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Physics for Poets

"SCIENCE DOES not need mysticism and mysticism does not need science," wrote the physicist Fritjof Capra in his 1975 book *The Tao of Physics*. "But man needs both." Both are essential to Sandra Lerner's new work, which references the scientific analysis of particle physics and the intuitive mysticism of Taoism. "Cosmic Sublime," which showcases this series, goes on view at New York's June Kelly Gallery on October 10.

Lerner studied calligraphy and Japanese painting in Tokyo with the master Kampo Harad. Exploding among swirling galaxies and stars in works like *Macrocosm VIII* (2019) and *Macrocosm VII* are expressive

gestural marks reminiscent of that tradition. Though the paintings represent familiar cosmic phenomena, they are still lyrically abstract, their drips of color and line, like calligraphy, suggesting rather than explicitly portraying the universe. In string theory, a longtime fascination of Lerner's, particles are



replaced by one-dimensional objects or strings. Similarly, in this series, Lerner's line work and expressive dribbles of paint become those strings, making up their compositions.

How Taoism comes into play in the series is, understandably, more nebulous. In Taoism the cosmos is an indivisible reality in which there



is an inter-relationship of all things. In spirituality, as in science, there is constant transformation. In "Cosmic Sublime," Lerner's works are all titled "Macrocosm" and numbered, representing this transformation and inter-relationship.

"Cosmic Sublime" runs through November 12.