



DESIGNING
MYTHOLOGY

ARTEFACTS

DESIGNING MYTHOLOGY

Designing Mythology is a questioning and proposal for old ways / new to exist as humans, using the process of ‘mything’ to reorientate back towards the planet, and recalibrate our value systems by dismantling the current shadow metaphors of the Western-colonial worldview. It proposes the restorying of scientific perspectives to offer a cosmology that includes humans as part of the living world whilst simultaneously removing us from the centre. Thus a recognition and return, via a circuitous route, to the worldviews, deep connection and sustainment of the first peoples of our planet.

ARTEFACTS

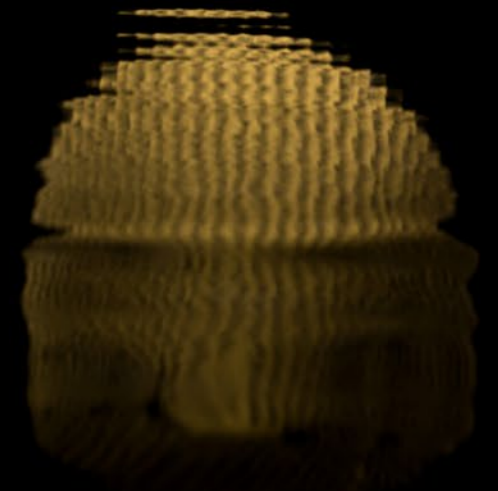
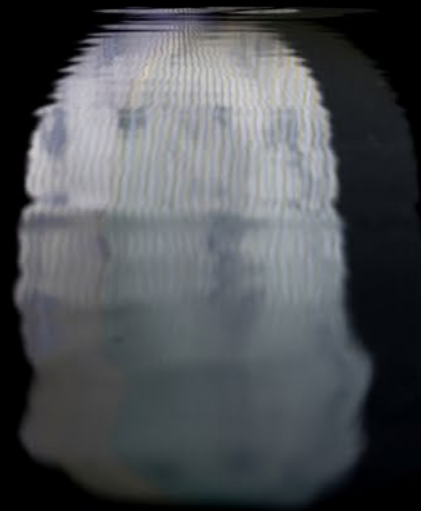
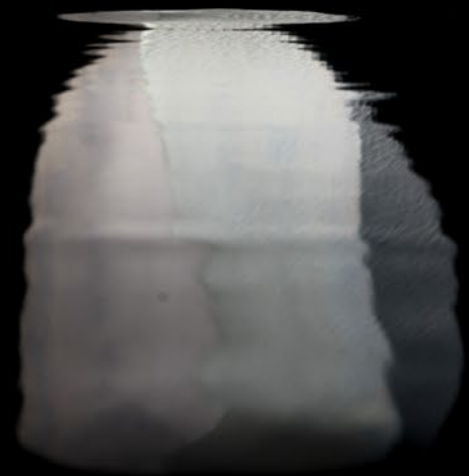
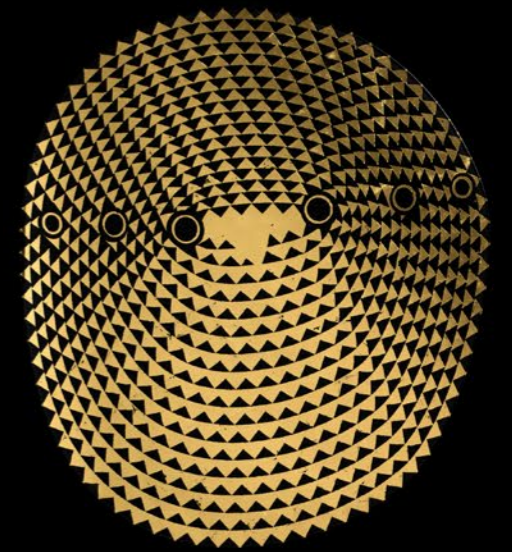
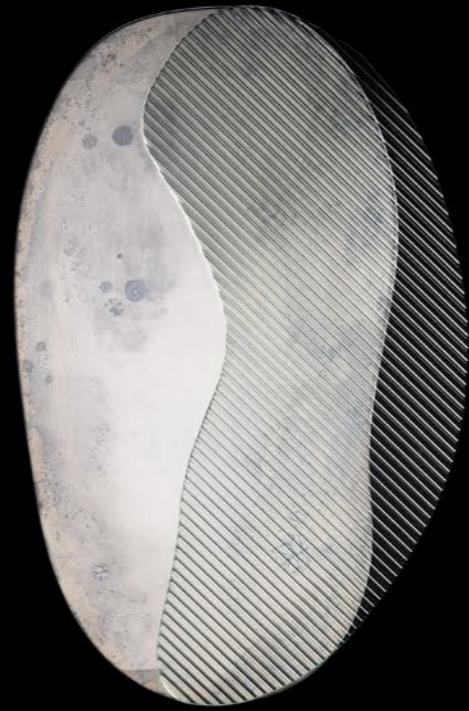
The following artefacts are representations of entities that form the *Warawana Mythology*. The mythology is an interpretation of the western-scientific understanding of the formation of the planet and the ongoing exchange of matter and energy that is an extension of that process. *Weaver* talks to this exchange, she is the entity that repatterns all matter, all the time. We can see this repatterning expressed through the relationship of birds and flowers; polinators / patterners. *Waratah* is the basket that holds all matter, a planetary vessel, *I am, we are, held within the Waratah*.

The artefacts were first published through the exhibition *A Matter of Myth*, at Sophie Gannon Gallery, Melbourne 2020.

Everything that is, from plants
to people to protozoa, has been
formed from clouds of dust and gas.
This started a long time ago, and
everything that has been - and will
be - formed is held within Waratah.

The process of forming and
reforming is empowered by Weaver.
Weaver is at one time vast, acting
through gravity to pull dust into
suns, and also minute, riding with
the bird to pollinate the flower.
Every pattern you know, every
pattern that is is formed by Weaver.

I am, we are pattern formed by
Weaver, held always by Waratah.

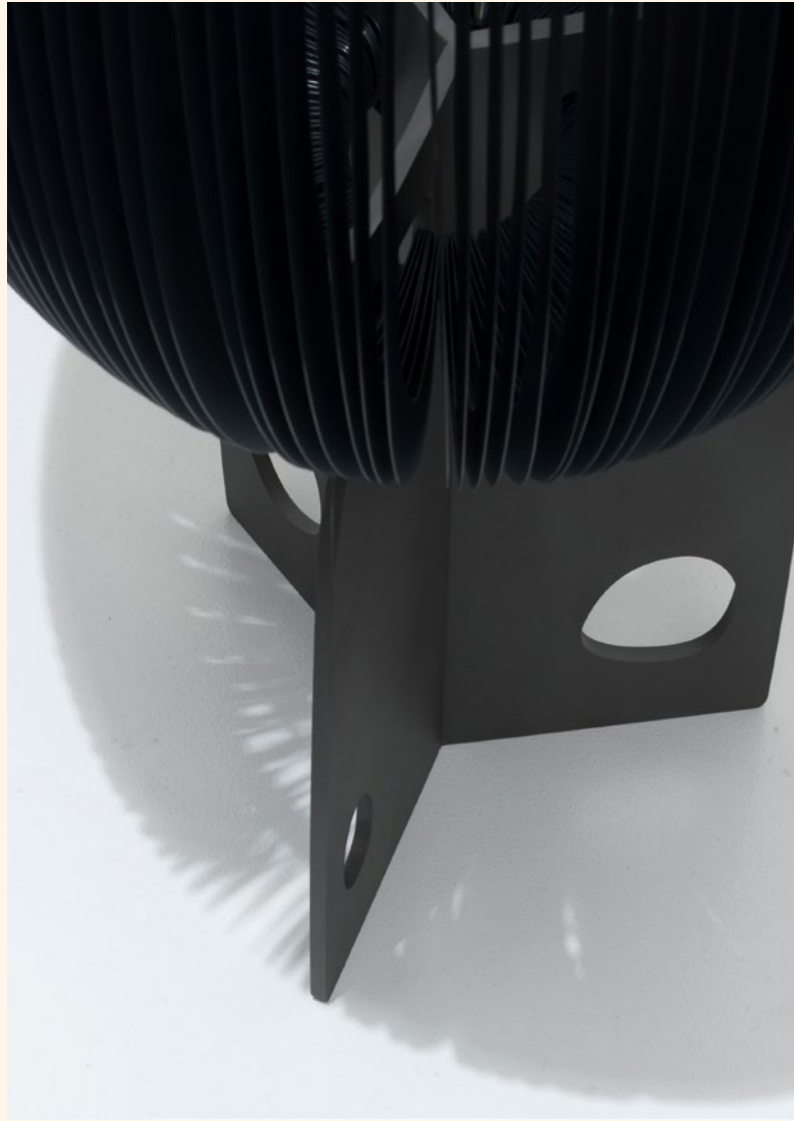




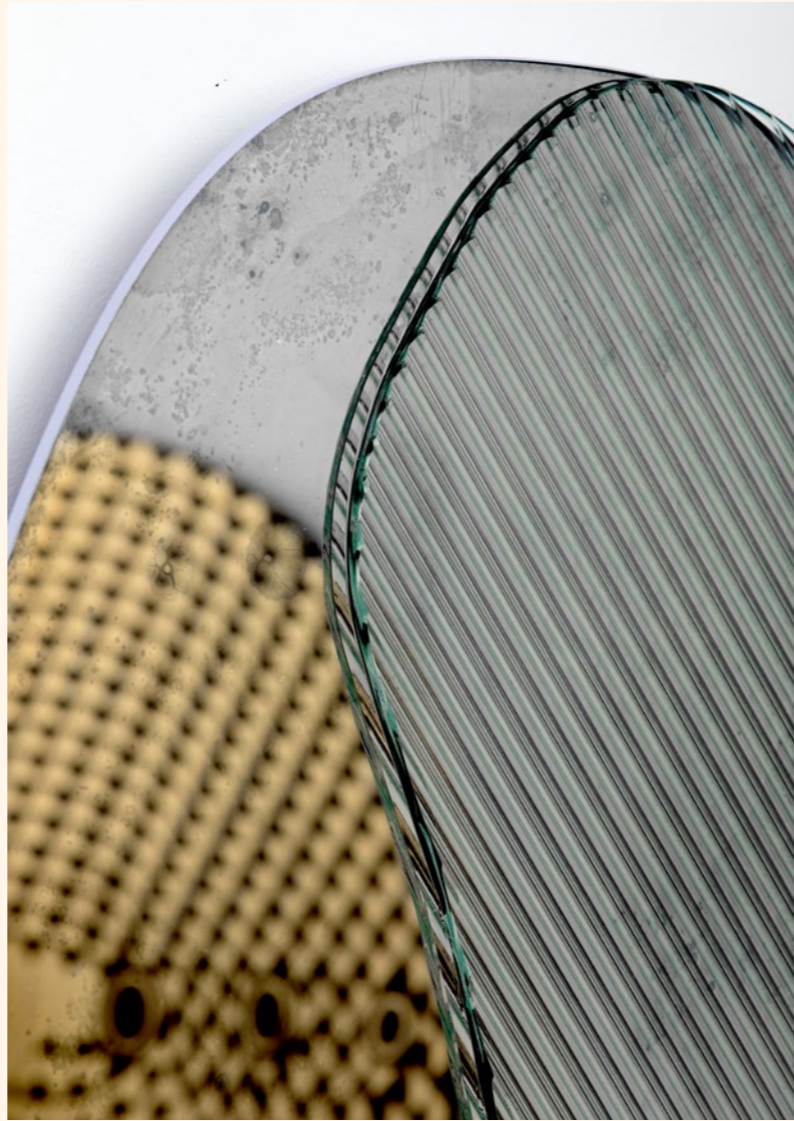




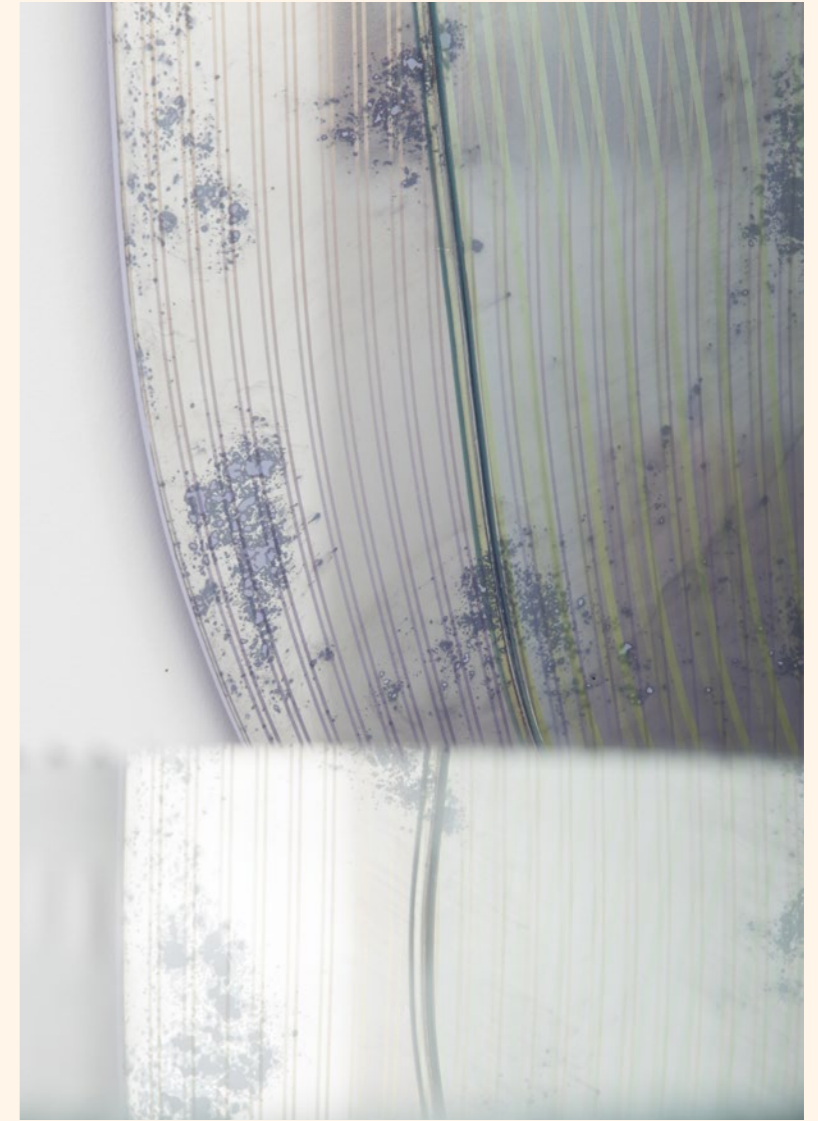
Installation views, *A Matter of Myth*,
Sophie Gannon Gallery, Melbourne 2020.



Ode to Waratah (detail)



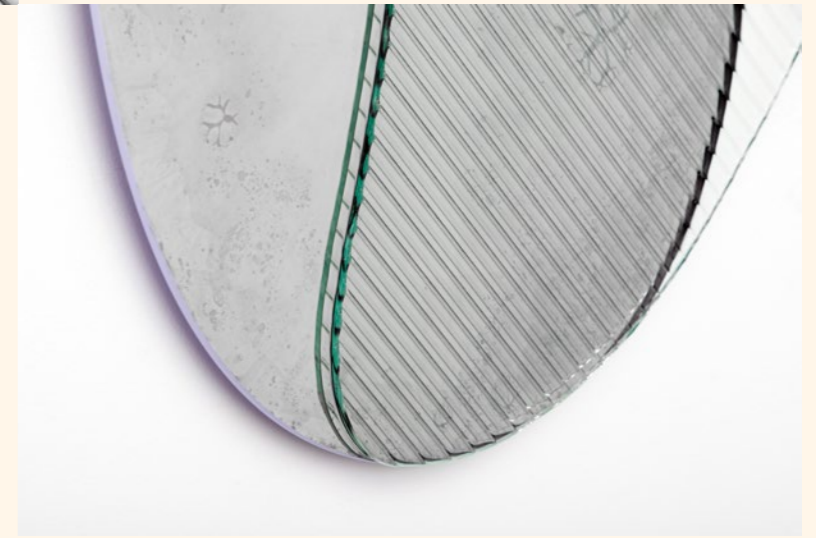
Weaver becoming matter (detail)
Weaver earthly state / honeyeater (reflection)



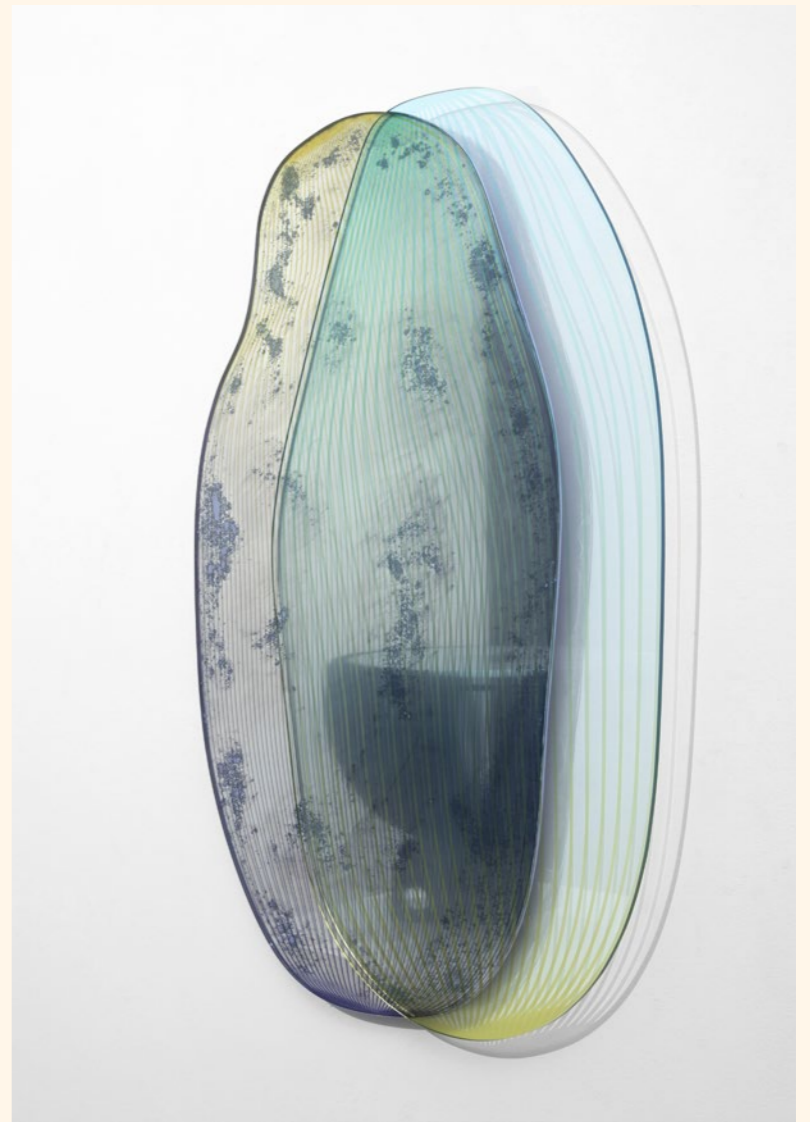
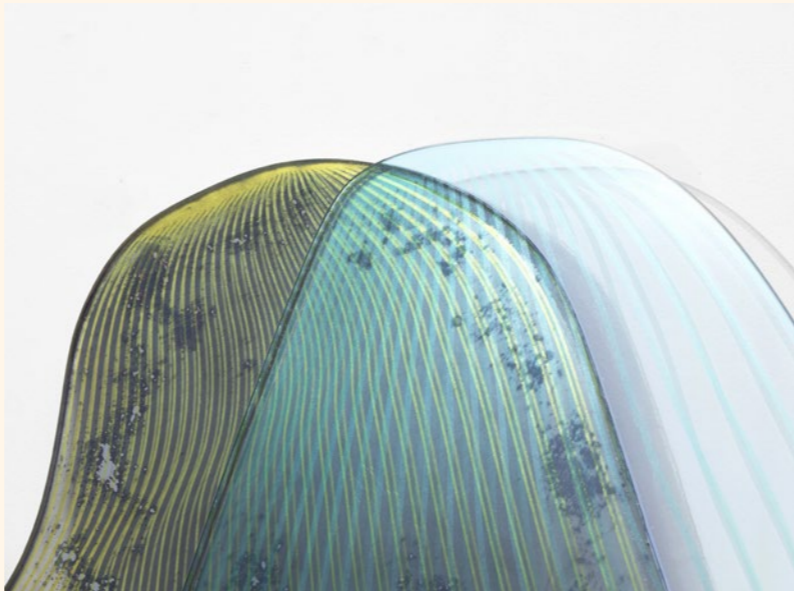
Weaver patterning (detail) reflected on surface of
Ode to Waratah



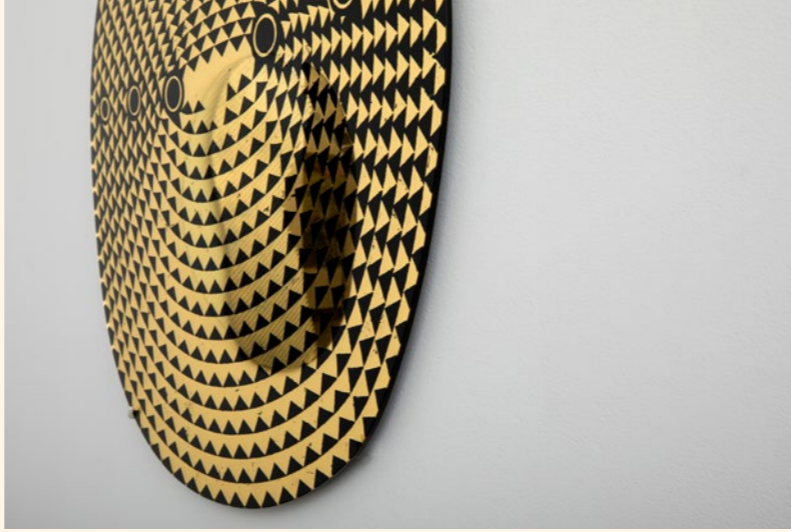
Weaver ethereal
antique mirror with acrylic fibre
66 x 44 cm, edition of 8



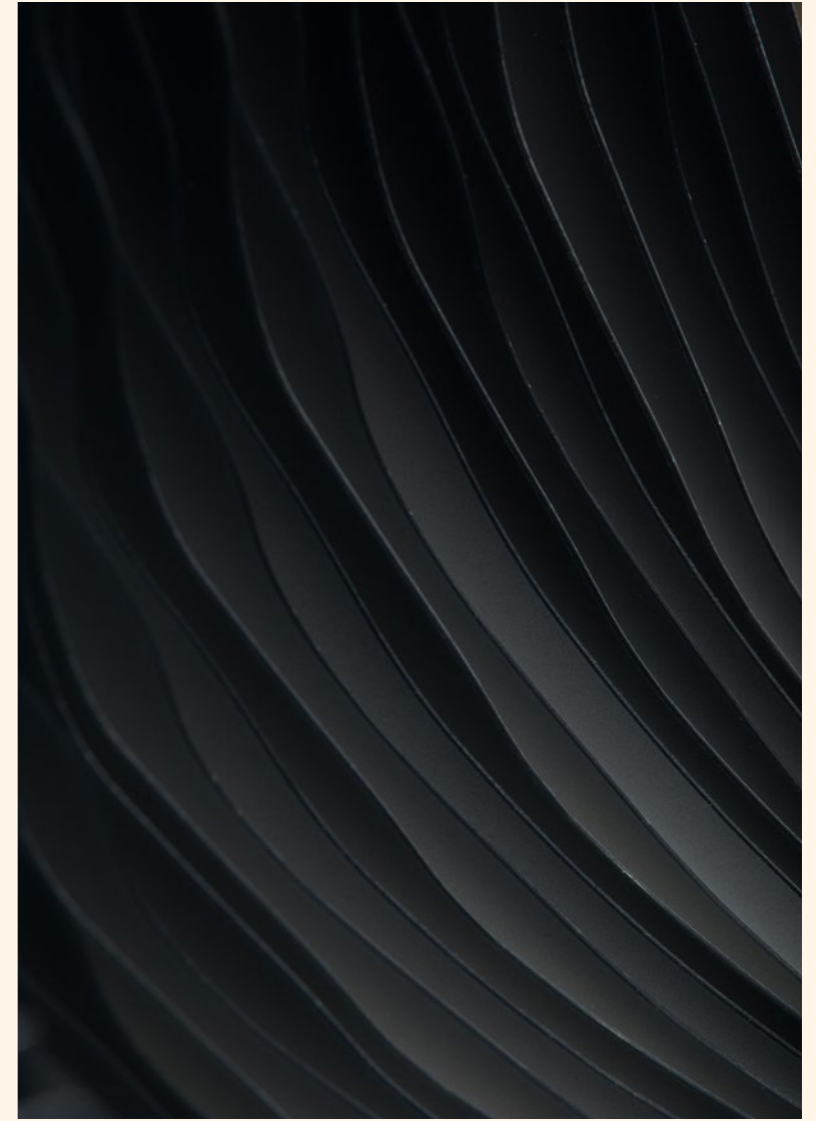
Weaver becoming matter
antique mirror with fluted glass
88 x 57 cm, edition of 8



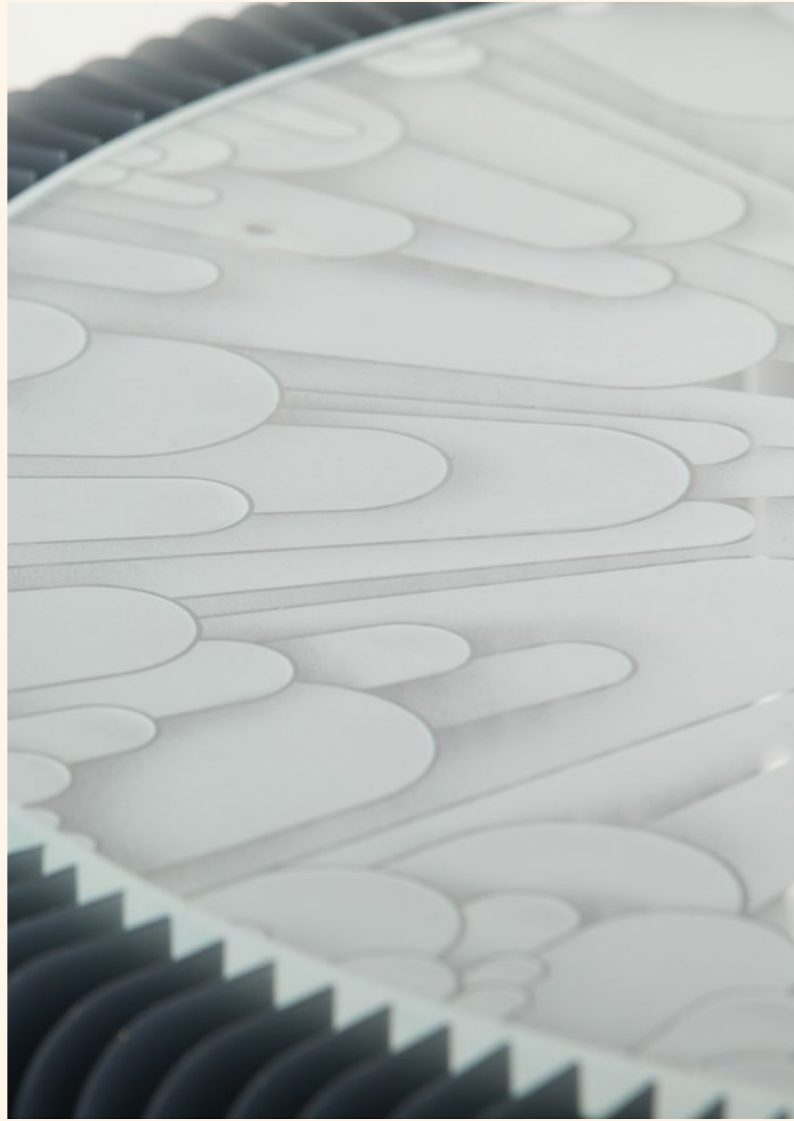
Weaver patterning
antique mirror with printing
81 x 54 cm, edition of 8



Weaver earthly state / honeyeater
gold leaf with paint on mirror
68 x 60 cm, edition of 8

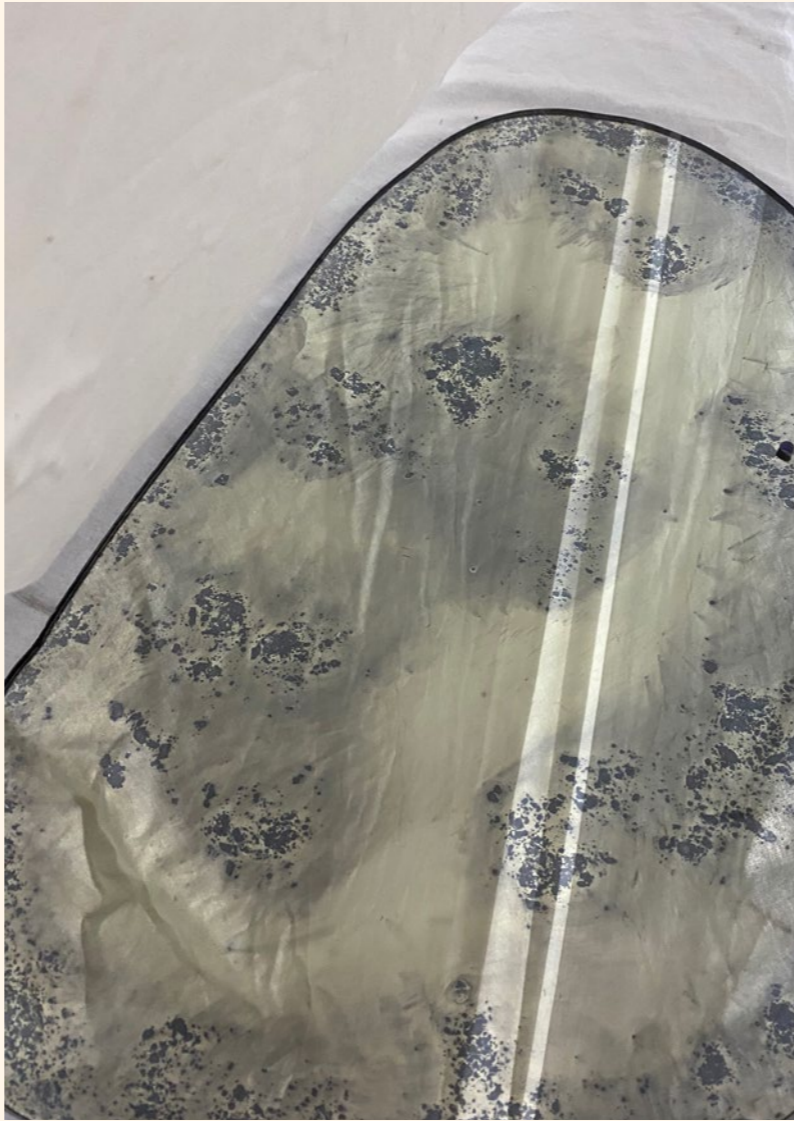


Ode to Waratah
hand-etched glass, polypropylene and steel
41.5 x 52.5 x 52.5cm, edition of 8

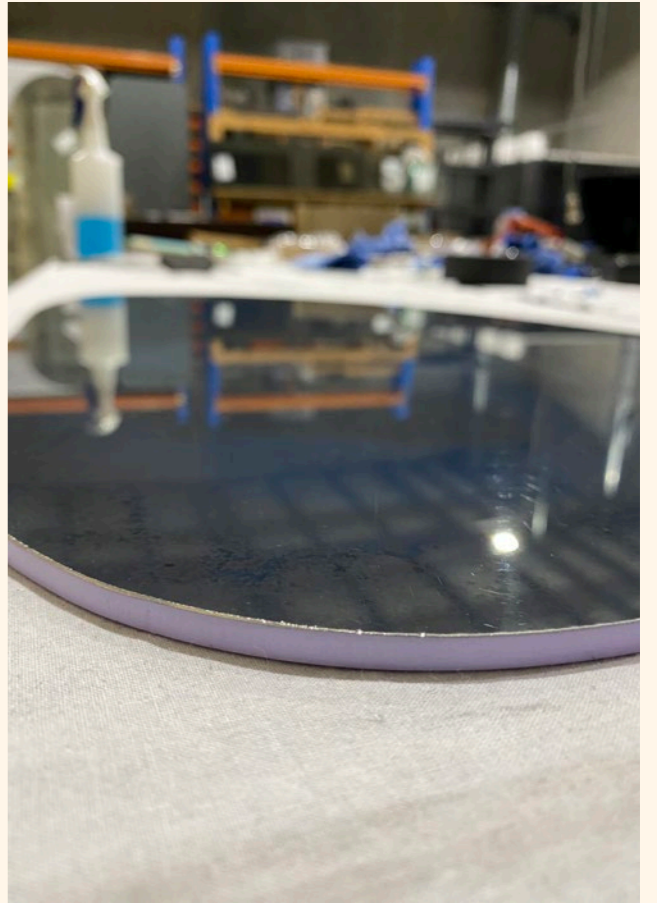
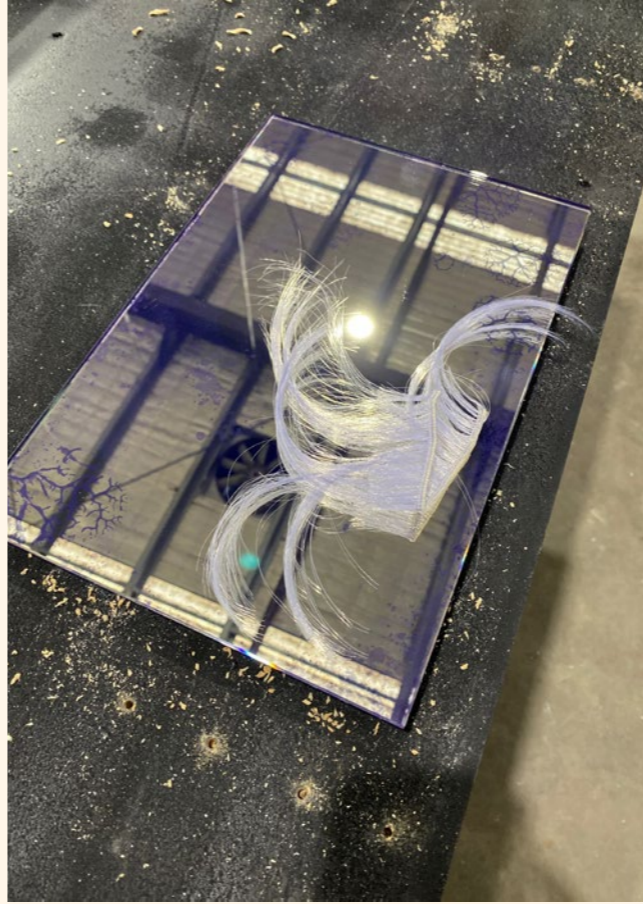
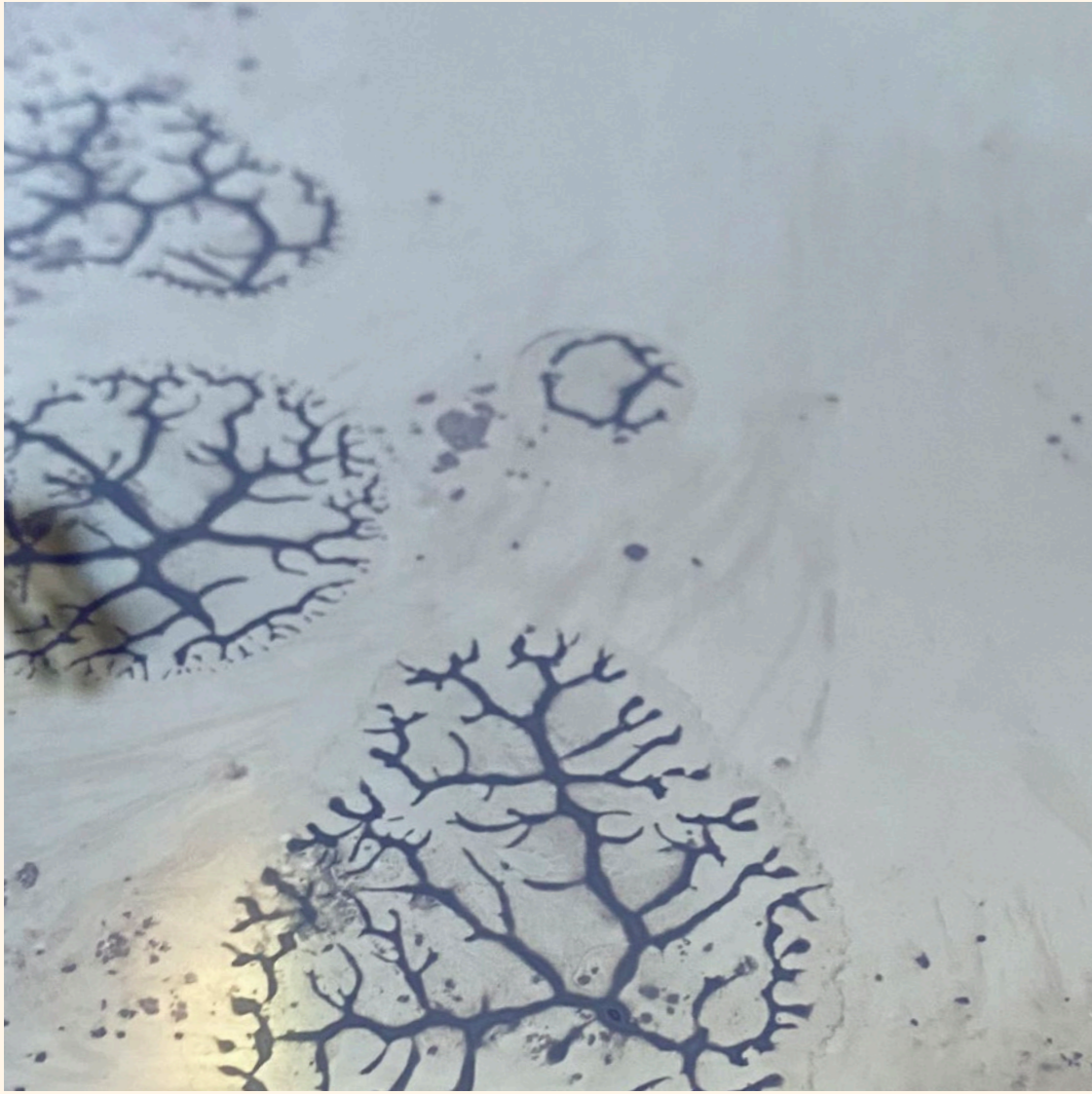


Ode to Waratah
hand-etched glass, polypropylene and steel
50.5 x 52.5 x 52.5cm, edition of 8

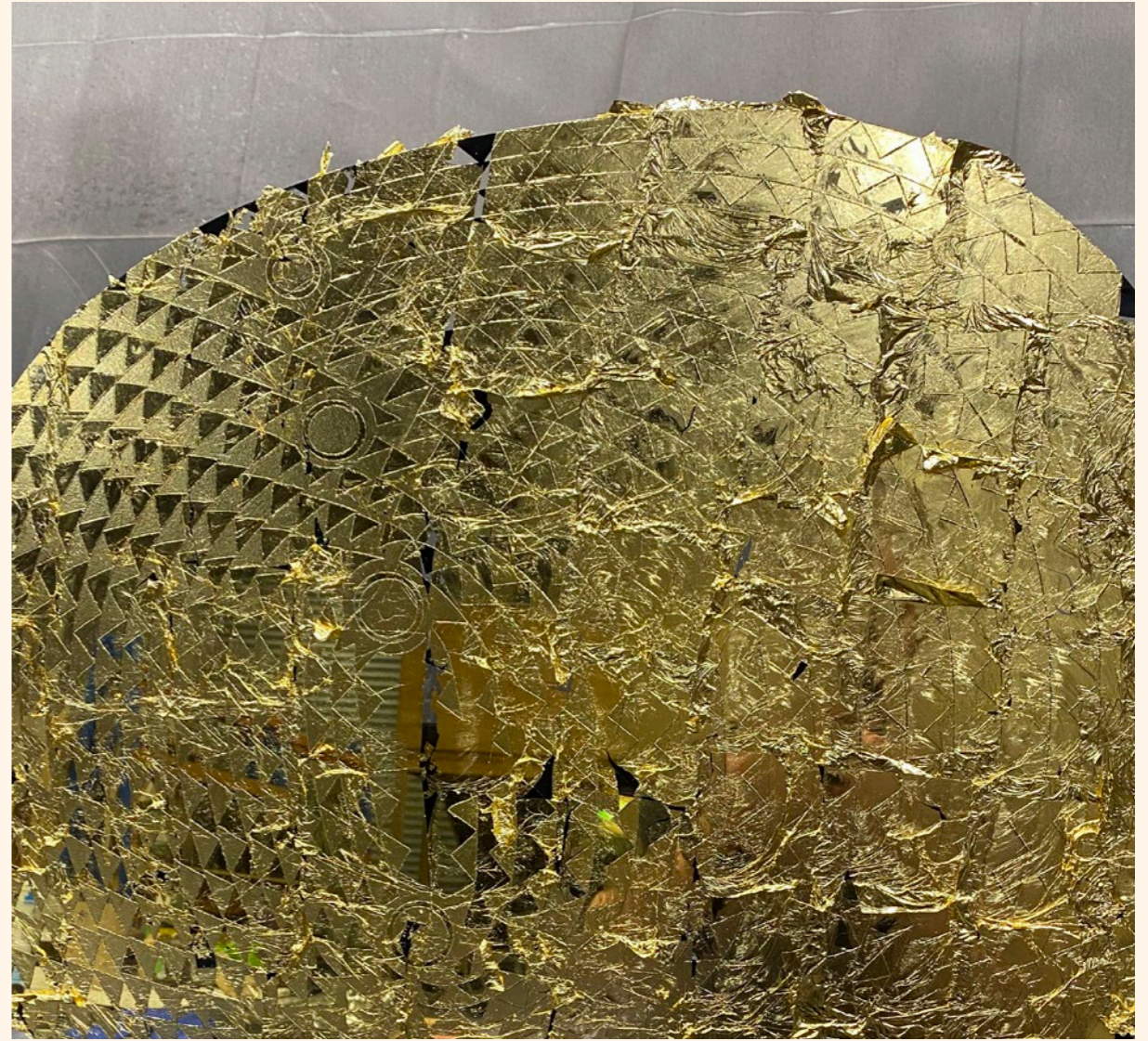
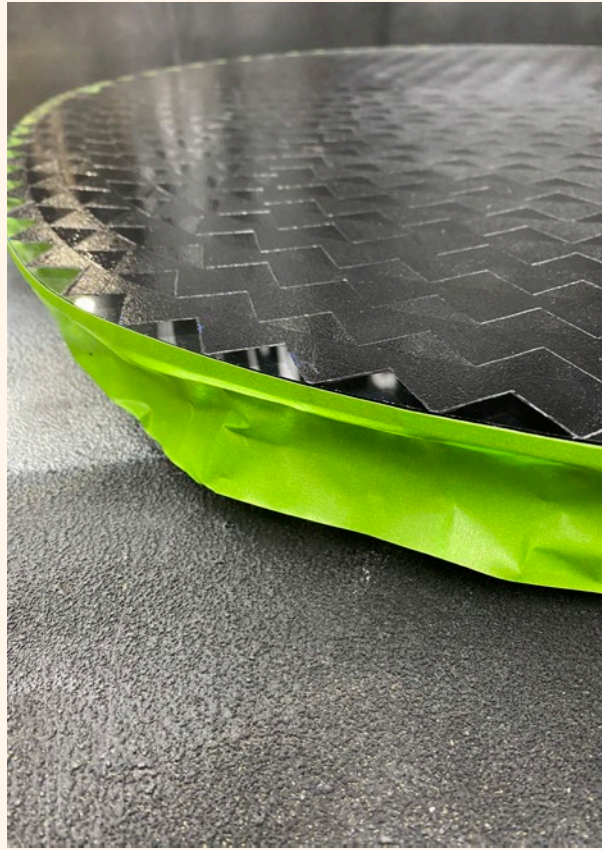




Making process



Making process



Making process

CREDITS

DESIGNING MYTHOLOGY

Designer

Elliat Rich

ODE TO WARATAH

Maker and production

Glass (table top)

Designer

Photographer

Luke Mills

Scarlett and Brian Mellows / Aurora Glass

Elliat Rich

James Morgan

TRANSFORMATION OF WEAVER

Glass / silvering and production

Hair piece

Designer

Photographer

Luke Price / Outlines Architectural

James Young

Elliat Rich

James Morgan

ACQUISITION ENQUIRIES

HIGH RESOLUTION IMAGES OF ARTEFACTS

DESIGNING MYTHOLOGY DOCUMENT

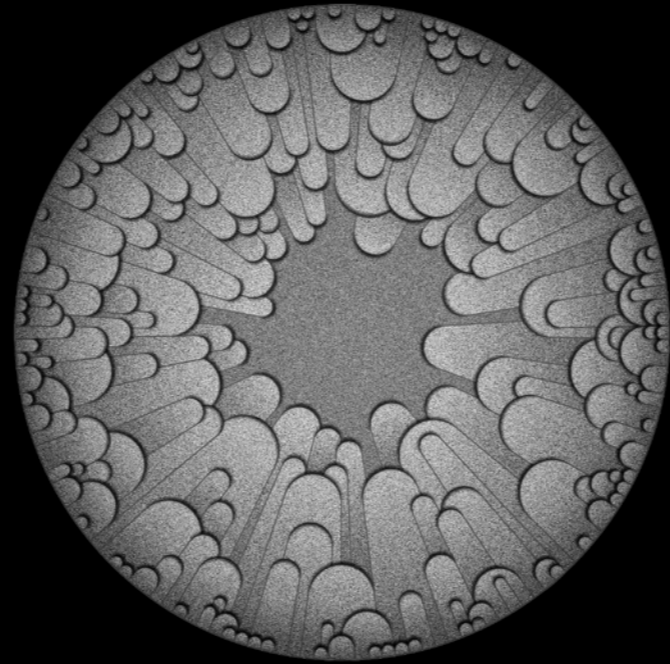
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