



LET THE SUNSHINE IN

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(UK) AMANDA HO (VIC) KAY LAWRENCE (SA) | SARA LINDSAY (VIC)
MISAKO NAKAHIRA (JAPAN) | ROBYN PHELAN (VIC)
JACQUELINE STOJANOVIĆ (VIC) | CHERYL THORNTON (VIC)

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Let the Sunshine In represents 10 multi-generational female visual artists, from Australia, the UK and Japan, who make hand woven textiles. The exhibition focuses on the formal qualities of the colour yellow, whether determined by dyes or materials used, a response to the natural environment, or a conscious desire to convey a particular emotion. We ask why this group of artists have serendipitously and independently chosen to work with yellow at this moment in time.

The 100th Anniversary of the Bauhaus was celebrated in 2019. For many years there has been ongoing discussion about the way in which women were denied entry to the painting department and sent to the weaving studio. However, there is now increasing acknowledgement of just how important a role women played through their work in the weaving departments in Germany and later at Black Mountain College in the USA.

This exhibition celebrates hand weaving as a significant and highly relevant art form within the visual arts today.....it has been 'let in'!

HANNAH COOPER

It is my dream to capture light and it's movement through a pliable surface, to try to extend those magical, fleeting moments of luminescence which make you stop and stare but which no photo can every truly do justice to. Gold, with it's almost mystical ability to reflect and illuminate, woven through a warp of transparent fishing line, allows the light to bounce through and from the work, replicating some of those brief flickers of awe.



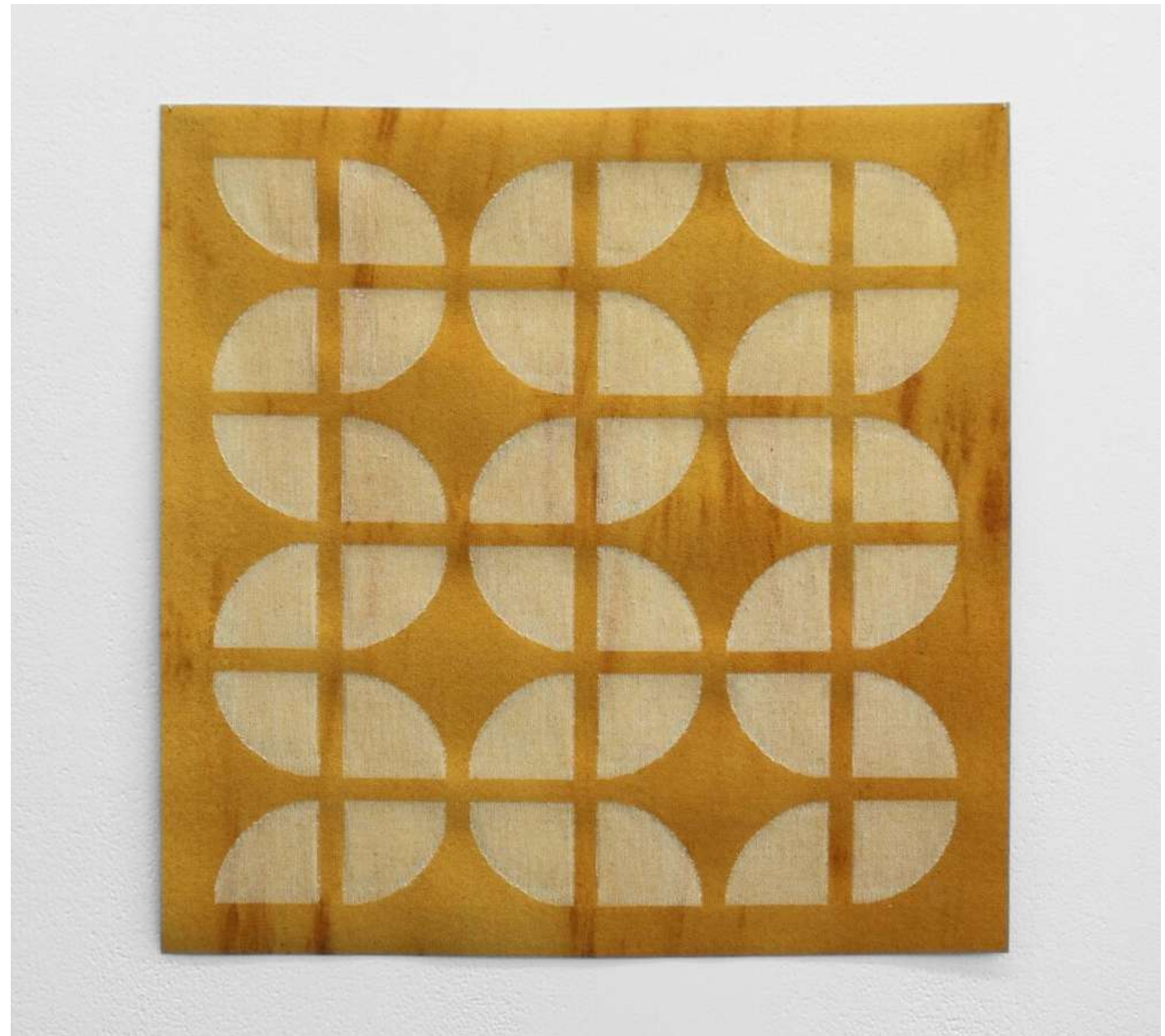
Warping the weft 2
2023
fishing line, synthetic metallic
embroidery thread (experimental work)
29 x 9 cm
POA

Warping the weft 1
2023
fishing line, vintage Japanese
gold-leaf (experimental work)
35 x 26 cm
POA

LUCIA DOHRMANN

Yellow textiles have existed before the Roman period when saffron and weld was used to dye woven fabric. Brilliant hues were achieved in the twentieth century due to new dye technologies. Yellow, amongst other more vibrant colours, enjoyed a resurgence in popularity in the 1950's and 60's reflecting the optimism of the post war period and the growing prosperity of the middle classes.

This pattern references the popular use of abstract forms which mid century textile designers began to experiment with. Rather than the pattern being printed on the surface, it has been 'imbedded' into the textile by unraveling the weft threads of the canvas.



Yellow Quadrants

2023

acrylic on canvas, unraveled

40 x 40 cm

\$675

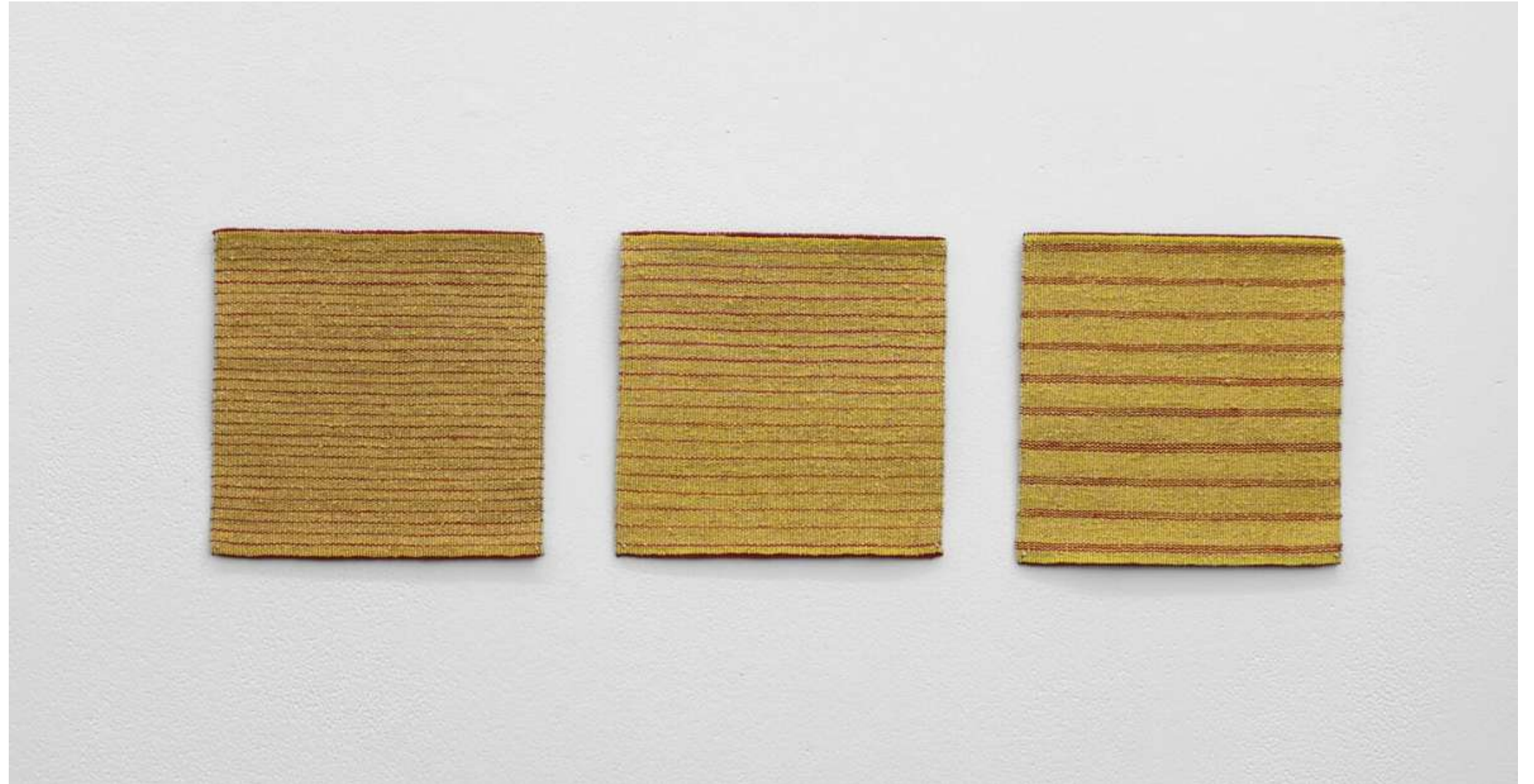
CHERYL THORNTON

.....the gold thread I had ordered from Japan had arrived. It was much more textured than I had imagined but it was gold! The intensity of gold in Sicily inspired this purchase: the timing opportune.

During the severe covid 19 lockdown we experienced in Melbourne, I wove gold. In a strange way I have fond memories of that time. The discipline, the take away coffee from the tiniest cafe with the most uplifting and inclusive staff you could imagine. Community. Appreciation of simple pleasures.

Restrictions allowed twice daily walks...and remember the 5k restriction.

Thankyou gold and thankyou weaving.



(Left to right)
Gold sept 2020
Gold oct2020
Gold dec 2020
cotton, gold/cotton thread,
linen
17 x 17 cm each
\$825 each

AMANDA HO

Sunshine definition:

a spot or surface on which the sun's light shines

Yellow is often associated with the sun and sunshine.

Light becomes visible when it is reflected off a surface.

Shadow forms when light is blocked.

Brightness is evident when compared to dimness,

Is light 2-dimensional or 3-dimensional reflection?

In this study, light is expressed in yellow against shadows,

Intensity and textures.



Light in yellow

2024

commercial paper yarn, wool

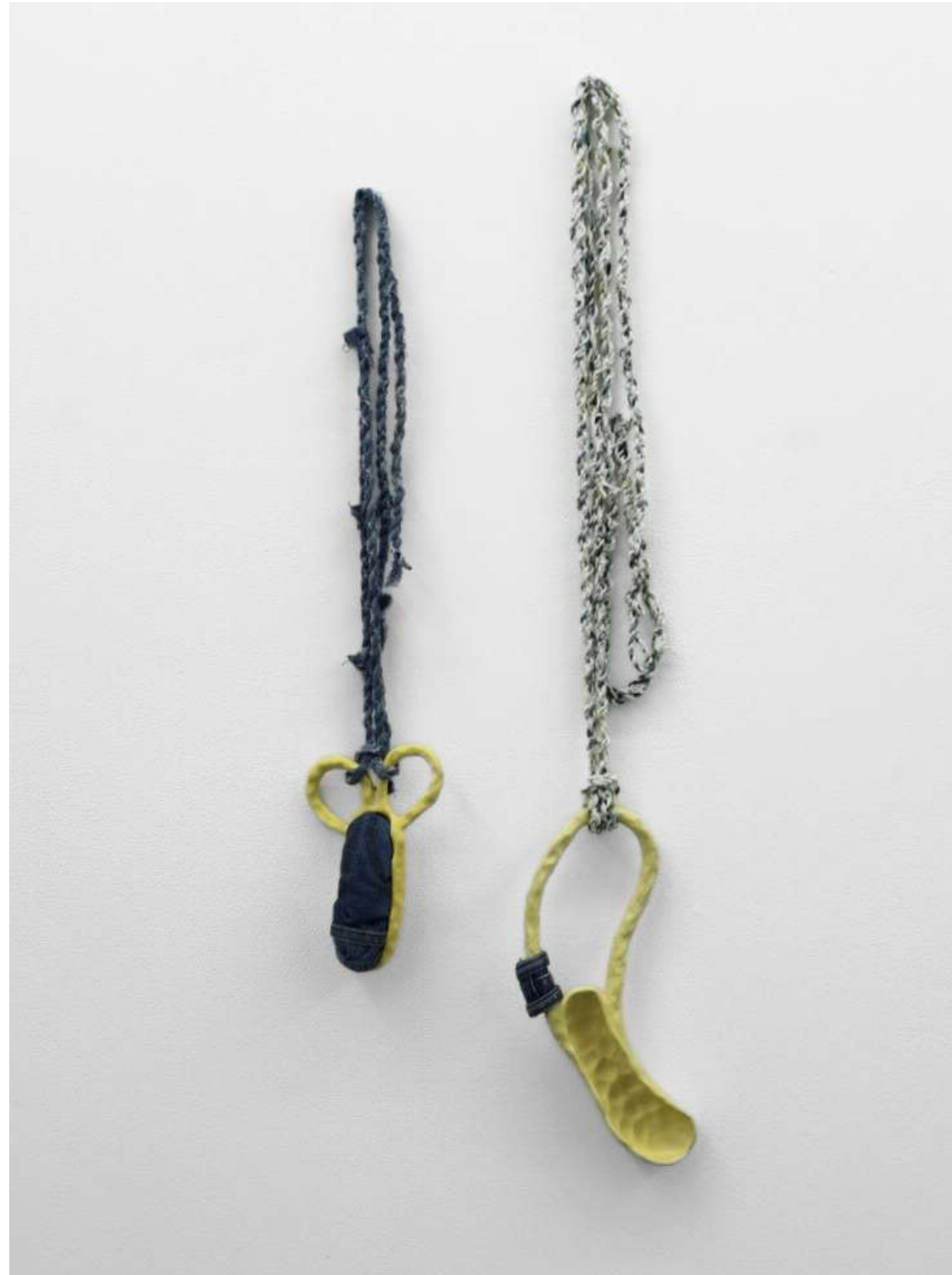
30 x 23 cm

\$700

ROBYN PHELAN

Gestures for Marguerite is a tribute to Bauhaus trained potter Marguerite Wildenhain (1896–1985). A fiercely independent educator, she established Pond Farm in California where she taught for thirty years. I imagine these summers through a golden yellow lens, seeing denim clad students as they gather to absorb her demanding instruction.

The materials of clay and denim reference historic images of the Pond Farm studio but steps aside from making utilitarian pottery. I am concerned with how materials are affected by an embodied making process. My marks of making remain evident across the ceramic surface and in the labour required to reclaim well-loved but worn-out family clothing.



Gestures for Marguerite (belt loop)
2023
hand formed earthenware clay with terra sigillata; reclaimed and twined De Jour denim jeans
50 x 20 x 5 cm
\$525

Gestures for Marguerite (pocket)
2023
hand formed earthenware clay with terra sigillata; reclaimed and twined De Jour denim jeans, reclaimed twined t-shirt
50 x 15 x 7 cm
\$525

MISAKO NAKAHIRA

Yellow is a colour that both calls our attention to it and entertains us.

If you walk outside with it in mind, you can find yellow everywhere. This colour will never disappear from our lives



left to right, clockwise
Fragment Series
2022
wool, ramie

#28, 34 x 36 cm, \$525
#17, 18.7 x 36 cm, \$420
#16, 20.5 x 34 cm, \$420
#27, 20.5 x 34 cm, \$420
#12, 20.5 x 34 cm, \$380
#25, 20.5 x 34 cm, \$525

KAY LAWRENCE

Yellow is the light dancing among the leaves;
yellow is the sensation of sun on skin; yellow is
the hot peppery smell of nasturtiums remembered
from childhood...

An infinite range of yellows can be extracted from
plants through the alchemy of the plant-dye
process, each specific to site and season. This
small tapestry of a flower painted on a doll, is
woven with wool and linen yarn dyed with
chrysanthemum flowers. They were picked and
processed in autumn, 2023 in Kyoto, Japan, and
the yarn woven in summer, 2024 in Uraidla, South
Australia.



Kokeshi Kiku

2024

cotton, chrysanthemum
dyed wool and linen

26 x 25 cm

\$1,700

JILLY EDWARDS

Yellow - it started with a train journey through the East Anglian (uk) countryside in the growing season of Oilseed rape, it really brought joy into my work. The intense yellow surrounded me. Then, on the first day of a new residency in Wiltshire (uk), and travelling again by train daily, an article about an ethical clothing company popped up in my social media. It's title was 'Yellow Thread'. A yellow goods train pulled up on the opposite platform so my yellow journey with the rich autumnal colours of the hedges & trees began. I've continued my adventures with yellow.



Yellow Hedge

2020

wool, cotton, linen

40 x 40 cm

\$2,500

SARA LINDSAY

The use of yellow in my work began in 2019 when I purchased a small ball of yellow, plant dyed cotton in a craft market in Kyoto, during the autumn when the ginkgo leaves were turning to gold. A story is told that during the bombing of Hiroshima a group of ginkgo trees survived, against all odds. Later in 2019, I began working with a group of older women in Lisbon - the 'Ginkgo Project' was born, celebrating the tenacity, wisdom and strength of these remarkable people.

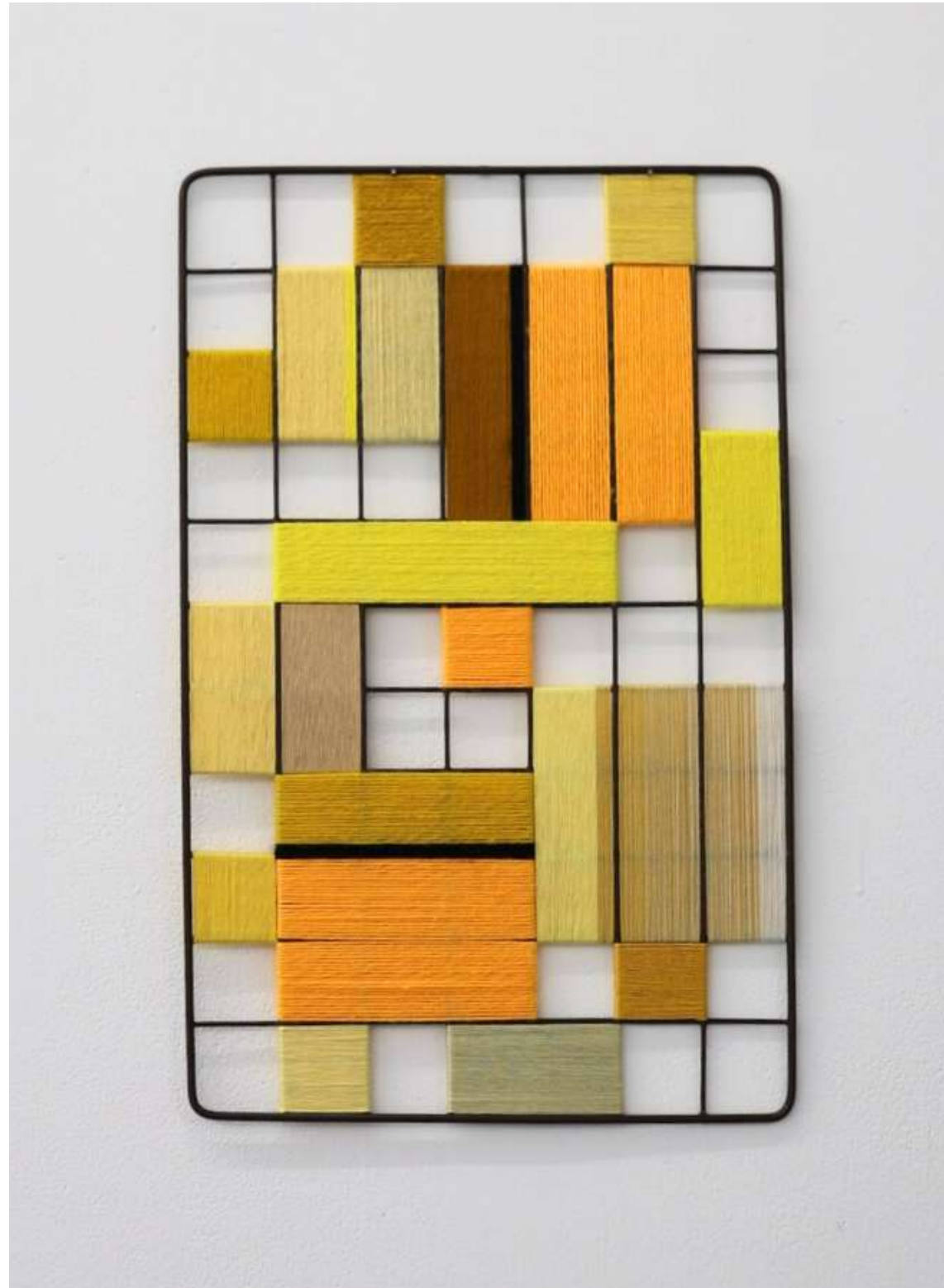
When asked, during the pandemic, to participate in a project devised by artist Rebecca Mayo, I was given 3 meters of plant dyed cloth with which to make work. I chose yellow which was produced from the leaves of the Kurrajong tree. 'Yellow diptych' is a part of the work I made for the exhibition 'Present Tending', held in Canberra in 2023.



Yellow diptych
2023
cotton, hemp
46 x 71 cm
\$1,000

JACQUELINE STOJANOVIĆ

Grid XIII (study for Gold Sun) continues my series of 'wool drawings'. Wrapping yarn around gridded frames, the series was conceived from the preliminary material processes involved in creating woven structures that are often never seen, such as winding a warp. This particular Grid, was made as a study to explore time through the long term exposure of yarns to sunlight. The yarns used to create this study were gifted to me from different friends and artists; they happened to be yellow. Yellow is a colour I feel positively towards, and when blended it uplifts, and warms all the others.



Grid XIII (study for Gold Sun)

2024

wool, cotton, metal mesh

41 x 26 cm

\$900

INSTALLATION IMAGES



