

**Curtis Mitchell**, *The Annulment* (2000) (fig. 8), an inkjet print in an edition of three. It measures 40x32 in. (paper) and 32x23 in. (image) and was printed by the artist in New York on a

Colorspan Inkjet Displaymaker 6200. Some recent digital prints by Curtis Mitchell look a lot different from his other work—lately monumental sheets of photographic paper burned with the image of the soles of his sneakers soaked in chemicals, or long drips of acid that create an effect not unlike that of huge color-field abstractions—but he's also a father, taking care of a child, yet remaining an artist all the while, of course. Here's where the computer, and Photoshop, become a link to the lifeblood of artmaking. What would it be like, mused Mitchell during naptime, if all the people disappeared from the paintings I like? Here's the answer: a dozen or so digital prints of master paintings with everyone banished. Bosch's *Garden of Earthly Delights* is mere trampled turf, something like the wasted fields after a county fair has pulled up stakes. A gloomy hillock is the morbid witness of the *Polish Rider*, color-streaked beaches of Gauguin's Tahitians. And, one of the best: a Northern Renaissance interior—red-covered four-poster, cushioned chair, star-framed convex mirror, pointed wooden shoes—yes, the Arnolfinis have taken a break, leaving a lonely room behind. These are, in a sense, one-liners, but there's something to them—an existential bond of an artist to his art-historical past, part tantrum, part *hommage*. Price: \$1,500. Published by the artist, New York.



## Art On Paper

March-April 2001