ASIAN MASTERS SEUNG-HEE LEE TADASHI ASOMA LE PHO VU CAO DAM CONTEMPORARY CHINESE

Dear Friends and Collectors,

Wally Findlay Galleries is pleased to present our most recent e-catalogue, *Asian Masters*. The exhibitions presents a variety of diverse styles and subjects that convey past artistic ability and modern trends.

For further information in regards to these masters' works and the current collections, please contact the New York gallery.

We look forward to hearing from you.

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Asian Masters

Wally Findlay Galleries continues to embrace its representation of Asian art in America, a practice that began in the mid 1950's through the representation of Southeast Asian artists Le Pho (1907-2001) and Vu Cao Dam (1908 - 2000), and developed into over a half a century of building great collections of Asian art in the United States and Europe. We celebrate the past 60 years by presenting you the *Asian Masters* collection.

Le Pho and Vu Cao Dam are both Vietnamese artists who pioneered the *Western Oriental* style. Both Le Pho and Vu Cao Dam explored and developed figurative painting in a uniquely Asian way. Today considered icons, both artists are highly sought after in the United States, Europe and Asia.

In 1981, Wally Findlay Galleries presented the first comprehensive contemporary Chinese art exhibition in America. Twelve months prior to the exhibition, James R. Borynack, current Chairman and CEO, traveled to China on three separate occasions as the negotiations and organization of the exhibition took root. Wang Jiao (1917- 1995), one artists from the original 1981 exhibition, is again featured in this exhibition of A*sian Masters*.

In addition to the aforementioned artist, the exhibition features an impressive folk art collection which includes paintings by farmers from the Jinshan County commune. Rich in regional flavor these paintings depict the events in the farmers' daily lives and their environment, which is expressed in a straight forward and proud style.

In the 1990's Wally Findlay Galleries became the sole representatives of Japanese contemporary artist Tadashi Asoma (b.1923). With an insatiable curiosity for color, Asoma's paintings reveal a remarkably adept portrayal of the changes of the seasons. Over the past three decades, Asoma has continued to captivate the American collectors with his stylized and brilliantly colorful landscapes of both the Japanese countryside and the fall colors of the American landscape.

This past year led us to revive the sensibilities of another Asian Classic: Chinese Porcelains. However, these intricate porcelains are presented on bisque panels, meticulously carved into shapes of Imperial reigns and kilned into Ming and Yuan dynasty designs, by Korean contemporary artist Seung-hee Lee (b.1963). Recognized with several solo exhibitions in China and South Korea, Wally Findlay is honored to have presented Seung-hee Lee with his first Palm Beach exhibition in December of 2013.

We hope you enjoy this exhibition which presents a variety of diverse styles and subjects that convey past artistic activity and modern trends.



Vu Cao Dam (1908-2000)

For eighteen years, from 1931 to 1949, the Vietnamese artist Vu Cao Dam lived and worked in Paris. All the subtle charm of Parisian life and all the stimulus of its vigorous artistic movements had their inevitable influence on him and his painting, yet he never turned away from his Oriental heritage. Vu Cao Dam succeeded in taking something from both cultures and producing an amalgam of the best in Oriental and Occidental art.

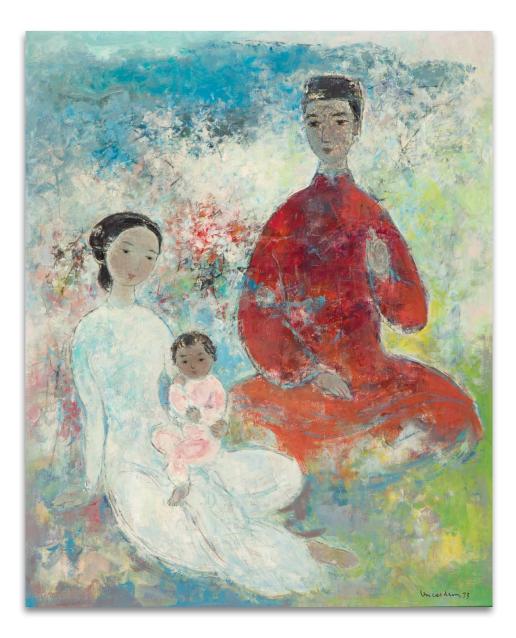
Vu Cao Dam was born in 1908 in Hanoi, North Vietnam. At the age of eighteen he began his studies at the Ecole des Beaux Arts in Hanoi. In 1931, when he was twenty-three, he was awarded a scholarship for travel and study in Paris, and that city became his home until 1949, when he left for the south of France. The Mediterranean regions have long drawn painters, many of whom spend at least part of the year there. Vu Cao Dam felt so completely under the spell of the beauty and light of the area that he made it his permanent home.

With the exception of some landscapes, Vu Cao Dam concentrated his talent to figure painting. The women and young girls of his native country and its folklore and poems were his favorite subjects. Sometimes the women have babies in their arms, sometimes they carry a bouquet or play a musical instrument, and sometimes they lead a horse by its bridle.

Vu Cao Dam exhibited at the Salon des Independants, the Salon des Tuileries, and the Salon d'Automne. He was a member of the latter Salon since 1943. He had many exhibitions in Paris and in the south of France. His paintings have been added to the permanent collections of the Museums of Algiers, Beziers, the Musee de la France d'Outre Mer, and the Musee d'Art in Paris.

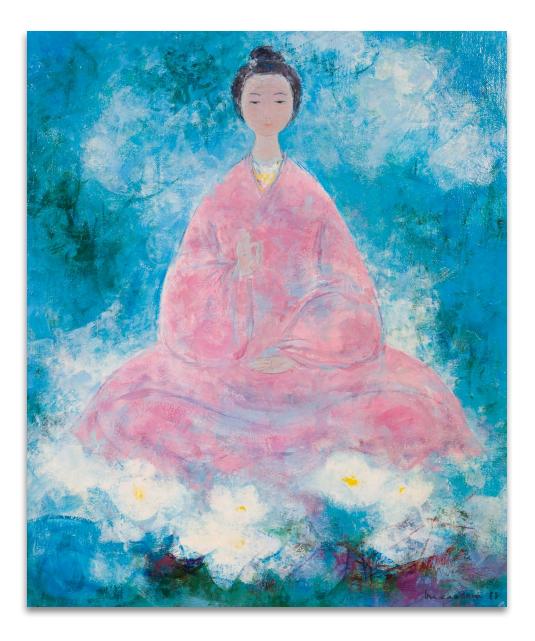


Le Cheval Blanc, 1964 | 36 $^{1/4}$ x 28 $^{3/4}$ inches | Oil on canvas | 134490



La Famille, 1973 | 39^{3/8} x 31^{7/8} inches | Oil on canvas | 135399





Divinite, 1985 | 18^{1/8} x 14^{15/16} inches | Oil on canvas | 134139

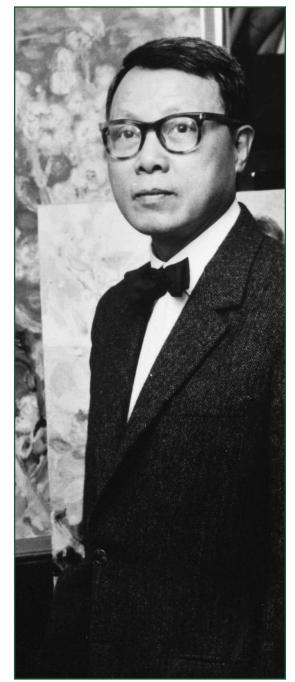
Le Pho (1907-2001)

The sensitive, subtle, beautiful paintings by Vietnamese artist, Le Pho are a fascinating blending of Oriental artistry with influences of contemporary Western art. For the most part this artist specialized in semi-Impressionist studies of flowers and figures and handled them with delicacy and an unusually fluid transparency of color. In his early years, Le Pho preferred painting on silk instead of canvas, and to do so, developed a technique all his own. He then painted on canvas, and even on this sturdier material he achieved great richness and a completely unique surface texture, which suggests the delicacy of the silk formerly used.

Born in Vietnam on August 2, 1907, Le Pho had a cosmopolitan background even as a young art student. He first studied at the Ecole des Beaux-Arts of Hanoi for five years from 1925 to 1930, and then at the Ecole des Beaux-Arts in Paris during the following two years. In 1933 on his return to Hanoi he was appointed professor in the Hanoi Ecole des Beaux-Arts, a post that he held from 1933 to 1936. While studying in Paris he had the good fortune of being a student of Victor Tardieu who during his art student days had been a friend and companion of Matisse.

In recent years he had numerous one man shows in Paris, Nice, Lyon, Strasbourg, Nantes, Rouen, Brest, Algiers, Casablanca, Brussels, Caracas and Buenos Aires, as well as in New York and San Francisco. Also he served as artistic advisor to the Embassy of Vietnam in Paris; had been a prize winner in the International Exhibition of Beaux-Arts of Saigon; and had become an annual exhibitor at the Salon d'Automne and the Salon des Indépendants in Paris.

His paintings are in the permanent collection of the Musée d'Art Moderne of Paris as well as in the collections of numerous French museums outside Paris.





Composition, $1969 | 25^{9/1}6 \ge 21^{1/4}$ inches | Oil on canvas | 135143





Harmonie blanc et jaune, 1971 | $38^{1/16}$ x $51^{3/16}$ inches | Oil on canvas | 135144



La femme en bleu, 1984 | 23 $^{5/8}$ x 28 $^{3/4}$ inches | Oil on canvas | 134140



Tadashi Asoma (b. 1923)

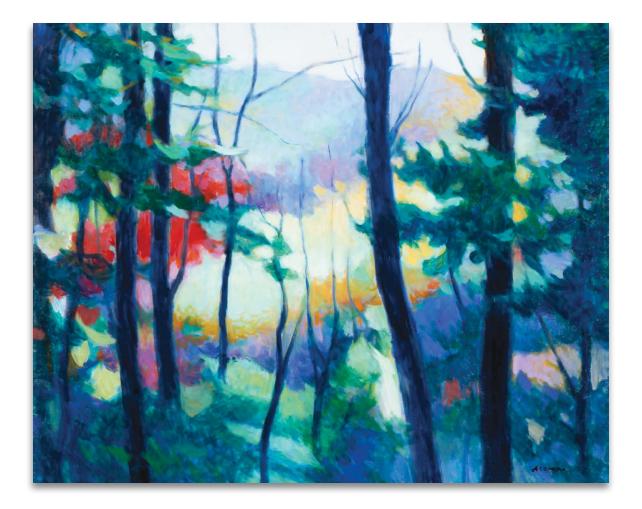
Tadashi Asoma was born in Japan in 1923. His career was sparked when, in 1958, the Japanese government awarded him a scholarship to study painting in Paris. After Paris, Asoma visited the United States and became fascinated with the current American style of painting. He eventually moved to New York, near the East Village, where he studied and worked for three years. To support his family Asoma worked at night in a restaurant, while he spent his days studying, painting, and working with the Art Student's League. Asoma did return to Japan for a period of time, however, he moved to New York permanently in 1961.

The seventies proved to be an emotional time for Asoma, providing him with inspiration for his works. He moved to a small village, Garrison, outside of the city where he was able to connect with nature. His insatiable curiosity for color allowed his paintings to reveal a remarkably adept portrayal of the changes of the seasons. Sudden bursts of pure, brilliant color with splendid differences of touch and tone, exemplify his natural originality and closeness with nature. Luminous palettes define his works, while lightly feathered textures translate admirably to the glory and jubilant majesty of nature.

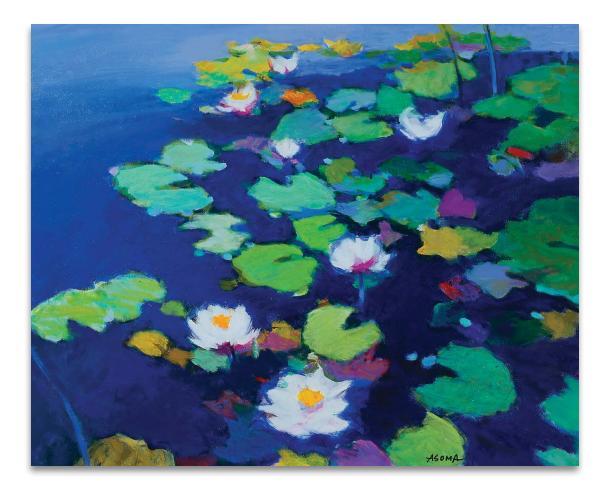
Asoma has participated in one-man and group exhibitions throughout the world, including New York, San Francisco, Tokyo, Switzerland and Germany. His work is included in many public and corporate collections.



Red Autumn | 35 $^{5/8}$ x 45 $^{7/8}$ inches | Oil on canvas | 132698



Through the Pine Trees | 31^{7/8} x 39^{3/8} inches | Oil on canvas | 132977



Water Lilies | 28 $^{5/8}$ x 35 $^{7/8}$ inches | Oil on canvas | 132694



Seung-hee Lee (b. 1963)

During the course of two decades, from the early 1980s to the late 1990s, Seung-hee Lee intensively trained in the techniques of porcelain pottery. After working with clay for over twenty years he began to interpret it in a broader sense and wanted to challenge the possibility of using the medium of porcelain pottery as the basis of contemporary art.

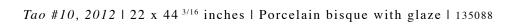
From the late 1990s he began to see a way to incorporate the ancestral craft of pottery, making it into a new form of contemporary art. Seunghee Lee's work centers on empty space. He mixes clay, which is the basis of porcelain, with water to a consistency similar to paint, and paints once every day on top of the surface of a flat board which is also made from clay. As the clay dries, the repetitive painting allows layers to accumulate, giving the surface a depth. Seung-hee scrapes off the surface to create the figures and the empty space, and then glazes and bakes the pieces in a kiln. It takes about ninety days to complete one work.

The porcelain vessel, that looks like the center of the piece, actually is a tool to explain the empty space. Seung-hee's artistic purpose is not so much to make a statement, but more on the side of questioning his identity as an artist as well as a person who lives in this world. Lee makes an effort to create color as close to the traditional color by using ancestral technique and materials to allow the viewer to feel the history of the medium. Seung-hee wants viewers to feel the tension between the old and the contemporary. Seung-hee's use of ancestral methods to create two-dimensional porcelain sets him apart from other artists.

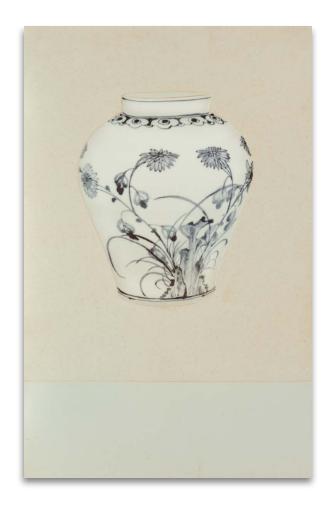
The artworks are all titled Tao and are numbered. In Chinese Tao means 'porcelain' and in English means 'the path.' Seung-hee Lee does not ascribe deeper meaning to titles, but if pressed to put meaning then it would be the discipline of his finding his own path through his work in porcelain.











Tao #4, 2012 | 22 $^{\scriptscriptstyle 1/2}$ x 15 inches | Porcelain bisque with glaze | 135082

Wang Jiao (1917-1995)

Wang Jiao was born in a country village in Jilin Province in Northeast China. The beautiful landscape of his region nurtured his sense of art. The embroidery work done by his grandmother gradually kindled his love for art in a subtle way. Wang Jiao's father and grandfather were both doctors, a profession which determined to a great extent his inclination towards humanitarianism.

Wang Jiao chose the career of art in his childhood. Having entered Liao Ning Fine Art School to formally begin his artistic education, he chose to learn Western style painting, for which he became famous. He painted genre and landscape at that time.

What is especially worth mentioning is that Jiao has always been exploring different styles. His whole artistic career embodies the blending of Chinese and Western styles. Perseverance, discipline, meticulousness have long been his manner. As an artist who excels at drawing birds and flowers, Wang Jiao loves traditional themes.



Wang Jiao | Pine and Moon | 28 x 44 inches | Ink Wash on paper | 124996





Wang Jiao | Sparrows | 26^{1/2} x 23 inches | Ink wash on paper | 127253

Jinshan County

Jinshan County, situated in the Southern suburbs of Shanghai and the Hangzhou Bay area is a land of plenty in South China. The people of this land have developed a deep love of art.

During the 1970s, under the guidance of local cultural centers, many people in Jinshan County became very active as part-time artists. They developed an artistic movement based on the masses, painting scenes depicting their daily lives. They have also used techniques such as papercutting, embroidery, weaving and mural painting to express themselves.

These works of art, with their bright colors and simple decoration, show the rich flavor of life and distinctive features of Jinshan County. They depict the scenery in the rural areas of South China and the feelings of the peasants in the countryside. Called "Jinshan Peasant Painting", they were highly acclaimed at a Wally Findlay Galleries New York exhibition in 1981.

To express their strong emotions about their daily lives, Jinshan peasants paint not what they see directly, but their impressions of the substance of objects and how they interact with them in their imagination. They put together in one painting objects from different times and places and from different perspectives. This exaggerated, distorted and abstract form is the unique artistic style of the peasants of Jinshan County.



Jinshan County | 23 x 23 inches | Gouache on paper | 127260



Picking Pears | 24 x 21 inches | Gouache on paper | 127257





Factory | 38 x 41 3/4 inches | Gouache on paper | 127296

For further information and pricing of these artworks please contact the gallery:

New York + 1 (212) 421 5390 newyork@wallyfindlay.com Gallery Hours: Tuesday | Saturday : 10 am | 6 pm

Palm Beach + 1 (561) 655 2090 palmbeach@wallyfindlay.com Gallery Hours: Monday | Saturday : 10 am | 6 pm