



Susan Collett Concurrents

June 14 to July 29, 2017
Sandra Ainsley Gallery Toronto





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www.susancollett.com

Susan Collett: Concurrents

In her practice Toronto-based artist, Susan Collett manipulates the pliant qualities of clay and the intricacies of engraving on paper resulting in wondrous forms of interlacing branches, undulating ribbons, shells and fibrous roots, which elicit the delicate balance between strength and fragility found both in the natural environment and the human psyche. For Collett, the two media, which she works on concurrently, are closely linked and inform each other offering alternative paths to pursue form, line and composition. The mono-prints embossed in relief often focus on a singular element that echo a detail of the ceramic sculptures or the latter represent an expansion and three-dimensional manifestation of the engravings.

*Labrynth*s, Collett's first ceramic series, which she began in 2007 and continues to make, appear as beautiful, ornamental vessels, and generous sized ones at that, but the twisted yet elegant contortions are surely figurative reflecting that the artist herself once trained as a dancer. Glazed in hues of black or white slip, light seeps through the curving lace clay walls. They are nothing less than luminous, and this is true of all her work.

In the subsequent, *Aggregates*, the ceramic bands and scallops are arranged to similarly capture and contain motion but appear to collapse into dense masses or extend high into meandering spires. As such, they do not reference the functional or the figurative but are evocative of biologic organisms found in the wood forest or in the deep blue sea. Blemishes of colour heighten the tactility and sensuality of the cracked clay surface, adding another layer of patina that further animates and embellishes the clay formations.

Lastly, *Racines*, her most recent body of work, and by far the most exuberant and florid of the tripartite ceramic collection, resemble perforated mounds seemingly bejewelled with accents of gold, pearls of white and corals of red or adorned with lavender buds. Despite their decorative and seductive blushes of flora, there remains an overall strangeness and disruption of form instilling a deeper darkness.

Critical to viewing Collett's artwork is acknowledging that it does not replicate or reproduce life but rather evokes its forces of nature, and the psychological traumas of the creative mind embodying a moment or a space between chaos and order, tranquillity and disruption. Collett's ceramic sculptures and mono-prints beckon the beholder to join in her artistic journey of process and making, while each work unfurls into the world as a self-referential and autonomous object that expresses the dualities of beauty in nature and the polarities of the subconscious that ultimately defy explanation.

Rachel Gotlieb
Gardiner Museum, Adjunct Curator
Theodore Randall International Chair in Art and Design at Alfred University, New York

SUSAN COLLETT





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Susan Collett RCA, IAC, a graduate from the Cleveland Institute of Art U.S.A, holds a BFA degree in Printmaking, Minor in Ceramics.

Since 1993 she has run a full-time studio art practice in downtown Toronto. Public and private gallery exhibitions and commission work sustain her practice.

Her work is included in the collection of the Montreal Museum of Fine Arts, Gardiner Museum of Ceramic Art, Canada House London UK, Kasturbhai Lalbhai Museum India, Sevres Porcelain Museum Paris and has exhibited at SOFA Chicago, New York, Korean and Taiwan Biennales, Tom Thomson Art Gallery, Canadian Clay & Glass Gallery and the Toronto International Art Fair. As well, through the Canadiana Fund, Collett's sculpture Filigree was placed in the private office of the Governor General of Canada.

Collett's work has appeared in Ceramic Review, Ceramic Art & Perception, Ceramics Technical, Canadian Art, Vie des Arts, catalogues, books and online at Studio Ceramics Canada.

Susan Collett RCA, IAC : Selected Biography

Education

- 1986 BFA Cleveland Institute of Art, Ohio, U.S.A., Printmaking/Ceramics Minor
Agnes Gund Memorial Award, 1st Place, BFA Exhibition, Cleveland, U.S.A.

Exhibitions

- 2017 SANDRA AINSLEY GALLERY, Toronto, Concurrents, New Work, solo, clay & prints
2016 KARL & HELEN BURGER GALLERY, Kean University, NJ, U.S.A., 3-person invitational
MASTER CERAMISTS, Galerie Elena Lee, Montreal, 3-person invitational, clay & print
NAKED CRAFT EXHIBITION, International touring, Scotland, group Invitational, clay
BELGER ART CENTRE, Kansas City, Mo. U.S.A., NCECA group invitational
2015 SOFA CHICAGO, Barbara Silverberg, Montreal, group, clay
TORONTO INTERNATIONAL ART FAIR, Sandra Ainsley Gallery, Toronto, gallery artists feature
CHRISTINE KLASSEN GALLERY, Calgary, Alberta, Amalgam, solo, clay & prints
GYEONGGI International Ceramic Biennale, Korea, international juried
NAKED CRAFT EXHIBITION, International touring
2014 McClure Gallery, Montreal, Caméléon, group show, curator Jean-Pierre Larocque
2013-15 Toronto International Art Fair, Sandra Ainsley Gallery, Toronto, gallery artists
2012 Doris McCarthy Gallery, University of Toronto, "The C Word", group Invitational
Gardiner Museum of Ceramic Art, Why Make in China?, invitational
Taiwan International Ceramics Biennale, Taipei, Yingge Museum, international juried
2011 Toronto International Art Fair, Toronto, Open Studio, printmakers, group show
International Triennial of Ceramic Arts, Kecskemet, Hungary, international juried
Canadian Clay & Glass Gallery, Ontario, "Groundbreakers in Canadian Clay", invitational
2010 Sevres Porcelain Museum, Paris, France, International Academy of Ceramics, group, clay
2009 CEBIKO, 5th World Ceramic Biennale, Korea, international juried

Select Awards

- 2015 GYEONGGI International Ceramic Biennale, Korea, International juried, honorable mention
ONTARIO ARTS COUNCIL, Project Grant: clay
2011 ONTARIO ARTS COUNCIL, Exhibition Assistance Grant, Aggregates, Weiss Gallery, Calgary
2010 CANADA COUNCIL FOR THE ARTS, Project Grant, International Academy of Ceramics, Paris
2009 CEBIKO, Korean International Clay Biennale, honorable mention
ONTARIO ARTS COUNCIL, Project Grant, clay
2007 Canada Council for the Arts, Travel Grant, Fuping, China
2002 Ernst & Young Great Canadian Printmaking Competition, 2nd Prize, juried
2001 Winifred Shantz Award, Canadian Clay & Glass Gallery, First Prize, juried

Select Collections

AIMIA, Toronto & Montreal
Aaron Milrad Collectio
Burlington Art Centre

Bronfman Collection
The Claridge Collection, Montrea
Canadian Clay & Glass Gallery
Crown Collection of the Official Residencies of Canada, Rideau Hall, Department of Foreign Affairs
Ernst & Young, Canada
Four Seasons Hotel, Toronto, Vancouver
401 Richmond, Toronto
Greenspan, Humphries, Levine
FULE International Canadian Museum, China
Musée des Beaux Arts, Montreal
Gardiner Museum of Ceramic Art
Icheon, Korea, World Ceramic Centre
Kecskemét, Hungary
Kasturbhai Lalbhai Museum, India
Ontario Securities Commission
Sevres Porcelain Museum, Paris
Tom Thomson Memorial Art Gallery
Trump Tower, Miami
Queen Elizabeth Hotel, Montreal
Yingge Ceramics Museum, Taiwan

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11 - Racine II.....	15"H x 16"W x 18"D
12 - Drift, side.....	15" H x 19"W x 16"D
13 - Drift.....	15" H x 19"W x 16"D
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17 - Alluvium II.....	16"H x 16"W x 12"D
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21 - Vernal.....	16"H x 18"W x 15"D

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25 - Labyrinth Cistern.....	35"H x 29"W x 25"D 64"H on steel pedestal

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