





Saskia Wilson is a photographer and filmmaker working across documentary, fine art, and commercial-based practices. Her work is characterised by a refined sense of vibrancy, contemplation, and authenticity, expressed through her unique take on Australia's locations and colour palette.

She is both an artist and an educator, strongly focusing on BIPOC perspectives in photography, the importance of accessible photographic communications and literacy, and the ongoing empowerment of young and diverse photographers. In both her creative and educational roles, Saskia continues to work with various progressive and social-justice organisations, institutions, non-profits, and charities.

Her commercial collaborations have included work with Google, Nike, Opera Australia, Country Road, Suntory & Allianz.

[@saskiawilson](#)





You now work with some of the world's most recognisable brands, so let's take it back to the start. What first motivated you to make images and enter this creative field?

My father is a painter, and my grandmother was an avid photographer. My Dad gifted me her Yashica SLR and I started photographing on black and white film and printing in my high school's dark room. It immediately became my favourite artistic medium, and the one I was most naturally talented working within. With a child's utter naivety, I assumed I could somehow make a career out of it!









Your images always evoke such strong feelings in a viewer, particularly concerning the past. You're clearly conscious of history and legacy given your public statements about Australia. Are these feelings of memory and nostalgia something you pursue in the conception and execution of your work?

I had an idyllic childhood growing up on a commune in Northern NSW, exploring the bush, climbing trees, and jumping off a rope swing into the local waterhole. It happened quite organically but it's clearer to me now that I've sought to recreate that sense of freedom, curiosity, and childlike wonder in my work.













Your images are imbued with enormous colour and life and possess a great warmth — how did you come to this resonant, cinematic style?

I think an artist needs to work regularly and diligently early on before they land upon an aesthetic that feels uniquely their own. Like most photographers I was drawn to shooting in the 'golden hours' of light and have seemingly tried to imbue the romance and drama of that time of day into the rest of my work.

I love Hanya Yanagihara's novel *A Little Life*, particularly this moment, which describes watching the sun setting on a train carriage: "He'd watch that kind light suffuse the car like syrup, watch it smudge furrows from foreheads, slick gray hairs into gold, gentle the aggressive shine from cheap fabrics into something lustrous and fine." She articulates the kind of magic a certain light can bring to seemingly mundane subjects.



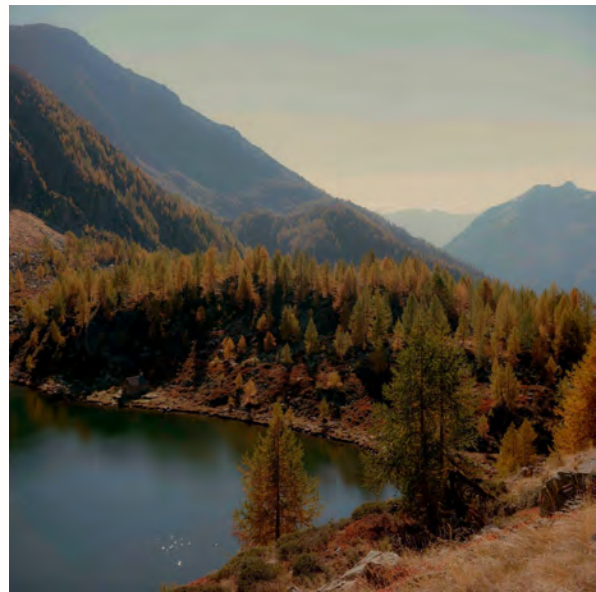


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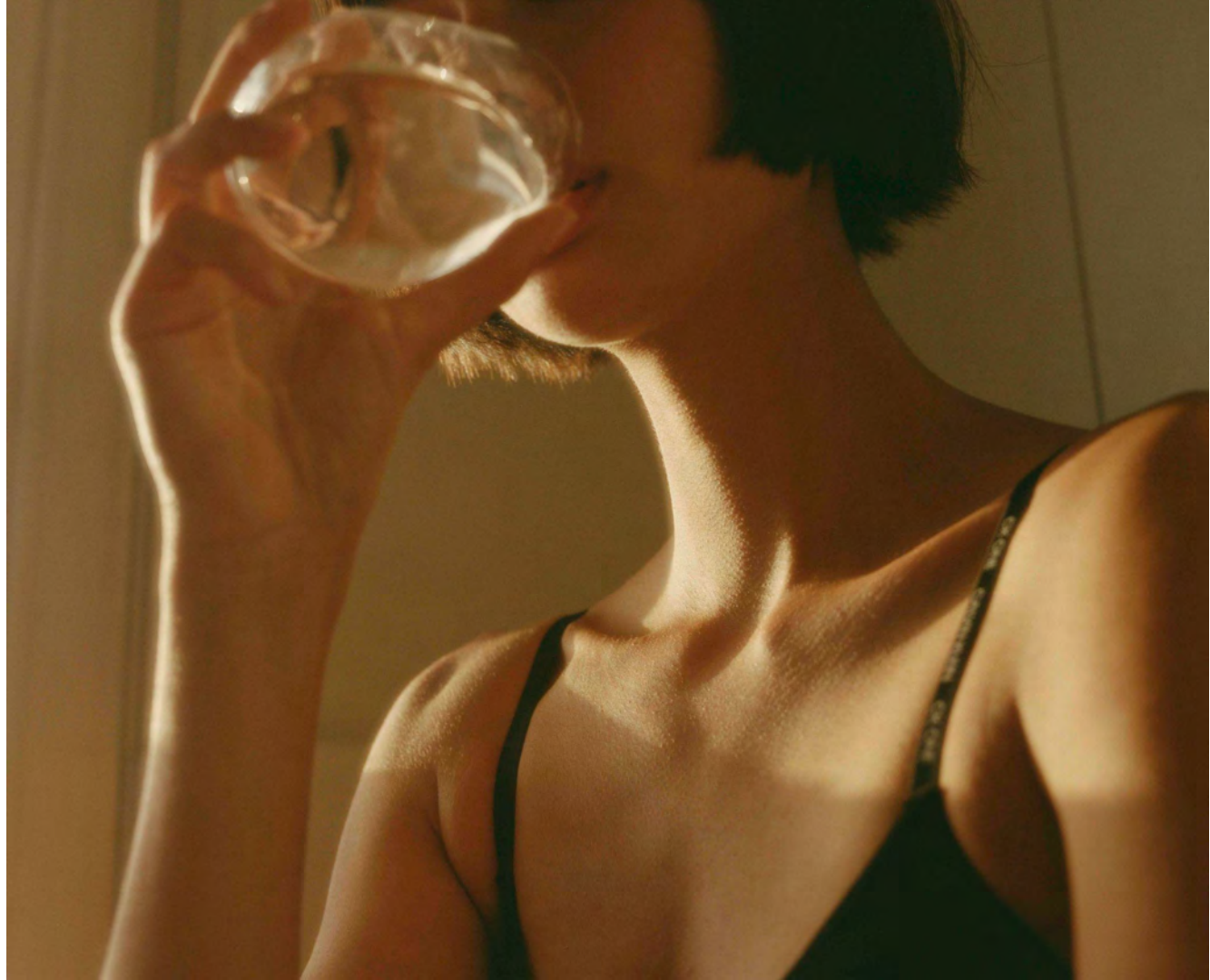
Following on from that, do you have any influences you feel guide you creatively? Are there any photographers you come back to, any books or movies you feel have made a lasting impression?

Fish Tank, directed by Andrea Arnold, comes immediately to mind. Documentaries are important to me — Fire at Sea (*Fuocoammare*) by Gianfranco Rosi (everyone must watch this film!) and Honeyland by Tamara Kotevska and Ljubomir Stefanov. They are both fantastic. I relish those small, subtle moments in films that, with the right light, colour, framing and sound, can be transformed into something poignant and extremely powerful.





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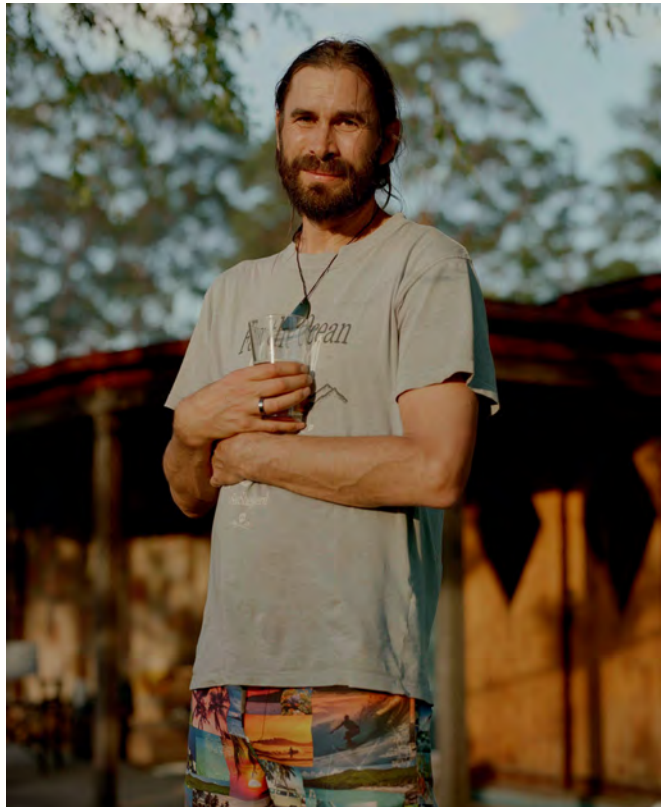






On top of your work with larger companies, you take such lovely and intimate photos of your friends and family. Do these personal connections inspire you?

Making people feel comfortable and unselfconscious is often the greatest challenge when taking portraits. There's an immediate ease and confidence that comes with photographing people you know intimately, and that willingness to be open and vulnerable is often quite tangible in the final work.









Any definite plans for the rest of 2023?

I'm looking forward to continuing work on some Australian focused documentary projects that I started last year. Also doing more directing work and a road trip along the South Australian coastline!















THE POOL COLLECTIVE

The Pool Collective is a group of highly skilled artists and makers focused on creative expression and production excellence. At The Pool Collective, the skills of the artist and producer are equal, where creative vision and creative solutions sit side by side. Raw talent is nurtured through the pursuit of personal projects, and large-scale commercial projects are executed with confidence and professionalism.

The Pool Collective began effortlessly and organically as a collective of artists, each with their own unique creative vision. Given the freedom to spontaneously explore their aesthetics, The Pool Collective became known as a place defined by long-standing relationships based on trust and transparency.

Carefully curated, our artists and makers are a highly creative people with vision, experience and unmatched skill. They see what others don't, have the imagination and wherewithal to pull it off, and maintain a mutual respect for both art and making.

[@thepoolcollective](#)





The Pool Collective studio and workspace, Enmore.



The Pool Collective

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To explore the work of our artists, visit thepoolcollective.com