

PETER DAVERINGTON

20 JULY - 27 AUGUST

CHAPTER 22

ARC
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ARC ONE Gallery is delighted to present *Chapter 22* an exciting new exhibition by New York based artist Peter Daverington.

Peter Daverington's practice is supported by an erudite hunger for images. Having built upon a foundational practice of graffiti and street art, the immaculate baroque quality of his oil paintings announce that he is a painter of rare distinction. Rather than appropriating any one particular artist from the past, Daverington narrows in on the anonymous features of broad traditions. How did the High Renaissance artists paint hair and lips? How did the Romantics paint mountains? How do Australian artists paint gumtrees? In Daverington's work the profession of art is spoken for, and the visuality of the past reaches out into our contemporary moment.

In New York, from the depths of social isolation in 2020, Daverington explored highly saturated interpretations of the quattrocento, melding European landscape art with early Chinese painting, Japanese landscape screen painting, and lustre of Byzantine gilding. Daverington's wit is combined with exquisite detail and immaculate surfaces, which reveal his devotion to these unnamed ancient masters. His worlds speak to theirs.

Chapter 22, as the title suggests, is an exhibition with a long legacy behind it. Daverington works in distinct periods, but 22 is of particular significance to him. In his most recent paintings, made after the artist returned to his home country in 2022, Daverington has made an audacious turn towards the history of Australian art. His most recent series concentrates on a single River Red Gum. Thought to be over 500 years old, this specimen is a mighty and ancient muse. The gumtree is a multivalent symbol in Australian painting, the smooth, white bark of the gum also inspired sensual symbolist artworks by artists such as Sydney Long and Arthur Streeton. While Albert Namatjira's watercolour portraits of the ghost-gum reminded viewers of the tree's spirituality and innate Indigeneity. Daverington enters this tradition fully aware of these meanings. In appropriating the academicism of Hans Heysen, one of Australia's most renown gum-painters, the artist revisits this unique tree, seen so often through the lens of art. Now this traditional symbol is in the extraordinary and capable hands of this most contemporary artist. Daverington returns the gum to the 21st century.

Peter Daverington (b. 1974, Melbourne, Australia) has held more than sixty group and solo exhibitions in Australia, Europe, the Americas, and Asia since 2003. In 2006 Daverington completed an MFA at the Victorian College of the Arts, where he received the prestigious KPMG tutorship to teach in the painting department. He has received two Australia Council for the Arts project grants, in 2005 and 2010 respectively; the John Coburn Emerging Artist Award in 2008, and the Rupert Bunny Fellowship in 2011 for his first moving image work. Recent solo international exhibitions include Small Works, Susan Boutwell Gallery, Munich (2019); Daverington does de Chirico, Susan Boutwell Gallery, Munich (2017); Before the Apocalypse, Shanghai Mass Art Centre, Shanghai (2016); Iconophilia, The Lodge Gallery, New York (2015); Lacuna, Chasm Gallery, Brooklyn, New York (2015); and Weltlandschaft (2016). Recent group exhibitions include Doug Moran National Portrait Prize, Juniper Hall, Sydney (2018); Classic Nouveau, Latchkey Gallery, New York, NY (2018); Latent Content Analysis, The Lodge Gallery, New York (2017); The Oasis, Gitler_ & Gallery, New York; Divine Abstraction, Justin Art House Museum, Melbourne (2016); Lurid Beauty: Australian Surrealism and its Echoes, National Gallery of Victoria, Melbourne (2015-16); The Garden, QUT Museum, Brisbane (2015); 100 Little Deaths, Bravin Lee Programs, New York (2013); Peekskill Project V, Hudson Valley Centre of Contemporary Art, Peekskill, New York (2013); and Currents 2012 & 2014 – Santa Fe International New Media Festival, Santa Fe, New Mexico. His work has been acquired by several major collections, including Artbank, KPMG, Macquarie Bank, Geelong Gallery and Gippsland Art Gallery, as well as private collections throughout Australia and abroad.

For all enquiries, interviews and images we welcome you to contact ARC ONE Gallery at mail@arc1gallery.com