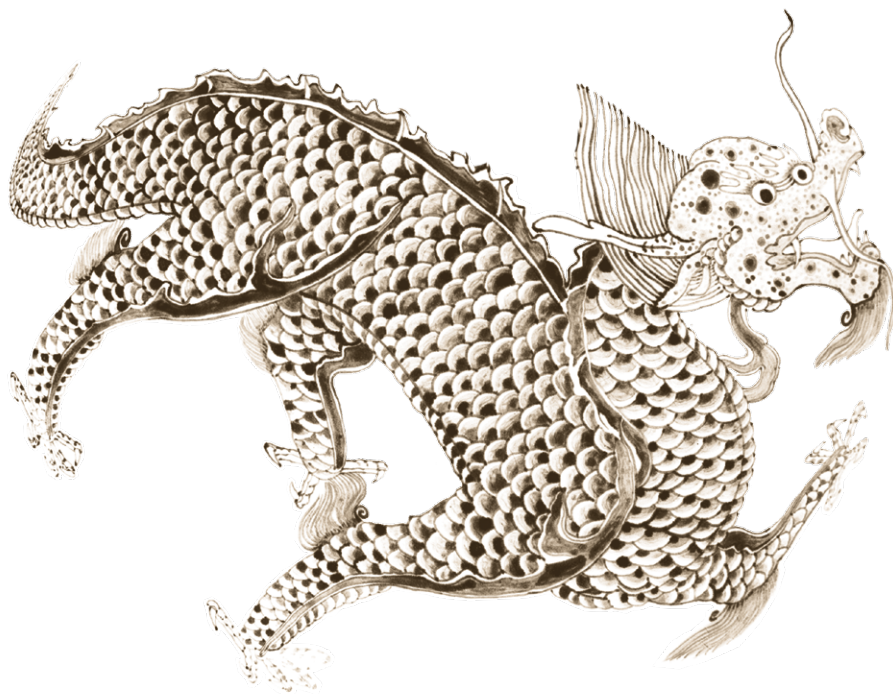


WALLY FINDLAY GALLERIES

ASIAN MASTERS

LE PHO · VU CAO DAM · TADASHI ASOMA · SEUNG-HEE LEE



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For more than 60 years, Wally Findlay Galleries has been proud to represent outstanding Southeast Asian artists, introducing them to American collectors, and helping to build some of the finest Asian art collections in the United States and Europe. Today we are excited to celebrate this tradition, which began in the mid 1950s with artists Le Pho (1907-2001) and Vu Cao Dam (1908 - 2000), by presenting the Asian Masters collection.

Vietnamese artists Le Pho and Vu Cao Dam were pioneers of the Western Oriental Style, exploring and developing figurative painting in a uniquely Asian way. Today they are considered icons, and their works are highly regarded worldwide.

In 1981, Wally Findlay Galleries presented the first comprehensive contemporary Chinese art exhibition in America. In the twelve months prior to the exhibition, James R. Borynack, Chairman and CEO, traveled to China on three separate occasions to finalize the details of this groundbreaking exhibition.

In the 1990s Wally Findlay Galleries became the sole representative of Japanese contemporary artist Tadashi Asoma (b. 1923). With an insatiable curiosity for color and an instinctive understanding of its nuances, Asoma's paintings have captivated American collectors. His stylized and brilliantly colorful landscapes explore the changing seasons, in both the Japanese countryside and the fall colors of the American landscape.

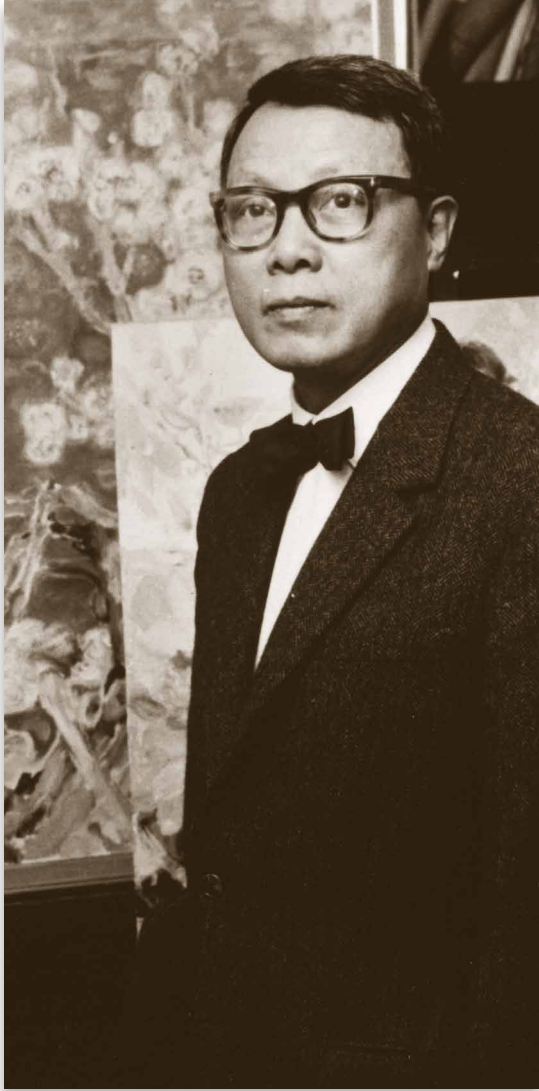
Most recently, Wally Findlay Galleries has introduced another Asian classic: Chinese porcelains. Unlike their predecessors, however, these intricate porcelains are presented on bisque panels. Korean contemporary artist Seung-hee Lee (b. 1963) meticulously carves the shapes of Imperial Ming and Yuan dynasty vessels into the panels with painstaking technique, and decorates the images with splendid and intricate traditional designs and colors.

Recognized with several solo exhibitions in China and South Korea, we are honored to have presented Seung-hee Lee with his first Palm Beach exhibition in December, 2013.

We hope you enjoy the Asian Masters exhibition, and the unique melding of ancestral Asian aesthetics and techniques with modern trends.

LE PHO

(1 9 0 7 - 2 0 0 1)



The sensitive and subtle paintings by Vietnamese artist Le Pho are a fascinating blending of Oriental artistry with influences from contemporary Western art. Le Pho's Impressionist-like studies of flowers and figures are handled with delicacy and an unusually fluid transparency of color. In his early years, Le Pho preferred painting on silk rather than canvas, and to do so, developed a technique all his own. Later, when painting on canvas, he still achieved great richness in color and a completely unique surface texture, which suggests the delicacy of the silk he formerly used.

Born in Vietnam on August 2, 1907, Le Pho had a cosmopolitan background. He first studied at the École des Beaux-Arts of Hanoi for five years from 1925 to 1930, and then at the École des Beaux-Arts in Paris during the following two years. In 1933 on his return to Hanoi he was appointed professor at the Hanoi École 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 had been a friend and companion of Matisse.

In recent years Le Pho 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. He served as artistic advisor to the Embassy of Vietnam in Paris; was a prize winner in the International Exhibition of Beaux-Arts of Saigon; and became 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.



Les jeune filles avec fleurs, 1969

oil on canvas | 31 ⁷/₈ x 39 ³/₈ inches | WFG © 135772





Les Tulipes et les Anthuriums, 1977

oil on canvas | 31 ⁷/₈ x 39 ³/₈ inches | WFG © 134200



Pivoines et Lilies Blanc

oil on canvas | 28 ³/₄ x 39 ³/₈ inches | WFG © 124769



Vase de Fleurs

oil on canvas | 45 ^{11/16} x 31 ^{7/8} inches | WFG © 135810





Composition

oil on canvas | 25 ⁹/₁₆ x 31 ⁷/₈ inches | WFG © 129153



(LEFT) *Tulipes Jaunes, Iris et Renoncules en vase bleu*

oil on silk | 13 ³/₄ x 8 ¹¹/₁₆ inches | WFG © 135613



(RIGHT) *Fleurs*

oil on canvas | 13 x 8 ¹¹/₁₆ inches | WFG © 130761



(LEFT) *Fleurs*, 1969

oil on canvas | 9 ⁷/₁₆ x 6 ⁵/₁₆ inches | WFG © 135178



(RIGHT) *Fleurs*

oil on canvas | 13 x 8 ¹¹/₁₆ inches | WFG © 130762

VU CAO DAM

(1908 - 2000)

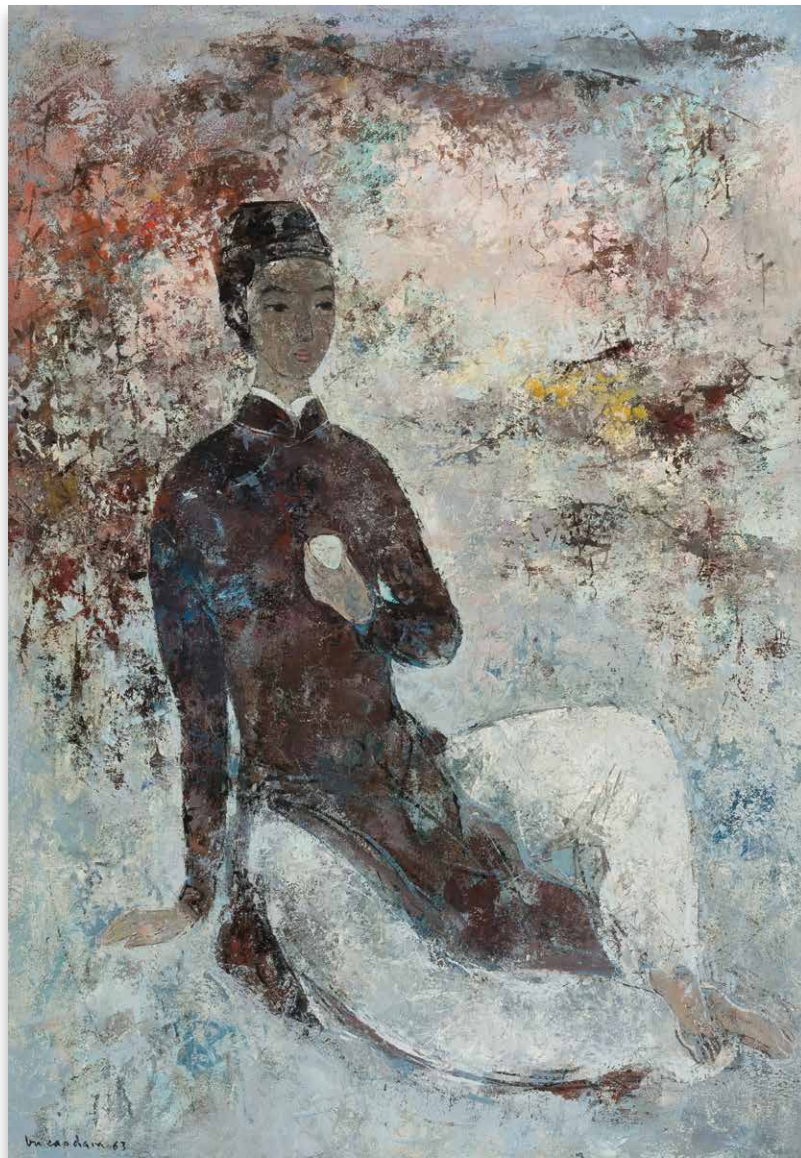


For eighteen years, from 1931 to 1949, Vietnamese artist Vu Cao Dam lived and worked in Paris. The subtle charm of Parisian life as well as the stimulus of its vigorous artistic movements combined to influence his painting, yet he never turned away from his Oriental heritage. Vu Cao Dam succeeded in embracing both cultures to create paintings that represent 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 École 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 region, with its splendid light and atmosphere and expansive landscapes, has long attracted painters, and Vu Cao Dam fell so completely under the spell of the area that he made it his permanent home.

With the exception of some landscapes, Vu Cao Dam concentrated his talent on figure painting. The women and young girls of his native country and its folklore and poems were his favorite subjects. Trained in sculpture early in his career, many of his women, in color and pose, express a quiet timelessness. Sometimes the women hold 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, and had many exhibitions in Paris and in the south of France. His paintings are in the permanent collections of the Museums of Algiers, Beziers, the Musée de la France d'Outre Mer, and the Musée d'Art in Paris.



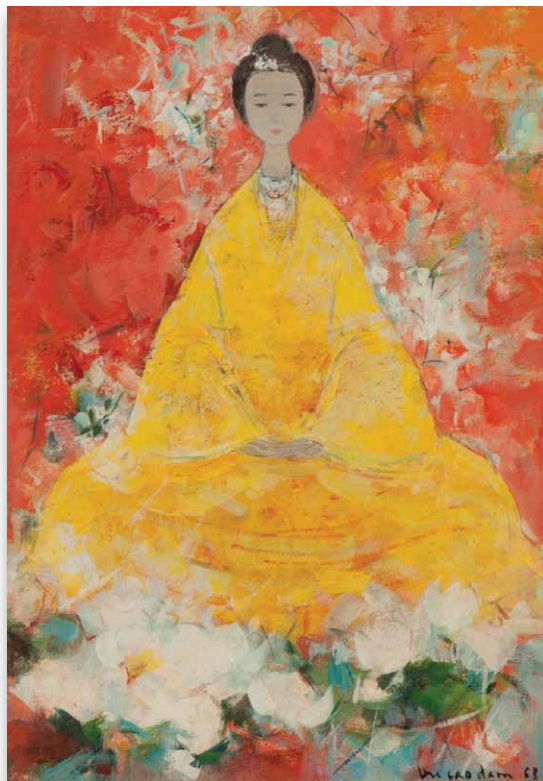
Le Poète, 1963

oil on canvas | 45 ^{11/16} x 31 ^{7/8} inches | WFG © 135773



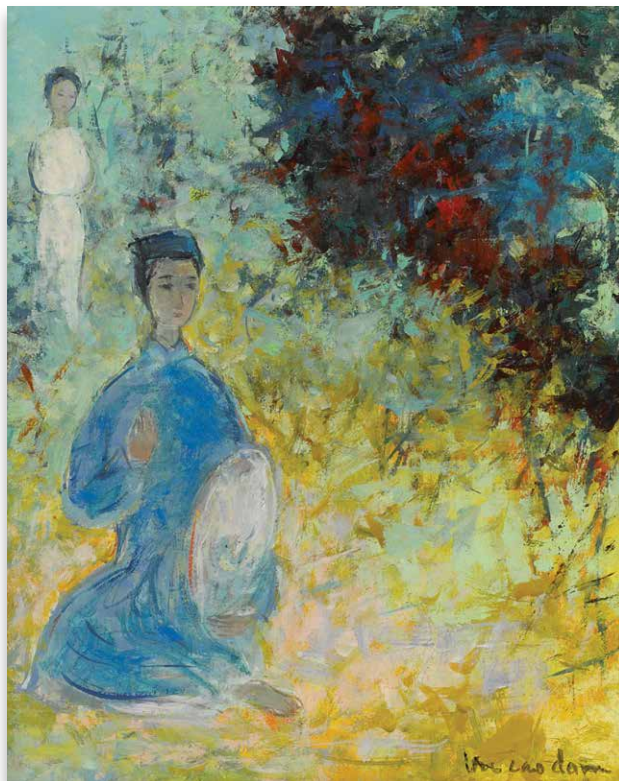
L'Enfant en Bleu, 1963

oil on canvas | 28 ³/₄ x 23 ⁵/₈ inches | WFG © 135719



(LEFT) *Divinité*, 1968

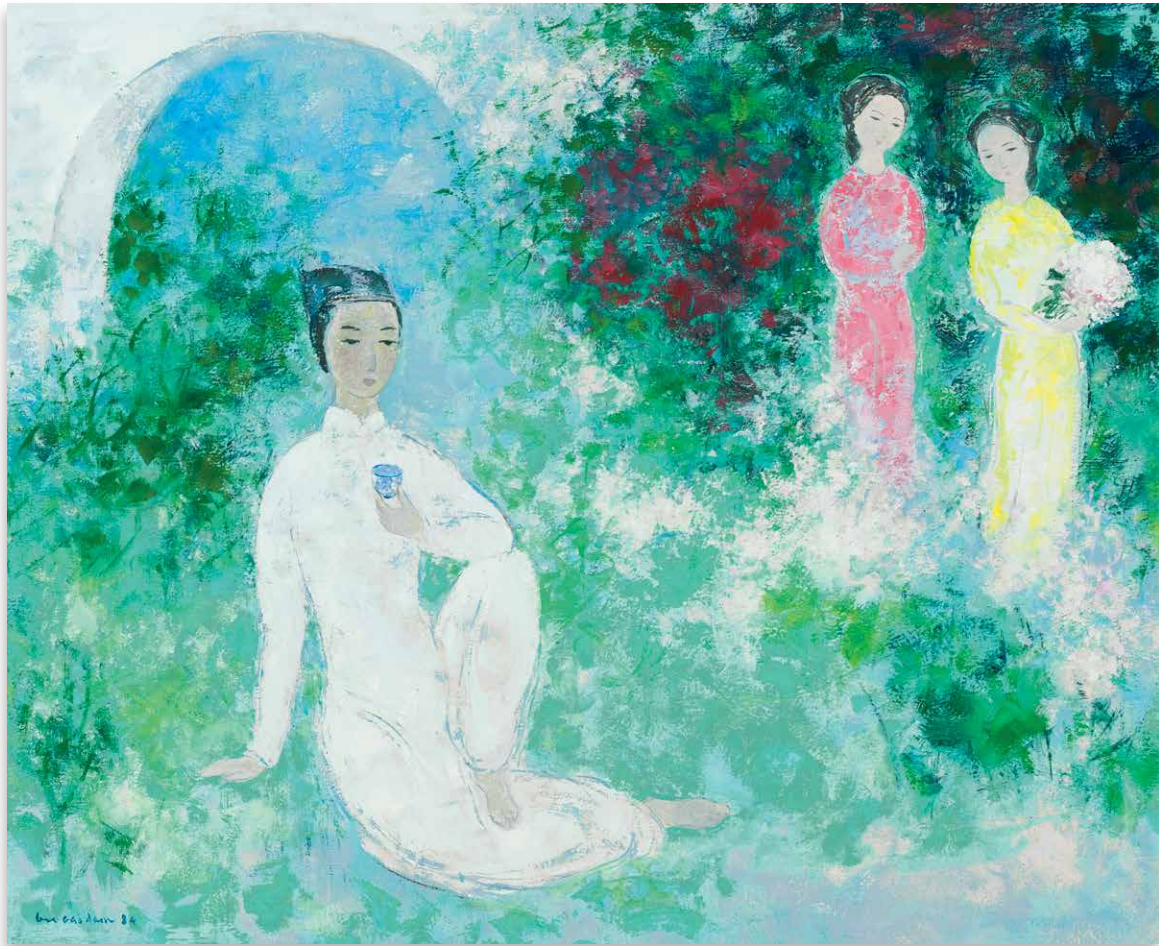
oil on canvas | 13 x 9 ⁷/₁₆ inches | WFG © 136136



(RIGHT) *Le Poète*, 1969

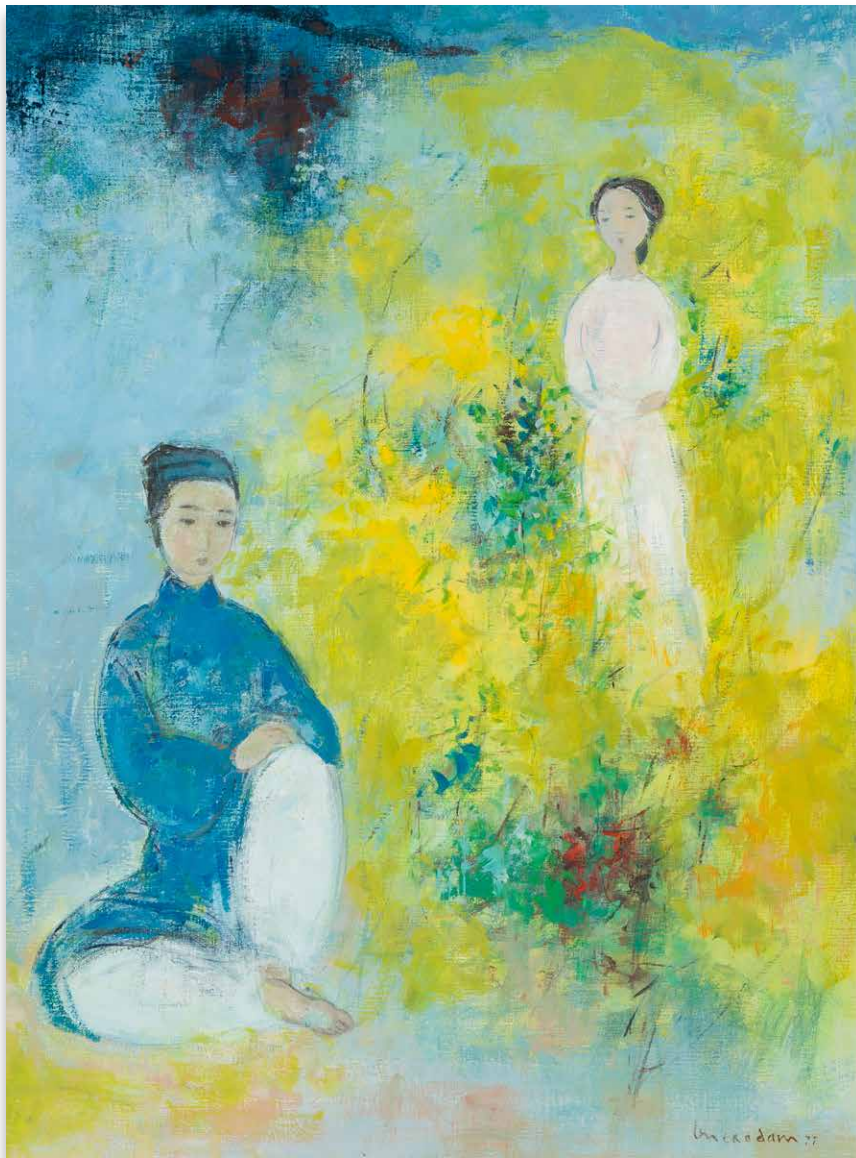
oil on canvas | 10 ⁵/₈ x 8 ¹¹/₁₆ inches | WFG © 134616





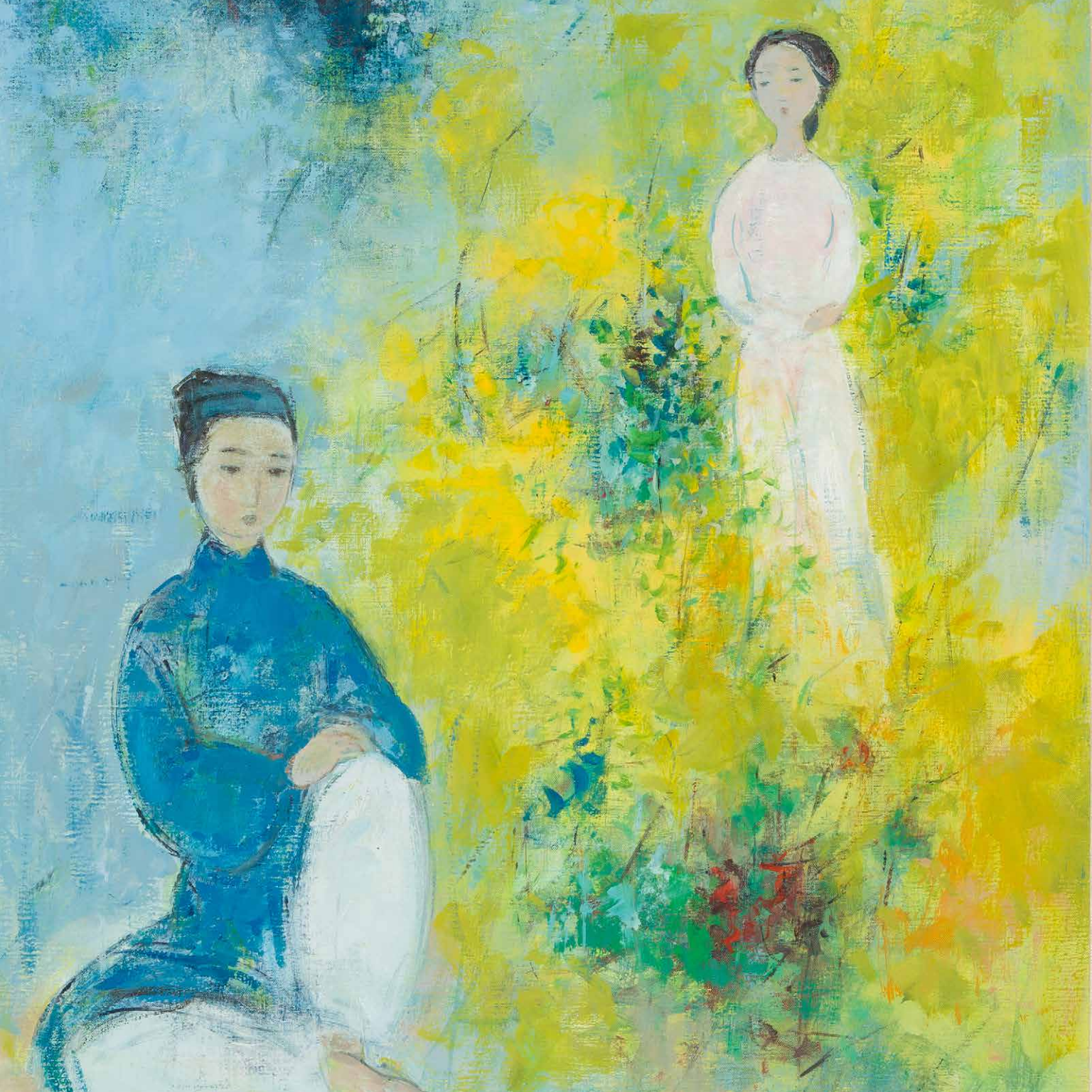
La Rencontre, 1977

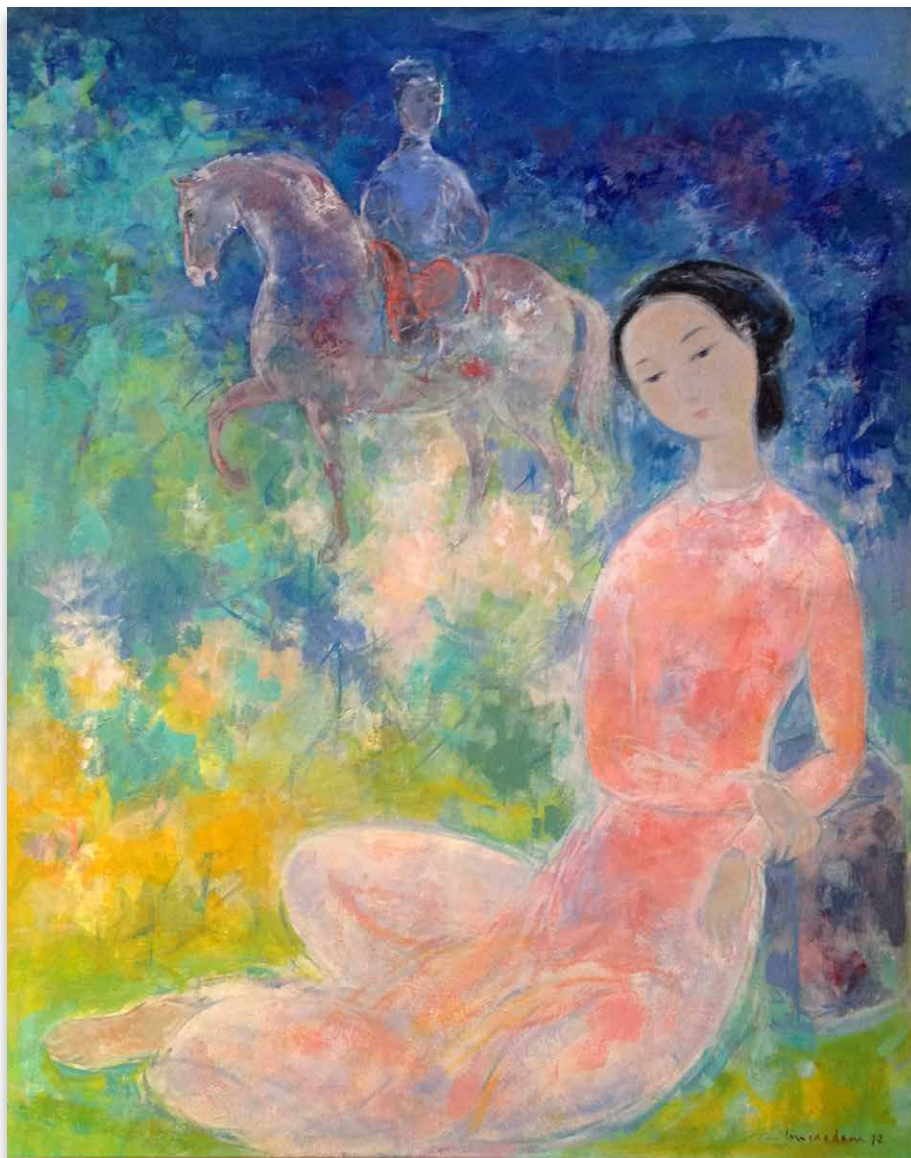
oil on canvas | 28 ³/₄ x 21 ¹/₄ inches | WFG © 135707



La Rencontre, 1977

oil on canvas | 28 ³/₄ x 21 ¹/₄ inches | WFG © 135708



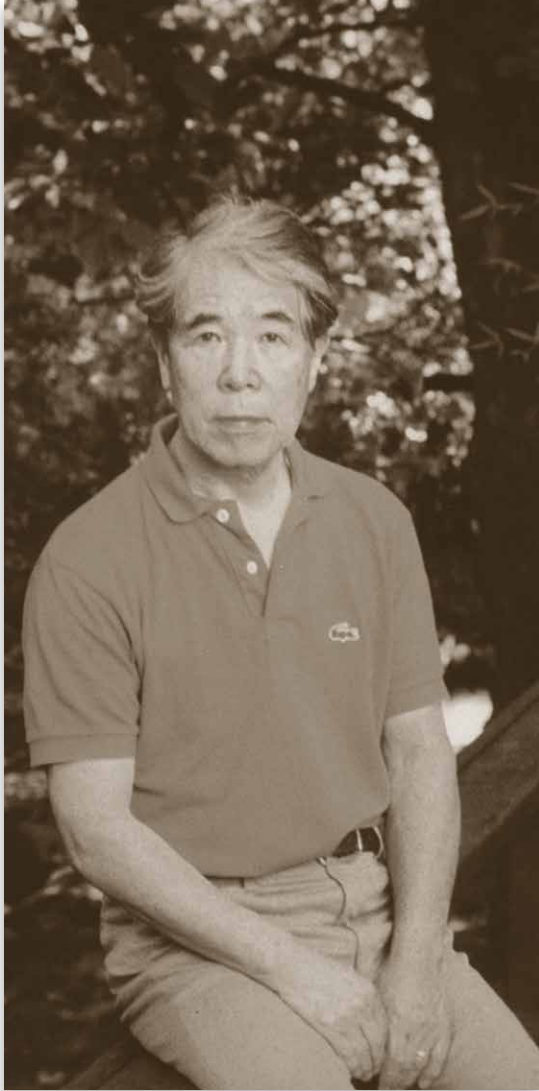


Jeune fille au coussin, 1972

oil on canvas | 28 ³/₄ x 21 ¹/₄ inches | WFG © 135621

TADASHI ASOMA

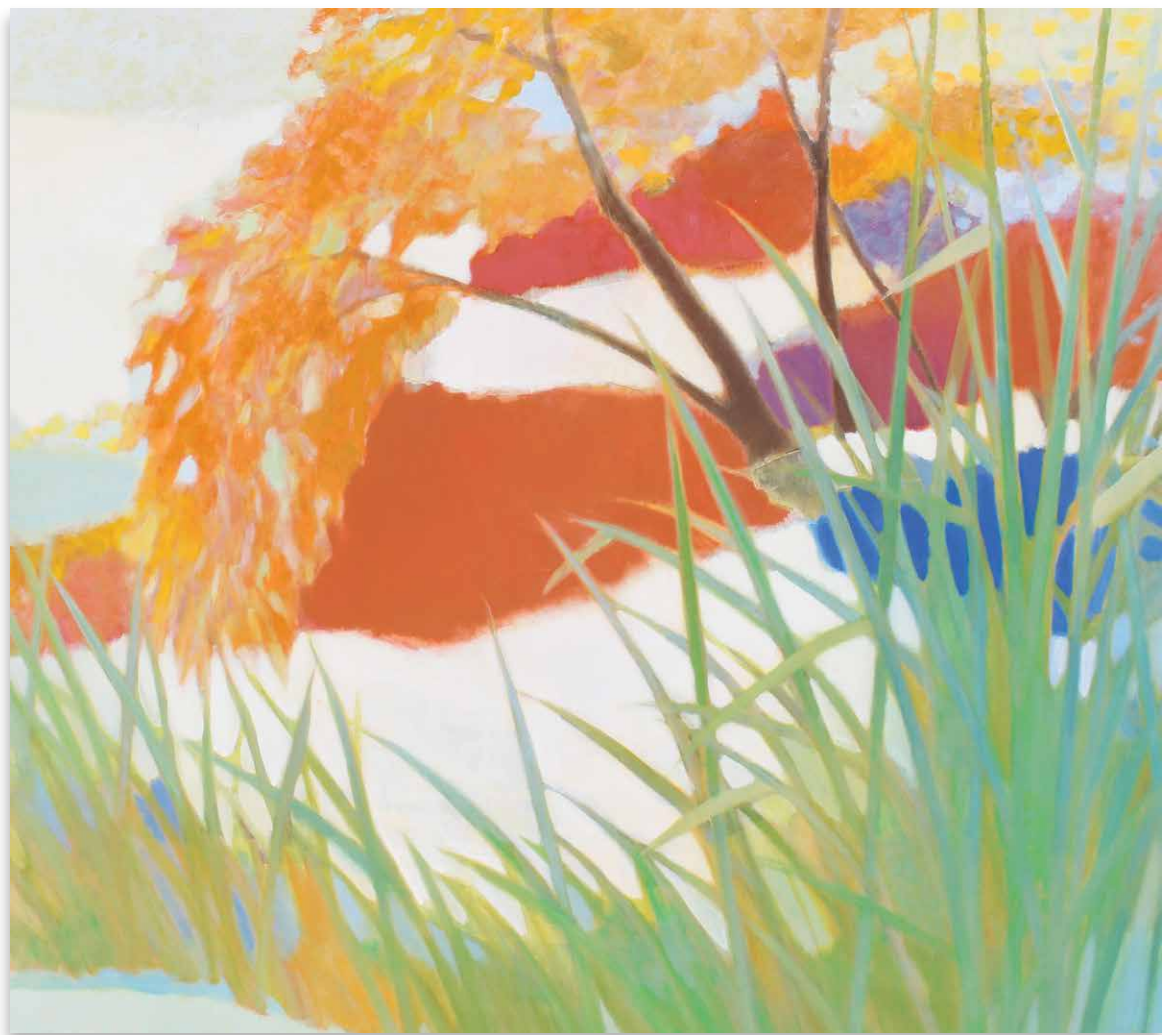
(b . 1923)



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 then current trends in American 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 at the Art Students League. Although he did return to Japan for a period of time, 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 the small hamlet of Garrison, New York, in the highlands on the east side of the Hudson River, where he developed his strong connection with nature. His curiosity about color and his masterful understanding of its intricacies, are revealed in remarkable paintings showing the change of seasons. Sudden bursts of pure, brilliant color with splendid differences of touch and tone, exemplify his natural originality and closeness with nature. Luminous palettes and lightly feathered textures define his works, however their asymmetry and sometimes cropped perspectives reflect his Japanese heritage.

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.



The Red Hill, 1974

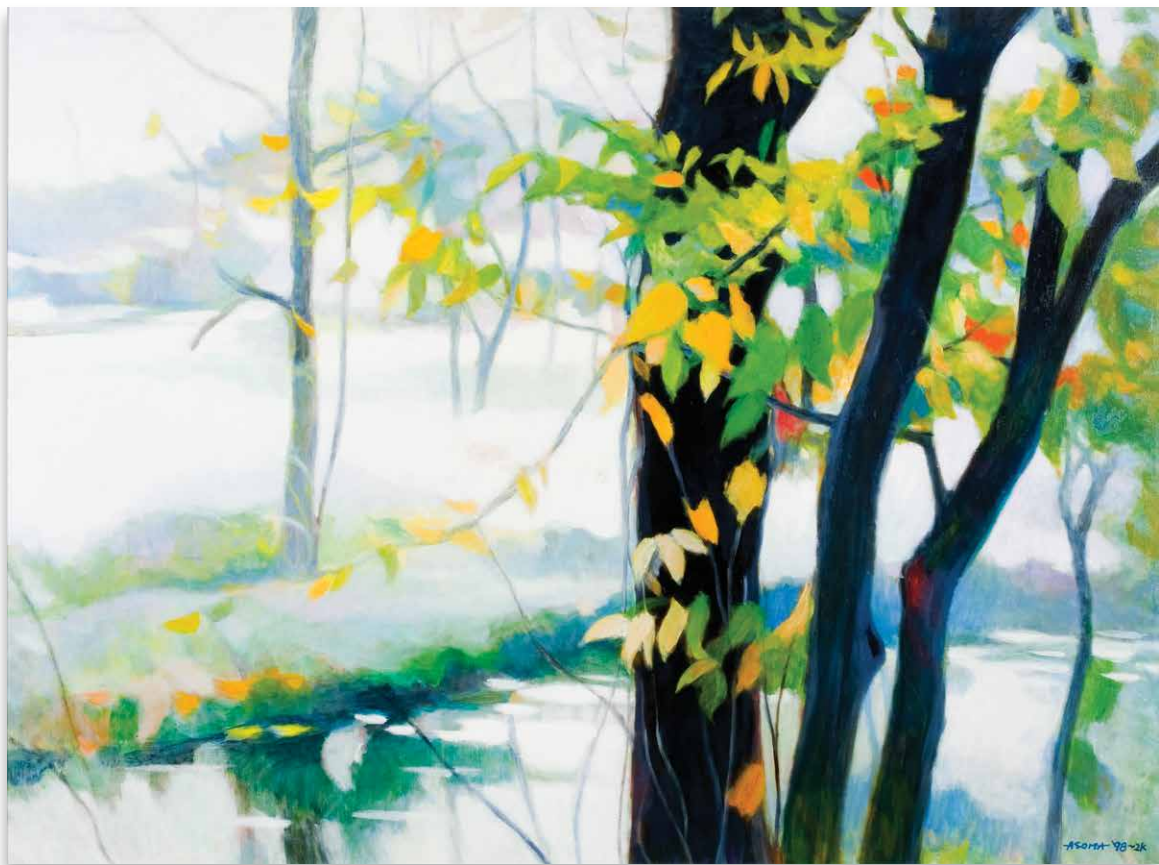
oil on canvas | 66 x 72 inches | WFG © 136274





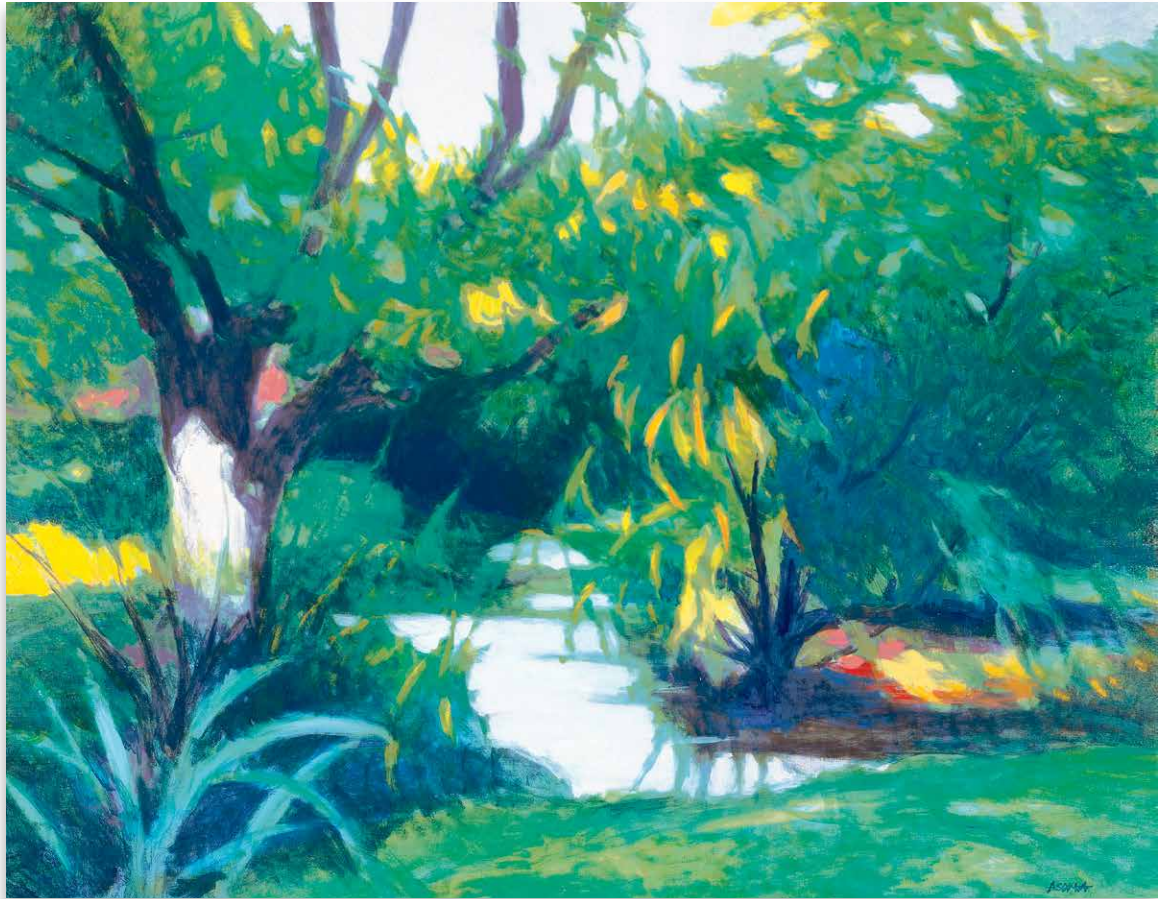
Woman with Flower

oil on canvas | 38 ^{3/16} x 51 ^{3/16} inches | WFG © 131290



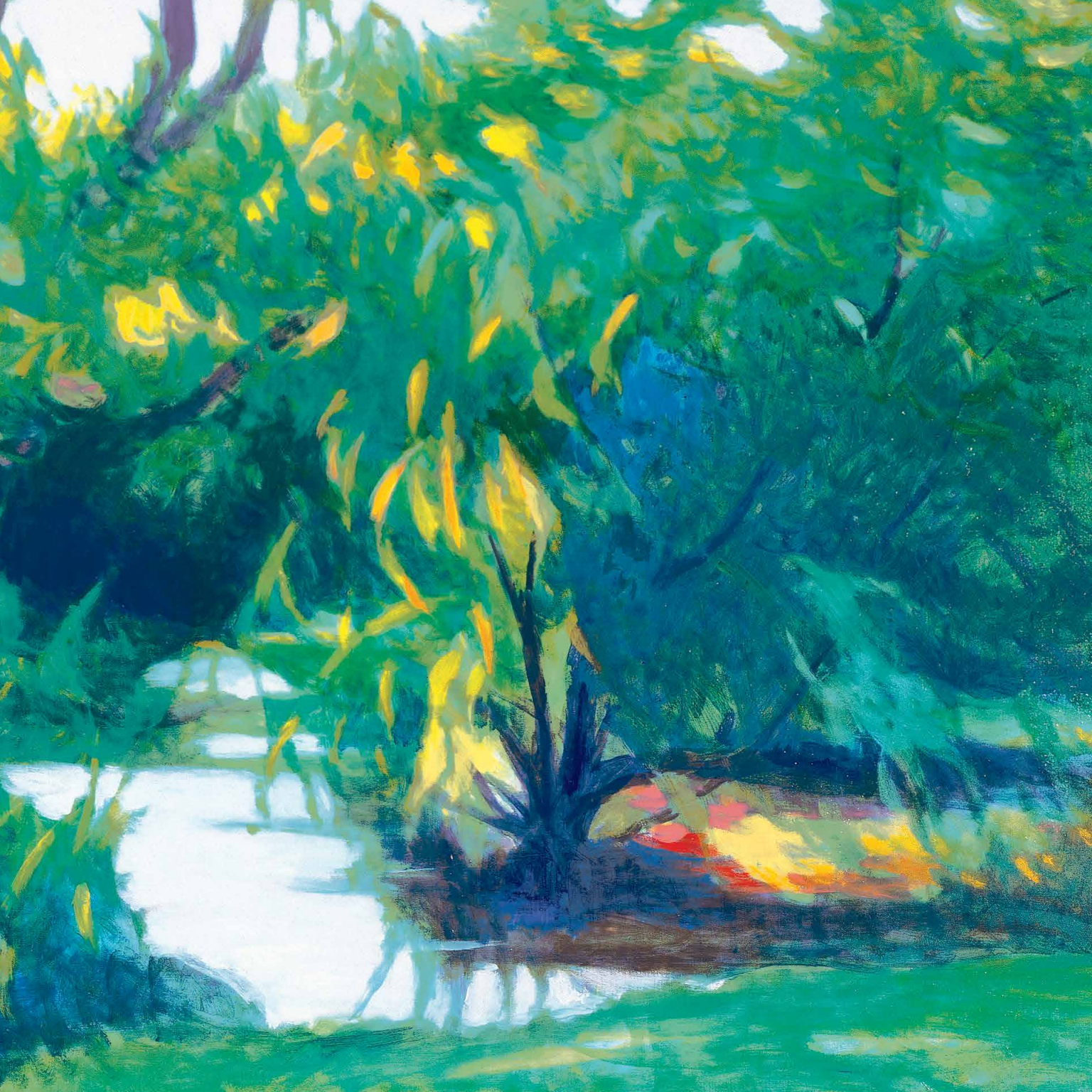
White Autumn

oil on canvas | 38 ¹/₄ x 51 ¹/₈ inches | WFG © 132738



Willow Tree in Late Summer

oil on canvas | 35 ^{7/8} x 45 ^{15/16} inches | WFG © 126681





Autumn in the Inlet

oil on canvas | 35 ⁷/₈ x 46 inches | WFG © 126682



Twilight

oil on canvas | 35 ^{1/6} x 51 ^{11/16} inches | WFG © 132986



White Peonies

oil on canvas | 28 ³/₄ x 36 ¹/₄ inches | WFG © 131304

SEUNG-HEE LEE

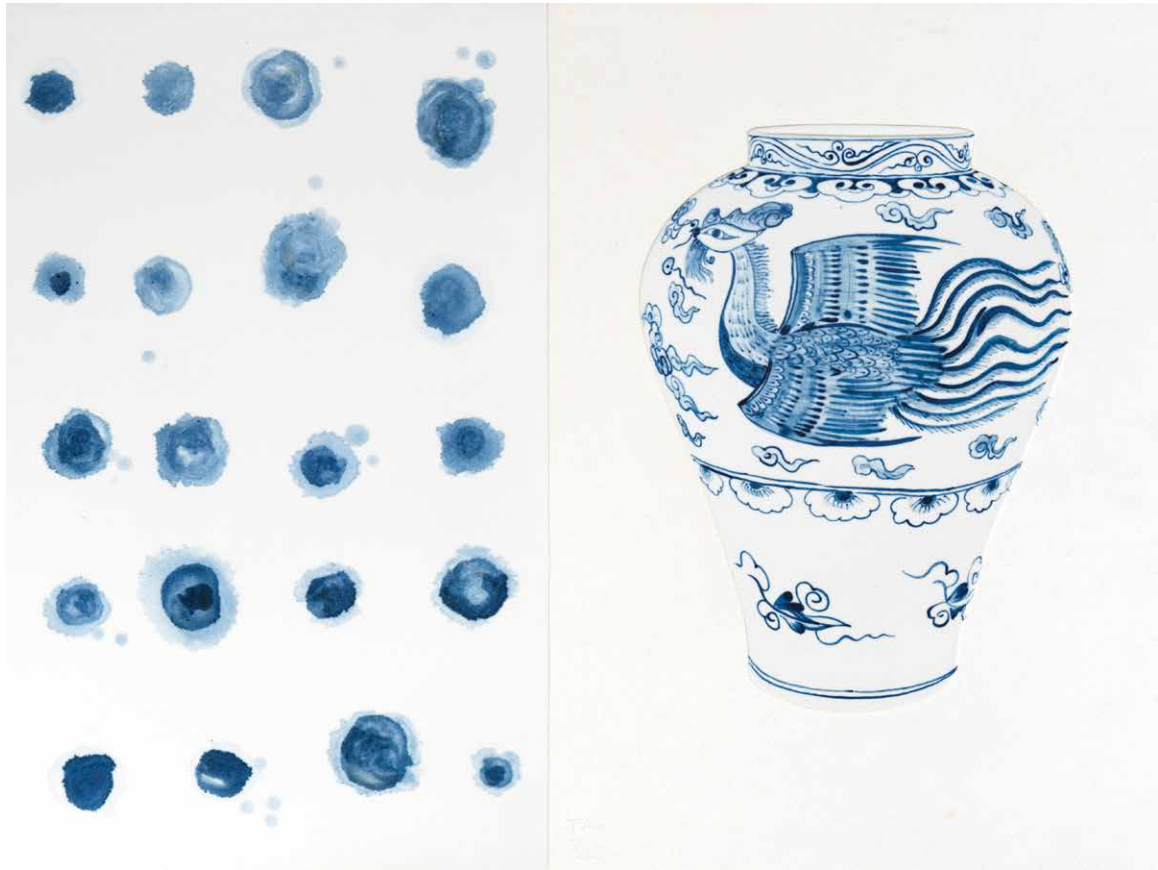


During the course of two decades, from the early 1980s to the late 1990s, Seung-Hee Lee trained intensively in the techniques of porcelain pottery. After working with clay for more than twenty years he began to interpret it in a broader sense and wanted to incorporate the ancestral craft of porcelain pottery making into a new form of contemporary art.

Seung-Hee's work, however, centers on empty space. The porcelain vessel that looks like the center of the piece is actually a tool to explain the empty space. For Seung-Hee art is not about making a statement, but rather about his identity as an artist as well as a person who lives in this world.

Seung-Hee's technique involves the use of traditional materials and colors that are as close to those found on ancestral porcelain wares as possible, to evoke a sense of the history of the medium in his viewers. He mixes clay, which is the basis of porcelain, with water, to form a paint-like consistency that he applies once every day on top of the surface of a flat board that is also made from clay. As the clay dries, the repetitive painting allows layers to accumulate, giving depth to the surface. He scrapes off the surface to create various shaped vessels and the empty space, and then paints, glazes and bakes the pieces in a kiln. It takes about ninety days to complete one work. The fact that Seung-Hee uses ancestral methods to create two-dimensional porcelain sets him apart from other artists. He wants viewers to feel the tension between the old and the contemporary.

All Seung-Hee's artworks are titled TAO and are numbered. In Chinese *Tao* means 'porcelain' and in English it means 'the path'. Seung-Hee Lee does not ascribe deeper meaning to his titles, but if pressed would say they represent the discipline of his finding his own path through his work in porcelain.



Tao A-15, 2012

porcelain | 23 x 27 inches | WFG © 135193





Tao 14A, 2012

porcelain | 15 ¹/₂ x 26 inches | WFG © 135190



Tao #5, 2012

porcelain | 15 x 22 ¹/₂ inches | WFG © 135083



Tao A-24, 2012

porcelain | 32 x 25 ¹/₂ inches | WFG © 136292



Tao A-19, 2012

porcelain | 32 x 25 ¹/₂ inches | WFG © 136294



Tao A-18, 2012

porcelain | 32 x 25 ¹/₂ inches | WFG © 136291





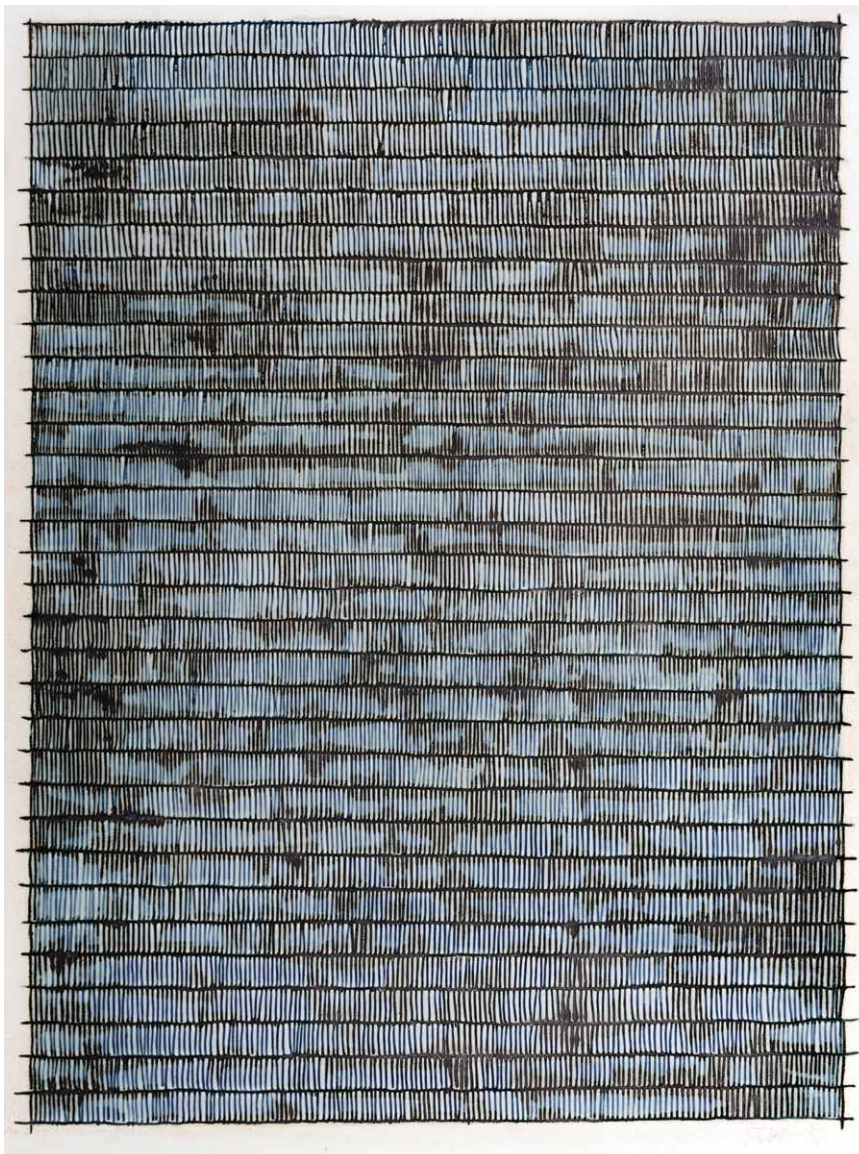
Tao A-3, 2012

porcelain | 45 ^{1/16} x 20 ^{5/16} inches | WFG © 135092




Tao #11, 2012

porcelain | 22 ¹/₄ x 43 ³/₄ inches | WFG © 135089



Tao #8, 2012

porcelain | 32 ^{5/16} x 23 ^{5/16} inches | WFG © 135086



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

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