

AMERICAN
art
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*Also Showcasing
Glass, Ceramics & Wood*



SUSIE PRYOR

A delicate balance



1
Susie Pryor in her
Atlanta studio.

2
*Pear with
Hydrangeas*, oil on
canvas, 40 x 36"

3
*Afternoon in
Venice*, oil on
canvas, 48 x 60"

4
*Rabun Country
Barn*, oil on
canvas, 48 x 40"

Artist photos by
Erica George Dines.

Susie Pryor's work successfully walks a dangerous edge with her use of whites: too light, and the canvas is lost in a sea of emptiness; too dark, and she loses that delicate balance with the other colors.

This daring strategy can be seen in *Pear with Hydrangeas*, a still life featuring a vase, flowers and a table, all of them white. "I love hydrangeas, and I've painted them for years and years—they always give something back when I paint them. The little petals, the large showy shape of the head of the flower...it's a fun challenge to convey on canvas," she says. "For this piece, and others, I'm fascinated with white and how it contrasts. White can be very tricky. It can go milky or chalky in a heartbeat, and that's why it's so challenging. It has to have just enough tint to be luminous."

In another piece, *Afternoon in Venice*, Pryor paints the famous Italian city after

a particularly bad period of flooding, and again, she uses white to convey depth, scale, perspective, detail and even shadow. "There's definitely a lot of high-key things going on in that one," she says. "At the time, Venice was 6 feet underwater. People were up to their waist and they had to walk on these boards. It was a fascinating scene."

These and other works will be part of a new show for the artist, her first in three years, at her own gallery, Pryor Fine Art in Atlanta. The solo show, along with a group exhibition, will mark the gallery's 25th year in business. And in those 25 years, Pryor can count many periods of experimentation and evolution with her own work.

"The materials continue to challenge and fascinate me. I want to manipulate the paint and materials in a way so I'm balancing color and compositions and

creating textures," she says. "I also want to use those materials in such a way that there is a stir within you when you look at it. I like for there to be something that pulls you in and has a drama in it, whether it is my barn paintings, which can transport you back 50 years, or my faces...I paint things close-up so there are no other things cluttering up the composition—so there is just one single moving emotion."

Other works in the show include floral pieces *Rouge* and *La Vie*, along with a number of large figures such as *The Observer* and *Grant*, which is a painting of her son.

"I'm an evolving artist, and what I was known for 10 years ago isn't in my work now," she says. "Going forward that evolution will continue. I will always strive to be diverse, experimental and intuitive." ●



“Susie’s work is a wonderful combination of technique, emotion and sheer talent. Her work is one of continuous experimentation with paint mediums and color. It begins with a feeling of deep appreciation for the subject at hand. She has the ability to stay charged and connected to the subject without thinking about the end result.”

— Tiffany L. Hayes,
managing director,
Pryor Fine Art

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