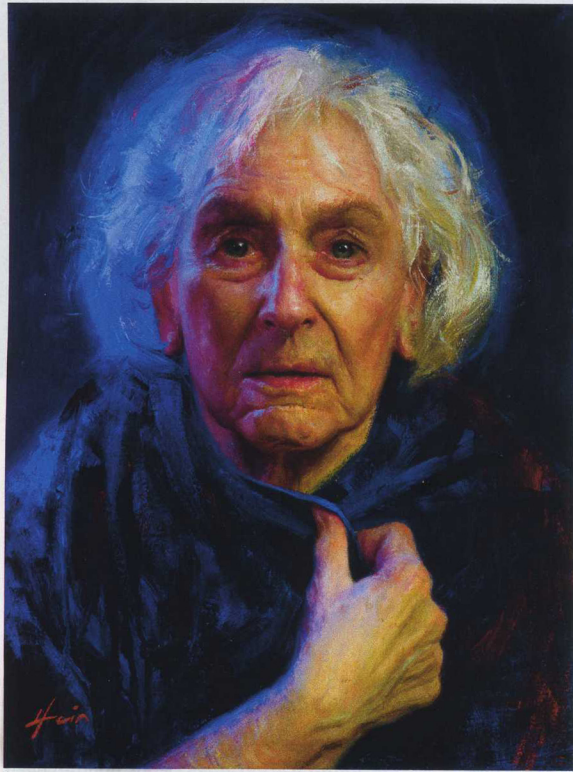


## THE ART OF THE PORTRAIT



### Third Place

Sponsored by Studio Incamminati, Natural Pigments, Turtlewood Palettes, and Portrait Society

### Kelly Carmody

Waltham, Massachusetts

*Self Portrait*, oil on canvas, 65 x 36" (165 x 91 cm)

This painting is a self-portrait and was the final piece in a series of standing figures I did for an exhibition at The Art Students League this past fall. I needed a final subject and I didn't have anyone in mind for the fifth painting. A self-portrait seemed to make sense. The first portrait I did in the series was of my old painting teacher (who is still a wonderful teacher and now also a dear friend) so a self-portrait seemed like a good way to round out the series. I decided to do a profile because I think it made the head a stronger shape and I didn't want it to be about me so much as the shapes that make up a painting.

I went to the Massachusetts College of Art and Design right after high school and had two very influential teachers there, Paul Celli and George Nick. After my sophomore year I stopped going and looked for more classical training. I, luckily, found the studio of Numael and Shirley Pulido and that is where my I was given training and information about classical painting that has been most important to me. They are wonderful teachers. After that, realizing I needed more practice working from life, I spent two years at The Art Students League working in the classes of various fine painters.

### Second Place

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### Jeffrey Hein

Salt Lake City, Utah

*Cold*, oil, 20 x 16" (51 x 41 cm)

My portrait is of one of my former students. Her face has always inspired me. It is full of emotion as she tends to hold her feelings very close to the surface. The painting is really about color and the juxtaposition of warm and cool. I find color to be a powerful tool for expression. I've always found drawing people more interesting than other subjects. I love the challenge for one but I also love the feeling of bringing a face to life on canvas. It's like magic.

I knew I wanted to be an artist since the third grade. I wasn't exposed to fine art until my mid-20s at which time I fell in love with the idea of the creative freedom that a career in fine art could provide. In 2008, six years into my professional career, I took more than two years off from selling paintings and spent that time trying to teach myself methods of painting that I only saw in works of dead artists and a few living artists that were inaccessible to me. This time was hands down the most important years of my training. I will be studying until I die because my work is never good enough. Painting is the hardest thing I've ever done and I don't know if it's possible for me to ever perfect it.

