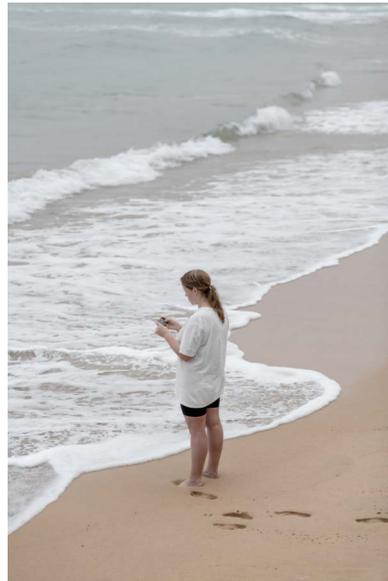


Nature-Inspired



Text
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Images
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MORNING

'I'm an early bird,' says Wilson. Waking up at 5:30, she gets a head start on the day and enjoys reading a book over her morning coffee. 'It's time for myself and I'm not rushing to get out the door.'

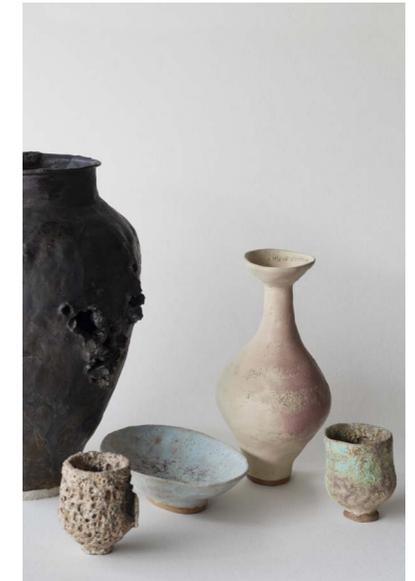
She resides on Sydney's beautiful Northern Beaches, living in Manly and working in her studio across the road from Curl Curl Beach. With the ocean on her doorstep, Wilson is inspired by everyday impressions — light, colours, textures — and explores those ideas back in her studio. 'I want to communicate the feeling, rather than an exact colour or texture. It's the essence of the feeling that pushes the cyclical process in my work,' she says.

MID-MORNING

Wilson established her studio in 2012 after completing a fine arts degree at the National Art School, and it's here that she spends her day creating pieces for retail or exhibitions, or working on commissions.

The handcrafted nature of ceramics is evident in the forms Wilson creates, as she shapes porcelain or terracotta paper clay using the coiling technique. 'The fine paper particles in the clay burn out in the kiln, so the objects are lighter and more porous,' she explains. 'There's a sense of discovery in the making process, as you don't have complete control. I'm always looking for that sense of something new, something I haven't seen or made before.'

Sydney ceramicist Alana Wilson is inspired and propelled by the sense of discovery she experiences as she hand-builds sculptural objects and experiments with glazing and firing techniques. To find out more about Wilson's practice and inspirations, we joined her to discover what a typical day looks like.



LUNCH

Wilson typically spends her day focused on one thing, whether making or glazing, and prefers not to take breaks, maintaining her momentum instead. 'I can make and shape more mindlessly as I get in the zone, whereas glazing is more methodical, since I document each piece,' she says.

There's a sense of alchemy in her work. She experiments with glazing and firing techniques; naturally derived minerals yield earthy colours, the vaporisation of silicon carbide causes the surface to bubble, while the compound of lithium and barium destroys the clay surface when fired. These variables give Wilson's work a raw, organic and ancient quality, as if fossilised or unearthed.

AFTERNOON

Wilson leaves her studio each afternoon to swim at North Curl Curl or Shelly Beach. 'It recharges me,' she says. 'I use the time to think, consciously or subconsciously. Sometimes I have to be patient with myself and the process, and just let ideas sit.'

EVENING

Wilson spends many evenings relaxing and cooking at home. She also practices photography — another avenue to explore her ideas and communicate her work — with her grandfather's 1960s Canon, and is building up a body of photographs to publish or exhibit.