

# On-site | UCCA and "Booster" "Memory 1988" Start 2016 New Plan

Phoenix Art 2016-01-15

  
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## Phoenix Art Exclusive Report

On January 14, 2016, Ullens Center for Contemporary Art ushered in the new exhibition of 2016 with the opening of the two solo exhibitions of "Peter Wayne Lewis: Booster" and "Derek J. Brown: Memory 1988" Picture. These two artists are both African-American artists, and both have a unique relationship with Beijing: In 1988, Brown became the first American artist to hold a solo exhibition at the current National Museum of China; Lewis started working in the northern suburbs of Beijing in 2007. It has been nearly 10 years since it was created in the room "Oasis". Both of his works show the two artists' deep understanding and connection with Chinese culture, jazz and American abstract art. In view of the close connection between the two artists and the "special period" of Chinese art in the 1980s, the double solo exhibition also opened one of Ullens's most important plans in 2016: focusing on exploring the art ecology in the early stages of China's reform and opening up. The exhibition will last until March 13, 2016.



▲ Exhibition site



▲A group photo of guests



▲The opening scene

The Ullens Center for Contemporary Art (UCCA) has always been active on the boundaries of "Chinese and foreign" art, and has started to organize overseas art exhibitions since its establishment. After UCCA's preparation of Kentridge's exhibition last year was well received, Rauschenberg's solo exhibition will be held this year, which is what art audiences expect. Many foreign artists have a close relationship with China, and even have in-depth contacts with the Chinese art circle since the 1980s. According to UCCA curator Tian Feiyu, many exhibitions planned by Ullens in 2016 will explore the state of art in the early stages of China's reform and opening up, including the two solo exhibitions by Peter Wayne Lewis and Frederick J. Brown. . At the same time, the "Wang Yin's Solo Exhibition" in March and the "Zeng Fanzhi's Solo Exhibition" at the end of the year, which are worth looking forward to, will continue Ullens' continuous exploration of painting, which is to further sort out the aesthetic context of each artist from early to recent .

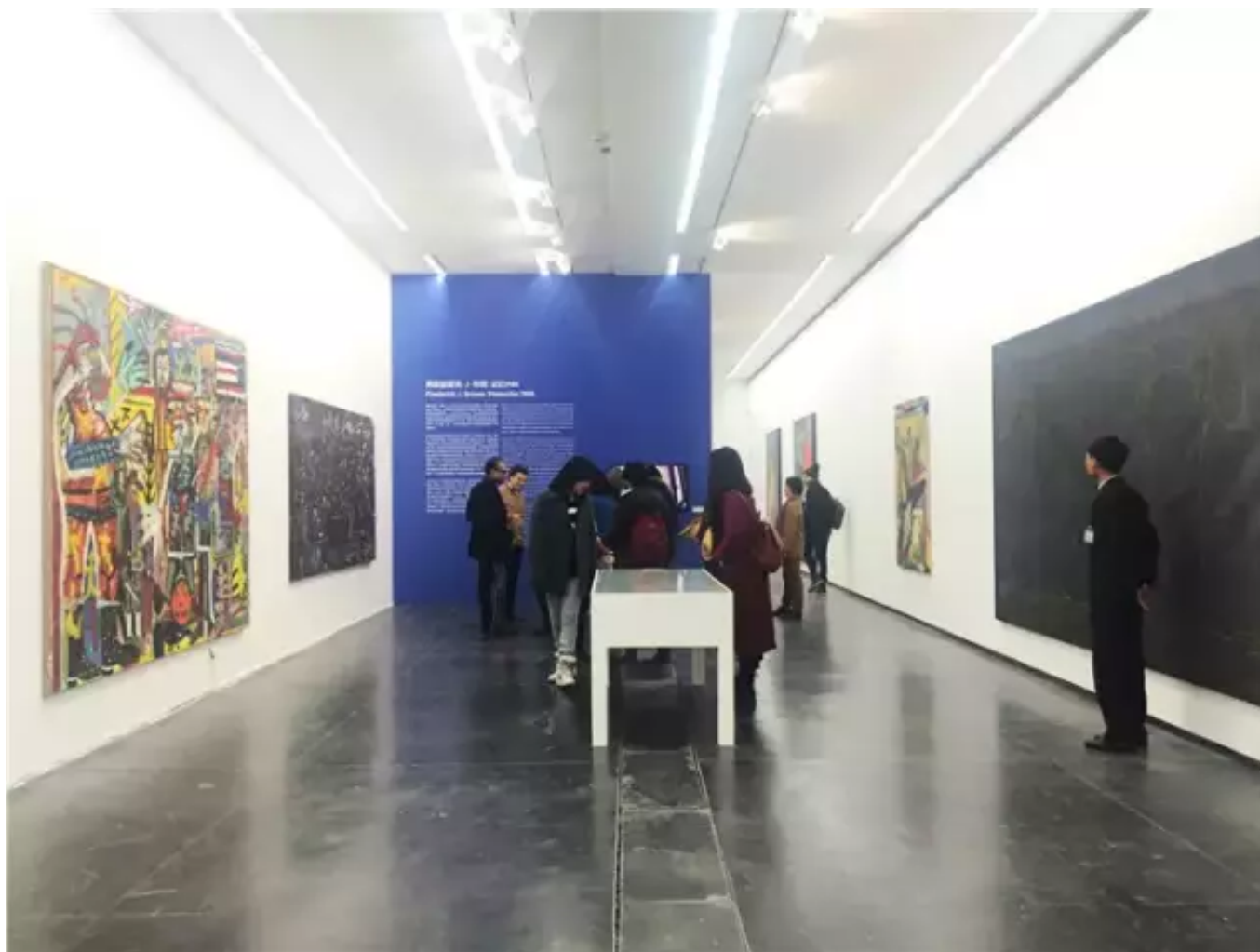




▲ Conversation scene

"Peter Wayne Lewis: Booster" and "Frederick J. Brown: Memory 1988" double solo exhibition, as the 2016 opening exhibition of Ullens Center for Contemporary Art. It can be said that from the perspective of the artist's historical background, artistic experience, working environment and other factors, it is directed towards Ullens' 2016 exhibition plan: Focusing on the special transition period of Chinese art in the 1980s, very few and extremely important foreign artists. The relationship established by the Chinese art environment and the impact on the art form, state of art and breakthroughs at that time. Even in the subsequent creation, some artists set up land in China, gradually integrated into Chinese culture, and further used the existing artistic language to collide with Chinese local culture. And Lewis and Brown are extremely important art experiencers in China.





▲ "Peter Wayne Lewis" and "Frederick J. Brown" exhibition site

Frederick J. Brown, who was influenced by the modernist art masters in his early years, taught at the former Central Academy of Art and Design from 1985 to 1987, and in 1988 at the Chinese Revolution Museum (now the National Museum of China) located on the east side of Tiananmen Square. The exhibition aroused a strong response—Chinese artists and students at the time had extensive discussions on his vivid expressionist style; Peter Wayne Lewis started in 2007 in the studio "Oasis" in the northern suburbs of Beijing. Creation, most of his works were created in Beijing, and gradually influenced by the local environment and culture of China, he extracted elements that touch his body and spirit from the life scenes he observes.

The acquaintance of Peter Wayne Lewis and Frederick J. Brown was also an important factor in the exhibition. In the 1980s, Lewis was on the West Coast of the United States and Brown was in New York. As a co-creating abstract artist, Lewis visited Brown after seeing Brown's abstract works in a magazine. After that, he often communicated with each other until they were in China. Art experience.



## Peter Wayne Lewis: Booster

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▲ Peter Wayne Lewis played Munch 2012-2015 Acrylic on canvas 107 x 91cm x 15

This exhibition focuses on Lewis' two important sets of paintings, each of which contains 15 paintings. Among them, Lewis's unique abstract language has undergone an unexpected change, which stems from the theory of quantum physics and Theronnis. Munch's music. "String theory believes that all matter is moving in different dimensions as vibrating strings. This concept connects physics to the music I love. The vibrations of strings create harmony... The universe is a song by color, A symphony composed of light and beat." Lewis said.



▲ Peter Wayne Lewis "The Changer" 2015 Acrylic on canvas 183 x 229cm x 2

All the works exhibited in this exhibition were created in China, and some of the works have also been exhibited abroad. He has been studying "abstract painting" for nearly 10 years. Lewis said in an interview with " **Phoenix Art** ", "The abstract language with melody shown in my paintings will always make foreign audiences think that this is not like a creation in China. When the audience knows the answer, , But can see Chinese elements from it. This is actually people deliberately looking for images in their imaginations and displaying them in reality." Lewis does not agree with people's views. He believes that his experience in China must be Affected my own creation-from consciousness to creation. Lewis believes that abstraction is not the symbol seen in his works, but just as reality becomes virtual after being processed through the medium of painting or image, he will express his experience and feelings in his creation, and this process is instead More real.





▲ Peter Wayne Lewis "False Vacuum" 2015 Acrylic on canvas 250 x 200 cmx6



▲ Peter Wayne Lewis "Munch Rhythm 3/15" 2013 Acrylic on canvas 216 x 183 cm

This exhibition uses UCCA's corridors and high walls to present works "Munch Rhythm Suite" (2013) and "Buddha Playing Munch" (2012-2015) in a mesh structure for the first time, both of which were created by the artist working and living in China period. In addition, the artist's recent creation of "False Vacuum" (2015)

will also be on display—this series contains 6 paintings inspired by the ideas of physicist Alan Guth of the Massachusetts Institute of Technology. At the same time, many of Lewis’ abstract works are derived from traditional Chinese painting and calligraphy. He said, “Chinese calligraphy is actually the earliest abstract art. I will try my best to incorporate this feeling into my creation. Bada Shanren’s works are for me It was very influential. When I saw the works of Bada Shanren in China, I was very excited and inspired. I saw the parallel picture relationship between his works and mine.”

## Derek J. Brown: Memories 1988



### 弗雷德里克·J·布朗：记忆1988 Frederick J. Brown: Memories 1988

弗雷德里克·J·布朗（1944-2012）是一位出生于美国的画家，在美国期间曾在华盛顿特区工作，并曾担任过多家公司的设计总监。他的艺术创作深受中国传统文化的影响，尤其是书法和国画。他的作品常常将传统中国绘画的构图和色彩与现代抽象艺术相结合，展现出一种独特的视觉语言。布朗在1988年移居北京，并在中央美术学院任教。他的艺术创作深受中国传统文化的影响，尤其是在书法和国画方面。他的作品常常将传统中国绘画的构图和色彩与现代抽象艺术相结合，展现出一种独特的视觉语言。

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1988年4月，布朗受邀在中国国家博物馆（现中国国家博物馆）举办个人画展。这是他在中国的首次画展，也是他在北京期间最重要的艺术活动之一。画展期间，布朗与许多中国艺术家进行了交流，并对中国当代艺术的发展产生了深远的影响。布朗在1988年移居北京，并在中央美术学院任教。他的艺术创作深受中国传统文化的影响，尤其是在书法和国画方面。他的作品常常将传统中国绘画的构图和色彩与现代抽象艺术相结合，展现出一种独特的视觉语言。

Robert near the end of his life, Frederick J. Brown (1944-2012) was a self-taught painter whose interest in Abstract Expressionism grew from a passion of mixing paint for his work, an early body-builder who would "repeat all Gullies and Kullu-Rogues, and watching his author accounts come with colorful buttermilk. Brown later moved to New York and took up residence at 50 West 12th Street in SoHo, in a studio that would become multidisciplinary bookstore for artists and audiences. This translation of art, culture, and work would be the backbone of his artistic practice.

Brown drew inspiration from the American west, folk art, and the just competition of mediums such as Thelma Pratt, Ornette Coleman, and Anthony Braxton. Through his distinct visual language, Brown would apply strong and direct strokes of paint to mark out the subjects of his paintings—often visible emotions—or build up a field of abstraction combining a kind of spiritual vibration. Brown would often listen to music while he worked, such that his paintings' final form was very strongly directed by the rhythms of his records. Professor C. J. Yee of the Central Academy of Art and Design felt that this loose and tentative way of painting was an important lesson for Chinese painters who, at the time, had just been exposed to Western abstraction. Recalling a two-day workshop in Beijing in 1988 where Brown painted spontaneously for hours as students watched on, Yee describes, "It was informative to watch the artist at his work, for in these Expressionist the process is a revelation in itself. The rhythm of his strokes was watched by the rhythm of the jazz and blues from his stories. He brushed broadly on the canvas as his body reacted in time to the music."

Subsequently, Brown was invited to realize a 100-painting retrospective in Beijing in 1988, the first exhibition of a Western artist at the Museum of Chinese Revolution (now the National Museum of China), which opened in June of that year. At this critical moment between Robert Rauschenberg's 1982 National Art Museum of China exhibition at which audiences were first acquainted with Western abstraction, and the epoch-making "China/avant-Garde" exhibition of 1989, Brown's retrospective and workshops—organized with the official support of the American and Chinese governments—reflected the reception and discussion of contemporary art in China in ways that have not been adequately reflected in histories of the period. Seen again today, they deepen our understanding of both this particular artist and the cultural ecology of this exciting moment.





▲ Exhibition site

Frederick J. Brown was born in Georgia in 1945 and died in 2012. During the artistic renaissance in the 1970s and 1980s, Frederick J. Brown created in the attic in the Soho district of New York, and collaborated with jazz musicians Ornet Coleman and Celonnis Mun K, Anthony Braxton and abstract expressionist painter William de Kooning collaborated. Brown is famous for his series of portraits of jazz and blues musicians, and has a place in American painting history.





▲ Frederick J. Brown held a solo exhibition at the Chinese Revolution Museum (now the National Museum of China) in 1988



▲ Frederick J. Brown "Hotel Space (Courage and Redemption)" 1980 Acrylic on canvas 140.9 x 193 cm



▲ Frederick J. Brown "Holiday" 1986-1987 Oil on canvas 223.5 x 289.5 cm



▲ Left: Frederick J. Brown "Easter Dinner Time" 1972 Oil on canvas 213.3 x 274.3 cm Right: "Easter Morning" 1972 Oil on canvas 213.3 x 274.3 cm

The paintings presented in this exhibition involve solemn religious themes ("Easter Dinner Time" and "Easter Morning") and the artist's childhood memories ("School Playground"). In 1988, Brown held an exhibition at the Chinese Revolution Museum (now the National Museum of China) located on the east side of Tiananmen Square, which evoked a strong response-Chinese artists and students at the time had extensive discussions on his vivid expressionist style. Nearly 30 years later, UCCA presented Brown's work in the same city with the intention of evoking this almost forgotten cultural exchange event that occurred during the awakening period of Chinese contemporary art in the 1980s.

### About the artist

**Peter Wayne Lewis**



▲ Artist Peter Wayne Lewis

Peter Wayne Lewis was born in Jamaica in 1953 and is currently a professor of painting at the Massachusetts Institute of Art and Design. He lives and works in Beijing, Boston and South Orange County, New Jersey. In 2015, Lewis held a solo exhibition "Beijing Booster" at the Museum of Contemporary Art in North Miami. Lewis' recent exhibitions include: "Booster Painting" (North Miami Museum of Contemporary Art, Miami, 2015); "Latin American Art Today" (Promo-Arte, Tokyo, 2014); "The Fifth Beijing International Art Biennale "(National Art Museum of China, Beijing, 2012); "Seeing Jazz" (Smithsonian Institution, Washington, 1997).

## Frederick J. Brown



▲ Artist Frederick J. Brown

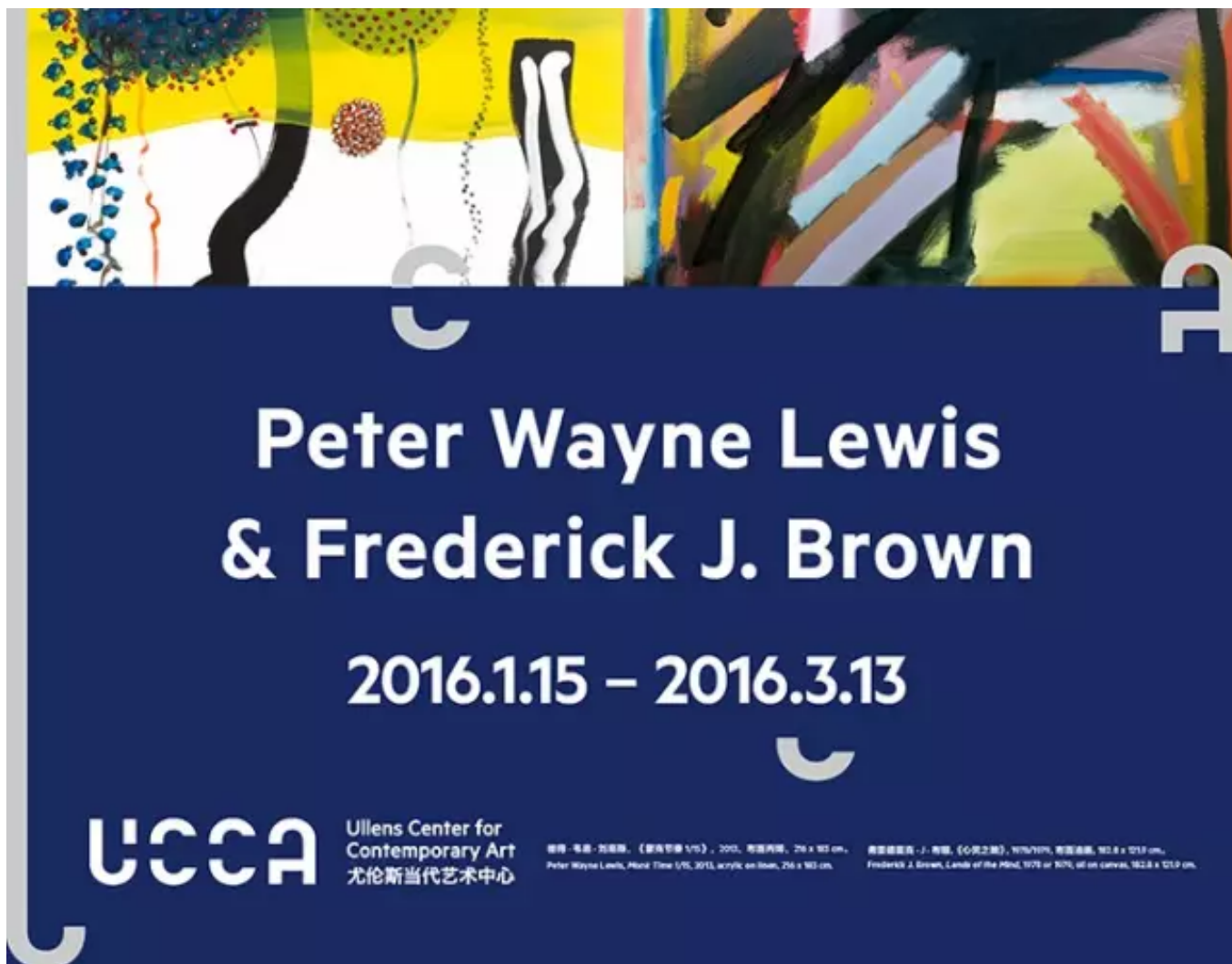
The works of Frederick J. Brown (1945-2012) are collected by public and private institutions worldwide, including the Smithsonian National Museum of American

Art, the Metropolitan Museum and the New Orleans Museum of Art. Brown was born in Georgia and studied in Chicago. He was influenced by modernist art masters in his early years and taught at the former Central Academy of Art and Design from 1985 to 1987. Brown is famous for his series of portraits of jazz and blues musicians, and has a place in American painting history.

## Ullens Center for Contemporary Art (UCCA)

UCCA is an independent public welfare art institution that serves the public. It is located in the core area of Beijing's 798 Art District. It was founded by Belgian collectors, Ullens, and officially opened in November 2007. UCCA cooperates extensively with well-known and emerging artists both locally and internationally, holding academic exhibitions and a wealth of public projects, and is committed to continuously promoting the development of contemporary Chinese art and promoting international exchanges. Ten thousand visitors present the most forward-looking art and culture





▲Exhibition poster

**Exhibition name:** Peter Wayne Lewis and Frederick J. Brown

**Exhibition time:** 2016.01.15-2016.03.13

**Exhibition location:** Ullens Center for Contemporary Art (UCCA)

(Phoenix Art Lee Beijing Reporting Editor Lee)

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