

SUMMER ISSUE #6 | JULY 2017

EXQUISITE ARTS

Magazine

Is Traditional Art a Dying Art Form?

Spotlight on Annie Pootoogook

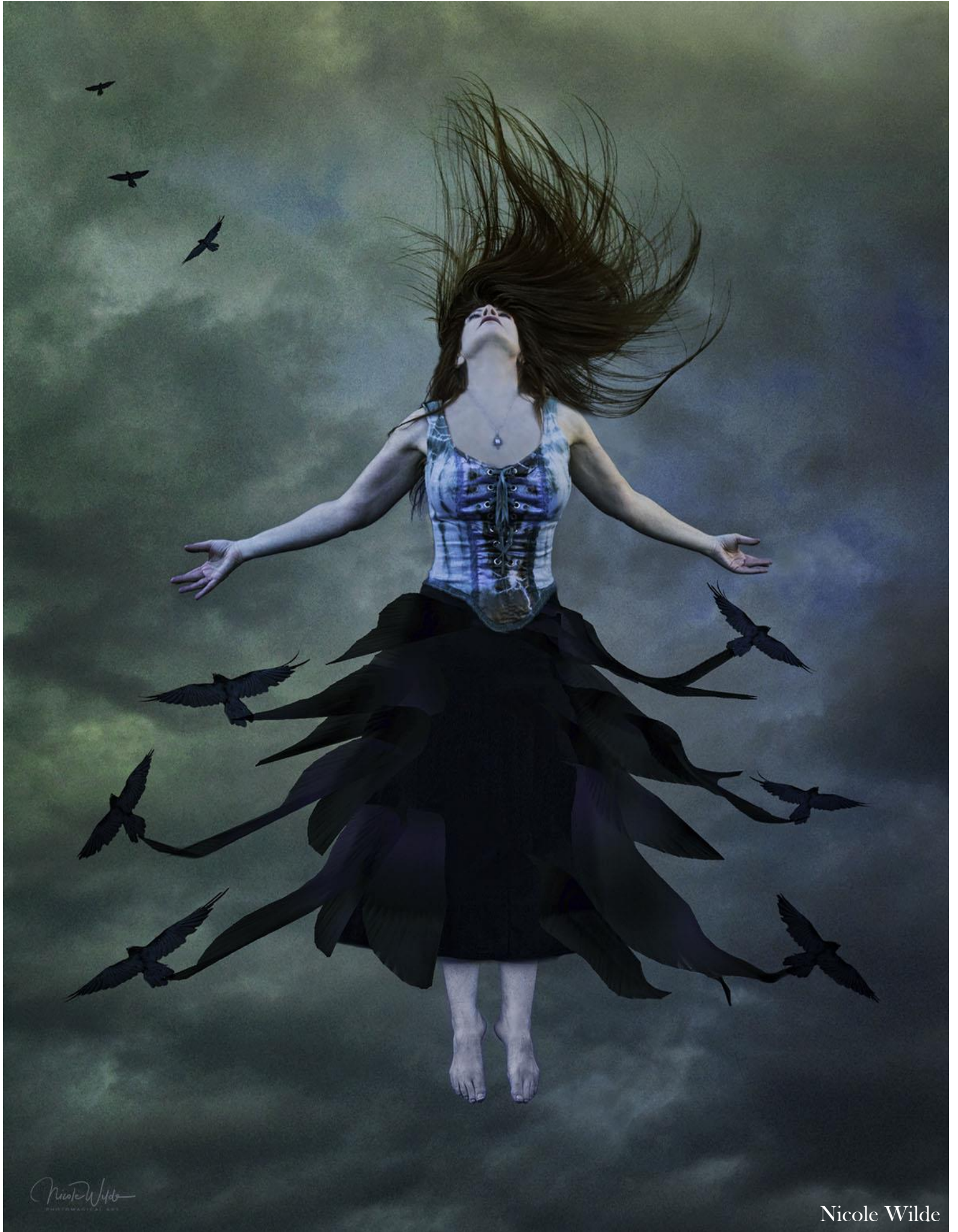
Plus

**Great
Interviews
With
Talented
Artists**

**Canada Turns 150 &
*A Tribute to Indigenous Art History!***









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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GISELLE OLIVA

PHOTOGRAPHER | UNITED STATES | WINNER- IGOA'S MONOCHROMATIC ART CONTEST

"As an artist, I like to explore the idea of storytelling. I've always been drawn to grand stories and myths that are almost fantastical in a sense. Whether it be creating my own characters or taking a preexisting story and skewing it, I tend to leave it almost ambiguous enough that the viewers are forced to use their imagination and attach their own stories to my work. I use photography as a medium to bring my stories to life. Working in black and white photography, has challenged me when it comes to developing ideas that would be successful in black and white. The process for my work tends to take a more fantastical style and has evolved from reading and being told stories growing up as a child. As kids in my family, we were always encouraged to develop our imaginations. Reading a lot of books or being told stories from my ancestors, allowed me to place myself in a story that was never mine. A lot of projects I work on, all come from inspirations of literary stories I've read or come across in my life. I was once told by someone that nothing is ever really thought up from pure imagination, everything is made from inspiration, and I hold truth to that statement with every one of my pieces."

Your photography is unique and very creative. What inspired you to become a photographer? What is your artistic background?

My oldest brother is actually the one who introduced me to photography when I was in 8th grade and he brought home a film camera from school and let me play with it; since then I've been glued to this medium. My childhood is ultimately what inspired me to follow my passion for photography. Growing up in a family where we all truly value art, no matter the medium, we were always encouraged to find what we love and explore it and make sure that we always loved what we were doing.

Your artistic style includes creating photography that is almost ambiguous in nature. Why do you feel that it is important for the audience to draw their own conclusions from your work?

I feel it's important to draw your own conclusion from my work because it's almost like a cycle I go through. I've always been fascinated by storytelling and a lot of my work is based on actual stories I've read or heard somewhere but I tend to skew them in a way where they're almost unrecognizable... and so that goes into why I find it important to keep it ambiguous, it's as simple as saying, I like to hear the stories people come up with for my work because I'm a sucker for a good story.

You mentioned that literary stories and myths play a central role in the creation of your art. Why does literary work have such a profound impact on you and what are some of your favourite literary pieces?

Literary pieces have a central role in my work because I was raised on storytelling. We were always encouraged to dream in my house. I remember always coming up with stories with my twin sister growing up and pretty much just roleplaying around the house. Some of my favorite literary pieces though? That's a tough one. There are so many to choose from, but I think I'll have to say *Pride and Prejudice* by Jane Austin and *Little Women* by Louisa May Alcott. Those are two of the first books I ever got my hands on when I was younger. Maybe I'm just a sucker for a good love story and strong women.

As a photographer, do you feel that traditional art is becoming a dying art form? If so, why?

I wouldn't necessarily say traditional art is a dying art form, but I do believe that technology in art has become a top priority. While artists are turning to the latest and greatest of technology now to create art, we'll still have traditional art in places where it matters. Art shows and galleries I believe, will still continue to showcase traditional artists as well as digital artists. It's just a matter of knowing where to go to find this kind of work. Traditional art, as in pencil to paper, film photography, painting, and sculpting, (etc.) will still always be the base to learning your art and then growing within it, even if that means moving into digital.

When designing the concept for your art pieces, do you prefer to create your own characters or would you rather to take a pre-existing story and skew it?

I do a little bit of both. I've skewed stories I've read or heard, but I've also just created my own characters and placed them in a setting where the audience is forced to come up with their own stories. I have no preference in that topic if I'm being honest. I find pleasure in creating work surrounding either one.





"I currently have 2 pieces from a series I did in digital that is showing in the Identity Exhibit at the Orlando Science center if anyone is in town and would like to go see some art. A lot of great work showing there till September. This same piece (Get Thee to a Nunnery) is also going to be published in the September issue of The Scene & The Heard Journal if anyone would like to keep an eye out for that magazine."

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Terence Kneale

Photographer | Australia | 2nd Place Winner- IGOA's Monochromatic Art Contest

"I'm an International award winning photography artist with an accrued total of 102 awards won worldwide. My artistic style has won me many prestigious awards worldwide including The Global Photo Awards Landscape Photographer of the Year 2010. My main art is created by nature itself which is so dear to my heart. I sell Archival Photography Art which lasts for generations."



Company until I decided to fulfill my last ambition to become a professional photographer.

Tell us more about your artistic style.

I usually have a vision of the type of image I want to project before I shoot. Composition is very important to portray a certain feeling of an image. When you shoot a lot of images with a purpose it becomes natural as what you need to do for a beautiful result.

Many people feel that traditional art is becoming a dying art form, what is your opinion regarding this?

What is traditional Art? Art is Art created by humans expressing their feelings through their chosen medium . It will never go away. Art is very powerful in showing people what makes them tick!

You've had a lot of success in your artistic career. Accruing a total of 102 awards worldwide is a tremendous accomplishment. What advice do you have for other artists who are just emerging into this industry?

Do what you love doing, creating art. Success takes time and money. The key word here is money (resources), never forget that when you take the plunge. Don't be a starving artist!



Your work is very distinctive in nature, what prompted you to create this unique style of photography?

I grew up around nature as a kid as we lived on a farm in Gippsland, Victoria, Australia. I remember once we caught a koala in distress and took him back home and cared for him until he was ready to go on his own accord. There's nothing like helping helpless animals get back on their feet. My heart bleeds when I see the natural environment being destroyed by greed and not caring of what's around them. This is what I love doing, showing people the beauty of what this planet has to offer and bringing environmental awareness of how important it is to nurture for future generations.

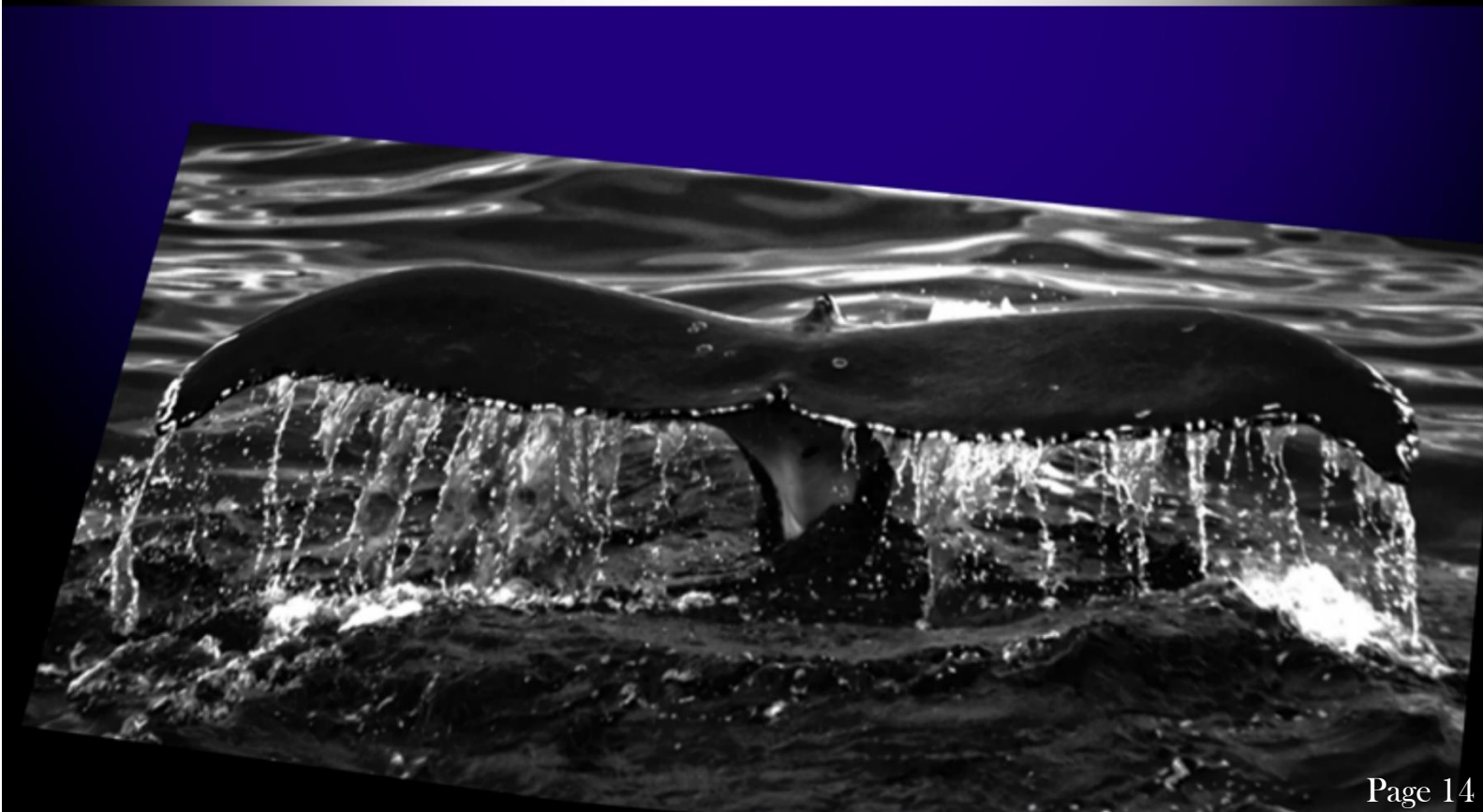
How did you get started as a photographer? What is your artistic background?

I shot my first image at 13 years old, after that I was hooked and did it as hobby until I started my own photography business back in 2012. Specialising in location photography, portraits, pets, flowers, food and fine art. I'm actually a very good free hand drawer, I've always loved art and dabbled in all mediums which I loved all of them . Woodwork was a fascination with me due to the smell and the natural grains you get with all types of species of timber. I was leading hand of an antique reproduction furniture



“My mission is to help endangered species from extinction so future generations can have the joy that I’ve had from nature. I’m also now shooting medium format panoramic film images . Images will be available soon in limited edition quantities from my website.”

tezzasfineartphotography.com.au



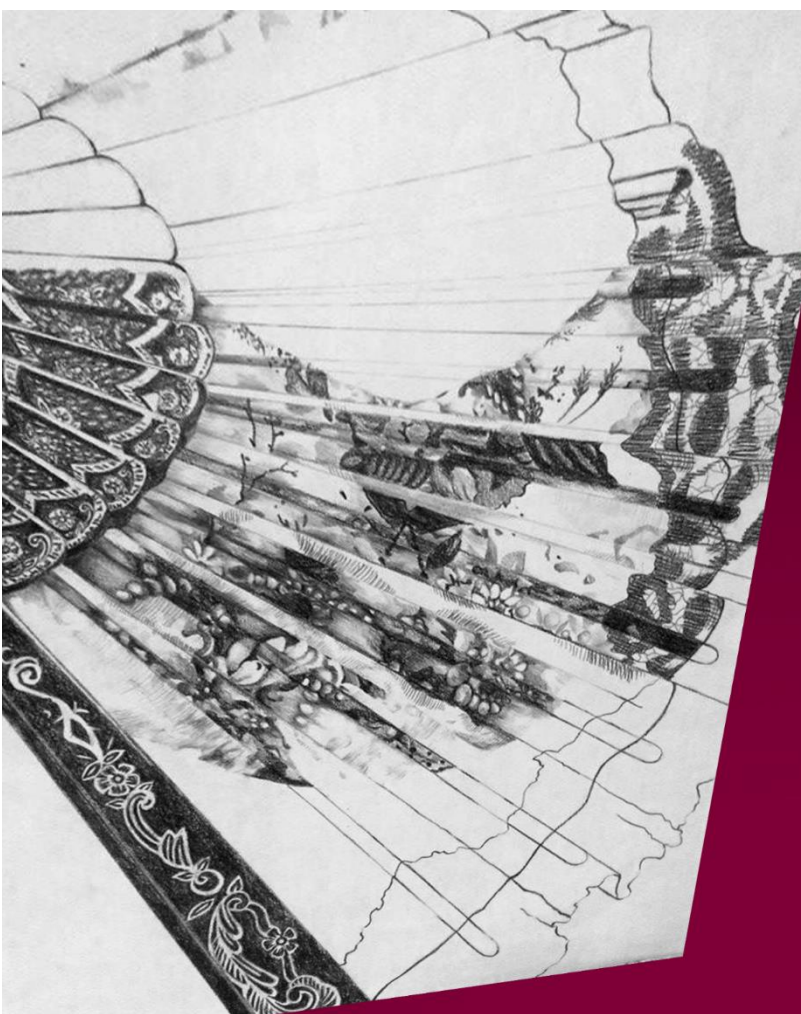




Ashley Nordquist

Artist | United States | 3rd Place Winner- IGOA's Monochromatic Art Contest

Ashley Nordquist was born in Angier, North Carolina and now lives in Pembroke, North Carolina as she studies at the University of North Carolina at Pembroke. Her work is normally done in graphite and pen, but she sometimes implements color into her drawings. Ashley is currently a rising senior and is expected to graduate in May of 2018 and eventually plans to move on to Graduate school to further strengthen her abilities.



Your winning piece “The Seer” is a very creative and innovative piece. What was the inspiration behind creating this piece?

The inspiration behind “The Seer” essentially stems from my personal experiences throughout my life. “The Seer” is actually first part of a six-part thematic series that I developed earlier this spring in my Advanced Drawing II class at The University of North Carolina at Pembroke. The focus of this piece was to depict the harsh reality that many people like myself go through on a daily basis. “The Seer” represents the struggle and after effects of witnessing a traumatic event. Of course, this traumatic event is meant to be left up to the interpretation of the viewer, since everyone goes through and experiences everything differently. The robotic aspect that can be seen in this piece represents the concept of one losing one's “humanity,” or parts of themselves that, essentially, make them human through the witnessing of a variety of traumatic events.

Your work is predominantly done using graphite and pen. What do you love most about working with these mediums?

My love for graphite started at a very young age, primarily because that was what I next to always had access to when I wanted to draw. Pen followed suit as a fellow favorite a little while later for the same reason. What I personally love the most about both of these mediums is their simplicity and that you can capture such amazing depth and contrast with both graphite and pen, whether separately or together.

You mentioned that sometimes you implement color into your drawings. Is there a particular reason why you prefer to create monochrome styled artwork?

When it comes to drawing, I would (and still do, in most cases) shy away from using any form of color. I believe that the main reason why comes back to my love for graphite and pen from years of use. There is something about a drawing in graphite, pen, and sometimes both that creates this energy that I have always been drawn to, even back when I first started drawing. To me, it is almost as if I can relate to the concept of monochromatic drawings on an emotionally deep level.

As a traditional artist, do you feel that traditional art is becoming a dying art form?

I have recently discussed this same topic with a few good friends of mine, and this is one of those topics that can be debated for quite some time. I do believe that traditional art is becoming a dying art form, but not at an exponential rate like some may think. As our society becomes more and more enveloped in the world of technology, this technology affects every aspect of our lives. If I were to compare the amount of students concentrating in drawing verses those who are concentrating in digital, those in drawing are easily outnumbered. It's because we are constantly being told “digital is where it's at! If you want to get anywhere as an artist, you need to focus on digital!”



Another reason why I believe that traditional art is a dying form is due to the lack of materials required when it comes to making something via painting software on your computer. Being a painter is expensive, constantly having to restock on paints, canvases and brushes, unlike a digital painter who only needs to buy a drawing tablet and have some sort of painting software. I also see digital art as being easier to create in certain aspects, for example, you can press a single key and it undo's mistakes you made like it never existed. Of course, with traditional art, in many cases if you make a mistake, there is nothing you can do about it and you have to improvise, which I believe is a great and creative strength to have that you can't get through digital.



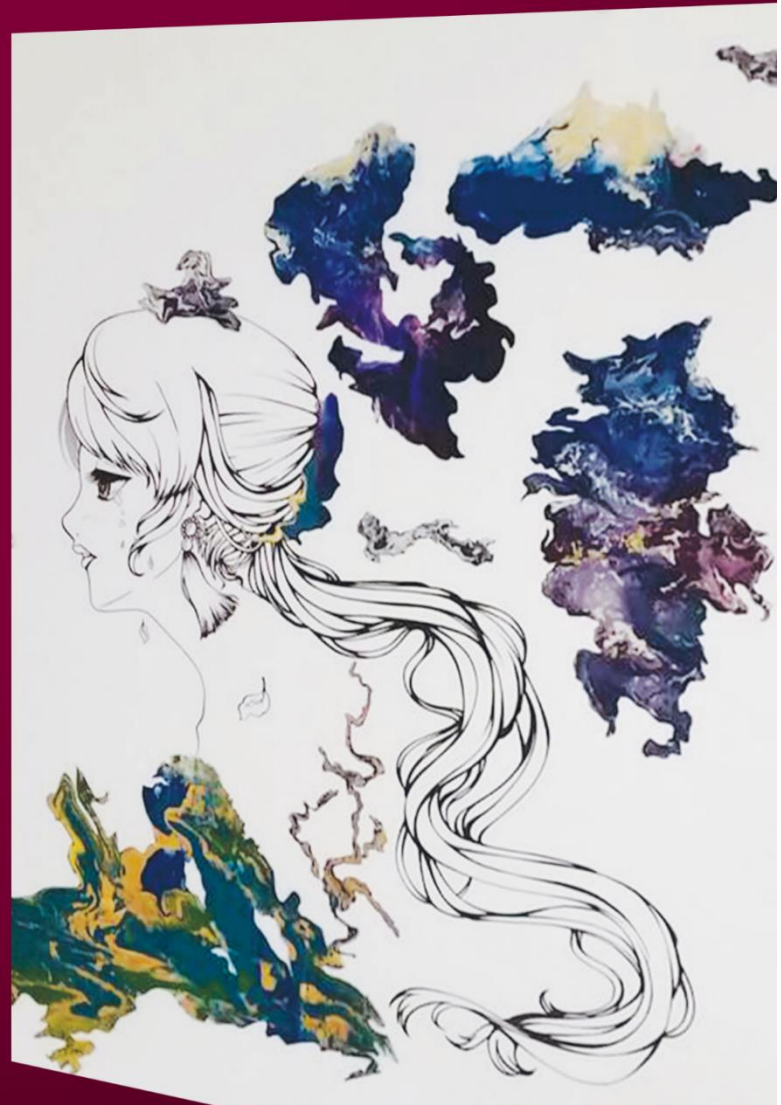
What are your future artistic goals? Where do you see yourself in the next 5 years?

My current goal is to move within the next year to a large city in North Carolina that is popular in the arts to both continue to work on strengthening my abilities as an artist and to get started on my career by working in a gallery. After a couple years, I then plan to go to graduate school to obtain my M.F.A.

You can reach me either by email or phone!

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Honourable Mentions

2nd Annual Monochromatic Art Contest

www.international-gallery.org





Laurie Borggreve

4 Amazing Canada Gave

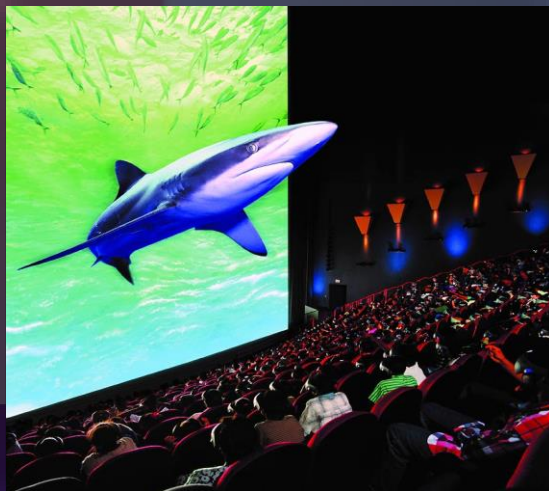
THE ALKALINE BATTERY

Lewis Urry – 1954



IMAX

IMAX Corporation – 1968

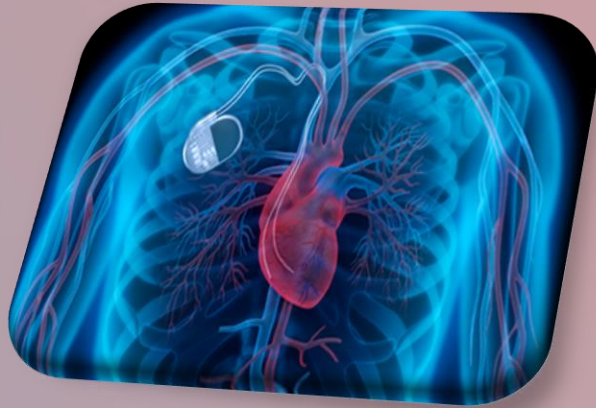


Years of Independence!

Inventions The World!

HEART PACEMAKER

John Hopps – 1950's



THE BLACKBERRY

Mike Lazaridis – Late 1990's





A Celebration of Indigenous Art History

The indigenous culture is one rooted in the history of our world carrying un-broken traditions, impeccable creativity and a profound respect for humanity, nature and the cosmos. There is a lot that our modern society can learn from the ancient principles of their culture, as love and a deeper meaning for life are the essence of what they believe, speak, write, practice and create. Indigenous nations from all over the world have contributed outstanding pieces of art to our society; priceless work stemming from ancient civilizations to the incredible pieces from the native artists of today.

Paleo Lithic People

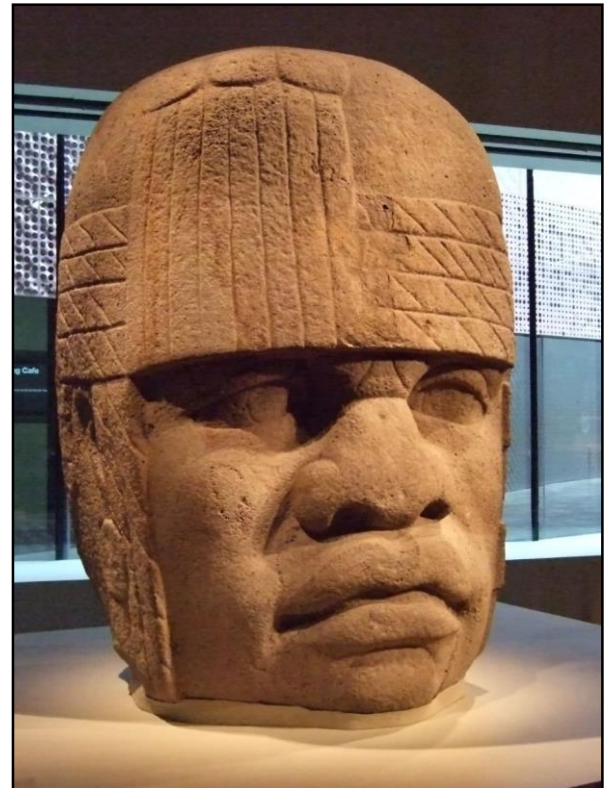
(Paleo- American/ Paleo- Indian) – 8000 BC & Earlier



The artistic practice of carving art into rock otherwise known as petroglyphs were the primary medium of art used by the paleo- lithic people of the Americas. Archeologists regard the Paleo lithic people otherwise called Paleo-Indians or Paleo-Americans as the first inhabitants of the Americas.

There are many sites in the Americas where Paleo-American petroglyph art can be found. The Coso Rock Art District contains canyons that boast over 100,000 petroglyphs. A few other sites include: Sego Canyon in Grand County Utah, McGee Springs Dinosaur National Monument in Utah & Colorado and the Wild Horse Canyons in Utah.

The Olmec



Colossal Basalt Head- Olmec

The first civilization to fully develop in Mesoamerica was the Olmec. They primarily lived along the gulf coast and were well known for the creation of 17 giant Colossal basalt heads of whom are believed to be their rulers or elites.

These early monumental structures were 5 to 11 ft tall and weighed between 7 and 10 tons! Most of these sculptures now reside in Mexican museums.

The Olmec also created jewelry, cave art and sculptures made from wood, jade, terracotta, serpentine and basalt. They also devised a complex astronomical calendar, writing systems, rituals and a vast amount of traditions and traits that influenced succedent civilizations such as the Mayans and Aztecs.



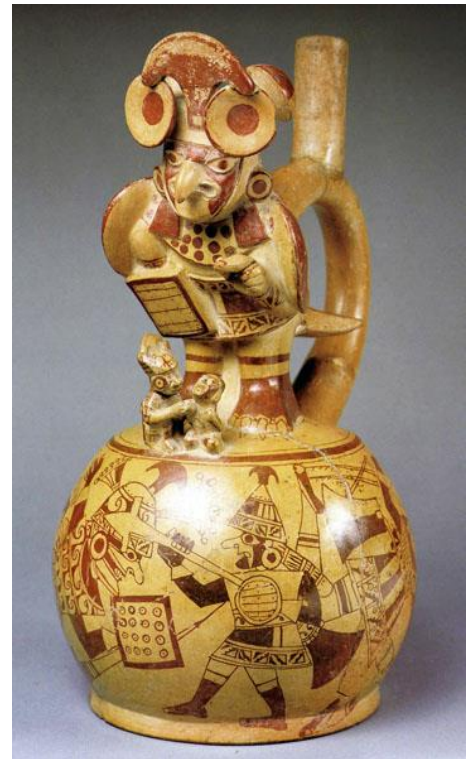
Olmec Collection, de Young Musuem in Golden Gate Park, San Francisco, Ca)

South America- Pre-Columbian Civilizations

Most of the indigenous civilizations in South America were developed in the Andean region. These early civilizations created a variety of artistic works ranging from crowns to spout vessels, sculptures, jewelry, mantles and more.



(Chavin) Stella divine jaguar. National Museum of Chavin de Huanter



Ancient Peru (Moche) - Spout Vessel



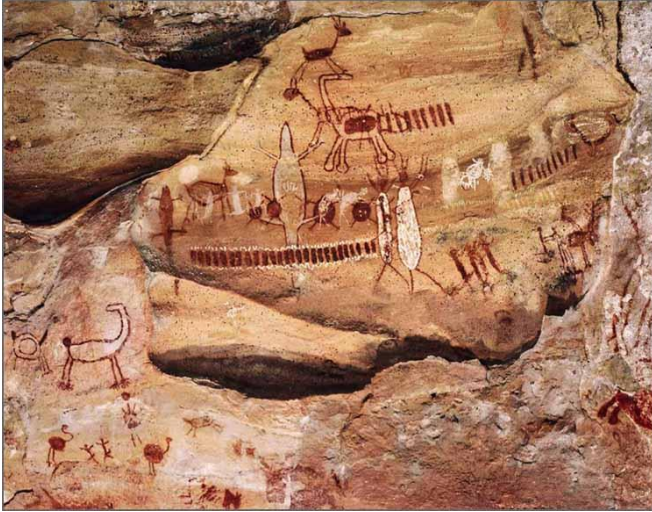
(Chimu) Set of Gold Ornaments



(Lambayeque) Funerary Mask. Metropolitan Museum of Art

Amazonian Indigenous People

Some of the oldest rock paintings and ceramics in the Americas can be found in Caverna da Pedra Pintada (Cave of the Painted Rock) in the Pará state of Brazil. The Indigenous people of the Amazon region were known for creating textiles, ceramics, jewelry, clothing, paintings and feather work.



Caverna da Pedra Pintada- Rock Painting, Brazil



Pre-Columbian Hmong Designed Pottery (Brazil)



Tiriyó-Kaxuyana Beadwork

Australian Indigenous People

The Australian indigenous art remains as the oldest form of unbroken traditional art in the world. One of the oldest pieces of rock art was found during the excavation of the *Narwala Gabarnmang* rock shelter. Some of the rock art found in Australia are estimated to be approximately 40,000 years old. The indigenous people of Australia created ceremonial clothing, sculptures, rock art, wood carvings and both leaf and sand paintings.



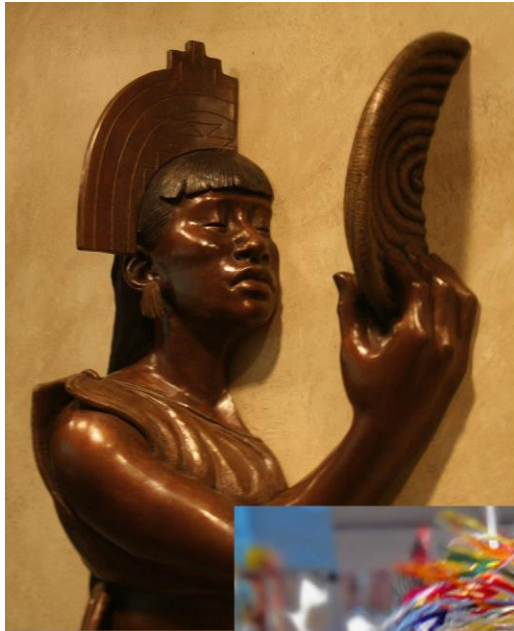
Rock Art- North-West Kimberley region of Western Australia (Bradshaw Paintings)



Aboriginal emu caller. (Arouses the curiosity of the emus.)



Australian Musical Instrument Artifact





ANNIE POOTOOGOOK

Inuit First at The Documenta Whose Honest Everyday Life Sketches Changed Canadian Art



Wica'heala kin *the old men*
Heya' pelo' *say*
Maka' kin *the earth*
Lece'la *only*
Tehan yunke'lo *endures*
Eha' pelo' *you spoke*
Ehan'kecon *truly*
Wica' yaka pelo' *you are right.* Told by Used-as-a-Shield
(Teton Sioux)



In November 2006, a 37-year-old Inuit girl entered the art world hall of fame when her work won her the 2006 prestigious Sobey Art Award and took home \$50,000. According to the jury members the Cape Dorset, Nunavut, Canadian girl had an exceptional ability to reflect and balance the current moment of the aboriginal traditions and modern drawing. The Inuit girl was dexterously helping in the re-examination of modernism revealing the hybrid contemporary traits characterised by diverse masterful celebratory points in her art.

Sobey Art Award is an annual Canadian award that guarantees the winner \$50,000 presented to a fortunate artist below 40 years of age who had, in the immediate last 18 months, displayed his/her work in a commercial or public gallery.

The artist in a changing world

The girl is Annie Pootoogook, a Canadian Inuit artist. Her drawings perfectly capture a changing culture of a

people whose customs, while still un-extinguished, must contend and live with modern realities from the media, manufactured goods to technology. Before the award, Pootoogook had received a special invitation to exhibit in Kassel, Germany, at the prestigious 2007 Documenta Art Show that happens every five years, the first for an Inuit artist. By the time the world came calling in 2006, the 37-year-old had only been an artist for nine years.

Unabashed depictions

Annie Pootoogook brought her art to life using coloured pencils and pen and unabashedly depicted the contemporary Inuit daily struggles and sojourn in a changing world. She followed the *sulijuk* (which means "it's true") tradition gleaned from her mother and set off by her grandmother. In their lives, the three generation of Pootoogook women had depicted life in Canadian North as they saw it adding very little in their compositions.

Exceptional simple style

Annie Pootoogook images enjoy expansive tracts of white space with muted colour schemes that drab their vibrancy. Her rudimentary realism illustrated in her work refuses to be shackled by realism of space or form. The interior scenes of her work inimitably line up conspicuously with the image plane and portray a simplistic interpretation that doesn't rely on veracity to nature. Time motif has been agreed as artistically critical in the drawings of Pootoogook that defiantly appears in her work as if to capture different moments in the course of time.

Bloodline of Inuit art

Art runs deep in Annie Pootoogook's blood and family line; the daughter of Napachie Pootoogook, a robust graphic artist in her own right who also left a unique and special body of artwork over half a century between 1938 and 2002. Napachie was the daughter of Pitseolak Ashoona, who lived between 1904 and 1983, perhaps the most identifiable of the three women by both the older and younger generations. She displayed unpretentious authenticity in her artistry and enjoyed a staunch membership to the Royal Academy of the Arts. Annie's father was a stone sculptor and printmaker while the Inuit draftswoman, Shuvina Ashoona, an effective modern day pen and pencil artist with keen eye for contemporary Inuit life and Canadian landscapes is her cousin.

Blatant art disclosures

While *Dr. Phil* is just another American TV show to Annie it's the title of her most notable piece of art

depicting a Kinngait, Nunavut young girl watching the popular American show. Annie through her work demonstrates the quiet satisfaction and pleasure of showing personal demons, domestic abuse, alcoholism, the lazy delight of staring at the television watching cartoons, enjoying a cigarette with a close person to sketches of fish stick dinner and dead seal being cut up in country food.

Pootoogook did not spare anyone the jagged human suffering disclosures of Inuit life in the present time, veering off the Inuit art of the past that stuck to a happy life in the North of joyous Inuit mothers in amauti beads and dancing bears. Her work recorded the straight up hybrid Inuit culture in declarative frontage. From designing a bag for a Helsinki contemporary Inuit artists' exhibition with drawings of curious lovers in erotic moments to a sketch of a woman on her knees in prayer as a giant hand of the divine reaches down in pious helping gesture, she was drawing her life in every mark she made with her pen and coloured pencils.

A profoundly courageous and influential Inuit artist who has helped push the cultural boundaries of modern Inuit and contemporary Canadian art, she vanished around the Rideau River shore before her body was found in the river on September 19, 2016.

Annie Pootoogook's astounding body of work expressing her capacity for tranquillity, playful spirit, joy and resilience, courage, imagination and absence of self-pity is a celebration that will be explored for ages wherever Inuit and Canadian contemporary art and pen masterstrokes come up.





Nicole Wilde

Photographer | United States | Winner - IGOA's Nature's Beauty Art Contest

Nicole Wilde was born in Brooklyn, New York but she always felt California's siren call of freedom and creativity. In 1987 she moved to Los Angeles. From an early age Nicole had written poetry and short stories, followed by song lyrics, some of which were put to music for bands in which she played bass guitar. And yet, she still longed for a way to express her creativity in a visual form.



Possessing a "good eye" but lacking a good camera, she finally purchased her first DSLR in 2012. Knowing nothing about the craft, she began a driving, all-encompassing attempt at learning photography through books, online videos, and workshops. She expanded her knowledge of Photoshop in the same way and eventually combined the two disciplines, thereby finally finding her creative outlet in digital art.



Nicole's other lifelong passion has been animals, particularly dogs and wolves. She co-ran a rescue sanctuary for wolves, and three of the residents ended up living with her for ten years. She became a professional dog trainer, wrote ten books on dog behavior, and taught seminars worldwide. It was inevitable that her love of animals would find its way into her digital art. Nicole's images begin with one or more of her photographs taken in nature, zoos, or sanctuaries, and are then transformed through equal parts Photoshop and imagination. Whether focusing on the emotional life of animals or our connection to the Universe, her work centers around the unseen energy and magic that surrounds us all.

Nicole and her husband live in southern California with their two rescued northern breed dogs and boatloads of dog hair.

Your work is beautiful. You definitely possess an amazing eye and gift for photography. What prompted you to choose digital photography over other mediums of visual art?

Thank you so much! I'd love to say that I'm a traditional artist who morphed into a digital photographer, but the truth is that I have little talent at painting or drawing. I've always "seen" creatively and had ideas, but I never had a way to get those images out of my head and to a place where others could enjoy

them. Digital photography, combined with digital artistry, has finally allowed me to do that.

Why is some of your work centered around the unseen energy that surrounds us all? What is its significance to you?

I believe that all things are interconnected. We humans are, at an energetic level, all connected. And we are also connected to the animal kingdom, plants, the earth...it's all one. Of course, we don't

walk around feeling that way, or there wouldn't be all this violence and prejudice in the world. But I've always felt at a very deep level what you might term Universal energy, and I've always been very energetically sensitive. I believe one of the reasons people have an emotional reaction at times to my work is that they feel that connection coming through.

What is your opinion regarding the statement, traditional art is becoming a dying art form?

I disagree completely. There will always be a need to express ourselves creatively, and traditional art will never die. From the earliest cave paintings to the digital technology that now allows us to create new art forms, people need and respond to art at a deep, intuitive level. It is true that cultural norms and preferences change, and there may not be a market for certain types of art over others. But art is art regardless of how it is valued monetarily, and traditional art will always exist. True artists *are* artists because they have that burning need to create, regardless of how it is received by others.

You have a genuine love for animals. Which animal is your favourite and why?

I've always loved and felt such a close connection with animals of all kinds, but I have a special bond with the canids. I have had dogs all my life, trained them, rescued them, written books about them, and photographed and made art about them. I also co-ran a sanctuary for wolves and wolfdogs, three of whom came to live with me and my husband for ten years. Wolves have a very different vibe energetically—it's a lot more quiet, focused, intense, and just plain different than that of dogs. Somehow the wolves and I were always were in sync from the beginning, and they will always have a very special place in my heart. I also love and adore foxes, and had the pleasure of meeting a few up close when I lectured at Wolf Park in Indiana recently. And of course it's always a thrill to see and photograph the coyotes who live in the canyons behind our house. In fact, my latest art piece features a coyote pup. See? Although I love the big cats and other animals too, it always come back to the canids!



I'm very excited to share that I just announced my new venture Good Mojo Pet Portraits (www.goodmojopetportraits.com), where I create art from photographs of dogs, cats, and other pets. I photograph dogs for various rescue to help their chances of adoption, and had taken to creating art pieces from them as well. A few canvases have been hanging in a local adoption shop at our local mall, and people kept asking whether they could get images made of their own pets. And so finally, yes they can! I'm especially happy to be doing this because it's a way my creativity can allow people to have a very special keepsake of their beloved pet. It's one of the most painful facts of life to me that our pets do not live forever, and I greatly regret not having this type of keepsake of my own soul dog, Mojo. I wasn't into digital photography and artistry back then. But I want to be able to give that sacred gift to others.

As far as my art being out in the world, I do have a piece currently in a gallery show and will have a few more pieces in an upcoming show. I usually have a piece or two in each issue of *Living the Photoartistic Life* magazine, and am sometimes lucky enough to be featured in others as well online and/or in print. In the meantime, I continue to create art, which can be viewed at www.photomagicalart.com, and constantly strive to improve my skills and expand my creativity. It's a beautiful world out there, and there is so much to be expressed creatively!

WWW.PHOTOMAGICALART.COM





TIMOTHY STARLING

Artist | United States | 2nd Place Winner- IGOA's Nature's Beauty Art Contest

Timothy Starling is a Hampton Roads copper artist of abstract objects and nature. His artistic experience began as an adult with observing nature at the Norfolk Botanical Gardens. Now, his primary source of inspiration for his richly diverse subject matter comes from constructing his own backyard botanical garden. His art is characterized by vibrant colors, contrasting shapes, and bold compositions. He concentrates on copper roses, copper trees, and other botanical life that can be transformed into copper art.



Your art pieces are both beautiful and stunning. How did you get started as a copper artist?

I was a machinist for 30 years. I am one of the people who can put together anything without using the directions. After I retired, I developed a passion for gardens. I visited many public botanical gardens in America and became obsessed with creating my own backyard botanical garden.

I had a friend, who was a blacksmith and created railing and gates. He also, created copper roses that he would intertwine into the gates. I decided I would make a rose for my wife's birthday present. At the time, the rose was nice, but I felt it could be better. The more I studied roses and the way they moved in nature, the more detail I could imagine in my projects. After many roses and other objects, I developed higher technical skills and abilities to transform botanical life into art with copper.

Why did you choose copper as your primary choice of medium?

Copper is a unique medium to work with. It is malleable and nothing can duplicate its classical patina. You can change its patina to various shades of black, blue, green, and red and lock in the color with a clear sealant. Texturizing and buffing techniques can make a copper object glow with its prestigious appearance. The ability to form complex shapes in copper are limited to one's imagination and skill.

Is copper easy to work with? What are some of the benefits and disadvantages to working with copper?

As with any metal work, it can be extremely dangerous to work with because of the high temperature to anneal and melt copper; 1500 to 2000 degrees Fahrenheit. Cutting copper leaves extremely sharp edges too. To become extremely competent requires many years, if not decades, of experience in working with metals. The benefit of the time invested is that you have very little competition in this medium.

Do you feel that traditional art is becoming a dying art form?

I do not have a formal education in art. With that said, I feel that art evolves as times goes on and through

technology advances in materials and tools. Chihuly comes to mind, for my last statement. He served apprenticeship through the old-world masters and now tests the bounds of his craft with new ideas, materials and tools continually



“ I am currently obsessed with a new style of a copper tree. This one will test the bounds of my skill. The object is to be completely fused copper. The smallest component will be 22 AWG copper wire, which is 0.025 thick, fused to larger selections, up to 3/8-inch-thick, and texturized to resemble tree bark. This project should be done by the end of July 2017 and is shaping up to be a real stunner.

Fusing copper requires two copper objects to be brought up to 1,982 F and at the exact moment of melt, you remove the heat source and they bond together as one object. One object is very thin, the second object may be very thick, to control the flash point for two different thicknesses and to fuse them together consistently is at the least, challenging.”

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MAC TITMUS

Artist| United States| 3rd Place Winner- IGOA's Nature's Beauty Art Contest

“My Art creates a world of extremes expressed through a dialogue of color and motion. Being a self-taught artist my skills have been refined through years of dedication and experimentation. I have always had a passion for devising techniques using photography innovatively. My art takes full advantage of the expressive opportunities digital art offers today’s creative photographer. Melding the techniques of classic photography with the exploding new frontier of digital imagery into a medium I call interpretative photography. A medium, which pushes photography in an exciting new direction, one that defies, rules and ignores limitations.”

Your art pieces are very creative and full of vibrant energy. What inspired you to pursue digital photography?

Digital photography was a natural extension of my two interests in computer technology and photography. I have had a passion for photography since childhood. Digital photography now allows me to do what I once spent hours trying to create in the darkroom. I have always pushed the limitations of photography beyond simple reproduction of a natural image and used it as a form of expression or interpretation of feelings.

You have a unique style of artistry that combines motion and color. Why did you choose to express your artistry in this manner?

It has always been natural to me to see emotions in color. I use it in my work to speak for me. I see feelings as color. I'm simply using my images to communicate how I see the world; passion or sadness, it all shows in shades of color ranging from vibrant to subdued. Motion is often used to bring those feelings to life.

How did you come up with the name interpretative photography and why do you feel that it is important for photography to defy, rule and ignore limitations?

I came up with the name because of necessity. Personally I abhor labels but the viewing public seems to find it necessary to put art in pigeonholes. If I had my option, I would never name an image or describe its process. Both detract from the statement my work is trying to make and are just not what my work is all about. As an artist it is important to know the rules but it is just as important to expand their boundaries or shatter them completely. As the old saying goes "rules are made, etc."

Some feel that traditional art is becoming a dying art form, as a digital artist what is your opinion?

There will always be a place for traditional art. What are we without our history?



If you want to express yourself through traditional art that's wonderful. It just isn't what I'm about. Personally I have learned a lot from my traditional artist friends. Recently I've been pulling watercolor wash effects into my work and it has been a great experience.

What is next for you, what are some of your artistic aspirations?

Of course most artists have a goal of success. Just what that constitutes is the question. I'm always looking for new avenues to share my work. Gallery representation and international exposure would be great. Would that make my work more satisfying? I doubt it but I feel my work has something to say and my goal has always been to share it.

"I'd like to thank everyone that takes the time to experience my work. I appreciate this opportunity to share a few thoughts. My work can currently be seen in several galleries on Long Island, NY as well as Artblend Gallery in Ft Lauderdale Florida."

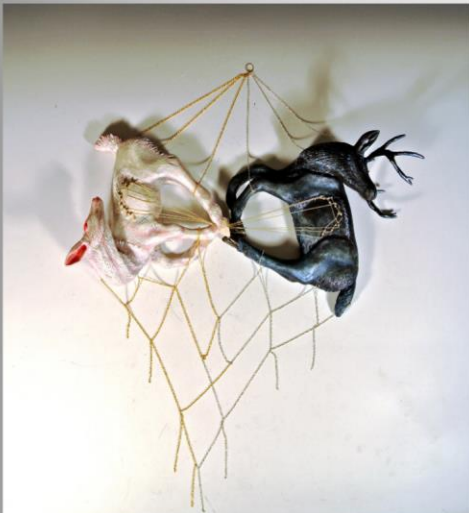
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IS TRADITIONAL ART



People have enjoyed various forms of visual art quite literally for millennia. From cave paintings depicting various stories and legends all the way up to modern day galleries that art lovers frequent in order to get a glimpse of their favourite pieces, art has been a cornerstone of humanity since the beginning of our ability to perceive and appreciate beauty in works of art. Statuary of deities have been found that date back to periods of time as early 28,000 BC, with a staunch focus on aesthetics and realistic form, with the various types of art progressing through the millennia with varying developments on style and technique. But has the advent of more modern forms of media and technology meant that the traditional art form is dying off and is lesser sought after these days than previous?

Traditional Art Still Has A Place In The World

Regardless of what the argument is for or against traditional art forms such as painting and sculpture, the fact is that it still plays a prominent role in the world in a number of ways. Sculpture in specific has been welcomed by modern architecture as a way to include art in new buildings, and with advances in technology in terms of construction, now is the time that sees some of the most unique and modern buildings come to life as their very own pieces of art. Take for example the Art Gallery of Alberta in Edmonton, designed to appear as though it is a crumpled piece of paper with both sharp edges and

ART A DYING FORM?

smooth curves, a striking piece that hints at the delights within its walls. The Shard in London or the 'Gherkin' as it's affectionately known likewise are two skyscrapers which have taken on an artistic appearance, becoming their own unique forms of modern sculpture.

Regardless of the type of art though, people still seek out forms of art for their homes and businesses. Bare walls are usually unwelcome and some form of painting, even if it's not an original are often placed in businesses, homes and offices, with famous paintings such as Monet's 'Waterlilies', Van Gogh's 'Starry Night' and 'Sunflowers' as well as Rembrandt's 'Storm on the Sea of Galilee' being popular choices for décor.

Even if the paintings we see in offices and homes aren't originals (we should be so lucky!), famous traditional paintings, such as 'Starry Night' continue to be replicated by both advanced and amateur artists the world over.

Traditional Art Had Its Heyday Post Renaissance

Modern technology has meant that we can now create new and beautiful works of unique digital art on our own computers in our own homes. Programs such as Photoshop and Photo Finisher has meant that anyone with any kind of vague knowledge of these programs can create their own images, replete with colour, style and impressive editing techniques. Add to this the fact

that digital art can be shared instantaneously and you have a recipe for a popular form, leaving traditional art in paintings and sculpture behind in the dust.

That's not to say though that the works of these famous paintings, like those mentioned above are completely obsolete, but instead of having canvases of them hanging on our walls, they grace our computer desktops, cell phone backgrounds and digital photo frames. This also means that various forms of digital art has a wider audience, with almost immediate visibility, meaning that the designer or artist who creates the piece has an edge over traditional art forms in the sense that they can access the market in record time, getting their art out there, seen, enjoyed and known, especially with the use of social media to spread their work.

So regardless of how you like your art, one thing is for certain – traditional art has longevity in the world, but digital works are here to stay. With so many ways to share and create art (as well as editing or tweaking traditional pieces digitally), the world is simply poised to enjoy more art as the years progress, in both modern and traditional forms.

Written By: Erin Saville

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Portrait of a Woman
— Nicole Wilde —

Nicole Wilde