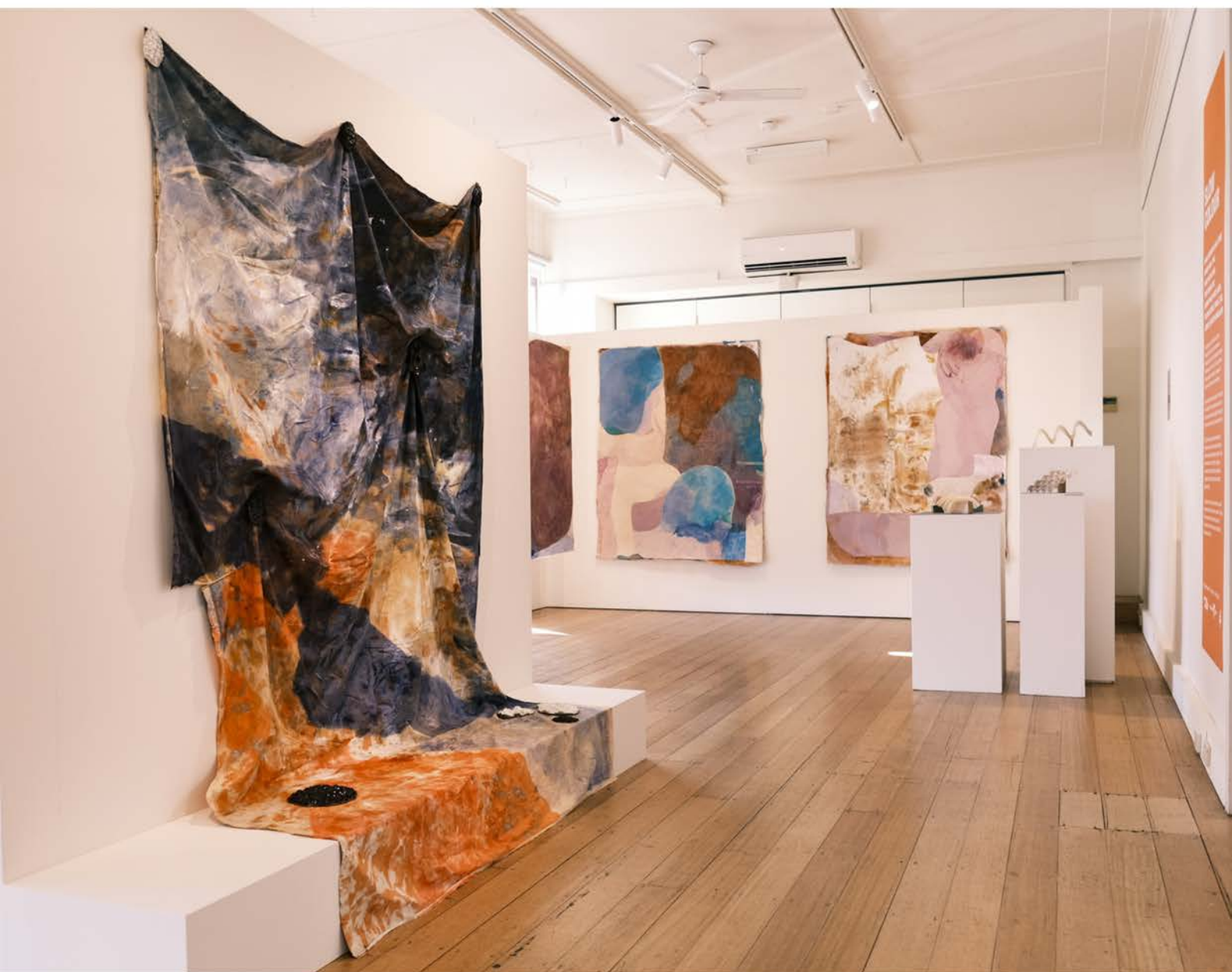


SLOW COLOUR

13 February – 24 May 2025



Installation shot of Slow Colour. Image credit: Tom Havala

KATJA BECKMAN OJALA (SWE)
HANNAH HALL (VIC)
SHAO CHI LIN (CAN)
YOKO OZAWA (VIC)
JAHNNE PASCO-WHITE (NSW)
YOLANDA SCHOLZ VINALL (VIC)
JESSIKA SPENCER (WIRADJURI)

Slow Colour brings together artists exploring botanical and mineral colourants within textiles, objects and expanded sculpture practices. These works act as a form of archiving—capturing memories and material history by embedding biological traces of time and place into fabric, paper and clay.



Trunks by Yoko Ozawa installed in *Slow Colour*. Image credit: Tom Havala

Hannah Hall

Spark, 2024, Cotton, Ceriops Bark dye, recycled glass beads and thread, 61x45.5cm.



Hannah Hall is a Naarm-based artist working within abstraction and textile practice. Her work seeks to reveal the complexities of textiles, focusing on themes of craft, material histories, sentimentality, memory and domesticity.

Influenced by modernist abstraction and late 20th century textile art history, expanded painting and craft practices collide to create works that occupy a hybrid space between painting and textile.

Using second-hand materials, each work contemplates the presence and absence of unknown moments, bodies, and people, from each material's history. Hannah's practice examines relationships between art and craft, revealing the spillages, intimacies, and complexities of textiles, in the unpredictable way they fold, drape, and absorb pigment, but also in the way they evoke memories and emotional responses. Each piece of material is altered with several staining techniques using spices, fruits, vegetables, and synthetic pigments.

"This series was created during my residency with Desa, in Ubud, Bali. Here I worked with a local dye studio, to learn natural dye, batik and shibori processes. Colours derived from the earth include, natural indigo (blue), Ceriops bark (red), Jackwood (yellow) and Rice field Mud (grey).

These processes embrace slowness, acting as a lesson in patience, where there is space to breathe and contemplate within quiet moments of waiting. Simple, familiar actions of folding, soaking, rinsing, and drying are transformed into tranquil methods of creativity. Each piece of cloth goes through the cycle of applying wax, dipping into dye, rinsing and drying out, before the process repeats.

Such repetitive, slow gestures, forge an intimate bond between artist and material, hours of care, labour and time become woven into the cloth, absorbing the memories shared in their making. Made during a strange emotional period of my life, where I wasn't quite sure of anything, making became a method of wayfinding through the chaos of my inner world.

The fabric witnessing loneliness, heartbreak, joy, solace and homesickness. Via the interruption of gesture stitched upon the smooth surfaces of the material, these works contemplate small human moments, that are woven into, and scattered across the surface of our lives."



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Katja Beckman Ojala

Oldenburgerstraße (Bitte Nicht Abdecken), 2023, Linen and ramie, dyed with natural indigo, 220 x 65 cm.



Katja Beckman Ojala creates sculptural tapestries through the experimental combination of weaving structures, techniques and materials. She explores the way memories and places appear when recalled in the mind. For example, when thinking about exploring forests in the mountains of Kyoto, she tries to describe the sublime nature of the experience, and the overwhelming feeling of an embrace.

Katja's formal training as a hand weaver came from HV skola in Stockholm, an education with incredibly detailed rules on how textiles should be made. With this knowledge as a grounding, she has constantly tried to challenge and push the boundaries to work with weaving in an innovative way.

"I work with large-scale tapestries, exploring three-dimensional surfaces. Rya is a recurring technique, the hanging threads distort and obscure the image. Instead of presenting a clear image, I want the viewer to be drawn into the structures and tactility of the fibres.

The sublime qualities of nature that arise when things are formed over a very long time are an important inspiration for me. I draw inspiration from the collision and meeting of forms in nature, such as rock formations, moss and deep sea landscapes.

I explore subtle images in textiles. I don't present a clear image, but they emerge when you look actively at them. The human body is part of the work, as the size and perception of the viewer's own body is engaged, it is not just a visual but a tactile experience for the whole body.

Having a background in the classical school of weaving, I am interested in challenging and broadening the spectrum of weaving. I approach the process of weaving in an innovative way, working with non-conventional materials alongside classic yarns to create textile sculptures."



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Jahnne Pasco-White

Kinning with Lake 1, 2024, lavender, broad bean, spirulina, plant-based crayons turmeric, oil pastel, reclaimed oil paint, coffee, tea leaves, raw pigment, indigo dye, tempura, natural dyes, acrylic, rice glue, paper, pen, silk, linen, cotton on canvas. Image credit: Tom Havalá



Jahnne Pasco-White's expanded painting practice is steeped in a rich and diverse body of research, with focuses including ecology, relationality and feminism. Drawing inspiration from Stephanie Erev's writings, she takes the term 'bodily feeling' to mean the way the changing environment of our surroundings affects our bodies, evoking unconscious reverberations that impact upon our physiology and psychology.

Pasco-White's intuitive, generous style of abstraction articulates itself in raw, gestural paintings on fabric and canvas. Hand-dyed fabrics pigmented with organic materials gathered from her surroundings – including domestic debris and matter collected from the natural environment – are complemented by acrylic paint, oil stick, pastel and crayon: bright yellows, greens and blues conversing with pink, fleshy tones and muddy, earthy pigments. Into these surfaces, she introduces segments of old paintings, cut up and reworked in an ongoing cycle of decay and renewal.

An openness to porosity and the contamination of body, domestic life, studio, and the natural world into the paintings are fundamental to Pasco-White's practice. She sees painting as a sensorial exploration of what it means to exist in the world, composing her lived experiences of being in the mess of life into her paintings, as an archive of sorts. Critically reflecting on her place in the world and unpacking her environmental impact while continuing to produce material objects, she approaches her painting practice from a position of joyful pragmatism.

Pasco-White won the prestigious Arthur Guy Memorial Painting Prize, 2019, and was a finalist in the Ramsay Art Prize, 2019. She also received the 2018 Art Gallery of NSW's Moya Dyring Memorial Studio scholarship at the Cité Internationale des Arts in Paris, and was awarded a Martin Bequest Travelling Scholarship for Painting 2018-20. Pasco-White has completed residencies in Germany, Italy, Iceland, New Zealand, and Australia.



Kinning with Lake 3, Kinning with Lake 8, Kinning with Lake 1 installed in Slow Colour. Image credit: Tom Havala

Yoko Ozawa

種子 *Seed*, 2024, Stoneware, glaze, eucalyptus ash, variable dimensions. Image credit: Tom Havala.



Born in Japan, Yoko Ozawa has been creating ceramics since 2003. During her university studies in Japanese painting, she was deeply influenced by the Japanese notion of Yohaku (blank space), which she incorporated into her ceramics and wider installation practice. Her work is inspired by her lifelong interest in natural phenomena such as seasonal transitions, fog, breeze, rain, light, and shadow. For Yoko, the space inside and outside her work holds possibility and meaning instead of simply ‘nothingness’.

Yoko's work engages in a dialogue with the philosophical concept of yohaku, resulting in an enhanced understanding of the world and our minds. It interconnects the traces of the elements, the season, signs of decay and time passing, and this sensation enhances our connection with many ecosystems that look forward to a new vital spring.

Yoko's work is also deeply influenced by the textures and tones of nature from her upbringing in the Japanese countryside and the nature of the Australian landscape, where she now lives and works. Since setting up her studio in Melbourne in 2012, she has exhibited widely throughout Australia, Japan, and England, including the National Gallery of Victoria, MARS Gallery, Melbourne, MPavilion, Melbourne, Jam Factory, Adelaide, Somerset House, London, England, and mina perhonen, Kyoto, Japan.



Trunks by Yoko Ozawa installed in Slow Colour. Image credit: Tom Havala

Shao Chi Lin

Superposition No. 03-104, 2023, Paper yarn, fine paper yarn, myrobalan, potato starch 2023 27 x 11 x 13 cm. Image credit: Tom Havalá.



Shao-Chi Lin is a Toronto-based fibre artist from Taiwan, and holds an MFA in Textiles from the Parsons School of Design. Lin transcends the structural limitations in weaving, exploring the possibilities of iterative events and patterns through woven structures. Guided by intuition and yet balanced with methodical discipline, her sculptures are meticulously crafted with woven textiles using paper yarn and natural dyes. She has exhibited in various cities in North America and Asia.

Superposition is a series of textile sculptures by Shao-Chi Lin that explore the nature of waves. Meticulously crafted with woven textiles and natural dyes alongside modern technologies, these sculptures bridge the two worlds of observed scientific facts and subjective understandings.

“I am fascinated with rhythm, cyclical events, and the physical phenomena of waves. With paper yarn as the primary medium, my works are meticulously crafted using techniques of natural dyeing, weaving, 3-D printing and moulding. The versatility and irreversibility of paper material and the interplay between patterns and structures continue to inform my creative expression.

In my sculptural exploration, I delve into ambiguous impressions and intuitive feelings evoked from engaging with the logical principles of waves. My paper sculptures prompt communication between the two worlds of observed scientific facts and subjective understandings. The objective of my work is to awaken and nurture the observers' acute sensory perceptions, inviting viewers to become more introspective of their own visceral responses however subtle or delicate.”

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Jessika Spencer

Woven dilly bags installed in Slow Colour. Image credit: Tom Havala.



Jessika Spencer is a Wiradjuri woman from the Sandhills of Narrungdera (Narrandera), New South Wales. For over the past decade she has resided on Ngunnawal/ Ngambri country, and is a weaver, writer and activist.

The First Nations people of the area, including her own ancestors, were pushed out to the Sandhills during white settlement. “My family still lives there [the Sandhills] and it’s where I was first taught to weave. I was raised by my Nan, so she really instilled in me a deep love and respect for culture. Throughout my life a lot of talented First Nations women have taught me different ways of weaving, and I’m really grateful for that passing on of cultural knowledge. There’s one Worimi sister in particular that really gave me so much guidance on weaving. I don’t take it lightly; it’s something that is at my core, and I always make sure to acknowledge and pay my respect to.”

Through her varied art forms, Jessika explores her cultural identity. Her artistic focus has long been fibre art, crafting unique pieces with sustainable materials collected consciously from the land. As an Aboriginal woman, culture and art are intricately intertwined for her, serving as ongoing sources of inspiration.

Biyanha, a Wiradjuri phrase meaning ‘habitual’, was a name warmly gifted to Jessika for her weaving project by her grandmother and respected Wiradjuri Elder, which aims to close a cultural knowledge gap across Ngunnawal and Ngambri country.

Jessika uses an array of vegetables, fruits, and tree leaves to create beautiful colours and, more importantly, to continue preserving culture. Sustainability and eco dyeing are at the forefront of her creative work.



Woven dilly bags, Jessika Spencer installed in Slow Colour. Image credit: Tom Havala

Slow Colour is part of the 2025 Melbourne Design Week Program.
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Melbourne Design Week