



# Master Painters of the World

## USA Gary Holland Kumming Market

OIL



### INSPIRATION

One of my personal joys as an artist is that I am able to travel the world, painting the spirit of the children I find. Beginning in 1997 with a medical mission trip to Haiti, I have created several projects such as The Children of Haiti, The Children of China, The Children of Vietnam and others. The paintings encourage people to reach out to orphans around the world, supporting them or adopting them. These projects have increased the quality of my work in a dramatic way by connecting my "artist's vision" that is my passion for children with solid technique, resulting in more congruent creations.

I have found that when artists combine their genuine passion with good technique, collectors will chase after them.

*Kumming Market* is one of over 15 paintings I have painted for my Children of China series. In my paintings I utilize a compositional plan and a psychological plan. My psychological plan was to utilize the engaging gaze of a child to bring the viewer into the chaos of his world with the multitude of people, smells, poverty, wealth, business, and ultimately engaging with his spirit through his eyes and expression. He would say "here I am; I am real, with hopes, dreams. I'm not one of the huddled masses and shouldn't be forgotten!" He would be a subtle celebration of the individual in a world where we're tempted to classify people by their city, country, religion, skin color. To me, every person is special.

### DESIGN

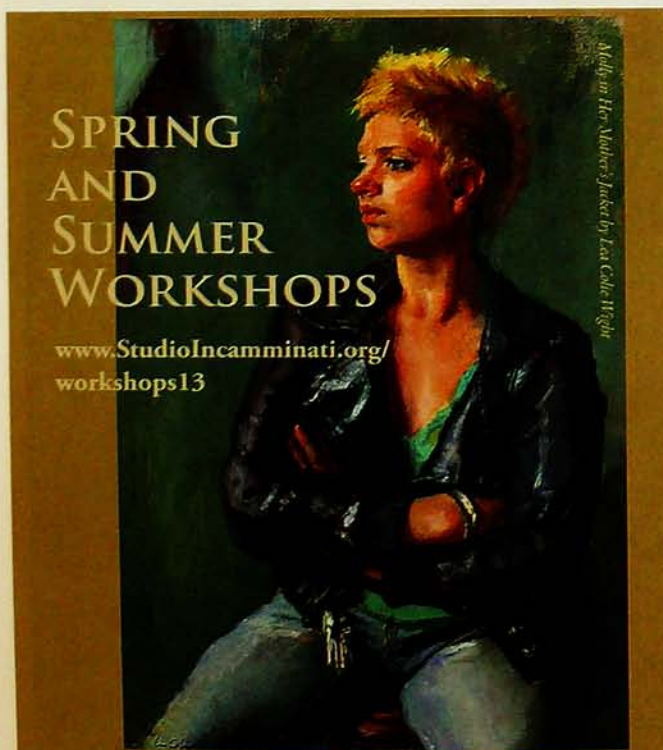
One method I use to communicate the inner world of children is to utilize an impressionistic style. I believe that a professional artist should be able to communicate via multiple methods from realism to impressionism and onward to abstraction. Then the artist has multiple techniques to draw upon in order to truly "speak" through their creation. In this painting I wanted to express the sense of the energy of the market, teaming with people, along with the movement of the figures, the noises and in the midst of it all, the quiet thoughts of the little boy. Super realism can't do that. It's too literal. Neither does an expressionistic or abstract rendering. However an impressionistic method with its many colors, small brush strokes and thick paint is well adapted to communicating the gestural, colorful, energy-filled ambience.

I utilized a square format for my canvas and incorporated one primary and three supporting, secondary points of interest. I was careful to make the secondary interest points, the lady with bicycle, the man behind the boy and the arguing vendors, weaker in color, value and color contrast than the boy. Their job is to support him, providing context and symbolism. Together they create a larger focal point for the painting.

### TECHNIQUE

I began this painting with the photo session. I set up my tripod and had a friend stand in a position where the light would come more from one side, with surrounding values and colors that would add abstract strength to the painting. Then I waited a few feet back from my camera so that the people would not make the connection between me and the camera before I had a chance to capture a candid shot of them. When the children came along into the "zone" of my picture, I would wait for just the right expression on their faces and then squeeze the plunger.

At home some weeks later I sorted the photos until I found those that "spoke" to me in line with the theme of my project, The Children of China, and the message: "I am me, special, gentle, real."



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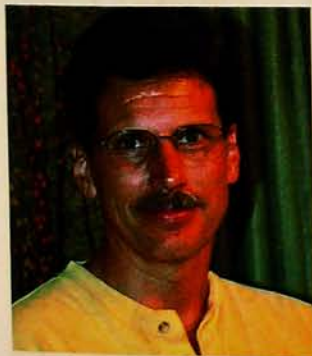
## WORKING METHOD

1. I drew gestural drawings of the image, getting a visceral feeling for the figures.
2. I drew quick "shape drawings" in which the goal was to move the figures and forms around as I determined their importance to the painting's goal. I painted a "15 minute" thumbnail, based on the gestures, the shape drawings and the resource photo. In this study I paint the "local colors" of the main 10 shapes that, like a jigsaw puzzle, come together to express the essence of the painting. If successful, I should be satisfied that from a distance the painting would appear to be about 85% completed. If not, I paint more studies until the shapes, values and color shapes combine in a simple way to express the scene. All that is missing at this point is the detail, edge work and brush strokes of the finished painting.
3. I draw my "shape drawing" onto the canvas in charcoal, fixing it before painting with oil.
4. Beginning with the primary focal point, the boy and the man behind him, I render the focal point, the boy and area around him, to near completion. I follow the painting of the boy with painting outward, reducing the degree of detail as I go.
5. I finish the painting by evaluating how strong the focal point is and adding or subtracting color, value and edges so as to best support that focal point. Does anything stick out, upstaging the focal point? I look at the painting in a mirror, again looking for anything that might detract from the impact of the boy and his gaze.
6. I touch up any details and call it done.

## PALETTE

I use a limited, common sense palette consisting of Titanium + Zinc White, Cadmium Yellow Light, Yellow Ochre, Cad Red Light, Alizarine Crimson, Cobalt Blue and Sap Green. I supplement these with occasional dips into Phthalo Blue or Permanent Rose.

I use my color thickly, knowing that oils display with highest integrity in an impressionistic painting when there is a large amount of pigment particles that interact with the light, I use all filbert brushes of various sizes. I don't use thinners or mediums of any kind. Just straight, fresh oil paint.



## about the artist

Artist Gary Holland has a rich and varied background. Fresh out of the military he attended University studying Art. However when faced with the demand that he paint "modern art" he quit, moving on to finish two degrees in music, while studying art on his own, learning from books. He has since completed Masters degrees in Psychology and in Art. He studied with such artists as Zhang Wen-Xin,

Daniel Greene, Ramon Kelley, Harley Brown, along with studying at the Art Student League of Denver.

He has shown his work with the Oil Painters of America, American Society of Portrait Artists and other venues. His work is found in collections on every continent. He teaches the Holland Apprentice Program in various cities of the USA, in which artists are taught to become professional, working artists in an intensive 2 year time span. He is the President of For the Children, Inc., which inspires people through his art to provide care for poor children. Learn more: [www.hollandgallery.com](http://www.hollandgallery.com) [www.forthethechildreninc.org](http://www.forthethechildreninc.org)



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