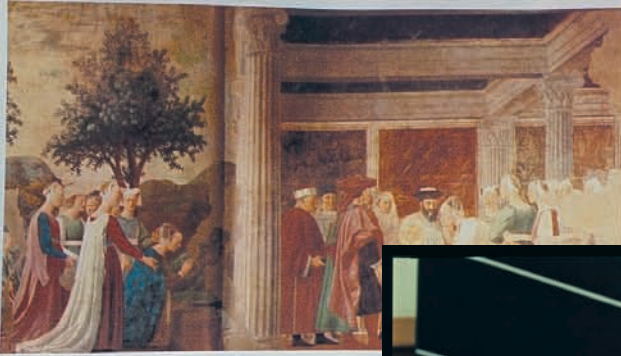


CONTAINING LANDSCAPES IN COMPLEX COMPUTER PERSPECTIVES, MELBOURNE ARTIST PETER DAVERINGTON COVERS HIS STUDIO WALLS WITH INSPIRATION: TEAR SHEETS OF MOUNTAINS AND MASTERWORKS BY CASPAR DAVID FRIEDRICH AND PIERO DELLA FRANCESCA. THE ARTIST IS PICTURED IN FRONT OF *IMPRISONED LANDSCAPE* (2008), **BELOW**.



# DIGITAL LIFE

Artist *Peter Daverington* puts into PERSPECTIVE the contradictions of contemporary culture.

PHOTOGRAPHER: MARCEL AUCAR PRODUCER: ANNEMARIE KIELY

IF YOU LIKE description dished up in simile, Peter Daverington is a cross between the bad-boy of the Italian Baroque, Caravaggio, and Melbourne's punk bard Nick Cave. As for his art, let's mix the metaphysical prisons of the neo-classical Italian engraver, Piranesi, with the work of one of the greatest exponents of the symbolic landscape, Caspar David Friedrich, and the virtual world conceived by the disco-era Disney team in Hollywood's first computerised film, *Tron*.

Tagging his collision of atmospheric naturalism and black-hole digitalism is not easy – few if any genre precedents exist, though historians might one day term the landscapes realised by the first binary-bound generation as 'romantic hyperscapes'. It's a question of perspective that this former graffiti artist (who switched his 'hit-and-run' spray painting practice from the Victorian railway lines to the Victorian College of the Arts in the late 1990s) is only too happy to subvert. >





< “I’m into the idea of multi-dimensionality, endless physical space folding in on itself, the multiplicity of interconnection,” explains the self-described itinerant. His interest in the alternative culture, the philosophy of aesthetics and the time-space continuum sent him, at the age of 18, on a 10-year journey through the Middle East where, apart from acquiring a mastery of both Arabic calligraphy and the ney flute, he developed an appreciation of Sufi philosophy. “I was very attracted to other systems of thought and living, particularly indigenous cultures,” he says. “This desire for knowledge of other possibilities led me to live with the Hopi.”

Referring to the indigenous North American tribe, Daverington tells of hitch-hiking to a reservation in Arizona where a Catholic priest introduced him to his only Hopi churchgoer, an old woman. “She didn’t have a problem with the relationship between Catholicism and the Hopi way of life and I liked that,” he says. “Her brain could process the abstract into a complex simplicity.”

This serves to sum up Daverington’s latest crystallisations of a contradictory world; hand-painted grids whose razor sharp lines trap idealisations of nature in a perspective play that also extends it into the infinite. ANNEMARIE KIELY

*Peter Daverington’s exhibition is showing 14 October–8 November at Arc One Gallery, 45 Flinders Lane, Melbourne Vic, (03) 9650 0589.*

PHOTOGRAPHER: MARCEL AUCAR PRODUCER: ANNEMARIE KIELY



THE ARTIST HAS TURNED HIS TYPICALLY HIGH VOLUME COLOUR PALETTE DOWN TO MOODIER MONOCHROMATICS. ABOVE: DAVERINGTON’S WORKS CONTAINING THE VOID (2008), PATAGONIA DREAMING #3 (2008) AND PATAGONIA DREAMING #2 (2008). RIGHT: GLACIAL MELTDOWN (2008).