

# 701 Center for Contemporary Art

continued from Page 18 / [back to Page 18](#)

around the gallery to develop a strong visual narrative of the contradictory relationship between man and Earth. Stories of hope and fear, loss and love, as well as helplessness and determination will ebb and flow as the works interchange the gallery walls over the next six weeks.

For him to complete this body of work, he is seeking community engagement to help him define the story. Visitors are encouraged to discuss, engage, and critique the layout of the works, and in some cases, help transition the new layouts. Join us on Saturday for this inaugural experiment, blurring the lines between workspace and public space, between solitary discovery and collective inspiration. This will be an enriching experience for the artist, the community, and 701 Center for Contemporary Art, alike.

701 Center for Contemporary Art offers year-round cultural programming, including changing visual art exhibitions and a variety of events that are free and open to the public. These include performances, workshops and classes embracing theater, dance and music as well as the visual arts. Housing both a gallery and an adjacent live-work studio for an artist-in-residence program, CCA provides artists with resources to develop, create and exhibit their art, frequently in conjunction with performing, literary and media arts.



Work by Tyrone Geter

For further information check our SC Institutional Gallery listings, call the Center at 803/238-2351 or visit ([www.701cca.org](http://www.701cca.org)).

## Columbia Museum of Art in Columbia, SC, Features Works by Tina Williams Brewer



Tina Williams Brewer, "Moon River," 2022. Hand embroidered collage with silkscreen on domestic and imported fabrics and organza overlay, 22 1/4 x 60 1/2 in. Courtesy of the artist. Photo by Chris Uhren.

The Columbia Museum of Art in Columbia, SC, will present *Tina Williams Brewer: Stories of Grace*, on view through Sept. 3, 2023, only at the CMA.

Organized by the CMA, *Stories of Grace* showcases the work of Pittsburgh-based fiber artist Tina Williams Brewer, who creates densely layered, highly symbolic story quilts that explore African diasporic history and ancestral heritage.

The first major museum survey of the artist's work in the Southeast, this career-spanning exhibition features roughly 45 works drawn from both public and private collections as well as brand-new work that will debut in *Stories of Grace*, fully divulging the scope and richness of Brewer's multilayered practice.

"It's been a privilege to work with Brewer in the leadup to this exhibition," says CMA Curator Michael Neumeister. "The themes she engages in her art are deeply tied to South Carolina and its history. It will be a joy for our audiences to look at this region anew, through the eyes of a remarkable artist."

For four decades, Tina Williams Brewer (b. 1949) has created quilts that tell stories of vision and grace. Her approach to art is shaped by personal experiences and an intuitive connection with the past. Brewer relates her quilts to lukasa, traditional memory boards created by the Luba culture of the Democratic Republic of the Congo. Like lukasa - objects that are ritually employed to recount history and evaluate the future - Brewer's work conceptually links the processes of teaching and remembering.

Born in West Virginia, Brewer studied ceramics and advertising at the Columbus College of Art and Design, Ohio, before settling in Pittsburgh in the early 1970s.

Page 20 - Carolina Arts, July 2023

She was introduced to quilting through her participation in local crafts groups, where she quickly gained facility with patchwork techniques. While the steady and contemplative act of sewing allowed the artist to balance her creative energies with the demands of motherhood, the medium also held personal meaning - her family had quilted for generations, engaging a Southern tradition that is particularly resonant in African American communities. Like family members before her, Brewer worked primarily with scraps, utilizing fabrics and garments that were readily available. The impulse to "make something out of nothing," as Brewer describes it, was a way of honoring her heritage.

From the outset, Brewer transformed traditional quilting patterns and patchwork techniques - including log cabin and Jacob's ladder designs - into a unique idiom that incorporates African symbolism. She began incorporating figural patterns and combining found fabrics with family heirlooms, newspapers, and photographs. Her methods expanded alongside her interests in African and African American history, subjects that she examines through a range of traditional symbols, original motifs, and globally sourced textiles.

Brewer's work is further inspired by her travels, including a formative trip to Ghana and extensive time spent at St. Helena Island in the South Carolina Lowcountry. The artist was stimulated by the island's rich Gullah tradition and the accounts of a formerly enslaved population that quickly established self-sufficiency against all odds. She was profoundly absorbed by the links between the landscape and its history, and the human stories that shaped both. As part of the exhibition, the CMA produced a short

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film documenting her travels in this state and the ways that her work is shaped by memory and place.

The densely layered, evocative works that Brewer has recently created are resplendent with color and energy. Though the artist continues to integrate traditional quilting concepts in subtle ways, these free-flowing compositions sometimes register more as abstract paintings or collages.

Rather than conveying rigid narratives, Brewer's multilayered story quilts transmit the intrinsic, interlocking natures of history, culture, and spirit. Her colorful and richly symbolic compositions interweave the past with present experience and gesture to futures yet untold.

Take a midweek break and join CMA Curator Michael Neumeister for a special tour of the featured exhibition *Tina Williams Brewer: Stories of Grace*, on July 12, from noon-12:20pm, for a Gallery Talk with the Curator. Hear directly from the person who worked with Brewer to bring the exhibition from conception to fruition and learn about the artist's process and the ways that her work is inspired by South Carolina. Free with membership or admission. Registration preferred as space is limited.



Tina Williams Brewer, "Whirling Dance and the Unconscious Rhythm," 2007. Discharged batik fabric, silk, taffeta, tulle, organza, and embroidery with cotton floss, silk, and metallic threads. 33 x 43 in. Courtesy of the artist.

The Columbia Museum of Art is a charitable nonprofit organization dedicated to lifelong learning and community enrichment for all. Located in the heart of downtown Columbia, the CMA ranks among the leading art institutions in the country and is distinguished by its innovative exhibitions and creative educational programs. At the heart of the CMA and its programs is its collection, which encompasses 7,000 works



Tina Williams Brewer, "Sequences: Soul Spirit Heart," 2023. Silkscreen on cotton muslin, print on organza, vintage fabrics, Ghanaian batik, iridescent sequins, and glass beads, with French knots, with embroidery floss, Iridescent, silk, metallic and cotton threads, 57 x 50 in, Courtesy of the artist. Photo by Chris Uhren.

and spans 5,000 years of art history. Established in 1950, the CMA now welcomes more than 150,000 visitors annually and is a catalyst for community creativity and education, engaging people of all ages and backgrounds.

It is the recipient of a National Medal from the Institute of Museum and Library Services, a National Art Education Association award for its contributions to arts education, a National Park Foundation Award, and two Governor's Awards for the Arts for outstanding contributions to the arts in South Carolina.

In order to serve even more audiences, the CMA underwent a transformation. Funded by a successful capital campaign, the two-year renovation project garnered new collection galleries with a progressive thematic layout, new studios for artmaking, cutting-edge program and event spaces, and an entrance on Main Street. Overall, more than 15,000 square feet of functional space were added to the building's existing footprint.

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

## Columbia Museum of Art in Columbia, SC, Features Works by Catawba Nation Artists

The Columbia Museum of Art in Columbia, SC, is presenting *Resurgence and Renaissance: Art of the Catawba Nation Since 1973*, on view through Sunday, September 3, 2023.

Organized by the CMA and shown in partnership with the University of South Carolina Lancaster, *Resurgence and Renaissance* is a 50-year anniversary exhibition that builds off a 1973 CMA exhibition of Catawba potters recognized as pillars of excellence in their craft. Since then, the citizens of the Catawba Nation continue to preserve and advance their heritage through artistic traditions and innovation.

"On behalf of the CMA, we are honored



Georgia Henrietta Harris (Catawba, 1905-1997). "Frog Effigy," no date, pit-fired earthenware, The Blumer Collection, The University of South Carolina Lancaster

to present the stories, history, and culture of the Catawba people through their artistry, while also forging new friendships with the Nation and its citizens, alongside USC's Native American Studies Center in Lancaster, SC," says Jackie Adams, CMA director of art and learning. "I hope visitors will not only learn something new about the Catawba people, but also appreciate their significant artistic contributions historically, today, and into many tomorrows."



Bill Harris, Catawba, born 1953, "Raven Bowl", 2012, Pit-fired earthenware, The USCL Art Collection

Featuring a range of arts and artists of the Catawba Nation from 1973 to present, *Resurgence and Renaissance* centers around Catawba pottery, the oldest continuous earthenware tradition in North America, dating back thousands and thousands of years. Basketry, beadwork, quilts, digital art, and photography round out the exhibition to showcase the living traditions of Catawba arts, culture, and heritage.

"Our late archivist, Brent Burgin, once observed that when the Egyptians were building the pyramids, Catawbans were making pottery," says Dr. Stephen Criswell,

*continued on Page 21*