

Dogwood



MacRae's developed a complex method for preparing her supports and for building up the paint in her compositions by using a technique of scraping the paint with a palette knife to flatten brush strokes, revealing lower colors and the white ground, adding additional layers of paint and producing a mottled appearance when viewed close up but which lightened the work when view from afar.

Each object in a still life is artfully placed, and her compositions reflect a sense of tranquil, subdued color while also dazzling the viewer with an extraordinary sense of pattern and surface texture. In her still lifes she creates a visual relationship between her objects as seen in *Dogwood* where MacRae chose a plain background in a strong color. She introduced movement with the birds in the blue flaked with green and white background to tie in the elements of this composition – the arrangement of the still blossoms of the dogwood, the simple shape of the vase with its crazed glaze, the almost rust color repeated in the garment of the figure, the vase and the beaks and wings of the birds.

Exhibited: 1969 - Allied Artists of America; 2008 – Cape Ann Museum.

Dogwood
30 x 25 inches

Signed framed
Floral Still Life

Oil on canvas on board
Emma Fordyce MacRae