



CURATORIAL+CO.

The Paradox of Awe

INGRID DANIELL
1-18 OCTOBER 2025

INGRID DANIELL



INGRID DANIELL (b.1971 she/her) is a painter and visual artist, based on Wadawurrung Country, Jan Juc, Victoria, and Pyemmairrener Country, Foulmouth, Tasmania. In her paintings, Daniell uses the structure of landscape to convey her respect and reverence for the natural and spiritual worlds. After she graduated with a Bachelor of Arts in Textile and Fashion from RMIT, Melbourne, in 1993, she spent years designing fabrics and soft furnishings before turning her creative focus back to the arts. Daniell's work was selected and displayed in the Biennale of Australian Art in Ballarat, and in 2022 her artworks became prints for a collection in the Geelong Gallery. Daniell has exhibited in several solo and group shows across Australia and internationally. In addition to her works being held in global private collections, her work is part of the public collection at St Vincent's Private Hospital. Her works have been published in the *Uprise Art New York Journal* and *GT Journal*.

Exploring themes of time, deep time, awe, spirituality, and our instinctive need to connect with nature, Daniell's work serves as both a meditation and a response to the environmental crisis. The landscape is her constant muse, a symbol of resilience and fragility, and a lens through which she processes climate anxiety. Her paintings hold space for reflection on the tension between the vulnerability of the earth and the human longing for belonging and transcendence. Her distinctive style fuses atmospheric layering with abstracted forms and is inspired by the works of German expressionists, Tove Jansson, Hilma af Klint, and Grace Crossington Smith.

We acknowledge the Gadigal people of the Eora nation, the Traditional Custodians of the land on which this gallery stands. We pay our respects to their Elders past and present, and recognise their continuing connection to land, waters, skies, and culture. We honour the rich artistic traditions that have existed on this Country for tens of thousands of years, and we recognise that First Nations people are the first artists, storytellers, and custodians of culture. We are committed to listening, learning, and working in respectful collaboration with First Nations communities.

The Paradox of Awe

My paintings start long before I enter the studio. They begin in the moments I spend immersed between the landscapes of my two homelands in Wadawurrung Country on Victoria's Surf Coast, and in Pyemairrener Country on the east coast of Tasmania. I actively avoid working *en plein air* or from photographs as I'm not trying to mirror what I am engaging with, instead I am representing how I feel when I am in the environment.

The Paradox of Awe marks a new phase in my life—one that differs from my last series which was created through a transition of change and grief. In this series, rather than paintings of the night sky, I have chosen to represent daytime scenes that capture the feeling of awakening that is experienced in a sunrise, and the rejuvenation of its rays warming your back. I explore the paradoxical nature of awe: the ephemeral; sublime moments in nature that simultaneously inspire hope and fear; strength and fragility; insignificance and transcendence.

These moments hold a tension; an acute awareness of being small within something vast which I seek to translate into dreamlike, symbolic landscapes. I recently felt this awe when witnessing the Aurora Australis from my front doorstep. As I watched the sky bathed in a dance of wild pink, I felt enveloped by the grandeur and beauty of nature and, in this moment, I realised just how small I felt—small like the specks of seashells in my paintings.

Last year, a dramatic and impressive storm swept over the sea, leaving in its wake a scattering of dying bees on the shore. I spent the morning trying to save them, gently placing survivors on the marram grass. These encounters, of sublime beauty entangled with sorrow, are the emotional heart of my practice and, as I paint, the mark-making process itself transmutes akin to meditation—a way to process both the ache of the earth and the hope that persists in moments of connection.

The loose acrylic layers ground compositional elements that represent the expanse of a universal and imagined place, anchored by a vast sky and a serenity of the ocean. These dreamlike, surreal scenes are punctuated by intricate, rich brush strokes that articulate symbols: bright yellow wattles as an ode to my beloved aunt; a drift of seashells in ancient cliffs as a marker of deep time; and daytime stars a reminder that we are part of a broader universe, one that is expansive and consuming even when we can't see it with our own eyes.

Ultimately, my work seeks to evoke awe as a transformative emotion; one that offers space for reflection, belonging, and connection. It is a call to remember our place within nature's intricate and fragile web, to hold both the heartbreak and the wonder, and to find meaning in the moments where time, memory, and the land converge.

I would like to acknowledge and pay my respects to all Tasmanian Aboriginal people, the Traditional Owners of Lutruwita (Tasmania) and recognise the Palawa continuing connection to land, sea, waterways, sky, and culture. I honour and pay my deepest respect to Elders, past and present, whose memories, knowledge, hopes, and wisdom have and will ensure the continuation of culture and traditional practices of Aboriginal Tasmania. I also acknowledge and pay my respects to the Wadawurrung People, the Traditional Owners of the skies, land, waters, and sea country of Wadawurrung Country. I honour and pay my deepest respect to their Elders, past, present, whose memories, knowledge, hopes, and wisdom have and will ensure the continuation of culture and traditional practices of their community.



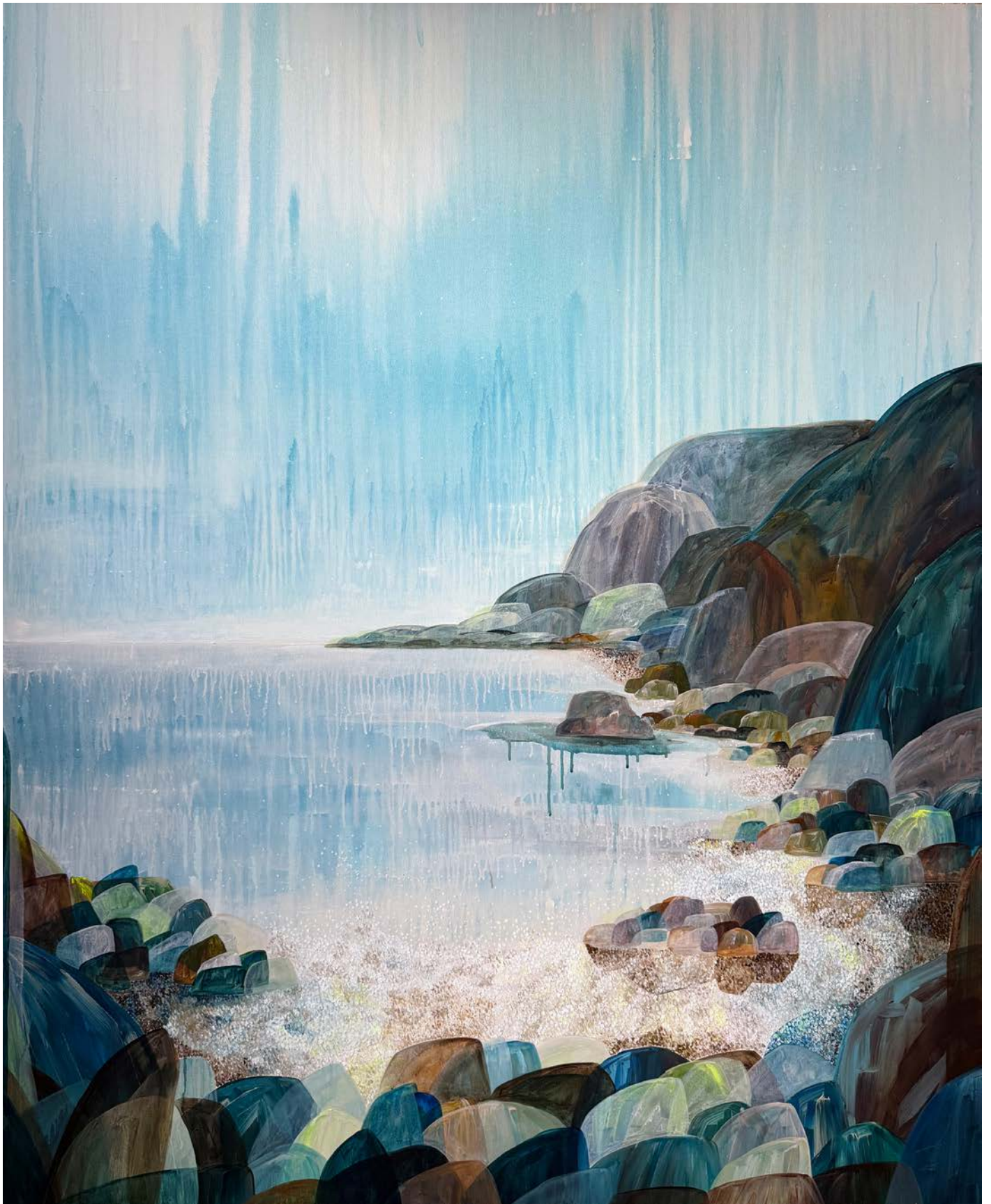
Time Pressed, 2025
oil, acrylic on canvas
154 x 224cm
framed in Tasmanian oak
AUD 10,500



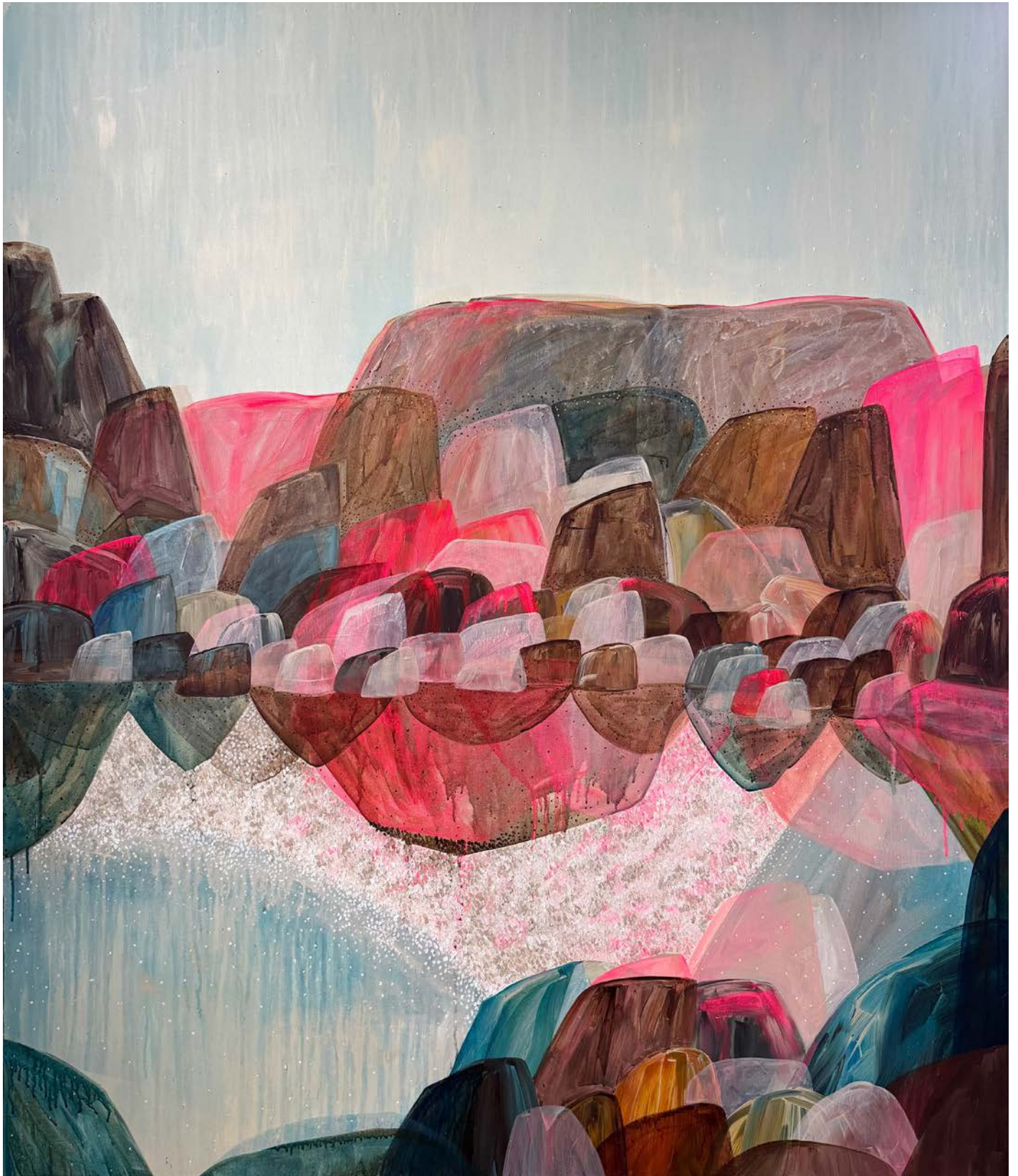
Hope in the Cold, 2025
oil, acrylic on canvas
164 x 134cm
framed in Tasmanian oak
AUD 6,500



Saving Bees After the Storm, 2025
oil, acrylic on canvas
164 x 134cm
framed in Tasmanian oak
AUD 6,500



Shells Pressed in Time, 2025
oil, acrylic on canvas
164 x 134cm
framed in Tasmanian oak
AUD 6,500



Time Under Pressure, 2025
oil, acrylic on canvas
144 x 124cm
framed in Tasmanian oak
AUD 5,500



After Glow, Early Buds of Hope, 2024
oil, acrylic on canvas
104 x 144cm
framed in Tasmanian oak
AUD 5,500



Day Glow, Hopeful Heart, 2025
oil, acrylic on canvas
104 x 144cm
framed in Tasmanian oak
AUD 5,500



Pressed for Time, 2024
oil, acrylic on canvas
144 x 124cm
framed in Tasmanian oak
AUD 5,500



Dripping in Gold, After Dawn, 2025
oil, acrylic on canvas
100 x 100cm
framed in Tasmanian oak
AUD 4,500



Rising Tide, On Time, 2025
oil, acrylic on canvas
104 x 104cm
framed in Tasmanian oak
AUD 4,500



Bathed in Love, Under the Aurora, 2025

oil, acrylic on canvas

104 x 104cm

framed in Tasmanian oak

AUD 4,500



When Time Falls, 2025
oil, acrylic on canvas
104 x 104cm
framed in Tasmanian oak
AUD 4,500



Dimensions of Awe, 2025
oil, acrylic on canvas
104 x 104cm
framed in Tasmanian oak
AUD 4,500



The Paradox of Awe, Saving Bees After the Storm (Diptych), 2025
oil, acrylic on linen
55 x 110cm
framed separately in Tasmanian oak
AUD 3,500



Golden Wattle, Ripe with Hope, 2025
oil, acrylic on linen
69 x 49cm
framed in Tasmanian oak
AUD 1,900



Pressed, Under Time, 2025
oil, acrylic on linen
69 x 49cm
framed in Tasmanian oak
AUD 1,900



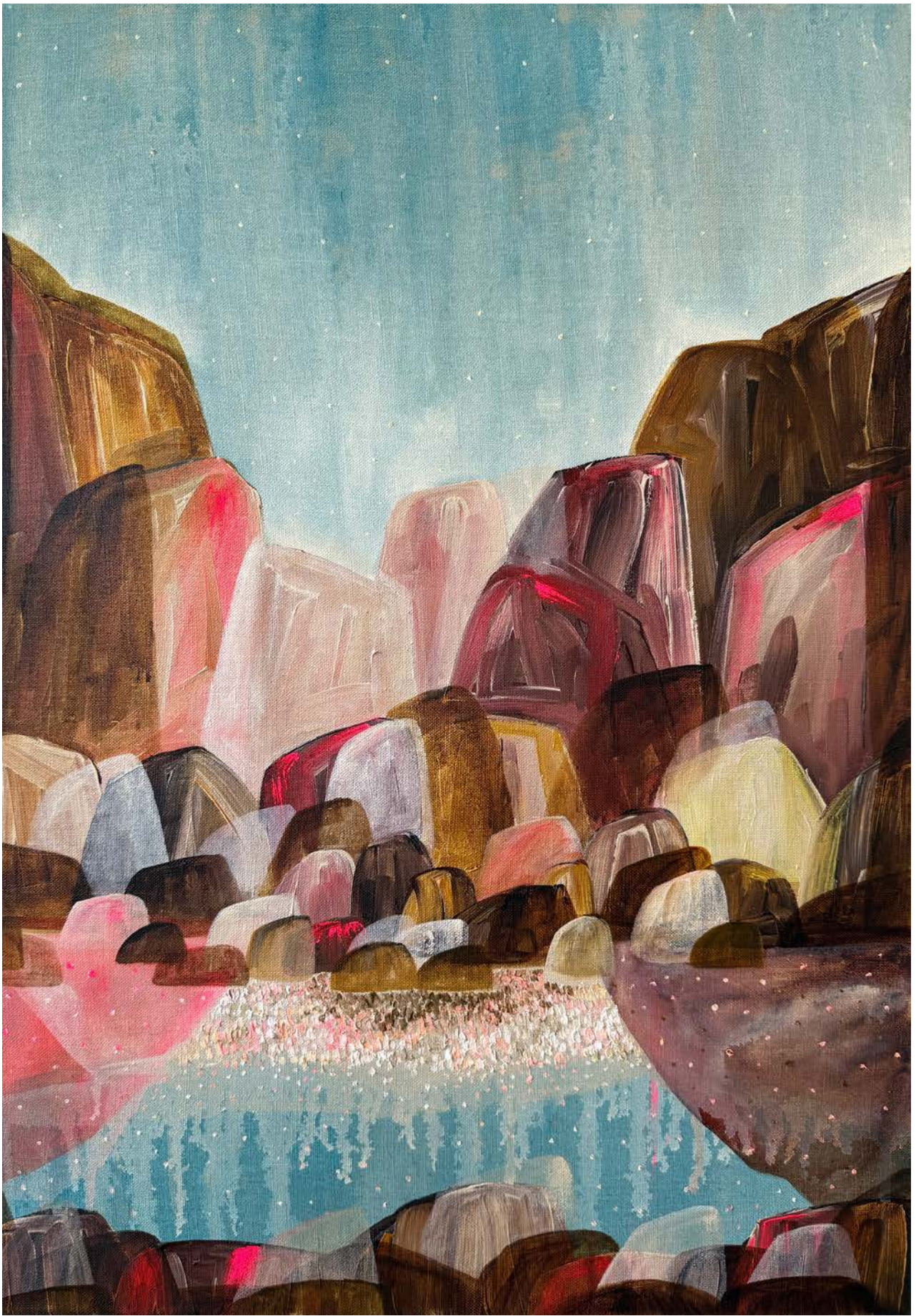
The Moon and the Sun, In Love, 2025
oil, acrylic on linen
69 x 49cm
framed in Tasmanian oak
AUD 1,900



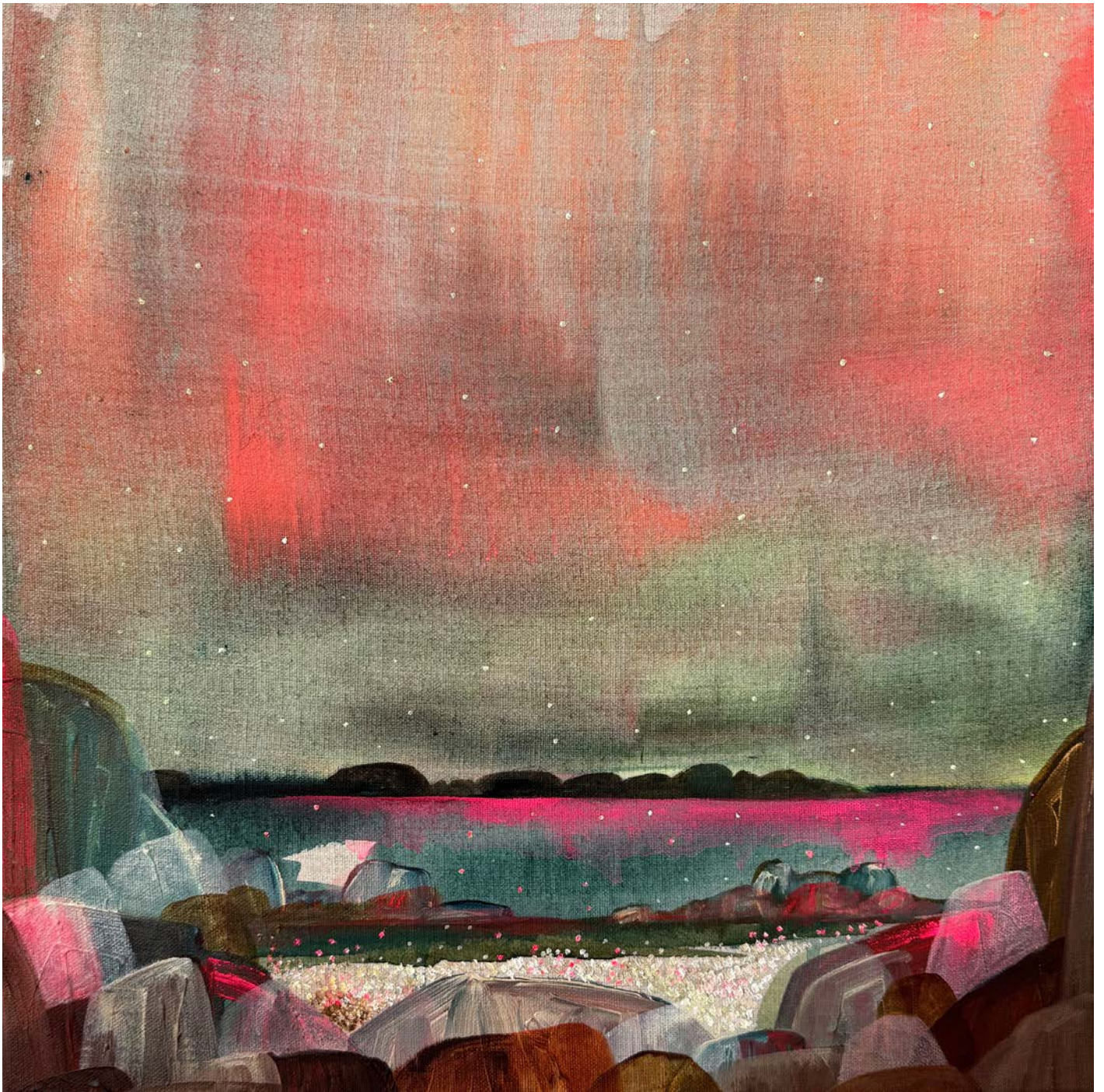
Rose Coloured View-Finder, 2025
oil, acrylic on linen
69 x 49cm
framed in Tasmanian oak
AUD 1,900



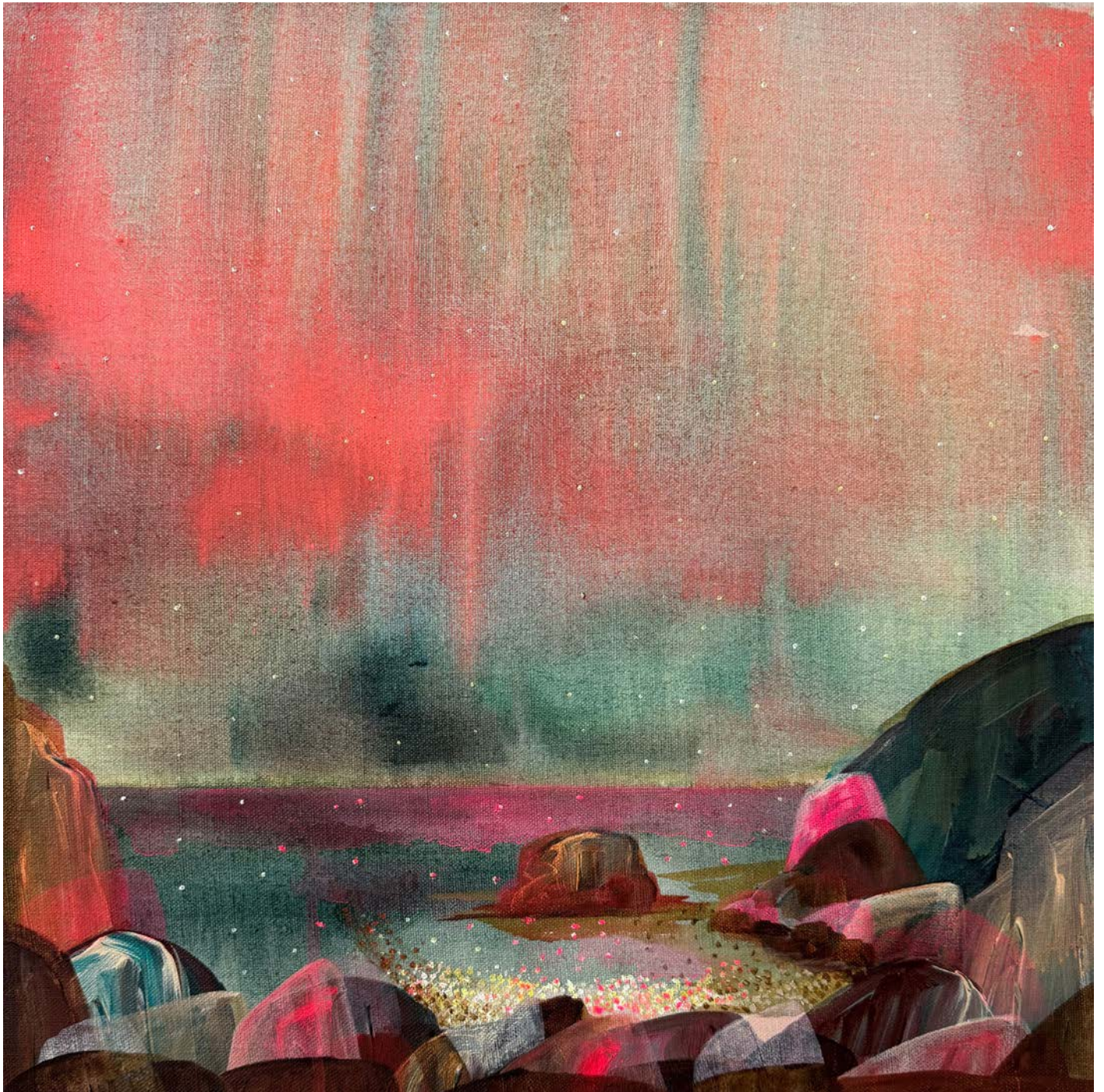
Golden Views, Of Time, 2025
oil, acrylic on linen
69 x 49cm
framed in Tasmanian oak
AUD 1,900



Out of Time, 2025
oil, acrylic on linen
69 x 49cm
framed in Tasmanian oak
AUD 1,900



The Night of Collective Awe I, 2025
oil, acrylic on linen
44 x 44cm
framed in Tasmanian oak
AUD 1,250



The Night of Collective Awe II, 2025
oil, acrylic on linen
44 x 44cm
framed in Tasmanian oak
AUD 1,250



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Photography by Anita Beaney

