

MITCHELL ALBALA

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Mitchell Albala is an award-winning landscape painter, workshop instructor, and author. His semi-abstract and atmospheric landscapes have been exhibited nationally and are represented in corporate and private collections. He is the author of two books: *Landscape Painting: Essential Concepts and Techniques for Plein Air and Studio Practice* and *The Landscape Painter's Workbook: Essential Studies in Shape, Composition, and Color*, which is currently the best selling book on landscape painting in the nation.

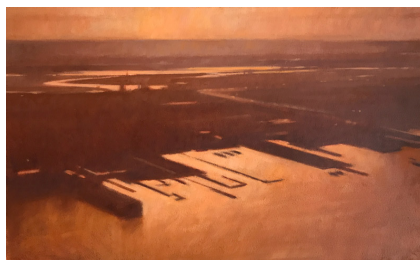


Mitchell leads workshops throughout the Pacific Northwest and in Italy. He is also a mentor with the Matrius.com, an online community of professional and master artists. He has lectured on Impressionism and landscape painting at the Seattle Art Museum and is a regular contributor to *Artists & Illustrators* magazine (UK). He also hosts a popular blog, which is among feedspot.com's "Top 100 Painting Blogs for Artists."

The Work in this Exhibition



Ballard Bridge to Shilshole



Jersey City in Red and Violet



Salmon Bay Under a Pink and Turquoise Light

The three works in this exhibition typify Mitchell Albala's style: a focus on abstraction, simplified shapes, and light. These works are part of his "Azure & Asphalt" series of urban landscapes, which explore the abstract patterns of light that form on water, streets, and rooftops at sunset. "I have to strike a delicate balance between simplification and detail in these pieces," he explains. "I have to include enough visual cues to make it clear to the viewer that it is an urban landscape, but few enough that it

doesn't distract from my primary interest, which are the abstract patterns and the light."

About creating an abstract aesthetic, Mitchell says, "This often involves distilling a subject down to its most basic shapes and patterns. When a painting is simplified to this degree, it reaches viewers in a different and deeper place than a painting in which everything is spelled out in great detail."

Color harmony is also a core instinct for Mitchell. The landscape, with its atmosphere and unified light, is an ideal subject with which to pursue this interest. "If I cannot make all the colors in the painting feel as if they are bound together through a unifying color of light," he explains, "then I will not consider the painting entirely successful."