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# [Artron Express] The first American artist who entered China to make an appearance at Ullens again

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**Abstract:** On January 13, Ullens Art Center held a double solo exhibition of two African-American artists. One of them, Frederick J. Brown (1945-2012), was the first American abstract expressionist artist to enter China. In 1988, Brown was the first American artist to hold a solo exhibition at the former Chinese Revolution Museum (now the National Museum of China). The exhibition presents some of his works and related historical documents and video materials. Another American artist...

On January 13, the Ullens Art Center held a double solo exhibition by two African-American artists. One of them, Frederick J. Brown (1945-2012), was the first American abstract expressionist artist to enter China. In 1988, Brown was the first American artist to hold a solo exhibition at the former Chinese Revolution Museum (now the National Museum of China). The exhibition presents some of his works and related historical documents and video materials.



Another American artist Peter Wayne Lewis (born in Jamaica in 1953) created most of his works in the northern suburbs of Beijing. Ullens's exhibition of the two artists together this time is not only due to the fact that the two are both African-American artists, but also that their creations have a unique relationship with the city of Beijing. They are obsessed with jazz and spirituality. Throughout their creations, dialogues are conducted through the collision of brushstrokes and colors, rhythm and rhythm.

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### Frederick J. Brown: Memories 1988

Brown was born in Georgia in 1945 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.

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.

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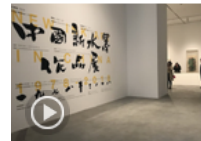
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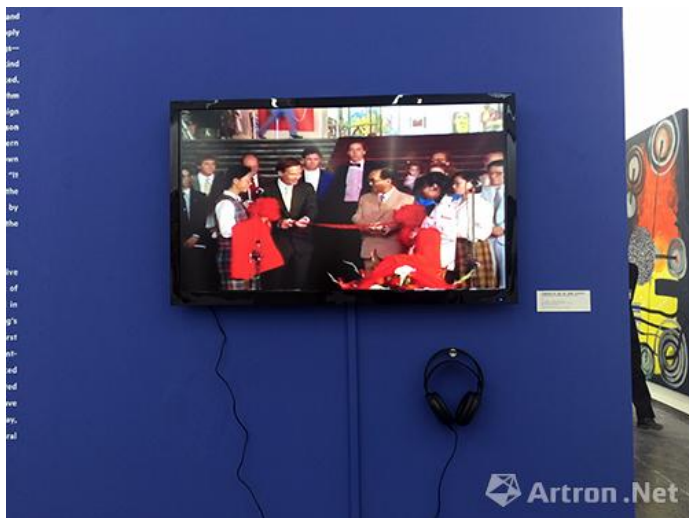
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Zhang Xiaogang's



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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. The paintings presented in this exhibition involve solemn religious themes ("Easter Dinner Time" and "Easter Morning") and the artist's childhood memories ("School Playground").





Frederick J. Brown, "Mind Land" 1979



Frederick J. Brown "Holiday" 1987



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Frederick J. Brown "School Grounds" 1974



Frederick J. Brown "School Grounds" 1974 (partial)



Frederick J. Brown "Handwriting on the Wall" 1973





Frederick J. Brown "Easter Dinner Time" "Revival Morning" 1972

### **Peter Wayne Lewis: Booster**

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.



Peter Wayne Lewis' abstract creation incorporates inspiration inspired by various fields of his interest, including quantum physics theory, American Cold Jazz representative Celonnis Munch, Indian religious philosophy, and Chinese classical





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."



Peter Wayne Lewis "Munch Rhythm Suite" 2013

This exhibition gathers 15 works in each of two important series, namely "Munch Rhythm Suite" (2013) and "Buddha Playing Munch" (2012-2015). 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.



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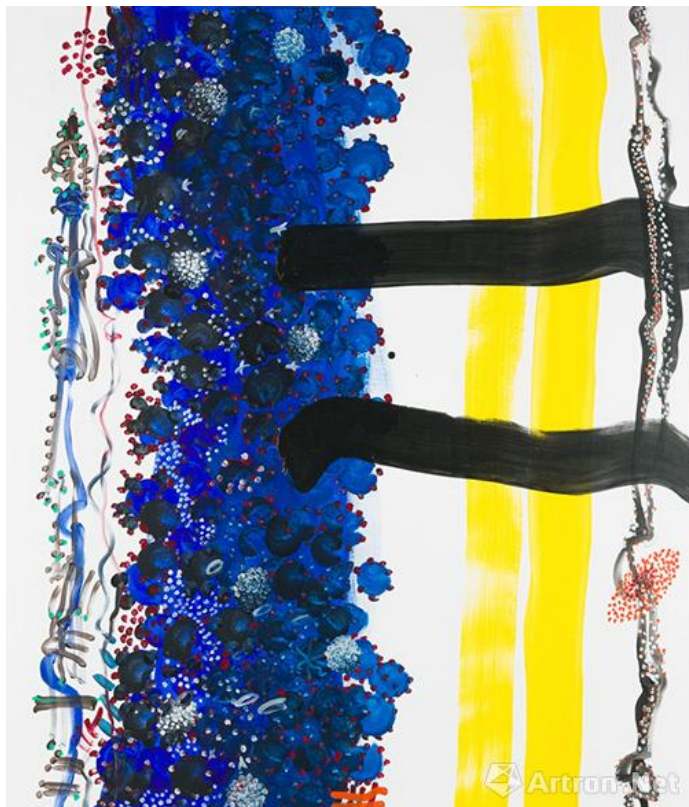


Peter Wayne Lewis "False Vacuum" Series 2015

"I'm from Kingston, Jamaica, the melting pot of the Caribbean. I came to the United States when I was 9 years old, but after many years, I still don't feel like home here; even though I have become an American citizen. I'm still Try to find a



well-regulated balance. The identity of immigrants is crucial because it determines how a person views stability. No Balance creates tension in the work. I think it increases the psychological pleasure of the work and makes it more vivid."



Peter Wayne Lewis, Munch Time 2013



years, I came to China and created most of my works in the studio "Oasis" located in the suburbs of Beijing. In 2015, The North Miami Museum of Contemporary Art held a solo exhibition "Beijing Booster." Contemporary Chinese art is developing rapidly on the world stage, and I want to witness it as an artist and educator."

"Painting is a ritual for me. I try to find a connection with the spirit. I have a strong love for the materiality of paint—the touch, the scratches of the paint, the winding and winding, The movement of the paint mud dancing. There is a comfortable fusion between my sensibility and the paint, and my body can feel it. This is meaningful to me. I hope that my choice of painting the unknown will bring some resonance, some kind of permanent value Things. I try to present the image of my whole inner world. They are not to inform, but to transform. In the end, painting lives and dies in the eyes of the audience."



Peter Wayne Lewis, "Thangka Dream" 2013

Peter Wayne Lewis loves Chinese art, and Utah is a Bada Shanren—"I am interested in beautiful Chinese calligraphy and Japanese ink painting. Last year I met the master of Chinese painting Bada Shanren at a painting conference in Beijing



works and mine."  
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It is reported that this exhibition will last until March 13.



The opening scene of the exhibition, the son of Frederick J. Brown, talks about his father's artistic creation



Peter Wayne Lewis speaks at the opening scene of the exhibition (later a photo of Lewis and Chinese performer Ma Youyou)



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exhibition site

(Editor in charge: Xiong Xiaoyi)

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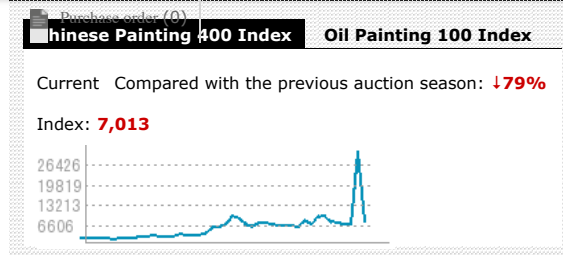
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