



Joan Mitchell

UNTITLED, 1964

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# Joan Mitchell

## *Untitled*, 1964

Emerging from the artist's series called The Black Paintings, this work is prototypical of Mitchell's output in the mid-sixties, which merges European landscape painting with American Abstract Expressionism.

In *Untitled*, 1964, Mitchell concentrates her mark-making at the center of the canvas, and allows the composition to become lighter and more ethereal at the edges. The dense, vibrating mass of ultramarine is shot through with cool reds and mossy greens, and interrupted by bright, Aegean blue.

At this time, Mitchell had permanently relocated to France, and the beauty of the natural landscapes surrounding Vétheuil, where Monet lived for several years before moving to nearby Giverny, are apparent in this work. The resultant concentration of dark values in the center — emblematic of this particular series — creates a feeling of both spatial and emotional depth.

The work has been exhibited at Inverleith House at the Royal Botanic Garden in Edinburgh, Scotland in 2010, and at Hauser & Wirth, London, for the 2007 exhibition *Joan Mitchell: Leaving America*.



*Untitled*, 1964. Oil on canvas. 45 5/8 x 35 in / 115.9 x 88.9 cm

Her deployment of painting's elemental building blocks—color and stroke—results in paintings that are analogous to poetry. If in poetry language is both sharpened and distilled, both loaded with and emptied of meaning, then in Mitchell's canvases the elements of paintings—paint, color and canvas—are both themselves and at the same time replete with expressive connotation.

Helen Molesworth

*Joan Mitchell: Leaving America*, Hauser & Wirth, London, 2007





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Joan Mitchell (1925 - 1992)

UNTITLED 1964

Oil on canvas

45 5/8 x 35 inches

115.9 x 88.9 centimeters

(MITC-0597)

CR# MI.13325

Provenance:

The artist.

The Estate of Joan Mitchell.

The Joan Mitchell Foundation.

Cheim & Read, New York.

Private collection, United Kingdom.

Cheim & Read, New York.

Exhibition History:

Hauser & Wirth, London, *Joan Mitchell: Leaving America*, (5/25/2007 - 7/21/2007).



Inverleith House, Royal Botanic Garden Edinburgh, Scotland, *Joan Mitchell*, (7/27/2010 - 10/3/2010).

Publication History:

Molesworth, Helen. Joan Mitchell: Leaving America, New York to Paris, 1958-1964, Gottingen: Steidl Hauser & Wirth, 2007; reproduced in color on page 39.

Larrettt-Smith, Philip and Paul Nesbitt. Joan Mitchell (exhibition catalogue), Edinburgh: Inverleith House, Royal Botanic Garden Edinburgh, 2010; reproduced in color as plate 4.

Emerging from the artist's series, The Black Paintings, this work is prototypical of Mitchell's output in the mid-sixties, which merges European landscape painting with American Abstract Expressionism. In UNTITLED 1964, Mitchell concentrates her mark-making at the center of the canvas, and allows the composition to become lighter and more ethereal at the edges. The dense, vibrating mass of ultramarine is shot through with cool reds and mossy greens, and interrupted by bright, Aegean blue. At this time, Mitchell had permanently relocated to France, and the beauty of the natural landscapes surrounding Vétheuil, where Monet lived for several years before moving to nearby Giverny, are apparent in this work. The resultant concentration of dark values in the center — emblematic of this particular series — creates a feeling of both spatial and emotional depth.

The work has been exhibited at Inverleith House at the Royal Botanic Garden in Edinburgh, Scotland in 2010, and at Hauser & Wirth, London, for the 2007 exhibition Joan Mitchell: Leaving America. In the accompanying catalogue, Helen Molesworth wrote:

"[Mitchell's] deployment of painting's elemental building blocks—color and stroke— results in paintings that are analogous to poetry. If in poetry language is both sharpened and distilled, both loaded with and emptied of meaning, then in Mitchell's canvases the elements of paintings—paint, color and canvas—are both themselves and at the same time replete with expressive connotation."