

TANC | Buddha, jazz and quantum physics: moving between China and the United States in abstract art

Original 2016-01-14 TANC Art News Chinese Version



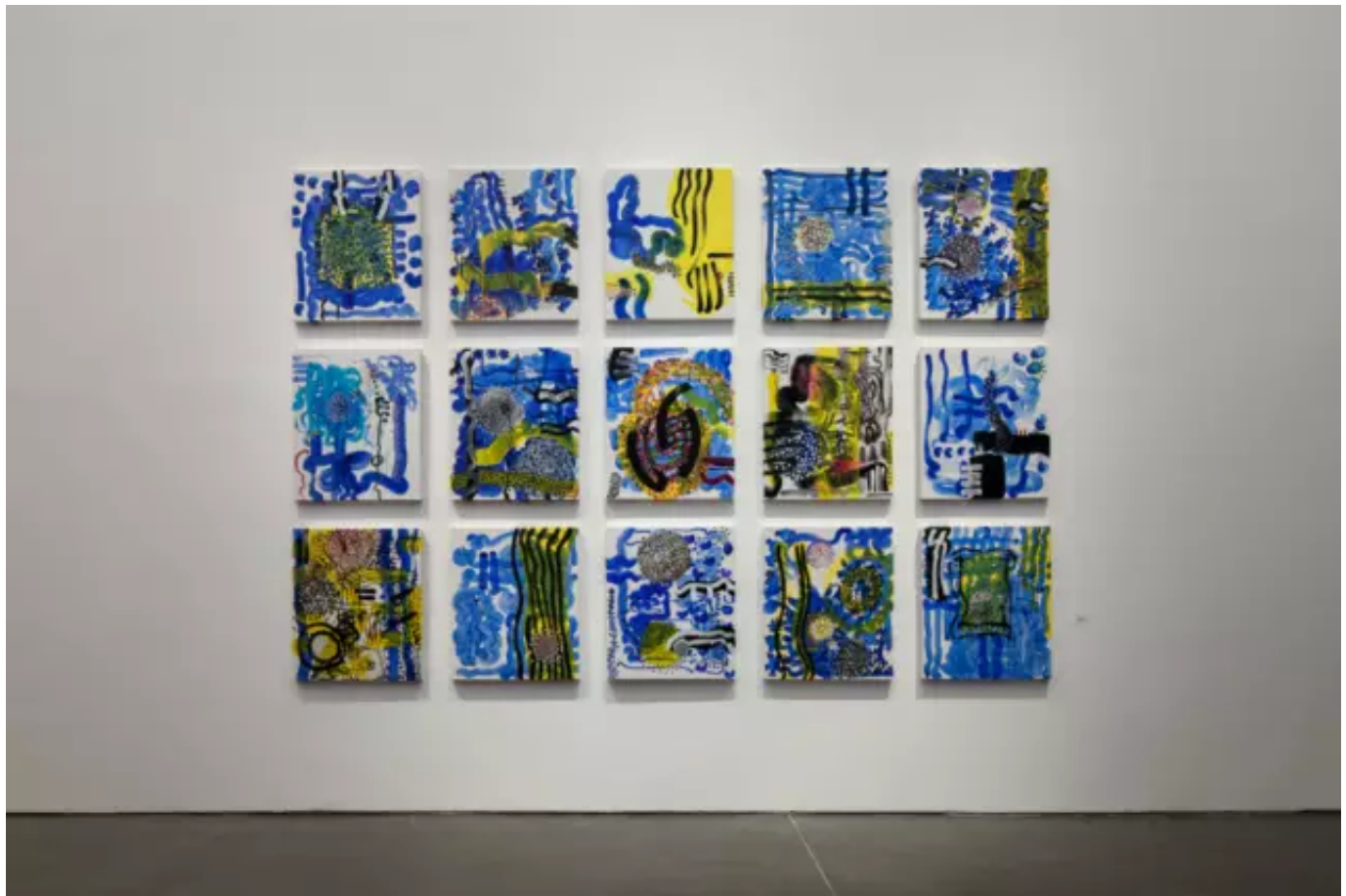
" Peter Wayne Lewis : booster "and the" Frederick · J · Brown: Memory 1988 "double solo exhibition on January 15, 2016 opening of the Ullens Center for Contemporary Art. Both living and working in Beijing for many years African-American artists of discrete, all of the Chinese classical culture and the arts, jazz and American abstract art has a profound understanding, two artists are still alive more Lewis put his quantum physics interest into the creations . In the "Art News / Chinese Edition" interview, Lewis talked about the history of Chinese contemporary art, as some witnesses participation, as well as jazz and immigrant status affect his creation.



Beijing. "Peter Wayne Lewis: booster" and the "Frederick · J · Brown: Memory 1988" double solo exhibition on January 15, 2016 at the Ullens Center for Contemporary Art (UCCA) opened. With the African-American artist Peter Wayne Lewis and the late Frederick · J · Brown have similar cultural backgrounds, all concern Chinese classical art, proficient in jazz, as an American abstract painter and Beijing this city generates unique collusion - Lewis important works in the last

10 years all completed in the northern suburb of Beijing called "oasis" in the working chamber; and Brown early in 1988 became the first in the Chinese Revolutionary Museum (now the National Museum of China) organized an exhibition of American artist.





"Peter Wayne Lewis," and the "Frederick · J · Brown" exhibition site

Frederick · J · Brown: Memory 1988

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Frederick · J · Brown (Frederick J. Brown) was born in the United States in 1945, died in 2012. His works influenced by jazz, Brown youth in Chicago on with many musicians friends, after moving to New York, SOHO district where he lives gathered in a large number of artists and writers, so the last century abstract expressionism in the 1970s but also its style of influence. "The New York Times' Bruce Weber (Bruce Weber) had mentioned Brown influenced by German expressionist painter," de Kooning once his mentor. "

The exhibition displays several paintings all from the 1988 exhibition at the Museum of Chinese Revolution Brown (now the National Museum of China) organized. Writing in 1974, "the school playground" from the artist's childhood memories, with an obvious angry exuberant 1970s New York artist, is typical for the style of abstract expressionism; and in 1986 began writing "holiday" is there figurative trend, but still expressionist style, with bright colors rich and reflects the great features Kampf. The creation in 1972 of the "Easter Morning" (1972) and "Easter dinner" (1972) has a religious character in the subject matter, in the form of the influence by the Chinese ink painting, and Chinese origin also planted for his future foreshadowing.



▲ Frederick · J · Brown by China Foreign Trade Company was invited in 1988 to hold an exhibition of Chinese Revolution Museum (now the National Museum of China), became the first solo exhibition of American artists in this venue



▲ Frederick · J · Brown "holiday" (1986-1987)



▲ Frederick · J · Brown "first opening" (1970/1972)

Peter Wayne Lewis: Booster

In the "New York Times" story, and Roberta Smith (Roberta Smith) who describe the case of Lewis's painting: "Peter Wayne Lewis's paintings have a very familiar fusion style, to be called the unconscious color field, or minimalist lyrical abstractionism its subtlety and sophistication that no artificial brush strokes, clear and lively colors, as well as the structure of self-contained. "

The Chinese meaning is slightly different, "booster" (booster) diffusion and dissemination in English meaning. The UCCA in corridor high on the wall for the first time to a network structure presents a large-scale paintings the artist's "Munch rhythm Suite" (2013) and "Buddha playing Monk" (2013-2015), curator of the exhibition A陈怡辰think, as an artist in life to Theron Nice Monk (Thelonious Monk) The most important creative tribute, Lewis will feel inside the infinite expansion (boost), and finally projected on a giant canvas.



▲ Peter Wayne Lewis "Easy to shape" (2015)



▲ Peter Wayne Lewis' Monk Rhythm 1/15 "(2013)



▲ Peter Wayne Lewis "Milky Way" (2015)



▲ Peter Wayne Lewis' Monk Rhythm "(2013) Exhibition site map

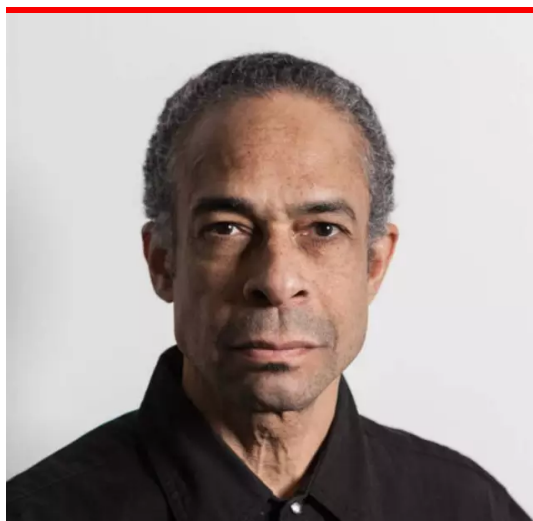
Artist painting language has shifted in two important works, in addition to Munch's music touched by the outside, the other from his interest in quantum physics. "String theory holds that all matter are vibrating strings as moving in a different dimension. This concept will be linked to the physical I love music. Vibrating string create harmony universe is a song by the color, Beat the creation of light and symphony. "Lewis has been so expressed.

In the exhibition hall, compared to "Munch rhythm Suite" (2015) is bold and imaginative, with blue and yellow as the main color "Buddha Monk playing" (2012-2015) is more convergence. The use of Tibetan Buddhism iconic red yellow "Thangka Dream" (2013) is reminiscent of the artist's work has always been the spiritual. In addition, the recent creation of the artist "false vacuum" (2015) are on

display - This series contains six paintings, inspired by MIT physicist Alan Guth (Alan Guth) About Inflationary Universe (cosmic inflation) theory.



Interview with the artist Peter Wayne Lewis



Peter Wayne Lewis
Peter Wayne Lewis



Born in Jamaica in 1953, he is now a professor at Massachusetts Institute of Painting Department of Art and Design.

Q: The first giant painting exhibition of " playing Buddha Monk "(2012-2015) has a very interesting title, why jazz and Theron Nice Monk (Thelonious Monk) for you and your creation is so important in terms of ?

A: "Monk" can mean both Theron Dennis Monk, can also refer to the Buddha, the Buddha consciousness is a monk before, this is a little joke, but for me, is a very

serious thing. Buddha will bring his spiritual world, although I am not a Buddhist, but a very great importance to spiritual people. And Theron Nice Munch with his gifted jazz rhythm organization transformation, but also inspired me to color, line and space different understanding. I think Buddha would like Theron Nice Munch's music, which is this group of works wants to say. Music in my growth process is a very important presence, all the pieces can be traced back to the top of the music. In some ways, I like a failed musician, painting for me is like using color to jazz.



▲ Peter Wayne Lewis' Monk Rhythm 14 / 15- Sly Rabbit "(2013)

Q: Have you ever talked about in an interview, "it is crucial immigration status, because it determines how a person looks stable," and the source of

this "imbalance" is the work of tension. From personal experience, do you think "street style" (nomadic) life for artists is necessary?

A: A question we will ask is, "Why China?", my answer is, "Why not." I am a cultural creators, artists and art teacher. I aim to travel the world, see the greatest artists to create the greatest works. I will not just to position myself in the Western world. I was born in Jamaica, along with the family immigrated to the United States, and it must go as educators traveled the world, see Art. Human life is not enough to travel the whole world, the more you know, the less you know. I will do my best to go to more places, to become a better person, a better artist and educator. My creation is a byproduct of these experiences is my understanding of the world, but also the gift of humility. An artist can leave the best gift in the world is the creation, in the works before being immortal.

Africa discrete period of the artist's experience is personal history in my case, for immigrants from Europe and Asia in terms of the same is also true. Immigration status affect us. In fact, Jamaica has been greatly influenced by Chinese culture, the 19th century there have been many Chinese people are sold as coolies Jamaica (also use the term "coolie" in Jamaica), we will also celebrate the Chinese New Year.



▲ Peter Wayne Lewis' Monk Rhythm 2/15 "(2013)

Q: Why 2016 Beijing's Ullens Center for Contemporary Art will hold you and

Brown's double exhibition? In Brown's story, it is difficult not to think of this year, held here to commemorate the upcoming exhibition of Rauschenberg.

A: Rauschenberg in 1985 exhibition held at the China Art Gallery, this history is very important. I Rauschenberg, though not very good friends, but know each other. Bob (Bob, means Rauschenberg) and many of my friends are in New Jersey live together, then they all have died. In fact, in China, when Rauschenberg Brown also, he was also made a very important museum exhibitions. Everyone remembers Rauschenberg, but forgot Brown. In June this year, UCCA will be held to commemorate the big Rauschenberg exhibition featuring up to 450 meters of the "quarter mile painting" (The 1/4 Mile). 15 years ago, I worked in the Massachusetts Museum of Contemporary Art (MASS MoCA) read this piece, it is said also on display in 1985 in the Chinese exhibition, many years later even went UCCA . So in 2016, Beijing has Robert Rauschenberg, Frederick · J · Brown and Peter Wayne Lewis, explained the cultural exchange since the 1980s has been going on.

The beauty of art is that you can continue to produce creative works affect after death. Everyone wants their life is meaningful, this is actually the strength of testimony of art - Art can continue to influence people, as long as the world exists, it will always exist. Paint, canvas, wood, they are extremely mediocre thing, but art is the manipulation of these materials, which appear to make sense.

Peter Wayne Lewis cum Frederick · J · Brown

Beijing | Ullens Center for Contemporary Art

1 15 - March 13

The author | weekend

Interview | TANC

This picture provided by the Ullens Center for Contemporary Art

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