

For Immediate Release

PETER WAYNE LEWIS and TOMAS VU Space

On View: May 5 – June 30, 2015

Online opening: May 5, 2015 (www.wmingart.com)

"The greatest leap of human consciousness was when we created the metaphor of pictures to know the world."

- Peter Wayne Lewis

"Oh my God.....I'm back. I'am home. All the time, it was..... We finally really did it. YOU MANIACS! YOU BLEW IT UP! AH, DAMN YOU, GOD DAME YOU ALL TO HELL! – Planet of the Apes 1968"

- Tomas Vu

W.Ming is pleased to announce an exhibition of the works of **Peter Wayne Lewis** and **Tomas Vu**. The styles of Peter Wayne Lewis and Tomas Vu are quite different, although in much of their recent work, both share an interest in organic abstraction. In the case of Lewis, a professor at the Massachusetts College of Art and Design in Boston, the abstraction is gestural and considerably expansive, both in size and emotional reach; Vu, a professor at New York's Columbia University and the artistic director of the school's center for print studies, has worked with installations, pencil drawings, mixed-media paintings, and prints. Both artists are in their midcareer; their biographies reflect a long involvement in the art world, where they have made a real impact on contemporary art in the fields of non-objective art (Vu has also addressed social issues).

Peter Wayne Lewis

Peter Wayne Lewis is a Jamaican-born, American artist who comes from a musical, church-oriented family. His grandparents were missionaries who

included music in their church services; his father began as a classically trained pianist who moved into jazz. Lewis received both his B.A. and M.F.A. from California's San Jose State University. In the "Monk Time" series, a sequence tied to the music of jazz composer Theolonius Monk, Lewis delivers a series of large abstract canvases, often using blue and yellow, which forms a dialogue with music and projects a harmonics tied to inner musings. The bright palette he uses addresses his upbringing in the Caribbean and his long stay in California, where he lived for more than three decades. His painting series "Middle Earth," is darker in palette and introduces shapes and imagery one might find in nature. Another group of related pictures, "Booster Paintings," is based on string theory in physics, which postulates that there are multiple dimensions to the world of appearances. His style, a mixture of gestural abstraction, color-field painting, and the heady assertiveness of jazz, is a remarkable amalgamation that resonates in the viewer long after it has been seen.

Tomas Vu

Born in Saigon, Vietnam, Vu immigrated to El Paso, Texas, with his family when he was ten. He received his B.F.A. from the University of Texas, El Paso, in 1987, and his M.F.A. from Yale in 1990. Since 1996 he has worked at Columbia University. His work is diverse, consisting of installations like the ongoing piece entitled *Flatland*, which consists of abstract images, composed on laser-engraved, wood-veneer panels. A recently begun series is named "The Dark Side of the Moon," and depicts silkscreen works of remarkable nonobjective complexity, incorporating acrylic and pencil on Mylar; and the early sculptural installation called Hamburger Hill, a treatment of the 1969 Vietnam War battle, in which hundreds of American soldiers were killed—in Vu's version, toy soldiers advance toward an orange hill made of cast wax and pigment. In the more recent "Dark Side of the Moon" series, Vu has realized a vivid imagery that includes suggestions of the night sky and examples of organic abstraction. But other styles are found in the work, including geometric abstraction and even op

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art. Vu's eclecticism, in his materials, genres of art, and style, make him an artist of striking contemporaneity.

These artists are roughly similar in age and art-world recognition; their work once again demonstrates the essentially eclectic nature of contemporary art in America, where artists continue to push forward highly specific visions of identity, history, and styles related to differing backgrounds. Lewis and Vu, mid-career artists, are now at the top of their fields.

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