

532 GALLERY THOMAS JAECKEL
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Chelsea, New York: 532 Gallery Thomas Jaeckel is very honored to present Diana Copperwhite's, *The Clock Struck between Time*, from April 30 to June 1, 2019. The opening reception is on Tuesday, April 30 from 6pm to 8pm, with the artist in attendance.

Copperwhite, who is based in Dublin, in these new paintings expands upon her concerns of figuration, abstraction, and representation with references both to time as it is observed and counted and to the temporality of music and memory. Her arresting critical approach to abstraction by way of a "computer-inflected visuality," as suggested by Stephen Maine in his *Hyperallergic* 2017 review, suggests reality is a pliant screen and evokes the instability of images and the fragility of memories as metaphors for the precariousness of our present realities.

The vigorous composition *Chemical Allegro*, 2019, offers an intense equilibrium between a chemical reaction and a fleeting lively movement of a symphony, as suggested by the title, as well as between abstraction and representation. Using numerous tools, Copperwhite scrapes, swipes, and splashes paint across the canvas compiling an Abstract Expressionism shorthand to which she adds multi-colored bars of vibrant colors. With fully loaded brushes, she applies her paint with either stout bluntness or voluptuous curves. Hovering about the lower middle of the painting, these bars form and/or outline images of figuration. A main component of Copperwhite's paintings, this representation of figuration is derived from images of people, places and things culled from the internet, photographs or from her observed real life that appear like digital glitches.

In this age of mathematical certainty of zeros and ones there can be no ambiguity. However, *A Semi Solid Emotion*, 2019, loosely depicts how reality is a semi-manipulated situation. A sense of place is constructed by a broken line of horizontal multi-colored bars just below the top of the painting with a grouping of vertical bars below them that are encased underneath by additional horizontal bars, forming a portal of sorts. This temporal passage is neither a solid physical structure nor emotionally defined, which easily "slips away into an emotional force," as described by Copperwhite of our here and now.

Diana Copperwhite (Irish, born 1969) currently lives and works in Dublin, Ireland. She studied at the Limerick School of Art and Design, received a BA in painting at the National College of Art and Design, Dublin, and an MFA from the Winchester School of Art and Design, Barcelona, 2002.

Copperwhite has had 13 solo, three with 532 Gallery Thomas Jaeckel, and 24 group international exhibitions. She is in numerous prominent collections throughout Europe and the USA including: Irish Museum of Modern Art, Contemporary Irish Art Society, KPMG, Arthur Andersen Plc, International Red Cross Netherlands, The President of Ireland, Jean Cherqui (Paris), and Arthur Cox.

Media coverage includes: *ArtDaily*, *Artforum*, *Hyperallergic*, *Irish Arts Review*, *Irish Times*, *Painter's Table*, *The New Criterion*, and *Two Coats of Paint*. A monograph was published in 2016 for her solo exhibition at the Royal Hibernian Academy, Ireland, with an essay by Gail Levin.