

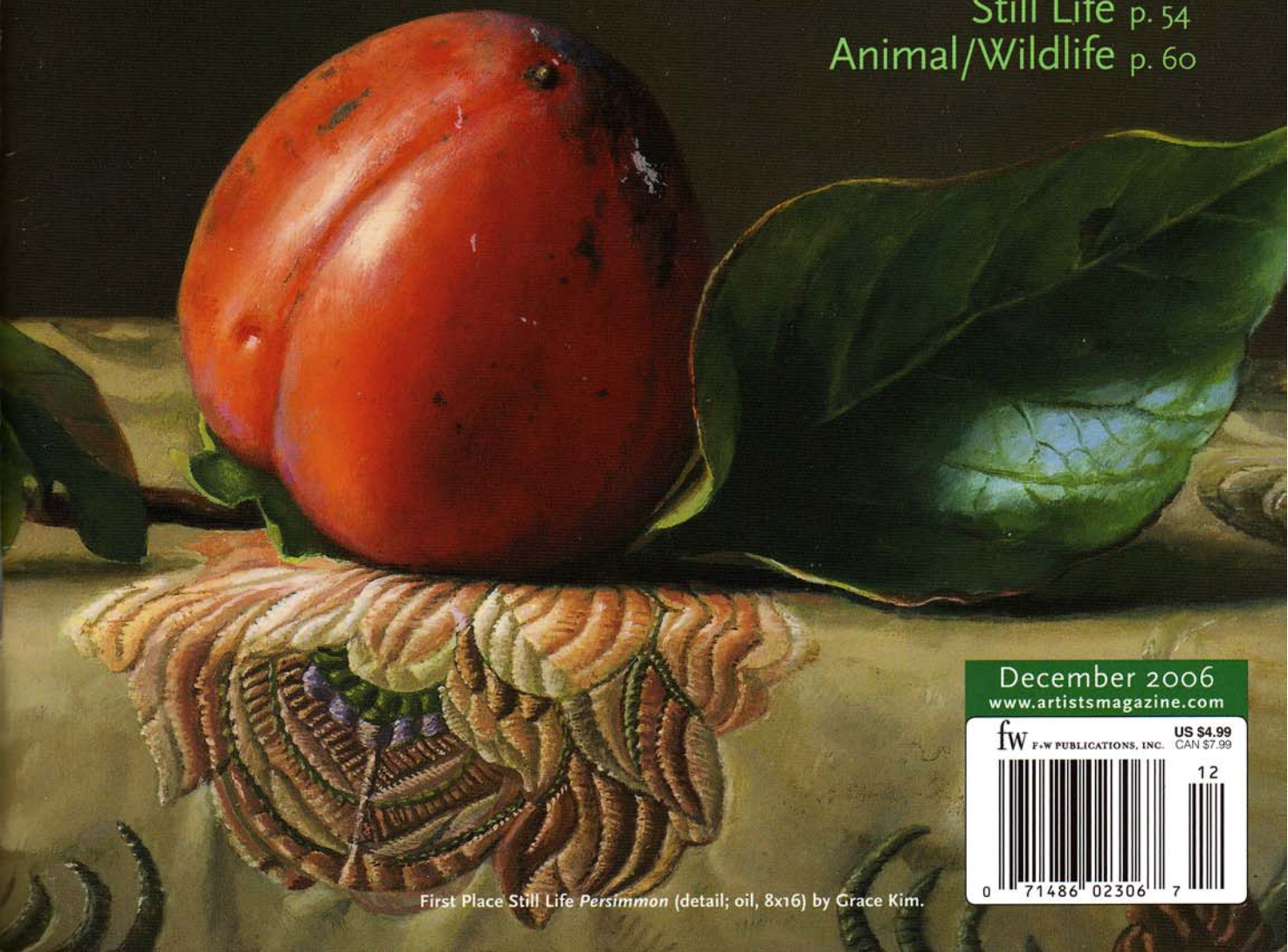
The world's  
leading  
magazine  
for artists

**SPECIAL 2007 WORKSHOP GUIDE**  
How Judges Choose the Best Art

# the **Artist's** magazine

**Best Art  
of 2006**  
30 Award-Winning Works

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First Place Still Life *Persimmon* (detail; oil, 8x16) by Grace Kim.

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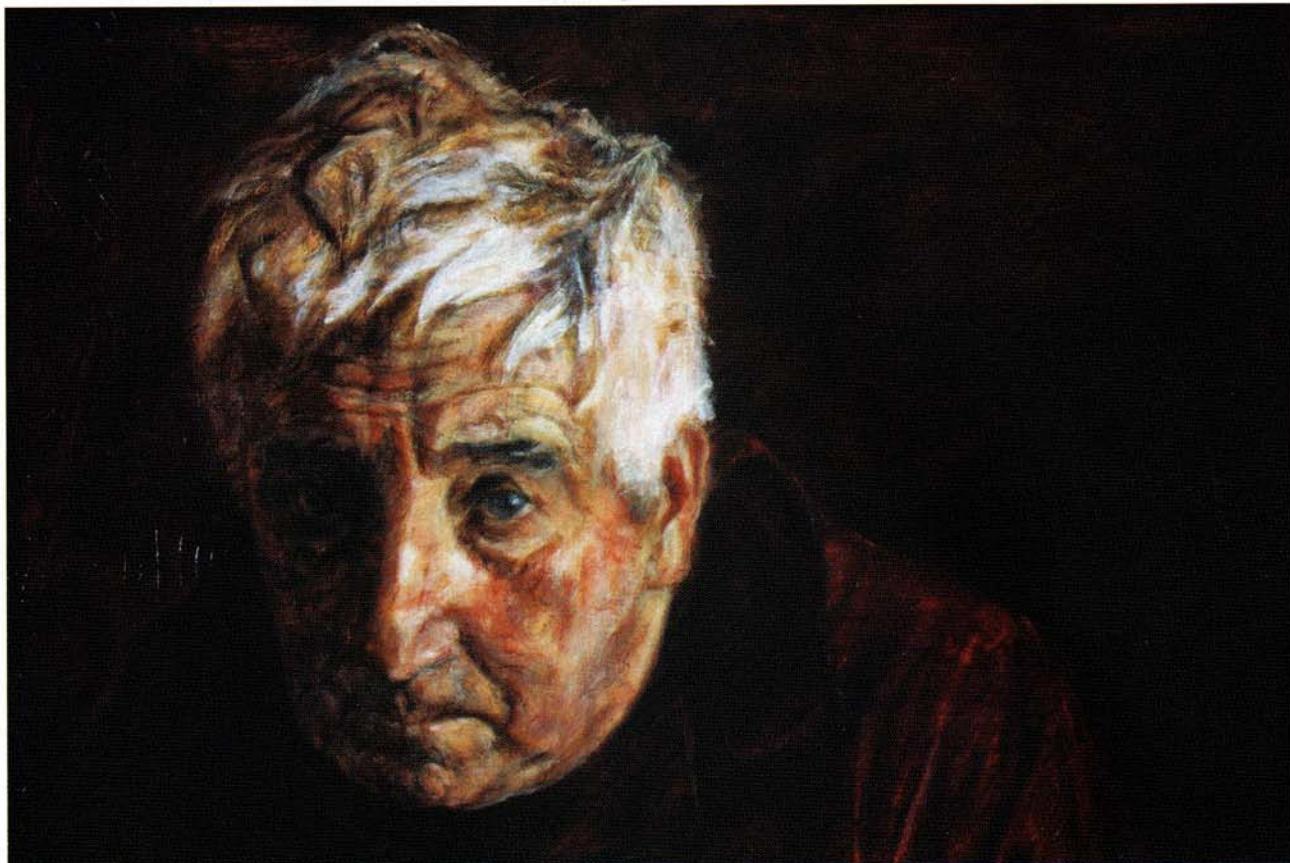
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# Portrait & Figure



## Second Place Megan Moore

*Phil* (oil, 11½x17) by Megan Moore  
of Missoula, Montana.

"I became interested in painting as a young adult," says Megan Moore, "but I was easily discouraged and did not pursue it until my late 30s." Moore then had the good fortune to take a class with Marilyn Bruya who "neither raved nor showed disdain toward any of our paintings," says Moore. "Instead Bruya approached each of us with relaxed confidence in our ability to develop our skills." Moore felt compelled, from the very beginning, to paint portraits.

"What people hesitate to show is what moves me," says Moore. The subject here is the father of an English friend Moore met while they were both living in Paris some years ago. "Upon meeting my friend's father, Phil, I felt drawn to him and sensed a sort of kinship," says Moore. "He's a tailor. His physicality is compelling because of how much information about his complex inner life his countenance betrays." When Phil and his wife,

Sandra, came to Paris to attend an exhibition of Moore's work, the artist took a series of photographs.

Characteristic of Moore's style is a richly textured surface that accrues not from a thick application of paint but from the fact that the artist paints on heavily embossed paper produced from an engraved master plate that is put through a printing press. The artist then glues the paper to wood. "I usually begin," says Moore, "with a sketch of the figure using thinned paint. I tend to restrict my palette to four or five oil colors. I then do what I assume every painter does: block in the basic values of the composition, keep applying paint, cross my fingers, and give every ounce of my heart and soul and brain power to the piece."



shadows and unusual angles, make Dennis Surrine's *Old Town Bar* a great painting.

## Portrait & Figure

# Everett Raymond Kinstler



Everett Raymond Kinstler, who recently celebrated his 80th birthday with a show at the Museum of the City of New York, is a

nationally acclaimed portrait artist. He's painted portraits of movie stars, musicians, authors, U.S. senators and first ladies—even the official White House portraits for presidents Ronald Reagan and Gerald Ford. His work appears in the permanent collection of the National Portrait

*Paul Jenkins* (oil, 50x60) by Everett Raymond Kinstler.



Gallery in Washington, D.C., as well as in other notable galleries and museums.

This expert portrait artist says that, overall, he was impressed with the high quality of art submitted and felt the response to the competition was extraordinary, but he would have welcomed more watercolor, pastel and drawing entries for this year's contest. "I made my award selections based on the artist's expressiveness, technique, honesty and individuality," Kinstler says. "I eliminated images that were too obviously based on photographs."

Kinstler says the first place piece, *Folding Chairs* by Sharon Sprung, shows originality and sensitive handling of the figure. The second place painting, Megan Moore's *Phil* is honest and strongly painted, and the third place work, Kate Musolf's self-portrait, is convincing with its warmth and simplicity.

The honorable mentions are impressive as well. Kinstler says Holly Metzger's profile, *Andrea*, is sensitive and well painted, George Thompson's *Simon* displayed handsome color, and Janet Cunniffe Chieffo's *Marla* succeeded in depicting an unusual lighting effect.

## Experimental

# H.C. Dodd

As a signature member of the American Watercolor Society and winner of hundreds of awards for her abstract watercolors, H.C. Dodd is a superbly qualified juror. She says



that a well-known juror once advised hopeful artists to surprise her, and that out of the nearly 100 finalists' work she saw, Aaron Morgan Brown's painting was the only one that surprised her. "It reached out and grabbed me at first viewing," she says. "With *Museology 14*, Aaron Morgan Brown takes the view beyond reality into the realm of his imagination. Not only does he place a small mountain goat in the halls of a museum, but he also manages to convince us that it's alive. The skillful contrast between the little goat peeking around the corner and the three in the diorama earned first place. The painting meets all qualifications needed for an outstanding image."

Dodd calls her second choice, Sally Cooper's *Penumbra III*, a "faultless" painting and says