

The Renaissance painters depicted legible, classical spaces but like the places represented in Daverington's paintings these were imaginary worlds. A desire for the fantastic surged beneath these cool realms. Unfulfilled desire structures the imaginary as an unrealisable and hence desirable object. This tension permeated Renaissance paintings where clear axes of vision sat beside difficult, uncertain movement paths, a friction replicated in these new paintings. The centric point is often terminated. Lateral vistas provide other ways into the space but their status as permeable windows or doorways is ambiguous: perhaps they are merely niches or blind arches, that is dead ends. Like Renaissance art these phantasmatic places may be fantasies and signs of incomprehensible mysteries. Whilst Renaissance painted space might produce the impossible enigma of faith in the face of unexplainable phenomena, these newer works present another combination of faith and fantasy: the techno-utopia. Do the paintings sheen and luminance merely reflect the gloss of new materials or do they release a more mystical radiance?

These representations of the digital realm displace and analyse virtual space within the practice and discourse of painting. The most obvious signs of the medium – canvas weave, painterly mark making – are subdued beneath relatively recent paint technologies but the work itself conjures artistic precedents and a system in use for some five hundred and fifty years. These paintings revel in cool digital aesthetics but evoke the ancestors of virtual space and the cultural memories enclosed in the tradition of painting. The act of re-presenting the computer world reminds us that description is analysis. Using builder's string lines dusted with chalk for the initial set-out lines, Daverington touches the canvas with a well-established way of working. The painted surface collects various sources – of imagery and technique – and in the act of collecting related but different materials philosophical speculation returns.

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