

NEW WORKS INSPIRED BY
THE EASTERN RIVERINA
REGION'S COLLECTIONS



old:NEW

11 SEPTEMBER 2020 - 30 MAY 2021

THE MUSEUM OF THE RIVERINA
THE UP-TO-DATE STORE
TEMORA RURAL MUSEUM
GREENS GUNYAH MUSEUM

EXHIBITION CATALOGUE

Eastern Riverina Arts acknowledges the Wiradjuri, Wolgalu and Ngarigo peoples as the traditional custodians and knowledge keepers of the land where this project took place. We recognise their continuing connections to country, community and culture, and extend our respect to Elders past, present and emerging.

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Greens Gonyah Museum,
Lockhart, NSW



> Locations

- The Museum of the Riverina 11 September - 22 November 2020
- The Up-to-Date Store 26 February - 28 March 2021
- Temora Rural Museum 30 March - 29 April 2021
- Greens Gonyah Museum 1 - 30 May 2021

> About

Old:New starts conversations about what we keep, why we collect and how history informs the present. Revealing contemporary connections to our past, eight artists shone new light on objects from the Eastern Riverina's museum collections.

At the beginning of 2020, eight artists were commissioned to create a new artwork inspired by their local museum. The artists researched their museum's collection and selected an object that contributed to their creative concept. Exhibiting their new artworks alongside the selected old objects, the show opened in September 2020 at the Museum of the Riverina, Wagga Wagga. In 2021, the exhibition toured to Coolamon, Temora and Lockhart. When the tour finished, each new artwork was offered as a donation to its corresponding museum.

> Participating museums and artists

- | | |
|---|--------------------|
| Broadway Museum, Junee | Sue Wood |
| Greens Gonyah Museum, Lockhart | Peter Ingram |
| Gundagai Historical Museum, Gundagai | Beverly Moxon |
| The Museum of the Riverina, Wagga Wagga | Juanita McLauchlan |
| The Pioneer Women's Hut, Tumbarumba | Jodi Stewart |
| Temora Rural Museum, Temora | Heather Lowes |
| The Up-to-Date Store, Coolamon | Jordy Bos |
| Wyalong Museum, Wyalong | Ralph Tikerpae |



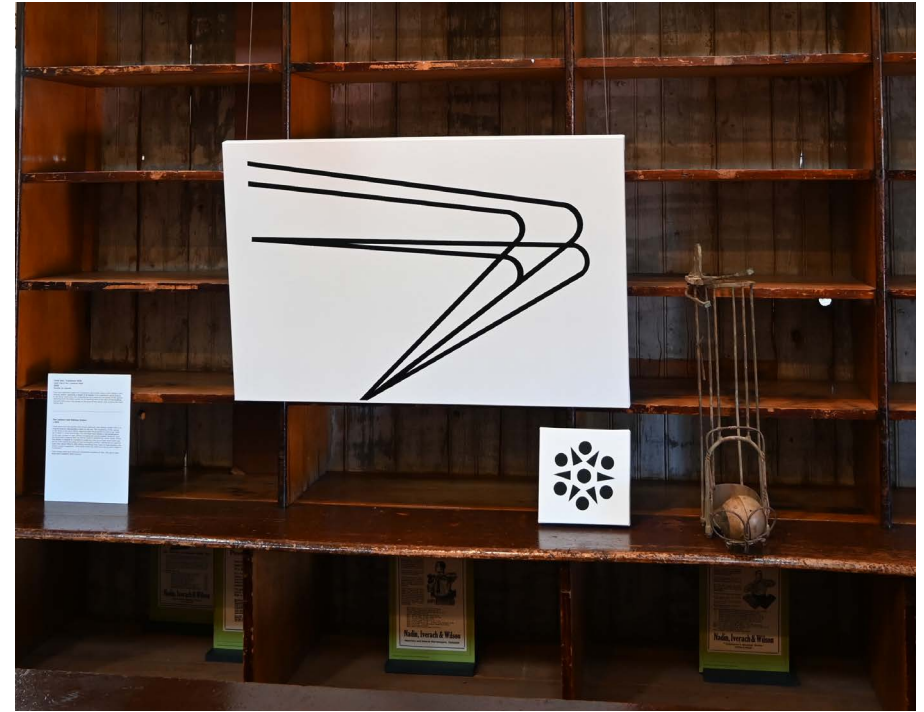
The Up-to-Date Store

Coolamon, NSW

The Lamson Cash Railway System
c.1909

These parts from the world's only known ball-style cash railway system still in its original location represented a town on the rise. The installation of the system in the Store in the early 1900s, demonstrated the proprietor's wish to be 'most up-to-date' in retail technology. The ball-style cash railway is the predecessor to the later models of cash carriers including the spring loaded 'flying fox' and the pneumatic systems that can still be found in department stores today. While the railway is integral to Coolamon's collection, the Up-to-Date Store itself may be the most significant piece of the community's history. Operating as a general store from about 1909 to 1932 selling everything from hams to haberdashery, the Store's owners suggested, "Why shop in the city, when you can be up-to-date in Coolamon?".

Cash railway parts and historical information courtesy of Jess Inch, The Up-to-Date Store and Coolamon Shire Council.



Jordy Bos

Coolamon, NSW

Cash Carry Arc, Lamson Hold
2020
Acrylic on canvas

One of the most spectacular objects in Coolamon's Up-to-Date Store is the working Lamson Cash Railway system. Spanning a length of 18 metres, it is a prominent visual feature in the Store. *Cash Carry Arc* characterises the numerous intricacies of the system spanning from the shop counter to the banking area at the back of the building. *Lamson Hold* echoes the design on the base of the system that receives the Cash Carrier Ball.



Temora Rural Museum

Temora, NSW

English vases and pieces of Belleek China tea set
Early 20th century

These items have connections to Temora families dating back to the early 20th century. The china set was hand painted by Anne McCrone, daughter of early settlers of the Temora district. There is little known about the vases, except that they were made in England during the first World War. It is likely these ornate objects were used by local families to beautify their homes and entertain guests. Perhaps they were instruments in starting a new life in rural Australia while paying homage to colonial traditions. Their opulence could be a celebration of the excitement of a gold rush not long past.

Items and historical information courtesy of Bill, Temora Rural Museum and Temora Shire Council.



Heather Lowes

Temora, NSW

Ingalba Forest (vases); Greenstone and Gold (tea set)
2020
Ceramics

I chose the pair of English vases for their ornateness, intricate form and the finely detailed hand painted decoration of English florals. I made two new vases, which like the old vases, are a reflection of the time and location in which they were made. My vases have a smooth modern sleekness to their form and an abstract locally themed graphic decoration, which presents a contrast to the old vases.

The Irish Belleek bone china tea set is impressive with its very delicate design and fragile form, which is more than likely why the set is no longer complete. It features a seashell design inspired by Belleek, a small coastal village in Northern Ireland. My modern, fully complete set was made in homage to the beautiful old set and is themed around two elements significant to Temora, Gold and Greenstone. Gold for Temora's foundation during the 1879 gold rush; Greenstone, for the semi-precious gemstone's presence in the surrounds of Temora.



The Museum of the Riverina

Wagga Wagga, NSW

Large grinding stones were left at campsites to be used when the user returned, however these stone tools are more likely to be portable grinding stones that moved through country. The Wiradjuri area is expansive so these tools would have travelled great distances with their carriers. Tools were often re-purposed so their function changed and developed over time.

The stone with a deep indentation and a smooth, buffed surface, suggests that it was used extensively over a long period of time. It is a type of stone common to Wiradjuri country, suggesting that it would have been made and used locally. It is likely a woman's grinding stone that would have been used with a smaller stone, to grind seeds for food and, possibly, plants for medicine.

The other stone, likely a man's sharpening tool, may have had multiple uses and could have been re-purposed over time. The indentations suggest it may have been used to sharpen tools, such as an axe head or spear.



It is most likely that the stone tools were donated to the Museum by a local landholder who probably unearthed them during tilling of the land. Farmers usually identify that a stone is culturally significant if 'it was not in the place where you would naturally find it,' or 'it didn't make sense for the stone to be there unless it was placed there by someone and for a reason'.

Due to the age and developing nature of these items' history, these details were put together in collaboration between Museum staff, the artist and the curator and do not intend to definitively explain and describe the items' uses and origins.

Stones courtesy of the Museum of the Riverina and Wagga Wagga City Council. Historical and cultural information courtesy of the artist and Museum of the Riverina staff.



Juanita McLauchlan

Untitled
2020
Black tea and ink on BFK Rives paper

I was drawn to the grinding stones as if they were calling out to be touched once again. When I held them, I could hear the rhythmic motions of stone on stone and the songs and stories being passed on to those around. These stories can continue to be passed on if one chooses to listen.

Wagga Wagga, NSW



NEW WORKS INSPIRED BY
OUR REGION'S COLLECTIONS

old:NEW

Old/New began as the world was locking down. Old plans abandoned, new plans formed. Connecting through emails, text messages, phone calls and video chats, we decided to commit to this project under new circumstances. *Old/New* became a chance to collectively reflect on our region's history through the lens of a common experience, in the process of creating something new.

It makes sense for the time we are living in now – looking to the past to understand the present and gain some knowledge for the future, recognizing where we've been to figure out where we're going. Some folks suggested "2020 is a little bit, we don't want to go back" and while that might certainly be a feeling we've shared over the last while, how will we look back on this year? How can we hold this year and this time in history close to our hearts, to our minds and our bodies? We will tell our stories tomorrow and we'll see our stories in the way we look at the world and the people in it. We'll tell our stories through different eyes and reflect on the ways our ideas and more recent memories are intertwined.

Special thanks to our participating museums and artists:

| | |
|----------------------------|--------------------|
| Broadway Museum | Sue Wood |
| Greenk Gurrinh Museum | Peter Legram |
| Gundagai Historic Museum | Beverly Moran |
| The Museum of the Riverina | Juanita McLauchlan |
| The Pioneer Women's Hut | Just Leman |
| Temora Rural Museum | Heather Jones |
| The Upper-Sale State | Judy Day |
| Wyalong Museum | Roger Turpin |

Curated by Kate B. Aliman

MQR EASTERN DISTRICTS NSW

The Museum of the Riverina
Historic Council Chambers,
Wagga Wagga, NSW



Gundagai Historical Museum

Gundagai, NSW

Teacup, saucer and porcelain fragments
c.1820

The Willow pattern, developed by English ceramic artists and inspired by Chinese motifs, was a popular style to appear on ceramic kitchen and homewares towards the end of the 18th century. The items here were the last of a set brought to Australia from England in the 1820s. They survived the 1852 flood and the descendants of their owners still live in the Gundagai area. The fragments of porcelain bowls and plates were excavated from the Old Gundagai site in the 1980s. While they are not unbroken, they survive in the museum to help piece together a picture of culture in 19th century regional Australia.

Items and historical information courtesy of Gundagai Historical Museum.



Beverly Moxon

Cootamundra, NSW

A Vessel of Remembrance
2020

Rope, screen-printed fabrics, damask tablecloth, threads, papier-mâché Techniques: papier-mâché, screen-printing, coiling, embroidery, Boro darning / quilting stitches.

In this work, I reconfigure the Willow Pattern's narrative to detail Gundagai's catastrophic flood of 1852. The tale of colonial hubris, loss and Wiradjuri heroism is hand-printed on painstakingly coiled cloth and embroidered to create a bowl as a gesture of remembrance.

The boat of the Willow Pattern becomes the vessel of Wiradjuri men Yarri and Jacky Jacky, whose humanitarian rescue of 69 people immortalised them in local lore and our nation's history. Willow becomes the River Red Gum whose upmost branches offered refuge from floodwaters, and the blue birds become sulphur crested Cockatoos, calling high above the broken banks of the Murrumbidgee.



The Pioneer Women's Hut

Tumbarumba, NSW

Amy Shore (nee Hill) was born in Whitton NSW in 1901 and moved with her family to Tumbarumba in 1908. She married (aged 18) and subsequently had 8 children. Their little bush timber house was gradually extended as the family grew.

Money was always short and Amy being a very enterprising person seized every opportunity to make money. Her husband worked away during the week while Amy looked after the children, dug and sold pipe clay, chopped and sold firewood, bred ferrets, trapped and skinned rabbits for the local butcher, kept bees and sold honey and wax, cut and boiled Eucalyptus leaves for oil, and gathered horse and cow hair for the local saddler.

In her later years (Amy lived into her nineties) she, in her own words "Wasn't much use for anything else," so her daughter suggested she make quilts. At that time, her son Neville was working in the Snowy Mountains and came home each week with scraps from the waste rag bag at work. Amy kept these in a big basket beside her chair and picked pieces out at random to create many colourful quilts such as this one.

Item and historical information courtesy of Anne, Glenys and The Pioneer Women's Hut.



Jodi Stewart

Batlow, NSW

What maketh a woman
2020

Acrylic paint on wooden panels

My work is based on women's decorative crafts, quilts, embroideries, appliques; items that traditionally have been in the private, feminine domain and explores the concepts of what is the feminine, what is the female? The panels integrate the typical 'feminine' tropes of flowers, jewels and symbols such as the spiral and the mandorla as euphemisms for 'woman' reduced to her reproductive functions, her genitals or chromosomes. It references the works of Tracey Emin, Miriam Schapiro and Faith Ringgold and the messages of the Underground Railroad, speaking of the subversive undercurrent that lies beneath the appearance of domesticity and conformity.





Postcard from Wyalong Museum

Wyalong, NSW

From the *Sydney Morning Herald*
6 October 1909

“Horse impaled during race: Accident in dust storm” - An extraordinary accident happened during the running of the Welter Handicap at West Wyalong course on Saturday last. After the horses started a dust storm swept over the course and obscured the rails on the inside of the straight running. The result was that Borree Jack ran straight into the end post of the fence. The rail, a round box sapling, 15ft in length and over 3in in diameter, entered the horse’s chest between the brisket and the off shoulder, and passing right through the full length of the body, protruded about 3ft beyond the round bone, where it made its exit. The rider (R. Walker) escaped without any serious injury. Borree Jack was owned by Mr. David Weir, of Borree Park, near Wyalong, the well-known breeder of the high class pedigree stock, blood and draught, and was in the hands of J. Laffan, the Cootamundra trainer. He was a handsome colt and being by Voyou (imp.) from Blowingstone (imp.), the loss to his owner was a heavy one.

Item and information courtesy of the artist, Wyalong Museum and Bland District Historical Society Inc.



Ralph Tikerpae

Wyalong, NSW

Borree Jack
2020
Recycled metal

There’s a feeling of unease about this sculpture. Initially the viewer recognises the classic horse substructure, together with the connected symbols of speed and elegance, then the realisation of the ‘Boree Jack’ backstory. The work attempts to capture the grim fascination with an incident at a West Wyalong racetrack in 1909 in which the racehorse impaled himself on a 14ft sapling guiderail in the reduced visibility during a dust storm. The coverage attracted global media attention. The incident was made even more ghoulish by the photograph in which men in bowler hats prop up the half-ton dead horse for a bizarre photo shoot. I have had a fascination with Boree Jack for decades (the postcard has a thumbtack puncture mark from where it had been attached to various studio walls).



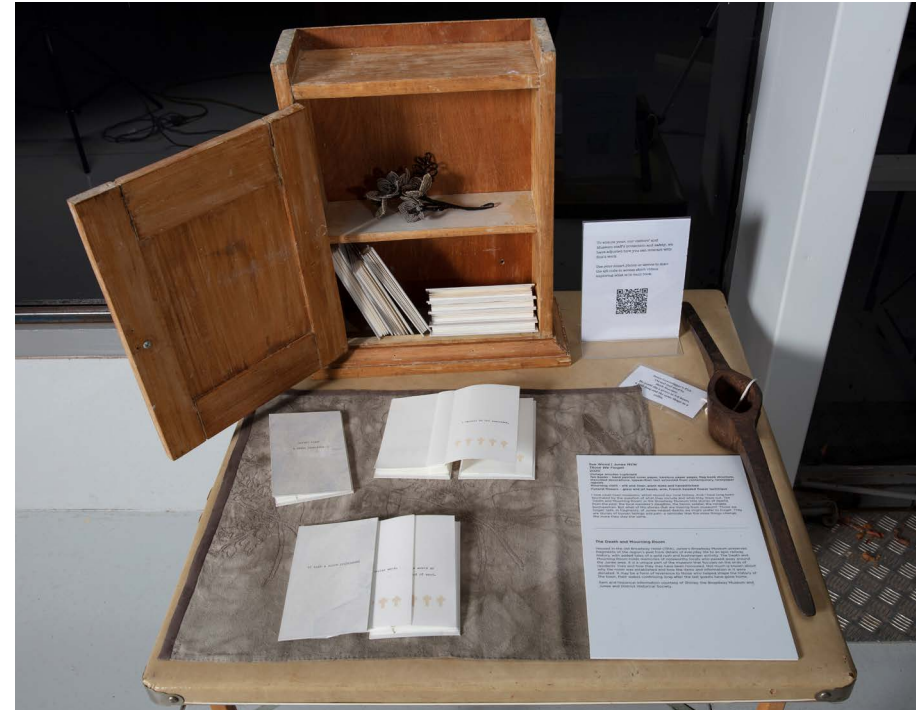
Broadway Museum

Junee, NSW

The Death and Mourning Room

Housed in the old Broadway Hotel (1914), Junee's Broadway Museum preserves fragments of the region's past from details of everyday life to an epic railway history, with added tales of a gold rush and bushranger activity. The Death and Mourning Room holds memories of noteworthy locals who passed away around the Junee area. It is a unique part of the museum that focuses on the ends of residents' lives and how they may have been honoured. Not much is known about why the room was established and how the items and information in it were donated. It may be a form of reverence to those who helped shape the history of the town, their wakes continuing long after the last guests have gone home.

Item and historical information courtesy of Shirley, the Broadway Museum and Junee and District Historical Society.



Sue Wood

Junee, NSW

Those We Forget Vintage wooden cupboard

Ten books: Hand painted cover paper, bamboo paper pages, flag book structure, stencilled decorations, typewritten text extracted from contemporary newspaper reports.

Mourning cloth: Silk and linen, plant dyed and handstitched.

Funeral flowers: Glass and jet beads, wire, French beaded flower technique.

I love small town museums, which record our rural history. And I have long been fascinated by the question of what they include and what they leave out. The 'Death and Mourning Room' in the Broadway Museum tells stories of deaths from the past: the local member's daughter, the heroic soldier, the notable businessman. But what of the stories that are missing from museum? 'Those we forget' tells, in fragments, of Junee-related deaths we might prefer to forget. They are stories of human failings and pain: a reminder that the more things change, the more they stay the same.



Greens Gunyah Museum

Lockhart, NSW

Stone artefacts found at Galore Hill
c. 3000 BCE - mid 19th century

A number of stones were collected at Galore Hill by a young author and professor, Bill Gammage. Among these were sandstone and basalt grinding stones, mullers, anvils and a quartz flake. Originally thought to be fire-making tools, the grinding stones were more likely to have been used to process food, including seeds, roots and nuts. A study on Lockhart's stone collection indicated that the grinding stones show striking or rubbing by a hard object. The quartz flake was likely a by-product of the creation of stone tools.

Items and historical information courtesy of the artist, Greens Gunyah Museum and the Lockhart and District Historical Society.



Peter Ingram

Lockhart, NSW

Shield
2020
Recycled materials

Stone tools were used to make wooden tools, weapons, shields, utensils, axes to cut wood and bark from trees, stone spear barbs, spear points and knives. They were used to pound and grind food and medicine from natural ingredients found in the landscape, they were even in a fire to retain the heat for long periods of time. These were usually made from diorite, basalt, silcrete, quartz and other volcanic rocks, which were mined and traded across the country. Each different type of stone had its own identity and understanding that its unique properties and strength within were cherished for many generations, then handed down. Today, socialist and capitalist mining processes all types of the country's resources, Mother's gifts, to extract their unique properties to make our everyday products and new inventions. These end up in our landfills and pollute our lives and world with no care at all; such a wasteful society. So, I, Pete Ingram of Wiradjuri country, present to you a cultural shield made of items we take for granted every day and find in our recycling bin or local rubbish tip - understanding the true nature of where it came from.

Curator's note

Delivering this project during 2020 was a challenge and a gift. The artists were thinking, creating and keeping busy, while navigating life in a pandemic: a baby was born, someone moved house and seeds were sown. Time kept moving forward, as it does. During this peculiar hurtle through time, the artists and I meditated on the past. The days may have been repetitive and the future more uncertain than ever, but thinking on what had already been seemed to provide some stability.

It was illuminating to hear about the artists' processes and how they were connecting to local history. They revealed deeper understanding of their area, its past community members and themselves. Their new works represent personal relationships to place and evolving conversations about what might be special or unusual about the region. The new works inform a different way to interpret what has been, much like the old objects that sat beside them, isolated from their usual context.

A tea set and vases for a modern Temora table;
Forgotten tragedies finally published;
Familiar activity etched in print;
An abstracted economic tool;
A delicate, woven bowl holding a story of bravery and strength;
Quilted colours depicting florals and specific anatomy;
A lustrous shield protecting the practice of repurposing;
And a graceful animal, turned into a steel machine.

Old:New invites you to see parts of our history through different eyes and reflect on the ways our oldest and more recent memories are intertwined. It is a small collection that will be split up across the region - each piece inviting viewers to see a bit of history through a creative lens. The interpretations of the new works, along with those of their old counterparts, may even evolve in the places of their origins. The hope is for these objects to live on in local collections and inspire museum visitors to consider what isn't collected, whose stories are recorded and how the discourse might be different outside of museum walls.

Kate R. Allman



Gratitude from the Curator

Thanks to Paul, Heather, John T., Margot, David, Ian, Bill, Amanda, Anne, Glenys, Jess, Jen, Virginia, Catherine, Uncle James Ingram, Luke, Sarah, Bec, Shirley, Lawrence, Jeremy, John R., Dougo, Tim C., Pat, Isabel and Bek.

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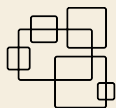
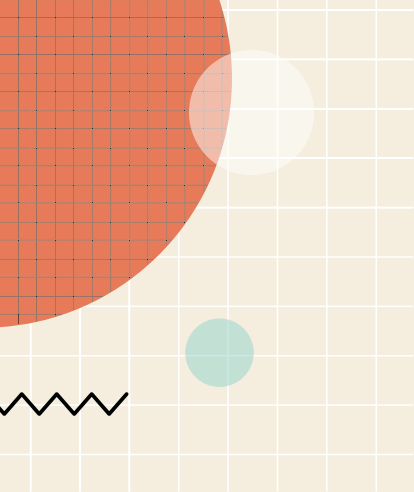
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Kate R. Allman



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