

Artists Collective | Spartanburg

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thing greater than ourselves. It carries our values, beliefs and morals guiding our choices and actions. The soul is eternal and transcendent.”

This is the first exhibit the two have done together, so they decided to include a collaborative piece they both worked on called “Soul Portal.”

“We both have put our own hearts and souls into creating this body of work, so we hope visitors will be able to see and feel that,” Crawford says, adding that the exhibit is “perfect” for February, “when many of us are thinking about love and connection. Grab a special someone and come see it together.”

The pieces in the exhibit will include vibrant colors and various media, “to capture the emotions that emerge from the depth of our hearts,” she adds. “The artworks evoke a sense of play and vulnerability celebrating the range of human emotions that shape our existence. By doing so, we want to inspire viewers to connect with their own hearts and recognize the power of emotional landscapes. We hope people can feel lighter, joyful and more connected to each other and to their own heart and soul.”

Lady Pluuto was born Alana Hall in Austell, GA, and now is based in Spartanburg. “As a self-taught artist, I learned a lot of valuable advice from watching other great artists. Painting is more than just creating art for me, it’s therapy. I paint mostly from intuition, which allows me to release dark thoughts and negative emotions, then redirect that energy in a healthy, beautiful way. Because of this, creating art plays a major role along my spiritual journey.”

Crawford, who studied at Emerson College, Massachusetts College of Art, and Rochester Institute of Technology’s School of Photographic Arts and Sciences, says her mixed media art helps her to always explore and play with multiple media and develop techniques of her own.

“My current obsessions are a combination of acrylic, resin, stones, crystals, other found objects and alcohol inks. My work celebrates the unique beauty of color and



Work by Robyn Crawford

combines it with the shimmer and sparkle of crystals for an unforgettable visual experience. I strive to create pieces that evoke emotion, beauty, and spirit. By promoting the joy of exploration, I hope my work will inspire the viewer to appreciate the color and luminescence of crystals and the elusive essence of the magic of light.”

Both artists are members of the Artist Collective | Spartanburg - Lady Pluuto for five years and Crawford for two. “We love being members of the Collective and having the opportunity to meet other artists, make new friends and even collaborate together. We are both thrilled to be able to plan this show together and make it come alive.”

Pieces in the exhibition will be available for purchase, with prices ranging from \$30 to \$2,000; admission to the gallery is free.

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

Artists Collective | Spartanburg, SC, Features Works by Jim Weber

Artists Collective | Spartanburg, SC, will present *Shaped by Clay: Clayshaper Jim Weber*, on view in Gallery III, from Feb. 6 through Mar. 2, 2024. A reception will be held on Feb. 15, until 8pm, during Spartanburg’s ArtWalk on the third Thursday of each month. During the reception Weber will give a demonstration.

Upstate potter Jim Weber doesn’t consider himself an artist, but many of those who own some of his works may disagree, choosing to display their pieces in their homes or offices as decorative art. Weber will exhibit his “traditional utilitarian and decorative” pottery.

“I am not an artist,” Weber emphasizes. “I’ve been a potter for over 50 years, nearly 40 of those full-time.”

Making those utilitarian pieces – mugs, bowls, plates, pitchers and vases – Weber says he approaches his work “more as an ‘engineer’ than as an ‘artist.’ While many of my pieces are chosen to fill a space as a decorative object, the fact remains that it is a secondary aspect of my pottery.”

“It is apparent to makers that simple objects that function well also are pleasing to the eye in form,” he continues. “‘Form follows function’ is a truth that we know. I’m a better man for my years as a potter. My ‘form’ has absolutely followed my ‘function.’ I learned all that I needed to know from my potter’s wheel.”

As visitors view the numerous pieces in the exhibition, including vases and a table set with dinnerware, Weber hopes they see them as “pretty and useful” and that they will see “a lifetime of skills-gaining” as well as come away with an appreciation for “well-crafted pottery.”

“These are some of the best pieces I’ve ever turned,” he says.



Work by Jim Weber

Weber says he was “born an old, but not bent, potter” in Greenville, SC, which he notes is “clay country.”

“My arrival in this area post-dated the decline, and eventual failure, of the local pottery industry by a matter of a few decades,” he notes. “The tradition of hand-turned pottery for household and industrial needs ran strong there for most of two centuries. As the world turned toward modern industry, so it turned away from the artisans and craft masters who had supplied the people their needful implements of the day, including pottery. By the time I was born, virtually all of the pottery-making families had left their traditional skills or lost them as they took on new skills and traditions.”

“All of these factors and considerations contributed to a very young Jimmy Weber – me – seeing a local potter demonstrate his skills at a local arts festival,” he continues. “The community would have to survive

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one less fireman, or policeman, or doctor or whatever. I was going to be a potter.”

Weber says his pots are, for the most part, “vessels.”

“The potters of my earlier memories made traditional, utilitarian sorts of pots. Those influences coupled with my geographic location and its historic implications, shaped me into the potter I am today as surely as I shape my own work.”

He adds that “function, form and color” are his primary considerations when potting. “I rarely embellish or sculpt artistic designs as an act of creative composition. I use clay more as a building material than as a canvas on which to paint – less artist, more engineer. The trend in pottery today seems to me to lean heavily toward objects of art, which happen to be made of clay, with increasingly less emphasis on traditional utilitarian forms. While I celebrate the former, I regret the loss of the latter.”

Weber has taught pottery for the past 25 years to “all comers,” including small children as young as 4 years old and to older adults as old as 89. He teaches two classes for those 55 years old and older at the Senior Action center in Greenville.

“I have regularly demonstrated my craft as an act of sharing, much as I saw the demonstration when I was a young child,” he says. “There is a long, but straight line, from those first ‘sharings’ in my community, when I was too young to remember from year to year how much I enjoyed the potter and his wheel, to the classes I’ve taught and the demonstrations I give. It has been more



Works by Jim Weber

than 50 years since my first class and almost 60 years have passed since that first demo at a local art festival.

“I am now nearly the potter I once thought I’d be,” he adds. “I am blessed.”

Weber says he’s glad to be a part of the Artists Collective | Spartanburg making his pottery and showing his works. “I love the Collective. I don’t know that I’d be making pots and teaching pottery at all right now if not for the Artists Collective.”

The works in the exhibition will be available for purchase, with prices ranging from \$10 to \$300.

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Davidson College in Davidson, NC, Offers Two New Exhibitions

Davidson College in Davidson, NC, is presenting two new exhibits including: *A Crack in the Hourglass*, featuring an installation by Rafael Lozano-Hemmer, and *The sun still rises in spite of it all*, featuring a group exhibition. Both exhibits are on view through Apr. 7, 2024. A reception on Feb. 15, from 6-7:30pm with an Artist Talk at 6:30pm.

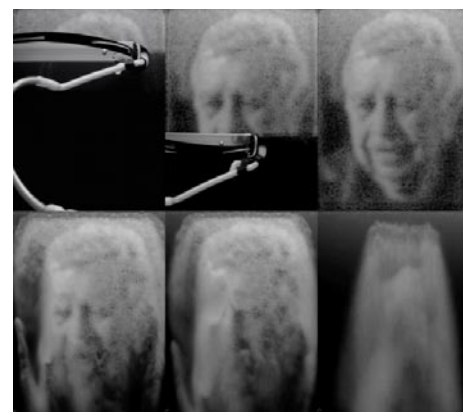
How do we memorialize and visualize the incredible loss a result of COVID-19, even as the pandemic persists? To answer this question, media artist Rafael Lozano-Hemmer offers *A Crack in the Hourglass*, An Ongoing COVID-19 Memorial, a participatory, transitory, and ongoing artwork. Initially commissioned by the *Museo Universitario Arte Contemporáneo* in Mexico City in 2020, and presented at the Brooklyn Museum in 2021-2022, the installation aims to create a space where people can gather, mourn, remember, and honor those lost to COVID-19.

Students, faculty, staff, alums, and the larger community are invited to submit photographs of their loved ones who died of COVID-19, accompanied by a dedication, through the project’s online platform. Then, visitors can watch - in person or via livestream - the robotic plotter recreate the image in sand. After the drawing is complete, the hourglass’s platform tilts; the image disappears and the sand is recovered to create the next portrait, in an effort to remind us that the pandemic is a collective experience, and one that is ongoing. While the sand drawings no longer exist in physical form, the names, written dedications and videos are archived on the project’s website. Some images will also be printed out and added to the gallery walls throughout the duration of the exhibition.



Cannupa Hanksa Luger, “Mirror Shield Project”, still from action on November 18, 2016 at Oceti Sakowin Camp, Standing Rock, North Dakota. Courtesy of the artist and Garth Greenan Gallery, New York City.

Rafael Lozano-Hemmer (Mexican, b. 1967), received a B.Sc. in Physical Chemistry from Concordia University in Montréal, Canada. Working at the intersection of architecture and performance art, Lozano-



Rafael Lozano-Hemmer, Documentation of memorial for Manuel Felguérez Barra in “A Crack in the Hourglass”, 2020-ongoing, Sand, glass, robotic platform, cameras, computers, OpenFrameworks software, lights, anodized aluminum base, 3-D-printed polymer head, electronic circuit, tubes, funnels, plastic valves, website, Courtesy of the artist

Hemmer creates platforms for public participation using technologies such as robotic lights, digital fountains, computerized surveillance, media walls, and telematic networks. Inspired by phantasmagoria, carnival, and animatronics, his light and shadow works are “antimonuments for alien agency.”

Hemmer was the first artist to represent Mexico at the *Venice Biennale* with an exhibition at Palazzo Van Axel in 2007. He has also shown at Biennials in Cuenca, Havana, Istanbul, Kochi, Liverpool, Melbourne, NGV, Moscow, New Orleans, New York ICP, Seoul, Seville, Shanghai, Singapore, Sydney, and Wuzhen. His public art has been commissioned for the Millennium Celebrations in Mexico City (1999), the *Expansion of the European Union* in Dublin (2004), the Student Massacre Memorial in Tlatelolco (2008), the Vancouver Olympics (2010), the pre-opening exhibition of the Guggenheim in Abu Dhabi (2015), and the activation of the Raurica Roman Theatre in Basel (2018).

Collections holding Hemmer’s work include MoMA and Guggenheim in New York, TATE in London, MAC and MBAM in Montreal, Jumex, and MUAC in Mexico City, DAROS in Zurich, MONA in Hobart, 21C Museum in Kanazawa, Borusan Contemporary in Istanbul, CIFO in Miami, MAG in Manchester, SFMOMA in San Francisco, ZKM in Karlsruhe, SAM in Singapore and many others. He has received two BAFTA British Academy Awards for Interactive Art in London, a Golden Nica at the Prix Ars Electronica in Austria, “Artist of the year” Rave Award from Wired Magazine, a Rockefeller fellowship, the Trophée

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