TINA WILLIAMS BREWER
RISING FROM THE THICKET: A RETROSPECTIVE
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RISING FROM THE THICKET: A RETROSPECTIVE
Tina’s husband of 43 years, John M. Brewer, Jr. left this world suddenly on February 13, 2018.

John was a man of words. He was an oral historian who was a consummate storyteller. His vast knowledge of African American culture and history helped Tina complete the narrative that inspired her quilts. Their work was intertwined in a spiritual way.

This catalog is dedicated to John and the love he had for his family and his culture.
THROUGH MY WORK I tell a story, carrying messages from ancestors. My work is a celebration of the profound joy of gathering with loved ones and the strength of spiritual connections. It is an expression of the deep pain of racism and the pathways forward, the resilience of African American families and the light that lifts them up.

My intention is to give dignity to human suffering, finding rhythms that are both mind-stirring and soul-soothing. When I create a piece, I need silence to listen to the words inside myself. As a woman, and as an African American, looking for a place of peace and calm, I channel those messages in a visual interpretation. My designs are a free-flow approach to quilting akin to the crazy quilt patchwork and applique traditions that use layers of fabric to tell a story. The works are primarily hand-quilted mixed-media, and include photo transfer images, beading and scraps of commercial and handmade cloth. Each piece is embellished with symbols and articulated with rich colors and patterns that have personal and cultural meanings, acting as a reminder of the often-obscured African American story.
TINA WILLIAMS BREWER
RISING FROM THE THicket: A Retrospective

AFRICAN AMERICAN MUSEUM
MARCH 31 – SEPTEMBER 1, 2018

It is with great pride and honor that we welcome one of the nation’s foremost fiber artists, Tina Williams Brewer, to our museum. *Rising from the Thicket: A Retrospective*, showcases pivotal artworks from her illustrious forty year career.

We have been familiar with Tina and her work for more than a decade, as her quilts have frequently been chosen by the jurors for our biennial Carroll Harris Simms National Black Art Competition. Most recently, her work was named the “Best in Show” of the works selected, earning her this solo exhibition.

We are pleased to have four of Tina’s quilts in our permanent Decorative Arts Collection and are confident that this exhibition will enrich our program significantly.

Thank you to the Museum’s Quarter Circle, The Friends of Decorative and Folk Art, and The Quilting Sisters of Color for their support in presenting this wonderful exhibition and program.
THE 25TH CARROLL HARRIS SIMMS NATIONAL BLACK COMPETITION AND EXHIBITION JURORS

JOhN SPRIGGINS, CURATOR
MANAGER OF THE SOUTH DALLAS CULTURAL CENTER

Tina Williams Brewer’s fiber works use traditional and nontraditional quilting techniques to achieve copious amounts of color, texture, and imagery. Brewer masterfully collages shapes and forms into compositions of spiritual manifestations. The simplification of figures and forms harken back to the works of Matisse and Picasso, while her use of collage is reminiscent of Bearden’s works from the Harlem Renaissance. Brewer’s work is ethereal in some respect; a call to the ancestors to pay homage for their labor, sacrifices, and sufferings, which paved the way for so many. At the same time, these works are a celebration of African American life, and an affirmation of the culture that is still impacting this nation with its music, dance, and art. Brewer’s quilts take us on a visual journey from Africa, through the slave trade, into the Americas. These quilts are both a personal testament to Tina’s inner exploration, and outward expression of appreciation for her own life. Each quilt is filled with layers of spiritual tension, soulful sound, and visual delight.

Rising From the Thicket is more than just a beautiful work of art, it is an expression of love and passion. Besides her grand use of form and shape, and her commitment to the African tradition, she is expressing her soul and spirit that moves her in the direction she is going. The work appears to express the spiritual journey she finds herself on, expressing the deep spirit within. It is a pleasure to witness her journey through her art.

BEN HAZARD, CURATOR
AFRICANA STUDIES PROFESSOR OF ART
UNIVERSITY OF NEW MEXICO

Brewer’s work of art, Rising From the Thicket, is a fine example of culture, talent, and artistry. The combination of all three of these elements brought forth a work that is intriguing, spiritual, and rooted in African culture as well as technically impressive. At first glance the mixed media work made me curious. I wanted to see it again and closer to examine her technique and story. For me, I enjoy interpreting works that pique my curious nature and have the ability to convey a message. Rising From the Thicket does all three. One can often find symbols, stories, history and African traditions in her works.

ERIC KEY, DIRECTOR
UNIVERSITY OF MARYLAND
UNIVERSITY COLLEGE ARTS PROGRAM

Hearne Fine Art wishes to extend congratulations to Tina Williams Brewer, Best in Show at the Dallas African American Museum’s Carroll Harris Simms Competition. Brewer’s adept visual storytelling lends itself to the artist’s seamless stitch work and brilliant organization of patterns and prints. Brewer’s complete quilt and fiber art projects are powerful and evocative as fully realized interpretations of, and responses to, the challenges of black American life, past and present. However, it is Brewer’s careful selection and placement of ancestral symbols, symbolic colors, and photographs—the individual pieces that make up the whole—that resonates loudly in each of her pieces. Brewer’s curated “scraps” amplify the memory of the stories being told on her quilts as familiar textures and color schemes challenge viewers to recall their deepest connection to a place and time.
SURVEYING NEARLY FORTY YEARS OF ART MAKING, this retrospective of Tina Williams Brewer's fiber art reveals her exploration of African American cultural identity. Channeling messages from the ancestors, notions of family, spiritual life, and cultural history are intertwined in patterns, symbols and sewn lines. Often described as art quilts, Brewer’s creations act as fiber story maps. Inspired by the Lukasa memory boards, wooden mnemonic devices to reinterpret oral traditions and events, her story quilts function as guide posts for both well-known and hidden paths of how we experience this world. Similar to the way memory boards reveal layers of knowledge through a special interpreter, Brewer’s work operates on multiple levels and with many layers of meaning.

Using color and transparent cloth, Brewer finds links between past, present and future. As Brewer explores her heritage and the African Diaspora, she likens her path to an archeological dig. She investigates and carefully unearth what is hidden to understand history more fully. There can be an urge at times to cover up the pain of the past and move on. She recalls that her mother had reservations when she began creating art that dealt with the difficult subjects of slavery, racism and loss of identity. Through conversations, her mother came to understand that Tina’s intention didn’t stop at addressing pain or shame, but went further to acknowledge the history, and understand its origins.

History requires retelling—passing on stories and knowledge. It demands to be repeated one way or another. Either through remembering or forgetting, concealing or uncovering, the same path of history is often travelled again and again before we learn. The repetition embeds and punctuates its importance, whether it be the saying of a prayer, or the care of a child or the practice of an instrument or craft. It is the devotion to repeating the act that creates a cultural or personal muscle memory. The knowledge learned becomes instinctual.

Brewer’s work reminds us of the necessity of retelling stories of our collective past. As our relationship to it continues to change throughout time, we find variations deepening the meanings. Like the Sankofa, a bird looking back, we cannot know where we are going without knowing where we have come from. This navigational centering of self, and of a community, goes to the core of knowing who we are as individuals and as a society. The familial and cultural stories ground us, and push us forward. Like unseen forces of trade winds or ocean currents, a sense of direction is always present in her art.

Her most recent works continue this search for connections in her life and art, and make correlations on a cosmic level. Through her study of Adinkra symbols from Ghana, she has learned more about symbols from other African nations. She also expanded her search for connections, finding relationships between different cultures’ symbols. Discovering how others have traced the similarities of images and meanings in Europe, Asia, and South America, she has reached a new territory in her own work. With more synthesis of concept and image, her works are becoming less composed and more fluid.
Rising From The Thicket, the title of this exhibit that is derived from her story quilt of the same name, represents a powerful turning point in Brewer’s work. It is as though her perspective shifts from eye level to an aerial view. There is a strong sense of mapping as she incorporates migration patterns of people out of Africa and into Europe, Asia and the Americas. Infusing more information in this piece, the migration patterns and ocean currents were printed on silk from India, and below the circular map, birds are hand-printed on camouflage fabric. This is accented by altar-like tree forms that vibrate on the fuchsia silk. They anchor the piece, and illustrate a fractal equation that continues to divide itself infinitely. For Brewer, they echo the fractals of the ongoing African Diaspora, and are reminiscent of aerial views of how communities were laid out.

This piece is just one of her Diaspora series that represents her contemplation of the fracturing and reunification of family and spiritual life of her ancestors and descendants. Her concern about the disconnection and isolation in contemporary society stems from the ongoing impact of racism and forced migration in African American culture. With equal parts of confidence and humility, she is a conduit for these messages, and an interpreter.

Brewer is mindful that her work is only one element in the larger global community. Her quilts are singular and specific to her story, and yet the complexity of the abstract designs is open to interpretation. Her fiber story maps embed codes for those who want to understand the sources. One thing informs another. As these different sources connect, we gain a stronger understanding of humanity. Although the abundance of information is not abundance of knowledge, the sources and codes are there to be discovered, studied, reinterpreted and shared.

In this way, Brewer’s artistic practice has a strong connection to oral histories of many cultures. It is akin to song lines of Indigenous Australians, that ‘sing the landscape.’ Her quilts parallel these navigational tracks of how to move from one location to another while passing on knowledge and cultural values. Rhythms pulse through her work. It is in the histories of the Middle Passage, the Great Migration, and Brewer’s personal journeys. It is in her process with each meditative stitch. It is in the time it takes to experience these works–some elements are partially concealed and only become apparent after repeated observation.

It is in the lyrical symbols Brewer employs that these dynamic works sing.

Laura Domenic is an independent artist, curator, and educator. As the former Director of the Pittsburgh Center for the Arts, she developed numerous exhibitions, education programs, and publications. Working with artists, community organizations, and universities, she consults on strategic planning and fundraising for artist-driven projects and curates exhibits, including Out of Many—Stories of Migration with The Documentary Works. She also directs Arts France, Saint Francis University’s artist residency program in Ambialet, France.
Thank you kind spirit for taking my hand to watch the parade of souls whose triumphant past decorates the halls of histories yet unveiled.

Suddenly my hands create their thoughts and observations. I see what they see.

I feel what they feel, and touch the smooth fabric as if I’m gliding over mountain tops.

Swift, warm forces help pave the way for me to see the duality of African Ancestors waiting to tell the story of the universe that only God knows.

I've remembered torment and pain like a lost child remembers a mother’s embrace, regardless of time.

Daylight dreams of sky-bound spirits help me get through the daily hassles of life.

Suddenly, I touch what is really behind each cloud and remember why we were sent.

— John M. Brewer, Jr., 1997
Can’t you see the music
strolling thru hailstorms
waving her mighty beat
telling us about our glorious past
helping us to see our next ascension.
— John M. Brewer, Jr.
Movement from yesterday to today.

Fast, faster, fastest, only to see that the balance comes from the slow quietness within you.

We can become women complete with the touch of every finger in the village. Each touch shapes the form of perfect motherhood, warrior, priest, and spirit of our universe.
Goree Island, located off the west coast of Senegal, was the center of the slave trade between the 17th and 19th centuries.

"Gory" has a double meaning: The title of this quilt is not accidental, it uses a spelling for the term that is defined by violent, gruesome, brutal, and horrific acts.

The quilt not only depicts the horror of Goree Island, but also the spiritual strength, guided by the ancestors, in the singular figure who has risen above.
If You Don’t Hear the Tap, You Hear the Bang

1998 | 75" x 50"

This is about that tiny voice that says “something needs to change.”

Are you going to listen to that quiet voice or does something drastic have to happen first?
In endless nights our souls are guided by hidden forces that bless us with a second life surrounded by culture and ancestral worship. We are two bodies, physical and spiritual, living inside one soul with thoughts seen through our eyes and grounded by our feet.
The Dogon people live in secluded villages in Mali. The bottom of the quilt represents the dry earth of the region. The Dogon people are known as “seers” who have a cosmic belief system that human life originated from celestial dust.
The cycle of life was striking as two major events unfolded closely to each other: The birth of my first grandchild, Nadia, and the death of the daughter of a close friend.

The diagonal line from the lower left to the upper right corner is a symbol that is also used in *As It Is Above, So It Is Below*. Similar to a heart rate monitor with three circles on each side, it represents the visible and invisible world.
The graceful figure bends in reverence to culture. At the end of the ribbon there is a pearl, representing the best in each of us.
Follow the map
If you want to make this world a better place
let love be your currency and give it all away
for there is no shortage of compassion or joy
no shortage of food, land or water
If only you would look closer
Surely there is a cure in the act of giving
and the hand that receives
Open your hands
recite the prayers
embedded in your palms
Let God guide you
For you are a body of water
a gentle river
carrying ihsan into a new day

EXCERPT BY POET Rashida James-Saadiya
Darlings of Rhythm

2005 | 41" x 38"

Honoring the geniuses of Pittsburgh jazz: a special combination of bebop, blues, and improvised notes played by the best. Pittsburgh greats like Earl “Fatha” Hines, Billy Eckstein, Billy Strayhorn, Roy Eldridge, Erroll Garner, Ahmad Jamal, Mary Lou Williams, and Maxine Sullivan provided inspiration and influenced other artists like August Wilson, Romare Bearden, and others.

— John M. Brewer, Jr.
Based on an Egyptian hieroglyph, the female figure is the balancing factor between two pyramids. In the center is a dung beetle—a symbol of life and transformation—flanked by two guardian figures.
"Take my hand and lead me on." These words are felt in the deepest part of my soul. The exploration of those who walked this way before is the vehicle for self-discovery and acceptance of the power within ourselves.
Veiled Perspective, I
2007 | 23" x 41"

Woman: Her force radiates, enlightens, and grows, perpetuating the new generation. Her dignity, compassion and self-control stem from a strong sense of family and folklore. Behind each portrait in this quilt is a story hidden from the observer. All seems well around her, yet she remembers the heartaches, sacrifices, and sorrows that are behind her smile.
A hand reaches, and then guides me into the whirling dance of daily rhythm. Encounters! Discoveries! And then the embrace of choice demands you to select dark or light, negative or positive. These are the rhythms of the whirling dance of life beneath the glistening ancestral spiderweb.
Sing Courage
2008 | 43” x 34”

Rise above!
Elevate yourself!
Use your voice!
This quilt honors the women who have found the courage and strength to be seen and heard.
The merging of cultures and religions in Ethiopia is represented by the mysterious woman depicted on this quilt. Does she practice, Christianity, Judaism or Islam? Is she defined by her culture or her religion? Is she royalty or a commoner. Does how she is defined, place a burden, a “yoke” upon her?
A long line of men and women have been part of the continuing journey of the African American culture. They had no map or trail to follow. For the past hundred years, they have created the path themselves. Integrity, faith, and courage have been their trademarks, and no one person could have achieved what he or she has without the others.
The headline read:

1500 Doomed!

(People’s Press, 1935)

While digging a tunnel at Gauley Bridge, West Virginia, approximately 1500 unprotected miners, mostly African Americans, were overcome by a deadly release of fine particles of silica dust. The African Americans killed were denied burial rights in the nearby white-only cemetery. Instead, hundreds of bodies were taken to Whippoorwills Cemetery in Summersville, West Virginia and buried in unmarked graves.

Not until September 7, 2012 were the grave sites consecrated.
A call to arms! Remember the women who dreamed, created, and helped clear the brush and plant the seed of the African American cultural experience:

Say their names:
Sandra German
Shona Jamillah Sharif
Meredith Watson Young

OF THIS PLACE:

SAY HER NAME!!!
SAY HER NAME!!!

2016 | 43” x 41”
Recall the rhythms of the arduous labor of our ancestors in the dry fields and swamplands of the South. Remember their contributions and sacrifice.
Inspired by a Sonya Clark exhibit about African American hair: Be proud of your hair, it holds the essence of our DNA.
Whose Shame Is This?
2018 | 44” x 29”

Vintage sheet music is used to illustrate the evolution of the appropriation of African American imagery. The quilt depicts the cultural gifts brought through the music of the African Diaspora, and illustrates how derogatory caricatures were used to sell music written by white composers.
The Diaspora Series

Diaspora Series quilts are a composite study and investigation into the layers of migration patterns and cultural blending throughout the African Diaspora. Illustrated by a medallion composition, the quilts draw upon symbols from Northern Africa, the Middle East, and Europe, and include layers of ocean currents and migration patterns.

When considering George Orwell’s premise of “He who records history holds the power,” this series asks the question: who suffers when history reflects an uneven recount of ancient culture?

Diaspora #1, The Beginning: Growth
2012 | 18.5” x 19”
The Evolution of the Diaspora Series

These prints show the process of how the Diaspora series story quilts were created. The studies were a new exploration of my past work using silk screen.

I began with the question: what does “water” mean? It can be a force that pushes and directs us. Ocean currents, trade winds, and landscape impact the natural migration patterns of people, their culture and their symbols. The series is derived from maps of ocean currents and focuses on the Nile River that flows south to north, and carried people into the Mediterranean. The crossbar of the Nile River acts as a compass and starting point. In combining ocean currents, migration patterns and symbols, a physical history is partially hidden and completely embedded in the layers of cloth.

The work was initiated in 2011 during a residency at Artist Image Resource in Pittsburgh.
DIASPORA SERIES:
RISING FROM
THE THICKET
2014 | 40" x 40"
"A cry in happens when something unspeakable forces its way inside. A sudden alien message in your chest, guts. A cry in speaks no words. Like crying out, it silences language."

FROM Briefs: Stories for the Palm of the Mind by John Wideman. WITH PERMISSION
Diaspora Series:
Fractals of the African Diaspora
2014 | 46” x 40”
Diaspora Series:
Hidden Elegance
2014 | 58.5" x 52.5"
Printing, cutting, assembling, layering, stitching... combine to create the basis for what will become “As It Is Above, So It Is Below.”

**DIASPORA SERIES:**
**As It Is Above, So It Is Below**
2012 | 42” x 34.5”
We are the cosmic dust that carries the DNA through time and space. This journey strives to enlighten collective struggles with dignity and respect by presenting images of African ancestral aesthetics. This redemption comes from the deep sea carrying the dust of forgotten souls.

The waters ebb and flow with the energy and memory of human natural migration. Their full power to cleanse our sins still rests from the period of forced migration. Pause and remember the ancestors. Catch a glimpse of the true light, as the celestial dust falls from the vast cosmos. Repeating over and over again the song of the deep sea.

*There are no mistakes... Only new beginnings... For those who understand...*
TINA WILLIAMS BREWER is an internationally renowned fiber artist known for her artistic exploration of African American history and culture. She uses layered textiles, images and embellishments to create story quilts rich with symbolism and is motivated by issues focusing on family, women, and spirituality.

Brewer is based in Pittsburgh, Pennsylvania where she and her late husband, John Brewer, founded the Trolley Station Oral History Center, a non-profit organization based in the Homewood area of Pittsburgh. Together they welcomed and nurtured arts organizations and other community groups for more than 30 years.

Brewer is a teaching artist working predominantly with young people in urban communities. She is an “elder” in the African American community of Pittsburgh, and takes great pride in mentoring young people to empower them to communicate about their life and culture through the arts.

Brewer’s art has been recognized by the American Arts in Embassies Program for more than 20 years and she has consistently been at the forefront of artists recognized by Pennsylvania’s Governors. She is the recipient of the Commonwealth of Pennsylvania Governor’s Awards for the Arts, Artist of the Year, 2018. Her work is represented in the permanent collection of The State Museum of Pennsylvania, the African American Museum in Dallas, and other collections throughout the country.

AWARDS

Commonwealth of Pennsylvania Governor’s Awards for the Arts, Artist of the Year, 2018

Master Visual Artist, Pittsburgh Filmmakers/Pittsburgh Center for the Arts, 2013
Tina Williams Brewer Day, declared by Pittsburgh City Council, Pittsburgh, PA, 2009
Lifetime Achievement Artist, Pittsburgh Center for the Arts, 2009
Service to the Arts Award, Pittsburgh Center for the Arts Guild Council, 2008
New Pittsburgh Courier, 2008 Woman of Excellence Award
Associated Artists of Pittsburgh, Annual Exhibit, 2008, Buncher Foundation Award
Duquesne Light Award, Duquesne Light Company, 2006
Walter Gropus Master Artist Award, 2006
Outstanding Humanitarian Award, Lincoln-Larimer Community Develop. Corp., 2005
Woman of the New Tribe Award, August Wilson Center, Pittsburgh PA, 2005
Woman of Distinction, Girl Scouts of Western, PA, 2004
Trailblazer Award, Renaissance Magazine, 2004
The Fitz Award for the Advancement of Women, Pittsburgh, PA, 2000
Celebrating Those Who Care, Artist of the Year, 1998 (Carnegie Mellon, Shady Lane, Office of Child Development)
Art of the State Best of Show Award, State Museum of Pennsylvania and Greater Harrisburg Arts Council, 1997
Mid-Atlantic Arts Grant, Clay Center, Charleston, WV
PUBLICATIONS / MEDIA

Pennsylvania Folklore: Woven Together, PBS documentary, produced by WPSU Penn State, (one of four featured artists) February, 2018
100 Years of African American History: A Fiber Art Retrospective, exhibition catalog, self publication, 2010
Guided by the Ancestors, Pittsburgh Center for the Arts catalog, 2009
Designing Home Lifestyles, Gallery Feature, by Janice Milliner, 2009
"Bravo!" The Meadville Tribune Magazine, feature article, 2009
Celebration of Visual Traditions: New Work of Diverse Pennsylvania Artists, PA Council on the Arts & Penn State University, 2008 (also 06, 04, 02, 00, 1998)
Textural Rhythms: Quilting the Jazz Tradition, by Carolyn Mazloomi, 2007
U.S. Department of State 2006 Desk Diary, Regional Program Office
Celebration of Visual Traditions, PA Council on the Arts & Penn State University, 2006
Threads of Faith: Recent Works From the Women of Color Quilters Network, by Carolyn Mazloomi and Patricia C. Pongracz, 2004
Uncommon Beauty in Common Objects, Ornament Magazine, by Anne L. Ross, 1994
Uncommon Beauty in Common Objects: The Legacy of African American Craft Art, National Afro-American Museum and Cultural Center, Wilberforce, Ohio, 1993

RESIDENCIES / WORKSHOPS

Artist-in-Residence, Advancing the Black Arts Initiative Grant, Sweetwater Arts Center, 2015
Black Arts Initiative, supported by The Heinz Endowments and The Pittsburgh Foundation, Artist Image Resource (AIR), Pittsburgh, PA, 2011
HOME, two artist cooperative, large-scale installation (The Andy Warhol Museum, Homewood Artist Residency), Greater Pittsburgh Coliseum, Pittsburgh, PA 2011
Artist-in-Residence, Pittsburgh Public Schools, in conjunction with Fiberart International 2010 and 2007
Issues in Education, African Art & Culture, Manchester Craftsmen’s Guild, Pittsburgh PA
Individual Artist Fellowship Panel, Ohio Arts Council
One-Person Show and Lecture, Westminster College, Wilmington, PA
The National League of American Women, Pittsburgh, PA, 2002
The Ties that Bind, panel discussion, Pittsburgh Center for the Arts, 2004

Glow From The Motherland
1995

Oakland Catholic High School Symposium for Young Women
Historical Society of PA, Stitch Me a Story: The Origins of the Story Quilt, Workshop
Pennsylvania Council on the Arts Conference, Minority Arts Program, Lecture
Society for Contemporary Craft / Museum/School Partnership (14 years)
Program to Aid Citizen Enterprise (PACE), Cultural Enrichment Program (3 years)
Rocky Mountain Quilt Museum, Columbine Quilt Guild, Guest Speaker, Denver, CO
Open Space Gallery, Celebrating Visual Tradition: Part III, Open Space Gallery, Allentown, PA, Workshop and Lecture
West Overton Museum, Greensburg, PA, Presentation

COMMUNITY ORGANIZATIONS

Associated Artists of Pittsburgh, 1993–present, Emeritus Board Member
Pittsburgh Filmmakers/Pittsburgh Center for the Arts, Board Member
Women of Visions, Inc., 1986–present, president 2016 to 2018
Fiberarts Guild of Pittsburgh, 1985–present
Senator John Heinz History Center, Advisory Board, 1994
Trolley Station Oral History Center, 1993–present
SELECTED EXHIBITIONS

2018
Summer Exhibition, Visual Arts at Chautauqua Institute, Chataqua, PA
THICKETS, Art Space Gallery, Fresno City College, Fresno, CA
African Americans in Conservation, Pittsburgh City County Building, Pittsburgh, PA

2017
Sankofa Soul, Women of Visions, Inc., Pittsburgh Center for the Arts, Pittsburgh, PA

2016
Art Advocacy Speaks: Art for Social Change, Spinning Plate Gallery, Pittsburgh, PA
Threads: From Traditional to Today, Governor’s Residence, PA Council on the Arts, Harrisburg, PA

2015
Stitches, Contemporary Fiber Art Show, Cummings Art Gallery, Mercyhurst University, Erie, PA
Coding, Mavuno Festival, Sweetwater Center for the Arts, Sewickley, PA

2014
Fragments, Fractals: Write It, Print It, Sew It, solo exhibition, 709 Gallery, Pittsburgh Cultural Trust, Pittsburgh, PA

2013
Three Artists’ Journeys To, Through and Beyond Africa, August Wilson Center, Pittsburgh, PA

2011
Extra: The Art of Harris, Williams Brewer and Shahn, Indiana University of Pennsylvania Museum, Indiana, PA

2009
Seeing Jazz, Manchester Craftsmen’s Guild, Pittsburgh, PA
Tina Williams Brewer, Solo Exhibition, Westmoreland Community College, Youngwood, PA
Celebration of Visual Tradition, Pennsylvania Council on the Arts, Traveling Exhibition from 2008 (also 2006, 04, 02, 00, 1998)
Women of Visions, Inc. Exhibition, Penn State New Kensington (also 08, 07, 06, 05, 04)

2008
Quilting African American Women’s History: Our Challenges, Creativity and Champions, National Afro-American Museum and Cultural Center (traveling)
In the Making: 250 Years, 250 Artists, Fe Gallery, Pittsburgh, PA
Living Red, Women of Visions, Inc., Kings Art Complex, Columbus, OH
98th Associated Artists of Pittsburgh Annual Exhibition, Andy Warhol Museum, Pittsburgh, PA, (also 2005)
SoulScapes, Women of Visions, Inc., August Wilson Center for African American Culture, Pittsburgh PA

2007
Art Within, Manchester Craftsmen’s Guild, Pittsburgh, PA
Textural Rhythms: Constructing the Jazz Tradition, Carolyn Mazloomi, curator (traveling)

2006
Up Over Down Under, Fiber Arts Guild of Pittsburgh and Australian Textile Art and Surface Design, Pittsburgh Center for the Arts, Pittsburgh, PA (traveling)
Art for August, Pittsburgh Cultural Trust, Pittsburgh, PA
Migrations of the African Diaspora, Women of Visions, Inc., Pittsburgh Center for the Arts, Pittsburgh, PA
Retroactive, A Two Person Show, Huntington Art Museum, Huntington, WV
Three Rivers Arts Festival Annual Exhibition, Three Rivers Arts Festival Gallery, Pittsburgh, PA
Invitational, Clay Center, Charleston, WV

1996
Veiled Perspectives, II

1996
All Life Begins In Darkness
2005
Mid Atlantic Art Exhibition, Hoyt Institute of Fine Arts, New Castle, PA
Color: Ten African American Artists, Society for Contemporary Crafts, Pittsburgh, PA
(Traveling from 2005 - 2010)
Threads of Faith, American Bible Society, New York, NY (traveling)
Three Rivers Arts Festival Invitational, Three Rivers Arts Festival Gallery, Pittsburgh, PA
Living Red: Are You Feelin' Me? Women of Visions, Inc., One Mellon Center Gallery, Pittsburgh, PA
Generations: Six African American Artists, African American Cultural Center, Pittsburgh, PA
2004
Dreams and Legacies, Gallery of Fine Art, Pittsburgh, PA
Accomplishment 2wenty2, Manchester Craftsmen's Guild, Pittsburgh, PA
Common Threads, Pittsburgh Center for the Arts, Pittsburgh, PA
2003
Connections Across Time and Space, Department of State's Artists in Embassies Program
Symmetry: Voices + Images, Women of Visions, Inc., Foreland Street Studio Gallery, Pittsburgh, PA
Appalachian Corridors Juried Exhibition, Avampato Discovery Museum, Charleston, WV
120 Years of African American Quilters, Historical Society of Western Pennsylvania, PA
African-American Quilters of Western Pennsylvania, Western Pennsylvania History Center, Harrisburg, PA
2002
African Inspirations, Apple Valley Museum, Victorville, CA
Patterns in Time: Quilt Making in America, Westmoreland Museum of American Art, Greensburg, PA
Art of the State, Harrisburg, PA
One Person Show: Tina Williams Brewer, Rocky Mountain Quilt Museum, Golden, CO
One Person Show: Westminster College, Wilmington, PA
Beyond & Behind the Mask, Women of Visions, Inc., Pittsburgh Center for the Arts, Pittsburgh, PA
Eight Regional Artists of Western Pennsylvania, Pittsburgh Center for the Arts, Pittsburgh, PA
19th Carroll Harris Simms National Black Art Competition and Exhibition, Dallas, TX
(Also 18th, 17th)
2001
Fiberart International Regional Fiber Art Exhibition, One Mellon Bank Center Bank Gallery at Steel Plaza, Pittsburgh, PA
Africa: One Continent, Many Worlds, Carnegie Museum of Natural History, Pittsburgh, PA
Threads Unraveled, Stories Revealed, (traveling)
Beyond and Behind the Mask, Women of Visions, Inc., Pittsburgh Center for the Arts, Pittsburgh, PA
Art of the State, Pennsylvania State Museum, Harrisburg, PA
Tina Brewer Story Quilts, Westminster College Art Gallery, Westminster, PA
Tina Williams Brewer: An African American Perspective, Rocky Mountain Quilt Museum, Golden, CO
2000
I Can Still Quilt Without My Glasses, Associated Artists of Pittsburgh, Pittsburgh, PA, Cathleen Bailey, curator (traveling)
African American Craft National, Lexington, KY
1999
The Rocky Mountain Quilt Museum, Golden Colorado, CO
Quilts: The Fabric of Spirit, African American Museum of Harrisburg, Harrisburg, PA
Tina Brewer Story Quilts, Penn State University, Harrisburg, PA
1998
Heritage of a Stolen People, African American Story Quilts by Tina Williams Brewer, Institute of Texan Culture, San Antonio, TX
1996
Of the Spirit, Women Artists of Color, Women of Visions, Inc., Pittsburgh Center for the Arts, Pittsburgh, PA
1994
Uncommon Beauty in Uncommon Objects, Afro-American Museum and Cultural Center, Wilberforce, OH (traveling)
African American Craft National, Louisville, KY
1993
Hands of Praise, Homewood Art Museum and University of Pittsburgh Art Gallery, Pittsburgh, PA
Acknowledgements

I am sincerely grateful to the Museum of African American Art in Dallas for the opportunity to share this work with its visitors. As a teaching artist, I treasure opportunities to discuss the origins of my art with audiences throughout the world. A special thanks to Jane Jones, Vice President of Institutional Advancement, for your interest, kindness and professionalism in bringing this exhibition to Dallas. I am proud to have four pieces in the Museum’s permanent collection.

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My sincere thanks to all of you.

Tina Williams Brown
ON THE COVER (DETAIL): HE SHALL DANCE: GAZELLE
102" DIAMETER CIRCLE SKIRT • 2009
COLLABORATION WITH SANDRA GERMAN AND DALE KELLY

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I Come From a Long Line of Big Boned Black Women

2002 / Permanent collection in Khartoum, Sudan as part of the U.S. Department of State, Art in Embassies program.