



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, gas/soda and some 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 work 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 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.

Originally from New Mexico, Sue and her husband, Gary, moved from Columbia, SC to the Asheville area. She currently teaches part time at Clemson University.



Artist Statement

It is said that the work one makes comes out of the way one lives life. I look toward simplicity, color and playfulness—combined with a traditional approach to working with clay—as a way of expression.

In recent work, I have been particularly interested in the idea of man's hand upon the land. I am seeing how these observations affect the contours, colors and aesthetic of the altered vessels forms and vases.

