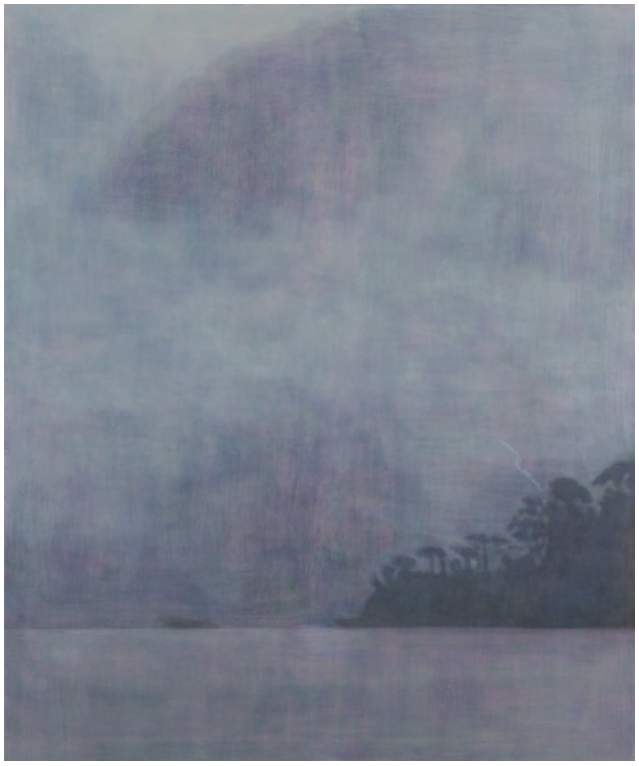
PETER NEIGHBOUR



LIFTING THE VEIL

BEYOND THE MISTS OF PATAGONIA

THROUGH A PRISM OF GREY

Our everyday world – this digital world – is unquestionably binary; an algorithmic playground built by and for quant analysts. The digital world's ability to quantify everything has made existential geeks of us all as we chase our own perfect score: a fully optimised existence where everything is accounted for, every question has its answer – zero or one, black or white – and where nothing has gone to waste.

But here's the breaking news: our world is neither black nor white. It is most definitely (if you'll excuse the absolute certainty) grey. And this greyness cannot be captured digitally. For no amount of pixels and data sets can embrace the sheer fuzziness of our world.

In system theory a grey system is one in which some information is known and some information remains unknown. Under this quantitative model information quantity and quality are combined to form a continuum ranging from a total lack of information ("black") to complete information ("white").

Given constant uncertainty, real world systems will always be somewhere in the grey area between these two extremes. A grey system gives a clear set of statements about system solutions. At one extreme no solution can be defined for a system with no information. At the other extreme a system with perfect information has by definition a single unique solution.

In between these points a grey system will produce a variety of available solutions.

Grey analysis does not attempt to find the optimal solution but does provide techniques for determining a good solution, the latter defined as an appropriate solution for real world problems. We are not digital. We are not binary. We are grey.

AUTUMN
IN PATAGONIA

The Patagonian fjords lie within temperate rainforests located on the Pacific coast of southern Chile all the way down to Tierra del Fuego.

Wave upon wave of westerly winds from the Pacific Ocean launch tsunamis of moisture-laden cloud on to the Chilean coastline. Unable to move further inland by the Andean and Fuegan mountain ranges these vast cloud banks offload their rain on to the islands and the lower lying mountains of the coastal regions.

The result is near incessant rainfall all along the Southern Chilean coastline which together with the cold ocean-going

Humboldt and Antarctic currents conspire to keep this unique region cool and wet so making for ideal temperate rain forest conditions. Annual rainfall is four thousand millimetres in these coastal areas and even in summer snowfalls can occur. Fog is a regular feature of the landscape, especially in Autumn when the fjords and mountains hide behind a shroud of complex greys.

Golfo de penas, 2019
Oil on canvas, 30 x 40 cm

Canal sarmiento, 2019
Oil on canvas, 120 x 100 cm

Detrás del sudario, 2019
Oil on canvas, 120 x 170 cm

Isletas perdidas, 2019
Oil on canvas, 100 x 120 cm

Las nubes, 2019
Oil on canvas, 100 x 120 cm

→

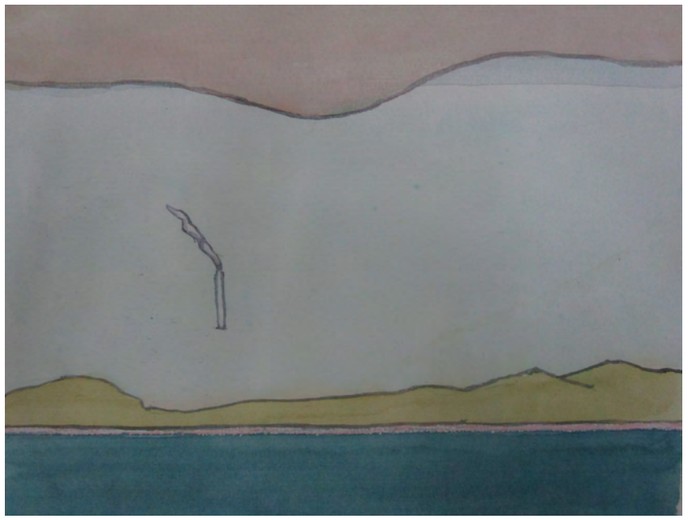
Las nubes, 2019
Watercolour on paper, 24 x 31 cm

Catarata #1, 2019
Watercolour on paper, 24 x 31 cm

Catarata #2, 2019
Watercolour on paper, 24 x 31 cm

Cumbres sin nom, 2019
Oil on canvas, 120 x 100 cm

Catarata #3, 2019
Watercolour on paper 24 x 31 cm



Catarata #4, 2019
Watercolour on paper, 24 x 31 cm

Catarata #5, 2019
Watercolour on paper, 24 x 31 cm

21.–25.11.2019

21.11.2019
VERNISSAGE

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