Adriane Strampp

Rosafarben

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26 April - 21 May 2016

front cover *Weg* oil on linen 41x91cm $6000
left *Return* (detail) oil on linen 50x50cm

King Street Gallery
on William
10am – 6pm Tuesday – Saturday
177 William St Darlinghurst NSW 2010 Australia
T: 61 2 9360 9727 F: 61 2 9331 4458
art@kingstreetgallery.com www.kingstreetgallery.com.au

Clearing oil & wax on linen 50x50cm $3000

Return oil & wax on linen 50x50cm $3000

The Way to Rosafarben

When art critic for *New York* magazine, Jerry Saltz, saw a reproduction from Adriane Strampp's recent series of landscapes he wrote that it seemed to him to describe a 'Metaphysical Highway'[1]. More precisely, since they acknowledge no deity, these works insinuate a circuitous passage: from detailed Victorian dresses, to flowers on textile, to accurate yet unnervingly humanoid animals, eventually arriving at a one-hued, contrived, rather than observed destination that recalls Jean Baudrillard's notion: 'the simulation of something that is real by proxy; something which never really existed.'[2] At the same time they counter the postmodern preoccupation with the end of aesthetics.[3]

Running through diverse subject matters is a mastership of her medium —a delicate touch with a tough or tragic commentary—despite their femininity. Among the Victorian ball gowns painted from 1991 to 1998, that are historically a female preoccupation, is a wedding dress without either a bride to wear it or a groom to marry. Complete with finely described bodices and expanded skirts, these dresses stand disarmingly, surveying rolling fields and hedgerows that customarily convey romantic sentiments, but here summon an existential air. Albeit with supreme subtlety, this landscape might just consume them.

A stay in Umbria in 1998 led to the analysis of the Renaissance art seen there.[4] Consequently, conventional composition was disrupted to produce a divided picture comprising details of period clothing, again with an unseen wearer, and close-ups of fabric detail. A not quite hyperreal white hare also takes a prominent role in a re-engineered landscape in which flowers occupy an unnatural position across the canvas.

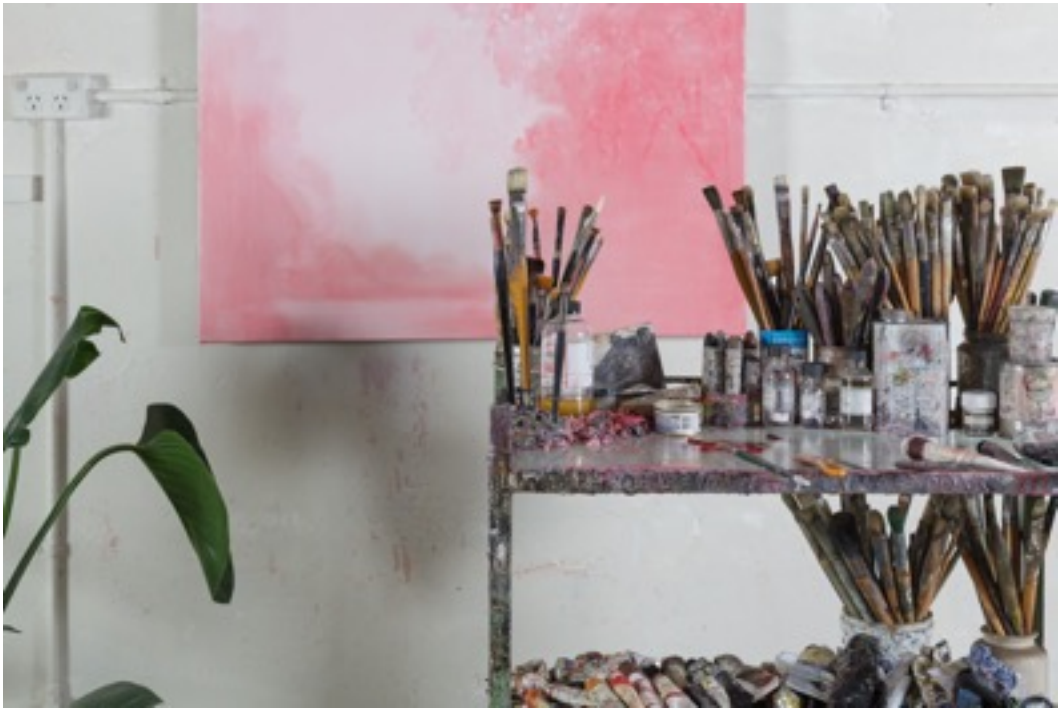
Displacement oil on linen 91x91cm $8000

In the next series, enormous flower heads, sometimes without stems, sit lonely and transcendent, as if sensing a painful fate as they sink into the canvas like ash into soil.

In 2011 Strampp was offered a residency with Taronga Zoo. On contracting pleurisy and finding herself too weak to paint, she made finely drawn and gently modelled, almost life-size sketches of its residents, notably the tapirs, focussing on their vulnerability. Again the hare joins them to warily, yet knowingly, observe their viewers. These charcoal drawings, by definition in shades of black and white, were succeeded by landscapes in which subjects are insubstantial, momentarily incandescent and described in monochrome.

It is impossible, given the inclusion of road and tree-like imagery in the *Rosafarben* (pink) paintings, to read them other than as depictions of journeys and landscapes, and there is in fact an autobiographical impulse in a 2012 return to her birthplace in Wisconsin, USA, when Strampp reacquainted herself with its local forest trees.[5] But to define these works as pure landscape is to locate them in the terrestrial and thereby limit their scope. The Wisconsin scenes were remembered indistinctly and were not exactly as they had once been; as they were seen through from a car window they were not perceived clearly a second time around.[6] Everything about these works is at least once removed; there is a familiarity, but it is an insecure recollection. Sometimes there is a step back, such as in the use of the German word ‘vorbeigehen’ (to pass by) for a series title, so as to create a distance between the work and the viewer, suggesting at once a cloudy impression of autobiography—in that Strampp has German ancestors—and long gone landscape standards such as those in work by Constable and Turner.

Stand (after Corot) oil on linen 122x122cm $10,000



2016 Adriane Strampp's Melbourne Studio

Painterliness is as important as the narrative stimulus from which it arises. Aqueous pigment is allowed to run freely allowing chance to take fleeting compositional control while images appear and disappear as mists and reflections. With the use of wax and delicate washes images dissolve and at the same time disconnect, so reflecting Strampp's own peripatetic childhood that due to constant upheaval, was experienced as separation, transience and loss.

In the *Rosafarben* works, the Australian, harsh-continent landscape model is contradicted, suggesting the watercolour rather than the oil tradition, while positing an emotional, yet powerful reinterpretation of it as female.

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Dr. Traudi Allen is a writer and art historian and an Adjunct Fellow with the National Centre for Australian Studies at Monash University. She has recently published *John Perceval: Art and Life* (MUP).

[1]Saltz, Jerry, Instagram, 30 Dec. 2015
[2]Fleming, John and Honour, Hugh The Visual Arts: A History, 3rd. Edition. Harry N. Abrams, Inc. New York, 1991. p. 680-7.
[3]Described by Frederic Jameson as 'a culture of degraded landscape of schlock and kitsch', Jameson, 'Postmodernism, or the cultural logic of late Capitalism', New Left Review 1984, p. 65, 55 in Contemporary Cultural Theory, Milner, Andrew, p.107.
[4]Email communication between Adriane Strampp and Traudi Allen, 5 March 2016.
[5]Traudi Allen interview with Adriane Strampp, studio, 236 Brunswick Street, Fitzroy, 26 February 2016.
[6] Ibid.

Conflict oil on linen 122x122cm $10,000

Flow oil on linen 152x152cm $12,750

Transition oil on linen 152x152cm $12,750

Gauze oil on linen 122x122cm $10,000

Edge oil on linen 122x122cm $10,000

Rosafarben (diptych) oil on linen 122x244cm $18,000

Interference oil on linen 91x274cm $12,750

Hover oil & wax on linen 50x50cm $3000

Transit oil & wax on linen 50x50cm $3000

Brume oil on linen 91x274cm $12,750

Float oil on linen 122x122cm $10,000

Adriane Strampp

Born 1960 Wisconsin, USA

Education & Residencies

2016 Hill End Residency, Hill End NSW
2011 *Zoo AiR Artist in Residence,* Taronga Zoo, Sydney
2010 MFA (by research), Monash University, Melbourne
2001 Part-time lecturer (Visual Arts) NMIT, Melbourne
1998 Four month studio residency, Umbria, Italy
1997 New York Studio School Drawing Marathon, Adelaide
Central School of Art, Adelaide
1984 BA (Painting), Victoria College, Melbourne

Solo Exhibitions

2016 *Rosafarben* King Street Gallery on William, Sydney
2015 *Transference* Hill Smith Gallery, Adelaide
The Landscape Remembered Jan Manton Art, Brisbane
Vorbeigehen Fort Delta, Melbourne
2014 *The Lake Paintings* King Street Gallery on William
2012 *Passages of Time* Hill Smith Gallery, Adelaide
Istoria, King Street Gallery on William
2011 *Erlosung: The Animal Gaze* diane tanzer gallery + projects
2010 *Imaging the Gap* King Street Gallery on William
Greenhill Galleries, Perth, W.A.
2009 Eva Breuer Art Dealer, Sydney
2007 Eva Breuer Art Dealer
2006 *New Paintings* Eva Breuer Art Dealer @ Chapman & Bailey, Melbourne
2005 *Allegory* Eva Breuer Art Dealer
2004 *contexere* Flinders Lane Gallery, Melbourne
2003 Eva Breuer Art Dealer
2002 *A Thousand Words* Flinders Lane Gallery
2001 Eva Breuer Art Dealer
2000 *The Hurlstone Paintings* Flinders Lane Gallery
1999 Adelaide Central Gallery, Adelaide
Robin Gibson Gallery, Sydney
1998 Flinders Lane Gallery
Centro Storico, Sofitel Hotel, Melbourne
1997 Robin Gibson Gallery
1996 Flinders Lane Gallery

1995	Flinders Lane Gallery
	Robin Gibson Gallery
1994	Melbourne Contemporary Art Gallery, Melbourne
1993	Melbourne Contemporary Art Gallery
	Holdsworth Galleries, Sydney
1991	Melbourne Contemporary Art Gallery
	Holdsworth Galleries
1990	Melbourne Contemporary Art Gallery
1988	Holdsworth Galleries
1986	Holdsworth Galleries
	Reconnaissance Gallery, Melbourne
	Greenhill Galleries, Adelaide

Selected Group Exhibitions

2016	*Adelaide Perry Prize for Drawing* Adelaide Perry Gallery, PLC, Sydney
	Glover Prize Falls Park Pavilion, Evandale, Tas
2015	*Adelaide Perry Prize for Drawing* Adelaide Perry Gallery, PLC
	Packsaddle New England Regional Art Museum, Armidale, NSW
	Contemporary Australian Drawing SACI Gallery, Florence, Italy
2014	*Salon des Refuses* SH Ervin Gallery, Sydney
	Drawing Show Hill Smith Gallery, Adelaide
	Paul Guest Art Prize Bendigo Art Gallery, Bendigo, Vic
	Paddington Art Prize Sydney, NSW
	Packsaddle New England Regional Art Museum
2013	*Banyule Works on Paper Award* Banyule City Council, Melbourne
2012	*Paul Guest Prize* Bendigo Art Gallery
	Tattersall's Club Landscape Art Prize Tattersall's Club, Brisbane
	Geelong Contemporary Art Prize Geelong Art Gallery, Geelong, Vic
	Adelaide Perry Prize for Drawing Adelaide Perry Gallery, PLC
	The Animal Show King Street Gallery on William
2011	*Zoo AiR* The University Gallery, University of Newcastle, Newcastle, NSW
	Five Miles from the Sea Victoria University Gallery, Victoria University, Melbourne
	Hazelhurst Art Award, Hazelhurst Regional Gallery and Arts Centre, NSW
2010	*painthing (as one)* Australian Experimental Art Foundation, Adelaide
	Sulman Prize Art Gallery of New South Wales
	ACGA @ Fed Square, Melbourne, Vic
2009	*City of Hobart Works on Paper Prize* Tasmanian Museum & Art Gallery, Tas

	SQUARED Greenhill Galleries, Perth, WA
	Mt Eyre Vineyards Art Prize Rex Livingstone Gallery, Sydney (Winner - Viewers Choice)
	R & M McGivern Prize Maroondah Art Gallery, Maroondah, Vic
	Salon des Refuses National Trust SH Ervin Gallery, Sydney
2008	*Convergence a Monash University Research Cluster Exhibition,* Shifted, Melbourne
	Some Recent Painting: The Directors Cut John Buckley Gallery, Melbourne
2007	*Natura* 45 Downstairs Gallery, Melbourne
2006	*Sulman Prize* Art Gallery of New South Wales
	Tattersall's Club Landscape Art Prize Tattersall's Club
	Whiteout Benalla Regional Art Gallery, VIC
	Whiteout Span Gallery, Melbourne
2005	*Whiteout* Maroondah Art Gallery
	Banyule Works of Paper Art Prize Mosman Art Gallery
	Tattersall's Club Landscape Art Prize Tattersall's Club
2004	*Precious Platters* fund-raising exhibition for the Jewish Museum of Australia, Sotheby's, Melbourne
2003	*Sulman Prize* Art Gallery of New South Wales
	University of Anhui, The People's Republic of China
	R & M McGivern Art Prize Maroondah Art Gallery
	Nillumbik Art Prize Barn Gallery Montsalvat, Melbourne
2002	*We are Australian* Melbourne Immigration Museum, Monash Uni, Melbourne
	ASYLUM Dante's Upstairs Gallery, Melbourne
	Just Married! Monash Gallery of Art, Melbourne
2000	*The Exquisite Corpse* Bendigo Art Gallery, Vic
1997	*Exposure* Artists' portraits of Artist Linden Gallery, Melbourne
	Australia Felix Benalla, Melbourne
1996	*A Taste in Art* in support of Community Aid Sotheby's Australia
	Geelong Contemporary Art Prize, Geelong Gallery, Vic
	Conrad Jupiters art Prize Gold Coast, QLD
	Australia Felix Benalla
	Sulman Prize Art Gallery New South Wales
	Still Life Robin Gibson Gallery, Sydney
1995	Chelsea Arts Club, London, UK
	Australia Felix Festival Benalla
1993	*R.M. Ansett Award*, City of Hamilton, VIC
	Moet & Chandon Touring Exhibition

1991	*The Open Door*, Sotheby's Melbourne
1990	Moet & Chandon Touring Exhibition
	University of Vermont, USA
	*Alice *125*, City Square, Melbourne
1988	*Heidelberg & Heritage*, Linden Gallery, Melbourne
	Still Life In the 80's, Greenhill Galleries, Adelaide
	University of NSW Invitation Art Purchase Exhibition, Sydney
	A Horse Show Heide Gallery, Melbourne
1987	*A Drawing Exhibition* Reconnaissance Gallery, Melbourne
	Paintings from Leeuwin Estate Greenhill Galleries
1986	*Oz Drawing Now* Holdsworth Contemporary Galleries, Sydney
	Heart & Spirit Greenhill Galleries
1985	*Six Young Artists, Holdsworth Contemporary Galleries*

Awards and Residencies

2016	Hill End Residency [Haefliger's Cottage], Hill End, NSW
2011	Acquistion by City of Yarra Contemporary Art Collection
2010	Kedumba Drawing Award, Wentworth Falls NSW, winner
2009	Travel scholarship, Monash University
	Mt Eyre Vineyards Prize, finalist (winner views choice)
1993	R.M. Ansett Award
1990	Nillumbik Prize, winner, Vic
1988	Nillumbik Prize, winner, Vic

Collections

Artbank, Australia
Arthur Anderson & Co.
BHP Billiton
City of Hamilton Art Gallery
Dovery Manor Museum, UK
Melbourne Water
Nillumbik Shire Art Collection
The Holmes à Court Collection
The Kedumba Collection
The Leeuwin Estate
City of Yarra Contemporary Art Collection, Vic
Macquarie University , NSW
The Dobell Foundation

Selected Bibliography

2015	The Family Table, Gourmet Girlfriend, June 21
	Walton, Natalie: 'Daily Imprint," July 15
2013	MONOCLE, issue 61 vol 7 p18
	Messenger Collective Launch Issue [March] p97
	Crisp Magazine, September, Issue 1
	Inside Out magazine, July/August issue
2012	The Age, Life & Style, September 8
	Sydney Morning Herald, April 6-8
2011	The Design Files, Aug 10
	Qantas Inflight Magazine, The Australian Way, June issue
	The Age Melbourne, April 20
	Herald Sun, Home, January 29
2010	Sydney Morning Herald – Spectrum, May 15-16, pp14
	Real Living Magazine, May
	Western Suburbs Weekly, Perth
2009	Daily Imprint, June 10
	Herald Sun, November 29
2006	Herald Sun, July 31
2004	The Age, December 4
	The Age, Dec 1
	Herald Sun, Nov 29
2000	The Age, August
	Artlink, Vol.20, No.4
1999	The Advertiser, Adelaide, September 6
	The Weekend Australian, March 20-21
	Sunday Herald Sun, January 17
1998	IMAGES 3, Contemporary Australian Painting, pub. Craftsman House
1997	The Sunday Age, October 26
	Vogue Entertaining, August/September pp 34
1994	Vogue Entertaining, pp 110-113
	The Encyclopedia of Australian Art, A. & S. McCulloch
1993	Herald Sun, October 8
	The Sydney Morning Herald, February 12
	The Moet & Chandon Touring Exhibition catalogue
	The Australian, February
1991	The Weekend Australian, August 31-September 1
	The Australian, March 12