



MATTHEWS GALLERY

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Diane White

IT BEGAN with a pottery collection, lovingly gathered near and far over many years. There are porcelain bowls, lacquer boxes, elegant vases and delicate teapots. For Diane White, each vessel came to represent a fond memory or inspiring story.

When White took up oil painting at the Denver Art Students League and Loveland Art Academy, she chose still life as her subject. Painting allowed her to study her collected pieces in a new way. Whether she's capturing the delicate play of shadows across a glazed vase from an ancient Chinese dynasty or the bright glare on a smooth glass cup that flowers spring from, White dazzles the eye with impeccable details. She takes a painterly approach to her work, using traditional still life techniques to carefully balance color and value relationships so that the vessels appear fully formed on the canvas. It's as though we could reach out and turn them over in our hands.

White crossed a mysterious threshold, bringing the physical world into rhythm with the realm of memory and legend. She hides extraordinary happenings and narratives within her serene works, encouraging viewers to slip into other realities.

In her studies, White came across the work of Gabriel García Márquez and other writers from a 20th century literary genre called magical realism. Márquez crafted labyrinthine plots that began in the real world but, with a few deft twists and turns, plunged his protagonists into otherworldly situations.

"I work to seamlessly integrate the magical elements into my paintings, I feel that my work connects traditional still life painting with evocative glimpses into the spirit of the objects," the artist says.

White enjoys a making connection with her viewers. "I believe paintings are, in a large part about the viewer," she explains. "The viewer, in seeing a painting, brings their own perception and for a moment they join the painter's world."

ARTIST STATEMENT

I HAVE always been intrigued with the endless potential of non-objective painting. This form of expression provides me with an unparalleled means of conveying emotion and mood.

Today my work continues to focus on the evocative and poetic rather than the descriptive. For me, painted arrangements stand as metaphors for things in nature, both physical and spiritual. Elements and relationships come into being, evolve, and phase out or transform, just as in life. The process is fluid and organic. I love working over and layering the paint, taking away, adding, and balancing accident and control to arrive at a feeling of resolution.

This process of development, the painting's history if you will, is metaphorical as well. I am constantly intrigued by and aware of what came before, what lies underneath, and the implied presence or impact of earlier events on the finished design. In the completed work, these expressive arrangements, movements, and relationships arrive at a state where they hold together satisfyingly and cohesively.

For the last several years, my paintings most often began with a feeling about or recollection of a landscape. The most recent work, however, begins with automatic drawing—a series of gestural, linear movements that come from my interior, from a place of “no mind.” I find this way of generating a painting to be both compelling and revealing.

EXHIBITIONS

Diane White "Magical Realism"
New Still Lives
August 16 - August 29, 2013

Diane White - Magical Realism
August 24 - September 6, 2012

Diane White "Magical Realism"
Still Life Paintings
August 19 - September 1, 2011

Diane White "Magical Realism"
Still Life Paintings
August 13 - August 27, 2010

Diane White: New Work
August 14 - August 27, 2009

Diane White "Magical Realism"
Still Life Paintings
August 13 - August 27, 2010