

# EXQUISITE ARTS

## *Magazine*

IS ART A LEARNT ABILITY OR A NATURAL TALENT?

FEATURING:

Great Articles, Poetry  
Art, Interviews & More!







WHAT MAY BE THE HORIZON

Dangerous Minds Artists









# 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

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Jordan Miles, Amanda Campbell, Dangerous Minds Artists  
Yogendra Modak, Marino Nakano, Curtis Frederick, Vincenzo Corrado

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# Contents



**Chandra Peterson** Pg. 5

**Tom Flemings** Pg. 9

**Laurie Rosenberg** Pg. 11



**Art Inspiration & In Quest of Happiness** by *Hetal Anjara* Pg. 17

**Jordan Miles** Pg. 19

**Amanda Campbell** Pg. 23



**Dangerous Minds Artists** Pg. 28

**The Debate: Can Art Be Taught?**  
By *Fidel Webber* Pg. 35

**Yogendra Modak** Pg. 41

**Marino Nakano** Pg. 45

**Curtis Frederick** Pg. 49

**Vincenzo Corrado** Pg. 53











# Chandra Peterson

Artist | United States | Winner of IGOA's Love Art Contest

“My name is Chandra Peterson and I am 44 years old. I just started doing these woodcarvings about one year ago. It is definitely my passion! These carvings are carved from a single piece of wood with no glue or staples! It is an ancient Russian folk art that I have had the privilege of learning. It is a dying art and there's not many of us that do it. The wood that I use is White Cedar and I carve the wood while it is wet. This helps with the flexibility of keeping everything intact; each feather is still attached to the body. Each piece is created with much thought as I like to give them each their own personality.”





**Your artistic skills are amazing especially for someone who just began this style of artistry one year ago! What is your artistic background and how were you introduced to ancient Russian folk art?**

I have very little artistic background, especially in wood carving. I have done some acrylic painting on wine glasses and vases, and a few canvas paintings. I was introduced to this Russian folk art by doing research on the internet. I found a book on Fan carving and contacted the writer David and Sally Nye. I expressed my interest in learning and traveled to their studio where they taught me. I haven't stopped carving since! I truly fell in love with Art! Now, I have taken the skills I have learned and added my style and personality into each piece.

**What do you like most about working with wood and why is White Cedar your preferred choice?**

I really enjoy the feeling of satisfaction after each piece is complete. I spend so much time on each one giving them a personality of their own, I can actually say I get a bit attached to my birds!

I like to use white cedar because of the long grain and flexible fibers. I am currently working with Pine, but I prefer white cedar.

**Briefly, what are some the advantages and disadvantages to creating this unique form of artistry?**



Well, I truly love creating my art, and to do something you love is a great advantage. Not to mention, the look on people's faces when they purchase a bird is priceless. Another advantage is that this art is very rare. It's quite an honor to have learned to do this. I would say the only disadvantage would be that I do not have a supply of white cedar where I live. It has to be shipped to me.

**Interestingly, some people feel that art cannot be taught, either you have artistic talent or you don't, while others feel that we are all naturally creative, therefore anyone can learn art if they practice. What are your thoughts or opinions?**

Well, I never thought of myself as "creative" or an "artist." I just went through life working, paying bills, and being a mother and a wife. It's kind of funny when someone says "you're a wonderful artist" or "I love your art." I giggle a little, just knowing where I came from and where I am now! I tell my husband, "did you hear that? They called me an artist!" It's an awesome feeling!



**CHANDRASPASSIONS.COM**





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# Tom Flemings

Artist | United States

2nd Place- IGOA's Love Art Contest

"I live to view art, breath art, experience art, and most of all to create art. I have won and been nominated for top awards, worked on major motion pictures and TV shows, done covers for top publishers, and I am the author of a very successful art book, but nothing compares to the satisfaction felt when my art touches another's spirit. My mission is to create art that not only stimulates the eyes, but also the soul!"





# eiko ceramics

nerikomi porcelain



Nerikomi is a technique that uses colored clay to make patterns. Different colors of clay are put together in a specific manner to make slabs. These slabs are sliced into small pieces and assembled to form a patterned sheet, which is placed over a mold of various shapes. The pattern created by this technique therefore differs from those created by surface -applied glaze or paints. My work involves the use of unique porcelain clay for its high translucence.

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# Laurie Rosenberg

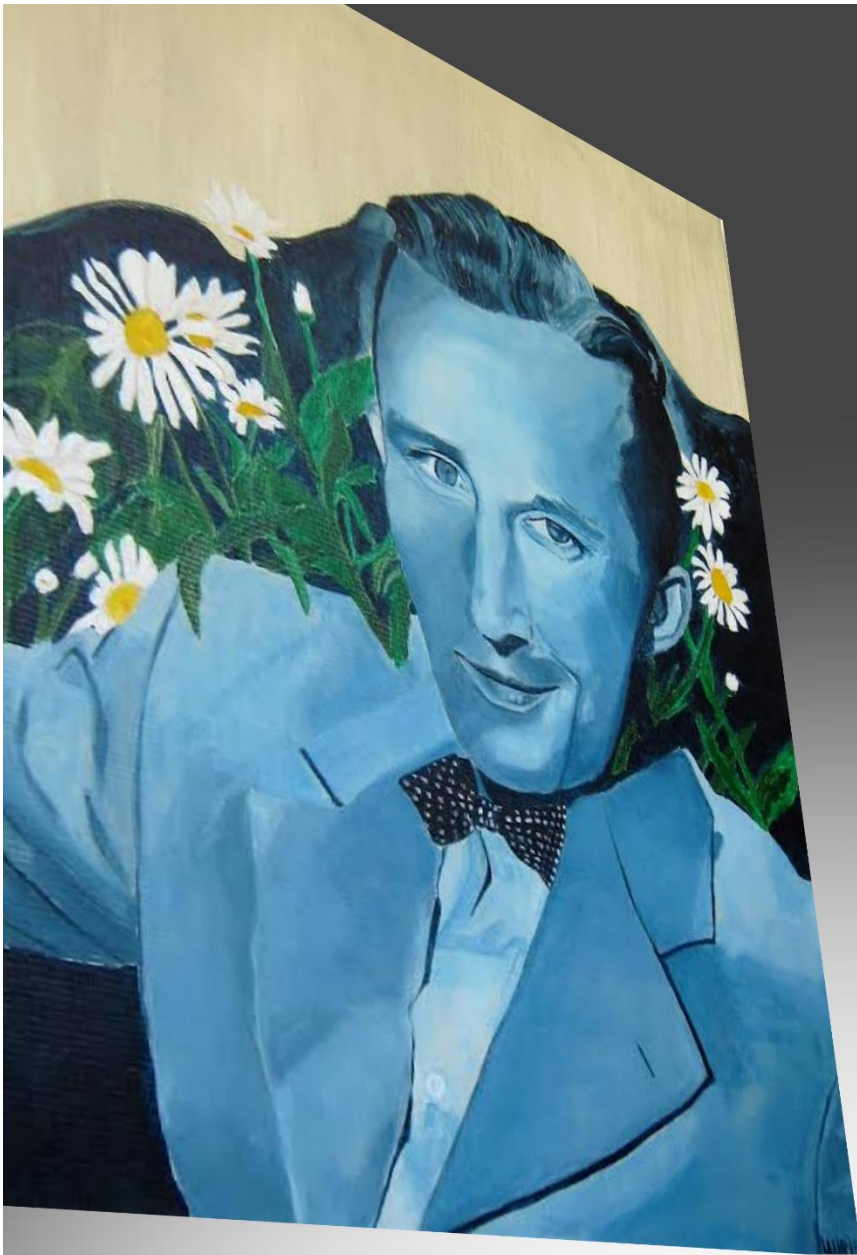
Artist | United States | Third Place Winner- IGOA's Love Art Contest

Laurie Rosenberg is a retired elementary school teacher, living in Israel and has a varied background in art. With a degree in Textiles and Clothing and a minor in art from Arizona State University her working experiences have covered clothing design, sales, and teaching art. Having studied painting, drawing, ceramics and photography it was always hard for her to choose just one field, one medium.

After retiring from teaching two years ago she made the decision to pursue painting and to get involved with the local artists' community. In 2015, after having her work reviewed by a committee of well-known artists, she was accepted into the Herzliya Artists Organization.

Now painting is her main focus. Working in acrylic because of its flat tones and quick drying ability, Laurie set a goal to paint every day and to get her work out there to be seen by the public. Her current body of work is influenced by her love of films and photographs of the 1940's and 50's. The use of a monochrome pallet of a special blue for the figures gives the feeling of sadness and melancholy and is a modern take on the old black and white pictures. Drawing from Native American symbols and other tribal groups the "wall paper" background is covered with a chosen symbol that adds clues as to the relationship of the lovers.





**You are very talented and you do an amazing job at capturing the retro vibration of the 40' and 50's. You have a diverse background in the arts, what inspired you to make painting your primary focus?**

I decided to go for painting back in university after my professor asked me if I would give him a painting I did for one of his classes! (I actually still have that work.)

I like to paint and see my sketches develop into something larger. I get involved with the figures as I paint, wondering about them, what are they thinking and feeling, what were their lives were really like. I put on some music and kind of leave everyday life behind and just paint, it's my "alone" time.

**Tell us more about your artistic style and why you chose to incorporate the use of symbols from Native American and other tribal groups?**

I like realism, pop art, and photography I've tried to incorporate all three into my paintings. My use of tribal symbols dates back to growing up in Arizona, surrounded by Native American arts and craft.

Back in the 1960's and 70's Indian jewelry was very popular. My parents were very interested in it and we would often go to the shops or even to cultural centers on reservations to see the handmade jewelry or crafts. My father had quite a collection of bolo ties and each tie was different, the inlays were symbols. I became interested in knowing the meanings of these symbols. I spent many days at the Heard Museum in Phoenix, one of the best places to admire Native American arts and crafts and learn about their history and culture. So, I use symbols to give clues to the relationships of the couples in my paintings. For example, the bear claw is a symbol of good luck, the cactus flower symbolizes courtship. People have given meanings to plants, animals, the elements and I use them as a kind of shorthand explanation of my painting. I did a series of paintings with movie icons where I used flowers in the back ground, every flower in a specific color has a different meaning, and they give clues as to the personality of the star.

**Your art always tells an interesting story. Why is it important that you share a story through your work?**

Telling stories is something teachers always do, it is a graceful way to get a point across, a way to develop empathy and awareness of others in children. My paintings tell stories for adults but the story they hear will be based on their own experiences. I want to involve the viewer, to engage them and their feelings.

**Do you agree with the notion that art cannot be taught, that an individual either possesses or lacks artistic talent? Or would you agree that we are all naturally artistic and with practice anyone can be an artist? What are your thoughts or opinions?**

I believe that art can be taught and should be studied by anyone who wants to be an artist. Artistic talent isn't just instinctive, it needs training, and it needs history, a point of departure. Art today is such an open field, anything goes, but respect for art comes from knowing its history and basics.

**As you've mentioned, you are inspired by the films and photographs of the 1940's and 50's. What is your favourite film from that era and why?**

My favorite film is from 1940, "*It's a Wonderful Life*" with Jimmy Stewart. It's a story of human struggles that may change with the era but always exist, and about people helping each other, about faith. It also deals with the question of putting others before yourself and the eternal question of "What makes a person rich?" The main idea is that we are all important and everything you do has an effect as a teacher. This rings very true for me.

The subject matter of the film is as important today as it was 77 years ago when the movie was made.

**Is there anything else that you'd like to share with our audience?**

Currently, I am working on some paintings for display in the Arts and Cultural building here in Herzliya, the group show will open in June. In between painting I am doing collage work which you can see on my website, Facebook page, or Instagram.



**Website: [www.lauriespaintings.com](http://www.lauriespaintings.com)**

**Facebook: [www.facebook.com/LaurieARTandPAINTINGS](https://www.facebook.com/LaurieARTandPAINTINGS)**

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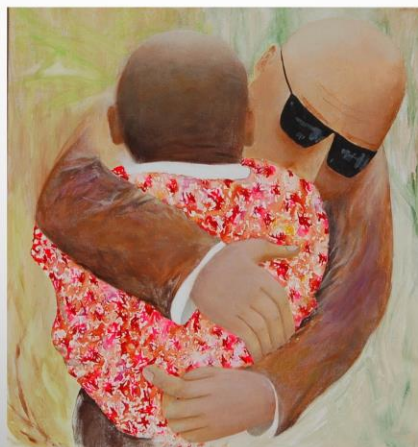




# Honourable Mentions

2nd Annual "Love" Art Contest

[www.international-gallery.org](http://www.international-gallery.org)





# *Art Inspirations*

What flows from the heart and comes from the mind,  
It's more than just words, its creativity and design,  
An expression of feelings through colors and paint,  
With art on my mind and a pencil to draw,  
A concept is made to fill a page that's clear,  
I sketch and I paint various colors with a zoom,  
It relates to the way my life blooms,  
With shades and tints of colors and life,  
I feel good what I do from the strength of Divine,  
It's all just there, around me and everywhere,  
An image on my mind, a vision to define.

# *In Quest of Happiness*

I see in the dark, a void of black,  
The path of darkness, and the fear of unexpected,  
Will there be something I think hard to believe,  
Under all these sheaths and layers of shades.

I struggle so much, it's hard to see,  
In search of light, in quest of happiness.  
A ray of light when shows through the dark,  
A wish to hope and see through the light,  
Of tints of color and desire to aspire,  
I see a way to take me out there,  
To reach the skies and the joys of life,  
I search till my mind flows into the light,  
And takes me a step to look ahead,  
In quest of happiness and a path of light,  
That rests my mind, a vision so bright.

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*Poetry written by Hetal Anjara*

Hetal's passion for writing poetry has been influenced by her passion to create art. Her thoughts and ideas are a vision to what she presents in her artwork. Hetal tries to relate art and life in her poems and hopes that it is enjoyed by all.









The Heart Attack series incorporates the sporadic use of line, color, pattern, and movement to create the illusion of a heart under attack.

Abstracted cigarettes entangle the heart, showcasing the parallel between cigarette use and heart disease. Although the premise is grim, I tend to focus on the positive and negative impacts of cigarette use. Feelings of euphoria, danger, fear, and excitement are just a few. In Essence my purpose is to create an interactive and emotional work of art, something that never loses its value.

*Cigarettes Kill,  
Jordan Armani Miles*

# Jordan Miles

Artist | United States | Winner of IGOA's Luminosity Art Contest



**Your artwork is very unique and sends a powerful message. How did you receive your start as an artist, what is your background in art?**

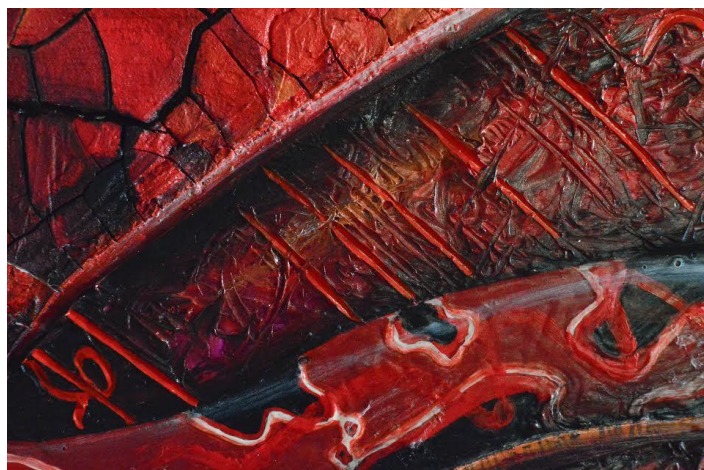
My Grandfather George Miles was a former Atlanta artist. At the age of three he taught me how to draw a blimp using chalk. From then on I would draw and doodle, however my talent didn't really hit me until my Grandfather passed in 2007. It was a pretty spiritual occurrence.

**As previously mentioned, your artwork contains a powerful message and the Heart Attack Series creatively explores the connection between cigarette use and heart disease. What inspired you to create this body of work and why is this topic of great importance to you?**

My Grandfather was a well known artist in Atlanta, who heavily indulged in cigarette use. He later developed gangrene and a series of other health issues. I grew up watching my Grandfather's complications and health issues. I often times smelled the rotting of his deteriorating flesh.

**You are not afraid to explore “grim” subject matters. What other topics have you (or will) explore through your artwork?**

I am currently formulating new ideas, so I won't be too specific. I plan on delving into topics of corporate greed, deception, evolution, and various diseases that have had an impact on me. In addition, I will continue to juxtapose negative and positive tones through the use of shape, line, color, and movement.



**You have an interesting method for creating your art pieces. It is fascinating how you are able to use movement to illustrate the heart being under attack. Tell us a bit more about your artistic style.**

Honestly, the best way for me to describe my style is "Harmonically Chaotic". I tend to utilize colors and patterns that represent danger, caution, and vitality. Red and Yellow hues are very impactful to this process. In addition, traditional African and Mexican patterns inspire me to create unique patterns and color combinations of my own. Although these combinations come off as chaotic, I unify these elements through precise compositional planning.

**What is your opinion about learning art, do you believe that art cannot be taught, that an individual either possesses or lacks artistic talent? Or would you agree that we are all naturally artistic and with practice anyone can be an artist?**

I would say it's a mix of both. I believe artistic concepts, methods, and processes could be taught for sure. However, creativity can only be taught to an extent. Ultimately creativity is innate and is up to the individual. From what I have learned, those who are taught have a very hard time surpassing those who were born with artistic abilities.

**Is there anything else that you'd like to share with our audience?**

Yes, I am currently working on a series pertaining to Cancer Awareness for those who have suffered from this disease.

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# Amanda Campbell

Artist | Canada | 2nd Place~ IGOA's Luminosity Art Contest

Amanda Campbell is an accomplished competitive hairstylist, airbrush make-up artist and professional photographer based in Ontario, Canada. As a hairstylist, she has competed in many competitions on and off stage. Her career as a make-up artist has led her to work at multiple popular events including Miss Canada Globe, TIFF and The National Women's Show. Amanda has been published in over a dozen magazines globally as all of the credits. Her photography has been exhibited in art galleries in Canada and the United States.

Amanda regularly donates original pieces to help fund art programs in Ontario including the ART for Cancer Foundation. She is also the sole owner of Sinistry, a new fashion based brand with unique one-of-a-kind jewelry and art based clothing. Amanda Campbell has presented notable creative ideas that reach beyond the boundaries of the medium and she continuously strives to achieve the highest quality in all of her work.







**Your photography is stunning and breathtakingly beautiful. You have a very creative background, what inspired you to become a photographer?**

I was hiring photographers for competitive shoots and as an artistic individual myself, envisioned different results. I decided to take a creative photography course in college so I could create a professional looking portfolio on my own. This led to me pursuing a career in photography and completing my certification. I certainly never expected to ever become a photographer nor did I expect to have my own fashion line, but it's funny how things unfold as new opportunities arise.

**Has being a hairstylist and make-up artist influenced your photography? If so, how? And if you were forced to pursue only one of these modalities, which one would you choose?**

Definitely. Without giving too much of my technique away, part of my process includes using various makeup products. Having studied the colour wheel in both hair and makeup practices, this allows me to know which colours are complimentary or not.

If I was forced to pursue only one of my art forms, it would be so hard to choose because I've had so many amazing opportunities from them equally. My



clothing and decor line consist of designs created from my photography so that would probably have to be my choice.

**Your photography is lively and creative with a beautiful blend of colours. How important is the use of colour and creativity in your work?**

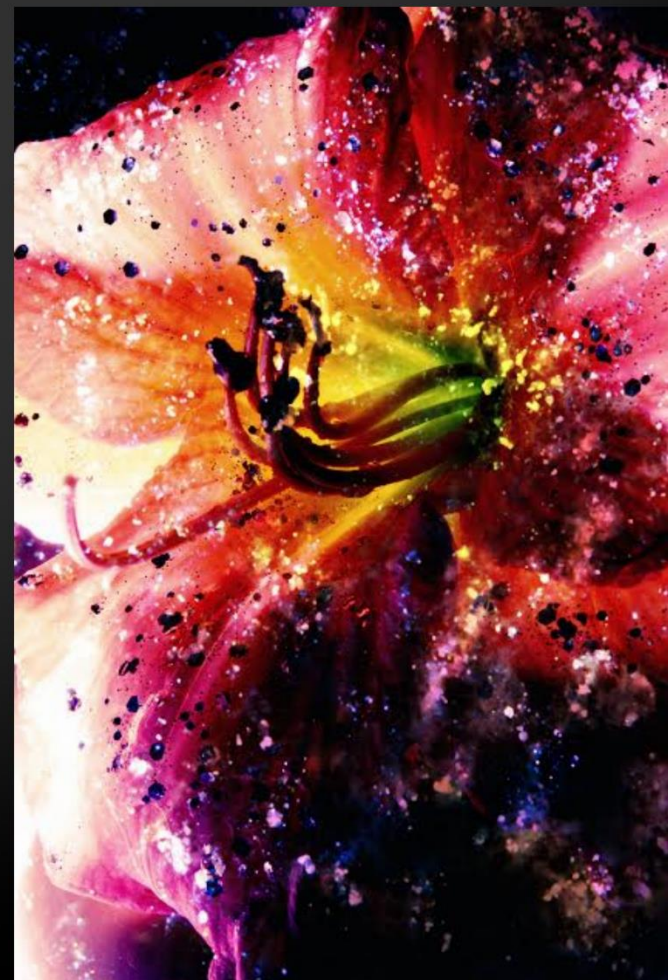
Colour is everything to me when working with all of my mediums. I always strive to push the limits to show people what they haven't seen before. I enjoy adding surreal colours to natural environments to give the audience a different view of the world.. I get bored of seeing the same photos over and over again, especially when it comes to subjects like flowers. It's hard to differentiate the photographer when all of the flower photos look identical. I want people to see my work and know it was one of my pieces right away.

An important thing I have found through all of my practices, is to learn the rules before you break them. You need to have a solid foundation before you start mixing things up. Once your artistic message makes sense, the creativity can follow. If you don't get the basics right first, the overall impact is lost. When I look back at old shoots before I knew the rules, I know I could've done more with them.

**You have achieved a lot of success in all of your artistic modalities. What words of wisdom or advise do you have for other artists?**

Don't give up. Don't let anyone tell you that you can't do it all. It's definitely not easy, but it is achievable. I have been solely published in magazines that state the images must have multiple credits. I think every artist has their weak moments where it seems progression isn't happening fast enough or even that their work's not good enough. Everyone wants to be the best at what they do. If you keep in mind that there's always going to be someone who is more skilled or recognized, it kind of helps keep things in perspective. It doesn't mean you should give up. If you are willing to put in the work and time, you never know how far you'll go.

I believe it is important to learn from more experienced artists but it's also important to trust your instincts. A well-known make-up artist once told me to stop doing the creative fashion looks because they weren't going to be published, that magazines want beautiful images not





avant-garde. I understood what she was saying, but I trusted my instincts and continued to send creative sets to publications. One of my most extravagant shoots has been published in multiple magazines.

**As such a creative individual, do you feel that creativity can be taught? In other words, can creative talents be learned or is it an undiscovered ability inherent in all of us, just waiting to be activated?**

I do believe some aspects of creativity can be taught. When I started studying photography, I had no idea how to be creative with a camera because I wasn't aware of the intricacies and advanced proficiencies. I was just a point and shooter. Once I was able to learn the different techniques and effects I could get straight out of the camera just by changing a few settings, that's when things started to get creative.

Creativity can come within experimentation. Something I never expected to get into is Macro photography. When I used to think Macro, I would

think insect photography. Since being introduced to it in a different artistic way, I was able to see the interesting subjects and creative potential that cannot be seen with the naked eye. I think everyone is creative in their own way but a little knowledge can help inspire new ways of thinking.

**Is there anything else that you'd like to share with our audience?**

I am currently working on publishing a photobook featuring poems by a local professional writer. It will include never-before-seen photos of my galactic flower photography and of course, my most popular pieces.

Information on current and future exhibitions can be found on my Facebook page:

[www.facebook.com/sinistrybymandi](http://www.facebook.com/sinistrybymandi).

All of my work and art-based products can be found at [www.sinistry.ca](http://www.sinistry.ca) For any inquiries my email is [mandi@sinistry.ca](mailto:mandi@sinistry.ca)

[www.sinistry.ca](http://www.sinistry.ca)

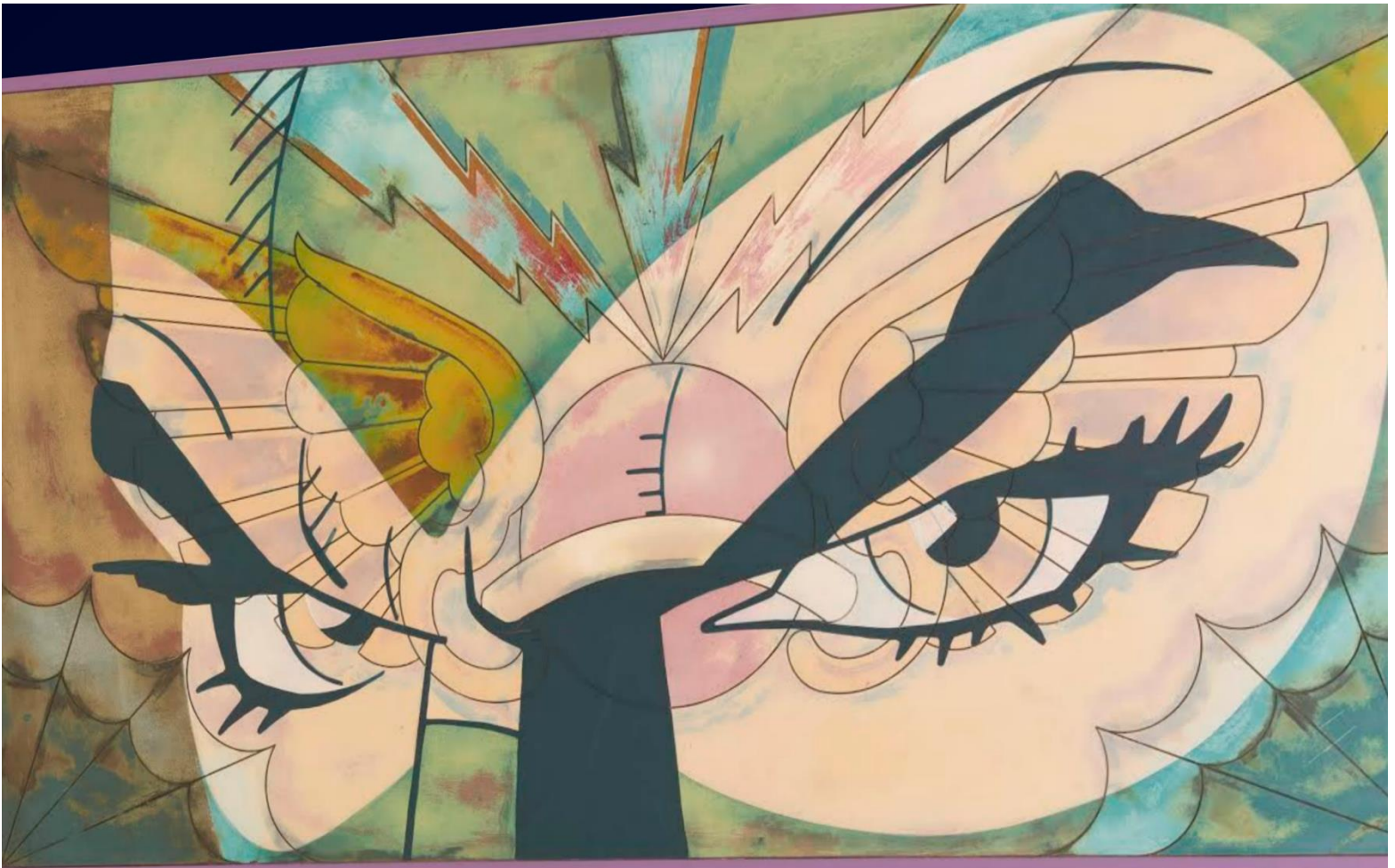






**YOU MAY STAY FOREVER**



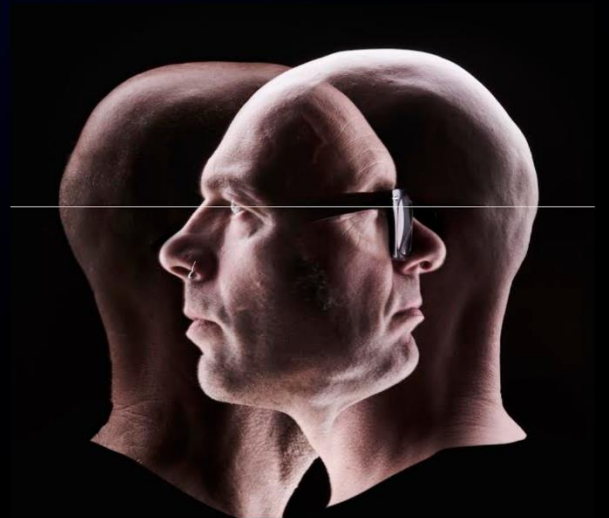


# Dangerous Minds Artists

Artists | United Kingdom | 3rd Place- IGOA's Luminosity Art Contest

The DANGEROUS MINDS ARTISTS Studio was founded by Michael Lake-McMillan and Alan Stuart. The artists' distinctive work constantly refers and returns to the touchstones of light, beauty in decay, abandonment and antiquated typography.

Dangerous Minds practice is driven by duality. The pairs' intuitive subliminal dialogue centers on point and counterpoint and the production of works that are, fundamentally, aesthetically appealing and which, on further inspection, inspire curiosity and cause a ripple of intellectual stimulation. Subject matter is considered in depth, deconstructed then reformulated with an essential duality at its core. Often incorporating ambiguous or cryptic text elements relating to a parallel narrative.







**Your artwork is indeed very distinctive and creative. The premise of your work is also very unique. Tell us a bit about your artistic backgrounds and what inspired you two to join forces and create Dangerous Minds Artists.**

Both of us have been involved in the creative arts from the very beginning and have been friends for over 20 years now. With diverse careers ranging from model making, fashion photography, magazine editors, osteological preparations, painting and sculpture, we collided in the crazy world of set design and building. It was here that we developed a mutual appreciation of our various skill sets and love of well executed concepts over several years. During this time, we cultivated a need to create for ourselves, having a desire to produce aesthetically pleasing works and a shed full of ideas and collections born from years of discussion.

It was in early 2015 that we set out boldly and created Dangerous Minds Artist Studio in order to fulfil this need.

**The name Dangerous Minds Artists is very interesting, is there a story or meaning behind the name?**

Our name evolved organically from a joint interest in dark subject matter, much of which has an element of associated risk, and the desire to indicate the significance of intellectual analysis of such provocative stimuli hence our logo which is a mutated hazard warning sign that has had the explosive element substituted with a brain... a collusion of warning and invitation... danger... duality at work!

Interestingly, the name Dangerous Minds came from other people, stemming from the creative force when we work together and complete insanity others experienced from that.

**Your artwork is a beautiful blend of typography and various types of mediums such as acrylic paint, wall paper, metal, ink and more. Tell us more about your artistic style and reasons for choosing to work with a varied selection of mediums.**

We are obsessed with the process of making, the actual physical dialogue with materials; they engender genuine inspiration from pure tactility. If you think about sculpting something from clay, you are far more likely to actually create something if you actually have the medium in your hand, the transition from intellectual to physical is embedded in the subconscious.

We both have a huge interest in mediums and substrates and constantly experiment with their properties and uses. It's sometimes like trying to mix oil and water; you can get there if you shake it up enough.





**You mentioned that your artwork is driven by duality and that the subject matter of your pieces is considered in depth. Why is it so important that you create artwork that explores duality and stimulates intellectual thoughts or dialogues?**

The creation of work imbued with duality is key to our practice, it is us, it is what we do. Two minds, two hearts, two narratives, one work! It is actually intellectually impossible for us to approach any subject matter in a planar unidirectional manner. Why tell only one story when there is an opportunity to tell two?

We feel it brings an importance balance to the works and with one of us being left handed and the other right, it's very useful when painting in corners!

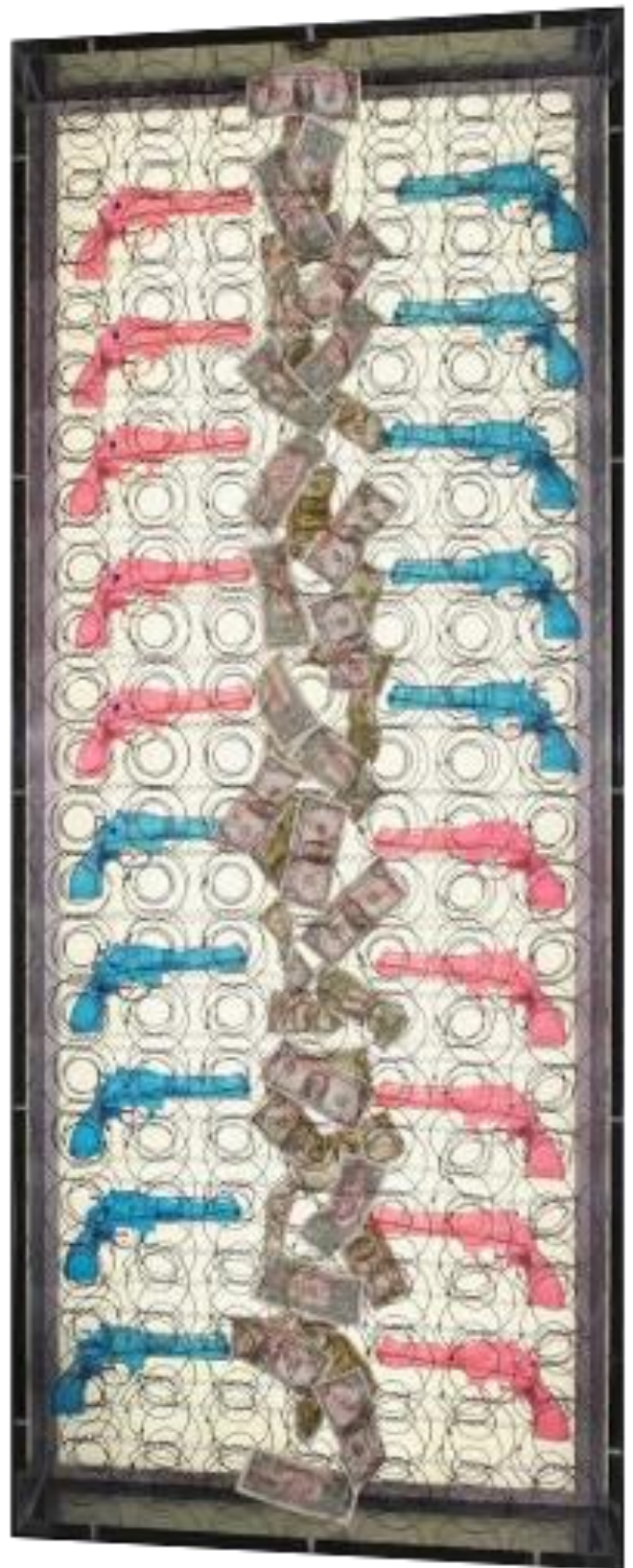
**Speaking of intellectual dialogues, what is your opinion regarding the notion that art cannot be learned? Do you believe that you either lack or possess artistic talent or that such talent actually lies undiscovered within all of us, just waiting to be activated?**

Art process can definitely be learned, both constructive and reductive, as evinced by the delightful results of teaching a student to 'see', and de-codifying the structural implication within a work. That being said though, the holy trinity of theory, practice and inspiration are key to the production of great work, third constituent of which 'inspiration,' may possibly be the result of genetic propensity... Dirty DNA!

**Is there anything else that you'd like to share with our audience?**

We have a new solo "*As We Step into Chaos*," opening at The Underdog Gallery in London Bridge on April 21<sup>st</sup>.

Also our website is [www.dangerousminds.co.uk](http://www.dangerousminds.co.uk) which has all those lovely social media buttons on the bottom.



[www.dangerousminds.co.uk](http://www.dangerousminds.co.uk)



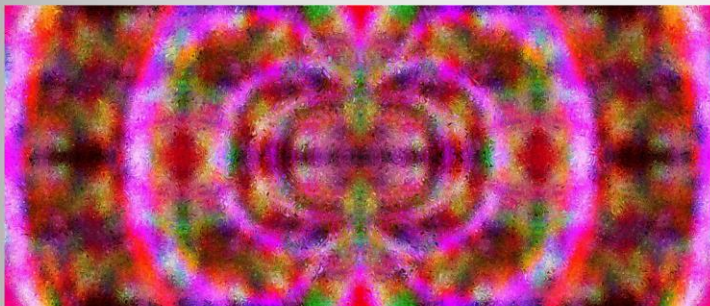
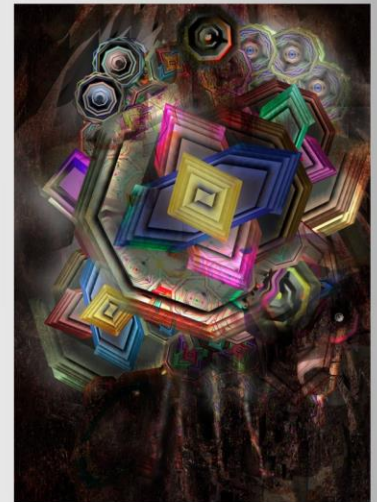
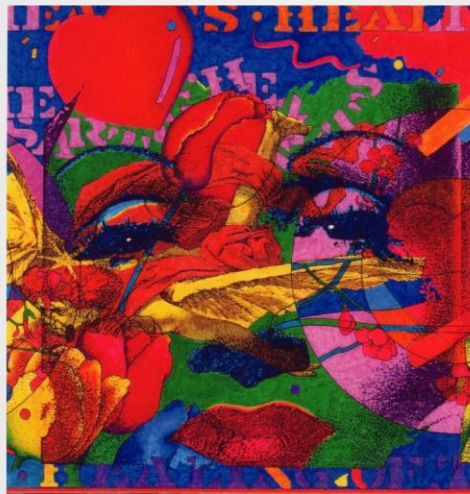




# *Honourable Mentions*

2nd Annual ~ Luminosity Art Contest

[www.international-gallery.org](http://www.international-gallery.org)







*Hatem Khalifi*  
[ETSY.COM/SHOP/TUNISIABAZAAR](https://www.etsy.com/shop/tunisiabazaar)





# IS ART A LEARNT NATURAL

## What Do

### ART CANNOT BE TAUGHT!

Art is beautiful for everyone involved in the industry, the artists, admirers, collectors, business folks and even art thieves to some extent. A well-executed art work leaves its audience vulnerable and in this state, it is easy to hear the crowd murmur statements like, "I wish I could make art like that", "hey, teach me to make art?", "can I have this art?", or "How much can I pay you for this art?" In such a spell-bound moment, everyone wishes they too could become artists of such bold works. This now begs the questions, "can art be taught? Is creative talent a learned skill or an undiscovered ability that we all have?"

It may seem like just a collusion of colors and shapes, a mere chipping of woods, stones or

metals into sculptures, or coordinated pencil marks, but it is not what you think. The most basic definition of art says it is "the expression or application of human creative skill and imagination, typically

in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power." If you were still wondering how this means art cannot be taught, I'll show you. From the definition, we can deduce that art has everything to do with creativity and imagination, and without this important piece to any art work, it will be okay to say such a work is soulless.

# ABILITY OR A TALENT?

## You Think?

Creativity and imaginativeness define art, but sadly, they aren't traits that can be learned or picked up anywhere. It might sound cheesy, but talents do exist and genuine artists are born with the gift of creativeness and imaginativeness. This is not to say true artists are the only individuals capable of being awesome, but the creativity in each human is triggered by a range of scenarios. The most important point to not here is that, if art doesn't trigger your creativity find something that does.

Art works are supposed to depict personal emotions and experiences, fictions or true. By default, it is in genuine to learn to make art like another individual. The uniqueness of art knows no

bounds, artists have preferred canvases and materials. Everyone can use a pencil but does everyone make art from it? You guessed right, no!

Good news is that, we probably can all make art. The imagination to make unique art is stuck within everyone. Learning to use the pencil and all other art equipment do not count as art being taught. A piece can only be called art when the work is generally appreciated and unique. So, learn to hold a pencil or crayon all you like, but if your art doesn't speak to the audience and make them vulnerable you haven't learned anything, because in the first-place art cannot be taught.





## ART CAN BE TAUGHT!

The most basic definition of art describes the term as “the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.” This definition blatantly puts an end to the argument if you ask me. Everyone possesses an imagination, and will let it out within any environment he/she feels comfortable in. Making art doesn't go deeper than learning to use the pencil, paints, the chisel, and all other equipment right. With good training and practice, any dedicated bloke would pick up a canvas and make good art.

Learning to make art has nothing to do with creativity or baring one's heart. That only comes to play in making art. It only becomes art when it is visual. So, if a person has the wildest and widest imaginations in the world but struggles to use a pencil or any art equipment rightly, how can he/she make any art? If imaginations cannot be replicated on a canvas all you have there is a movie or picture in your head.

While a creative imagination might help an artist personalize his/ her art, it doesn't necessarily count as a requirement prior to being called an artist. Consider a person who imagines painting the statue of liberty on paper but only succeeds in painting a stick man because his drawing skills are not good enough. Then consider a person with good drawing skills who goes out to the statue of liberty and draws pretty much what he sees. Between the

abovementioned artists which one makes the cut as a good artist with good art from a layman standpoint. Surely not the one with the stick man art I suppose?

So, the presence of imagination in the head of an artist isn't a yardstick to measure artists because it is not a sufficient means. Teaching and learning art only should do with the obvious, learning the various types of art and apparatus.

One more fact to consider is, no one actually picks up a pen at the age of one and becomes Da Vinci. Every artist goes through some sort of learning curve to help smoothen out the chinks in the armor. From my little experience with art, I remember how I used to attempt to draw human faces but totally blew it. But of course, I could draw shapes and paint them perfectly. However, with little words of advice and a little bit of practice I learned how to conjure a human face with the pencil. Now, this is me, and I am not even interested in art, imagine what an individual who's eager to learn could achieve.

Teach people how to make art and worry less about their imagination because everyone has got that. Many art works feature repeated techniques in presenting the reality and imaginations of the artist, but that doesn't take anything from the art.

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***Authored by: Fidel Webber***





Nikki Pastrana



Barbara Pickering





# Yogendra Modak

Artist | India | Winner~ 3D Category of IGOA's Open "No Theme" Art Contest

*"I was born in Gadchiroli where I was brought up in a tribal culture which is surrounded by dense jungles. I am loving all objects which is directly and indirectly related to nature."*







**Your sculptures are beautiful and well executed. How did you get started as an artist what or who inspired you to create art?**

Being born and brought up in a tribal culture I experienced such social values which influenced me towards nature and culture. My family background belongs to a rural area where there was a dense forest. Me and my siblings are fond of nature. First of all, I would like to tell you that my mother is my biggest inspiration to do this artwork.

There is small story about how I became inspired to do this artwork. One day my elder brother asked my

mother, "Mummy I want to submit any one craft project to school." Then what happened is my mother was so clever in making handcrafts. She bought complete ripped ridge gourd and cut it into small circle type pieces in such manner which looked pretty well and marvelous. Because of that, my brother won first prize in school. This incident was the starting point of my artwork passion because I had observed this event keenly and religiously.

Then I started making so many things with the blessings and guidance of my mother. I made wooden bullock cart, Clay watermelon, Clay lady

finger and wooden bottle gourd.

I was doing so well in this artwork and hence won so many prizes at school level.

### **What do you like most about working with wood?**

What I like most about working with wood is my tribal culture, which is our tribal male, female, our wild and domestic animals who always remain in my mind as immortal entities. I am always being motivated by them, so I feel that I should be obligated to draw their life style on wood.

### **You mentioned that you were brought up in a tribal culture. How has this upbringing influenced your artwork?**

Of course, I have experienced tribal culture therefore I always appreciate their lifestyle, rituals, customs, living habits, standard of living, clothing pattern, ornament patter, their language dialect, attitude and their behavior.

Hence, it has deeply influenced and impacted my artwork which reflects tribal culture and lifestyle.

### **You have strong connection with nature. Why is this connection so important to you and your culture?**

I think nowadays civilization has increased and people are becoming more sophisticated, selfish and rude about conservation of nature and natural resources. Therefore, I am trying to expose the tribal lifestyle which is purely natural, which can educate and motivate all of society to conserve nature and natural resources.

This is why I feel that I am strongly connected to the nature which I am able to put on wood as artwork.

**Do you feel that art cannot be taught, that an individual either has or lacks artist talent? Or do you feel that this talent is within us but we have to attune ourselves to realize it?**

Yes, I strongly believe that art cannot be taught, here I should correlate your sub question that every individual has this talent within him or her but yes there is only need to bring out this talent any how because every individual artist should be his own teacher.

Of course there's natural talent, it's not a myth. My statement comes from the achievements of people like Henry Moore (England), Louise Neveleson (America), Pablo Picasso (Spain), David Nash (England) etc. I believe some people have more natural aptitude than others in certain areas. This is what I call natural talent.

### **Is there anything else that you would like to share with our audience?**

Yes, I would like to convey my warm regards to all audience. In the future I am planning to call all the people across the globe to show our tribal culture. I will arrange a live exhibition of tribal art and craft so that this artwork will be recognized worldwide as greatest artwork done by my own people.

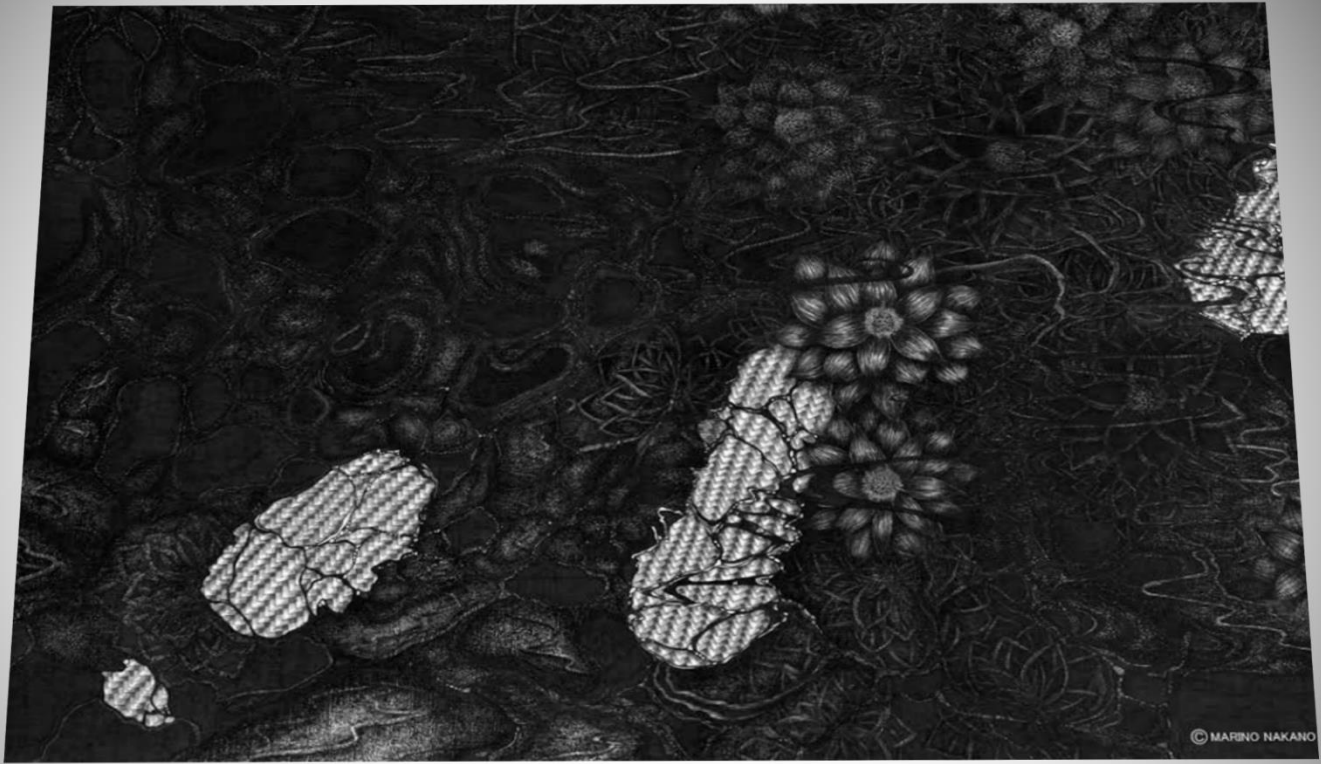
[modakyogi7@gmail.com](mailto:modakyogi7@gmail.com)











# Marino Nakano

Artist | Japan | 2D Winner of IGOA's Open "No Theme" Art Contest



Marino Nakano is a Japanese-born artist who graduated from Musashino Art University in Japan with a BA in Fine Art and UCA BA (Hons) in Textile Design in the UK. She lives in California U.S. now and is specializing in pen drawings which are delicate, drastic and entertaining. Also, Marino creates commercial digital art works for international enterprises. She is motivated to expose her arts worldwide to entertain people.





**Your attention to detail and creative abilities are amazing. You have a diverse background as an artist, why did you choose to specialize in pen drawing?**

First of all, dating back to beginning of my art life (17 years ago), my former teacher praised my black and white pencil drawings. He said, "Your drawing has power, especially when you draw black in black." I remember these words all my life. I had created digital illustrations with many different colors for commercial products, however I began to realize an importance of my uncontrived origin. I use pens because it can

express black shades in layers as well as pencils, and the blackness is much deeper. It is the best way to depict my pure sense of beauty freely.

**You've expressed a great deal of passion for drawing with pens. What are some of the advantages and disadvantages of pen drawing?**

I believe monochrome drawings give people strong impression because motifs cannot be camouflaged by colors. In my pen drawing, I am pursuing the beauty of "black in black" to illuminate essence of the motif, this is what I think the best advantage of the pen drawing is. On the other hand, as a disadvantage of it for me is just the difficulty to undo the drawing. I usually don't under draw a draft before I start drawing. I just keep a completed image in my head. So this can be a disadvantage and also an advantage which allows me to draw what I want to draw at that moment.





**Why do you choose to create artwork that is drastic and entertaining yet delicate?**

I feel happy when my art works surprise people. As a first impression, drastic drawings give people an intense impression, and then they pay attention to the delicate details, which is a second impression. This is how my artworks entertain people.

**Has relocating to the U.K. and the U.S. affected your artistic style or artwork?**

As I have experienced British, American, and Japanese cultures, I realized that the most important thing for my creation is "discard what I don't need." As I've lived in different cultures from my origin, I've learned a lot of new things, met new people, and experienced new opportunities. These experiences broaden my horizon wider and make me more diverse. However, at the same time, I've realized that if I had experienced a lot, the core of myself has never been changed even if I had experienced a lot of things. The effect may appear in some points but I don't think I have been affected by these different cultures directly to my art styles.

**What are your opinions regarding the thought that art cannot be taught, that an individual either possesses or lacks artistic talent?**

Regardless of talent, I think artists should acquire techniques and general foundation at some level to express their art form because these skills allow us to crystalize works which we can imagine by talent. As that may take at least a few years, maybe several years, it's very difficult to learn these skills by oneself. Even if people have a talent of art, it is very essential for them to learn expedients to reduce their talent because artists need to think of how the audience feels when they create their artworks. Some people might have great talent to create artworks without any education from someone else, however that is a tiny percentage

And very exceptional. Art has unlimited possibilities, on the other hand, there is no regulation to create art works. Some people say "Artists just need their sensibility and talent. Art should not be taught," but I don't agree with this opinion. Skills are not a part of talent, but they are required to bring out your talent.

**marinonakano.com**







"I was born in 1969 in Dallas, Texas and raised in Mesquite, Texas for the majority of my younger life. I now reside in Rockwall, Texas where I own a landscape business. Art for me started at a very young age in elementary school and continued being in my life as time had allowed. Now that I have raised my family, I feel that I can focus on something I love to do, create! It has become a true passion and a daily obsession to be creative through painting and sculpture."

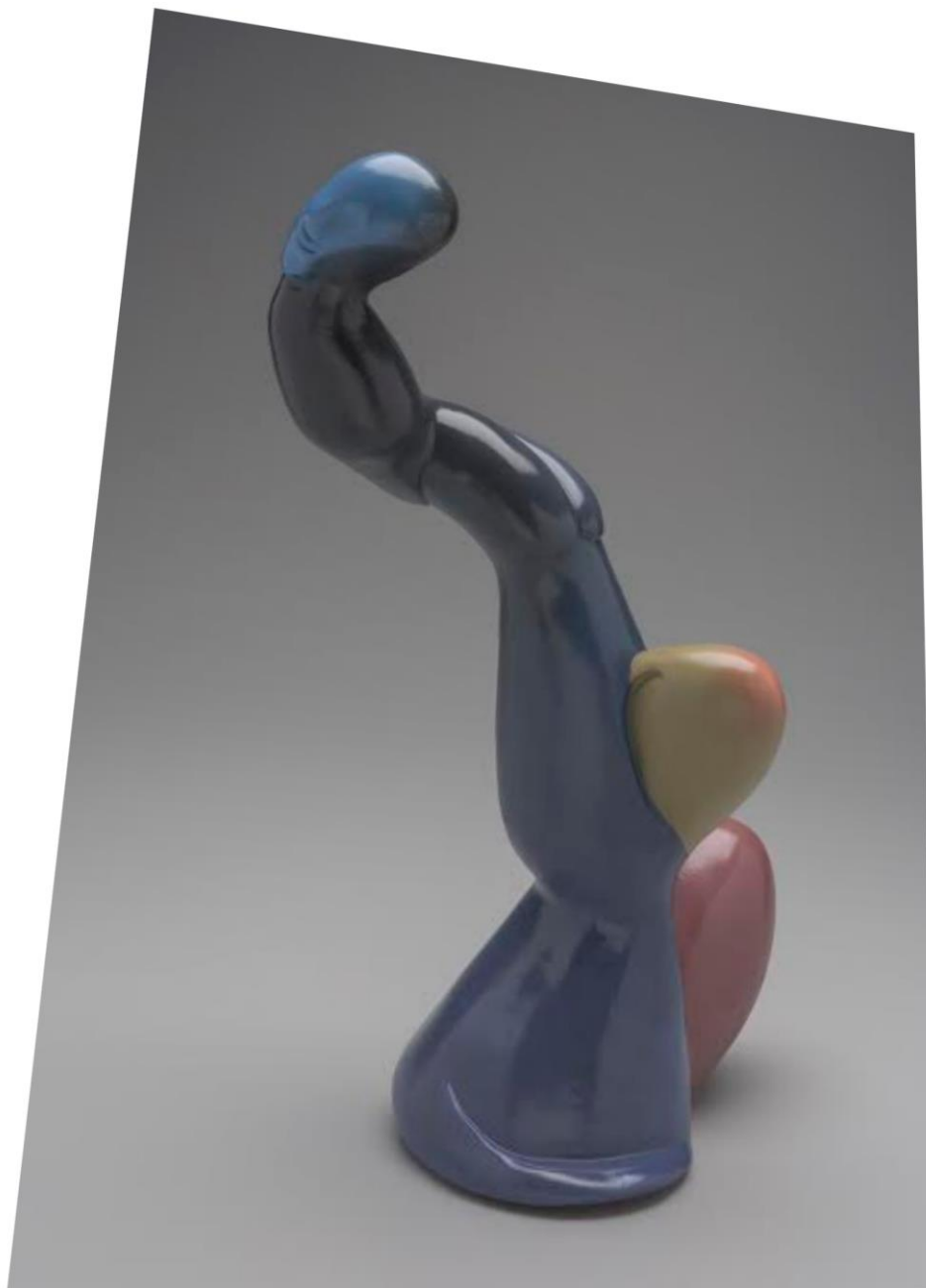


# Curtis Frederick

Artist | United States | 2nd Place ~ IGOA's Open "No Theme" Art Contest







**You are very talented and your work is a beautiful and unique showcase of your artistic abilities. How were you introduced to art and where does your inspiration come from?**

I was introduced to art through required art class taken in the early years of my schooling. I quickly realized that I loved all the activities we did in art class and seemed to have a natural talent for drawing.

The inspiration for my work has changed through the years and through my life experiences. The biggest inspiration for me in creating works are the human figure, movement, emotions, life, and music.

**Tell us about your artistic style.**

I feel very close to establishing my artistic style in creating sculptures due to primarily focusing on it for so long. However, I feel miles away in finding my style in painting since it is relatively new to me. The one similarity that both mediums seem to have in my creative process is my approach. I approach most of my works with little planning or design. Instead I use inspirations and creating as the work grows.

**You mentioned that you are truly passionate about creating through painting and sculpture. If**

**you had to choose one medium, which one would you prefer?**

This is like someone asking me to choose my favorite child. I would say at this current time I am fascinated and in love with the exploration of painting, but if I had to choose one, it would be sculpture. It is mainly because I can create movement and motion in sculpture that can be viewed at 360 degrees versus the 2-dimensional painting. It is rewarding to be able to create a piece where beauty can be viewed at so many angles.

**As a person who began making art at a young age, what is your opinion regarding the notion that art cannot be taught, that an individual either has or lacks artistic talent?**

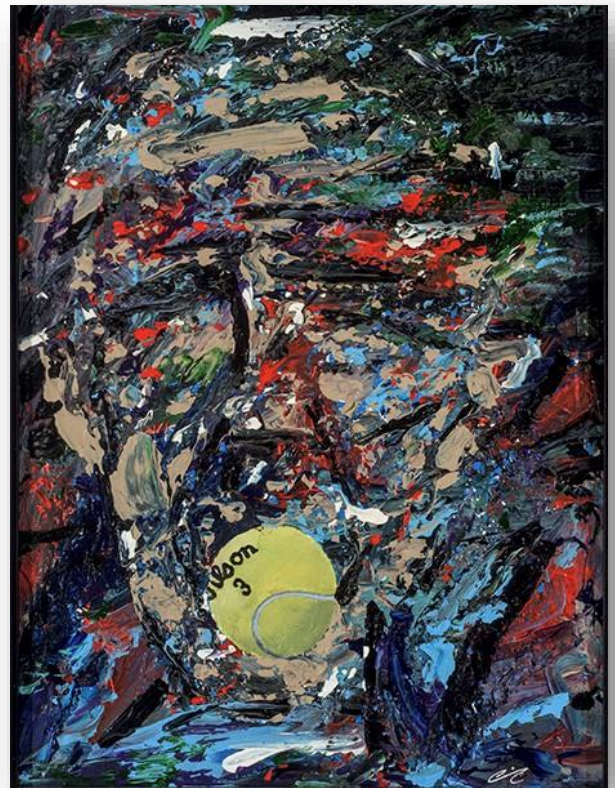
Well clearly the basic fundamentals of any medium in art can be taught and helps in the development of the artist understanding of the medium. However, I believe that there are artists that may have more talent in technique and artistry than others. But undoubtedly I believe you can't teach creativity, imagination and individuality that exists in art.

**Now that you have raised your family, aside from creating sculptures and paintings are there any other passions that you'd like to pursue?**

I do have the obsession with one day owning my own gallery and workshop. I would love to help other artists that may not have the opportunity to be seen at other galleries. I would also like to have a space where artists that may not have the proper facilities could have a place to work and learn.

**Is there anything else that you'd like to share with our audience?**

I am currently working on a sculpture that depicts the human form with the use of gesture and abstraction to show emotion. I am also working on a large painting



that illustrates several images of people, music and fictional characters that I idolized and admired through my life. Follow me at Curtis\_Frederick on Instagram to see the progress of these projects and please visit my website to see all of my work. If you would like to see some of my work in person, I have these upcoming exhibits that I am participating in the near future:

- Art League of Hilton Head 2017 Biennale Exhibition, Hilton Head Island, SC
- Alexandria Museum of Art 30<sup>th</sup> September Exhibition, Alexandria, LA
- Art 7 Gallery "A Shift of the Mind's Eye Exhibition", Fort Worth, TX









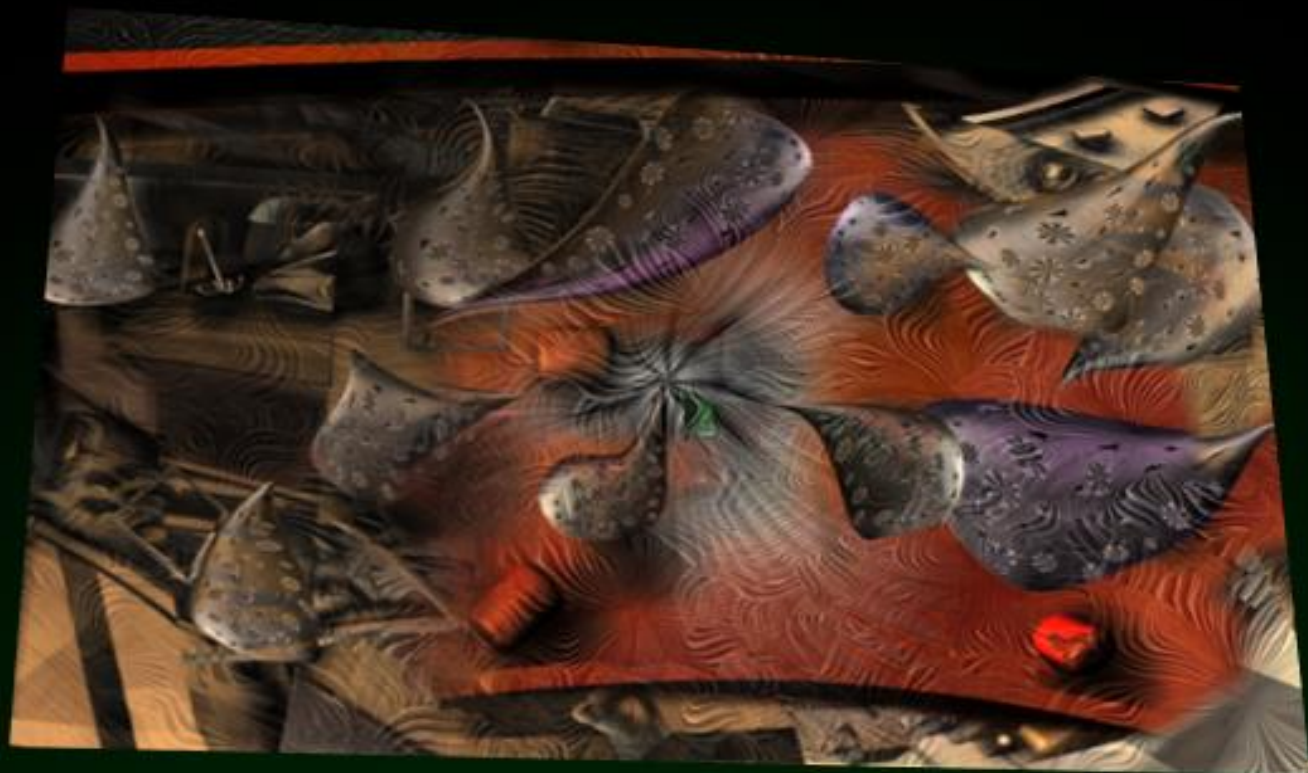
# Vincenzo Corrado

Artist | Italy | 3rd Place- IGOA's Open "No Theme" Art Contest

Vincenzo Corrado lives in Rome and his hobby is drawing on the computer. He has always been passionate about pencil and pen drawing tools that give way to expressing themselves freely. First it shows a predilection for portrait and figurative subjects; only later he discovered a more suitable arrangement for the metaphorical symbolic kind.

In 2003, power passed from the pencil to the graphic tablet. More than anything else, Vincenzo prefers to create from scratch entirely on the computer without a basic photo-starting. He is self-taught and is also interested in the world of three dimensions, he creates figures in space which he then renders and processes graphically associating them with each other. The High Definition concluded process is reduced for comparison with other enthusiasts in the online contest.





[vincentcorrado.carbonmade.com](http://vincentcorrado.carbonmade.com)



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Chloe Tatro



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