



# Holiday Pottery Sale

Saturday, December 16th, 2023

10 AM - 5 PM

## Three Studio Locations

PK Pottery

79 Wood Duck Drive, Edgefield, SC 29824 (Off Hwy. 283)

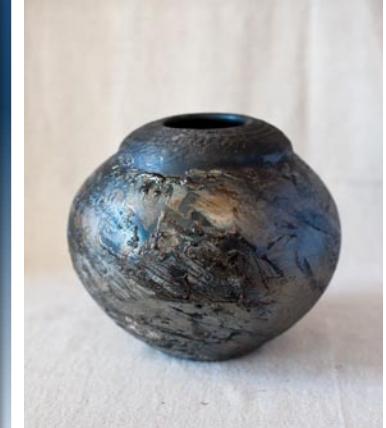


August & House

102 Courthouse Square, Edgefield, SC 29824

Pottery Pigs

402 Calhoun Street, Johnston, SC 29832



## Artists Collective | Spartanburg

*continued from Page 12*

ranging from \$50 to \$500.

Lever, who has exhibited at ACS many times, also can be seen at the Tulip Tree gallery, adjacent to the downtown restaurant on Spartanburg's Morgan Square and at Kindred Spirits on Sparring Street, also downtown.

"There's nothing like ACS in the region that does what we do," says Lever, who worked in industrial chemistry for nearly 30 years before retiring. "It's a great place for collaboration in the arts."

A graduate of Tulane University, he received a Ph.D. from the University of North Carolina Chapel Hill and has lived in the Spartanburg area for 37 years.

The Artists Collective | Spartanburg, located on W. Main Street, provides a forum and home for the arts and creative popula-



Work by John Lever

tion of Spartanburg, providing facilities and services to artist members for exhibits, performances and creation.

For further information check our SC Institutional Gallery listings or visit ([artistscollectivespartanburg.org](http://artistscollectivespartanburg.org)).

## Anderson Arts Center in Anderson, SC, Features Works by Upcountry Fiber Artists

Anderson Arts Center in Anderson, SC, will present *Art in Layers*, featuring works by the Upcountry Fiber Artists (Evelyn Beck, Lynne Harrill, Cynthia Steward, Sara Quattlebaum, Denny Webster, and Kathryn Weston) displaying textile art that employs a variety of techniques and features a diversity of perspectives, on view from Dec. 8 through Jan. 25, 2024. A reception will be held on Dec. 8, from 6:30-8:30pm.

Each member of Upcountry Fiber Artists transforms fabric and other fibers into evocative, impactful, and expressive works informed by nature, personal stories, imagination, and invention. They explore and experiment with the creative expression of fabric and stitch. Their strength lies in their diversity, as each artist's unique voice emerges through their approach to design,

selection, use of materials, and construction techniques in their work. However, this diversity in their artistry is united by their use of layered fabric, batting, and thread.

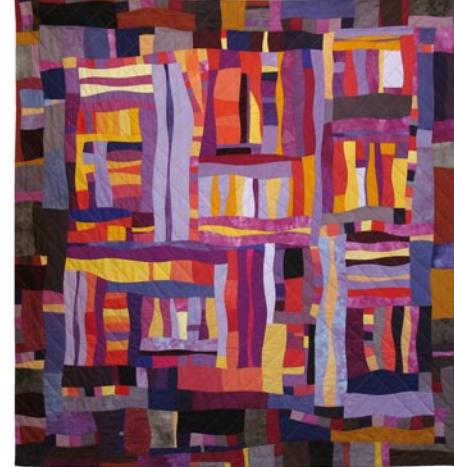
Evelyn Beck's inspiration begins with a photograph, often of the natural world or of people interacting with it. She manipulates the photo with image editing software to create an expressive, semi-abstract picture as a pattern for cutting and assembling fabric pieces. These pieces are fused with heat and then embellished and secured with thread before the final piece is framed.

Lynne Harrill's work is non-objective, relying on color and shape to express ideas abstractly. Inspiration comes from poetry, music and the colors in nature. Her process starts with dyeing or painting white fabric. Piecing is done in an improvisational man-

*continued above on next column to the right*

ner so that the design evolves as the work progresses.

Sara Quattlebaum uses predominantly abstract shapes to create her work though the end results have a look of nature about them. She is inspired by other artists, by a glimpse of something on TV, by taking a hike, or by a photo. She then sketches her rendition of that inspiration. When making an art piece, she begins with the background, whether hand-dyed fabric or a beautiful store-bought piece, and backs it with iron-on interfacing. She then cuts shapes to form improvisational motifs and auditions them on the background to create the art piece. She layers fabrics and uses thread play, thread sketching, couching and/or free-hand embroidery, letting the end result just develop.



Work by Lynne Harrill

Cynthia Steward starts with a photo or sketch that is manipulated digitally or manually to simplify the image elements and develop a design focused on line, shape and value. She uses commercial and hand-dyed fabrics and threads of different types and weights to bring color and texture to the work. Depending on the look and rhythm of the design, she cuts and arranges pieces of fabric spontaneously or precisely and holds them together with stitched or fused seams and appliquéd. Additional texture is created by stitching through the three quilt layers and finishing the edges.

Denny Webster's art quilts tend to be in



Work by Denny Webster

series, each emphasizing different aspects of the creative process. Her first series (The Ladies) used photography, found objects, and humor to address social activist themes. The second series (Healing Quilts) utilized symbolic images with layered, fused, and machine-appliquéd, hand-dyed fabrics to visually represent research participants' stories. Another series (Otherworld Journeys) illustrated hypnotic visualizations with layered translucent symbols and images created with screen-printed, heat-transferred and/or hand-dyed techniques specific to different types of fibers (cotton/rayon and/or polyester). All approaches are completed with machine thread work to connect multiple layers of fabric and enhance design details.

Kate Weston is inspired by nature, with its beautiful colors, textures and shapes. An important part of her process is creating the fabrics by painting or dyeing cotton and silk. These may then be cut and pieced to create a design. Or they may remain as whole pieces. The final step is adding additional texture and line with thread.

The Carolinas are blessed with a diverse and beautiful landscape, teaming with natural resources. Whether you are in the Upcountry, the central hills and plains, or the low-country, each region offers ample opportunities for recreation, exploration,

*continued on Page 14*