

For Immediate Release

Gustavo Acosta, Diana Copperwhite, Amy Hill, Patrick Neal, Tanja Selzer

Signal Interface

January 28 – March 29, 2025

532 Gallery Jaekel

Hammerstrasse 121, Basel 4057, Switzerland

Opening Reception: Thursday, January 29, 18:00 - 20:00

532 Gallery is pleased to announce *Signal Interference*, a group exhibition featuring new and recent works by Diana Copperwhite, Gustavo Acosta, Amy Hill, Tanja Selzer, and Patrick Neal. Probing the slippery interface between perception, memory, and constructed realities, the show coalesces intimate abstractions and charged figurations to unpack urban decay, digital tensions, and mythic disruptions in an era of perpetual static.

Diana Copperwhite's small-scale 2025 series anchors the exhibition with her signature temporal flux, layering squeegee drags, impasto builds, and solvent erasures that evoke psychedelic memory fragments —nodding to Abstract Expressionist gestures like Joan Mitchell's autonomy or Willem de Kooning's raw instinct, while infusing a digital-poetic edge.

Gustavo Acosta's five small paintings from his Intimate Portrait series (each 14x14 inches, 2025) and the larger *The Waterfall's Manifesto* (54x54 inches, 2022) transform bleak cityscapes into subtle rebellions against perceptual numbness. Blending photoreal precision with raw, deliberate drips that recall mid-century modernism, the intimate portraits deliver intellectual bite amid visual poetry, as noted by critic Donald Kuspit for their defiant flashes of color. The manifesto piece, depicting a young figure in a powerful elemental setting, offers a profound counterpoint — especially resonant following the recent New Year's Eve fire in Crans-Montana that tragically claimed young lives amid celebration.

Amy Hill brings a figurative subversion, reimagining Venice's tourism vistas with a Flemish Renaissance glow-up infused by Botticelli's ethereal grace. Her oil paintings juxtapose 15th-century stiffness — Van Eyck's precise domesticity — with modern leisure poses, creating witty tensions between historical gravitas and contemporary whimsy. Employing traditional techniques to connect past and present, Hill's works highlight her ability to infuse everyday scenes with art-historical depth, positioning her as a fresh voice in recontextualizing Renaissance mastery for today's audiences. These pieces draw from rich art historical traditions, bridging Renaissance mastery with contemporary insight to offer updated classics.

Tanja Selzer's Afternoon series, including *Afternoon* (2024) and *Afternoon #2–4* (2025), introduces voyeuristic explorations that blur the boundaries between observation and intrusion. Her paintings probe social consequences through ambiguous figurations, aligning with the exhibition's themes of constructed realities and perceptual signals, inviting viewers to question the myths embedded in everyday urban encounters.

Patrick Neal rounds out the dialogue with two 2025 watercolors on paper mounted on panel, drawing from everyday encounters to abstract psychological terrains. In *Cacti (Allerton Park Greenhouse)* (24 x 24 inches) depicting potted succulents in grid-like trays, Neal's overhead view organizes organic sprawl into formal tension, evoking resilience amid constructed confines — his roving grid device interferes with perception, turning mundane flora into mythic symbols of urban endurance. *Koi (Allerton Park)* (36 x 24 inches) captures swirling fish in a pond, their vibrant forms disrupting serene waters with dynamic flux, blending memory and imagination to probe the boundaries of place and identity.

Together, these artists forge a transatlantic narrative arc that channels exploratory, intellectually punchy art. Founded in New York and since 2025 operating in Basel, the gallery represents a roster emphasizing thematic depth.

Gallery hours: Wednesday to Friday 13:30 - 18:00, Saturday 11:00 - 16:00. For inquiries, images, or interviews, contact info@532gallery.com.

About the Artists:

- Diana Copperwhite (b. Ireland) studied at Limerick School of Art and Design, earned a BA in Fine Art Painting from the National College of Art and Design in Dublin, and an MA in European Fine Art from Winchester School of Art. She is acclaimed for her abstract paintings that blend gestural mark-making with digital influences. Her works are in collections worldwide, with exhibitions at major venues including Dublin City Gallery The Hugh Lane, and held in institutions such as the Irish Museum of Modern Art and Limerick City Gallery of Art.
- Gustavo Acosta (b. Cuba) studied at the Escuela Nacional de Bellas Artes “San Alejandro” and the Higher Institute of Art (ISA) in Havana. He explores urban narratives through painterly precision. His Inventory of Omissions series has drawn critical praise for its subtle rebellions. Acosta’s work is held in institutions like the Pérez Art Museum Miami, National Museum of Fine Arts in Havana, and Lowe Art Museum.
- Amy Hill (b. USA) studied fine art at Carnegie Mellon University in Pittsburgh. She recontextualizes art historical tropes in contemporary figuration. Her Venice series evolves from Flemish roots, adding Botticelli-inspired elegance to modern scenes.
- Tanja Selzer (b. Idar-Oberstein, Germany) lives and works in Berlin. She completed her studies at the University of Applied Sciences, Department of Design in Hamburg. Her painting practice explores the boundaries of voyeuristic situations and their social consequences. Exhibited nationally and internationally since 2005, her work is part of public and private collections, and she won the Gesellschafter art award in 2008 with a special exhibition at Art Fair 21 in Cologne.
- Patrick Neal (b. USA) holds an MFA in Painting and Printmaking from Yale University School of Art and attended the New York Studio School, Skowhegan School of Painting and Sculpture, and Yale Summer School of Music and Art. He works from everyday subjects shifting between outdoor terrain and indoor domesticity to explore formal, conceptual, and psychological underpinnings. Using sketches, photos, memory, and imagination, his roving grid organizes while abstracting representations. Neal’s practice emphasizes the raw physicality of creation.