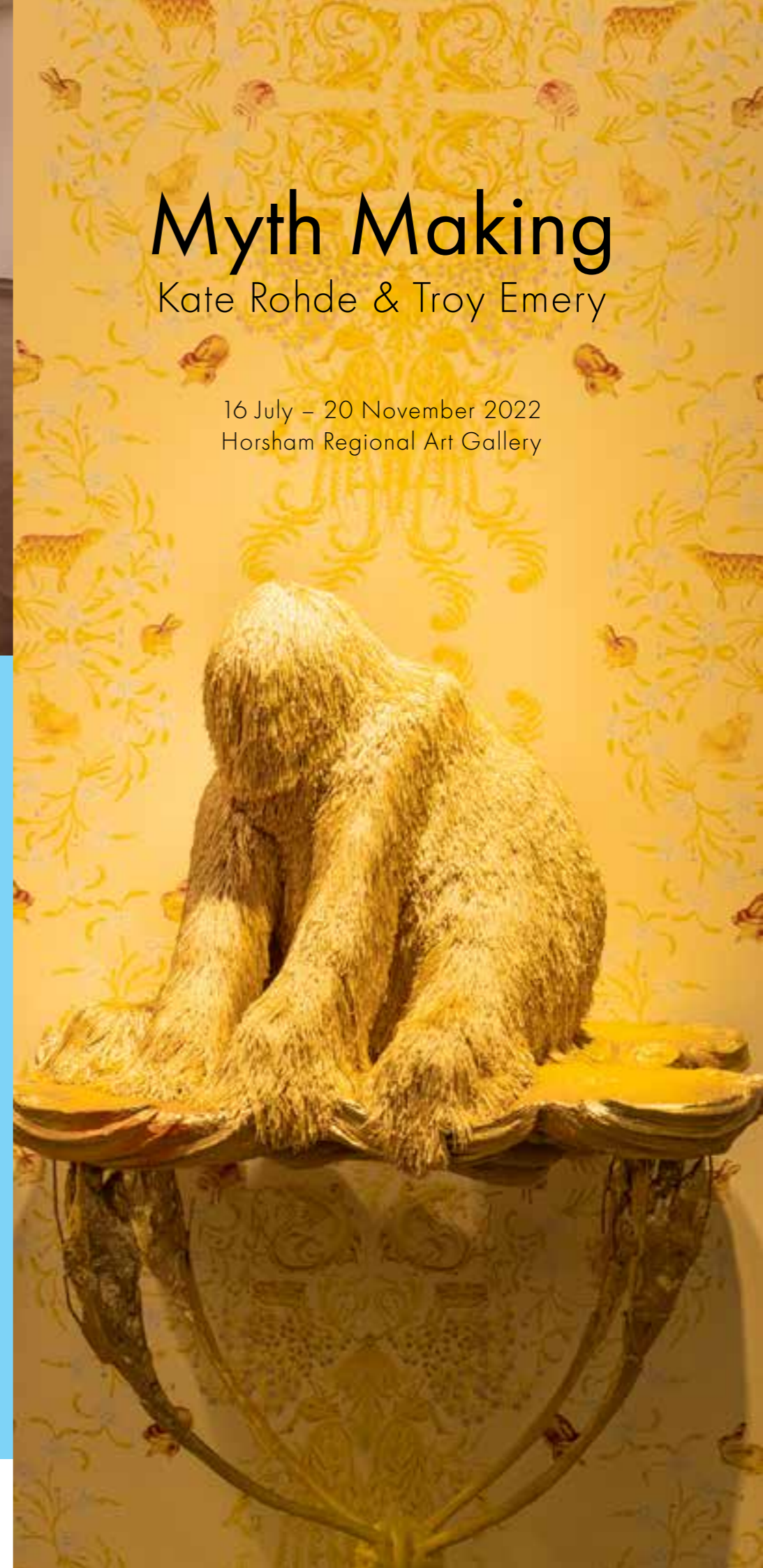




Myth Making

Kate Rohde & Troy Emery

16 July – 20 November 2022
Horsham Regional Art Gallery



List of works

Kate Rohde
Nature wallpaper 2022
digital print
232 x 500cm

Troy Emery
Nugget 2022
polyester, epoxy, aluminum, adhesive
50 x 68 x 48cm
&

Kate Rohde
Golden grains table #2 2022
steel, polyurethane foam, plaster bandage,
acrylic paint, enamel paint
85 x 80 x 70cm

Kate Rohde
Antlered urn 2022
wire mesh, plaster bandage, air dry clay,
acrylic filler, epoxy resin, enamel paint,
plywood
78 x 50 x 65cm
&
Golden grains table #1 2022
steel, polyurethane foam, plaster bandage,
acrylic paint, enamel paint
85 x 80 x 70cm

Kate Rohde
Golden fleece with cornucopia 2022
steel, polyurethane foam, plaster bandage,
acrylic paint, enamel paint
136 x 98 x 55cm

Troy Emery
Lonely mountain climber 2022
polyester, polyurethane, timber, adhesive
95 x 104 x 49cm

Troy Emery
Mount Abrupt (Mud-Dadjug) 2022
polyester, polyurethane, epoxy, timber,
adhesive, pins
71 x 120 x 58cm

Troy Emery
Sunset companion 2022
polyester, polyurethane, epoxy, adhesive, pins
54 x 60 x 47cm

Kate Rohde
Air flow wallpaper 2022
Digital print
220 x 700cm

Troy Emery
Seated figure 2022
polyester, epoxy, aluminium, adhesive
67 x 97 x 46cm

Troy Emery
Double sun 2022
polyester, polyurethane, epoxy, adhesive, pins
53 x 56 x 54cm

Kate Rohde
Pink lake mirror 2022
pink acrylic mirror, polyurethane resin,
plywood, Swarovski crystals, glitter
260 x 125 x 7cm

Troy Emery
Soft reassuring figure 2022
polyester, epoxy, aluminium, adhesive
67 x 97 x 46cm

Troy Emery
Big softie hopping mouse 2022
polyester, epoxy, aluminium, adhesive
87 x 139 x 59cm

Troy Emery
Lover, with horns 2022
polyester, epoxy, aluminium, adhesive
58 x 52 x 33cm

New green foliage 2022
cotton, polyurethane, epoxy, adhesive, pins
55 x 47 x 25cm

Troy Emery
Big cat on the prowl 2022
oil on canvas
57 x 61cm

Big cat in the Grampians 2022
oil stick on paper
42 x 60cm

Gladiator slaying a big cat
oil stick on paper
42 x 60cm

Big cat running in a field 2022
oil on canvas
40 x 45cm

Big cat at night 2022
oil on canvas
40 x 45cm

Kate Rohde
Cascades wallpaper 2022
digital print
265 x 880cm

Kate Rohde
Possums urn 2022
steel, polyurethane foam, plaster bandage,
acrylic paint, enamel paint
80 x 46 x 38cm
&
Wallaby table 2022
steel, polyurethane foam, plaster bandage,
acrylic paint, enamel paint
88 x 82 x 86cm

Troy Emery
Lion 2022
cotton rope, epoxy clay, polyurethane, screws,
adhesive
96 x 106 x 51cm

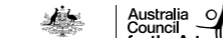
Kate Rohde
Boulder seat 2019-22
polyurethane foam, plaster bandage, papier-
mâché, acrylic paint, enamel paint
53 x 89 x 45cm

Kate Rohde
Black panther urn 2022
steel, polyurethane foam, plaster bandage,
acrylic paint, enamel paint
112 x 89 x 45cm
&
Serpent stand 2022
steel, polyurethane foam, plaster bandage,
acrylic paint, enamel paint
127 x 57 x 67cm



Horsham Regional Art Gallery, 80 Wilson street, Horsham, Victoria, Australia.

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.





In *Myth Making* the gallery transforms into a reimagined ecology.

Kate Rohde and Troy Emery present a new body of work inspired by classical European myths merged with legend and places unique to the Wimmera and Grampians region to reimagine our local landscape within the gallery aesthetics.

Their first-time collaboration brings together a long term interest in animal motifs and forms, decorative arts and historical museum display practices in an explosion of colour and ideas.

Rohde is known for her colour filled installations of sculptural works and wallpaper designs. Her work often collides decorative motifs with objects from Baroque to Victorian style which activate the senses and conjure memories through form. Emery's sculptural practice of creating textile based animal-like forms explores the material and aesthetic relationship between fine arts and craft. Through these forms he examines the way humans view animals as both decorative motifs, keepsakes and symbols of ecological ruination.



Together on visits to the Wimmera, the artists have taken cues from the landscape, the vibrant colours of our big sky, the Pink Lake, the golden grain fields, and the green gorges and dark caves of the Grampians. Mixing local and classical myth, Rohde and Emery have created a wunderkammer responding to the region's natural environment and its animals across each of the gallery spaces.

A Horsham Regional Art Gallery exhibition.



The light and shade of myth making

The subjects of mythology have provided artists with a rich source of inspiration for depiction and reinvention for hundreds of years, attested to by a visit to any national art collection. Kate Rohde and Troy Emery have sought inspiration directly from the land and ecology of the Wimmera and Grampians regions. Returning to their studios they embarked on a journey of collaboration to create a new mythology of Western Victoria influenced by the traditions of European myth making and imbued with their own recognisable, whimsical, and at times dark, artistic practices.

Long-time friends, first-time collaborators, each artist has a well-established practice with seemingly little in common. However, both artists work in the tension between art and craft; art as the imaginative expression of the artist, and craft as the skilled practice and knowledge of material. They trace links to the European habits of collecting, design and display with a particular focus on animals and animalistic forms. Each creating works that are uniquely and unmistakably their own.

Troy's modern take on the tradition of taxidermy begins with anatomically correct to scale plastic animal layer of textile, until the base form is

a distant echo and an animal-like hybrid replaces it. In *Myth Making* Troy stretches his practice further fabricating his own base forms from wire, and growing an entirely new breed of creature. Troy's menagerie of wild things, with their pelts of synthetic and natural fibers, are posed and presented like a hall of a natural history museum, or a *wunderkammer* of the 16th century.

Kate is known for her colourful resin casts, a laborious process resulting in three instances of the single sculpted form. In *Myth Making* Kate refines a sculptural technique reminiscent of her earliest works. Constructing a wire armature base Kate now uses plaster bandages to build the surface and the highly detailed embellishments. These advancements in method allow her to achieve works on a larger scale with a more immediate result. Completing the works with spray paint, Kate approximates something of a ceramic glaze, lustreware finish.

In *Myth Making* Kate and Troy create lavish, immersive and tactile interiors with a design aesthetic that travels seamlessly between classical antiquity, Baroque and the modern-day Wimmera. The visitor begins their journey in a room inspired by golden grain and the dry grasslands bleached under the blazing Australian sun. A wall of gold coloured tinsel the backdrop for Troy's imagined creatures, rising atop green land-like masses, the long, hanging verticals

of each element, echoing the other. Adjacent on the floor, Kate's *Golden fleece with cornucopia* conjures the mythology of abundant harvest and golden wealth. Nearby, the vast, bright and optimistic, blue-sky future – Kate's *Air flow wallpaper* - with the mythic creatures of sun worship – Troy's *Double Sun* - point towards the newer industries of wind and solar farming revitalising the region.

The interplay of translucency, light, perception and tactility is played out in the engulfing duality of the pink lake - at times full creating a mirrored pink surface but when dry the pale salt forms into crystalline shapes gathered around the lake's soft ridges. Kate's *Pink Lake Mirror* is framed with glistening resin crystals and adorned with stalactite-like tassels. The mirror surface reflects the softer form of Troy's *big softie hopping mouse*. Through layered textiles the intensity and depth of colour changes with the angle of light and position of the viewer. The visitor is submerged and swaddled in the sumptuous pink bliss of the room.

The artists explore the dichotomy of the rugged and remote Western Victorian landscape; a bustling and beautiful tourist destination by day - the province of hikers and locals – to an ominous and unforgiving expanse by night - a land ruled by beasts. The vast and luscious green of the Grampians (Gariwerd) inspires Kate's *Cascades wallpaper*. A series of paintings by Troy feature a variety of big cats against the landscape forms of the

Wimmera. The central motif harks back to the mythology and classical depictions of man slaying beast whilst nodding to the local mythology of big cat sightings. Kate's *Possums urn* and *Wallaby table* similarly harking back to forms of antiquity and introducing fauna inspired by the creatures of the Wimmera. The space transitions the visitor to a moonlit voyage into a dark cave. Here, in the final room, the real and imagined beasts of the Grampians lurk in the shadows and devour the helpless and the unprepared. A reimagined amphora emblazoned with deadly creatures sits atop a tri-legged table. At a distance a jagged rock form rises from floor and invites the visitor to sit and contemplate the terror before them.

Feeling as though you have stepped into a Baroque mansion and its cabinet of curiosities being processed in an antipodean churn, there is joy and a disquiet in this topsy-turvy abode. A place where highly decorative wallpapers and vessels sitting alongside soft-textured beasts are juxtaposed against tinsel streamers, theatrical lights and ever-present whimsy and foreboding. Kate Rohde and Troy Emery subtly shift between and blend European and classical antiquity design, weaving in local flora and fauna, creating objects and imagery that are ancient and contemporary - a new myth for the Wimmera.

Jenna Blyth
Collections Coordinator,
RMIT Design Archives

