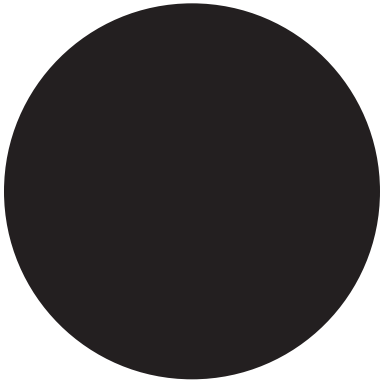




**alone in the forest looking closely at plants**

Brewer's paintings are psychedelic. In one painting, I see a handful of leaves and twigs, turning over with shifting multi-colours and sprouting hallucinatory tendrils on an acid orange ground. The painting is divided by two horizontal "trees" defining three distinct pictorial sections. (Perhaps the point of view is one of lying sideways on the ground?) One can enter each section as a pictorial world in itself and observe how the structures of painterly marks become multivalent planes, textures and recesses. Some of the recesses even become caves and passageways that recede deeper into the picture. This movement from perceiving the picture as a whole into examining the minutia of textured marks and spaces is a kind of micro-macro experience I associate with psychedelia. Her paintings create the conditions for zooming in visually to observe the tiniest molecular components, and then consider those components in relation to other scales of perception. For me, this kind of perceptual experience engenders a kind of freedom. Since the line of visual gradation from big picture to microscopic view is infinite and along that line there is an infinity of points, so the viewer is free to position and re-position him or herself along that line however he or she sees fit.

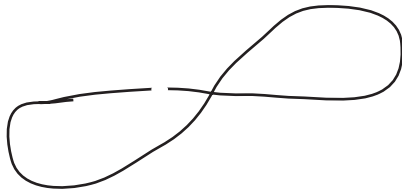
**deep inside a daub of oil I learn something new about green**  
Brewer has said that whole swaths of history are contained in the marks made by painters. The presence of history is always already in a painting. Everything even in a single brush mark, because the arrow of time is a fiction. Everything is always happening and eave drawing. A red blotch is dried blood but also Greek ist perspective and cave drawing. This warm wind comes from the depth of the cave and flutters some stray bristles that mix wet grey into brown forming a pot and a dance and the first handmade wheel. Seeing these references requirer a similar psychedelic engagement as above. However, it is less visual and more conceptual. The multiplicity of visual possibilities is complimented by a stockpile of historical meaning.



**"A STATE IN WHICH SOME INTEGRATED PART OF A PERSON'S LIFE BECOMES SEPARATED FROM THE REST OF THE PERSONALITY AND FUNCTIONS INDEPENDENTLY."**

**flying**  
Brewer's work suggests the possibility of an altered state of consciousness simply by being sensitive to ones own perceptual apparatus. Looking sensitively opens up infinite possible visions and readings. However the dark side of sensitivity is complete dissociation, and looking closely can lead down black rabbit holes into voids empty of meaning. It can be frightening when an object is separated from its meaning, but being able to manipulate the space between object and meaning is precisely how the painter can really see what he or she is looking at. This kind of sensitivity is also painful because what is seen can often be impossibly foreign and alienating, or unacceptable to society. For Brewer, artists have the difficult task of exploiting their own sensitivity to express something human. She make images so that we can remember the shared experiences we are having, regardless of how painful, and consider new experiences we might like to share.

**The meditation master sits alone in the grass with her brush and writes: nothing can prevent us from accomplishing the aims of our life.**



By Eli Bornowsky for Rebecca Brewer, The Written Face, Catriona Jeffries 29 March - 3 May, 2014, Vancouver

*Theatricality of kneeling*  
**Tarot**

