

## The Portrait Society of America

### Chairman's Letter

# A Rising Tide



Founding board meeting of the Portrait Society of America.



One-on-one critiques are one of the main services offered by the Portrait Society.

Each month, the Portrait Society of America office will send over a box of new and renewing membership certificates that have been signed by the executive director and require my chairman's signature. I will take the box to the kitchen table and remove the stack of certificates—some months this stack may be an inch thick and at other times it can reach 3 to 4 inches—and by the end of the year, I will have signed roughly over 3,000 documents. It is a task that takes some time but one that I find very enjoyable as I flip through the stack to see many familiar names of our longtime friends as well as the names of new members, confirming our healthy growth. We could easily just have those signatures printed on the certificates, but there's value in hand-signing each one, as it emphasizes the personal connection our members have come to expect from the Portrait Society.

Often while signing, I wonder what the motivation was for this new member to join the Portrait Society. Artists are not known for being "joiners." They are often regarded as an extremely independent lot and as well they need to be—the creative life tends to be a very solitary endeavor. We can appear to be self-absorbed, shutting ourselves up behind

the doors of our studios while we concentrate only upon the "making" of our art. Deciding to join any group wouldn't seem to be very likely.

However, if you were offered the opportunity to interact with other serious artists, especially those whose work is respected, then perhaps there would be a reason to join. Artists seek camaraderie and the sage advice of experienced and knowledgeable professionals, and those professionals enjoy having a path to be able to share their knowledge to younger emerging artists that have a desire to hear and learn from them. Both benefit.

My own experience in art school and then

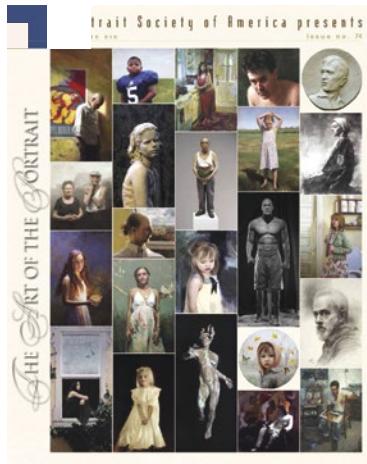
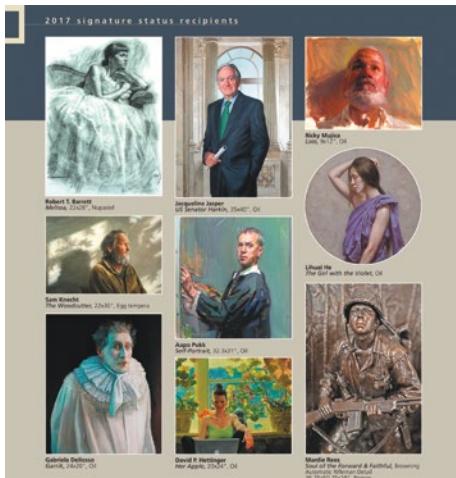
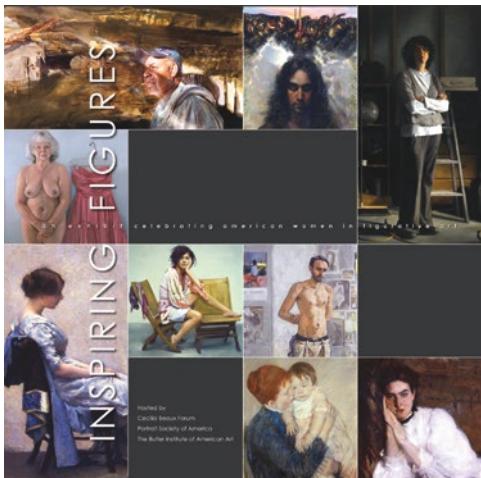
while trying to establish my art career was a contributing factor in the formation of the Portrait Society of America. In commiserating with fellow artists, it became apparent that there was a need out there and that perhaps if there was somewhere to turn for answers on how to put it all together, that large vacuum could be filled.

The concept of building an organization where artists of all levels and abilities would share ideas freely and openly began to take shape. It was apparent that if you were going to ask artists to donate their time and talent in a supportive and unselfish manner, that organization could only be a nonprofit, educational organization.



Left: The State Ambassador program connects members in their individual state and host a variety of events including live-model open studio sessions. Right: The Member's Only Competition showcases recent work by Portrait Society members.





Left: *Inspiring Figures*, an exhibition hosted by the Portrait Society and the Cecilia Beaux Forum, was held at the Butler Museum. Middle: The Signature status program is a designation awarded to artists who are dedicated to the education mission and high aesthetic standards of the Portrait Society. Right: Members receive the full-color Portrait Society of America's quarterly newsletter.

To this end, Gordon Wetmore, Tom Donohue and myself, in 1998, filed corporation papers in the State of Florida and under section 501(c)(3) of the Internal Revenue Code of the United States Government as a tax-exempt charitable organization. The code strictly sets forth that all earnings of the corporation must be used to support the educational mission of the corporation, and none of the earnings may inure to any individual or shareholder. In this spirit, never has any officer or governing board member been paid for their service to the Society; in fact, they all have been generous patrons in support of our mission. Because of this, we truly are a society run by artists for artists.

The term "portrait" in our name is not to suggest that we are only concerned with the discipline of portrait painting or sculpture, but rather we embrace the practice of all representational art that takes as its subject the human figure and its environs. *Jamie Wyeth said it best in 2002 when accepting the Portrait Society Gold Medal, "I consider everything I paint a portrait."*

The Portrait Society's primary goal is to keep people on a constant path of personal and artistic growth. For the artist, nothing is more depressing to face than that sinking feeling of stagnation. Sometimes just a simple dialogue with people who are or have struggled with the same creative issues can really help you get back on track. Our goal is and will always be to continue to offer our members the highest quality of educational resources and the most innovative programs concerning the history and techniques of figurative art and

portraiture. This goal has been the focus of our society since its beginning, and will continue to shape our future efforts.

Since our founding we have seen a growing interest and some progress in a return to the teachings of representational realism in art programs with some colleges and universities beginning to move toward inclusion of skill-based curriculums. In addition, we have witnessed the atelier movement catch fire over the past 20 years. I hope that we have played some small role in the furthering of this movement, and I am thrilled to see the growth and continued support of the Portrait Society.

Fast forward from our founding in 1998 to today, and our growth is reflected in over 20 programs and publications that have been established over the years that furthers art in America including:

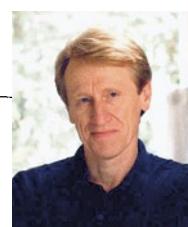
- » *The Art of the Portrait* conference attended by 800 artists each year
- » Fall Portrait Academies, which is a series of intimate workshop weekends that features personal instruction and advice
- » State Ambassador Program that serves as a local contact and resource for members
- » A volunteer committee, the Cecilia Beaux Forum, that promotes the role of women in the arts
- » Artist to Artist Critique program providing one-on-one feedback and advice
- » Signature Status designation recognizing those practicing and accomplished artists who are dedicated to the Portrait Society's educational mission and high aesthetic standards
- » Conference Scholarship program providing tuition waivers to students
- » Online Members Only Competition showcasing

recent work being created by our members

- » Recognition of leaders in the field through our Gold Medal, Leadership in the Fine Arts and Excellence in Fine Art Education awards
- » *International Portrait Competition* and exhibition held in conjunction with the conference, featuring some of the best work being created around the world
- » Quarterly, full-color *The Art of the Portrait* journal featuring techniques, methods and aesthetics, while connecting members to educational opportunities
- » 10-12 pages in each issue of *International Artist* and a full-page "Unveiling" article in *American Art Collector*
- » Fully interactive website and a social media presence with over 69,000 followers

I have been fortunate to be able to make my living as a practicing artist for more than 50 years, and in our present day, self-centered world, people may ask, "Why would you help other artists become better; aren't you just creating greater competition for yourself?" I think the best answer to that would be to quote my dear friend and former chairman, the late Gordon Wetmore. When he would hear such comments would always say in his thick Tennessee, Southern accent, "*Always remember, a rising tide lifts all boats.*"

Edward Jonas,  
Chairman



# The Art of the Portrait: Legacy and Learning

By Anna Rose Bain

For nearly 800 artists of all backgrounds and skill levels, April 20 to 23 was a magical and inspiring weekend as the Portrait Society of America hosted its 19<sup>th</sup> annual *The Art of the Portrait* conference in Atlanta, Georgia, USA. This year I was honored to be asked to serve as a faculty member, but it has always been my resolve to attend as an eternal student in order to learn and grow from the numerous lectures, demonstrations, breakout sessions, critiques and networking opportunities the Portrait Society has to offer. I look forward to it every single year. The content-packed program and high standard of excellence continue to attract artists from all over the world.

The opening event of the conference is a popular demonstration called the Face-Off, in which 15 artists gather in the Grand Ballroom to paint from live models simultaneously. This year the lineup included **Juliette Aristides, Casey Childs, Michelle Dunaway, Jeffrey Hein, Ann Manry Kenyon, Daniel Keys, Bart Lindstrom, Susan Lyon, Alicia Poncino, Tony Pro, Kate Sammons, Daniel Sprick, Kate Stone, Sadie Jernigan Valeri** and myself. As an added twist, we had artists as models. Even though this was my second year participating in the Face-Off, I felt incredibly humbled to be in the company of these amazing artists. There's no pressure like painting with your peers and also having them as subjects! The energy in the room that night was incredible as attendees got to mill about the room and see many different approaches to painting the portrait.

The next morning, Portrait Society Chair **Edward Jonas** gave the opening welcome speech, and then introduced the film highlighting this year's faculty, and showcasing the finalists and certificate of excellence winners in the prestigious *International Portrait Competition*. This was my first year making it



**1.** The ever-popular Face-Off kicked off the weekend and showcased 15 artists painted simultaneously in the Grand Ballroom with fellow artists as models. **2.** Conducting the opening main stage demonstration, Jeffrey Hein won over the crowd with his expertise in the nature and color of skin. **3.** Drawing on over 60 years of painting, Daniel Greene answered questions from members of the audience on a range of topics. **4.** While painting his daughter, Michael Shane Neal addressed the specifics of painting children's portraits. **5.** The ever-popular 6x9" Mystery Art Sale was very well received with over 100 small works donated and available for purchase at a fixed price. **6.** Saturday's events started at 7:30 a.m. with a well-attended panel discussion hosted by the Cecilia Beaux Forum. **7.** Richard Schmid received a standing ovation as Dawn Whitelaw presented him with the Excellence in Fine Art Education Award. **8.** Nationally known artist Everett Raymond Kinstler shared an intimate look in the pages of his sketchbooks and emphasized the importance of drawing. **9.** Kathy Anderson and Daniel Keys demonstrated from a model with flowers, as inspired by a master's work. **10.** Mary Whyte, the 2016 recipient of the Portrait Society's Gold Medal, gave a demo on the value of a quick sketch.

in as a finalist, and my eyes welled with tears when I saw my painting on the big screen. The bar is set higher each year and I felt so honored to be among the top 23.

Hein conducted the first main stage demonstration, painting a stunning portrait in just two hours and sharing his knowledge about the nature and color of skin. Because he teaches regularly and works exclusively from life, there is a certain level of ease to his stage presence, which, along with a great sense of humor, has established him as a crowd favorite. Following Hein's demo, Daniel

Greene answered questions from members of the audience, ranging in topics from getting started in an art career to technical advice, and thoughts on current trends in the art world.

On both Friday and Saturday, attendees went to various breakout sessions of their choice. I participated in a group lecture titled "Doing Your Visual Homework," alongside Jonas, Hein and Dawn Whitelaw. Each of us discussed our unique approach to problem solving and planning out a painting. The variety of classes was diverse and provided an opportunity to create your own experience. Attendees



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# THE ART OF THE PORTRAIT



**1.** John Howard Sanden opened the last day of programs with a presentation featuring five decades of painting prominent and historical figures. **2.** Selected from a group of 2,100 entries, these top 23 artists brought their artwork to the conference for display and final awards presentation. **3.** Portrait Society Chair Ed Jonas presented the Gold Medal to teacher and sculptor, Rhonda Sherbell, in recognition of her lifelong dedication to excellence through her artwork and educational efforts. **4.** Scott Burdick and Susan Lyon presented a main stage portrait demonstration as they discussed finding subjects that inspire you with a passion to paint.

could select from demonstrations by **Michael Shane Neal**, **Judith Carducci** and **Dunaway**, or **Kathy Anderson** and **Keys**. Sprick's session on "Finding Your Unique Vision" was standing room only. There were a number of opportunities to receive direct feedback on your work from Greene as he critiqued pre-submitted work or the two critique sessions with **Sam Adoquei**, **Scott Burdick**, **Valeri**,

**Ponzi** and **Pro**. If you were looking for business or marketing ideas **Scott Jones**, **Beverly McNeil**, **Mary Whyte** and **Lindstrom**, led a discussion on "Choosing the Path to Selling Your Art." There was a second session focused on navigating the portrait commission moderated by **Wende Caporale** with Greene, Jonas, McNeil and Neal sharing various methods that have been effective in their careers. In addition, if

you were interested in a hands-on experience, there were two drawing workshops offered by **Pro** and **Stone** on Friday and **Aristides** and **Valeri** on Saturday.

Friday evening featured Meet the Finalists where we stood in front of our artworks in the gallery and talked about our work to anyone who was interested. This was a great way for attendees to learn the stories behind

the art and to ask in depth about concept or technique. Then came the popular 6x9" Mystery Art Sale. Over 100 artists donated small works, signed only on the back and sold for a fixed price. After the buyer purchases their work, they discover the artist's name. It is a fantastic opportunity for attendees to bring home an affordable work of art while also supporting the Portrait Society's scholarship program. The evening program features a spectacular drawing demonstration by Aristides, Childs, Hein, Lyon and **Ricky Mujica**.

One of the best things about the Portrait Society conference is socializing after each day's events. I have gotten to know dozens of fellow artists throughout the years, and we always look forward to catching up at this event. This year I volunteered to mentor a fellow artist through the Cecilia Beaux Forum's mentorship program, and she and I enjoyed a delightful one-on-one dinner. Through the course of the mentorship, I have found that both of us benefit from it and learn from each other. Best of all, we have become friends in the process.

We kicked off Saturday's events with a 7:30 a.m. panel discussion hosted by the Cecilia Beaux Forum. In spite of the early hour, there was great interest and it ended up being standing room only! The panel consisted of Carducci, Whitelaw, Stone and me, and our conversation attempted to broadly cover the topic of navigating a successful career with a brief introduction by each panelists followed by a question and answer session.

Attendees were then treated to an intimate look into the pages of **Everett Raymond Kinstler** as he shared a lifetime of drawings and quick sketches as well as completed works while emphasizing the importance of drawing. An icon in the world of portraiture, everyone was enthralled with his storytelling and lined up after the program for a book signing of his newly published book. Whyte, last year's Portrait Society Gold Medalist, followed up on a similar topic with a demo on the value of the quick sketch and how she uses these small studies as a visual aide for more involved studio work. The formal program ended on a high note as Anderson, Burdick, Dunaway, Keys, Lyon and **Molly Schmid** shared about **Richard Schmid's** masterful influence on their lives and work. To



Susan Lyon, Kathy Anderson, Daniel Keys, Molly Schmid, Michelle Dunaway and Scott Burdick shared how Richard Schmid has masterfully influenced their lives and work.

the delight of the attendees, Mr. Schmid was available after the panel discussion to sign copies of his book, *Alla Prima II*.

The weekend culminated with Saturday evening's banquet and awards presentation, allowing those of us who would normally wear yoga pants to the studio each day, the pleasure of dressing up. I was exceedingly grateful to receive an award of exceptional merit for my painting of my daughter, *A Fleeting Moment*. The top awards went to **Ming Yu** (First Place Painting), **Sookyi Lee** (First Place Drawing), **Susan Wakeen** (First Place Sculpture), **Johanna Harmon** (Second Place), **Casey Childs** (Third Place), **Paul Newton** (Fourth Place), and **Mary Sauer** (Fifth Place). The Draper Grand Prize and People's Choice went to **David Kassan** for *Love and Resilience, Portrait of Louise and Lazar Farkas, Survivors of the Shoah*.

After the *International Competition* awards, Whyte presented the recipients of the 2017 Signature Status designation. These individuals have been chosen by a distinguished panel of recognized professionals to those artists who embody the standards of excellence on which this organization was founded. The nine recipients were **Robert Barrett, Gabriela Delloso, Lihuai He, David Hettinger, Jacqueline Jasper, Sam Knecht, Aapo Pukk, Mardie Rees and Mujica**.

The Excellence in the Fine Art Education Award was presented to teacher, painter and author Schmid in recognition of his educational influence. It's overwhelming to think of how many hundreds of thousands of people he has impacted directly or indirectly. Schmid received a standing ovation as every one of us

in the room acknowledged with gratitude that we are part of his legacy.

The Portrait Society then presented their highest award, the Gold Medal, to teacher and sculptor **Rhoda Sherbell**. This award, presented annually by the Portrait Society, honors a lifelong dedication to excellence, as well as recognition of a distinguished body of work that serves to foster and enhance fine art portraiture and figurative works in America. The evening festivities were capped off with High Museum director **Randall Suffolk's** keynote address titled "Brave Spaces: Art Museums in America, 2017."

Early Sunday morning, Dunaway gave a fantastic illustrated talk for the Inspirational Hour. Then, **John Howard Sanden** opened the program in the Grand Ballroom with a presentation on his five decades of painting prominent and historical figures including his official portraits of President George W. Bush and First Lady Barbara Bush. To close out the conference, Burdick and Lyon presented a main stage portrait demonstration. They are both excellent painters and instructors, but I found it particularly unique that they took turns so easily in their commentary, picking up where the other left off and complementing the other's style.

The conference wrapped up with an inspiring send-off and artists had the opportunity to visit local museums before heading home. I returned with a full heart and look forward already to next year's conference in Washington, D.C., where the Portrait Society will celebrate 20 years of furthering representational art and art education. 

## THE ART OF THE PORTRAIT

# 19<sup>th</sup> Annual International Portrait Competition

by Christine Egnoski

On Saturday, April 22, 2017, the Grand Ballroom was abuzz with anticipation as the names were read announcing the top 10 award winners in the 19<sup>th</sup> annual *The Art of the Portrait* competition. I recently interviewed these artists, asking them about the inspiration behind their award-winning work and their individual journey to a career in art.



### William F. Draper Grand Prize Winner & the People's Choice Award

**Sponsored by:** Jack Richeson & Co., American Art Collector, Portrait Society of America, Turtlewood Palettes, M. Graham & Co., HK Holbein, Atlantic Papers and Silver Brush Limited

**David Kassan** Brooklyn, NY, USA  
*Love and Resilience, Portrait of Louise and Lazar Farkas, Survivors of the Shoah*, oil on panel, 46 x 42" (117 x 107 cm)

**Inspiration:** This painting was inspired by Louise and Lazar Farkas' deeply moving story of love and survival. It is the latest in a series of paintings of Shoah Survivors that have really changed the course of how David thinks about life and his art. This painting, along with the others in the series will be part of a museum exhibition that will begin at the Fisher Museum in Los Angeles and travel from there.

**Career Path:** David received his BFA from Syracuse University and two weeks later moved to Brooklyn where he has lived for 17 years. He worked a "day job" in illustration for magazines but also sought out gallery representation, and after six months he was "adopted" by Gallery Henoch. David says, "I was very raw, and they nurtured my work as I studied more at the Art Students League and the National Academy of Design for six years, until my son Lucas was born; at that point I became a proud stay-at-home dad and painter!"



## First Place Painting

**Sponsored by:** American Art Collector, Portrait Society of America, Michael Harding, Signilar Art Video and Turtlewood Palettes

**Ming Yu** Beijing, China  
*In Bvlag*, oil on linen, 19.7 x 15.8" (50 x 40 cm)

**Inspiration:** The idea for this work stems from Ming's experience of traveling in Europe. The subject is a Russian oil painter who lives in Prague. Ming wanted to portray a state of wandering with the outdoor scenery and a wall forming an insurmountable boundary. The "ray of sunshine" represents how travel gives one the opportunity of experiencing breathtaking places.

**Career Path:** Ming studied art at the China Central Academy of Fine Arts, Department of Oil Painting. His parents encouraged him to study art when they saw his determination and commitment. He feels like it has been the best life choice for him and he will always be pursuing art.



## First Place Sculpture

**Sponsored by:** The Artist Magazine, Portrait Society of America, Synapsys Digital Services and Turtlewood Palettes

**Susan Wakeen** Litchfield, CT, USA

*Marcy*, clay for plaster, 30 x 12 x 13" (76 x 30 x 33 cm)

**Inspiration:** Susan's model, Marcy, is an inquisitive 23-year-old who has lived her life working hard to overcome losing both her parents at an early age, as well as the challenges of cerebral palsy. Marcy has goals and ambitions similar to what we might all take for granted as a given. She wants to be in love and have a family of her own. Her pose was not a "chosen pose." It is her-humble, intense, very bright and a bit shy. From the moment Susan met her, she hoped she would model for her because she was refreshing and truly an inspiration. Susan says, "The emotional journey of depicting who she is, and what she has triumphed over will stay with me for a lifetime."

**Career Path:** After 28 years in the doll business, Susan retired the Susan Wakeen Doll Company, and opened the Susan Wakeen Fine Art Studio. With the encouragement of her husband, family and friends, she took the plunge, and her love for bronze and clay led her rest of the way.



# THE ART OF THE PORTRAIT



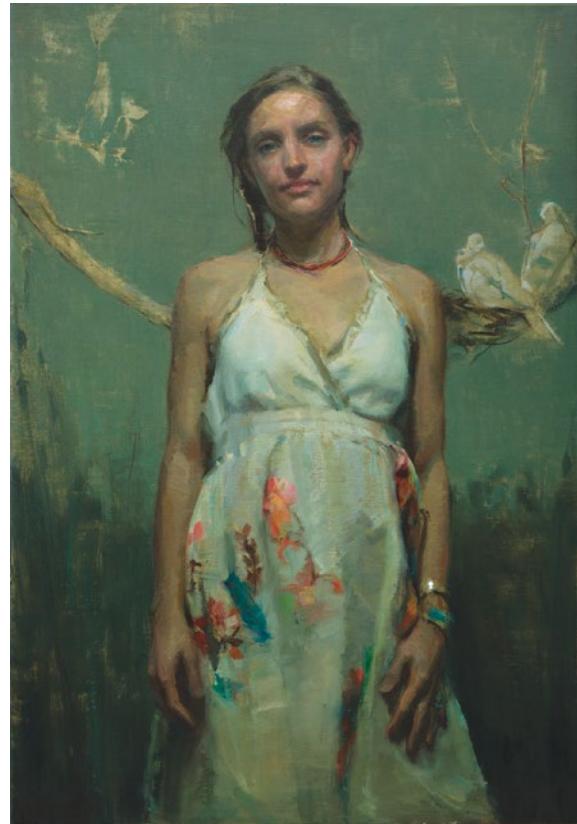
## First Place Drawing

**Sponsored by:** Michael Harding Art Materials, Portrait Society of America, Chesapeake Fine Art Studio, Natural Pigments, PanPastel Colors, Signilar Art Video, Atlantic Papers and Turtlewood Palettes

**Sookyi Lee** Lawrence, KS, USA  
*Bridget*, charcoal on paper, 24 x 18" (61 x 46 cm)

**Inspiration:** Sookyi met her model, Bridget, by chance at a bus station in San Francisco where Sookyi attended art school. She was looking for a model who is not a professional, but someone who has a mask from which she can feel a variety of emotions. Sookyi sought to portray a calm, relaxing mood that can give viewers comfort.

**Career Path:** After receiving her BFA in Industrial and Craft Design from Hong-Ik University in Korea, Sookyi worked as a concept artist for a 3-D animation company for several years, but found herself constantly attracted to fine art. When she came to the United States to continue her studies, she majored in fine art and received an MFA from the Academy of Art University in San Francisco. Upon graduation, Sookyi taught drawing classes at AAU for several years and continued a professional career. She recently came out of a seven-year break from art after having her children. She says, "That experience gave me the fresh viewpoints my recent works reflects."



## Second Place

**Sponsored by:** Portrait Society of America, Silver Brush Limited and Turtlewood Palettes

**Johanna Harmon** Highlands Ranch, CO, USA

*Messengers*, oil on linen, 26 x 18" (66 x 46 cm)

**Inspiration:** Johanna was introduced to Cari, a portrait and figure model, while giving a painting demonstration in Denver. She discovered that Cari is far more than just a model for artists; she is a modern renaissance woman defining a life where creativity meets sustainability. Johanna chose to portray the intertwining realities of how her dynamic life offers hope and awareness for our future. The birds reflect a direct connection to the wellbeing of our environment by safely navigating their way home.

**Career Path:** Art has always been Johanna's constant companion and vital source of purpose since childhood. Not being exposed to many options, survival navigated her toward alternate careers, including the position as a project coordinator at a design firm. The pivotal moment happened when one of the designers noticed her interest in his work and shared his passion for art and introduced her to the Scottsdale Artists' School in Arizona. Johanna's path toward fine art was immediately revealed the moment she opened the door and walked down the art lined walls of the school. Johanna's emphasis is on the clarification of visual intention, while nurturing the overall painted subject. This pivotal understanding defines her work today.



### Third Place

**Sponsored by:** Portrait Society of America, Scottsdale Artists' School, Gamblin Artists Colors, Rosemary & Co. and Turtlewood Palettes

#### **Casey Childs** Pleasant Grove, UT, USA

*Take These Broken Wings*, oil on linen, 48 x 24" (122 x 61 cm)

**Inspiration:** The inspiration for Casey's painting comes from the idea that the path before us is sometimes uncertain. The young woman is looking out toward the unknown, alone, in a dark space; she represents heartbreak or perhaps neglect. The old, weathered home contrasts with her youth and innocence. With time and experience she may realize she can take her broken wings and learn to fly, free from the entanglement of past troubles, rising above to a new future.

**Career Path:** Casey's first introduction to classical art was at Northwest College in Powell, Wyoming, where he studied with John Giarrizzo. He finished his degree at Brigham Young University in Provo, Utah. After a 10-year stint as a graphic designer, more training followed with an apprenticeship alongside renowned portrait painter William Whitaker.



### Forth Place

**Sponsored by:** Portrait Society of America, Ampersand Art Supply, Gamblin Artists Colors, Trekell & Co. and Turtlewood Palettes

#### **Paul Newton** Dural, NSW, Australia

*Self-portrait - Dark Night of the Soul*, oil on canvas, 32 x 35" (81 x 89 cm)

**Inspiration:** In Paul's self-portrait, he paints himself grief-stricken after his father's death with a haggard, unshaven face and greasy hair. He wanted to objectify all that he felt by putting this image on canvas. As the portrait developed, he could see in it something of his father. The phrase *Dark Night of the Soul* is the title of a poem written by 16<sup>th</sup>-century mystic St. John of the Cross and is analogous to the barrenness that befalls one when confronted by the death of a loved one.

**Career Path:** From a very young age, Paul's greatest passion was to draw and paint, but it was only after he had finished high school and completed a science degree and while working as a musician that he had the opportunity to formally study art. He says, "Walking through the art school door for the first time was like a homecoming—returning to my first love after years of fruitless searching." In painting, Paul found his voice and discovered he could express himself more eloquently than he ever could as a musician. He never tires of painting the human face; he says, "With its infinite variability, it remains always an exciting challenge to capture on canvas something of the essence, of the spirit of the sitter."

# THE ART OF THE PORTRAIT



Fifth Place

**Sponsored by:** Portrait Society of America, Art-to-Market, Airfloat Systems, Silver Brush Limited and Turtlewood Palettes

**Mary Sauer** Saratoga Springs, UT, USA

*Caitlin*, oil on canvas, 48 x 36" (122 x 91 cm)

**Inspiration:** Lately, Mary has been interested in composing paintings of utilitarian spaces mainly because of their monochrome palettes and necessity of use. She is fascinated by how people organize themselves and the unexpected design in spaces that are not always meant to be seen and displayed.

**Career Path:** Mary has always been interested in art from the time her kindergarten art teacher showed paintings done by Mary Cassatt. In grade school, she made new friends by drawing her classmates. After receiving her MFA in Painting and Drawing from Brigham Young University, she was a studio assistant to Jeff Koons. Mary also taught figure and head drawing and painting for a couple of years at BYU, the University of Utah and Utah Valley University before going out on her own. Mary says, "Now I'm lucky enough to just do what I love, painting, and am thrilled every day that I am able to pick up a brush in my studio."



**Sponsored by:** Portrait Society of America, SourceTek and Turtlewood Palettes

**Tracy Ference** Abingdon, VA, USA

*This is Marshall*, pastel, 21 x 23" (53 x 58 cm)

**Inspiration:** Tracy was compelled to paint Marshall's portrait in an attempt to capture his fighting spirit, and Marshall knows a lot about fighting hard. At the time of the portrait Marshall was only 8 years old and he has endured two kidney transplants, hours of dialysis and countless doctors' appointments. The field is behind him and he's dressed in his uniform, ready for game time. Although he cannot play, his presence is as important as anyone's, as he is an integral and inspiring part of his team.

**Career Path:** Tracy has always loved art from as far back as she can remember. While living in Texas, she was fortunate enough to live next door to two talented artists. One day, the topic of painting came up, and they challenged her belief that she couldn't paint without being properly educated. That pivotal moment opened her mind to the thought of doing something that she had always dreamed about. That was 12 years ago, and after hundreds of books, thousands of hours drawing and painting, and many workshops with some incredible teachers in person and on video, she is thrilled to be working on one of her greatest dreams.



## Awards of Exceptional Merit

**Anna Rose Bain** Westminster, CO USA

*A Fleeting Moment*, oil on panel, 8 x 6" (20 x 15 cm)

**Sponsored by:** Portrait Society of America and Martin/F. Weber Co.

**John Borowicz** South Dartmouth, MA USA

*Abby*, oil on canvas, 40 x 30" (102 x 76 cm)

**Sponsored by:** Portrait Society of America and Silver Brush Limited

**Shuhai Cao** Beijing, China

*A Bunch of Roses*, FRP, 23.6 x 23.6 x 66.9" (60 x 60 x 170 cm)

**Sponsored by:** Portrait Society of America and Silver Brush Limited

**Chung Wei Chien** New Taipei City, Taiwan

*Watching*, pencil on paper, 14 x 10" (36 x 25 cm)

**Sponsored by:** Portrait Society of America, Art-to-Market and New Wave Fine Art Products

**Seth Haverkamp** Norris, TN USA

*Fireflies*, oil on panel, 24 x 36" (61 x 91 cm)

**Sponsored by:** Portrait Society of America and Silver Brush Limited

**Pramod Kurlekar** Vasai, Maharashtra, India

*Determination*, oil on canvas, 35 x 36" (89 x 91 cm)

**Sponsored by:** Portrait Society of America and Savoir-Faire: Sennelier/Isabey

**Gregory Mortenson** New York, NY USA

*The Butterfly Effect*, oil on linen, 14" diameter (36 cm diameter)

**Sponsored by:** Portrait Society of America and Studio Incamminati School for Contemporary Realist Art

**Ricky Mujica** Montclair, NJ USA

*Father*, oil on canvas, 30 x 58" (76 x 147 cm)

**Sponsored by:** Portrait Society of America and Natural Pigments

**Caleb O'Connor** Tuscaloosa, AL USA

*Deontay Wilder, Heavyweight Boxing Champion*, cold cast resin, 82 x 24 x 32" (208 x 61 x 81 cm)

**Sponsored by:** Portrait Society of America and RayMar Art

**Brooke Olivares** Sarasota, FL USA

*The Purple Orchid*, oil on canvas, 30 x 40" (76 x 102 cm)

**Sponsored by:** Portrait Society of America and M. Graham & Company

**Stephen Perkins** Melbourne Beach, FL USA

*Henry Hensche Memorial*, plaster, 19" diameter (46 cm)

**Sponsored by:** Portrait Society of America and Ampersand Art Supply

**Jennifer Welty** Santa Cruz, CA USA

*Presley*, oil on linen, 30 x 40" (76 x 102 cm)

**Sponsored by:** Portrait Society of America, Silver Brush Limited, Rosemary & Co. and Baumgaertner Instructional DVDs

**Melinda Whitmore** Oak Park, IL USA

*Suspension*, epoxy, copper, iron, 48 x 22 x 22" (122 x 56 x 56 cm)

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## Second Honor Award

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### Matteo Caloiaro Sarasota, FL, US

*Juli's Kitchen*, oil on panel, 48 x 36" (122 x 91 cm)

**Inspiration:** Juli is Matteo and his wife's landlady. Juli is of Lebanese descent, Matteo of Italian descent, and his wife, Brooke, of Mexican descent. The three of them have established a very special bond shared by faith, love for family, passion for art and passion for cooking. In Mediterranean households, the kitchen often becomes a type of living room, which is why he chose this setting for his portrait of Juli. Matteo feels that the environment a person occupies says so much about what's important to them and, in a way, it's part of who they are.

**Career Path:** Matteo's mother instilled in him a love and an appreciation for art at a very young age, and he was naturally very creative. He could never just watch a cartoon or see a painting and simply enjoy it for what it was. He always felt compelled to create his own version of whatever it was that inspired him. Matteo took his first real art classes at Valencia Community College, where he received his AA degree, and later attended Ringling College of Art and Design, where he received a BFA in Illustration. It was at Ringling that he developed his love for traditional drawing and painting. In 2010, Matteo had the honor of returning to Ringling as faculty where he currently teaches drawing and painting.

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