

An abstract painting with a textured surface. The background is composed of three main color areas: a dark blue-grey section on the left, a vibrant orange-red section in the center, and a lighter, more muted orange-red section on the right. The brushstrokes are thick and expressive, creating a sense of depth and movement. The text is overlaid on the blue and orange sections.

**ORDINARY**

**INTRICACIES**



# ORDINARY INTRICACIES

14 JULY - 08 AUGUST 2021

WATT SPACE GALLERY

**Ordinary Intricacies** explores the interplay between elemental materials that are worked up to images, objects or vessels that are made intricate through the patterns and dynamics found in natural relationships. The seemingly ordinary becomes exquisite when these elements are employed and manipulated through artistic practice. Often drawn from the everyday and the domestic, functional objects and natural materials combine in the creation of elaborate design and deconstructed form.

**Chris Capper & John Heaney, Ari Chand & Mojgan Habibi, Lezlie Tilley & Sue Jones, and Maddyson Hatton & Brett Piva** exhibit in pairs to examine these material and thematic relationships and how they play out between practitioners who have similar process and concerns.



**COVER IMAGE:** CHRIS CAPPER

*Five Red Flowers - small (detail)*

Oil on canvas

51 x 61cm

Image courtesy of the artist

**IMAGE LEFT:** GALLERY TWO

Ordinary Intricacies, Watt Space Gallery, 2021

Ceramics by Sue Jones



## ORDINARY INTRICACIES

# CHRIS CAPPER

Chris Capper's flower paintings are the antithesis of that traditional genre since in reworking the symbols of Feint, Reyfisch, Latour and Cezanne as Pop metaphors, they reflect the artist's journey and state of mind at the time of their creation.

While the subjects make us note the effects created by tight formal compositions of simple and prosaic elements and flattened geometric patterns, it is the quietude behind them that resonates. The satisfying completeness of these pictures is due to their restricted geometric compositions pushed around the picture plane, their negative spaces and their overworking, a characteristic of Capper's oeuvre.

They are never really complete in Capper's mind as his approach to them changes constantly, reflecting directly his restless mind and his continually evolving fascination with the craft. In this sense they resemble diaries or personal "journeys", and the inclusion of previous lines and paint, traces the development of the paintings and his state.

- Essay extract by Michael Hedger - *Reflective Dialogues*, University Gallery, 2012

**IMAGE:** CHRIS CAPPER

Selection of works, blue, oil on canvas  
Pictured insitu at Watt Space Gallery, 2021





## ORDINARY INTRICACIES

# JOHN HEANEY

*“Everything we imagine is always permeated with our own experience of everyday life and the dreams we once had. It accumulates, adds up over time and spills out unbidden into the work I do, often taking me by surprise.”*

- John Heaney, September 2019.

**IMAGE: JOHN HEANEY**

*Downwards into darkness on extended wings I, II and III,  
Untitled and In a galaxy far far away.*

Stoneware (matte black glaze)

Pictured insitu at Watt Space Gallery, 2021





**IMAGE:** ARI CHAND  
*Juxtarepository (detail)*  
Graphite on watercolour paper  
57 x 76.5cm

## ORDINARY INTRICACIES

# ARI CHAND

Ari Chand is a Newcastle Artist/Illustrator, working in both traditional and digital mediums, examining the contemporary and primacy of drawing to consider material thinking. In 2019 Chand was a Dobell Drawing Prize finalist and in 2020 established the Drawing Educator's Network.

Presented are 6 works of 13-part series, examining the intersection between mythology, iconography, symbology and popular culture in a visual narrative. They incorporate connected issues of humanity with the irony and humour of self-discovery and examine the perpetual stories told across time through the power of figurative practices.

Combining nostalgia and the juxtaposition of art history, popular culture, contemporary reckonings and the artist's satirical humour, these works invite viewers to examine their own sense of reference, recognition – and misrecognition – in aligning their world view through multiple and incorporated signification.





## ORDINARY INTRICACIES

# MOJGAN HABIBI

### GENERAL ASSEMBLY RESOLUTION 217A (2021)

*General Assembly* consists of a number of handmade grey ceramic stoneware plates with white slip; each plate is inscribed with one of the articles of the Universal Declaration of Human Rights (1948). This work asks questions about the significance of inaction of the individual in society.

Plates are mounted on a gallery wall in formation spelling the Persian word for love (Eshgh) and the remaining plates are placed horizontally outlining an exclamation mark. The process of covering a non-porcelain clay object with white slip is a traditional method for making imitation porcelain and in this work, the use of white slip to cover grey clay becomes a metaphor for the unrealised ideals of the Universal Declaration of Human Rights. The choice of clay dinner plates provides a reference to the history of human civilisation and allows the work to be read from different cultural perspectives.

**IMAGE:** MOJGAN HABIBI

*General Assembly Resolution 217A (detail)*

Ceramic (glazed) and graphite

Pictured insitu at Watt Space Gallery, 2021





## ORDINARY INTRICACIES

# LEZLIE TILLEY

*“Art begins when words fall silent...”*

- Lezlie Tilley, June 2021

**IMAGE:** LEZLIE TILLEY

*Dazzle - Green/Pink and Dazzle - Pink/Blue*

Acrylic on canvas, 120 x 120 cm

Pictured insitu at Watt Space Gallery, 2021





## ORDINARY INTRICACIES

# SUE JONES

This exhibition surveys work produced during the last 25 years and represents several investigations concerning the raw materials available to potters.

Refractory clays and simply formulated glazes combine to record impressions of the Australian landscape. Of note in this collection are groups of pots referencing the alps, desert, tropics, forest, and the local bushland. In essence though, the pots are functional, vessels for use.

Included in the survey is Jones' mid-career Master of Fine Arts project which focussed on mud-daubing wasp nests, seen as the most primitive vessel form made from common clay. Jones successfully fired these carefully constructed vessels to 1280°C to more closely inspect their economy of scale, effort, and simplicity of form. In conveying her admiration of these containers for food, Jones references them in porcelain, the ultimate refinement of clay, to emphasize their useful 'space within'.

**IMAGE:** SUE JONES

Selection of ceramic works

Pictured insitu at Watt Space Gallery, 2021





**IMAGE:** BRETT PIVA

*A Brush along The Bidgee*

Natural materials, various

Pictured insitu at Watt Space Gallery, 2021

## ORDINARY INTRICACIES

# BRETT PIVA

## A BRUSH ALONG THE BIDGEE

Travelling the entire length of the Murrumbidgee, stopping where environments dramatically changed, Piva foraged materials with which to share the river's diverse and ever-changing landscape.

Snow Gum leaves and stems from the Snowy Mountains, Borer marked Red Gum branches along the Hay Plains, and Cambungi and Reeds from the Eastern Riverina regions are just a few natural elements employed to create these intricately formed brushes. Forging a close bond between materials from different environments served pivotal reflections of the month long residency and journey Piva undertook in June 2021.

The accompanying work on glass delivers an insight into one of the Murrumbidgee's furthest regions in far west NSW, a section of the river where water can be either rushed down stream to the Murray or locked in weirs several times a year. The large ancient river red gums, soon to fall and lie wasted by the bank being taken from under it, is a common sight due to this questionable environmental practice.



## ORDINARY INTRICACIES

# MADDYSON HATTON

### MECHANICAL OBTVERSE (THE OBSERVED FACES THE MACHINE)

This work is an exploration of the spectatorial, seeing a departure from the silently observed to the observed blatantly staring. The mechanism's viability is hindered by the multiple for it cannot work without unity. In this state it is caught in its own administrative quandary; it is not the onlooker but the overseen.

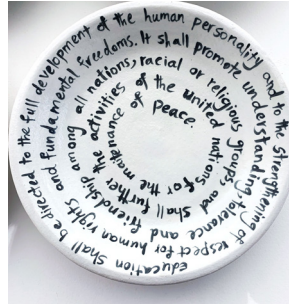
**IMAGE: MADDYSON HATTON**

*Mechanical obverse (The observed faces the machine)*  
Southern ice porcelain, digital prints from blind drawing  
Pictured insitu at Watt Space Gallery, 2021

**BACK COVER IMAGE: MOJGAN HABIBI**

*General Assembly Resolution 217A (detail)*  
Ceramic (glazed) and graphite  
Pictured insitu at Watt Space Gallery, 2021





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