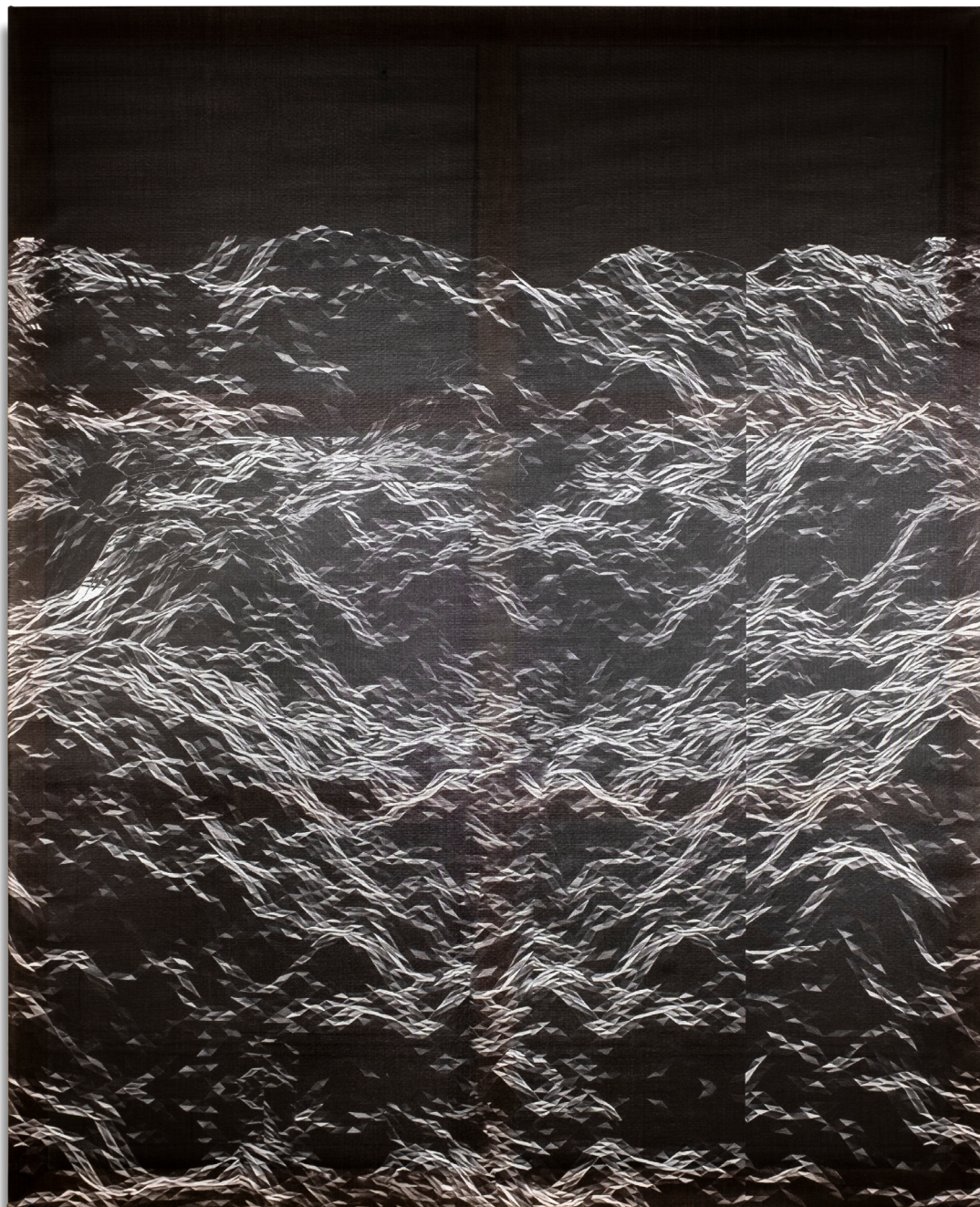


**onespace**



**threshold/s**

**Daniel Sherington**

4 February – 5 March 2022

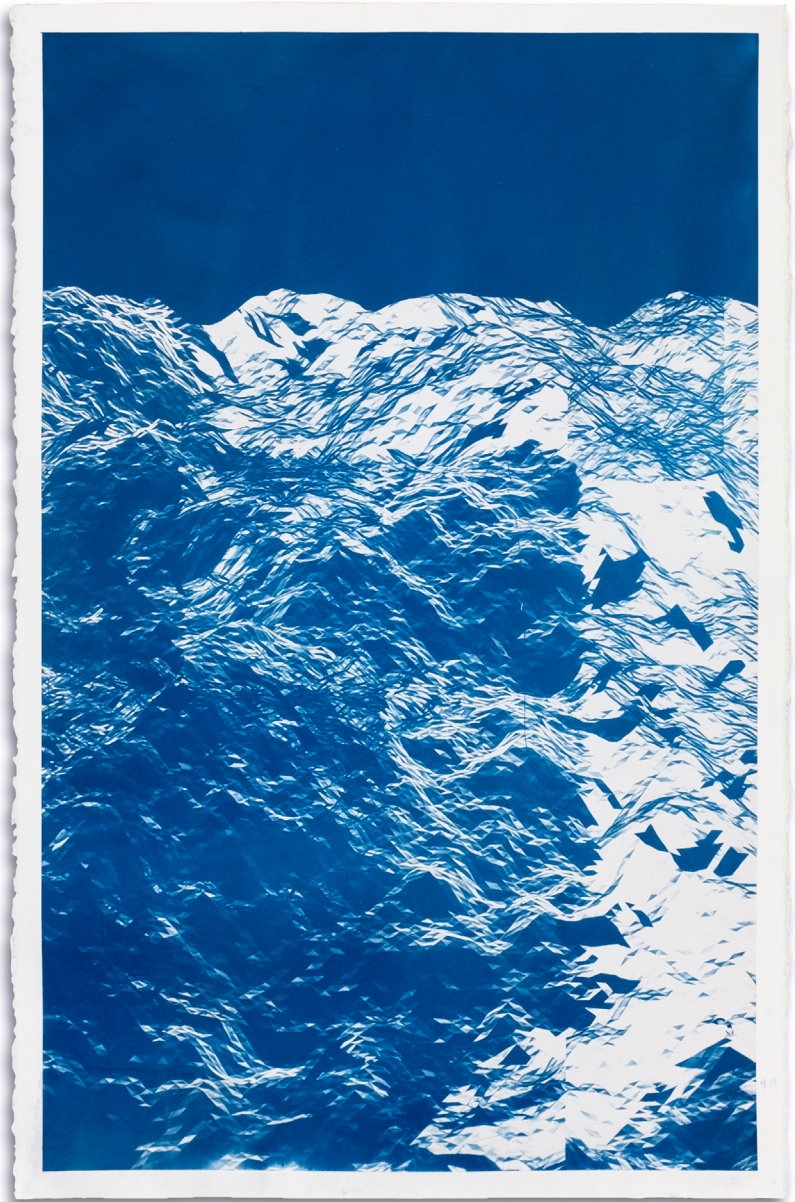
Scattered across Onespace Gallery lies an assortment of materials: vinyl mesh, large-scale pen-and-ink drawings, diminutive cyanotypes, and concrete plinths. Not only are all these works a testament to artist Daniel Sherington's technical versatility, but they are also curiously united in their reflection of a particular landscape created by the artist. Rendered in black and white, this landscape's rolling troughs and serrated peaks sweep out over kilometres, its horizon stretched impossibly close to the edge of the composition. Vaguely resembling a seascape or a mountain range, this vista exudes an undeniably violent power, both graceful and intimidating.

Upon close observation of this landscape, viewers quickly realise that it is too violent and fantastical to be real; rather, it is a computer-generated image (CGI). Created in Blender, a 3D computer graphics software toolset, the image has then been screenshotted and edited through Photoshop before Sherington has traced its shape digitally on a screen. The result is a virtually constructed landscape, copied and edited several times over, with no physical-world equivalent. It cannot be visited, walked through, or owned. With his characteristic astuteness, Sherington asks

us: What is a landscape painting? Can it be algorithmically generated, or must it be created as the faithful reproduction of an existing space? Can a landscape only be called a landscape when it can be walked on and 'owned'?

These questions provoke thorny inquiries into Western landscape painting's often possessive relationship with the places they depict, specifically within the context of the Australian tradition. Sherington takes particular aim at Australian Impressionism, an art movement that took shape in the late nineteenth and early twentieth centuries. Now highly lauded in the Australian art historical canon, the Australian Impressionists adopted the techniques of French plein air painters to produce highly romanticised images of the Australian city, bush and coast, thereby celebrating British colonial possession of the land.

In his work *Bullshit landscape painting*, Sherington creates his own landscape painting by printing his CGI landscape onto perforated vinyl. A material commonly used as fencing for construction sites, vinyl mesh is frequently utilised to print glossy marketing images of projected developments. These images seek to distract passers-by from the present reality of the unsightly construction site, with the promise of a perfectly appealing future product. This act of distraction is analogous to that embedded in Australian Impressionism, whose rosy paintings showed acres of tamed, farmable land ripe for the European coloniser, while ignoring the violent and forced dispossession of Aboriginal people involved.



In this work, however, Sherington manipulates the mesh to render this function useless. Printed with the image of his generated landscape and stretched onto a wooden frame, the vinyl mesh becomes translucent. Visible through the mesh, the wooden frame looms from the back, spine-like. Typically vinyl mesh is designed to distract the viewer from what is behind it, yet here it becomes entirely too easy to look at the frame behind the surface, and almost too difficult to see or photograph the printed image at the front.

Western landscape tradition asserts that a landscape painting should tempt viewers to immerse themselves in the work as if it might be real. By using vinyl mesh, Sherington denies the viewer this experience, instead seeking to make them aware of the materiality of the art object. Here, the vinyl mesh becomes hollow and depthless, his CGI landscape falsified and flat. The only truly existing space here lies between the mesh, the wooden frame and the wall.

Sherington's CGI landscape finds itself reiterated in various shapes and forms across the exhibition. In *21st century décor*, Sherington Photoshops it into a bland, generically modern interior so that it appears 'in situ'. This modern interior, which resembles the kind of real-estate marketing imagery one might see printed onto construction fencing, presents an idealised and fictionalised living space that, while desirable, cannot be actually occupied or lived in. Sherington's CGI landscape, similarly, presents a tempting vista which cannot be traversed. Both the landscape and the living room are, then, fabrications created in the image of an ideal: they are copies of copies, falsehoods on falsehoods.

True to his artistic versatility, Sherington repeats his CGI landscape in cyanotypes, as seen in his work *blue print for a fabricated landscape*. Pale in points to near-translucence, this landscape presents a digital iteration of *Bullshit landscape painting*. Traditionally used for architectural 'blueprint' designs or botanical drawings, the cyanotype has a long history as a medium that documents and alters the world around it, being heavily associated with

mapping and making space. In using the cyanotype process, Sherington 'documents' an image that doesn't physically exist.

While Sherington's CGI works may not be based in reality, the remaining ephemera from his creative process are. Sherington presents slabs of concrete mixed with broken pigment pens once used to create his large-scale drawings, and the blotting paper which protects his hand from the ink. The plinths were created in collaboration with Five Mile Radius, a Brisbane-based design studio exploring the sustainable reuse of waste Australian construction materials. With these small objects, Sherington considers how the physical residues of his virtual landscapes create real spaces and structures.

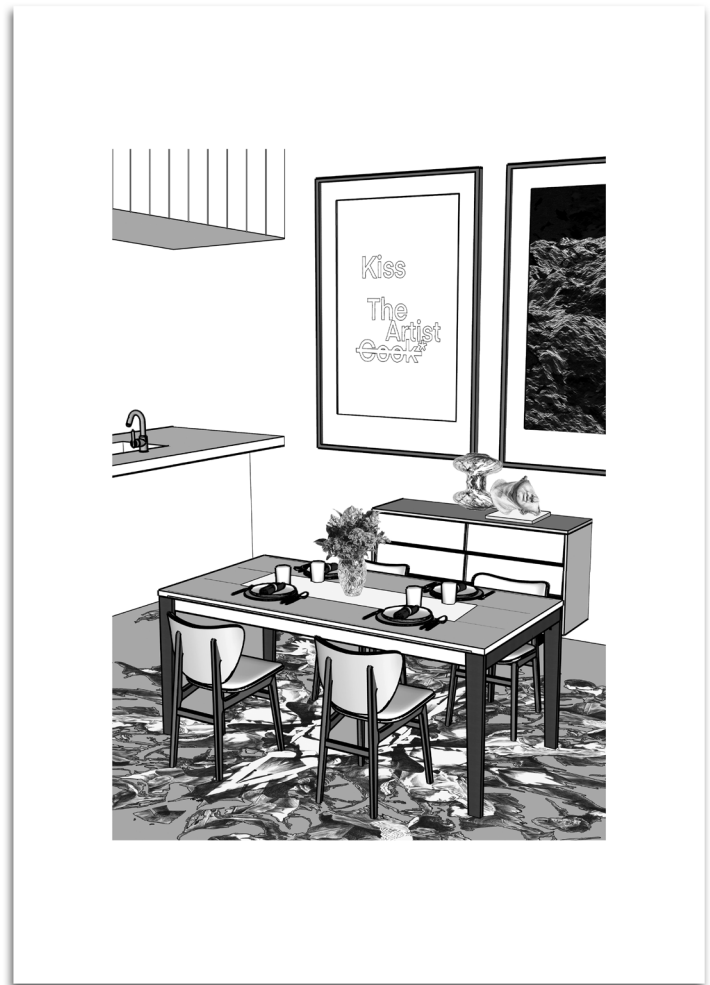


**Zali Matthews**

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Daniel Sherington is a Meanjin/Brisbane based artist whose work seeks to appropriate and redraw ideas and imagery from the past as a means of understanding their value and contemporary connotations. Utilising drawing as a traditional framework for his practice to operate within, Sherington often uses the medium as a means of facilitating an interdisciplinary approach to making. His work considers how historical conventions of production can be critically reframed by our digital capacities. Sherington's work is often reiterated, reworked, and proliferated, leveraging the relationship with the imagery he reproduces and makes. Sherington completed a Bachelor of Fine Art in Expanded Practice at the Queensland College of Art, Griffith University, in 2020.

Currently, Sherington has been considering how the historical conventions of 'landscape painting' can be critically reframed by the digital. By digitally-drawing computer-generated 'spaces', these 'spaces' challenge the painterly, traditional modes of production often associated to colonial Australian landscape painting. Reframing these historical modes of production is essential to countering the role the landscape painting holds in the institution at large.



## Onespace Gallery and Daniel Sherington would like to thank:

Zali Matthews; Kerry Hart (The Framer Gallery - West End); Liveimage - Griffith University; Evie Franzidis; Dylan Jones; Five Mile Radius; Symons Signs and Worldwide Printing - South Brisbane.

We acknowledge the traditional custodians of the lands, winds and waters on which this gallery stands.

We pay our respects to Elders, past, present and future.

## onespacegallery.com.au

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Wed to Fri: 10am-6pm

Sat: 11am-5pm

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Kindly supported by

Image (cover): Daniel Sherington, *bullshit landscape painting*, 2021, UV inkjet print on perforated vinyl, stretched, 217cm x 180cm. Image: Courtesy of the artist and Onespace Gallery.

Image (above): Daniel Sherington, *interior study v. 2022*, Inkjet print on paper, 42cm x 29.7cm (paper size), 2AP + Edition of 5. Image: Courtesy of the artist and Onespace Gallery.

