

DAVID MITCHELL

David Mitchell, born in 1964, Brighton, UK, began his career as a photographer in the early eighties in London, Florence and Milan. In 1991 he moved to Hong Kong where he found instant success shooting for prestigious fashion labels including Christian Dior and Laura Biagiotti. He worked almost exclusively in black & white, creating a unique signature style with conscious echoes of Jacques-Henri Lartigue. His international reputation growing quickly, Mitchell was engaged to shoot editorial for top international fashion magazines: Vogue and Elle. He was the first successful foreign photographer on the dynamic Thai fashion scene, shooting extensively for top publications. His work became recognized by the advertising industry and he continued to expand commercially building a roster of esteemed clients such as Singapore Airlines, Mercedes-Benz, Sony, Hong Kong Bank, Ericsson.

He began experiencing simple partial seizures in early 2004 leading to a diagnosis of Left Temporal Lobe Epilepsy (LTLE). Such made it increasingly difficult to work commercially; and provided the window to self-discovery as a fine artist. Auras or simple partial seizures (SPS) produce prolonged déjà vu experiences intensifying a sense of familiar connections and altered perceptions conjuring emotional affiliation with places and things. He explores spatial relationships, and architectural references from memory; and his heightened creativity, fervor to create, and the emotional personal connection to the images created in series are relevant to LTLE.

Prior to 2010, his artwork was dominated by atmospheric images depicting a dreamlike state or intentional ambiguity perhaps referencing an unclear memory or a point in which the subconscious and conscious converge (lucid dreaming). After 2010, photographing the Luminaries collection marked a shift to interest in pure non-objectivity. The conventional notion of photography as representation, gave way to a new archetype of pure non-representation which defines his current studio practice in which he creates ephemeral assemblages and collages that are photographed in series and then discarded once chronicled through the lens..