

[Distant Shore II](#) by [Ged Mitchell](#)

Giclee on Paper - Main Subject: Nature



Item Number

9167984220

Retail Value

\$400

ArtRev.com Price

\$200

You Save 50% Off [-\$200.00]

Dimensions (As Shown)

31.25W x 7.25H Inches

79.38W x 18.42H cm

Medium

Giclee on Paper

Edition

- Limited Edition of 295

- Hand-Signed 

- Numbered 

Custom Framing

- Design-it-yourself and Save!
- Museum-Quality Framing
- Up to 50% off Gallery Prices



Frame Your Artwork Online & Save!

Did you know that you can custom frame this artwork to your exact taste and specifications. Spark your own creativity and frame your artwork in as little as 2 minutes in three easy steps! Our Online frame shop offers museum quality framing services at prices up to 50% off your local gallery or frame shop. [See art collection](#) .

About Ged Mitchell

Amazingly I find myself thinking about how I initially got interested in painting and how I became an artist. I say amazingly because it was never really meant to be at least never in my wildest dreams! However, after taking the plunge in 1988 I have continued to make my living from my art, even though I didn't get off to the best of starts by failing my 11+. I attended The Manchester Primary School and keen to encourage my flagging self-esteem, they offered me a place at art school. This was, however, turned down by my parents for all sorts of logistical and practical reasons, and with no creative or artistic family background it was quickly decided that a more conventional education was for me. What I got was anything but! School life was dull with the exception of art, which I excelled in, and was looked upon well by the art teacher there. He singled out the talented from each year and saw to it that we received more lessons in art than the brainy kids who studied more of the 3 R's. So it seems that I am a product of my poor education and I have to say I wouldn't have it any other way!

Gleaming precious little I left school at 15 years with no formal qualifications, never having sat an exam something unthinkable

today. I took a job as a photographer's assistant and thought the position was a brief one, however, the seed was sewn and photography has been of great interest to me ever since. It has taught me much about composition and the use of light and colour to create a pleasing image invaluable in my work as a painter. My photographs are my sketchpad and are a constant source of reference.

My interest in art was rekindled in late 1979 when I was bought a small box of watercolours, and what started as a hobby then became my passion. Maybe it's because the route I took was an unconventional one, but I am still uncomfortable with the title Artist. I see myself more as a painter and/or watercolourist.

My main outlets for my work were previously at local art centres and major craft fairs. I've also had a number of one man shows throughout the past 20 years.

In 1992 I opened my own art gallery, but after six wonderful years I found that my painting time was becoming less and less. I was instead being taken up by the day to day running of the gallery. So in 1998 I decided to go back to painting full-time which was a big decision for me, having grown accustomed to the steady income the gallery provided. However, painting is, and always will be, my passion and it wasn't long before the commissions started rolling in again. Local established outlets continue to adorn their walls with my work for which I am eternally grateful.

I believe that the fact that I had no formal training was actually an advantage not a disadvantage as I had first thought. Being allowed to explore only areas that interested me, following my gut instinct and taking my inspiration from artists that I admired. The net result was that I was able to develop a style of my own which has evolved over the years, but still maintains the key features that make it distinctive.

When I set out to produce a painting I hope that it will firstly, be pleasing to the eye, but secondly, it must also contain elements of mystery. It must contain areas that challenge the imagination of the onlooker to delve further, making them decide where and what detail to manipulate in the mind's eye. Surely as a race we would never allow art to become just décor and we wouldn't want it to become too thought provoking either but perhaps a little!

As a landscape painter living in Cheshire I don't have to look too far for my inspiration. It's on my doorstep and the ever-changing light and seasons in this country make it a painter's paradise.

Rarely does my work depict a particular place, but surprisingly within each piece there's a curious familiarity almost convincing us that we have been to or seen this place before. I suppose like a lot of artists, what my work represents is escapism. Maybe something deep inside conjures up the images portraying the idea of a safe haven a good, calm, peaceful place.

My love affair with the Greek Islands continues and I visit regularly for major relaxation and battery recharge. It works wonders, although it is never long before I reach for my paints or my camera!

The thought of applying the first brush strokes to a blank canvas or piece of paper can be a very daunting one both for amateur and professional painters alike. For me it's the best bit. With my palette of just six colours I start by applying several very wet washes randomly with no clear thought of what is going to take place at this stage. I know with experience how the colours will react with one another and what effects can be created throughout this procedure. Timing here is fundamental.

Manipulating these early washes to create the initial areas of interest is great fun, after which a bit more thought is required in organising the focal points and building up the painting to its conclusion.

It really is an interesting way of working, but at no time is success guaranteed unlike other media. If a watercolour goes wrong, the more you do to rescue it the worse it gets.

My working day starts between 9 and 10am, and apart from a small break for lunch around 1pm I continue until around 6pm Monday to Saturday. Like many of my fellow artists, music plays an important part in my life and I can't work without at least the radio on. My studio is in a small old mill, not far from where I live which is very convenient. It's superbly lit, very private and virtually guarantees me an uninterrupted working day everyday!

Working as I do mainly from imagination and observation I tackle one piece at a time until completion. Stopping for a break has resulted in more than a few disasters and a few swear words too. So I rarely stop until I feel the painting is finished. Having

the discipline to work continually like this means that I don't have to stare at walls or cut my ear off to be inspired! The discipline is easy, as I love what I do in the studio.

I enjoy eating out and having a drink at my local with friends, or even taking in a movie or watching a live band (which I do as often as I can). When I'm not doing these things, I'm often playing my guitar, which is another passion of mine and has been for years.

Giclee on Paper

Giclee [zhee-clay] is a French term meaning a 'squirt or spray of ink'. This process utilizes sophisticated printing techniques whereby an industrial 8-Color to 12-Color inkjet printer sprays a staggering four million droplets of ink per second onto archival fine art paper or canvas. Requiring highly sophisticated printers and special pigment inks for an extremely wide color gamut, this blend of fine art and state-of-the-art technology produces exceptional fine art prints. Giclee prints are usually coated with a high quality gloss or varnish to minimize abrasion and increase resistance to image fading. Additionally, protective coatings protect expensive prints against moisture.

Giclee prints render deep, saturated colors and retain minute detail, subtle tints and blends. The quality of the giclee print rivals traditional silver-halide and gelatin printing processes and is commonly found in museums, art galleries, and photographic galleries.

The giclee printing process provides better color accuracy than other means of reproduction. The prints may be hand embellished by the artist using paint, ink and gold foil stamping for a mixed media effect. Giclee prints are sometimes mistakenly referred to as Iris prints, which are 4-Color ink-jet prints from a printer pioneered in the late 1970s by Iris Graphics.

Numerous examples of giclee prints can be found in New York City at the Metropolitan Museum, the Museum of Modern Art, and the Chelsea Galleries. Recent auctions of giclee prints have fetched as much as \$20,000.

Copyright Notice: This document was generated on ArtRev.com on 10/22/2017 10:51:02 PM (U.S. Eastern Time Zone) - Copyright 2017 ArtRev.com, Inc. All Rights Reserved. The entire contents of this brochure is the property of ArtRev.com. You may not modify, copy, reproduce, republish, or distribute any portion of this brochure without the prior express written consent of ArtRev.com, Inc.

Authenticity & Price Match Guarantee: Shop with confidence. ArtRev.com is proud to be the first online art retailer to offer a "[lifetime authenticity guarantee](#)" with every limited edition or original work of art. Most limited edition and original artworks ship with a Certificate of Authenticity free of charge. This certificate is an official and valuable document that most insurance companies require in order to insure artworks against damage or theft. ArtRev.com will make every possible attempt to match or beat the advertised price of any major Internet competitor, art gallery, or frame shop; given that they are authorized to sell the item from the publisher or artist, and have the exact item in stock available for immediate sale.

Pricing & Availability: Due to the dynamic nature of the ArtRev.com website, prices and availability are subject to change without notice. ArtRev.com is not responsible for any pricing errors.