



QR scan code for Douglas Sheerer website pages

### WILLIAM WRIGHT ; ARTISTS PROJECTS

91 STANLEY STREET EAST SYDNEY NSW 2010

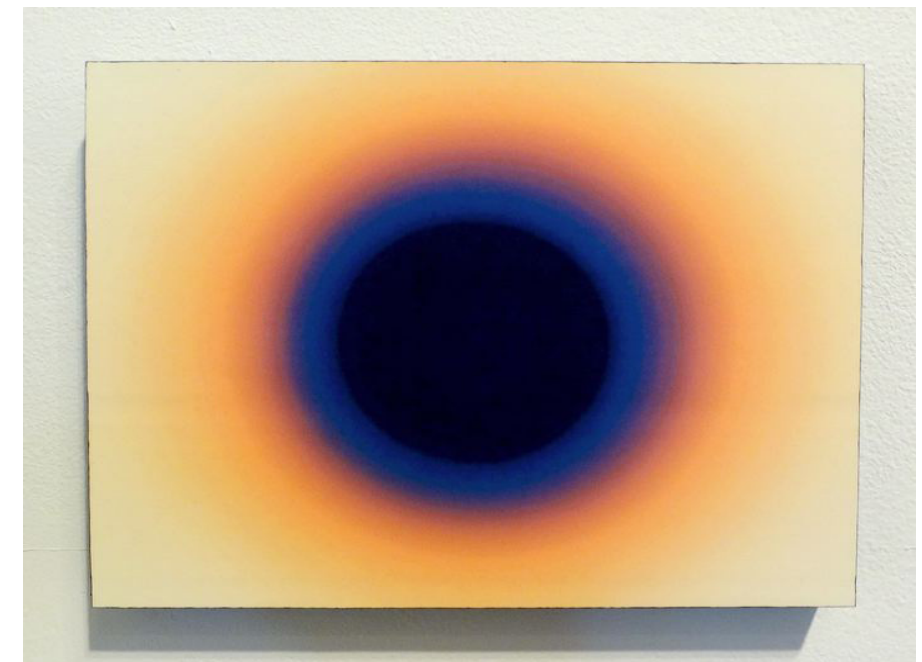
By appointment Wednesday - Thursday 1.00 - 6.00

Open Friday - Saturday 12.30 - 6.00

M : 0405 727 010 E : ww.artistsprojects@mac.com

[www.williamwrightartists.com.au](http://www.williamwrightartists.com.au)

## DOUGLAS SHEERER



Going Blind Looking at the Sun Series 2013 - 2015

(((((O))))))

Photospheric and Penumbral  
Observations and Renditions

Before <<<<<<>>>>>> After

After >>>>>><<<<<< Before

Exhibition dates 13 - 30 April 2016

WILLIAM WRIGHT ; ARTISTS PROJECTS

Artist's Statement :

There is no questioning the voracity of the Sun in the consistently blue sky of Western Australia.

Lingering like the most powerful liquidator predator, the 4.5 billion year old has no earthly competitor and is just one of around 100 billion Stars in our Galaxy.

The sun's visible photosphere is composed of a liquid like neon plasma covering the surface of the sun.

We on Earth see the penumbral filaments that are several hundred kilometres deep as radiating light emitted from a central pulsating furnace.

My camera lens becomes a lingering drop bucket for these radical neon light beams - a latter day camera obscura and receptacle for solar light, UV messaging and digital translation.

One can never 'naked eye watch' the Sun for any prolonged period! Many split second direct 'eye glimpses' are necessary to bank image, colour and impressions to memory in order to embrace the full spectrum of after images and the colour and shape lingerings for later comparison to digital renderings.

There is no other experiential way to gain this essential 'first eye' knowledge.

My investigations are and have very much been centred on a personal visual journey which has slowly meandered through the periphery of a scientific one.

I greatly admire both Stephen Hawking the English theoretical physicist-cosmologist and the late Christopher Hitchens, English author, religious and literary critic, and journalist. I have read their books with great enthusiasm and respect.

Predominantly using an iPhone 5 and 6 on HDR setting assisted in some cases by pin hole devices and both physical and digital filters, I have captured and established many original Sun images since mid 2013.

Foliage can also act as a lens filter to buffer the radiant light emitted from the Sun.

These digital images are then worked to the point at which one can visualise, notationally compare and re-imagine the original subject matter in all it's piercing ferocity, subtle ambiguity and after image meanderings, including those 'dark world' amoebic morphings.

The rendering process is by way of software amplification and adjustment of resident levels of colour, tone and light information gleaned directly from the Sun.

## Facts about The Sun :

1. The SUN is just ONE of about 100 billion STARS in our GALAXY.
2. It has a DIAMETER of 1,390,000 km
3. Its CORE temperature is 15 million ° C.
4. Its SURFACE temperature is 5,500 °C. Cooler (3,800 °C) surface areas are called SUN SPOTS.
5. It is the LARGEST object in the SOLAR SYSTEM and makes up 99.8% of the total MASS of the Solar System.
6. It consists of 75% HYDROGEN and 25% HELIUM.
7. The ENERGY output of the Sun is about 386 billion megawatts and is produced by NUCLEAR FUSION, using Hydrogen as fuel.
8. Apart from HEAT and LIGHT, the Sun also emits a stream of CHARGED PARTICLES called the SOLAR WIND. The Solar Wind:-
  - a. - Causes Radio INTERFERENCE at certain times
  - b. - Produces the AURORA BOREALIS or "The NORTHERN LIGHTS"
  - c. - Causes the characteristic TAILS of COMETS.
  - d. - Alters the TRAJECTORY of SPACECRAFT
9. The Sun is about 4.5 BILLION YEARS old. It will probably continue to exist in its present FORM for about another 5 BILLION YEARS before RUNNING out of HYDROGEN.
10. There are NINE planets orbiting the SUN (Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune and Pluto)

(Source : <http://www.telescope.org>)

## The Photosphere :

The photosphere is the visible surface of the Sun that we are most familiar with. Since the Sun is a ball of gas, this is not a solid surface but is actually a layer about 100 km thick (very, very, thin compared to the 700,000 km radius of the Sun). When we look at the center of the disk of the Sun we look straight in and see somewhat hotter and brighter regions. When we look at the limb, or edge, of the solar disk we see light that has taken a slanting path through this layer and we only see through the upper, cooler and dimmer regions. This explains the "limb darkening" that appears as a darkening of the solar disk near the limb.

A number of features can be observed in the photosphere with a simple telescope (along with a good filter to reduce the intensity of sunlight to safely observable levels). These features include the dark sunspots, the bright faculae, and granules. We can also measure the flow of material in the photosphere using the Doppler effect. These measurements reveal additional features such as supergranules as well as large scale flows and a pattern of waves and oscillations.

(Source : The Photosphere - NASA/Marshall Solar Physics [solarscience.msfc.nasa.gov/surface.shtml](http://solarscience.msfc.nasa.gov/surface.shtml))

## Penumbra :

Umbras and penumbras are the names for two kinds of regions in a shadow that have different amounts of light in them. An "umbra" is the part of the shadow where all of the light from the source is blocked by the shadowing object. A "penumbra" is that region around the umbra where the shadow is only partial, or imperfect. You get these when the light source is larger than a single point. These form because while some of the light from the source gets blocked by the shadowing object, not all of it does. If you are in the penumbra looking towards the light source, you will see part of it visible, and part of it blocked. A point light source will either be all visible or all blocked, but an extended source can be partially viewable beyond the edge of the shadowing object.

(Source : Dept. of Physics, University of Illinois at Urbana-Champaign)

Different IOS software packages are used to extract and refine the original visual information from the resident digital capturings.

Examples include :

Gaussian blur averaging of radical pixels.

Radial lighting adjustment to objectify the central glow and identify and extract tangible resident RGBs.

Colour inversion to render the after image simulation which is then matched to actual memory mapping and further notations which identify 'closed eye' visualisation, leading to the re-conception process.

The overall methodology is always based on directly glimpsed 'naked eye' observations, closed eye visualisations and in both cases immediate descriptive audio notations :

Initial central blazing White-Pink disk surrounded by enflamed Yellow closing to Pale Blue centre, surrounded by Indigo, Violet and Crimson.

Lingering Black-Blue centre surrounded by Yellow Red, turning to White-Pink Yellow, Orange Red, Turquoise, Blue and Green.

Lingering morphing Black, Blue, Red, Crimson amoebae shapes.

Through the lens unfiltered and filtered capturings including after Image re-conception via Memory Mapping and Re-Imaging finally leads to the all important process of Re-imagining, Reflection and Rendition.

The Corridor Series of works came about whilst making animated videos using the Sun Series images and various images of the sky and natural filters. At one point I started saving stills during the animated journey sequences, then groupings which seemed to tell a more universal and spatial story. When put together as panels of seven they became the Corridor Series of works. Corridor as in transition. Corridor as in Universal gravity. Corridor as in Confined spacial consequence. Corridor as in Echo chamber. Corridor as in Communication space.

Douglas Sheerer 2016

## SPECIAL ACKNOWLEDGEMENTS :

I wish to dedicate this exhibition to the memory of  
William (Bill) Wright <<<<<<<  
Your light still shines >>>>>>>

Thank you to my dear wife and life partner Magda for your ongoing supportive encouragement, creative dialogue and positive criticism.

A special thanks to Hilarie Mais for offering me this exhibition  
@ K @5A 'K F ≠ <Hj '5FHG'DFC >97 HG



List of works :

- 1 Pink Corona feeds Penumbraal aura blues into black. <<<<<< before after Image id.1952
- 2 Pink Corona touches white blaze into blue. <<<<<< before after Image id.1951
- 3 Red floater over massing green into blues. >>>>>> after before Image id.6620
- 4 White blaze pushes pink Corona into black. <<<<<< before after Image id.9162
- 5 Black Corona filamental in Red Space >>>>>> after before Image id.8371
- 6 White blaze dazzles Black. <<<<<< before after Image id.9151
- 7 Grey radiation Corona emboss. >>>>>> after before Image id.3579
- 8 Grey Corona emboss. >>>>>> after before Image id.4729
- 9 Black Sun sinks into vortex hole. >>>>>> after before Image id.5467
- 10 White light blaze surrendering pink Corona daze to black.  
<<<<<< before after Image id 5558
- 11 Blaze of White radiates into Pink space. <<<<<< before after Image id.8120
- 12 Sun wisping, pinks to blue black >>>>>> after before Image id.2217
- 13 Pink Sun radiates blue-grey aura. <<<<<< before after. Image id.5456
- 14 Yellow glows into burning Corona aura. <<<<<< before after Image id.5109
- 15 White blaze fuses red. <<<<<< before after Image id.5367
- 16 Soft Sun radiates through green, yellow and pink aura.<<<<<< before after Image id.1208
- 17 Blue black Sun tinges green yellow. >>>>>> after before Image id.4910
- 18 White blaze sets glowing aura. <<<<<< before after Image id.9213
- 19 Black Sun burns red Corona into yellow. >>>>>> after before Image id.6437
- 20 White blaze touches pink aura. <<<<<< before after Image id.9249
- 21 Red Sun bleeds to white out. <<<<<< before after Image id.6866
- 22 Sun wisp offsets amidst blue grey. <<<<<< before after Image id.6635
- 23 Yellow penumbraal glow to white >>>>>> after before Image id.8481
- 24 Blue black Sun inversion touches green. >>>>>> after before Image id.2163
- 25 Lingering irregular green, red and blue radiation enters black.  
>>>>>> after before Image id.6581
- 26 Amoebic Sun, eyes closed purple through red.>>>>>> after before Image id.6920
- 27 Amoebic Sun, eyes closed blue through lilac. >>>>>> after before Image id.9117
- 28 Blaze of White radiates into Black space. <<<<<< before after Image id.6993
- 29 Sun black red. >>>>>> after before Image id.9134
- 30 Yellow furnace shifts into pink. <<<<<< before after Image id.2169
- 31 Black Sun tinges blue aura. >>>>>> after before Image id.5564
- 32 Black Sun radiates into blues. >>>>>> after before Image id.5565
- 33 Sun Corona fires aura. Image id.8456 >>>>>> after before
- 34 Grey disc with white Corona in grey space. <<<<<< before after Image id.9712
- 35 Black Sun pushes Blue Corona into Pink space. >>>>>> after before Image id.8101
- 36 Pulsing Yellow radiates in Red Space <<<<<< before after Image id.6918
- 37 Veiled Sun, wisp of pink. <<<<<< before after Image id.8460
- 38 Black Sun radiates into green yellow grey mauve. >>>>>> after before Image id.6231
- 39 Blaze of spatial White in Black Space <<<<<< before after Image id.8368
- 40 Black Sun radiates red Corona into blue grey pink. >>>>>> after before Image id.6235
- 41 Yellow glows to red Corona blackout. <<<<<< before after Image id.5150
- 42 Sun wisp, pink to grey blue to black >>>>>> after before Image id.2755
- 43 Pink Corona glares into blue <<<<<< before after image id.6664
- 44 Blazing white with pink Corona into blackness. <<<<<< before after Image id.9258
- 45 Orange furnace clips red into black. <<<<<< before after Image id.9156

Selected Group Exhibitions (continued)

- |      |  |
|------|--|
| 1989 | Rainbow Coast Art Exhibition. Sir Charles Gairdner Hospital, Perth. WA, St. Joseph's, Albany.WA                            |
| 1991 | Con-Cealment. Festival of Perth Exhibition, Galerie Düsseldorf, Perth.   |
| 1991 | Woodworks. Portfolio of Woodcuts. Erica Underwood Gallery , Curtin University of Technology                                |
| 1992 | International Multi-Media Symposium and Exhibition Burswood, Convention Centre. Perth Western Australia                    |
| 1992 | ARX 3, Lawrence Wilson Gallery. University of W.Australia  |
| 1994 | Packaging Artwork, Manila Philippines and P.I.C.A.   |
| 1997 | Galerie Düsseldorf - 21 Years, On Galerie Düsseldorf, Perth. WA  |
| 1998 | The Australian Contemporary Art Fair 6, (ACAF6) Melbourne, Australia, Represented by Galerie Düsseldorf, Perth             |
| 2000 | The Colour of Water, Perth International Arts Festival Exhibition, Galerie Düsseldorf, Perth                               |
| 2004 | Shaping Memory, Sculpture at The Australian War Memorial, Canberra, ACT  |
| 2005 | Shelf Life, Perth International Arts Festival, Galerie Düsseldorf, Perth   |
| 2006 | Assembled, Works from the Holmes á Court Collection, 25 August - 8 October, Holmes á Court Gallery, Perth                  |
| 2006 | Galerie Düsseldorf ::: 30 YEARS ON, Galerie Düsseldorf, Perth  |
| 2009 | Langue Froid - Cold Language / Tongue Conny Dietzschold Gallery, Sydney<br>Curated by William Wright and Conny Dietzschold |
| 2014 | de colori . . . WILLIAM WRIGHT † ARTISTS PROJECTS Sydney NSW   |

Collections

Curtin University of Technology, Central Metropolitan College (TAFE) Perth, Artbank, Hungerfords WA, Kings Ambassador Hotel Perth, WA Morley Senior High School WA., Australian War Memorial Canberra Janet Holmes á Court Collection, Wesfarmers Collection., Royal Perth Hospital Collection

Awards

- |      |   |
|------|---|
| 1984 | Inaugural Printmakers Association of WA Award   |
| 1985 | Boundaries Award for Printmaking Possibilities. Printmakers' Association of Western Australia |

Grants

- |      |   |
|------|---|
| 1992 | Dept. for The Arts / Dept for State Development / A.R.X. / A.A.M<br>Inaugural Artist Computer Technology Exchange Grant - A.I.R.Thailand          |
| 1994 | Curtin New Researchers Grants Scheme 1995 for the establishment of an online contemporary art gallery accessible to the public via the internet . |

Commissions

- |      |   |
|------|---|
| 1982 | Kings Ambassador Hotel. Perth.WA. (17 Mixed-media works)  |
| 1988 | Print Council of Australia.: 20 Portfolios of 6 Etchings (colour viscosity roll)  |
| 1991 | Woodworks. Woodblock Print for Portfolio of Woodcuts. 'Woodworks Festival' Curtin University of Technology  |
| 1992 | Computer Based Multi-Media Art Work for the International Interactive Multi-Media Symposium & Exhibition Burswood Convention Centre.Perth W.Australia |

Selected Bibliography

- |      |   |
|------|---|
| 1983 | Praxis M No.I 'Photography and la Custruzione leggitima an exhibition of mixed-media works by Doug Sheerer. Jill Montgomery (the late Dr. Jillian Bradshaw) |
| 1989 | Praxis M. No.23 Fable Talk' The Moores Building. Review by Janice Lally   |
| 1992 | Art Monthly May 1992 No. 40. Julie Ewington 'Over Arching Concerns: ARX 3, Perth  |
| 1994 | The West Australian.Big Weekend.7 May   |
| 1994 | High-tech fantasy an Art form - Solo exhibition review - Dr. David Bromfield  |
| 1994 | The Western Review May - Solo Exhibition review by Neville Weston   |
| 1994 | The West Australian. 2 November 1994  |
| 1994 | Arts 4. Sir Charles Gairdner Invitation Annual Exhibition Review.   |
| 1994 | Fremantle Print Award Catalogue Introduction by Ted Snell   |
| 1994 | Artlink. Vol4. Deaths artefact..Recent art and war. Elena Taylor and Simon Forrester.   |
| 1994 | Imprint. Vol.29 No.4 Summer 1994. Opportunum Digitalis Electronicus, a short paper by Douglas Sheerer.  |
| 1997 | Australian Printmaking in the 1990s, Artist Printmakers 1990-95 by Dr. Sasha Grishin published by Craftsman House.  |
| 2004 | Shaping Memory, Sculpture at The Australian War Memorial, Canberra, ACT Catalogue page 19.  |
| 2010 | IMPRINT Summer 2010 Volume 45 Number 4 Special feature on Digital Printmaking   |
| 2015 | ArtGuide Despatches Issue 78 (29 May 2015)  |

- 1946 Born Como, Northern Italy
- 1947-69 Resident in England
- 1969 Arrived in Australia
- 1976 Opened Galerie Düsseldorf, Perth with wife Magda Sheerer
- 1996-99 Chair : The Australian Commercial Galleries Association (ACGA)WA
- 1999 Chair : ART99 - The Western Australian Art Fair in 1999
- 1996-01 Chair : Association of Western Australian Art Galleries Inc.

Education

- 1983-84 B.A. Fine Art (Major - Printmaking) W.A.I.T.
- 1986 Post Graduate Diploma Fine Art, Curtin University of Technology, WA
- 1992 M.A. (Interactive Computer Image Processing - New Media) Curtin University of Technology W.A.
- 1994-97 Ph.D Studies Curtin University of Technology W.A.  
(Beyond the Gaze - A Critical Evaluation of Interactive Art Practice)

Teaching / Curatorial

- 1985 Part-time Lecturer Art Dept. Perth Technical College
- 1986 Contracted Curator of Art. W.A.I.T.(now Curtin University of Technology)
- 1986 Part-time Lecturer Printmaking. Fine Art Department, B.A. Course, W.A.C.A.E. (now Edith Cowan University)
- 1987 Half-time. Contracted Senior Tutor, Printmaking. School of Art, Curtin University of Technology, W.A.
- 1989 Course Lecturer (Short Courses in Arts / Business Practice) T.A.F.E.
- 1991 Acting Co-Ordinator, Full-time, Printmaking Department, Curtin University of Technology, W.A
- 1991 Set up Computer Image Processing Studio. School of Art, Curtin University of Technology WA
- 1992 Teaching in Printmaking, Audio-Visual and Computer Image Processing, School of Art Curtin University of Technology WA
- 1993 Tenured Associate Lecturer, School of Art, Curtin University of Technology WA
- 1993 Wrote and designed course outline as a Minor study 'Interactive Computer Image Processing'
- 1996 Acting Coordinator. Printmaking, Computer Imaging and Photography, Curtin University of Technology , WA. School of Art
- 1987- 99 Associate Lecturer 0.5, Curtin University of Technology, School of Art
- 1999-2010 Adjunct Research Fellow: : Dept of Art. Faculty of Built Environment, Art and Design. Curtin University of Technology Western Australia

Solo Exhibitions

- 1982 Past Impressions, Galerie Düsseldorf, Perth
- 1994 The Coded Image - an Abstraction, Galerie Düsseldorf, Perth
- 2007 SENSORIUM : Constructions + Paintings + Holograms, Galerie Düsseldorf, Perth
- 2011 Divine Garden 2010 - 2011 Galerie Düsseldorf, Perth
- 2012 Divine Garden 2010 - 2011 WILLIAM WRIGHT Ç ARTISTS PROJECTS Sydney, NSW
- 2016 Going Blind Looking at the Sun Series 2013 - 2015 WILLIAM WRIGHT Ç ARTISTS PROJECTS Sydney, NSW

Selected Group Exhibitions

- 1982 Xerox Show. Printmakers' Association of WA. Quentin Gallery, Perth,WA.
- 1982 Pegasus Art Award. The 1982 Mining Industry of Western Australia Second Acquisitive Art Award 1982 Art Gallery of Western Australia
- 1982 The W.A.I.T Collection, The Art Gallery of Western Australia
- 1983 Works in Progress Exhibition. W.A.I.T. (now Curtin University of Technology)
- 1984 Printmakers Association of WA 'The Landscape Exhibition' Galerie Düsseldorf. Perth.WA.
- 1984 Inaugural Acquisitive Award.Printmakers' Association of WA.(Award Winner) Gomboc Gallery WA.
- 1984 The Land Escape Exhibition, Printmakers' Association of WA. Galerie Düsseldorf, Perth, WA.
- 1984 Survey of W.A.I.T. Printmakers W.A.I.T. (now Curtin University of Technology)
- 1984 Photography in the W.A.I. T. Collection, Praxis Gallery, Fremantle WA.
- 1984 Fine Art Degree Exhibition W.A.I.T. (now Curtin University of Technology) Praxis Gallery Fremantle
- 1985-88 Print as Object. Touring Exhibition.Print Council of Australia
- 1988 Curtin University Post Graduate Diploma in Art and Design Exhibition, Old Western Australian Art Gallery, Perth
- 1989 Fable Talk. Nine Narrative Printmakers. Moores Building Fremantle WA.
- 1989 Shades of Meaning, Galerie Düsseldorf Perth WA

- 46 Wisping red moves into black <<<<<< before after Image id.2221
- 47 Red Sun to orange speckle. <<<<<< before after Image id.4903
- 48 Pink Sun yellowing Corona to black <<<<<< before after Image id.6145
- 49 YK Blue Sun blacks to rust >>>>>> after before Image id.2289
- 50 Projected light pushed through foliage filter. <<<<<< before after Image id.6741
- 51 Sun glare misting into black <<<<<< before after Image id.3304
- 52 Blaze of white tinges yellow Corona aura into blackness.  
<<<<<< before after Image id.4889
- 53 Black Sun borders blue into red Corona into orange glow. >>>>>> after before  
Image id.6586
- 54 Blazing disc throws beige aura into blue black. <<<<<< before after Image id.6570
- 55 Black Sun emits blue to pink Corona feeding orange yellow glow.  
>>>>>> after before Image id.6588
- 56 Burnt black disc emits orange Corona. >>>>>> after before Image id.6580
- 57 Black smudge feeds yellow to pink to blue. >>>>>> after before Image id.6159
- 58 Gentle radiation seeks space into blue. <<<<<< before after Image id.1958
- 59 Pink sphere sits in blue. <<<<<< before after Image id.6096
- 60 Blue black Sun greys into pink. >>>>>> after before Image id.6237
- 61 Black Sun scuffs into blue, green and pink Corona radiating into grey  
>>>>>> after before Image id.5460

1-61 : Each work as displayed 20 x 25 x 3cm.

Corridor Series : 7 panels. each 10 x15 x 3cm Overall 10 x 105 x 3cm

- 62 Sky Space Corridor I
- 63 Sky Space Corridor II
- 64 Sun Space Corridor I
- 65 Transmission Space Corridor I
- 66 Sky Space Corridor III
- 67 Echo Space Corridor I

All works Chromalife100/100+ unique inkjet prints on 250 gsm water resistant, archival, acid and lignin free matte photo paper. All works acid free adherence onto 250 gsm water resistant, archival, acid and lignin free matte photo paper on mdf panel.  
All works 2013 - 2015.

Cover image :  
Black Sun emits blue to pink Corona feeding orange yellow glow. >>>>>> after before  
Image id.6588 Cat. No.55

