

EXQUISITE ARTS

Magazine

The Debate:

Abstract vs Realism Art

Should Abstract Art be Held to
the Same Credibility as Realism Art?

A POETIC TRIBUTE
to the Legends Lost in 2016

IGOA'S TOP ARTISTS OF 2016
Contest Winners
and MORE!







Welcome

This publication was put together by the International Gallery of the Arts (IGOA) as a means to further promote the works of talented individuals from across the globe. *Exquisite Arts Magazine* not only aims to showcase extraordinary talent, but to also explore various topics relative to the arts industry. As you read this magazine, we invite you to get to know these exceptional individuals through their interviews, their words and more importantly, their work. As we have stated on numerous occasions, creativity is more than an expression, it is the fundamental ingredient of life.

Join us in celebrating creativity in its many forms, as we bring you this publication filled with artistry from some of the world's most exquisite talent.

EXQUISITE ARTS MAGAZINE

Publisher: International Gallery of the Arts (Canada)

Editor in Chief: Monique Jackson

Assistant & Editor: Lisa Chang

Graphic Design/ Creative Direction: Monique Jackson

Cover Artwork: Monique Jackson

Contributing Writers:

Phyllis, Fidel Webber, Erin Saville

Featured Artists:

Ladislav Chachignot, Joe Horton, Keith Plummer

Stephanie Jackson, Alain Giroux, Ryota Matsumoto, Don Janis

FACEBOOK

facebook.com/artcompetition

TWITTER & INSTAGRAM

[@IGOATalent](https://twitter.com/IGOATalent)

WEBSITE

INTERNATIONAL-GALLERY.ORG

INQUIRIES & ADVERTISING

igoa.talent@gmail.com

Contents



Ladislav Chachignot – Pg. 5

Joe Horton – Pg. 11

Keith Plummer – Pg. 13



The DEBATE: *Abstract vs Realism Art*

Fidel Webber – Pg. 19

SPOTLIGHT ARTIST:

Stephanie Jackson – Pg. 23



POETIC TRIBUTE: *It's Never a Goodbye*

When You are in my Heart: Phyllis –Pg. 29

Ryota Matsumoto – Pg. 33

Alain Giroux – Pg. 38

Don Janis – Pg. 43



BEST of SHOW ARTISTS 2016:

– Pg. 49

ARTICLE: NEW YEAR HITS AGAIN

Erin Saville – Pg. 53

LADISLAS CHACHIGNOT

FRANCE | ARTIST | IGOA'S WINNER - "ART OF HUMANITY" CONTEST

WWW.LADISLASDESIGN.COM



Ladislav is a French Artist and illustrator based near Marseille. He paints both digitally and traditionally and is passionate about portraits, illustration and colors. In his creations, Ladislav always tries to include a lot of energy and a vibrant dynamism in his portraits. After learning as a self taught artist in digital painting, Ladislav started to paint traditionally-trying to transfer his digital skills and visions onto canvas using real paints and brushes. He's keeping both digital and traditional creations and is finding his own creative way to leave a graphic and colorful trace into this world.





Your art pieces are full of life, not only are they unique but they are very vibrant. Tell us about your artistic background, what inspired you to become an artist?

Thanks, I'm glad to read these words as it's something I want to include in my art. Well, when I was a child I used to play with toys a lot, I was very attracted to them and could spend hours amazed in shops looking at the packaging of the toys. I think this is an element that could explain a bit of my attraction for colors and images. I used to draw monsters and weird things. Then I studied art history and then visual communication after high school. This led me to watch the design and illustration scenes. I've learned to paint digitally and traditionally, I'm self-taught. I used to watch videos and tutorials on the web and then after experimenting a lot, I built images, mostly portraits and compositions with humans, that's definitely something I like to draw and paint.

Tell us more about your artistic style.

I think my "artistic style" was shaped by the design and illustration scene and also by the digital medium. I've learned to paint digitally first and then I tried to paint on real canvas. My process is pretty similar and I'm influenced by the process in digital. I'm trying to include this into my traditional paintings. Vibrant colors and energy are something I've included in my art because of the digital background that I have. In my art and my style I want to confront "abstract graphic lines" with more classical painted elements. I'm drawing each character and I'm starting to paint them using a pretty classical method, I'm including various techniques and mediums (pochoirs, markers, spray paint). I like to mix these.

As mentioned your artwork contains a vibrant array of colours. How important is the use of colour in your artistry? Is there a special method to your colour selection?

Colors are very important to me. They are special to me because a few years ago, before trying to learn digital painting, I used to draw mostly in black and colors. I was much more focused on the lines than the colors. I think I was scared of using colors in my art as I never properly learned the rules of placing colors. But a good thing is that if you like images, you can look at them a lot and analyse them and you'll start to develop a sense of colors. I'm not a "master" in colors, I have so much more to learn about them but this is something I'm a bit more comfortable with because I've dived into a lot of colorful images, watching them and then experimenting with them. Now when I'm working, I'm thinking of 2 specific colors that could fit well together and then I'm building on top of this. I figured out that many colors can fit with each other if the graphic style you're using lets this happen.

You mentioned that you create both digitally and traditionally. Do you have a preference?

That's a tricky question! Haha... I've started digital work as it was much easier for me to overpass the fear of trying to paint things (at the time I didn't have as much knowledge about all of this). It was easy to erase things of course, and also modify the drawings and change colors easily. It was also much easier to store my art on a hard drive than in my room. So that was the best choice I think. Then as I learned to paint, I figured out that my art was inspired also by traditional painting with brushstrokes, the process was similar I think. So I decided to try traditional and I loved the feel of creating things with real paint and real markers, the approach to create this way is more "wild" that's what I like about it. Honestly, I wouldn't like to stop creating digitally or traditionally, I'm keeping both of them in my art but not for the same reason. It's very complementary in my art and I'm inspired by both of them.

As a painter, what are your thoughts about realism vs abstract art? Do you feel that abstract art should be held to the same credibility as realism art?

This is an interesting question. I think most people today are attracted and sensitive to one field or the other. Some will say abstract art is too difficult to grasp and understand, others will say that realism is something that belongs to the past and everything was done with it. I don't think this is true in both of the cases.

"For me , Abstract and realism are 2 faces of a single coin, it's art and no matter which technique, medium , knowledge you use, as long as some people feel emotions watching it , the artist succeeded in his mission."

Some will love, some will hate that's the way things are working and that's great. Furthermore, I'm mixing both approaches in my art in a certain way. I can't agree with one field and disapprove the other, I'm considering to mix both of them and it will succeed the same way. There is no rule about this.

France has a rich artistic culture. What are some of the best artistic venues worth visiting?

On this aspect we're lucky in France. The country has always been supportive of the arts (it doesn't mean it's easy to be an artist in France. Haha). When I was younger I didn't pay too much attention to museums and now I'm discovering what I've missed back then.



I often visit museums in France, mostly in Paris but you can find interesting ones in most parts of France.

This past week I visited the Quai Branly museum in Paris (very close to the Eiffel tower); that's a great museum about ethnic art from all over the world, a great tribute to diversity, culture and creativity.

I've also visited the "Musée d'Orsay" also in Paris, the museum in itself is a masterpiece, that's an old train station but it was transformed very successfully into a museum. It's really worth the visit especially if you like "impressionist movement in painting." I would recommend also "le Louvre" of course, probably the richest museum we have in France and centre Pompidou for "modern and contemporary art."

What can we expect from you in the near future? What are your goals?

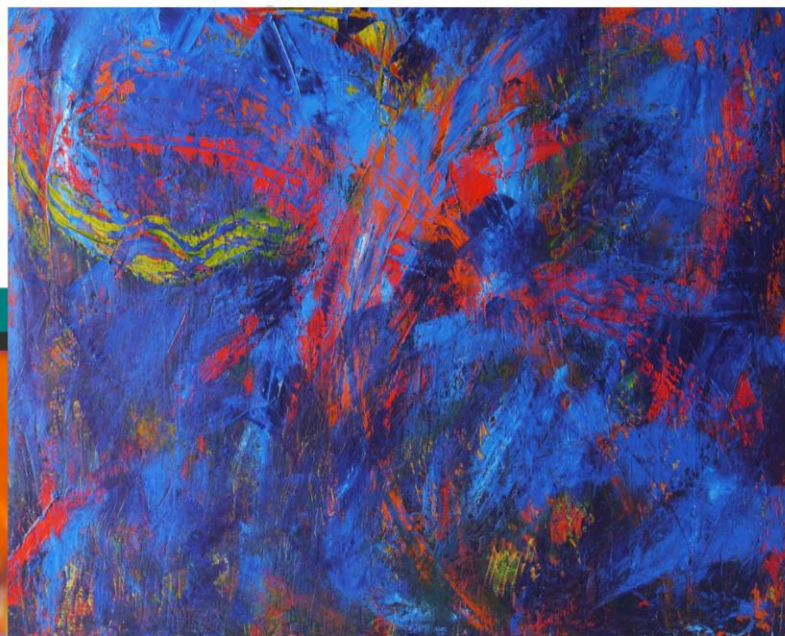
I'm currently working on developing and experimenting on this path I've taken recently. I will exhibit my first row of canvas and will start some new ones. This is something important for me as I've never done this before with my traditional paintings. I did not find a venue yet but I'm on the lookout to find one.

I will also work digitally as it's a part of my creative process. One of my main goals in the near future is to get more exposure. I'm open to opportunities and I'll see what 2017 has for me. Every year has its new challenges and I'm taking this as a "space discovery." Every year I'm landing on a new planet, I have to search for life and interesting stuff to discover here.

WWW.LADISLASDESIGN.COM



Catherine Reed
FINE ART



ALL WORK IS FOR SALE!

Vibrant & Colourful
with fantastic stories behind the art

UNIQUE AND ONE OFF ART WORK!

kreed11@virginmedia.com

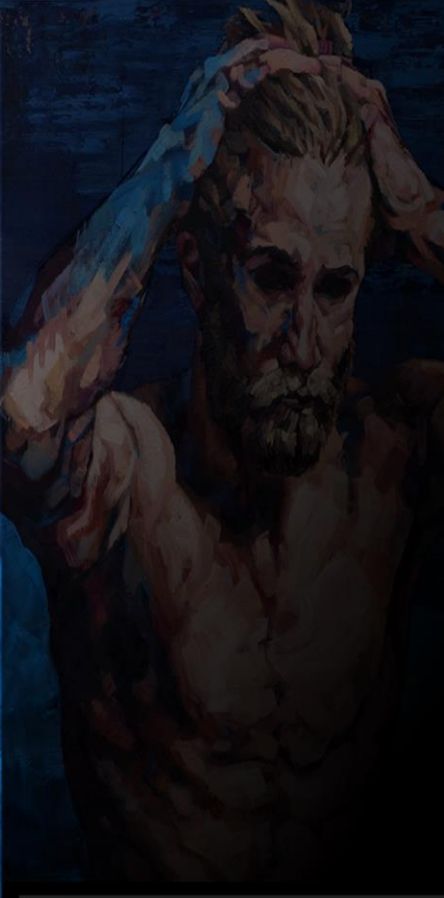
Facebook: Catherine Reed Fine Art Instagram: @catherinereed4748

WWW.CATHERINEREEDFINEART.COM

JOE HORTON

United States | Artist | IGOA'S 2nd Place Winner - "Art of Humanity" Contest





"At the core what makes us different from those around us? To address this my work focuses on the idea of self and the human figure. I have adopted painting as my main medium as it has a rich history in portraiture and a classical idea of identity. To me we are the integrated layers of both positive and negative thoughts, actions and feelings. Within the painting those layers, marks and brushstrokes represent the destruction and reconstruction of the multi faceted idea of identity. This dynamic creates a glimpse into what makes us who we are."

Joe Horton



KEITH PLUMMER

United States | Artist | IGOA'S 3rd Place Winner - "Art of Humanity" Contest



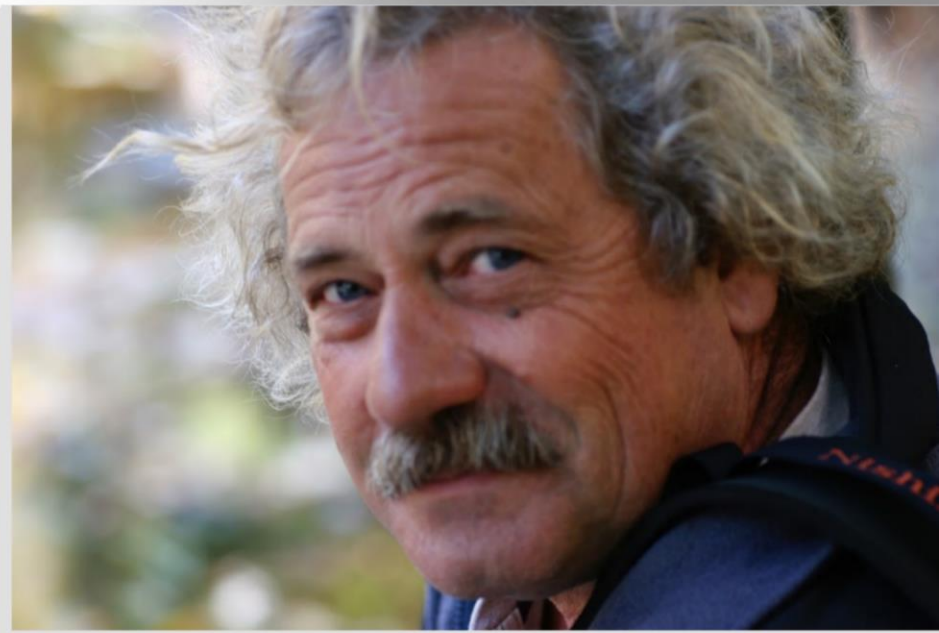
Bone Art



keithplummersculptor.com

"I think anything goes for abstract or realistic in terms of credibility. What matters is whether the result is transformational in the way your audience is moved.

If it speaks for itself, then it's successful, be it abstract or realistic."



Bones hold a deeply sacred meaning. The sacrum is the most sacred of all bones. It makes the perfect mask in the way the holes line up with the eyes on a human face. I am drawn to these dark spaces that pull me in. Being the youngest in a large family, I was often on my own to sort out my thoughts. Creativity was a risk. I had to mask any impulse to express myself through art. So my use of jaw bone is also symbolic, as it gives me a voice that has been muted for most of my life.

I long to celebrate the purity and honesty found in bones elegant configurations that form the foundation of all human and animal existence. My work shines light on that which is typically discarded, buried, or burned, bringing back into form that which longs to be reincarnated and beheld.

Your choice of medium is quite unique and your ability to work with such a medium is outstanding. How did you get started as an artist and how long have you been creating bone art?

I have never had any formal training as an artist. In my thirties, I began to read about Native American culture and went on a bit of a spiritual quest. I began to look at my surroundings and my relationship with nature in a new way. I was always curious about the fractals in natural objects, and eventually I tried to capture them in abstract photography. This progression led to an ever increasing interest in 3D. I painted, sculpted clay, and then I began to carve wood. At the onset of winter, I would close up my landscaping business and begin to explore. I started to collect bones until it seemed like an obsession. One day, while examining how pieces of bone fit together, I invented “Ghost Dancers”. I’d transformed tiny muskrat jawbones into what looked like three ghosts dancing on a boomerang.

Eventually, I put the bones aside and began to work with metal. I took some classes and learned the basics. Complex metallurgy seemed to come naturally to me; I don’t why. I developed a line of metal jewelry, and I really thought I was destined to be a metal smith. Along the way, I developed a design for a mixed metal Navajo Yei mask. When I held one of the masks up to a deer jaw bone, I knew I had stumbled onto something unique. It was something that satisfied my passion for

minute details, my interest in fractals, and my love of form. It was both enchanting and symbolic, and I have been refining that mixed media concept ever since.



Ghost Dancers

You mentioned that your voice has been muted for most of your life. How has creativity given you back your voice?

As a young child, I loved to draw. One day I showed a picture to my mother, and she took away all my pencils and crayons. Later I learned I had been a victim of abuse by a family member, and the drawing was likely an expression of what had been happening to me. I was too

ashamed to express myself artistically in any fashion for a long time after that, so I never pursued art in school.

I have since learned to embrace my gift and trust my intuition. What I once thought to be an imperfection in myself, I now recognize as a family problem and not a reflection of who I am. In coping with childhood trauma, I have been blessed with the gift of disassociation a retreat from the present into an inner world. It's kind of like a time travel. From here I am able to create objects that manifest from both my pain and my gift. Now I am actually grateful for my childhood because it's taken me to this amazing place in my life where I feel I do have a voice. I named the copper faced bone sculptures my "Prince of Tides Series" (see page 17) and I hope to offer some inspiration to others who may have faced similar trauma.

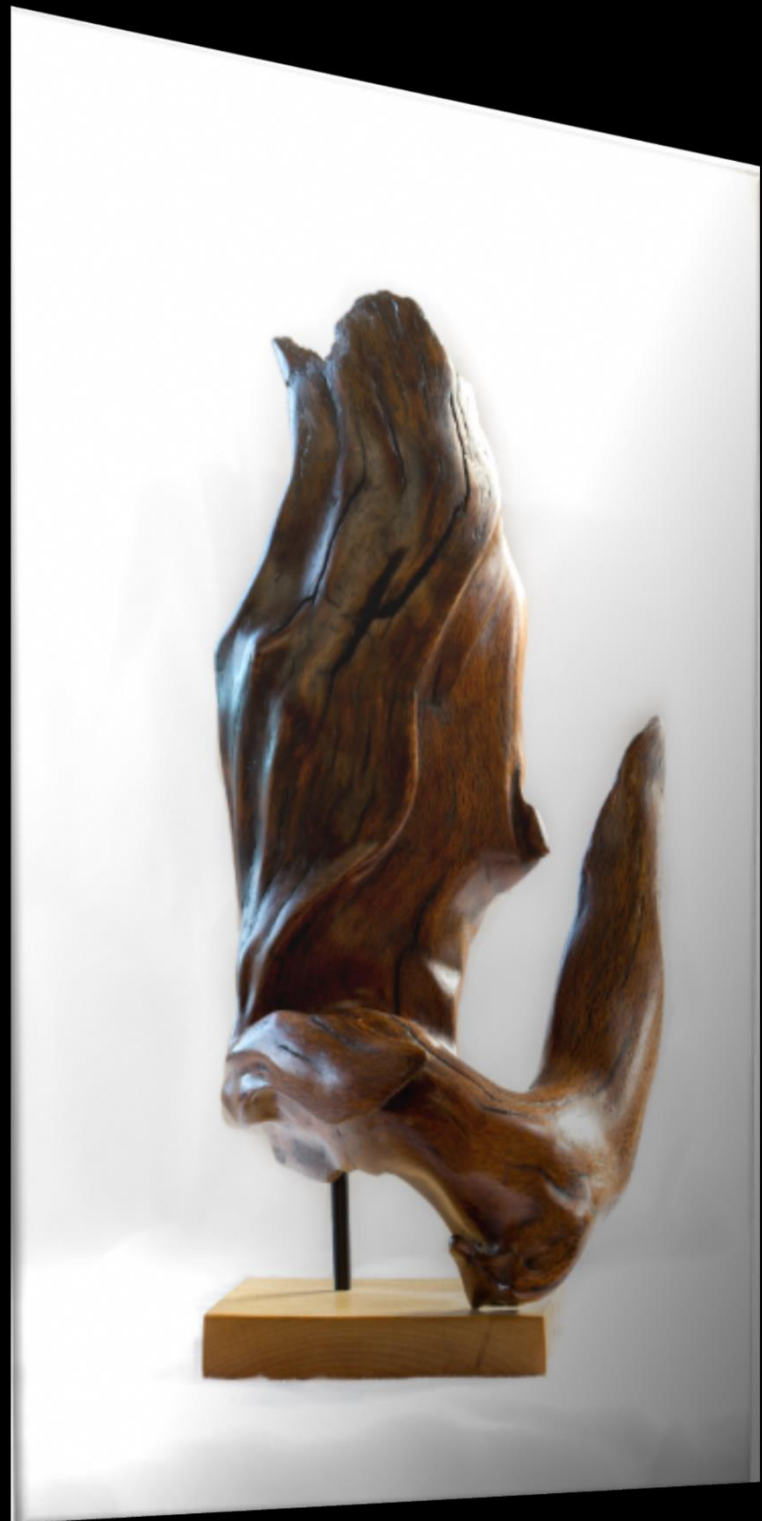
Tell us more about your artistic process. What is like to work with bones? Briefly share some of the advantages and disadvantages.

Bone is a lot like working with ivory: it's harder than wood, but softer than most stone. It picks up the light in a beautiful way; the inner material is porous and can be used to accentuate shading. Discolorations from the soil it laid in stain its surface and can create different tones. It requires a lot of sanding to rid the exterior crust and reveal the luminous ivory beneath. Because bone is a living material, no matter how old, the bacteria that was in the bone still exists. The dust can be quite toxic, so I have to wear a mask and use a downdraft system. I use a variety of tools such as Dremels, dental tools, and bone saws. Some tools I've made myself, and some I've modified.

On a visit to The Peary Macmillan Arctic Museum at Bowdoin College in 2014, I saw "Spirits of Land, Air and Water: Antler Carvings from the Robert and Judith Toll Collection", a magnificent display of Inuit sculpture. I was moved to know I was not alone in my fascination with this beautiful medium. I'd always felt that I was doing something traditional and sacred, and seeing the way Inuits honored the spirit world with the same medium confirmed it. It was like I'd been given divine permission to push forward with my vision.

You have successfully been able to create both realistic and abstract forms of art through using bone as a medium. What are your thoughts about realism vs abstract art?

Do you feel that abstract art should be held to the same credibility as realism art?



Through experimentation, I've learned to let go and allow images to emerge from imagination. I find when I try to be overly realistic, the work tends to look contrived or I'm unhappy with my lack of precision. I do my metal work under intense magnification, and I have a lot more control with that medium. The face of "Twins"(page 13) works because it's a realistic interpretation of how I envision an ancient armored mask to look. As for the body, I simply enhance what is already there; I give it a mask, scales, arms, and position the piece in an upright human posture. Perhaps the composition strikes a balance between abstract and realism which creates an effective fantasy.

I think anything goes for abstract or realistic in terms of credibility. What matters is whether the result is transformational in the way your audience is moved. If it speaks for itself, then it's successful, be it abstract or realistic.

**What can we expect from you in the near future?
What are your goals?**

I feel encouraged to keep expanding my body of work, now that it has been recognized. I'd love to do a one man show some time in the near future and continue to educate my audience about this unique medium. "Twins" will be making its debut at Monmouth Museum's "38th Annual Juried Art Exhibition" in Lincroft, New Jersey until March 13, 2017. We are also in the process of taking pictures for a book we hope to publish by next year. And I'd like to open up my home studio and gallery on Oyster Creek in Damariscotta, Maine, during the summer months so that visitors can enjoy my ever expanding sculpture garden, see my latest creations, and purchase custom made jewellery.

CONTACT KEITH

WEBSITE

keithplummersculptor.com

EMAIL

keitheplummer@gmail.com

FACEBOOK

www.facebook.com/keith.plummer.7543ially

PHOTOGRAPHY BY: JENNIFER TIBBETTS



Honourable Mentions

"Art of Humanity" Art Contest

www.international-gallery.org



Should Abstract Art Credibility as

Yes or No? What

“Yes... Abstract is Genuine Art!”

WHAT IS ABSTRACT ART? Abstract art is widely judged to be the most unusual form of art with very little chance of being interpreted by anyone other than the artist. The fact that the term is defined by the terms non-objective art, non-representational, concrete art, and non-figurative art speaks volumes of the abstract art works. Like all other types of art it seeks to pass a message to the audience but without employing familiar artistry. Here a spontaneous and irregular range of shapes, colors, forms and gestural marks are put together by the artist to help express the way the artist's mind is wired at the moment. Abstract paintings follow in the same principle of irregularities; something that seems like a messy use of colors is reflected on the artist's canvas. Abstract arts usually mask a lot of

information but do not fail to tell the artist had some degree of emotional moments.

Over the years, finding answers to the question whether abstract art is genuine art and if they should be held in the same credibility as real art has been a fine way to split opinions around the world, and this article is just another opinion picking a side of the argument. It is abysmal to label an art as inauthentic simply because it is too deep, or too abstract, or based on the difficulty involved in interpreting its meaning. If the true definition of art is drawn from the dusty archives, the explanation of art as a pictorial means an artist employs to unload his expressions on to a canvas should serve as enough argument as to why abstract art is real, genuine and authentic.

The opposite number of abstract art, the popular realism art is a much more accepted

Be Held to the Same Realism Art?

Do You Think?

form of art by a lot of art critiques; the end product here often results in familiar and easy to define works. This however shouldn't be seen as a yardstick to judge abstract art by but just a mere case of variety, and the patronage abstract art gets from around the world shows a lot of persons appreciate the preference.

Abstract Art deserves as much appreciation as any other art form as it focuses on our emotions, the unconscious thoughts and feeling we experience as human beings, living in a modern world. By understanding Abstract Art, we can gain a deeper understanding of ourselves. When choosing Modern Abstract Wall Art, it is important to rely on your instincts. If it appeals to you aesthetically, if it moves something

emotionally within you, and creates a response, it should be considered. After this, there are the practical considerations, with regards to color and size. Modern society is a diverse one, and Abstract Art reflects that. In your own home, you have the freedom to choose what appeals to you, and the individual you are. There is no better way to accomplish that, than through the medium of Modern Abstract Art.



Bob Welch



“Abstract Art Should not be held to the same credibility as realism art”

It is said widely that art saved humanity; it's been there as a language for all to understand when there was hardly any form of fruitful interaction amongst humans. The popular and accepted definition of art as means of expressing one's desires was copped from there and no better definition has threatened the standing truth.

It is an age long argument to contend with whether abstract art is genuine art and if they should be held in the same credibility as real art, the abstract art faithful easily point to the fact that abstract art is credible and that the diverseness should be appreciated than battered. Referring back to the simple definition of art as a means of expressing oneself, it becomes a staggering task to start to understand why a genre of art which makes communication between artist and audience difficult should be dignified as an art at all, let alone be a genre of art. If the foremen had only abstract art to call on then civilization might still have been a few light years back because disagreements will emanate from interpreting the abstract arts.

Realism art on the other hand gets a lot of backing by artists and art lovers; it is famous and rightly so because a form of art whose message can easily be decoded has to be appreciated by

everyone. It just defines life situations the way they are without too many masks, and though the chaotic result of the abstract art can be a little more bearable if it is called a diverse form of art, compared to realism art, abstract art shouldn't be given as much reverence as it is.

Putting the main purpose of art in perspective, Gustave Corbert's definition of art as “the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, implausible, exotic and supernatural elements” should serve as a guide to upcoming artists, and a guide as to why abstract art doesn't make the cut as a real and authentic form of art.

Realism art also boasts a much longer duration of patronage being in the works since the 18th century, precisely by 1850 in France. This goes to tell that abstract art which mainly kicked off in the 20th century may have passed the test of time but not to the extent of realism art.

In the end every form of art is meant to be enjoyed and criticism is barely necessary when little or no change will follow, but it is important to draw a boundary between realism art and abstract art in a bid to bring the age long argument of whether abstract art is genuine art and if they should be held in the same credibility as real art to an end.

Spotlight Artist

Stephanie Jackson

Ornament Art Pieces

www.lacecreate.com





Who Is Stephanie Jackson?

“ I am the designer and creative artist for LACE Creations. My goal is to stretch the boundaries of what a traditional Christmas ornament should be by using semi-precious gemstones, base metals, crystals, shells, stones, and man-made materials. From this trove of materials, I have created unique ornamental designs that go far beyond the usual use of hanging on a tree one month out of the year. The “snowflake” designs are often mistaken for jewelry that adorn the body, which is also a testament to the quality and workmanship I strive to achieve with each handcrafted ornament. These ornaments are not mass produced, but are limited editions that are retired from production once the new collection debuts in the Fall. I hope that with every snowflake collection, I can present the next chapter in the evolution of the Christmas ornament.

My journey in ornament making began when I was a young child. I loved Christmas and the gifts but I was always enamored by the decorations. As I got older I focused on the ornaments and how they established the mood of the tree. I looked around for the most unique ornaments I could find until I no longer could find something different from what I’ve already owned. I then decided to try my hand at creating ornaments. The early designs were beautiful but not very creative because anyone can put flowers on a silk or glass ornament to elevate simple to dazzling.

I wanted to work with stones and glass, but the bonding materials I was using at the time would not hold such heavy materials. I elicited help from friends and spent a year learning, burning and destroying metals until I figured out how to use certain tools and apply them properly to the materials. Needless to say, that was quite a steep learning curve.

The “unique ornamental designs” that you see today represent the evolution of many years of hard work, determination and creativity. I start each design with a single bead or the centerpiece and continue adding components until it takes shape. Sometimes if the finished ornament is not as I envisioned, I will tweak it a bit or just start over until I am happy with the design.

Each ornament collection begins with an idea. For example, an idea can be based upon the beach, flowers or royalty. The names given to each ornament usually reflects the theme. I give names to the ornaments because I consider each ornament to be a work of art, the same way an artist names a finished painting.

I continue to search for beads and materials from all over the world to inspire my designs. I want the ornaments to be showcased around the home where it can bring the most joy to its owner. Perhaps the best compliment I have ever received was when a woman wanted to wear one of the ornaments as a pendant because it was too pretty to put on a tree!

Look for brooches to be introduced into the LACE Creations line to satisfy my customers need to wear the ornaments.”



LACE  **Creations**
Unique Ornamental Designs

WWW.LACECREATE.COM

Honourable Mentions

Spotlight Art Contest

www.international-gallery.org



Artists From Top to Bottom Right: Michael Dinning, Lauren Penney, Brian Mortimer



Absurd Giraffe

Soft felt, wool cozy, bright colors, plus a fantasy!

www.etsy.com/ca/shop/AbsurdGiraffe





Francesca Busca

REST IN PEACE To All The Lives Lost in 2016



M. Jackson



It Is Never a Goodbye When You Are Here In My Heart

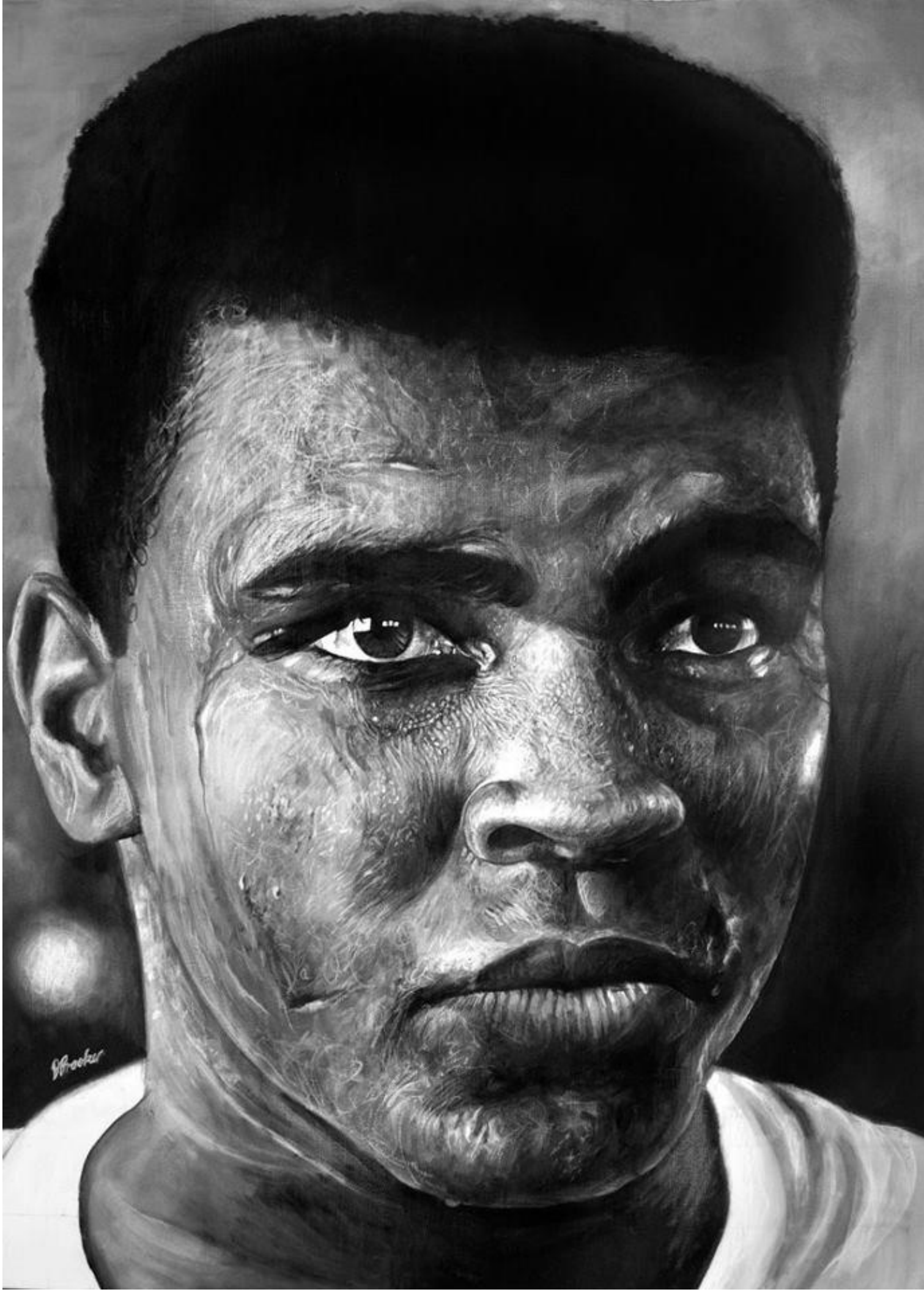
By, Phyllis

I never thought I would lose you, never see you here again
The one I looked up to, the one who always made me laugh
I try so hard to believe it; it's not easy to accept the facts
They stare at me like a mad person when I say you are still here
Because I know it is never a goodbye when you are in my heart

These days feel incomplete without you, is it real?
I asked myself a lot of questions, what if I did this?
If I could, I would bring you back, you'd be here
I'd never let you go, I won't even think of it
But in my heart I know this is not even close to goodbye

As we slowly lay you to rest in the sand of time
I know you died a legend in your own life time
I will never forget the gifts you gave to the world
Not only to them but to me, personally
I know it's not goodbye; you are engraved in my heart

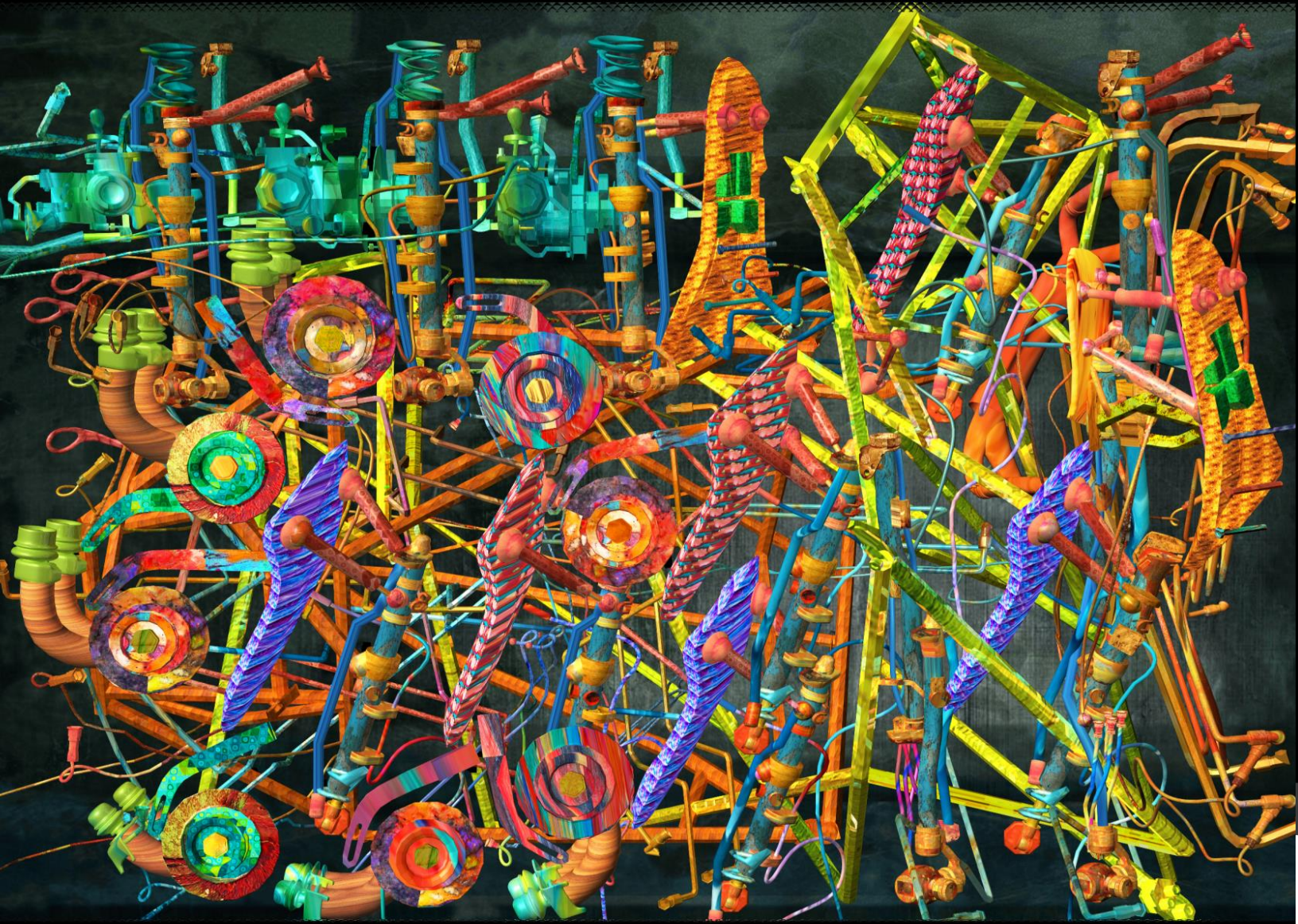
This is the last chapter, with a brand new beginning
From the ashes I know you will rise like a phoenix
I will wait patiently for the day we will meet again
I will wait patiently for the time we will spend together
For now I know you are not gone yet
You are in my heart, there is where you belong
So I'll hold you close and I will never let go
For it is never a goodbye when you are in my heart



David Brooker



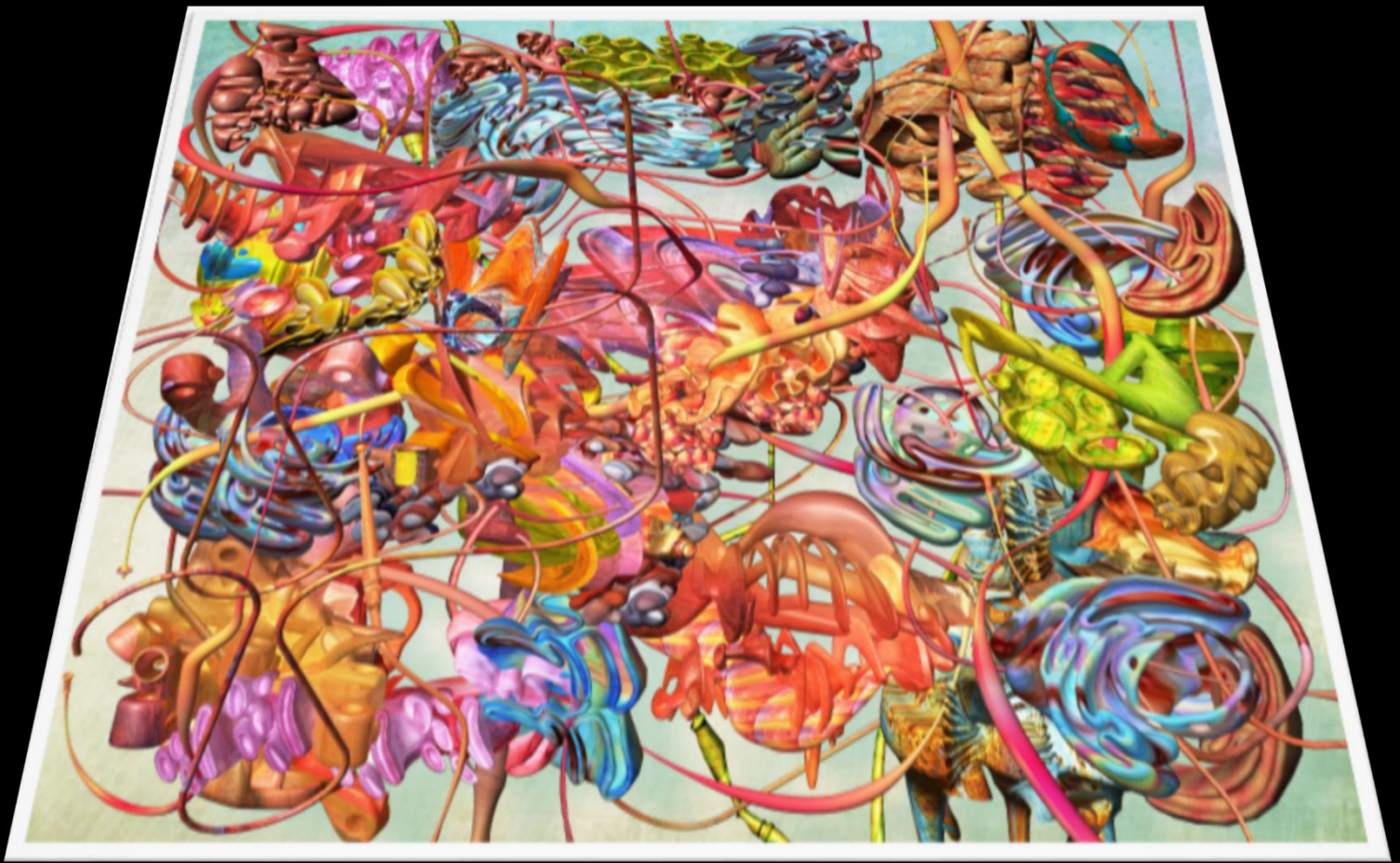
Irina Samobrod



Ryota Matsumoto

Japan| Artist| IGOA'S Winner - Abstract Art Contest

WWW.RYOTAMATSUMOTO.COM



Ryota Matsumoto is a principal and founder of an award-winning interdisciplinary design office, Ryota Matsumoto Studio. He is an artist, designer and urban planner. Born in Tokyo, he was raised in Hong Kong and Japan. He received a Master of Architecture degree from University of Pennsylvania in 2007 after his studies at Architectural Association in London and Mackintosh School of Architecture, Glasgow School of Art in early 90's.



Matsumoto has previously collaborated with a cofounder of the Metabolist Movement, Kisho Kurokawa, Arata Isozaki, Cesar Pelli, MIT Media Lab and Nihon Sekkei Inc. before establishing his office.

Your artistic style is eclectic and very creative. What prompted your interest in creating this style of artistry?

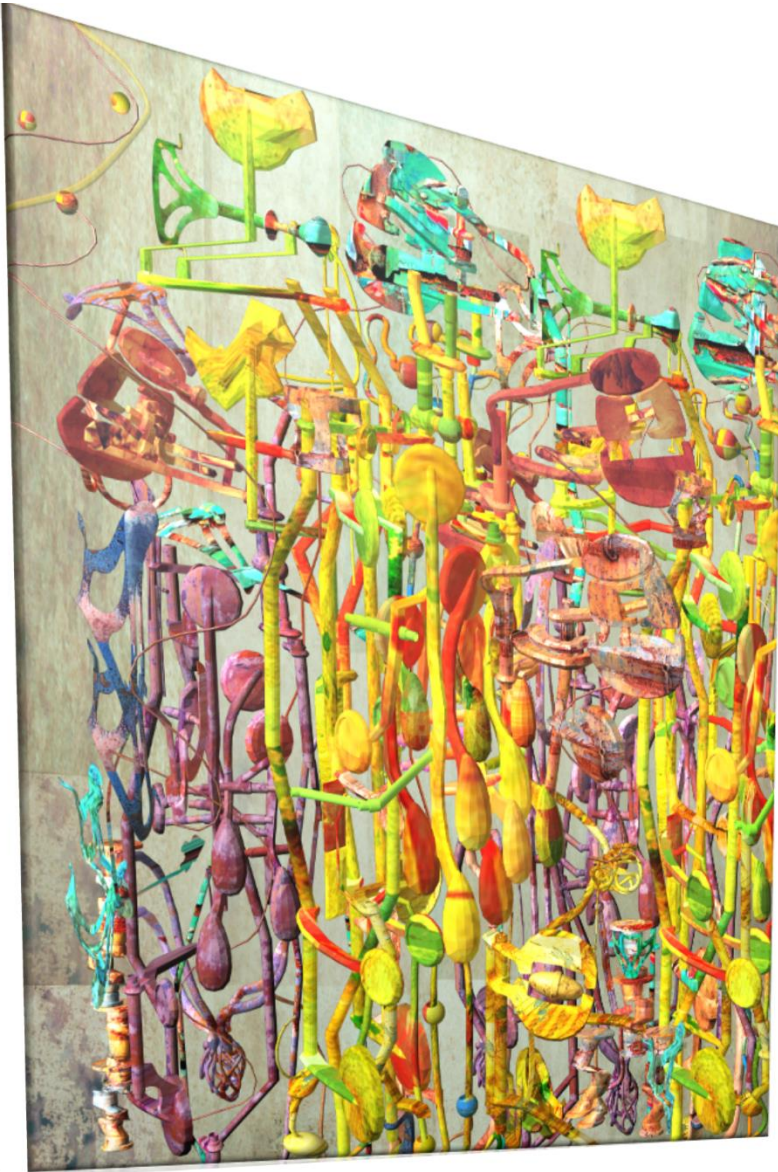
My interest in technology, science and art led me to take up architecture as my profession initially. I always feel that the boundaries between art and design disciplines are no longer of any significance and they tend to blur more often than not. Both fields have certain similarities in terms of their creative outlets and complement each other well as far as a multi-perspective approach to visual communication is concerned. Evidently, art and architecture share a lot in common in terms of engaging with forms, structures and color. So I could say both pathways merged naturally for me ever since I graduated from the college.

As for my artwork, I've worked with the architects who have played the pivotal roles in Metabolist movement in the 60s. So I am always aware of the open architecture/participatory techno-utopian projects that were proposed by the visionary architects of the same era, revolving around the Situationist International group. Their critical and free-spirited investigations towards the relationship between language, narrative, and cognition in fictional urban settings might have defined and influenced the way I develop and interpret the themes of my work.

How has your upbringing in Japan and Hong Kong influenced your artwork?

I was fortunate enough to experience first hand. Hong Kong's rapid urbanization driven by the staggering economic growth throughout the 70s and early 80s. I was fascinated by the fact that both Kowloon Walled City and Shanghai bank building stood only a few miles apart from each other during the same period of time and it dawned on me that the juxtaposition and coexistence of polar opposite elements connote both visual tension and harmony in a fresh and somewhat intriguing way, regardless of their nature, function and field. That seeming contradiction certainly sets forth the theoretical basis and conceptual framework for my aesthetic perceptions in both visual art and urban design.

Your work explores how social, cultural and economic factors influence our ever evolving



urban and ecological environments. Why is it important to explore this concept and based on your experience, how easy or difficult is expressing this concept through art?

I explore and question both ecological and ethical issues of the urban sustainable environment that have been influenced by the socio-political realities of the Anthropocene through my art, albeit with the use of visual/cognitive semantics, analogical reasoning, and narrative metaphors. When human population growth and energy use began their exponential rise with great acceleration, this is the impending issue that we are bound to address. Furthermore, my projects hinge on how the scientific tenets of trans-humanism, the emergence of synthetic biotechnology and the Nano technological innovation could respond to ecological crisis of this geological epoch and eventually foster critical thinking in relation to particular issues of the Anthropocene discourse.



You mentioned that your artwork explores a hybrid technique. Briefly tell us more about your artistic technique.

My drawing process involves base images that are composed by 3D modeling software, incorporating generative and recursive algorithms.

Then they are overlaid with traditional media such as acrylic, ink, graphite, and photo collage. The mixed media technique allows for a certain degree of unpredictability of visual dynamics. At the same time, painterly, organic sentiments of traditional media reveal themselves amidst the otherwise detached precision of technical drawings on which they are based.

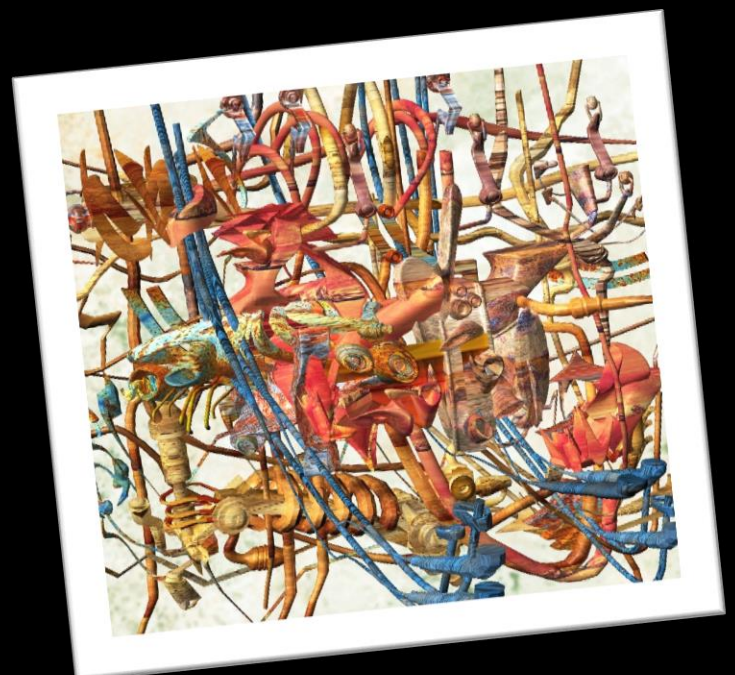
Many argue that abstract art should not be held to the same degree of credibility as realism art. What

are your thoughts regarding this opinion? What does abstract art mean to you?

"Nowadays, it seems to me that abstract art has been used to designate a multitude of trends related to non-representational work in broad terms, considering its diversification in terms of style and technique over the course of a hundred years. When it comes to its relevance today, it depends on what additional dimension artists could bring to the table. In due course, we are able to keep it fresh with new ideas in order to avoid falling into the trap of the same formulaic cliché."

What can we expect from you in the near future?

I have upcoming exhibitions at Sebastopol Center for the Arts, Meadows Gallery University of Texas and S. Tucker Cooke Gallery UNC Asheville.



Matsumoto's artwork reflects the morphological transformations of our ever-evolving urban and ecological milieus that are attributed to a multitude of spatio-temporal phenomena influenced by social, economic and cultural factors. They are created as visual commentaries on speculative changes in notions of societies, cultures and ecosystems in the transient nature of constantly shifting topography and geology. The artwork explores the hybrid technique combining both traditional media (ink, acrylic, and graphite) and digital media (algorithmic processing, parametric modeling, data transcoding and image compositing with custom software). The varying scale, juxtaposition of biomorphic forms, intertwined textures, oblique projections and visual metamorphoses are employed as the multi-layered drawing methodologies to question and investigate the ubiquitous nature of urban meta-morphology, the eco-political reality of the Anthropocene epoch, the advancement of biomaterial technologies and their visual representation in the context of non-Euclidean configuration.

Furthermore, the application of these techniques allow the work to transcend the boundaries between analog and digital media as well as between two- and multi-dimensional domains. His compositional techniques imbue the work with what we see as the very essence of our socio-cultural environments beyond the conventional protocols of architectural and artistic formalities, and that they conjure up the synthetic possibilities within which the spatial and temporal variations of existing spatial semiotics emerge as the potential products of alchemical procedures.





Alain Giroux

"Abstract art is gaining ground and should be treated equally as it is bringing a new dimension of understanding feelings and emotions.

Realism art could be a beautiful box but abstract art could be what you don't see outside and inside the box and that is what I want to explore."



Alain Giroux

Canada | Artist | IGOA'S 2nd place Winner - Abstract Art Contest

WWW.NAISSOVIBE.COM





I am a multidisciplinary artist from Gatineau (Canada) and my practice includes painting, electronic music and graphic design. I create these abstracts using my own self-taught technique using acrylics on canvas. I am fascinated by the feelings and emotions vibrating in each of us and I find that abstract paintings defines well the simplicity and complexity of this inner exploration. My journey consists of creating art with different colours to see how I feel personally with each piece as well as to share them with others and see how they feel. In both cases, we can definitely feel strong connections with the art and try to find words to explain the emotions.

My works are exhibited under the name of a movement "Naïssovibe". Naïssso comes from the word "naissance" in French, or "birth" in English, which relates to my own birth: my mother didn't have a single contraction and she slept through it all. It was a special birth, and that is why I have incorporated it. "Coming into the world is a bit like the boom of emotions you see in each painting". All of my artworks have a natural flow of different vibrations filled with textures and landscapes and represented in a colourful way.



Your artwork is immaculate with great attention to detail. How did you get your start as an artist? What is your artistic background?

I was born in a family of musicians and artists so it was easy to pick up their passion for music and art at an early age. My grandfather played violin and piano and did oil paintings during his retirement. My dad plays guitar and harmonica with his sister and 6 brothers who all play different instruments. Every time the family meets, it's a rock concert or unplugged version happening!

I started playing drums at 13 and drawing and painting at 17. I recorded 3 albums of different genres and had my first solo exhibit at the University of Ottawa at 18 years old. Since I already knew what type of paintings that I wanted to do, I decided to get a degree in graphic design to add to my skill set.

Briefly tell us about your self-taught technique and why you enjoy working with acrylic paint.

When I started exploring with different mediums early in my career, my choice became obvious that acrylic would be the best option to create the colourful

abstracts that I was envisioning. I like to paint by laying out the canvas directly on the ground so I can move around it to see all angles and paint with a different perspective. Acrylic paint mixes well and dries faster.

You stated that abstract art defines the simplicity and complexity of the feelings and emotions vibrating in each of us.

What is your opinion regarding the notion that abstract art should not be held to the same degree of credibility as realism art?

I don't agree. Realism art has been part of humanity for centuries and will always have its place but abstract art is gaining ground and should be treated equally as it is bringing a new dimension of understanding feelings and emotions. Realism art could be a beautiful box but abstract art could be what you don't see outside and inside the box and that is what I want to explore.

It appears that the emotions are very important to you and they play a significant role in your artwork. In your opinion, comparing music and art, which modality has the greater potential for emotional expression?

I think that art as a slight edge over music for emotional expression for an artist but this is my personal opinion. I find that you have a lot more possibilities to express yourself when creating art. When I compose a song or listen to a song, I usually feel the same about it even after listening to it or playing it for a period of time. Art is different as you release some emotions when creating it but you can feel different each time you look at it afterwards.



You mentioned that while giving birth to you, your mother did not have a single contraction and that she slept through the entire birthing process. How has this special birth influenced both your music and art?

This special birth influenced both my music and art creation by willing to explore in a different way. Since the birthing process was unique then why not have a unique approach to the process of creation.

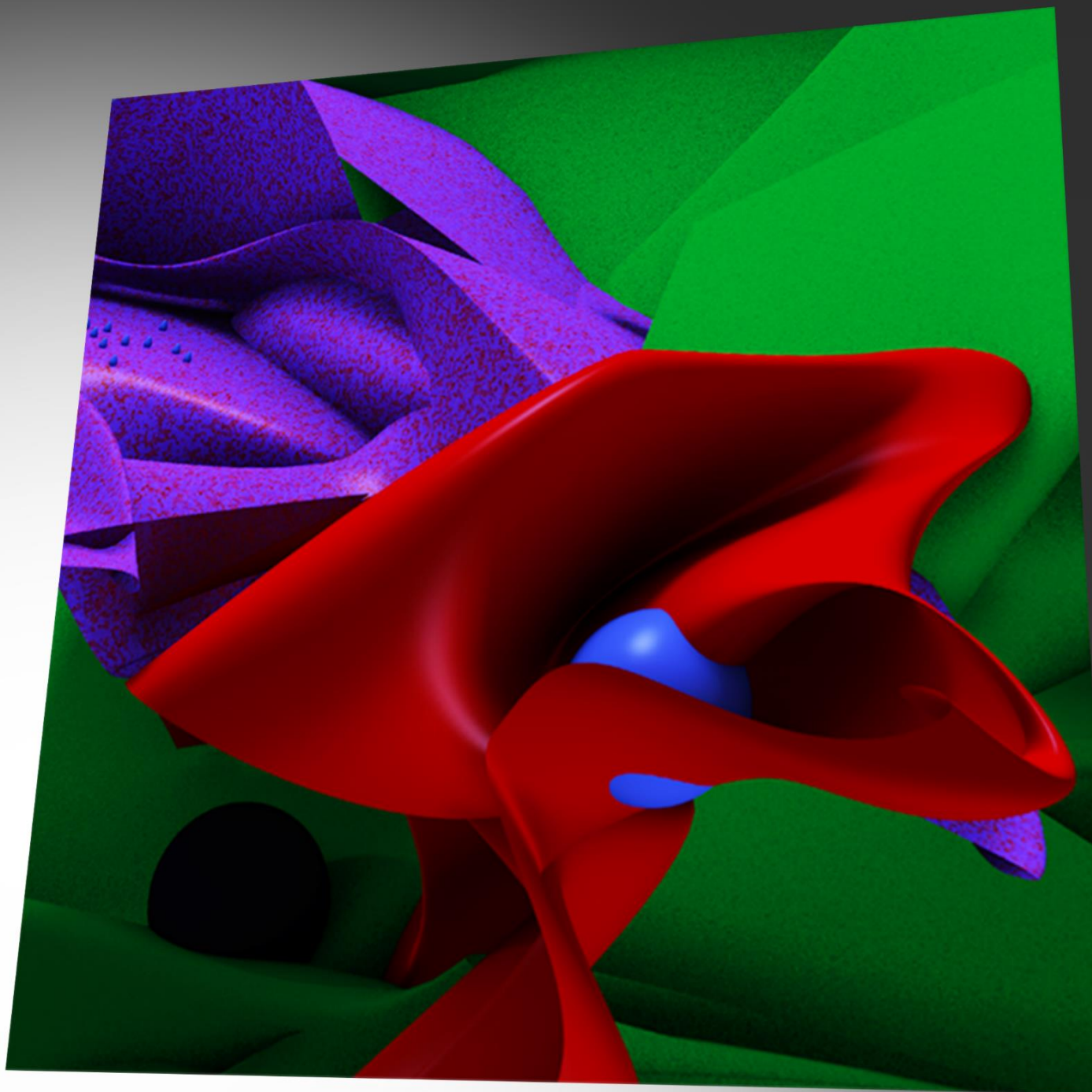


What can we expect to see from you in the near future?

You can visit my website www.naissovibe.com to find out where you can see my upcoming exhibits as well as to connect with me through social media channels.

My next exhibit will be in Florida at the Art Fort Lauderdale which is a revolutionary art fair hosted at properties on the intracoastal waterways.





Don Janis

United States | Artist | IGOA'S 3rd Place Winner- Abstract Art Contest

WWW.DONJANISART.COM

"I am a Graphic Artist. My works are expressions of the variety of energy between the conscious and unconscious mind."

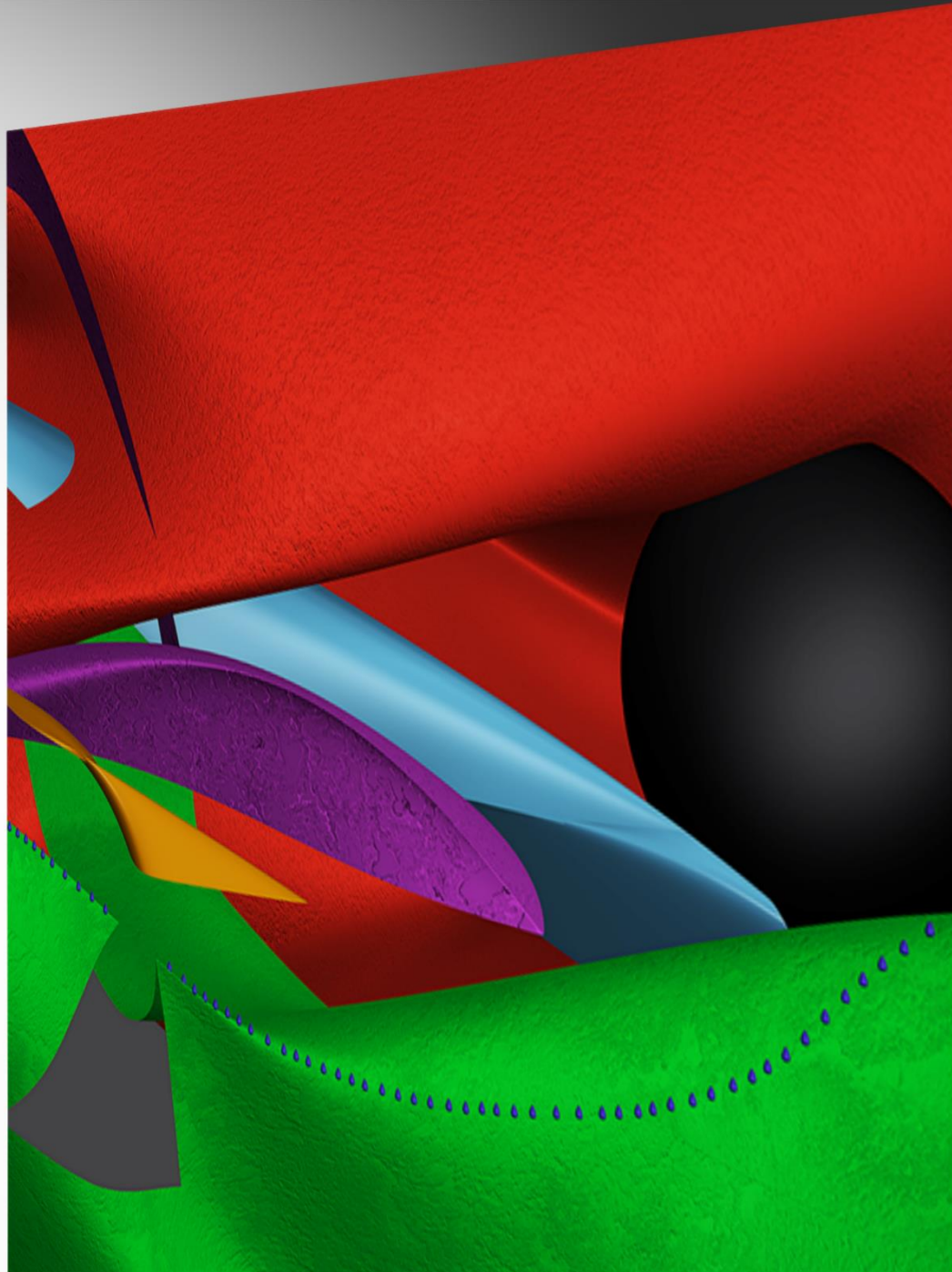
Your art pieces are colorful with an interesting blend of texture and creativity. What is your artistic background?

I have pursued painting, drawing, sculpting and printmaking. My art is mostly self-taught. However in Liberal Arts College, I took basic art classes. At this time I was encouraged and inspired by two teacher-artists: Seymour Rosofsky and Robert Nickle.

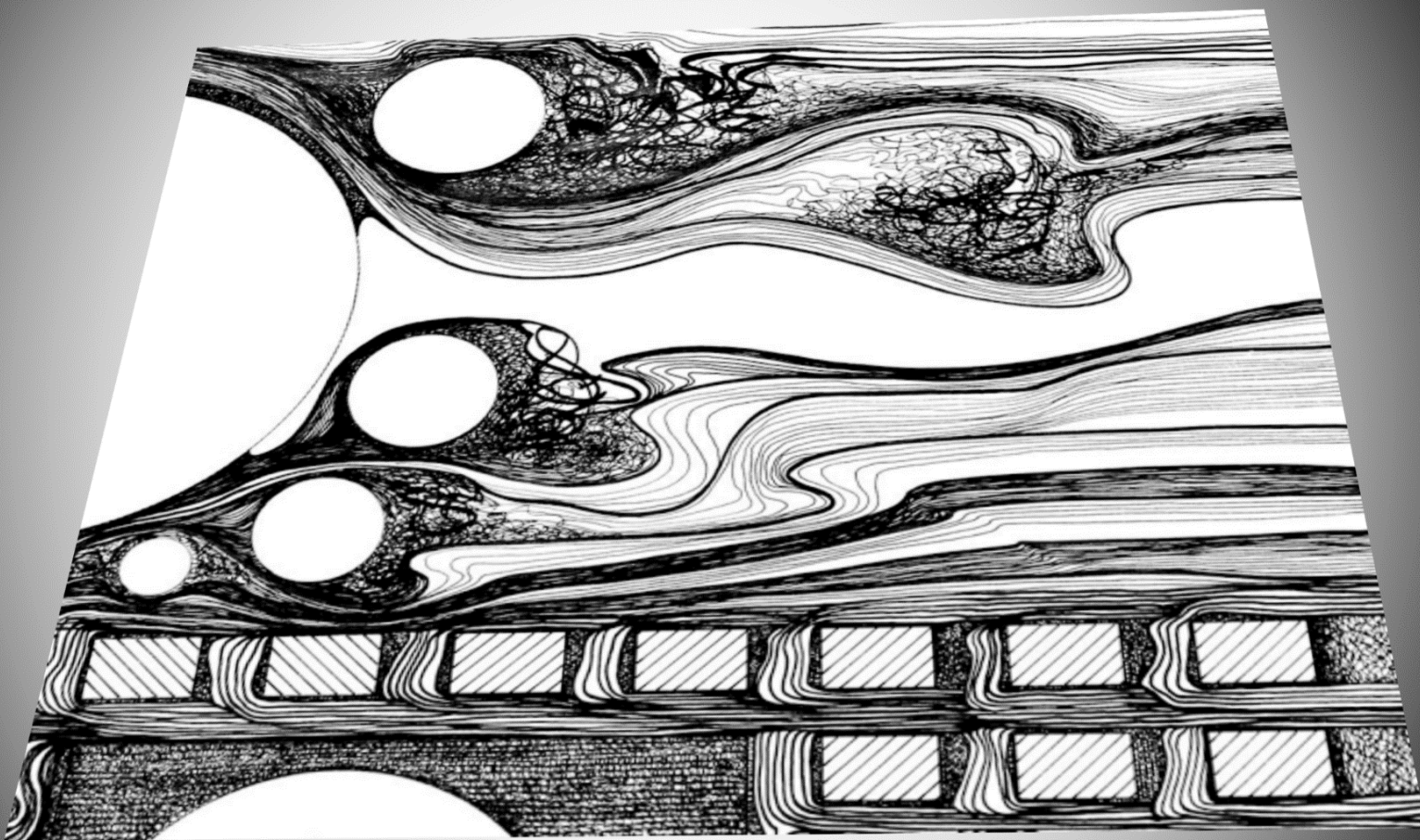
After college I tried freelance art jobs, but it was not for me. So I worked at non-art jobs for over 30 years. During these years my free time was limited, but I produced a drawing every few months, which resulted in a solo exhibit of my art in 1982. Since 1985 many of my drawings have been published in Rambunctious Review poetry journal based in Chicago, IL. They used my art on their cover two times. In the last two years I started putting my art on the internet with on-line galleries.

You stated that your work is an expression of the variety of energy between the conscious and unconscious mind. What fascinates you about the mind and why did you choose to explore this concept?

I think of everything in graphic terms. This is not unusual. Technology, science, everyday visual life (emoji) is full of graphic symbols. Philosophy and meditation are subjects of the mind. The opposites of rational-irrational, matter-energy, conscious-unconscious,



these are rich subjects for my art because they are in constant tension with each other. My task as an artist is to create shapes that represent concepts like rational and irrational, and then diagram the flow of energy between them. These shapes and energy are guided by my conscious and unconscious mind. (See line drawing "Currents Over Reason").



Currents Over Reason

Briefly, how would you describe your art?

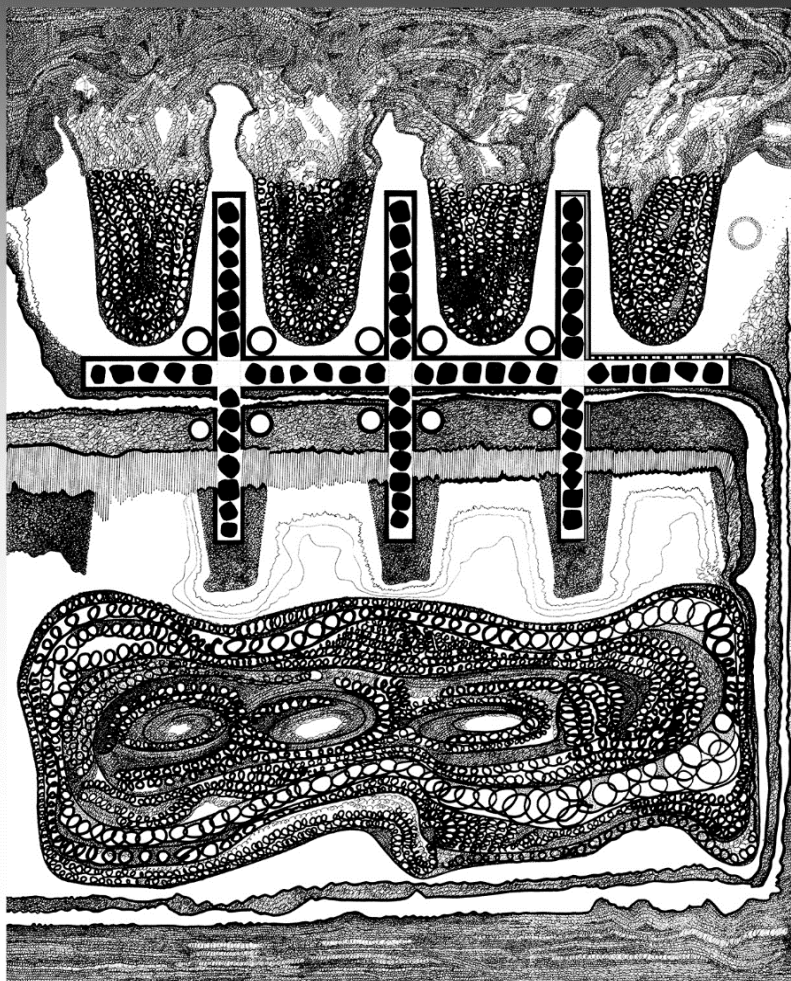
My art contains abstract merging shapes and atmospheres suggestive of psychological forces at work.

One of the fascinating elements of your art pieces is the use of different textures.

How significant are textures to you and why does it play an important role in your work.

I am creating abstract imaginary objects and spaces. In order for these to be effective art, they have to contain elements from the “outside real world”. To me, in abstract art, texture and color give the art objects “feelings”. They are familiar elements that seem to draw the viewer into the art work. They serve the same purpose as the title of a drawing.

I like using color and texture gradations because they create tension and movement of varying degrees.

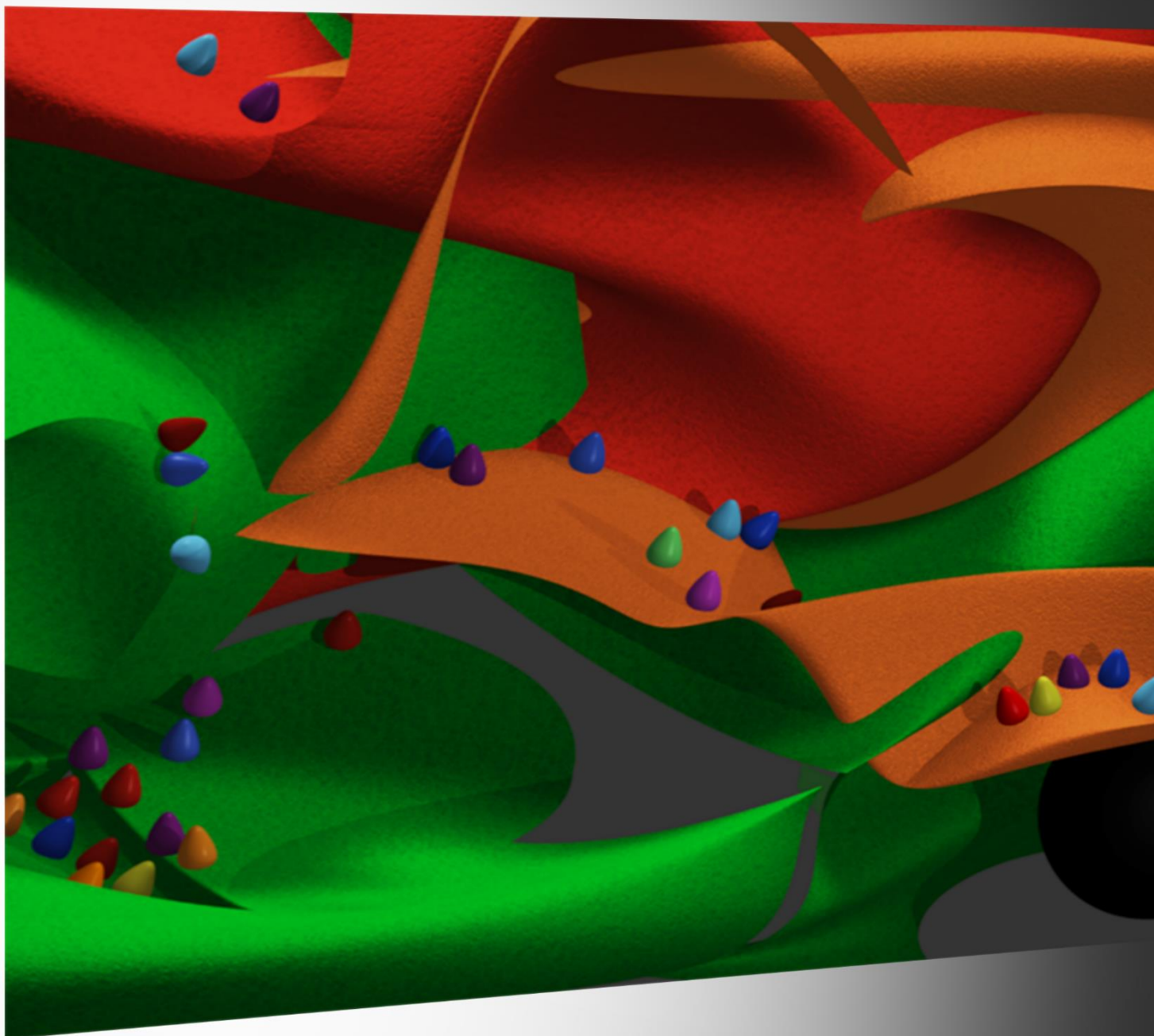


Education: 1981 B.A. Degree in Humanities, concentrating in Art and Philosophy; Shimer College, USA. Studied abroad for one year at Temple Tutorial College, Oxford, England.

Published Art: Rambunctious Review poetry journal based in Chicago, IL USA

Exhibited Art: A few group exhibits. One solo exhibit in 1982 at C.G. Jung Center, Evanston, IL.USA

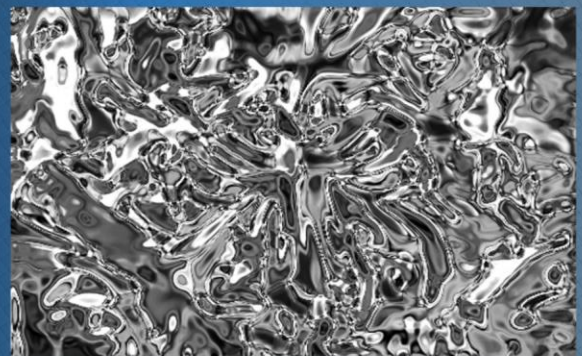
WWW.DONJANISART.COM



Honourable Mentions

Abstract Art Contest

www.international-gallery.org





Curtis Frederick

"Best Of Show" Artists 2016



"LOVE" ART EXHIBITION
ADRIEN MILLER - WHISPER - CLAY



TOP 100 "OPEN" ART EXHIBITION
CHRISTOPHER REID- MARINA REFLECTION - PASTEL



"MONOCHROMATIC" ART EXHIBITION
TRACY FREIN- SURRENDER TO DARKNESS
PENCIL CRAYON DRAWING



"ALL SCAPES" ART EXHIBITION
MAJA BOROWICZ - FORGE
OIL PAINTING



"ABSTRACT" ART EXHIBITION
TOM MELSEN - MEMORIES
ACRYLIC PAINTING



"ANIMALS & WILDLIFE" ART EXHIBITION
TARA MERKT - EYE OF THE BEHOLDER
SCRATCHBOARD



"ART OF HUMANITY" ART EXHIBITION
LADISLAS CHACHIGNOT- DIGITAL/ VECTOR
PORTRAIT OF THE SATURATED WOMAN



OPEN "NO THEME" ART EXHIBITION
JON B. PAULSEN - NOTORIOUS
OIL PAINTING



"PAINTERS" ART EXHIBITION
ALISON CURTIS - THAT GIRL
ACRYLIC PAINTING



"NATURE'S BEAUTY" ART EXHIBITION
GAE HELTON - SUN & SHADE LILY
ACRYLIC PAINTING



Dmitriy Danko
Acrylic Paintings

DMITRIYDANKO.COM

"SPOTLIGHT" ARTISTS 2016



FRANCESCA BUSCA
MOSAIC/ OCTOBER 2016



KUROSH YAHYAI
CONCEPTUAL ART/ JUNE 2016



MEIYI YANG
JEWELLERY/ JUNE 2016



STEPHANIE JACKSON
ORNAMENTS/ DEC 2016



CHAD ENSLEN
WATERCOLOUR/ AUG 2016



CHRIS MORTON
OIL PAINTING/ AUG 2016

FOR MORE INFORMATION ABOUT THESE ARTISTS, VISIT THEIR ARCHIVED EXHIBITS!
WWW.INTERNATIONAL-GALLERY.ORG

New Year Hits Again!

“Don't consider yourself a failure if you fall off the wagon a bit! It happens. What measures success though is your willingness to get back on track and see your resolution through.”



New Year has come and gone and with it comes the dreaded New Year resolutions that begin to fly around social circles. Promises of “this year I'll quit smoking,” “I'm going to lose weight” or “I'm finally going on my dream trip to X location” start to be drummed up in the lull during the festivities between Christmas Day and the 31st of December. Usually by the time January 1st rolls around people are so used to hearing the whole “New Year, New Me” tirade that it starts to mean less and less, and by the time mid month hits, a lot of people tend to have given up the ghost on their goals entirely with promises of “next week” or “after X party in February.”

Pushing your goals back for a day or a week may not seem like much, but it can be a huge detriment to the overall success that you want to see yourself achieve with said goal. Just because you can't make it

to the gym this week doesn't mean it's a free for all on the leftover Christmas cake – a slippery slope back into “Old Year, Same You” that you have been hoping to change. Or just because you caved and had one cigarette doesn't mean it's all plans out the window and you may as well go back to half a pack or a pack a day as before. Things happen, people slip up, and you don't need to abandon all your goals and hopes that the New Year brought just because of one hiccup in what can be a pretty bumpy road.

Change takes time and it, in many cases, won't be seen overnight or by the time February 1st rolls around. Some of the resolutions people make on New Year can be year-long works of art that you don't really see until part of the way through the year, such as a plan to lose fifty pounds. Definitely not going to happen by January 10th, and really not going to happen if you cave and eat all that cake.

This is what can befall people in the first couple

of weeks. They don't see immediate results, or they go religiously to the gym with good intentions only to get ill and then the exercise and healthy eating falls by the wayside – for the rest of the year. These are common things that happen to everyone at some time or another, so don't consider yourself a failure if you fall off the wagon a bit! It happens. What measures success though is your willingness to get back on track and see your resolution through, and that is likely to be a year-long (or longer!) job. A lot of people, likewise go into January 1st whole hog and go from one type of lifestyle to another type of lifestyle overnight, with no time to get used to things which can cause them to cave really early on and give up entirely.

So how do you make it happen? *How do you make your goals become reality?* It can sound like the same old plan, same old suggestions, but make small, measurable goals. So for example, weight loss and smoking – if you smoke a pack a day, try to cut back to a half a pack by the 1st of February, then to only a handful by the 1st of March, then to only 2-3 a day by 1st of April, and so on. Same with weight loss – try to make small measurable changes such as having salads as your chosen side instead of fries more than half the time when you have lunches or dinners (at home or out at a restaurant), or by switching to a lower fat milk, eating desserts only on Saturdays etc. These things alone can really help you start to see some changes in your weight or the way your clothes fit without having to go all the way on January 1st and eat quinoa and kale, or pound it at the gym seven times a week for the rest of time to see results.

So overall, take it step by step and day by day. Remember that Rome wasn't built overnight, and mark every little success on your calendar so you can look back and see how far you have come. Seeing the progress on the calendar can really help you see that you are progressing, even if you don't feel like you are. When I was going to bootcamp and eating right, it took a full six months before I saw a real marked difference in my body shape and size, but I had been measuring weekly and doing weekly weigh-ins, which showed me I was progressing, even if I couldn't visibly see it. Find what works for you as well – if you need accountability (like me) to get to the gym, join a gym group, bootcamp group or go with a friend you know will be on you to see your resolution through.

So get on it, and take it slow. As the old adage goes, “Slow and steady wins the race.” Good luck!



PROMOTE YOUR MUSIC

WWW.INTERNATIONAL-GALLERY.ORG

Record Label & Artist Agency Promo- Lite Package: \$75 USD

Choice of *sending your track or album to 4000 record labels* OR *Receive a detailed email list of 2000 artist agency contacts*

PLUS

½ Page promotional ad in the upcoming issue of Exquisite Arts Magazine

Magazine and Radio Package Lite \$75 USD

Send your track / album to *1,000 music magazines, music blogs and radio stations*

PLUS

1/2 Page promotional ad in the upcoming issue of Exquisite Arts Magazine

Social Media Promo Ultimate Package- \$90 USD

Target Social Media Promotion:
Music promo to 55+ million music fans via social media

Generic Social Media Promotion:
Music promotion to over 30 million people of all types via social media. (FB groups, FB pages, Twitter, Google+, YouTube, high PR social bookmarks.)

PLUS

1 Full Page promotional ad in the upcoming issue of Exquisite Arts Magazine

Live screenshots & delivery reports are provided with each package.

Custom Packages are Available!

GOT ART?

PROMOTE YOUR WORK TODAY

Monthly Art Contests

Solo Art Exhibitions

Magazine Inclusion

For More
Information

International Gallery of the Arts (IGOA)

international-gallery.org

FB: facebook.com/artcompetition

Twitter/ Instagram: @igoa_talent

