

An abstract painting by Luke Sciberras, featuring a dense and complex composition of colors and textures. The palette is dominated by deep blues, vibrant oranges, and rich reds, with accents of white, black, and purple. The brushwork is highly expressive and layered, creating a sense of depth and movement. The overall effect is one of intense energy and emotional resonance.

# LUKE SCIBERRAS

From Scratch

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From Scratch  
Between Wattles & Wilcannia

14 March – 8 April 2023

King Street Gallery **KS**  
on William **GW**

10am – 6pm Tuesday – Saturday  
177 William St Darlinghurst NSW 2010 Australia  
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[www.kingstreetgallery.com.au](http://www.kingstreetgallery.com.au)

Front cover: *Nightlife, Wilcannia* 2022 oil on board 160x240cm



*The artist would like to thank and acknowledge the Indigenous Custodians of the Wiradjuri, Bularidee, the Barkintji and Gadigal People, past, present and emerging.*

*This exhibition is embedded with the love, friendship and gratitude that our peoples thrive on. x*



*Wattle and Bush Pool* 2022 oil on board 120x160cm

The rhythms and seasons of the Australian landscape are forever providing inspiration and challenges to the painter and the eye. This year an extraordinary flooding event has swollen the rivers and blossoms so a year of burgeoning life has thrown light and colour all over the place. Bursting buds and slaked roots haul water and life back into the very structure of the forces of nature and fill the atmosphere with pollen and fecundity. Great drifts of bright yellow dust flow around the ground at wattle season; and the dazzling sulphuric blooms fill the eye with a heady intoxication.

Further west around Wilcannia my imagination has been captured over many years and with each visit a new spectrum of light is thrown by dramatic shifts in season and climate. The Darling-Barka is often so dry that the roots of the majestic gums fail to reach the scant pools of water in the riverbed way below the banks. Massive limbs fall away from the gnarled trunks as the droughts crush their resolve. Now though the banks are bursting, sixty to seventy metres across and many metres deep there's still more water than the river can contain and so it fills and spills.

Creeks, floodplains and vast areas of low lying ground are heaving with the tremendous amounts of water that emanate out into the landscape. The paradox is that the creeks and plains that slope toward the river are thought of as the source of the rivers supply. They are in fact filled from within the river itself, slowly snaking and

rising uphill and forming great channels and deltas in the outback. Shimmering meadows appear, bodies of water sit in the distance like mirages but in fact serve to quench the thirst of an otherwise parched cracked earth. Visiting and revisiting these places to observe and learn from the ever changing nature of nature feeds my memory, visual vocabulary and devices that I can draw upon in the studio to then utilise in paint the symbols, tokens and forms which bring me back to that sense of immersion.

Memory is, I believe the key ingredient in the telling of a story, a visual memory and to a recollection of things that are taught to me by the Aboriginal Custodians of these places. To see the meaning in everything you are looking at, the implications of time, climate, season and activity mean that every time you see something it is actually new, different. To embed into memory is to study and draw, withdraw, extract and draw closer to one's self in an attempt at remembering how to get back there, not just in the sense of physically finding that place again but of getting back there as a painting develops and acquires a memory, a recognition. Every application of paint, the removing of paint as well, and the scraping, drawing, glazing and scratching brings the place, sense of place, nearer and nearer so that at the end stage of a paintings progress I'm actually there, as in a dream.

*LS 2023*





*Sapling Forest in Wattle* 2022 oil on board 120x160cm

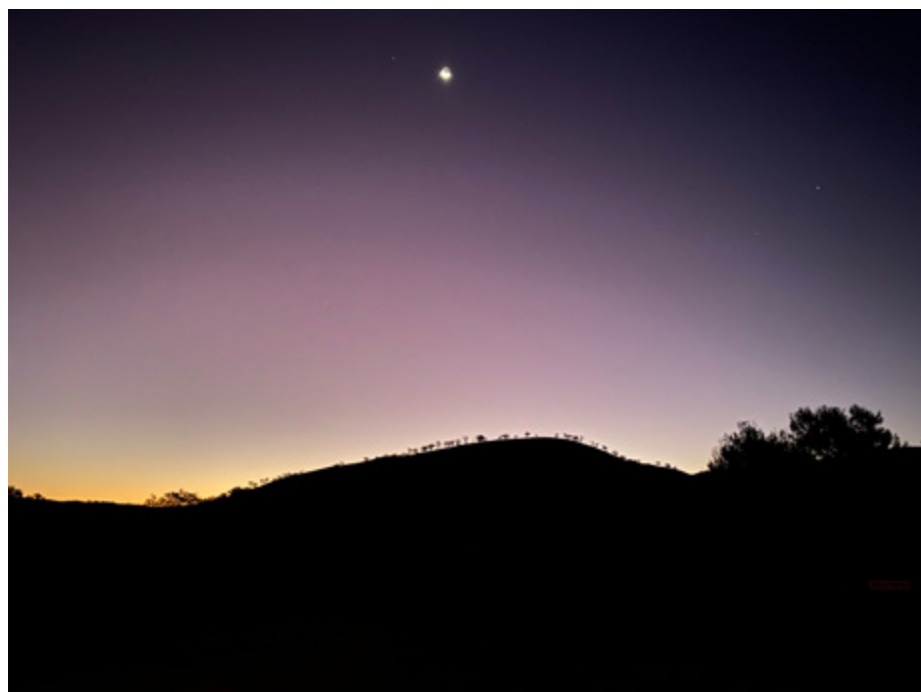


*The Road to Wattle Flat* 2022 oil on board 160x240cm



*Wilcannia in Flood VI* 2022 gouache, pastel & charcoal on paper 56x75cm





*Wattle and Wounded Bull* 2022 oil on board 160x240cm





*The Winter Wattles* 2022 oil on board 120x160cm



*Wilcannia in Flood V* 2022 gouache, pastel & charcoal on paper 56x75cm



*Slaked Earth, Wilcannia* 2022 oil on board 160x120cm



*Night Wend, Barka, Wilcannia* 2022 oil on board 160x240cm



*Wilcannia in Flood II* 2022 gouache, pastel & charcoal on paper 56x75cm



*Floodwaters, Wilcannia* 2022 oil on board 120x160cm



*Darling in Flood, Wilcannia 3* 2022 gouache & pastel on paper 100x150cm



*Waist Deep River Gums* 2022 oil on board 120x160cm



*Wild Meadow, Wilcannia* 2022 oil on board 160x240cm



*Wilcannia in Flood I* 2022 gouache, pastel & charcoal on paper 56x75cm



*Overflow, Wilcannia* 2022 oil on board 160x120cm



*Darling in Flood, Wilcannia 2* 2022 gouache & pastel on paper 100x150cm



*High Water Line, Wilcannia* 2022 oil on board 120x160cm





*High Creek, Wilcannia* 2022 oil on board 120x160cm



*Wilcannia in Flood III* 2022 gouache, pastel & charcoal on paper 56x75cm



*Sandbar, Wilcannia* 2022 oil on board 120x160cm



*Too Hot to Sleep* 2022 oil on board 120x160cm



*Wilcannia in Flood VIII* 2022 gouache, pastel & charcoal on paper 56x75cm



*Peak Swell* 2022 oil on board 160x120cm



*Back Country, Wilcannia* 2022 oil on board 120x160cm



*The Road to White Cliffs* 2022 oil on board 120x160cm



*Nightlife, Wilcannia* 2022 oil on board 160x240cm



*Darling in Flood, Wilcannia 1* 2022 gouache & pastel on paper 100x150cm



*Gums at Dawn, Wilcannia* 2022 oil on board 120x160cm





*Wilcannia in Flood VII* 2022 gouache, pastel & charcoal on paper 56x75cm



*Darling River Spill* 2022 oil on board 160x120cm



*Still Waters, Wilcannia* 2022 oil on board 120x160cm



*Black Ground and Box Trees, Wilcannia* 2022 oil on board 120x160cm



*Wattles at Warragunnia* 2022 oil on board 120x80cm



# LUKE SCIBERRAS

## Born

1975 Sydney, NSW, Australia

## Studies & work

1995-97 Fine Arts, National Art School

## Solo exhibitions

- 2023 *From Scratch* King Street Gallery on William, Sydney  
 2022 *Arms Reach- Letters From Home* Scott Livesey Galleries, Melbourne  
*Side of the Sky: 25 Year Survey* Bathurst Regional Art Gallery & Campbelltown Arts Centre NSW  
 2021 *Close to Home* King Street Gallery on William  
 2020 *Black and Blue* Scott Livesey Gallery  
 2019 *Rose into View* King Street Gallery on William  
 2018 *Belle-Île (with Euan Macleod)* Manly Art Gallery & Museum, Sydney  
*Escarpment* Scott Livesey Galleries  
 2017 *Out There* King Street Gallery on William  
 2016 *West of the Darling* King Street Gallery on William  
*About Place* Scott Livesey Galleries  
 2015 *Flying Goose Hill [with Elisabeth Cummings]* Nock Art Foundation, Hong Kong  
*Human Condition* Olsen Irwin Gallery, Sydney  
*Human Condition* Glasshouse Regional Gallery, Port Macquarie, NSW  
 2014 *On Country* Scott Livesey Galleries  
*From My Travels* Olsen Irwin Gallery  
 2013 *Tu-Whit! Tu-Whoo* Tim Olsen Gallery, Sydney  
*Tu-Whit! Tu-Whoo!* Bathurst Regional Art Gallery  
 2012 *Signs of Life* James Makin Gallery, Melbourne  
*Road Show [with Guy Maestri]* Tim Olsen Gallery  
 2011 *Highways and Other Recipes* Tim Olsen Gallery  
 2010 *Under a High Desert Wind* James Makin Gallery  
 2009 *More the Desert Reveals* Tim Olsen Gallery  
*Fugues and Furrows* Moree Plains Gallery, Moree, NSW  
 2008 *Flipside* Tim Olsen Gallery  
*Plum Blossom Time* James Makin Gallery  
 2007 *Persimmon Season* Tim Olsen Gallery  
*Windswept and Picked Clean* James Makin Gallery  
 2006 *When the Sun Comes Out* Tim Olsen Gallery  
*Plucked and Gutted* Port Jackson Press, Melbourne  
 2005 *A Painter's Progress* Bathurst Regional Art Gallery  
*Dogdays and Deluges* Tim Olsen Gallery  
*Windswept and Picked Clean* Port Jackson Press  
 2003 *Luke Sciberras & Tristan Lanceley* Tim Olsen Gallery  
 2002 *Monaro Country* Ben Grady Gallery, Canberra  
 2001 *Back up the Monkey* Tim Olsen Gallery  
 2000 *An Uncertain Something* Tim Olsen Gallery  
 1999 ABC Centre, Ultimo, Sydney

## Group exhibitions [selected]

- 2021 *Storylines + Songlines* Justin Art House Museum, Vic  
*Wynne Prize*, Art Gallery of NSW, Sydney  
*Tree of Life: A Testament to Endurance* S.H. Ervin Gallery, Sydney  
 2020 *Collection Highlights* Orange Regional Gallery Art Gallery, Orange, NSW  
*Inside/outside* King Street Gallery on William  
 2018 *100 Years on* King Street Gallery on William  
*National Art: Part One* National Art School, Sydney  
*Jamberoo Mountain Road* Shoalhaven Regional Art Gallery, NSW  
*Salient* Melbourne Australian Club, Melbourne  
*Salient, Contemporary artists at the Western Front* New England Regional Art Museum, NSW; Bathurst Regional Art Gallery, NSW; Muswellbrook Regional Arts Centre, NSW; Bank Art Museum Moree NSW; Tweed Regional Gallery, NSW; Anzac Memorial, Hyde Park, Sydney  
 2017 *Hadley's Art Prize* Hadley's Orient Hotel, Hobart, Tas  
*Artist Profile Australasian Painters* Orange Regional Gallery  
*The Hill End Table, Art Food Fire* Bathurst Regional Art Gallery  
*Nine Lives – A Cat's Tale* Heiser Gallery, Brisbane  
 2016 *Paint my Place* Coffs Harbour Regional Gallery, Coffs Harbour, NSW  
*Wynne Prize* Art Gallery of New South Wales, Sydney  
*Animals* Gallery 81, Sydney  
*Phantom Exhibition* Toowoomba Regional Art Gallery, Toowoomba, QLD  
 2015 *Wynne Prize* Art Gallery of New South Wales, Sydney  
*Your Friend the Enemy [Gallipoli Exhibition]* Drill Hall Gallery, ANU, Canberra; S.H. Ervin Gallery Sydney; Goulburn Regional Art Gallery, NSW; Bathurst Regional Art Gallery, NSW  
*The Art of Shakespeare* Sydney Opera House, Commissioned by Bell Shakespeare Company  
*Outback Art Prize* Broken Hill Regional Art Gallery, Broken Hill, NSW  
*This is the End... with Guy Maestri and Ben Quilty* Bathurst Regional Art Gallery  
 2014 *Blow Ins* Broken Hill Regional Art Gallery  
 2012 *Australia Day Exhibition* Tim Olsen Gallery  
 2006 *Melbourne Art Fair* Royal Exhibition Building, Melbourne  
*Kedumba Drawing Award* Kedumba Gallery, Blue Mountains Grammar School, NSW  
 2005 *Melbourne Art Fair* Royal Exhibition Building, Melbourne  
 2000 *Brett Whiteley Travelling Art Scholarship* Sydney  
*Kings School Art Prize* The King's School, Sydney  
 1999 *Brett Whiteley Travelling Art Scholarship*

## Residencies

- 2021-22 Artist in Residence, Gang Gang Resdiencies, Cuttagee, NSW  
 2019 Artist in Residence, Nock Art Foundation, Queenstown, NZ  
 2017-18 Artist in Residence, Paspaley and the Atelier's Pearl Safari Program, Kimberley, NT  
 2017 The Western Front, France  
 Artist in Residence, Nock Art Foundation, Queenstown, NZ  
 2016 Artist in Residence, Nock Art Foundation, Hong Kong  
 Artist in Residence, Coffs Harbour Regional Gallery, Moonee Beach, NSW  
 2014 Artist in Residence, Bruny Island, Bull Bay, Tasmania  
 Artist in Residence, Broken Hill Regional Art Gallery, NSW  
 2013 Artist in Residence, Xucun, China

## Collections

- Anzac Memorial, Sydney  
 Artbank  
 Art Gallery of New South Wales  
 Alberts Music  
 APRA, Australia  
 Bank Art Museum Moree, Moree, NSW  
 Bathurst Regional Art Gallery, Bathurst, NSW  
 Broken Hill Regional Art Gallery, Broken Hill, NSW  
 Campbelltown Arts Centre, Campbelltown, NSW  
 Coffs Harbour Regional Gallery, Coffs Harbour, NSW  
 Glasshouse Regional Gallery, Port Macquarie, NSW  
 Macquarie Bank, Australia  
 Manly Art Gallery and Museum, Manly, NSW  
 National War Memorial, Canberra, ACT  
 Neil Balhaves Collection  
 Newcastle Regional Art Gallery, Newcastle, NSW  
 Nock Art Foundation, Hong Kong  
 Orange Regional Gallery, Orange, NSW  
 Parliament House, Canberra, ACT  
 Pat Corrigan Collection  
 Penrith Regional Gallery & The Lewers Bequest, Penrith, NSW  
 Shoalhaven Regional Gallery, Shoalhaven, NSW  
 The Union Club, Sydney  
 The Kings School, Parramatta, Sydney

Full CV available at [kingstreetgallery.com.au](http://kingstreetgallery.com.au)



*Wilcannia in Flood IV* 2022 gouache, pastel & charcoal on paper 56x75cm

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Published by King Street Studios P/L  
Artwork Photography: Silversalt Photography  
Artist Photographs: Paul Green, Kata Mandic,  
Jedda Daisy-Culley  
Design: King Street Studios  
ISBN: 978-0-6453728-8-5

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