

Lori Waxman, "Critic's Picks: Diana Cooper", *Artforum.com*, March 2005

On the day when the historical weightiness of painting had got me down, along came Diana Cooper, whose lightly explosive wall reliefs resemble paintings set free from the heft of pigment on canvas. Like doodles come to life, ballpoint pen scribbles and colorful squiggles join together and keep on flowing up, off the wall and down onto the floor, along x, y, and z axes, gaining momentum as they meet other haphazard materials along the way. Various made of paper foamcore, felt corrugated plastic, and acetate, her multi-layered objects have the temporary, fragile feel that only such provisional constructions, held together by Velcro and map pins, can emanate. Whether derived from graphic pattern, organic form, or (as seems to be the case in *Tropical Depression*, 2004) some obscure weather chart, deft color choices combine with material ones to set each work's tone, be it the digital wasteland of *Mechanical Cloud*, 2004, or the all too clear *Orange Alert: USA*, 2004. Lest the terror of the current events threaten to get you down, don't forget: it is just all on paper.