



**Sydney
Contemporary**
08-11.09.2022
Carriageworks

Bettina Willner, Evi O, Indivi Sutton & Katie Daniels @ Sydney Contemporary

Booth D04 8 - 11 September 2022



"The future belongs to those who believe in the beauty of their dreams."

- Eleanor Roosevelt



This year Saint Cloche Gallery returns to Australasia's leading contemporary art fair with two booths, revealing four artists: Bettina Willner, Evi O, Indivi Sutton and Katie Daniels.

In presenting 'Future Nostalgia' the artists will explore the themes of Nostalgia and Continuum – looking back to look forward.

Nostalgia is the cultural and cognitive phenomenon where common memories become the glue that binds a society together in a shared endeavour.

Looking fondly on certain aspects of the past together, we can hopefully agree on those touchstones of our culture, the very good, the very best, to go forward in a coherent progression of values and elements that will still be intact at both ends of the **continuum** of life.

Katie Daniels and Bettina Willner's work draw from nostalgia and memory, while Evi O and Indivi Sutton examine the near future roles and positioning of human in both individual and universal context. This moment in history is both a challenging opportunity and a mighty test; how do we make the deep systemic changes we need to in order to save the future. Both booths will communicate optimism and the continuum of time, pushing the boundaries between art and design. We need nothing short of a total paradigm shift – we simply must do things differently to bring about transformational change and bring everyone along on the journey.

The intrinsic nature of these four women from varied backgrounds will be brought together by Saint Cloche gallery Director and Curator, Kitty Clark, to explore fondly the shared human experience between the past and the present, a hopeful vision of continuum into the future.

A painting of a landscape with trees in autumn colors, overlaid with a semi-transparent dark red filter. The text "Katie Daniels" is centered in white.

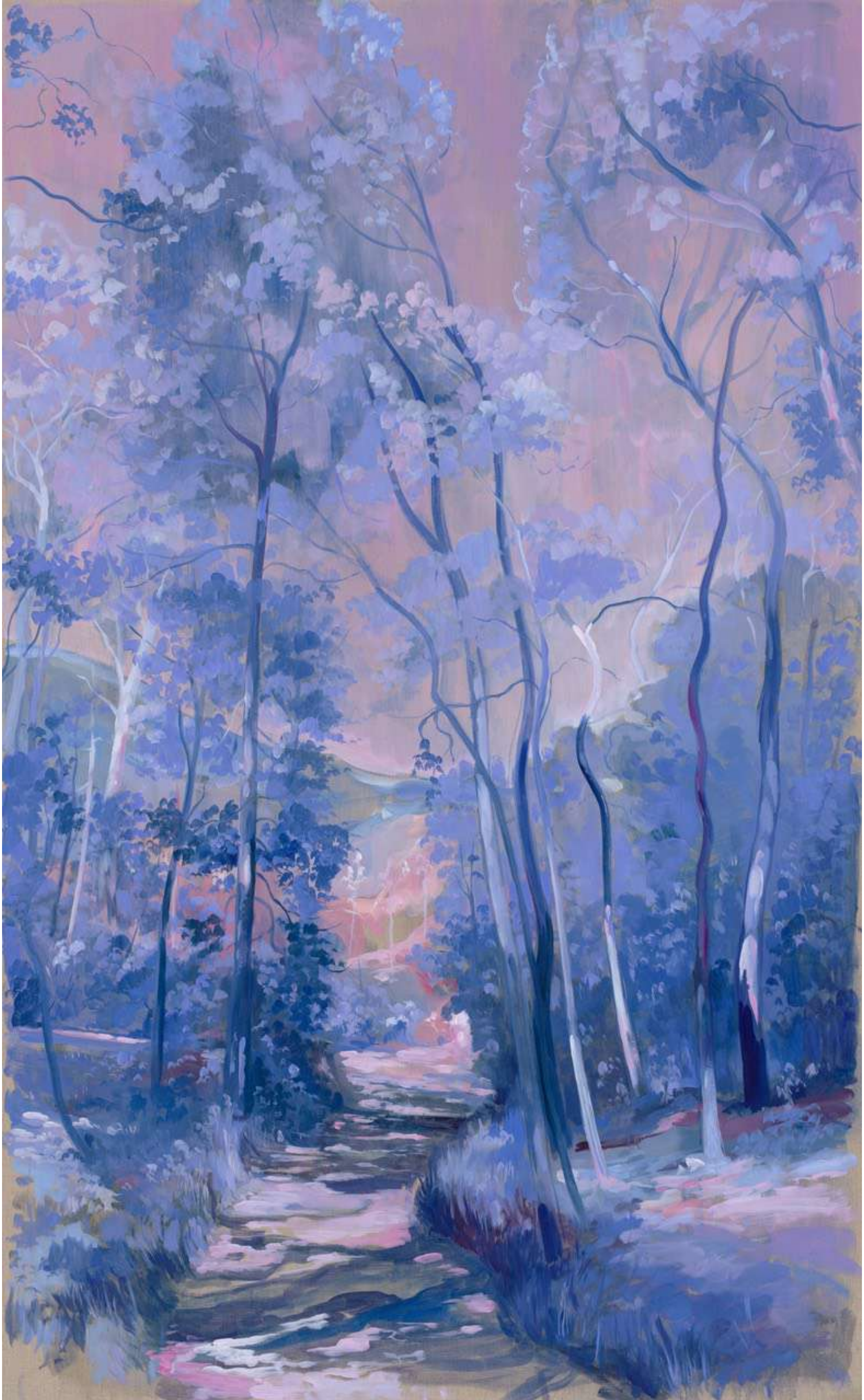
Katie Daniels

Melbourne-based artist Katie Daniels (b. 1985) is a luminous contemporary landscape painter with a distinctive colour palette and dreamy aesthetic. With a Bachelor of Creative Arts from the University of Wollongong, and a Master of Arts Curatorship from the University of Melbourne, Katie has been a finalist in several art prizes, including the prestigious Wynne prize (2018) and most recently the Calleen Art Award (2021) of which her work 'Forgive Everything' has been acquired by Cowra Regional Gallery for their permanent collection.

Katie captures the essence of the Australian landscape, enhanced with an evocative sense of other worldliness.

Katie began 'The Beloved,' series of paintings about her most beloved and nostalgic places in nature. The idea of the beloved has been examined deeply as that which is endeared to one over time, via continued exposure, with consistent presence.





Time Heals, 2022

Oil paint on linen

198 x 110 cm

\$12,000

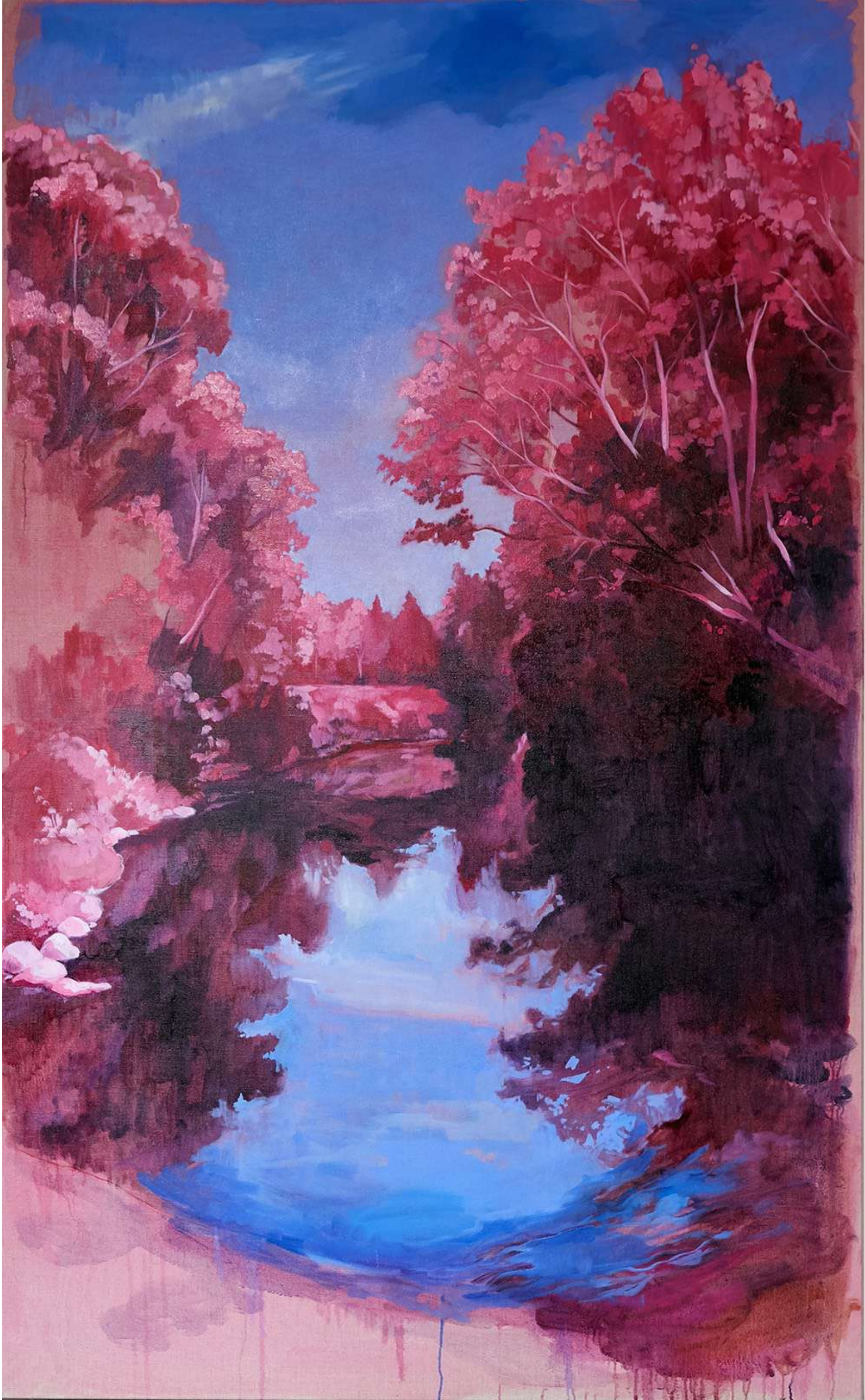


A Dream You Had, 2022

Oil paint on linen

198 x 110 cm

\$12,000



Your Beloved Name, 2022

Oil paint on linen

198 x 110 cm

\$12,000

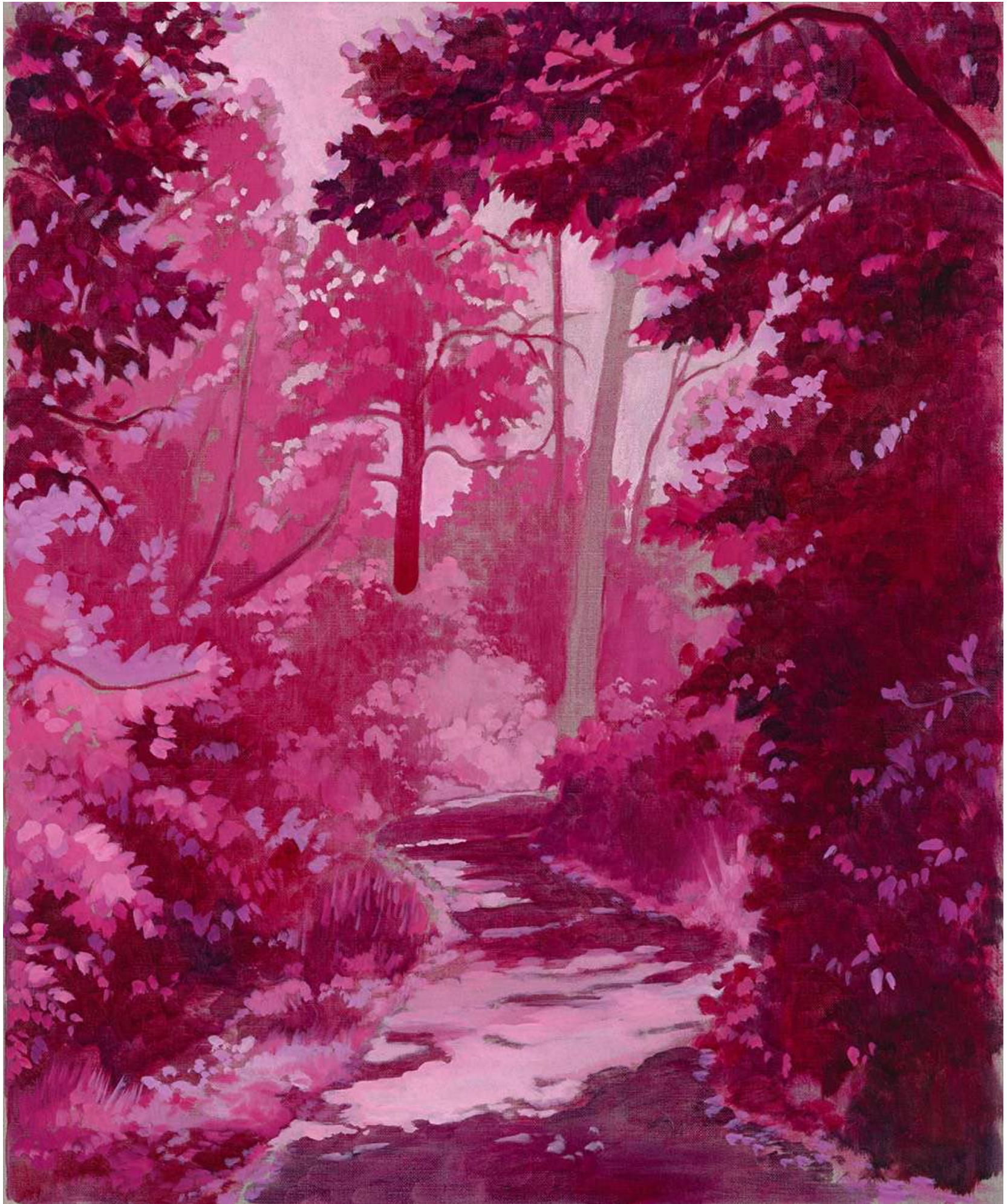


Beauty is a tree, 2022

Oil paint on linen, painted mixed composite frame

51 x 61.2 cm

\$3,900



All the ways, 2022

Oil paint on linen, painted mixed composite frame

61.2 x 51 cm

\$3,900

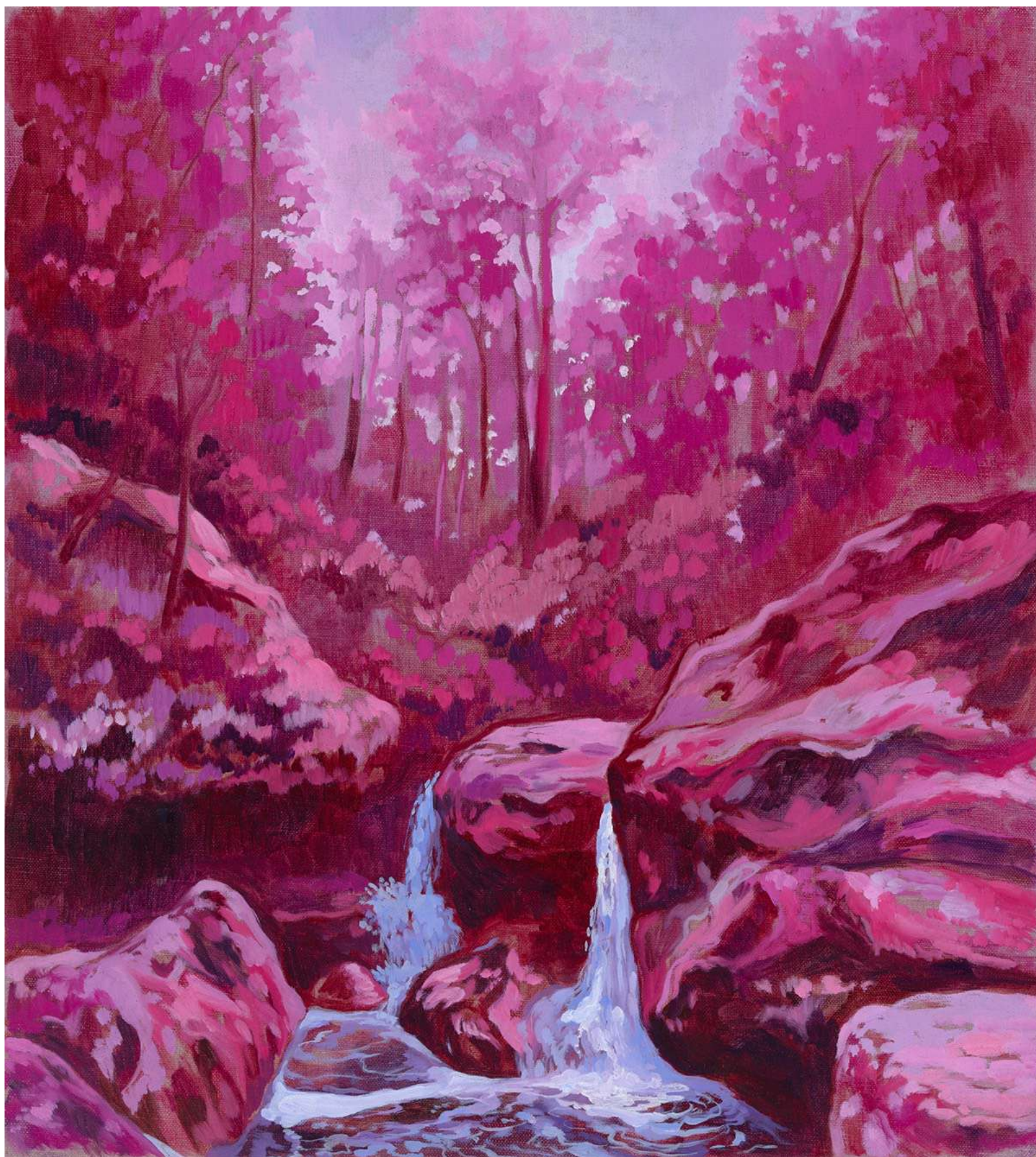


Rushing Forth (i), 2022

Oil paint on linen, painted mixed composite frame

51 x 46 cm

\$3,300



Rushing Forth (ii), 2022

Oil paint on linen, painted mixed composite frame

51 x 46 cm

\$3,300



All of my sorrow, all of my joy, 2022

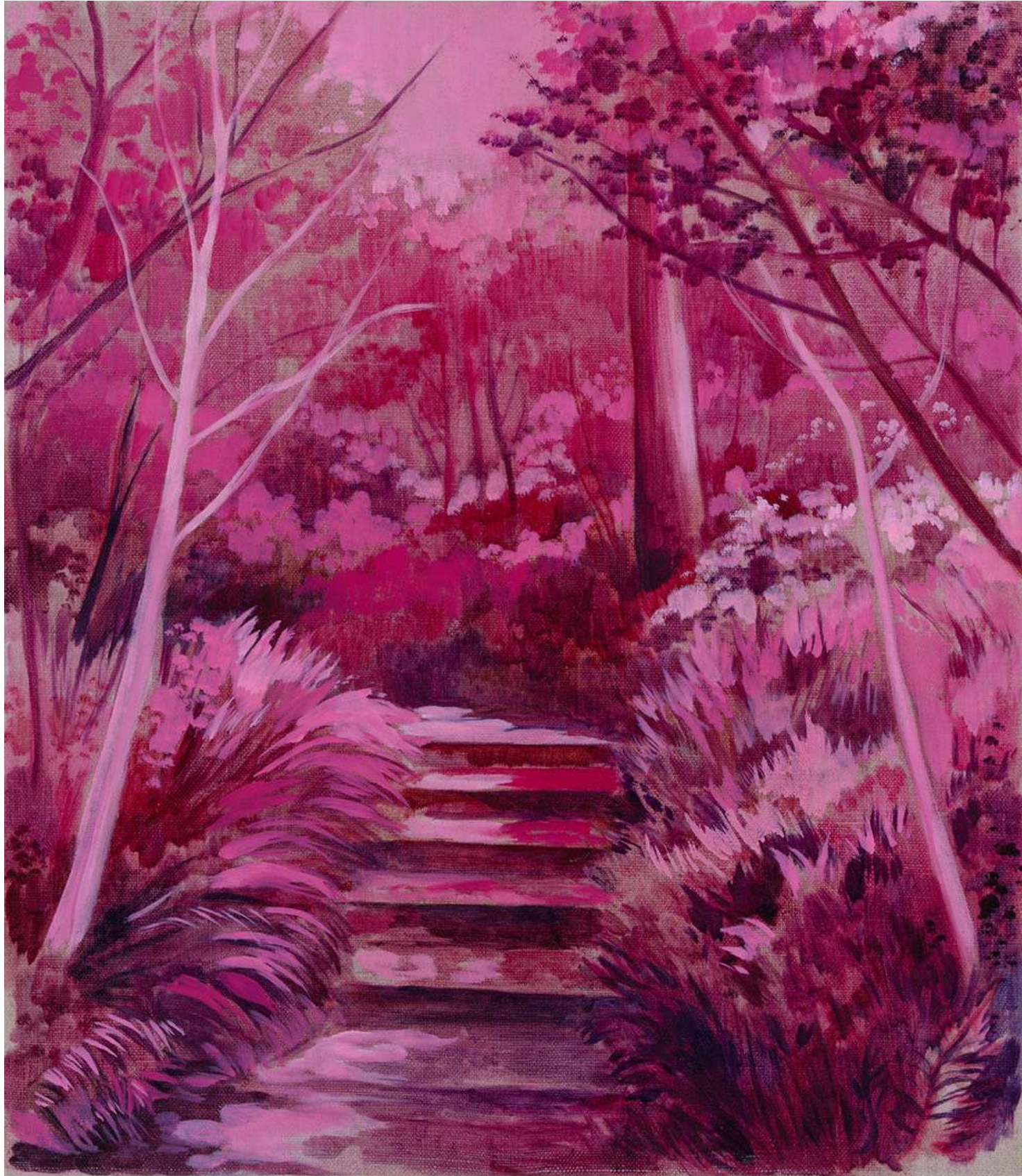
Oil paint on linen, painted mixed composite frame

36 x 41 cm

\$2,200



For all those days, for all those moments, 2022
Oil paint on linen, painted mixed composite frame
41 x 36 cm
\$2,200

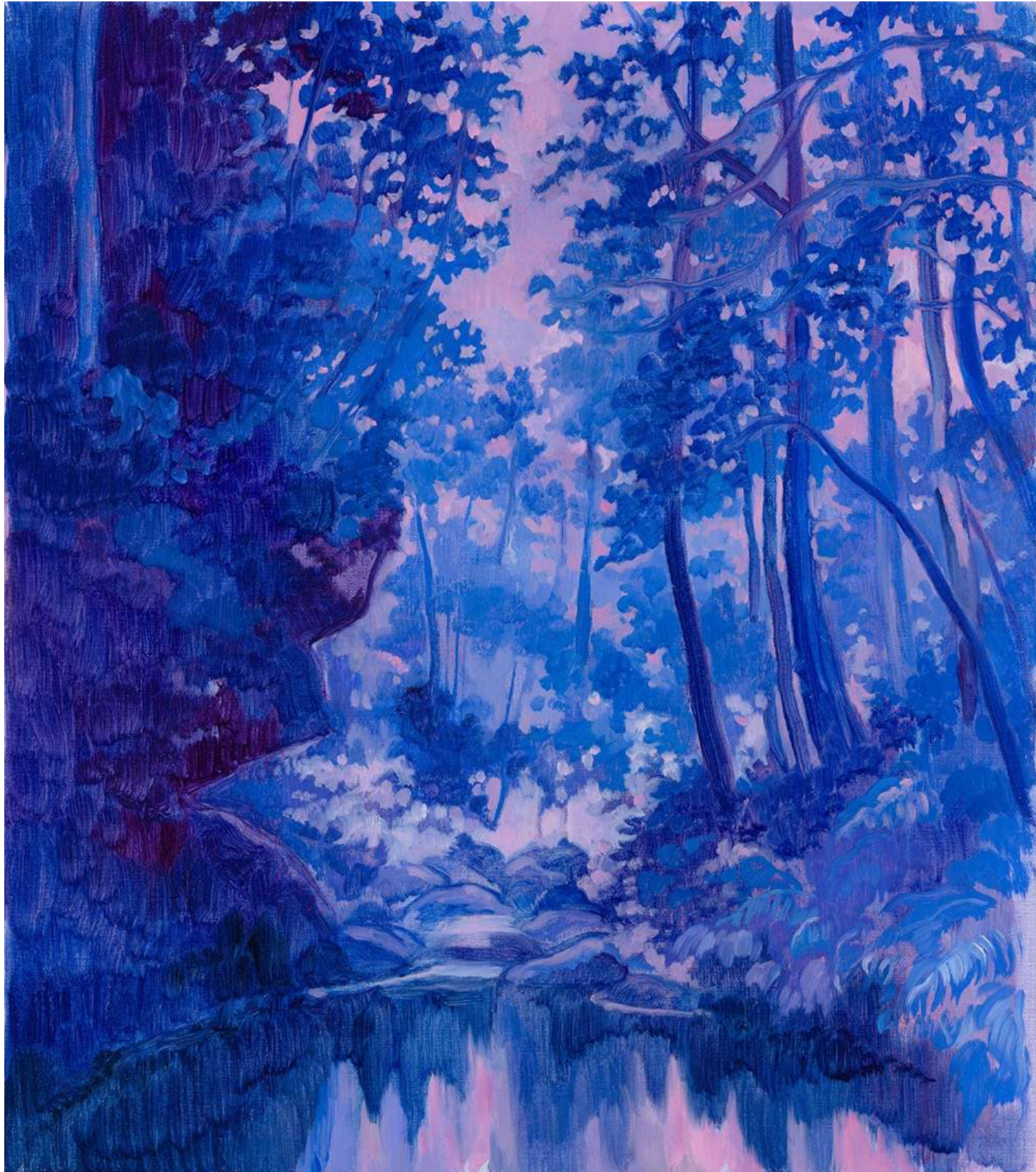


Oh to be held, 2022

Oil paint on linen, painted mixed composite frame

41 x 36 cm

\$2,200



Waiting for time, 2022

Oil paint on linen, painted mixed composite frame

41 x 36 cm

\$2,200

The image features three glass sculptures by Bettina Willner, arranged vertically. The leftmost sculpture is a tall, textured piece in shades of blue and teal, with a complex, organic, and somewhat chaotic structure. The middle sculpture is a shorter, more structured piece in black, featuring a repeating pattern of circular and oval shapes, with several gold-colored accents. The rightmost sculpture is a shorter, more structured piece in gold, also featuring a repeating pattern of circular and oval shapes. The sculptures are set against a plain, light-colored background.

Bettina Willner

Bettina Willner (b. 1969) unites architecture, organic, sculptural structures in the ceramic medium.

Characteristics of her sculptural pieces include textural and glistening glazes and gestural hand-building techniques. In 1991, she graduated with a Bachelor of Art at Monash University and has since exhibited in art fairs, commercial galleries across Australia, undertaken an international artists residency and her works have been acquired by a public gallery.

Bettina's practice is an enquiry into the material form, concepts of nature, architecture and memory. This oeuvre came about after many hours of photographing discoveries in Gunaikurnai country. The sea and the forest are side by side with rock formations and constantly transforming wild vegetation. Life beneath the water continually changes with the tides, revealing a rich source of inspiration: sponges, shells, algae and coral are pulled in by the clear water to lie on the sand, revealing a collage of colours and textures.

Since making this quiet place my part-time home, my work has taken a new course to reflect it.





Wave Motion, 2022

Glazed Ceramic

35 x 35.5 x 8 cm

\$5,000





Cyan Sea, 2022
Glazed Ceramic
34 x 30 x 7.5 cm
\$4,000





Deep Water, 2022
Glazed Ceramic w Gold
31 x 35.5 x 8 cm
\$3,800





Sunrise Nightfall, 2022
Glazed Ceramic w Gold
33 x 36 x 7.5 cm
\$3,500





Golden Moon, 2022
Glazed Ceramic w Gold
34 x 25 x 8.5 cm
\$2,800





Shimmering Veil, 2022
Glazed Ceramic w Gold
23 x 26 x 8.5 cm
\$2,800



Ripple Effect, 2022

Glazed Ceramic

21.5 x 35 x 7 cm

\$2,700





Frieze, 2022
Glazed Ceramic w Gold
24 x 25.5 x 7.5 cm
\$2,500





Wave Sequence, 2022

Glazed Ceramic

25.5 x 24 x 8.5 cm

\$2,500



Glass Sponges, 2022

Glazed Ceramic w Gold, Frame Wood

40 x 29.5 x 3.5 cm

\$2,500

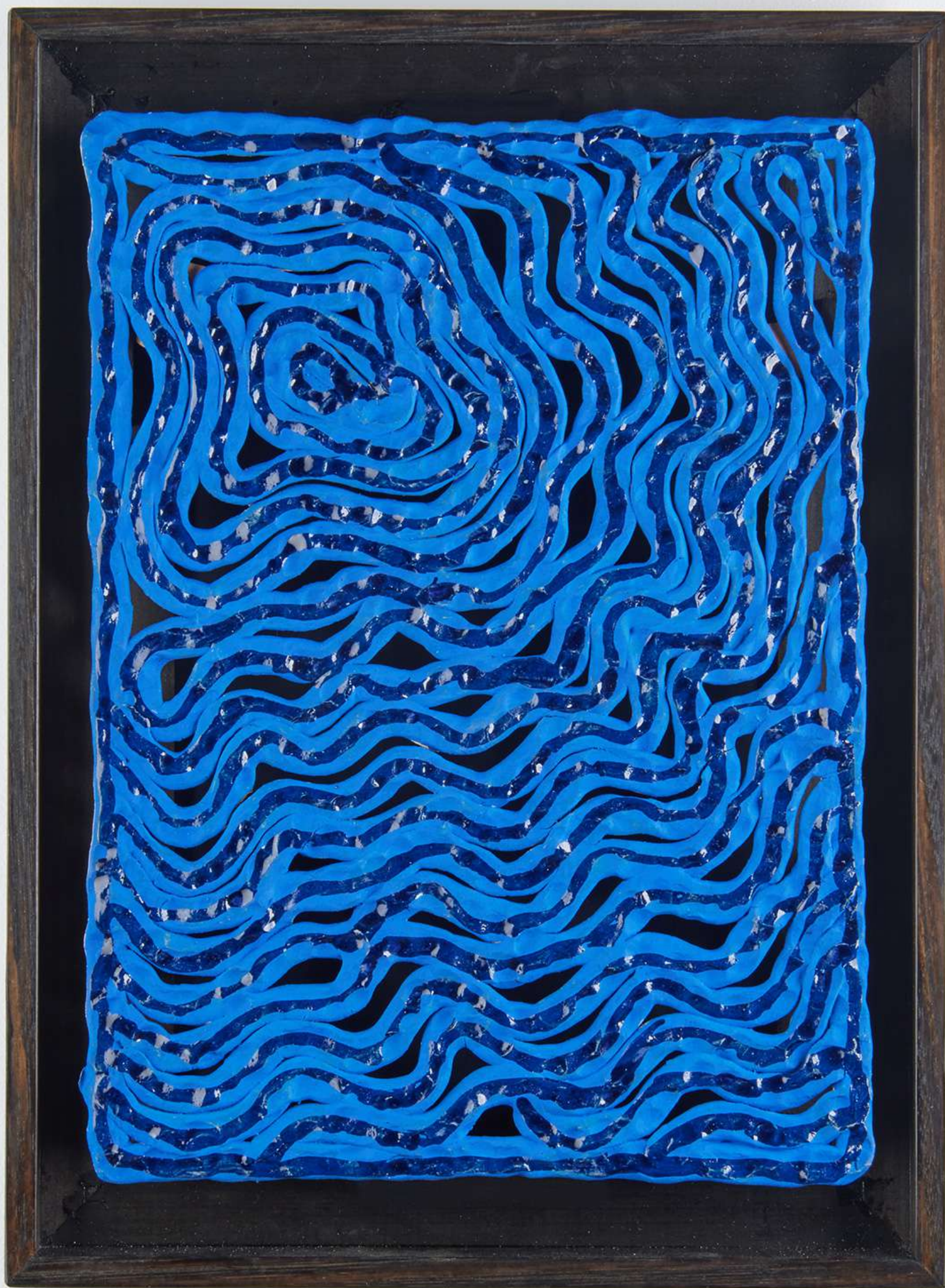


Swirl Effect, 2022

Glazed Ceramic w Gold, Frame Wood

40 x 29.5 x 3.5 cm

\$2,500



Ripples, 2022
Glazed Ceramic
40 x 29.5 x 3.5 cm
\$2,500



Flotsam, 2022

Glazed Ceramic w Gold, Frame Wood

40 x 29.5 x 3.5 cm

\$2,500



Darkest Light, 2022
Glazed Ceramic w Gold
24 x 24.5 x 10 cm
\$2,400





Sunshine, 2022

Glazed Ceramic w Gold

16 x 17.5 x 5.5 cm

\$2,300



Turbinae, 2022
Glazed Ceramic
23 x 25 x 6.5 cm
\$2,100



Tangle, 2022

Glazed Ceramic w Gold

14 x 15 x 5.7 cm

\$1,900



Seagrass, 2022
Glazed Ceramic
28 x 14.5 x 10 cm
\$1,700

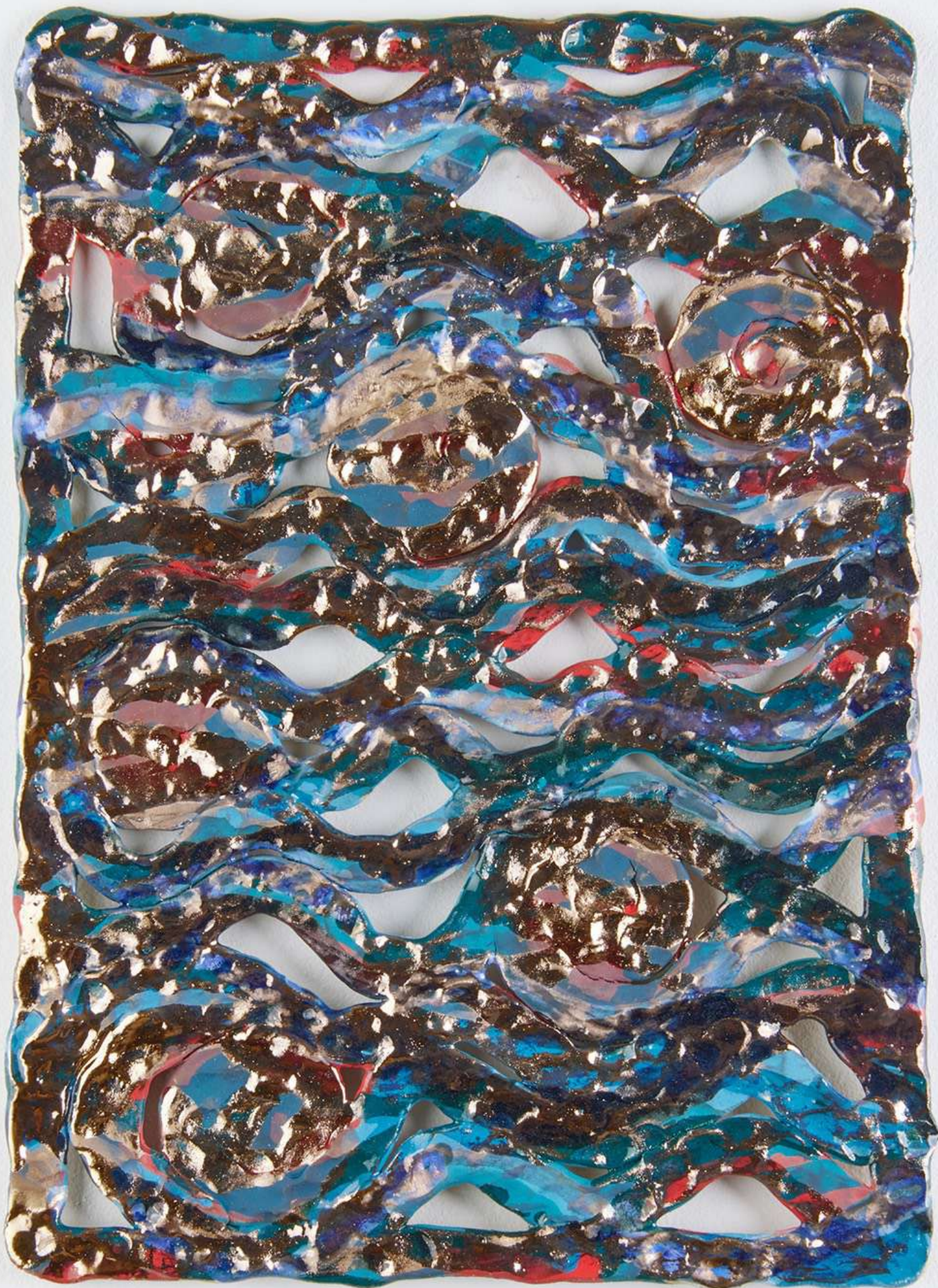


Sun Spiral, 2022

Glazed Ceramic w Gold

15.5 x 23 x 5.5 cm

\$1,500



Sunset, 2022

Glazed Ceramic w Gold

29 x 21 cm

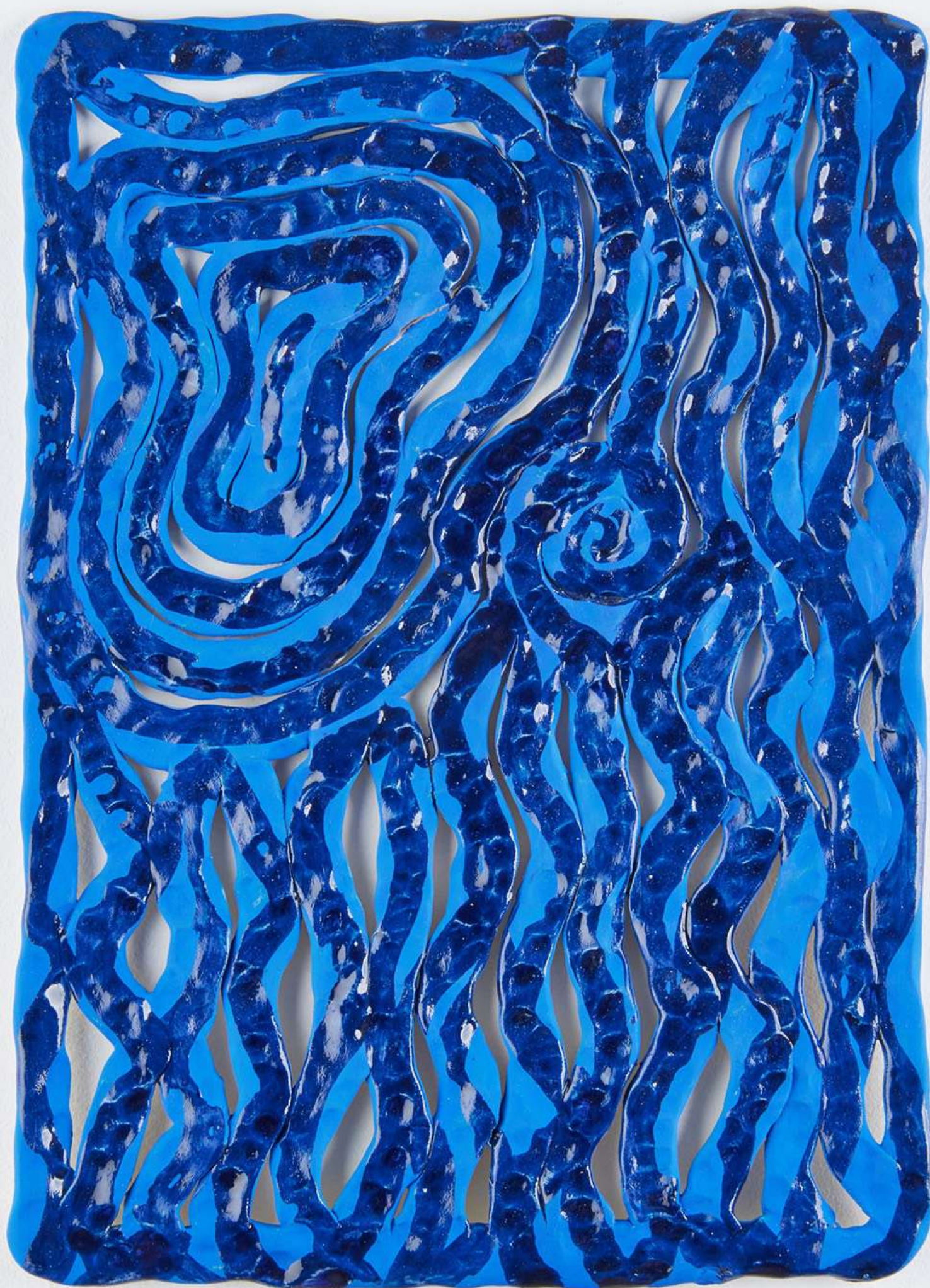
\$1,300



Flow, 2022
Glazed Ceramic
29 x 20 cm
\$1,100



Algae, 2022
Glazed Ceramic
14 x 23.5 x 5.5 cm
\$1,100



Submerged, 2022

Glazed Ceramic

29 x 21 cm

\$1,100



Sand Circles, 2022

Glazed Ceramic

14.5 x 22 x 6 cm

\$900



Shells, 2022
Glazed Ceramic
30 x 21 cm
\$850



Algae Bloom, 2022

Glazed Ceramic

30 x 21 cm

\$800



Jewel Box Clam, 2022

Glazed Ceramic

15 x 18 x 5.5 cm

\$800



Stream, 2022
Glazed Ceramic
29 x 20 cm
\$800



Between The Trees, 2022

Glazed Ceramic

14 x 20 x 5 cm

\$700



Evi O

Evi O (b. 1986 Surabaya, Indonesia) is an award-winning, multi-disciplinary designer and self-taught artist based in Sydney. With a curious eye and mind, she is constantly exploring and observing her surroundings.

Her art practice was initiated by a genuine drive to explore and express human curiosity and ultimately understand and contribute to the world at large. Colour is the cornerstone of Evi O's practice, and her works are reduced, abstracted, and finely balanced colour works. Running a design practise that exposes her to 3D forms, and spatial design brings a unique dimension to her artworks.

In 'Persona', Evi O is investigating the history, evolution and predicted futures of human-centric identity. From the imaginative surface of what made characters and figures, to deeper realms of memory, individuality and presence, the artist is questioning the relevancy, currency and applications of each layer in today's technological-dependant society. If redefinition of the identity – and consequently disconnect of its layers – is unavoidable, will the predicted hereafters be an inner dystopia or a utopia for one self?

The presentation of her works will be an installation of 3D forms that explores the concept of a modern human's identity.





Adoration of the Blue Flower, 2022
Acrylics and mediums on birch structure
55 x 50 x 9 cm
\$5,800





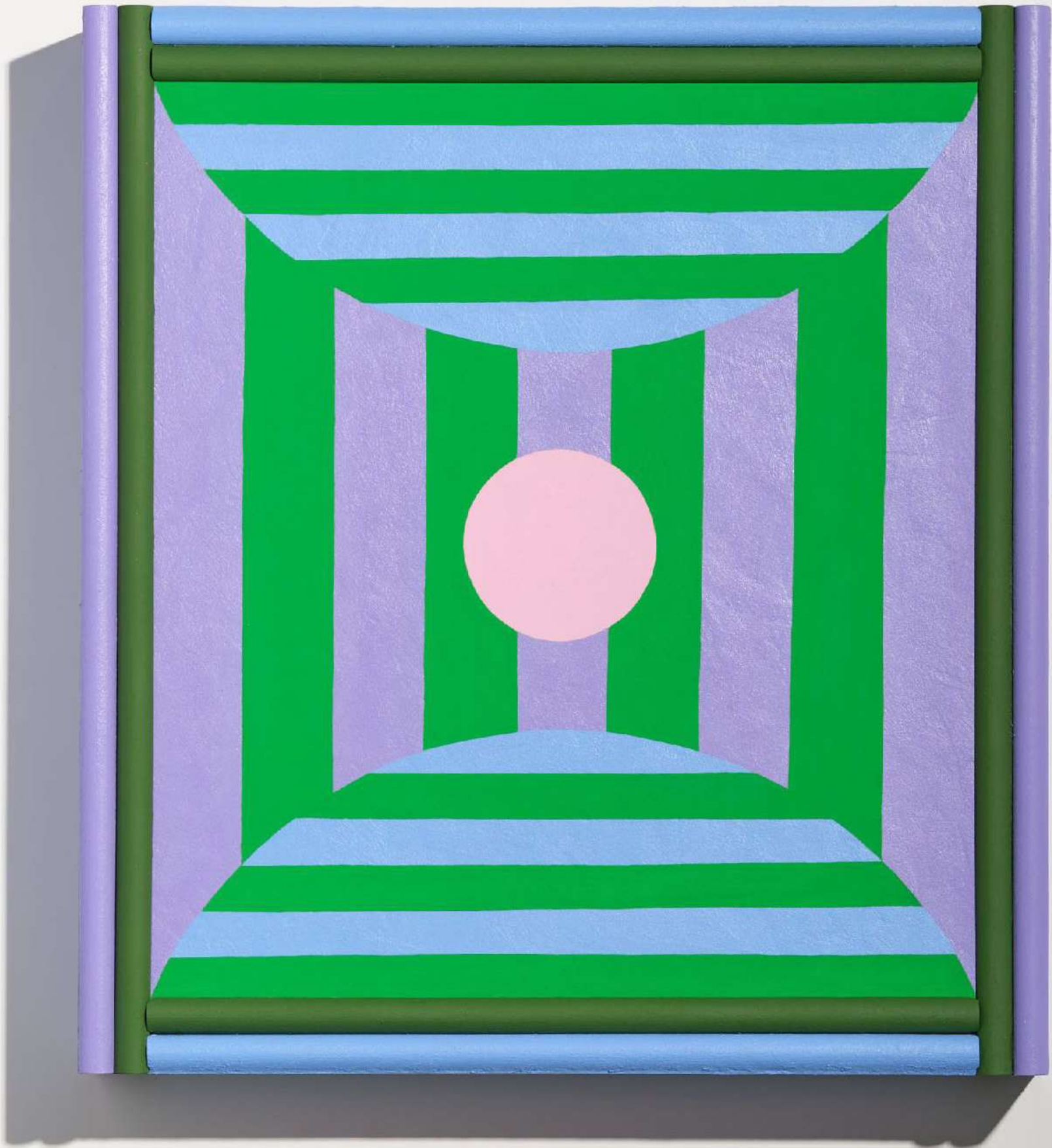
Fantasy Fame, 2022

Acrylics and mediums on birch structure

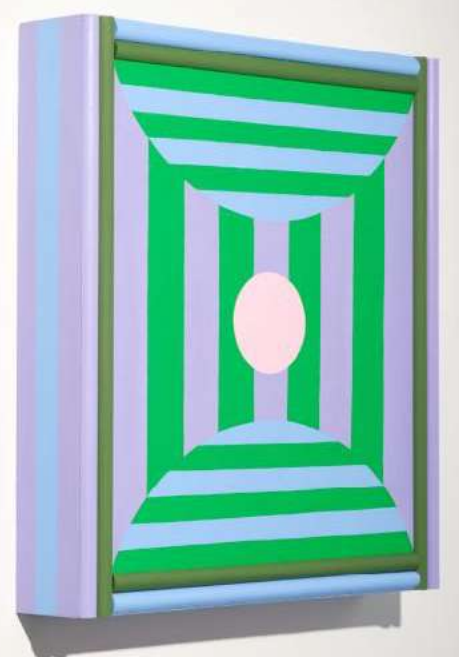
55 x 50 x 9 cm

\$5,800





The Superconscious Self, 2022
Acrylics and mediums on birch structure
55 x 50 x 10 cm
\$5,800





A Full Bodied Peach, 2022

Acrylics and mediums on birch structure

55 x 50 x 9 cm

\$5,800





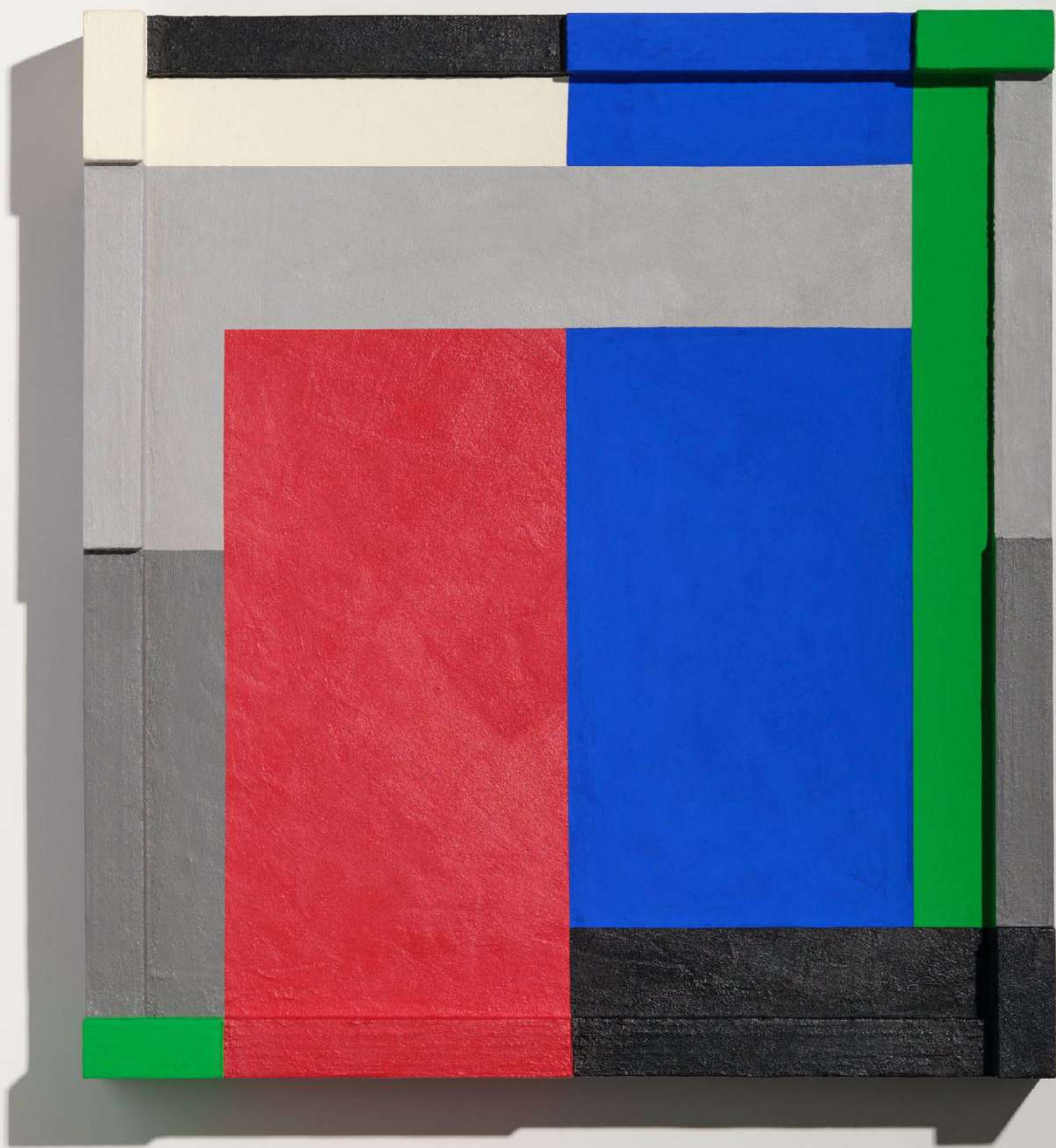
Multi-identifying Petals, 2022

Acrylics and mediums on birch structure

61 x 56 x 9 cm

\$5,800





The Foundation of Selfdom, 2022
Acrylics and mediums on birch structure
55 x 50 x 9 cm
\$5,800





Alphabetical Beliefs, 2022

Acrylics and mediums on birch structure

55 x 50 x 11 cm

\$5,800





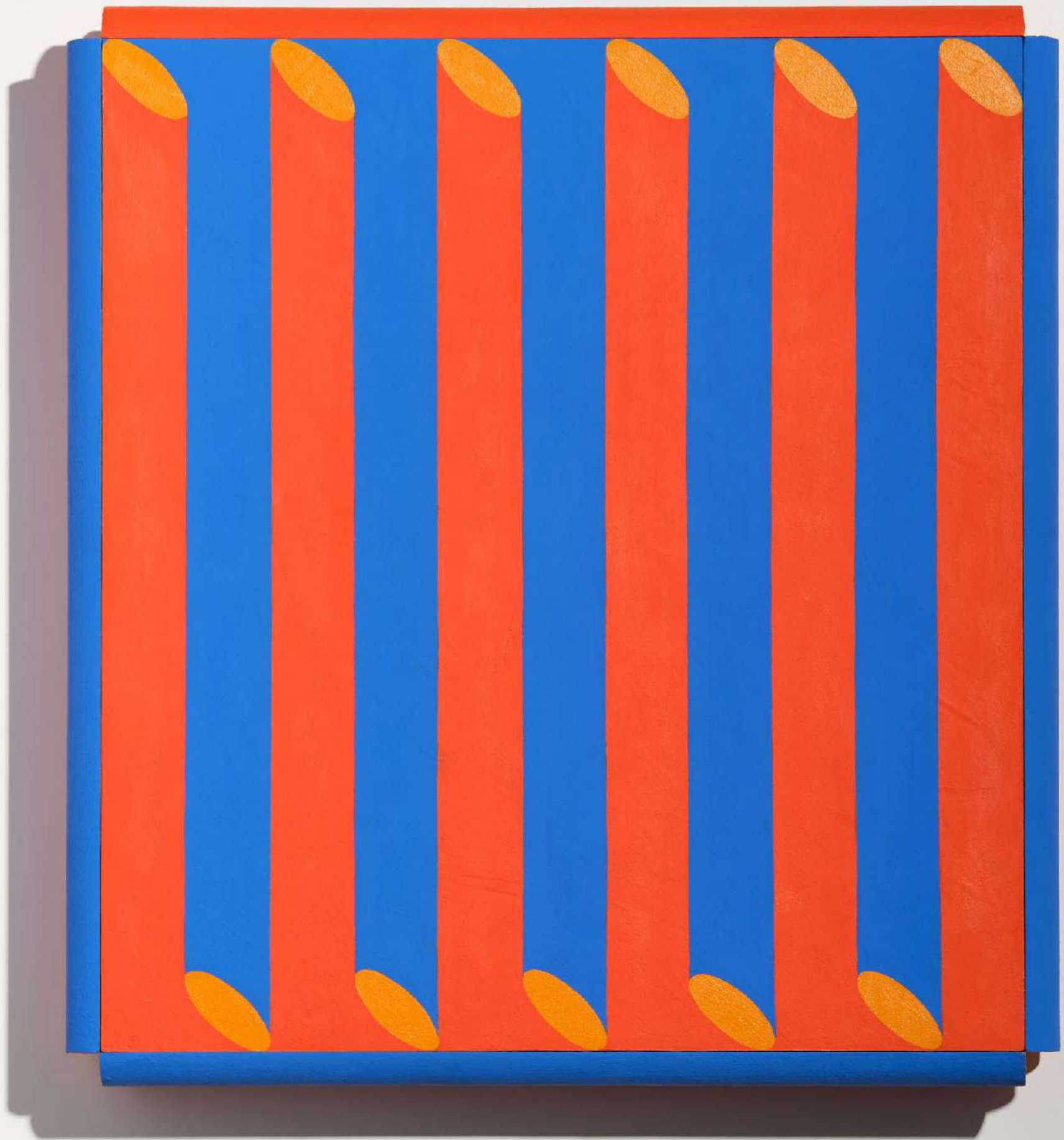
Persona, 2022

Acrylics and mediums on birch structure

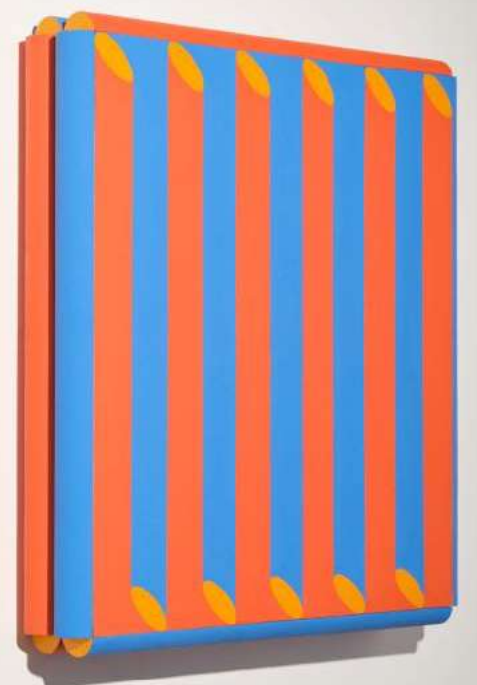
67 x 62 x 9 cm

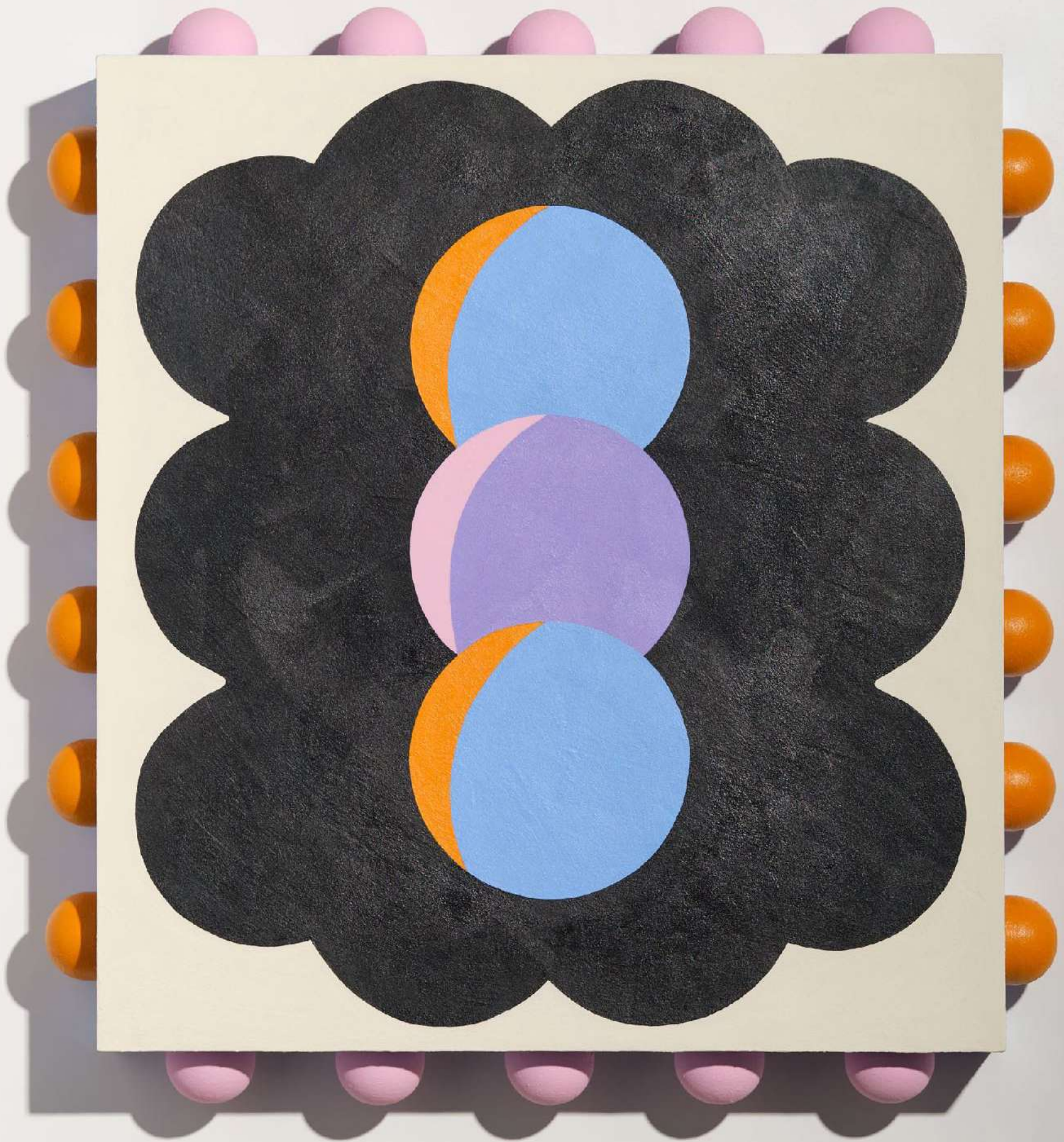
\$5,800





Pleating a Performance, 2022
Acrylics and mediums on birch structure
59 x 54 x 9 cm
\$5,800





Yesterday, Today, Tomorrow, 2022
Acrylics and mediums on birch structure
61 x 56 x 9 cm
\$5,800





Fluid Flowering Frocks, 2022
Acrylics and mediums on birch structure
55 x 50 x 9 cm
\$5,800





Two Sagacious White Birds Solemnise, 2022

Acrylics and mediums on birch structure

55 x 50 x 9 cm

\$5,800





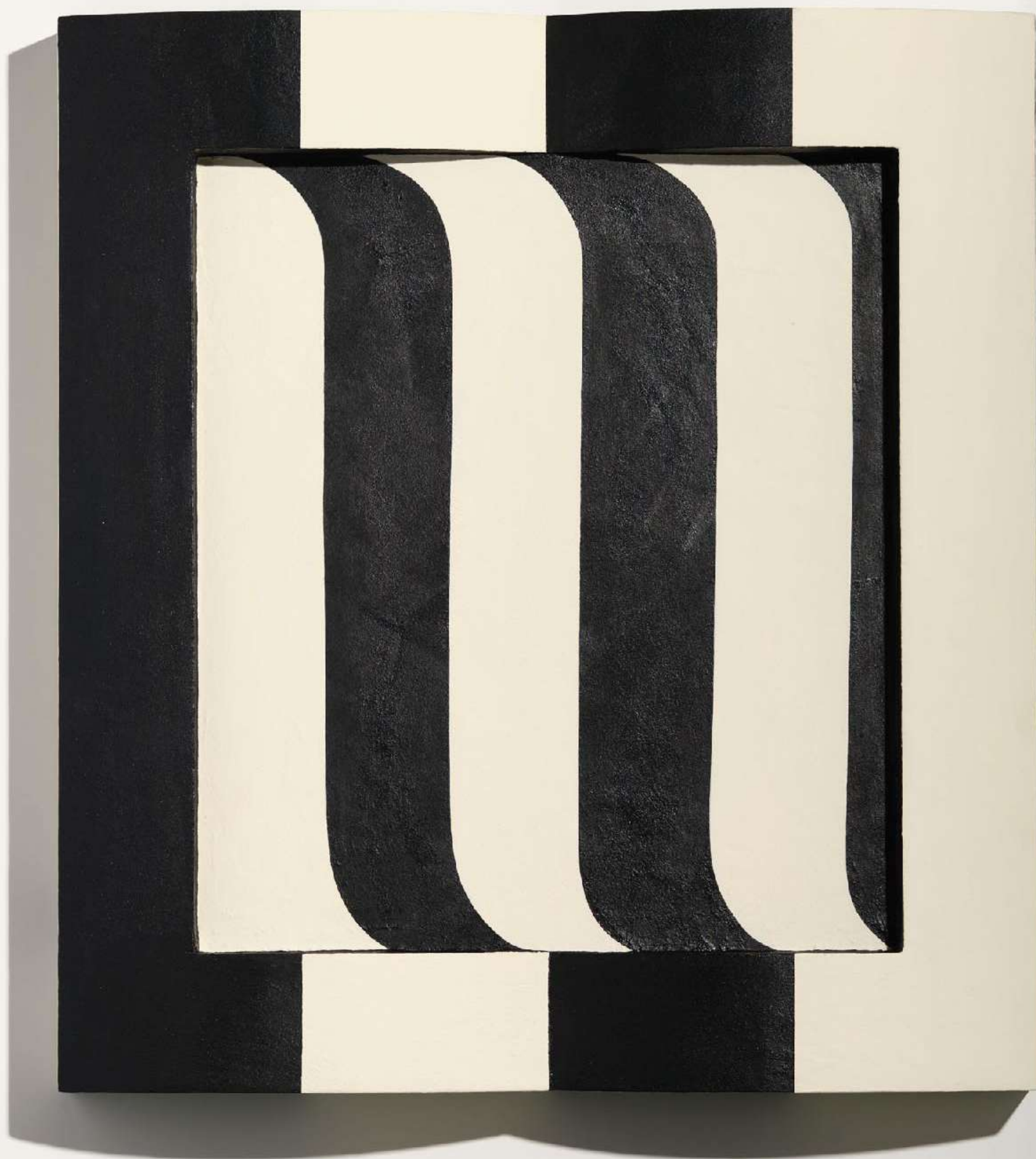
The Caterpillar Rippling the Runway, 2022

Acrylics and mediums on birch structure

67 x 62 x 9 cm

\$5,800





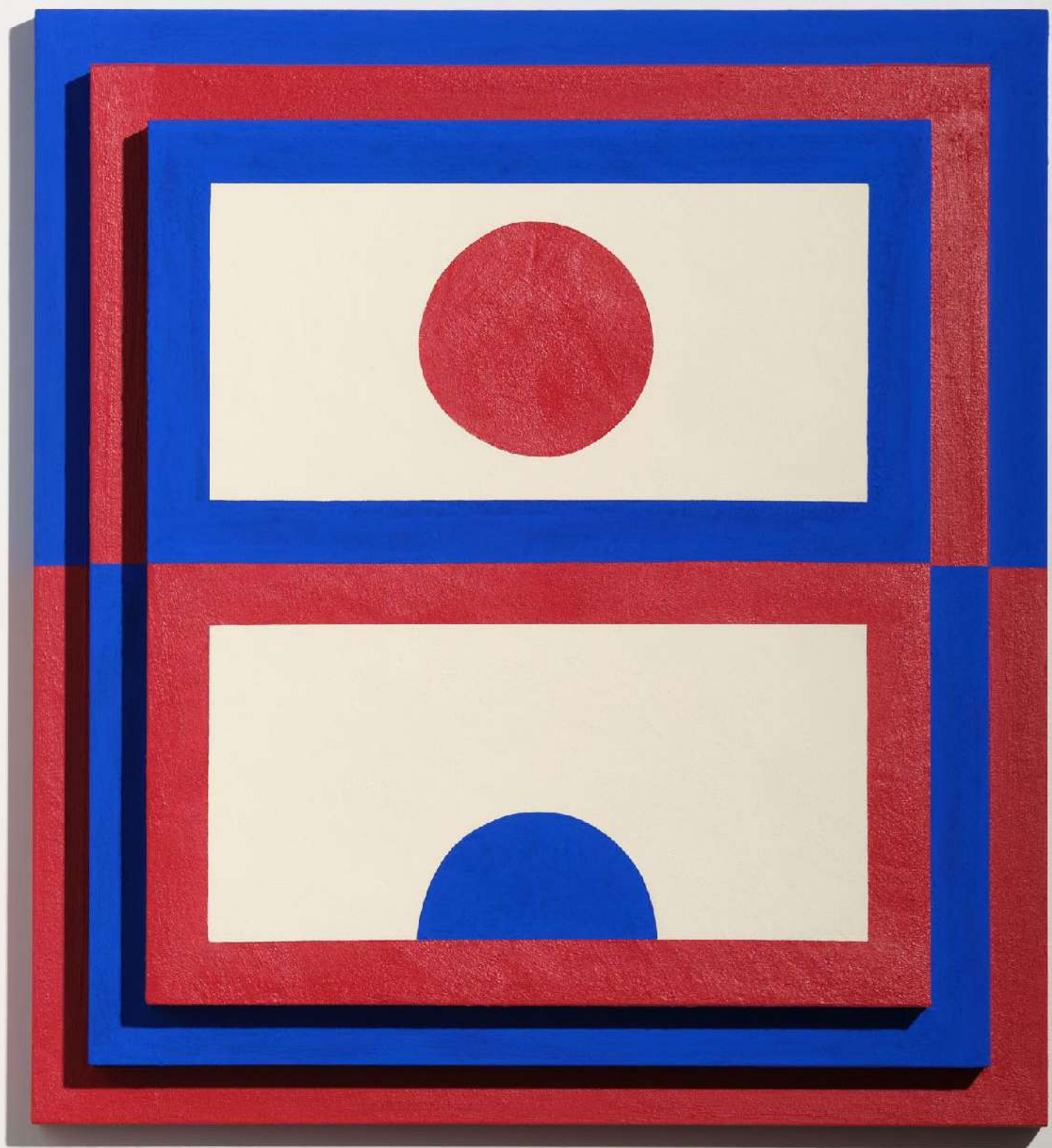
Polarising Psyche, 2022

Acrylics and mediums on birch structure

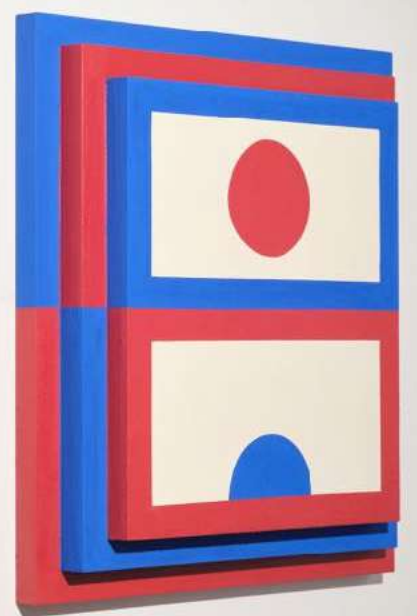
55 x 50 x 9 cm

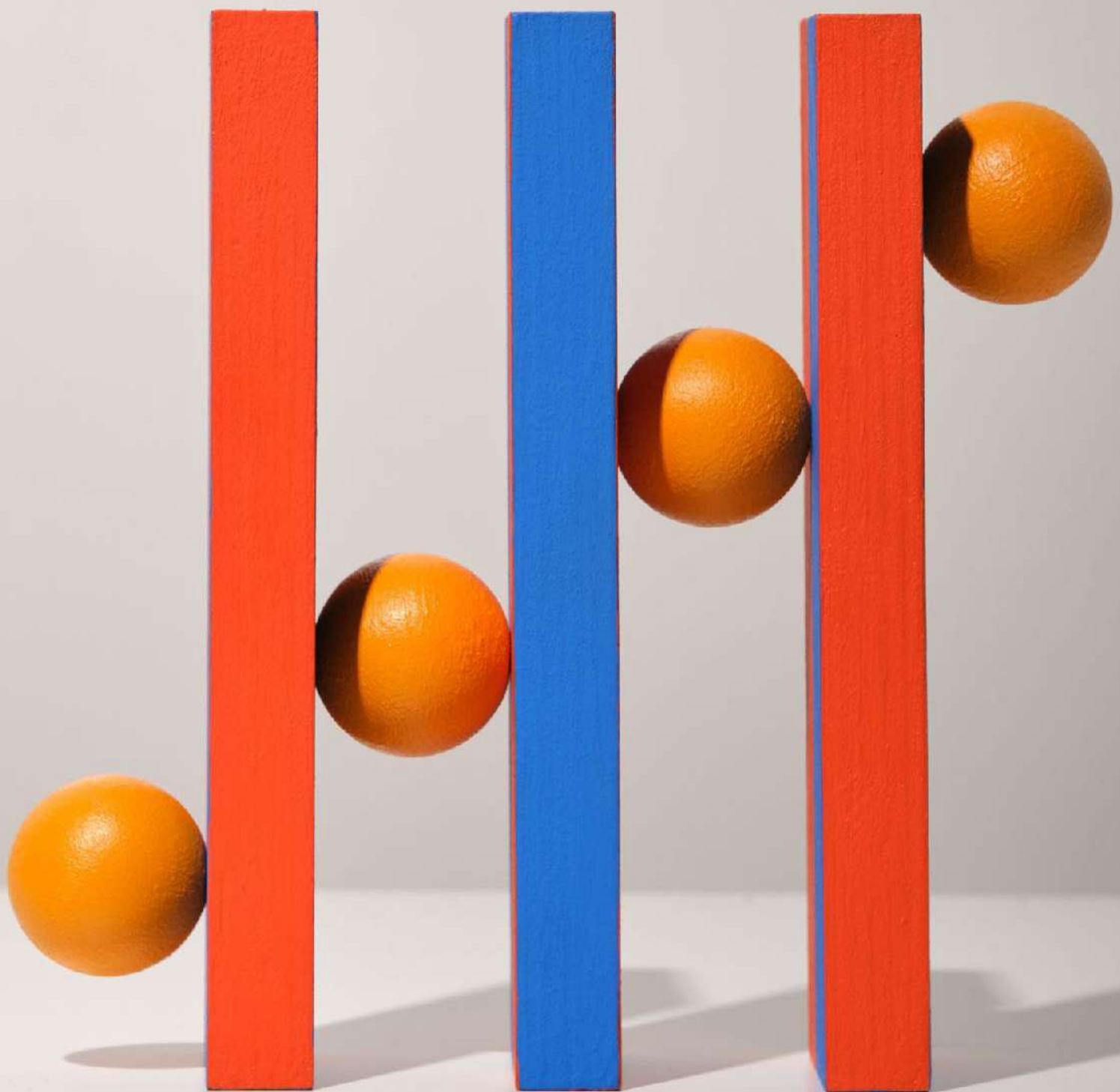
\$5,800





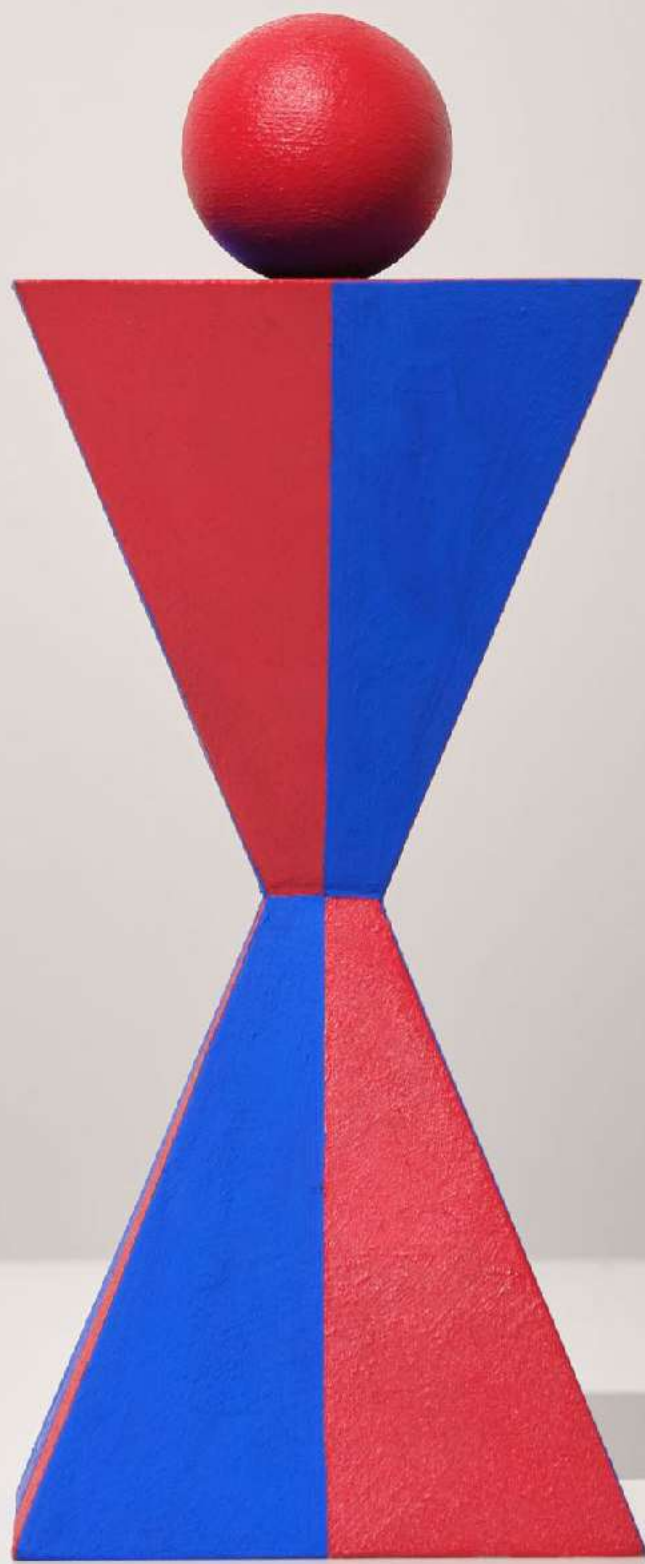
The Transition of Luminaries, 2022
Acrylics and mediums on birch structure
55 x 50 x 9 cm
\$5,800





The Sequencing Psyche, 2022
Acrylics and mediums on birch structure
30 x 32.5 x 10 cm
\$1,600





Self-Persona, 2022

Acrylics and mediums on birch structure

32 x 13 x 13 cm

\$1,200





Construction of an Ego, 2022
Acrylics and mediums on birch structure
30 x 29 x 10 cm
\$1,600





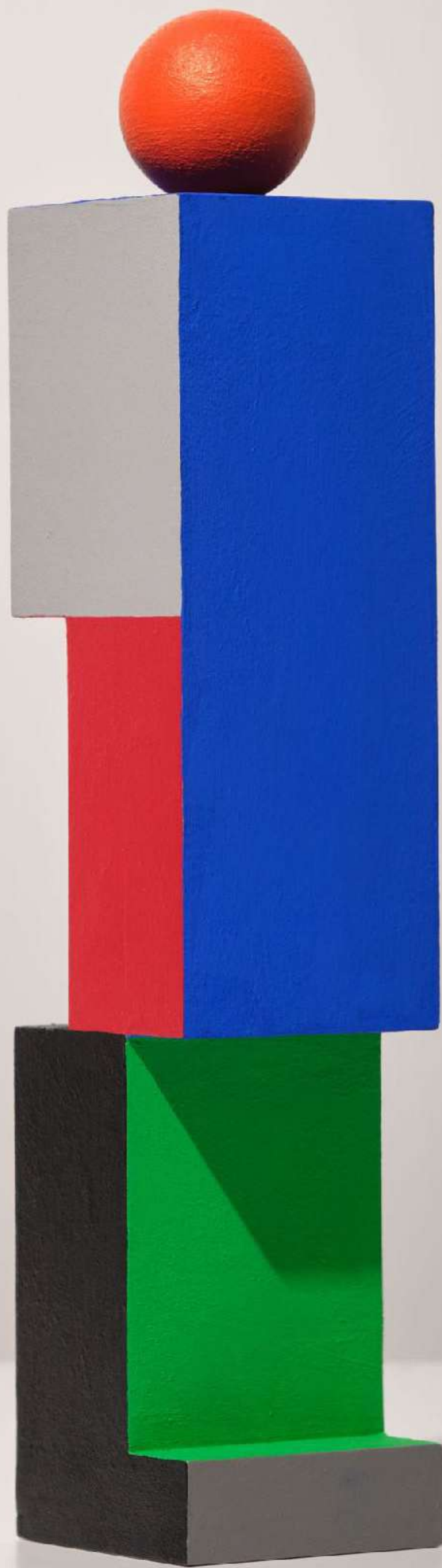
The Monument of Virtual Avatars, 2022

Acrylics and mediums on birch structure

39.5 x 21 x 12 cm

\$1,800





The Column of Self, 2022

Acrylics and mediums on birch structure

45 x 9 x 9 cm

\$1,800



Indivi Sutton

Indivi Sutton (b.2000, New York, USA) lives in Sydney. Currently studying Art History and French at Sydney University, Indivi holds a minor in Visual Art from Sydney College of the Arts. Beginning her education at the Rudolf Steiner School in New York City where she was introduced an enchantment to colour and has been the foundation of a deep desire to explore its interpretation and evocativeness in her painting.

Indivi studied with Paton Miller, an American contemporary painter and studied colour theory and painting at Rhode Island School of Design. The tenor of Indivi's work explores the nuance of emotional interdependence, the relationship between painting and memory.

In this series, Indivi draws on Rudolf Steiner's viewpoint on Goethe's Scientific Writings on nature. Delving into the ideology of Goethe, where he writes of a more compassionate and intimate connection to nature. She explores the interpenetration of our consciousness and the world around us.





But As Though To Time Alone, 2022

Pigment powder on raw linen, Museo aluminium support

200 x 264 cm

\$16,000



Being One or Two, 2022
Pigment powder on raw linen
Diptych, 200 x 160 cm (each)
\$18,000

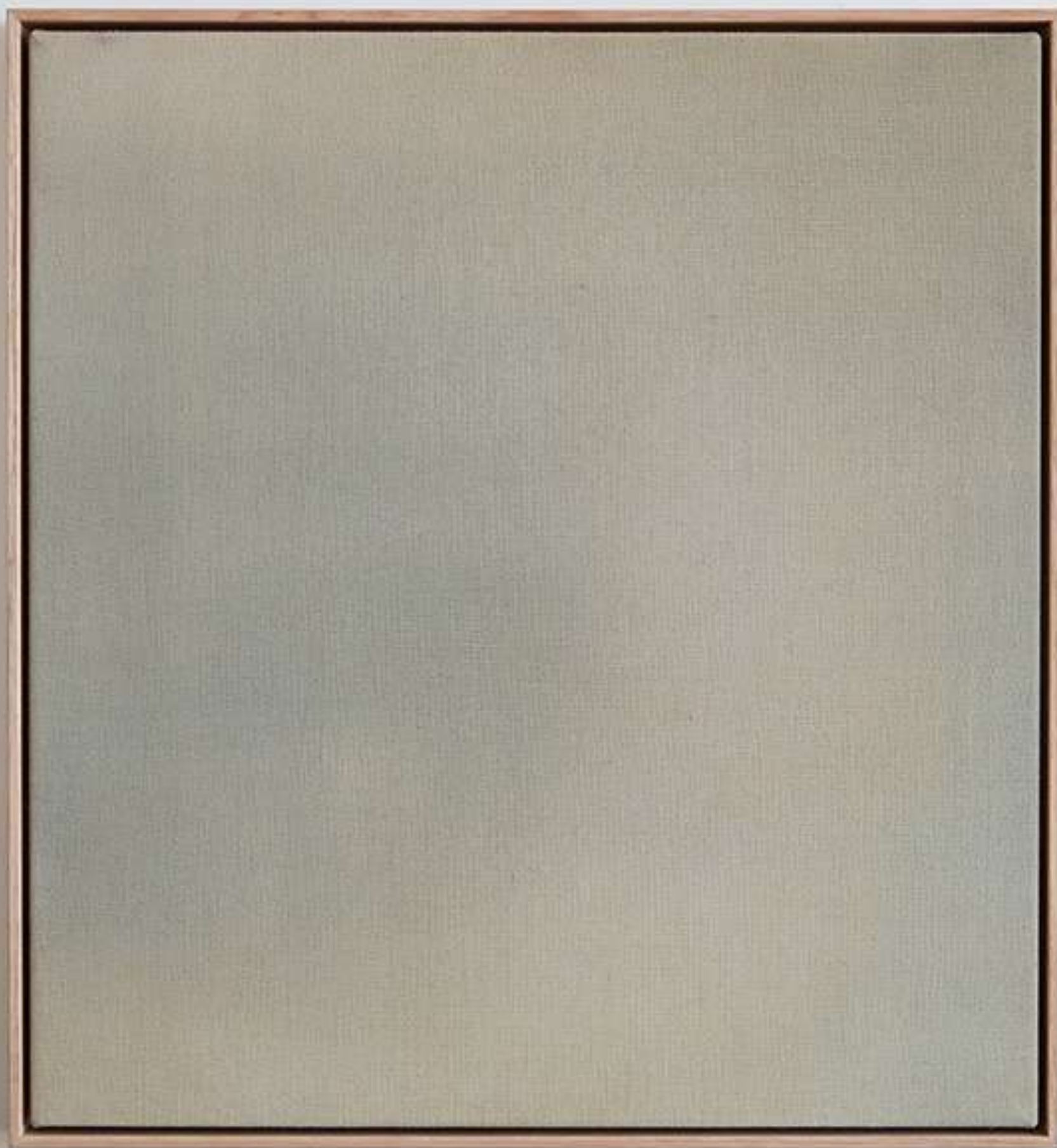


Composition Where Everything Lost Is Found, 2022

Pigment powder on raw linen, Tasmanian oak frame

69.5 x 64.5 cm

\$1,900

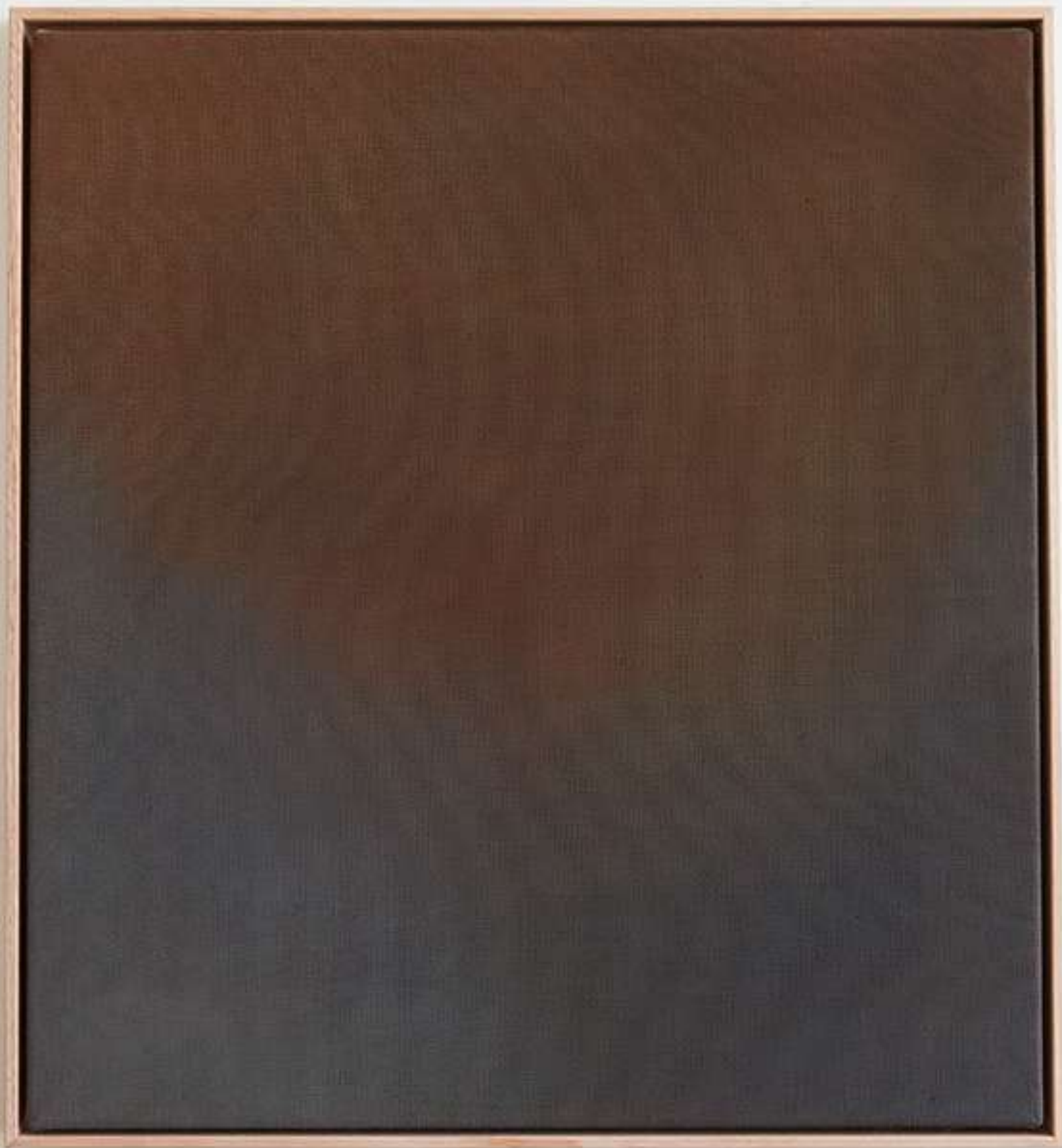


Suddenly Embraced by the Invisible I, 2022

Pigment powder on raw linen, Tasmanian oak frame

69.5 x 64.5 cm

\$1,900

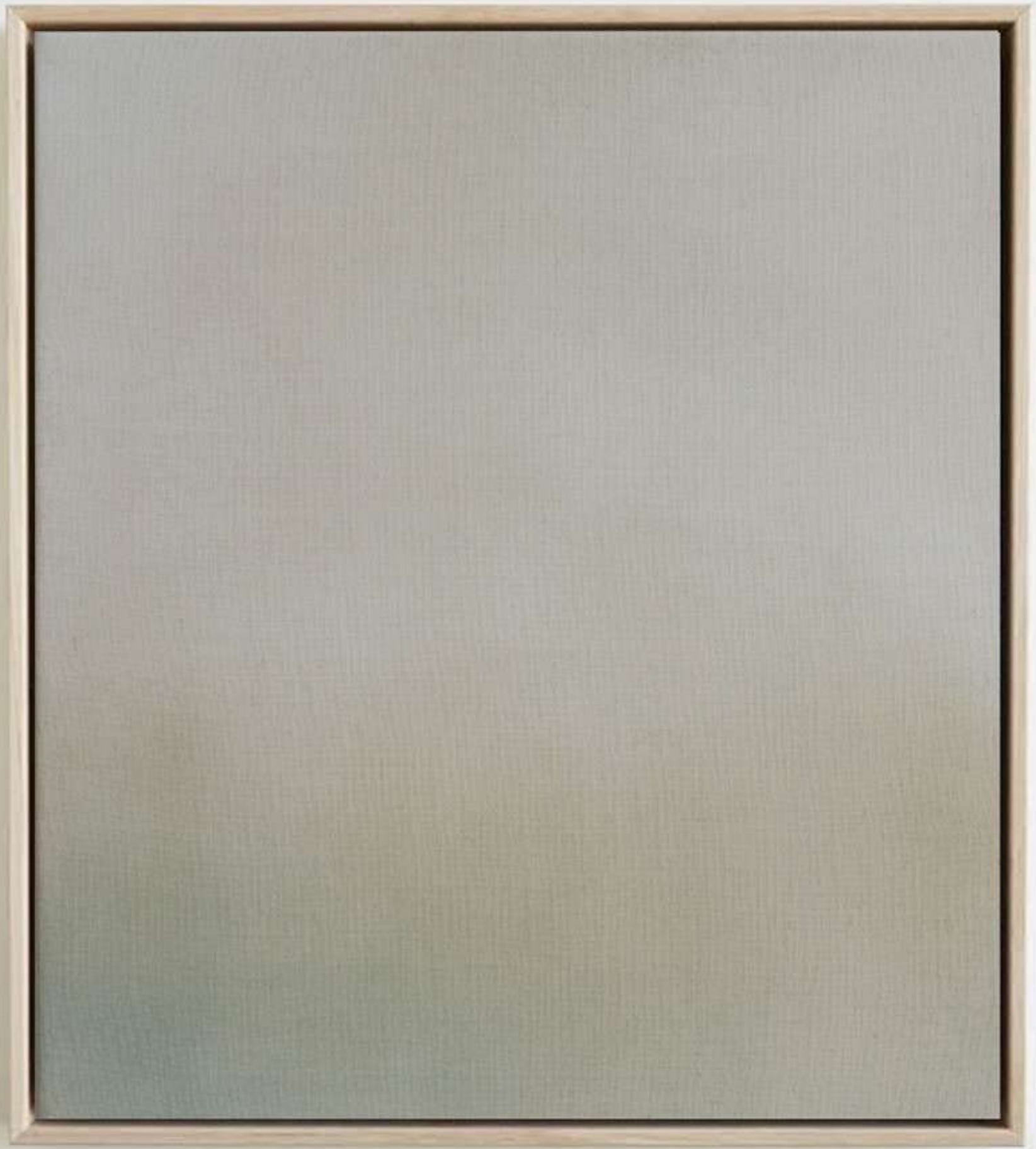


Essence of the Vanishing, 2022

Pigment powder on raw linen, Tasmanian oak frame

69.5 x 64.5 cm

\$1,900

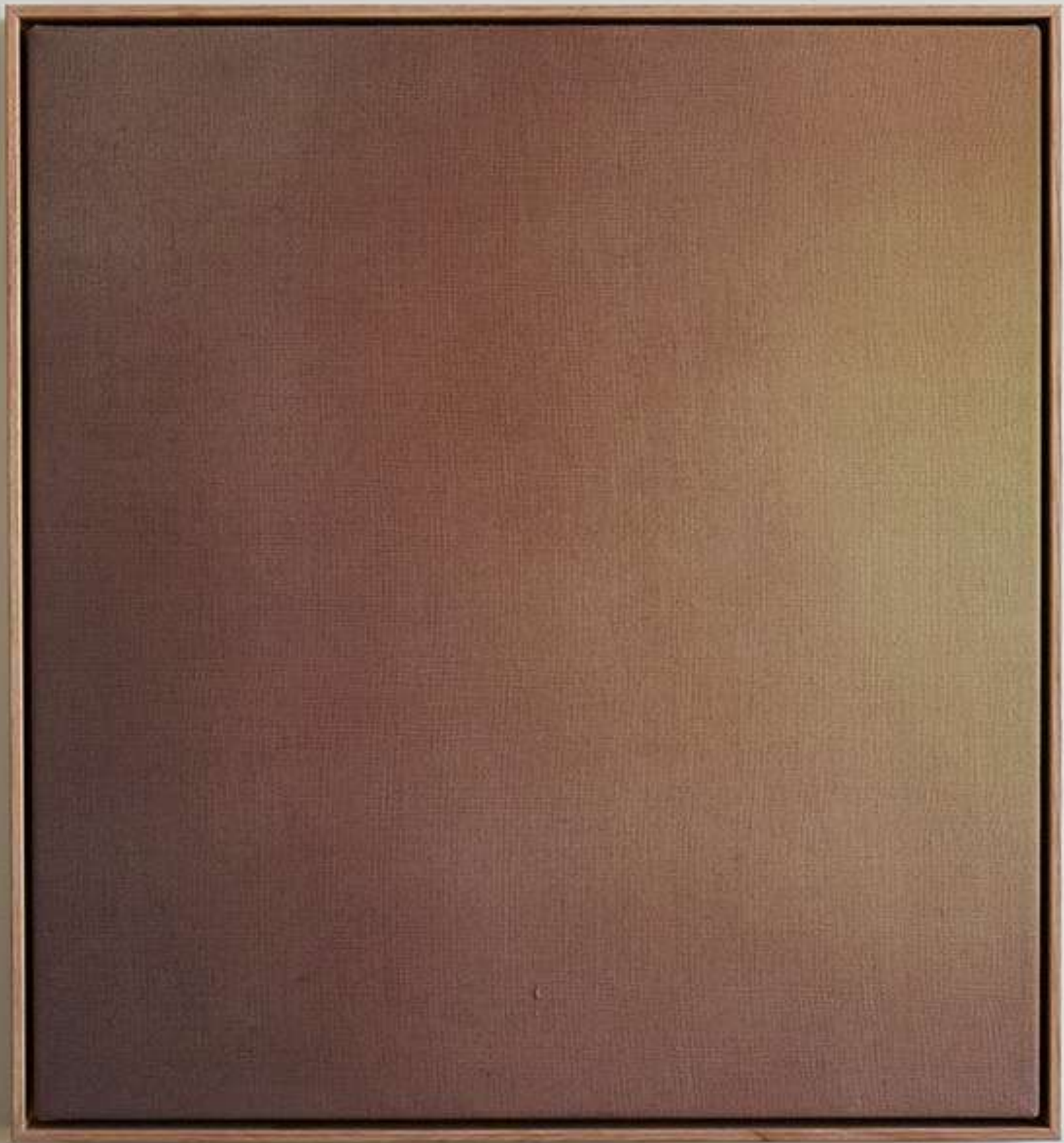


Suddenly Embraced by the Invisible II, 2022

Pigment powder on raw linen, Tasmanian oak frame

69.5 x 64.5 cm

\$1,900



Still At Once, 2022

Pigment powder on raw linen, Tasmanian oak frame

69.5 x 64.5 cm

\$1,900

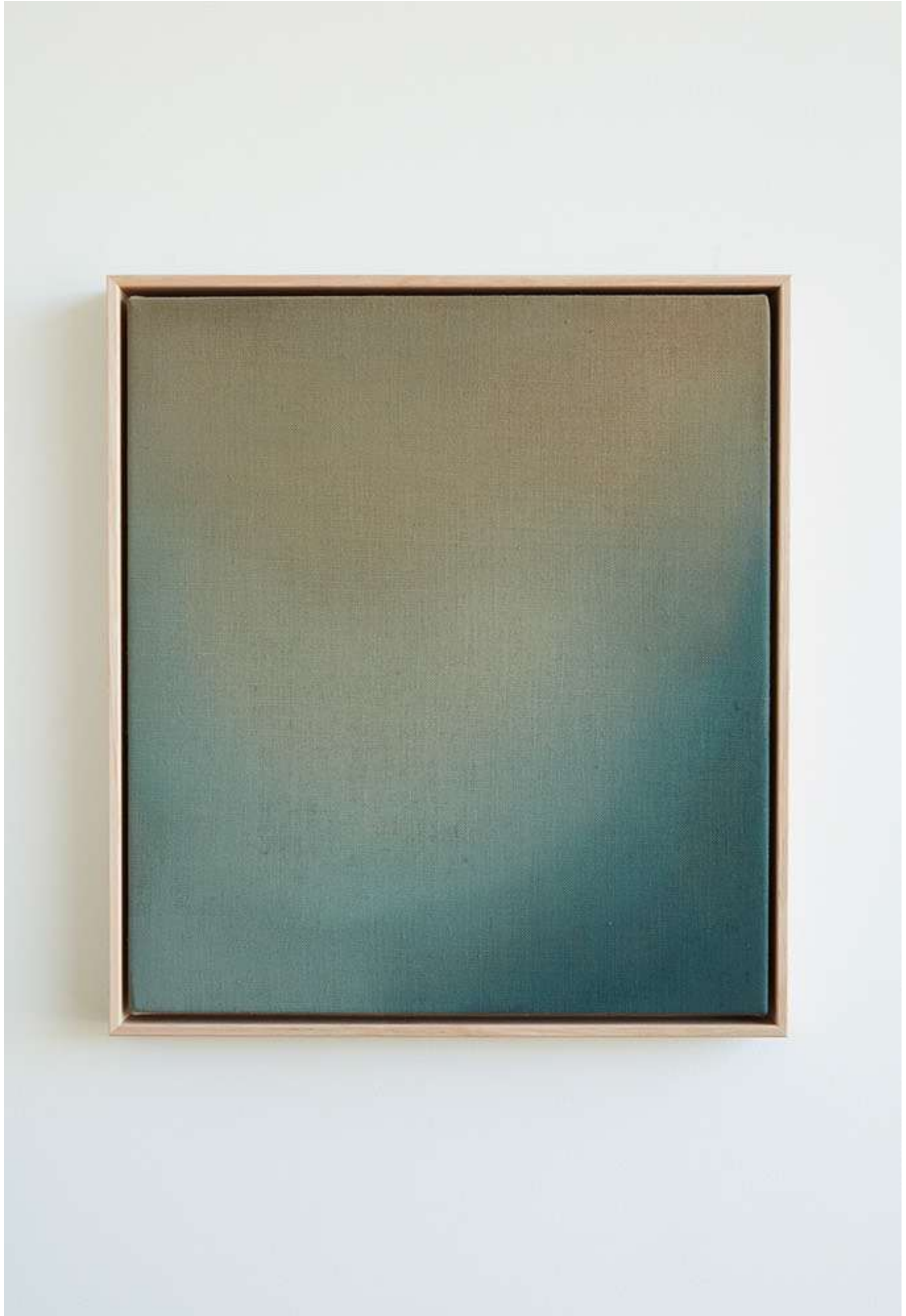


To the Place of Tears, 2022

Pigment powder on raw linen, Tasmanian oak frame

59 x 54 cm

\$1,400

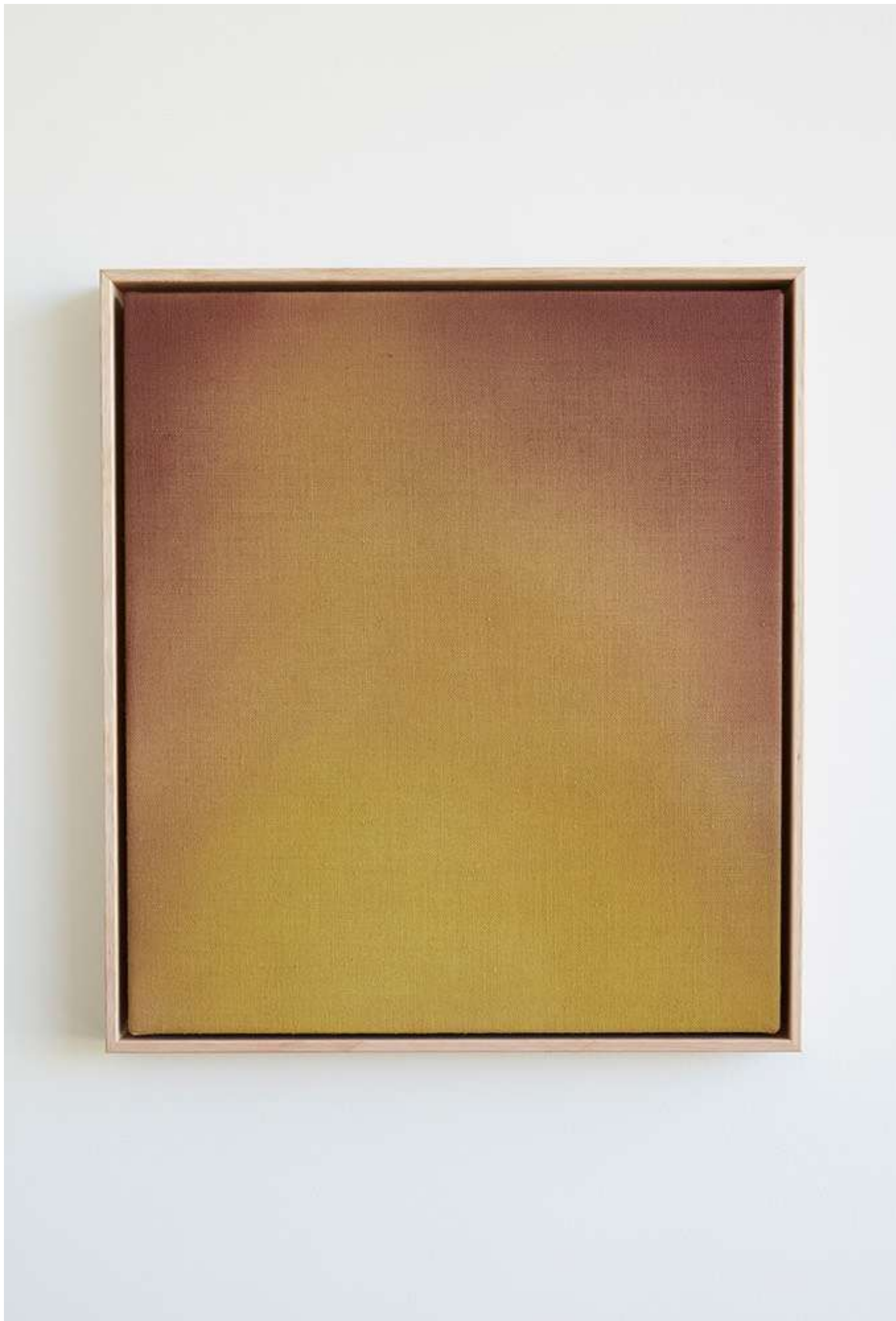


Unfolding Into Being, 2022

Pigment powder on raw linen, Tasmanian oak frame

49 x 44 cm

\$1,100



What Senses Took In, 2022

Pigment powder on raw linen, Tasmanian oak frame

49 x 44 cm

\$1,100



And Then There Is, 2022

Pigment powder on raw linen, Tasmanian oak frame

49 x 44 cm

\$1,100



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37 MACDONALD STREET PADDINGTON NSW

SAINTCLOCHE.COM