



Fractal Patterns
PETER WAYNE LEWIS
分形样式 彼得·韦恩·刘易斯

March 15 - April 26, 2026
二零二六年三月十五日至四月二十六日

Opening: 3 - 5 pm, March 15, 2026
开幕: 二零二六年三月十五日下午三点至五点

Peter Wayne Lewis's paintings explore the hidden structures that shape both nature and human perception. Central to his work is the idea of Fractal Geometry, a principle in which patterns repeat at different scales, creating forms that echo themselves from the microscopic to the cosmic. First articulated mathematically by the scientist Benoit Mandelbrot, fractal structures appear widely in the natural world—in branching trees, river systems, clouds, and even the neural networks of the human brain.

Lewis adapts this concept into a visual language of vibrating lines, branching gestures, and layered color fields. The repeated motifs in his paintings suggest networks of energy that could equally evoke biological systems, musical rhythms, or cosmic structures. Like fractals in nature, the compositions reveal relationships between the micro and macro: the inner architecture of the body mirrors patterns found in the wider universe.

Improvised directly on the canvas, Lewis's paintings unfold through an intuitive process similar to jazz improvisation. Each gesture responds to the previous one, generating a dynamic visual rhythm. The result is a painting that feels alive—an unfolding field of movement and perception.

Through this synthesis of art, science, and music, Lewis invites viewers to consider a profound idea: that the same generative patterns shaping the universe may also exist within our own bodies and minds.

彼得·韦恩·刘易斯的绘画创作，致力于探寻塑造自然万物与人类感知的深层隐秘结构。分形几何是其艺术创作的核心理念，这一理论意指视觉纹样会在不同尺度下往复复刻，形成从微观肌理到宇宙苍穹皆彼此呼应的视觉形态。分形结构最早由科学家本华·曼德博以数学形式系统阐释，此类结构在自然界中广泛存在：树木的枝杈脉络、河流水系的延展形态、云层聚散的纹理，乃至人类大脑的神经网络，均蕴含着典型的分形规律。

刘易斯将这一科学理论转化为极具个人辨识度的视觉语言，以富有律动的线条、延展交错的笔触与层层叠叠的色块构筑画面。其作品中反复出现的视觉母题，勾勒出能量流转的网络形态，既可对应生物机体系统，亦可呼应音乐韵律节奏，更能象征宇宙天体的运行架构。一如自然中的分形现象，其画面构图深刻揭示了微观世界与宏观宇宙的内在关联：人体内部的生命肌理，与广袤宇宙的运行规律互为镜像、彼此契合。

刘易斯的创作全程直接在画布上即兴完成，创作过程近乎爵士乐的即兴演奏，依托直觉顺势推进、一气呵成。每一处笔触皆承接前序韵律，自然生发形成富有张力的动态视觉节奏，最终赋予画作鲜活的生命力，使之成为兼具流动感与感知性的视觉场域。

通过艺术、科学与音乐的多元融合，刘易斯引导观者思索一则深刻命题：塑造宇宙万物的原生成规律，或许同样潜藏于人类的身体与意识深处。

An abstract painting featuring a large, dark, curved shape resembling a black hole or a tunnel. The background is composed of vibrant, textured brushstrokes in shades of green, yellow, orange, and red. Several dark, circular shapes are scattered throughout the composition, some appearing to be falling into or emerging from the central dark area. The overall style is expressive and dynamic, with a focus on color and form.

Behind the Black Hole

The Behind the Black Hole paintings are about the physical properties of Black Holes where gravity collapses, and light cannot exist in that vacuum. Trying to imagine what could lie behind such an entity is a bit mind boggling, but ever fascinating. Are there parallel universes where the black hole serves as a portal? One can only imagine.

《黑洞背后》系列作品，聚焦黑洞的物理属性展开创作——在黑洞之中，引力坍塌，真空环境内连光线都无法存在。试图构想这一神秘天体背后的未知图景，虽令人感到费解，却又极具魅惑。黑洞是否会成为通往平行宇宙的时空门户？这一切，唯有留给无尽想象。



Peter Wayne Lewis 彼得·韦恩·刘易斯
Behind the Black Hole # 3 黑洞背后 # 3
2024
Acrylic on linen 布面丙烯
92 x 146 cm





Peter Wayne Lewis 彼得·韦恩·刘易斯

Behind the Black Hole # 4 黑洞背后 # 4

2024

Acrylic on linen 布面丙烯

92 x 183 x 4.5 cm





Peter Wayne Lewis 彼得·韦恩·刘易斯

Behind the Black Hole # 5 黑洞背后 # 5

2024

Acrylic on linen 布面丙烯

100 x 200 x 2.5 cm





Peter Wayne Lewis 彼得·韦恩·刘易斯

Behind the Black Hole # 6 黑洞背后 # 6

2024

Acrylic on linen 布面丙烯

100 x 200 x 2.5 cm





Peter Wayne Lewis 彼得·韦恩·刘易斯

Behind the Black Hole # 11 黑洞背后 # 11

2024

Acrylic on linen 布面丙烯

120 x 120 cm



The image is a vertical abstract painting. The background is a mix of bright red and yellow, with some darker, textured areas. On the left side, there is a prominent, dark, curved shape that resembles a thick brushstroke or a shadow. On the right side, there is a vertical row of blue flowers with green centers, arranged in a slightly curved line. The overall composition is dynamic and colorful.

Bending Time

The acrylic on linen Bending Time paintings numbering over 150 works, specifically refer to how we negotiate time as human beings. Bending Time speaks to the idea that time is not a linear structure; that it can bend and warp and shift into many different patterns.

These paintings are reflecting on culture, which also determines the human relationship with the construct of time mediated through tribal customs often revolving around the seasons. The Bending Time paintings are colorful and sometimes packed; the Strings (from earlier series') are still there but accompanied by more planes and dimensions. Several diptychs, notably one, *Bending Time Diptych #7*, is an homage to Aretha Franklin.

Thinking about ascension and transitioning to other planes of existence <spirit world> are paramount in Peter's consciousness. By now Peter's connection to his earlier work is expressed in the transformation of self into spirit through the ritual act of painting. Over his forty years of painting as a dedicated artist, Peter finds that "emotions drive the making of art and that art comes from the deepest recesses of human consciousness."

《弯曲的时间》(Bending Time) 系列布面丙烯作品共计 150 余件，专门探讨人类与时间的相处之道。“弯曲的时间”所传递的核心理念是：时间并非线性结构——它可以弯曲、扭曲，并转化为多种不同形态。

这些画作围绕“文化”展开反思：文化同样决定着人类与时间概念的关联，而这种关联往往通过与季节相关的部落习俗得以调和。《弯曲的时间》系列色彩丰富，部分作品元素密集；早期系列中的“弦”(Strings) 元素依然存在，同时新增了更多平面与维度的表达。系列中包含多件双联作，其中《弯曲的时间双联作 #7》(Bending Time Diptych #7) 尤为值得关注，是对艾瑞莎·弗兰克林 (Aretha Franklin) 的致敬之作。

对“升华”以及“向其他存在层面(精神世界)过渡”的思考，在彼得的创作意识中占据核心地位。至此，彼得通过绘画这一仪式性行为，将自我转化为精神力量，以此体现与早期作品的内在联结。在四十余年的专职艺术创作生涯中，彼得领悟到：“情感驱动艺术的诞生，而艺术源于人类意识最深层的隐秘之处。”



Peter Wayne Lewis 彼得·韦恩·刘易斯

Bending Time # 7 弯曲的时间 # 7

2017

Acrylic on linen 布面丙烯

153 x 183 cm

BENDING TIME specifically refers to how we negotiate time as human beings. We invented the word TIME to try and imagine what it is and how the heavenly bodies move in the cosmos. Before the human species there was no such thing as time; nature does not need us and with entropy we will cease to exist as time moves on as we imagine it.

Within the human body, we carry all of the memories, of all of the entire specie in our *chromosomes* and *double helix*. This is the only real indication of the movement of time and evolution. The Bending time refers also to the idea that time is not a linear structure and that it can be bent and warped and can shift and mutate into many different fractal patterns.

Human Culture is a determinative factor affecting our relationship with this construct; while mediating it through our tribal customs; generally revolving around the seasons. In painting Monet's haystacks are a wonderful suite of paintings documenting the seasons and its changing light and color and patterns, while referring to a didactic process. Basically, teaching us how to see, while feeling the ocular pressure of color.

Peter describes his painting process:

“With my paintings, I am imagining the insides of my body and trying to unlock the patterns that are buried in my bones and synapses and chromosomes. All of the paintings are done *alla prima*, without any forethought or pre-meditated modus, which makes it a riff not unlike JAZZ trying to find a rhythm of being that is truthful.

It is quite prophetic that I grew up in SILICON VALLEY in San Jose, California, while attending San Jose State University for my BA as well as a Master's Degree in painting, with the backdrop of the 21st century being built through the technological advances afoot.

The collision of time and space was always in the forefront of my imagination being fueled by my environmental textures. How marvelous to bear witness to all these marvelous events while continuing to push the boundaries of an old technology that we call painting.”

《弯曲的时间》专门探讨人类与时间的相处之道。我们创造“时间”一词，试图构想它的本质，以及天体在宇宙中的运行规律。在人类物种出现之前，并不存在“时间”这一概念；自然无需人类的存在，而随着熵增定律的作用，当我们所构想的“时间”不断推移，人类终将消逝。

在人体内，染色体与双螺旋结构中承载着整个物种的全部记忆，这也是时间流逝与物种进化唯一真实的印记。“弯曲的时间”还蕴含着另一层理念：时间并非线性结构，它可以弯曲、扭曲、转变并演化成多种不同的分形样式。

人类文化是影响我们与“时间”这一建构概念之间关系的决定性因素——文化通过部落习俗（通常围绕季节展开）调和着这种关系。在绘画领域，莫奈的《干草堆》系列是一组绝佳的代表作：它记录了季节更迭及其光影、色彩与形态的变化，同时承载着启发性的意义——本质上是教我们如何观察，同时感受色彩带来的视觉冲击。

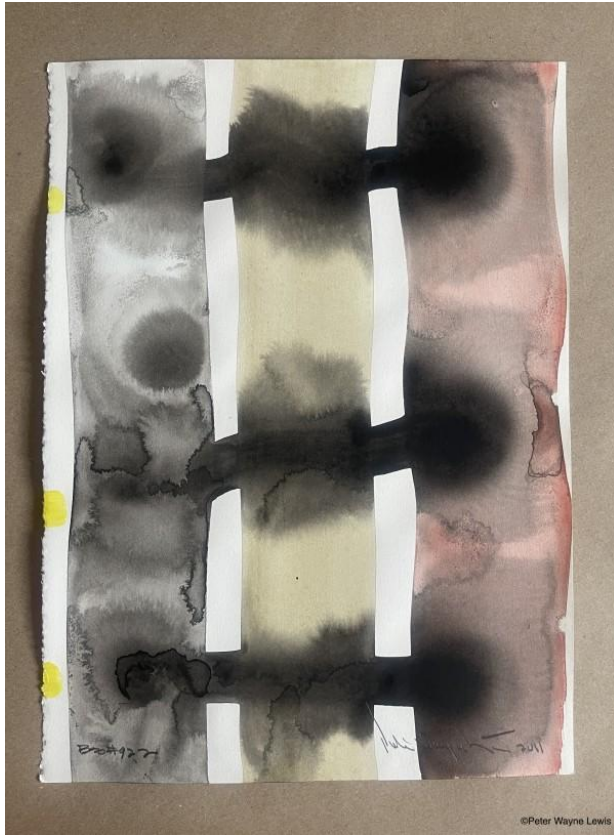
刘易斯这样描述他的作品：

我的画作，是在想象自己的身体内部，试图解锁埋藏在骨骼、突触与染色体中的隐秘模式。所有作品均采用“一次性完成法”（*alla prima*）创作，没有任何预设或刻意规划的方式，这就像爵士乐的即兴变奏，试图探寻一种真实的存在韵律。

颇具预言意味的是，我成长于加利福尼亚州圣何塞的硅谷地区，在圣何塞州立大学先后取得学士学位与绘画硕士学位，而彼时正值各项技术革新推动 21 世纪成型的时代背景。

时空碰撞的理念始终在我的想象中占据核心地位，周遭环境的肌理不断为其注入灵感。能够见证这些非凡的时代事件，同时持续拓展“绘画”这一古老技艺的边界，实在是一件妙不可言的事。

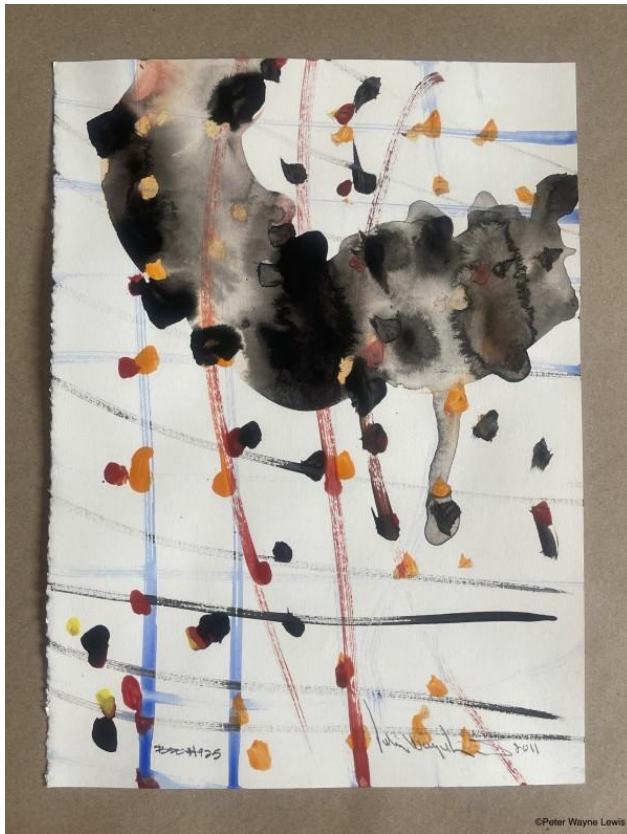
Booster South Orange



Peter Wayne Lewis
彼得·韦恩·刘易斯
Booster South Orange # 922
助推器 南波士顿橙 # 922
2011
Acrylic on paper 纸本丙烯
38 x 28 cm



Peter Wayne Lewis
彼得·韦恩·刘易斯
Booster South Orange # 924
助推器 南波士顿橙 # 924
2011
Acrylic on paper 纸本丙烯
38 x 28 cm



Peter Wayne Lewis
彼得·韦恩·刘易斯
Booster South Orange # 925
助推器 南波士顿橙 # 925
2011
Acrylic on paper 纸本丙烯
38 x 28 cm



Peter Wayne Lewis
彼得·韦恩·刘易斯
Booster South Orange # 928
助推器 南波士顿橙 # 928
2011
Acrylic on paper 纸本丙烯
38 x 28 cm



Red Gate Gallery
红 门 画 廊

35 三十五周年!
Years in 2026

Boston Booster



Peter Wayne Lewis
彼得·韦恩·刘易斯
Boston Booster # 4
波士顿助推器 # 4
2021
Monoprint on paper
独幅版画
76 x 56 cm



Peter Wayne Lewis
彼得·韦恩·刘易斯
Boston Booster # 15
波士顿助推器 # 15
2021
Monoprint on paper
独幅版画
76 x 56 cm



Peter Wayne Lewis
彼得·韦恩·刘易斯
Boston Booster # 16
波士顿助推器 # 16
2021
Monoprint on paper
独幅版画
76 x 56 cm



Peter Wayne Lewis
彼得·韦恩·刘易斯
Boston Booster # 24
波士顿助推器 # 24
2021
Monoprint on paper
独幅版画
76 x 56 cm

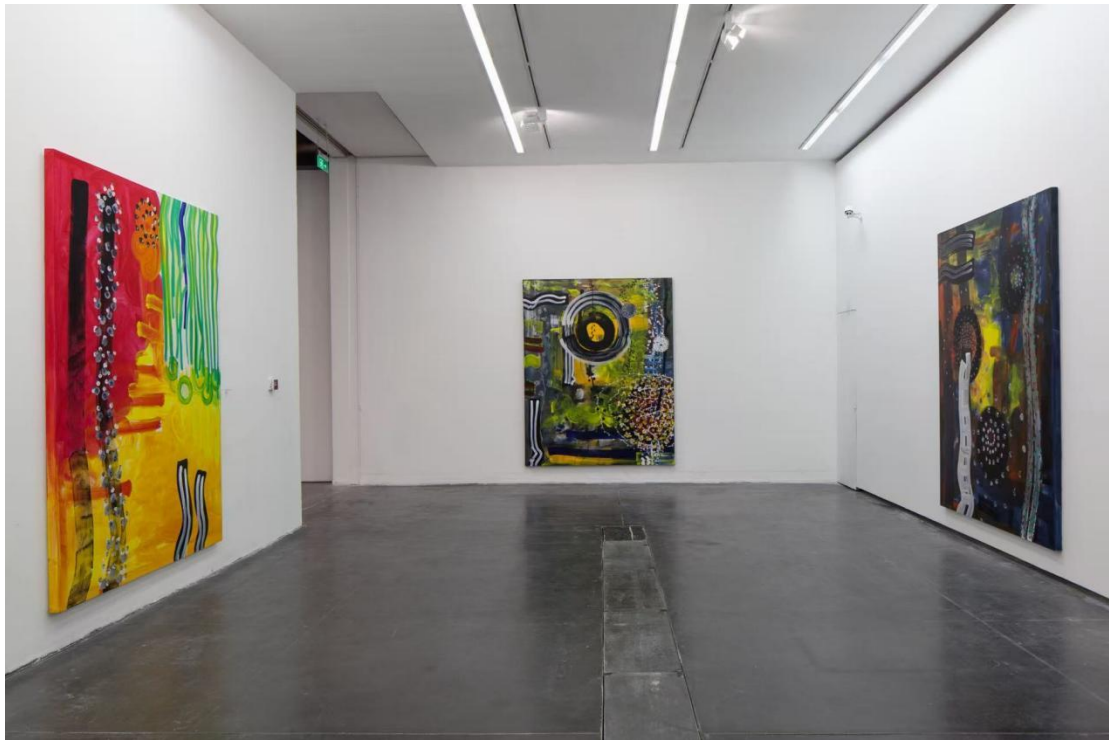
False Vacuum # 5

The False Vacuum acrylic on linen pieces were created in the Beijing studio. They reach deeper into space and again have mostly dark backgrounds with bright blues and reds and yellows. The False Vacuum title again references physics, specifically Alan Guth quantum field theory, where a false vacuum is a hypothetical vacuum that is somewhat, but not entirely, stable that may last for a very long time and might eventually move to a more stable state, which is known as vacuum decay. In this series we see the embrace of the deeply ordered chaos that engulfs us.

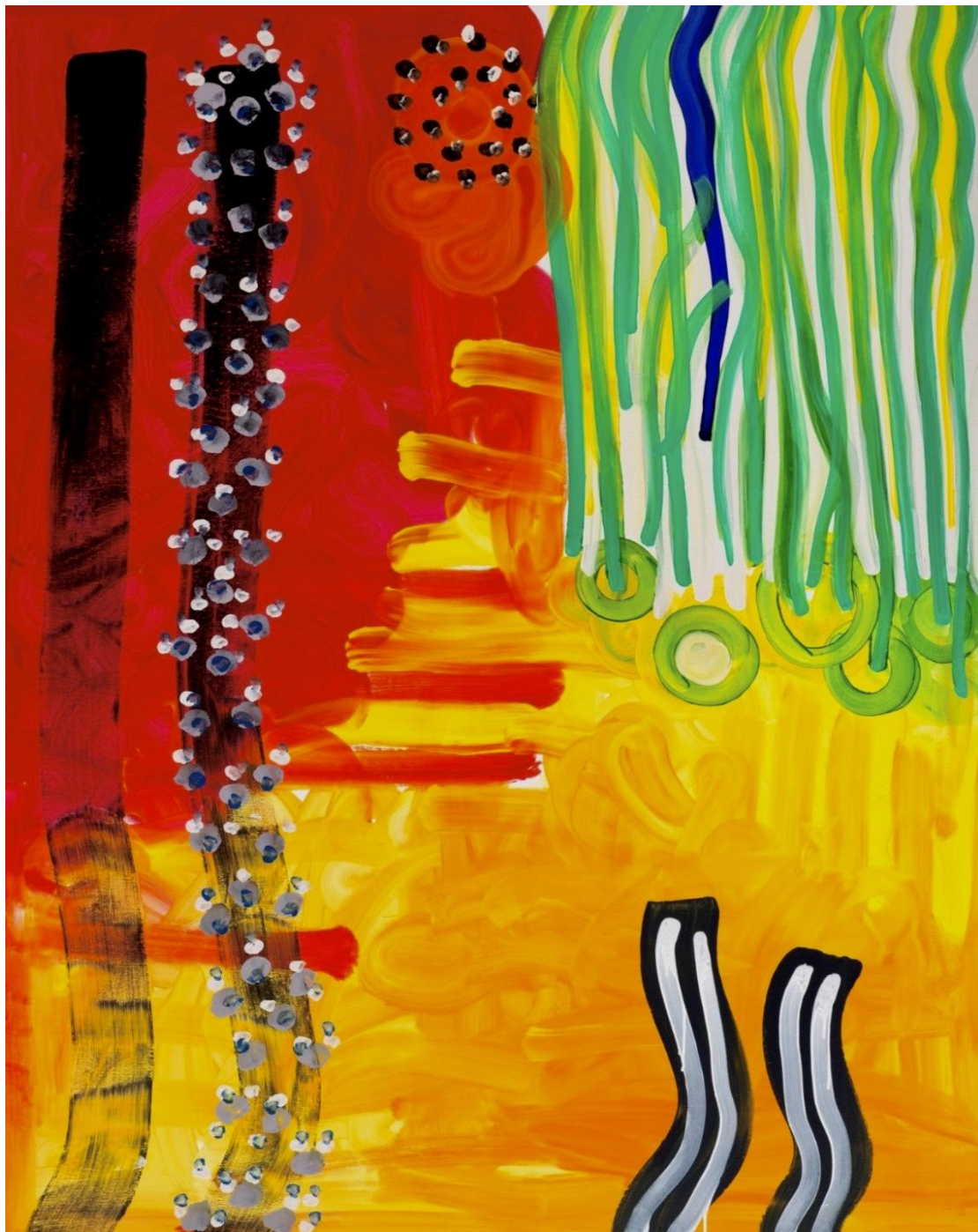
《伪真空》系列布面丙烯作品创作于北京工作室。该系列作品向宇宙深处进一步探索，画面多以深邃的暗色为背景，点缀着明亮的蓝、红与黄色调。“伪真空”这一标题再次援引了物理学概念，具体源自艾伦·古斯 (Alan Guth) 的量子场论——所谓“伪真空”，是一种假设性的真空状态：它具有一定稳定性，但并非完全稳定，可能会长期存在，最终或许会向更稳定的状态转变，这一过程被称为“真空衰变”。在该系列作品中，我们能看到艺术家对包裹着我们的“深度有序混沌”的接纳与诠释。



2016 Boosters, Curator: Philip Tinari, Ullens Center for Contemporary Art (UCCA), Beijing, China



2016 Boosters, Curator: Philip Tinari, Ullens Center for Contemporary Art (UCCA), Beijing, China



Peter Wayne Lewis 彼得·韦恩·刘易斯

False Vacuum # 5 伪真空 # 5

2015

Acrylic on linen 布面丙烯

250 x 200 cm

PETER WAYNE LEWIS: Multilogues for the Human

Babacar MBow

* The effectiveness of oppressed peoples in the struggle for communication, as transmitters or receivers through systems influenced by this hierarchy ("hierarchy of images" and the ideological contours of representation "of what Michel Foucault calls" power / knowledge "), depends on their realization of the obsolescence of the struggle for the nature of truth alongside the struggle for the control of truth; and the irrelevance of "beauty" alongside the power to choose and name beauty. From the start, the question of aesthetics has always been a non-dialogue between those who adhere to the conditioned world order and those who stand to gain from a reconstructed forum.

— Clyde Taylor, "Black Cinema in a Post-Aesthetic Era"

In exploring the body of works by Peter Wayne Lewis through the articulations that grid it, we enter the debates on artistic practices and invite a move beyond given limitations to more expansive visions. For Stuart Hall, articulation is a form of connection that can make a unity of two different elements, under certain conditions. Hall's point is that articulation is a linkage which is not necessarily determined, absolute, and essential for all time and that the unity which matters is a linkage between articulated discourses and the social forces with which it can, under certain conditions be connected. If these practices do not wish to go around in circles, they then must exhibit transversality in their search for that elusive elsewhere beyond hybridity, to new thought. *Beijing Booster* a survey of works by Peter Wayne Lewis at the Museum of Contemporary Art of North Miami (MOCA) is not an advertisement of a conformist individualism but a privileging of a more discreet approach by an artist whose work retains a real liberating dimension. Moving away from reiterations of Duchamp's display of a urinal without realizing that it has lost all its subversive charge, Wayne Lewis presents bursts of a thought that invests in and broadcasts engagements with various social issues: migration, transnationalism, cosmogonies and their metamorphosing into "Globalectics". This plural engagement with visual expressions (teaching, painting and curatorial practice) retraces a path of a "Globalectics" Ngu'gi wa Thiong'o defines as "...combining the global and the dialectical to describe a mutually affecting dialogue, or multilogues in the phenomena of nature and nurture in a global space that's rapidly transcending that of the artificially bounded, such as the nation"ii .

Here, the dialectical is also erasure of the image through destruction of what it may be thought to represent. The iconic sign which puts in relation the qualitative similarity between the signifier and the referent loses, through articulation, its character of index or clue to affect other types of signs. In these

images-traces, the given sense becomes the constructed sense, a sense that goes beyond what is directly present in the retinal image; a mental image which transcends the visible present to appear as a flourishing and fluctuating imaginary. Concrete reality transforms into an abstraction in which the image changes, becomes opaque to open the plastic space and be born-again; a migration of the sign which, in its wake, leads to a mutation of the gaze by enriching the mental functioning of the artist: rendering opaque to reveal what is hidden, covering the recto to make the verso appear, allowing the underlying objectives of erasure to rise to the surface. By dis- encumbering the gaze, the erasure searches to apprehend secret and unexplored domains beyond the borders of the pictorial. These secret spaces, although escaping the visible, would be sites for transcendence susceptible to opening the field of art making and discoursing.

The series in this exploration: *Strings*, *Suite in Grey*, *Beijing Booster* and *Painting from the Middle Earth* are a kind of a parastatement. We know Peter paints listening to Jazz, “My Favorite Things” comes to mind to parallel Wayne Lewis’ brush strokes that are reminiscent of John Coltrane’s rapid, tortuous flight from one pitch to another, an accelerated ascending and descending of the scale. The rhythm of the brush strokes sketches the itinerary of this global “*flâneur*” who makes of his peregrinations between Trenchtown, Jamaica; Sacramento, California; Tokyo, Japan; Hoboken, New Jersey; Boston, Massachusetts; Bavaria, Germany; Dakar, Senegal and Beijing, China, the occasion for multiplying our understanding of forms and expressions beyond unicentricity that still grids certain ways of seeing and manners of being. Edouard Glissant speaks of “consent not to be a single being”ⁱⁱⁱ which Wayne Lewis saddles, traveling as a global polymorphous esthete. The global, Ngugi argues is “that which humans in spaceships or on the international space station see”; the dialectical is the internal dynamics they do not see which is what the work of Wayne Lewis strives to reveal.

This attentive “*flâneur*”, who thinks his “vagabondage” through, draws from it experiences for a creative potential of movement conceived as a privileged modality for the apparition of form. From physical translation to aesthetic *glissement*, the displacement as movement toward the other or a somewhere else is always a potentially generator of tension, an occasion for metamorphosis and finally subject for a creative work. Wayne Lewis has been developing this system-thinking-being for a number of years; a “consent not to be a single being”.

In 2000, Lewis sojourned in Bavaria beginning the *Strings* collection through which he explored the internal logic of molecular biology, particularly the double helix as a move toward a “post deconstructionist and deciphering practice”^{iv} against the discursive rhetoric of an artistic unicentricity. *Strings* articulates being human as praxis building on the ruins of a catastrophe

unequaled for our species about the historical urgency to go beyond the over-representation of the "Man" as signifier and significant of the human himself.v

The structure formed by double-stranded molecules of nucleic acids such as DNA and RNA fascinated him. One finds similarities between the spiral polymer and the work which, at its core, argues the similarity of mechanisms of all organisms on the planet at the level of which they handle their genetic information and use it to create the building blocks of a cell. Lewis draws from these new possibilities science offers, to move us toward orders of understanding different from intuitive common sense or appropriation. His quest for the human begins "where such modes of thought end, or at least where they fail to address questions that require for their answers, more than enumeration, cataloging, impressionistic summaries, selected lists, or noncritical formulations"vi . *Strings* give another sense to Wayne Lewis' pictorial approach. It does not signify the history of a subject but the attention to its own history without subject. It acts as a replacement in a Derrida's sense of abstraction in that the non-mimetic image relies on the assistance of the viewer to complete its meaning.

Suite in grey is a series scribbled with vigor. Wayne Lewis ended at the hospital in the process of creating it. This remarkable entry is occasion for Wayne Lewis to give the tone; to withdraw his subject from visibility. Paying attention to the etymology is required for the subject to manifest. This paradoxical birth marks the act by which Wayne Lewis diverts from figurative pictorial conventions. By crossing Aristotelian physics (privation is a kind of possession) *Suite in grey* evidences Clement Greenberg's structural ambiguity in his concept of "tabula rasa", a non-aesthetic consideration of: formal elements, color, flatness, edge and scale, culture and geography that gave rise to the slogan "art for art's sake". Wayne Lewis rather speaks of "art for life's sake".

This because to make a tabula rasa is as much erasing as rendering a space available for apparition. The beginnings of Wayne Lewis were certainly marked by the figurative style. But this style already contained the chromosomes the process of synthesizing *Suite in Grey* continued. It is a necessary step for a practice of art he calls "analytic". To understand, Lewis says, is always "to unbind, to de-compose, to decode and resequence and in a way to destroy..." so much so that he engages in the destruction of the figurative to densify, to give thickness to the sensible and visible.

The exploded time of de-territorialization takes place in *Beijing Booster*, a space for a multiplied apparition on an artistic scene transformed into a platform for exchange of processes. Three analyses account for these shifts between know-how that makes the fluidity of contemporary art and challenges traditional classification. *Beijing Booster* can be described as a contradictory

experience of a presence that strives to make itself forgotten. The ambition of this monumental artistic project is to push the strategy of removal of the matter to experience the materiality at maximum. Four elements allow for understanding the process: the aesthetic economy (quality) which distinguishes itself from any idea of parsimony (quantity) allows exploration of forms and infinite differences Wayne Lewis introduces in the repetitions of these structures (by simply changing the scale for example). The second element is the mobilization of the viewer; the works are considered as sites to be surveyed, spaces of circulation that reverse the usual frame of frontal and contemplative perception by engaging the topos on the path of its fluid becoming.

Equally paradoxical, the third characteristic of *Beijing Booster* is the claim of an art deprived of thickness or playing on the mirror effects in which the work is in a way only a kind of pure exteriority. Finally, the task of emptying rendered visually and physically acting constitutes the last characteristics of *Beijing Booster*. Peter Wayne Lewis thus paints, in reverse, a fragile space which, if not inhabited, signals tension between the real and the material, between the possible occupation and the absence of incarnated volumes. This progressive form suggests a movement of investment parallel to Thierry Davila's rupture with thought of the gratuity of an art that pretends to refer only to itself^{vii}, to re-link with a conception of the work as object of knowledge half way between scientific and magical thought; a "bricolage" according to Levi-Strauss' interpretation.^{viii}

Painting from middle earth is the story of the vagabond traces that an artistic world in constant movement manifests. These works, in which vibrant scarifications resonate as an invitation to discovery, are not only opportunities for interrogating the powers of transformation and transmission by an artist but also the vitality of forms and their pathway to resist oblivion. By accomplishing a duty of tacit memory, Peter Wayne Lewis marks out beyond words, the journey of a thousand paths of a creativity which repeats to renew itself. As a builder of bridges in this universe of ephemeral transactions, Wayne Lewis confronts the era to characterize an ensemble of gestures that is after all a circulatory system, a mechanism that escapes static thought.

Claiming synthesis, Wayne Lewis develops three strategies: to do away with style (the general notion of art) for the profit of facture (a singular way of producing works) and introducing an anti-artistic element which foils pictorial conventions and other inventions to produce visual chaos. His process is really a work of fogging which he undertakes in a manner similar to the concept of "de-creation" of Giorgio Agamben^{ix}. By erasing the form so that the trace that constitutes the work appears, Wayne Lewis only repeats an ancient gesture of valorization of the interior drawing. This indistinct depth, because erased, frenetically disappears, which gives the subject to sight, participates in practice

of a “blind drawing” as Derrida describes it.^x Wayne Lewis lets the unpredictable energy deploy in one stroke without knowing toward what this graphic rush leads to.

Peter Wayne Lewis introduces a rupture with the traditional sense of ideal visibility in Western philosophy. This brutal separation from the traditional sketches the frame for perception of the almost invisible which guaranties “its permanence in the memories”. Through these gestures, Wayne Lewis organizes the improbable meeting of graphic practice and its others: the vacuum, whiteness and obstruction of the perceptible.

The last five years have wreaked havoc on our common humanity. Now is the time to repair. However, to repair is not to return to a pre-order but to rather construct a new humanity in which not only some of us are better off, but one in which we are all better off. Wayne Lewis has been at the vanguard of this necessary order and for this we say Nuff Respect!

Consulted works

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^{viii} C. Lévi-Strauss. *La Pensée sauvage*, Paris, Plon, 1962.

^{ix} Giorgio Agamben. *Image et Mé’ moire* (Image and Memory), Paris, DDB, 2004.

^x Jacques Derrida. *Mé’ moire d’aveugle, L’autoportrait et autres ruines*, Paris RMN, 1990

© Babacar MBow is the former Director and Chief Curator of the Museum of Contemporary Art (MOCA) of North Miami, former Curator in residence at the Museum of Black Civilizations of Dakar, Senegal and current Consultant for the Panafrican Heritage Museum of Accra, Ghana.

Art and the Evolution of Consciousness

Peter Wayne Lewis

2026

Human beings did not invent art merely as ornament or diversion. Art emerged as a survival instrument—an extension of perception and memory that allowed our species to see, record, and interpret the world with increasing clarity. In this sense, art belongs to the earliest technologies of consciousness. Before writing systems, before formal science, the pictorial image served as a cognitive bridge between observation and understanding. Through image-making, early humans externalized perception, allowing experience to be preserved beyond the fleeting limits of memory.

The earliest surviving works of art—such as those found in the caves of Lascaux and Chauvet—demonstrate that the impulse to depict the natural world was already highly sophisticated tens of thousands of years ago. These images of animals are not simply decorative marks. They reveal careful observation: the tension of muscle beneath skin, the movement of herds, the curvature of horns. The act of drawing such forms required a disciplined attention to reality. By translating observation into image, early humans developed a system for transmitting knowledge across generations. Art therefore functioned as both archive and instrument—an early form of cultural memory.

To depict something is already to understand it in a new way. When a hunter painted the form of a bison, the animal ceased to be only a momentary encounter in the wilderness. It became an object of reflection, something that could be studied and remembered. Art thus created the conditions for recognition. Recognition, in turn, is the basis of consciousness. The world ceases to be an indistinct field of stimuli and becomes instead a structured field of meaningful forms.

The philosophical implications of this transformation have long occupied thinkers concerned with aesthetics and perception. The German philosopher Immanuel Kant argued that human beings experience nature not merely through sensory data but through reflective judgment. When we encounter beauty or sublimity in nature, we experience a moment in which perception

and thought converge. Art amplifies this process. By isolating and intensifying particular aspects of experience, the artist reveals structures that might otherwise remain unnoticed.

Yet art does more than sharpen perception. It elevates human consciousness by revealing the deeper emotional and metaphysical dimensions of the world. When we observe nature directly, we are often absorbed in immediate survival concerns: food, shelter, danger. Art interrupts this immediacy. It creates a reflective distance from experience, allowing us to contemplate the world rather than merely react to it.

The eighteenth-century philosopher Edmund Burke described the experience of the sublime as a confrontation with the overwhelming power of nature—vast mountains, violent storms, immense oceans. Such phenomena evoke both awe and terror, reminding us of the limits of human control. Art transforms these experiences into forms that can be contemplated. Through painting, sculpture, or poetry, the sublime becomes an object of reflection rather than fear.

In this transformation lies one of the most profound functions of art. The artist extracts meaning from the chaos of experience. Through composition, rhythm, and symbolic form, art organizes perception into intelligible patterns. These patterns reveal what might be called the “nexus of beauty” within the world of appearances—the subtle relationships that connect objects, emotions, and ideas into coherent structures.

Beauty, in this sense, is not superficial decoration. It is evidence of order within complexity. When we perceive beauty, we recognize an underlying harmony that links disparate elements of experience. Art trains us to see this harmony more clearly. By studying the forms of nature—the branching of trees, the movement of water, the geometry of light—artists reveal patterns that resonate with the structures of human perception itself.

This process gradually distances humanity from the purely instinctual existence shared with other animals. Animals perceive their environment primarily through immediate necessity. Humans, by contrast, possess the ability to contemplate appearances, to reflect upon them, and to recreate them symbolically. Art is one of the principal mechanisms through which this

transformation occurs. It converts raw perception into reflective awareness.

The British art critic John Berger famously observed that “seeing comes before words.” Vision is the primary channel through which we encounter the world. Yet vision alone is not sufficient; it must be interpreted and organized. Art provides a framework for this interpretation. By framing particular moments of perception, artists guide viewers toward new modes of seeing.

In this way, art does not simply represent the world—it actively reshapes the way the world is perceived. A landscape painting, for example, may influence how viewers later experience an actual landscape. The artist’s interpretation becomes part of the viewer’s perceptual vocabulary. Over time, entire cultures learn to see through the visual languages created by artists.

This dynamic suggests that art participates in the evolutionary development of human consciousness. Cultural evolution often occurs through symbolic systems that alter the way individuals interpret reality. Art is one such system. Each generation inherits a vast archive of images and aesthetic ideas that expand the possibilities of perception.

The philosopher and aesthetic theorist Denis Dutton argued that artistic behavior may have evolutionary roots connected to pattern recognition and environmental awareness. According to this perspective, the ability to recognize subtle visual cues—movement in grass, variations in landscape, signs of weather—was essential for survival. Artistic representation may have refined these perceptual abilities by encouraging careful observation and symbolic abstraction.

If this hypothesis is correct, then art did not emerge as a luxury but as a cognitive adaptation. By training the mind to notice relationships within the visible world, art expanded humanity’s capacity for understanding. Over time, this expanded perception contributed to the development of science, philosophy, and complex cultural systems.

Yet even in the contemporary world—an age dominated by digital technologies and scientific analysis—the fundamental function of art remains unchanged. Art continues to sharpen perception and deepen awareness. It invites us to

look more carefully at the world of appearances and to discover within it a network of meanings that might otherwise remain invisible.

The act of creating or contemplating art therefore represents a movement away from unconscious existence toward reflective consciousness. Through art we recognize the beauty, pathos, and sublimity embedded within the natural world. We learn to perceive patterns that transcend immediate utility, revealing dimensions of reality that enrich human experience.

In this sense, art is not merely a cultural product; it is a fundamental mode of human survival. It preserves memory, refines perception, and cultivates awareness. By revealing the nexus of beauty that surrounds us, art reminds us that the world is not only a field of resources or dangers but also a field of meaning.

To see this meaning clearly is to become more fully human. Art, perhaps more than any other human activity, enables this transformation. It lifts us beyond the narrow confines of instinct and necessity, allowing consciousness to expand toward reflection, imagination, and insight. Through art, humanity continues its long evolution—from the immediacy of animal perception toward the clarity of conscious understanding.

艺术与意识的进化

彼得·韦恩·刘易斯 (Peter Wayne Lewis)

2026

人类创造艺术并非仅仅为了装饰或消遣。艺术作为一种生存工具应运而生——它是感知与记忆的延伸，让我们这个物种得以日益清晰地观察、记录和解读世界。从这个意义上说，艺术属于最早的“意识技术”。在文字系统出现之前，在正式科学诞生之前，图像是连接观察与理解的认知桥梁。通过创作图像，早期人类将感知外化，使经验得以超越记忆的短暂局限而留存。

现存最古老的艺术作品——例如在拉斯科岩洞和肖维岩洞中发现的壁画——表明，数万年前人类描绘自然世界的冲动就已相当成熟。这些动物图像绝非简单的装饰性标记，它们彰显了细致入微的观察：皮肤下肌肉的张力、兽群的迁徙动态、兽角的弯曲弧度。绘制这些形态需要对现实保持严谨的专注，而将观察转化为图像的过程，让早期人类构建了一套跨代传递知识的体系。因此，艺术兼具档案与工具的功能，是文化记忆的早期形态。

描绘某物，本身就是以全新方式理解它的过程。当猎人画出野牛的形态，这只动物便不再只是荒野中偶然邂逅的存在，而成为反思的对象，可供研究与铭记。艺术由此为“认知”创造了条件——而认知正是意识的基础。世界不再是一片模糊的刺激场，转而成为由富有意义的形态构成的结构化领域。

这一转变的哲学深意，长期以来一直困扰着关注美学与感知的思想家们。德国哲学家伊曼努尔·康德认为，人类对自然的体验并非单纯依赖感官数据，而是通过“反思判断力”实现的。当我们在自然中遭遇美或崇高时，感知与思维会达成瞬间的交融。艺术则放大了这一过程：艺术家通过提炼和强化经验的特定方面，揭示出那些原本可能被忽视的结构。

但艺术的作用不止于敏锐感知，它还通过展现世界更深层次的情感与形而上学维度，提升人类的意识境界。当我们直接观察自然时，往往沉浸于即时的生存需求——食物、住所、危险。艺术打破了这种即时性，它与经验之间创造出一段反思的距离，让我们得以凝视世界，而非仅仅对其做出反应。

18世纪哲学家埃德蒙·伯克将“崇高体验”描述为与自然压倒性力量的对峙——巍峨的山脉、狂暴的风暴、浩瀚的海洋。这些现象既唤起敬畏，也引发恐惧，提醒我们人类掌控力的局限。艺术则将这些体验转化为可供凝视的形态：通过绘画、雕塑或诗歌，崇高不再是恐惧的来源，而成为反思的对象。

这种转化蕴含着艺术最深远的功能之一：艺术家从混沌的经验中提炼意义，通过构图、节奏与象征形式，将感知组织成可理解的模式。这些模式揭示了表象世界中所谓的“美之联结”——即那些将事物、情感与思想联结为连贯结构的微妙关系。

从这个角度而言，美并非肤浅的装饰，而是复杂秩序的证明。当我们感知美时，实则是在辨识一种潜在的和谐，它将零散的经验元素串联起来。艺术训练我们更清晰地看见这种和谐：艺术家通过研究自然形态——树木的分枝、水流的运动、光线的几何结构——揭示出与人类感知结构本身产生共鸣的模式。

这一过程逐渐将人类从与其他动物共有的纯粹本能状态中剥离出来。动物对环境的感知主要基于即时需求，而人类则具备凝视表象、反思表象并以象征方式重现表象的能力。艺术正是实现这一转变的核心机制之一，它将原始感知转化为反思性觉知。

英国艺术评论家约翰·伯格曾有句名言：“观看先于语言。”视觉是我们与世界相遇的主要渠道，但仅有视觉是不够的——它必须被解读和组织。艺术为这种解读提供了框架：通过定格特定的感知瞬间，艺术家引导观者走向新的观看方式。

由此，艺术并非简单地再现世界，而是主动重塑世界的被感知方式。例如，一幅风景画可能会影响观者日后对真实风景的体验——艺术家的解读成为观者感知词汇的一部分。久而久之，整个文化都会通过艺术家创造的视觉语言来观察世界。

这种动态表明，艺术参与了人类意识的进化过程。文化进化往往通过改变个体解读现实的象征系统实现，而艺术正是这样一种系统。每一代人都会继承庞大的图像与美学思想档案，这些档案不断拓展感知的可能性。

哲学家兼美学理论家丹尼斯·达顿认为，艺术行为可能源于与模式识别和环境觉知相关的进化根源。根据这一观点，识别微妙视觉线索的能力——草丛中的动静、地貌的变化、天气的征兆——对生存至关重要。艺术创作通过鼓励细致观察与象征抽象，或许进一步完善了这些感知能力。

若这一假设成立，那么艺术的诞生并非奢侈品，而是一种认知适应。通过训练大脑捕捉可见世界中的关联，艺术拓展了人类的理解能力。久而久之，这种拓展的感知力为科学、哲学和复杂文化体系的发展奠定了基础。

即便在当代世界——一个由数字技术和科学分析主导的时代，艺术的核心功能依然未变。它继续敏锐化感知、深化觉知，邀请我们更细致地观察表象世界，发现那些原本可能隐匿的意义网络。

因此，创作或凝视艺术的行为，代表着从无意识存在向反思性意识的跨越。通过艺术，我们辨识出蕴含于自然世界中的美、悲怆与崇高；我们学会感知超越即时功利的模式，发现那些丰富人类体验的现实维度。

从这个意义上说，艺术不仅仅是文化产物，更是人类生存的基本方式。它保存记忆、精进感知、培育觉知。通过揭示环绕我们的“美之联结”，艺术提醒我们：世界不仅是资源或危险的场域，更是意义的场域。

清晰地看见这份意义，方能成为更完整的人。或许没有任何人类活动能比艺术更有力地促成这一转变——它将我们从本能与需求的狭隘局限中解放出来，让意识向着反思、想象与洞察不断拓展。借助艺术，人类继续着漫长的进化之旅——从动物般的即时感知，迈向清醒觉知的澄明之境。

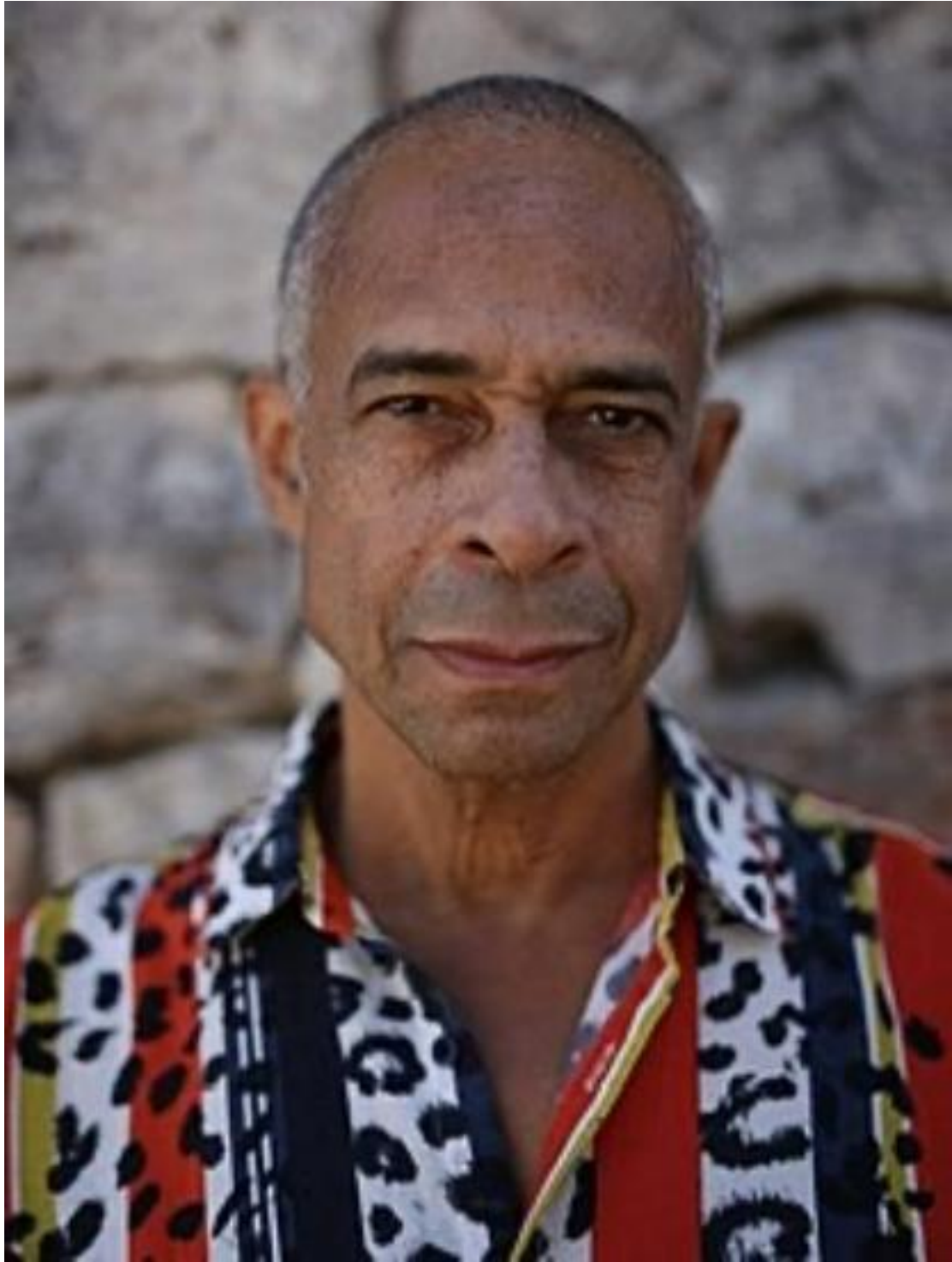


PHOTO CREDIT: © JILL DOBKIN

About PETER WAYNE LEWIS

PETER WAYNE LEWIS was born in Kingston, Jamaica, immigrating to Sacramento, California with his parents in 1962, and becoming an American citizen in 1983. He received his M.A. in Painting from San Jose State University

in California and was a tenured Professor of Painting at Massachusetts College of Art and Design in Boston for 25 years, including a stint as Chairman of the Department. He maintains an ambitious studio practice, splitting his time between the New York Metro area and Beijing, China, where he is also the Director of Oasis Gallery-Beijing.

Peter's influences are global, ranging from his early attraction to Japanese prints to a lifelong interest in music, the legacy of his jazz pianist father. More recently, he has become intrigued by theoretical cosmology and quantum physics, especially string theory, a concept which has pushed his work into new territory, notably in the series Buddha Plays Monk. His expansive abstract language negotiates a balance between spontaneity and precise control - an amalgam that offers an intense intellectual and visual experience.

Peter has exhibited extensively in the US, Africa, Caribbean, Europe, and Asia. Recent solo exhibitions include Scully Tomasko Foundation in New York City 2024; The Delaware Contemporary (2019-2020) in Wilmington, DE; a survey of paintings produced in his studio in Beijing at UCCA - Ullens Center of Contemporary Art in Beijing (curated by Philip Tinari, 2016); and MOCA-North Miami (2015) as well as gallery exhibitions on three continents.

Upcoming exhibitions include a one man exhibition at Red Gate Gallery, Beijing, China titled, "Fractal Patterns" and PAHMP, an African Heritage Museum Accra, Ghana in 2026, and AAEF Museum, titled "Encoded Gestures: Dialogues in the Third Space; PETER WAYNE LEWIS + HUANG RUI + BODO KORSIG," in Shanghai, China, curated by Juan Puentes, Founder of WHITEBOX, New York, NY in 2027. His work is in numerous public and private collections in the U.S. and abroad.

PROFESSIONAL AFFILIATIONS

Professor Emeritus, Massachusetts University of Art & Design, Boston, MA

Director, Oasis Gallery, Beijing, China

Curatorial Advisory Board, WHITEBOX, NYC

关于彼得·韦恩·刘易斯

彼得·韦恩·刘易斯出生于牙买加金斯敦，1962 年随父母移民美国加利福尼亚州萨克拉门托，1983 年正式成为美国公民。他毕业于加利福尼亚州圣何塞州立大学，获绘画硕士学位，曾在波士顿马萨诸塞艺术与设计学院担任绘画终身教授 25 年，期间还出任过系主任一职。刘易斯始终坚持高要求的艺术创作实践，常年往返于纽约大都会地区与中国北京两地，同时担任北京绿洲画廊总监。

彼得·韦恩·刘易斯的艺术创作受全球多元文化影响颇深：早年受日本版画吸引，受爵士钢琴家父亲的熏陶，一生对音乐抱有浓厚兴趣。近年来，他又对理论宇宙学和量子物理学产生了强烈探索欲，尤其是弦理论，这一概念为其创作开辟了全新领域，《佛陀演奏蒙克》系列作品便是典型代表。他以极具包容性的抽象艺术语言，在创作的自发性与精准的控制力之间寻得平衡，营造出极具冲击力的智性与视觉双重体验。

彼得·韦恩·刘易斯的作品在美国、非洲、加勒比地区、欧洲及亚洲多国广泛展出。近期举办的个展包括：2024 年纽约斯卡利·托马斯基金会个展、2019-2020 年特拉华州威尔明顿市特拉华当代艺术中心个展、2016 年由田霏宇策展的北京 UCCA 尤伦斯当代艺术中心个展（展出其在北京工作室创作的系列绘画回顾作品）、2015 年北迈阿密当代艺术博物馆个展，此外还在世界三大洲的多家艺术画廊举办过个展。

其即将开展的展览包括：2026 年于中国北京红门画廊举办的个展“分形样式”、加纳阿克拉泛非遗博物馆参展；2027 年于中国上海 AAEF 美术馆举办“编码的姿态：第三空间的对话 —— 彼得·韦恩·刘易斯 + 黄锐 + 博多·科西希”展览（由美国纽约白盒子艺术空间创始人胡安·蓬特斯策展）。他的作品被众多美国及海外的公共艺术机构与私人藏家收藏。

职业任职

马萨诸塞艺术与设计学院（马萨诸塞州波士顿市）荣誉退休教授

中国北京绿洲画廊 总监

美国纽约白盒子艺术空间 策展顾问委员会成员

SELECTED SOLO EXHIBITIONS:

- 2026 *Fractal Patterns*, Red Gate Gallery, Beijing, China
- 2025 *California Daze Dream*, B. Sakata Garo Fine Art, Sacramento, CA
- 2024 *Peter Wayne Lewis Paintings*, Scully Tomasko Foundation | 447 Space, New York, NY
- 2023 *Kingston to Sacramento: A Painter's Journey*, B. Sakata Garo Fine Art, Sacramento, CA
The Buoyancy Paintings, Skoto Gallery, New York, NY
- 2021 *Booster Selection*, Skoto Gallery, New York, NY
- 2019/20 *Beijing Booster Paintings*, The Delaware Contemporary, Wilmington, DE
- 2019 *The Bending Time Paintings – From Kingston to Beijing*, Red Gate Gallery, Beijing, China
- 2016 *Boosters*, Curator: Philip Tinari, Ullens Center for Contemporary Art (UCCA), Beijing, China
- 2015 *The Booster Paintings*, Museum of Contemporary Art-North Miami, FL
The Brain Paintings, Skoto Gallery, NYC
- 2014 *Temporal Paintings*, JAYJAY, Sacramento, CA
- 2013 *Paintings from Middle Earth 4*, Skoto Gallery, NYC
American Artist Peter Wayne Lewis, The Beijing American Center (BAC), Beijing, China
Strings, Matthias Kuper Galleries, Stuttgart, Germany
- 2012 *Paintings from Middle Earth Part 3*, Promo-Arte, Tokyo, Japan
Paintings from Middle Earth Part 2, Matthias Kuper Galleries, Beijing, China
- 2011 *Paintings from Middle Earth Part 1*, JAYJAY, Sacramento, CA
- 2009 *Paintings*, Promo-Arte, Tokyo, Japan
- 2008 *Booster Paintings*, Galerie Im Cordonhaus, Cham, Germany
Grand: The Booster Paintings, JAYJAY, Sacramento, CA
- 2003 *Strings*, Rosenberg + Kaufman Fine Art, NYC
Paintings, Stella Jones Gallery, New Orleans, LA
- 2002 *Dream Paintings*, Parish Gallery, Washington, DC
- 2000 *Fields*, Rosenberg + Kaufman Fine Art, NYC (Catalogue with essay by David Carrier)
- 1999 *Caribbean in My Sol*, Montclair State University, Montclair, NJ
- 1998 *Viechtach/New York*, Galerie Weber, Viechtach, Germany
- 1997 *Replicant*, Rosenberg + Kaufman Fine Art, NYC
- 1995 *Black Swan Suite*, Frederick Spratt Gallery, San Jose, CA
Blue and Black Swan Suite Selections, Parish Gallery, Washington, DC
Blue Swan Suite Paintings, Rosenberg + Kaufman Fine Art, NYC
- 1994 *Sumerian Farewell Paintings*, Frederick Spratt Gallery, San Jose, CA
- 1993 *Stammtisch Paintings*, Kunst/Raum, Stuttgart, Germany
- 1992 *Paintings*, Kunsthaus Ostbayern, Viechtach, Germany (Catalogue)
The Substance of Painting, Fong & Spratt Galleries, San Jose, CA
- 1990 *Works on Paper*, Kunsthaus Ostbayern, Viechtach, Germany
Works on Paper, D.P. Fong Gallery, San Jose, CA
- 1988 *Paintings*, Bruce Velick Gallery, San Francisco, CA
- 1987 *Recent Abstract Images*, Monterey Peninsula Museum of Art, Monterey, CA
- 1986 *Paintings*, San Jose Museum of Art, San Jose, CA
- 1984 *Paintings*, Triton Museum of Art, Santa Clara, CA
Paintings, Factory Place Gallery, Los Angeles, CA

SELECTED GROUP EXHIBITIONS:

- 2027 *Encoded Gestures: Dialogues in the Third Space; PETER WAYNE LEWIS + HUANG RUI + BODO*
KORSIG, AAEF Museum, Shanghai, China; Curated by Juan Puentes Founder WHITEBOX, New York, NY
- 2026 *Pan African Contemporary Art: World Exhibition*, Pan African Heritage Museum, Ghana

- 2025 Draw Project, Gateway Center for Contemporary Art, Brest, France. June 2026.
- 2024 *Many Reasons 2*, Gallery Puzic, Saarbrucken, Germany
Group Show: Fairy Tales and Illusions, Skoto Gallery, New York, NY
Take Away: International Artists in the Collection of Brian Wallace, Red Gate Gallery, Beijing, China
Lost in Transition, Gallery Puzic, Saarbrucken, Germany
Draw: Lowell Confluence, UMass Lowell Galleries, Lowell, MA
- 2023 *Between Light and Shadow*, AOA;87, Bamberg, Germany
Draw: Point to Point, Florida International University Museum, Miami, FL
The First China New National Tide Art Exhibition, Sunshine International Art Museum, Songzhuang, China
- 2022 *The Beautiful Ones Are Not Yet Born*, AFRIKIN ART 2022, *Maison AfriKin*, Miami, FL
Border Free, Red Gate Gallery, Beijing, China
<https://pahmuseum.org/>
Countdown Series 4, Red Gate Gallery, Beijing, China
30th Anniversary Group Show, Skoto Gallery, New York, NY
Future? - New Year Group Exhibition, Red Gate Gallery, Beijing, China
- 2021 *In Praise of Zen*, Tatami Art Museum, Eiheiji, Japan
Mirror Reflection International Printmaking Exhibition, Shanghai Hongqiao Contemporary Art Museum (SHCAM), Shanghai, China
43rd Annual Art Auction Exhibition, Crocker Art Museum, Sacramento, CA
Small but Mighty, Brookline Arts Center, Curator Camilø Álvarez of Samsøñ, Brookline, MA
Bob Marley: Legacy Series, Jamaican Embassy in P.R. China, Beijing, China
- 2020 *Color Memory*, Red Gate Gallery, Beijing, China
- 2019 *38 Degrees*, Red Gate Gallery, Beijing, China
- 2018 *Inaugural Exhibition*, Le Musee Des Civilizations Noire, Dakar, Senegal
An Institution Reborn, Ullens Center for Contemporary Art (UCCA), Beijing, China
Drawn (over), The Museum of Contemporary Art, Vojvodina, Serbia
Monumental, JAYJAY, Sacramento, CA
Back to Black, NOVA Southeastern University, Fort Lauderdale, FL
- 2017 *International Group Show*, Sheng Sheng International Gallery, Beijing, China
Selections 2017, Skoto Gallery, NYC
Draw Boston, MassArt Art Museum, Massachusetts University of Art & Design, Boston, MA
- 2016 *XVth Latin and Caribbean Contemporary Art Today*, Promo-Arte, Tokyo, Japan
25 Years of Redgate Gallery, Red Gate Gallery, Beijing, China
Reboot, JAYJAY, Sacramento, CA
Magic & Reality: Latin American and Caribbean Contemporary Art, Millennium World Art Museum, Beijing, China (Catalogue)
Tour of World Art, China Art Museum, Shanghai, China (Catalogue)
- 2015 *Draw Mapping Madness*, Dali Contemporary Art Center, Gucheng, Dali, China (Catalogue)
Afro Caribbean Art, Promo-Arte, Tokyo, Japan
- 2014 *Mapping Madness*, Inside Out Art Museum, Beijing, China (Catalogue)
Latin American Art Today, Promo-Arte, Tokyo, Japan
Black & Gray, Skoto Gallery, NYC
Micro-Art Exposition, Beijing Ninth Floor Museum (Catalogue),
- 2014 *Exhibition of International Representational and Abstract Art*, Contemporary Arts Center, Ningbo City, Zhejiang Province, China (Catalogue)
- 2013 *Stronger than Fear is Hope*, Schmalfluss Contemporary Fine Art, Berlin, Germany
4321, Matthias Kuper Galleries, Beijing, China
- 2012 *5th Beijing International Art Biennale*, The National Art Museum of China, Beijing, China (Catalogue)
Inaugural International Exhibition, Inside Out Art Museum, Beijing, China (Catalogue)
- 2011 *Selections 11*, Stephen D. Paine Gallery, Massachusetts University of Art & Design, Boston, MA

- 20th Anniversary Show, Parish Gallery, Washington, DC
 International Paper Art Show, Chung Shan National Gallery: Dr. Sun Yat-Sen Memorial Hall, Taipei, Taiwan
 Dialogus: *Mixing Culture Thru Art*, Museum of Contemporary Art of Cuzco, Peru; Traveling exhibition
- 2008 *Inaugural Exhibition*, International Curator: Peter Wayne Lewis, Sunshine International Art Museum, Beijing, China
Olympic Fine Arts 2008, International Exhibition Center, Beijing, China; Organized by the International Olympic Committee (Catalogue), Curator for Jamaica: Peter Wayne Lewis.
 Traveled to: Tia Mao Temple, Forbidden City
Marathon, Two Lines Gallery, Beijing, China
Biennial Exhibition, National Gallery of Jamaica, Kingston, Jamaica
- 2007 *35th Anniversary of Jamaica and China Diplomatic Relations*, Galleria on Third, Beijing, China (Catalogue – “Journeys”)
- 2006 *New Possessions, An Island’s Independence: Jamaican Art on the 44th Anniversary of Jamaican Independence*, Art Museum of the Americas, Washington, DC (Catalogue)
15th Anniversary Show, Parish Gallery, Washington DC
Rhythmic Brushwork, Danforth Museum of Art, Framingham, MA. Traveled to: Skylight Gallery, Brooklyn, NY; Karl Drerup Art Gallery, Plymouth University, Plymouth, NH; Handwerker Gallery, Ithaca College, NY; Sidney Mishkin Gallery, Baruch College, NYC; Clark University Gallery, Atlanta, GA
30th Anniversary & National Biennial Exhibition, Curator: Dr. David Boxer, National Gallery of Jamaica, Kingston, Jamaica (Catalogue)
- 2005/55 *Begegnungen in der Neuen Mitte Europas: Licht und Schatten 2005-2055*. Kunst Pyramid, Eschlkam-Stachesried, Germany; Project Coordinator, Dr. Stephan Neumeyer (Catalogue)
- 2005 *paper | panel | canvas*, Rosenberg + Kaufman Fine Art, NYC
- 2004 *Un-Convention*, Rosenberg + Kaufman Fine Art, NYC
Selections 2004, Stephen D. Paine Gallery, Massachusetts University of Art & Design, Boston, MA
National Biennial, National Gallery of Jamaica, Kingston, Jamaica
- 2003 *Intrepid*, Rosenberg + Kaufman Fine Art, NY
- 2002 *Exposition Magnet*, Yassine Art Center, Dakar, Senegal
- 2001/02 *In the Fullness of Time*, Curator: Dr. Catherine Amidon, Howard University, Washington, DC (Catalogue).
- 2000/02 *Soon Come*, Curator: Dr. Samela Lewis, The Lowe Art Museum, Coral Gables, FL (Catalogue).
 Traveling exhibition: Joslyn Art Museum, Omaha, NB; DePaul University Art Gallery, Chicago, IL; Metropolitan State College, Denver, CO; Fleming Museum, University of Vermont, Burlington, VT; New Orleans Museum of Art, LA
- 2001 *10th Anniversary Show*, Parish Gallery, Washington, DC
Drawing Exhibition, Wakita Museum & Inokuma Genichiro Museum, Tokyo, Japan
- 2000 *Latin American and Caribbean Art*, Miura Museum, Matsuyama, Japan
- 1999 *Dedicated to Milton Resnick: Painter’s Painters*, Frederick Spratt Gallery, San Jose, CA (Catalogue)
Visual Spirits of Latin America, Promo-Arte Gallery, Tokyo, Japan
Off The Rack, Parish Gallery, Washington, DC
- 1997/9 *Seeing Jazz*, Smithsonian Institution, Washington, DC (Book). Traveled to: Jazz Museum, NYC;
 Western Gallery, Bellingham, WA; Munson-Williams-Proctor Museum of Art, Utica, NY; Hunter
 Museum of American Art, Chattanooga, TN; Huntington Museum of Art, WV;
 Museum of the Southwest, Midland, TX
- 1997 *One of a Kind*, Rosenberg + Kaufman Fine Art, NYC
Viechtach – New York, Galerie Weber, Viechtach, Germany

- 1995/98 *Caribbean Visions*, Curator: Dr. Samella Lewis, Smithsonian Institution, Washington, DC (Catalogue). Traveled to: PAMM-Perez Art Museum Miami, FL; New Orleans Museum of Art, LA; African American Museum, Dallas, TX; Middlebury College Museum of Art, Middlebury, VT; Wadsworth Atheneum, Hartford, CT; Latin American Art Museum, Long Beach, CA
- 1995 *East Coast - West Coast*, Frederick Spratt Gallery, San Jose, CA
- 1994 *Latin American & Caribbean Biennial*, Museum of Modern Art Santo Domingo, Dominican Republic (Catalogue)
- 1993 *The Tenth Summer*, Rosenberg + Kaufman Fine Art, NYC
- 1991 *Pacific Rim Art Now*, Otaru Municipal Museum, Sapporo, Japan (Catalogue)
- 1990 *Art Document '90*, Hokkaido Museum of Modern Art, Sapporo, Japan (Catalogue)

SELECTED PUBLIC COLLECTIONS:

Crocker Art Museum, Sacramento, CA, USA (On View)
National Gallery of Art, Kingston, Jamaica
Portland Art Museum, Portland, Oregon, USA
San Jose Museum of Art, San Jose, CA, USA
Inside-Out Art Museum, Beijing, China
Sunshine International Art Museum, Beijing, China
National Doctor Sun Yat-Sen Memorial Hall Museum, Taipei, Taiwan
National Taiwan Normal University, Taipei, Taiwan
Republic of Senegal, National Art Collection
Kunsthaus Ostbayern, Viechtach, Germany
A.D. Plant Co., Yokohama, Jap
A&M Co., Chiba, Japan
Art Stacks, Marin, CA, USA
City of Eschlkam, Bavaria, Germany
Cohen and Lord, Century City, Los Angeles, CA, USA
Cosima Hotel, Tokyo, Japan
Geoffrey Raby Collection, Sydney, Australia
Guenter Paal & Associates, Stuttgart, Germany
Hilton Hotel, Narita, Japan
Hilton Hotel, San Jose, CA, USA
Language Pacifica Co., Palo Alto, CA, USA
N. K. Create Corp., Tokyo, Japan
Nagai Sangyo Company Ltd., Tokyo, Japan
Sacramento Kings NBA, CA, USA
Salon de Artei Osaka, Osaka, Japan
Schmidt Bank, Germany
The Delaware Contemporary, Delaware, MD, USA
U.C. Davis Health, Betty Irene Moore School of Nursing, Sacramento, CA, USA
U.S. Embassy, Accra, Ghana

精选个展

- 2026 分形样式, 红门画廊, 北京, 中国
- 2025 加州迷梦, B.萨卡塔·加罗美术馆, 萨克拉门托, 美国
- 2024 彼得·韦恩·刘易斯绘画展, 斯卡利·托马斯科基金会 447 艺术空间, 纽约, 美国
- 2023 从金斯敦到萨克拉门托:一位画家的旅程, B.萨卡塔·加罗美术馆, 萨克拉门托, 美国
- 2023 浮力绘画, 斯科托画廊, 纽约, 美国
- 2021 助推器精选, 斯科托画廊, 纽约, 美国
- 2019/20 北京助推器绘画, 特拉华当代艺术中心, 威明顿, 美国
- 2019 弯曲的时间——从金斯敦到北京, 红门画廊, 北京, 中国
- 2016 助推器 (策展人: 田霏宇), UCCA 尤伦斯当代艺术中心, 北京, 中国
- 2015 助推器绘画, 北迈阿密当代艺术馆, 迈阿密, 美国
大脑绘画, 斯科托画廊, 纽约, 美国
- 2014 时间绘画, JAYJAY 画廊, 萨克拉门托, 美国
- 2013 来自中土世纪的绘画 4, 斯科托画廊, 纽约, 美国
美国艺术家彼得·韦恩·刘易斯, 北京美国中心 (BAC), 北京, 中国
弦, 马蒂亚斯·库珀画廊, 斯图加特, 德国
- 2012 来自中土世纪的绘画 3, Promo-Arte, 东京, 日本
来自中土世纪的绘画 2, 马蒂亚斯·库珀画廊, 北京, 中国
- 2011 来自中土世纪的绘画 1, JAYJAY 画廊, 萨克拉门托, 美国
- 2009 绘画, Promo-Arte, 东京, 日本
- 2008 助推器绘画, 伊姆·科尔登豪斯画廊, 卡姆, 德国
宏大:助推器绘画, JAYJAY 画廊, 萨克拉门托, 美国
- 2003 弦, 罗森伯格+考夫曼美术馆, 纽约, 美国
绘画, 斯特拉琼斯画廊, 新奥尔良, 美国
- 2002 梦幻绘画, Parish 画廊, 华盛顿特区, 美国
- 2000 田野 (画册含大卫·卡瑞尔文章), 罗森伯格+考夫曼美术馆, 纽约, 美国
- 1999 我灵魂中的加勒比, 蒙特克莱尔州立大学, 蒙特克莱尔, 美国
- 1998 维希塔赫/纽约, 韦伯画廊, 菲希塔赫, 德国
- 1997 复制品, 罗森伯格+考夫曼美术馆, 纽约, 美国
- 1995 黑天鹅组画, 弗雷德里克·斯普拉特画廊, 圣何塞, 美国
蓝色和黑色天鹅组画精选, Parish 画廊, 华盛顿特区, 美国
蓝天鹅组画作品, 罗森伯格+考夫曼美术馆, 纽约, 美国
- 1994 苏美尔告别绘画, 弗雷德里克·斯普拉特画廊, 圣何塞, 美国
- 1993 常客餐桌绘画, 库恩斯特/劳姆, 斯图加特, 德国
- 1992 绘画 (含画册), 东巴伐利亚艺术馆, 菲希塔赫, 德国
绘画的本质, 方格和斯普拉特画廊, 圣何塞, 美国
- 1990 纸上作品, 东巴伐利亚艺术馆, 菲希塔赫, 德国

- 纸上作品, D.P.方格画廊, 圣何塞, 美国
- 1988 绘画, 布鲁斯·维利克画廊, 旧金山, 美国
- 1987 近期抽象图像, 蒙特利艺术博物馆, 蒙特雷, 美国
- 1986 绘画, 圣何塞艺术博物馆, 圣何塞, 美国
- 1984 绘画, 特里顿艺术博物馆, 圣克拉拉, 美国
- 绘画, Factory Place 画廊, 洛杉矶, 美国

精选群展

- 2027 编码姿态: 第三空间的对话 (彼得·韦恩·刘易斯+黄锐+博多·科西格), AAEF 美术馆, 上海, 中国 (策展人: 胡安·蓬特斯)
- 2026 泛非洲当代艺术: 世界展览, 泛非洲遗产博物馆, 阿克拉, 加纳
- 绘画计划, 当代艺术门户中心, 布雷斯特, 法国
- 2025 诸多理由 2, 普齐克画廊, 萨尔布吕肯, 德国
- 2025 童话与幻象, 斯科托画廊, 纽约, 美国
- 2024 海外: 外卖 - 布朗·华莱士收藏国际艺术家, 红门画廊, 北京, 中国
- 迷失在转型中, 普齐克画廊, 萨尔布吕肯, 德国
- 绘画: 洛厄尔汇流, 马萨诸塞大学洛厄尔美术馆, 洛厄尔, 美国
- 2023 光与影之间, AOA;87, 班贝格, 德国
- 画: 点对点, 佛罗里达国际大学博物馆, 迈阿密, 美国
- 首届中国新国潮艺术展, 上上国际美术馆, 宋庄, 中国
- 2022 美丽的人尚未诞生, AFRIKIN ART 2022, Maison AfriKin, 迈阿密, 美国
- 无远弗届, 红门画廊, 北京, 中国
- <https://pahmuseum.org/>
- 倒计时系列 4, 红门画廊, 北京, 中国
- Skoto 画廊 30 周年群展, 斯科托画廊, 纽约, 美国
- 未来? - 新年群展, 红门画廊, 北京, 中国
- 2021 禅礼赞, 榻榻米美术馆, 永平寺, 日本
- 镜面国际版画展, 上海虹桥当代美术馆 (SHCAM), 上海, 中国
- 第 43 届年度艺术品拍卖展, 克罗克艺术博物馆, 萨克拉门托, 美国
- 小而强大, 布鲁克莱恩艺术中心, 布鲁克莱恩, 美国 (策展人: Camilø Álvarez of Samsøñ)
- 鲍勃·马利: 遗产系列, 牙买加驻华大使馆, 北京, 中国
- 2020 色彩记忆, 红门画廊, 北京, 中国
- 2019 38 度, 红门画廊, 北京, 中国
- 2018 开幕展, 黑色文明博物馆, 达喀尔, 塞内加尔
- 一个机构的重生, UCCA 尤伦斯当代艺术中心, 北京, 中国
- 画上, 当代艺术博物馆, 伏伊伏丁那, 塞尔维亚
- 纪念碑, JAYJAY, 萨克拉门托, 美国
- 回到黑色, NOVA 东南大学, 劳德代尔堡, 美国

- 2017 国际群展，盛盛国际画廊，北京，中国
2017 精选，斯科托画廊，纽约，美国
绘制波士顿，马萨诸塞州艺术与设计大学马萨诸塞艺术博物馆，波士顿，美国
- 2016 第十五届今日拉丁及加勒比当代艺术，Promo-Arte, 东京，日本
红门画廊 25 年，红门画廊，北京，中国
重新启动，JAYJAY 画廊，萨克拉门托，美国
魔幻与现实-拉美及加勒比当代艺术展（含图录），中华世纪坛，北京，中国
世界艺术巡礼系列展（含图录），中华艺术宫，上海，中国
- 2015 素描-勇往直前（含图录），大理当代艺术中心，大理，中国
非洲加勒比艺术，Promo-Arte, 东京，日本
- 2014 素描-勇往直前（含图录），中间美术馆，北京，中国
今日拉丁美洲艺术，Promo-Arte, 东京，日本
黑与灰，斯科托画廊，纽约，美国
微艺术博览会（含图录），北京九楼美术馆，北京，中国
2014 国际具象与抽象艺术展（含图录），宁波市当代艺术中心，宁波，中国
- 2013 希望比恐惧更强大，Schmalfuss 当代艺术，柏林，德国
4321，马蒂亚斯库珀画廊，北京，中国
- 2012 第五届北京国际美术双年展（含图录），中国美术馆，北京，中国
首届国际展（含目录），中间美术馆，北京，中国
- 2011 系列 11，Stephen D. Paine 画廊，波士顿，美国
20 周年纪念展，Parish 画廊，华盛顿特区，美国
国际纸艺展，中山国立美术馆（国父纪念馆），台北，中国台湾
对话：通过艺术混合文化（巡回展览），库斯科当代艺术博物馆，库斯科，秘鲁
- 2008 首届展览（国际策展人：彼得·韦恩·刘易斯），上上国际美术馆，北京，中国
2008 年奥林匹克美术展（含图录，国际奥委会组织），国际展览中心，北京，中国（牙买加策展人：彼得·韦恩·刘易斯，巡展至紫禁城 Tia Mao Temple）
马拉松，两线画廊，北京，中国
牙买加国家美术馆双年展，金斯敦，牙买加
- 2007 牙买加与中国建交 35 周年（含目录《旅程》），第三画廊，北京，中国
- 2006 新财产，一个岛屿的独立：牙买加独立 44 周年的牙买加艺术（含图录），美洲艺术博物馆，华盛顿特区，美国
15 周年纪念展，Parish 画廊，华盛顿特区，美国
节奏笔触（巡回展览），丹福斯艺术博物馆，弗雷明汉，美国（巡展至：天光画廊，布鲁克林，美国；卡尔德鲁普美术馆，普利茅斯，美国；Handwerker 画廊，伊萨卡，美国；西德尼·米什金画廊，纽约，美国；克拉克大学画廊，亚特兰大，美国）
牙买加国家美术馆 30 周年纪念暨国家双年展（含图录，策展人：大卫伯克士博士），牙买加国家美术馆，金斯敦，牙买加
- 2005/55 Begegnungen in der Neuen Mitte Europas: Licht und Schatten 2005-2055

- 艺术金字塔(含图录,项目协调员:斯蒂芬纽梅尔博士), Eschlkam-Stachesried,, 德国
- 2005 纸 | 面板 | 画布, 罗森伯格+考夫曼美术馆, 纽约, 美国
- 2004 非常规, 罗森伯格+考夫曼美术馆, 纽约, 美国
2004年精选, 史蒂芬·D·佩恩画廊, 波士顿, 美国
国家双年展, 牙买加国家美术馆, 金斯敦, 牙买加
- 2003 无畏号, 罗森伯格+考夫曼美术馆, 纽约, 美国
- 2002 展览磁铁, 亚辛艺术中心, 达喀尔, 塞内加尔
- 2001/02 恰逢其时(含目录, 策展人: 凯瑟琳·阿米登博士), 霍华德大学, 华盛顿特区, 美国
- 2000/02 即将到来(含图录, 策展人: 萨米拉·刘易斯博士, 巡回展览), 洛伊艺术博物馆, 科勒尔盖布尔斯, 美国(巡展至: 乔斯林艺术博物馆, 奥马哈, 美国; 德保罗大学美术馆, 芝加哥, 美国; 大都会州立学院, 丹佛, 美国; 弗莱明博物馆, 伯灵顿, 美国; 新奥尔良艺术博物馆, 新奥尔良, 美国)
- 2001 十周年纪念展, Parish 画廊, 华盛顿特区, 美国
绘画展, 胁田美术馆和丸龟市猪熊弦一郎现代美术馆, 东京, 日本
- 2000 拉丁美洲和加勒比艺术, 三浦美术馆, 松山, 日本
- 1999 献给米尔顿·雷斯尼克·画家的画家(含图录), 弗雷德里克斯普拉特画廊, 圣何塞, 美国
拉丁美洲的视觉精神, Promo-Arte 画廊, 东京, 日本
现成的, Parish 画廊, 华盛顿特区, 美国
- 1997/9 看见爵士乐(含书籍, 巡回展览), 史密森学会, 华盛顿特区, 美国(巡展至: 纽约爵士博物馆, 纽约, 美国; 西方画廊, 贝灵厄姆, 美国; 蒙森-威廉姆斯-普罗克特艺术博物馆, 尤蒂卡, 美国; 亨特美国艺术博物馆, 查塔努加, 美国; 亨廷顿艺术博物馆, 亨廷顿, 美国; 西南博物馆, 米德兰, 美国)
- 1997 独一无二, 罗森伯格+考夫曼美术馆, 纽约, 美国
维希塔赫 - 纽约, 韦伯画廊, 维希塔赫, 德国
- 1995/98 加勒比愿景(含目录, 策展人: 萨米拉·刘易斯博士, 巡回展览), 史密森学会, 华盛顿特区, 美国(巡展至: PAMM-Perez 艺术博物馆, 迈阿密, 美国; 新奥尔良艺术博物馆, 新奥尔良, 美国; 非裔美国人博物馆, 达拉斯, 美国; 米德尔伯里学院艺术博物馆, 米德尔伯里, 美国; 沃兹沃斯雅典娜博物馆, 哈特福德, 美国; 拉丁美洲艺术博物馆, 长滩, 美国)
- 1995 东海岸 - 西海岸, Frederick Spratt 画廊, 圣何塞, 美国
- 1994 拉丁美洲和加勒比双年展(含图录), 圣多明各现代艺术博物馆, 圣多明各, 多米尼加共和国
- 1993 第十个夏天, 罗森伯格+考夫曼美术馆, 纽约, 美国
- 1991 环太平洋艺术现在(含图录), 小樽市博物馆, 札幌, 日本
- 1990 艺术文献'90(含目录), 北海道近代美术馆, 札幌, 日本

公共收藏精选

克罗克艺术博物馆，萨克拉门托，美国（展出中）
国家美术馆，金斯顿，牙买加
波特兰艺术博物馆，波特兰，美国
圣何塞艺术博物馆，圣何塞，美国
中间美术馆，北京，中国
阳光国际美术馆，北京，中国
国父纪念馆，台北
台湾师范大学，台北
国家艺术馆藏，达喀尔，塞内加尔
东拜仁美术馆，菲希塔赫，德国
A.D.植物株式会社，横滨，日本
A&M 株式会社，千叶，日本
艺术典藏中心，马林，美国
市政馆藏，埃施尔卡姆，德国
科恩-洛德机构，洛杉矶，美国
科西玛酒店，东京，日本
杰弗里·雷比私人收藏，悉尼，澳大利亚
京特·帕尔联合事务所，斯图加特，德国
希尔顿酒店，成田，日本
希尔顿酒店，圣何塞，美国
太平洋语言公司，帕洛阿尔托，美国
NK 创意株式会社，东京，日本
永井产业株式会社，东京，日本
萨克拉门托国王职业篮球队，萨克拉门托，美国
阿尔泰艺廊，大阪，日本
施密特银行，德国
特拉华当代艺术中心，特拉华，美国
贝蒂·艾琳·穆尔护理学院，萨克拉门托，美国
美国大使馆，阿克拉，加纳



Image: PETER WAYNE LEWIS, False Vacuum # 5, 2015, Acrylic on Linen, 250.19 x 200.66 cm

Fractal Patterns
PETER WAYNE LEWIS
分形样式 彼得·韦恩·刘易斯

March 15 - April 26, 2026

二零二六年三月十五日至四月二十六日

Opening: 3 - 5 pm, March 15, 2026

开幕: 二零二六年三月十五日下午三点至五点

北京市朝阳区酒仙桥路2号院 798艺术区
798 Art District, No. 2 Jiuxianqiao Road,
Chaoyang District, Beijing

电话 Tel: +86 137 010 787 21

开放时间 | 周二至周日 9:00 - 17:00

Opening Hours | Tuesday - Sunday, 9 am - 5 pm

 brian@redgategallery.com  网站 www.redgategallery.com

 +86 137 010 787 21

 redgategallerybeijing

 Red Gate Gallery

 @红门画廊

 小红书 红门画廊

 RedGateGallery





About Red Gate Gallery 关于红门画廊

Brian Wallace first arrived in China in 1984 and began organizing exhibitions for young Chinese artists at the Ancient Observatory and other places from 1988 – 1990.

In 1991 he opened Red Gate Gallery in Beijing's 600-year-old Ming Dynasty Dongbianmen corner tower.

Over the last 34 years, the gallery has been engaging and promoting Chinese artists by exhibiting the best of Chinese contemporary art as well as facilitating cultural exchanges and dialogues between China and the rest of the world through its vibrant Artist-In-Residence Program established in 2001.

In 2017, Red Gate Gallery moved to 798 Art Zone focusing on Chinese contemporary art and international cultural exchange.

Red Gate is recognized both as a tour de force and trail blazer in the history and development of the contemporary Chinese art scene.

布朗·华莱士 (Brian Wallace) 于1984年首次来到中国，并于1988年至1990年开始在北京古观象台等地为中国年轻艺术家组织展览。1991年，布朗在具有600年历史的北京明代东便门角楼创立红门画廊。在过去的34年里，红门画廊一直致力于呈现中国当代艺术的精髓，展览和推广中国艺术家，并于2001年创建充满活力的国际驻地艺术家项目，促进中国与世界其他地区的文化交流和对话。

2017年，红门画廊迁至798艺术区，专注中国当代艺术和国际文化交流。

红门画廊被公认为中国当代艺术界历史发展进程中的持续开拓者。

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