

P R O S P E C T U S

+ ORCHIDS & ORANGES. & O'KEEFFE. +



*An original encaustic painting by*

DEAN CHARLTON





A white, moth orchid and a plastic bag full of oranges are set against an imaginary drapery backdrop. And a portrait of Georgia O'Keeffe. In contrast to the foreground objects—painted from life in a relatively realistic style—the implausible background is a peculiar mix of ruler-straight edges, undulating surfaces and indistinct spatial relationships. And O'Keeffe.

There is no decorative vase for the white phalaenopsis orchid pictured. Instead, its gnarled root system is exposed, seen through an ordinary plastic container. The adventitious roots provide counterpoint to the beautiful symmetry of the flowers, and the leaves' smooth gracefulness. In a similar vein, a prominent area among the orchid's blossoms is left completely unpainted, revealing a wiry pencil sketch beneath. This interplay between realistic imagery and odd, unexpected passages is an essential theme throughout.

In another example, the oranges are depicted haphazardly arranged inside a clear plastic bag and are placed at the extreme lower edge of the composition. They sit on a nebulous surface plane which at times merges into the background drapery.



*Preparatory pencil study  
of a moth orchid*



*Unpainted areas expose the underlying rough sketch,  
in contrast with the finished passages*



That drapery backdrop is yet another place where the realism portrayed in the foreground elements interacts with imaginary forms. Above the orchid, the drapery's edges are so unnaturally angular, they double as light rays. Elsewhere, the fabric's folds have bulbous, plant-like contours that mimic the orchid's flowers and leaves, while a large oval evokes the roundness of the oranges.

In a further attempt to mash-up what's real and not, Georgia O'Keeffe's image appears to float in the upper left without any apparent connection to a wall or table surface. Her likeness is based on a 1967 shot by celebrity portrait photographer, Philippe Halsman. However, O'Keeffe's expression is altered from the original to connote a far more troubled state of mind—as if she's attempting to reconcile this artwork's many contradictions. Behind O'Keeffe is an interpretation of a small section of her acclaimed painting, *Cow's Skull: Red, White, and Blue*.

A tongue-in-cheek illusion of a picture frame is created with metallic silver enamel paint, applied over the encaustic wax on the front and sides.



The drapery flirts with realism in places but is full of visual contradictions



Philippe Halsman's 1967 portrait of Georgia O'Keeffe



"Cow's Head: Red, White, and Blue" by Georgia O'Keeffe, 1931

ADDITIONAL  
DETAILS

*Orchids & Oranges. & O'Keeffe.* is a 24-inch square, 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 wax was built up to create a heavy, dripping impasto on most of the surface, although some areas were left unpainted, revealing the pencil sketch beneath.

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.

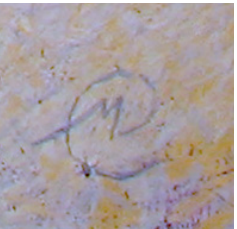
The surface used for *Orchids & Oranges. & O'Keeffe.* is a commercially prepared cotton canvas.

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 *Orchids & Oranges. & O'Keeffe.* in 2011; the painting is signed in the lower right using an MDC monogram.



A detail view showing the thick impasto build-up of the wax, and the metallic silver faux frame



The MDC monogram signature

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.

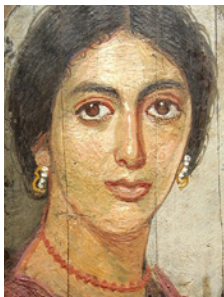
Its defining ingredient is heat.

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.



An Egyptian encaustic painting from around 100-300 AD



Jasper Johns, "Flag," 1955



A detail from "Flag"



Detail from "Orchids & Oranges. & O'Keeffe."



"U4ROTHKO"



"Jontue"



"A Still Life with Apple"



"Quilt 2: Matisse"

## 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. He'll 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.

*Orchids & Oranges. & O'Keeffe.* is available for purchase at an asking price of \$3,500.

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 *Orchids & Oranges. & O'Keeffe.* 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 *Orchids & Oranges. & O'Keeffe.* 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 Bay Area, delivery of *Orchids & Oranges. & O'Keeffe.* 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 *Orchids & Oranges. & O'Keeffe.* delivered to locations beyond 300 miles from San Francisco. Expect the combined cost of both the container and the shipping expenses to be approximately \$800 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, depending on distance.

CONTACT

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## ARTIST STATEMENT

*This painting's title—Orchids & Oranges. & O'Keeffe. — is overtly intended to suggest the colloquial phrase "apples and oranges." My aim was to create underlying tension throughout the painting by juxtaposing contradictory visual elements.*

*For instance, the delicate, natural forms of the orchid's flowers are set off against its craggy roots—as seen through a cheap plastic container. The oranges too are wrapped in plastic and are placed perilously low in the composition. Small sections of the painting remain incomplete, with the preliminary sketch exposed to contrast with the surrounding finished areas. Further discord results from the uneasy relationship between the realism of the foreground objects, the surreal background drapery, and the incongruous floating image of an agitated Georgia O'Keeffe.*

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