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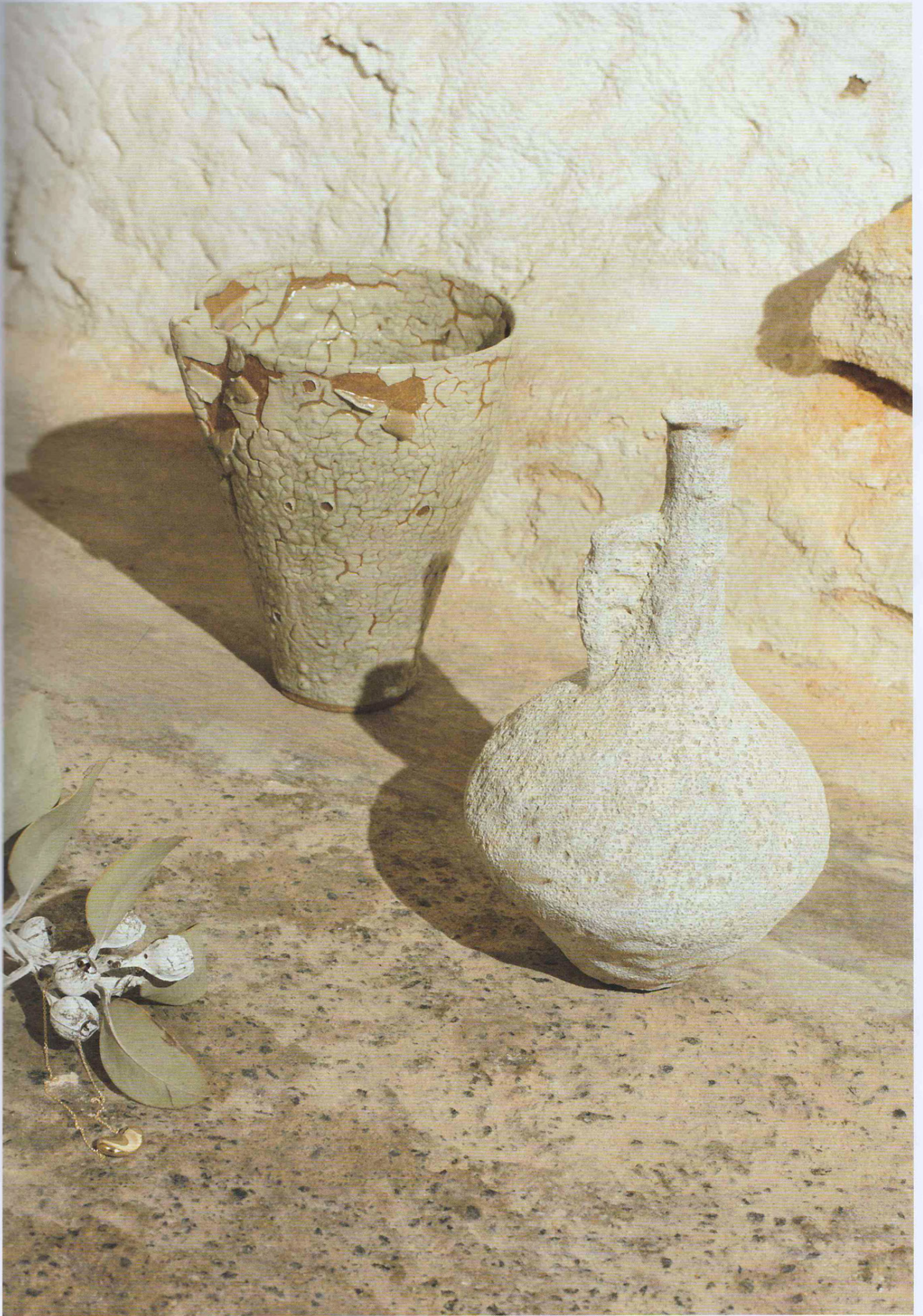
# ALANA WILSON

THE BEAUTY OF ALANA WILSON'S MASTERFUL CERAMICS HAS AS MUCH TO DO WITH THE ELEMENT OF SURPRISE AS IT DOES TECHNIQUE. HER PIECES RESONATE WITH STRENGTH AND FRAGILITY, RESEMBLING FOUND OBJECTS THAT HAVE BEEN CRACKED AND PERFECTED BY TIME.

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Photography VICTORIA ZSCHOMMLER - Words KIRSTIE CLEMENTS









Alana Wilson is gingerly opening a kiln of freshly fired ceramics in her light filled garage studio overlooking Sydney's Tamarama beach. There is a noticeable element of excitement and anticipation as she carefully lifts out each fragile piece. So much can change in the firing process and therein lies the magic. "Sometimes you get something you didn't expect" Wilson explains. "That's the fun part. For example the glaze might slip – but I keep them. To push the boundaries you have to take the good with the bad."

Or in the case of Wilson's ceramics, the superlative. Her spare, minimalist creations are fused with an understanding of ancient cultures, and a unique contemporary aesthetic. The pieces are tonal, irregular, perfect in their imperfection. Glazes are infused with mineral poisons such as barium and lithium that bubble and crack to create layers of beautiful, primitive decay, effects that make a contemporary vase feel like a found archaeological vessel. At a glance Wilson's studio shelves are stacked with pale, un-showy pieces that blur into a sense of measured quiet - separate one, contemplate it for a few moments and it quickly becomes the only object you've ever desired. What previously looked colourless is suddenly revealed to be the most intense shade

of blue; the irregular shape makes perfect sense. There is, as Wilson describes, a profound "connection between the viewer and the ceramic".

A BFA honours graduate of the National Art School, 27 year old Wilson was born in Canberra, and spent time growing up in New Zealand, but has found the perfect home by the sea, where the pale colours of late afternoon mesh perfectly with the serenity of her studio. "My own bubble" she agrees. "I'm a big water person." Her pieces begin on a tiny manual wheel (I'm terrible on a big wheel" she confesses), the pitting, colour and texture added by layers of firing and experimentation. There is also a very evident appreciation of history in her work. "Research and drawing is very much part of the making. I spend at least two to three months researching new concepts and ideas".

Wilson works with terracotta, paper and porcelain clay and her pieces are highly collectible, with no sense of frippery or waste. "I'm not a collector myself, I'm very minimal at home," she says. "My work is not functional. They're fragile, they are purely aesthetic. But based as they are in ancient traditions, they are not just physical. They have cultural value."





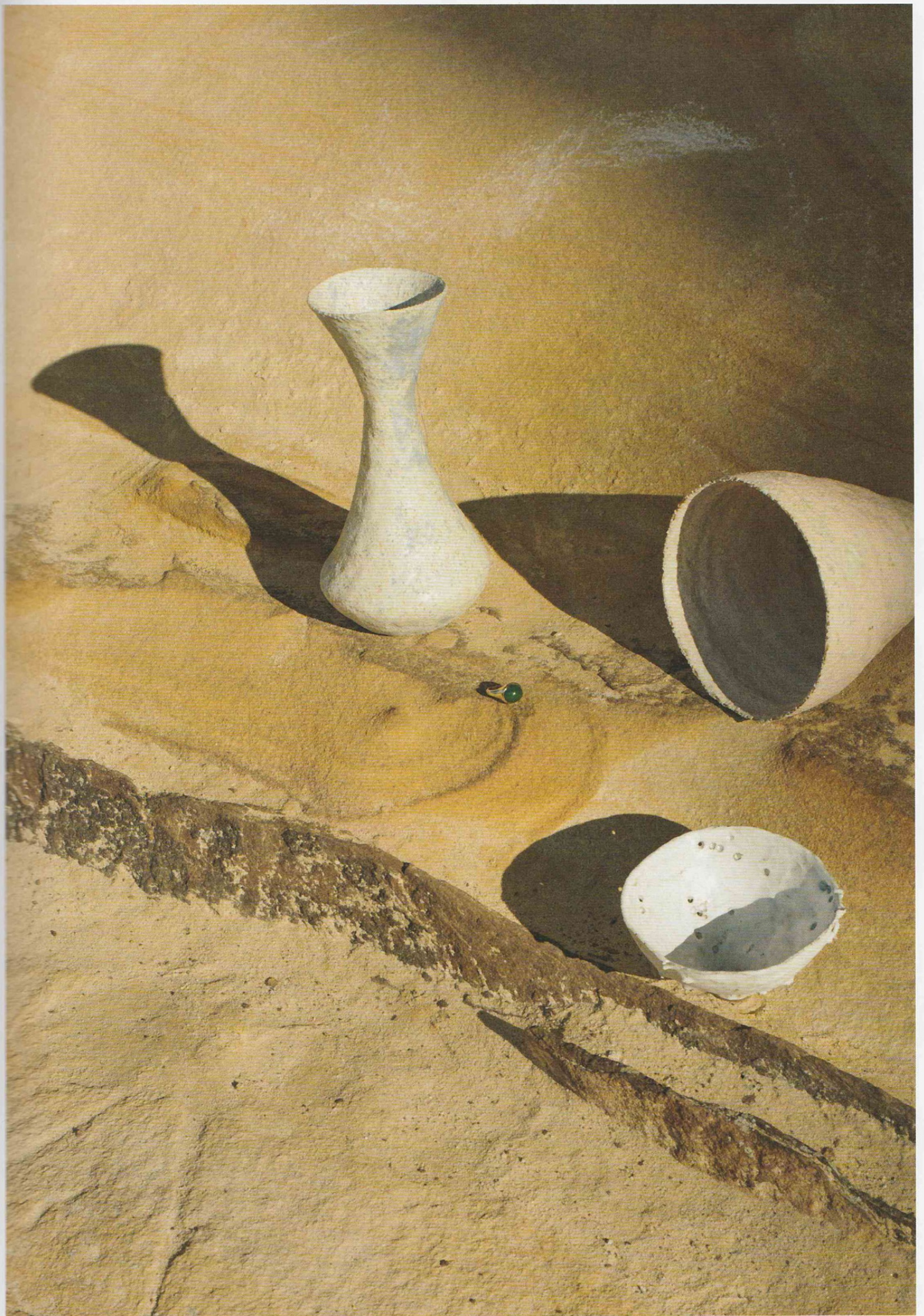
Previous spread - Crucible and Ode from Alana Wilson Studio, Elsa Peretti for Tiffany & Co. necklace.  
This page - Christopher Esber top, Elsa Peretti for Tiffany & Co. brooch. Opposite - Bulgari ring.





This page - Plate from Alana Wilson Studio, Jacquemus top and Base Range briefs from My Chameleon, Elsa Peretti for Tiffany & Co. cuff.  
Opposite - (clockwise from top left) Pink/blue Bell Amphora, Crucible and Perforated white bowl from Alana Wilson Studio, Elsa Peretti for Tiffany & Co. ring.













This page - Black bronze ceremonial vessel from Alana Wilson Studio, White Bell Amphora from Alana Wilson Studio, Gold ritual vessel from Alana Wilson Studio, Elsa Peretti for Tiffany & Co cuff. Opposite - Gold Brutalist Vessel and Sand Brutalist Vessel from Alana Wilson Studio.









This page - Organic by John Patrick slip dress from My Chameleon. Opposite - (clockwise from back left) Crucible, Ode, White ceremonial vessel, Lavender amphora and Blue crucible all from Alana Wilson Studio, II pink rutile bowl from Small Spaces, Terra Australis tea-bowl, Lavender tea-bowl and Gold tea-bowl with red shine all from Alana Wilson Studio, II white tea bowl from Small Spaces.