

Jonathan Feldschuh:

Dynamic Equilibrium / September 2021



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“Imagination is more important than knowledge. For knowledge is limited to all we know and understand, while imagination embraces the entire world.”

Albert Einstein

Walking into Jonathan’s studio one feels an immediate flow of energy: the colors are intense, the strokes are bold, there is an immediate sense of purpose and exploration. Hung high on the non-working wall are two dream-like paintings of the Large Hadron Collider at CERN in Switzerland, a miraculous feat of cooperative science that contains the world’s largest and most powerful particle accelerator. Facing them are large images painted on mylar inspired by particle theory, a dynamic imagining of the interactions of minuscule particles rooted in the specific mathematical formulas that govern their actions.

Jonathan Feldschuh, an artist based in New York, received a degree in Physics from Harvard University before pursuing his career as a painter. While still at university, Feldschuh had an epiphany. Recognizing that the study of physics was not going to be his life’s path, he began taking as many art classes as possible, balancing the two pursuits through graduation. He then moved to Prague for three years determined to get a classical art education that was not easily available in the States. More focused on the formal qualities of art, the Academy of Fine Arts in Prague was where he learned to draw and to fully understand the traditional aspects of modern and contemporary art.

At their core, both art and science are about observation and interpretation. For Jonathan, physics is more than just a collection of difficult facts to be learned, it is a way of looking at the universe, an approach to understanding and experiencing the world around us. He is interested in capturing the infinitesimally small realms that underlie everything, subatomic interactions that have their own very precise set of abstract rules. In his own words, he went down the road of seeking a visceral understanding of what the universe is like at this essential level, determined to make it visible and dynamic.

This exhibition at 1GAP Gallery features 3 large-scale paintings of the Hadron Collider at CERN, notably called the “gothic cathedral of the 20th century” by physicist Victor Weisskopf. These paintings are drawn in pencil and acrylic washes on both sides of translucent mylar, radiating light and fusing “organic and inorganic structures, articulating chance patterns with drawn lines.” The scale of the paintings is an homage to the dramatic CinemaScope format used in the Hollywood epics of his childhood, highlighting the ongoing drama of the high-speed interactions taking place inside the collider. Work from *Particles* depicts Jonathan’s interpretation of the moment of impact among these tiny unseen particles, giving us a window into an invisible universe. Often painted on both sides of mylar, *Particles* captures the intensity of these high-energy collisions, persuasively using the language of pure abstraction and a palette that is intuitive, deeply personal and often unexpected. These works allow us entry into a world that exists both around us and within us, the unseen basis of all we know and experience.

The way Jonathan uses paint further expresses the dynamism he envisions. While at first glance these works bring to mind the grand gesture of abstract expressionism, they are a considered mix of serendipity and specificity. The large swirls and serpentine movements that are visualizations of high-speed collisions and interactions among bosons, quarks and mesons are then stabilized by drawn lines and marks that anchor them to the surface, allowing us to explore and experience the moment, as though time had slowed down.

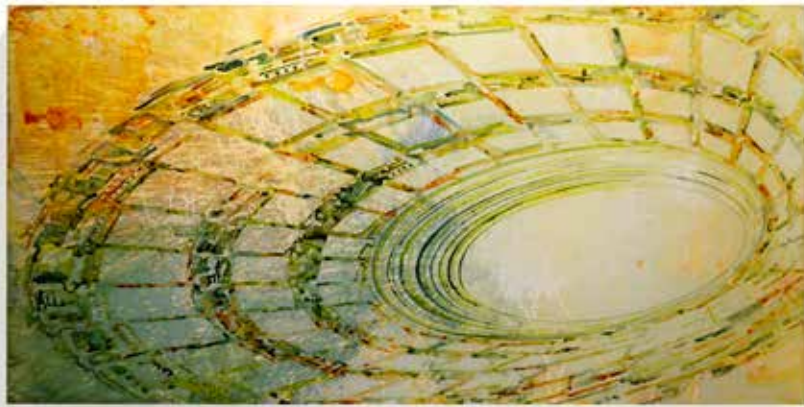
Larger works from the particle series are simply pinned to the wall. The flat surfaces come alive; painting on both sides of the mylar creates deeper space, the underside serving as backdrop for the fervent activity in front of us. These paintings are personal explorations, seductive portals into a space we somehow recognize, and which we can then fill with our own references and associations. They are literally and conceptually visualizations of matter and motion through space and time, and we are given entry into this unknown world which is in equal parts familiar and mysterious. In *Particles (Hadron Jet, 2021)* we see an intensely colored universe, seemingly chaotic at first until we take time to unravel the multiple actions taking place, moving in close to see drawn articulation of these movements, their individuality becoming apparent. This is a poetic vision of the world - to think like an artist you have to follow your curiosities, and Feldschuh is our guide into this strange realm.

As both artist and scientist, he is interested in the way that paints, graphite and solvents are made of specific formulas, noting how the physical properties of these materials reside on a support in dynamic equilibrium. On each of the 14 floors of the building above the gallery there is a single painting composed of many layers of paint on panel, enveloped in a thick patina of acrylic gel medium, giving them a slick surface, a protective barrier containing the furious activity of these invisible actors. Ranging from *mini nebula* (4th floor) an earlier work which refers to the cosmos at large to the open space and light ground of *Not Simple* (10th floor) or the dark and complex *Particles #49* (7th floor), they encompass an array of “landscapes” that feel cosmic or minute, sometimes fluctuating between the two.

Conjuring up science fiction, fairy tales, dreams or an organic interior as much as the esoteric science that informs them, these works illuminate our very structure and spark our imagination. Their vibrancy makes us accomplices in deciphering their meaning.

Fran Kaufman / NYC 2021

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01 Large Hardron Collider #6
Acrylic and mylar on Plexiglas, 36" x 72"
2007

02 Particles #64
Acrylic on panel, 18" x 16"
2021

03 Particles (Breaking_Symmetry)
Acrylic and mylar on Plexiglas in
inversible Plexiglas frame, 36" x 72"
2009

04 Large Hardron Collider #19
Acrylic and mylar on Plexiglas, 36" x 84"
2009

01



01 Particles (Expressway)
Acrylic and mylar on Plexiglas, 36"x84"
2021

02 Particles #45 (Thousand Suns)
Acrylic and mylar on panel, 48"x36"
2021

03 Particles (Hadron Jet)
Acrylic and mylar, 42"x73"
2021

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01 Particles #42

Acrylic on panel, 16" x 12"
2020

02 Large Hadron Collider #25

Acrylic and mylar on Plexiglas, 36" x 84"
2011

03 Particles #4A

Acrylic and mylar on Plexiglas, 56" x 42"
2009

04 Particles (Breakthrough)

Acrylic and mylar on Plexiglas, 50" x 42"
2009



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03 04



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01 Decay of the Angel

Acrylic on panel, 18" x 16"
2000

02 Particles (Breaking Symmetry #2)

Acrylic on mylar, 42" x 84"
2021

03 Particles #65

Acrylic on mylar, 54" x 42"
2021

04 Particles #75 (Ghost Particle)

Acrylic on mylar, 54" x 42"
2021

05 Particles #66

Acrylic on mylar, 54" x 42"
2021

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01 Particles #48

Acrylic on panel, 18" x 16"
2021

02 Particles (Edge_Case)

Acrylic, mylar on Plexiglas,
69" x 36"
2012

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02

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01 In the Realm of Possibility
Acrylic and mylar on Plexiglas,
32" x 25.5"
2010

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02 Particles #55
Acrylic on Plexiglas, 18" x 16"
2021

03



03 Particles #56 (Startled Over)
Acrylic on panel, 18" x 16"
2021

04 Mini Nebula
Acrylic on panel, 18" x 16"
2002

04



Jonathan Feldschuh (b. 1964, New York City)

Based in NYC, has had numerous exhibitions, notably a solo show at the National Academy of Sciences in Washington, DC which traveled to 4 additional venues. He has also had solo shows at Mixed Greens Project Space (NYC), Galerie Vernon & Vernon Projekt (Prague), Cynthia Broan Gallery (NYC), and Marella Arte Contemporanea, (Como, Italy) among others. His work has been included numerous group shows in the US, Italy, Canada, and the UK, most recently in Citizen/Artist at TCNJ Gallery in New Jersey, which traveled to Northeastern University in Boston.

Fran Kaufman

A partner in Kaufman Vardy Projects, an international consultancy based in New York and Miami, focused on strategic marketing and curatorial practice as well as advising private and institutional clients. She was a partner in Rosenberg + Kaufman Fine Art for 17 years, a contemporary gallery and a dedicated center for dialogue between visual art, literature, and music. Her experience includes directing both palmbeach3 contemporary art fair for three seasons and the first Houston Fine Art Fair. Fran has curated numerous projects in the US, Europe and Latin America and is a regular lecturer and panelist on art market issues at venues including Sotheby's Institute and NYU. She frequently writes about art for catalogues and other publications.

1 GAP Gallery

A unique gallery space created by the residents of the One Grand Army Plaza building in Brooklyn, NY. It is a place where local artists of all backgrounds, education, and experiences are encouraged and exhibited. The gallery is intended to enrich the visual, emotional, and intellectual lives of the residents while providing a world-class exhibition space for exceptional talent and craft.

Brochure design: Miao Moy, Octomellow Design

Photograph: Dario Lasagni

1 GAP Gallery

1 Grand Army Plaza, Brooklyn NY 11238

