

ABOUT ARTPACE

Artpace San Antonio is a nonprofit residency program which supports Texas, national, and international artists in the creation of new art. As a catalyst for artistic expression, we engage local communities with global art practices and experiences.

ABOUT THE INTERNATIONAL ARTIST-IN-RESIDENCE PROGRAM

Since 1995, Artpace has welcomed 281 artists through its renowned International Artist-in-Residence program. Annually, Artpace hosts three residencies, which each feature one Texas-based artist, one national artist, and one international artist, who are selected by a notable guest curator. Each eight-week residency culminates in a two-month exhibition on site. The mission of this program is to provide artists with unparalleled resources that allow them to experiment with new ideas and take provocative risks.

Fall 2023

INTERNATIONAL ARTIST-IN-RESIDENCE

Lullaby of Birdland

Sandra Brewster

Toronto, Canada

In-Residence: September 18 > November 13, 2023
Exhibitions on View: November 9, 2023 > January 7, 2024

Curated by **Missla Libsekal**
Independent curator, writer, and cultural producer

ABOUT THE ARTIST

Sandra Brewster is a Canadian artist based in Toronto. Her work employs a range of media to engage concepts of movement that express an internal relationship with identity. Her work is grounded in people of the Caribbean diaspora, who maintain a relationship with back home. Born to Guyanese parents, she is interested in a multilayered sense of being made up of a collision between geographies and temporalities. She expresses these complexities via the unfixed nature of her work's materiality and presentation.

Brewster's work has been featured in exhibitions internationally. Recent locations include Leonard & Bina Art Gallery, Montreal (2023), Musée d'art Rouyn-Noranda (2023), Museum of Contemporary Art, Chicago (2022–23), The Power Plant Contemporary Art Gallery, Toronto (2022), Les Rencontres d'Arles (2022), Hartnett Gallery, Rochester (2022), Art Gallery of Ontario, Toronto (2018–2023), Or Gallery, Vancouver (2019), and Lagos Photo Festival (2018). Her public sculpture *A Place to Put Your Things* has been on view at Harbourfront Centre in Toronto.

Support for the International Artist-in-Residence Program comes from Artpace members and donors and:

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ABOUT THE EXHIBITION

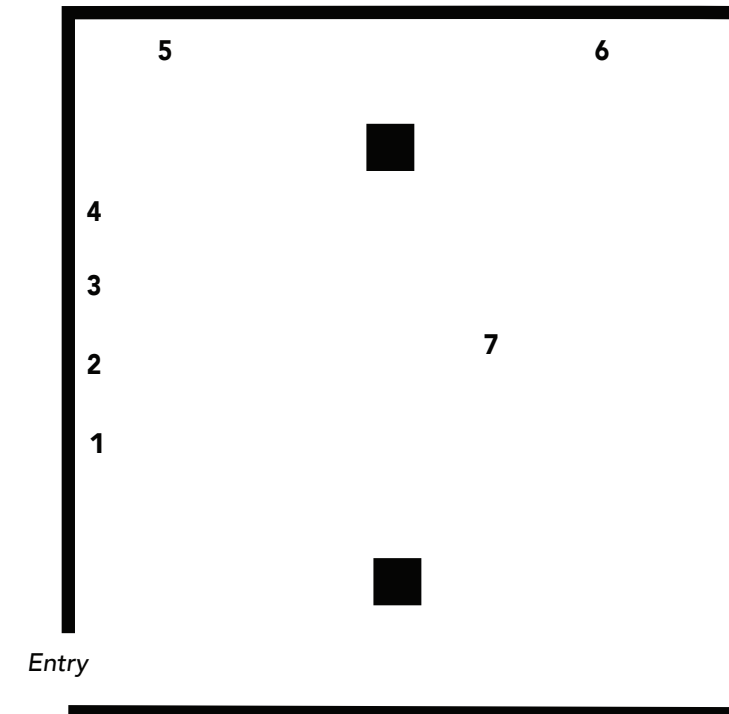
Sandra Brewster joins people and places in her Artpace exhibition, *Lullaby of Birdland*. Leaning along the gallery walls, you'll find five distinct panels, four of which showcase a person Sandra encountered while walking around San Antonio. These striking images have been meticulously transferred onto wooden panels using gel transfers, leaving behind the visible borders of each paper and the intentional placement required to construct the larger image. Brewster skillfully captures these individuals in the midst of everyday activities: strolling, conversing, and simply embracing the city in an unscripted and authentic way.

The photo-based gel transfer technique imparts an antique photographic quality to each panel, marked by sporadic splotches and subtle creases reminiscent of aged photographs. The sepia tonality throughout the exhibit references history and memory. Notably, the far panel, distinguished by its absence of a human figure, showcases the terrain in Eagle Pass, the home of the Kickapoo Traditional Tribe of Texas. The significance of this inclusion lives in the historical depth of the land, inviting contemplation about the countless individuals who once walked this very soil. It reminds us that we all contribute to the ongoing tapestry of history: the people navigating the streets of downtown San Antonio, the Kickapoo community in Eagle Pass, and all those who preceded us. In this collective memory, we are united, present, writing our unique stories into the chapters of time.

Across from the paneled photographs sits *Cushioned in Vastness*, a seawall constructed with wood, foam, and concrete. This interactive seawall serves as a tribute to one located in Guyana, the homeland of Brewster's parents, which serves both personal and practical functions. Rich family stories revolve around this monumental structure, and the artist herself has traversed its length, a journey captured in a video projected in the gallery's far corner. While the Guyanese sea wall is covered in advertisements from businesses (as seen in the video), symbolizing the way capitalism can infringe on people's ability to lead free and sustainable lives, the recreated seawall in the gallery mimics images of the land through flowers and greenery. Brewster told Artpace, "The recent oil discovery seems to be turning Guyana into a very expensive space, one that is attracting tourism. There is a fear of the widening gap between the rich and poor."

The Guyanese-inspired seawall and the video, juxtaposed with the photographic panels portraying individuals in San Antonio, overlap of time and space. By allowing visitors to engage with the recreated seawall, the artist invites more people to partake in this temporal suspension, where the boundaries between places dissolves. In this way, Brewster's installation becomes a compelling embodiment of the intersection between personal history, global dynamics, and the human experience.

GALLERY MAP AND WORKS LIST



- | | |
|---|---|
| 1 <i>Black Coffee, 2023</i>
Acrylic, photo-based gel transfer on wood
84 x 48" | 5 <i>Walking Kickapoo, 2023</i>
Acrylic, photo-based gel transfer on wood
84 x 48" |
| 2 <i>It Might as Well Be Spring, 2023</i>
Acrylic, photo-based gel transfer on wood
84 x 48" | 6 <i>Walking Sea Wall (Guyana), 2023</i>
Video
1 min., 52 sec. |
| 3 <i>Street of Dreams, 2023</i>
Acrylic, photo-based gel transfer on wood
84 x 48" | 7 <i>Cushioned in Vastness, 2023</i>
Mixed media
20 feet |
| 4 <i>Don't Worry About Me, 2023</i>
Acrylic, photo-based gel transfer on wood
84 x 48" | |