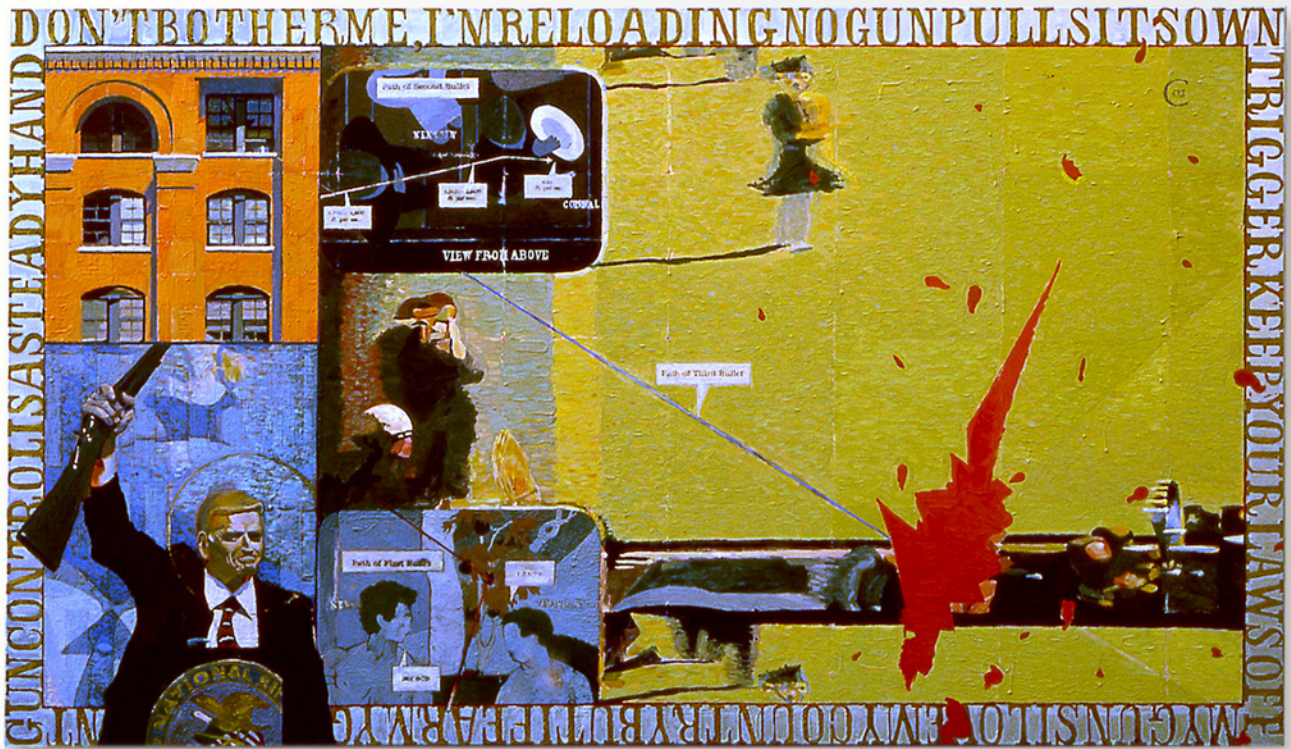


P R O S P E C T U S

+ THE VIEW FROM ABOVE +



*An original encaustic painting by*

DEAN CHARLTON







The second in a series of paintings examining violence in its innumerable forms, *The View From Above* depicts the turmoil of JFK's assassination by mixing together a jumble of scenes from various sources and time periods. As with the previous painting in this series, an incongruous blood-red burst dominates the composition. The stylized blast is intended to suggest comic book art and thus, make associations to the Pop Art movement. The slogans seen along the periphery reinforce the connection to Pop, as do the inclusion of several images from popular culture.



A comparison to Roy Lichtenstein's "Varoom!" from 1963

Frame 313 of the famous Zapruder film is the primary reference source, with a thin section of frame 314 reproduced beneath it. An unidentified man defiantly raises a firearm while standing before a podium branded with the National Rifle Association logo. His oversized video image appears behind.



"What Color Blood" is the first in this series of paintings that address different forms of violence



A frame from Abraham Zapruder's 8mm movie that captured the assassination of President Kennedy in 1963

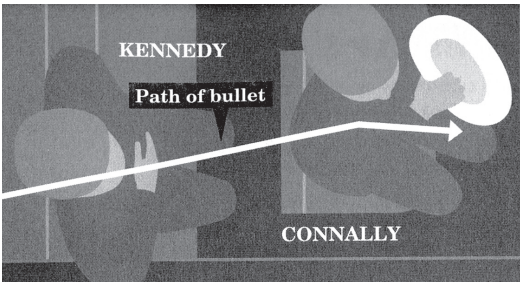


Reference imagery for the Texas School Book Depository building comes primarily from a postcard sold to tourists who flocked to the assassination site in Dallas’ Dealey Plaza. An infographic-style diagram in black and gray tones is accompanied by several text captions dispassionately noting various data points—as might be seen in a typical Powerpoint presentation.

And while it certainly doesn’t qualify as a popular culture image, Durer’s *Adam and Eve* is given an updated interpretation by way of those same captions. The brief notations help draw parallels between the historic moment of bewilderment being experienced by the biblical first family and the one engulfing their contemporary American counterparts in the scene above them.



A postcard depicting the Texas School Book Depository building



An illustration from the book “Cased Closed” by Gerald Posner



Albrecht Durer’s 1504 engraving “Adam and Eve”

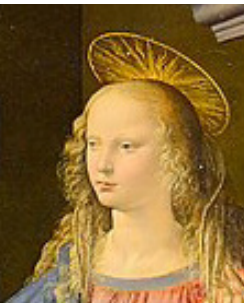
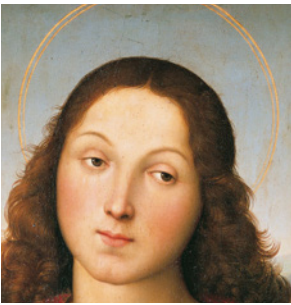
## COMPOSITIONAL CHAOS

Beyond portraying the tragic assassination event itself, *The View From Above* also addresses the shock, disbelief and political debate that followed, and continues still. An uneasy amalgamation of images and text — from disparate media sources and time periods — are layered into the painting to deliberately create an unsettled composition suggesting tension and conflict.

In some instances, the discord exists within a single image. The grinning, rifle-toting NRA speech-maker and his podium are placed outside the metallic silver framing element, similar to the Renaissance practice of inserting donor portraits. Historically used to flatter the painting’s patron, the opposite occurs here. When transposed against JFK’s death by gunfire, this pro-gun character’s bravura is cast in a decidedly unsympathetic light. As such, that same figure’s apparent saintly halo presents another visual contradiction. Virtually all halos throughout art history appear *behind* a person’s head, yet here, the gold arc also encircles the shoulders, existing in a forward plane. This discrepancy suggests the motif may represent an anti-halo: a gunsight’s cross-hairs.



The man and podium appear outside of the framing device, suggesting Renaissance donor portraits such as the one highlighted at right from “Vision of St Bernard” by Filippino Lippi, c.1487



Two examples by Raphael (left) and Leonardo da Vinci showing the usual placement of a halo, behind the figure’s head

In addition to Pop Art and Renaissance references, *The View From Above* mixes in influences from cubism and American folk art, among other sources.

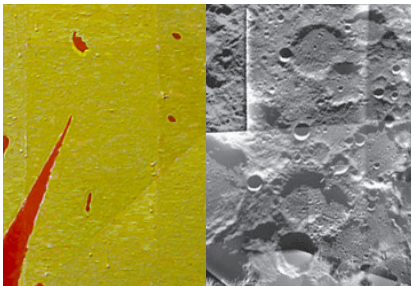
Abraham Zapruder filmed with a hand-held movie camera that frequently produced blurred, eerie, double images. This distortion of faces and bodies is translated in several places into depictions of psychological trauma — by using the fragmented, faceted visual vocabulary of cubism. In contrast to these cubist passages, the technique of wrapping a text message along a painting’s edges has its roots in American folk art. Although the sarcasm employed by quoting pro-gun bumper sticker slogans within this overtly anti-violence context would certainly be unusual for that time. The conglomeration of visual allusions continues by way of the faint, underlying grid barely visible throughout the painting. Hinting at scientific image analysis, the subtle tonal shifts slice up the composition in a way that brings to mind Kennedy-era photo-mosaics of the moon or, more symbolically, the parsing of complex data for the purpose of intense scrutiny and dissection.



The ghostly double images seen in the Zapruder film were reinterpreted using cubist-inspired ideas and forms



An anonymous work of American folk art showing the use of text along the edges



The subtle angular divisions chop up the composition in a way that suggests early photo-mosaics of the moon



Close-up of the metallic silver faux frame and the gold lettering



A detail view showing the thick impasto buildup of the wax



Signature and date

## ADDITIONAL DETAILS

*The View From Above* is a 77- by 44-inch original artwork painted using the encaustic method — wherein melted beeswax was infused with various pigments and applied to a canvas using brushes. Layer upon layer of the colored wax was built up to create a heavy impasto on most of the surface. After its initial application, the wax was reworked in places using a heat gun and soldering iron.

An ancient technique, many encaustic paintings have survived since Roman times. Yet some precautions are required: Exposure to extreme heat must be avoided, as beeswax melts at around 140 degrees. More information about encaustic art can be found on the following pages of this prospectus.

The surface used for *The View From Above* is a custom-built cotton canvas with reinforced framing.

The edges are finished with the same silver enamel metallic paint used to create the frame-like border seen on the front side. The painting is intended to hang unframed.

Work was completed on *The View From Above* in 2003; the painting is signed and dated in the upper right.



Encaustic is an ancient painting technique dating back to at least the 1st Century BC. Many art historians even consider several of the Lascaux cave paintings to be early forms of encaustic art.

Its defining ingredient is heat.

Rather than suspending pigments in oils or polymers, the encaustic method employs melted beeswax — which is infused with various colors — and applied to a wood panel or canvas.

During the entire painting session the wax must be kept in a hot, liquid state. Today’s practitioners typically use electric griddles or a heated palette made specifically for encaustic painting.

In the 1950s, Jasper Johns revitalized and modernized encaustic painting by adroitly using its inherent dimensional characteristics to create sly, politically-charged Pop Art masterpieces that literally drip with visual satire. *Flag*, his 1955 depiction of the 48-state star spangled banner, may be his most famous example.

Contemporary artists continue to explore and expand the medium’s potential by incorporating an array of surfaces, tools and techniques.

ABOUT  
ENCAUSTIC

ABOUT  
THE ARTIST

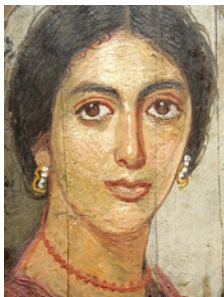
Dean Charlton was born in Santa Monica, California, in 1957 and currently lives in Piedmont, California. He earned a BFA in Drawing & Painting from CSU Long Beach in 1980.

Dean’s work is a mash-up of his formal education and life-long absorption in the fine arts, combined with decades of on-the-job experience as an illustrator, graphic designer and ad man.

As a result, he frequently mixes traditional drawing and painting methods with digital apps and techniques. Dean will often use digital tools like Adobe Illustrator and Photoshop to streamline the initial planning phases of a project, before switching to traditional media for its final realization.

The Pop Art movement, especially the work of Larry Rivers, Jim Dine, Claes Oldenburg, David Hockney and Wayne Thiebaud are major influences, as is the work of “proto-pop” masters Marcel Duchamp and Charles Demuth.

In particular, Jasper Johns’ encaustic paintings inspired his ongoing explorations with that medium.



An Egyptian encaustic painting from around 100-300 AD



Jasper Johns, “Flag,” 1955



A detail from “Flag”



Detail from  
“View From Above”



“U4ROTHKO”



“Jontue”



“A Still Life with Apple”



“Quilt 2: Matisse”

*The View From Above* is available for purchase at an asking price of \$25,000.

Interested collectors living within proximity of the San Francisco Bay Area are invited to schedule a private viewing. The artist's home-studio is in Piedmont, an East Bay neighborhood situated between North Oakland and Berkeley.

Collectors not within easy traveling distance of the San Francisco area are encouraged to consider reserving *The View From Above*. When your schedule brings you to the Bay Area, a private viewing will gladly be arranged. To place this painting on reserve, a payment amounting to 20% of the ask price is requested. The deposit is fully refundable. The hold period is flexible and open to negotiation. Should you decide to proceed with the purchase, this initial payment will of course be credited to the transaction.

If a competing offer is made on *The View From Above* after it has been reserved, the collector who placed it on hold will be contacted and given the right of first refusal.

Because encaustic paintings are more delicate than works done in oils or acrylics, the logistics involved in transporting this work beyond the greater Northern California area are rather complex. A custom-fitted shipping container manufactured by specialists is normally required. As a consequence, the cost of long-distance transport—solely for the purpose of a viewing—is prohibitive.

## PRICE

## VIEWINGS



*The artist's studio is located in Piedmont, California*

## LOGISTICS



*The painting will be delivered free of charge to locations within approximately 200 miles of the San Francisco Bay Area*

For collectors within an approximately 200-mile radius of the San Francisco Bay Area, delivery of *The View From Above* is free of charge. The painting will be carefully prepared for highway travel, but will not require a custom-built shipping container. The delivery drivers are experienced art transport professionals.

California patrons in the Los Angeles area and beyond will incur some transport expenses, although in an elaborate, custom-fitted shipping crate may not be necessary.

A custom-made shipping crate will be required for collectors who want *The View From Above* delivered to locations beyond 300 miles from San Francisco. Expect the combined cost of both the container and the shipping expenses to be approximately \$1,000 for most destinations within the continental US. Exact shipping costs will be calculated prior to final purchase.

Incremental cost increases should be anticipated for international transport, contingent upon distance.

## CONTACT

DEAN CHARLTON  
4451 Moraga Avenue, Piedmont, California 94611  
Phone: 415.244.2642      Email: [info@mdeancharlton.com](mailto:info@mdeancharlton.com)  
Website: [www.mdeancharlton.com](http://www.mdeancharlton.com)



## ARTIST STATEMENT

*Without question, The View From Above is a political painting. My point of view is obvious enough and I certainly respect all those with opposing opinions on the issue of gun control.*

*Yet The View From Above is also a history painting. In the tradition of Francisco Goya's The Third of May 1808 and The Execution of Emperor Maximilian by Édouard Manet, an infamous moment of lethal gun violence is captured in time to encourage further examination and reflection.*

*For Goya and Manet, simply reconstructing and documenting their chosen historical events was a large part of the endeavor. For me, the goal was to express a more modern, more complex application of the history painting genre by portraying multiple media formats and conflicting viewpoints simultaneously — suggesting a barrage of sometimes contradictory news and data.*

www  
.mdeancharlton.  
com

