

P R O S P E C T U S



QUILT 2 : MATISSE



An original encaustic painting by

DEAN CHARLTON



Undaunted by the restricted mobility and failing eyesight that afflicted him later in life, Henri Matisse created some of his most inventive and enduring works by cutting hand-painted paper into bold, ingenious compositions. One of his first “cut-outs” was an *Icarus*, a theme he returned to often. Several versions are referenced in *Quilt 2: Matisse*, as are perhaps Matisse’s best known works from this period, his four *Blue Nudes*. Other less familiar cut-outs are reinterpreted as well, including images from the two large *Oceania* murals Matisse completed circa 1946.

In the upper right is a watchful figure intended to evoke the presence of Pablo Picasso. Although the two were artistic rivals, Picasso often checked in on Matisse while he worked on the cut-outs from a wheelchair or his bed. And unlike most people at that time, Picasso recognized the power and originality of this new art form almost immediately.



Henri Matisse, “The Fall of Icarus,” 1943



Henri Matisse, “Blue Nudes I – IV,”
1951-1952



Detail from “Las Meninas” by Pablo
Picasso, 1957

Barely discernible within the light-colored squares towards the center of *Quilt 2: Matisse* are loose reinterpretations of four self-portrait sketches by Matisse. These sparse drawings are notable because—while each bears a strong likeness—their individual details vary significantly. Here again, Matisse’s genius for deftly capturing the essence of a subject is on full display.

Beyond the inspired inventiveness and sophisticated color schemes present throughout the Matisse cut-outs, a primary motivation for paying homage to them was how well these flat, graphic shapes and solid colors align with the best attributes of the encaustic method. The hot beeswax that is the defining characteristic of the medium cools very rapidly upon contact with the painting surface. Quick, repeated brush strokes are the norm. While this makes the blending of delicate shades more difficult, it encourages the creation of bold, flat-color areas infused with subtle tonal variations and thick, expressive impasto textures.



Four self-portrait drawings
by Henri Matisse, 1947



A detail from “The Fall of Icarus” showing the metal pins

This semi-sculptural surface so typical of encaustic paintings also has an interesting corollary to the cut-outs. Matisse and his assistants frequently affixed the individual pieces of a larger composition with metal pins. In some instances, layer upon layer of pinned paper combine to build a unique dimensional depth and complexity. An impasto made of paper and pins.

ANOTHER
THREAD:
MATISSE’S TIE
TO TEXTILES

The connection between Matisse and textiles runs deep. His family was involved in that industry for generations and Matisse was an avid collector of fabrics, garments, wall hangings and rugs. Repeating patterns and textile renditions appear often throughout his oeuvre. In the examples below, the same model wears various costumes and is surrounded by different fabrics, all of which are painted with a level of detail and care equal to the model herself. This affection for textiles provides an intriguing subtext for *Quilt 2: Matisse*, a painting based on a quilt motif.



Three works by Matisse demonstrating his affinity for textiles and pattern

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

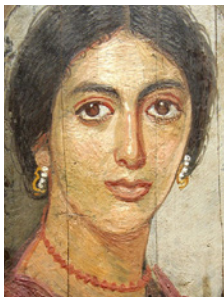
Dean Charlton was born in Santa Monica, California in 1957 and currently lives in Piedmont, California. He earned a BFA in Drawing & Painting from CSU Long Beach in 1980.

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. 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.



An Egyptian encaustic painting from around 100-300 AD



Jasper Johns, “Flag,” 1955



A detail from “Flag”



Detail from
“Quilt 2: Matisse”



“U4ROTHKO”



“Jontue”



“A Still Life with Apple”



“Orchids, Oranges & O’Keeffe”

Quilt 2: Matisse is a 48-inch square, original artwork painted using the encaustic method — wherein melted beeswax was infused with various pigments and applied to the surface using brushes and palette knives. The cooled wax was further reworked using an assortment of heated tools, including a propane torch, heat gun and soldering irons. Utility knives were used extensively to create linework and other drawing effects by purposefully scratching away at the thick impasto.

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 approximately 140 degrees. More information about encaustic art can be found on page six of this prospectus.

The surface used for *Quilt 2: Matisse* is a medium density overlay (MDO) plywood panel. An industrial material designed primarily for outdoor signage, MDO panels are comprised of heavy plywood with a paintable resin overlay permanently bonded to the substrate. The overlay's hue is similar to kraft paper and is thus reminiscent of

ADDITIONAL
DETAILS



Two detail views from "Quilt 2: Matisse" showing the heavy impasto and inscribed linework



MDO plywood panels

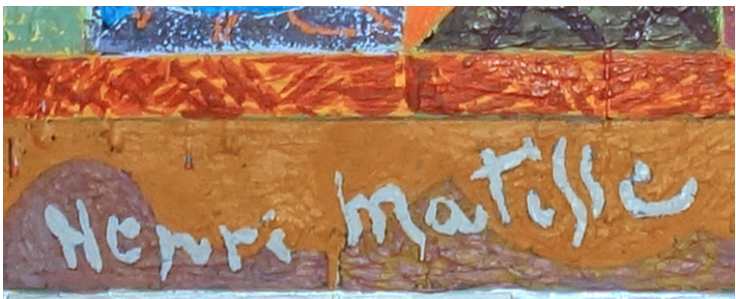
the tones often used in the under-paintings of Renaissance artists. Due to the substantial thickness of the panel, the artwork weighs nearly 50 pounds and so is fitted on the reverse with heavy-duty picture hanging hardware rated at 200 pounds.

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

Work began on *Quilt 2: Matisse* in 2017 and was completed in 2019. As the title suggests, it is the second in a series of paintings all based on a classic American quilt pattern known by a variety of names, including a Carpenter's Star or Carpenter's Wheel.

THE
SIGNATURES

Matisse had many iterations of his signature throughout his artistic life. One such version is conspicuously included within *Quilt 2: Matisse* as an overt homage to his lofty status among the modern masters. In contrast, Charlton frequently substitutes a symbol of dripping paint in place of a traditional signature, in much the same way that James Abbott McNeil Whistler used his butterfly and dragonfly monograms.



Henri Matisse's signature is respectfully reproduced in tribute to his seminal contributions to modern art



At left is one of Whistler's dragonfly signatures; on the right is Charlton's dripping paint monogram

Quilt 2: Matisse is available for purchase at an asking price of \$8,500.

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 *Quilt 2: Matisse*. 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 *Quilt 2: Matisse* 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

For collectors within an approximately 200-mile radius of the San Francisco Bay Area, delivery of *Quilt 2: Matisse* 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 prefer to have *Quilt 2: Matisse* 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, depending on distance.



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

CONTACT

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ARTIST STATEMENT

Henri Matisse is one of my all-time-favorite art superheroes. Beyond his pure genius for color, composition, line and texture, his relentless creative curiosity and mastery of so many different medias are a constant source of inspiration.

Translating that deep admiration for Matisse into one of my ongoing series of paintings based on American quilt patterns was a natural. In particular, the solid colors and two-dimensional, graphic quality of his famous "cut-outs" align beautifully with the best attributes of the encaustic painting technique. And, knowing Matisse had a lifelong affection for textiles, I was confident there would be an abundance of his highly evolved patterns and fabric motifs for me to explore and reinterpret. Specifically, I was drawn to the many Icarus figures that appear throughout the cut-outs, because of their poignant interpretation as self-portraits by Matisse during those final years where his health was failing but his artistic ambitions continued to soar.

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