

Spotted Gum
Honey Moon

Douglas Schofield

4 – 29 August, 2026

Photograph courtesy Cal Agnew



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King Street Gallery
on William



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Emma-Kate Wilson



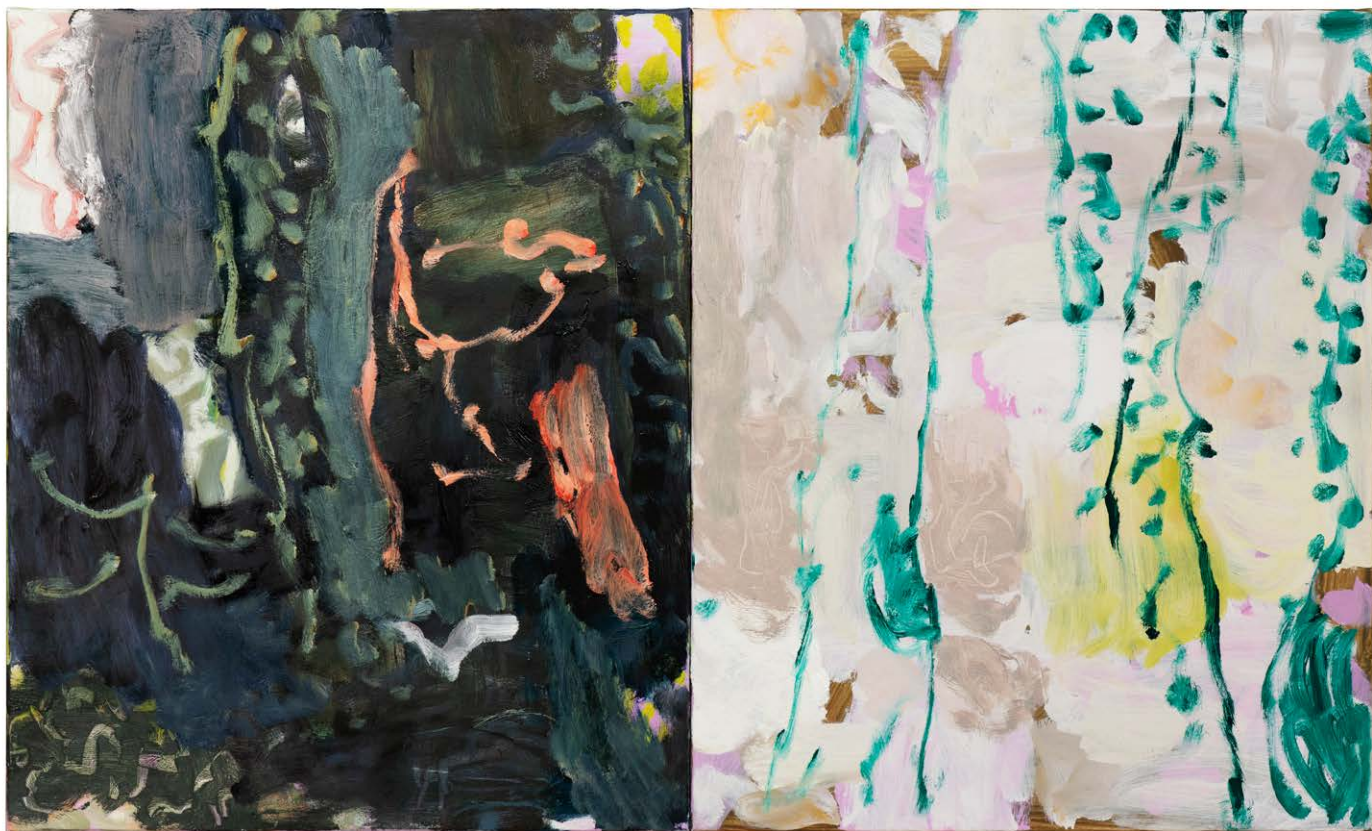
Photograph courtesy Cal Agnew

Spending time in his garden in the Blue Mountains, as well as his studio and home in Ashfield, Douglas Schofield's expressive abstract paintings begin long before the moment of making. Growing up in Eden on the Far South Coast of New South Wales, surrounded by his parents' garden and nursery business, he developed an understanding of nature's rhythms and unpredictability. The daily routines of growth, change, and organic movement remain ultimately beyond control, shaped by both cultivation and the forces of the landscape. These philosophies shape both Schofield's painting practice and his gardening business run with his husband, Cal.

Painting, like gardening, is an act of slow cultivation; built through repetition, patience, an understanding of failure, growth and decay. Layers unfold as colours are instinctively applied, embracing chance and the challenge of surrendering to the process. Rather than describing nature, Schofield paints from within it. Sweeping gestures, layered surfaces and shifting fields of colour evoke the sensation of moving through place. His compositions emerge from memory and emotion, mirroring the accumulations of lived experience, with abstractions that allow atmosphere to emerge through gesture and material rather than recognisable imagery.

For his debut exhibition at King Street Gallery on William, *Spotted Gum Honey Moon*, Schofield turns to the experiences, relationships, and places that have shaped his recent years. The title work recalls his honeymoon spent in Bermagui, looking through spotted gums towards the river beyond. By separating "Honey" and "Moon", the title allows each word to carry its own resonance: the sweetness of family and friends who gathered to celebrate the couple's wedding, alongside moonlit swims that marked the beginning of Schofield's relationship with his husband. Likewise, the artwork itself is split into two juxtaposing canvases: one with dark washes of acrylic and oil paint, marked by yellow and orange lines, and the other rendered in light with textural green mark-making, embedding the surface with the life of the spotted gums.

Similarly, *Moon Glow*, *Lava Flow (Yowaka River)* intertwines geology and autobiography, referencing both the ancient lava flows that shaped the Yowaka River and the place where the couple married. The canvas is alive with activity, all under the moonlight hues of paint that evoke this special evening. *Party Camp* continues the festivities, returning to the riverside campground where family and friends gathered beneath the trees after



Spotted Gum Honey Moon, 2026, acrylic and oil on canvas, 61x102cm

the ceremony. This time, the energy is matched with a multitude of vibrant hues that dance amongst one another.

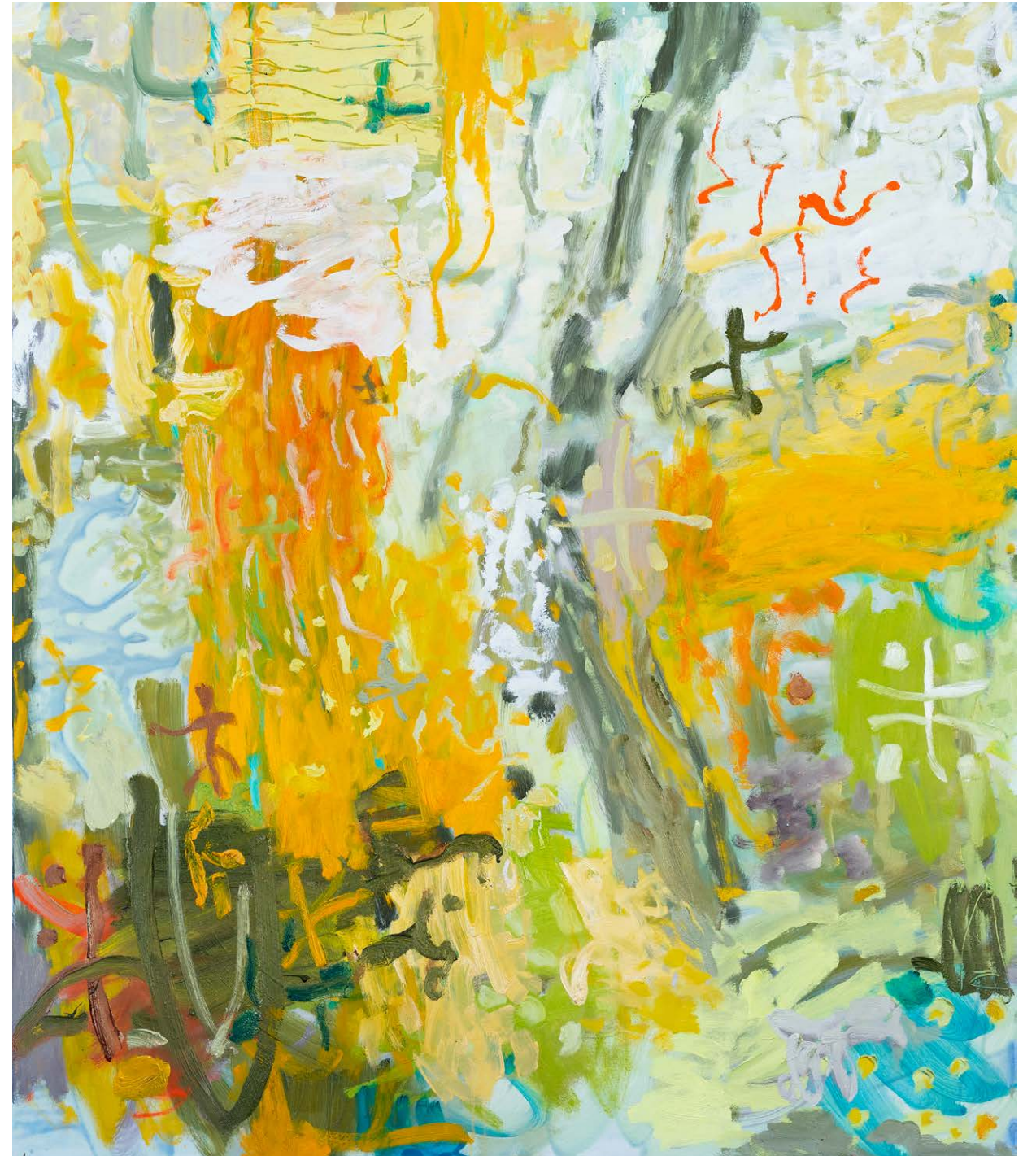
Other works emerge more directly from Schofield's parallel life as a gardener. *More Things That Flower. I JUST WANT COLOUR!* borrows the emphatic words of a client, transforming an everyday exchange into both title and point of departure. Throughout the exhibition, these moments, drawn from work, family, friendship, or marriage, become quiet markers of a shared life. The titles offer glimpses rather than explanations, inviting viewers to bring their own memories to the paintings, while the expressive gestures and tonal hues ground the audience in the shared human experience.

Recent recognition has marked a significant moment in Schofield's career. Becoming a finalist in the Paddington Art Prize in both 2023 and 2024, followed by winning the inaugural Ripper Art Prize in 2025, his first professional art prize, affirmed the steady development of a practice built over many years. Likewise, he was a finalist in the Northern Beaches Environmental Art Prize 2025 and included in the group show *The Water Understands* (2024), both held at Manly Art Gallery and Museum. The latter featured Schofield's largest painting to date, *The Spring Has Moved* (2024), stretching almost six metres in length. Inspired by the natural spring on his paternal grandparents' dairy farm in the

Southern Highlands, the work reflects on a place that physically shifted over time, considering how landscapes continue to transform through recollection and family stories. Also highly impactful is his time at the printing studio, Cicada Press, where he met fellow artist Elisabeth Cummings—who became a lasting source of inspiration. Conversations over cups of tea, working in the garden, and printing her etchings resulted in a friendship that continues to shape Schofield's ongoing approach to painting, effortlessly intertwined with the landscape.

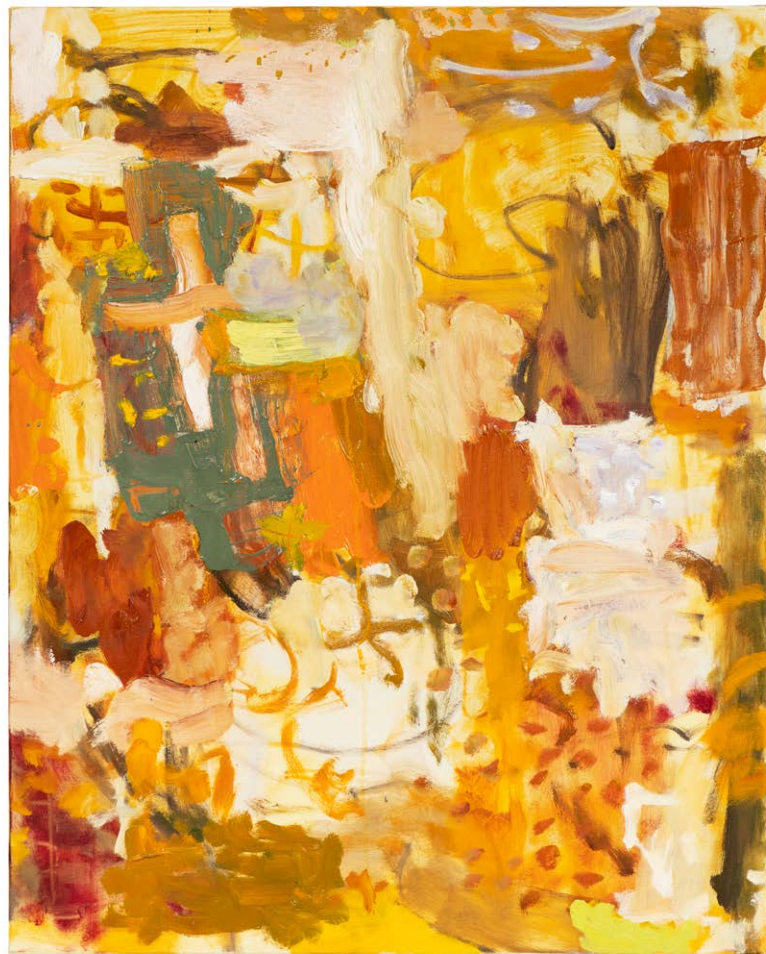
In Schofield's paintings, landscape is not something observed from a distance, but something cultivated, remembered, and carried forward. *Spotted Gum Honey Moon* brings together gardening, painting and relationships as interconnected forms of care, each requiring patience, attentiveness and time. As Schofield says himself, they are "gestural, textural, dug, scraped and tenderly grown... to reach an atmosphere of garden spaces, celebrating the detritus and mess associated with them." Above all, the exhibition is quietly generous—a gesture of gratitude towards family, mentors, the friendships and communities that have sustained the artist's journey, and, of course, Cal.

Emma-Kate Wilson, Writer
2026

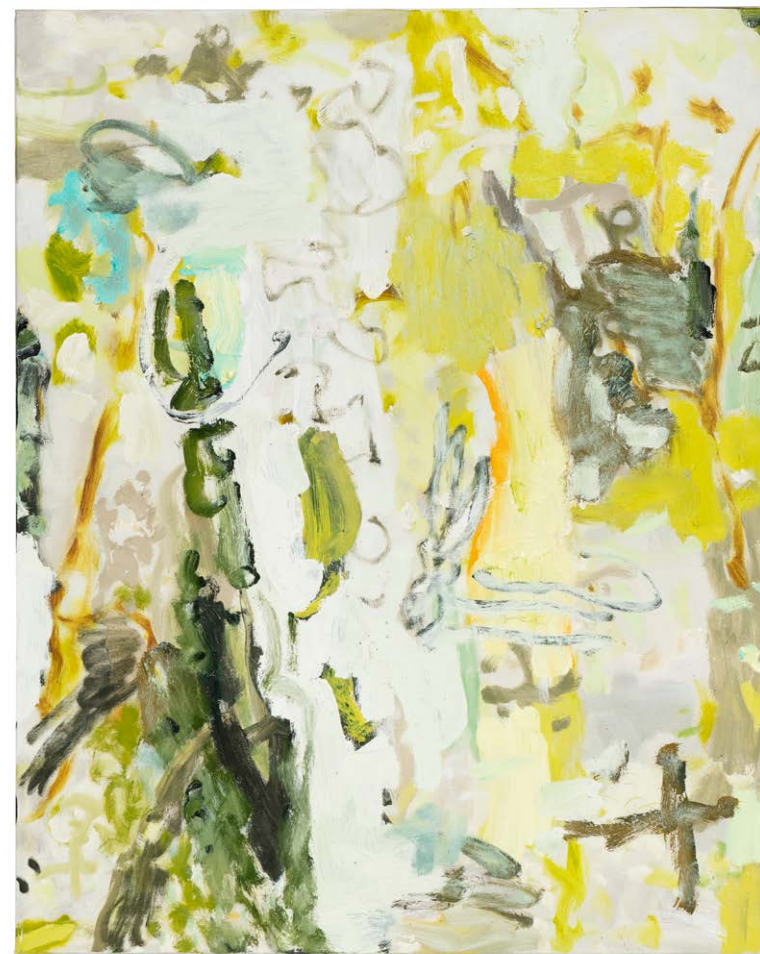








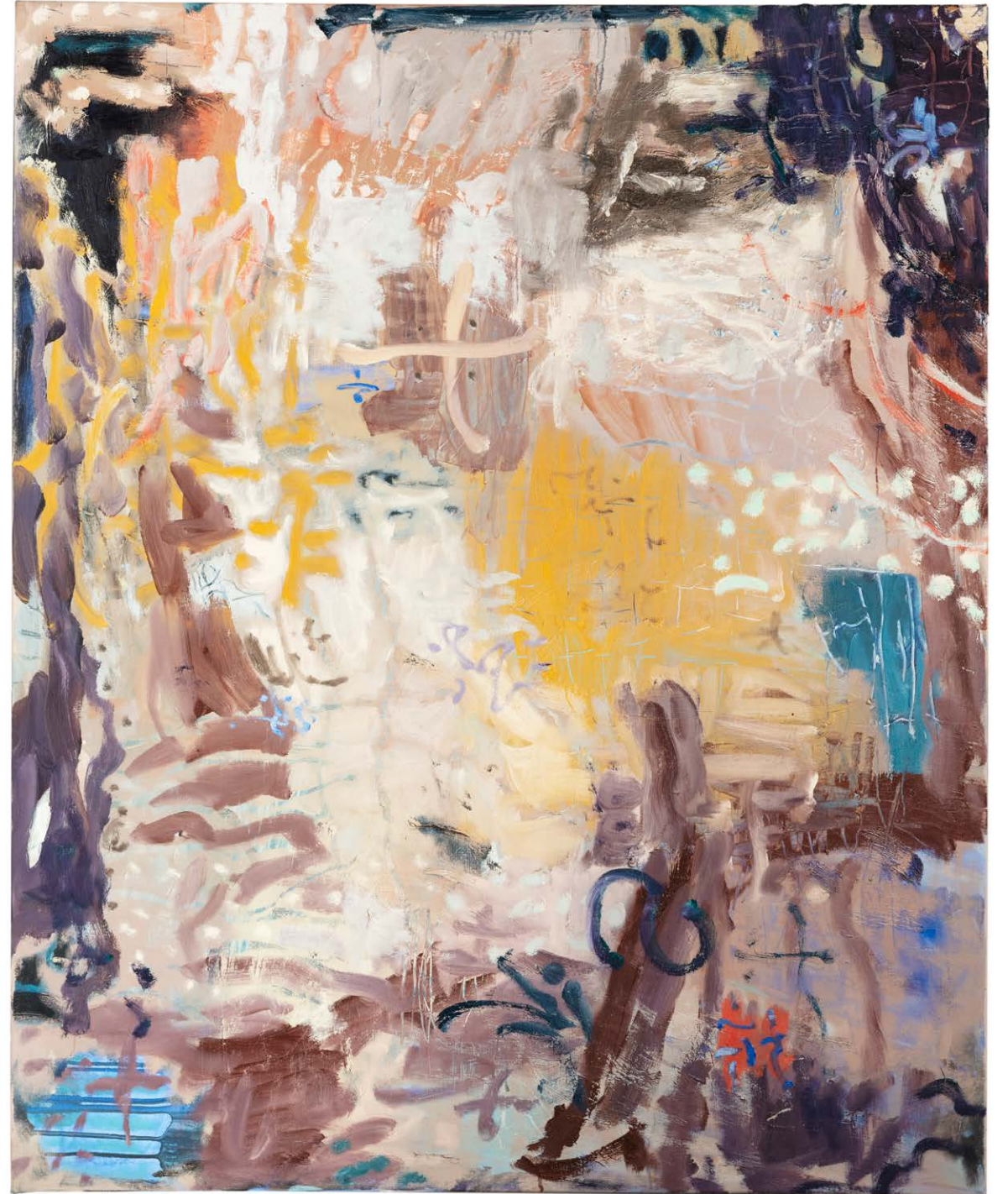
A Banksia Landscape,
2026, acrylic and oil on canvas, 76 x 61cm



Attempts at Subtlety and Unflattering Trees,
2026, acrylic and oil on canvas, 76 x 61cm



Douglas Schofield's studio in Ashfield
Photograph courtesy Cal Agnew

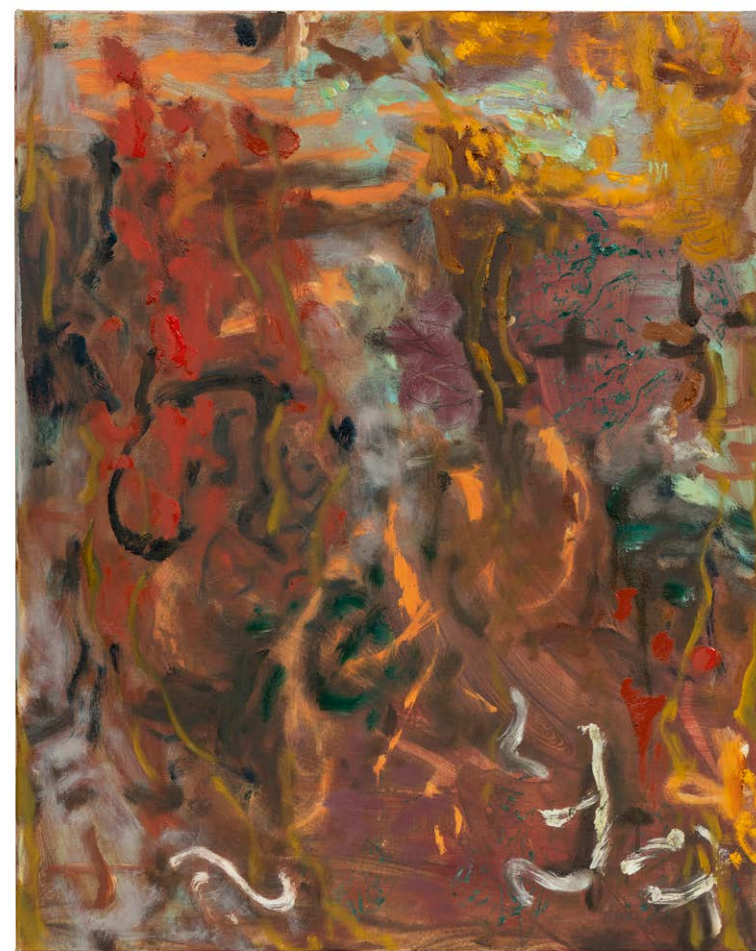




Sunlight Mesh Wattle Weave, 2025, acrylic and oil on canvas, 56 x 91cm



Bark Debris and Canopy (Wedderburn),
2026, acrylic and oil on canvas, 76 x 61cm

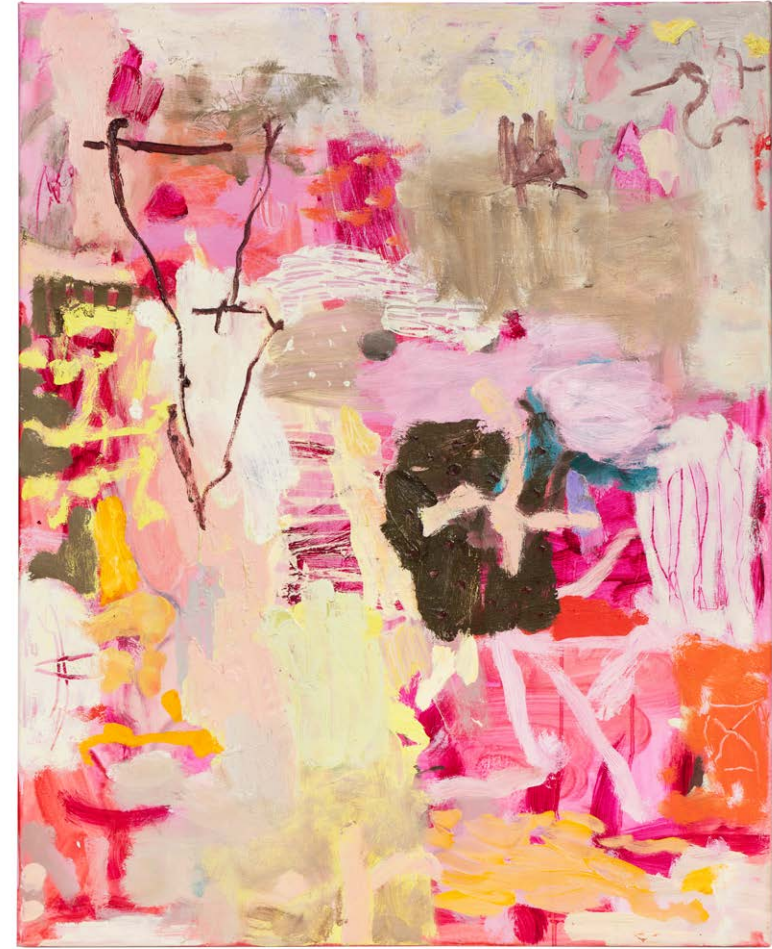


Broody Moody Nocturne,
2026, acrylic and oil on canvas, 76 x 61cm





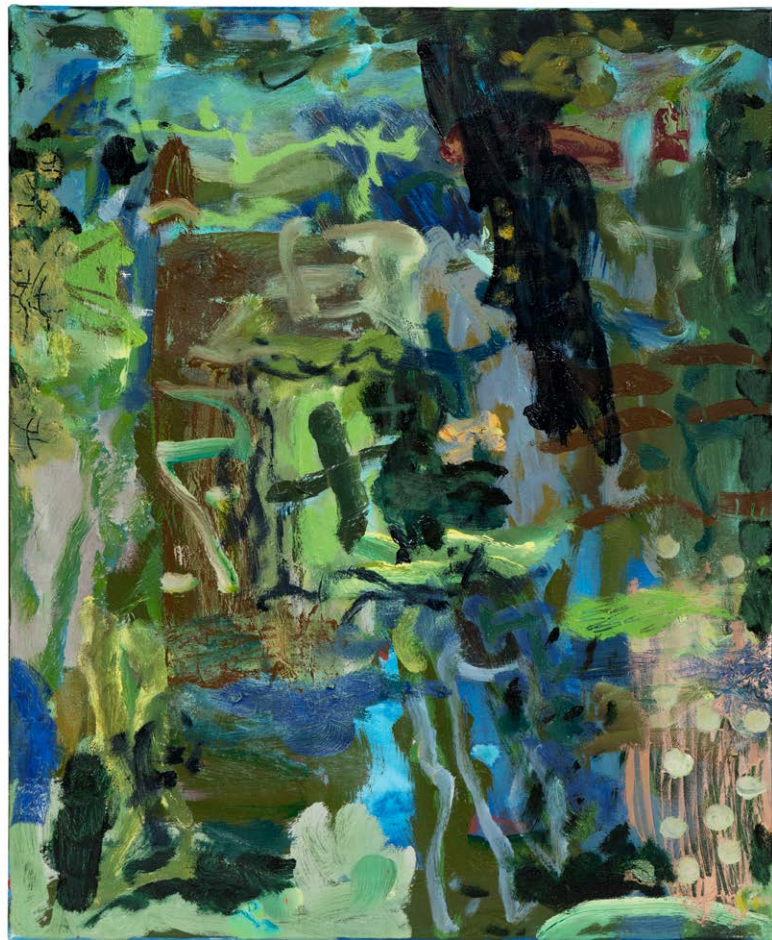
Moon through Canopy,
2025, acrylic and oil on canvas, 76x61cm



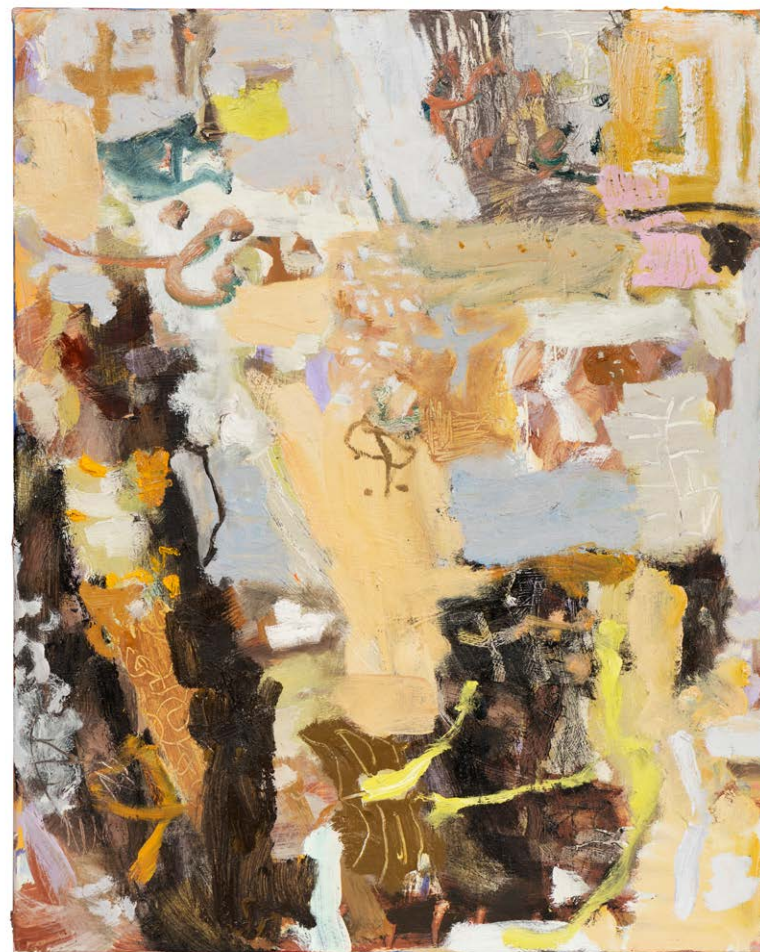
More Things that Flower. I JUST WANT COLOUR!,
2026, acrylic and oil and canvas, 76x61cm





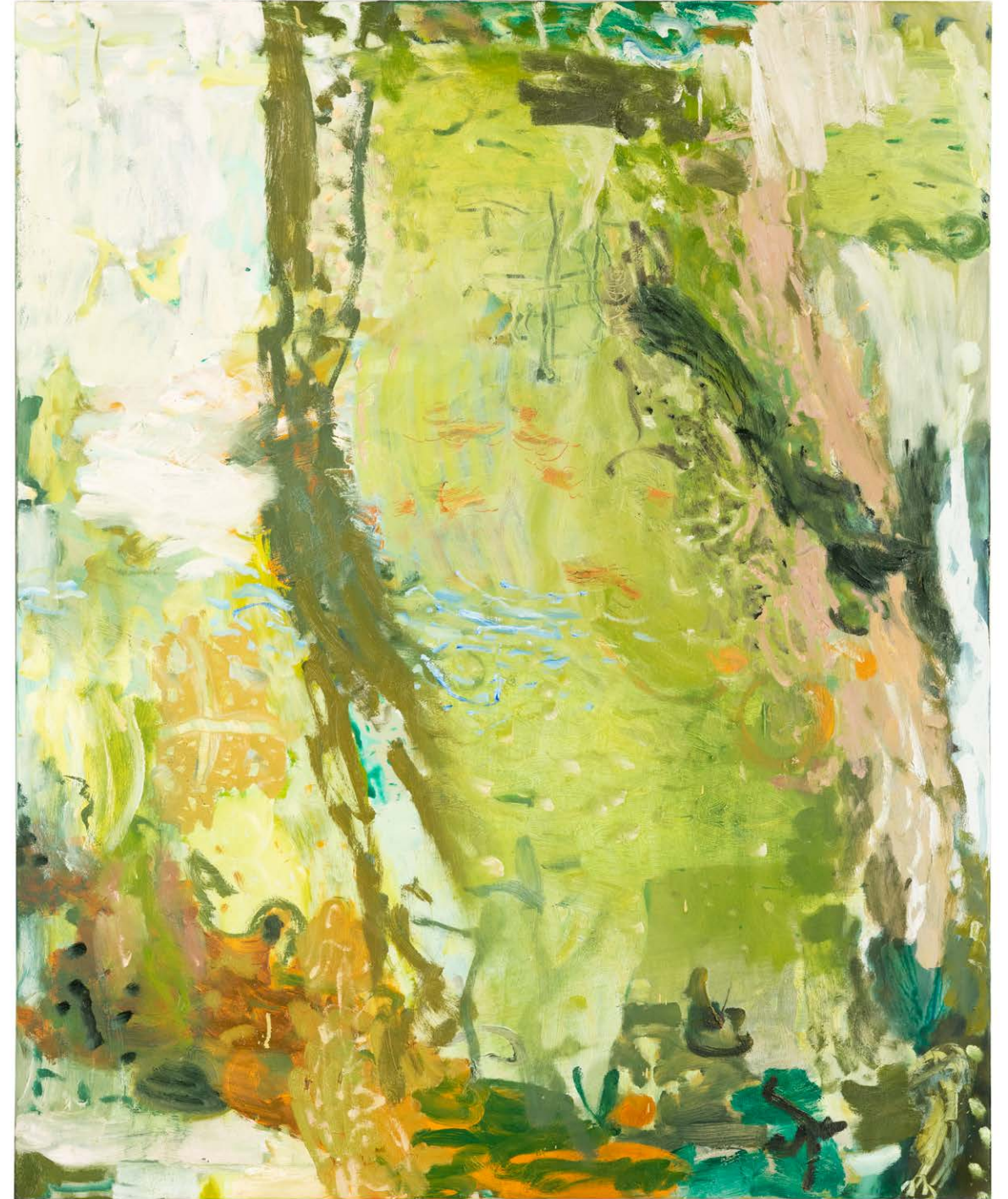


Gloaming Window,
2026, acrylic and oil on canvas, 56x46cm



Rock and Stone Matrix,
2026, acrylic and oil on canvas, 76x61cm





Douglas Schofield
Selected Biography

Born 1993, Yuin Country (Eden, NSW) Australia

Lives and works Sydney, Wangal / Gadigal Country, NSW

Education
2017 Bachelor of Fine Arts (Hons), UNSW Art & Design

Solo Exhibitions
2026 Spotted Gum Honey Moon, King Street Gallery on William, Sydney
2022 Gentle Pruning, Post Space, Exeter, NSW
Movement Upward, Woollahra Gallery at Redleaf, Woollahra, NSW
2020 Garden Antics, AirSpace Projects, Sydney
2017 A Trail of Petals and Dirt, Kudos Gallery, Sydney

Group Exhibitions [selected from past decade]
2025 Sydney Contemporary Cicada Press, Carriageworks, Sydney
Fisher's Ghost Art Award Campbelltown Arts Centre, Campbelltown, NSW
Imagined landscapes CBD Gallery, Sydney
Every picture tells a story King Street Gallery on William
[Winner] Ripper Art Prize Gallery Jones, Ripponlea, Vic
Megalo:45 Years of Print Megalo Print Studio, Kingston, ACT
2024-25 The Water Understands Manly Art Gallery & Museum, Sydney
2024 Heysen Prize for Landscape Hahndorf Academy, Hahndorf, SA
Environmental Art & Design Prize Manly Art Gallery, Sydney
Hazelhurst Art on Paper Award Hazelhurst Arts Centre, Sydney
MOTEL Art Fair Bermagui South East Centre for Contemporary Art, Bega, NSW
Lloyd Rees Emerging Artist Awards Gallery Lane Cove, Sydney
Fisher's Ghost Art Award Campbelltown Arts Centre
Eden Unearthed 2022 Eden Gardens, Macquarie Park, NSW
Fisher's Ghost Art Award Campbelltown Arts Centre
York Botanic Art Prize Gallery 152, York, WA
Hazelhurst Art on Paper Award Hazelhurst Arts Centre
Lloyd Rees Memorial Youth Art Award Gallery Lane Cove, Sydney
Emergent Artsite Gallery, Sydney
Summer Gallery 44, Sydney
2020 Lloyd Rees Memorial Youth Art Award Gallery Lane Cove
2019 Fisher's Ghost Art Award Campbelltown Arts Centre
Hazelhurst Art on Paper Award Hazelhurst Arts Centre
Fremantle Arts Centre Print Award Fremantle Arts Centre, Fremantle, WA
Sydney Contemporary Cicada Press, Carriageworks
Touch Gaffa Gallery, Sydney
In Our Nature Broadhurst Gallery, Hazelhurst Arts Centre
Return AD Space, UNSW Art & Design, Sydney [curator and participant]
Encounter/Encuentro Impact 10 International Printmaking Conference Santander, Spain
Nothing Solid Sawtooth Gallery, Launceston, TAS

2018 (cont.) Enter the Picture: Emerging Sydney Artists Gaffa Gallery [Producer and participant]
By Hand: Rediscovering the Art of Printmaking De La Salle-College of Saint Benilde, Malate Manila, Philippines
2017 Landscaping AirSpace Projects, Marrickville, Sydney
Greenway Art Prize Art Est. Gallery and Art School, Sydney
Fisher's Ghost Art Award Campbelltown Arts Centre
The 4th Xi'an International Printmaking Workshop Student Exhibition East Gallery, Xi'an Academy of Fine Art, Xi'an, China
Eden Unearthed Eden Gardens, Macquarie Park, Sydney
Kudos Emerging Artist & Designer Awards Kudos Gallery, Sydney
Jenny Birt Painting Prize AD Space, UNSW Art & Design, Sydney

Awards & Residencies
2025 Ripper Art Prize, Gallery Jones, Ripponlea, VIC
Residency, UNSW Arid Zone Research Station, Fowlers Gap, NSW
2018 Megalo Print Studio and Gallery, Canberra, ACT
2016 Greenhouse Residency, UNSW Arid Zone Research Station, Fowlers Gap, NSW

Selected bibliography
2026 Catalogue essay, Emma-Kate Wilson, Douglas Schofield: Spotted Gum Honey Moon, King Street Gallery on William
2024 Douglas Schofield Gardener & Artist, ArtWank Podcast, Episode 176
2022 Public Program floor talk for Movement Upward [Douglas Schofield and Sebastian Goldspink] Woollahra Gallery at Redleaf, Sydney
2021 Painting with Plants, ABC, Gardening Australia, Series 32, Episode 11. April 23
2017 Panel interview and floor talk [Michael Kempson, and Douglas Schofield for Elisabeth Cummings: Interior Landscape] S. H. Ervin Gallery, Sydney



A comprehensive CV for Douglas Schofield is available on the King Street Gallery on William website
kingstreetgallery.com.au/artists/douglas-schofield

Douglas Schofield, Fowler's Gap, 2025
Photograph courtesy Flore Vallery-Radot



Published by King Street Studios P/L
Artwork photographs courtesy
Michael Bradfield
ISBN: 978-1-7647276-2-4

Cover:
Detail from *Citrus canopy*,
2025, acrylic and oil on canvas,
137x122cm, page 9



King Street Gallery
on William

10am–6pm, Tuesday–Saturday
177-185 William St Darlinghurst NSW 2010 Australia
+61 2 9360 9727 art@kingstreetgallery.com
www.kingstreetgallery.com.au