

An abstract painting of a landscape. The scene features several trees with thin, dark, branching trunks and foliage in shades of brown, tan, and muted green. The background consists of rolling hills or mountains rendered in soft, blended tones of lavender, light blue, and pale pink. The foreground shows a dark, textured area, possibly a body of water or a field, with horizontal bands of dark brown, black, and deep blue. The overall style is painterly and expressive, with visible brushstrokes and a rich, layered texture.

ADAM PYETT

Recent Paintings

29 JULY – 16 AUGUST 2025

**SOPHIE
GANNON
GALLERY**

Given a choice between looking at a lemon, and looking at a decent painting of a lemon, we would all choose to look at the painting. A passing glance at the real lemon is enough, and our eye quickly moves on. Not so with the painting, with a painting our eye will linger. Whilst we are not conscious of it happening, our eyes and brain must solve the puzzle of a two-dimensional rendering of a real-world subject. It seems that our interest in the puzzle is key to why our eyes will linger on a painting.

The act of painting is akin to that of distilling. Like flavours, some elements are enhanced, some weakened, and some removed. To make a painting of a real-world subject, it is necessary to distil and change what you see. How much to change is the question, and there is no simple answer. You need to enhance important elements and remove non-important elements. If the painting is a puzzle, then we solve it by interpreting what remains. If the painting is successful, then we enjoy looking at it.

When I make a painting, I keep the needs of the painting foremost in my thinking. If it seems that a painting needs the sky to be violet, then I make it violet. The need is driven by the relationship with other colours in the painting. Equally, if I decide that a painting will have a blue sky, this dictates the colours I use for the rest of the landscape. If we consider a painting to be a self-contained world, then the colours must make sense within the world of the painting but not outside it. In a good painting, the relationship between the colours will be harmonious.

The subject of my paintings is really the painting itself rather than a particular landscape. What happened in the last painting I made is more of an influence on the next than is the landscape I am depicting. If the last sky was violet, then the next might be blue to be different. Or it might be violet again to be the same. Or it might be yellow because I haven't done that before. I try to make the paintings more interesting by using different techniques, different pigments and a variety of marks across the canvas. My practice is about learning to make more interesting paintings and becoming a better painter.

Adam Pyett – 2025



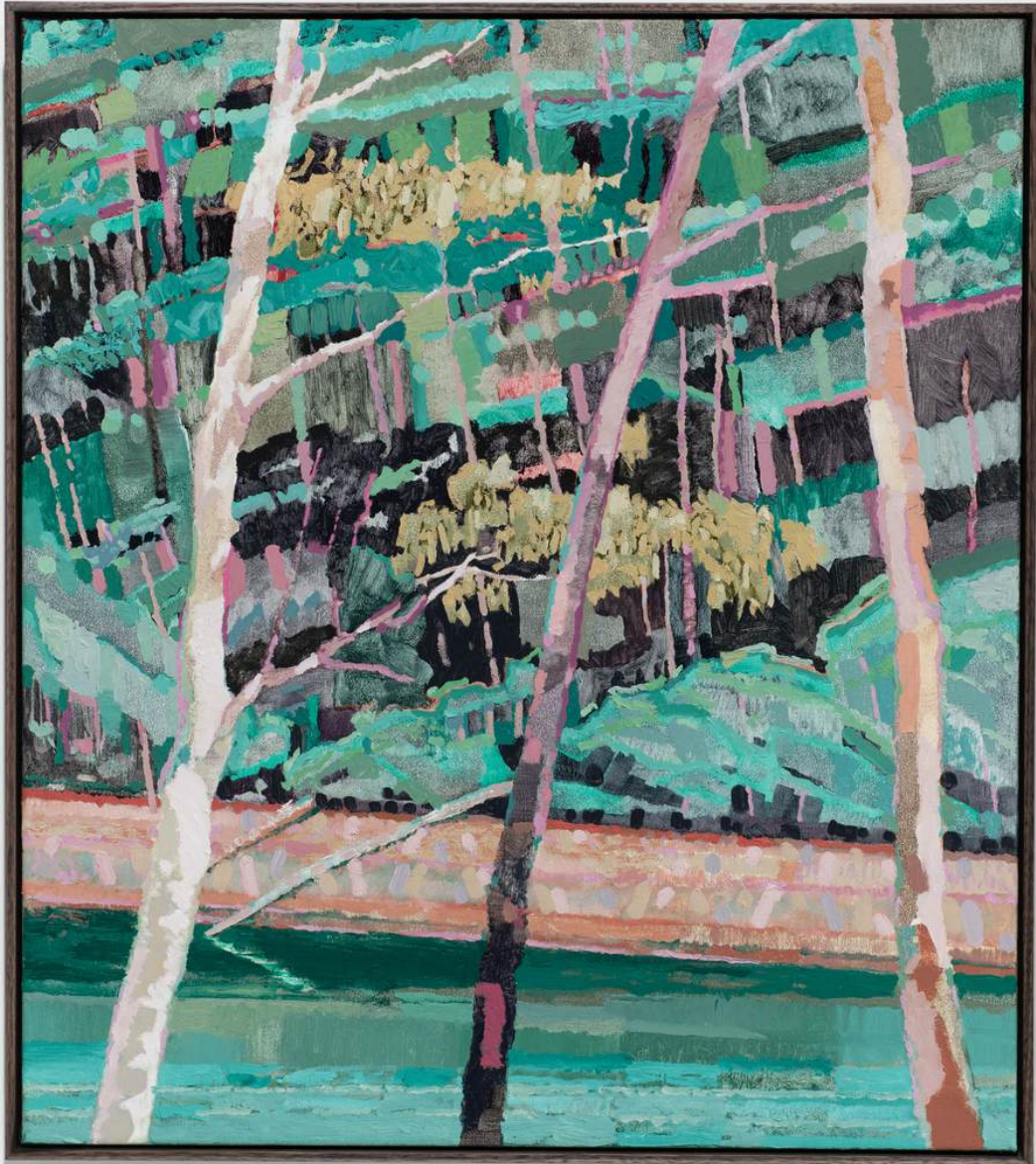
ADAM PYETT

Eucalyptus woodland, Bald Hill Reserve, 2024

oil on linen

87 x 76.5 cm

AUD 13,500



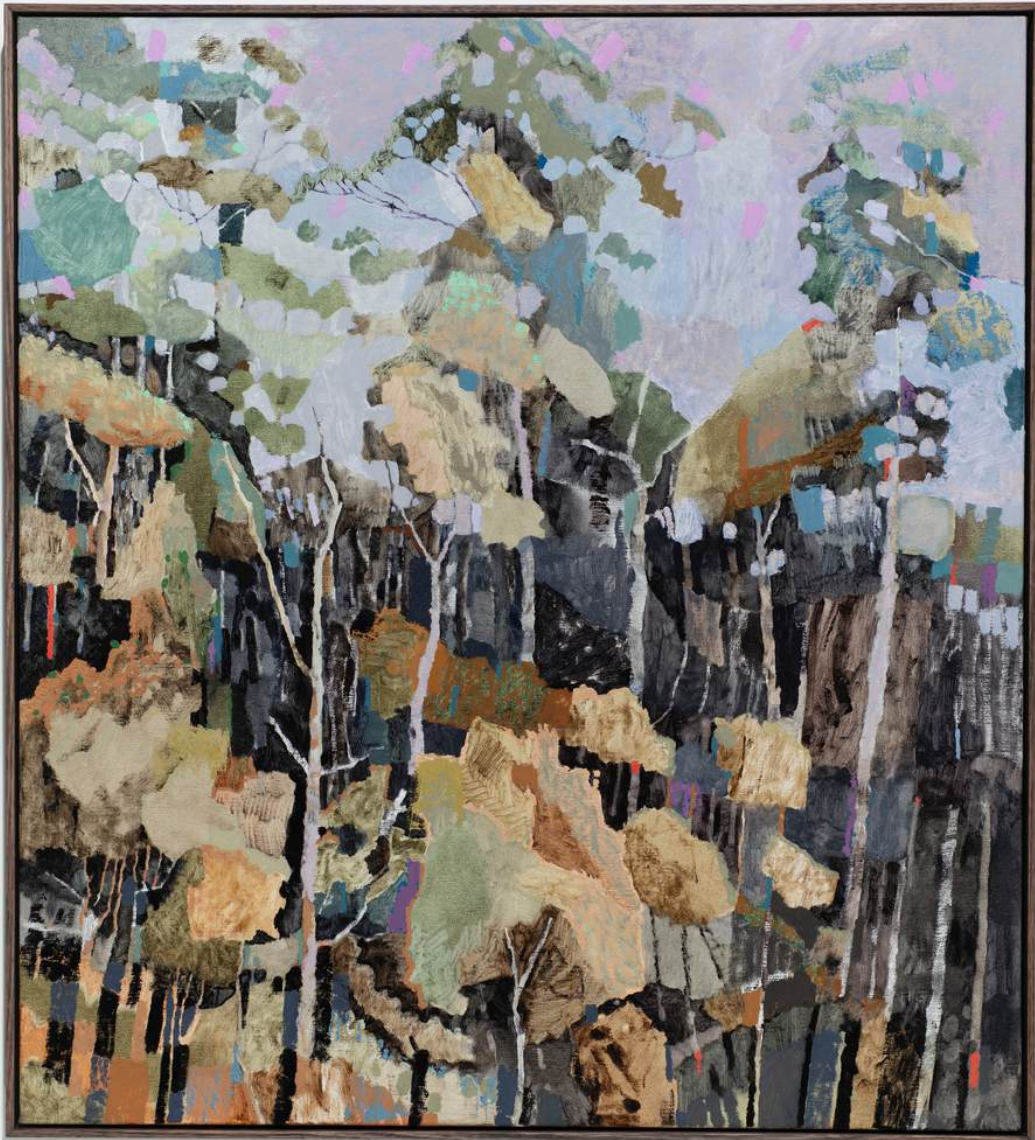
ADAM PYETT
Wombat Creek Dam, 2025
oil on linen
87 x 76.5 cm
AUD 13,500



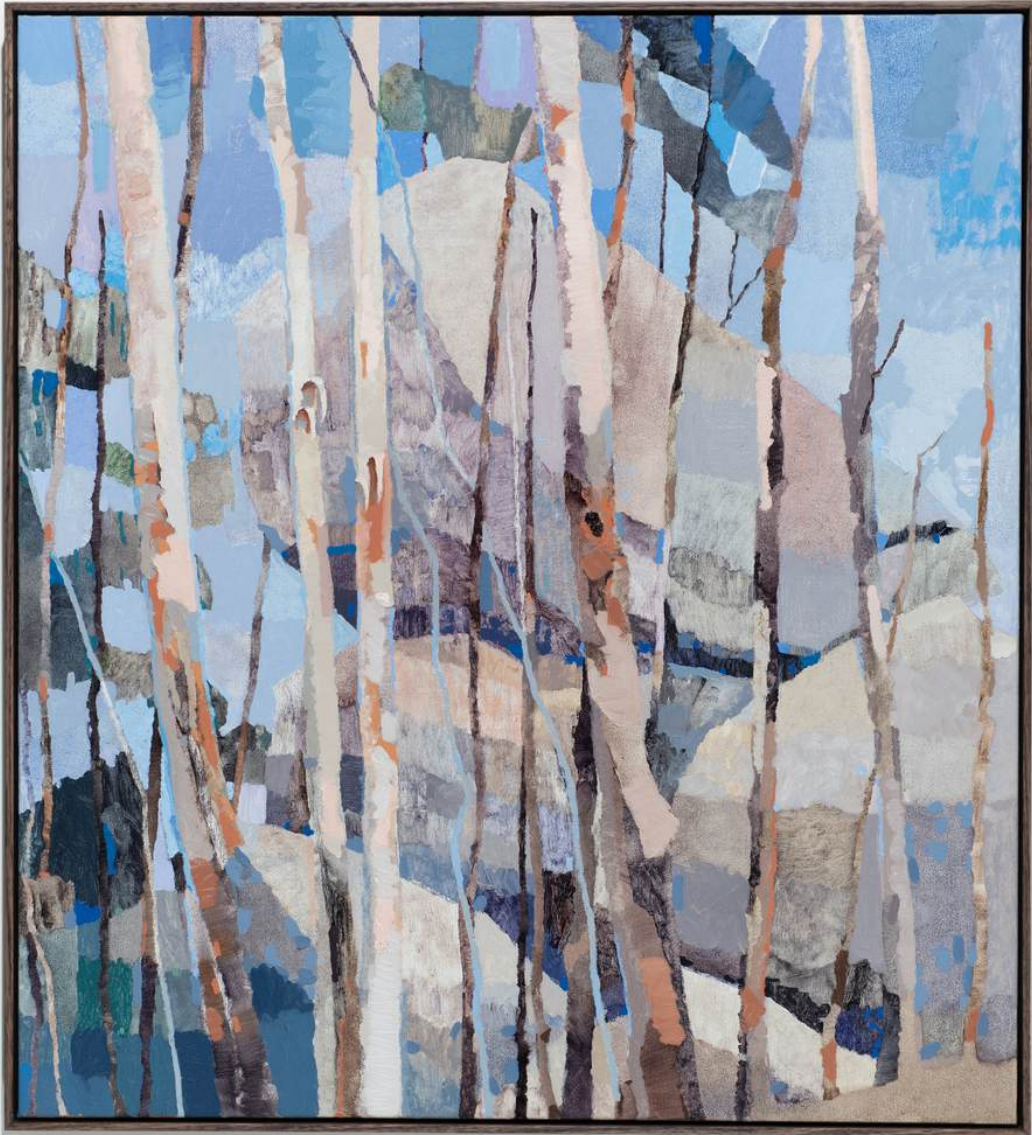
ADAM PYETT
Boulder, Dog Rocks, 2025
oil on linen
87 x 76.5 cm
AUD 13,500



ADAM PYETT
Mount Macedon, Blue, 2025
oil on linen
87 x 76.5 cm
AUD 13,500



ADAM PYETT
Stoney Creek, Daylesford, 2024
oil on linen
107 x 97 cm
AUD 17,500



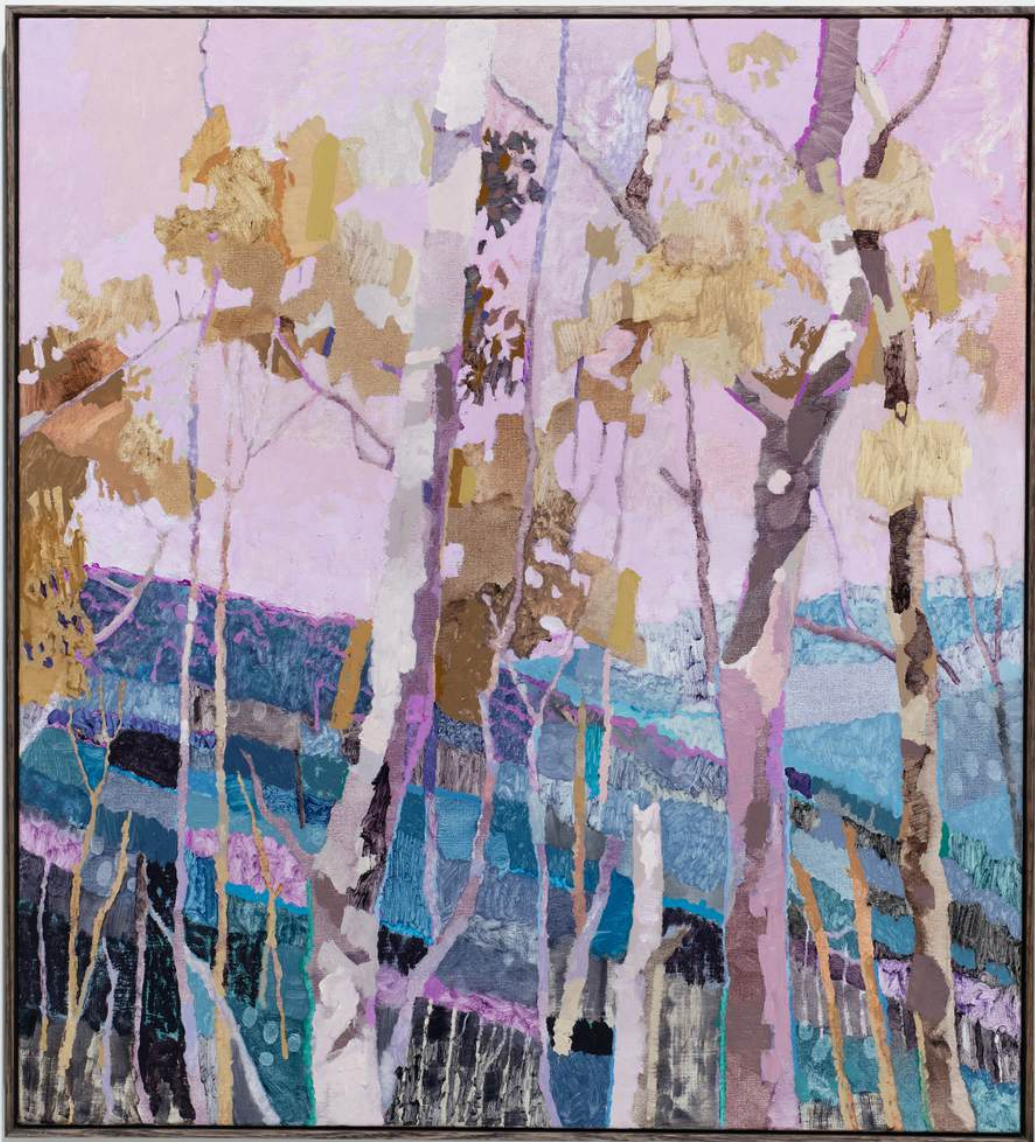
ADAM PYETT

Boulders, Cobaw State Forest, blue, 2025

oil on linen

107 x 97 cm

AUD 17,500



ADAM PYETT

Mount Charlie Conservation Reserve, 2025

oil on linen

107 x 97 cm

AUD 17,500



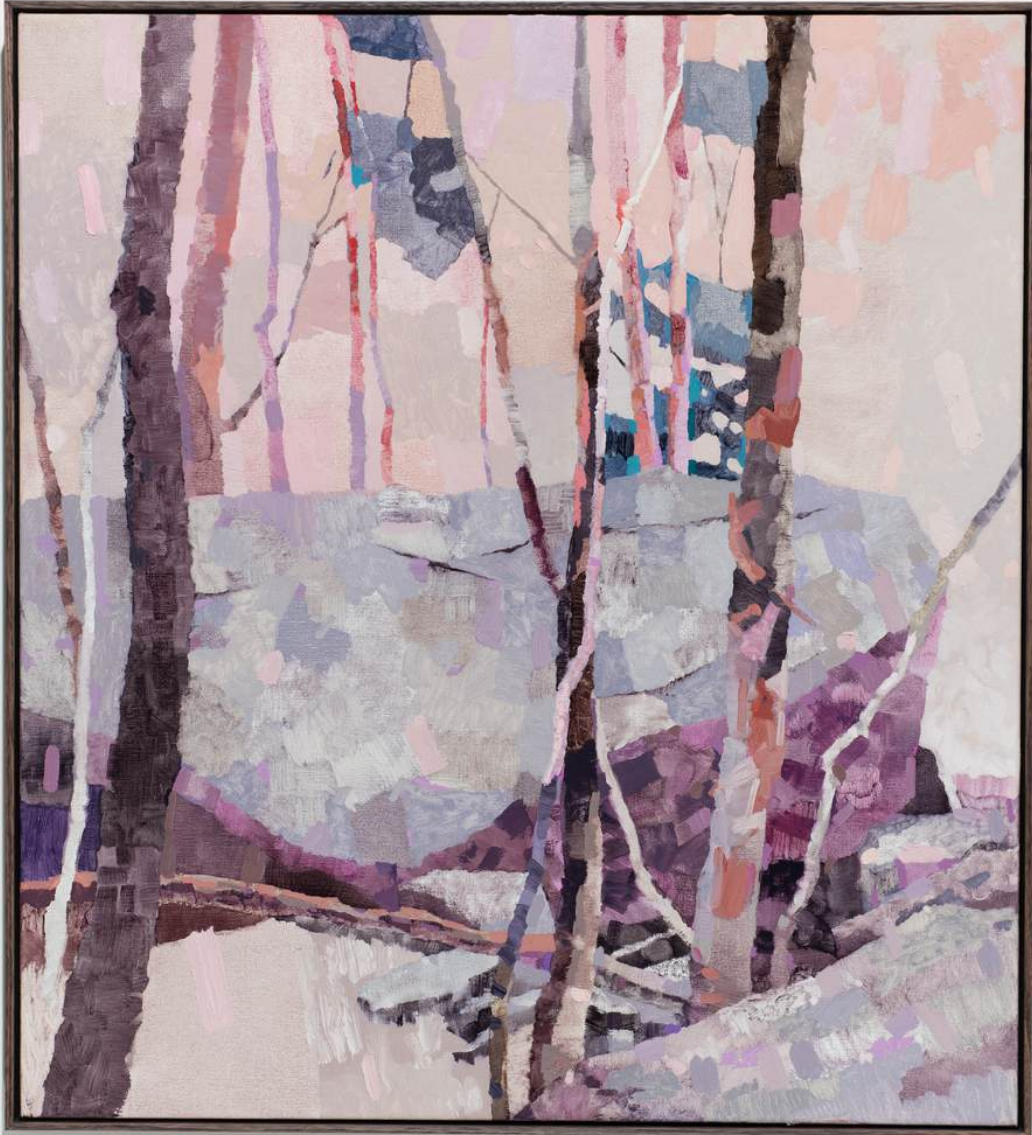
ADAM PYETT

Eucalyptus woodland, yellow, 2024

oil on linen

107 x 97 cm

AUD 17,500



ADAM PYETT

Flat boulder, Cobaw State Forest, 2025

oil on linen

107 x 97 cm

AUD 17,500



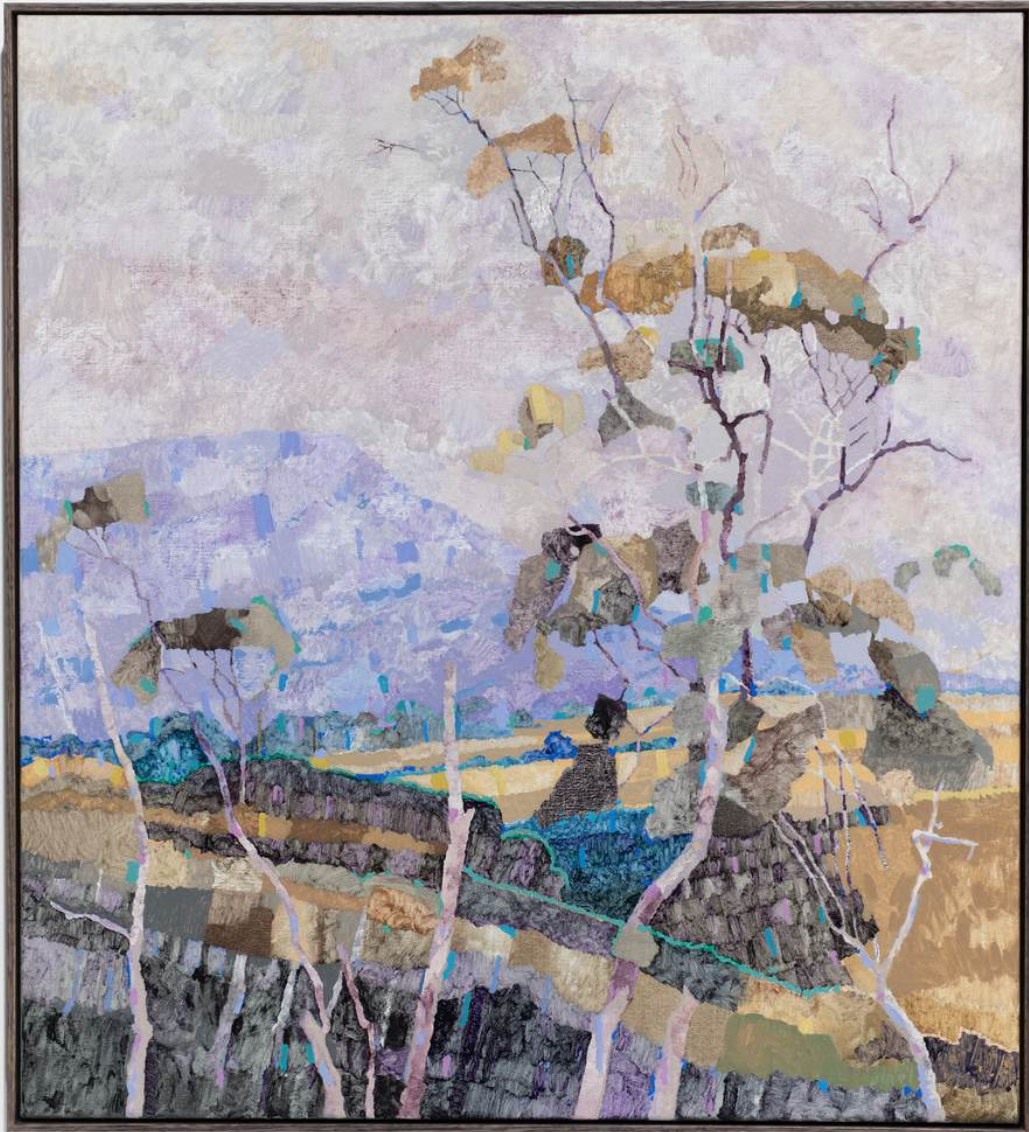
ADAM PYETT

View of two trees, Bald Hill, 2025

oil on linen

107 x 97 cm

AUD 17,500



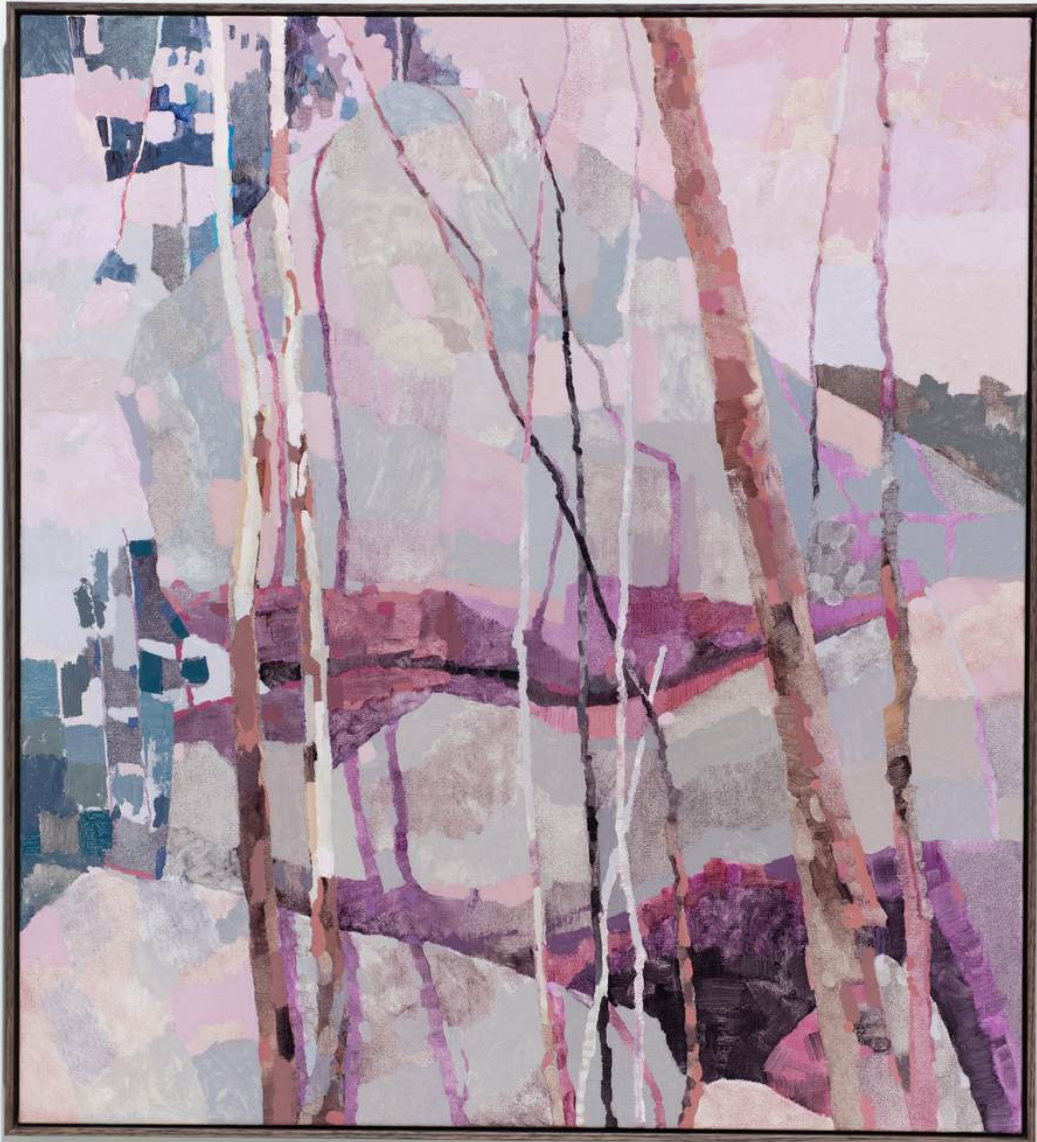
ADAM PYETT

View of Mount Macedon from Bald Hill, 2025

oil on linen

107 x 97 cm

AUD 17,500



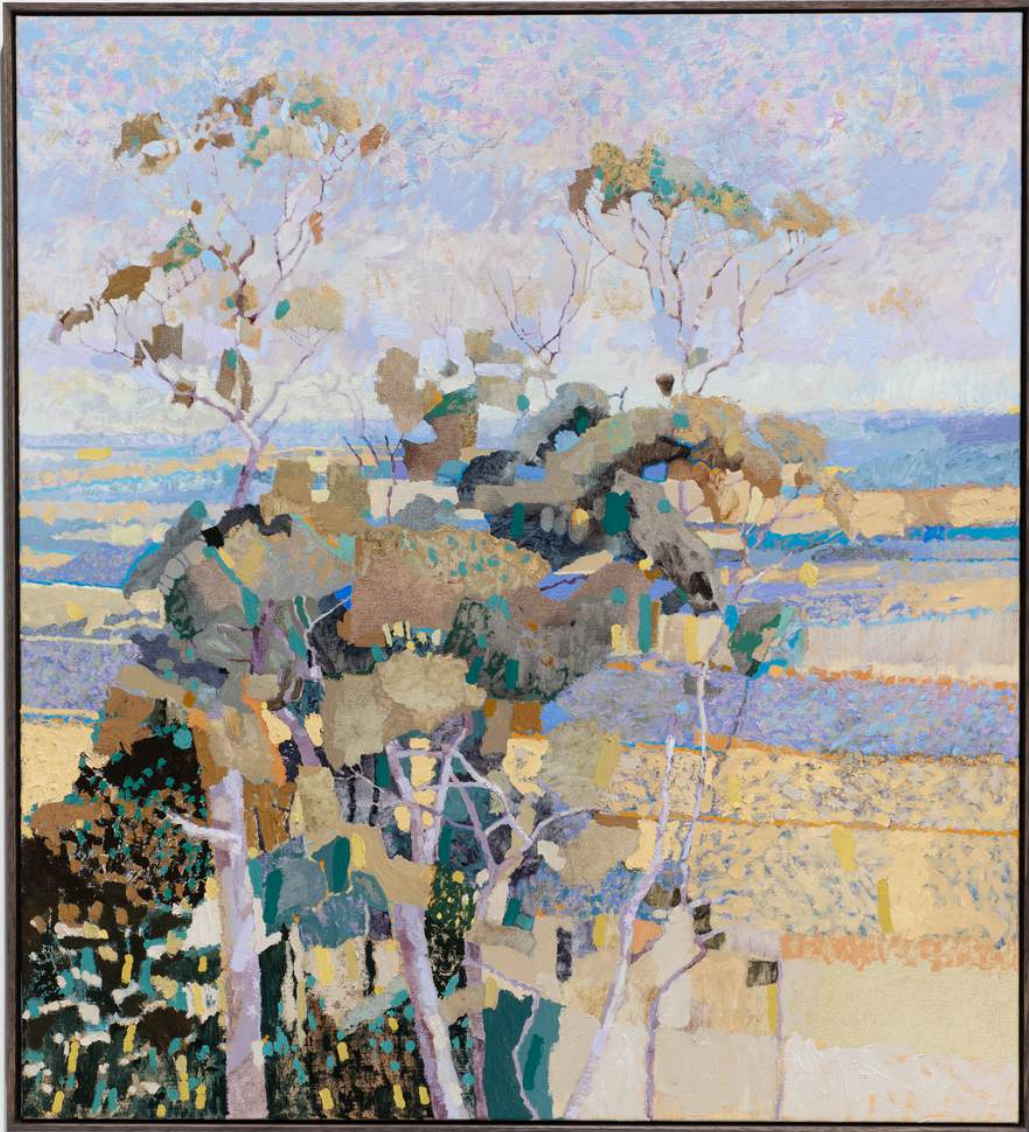
ADAM PYETT

Boulders, Cobaw State Forest, pink, 2025

oil on linen

107 x 97 cm

AUD 17,500



ADAM PYETT

View from Mount Alexander, 2024

oil on linen

107 x 97 cm

AUD 17,500



ADAM PYETT

View towards Mount Macedon from Bald Hill, 2025

oil on linen

107 x 97 cm

AUD 17,500



ADAM PYETT

Eucalyptus trees, Bald Hill Reserve, 2025

oil on linen

107 x 97 cm

AUD 17,500

ADAM PYETT

BIOGRAPHY

To Adam Pyett, subject matter is not of primary importance, but rather it is the act of painting itself that is paramount to his process.

As an artist, he is well known for his still-life works of native flowers and skulls and more recently, paintings of the Australian landscape. The portrayal of these objects is secondary to the overall success of a work. Pyett's background in abstraction and his interest in colour theory are evident in his evocative compositions, and his textured, worked surfaces showcase his chosen material.

Adam Pyett graduated with a Bachelor of Fine Art (Painting) from the Victorian College of the Arts.

His work is held in public and private collections throughout Australia, including in the collections of the National Gallery of Victoria, Geelong Gallery, Ballarat Art Gallery, Bendigo Art Gallery, Artbank, Monash University Museum of Art, McClelland Gallery and Sculpture Park and the Macquarie Bank Collection.



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