

Opening Saturday, 12 May  
3 – 9 pm  
Kupfer, Arch 213, 27A Ponsford Street  
London, E9 6JU

Amaranthine

Curated by Dan Coopey

The phrase 'lost to history' never quite rings true: it imagines the past as a black hole into which time, with the world on its back, is being sucked. Rather, the opposite seems true, that the present is the great devourer of history, nothing ever disappearing but digested as memories and knowledge and prejudices and expectation and recognition and nostalgia and rejection and desire and more.

In *Paradise Lost*, Milton uses the amaranth genus as a symbol of the ever-lasing. The angels, descending on the crucified Son, sport crowns in which the scarlet-flowering weed is woven with gold.

*Immortal Amaranth, a Flower which once*

*In Paradise, fast by the Tree of Life*

*Began to bloom, but soon for mans offence*

*To Heav'n remov'd where first it grew, there grows*

The etymology recalls the Greek *ἀμάραντος*, the unfading, yet the vivid flower blooms for just a short time. A perennial however, the promise of the petals' return remains: the plant's past and its future essential to its very presence. The same might be said of works by Pedro Wirz, Paulo Nimer Pjota, Ruairiadh O'Connell, Hannah Lees, Paul Johnson, Maria Georgoula and Dan Coopey. Some of the artists use objects or motifs that are materially of the past – an unfurled VHS, old promotional magnets, studio detritus – but all have recourse to remembered responses and learned recognition.

*The past is a construct of the mind. It blinds us. It fools us into believing it.*

– Matthias in *Total Recall*

A form suggests an egg, a cast mimics a latte lid, a casting recalls a trainer tread, is that a cocoon strung up?; no, no egg nor coffee nor sneaker nor larvae is present. Just forms co-mingling, each woven with stories, gestures and traditions; lost to the ever-present.

Viewing times: Wednesday - Saturday, by appointment only. Through 12 June. E-mail: [contact@kupfer.co](mailto:contact@kupfer.co)

List of works (clockwise from entrance):

Hannah Lees  
Last of the Mohicans, 2018  
VHS tape

Paul Johnson  
Kármán Line, 2018  
unfired clay, resin, aluminium powder, MDF, hair, steel filings, paper and tape

Pedro Wirz  
Ovo por Olho (An egg for an eye), 2017  
fabric, organic material, soil, latex

Hannah Lees  
Tablet LIV, 2017  
beehive frame, plaster, mixed media

Hannah Lees  
Tablet LIII, 2017  
beehive frame, plaster, mixed media

Dan Coopey  
Untitled, 2018  
raffia, marigold heads, steel fixtures

Paulo Nimer Pjota  
Delivery, 2017  
acrylic and pen on iron and canvas, magnets

Paul Johnson  
Disc (April) black, 2017  
glazed stoneware

Maria Georgoula  
Attenborough, 2018  
Cotton, rubberised fabric, tape, plaster, buffalo horn, shoelace, dog treats, marker pen

Ruairiadh O'Connell  
Profiles in Custody: Chevron Relief, 2017  
hessian, plaster, carbon fibre shards, black fingerprint powder

Dan Coopey  
Parcel, 2018  
Entada gigas pods, nylon cord

Paul Johnson  
Disc (April), 2018  
glazed stoneware