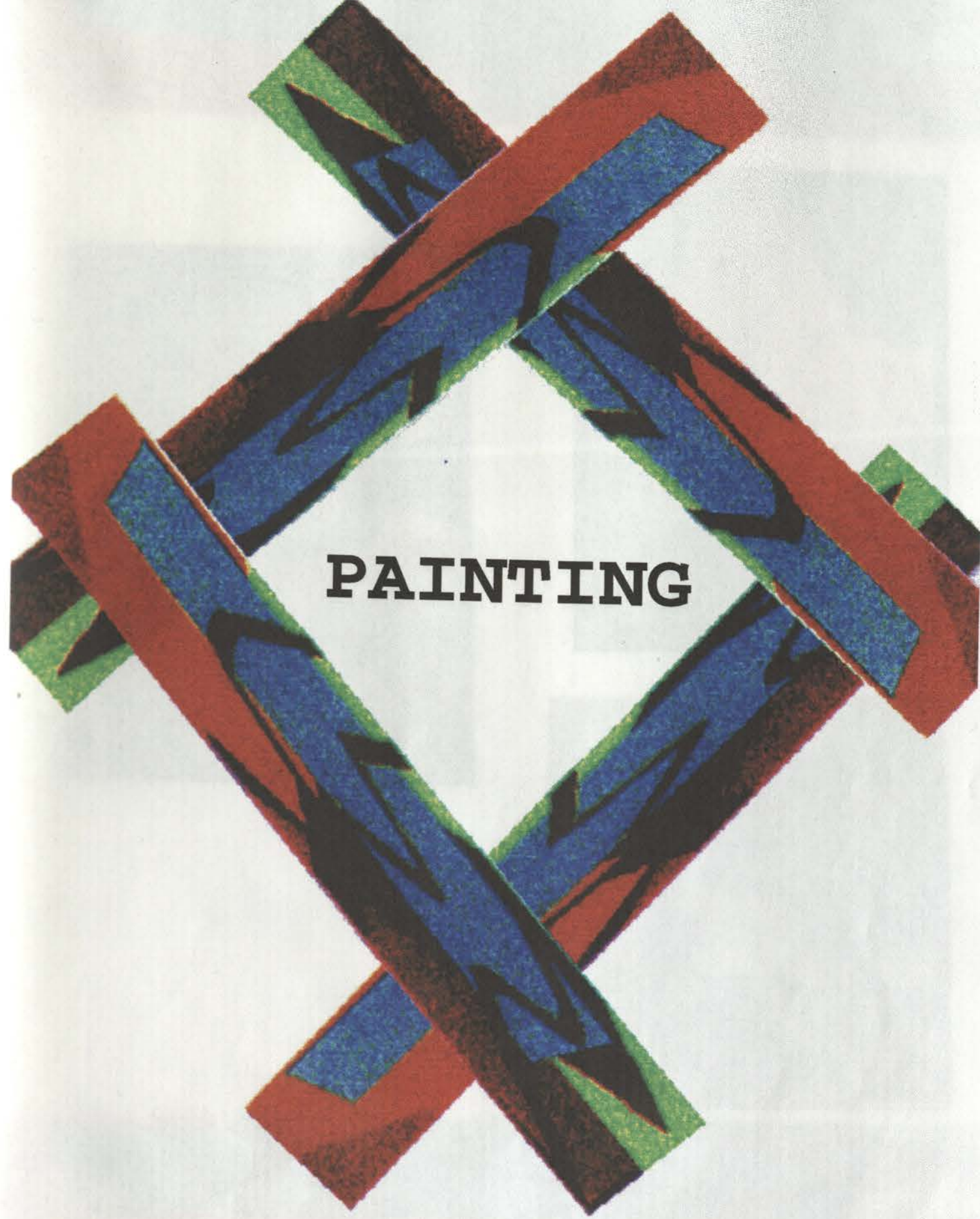
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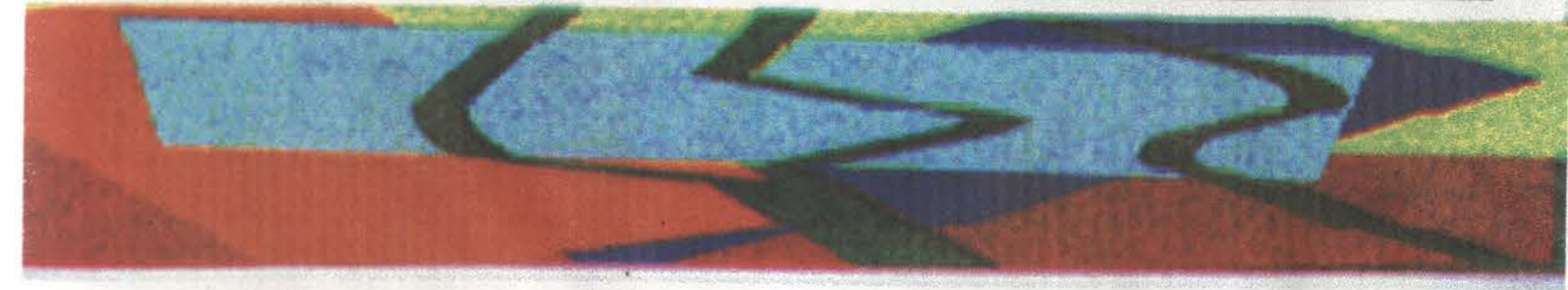
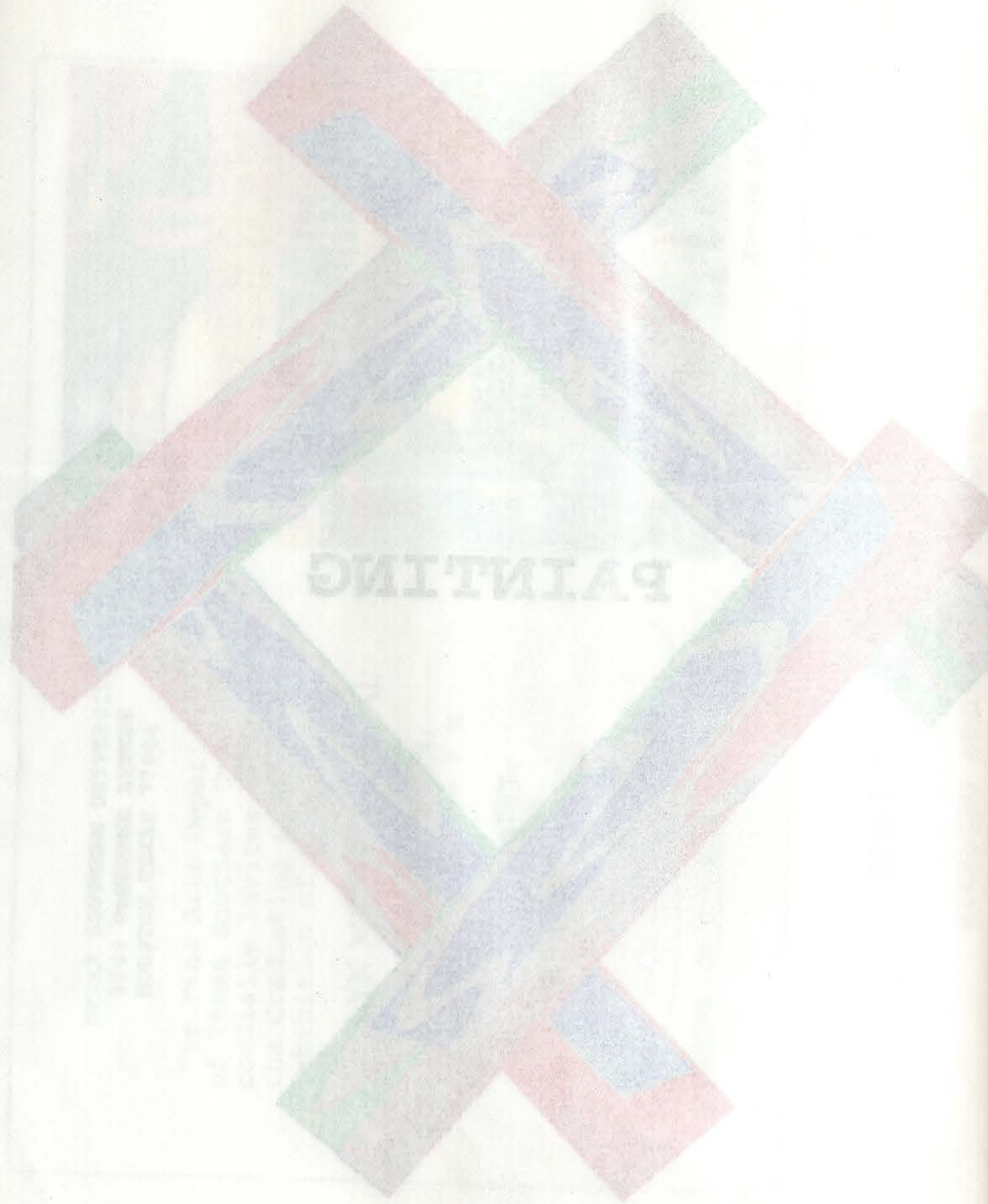
Evelyn Bilal

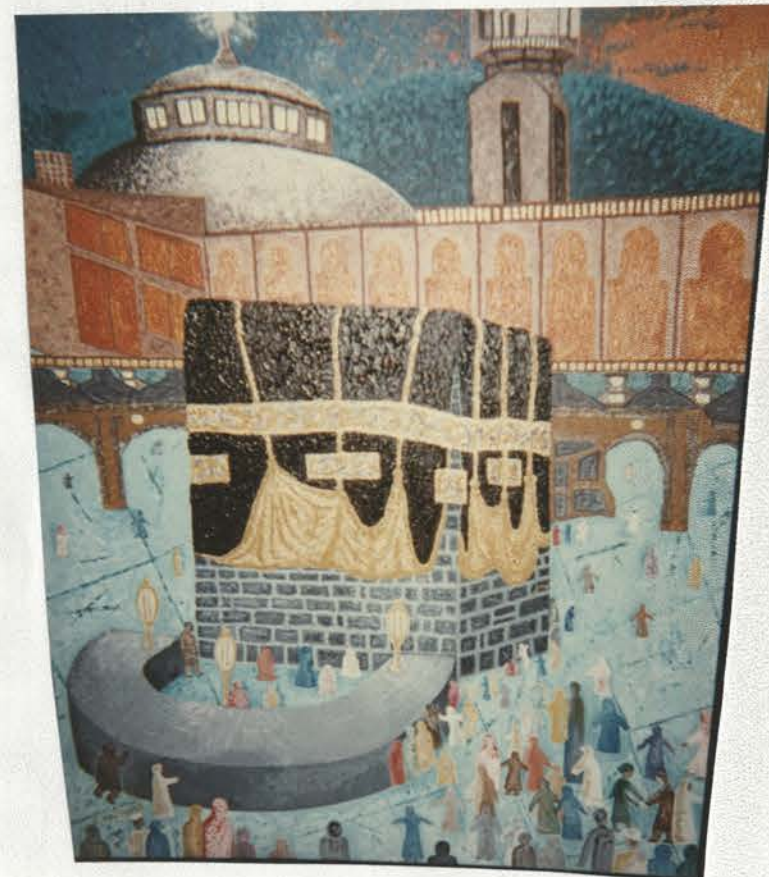
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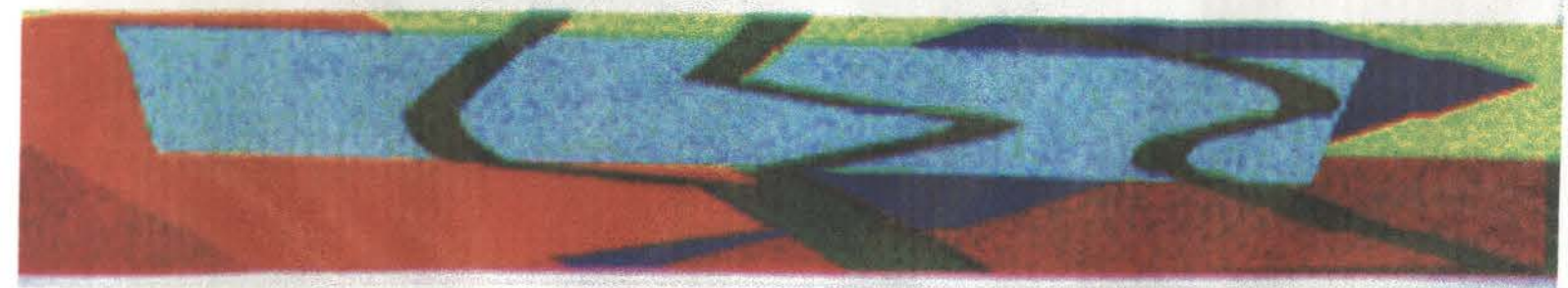
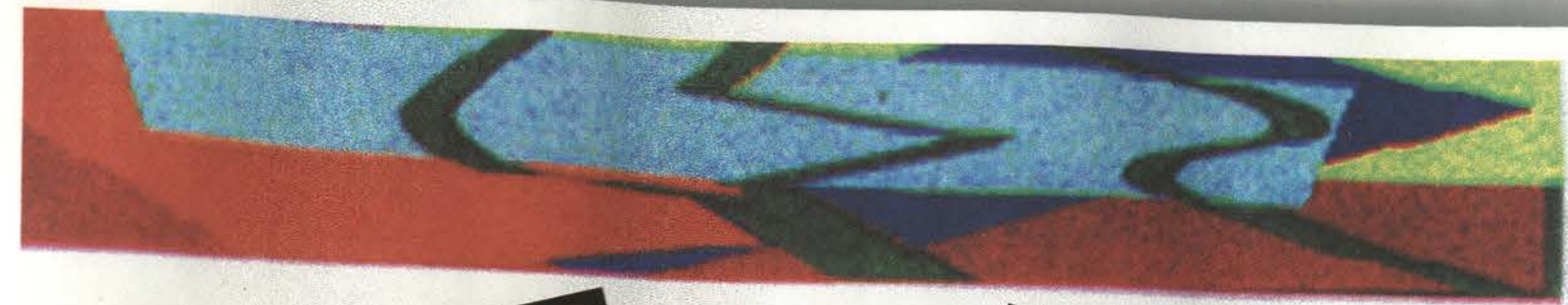
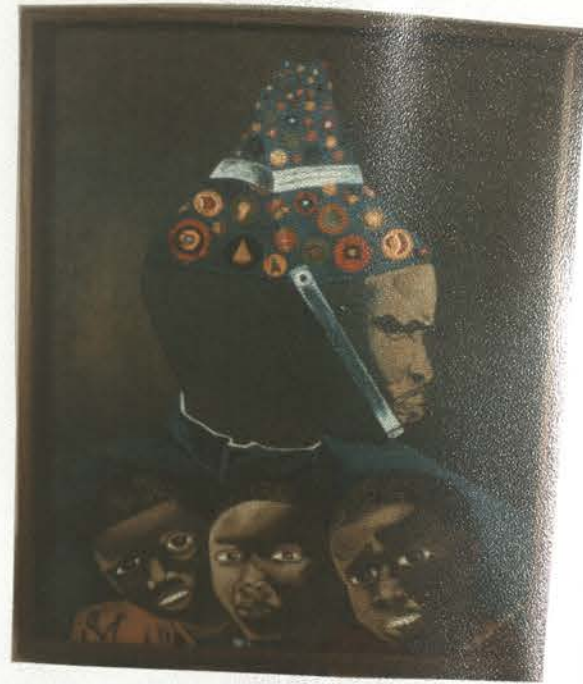
**TEXAS SOUTHERN UNIVERSITY
STERLING STUDENT LIFE CENTER**

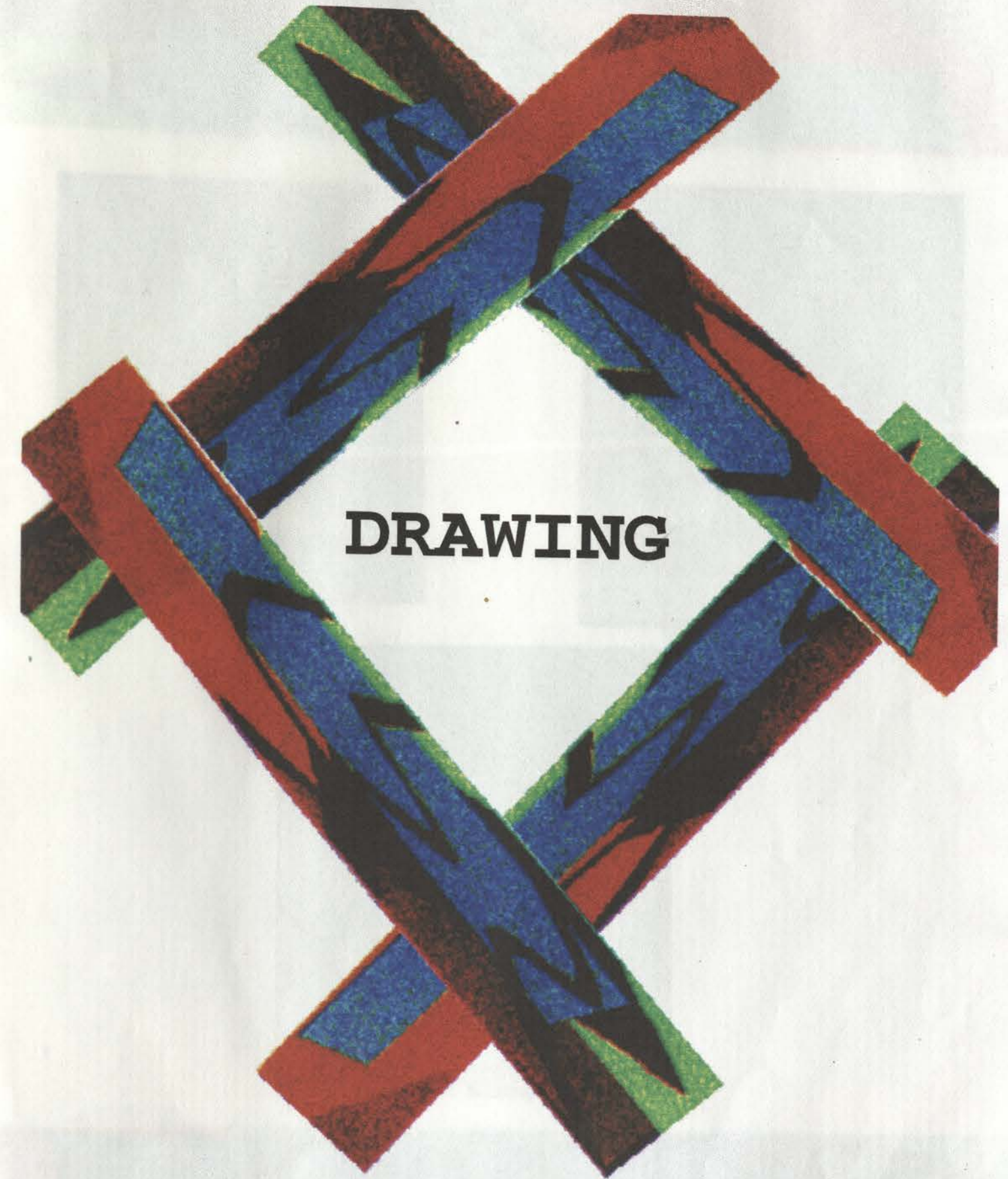
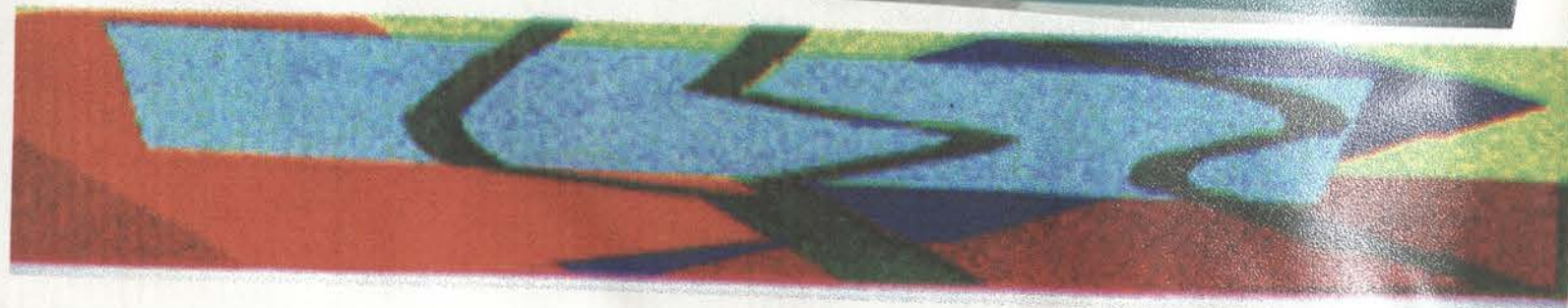
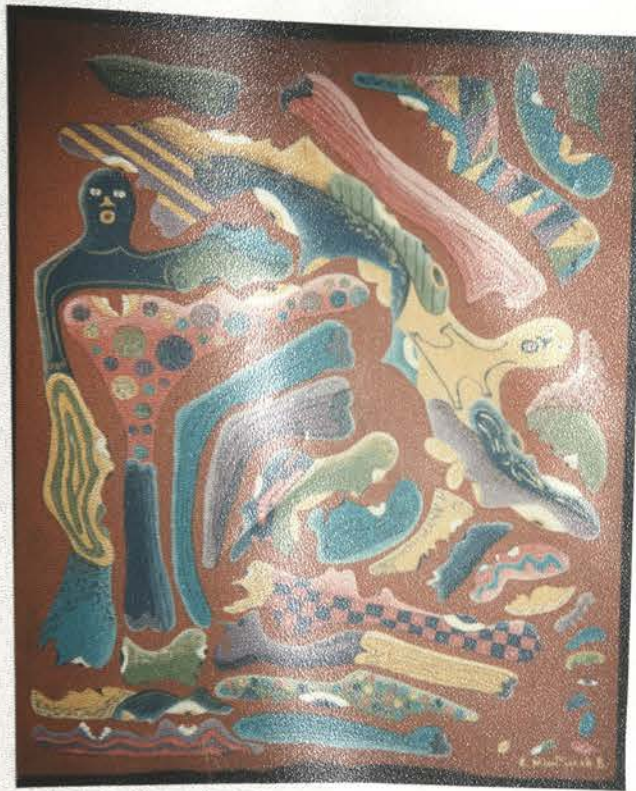
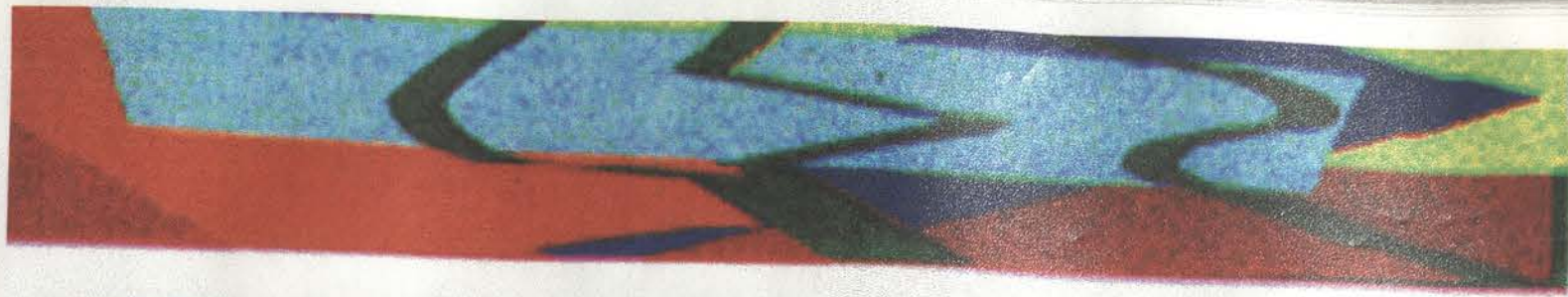
PAINTING

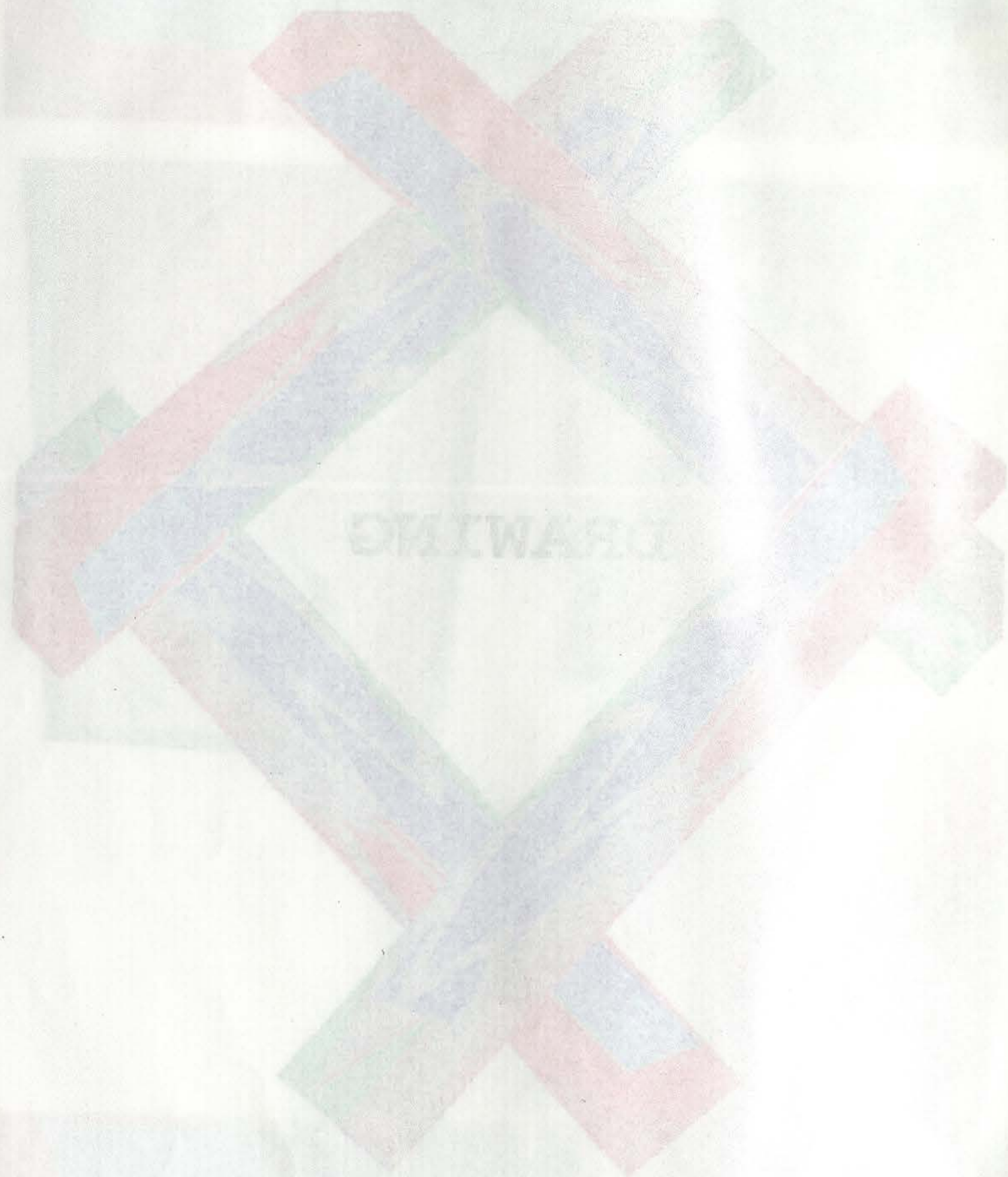




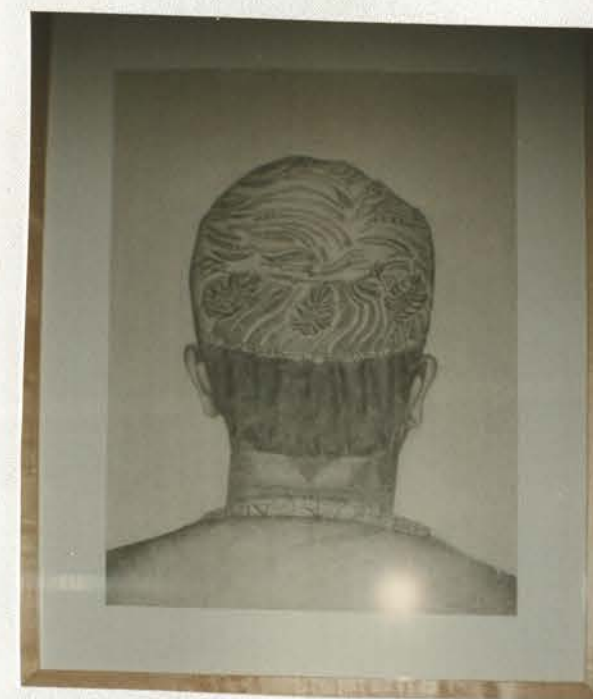


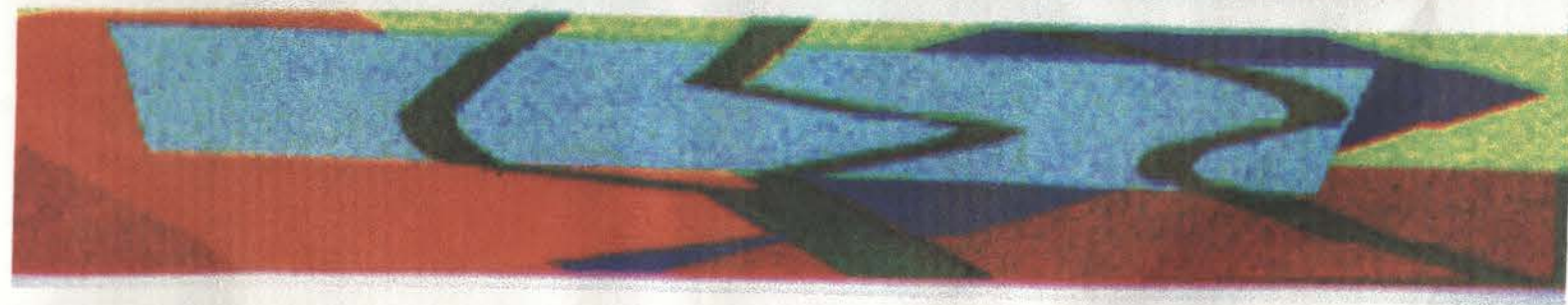
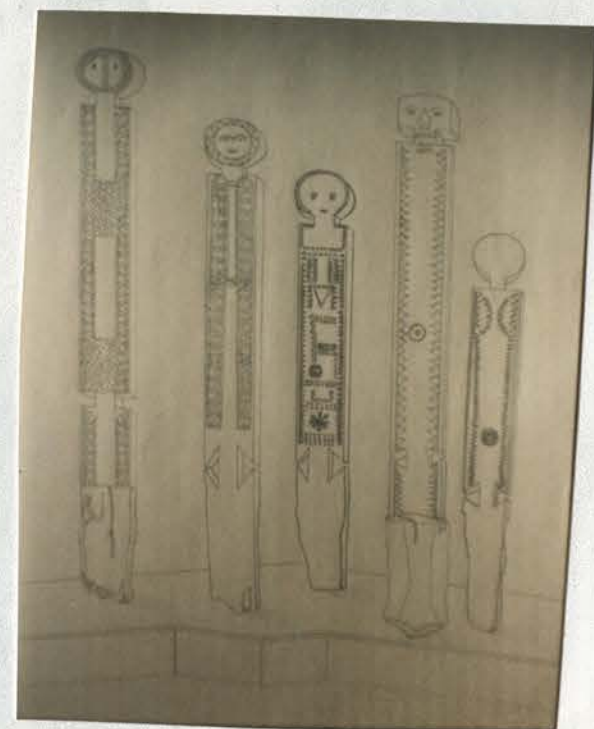
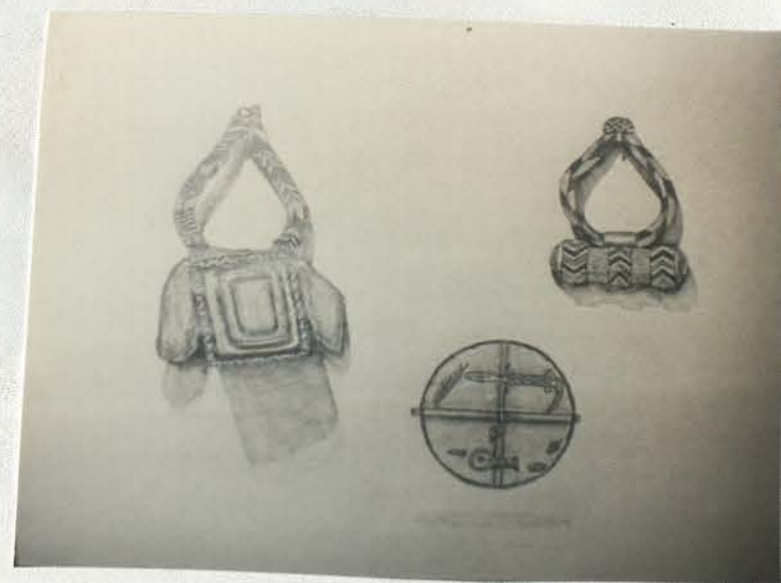
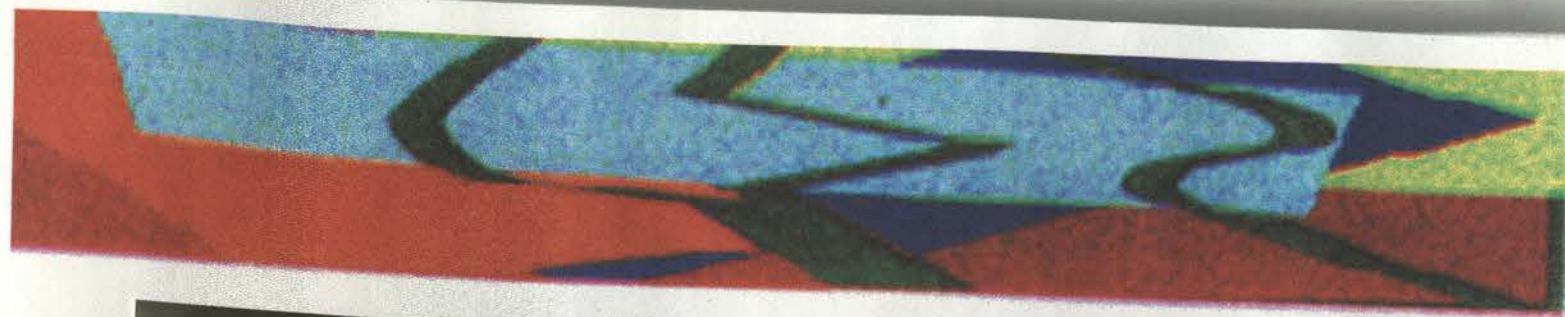
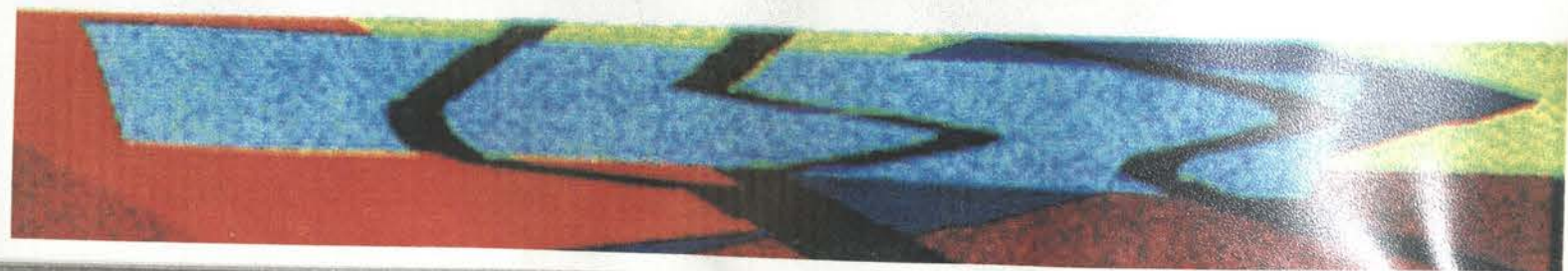


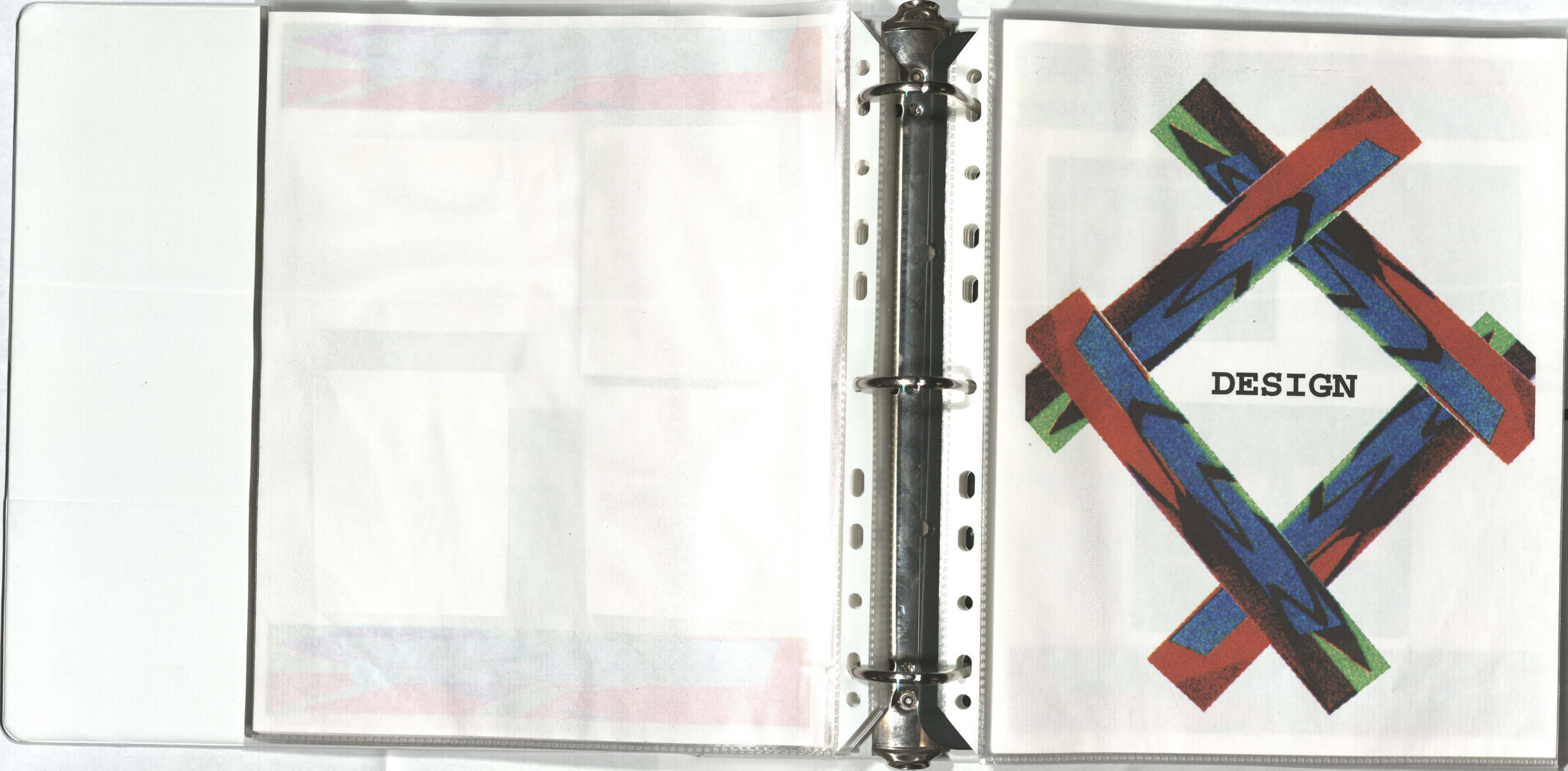




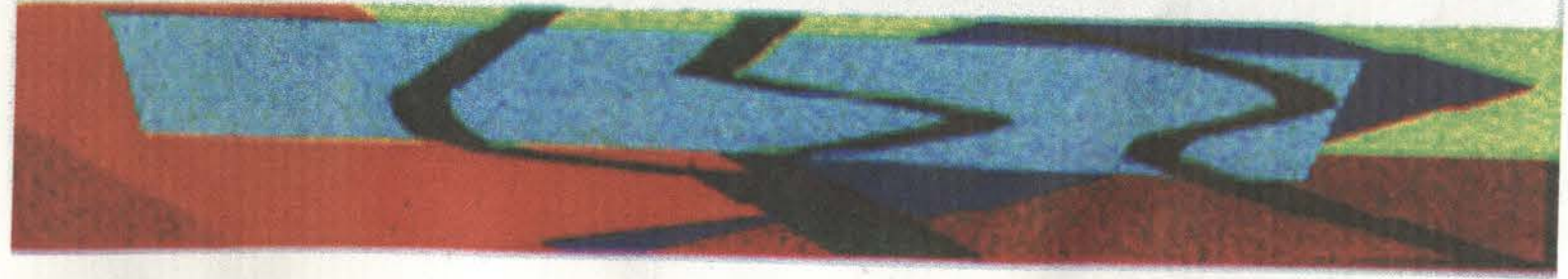
DRAWING







DESIGN





E. Mini'mah B. "96"



E. Mini'mah B. "96"



G. Mini'mah B.
"96"



G. Mini'mah B. "96"

Contemporary Collection



Murals

The AFRICAN AMERICAN ART MUSEUM will house the large authentic African Art Collection presently held at the John T. BIGGERS ART CENTER. Many regions of Africa are represented in this exciting collection including, Eastern, Western, and Central Africa.

African Collection

THE DAWNING OF A NEW ERA OF PRESERVING
THE HERITAGE
INQUIRE ABOUT THE FUTURE OPENING OF THE
Texas
Southern
University's
AFRICAN AMERICAN ART MUSEUM

Emmeline B. '76



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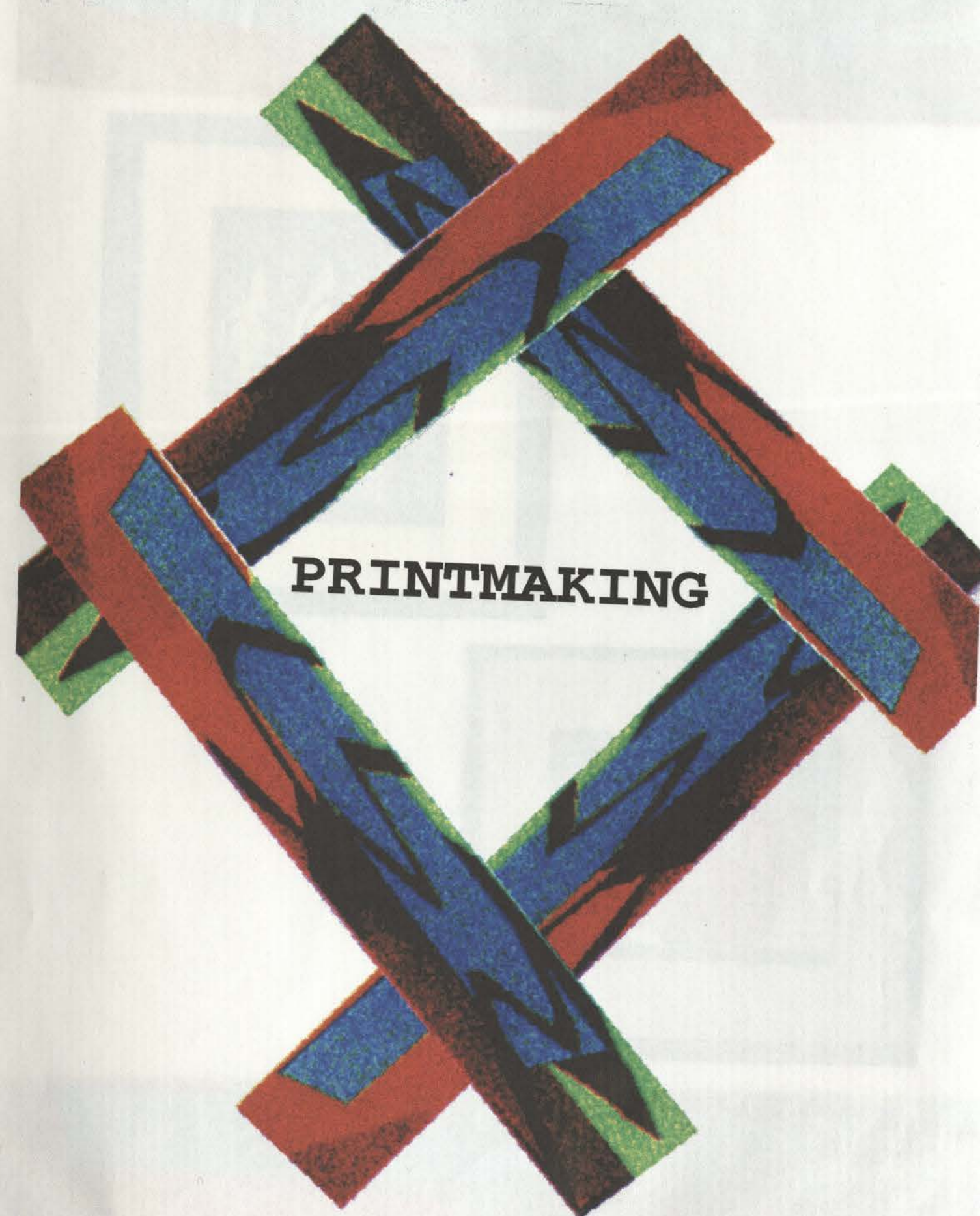
DO WE NEED HOLES?

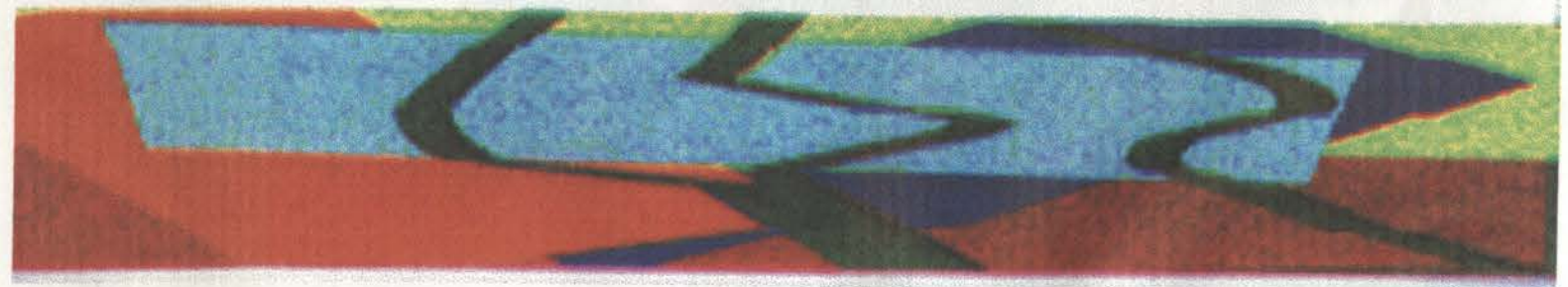
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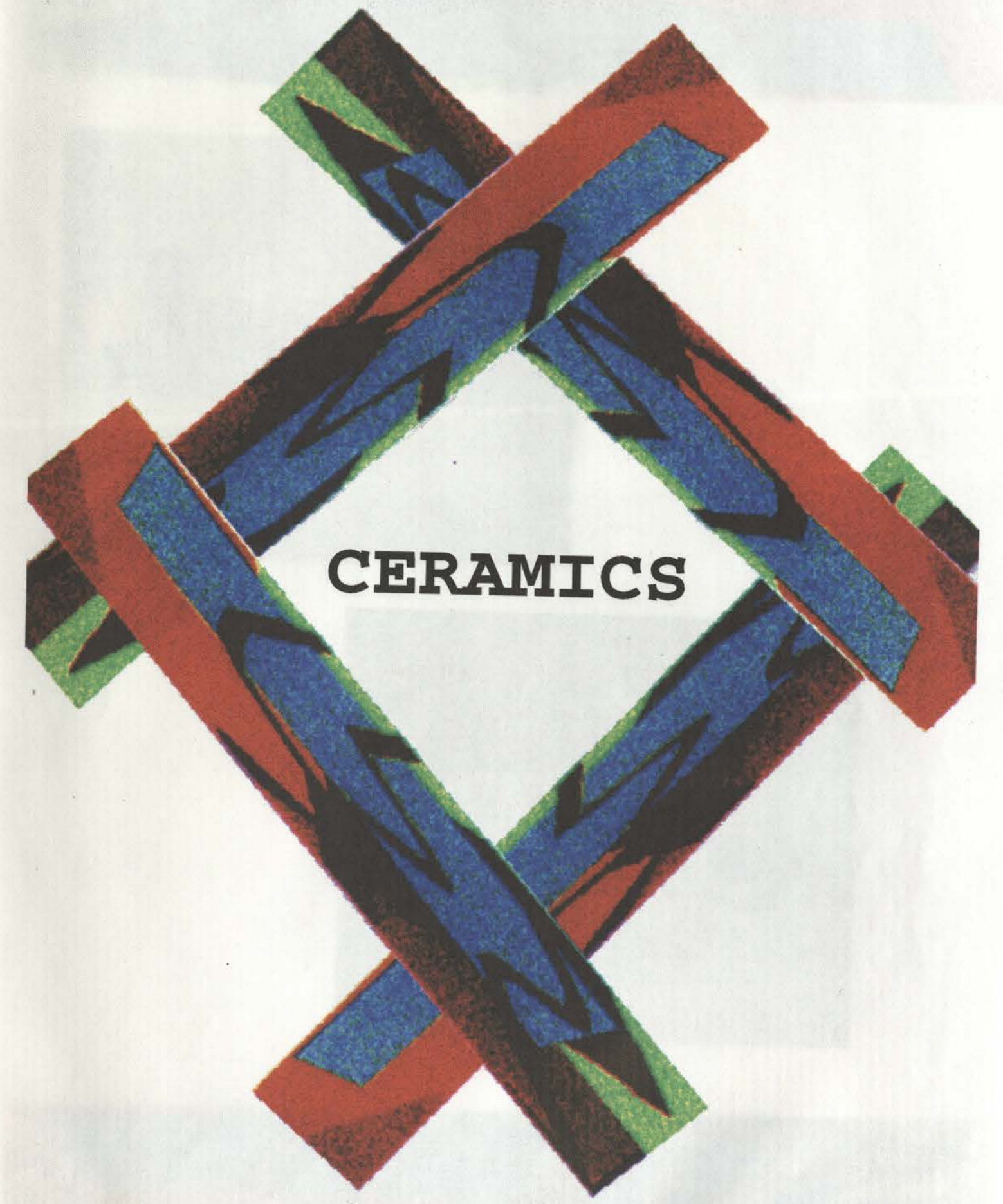
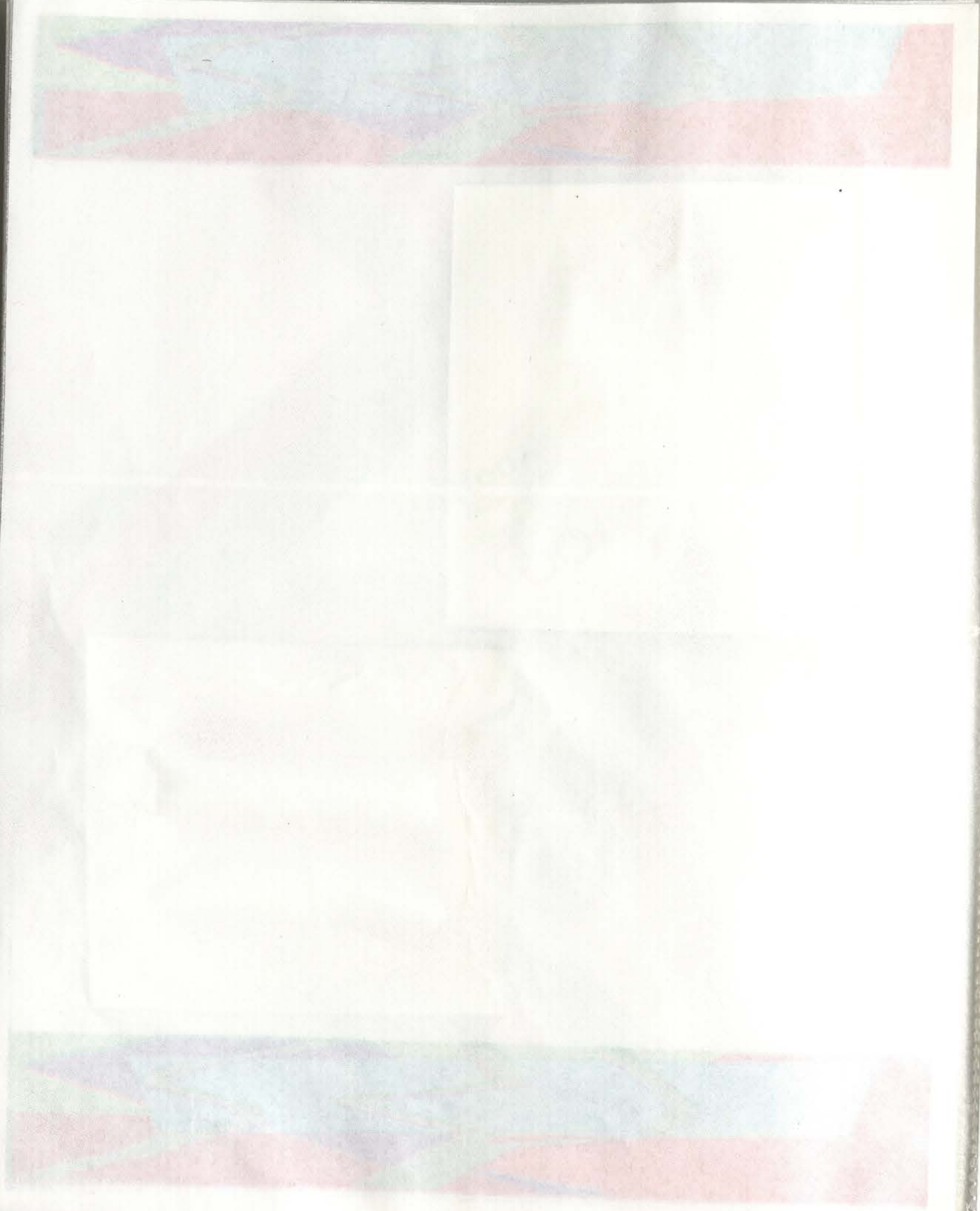
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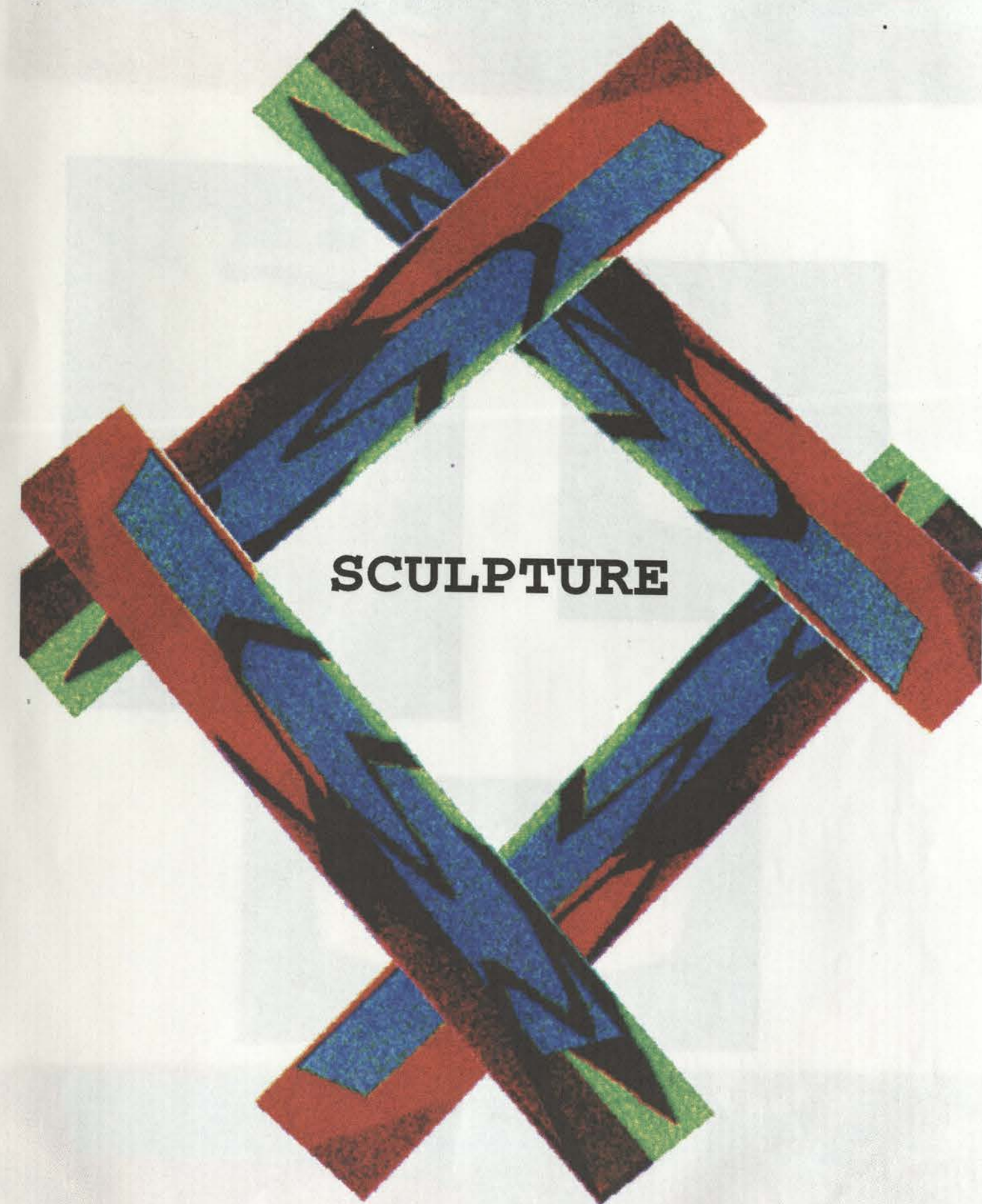


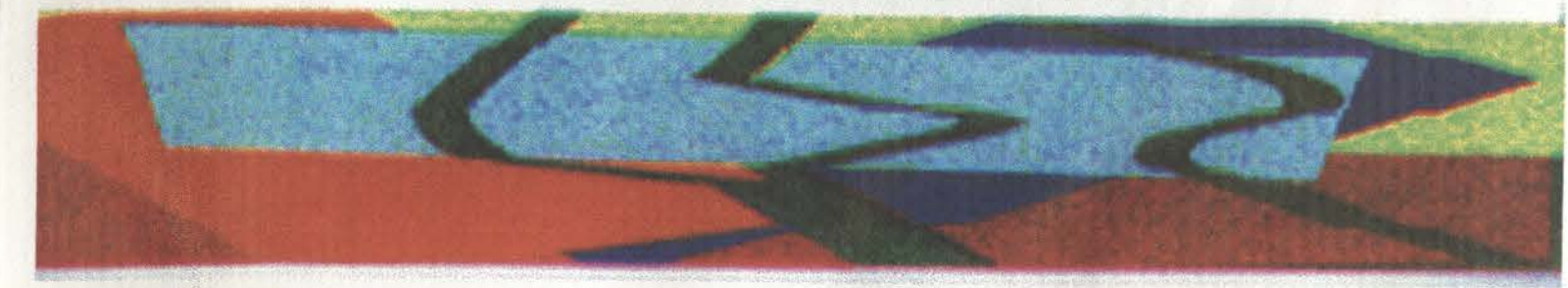
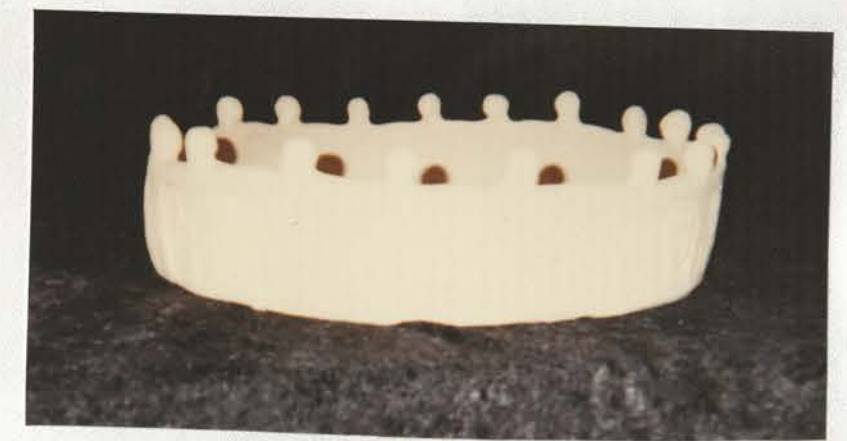
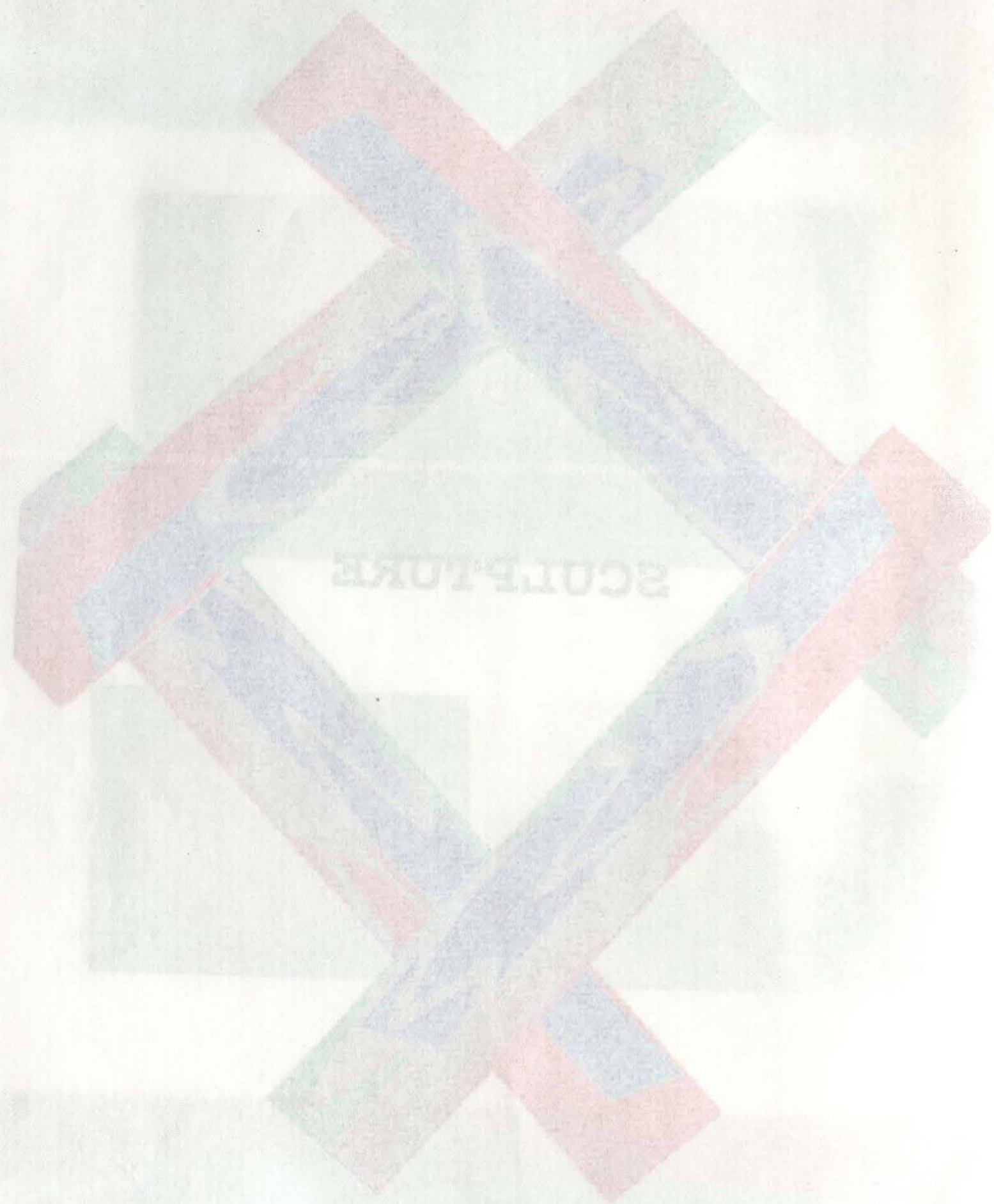


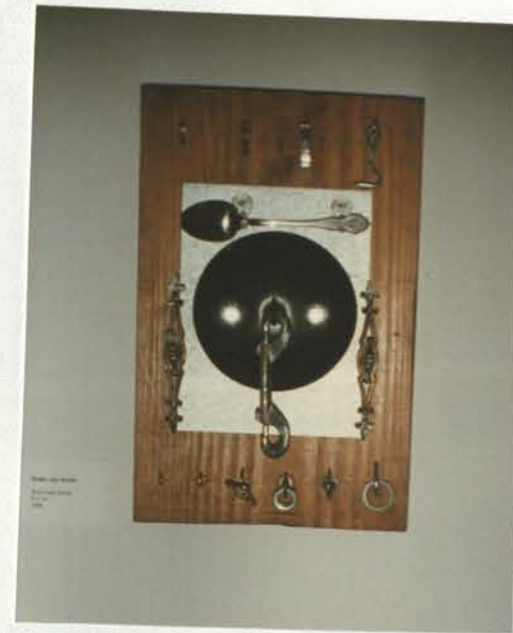
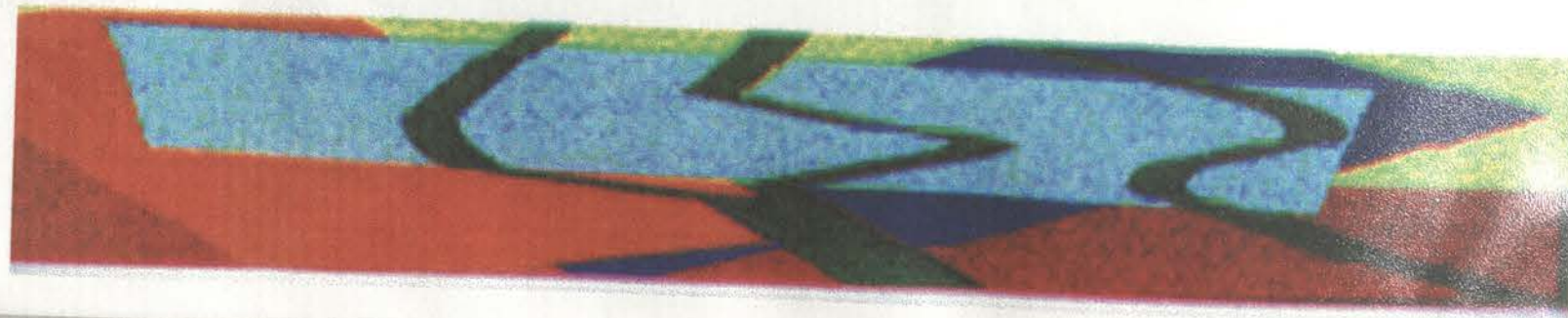


CERAMICS



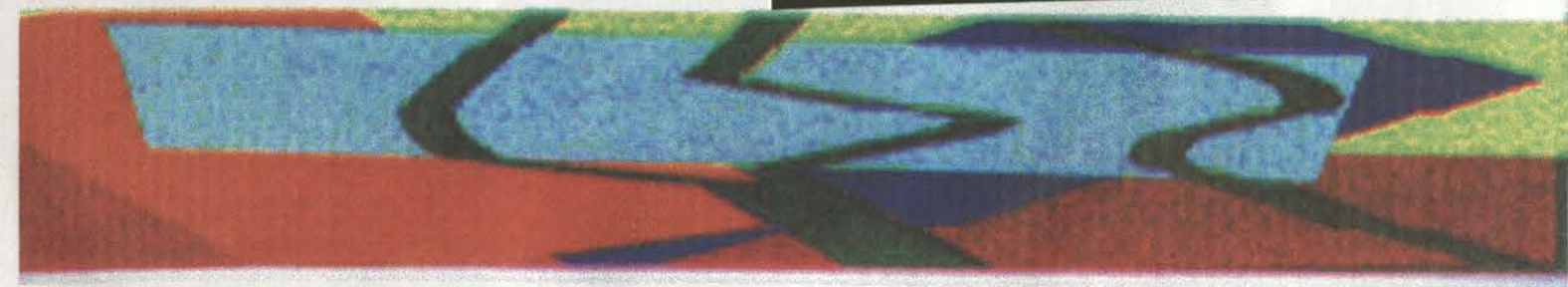


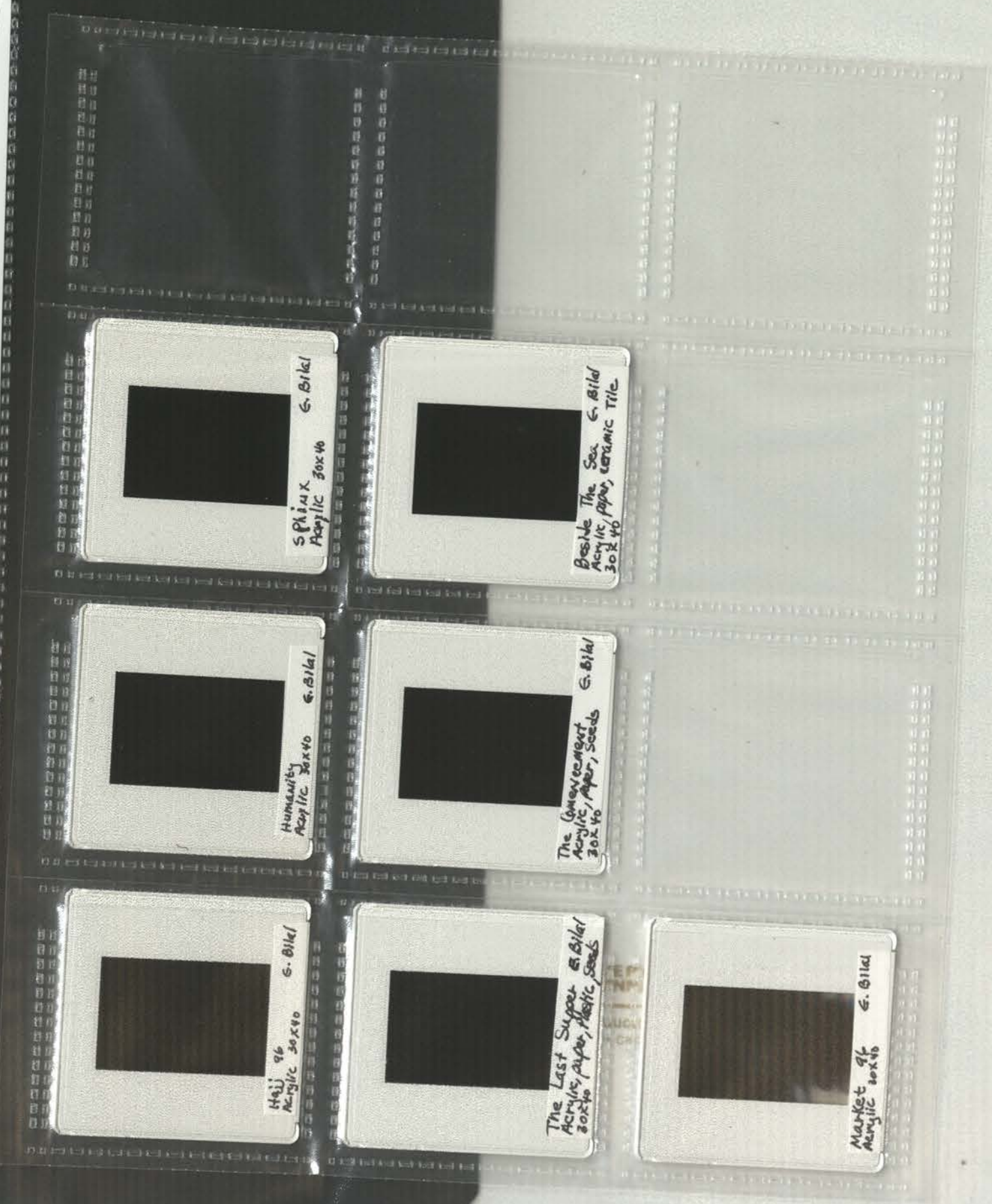
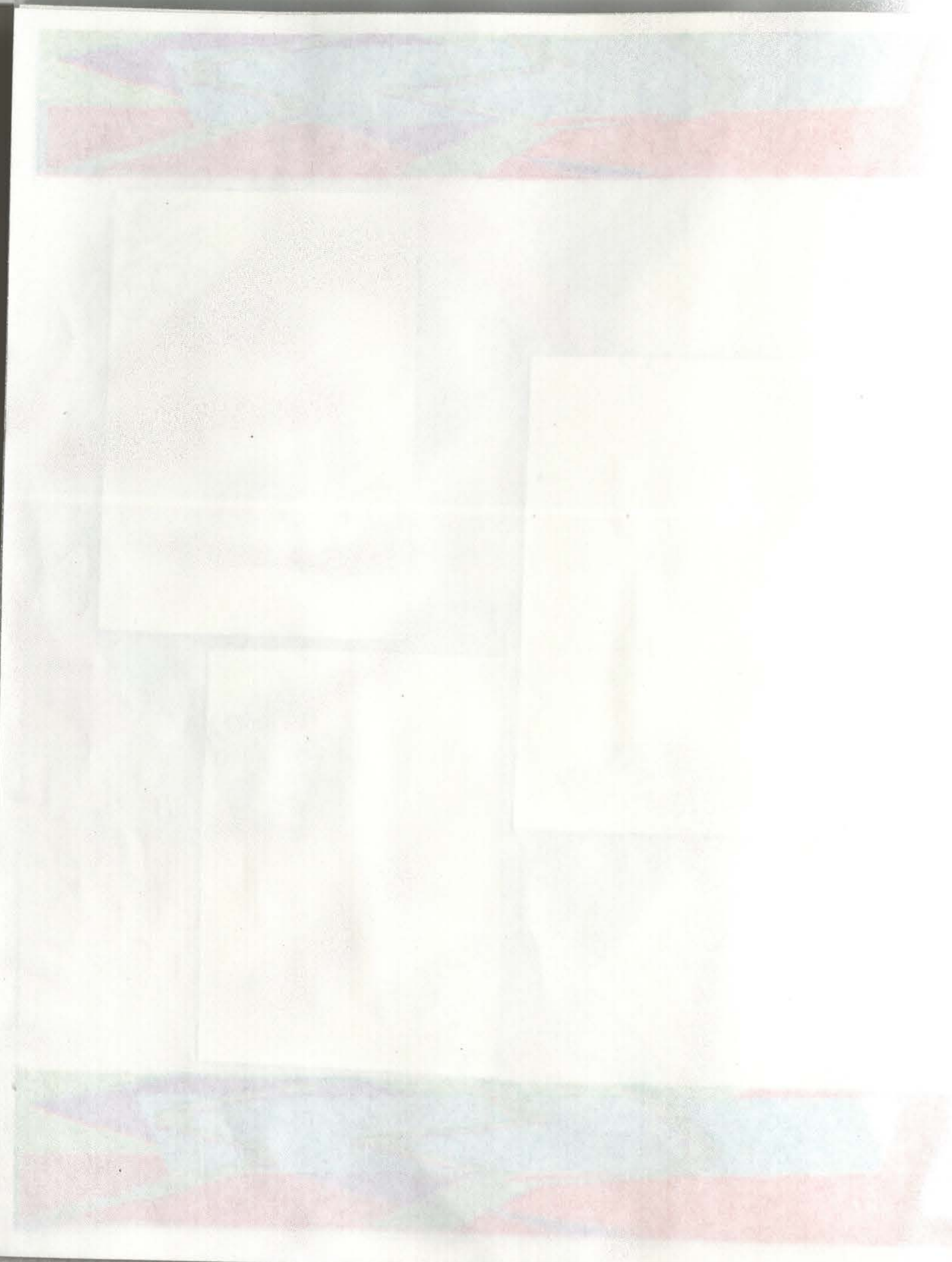






WEAVING





Sphinx 30x40 G. Bild
Acrylic

Beside The Sea 30x40 G. Bild
Acrylic, paper, ceramic tile

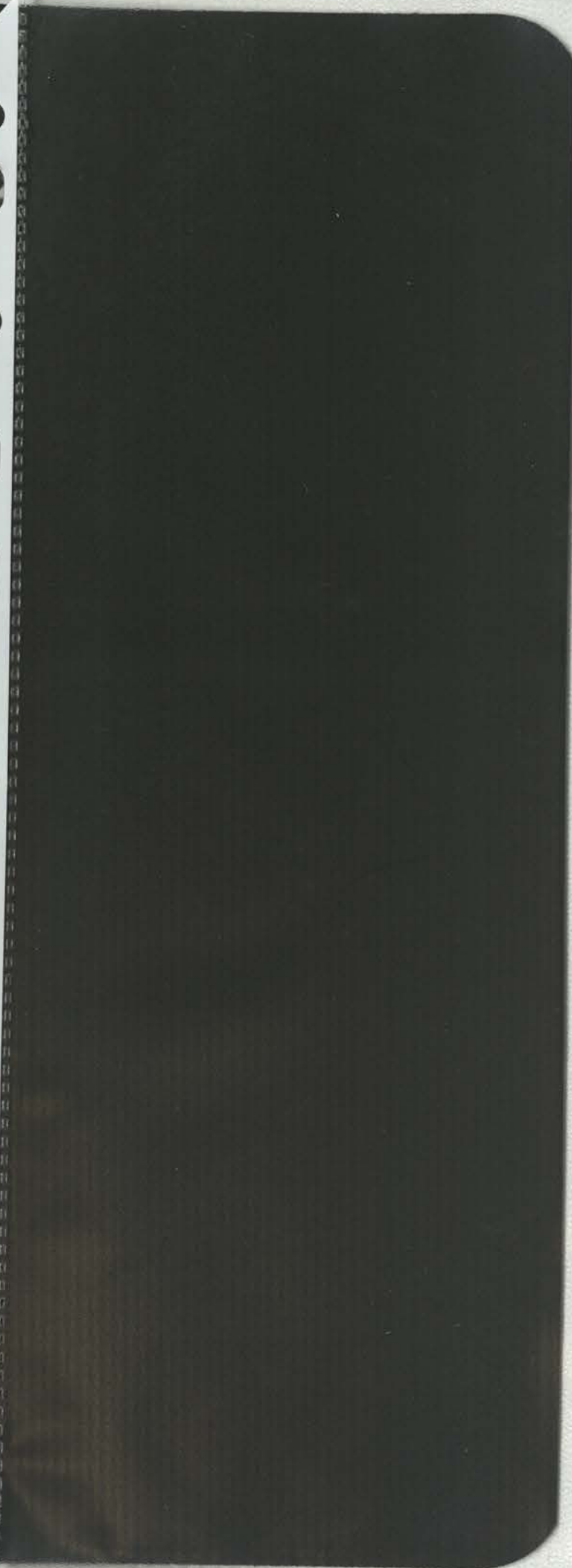
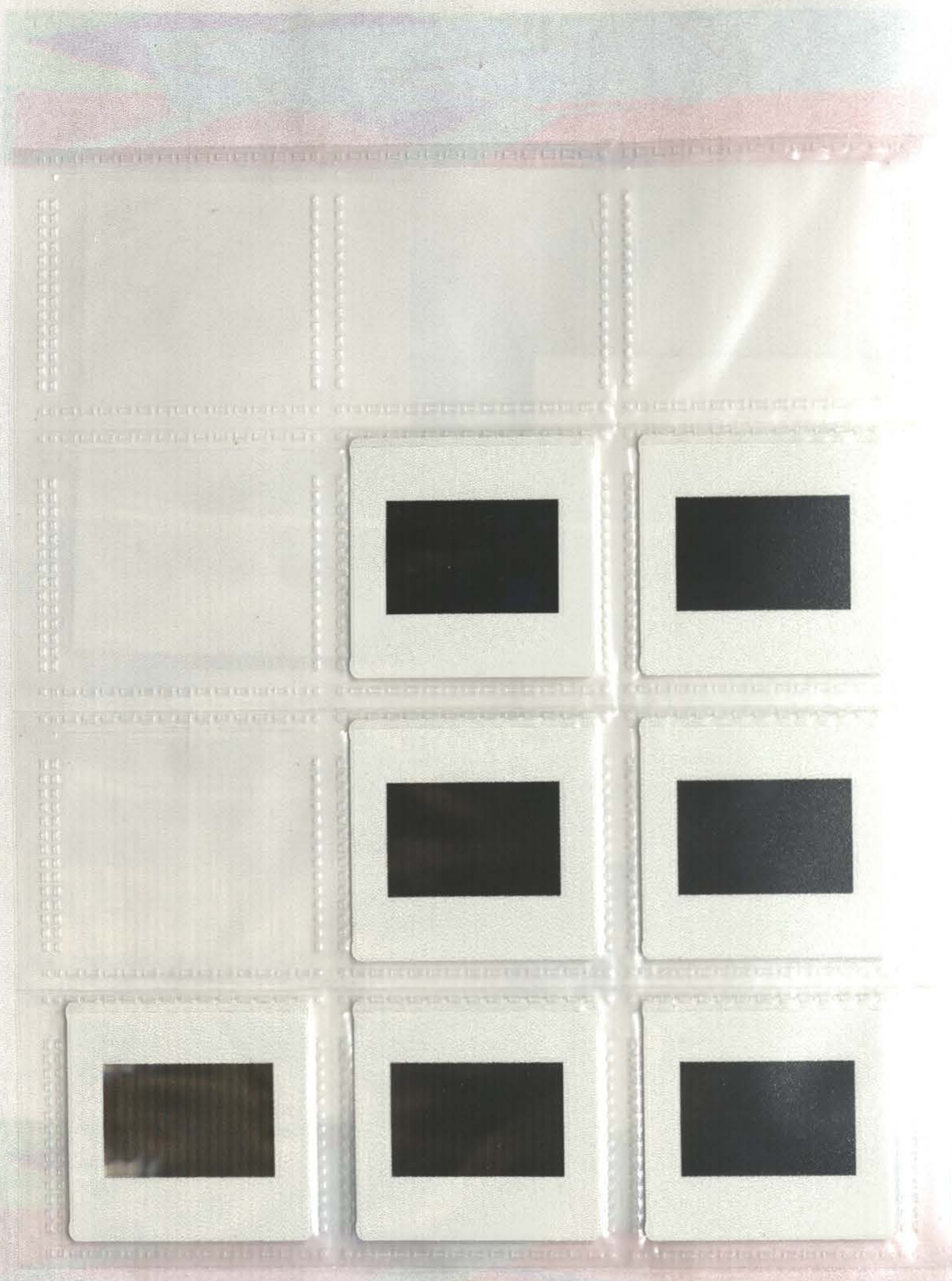
Humidity 30x40 G. Bild
Acrylic

The Convergence 30x40 G. Bild
Acrylic, paper, seeds

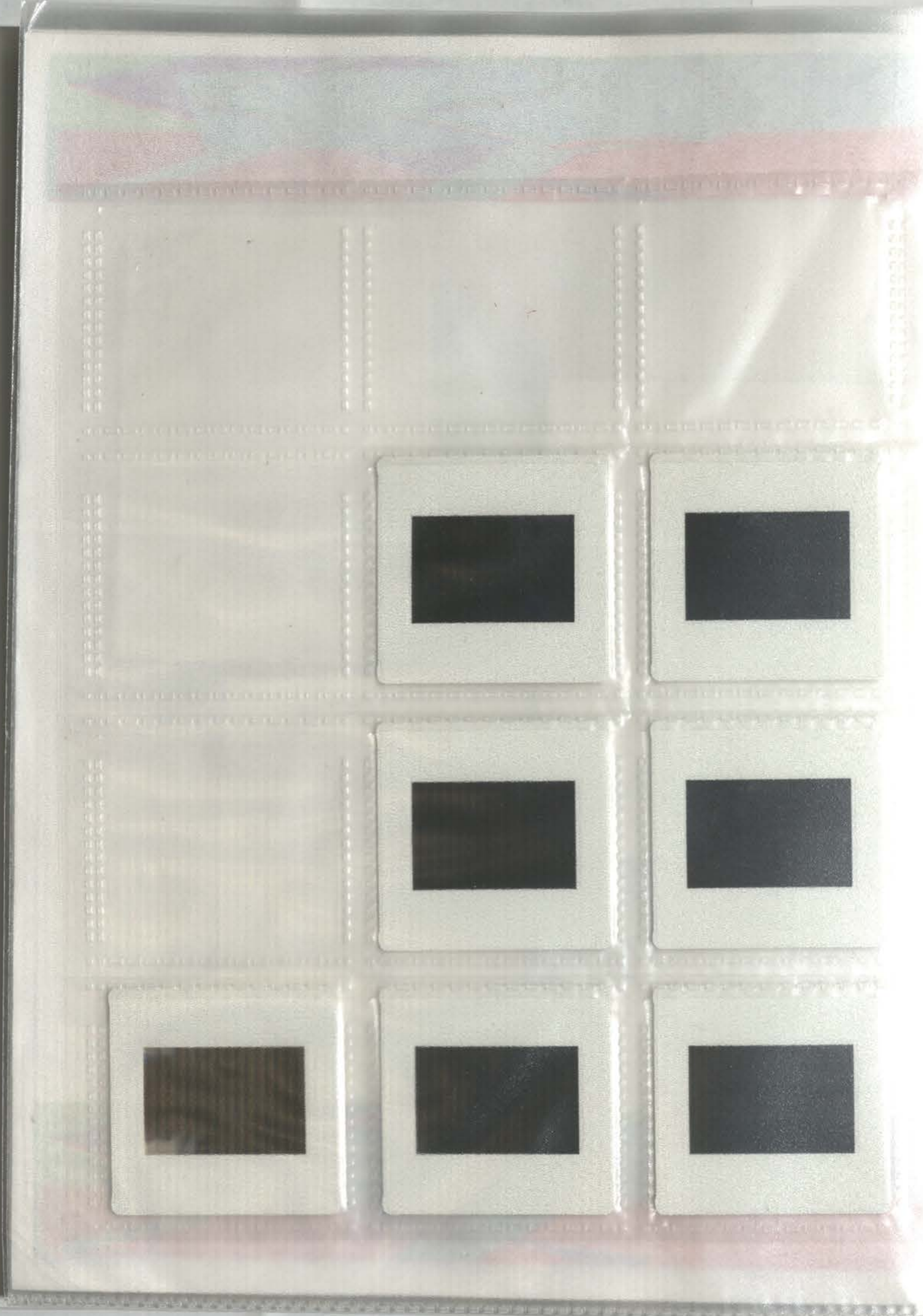
Hall 96 30x40 G. Bild
Acrylic

The Last Supper 30x40 G. Bild
Acrylic, paper, plastic seeds

Market 96 30x40 G. Bild
Acrylic



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