

[Wild Horse Study](#) , (circa 2007) by [Gary Benfield](#)  
Original Oil on Panel Board - Main Subject: Animals & Birds



**Item Number**  
4714039682

**Retail Value**  
\$8,000

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**Dimensions (As Shown)**  
16W x 24H Inches  
40.64W x 60.96H cm

**Medium**  
Original Oil on Panel Board

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### About Gary Benfield

Gary Benfield is one of the most prolific & renowned contemporary artists in the world. The subtle femininity captured with his perfectionist brush appeals to a wide base of collectors & his work is in high demand worldwide. The background of Benfield's paintings is soft, reminiscent of Leonardo de Vinci's sketches & sepia tones, most of it defined only with pencil & a slight highlight of color.



Gary Benfield was born December 6th, 1965 in Birmingham, England. He studied art at Stourbridge College of Art (1982 &ndash; 1984) and at Wrexham College of Art (1984 &ndash; 1986). In 1986, Benfield became a professional freelance illustrator. After leaving the academic world he set up his own studio near London and concentrated on drawing and painting figures. Within a few years, his work was being collected throughout Europe and his reputation had become firmly established. Today, Benfield's work enjoys mass global appeal and is collected by art collectors throughout the world.

Benfield has a natural talent for depicting things as seen. His work is spontaneous and is reflected by his drawn lines and dashes of colour. The figures dissolve in and out of their background and move across the paper. He paints rapidly and discards most of his paintings and drawings, keeping only those he feels are perfected in their conception rather than overwork those that he feels are not correct.

Benfield's paintings represent a discrete world of objects which combine figures, mythology, nature, and still life. Despite the casual appearance of his compositions, all imagery is highly organized, and after long observations one finds the hidden symmetry and beauty beneath the layers of finery.

For Benfield, the world around him is a continuous sequence of fortuitous events. Objects and figures intertwine in his mind, they dance, they fuse and one adopts the color and life of another. We are drawn into an intimate world of his imagery, where sensuality and delight in life's form are combined in a flight of frolic and fantasy.

"I cannot remember a time without drawing. It was natural for me as a child to use both my hands when painting and drawing and this ambidexterity has remained with me in my adult life as an artist. I love the beauty of the line and I use these skills to create and transform inert materials into images of beauty and romance.

There are aspects of our lives, our existence and experience which remain as a constant, not subject to historical variation. We fall in love, have children and experience a whole gamut of emotions as people always have. And we have always sought to express these fundamental experiences in an aesthetic manner, through painting and poetry. As an artist it is this imaginative role in transforming materials - paint, graphite, charcoal - to create this aesthetic dimension which I love." Gary Benfield

1965 - Born on December 6th in Birmingham, England.

1982-84 - Attended Stourbridge College of Art

1984-86 - Attended Wrexham College of Art

1986 - Became a professional freelance illustrator. Joined Artist Partners Group.

1987 - Work exhibited at AOI Association

1988 - Best of British Illustration Exhibition

2003 &ndash; Exhibited in Washington

2004 &ndash; Exhibited in New York, St Petersburg and Moscow

2005 &ndash; Exhibited in Toronto and Moscow

&ldquo;The purpose of painting is to surprise and delight the spectator. In doing so our prosaic view of the world is challenged

and changed, for the better. Gary Benfield's work does this for us, in an apparently effortless way. His skill as a draughtsman compels us to look at the world differently. Multiple perspectives are subtly melded together, views are transformed and transfused with colours, textures and tones. We are manoeuvred into evocations of space and places which we would dearly like to inhabit, not as fantasy or dream but rather as a very real and beautiful part of this, our waking world." Michael Dover  
Robinson BA(Hons) Dip(HD) Slade Scholar

## Original Oil on Panel Board

Oil painting is the process of painting with pigments that are bound with a medium of drying oil especially in early modern Europe, linseed oil. Often an oil such as linseed was boiled with a resin such as pine resin or even frankincense; these were called 'varnishes' and were prized for their body and gloss. Other oils occasionally used include poppyseed oil, walnut oil, and safflower oil. These oils confer various properties to the oil paint, such as less yellowing or different drying times. Certain differences are also visible in the sheen of the paints depending on the oil. Painters often use different oils in the same painting depending on specific pigments and effects desired. The paints themselves also develop a particular feel depending on the medium.

Oil paint was first used, as current knowledge shows, in western Afghanistan sometime between the 5th and 9th Centuries. From there its practice likely migrated westward until, when in the Middle Ages, (Theophilus mentions oil media in the 12th Century) it came into use, although not widespread, in Europe. It later became the principal medium used for creating artworks; the transition beginning during the 15th century with Early Netherlandish painting in northern Europe. By the height of the Renaissance oil painting techniques had almost completely replaced tempera paints in the majority of Europe. Oil painting dates in the West to at least ancient Roman times.

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