



This catalogue accompanies  
the exhibition  
*slowsound, timestrange*  
new work by Leslie Matthews

5 – 28 May 2016  
Courtesy of the Artist, Sydney  
[www.courtesyoftheartist.com.au](http://www.courtesyoftheartist.com.au)

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[www.lesliematthews.com.au](http://www.lesliematthews.com.au)

Courtesy of  
the Artist



Brooches, 2015, sterling silver, sterling silver blackened, polyurethane resin, 50 x 50 x 20 mm



Neckpiece (detail), 2015, sterling silver, silk cord, 400 x 150 x 20 mm



Brooches, 2016, porcelain, sterling silver blackened, 90 x 60 x 15 mm (average)

Cover image: Neckpieces (detail), 2016, sterling silver blackened, sterling silver, silk cord, 400 x 160 x 10 mm



*slowsound, timestrange*  
new work by Leslie Matthews

One pale as yonder wan and horned moon,  
With lips of lurid blue,  
The other glowing like the vital morn,  
When throned on ocean's wave  
It breathes over the world:  
Yet both so passing strange and wonderful!

Percy Bysshe Shelley  
*The Daemon of the World*, 1815



Brooches, 2016, porcelain, sterling silver blackened, 80 x 70 x 14 mm

## slowsound, timestrange

There is an inexplicable curious feeling that occurs when visualising contrasting elements in an object, an image or a form. Delving into my world of thoughts, I'm captivated by this sensation, it pulls me in, contemplating the notion of opposites. This dichotomy of elements recurs again and again. I choose to be guided by these emotive feelings, intuitive and unspoken. Challenging ideas rise to the surface, intangible concepts that encompass abstraction and impermanence, light and shadow, fragility and strength whilst not strictly binary inform the process.

Sketches in my journal explore the lines and textures of my thoughts. The weight of the ink marks, contrasting pencil lines, translucent and solid colours. These are the beginnings of the objects to be transformed into wearable pieces. I'm drawn to the imperfections, the diverging patterns of organic imagery, a constant reference point, the randomness naturally occurring, a reminder of the brilliance and the beauty and the decay of our surrounds.

When making, I often imprint a delicate woven cloth to create textured lines on the surface of the silver. This impression in the metal gives a random drawing quality, a trace of the fabric of the everyday. The soft white finish on the silver, produced by brushing pumice powder, leaving a pale pearlescent glow, is in contrast to the deep blue-black lustrous patina surface. Each opposing and complementing.

Whilst creating this series I have explored across disciplines, experimenting in mixed media such as porcelain clay and polyurethane resin, countering and contrasting with sterling silver. Ideas of colour, texture and materiality within various organic forms, along with references to their transient, ever changing nature, have all informed this body of work for *slowsound, timestrange*.

Leslie Matthews  
April 2016



Neckpiece (detail), 2016, sterling silver, silk cord, 450 x 160 x 20 mm



Brooches, 2016, sterling silver blackened, sterling silver, 60 x 60 x 16 mm