

WILDING CRAN GALLERY

Graeme Mitchell
Detached Pictures

April 8 – May 28, 2017



Wilding Cran Gallery is pleased to present *Detached Pictures*, an exhibition of new work by Graeme Mitchell, on view April 1 – May 28, 2017.

Graeme Mitchell's career as an artist began with photography. Broadening his practice to include drawing and painting furthered his investigations into the relationship between image and spectator.

Exploring topics like cults, alienation, and technology, Mitchell began to wonder how or why we believe in certain imagery. He is interested in one's ability to view a photograph and believe that it reflects an honest truth. This subject matter became the theme for this body of work, and the act of painting from photography an opportunity to build on the idea of interpretation and perception. The original photographic image is lost, replaced by the painter's version, but where does that leave the viewer in terms of the perceived reality?

"I think photographs satisfy something very innate in us," Mitchell shares. "After all, they are generally held to be solid, true and democratic. However, in my experience, they are actually quite fluid. Photoshop something in or out, use a telephoto lens instead of a wide angle lens, make a different edit, rename it, and one fact becomes another; simply mis-caption it and history can be misplaced."

Detached Pictures unveils the presumed validity of photographs by transforming them into paintings that express the fluidity of a captured image; prompting viewers to further explore the reality displayed in front of them. "The painted picture became fitting then, each mark on the canvas an act of faith, a phrasing of another possibility," Mitchell states.

Image credit: Graeme Mitchell, Home Movie, 2016, oil on canvas, 20 x 16 in

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About Graham Mitchell

Graeme Mitchell (b. 1980, Brandon, Manitoba) grew up in rural areas of Manitoba and Oregon. Alongside his art practice, Mitchell is also widely recognized for his editorial portrait photography career, with portraits appearing in publications such as The New Yorker, The New York Times and WSJ Magazine. He and his wife, Molly, currently live in Los Angeles.

For media inquiries, please contact Jessica McCormack at jessica@wildingcran.com or 323 497 9308.

Gallery hours:

Wed - Fri 11am - 6pm

Saturday 12 - 6pm

Sunday 12 - 4pm

Closed Monday & Tuesday

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April/May 2017

“[W]anting connections, we found connections – always, everywhere, and between everything. The world exploded into a whirling network of kinships, where everything pointed to everything else, everything explained everything else...”

-Umberto Eco, Foucault's Pendulum

The title for this show was borrowed from William T. Vollman, who in turn had borrowed it from General Oliver Otis Howard, who wrote it in 1881. Both Vollman and Howard used the phrase in speaking to the unreliable paths from memories to Histories - Histories that would then go on to form beliefs.

While my interests in this work were not specifically historical, they did revolve around belief. My interests were subjects such as conspiracy theory, cults, alienation and technology. My interest was about the space between things.

And I wondered what kind of metaphor pictures might provide for that space - and for perception, knowledge, and seeing. I believed pictures satisfied something deep within us, but what? Or was that the most un-traversable space of all, the one between us and ourselves?

By the end of this, every subject I examined felt incidental and replaceable, filling slots in a feedback loop structured around the only apparent constant I could recognize: a desire for form and an obligation to express it.

The painted picture became fitting then, each mark on the canvas an act of faith, a phrasing of another possibility.

Graeme Mitchell
Los Angeles, 2017