

05.06.2022  
– 17.07.2022

ORGANISED BY LIAM BENSON (PROJECT FACILITATOR & CURATOR NSW), SEINILEVA HUAKAU (PROJECT FACILITATOR QLD), KIRI MORCOMBE (PRODUCER), MARINA ROBINS (PROJECT CO-FACILITATOR NSW)

*Love Letters* is an exhibition of collaborative work developed through a letter exchange project that has connected artists living in regional QLD, and both regional and metropolitan NSW. Collaborating through letters was a response to border closures, social isolation and the loneliness experienced during Covid restrictions.

“Life’s tough, and it does get lonely sometimes. Having someone to talk to is so valuable. When people were in a dark place, they could anticipate and come home to a handmade gift. The beauty of each letter is that you get to sit with it. Unlike a text message, you see the intent through the way people phrase things and their physical handwriting. You’re holding someone’s thoughts in your hands.”

- Seinileva Huakau

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*Love Letters installation*

Artwork and letters by:

Gail Barclay, Sharon Johnston, Hilin & Heifa Kazemi, Merle Ketley, Floura Khosh Kish, Rachel Koster, Ginette Morato, Sandy Newton, Marina Robins, Lesley-Anne Sapsford, Helen Webb & Susan Ling Young

Letters, postcards and artwork, ribbon, pins, clips

Sizes variable

Installed by Gail Barclay, Ginette Morato, Marina Robins and Liam Benson

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Lesley-Anne Sapsford and Sandy Newton

*Memory of Place, 2022*

eucalypt dye and imprinting on turmeric dye, rust imprinting on cotton,  
120 x 120cm

Lesley-Anne Sapsford and Sandy Newton

*Memory of Leaves, 2022*

eucalypt dye and imprinting on cotton  
125 x 125cm

From the very first art pieces we exchanged, Sandy and I discovered common interests which included a love of the quiet and gentle aspects of nature. It made sense to create a collaborative vessel that reflects that appreciation. Using a combination of eucalypt leaves from both our locales allowed us to embed the memory of leaves and sense of both places onto the fabrics.

Cotton is a more practical fabric often times than silk or wool but the application of soy to the fabric can help deepen some colours. There are both direct and imprints of leaves, under and over dyeing with eucalypt. The yellow fabric was firstly dyed with turmeric and lastly imprinted with rust from wrought-iron.

Dyeing with natural plants tends to be more fugitive than chemicals, just as memories change or fade with time. New stories can easily be added to the

fabric from the environment, at very little cost to ourselves (time, mostly) and the environment itself. (take leaves from the ground, compost them and water plants with dye water)

3

Collective Installation (clockwise from top left)

Seinileva Huakau

*Hat and feather hat band, 2022*

Hilin Kazemi and Heifa Kazemi

*Termeh gift to Seini*

Marina Robins

*Vessel of light, 2021*

glass, textile, glue and wax

15 x 20cm

In our correspondence Rachel asked me about my purpose. I told her that I thought one of my purposes was to create, and she was also keen to find out about my tastes in music. Often my favourite piece of music is the one I am learning at the time I'm asked. Bundling up one of my favourite songs "Keep the Light on" and creating for fun, giving items a new use, I've created a vessel of light.

Ginette Morato

*TO HAVE AND TO HOLD, 2022*

Embroidered cloth: fabric, beads, findings, thread, and word maze

35cm x 55cm

Marina Robins

*Holding Life, 2021*

Synthetic textiles

30 x 70cm

Vessels encompass so many things, I was thinking about life when I designed this fun shape inspired by our blood vessels.

Kiri Morcombe

*The deep listening vessel, 2022*

Woven two corner basket, repurposed white poly strapping tape

Made while distanced listening, tuning in to ADORNED sessions, this vessel is full of laughter, tears, sharing, deep sorrow, crippling doubt, achievements, joy, circling support, unconditional love, solutions and creativity. This basket

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formed while listening deeply, intently, through busy hands and fiddling, muscle memory, unintentional outcome. It's unfinished... open ended, to signify that these relationships go beyond this project, they are interconnected, cyclic, there is no end. This weaving technique has been trustingly shared with me through Pacific and Maori Aunties' hands.

Marina Robins

*The ocean in a bag, 2022*

Textile and seaweed

26 x 45cm, 20 x 30cm

Rachel's said "I like to make something of nothing in one of her letters. This is what I have attempted to do, Create the feel of an ocean. Possibly where life began 3.5 billion years ago. The world holds the ocean and the ocean is the vessel for ships, for mammals and fish and lots of other creatures both living and non-living. Made from an empty bag, shells that were once the home of molluscs, and bits of textiles left over from another life, combined to make an abstract representation of the ocean.

Marina Robins

*Holding Memories, 2022*

Synthetic textiles

25 x 65cm

A woven vessel using left over material from a previous project and this material wrapped around part of a dress loved and worn by my granddaughter.

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Rachel Koster and Marina Robins

*A case for Music, 2022*

Metal, paper, plastic and glue, QR code and audio file

Installation dimensionns variable

Song: 3min 29sec

Throughout the correspondence between Rachael and Marina, music has been a major feature. Music speaks to us, from us, and through us. Songs are the vessel and have special meanings. Listening to a specific song can take us places. In a case for music we share our memories and feelings with you the audience,

You are invited to take a paper heart, share with us a song that has a special meaning for you, and attach it to the wire keyboard using the peg provided. The song "Don't wake me up" music and lyrics by Marina and Rachel, was based on the concept of freedom.

QR code to accompany Rachel Koster and Marina Robins  
*A case for Music, 2022:*



5

Floura Khosh Kish

*Feathers of Freedom* (پره‌های آزادی)

2022

Second hand paper, wire, hibiscus branches, hot glue, sequins, eucalyptus twig, digital print

✍ Feathers hold memories

✍ Feathers witness histories



From old time to now,

From above the sky to down to earth

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Ginette Morato

*Trilogy, 2022*

Hanging cylindrical installation: linen, fabric, thread

80 x 150cm

This installation speaks to the connection formed between three artists as part of the *Love Letters* project. Each residing on different parts of this land, through correspondence, a special connection formed bringing forth three diverse histories and personal narratives.

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Ginette Morato

*Receptacles, 2022*

Three panel installation: linen, fabric, thread

150 x 300cm

Vessels hold all manner of things; liquid, gas or solid but how much thought

is actually given to the intangible? Must we live in a time where the concept of tangibility prevails?

Largely collaged using linen, fabric, thread and beads, this body of work explore the concepts of connection and interdependence. It weaves together themes of memory, heritage and place and situates them within a contemporary context. Complex yet transient, delicate and fragile are qualities common to both the native bushland and human relationships, and the body of works attempts to depict this very intersection. Embedded within the layers of each vessel are fragments of memory that have been carefully woven together to depict connection. The work has been carefully pieced together and collectively, it offers a snapshot of both a highly personal and complex shared narrative.

Through this work, I acknowledge my own ancestors and pay my respects to the traditional custodians; the Bidjigal people upon whose land I reside and work today

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*Love Letters video*

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Photographed by Marina Robins, Hilin Kazemi and Liam Benson

Edited by Liam Benson

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Gail Barclay

*Curio Box, 2022*

Second hand toys and miscellaneous objects, wooden box and basket

I like collecting, or as I like to call it 'wombling'.

For *Love Letters*, I have created an artwork that is a vessel of exchange.

In the basket are a series of toys and objects of curiosity that I have collected/ wombled.

\*\*\*This artwork is interactive!\*\*\*

Arrange these objects in any way you like within the wooden compartments hanging on the wall. Switch things around, or add to the arrangement which has been left by the previous person. What we choose, and how we arrange them sends a kind of coded message to the next person who views the artwork.

What kind of message will you leave behind?

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Hilin Kazemi and Heifa Kazemi  
*Termeh embroidery - Jamileh Jaberikia*  
*Installation support - Jamileh Sepehrara*  
*Nowruz Haft-sin and Termeh, 2022*

Nowruz ( نوروز ) is the Persian-language term for the day of the Iranian New Year, also known as the Persian New Year.

Haft-sin ( هفت‌سین ) is an arrangement of seven symbolic items traditionally displayed at Nowruz. The seven items each start with the letter "س" (pronounced as "seen", the 15th letter in the Persian Alphabet). "Haft" ( هفت ) is Persian for "seven".

The seven primary items of Haft-sin:

Sabzeh ( سبزه ) Sprouting wheat - the symbol of rebirth and growth  
Samanu ( سمنو ) Wheat germ sweet pudding - the symbol of power and strength  
Senjed ( سنجد ) Olives - the symbol of love  
Serkeh ( سرکه ) Vinegar - the symbol of patience  
Seeb ( سیب ) Apple - the symbol of beauty  
Seer ( سیر ) Garlic - the symbol of health and medicine  
Somāq ( سماق ) Sumac - the symbol of sunrise

Termeh ( ترمه ) is a type of Iranian handwoven cloth. Termeh made in the city of Yazd is renowned as the most beautiful and famous in the world.

Weaving termeh requires a good wool with long fibres. Termeh is woven by an expert weaver with the assistance of a worker called a Goushvareh-kesh. Weaving termeh is a sensitive, careful, and time-consuming process; a good weaver can produce only 25 to 30 centimetres (10 to 12 in) in a day.

The beaded embroidery on the termeh, was made by Heifa Kazemi and Jamileh Jaberikia (Hilin and Heifa's Mother)

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Marina Robins

*Sharing, 2022*

Paper and wood, plastic, glue and synthetic polymer paint

The inside of this vessel has been decorated as the inside of an envelope. A vessel for holding recipes. As Rachel and I have been sharing correspondence, she told me of a time before internet and emails when she was writing to a friend and that they would write on anything. I share those memories with her and there was a time I would do the same, I would send recipes and artwork to my friends. I hope that people will be happy to look for a recipe that takes their fancy and take it or a photo of it. There are more recipes to be found by using the QR code on the object.

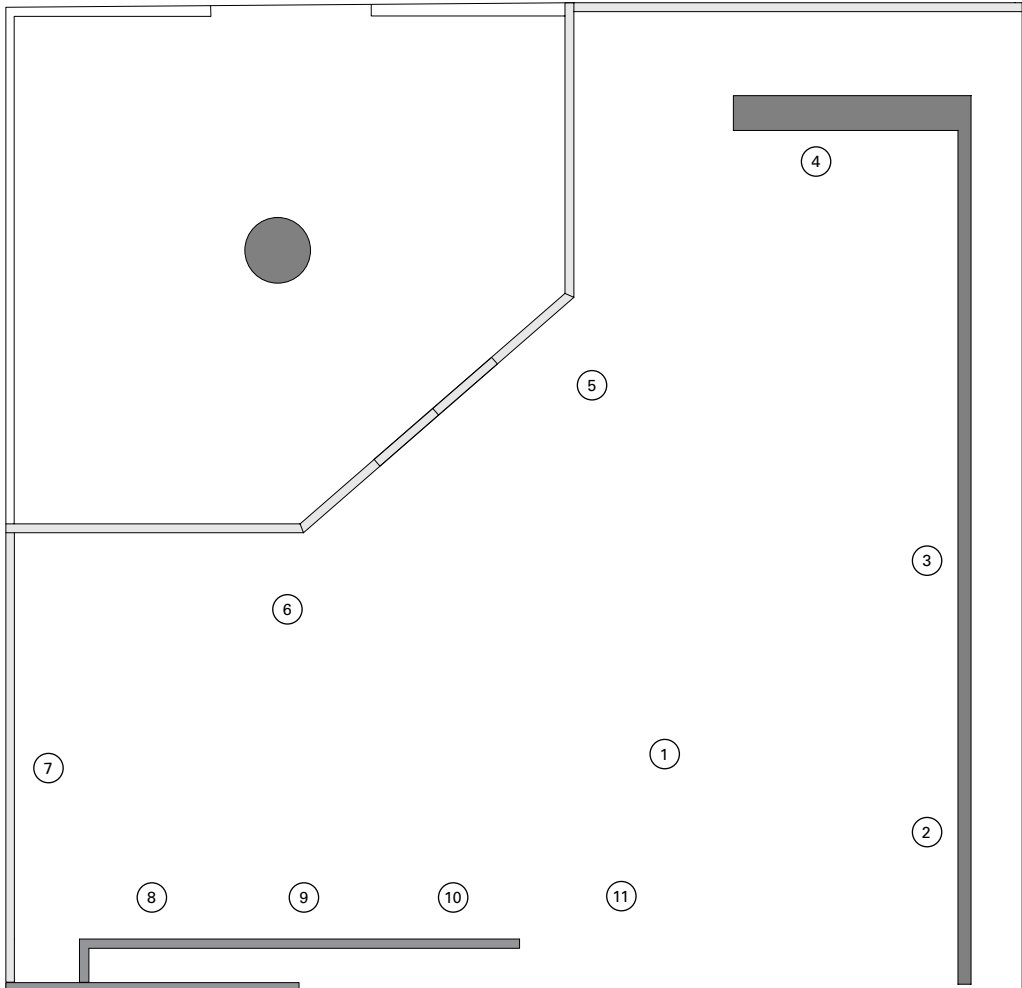
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- 1 All artists
- 2 Lesley-Anne Sapsford and Sandy Newton
- 3 Seinileva Huakau, Hilin Kazemi and Heifa Kazemi, Marina Robins, Ginette Morato, Kiri Morcombe
- 4 Rachel Koster and Marina Robins
- 5 Floura Khosh Kish
- 6 Ginette Morato
- 7 Ginette Morato
- 8 All artists
- 9 Gail Barclay
- 10 Hilin Kazemi and Heifa Kazemi
- 11 Marina Robins