

Artist Profile

Sue Grier

Contemporary Clay Vessels
Hours by Appointment
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Sue's current work is made of stoneware clay. Techniques include throwing, altering, sprigging, hand building and assembling pots from multiple parts to create more interesting forms. Sue mixes her own glazes, which are then applied by dipping, brushing and spraying. Firing processes include electric, and some gas/soda and wood fired works.

Sue's work has grown to embrace the vessel form through her previous involvement and understanding of more traditional functional pottery forms. She maintains a desire to make the work "function", yet the definition of function has evolved to embrace the utilitarian as well as the intellectual or conceptual aspects of the term.



Artist Bio

Having worked in clay since 1984, Sue Grier has found great satisfaction in working with stoneware clay—creating forms and vessels to be enjoyed visually and tactilely and used in one's daily experience. Her work primarily begins from wheel-thrown forms. She enjoys the energy this gives to clay and through a wide variety of altering techniques and the combining of forms, the works she creates are pieces which have three dimensional interest, gesture, and animation. These present a situation for interpretation by the viewer.

As a ceramic artist, Sue finds it is also important to keep originality and creativity in her work. Exploring new ideas, limited series, collaboration, and one-of-a-kind pieces allows for this. Just as the gradual swirl up the side of a mug causes a natural resting place for your hand, the intriguing combination of altered forms will cause you to pause and smile. She is an exhibiting member of the Number Seven Co-Op Gallery in Brevard, NC and a member of the Southern Highlands Craft Guild.

Originally from New Mexico, Sue and her husband, Gary, moved from Columbia, SC to the Asheville area.

Artist Statement

The clay vessel used with the idea of embodied learning allows layers of information to be included in my work. Ideas that keep recurring involve the passage of time. At one point, the idea of time passing in front of me—and now moving to a broader revelation of how I am moving in time-based phases—as are we all. I enjoy the use of the ceramic vessel in this exploration for the range of forms, the associations and metaphorical uses they have, and the ability to take advantage of ceramic processes (mark making, glazing, firing, etc.)

