CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

A SYNTHESIS OF FACT AND FANTASY

An abstract submitted in partial satisfaction of the requirements for the degree of Master of Arts in Painting

by

Charlotte Evalyn Anderson

June, 1976
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The abstract of Charlotte Evalyn Anderson is approved:

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ABSTRACT

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Objects natural or man made, which please, delight, and stimulate individual artists, promote invention. By transposing and re-interpreting, ancient ideas, be they fact or fantasy, become refreshed and vital. Through channels of personal discovery, that which has always been, becomes new.
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My purpose in this series of paintings is to develop imagery partially free from specific references. However, as I paint, I am aware of familiar sources such as tombs and temples of ancient and 16th century Mexico. The ultimate fantasia is a personal response related to my efforts to translate into a new dimension, weathered fragments of walls and facades.

The remarks of Henry James seem appropriate. He writes, "The artist has to borrow his motive, which is certainly half the battle; and this motive is his ground, his site and his foundation."¹ James also emphasizes the need for the artist to establish intimacy with his motive, and to remain in intimate commerce with it because

the artist alone "can measure the truth to be taken by his developed data."\(^2\)

In this group of paintings a type of imagery evolves from my contemplation of environmental data. Each of the works becomes a microcosm wherein motif and motive merge in a synthesis of fact and fantasy.

(2) Loc. cit., p. 150.
TECHNICAL AND ESTHETIC CONSIDERATIONS

Media

Media is mixed because the combination of materials seem to be in context with the sources for the paintings. I use hand printed papers, some of which are embossed to create tactile surfaces, and on these surfaces acrylic paint is applied in thin washes, building color transparencies, integrating papers with painted parts, and in denser areas for a soft mat quality. Grounds are smoothly sanded gesso over masonite. Sandpaper is also used to uncover painted areas, to reveal layers of underpainting, and to remove top layers of printed papers.

Specific Work

The paintings are not large, and my intent is to establish intimacy between the viewer and the work. Surfaces are related to content and to close viewing. With one exception, size does not exceed 18" by 36". Figures 1, Deep Crevice, 2, Entrada, and 3, Shelter, contain window shapes, suggesting active space behind top layers. A sense of expansiveness is created by an illusion of deep space. In figures 4, Flight, 5, Immigration, 6, Mariposa, and 7, Floating Wall, space appears flattened; and plant and insect forms cross surfaces, creating movement. Although transpar-
encies exist and shapes overlap, in figures 8, *Empty Niche*, and 9, *Facade*, space is shallow and life forms do not appear. Color remains close to that of sources. Earth tones, dusty blues, rose, violet and greens predominate. In these weathered hues I see nothing of deterioration but a part of a totally harmonious environment. The prints relate to the thesis paintings inasmuch as the sources are the same. They include fantasy images more specific than those of the paintings. Media consists of various combinations of intaglio, woodcut and collograph techniques. Colors remain close to those of the actual environment and architecture, in which are found earth tones, rose, soft jade and turquoise.

The works evolved as the effect of environment on the sensibilities of the artist. If the viewer regards them in the light of invention based upon ancient sources, both paintings and prints will be understood.
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Painting 22-1/4 x 16"
Figure 2
ENTRADA
Painting 12-1/2 x 11-1/2"
Figure 3
HOME OF TINY CREATURES
(Domicilio de las criaturas chicas)
Painting 48 x 25-1/4"
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JADE SHADOW
Painting 21-1/4 x 12"
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Painting 22-1/4 x 25"
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FLOATING WALL
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PLACE OF THE DANCERS
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GHOSTS
Intaglio, collograph and woodcut
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TOMB OF THE KINGS
Intaglio, collograph and woodcut