
Susan Collett
New Work
2026

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cover image:
courtesy GYEONGGI Museum of Contemporary Ceramic Art
Korea, 2024

BIOGRAPHY

Susan Collett maintains a full-time studio art practice in downtown Toronto, Canada 1993-present.
BFA Printmaking/ Ceramics
Cleveland Institute of Art, USA.

IAC, International Academy of Ceramics 2007
RCA, Royal Canadian Academy of Arts, 2008

Exhibitions:
Island of Light, Homo Faber Biennale 2026
GYEONGGI Ceramics Biennale 2024
ICAF International Ceramic Art Fair
Gardiner Museum Of Ceramic Art Toronto 2023
Canadian Clay & Glass Gallery 2023
Paper Clay Illuminated USA touring 2020-21
Keramion Museum Germany 2019
Sandra Ainsley Gallery Toronto 2017
Toronto International Art Fair 2013-2016
Korean Biennale 2012 / 2015
Taiwan Biennale 2012
SOFA Chicago / New York / Palm Beach
Toronto International Art Fair

Collections:

The Montreal Museum of Fine Arts,
Bronfman Collection, Montreal, New York
Canada House, Trafalgar Square, UK,
The Canadian Clay & Glass Gallery, Canada
Crown Collection, Canada & Washington, DC
FULE Ceramic Museums, China
Gardiner Museum of Ceramic Art, Toronto
Sévres Porcelain Museum, Paris
The Kasturbhai Lalbhai Museum, India
Keramik Kunst Museum, Germany
Arizona State University Museums, USA
The GYEONGGI Museum, Korea,
State Art Collection, Ireland
The Burlington Art Gallery, Canada
Yingge Ceramics Museum, Taiwan























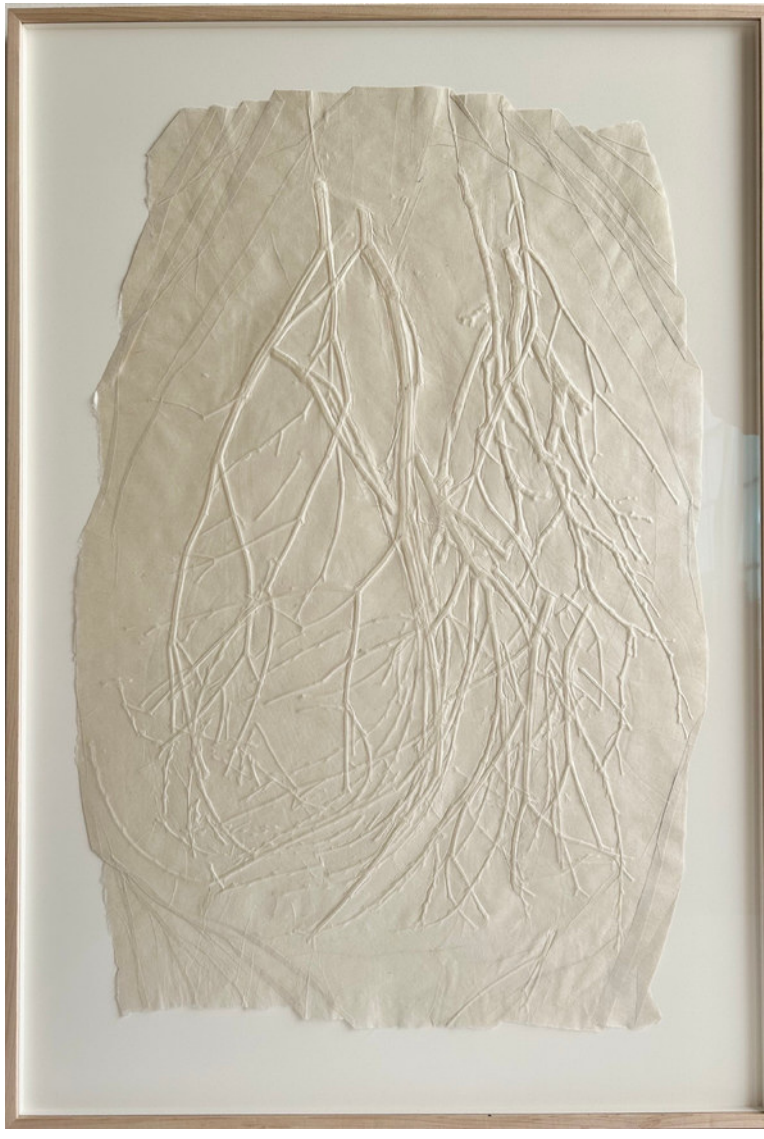


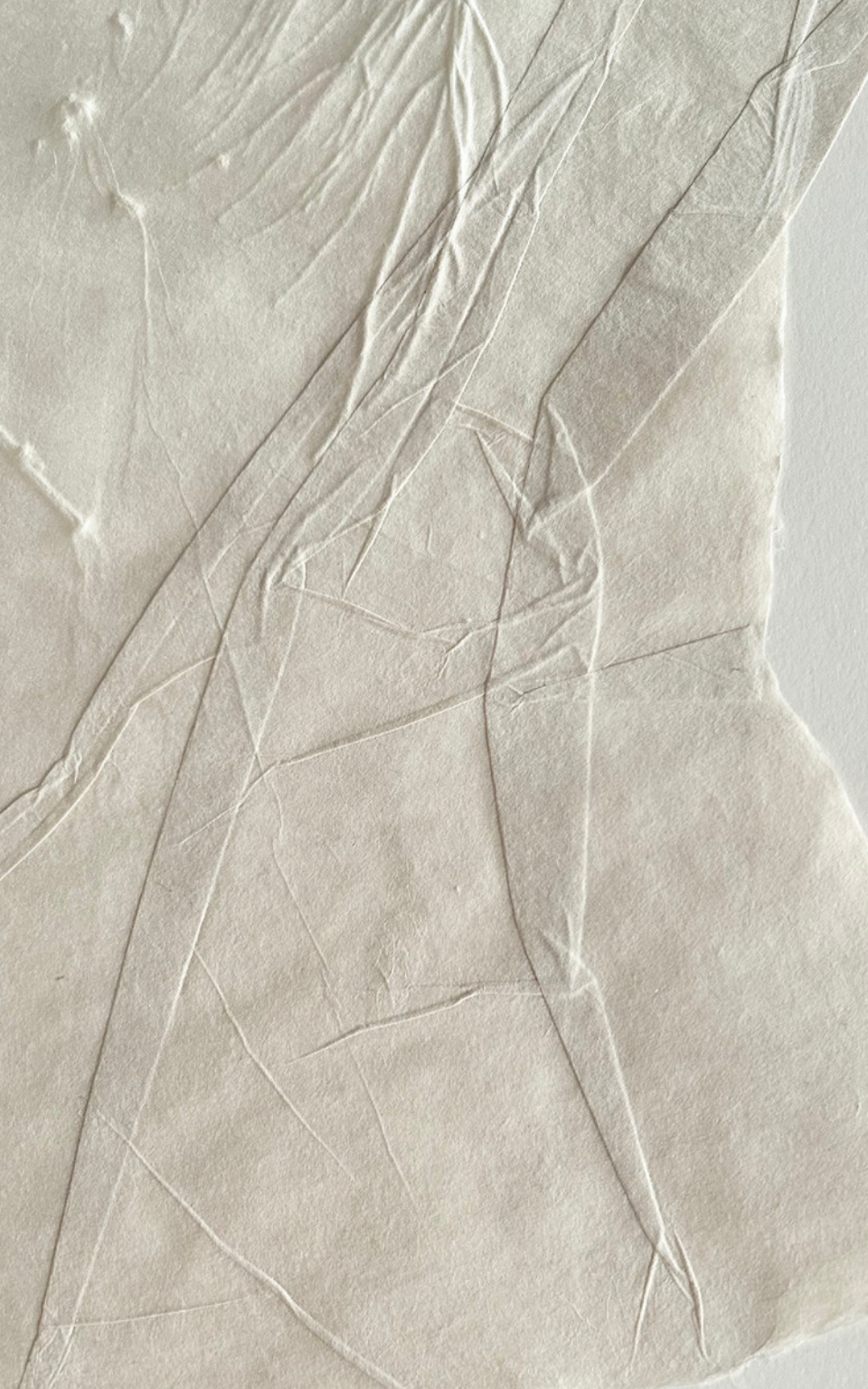


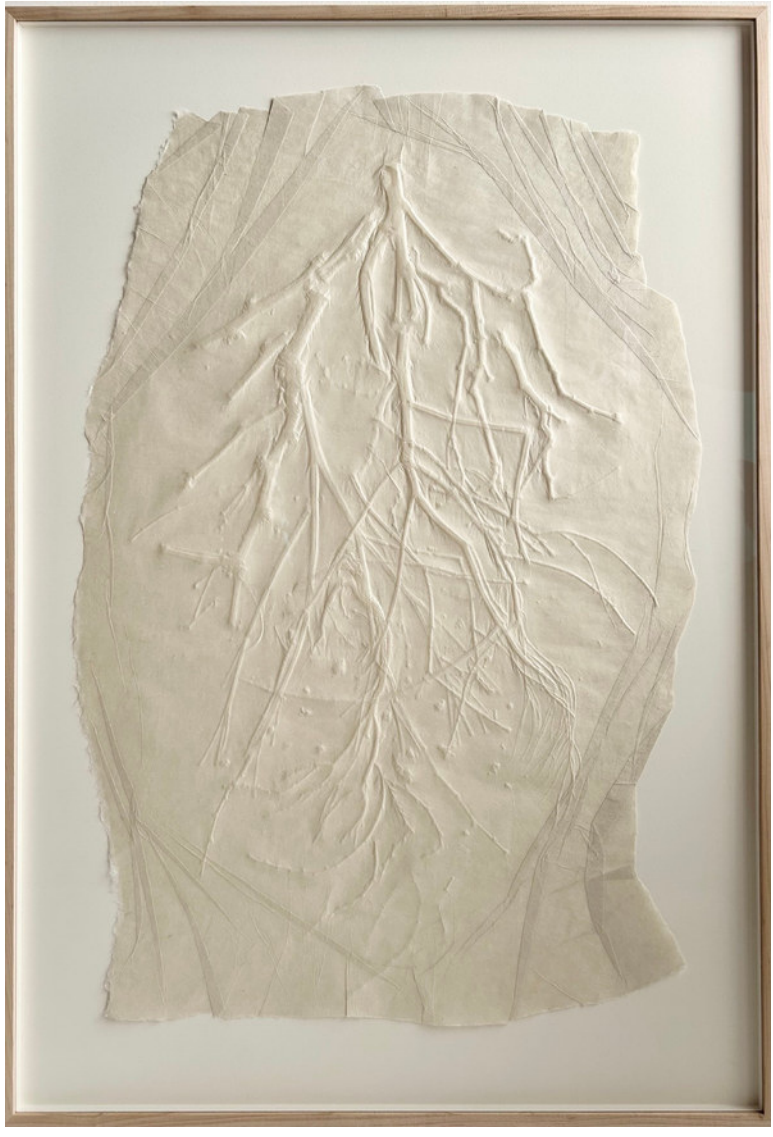






















































Excerpt from essay BEACON June 20,2026

The title BEACON signifies that the work does not simply receive light passively. It appears to transform light into presence A beacon is a signal, a lamp, a guiding point, a sign of orientation across distance or darkness. Yet, Collett's Beacon is not a declarative, it does not blaze outward with spectacle. Its illumination is quieter and more intimate, a kind of radiance produced through thinness, vulnerability, and permeability. When daylight moves through the vessel, the porcelain becomes less a solid wall than a membrane. The object seems to hold air, shadow, and warmth inside itself. Its layered body, its ribbons and ridges, its shrouding and caressing surfaces, all gather around an emptiness that feels strangely inhabited.

Diamond Zhou
Paul Kyle Gallery
Vancouver, Canada.



STATEMENT

I live and work in Toronto, Canada with 33 years of a full-time studio practice in the city. Clay and printmaking are the focus of my exploration.
A BFA major in printmaking with a minor in ceramics from the Cleveland Institute of Art, USA.

I was a student and studio assistant of Judith Salomon, USA, a professional exhibiting artist, with whom I learned invaluable skills of studio practices. International residencies in France, China, Scotland and Israel have also informed my works.

The sculpture derives from the interest in the tension of strength against fragility and as I push the work to the edge of physical collapse, this theme becomes more potent.

Feeling a world weighted by tension, I am responding to the push and pull of the exterior world up against my inner world of emotions, compelled to depict a tension between the strength and fragility that I find coexists in all things.

Drawing from studies in printmaking and my ongoing drawing practice, the sculptures are hand-built of clay with a wire substructure and multi-fired. The wire provides a support system for fine lines and tendrils of clay in braided, twisted, and liquid slip form. This approach connects directly to my drawing practice also allowing light and air to penetrate the works.

Turning the sculpture, over multiple firings, adds movement and gesture to the work and creates a metamorphosis of form, an ongoing engagement with the clay and wire materials. Multi-firing provides a cumulative layering of information, ultimately pointing to regeneration.

Keeping a daily sketchbook limbers the hand and mind coordination so that when I am in direct contact with the clay, intense enjoyment arises from direct action, without preparatory layouts, drawing me into an improvised act. This allows me to let go into a world full of chaos, defying against gravity, even on the brink of collapse, hope can be found out of turmoil.



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