

Stacey Morrison - Shinrin-yoku: A Woman's Breath

A WOMAN'S BREATH: A silent breath

A woman stands poised in porcelain, held in a silent breath — listening to nature's soft hum. Built by coil and caressed into form, my hands remain in the surface. Carved marks along muscle and bone record movement. In the Anagama firing, ash and crystallization highlight these grooves. The iron-rich vertebra, built in steps, reveals strain in the spine, neck, and base. She asks us to pause, listen to nature, and breathe.

CURVE- draws from nature's own geometry. A slab bends into a continuous line, balanced on a braced curve that lifts it into new space. Marbled clay layers mimic sediment, while inlaid red, white, and yellow trace the veins of time and movement within the earth.

The work is about natural forces made visible. Gravity pulls, the brace holds, and the line rises. It's the quiet moment when sediment shifts, and a new horizon appears.

CALLA LILY

The Calla Lily is nature, open and undivided. Bees settle in its pollen, leaving small holes on the stamen — evidence of life touching life without force. The lily holds the peace the world needs. Its form does not divide. It opens, cradles, and offers. In its curve is the quiet rhythm we seek: to receive, to give, to renew. Where there is conflict, the _Calla_ asks us to pause for stillness, to listen, and to meet each other with openness.

SNOW GUM is a homage to the majestic Australian gum. Slab-built in porcelain, leaves and gum nuts are pressed into the surface. Cut-out holes bring in light and collect ash from the wood firing. They also echo loss — clear-felling, urban crawl, and the homes taken from the animals who live there.

WAVE- traces the anatomy of a breaking wave in ceramic. Fluid dynamics become form — calm and chaos, force and fragility — making the sea's invisible energy visible.

LANDSCAPE SERIES-

This series juxtaposes suburbia's grid with organic farmland, mountains, and deep sea kelp forests. Layered texture creates a pictorial landscape. It bridges the constructed and natural, asking how we shape place — and how place shapes our identity and belonging.

INSTALLATION: pods and stones -

invites you into touch and sound: a series of hand-formed seed pods, each shaped differently. You are invited to lift a pod and move it gently, listening to what it releases — a quiet rattle, hush, or breath held inside.

Alongside them, balancing stones wait to be met. You are invited to stack them, stone on stone, finding stillness in the act of balance.

Both works slow the body down. They ask for attention, not mastery. In that pause, listening becomes the work.