Adriane Strampp

The Architecture of Light

Hill End, NSW
Photograph courtesy Adriane Strampp

Adriane Strampp

The Architecture of Light

21 October – 14 November 2025

KS
GW

King Street Gallery
on William

Silent World, 2025, oil on linen, 162x205cm

Ceramic Angel & Books, 2024, oil on linen, 91x91cm

The Architecture of Light

The delicately evocative paintings featured in Adriane Strampp's *The Architecture of Light* (2025) exhibition are largely autobiographical. Not only in the sense of their subject matter – set in or against the backdrop of her industrial, inner-city home and her parent's country garden – but also through the incorporation of several genres of painting in the Western art tradition that she has explored at different times in her oeuvre: landscape, still life and the domestic interior. Over time, Strampp has orchestrated the painting of these subjects as a basis from which to build her own visual language and style, which is now on display at King Street Gallery on William.

While using the classical elements of composition, balance and harmony to depict the 'real' world spaces and objects she paints within these genres, her approach extends from their traditional renderings in accurate detail to portraying them via suggestions, hints and absences. Her mastery of both techniques is what entails her style – or styles – of representation. Note, for instance, the attention to detail in works such as *Chrysanthemums* and *Magnolias* (both 2025), which demonstrate Strampp's skill at capturing the delicate features of the plants, a skill once considered essential by the art academy, when excellence was judged by how precisely a painting mimicked a real object or subject. However, Strampp also steps away from – or challenges – the language of tradition through more contemporary approaches; she may simply allude to an object or render an atmosphere rather than mimic the real thing; methods that are still accurate but in a different, more phenomenological, sense.

As a jazz musician with classical training can play with and invent new musical forms, Strampp's skills and knowledge of traditional painting techniques enable her to play with and invent new forms of pictorial representation. To do this, she deploys a number of strategies that may literally brush up against, or sit beside, areas of her work that are perhaps more traditionally painted. In her *Silent World* (2025), for example, the bottom left of the canvas is left bare. Into this bleed momentary washes and dribbles of paint that gradually progress upwards into more solid colours and forms: windows, wall and furniture. There are also visible sections of conté where the window's structure has been left sketched in, and areas of paint that abstractly demarcate mere impressions of windows and the view beyond. Other parts too – one end of the couch, the books, bookshelves and her cat, Eugène – are more visual suggestion than detailed depiction; the viewer's knowledge is called upon to fill in the rest. As such, while being able to 'read' what is being represented in these spatial renderings, accurately or otherwise, what is gleaned is the overall sense of the room; its atmosphere as a comfortable, internalised and internalising space, a space for contemplation and yes, in *Silent World*, possibly reading. But what is also apparent via the bare/paint-washed/sketched-in areas is Strampp's process, as for her the process is as important as the finished painting.

Some works appear to highlight a clear demarcation between accurate detail and suggestion; between tradition and invention in a single canvas. This is exemplified in *Ceramic Angel and Books* (2024), the richly detailed flowers contrasting against the partially rendered books, and in *Paper Lamp* (2025) – which is like 'zooming in' on a section of the painting *Temporal Space (And the Weight of Silence)* (2024) – where the top right area of the lampshade is only roughly painted in, hinting at its structure and material which is skilfully – and beautifully – rendered in detail elsewhere. In deploying

Night Courtyard, 2025, oil on linen, 91x91cm

this method of contrasting styles of representation, Strampp creates a set of dialogues about subjects such as technique and process; past and present approaches to representation; and obviously time. Not just regarding the contemporary time – or epoch – that her works speak to, and in which discussions of process and representation are pertinent; but also in their indication of the time of day or night – or year – that is depicted, or captured, in her canvases. While these all form part of her autobiographical mapping, the latter is where her use of light is significant.

While the details of Strampp's domestic interiors and landscapes can be through suggestion and absence, it contributes to the overall sense of space and time that she focuses on, and her use of light is pivotal in constructing this. Resembling Enlightenment period works by the likes of Rembrandt or Vermeer, for instance, sunlight streams into the interior spaces through windows, drawing the eye across the image and into her domestic interiors, casting different angles – in works like the above mentioned *Silent World* – or colours – like in *Pink Light and Chairs* (2024) – to indicate different times of the day. One is also drawn into her domestic spaces at night as light floods from one room into another through open doors and across the furniture to cast its reflection on the windows in *Night Courtyard* (2025), or what is possibly moonlight streams in through windows from on-high in *Spatial Shift* (2024). And then we are drawn into and through the openness of her garden landscapes, where her rendering of light creates depth of field as well as hue, mood and strikingly different atmospheres to mark different times of the day, as in the brooding *Evening Garden, Somerset* and the bright, hazy *Morning Garden, Somerset* (both 2025).

Strampp's visual language and style entails the use of light as both a temporal and structural device that maps different times and places in her life. While marking days and seasons it is also used to create depth and draw the viewer into her domestic interiors and landscapes. In addition, her rendering of spaces and objects within these environments ranges from accurately detailed depictions to partial representations that operate through suggestion and absence to create the atmosphere of a moment in time. While activating the viewer to 'complete the picture', the visible processes of production also calls for their acknowledgement of the artist's hand in the construction of her subjects. The result is a layered and engaging process of perception that generates a dialogue between the past and the present – both art historically and autobiographically through place and her own oeuvre – and the techniques and processes involved in representing the real world as it seen or as it is experienced, which Strampp is a master (or mistress) at evoking.

- Kirsten Rann, September 2025

Paper Lantern, 2025, oil on canvas, 50x50cm

Paper Lamp, 2025, oil on linen, 91x91cm

Temporal Space (and the Weight Of Silence), 2025, oil on linen, 163x203cm

Still Life with Cactus, 2024, oil on linen 91x91cm

Artist Statement

The years 2020-2022 had a profound effect on us all. For me the lengthy lockdowns turned my life upside down. Accustomed to spending every day in the studio, my world suddenly imploded. Living alone, the days at home ran into one another in this place I used to refer to as my sleeping place, and I began to become more aware of the nuances of my surroundings, the changing light and colours through the seasons, and the silence.

If every cloud has a silver lining, this was mine. The result of 245 days at home provided me with new internal landscapes to draw from, catching the changing light streaming through my windows, hours contemplating the pathways across the bookshelves, plants and the detritus of semi-unidentifiable items in the darkness of the night. Soft meandering light and shadows tracing the walls during the day, and sharp shafts of light through an open door at night creating strong abstract shapes. Navigating the territory between figuration and abstraction. In 2020 and 2021, I had two solo shows, both during lockdowns where the work was contactlessly picked up, photographed and framed, delivered to the gallery where it was hung, lit and documented, without physical visitors. Painting about the experience provided me with new material to explore.

The process of painting remains my primary focus always, pushing the inherent qualities of the materials used, from the initial structural drawings and the layering of preliminary washes, to the fluidity of oil paint and the tonal development of areas of interest. The evidence of construction throughout remains central, oscillating between deliberation and chance, allowing the materials to have their own voice, and follow their own inherent qualities.

These domestic landscapes are, for me, a form of emotional cartography—a way of navigating and marking time, documenting fragments of the past and present, and the space between presence and absence. Our possessions operate as silent articulations of selfhood—objects that carry the imprints of our histories, cultural influences, and personal narratives. The inclusion of occasional clothing a quiet nod to my earlier dress paintings of the late 1980s. Whilst the subject might change, the trajectory remains the same. We move on, carrying our past forward.

Having grown up with peripatetic parents, movement and change have been always been my norm. As I write this artist statement I am 12,193m above land, enroute to Rome, and then Morocco. The work in this exhibition reflects both my appreciation of being home, and the opportunity to travel again. It reflects on the impermanence of human existence, and the transient nature of our connection to the world. It explores how seemingly mundane objects become charged with affective and mnemonic significance, and the intangible threads that bind us to the past and to one another.
I paint my world.

Adriane Strampp, September 2025

Morning Garden, Somerset, 2025, oil on linen, 122x122cm

Evening Garden, Somerset, 2025, oil on linen, 122x122cm

Celosia Study I, 2025, oil on linen on board, 30x30cm

Celosia Study II, 2025, oil on linen on board, 30x30cm

Celosia, 2025, oil on linen, 91x91cm

Chrysanthemums, 2025, oil on linen on board, 30x30cm

Pink Light, 2025, oil on linen, 122x122cm

Magnolias, 2025, oil on linen on board, 30x30cm

Hydrangea, 2025, oil on linen on board, 30x30cm

Fig & Ladder, 2024, oil on linen, 91x91cm

Italian Roses, 2025, oil on linen, 51x51cm

Pink Light & Chairs, 2024, oil on linen, 120x120cm

Spacial Shift, 2024, oil on linen, 120x120cm

Adriane Strampp
Selected Biography

Born Wisconsin, USA

Education & Employment
2010 MFA (by research), Monash University, VIC
2001-12 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, SA
1984 BA (Painting), Prahran College, Vic

Solo Exhibitions [Selected from the last decade]
2025 *The Architecture of Light* King Street Gallery on William, Sydney, NSW
2024 *Where the Light Falls: Stories of the Everyday* Jan Manton Gallery, Brisbane, QLD
2022 *In this Stillness* King Street Gallery on William, Sydney, NSW
2021 *Pentimenti* Gallerysmith, Melbourne, VIC
2020 *Small Moments* King Street Gallery on William, Sydney, NSW
2019 *New Works* Jan Manton Gallery, Brisbane, QLD
2018 *Luxation* King Street Gallery on William, Sydney, NSW
Limen Gallerysmith, Melbourne, VIC
2017 *Pilgrimage* Hill Smith Gallery, Adelaide, SA
Other Places Gallerysmith, Melbourne, VIC
2016 *Shadowlands* Jan Manton Gallery, Brisbane, QLD
Rosafarben King Street Gallery on William, Sydney, NSW
2015 *Transference* Hill Smith Gallery, Adelaide, SA
The Landscape Remembered Jan Manton Gallery, Brisbane, QLD
Vorbeigehen Fort Delta, Melbourne, VIC

Group Exhibitions [Selected from last decade]
2025 *Il Filo tra di Noi* Panicale Festa dell' Uva, Panicale, Umbria, Italy
Calleen Art Award Cowra Regional Gallery, Cowra, NSW
Chelsea and Westminster Hospital, London, UK
Sorrento Art Prize & Gallery Australia, Sorrento, VIC
Drawing Ecologies – The Kedumba Collection Drawspace, Sydney, NSW
Homage to Turner West End Art Space, Melbourne, VIC
Omnia Art Prize St Kevin's College, Melbourne, VIC
St Columba's Art Prize St Columba's Catholic College, Springwood, NSW
2024 *Bayside Painting Prize* Bayside Gallery, Brighton, VIC
Omnia Art Prize St Kevin's College, Melbourne, VIC
Ravenswood Australian Women's Art Prize Ravenswood School for Girls, Sydney, NSW
John Leslie Art Prize Gippsland Art Gallery, Gippsland, VIC
2023 *XV: PAST PRESENT FUTURE* Gallerysmith, Melbourne, VIC
Aliferous: Having Wings King Street Gallery on William, Sydney, NSW
2022 *Len Fox Award* Castlemaine Art Museum, Castlemaine, VIC
2021 *Look At/Look Through* Byron School of Art Project Space, Byron, NSW
Storylines + Songlines JAHM Museum, Melbourne, VIC
2020 *Fisher's Ghost Art Award* Campbelltown Arts Centre, Sydney, NSW
Muswellbrook Art Prize Muswellbrook Regional Art Gallery, Muswellbrook, NSW
The Mosman Art Prize Mosman Art Gallery, Sydney, NSW
2018 Hill Smith Gallery, Art Central, Hong Kong
John Leslie Art Prize Gippsland Art Gallery, Gippsland, VIC
2017 *Uneasy Idyll* Hill Smith Gallery, Art Central, Hong Kong
Contemporary Australian Drawing #7 Langford 120 Gallery, Melbourne, VIC
2016 *Menagerie* Hill Smith Gallery, Adelaide, SA
Paddington Art Prize Fanny Reading Council House, Sydney, NSW
Sulman Prize Art Gallery of New South Wales, Sydney, NSW
Adelaide Perry Prize for Drawing Presbyterian Ladies' College, Sydney, NSW
Paul Guest Drawing Prize Bendigo Art Gallery, Bendigo, VIC
The Glover Art Prize Falls Park Pavilion, Evandale, TAS
John Leslie Art Award Gippsland Art Gallery, Gippsland, VIC
Len Fox Painting Award Castlemaine Gallery, Castlemaine, VIC
Packsaddle New England Regional Art Museum, Armidale, NSW
2015 *End of Year Exhibition* King Street Gallery on William, Sydney, NSW
Adelaide Perry Prize for Drawing Presbyterian Ladies' College, Sydney, NSW
Packsaddle New England Regional Art Museum, Armidale, NSW
Contemporary Australian Drawing SACI Gallery, Florence, Italy

Awards & Residencies
2016 Hill End Artist in Residence, Haefligers Cottage, NSW
2011 Acquisition by City of Yarra Contemporary Art Collection, VIC
Zoo AiR Artist in Residence, Taronga Zoo, Sydney, NSW
2010 Kedumba Drawing Award, Wentworth Falls, NSW
2009 Travel scholarship, Monash University, Melbourne, VIC
People's Choice Mt. Eyre Vineyards Prize, NSW
1993 R.M. Ansett Award, VIC
1990 Nillumbik Prize, VIC
1988 Nillumbik Prize, VIC

Selected Collections
Artbank
Bendigo Art Gallery
City of Hamilton Art Gallery
Dovery Manor Museum, UK
Melbourne Water
Macquarie University
Maitland Regional Art Gallery
Nillumbik Shire Art Collection
The Dobell Foundation
The Holmes à Court Collection
The Kedumba Collection
The Leeuwin Estate
City of Yarra Contemporary Art Collection

A comprehensive CV for Adriane Strampp is available on the King Street Gallery on William website kingstreetgallery.com.au/artists/adriane-strampp

Adriane Strampp and Scout
Photograph courtesy Hugh Stewart

Published by King Street Studios P/L
Artwork photographs courtesy
Viki Petheridge
ISBN: 978-1-7635828-4-2

Cover:
Detail from *Night Courtyard,* 2025,
oil on linen, 91 x 91cm, p6.

KS
GW

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