

## David Mitchell

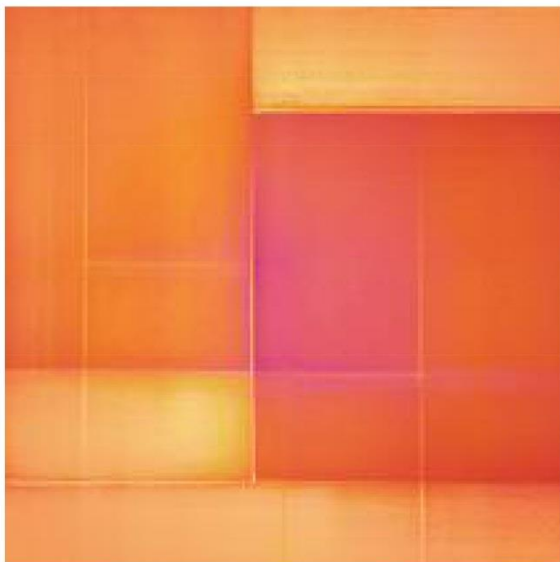
Jim Kempner Fine Art

David Mitchell maps hazy grids of color that mix together photographic artistry and digital postproduction to capture abstraction on film. The pictures here revealed a painterly impulse, and ranged from blurred, citrus-toned compositions

simpler title: *AB 130* (2012).

Other small works, in striking autumnal colors, were somewhat hidden in the back of the gallery. In these pieces, there was a rigid separation of shape and color, making for a starker effect reminiscent of the Color Field painters. The results were more contemplative, less ethereal. The smaller scale enabled viewers to focus on

the way the relationship between photographer, camera, and audience played out. In *AB 109* (2012), a green bar floats against a darkened background, looking mysterious and totemic, showing how the fewer the elements swirling around, the better and richer the photographs appear. —*Ali Pechman*



David Mitchell, *AB 185*, 2013  
C-print, 70.5 x 70.5 edition 2, 47.5 x 47.5 edition 3

to sharply delineated autumnal-colored blocking. Mitchell used double exposures, gels, filters, and near-microscopic close-ups for the works in this exhibition, titled "The Dog Must Howl." Lyle Rexer, critic and author of *The Edge of Vision: The Rise of Abstraction in Photography* (one of the only books on the history of the genre), curated the gemlike show.

In larger works like *AB7070 185* (2013), bright tangerine, magenta, and yellow squares are set into an indistinct patchwork. Mitchell used to shoot fashion, and his attention to texture, color, and light was clear in much of his brighter, buzzy work here. Faded lines sometimes demarcate color planes, as if they had been bleached into their separate parts. The warmer hued works were offset by photographs bathed in aquatic blues, all brought together by the huge *AB7070 187* (2013) in a shimmering and elusive pattern of pinks, beiges, and aquamarines. In a pale-jade-green work, a vertical rectangle stands out from the two that flank it, all in a soft hue reminiscent of porcelain. Fittingly, it has a far