

masters

OF THE FRENCH SCHOOL OF HANOI

Vu Cao Dam + Le Pho



ART

WALLY FINDLAY

EST. 1870

masters

OF THE FRENCH SCHOOL OF HANOI

Vu Cao Dam + Le Pho

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Le Pho and Vu Cao Dam conquered Paris and the Western world during the 1930s with their unique aesthetic blend of classical Vietnamese art and French salon style. During the 1960s, both artists signed exclusive contracts with Wally Findlay Galleries, introducing their works to American collectors and helping to build some of the finest Asian art collections in the United States and Europe.

Both artists began their artistic studies at the École Supérieure des Beaux-Arts de l'Indochine in Hanoi. The art school was established in 1925 by the French colonial government along with the school's first director Victor Tardieu (1870 - 1937). The curriculum trained the young artists in the Western art tradition while also supporting the development of Vietnamese style. This education would lay the groundwork for the distinctive styles of the artists and their synthesis of Occidental and Oriental themes and traditions. Le Pho and Vu Cao Dam would both come to settle in Paris after finishing their education as they established themselves as leaders in the Parisian art world.

As pioneers of the Western Oriental Style, Le Pho and Vu Cao Dam explored and developed figurative painting in a uniquely Asian way. Today they are considered icons, and their works are highly regarded worldwide. Wally Findlay Galleries is proud to have represented these artists since the late 1950s.

LE PHO (1907 - 2001)



Regarded as one of the greatest Vietnamese artists of the 20th century, Le Pho's work has a distinctive elegance along with imagination and artistry, which immediately suggests a background of culture and taste. Born in Vietnam on August 2, 1907 to the Viceroy of Tonkin (Vietnam), Le Pho had a cosmopolitan background even as a young art student. He first studied at the École Supérieure des Beaux-Arts de l'Indochine in Hanoi for five years from 1925 to 1930, and then at the École des Beaux-Arts in Paris during the following two years. From 1933 to 1936 he inspired a new generation of painters in Vietnam as a professor at the École des Beaux-Arts in Hanoi. Le Pho settled as a resident of Paris in 1937 after serving as a delegate to the International Exposition in Paris and as a member of the jury for the Exposition.

Le Pho's oeuvre can be separated into three distinct stylistic periods. The first can be defined by his time spent in Hanoi until his first years in Paris. During the early period Le Pho worked under the supervision of Victor Tardieu (1870 - 1937), founder of the École des Beaux-Arts in Hanoi. This period was marked by his iconic works on silk, subtle in composition and tones, establishing him as a brilliant talent. Very few works from the thirties exist, however, those that do are defined by soft pastel colors and a unique perspective suggesting grandeur and mystery.

The second period, known as the Romanet Period after the French gallery owner, spanned from The Second World War until the 1960s. During this time Le Pho's works became more intense - reflective of the war years, Nazi barbarism, and civil war in Vietnam. Le Pho's silk employed the same techniques, yet a dramatic shift in color palette and a more narrative focus defined his works.

The Findlay Period, the last stylistic phase dating from 1963 until the artist's death in 2001, is named for the exclusive representation of the artist's works by Wally Findlay Galleries. During this period, Wally Findlay came to have a great influence on Le Pho's oeuvre as the gallerist and the artist worked closely together. Findlay encouraged Le Pho to modernize while still depicting his favorite themes: Vietnamese women, flower bouquets, and verdant landscapes. The collaboration brought about a brighter color palette, stronger brushstrokes, and a shift to oils on canvas. Findlay promoted Le Pho passionately, allowing Le Pho's works to be collected by some of the most established collectors in the American market.


The versatility and shift between mediums and styles across these periods are a testament to Le Pho's artistic vision and talent. As a true pioneer of his generation, his distinct style expresses both delicate translucence and brilliance in texture and palette, while articulating themes of beauty, love, maternity and fundamental humanity.



Wally Findlay & Le Pho, 1963



Harmonie Blanc et Jaune, 1971 · oil on canvas · 38 ³/₁₆ x 51 ³/₁₆ inches · WFG© 135144



“Le Pho’s art is an interpretation of joy: joy of flowers, of family affection, presented with an emotion that is at the same time sincere and measured. His still lifes are true portraits of flowers opening under an irresistible luminosity. In his art one sees the beautiful result of the assimilation and the fruition of the blending of two artistic heritages’, that of the Orient and that of our own. Here one sees a rich past joined in his paintings which moves the beholder without being tinged in the slightest by false exoticism.”

- LES DERNIÈRES NOUVELLES D'ALSACE



Les Tulipes Rouge et Blanches · oil on canvas · 36 ¹/₄ x 25 ⁹/₁₆ inches · WFG© 135553



Les Anthuriums Rouges, 1978 · oil on canvas · 36 ¹/₄ x 25 ⁹/₁₆ inches · WFG© 136331



Fleurs · oil on canvas · 25 ⁹/₁₆ x 31 ⁷/₈ inches · WFG© 130312



Composition, 1969 · oil on canvas · 25 ⁹/₁₆ x 18 ¹/₈ inches · WFG© 135143



Les Tulipes et les Anthuriums, 1977 · oil on canvas · 31 ⁷/₈ x 39 ³/₈ inches · WFG© 134200



Meditation · oil on canvas · 25 ⁹/₁₆ x 36 ¹/₄ inches · WFG© 135717



“One day in 1995, I remember asking him: ‘Master, which is your preferred period?’ With no hesitation, he answered : ‘My Findlay period!’”

- JEAN-FRANCOIS HUBERT,
CHRISTIES SENIOR VIETNAMESE CONSULTANT



La Lettre, 1978 · oil on canvas · 36 ¹/₄ x 25 ⁹/₁₆ inches · WFG© 136345



La Femme in Bleu, 1984 · oil on canvas · 23 ⁵/₈ x 28 ³/₄ inches · WFG© 134140



Bouquet Devant la Fenêtre · oil on canvas · 28 ³/₄ x 21 ¹/₄ inches · WFG© 136636



Fleurs, 1969 · oil on canvas · 28 ³/₄ x 23 ⁵/₈ inches · WFG© 135266



“The misty diffusion of color makes his bouquets vibrate with remarkable luminosity. In his paintings on the theme of mother and child, Le Pho succeeds in expressing the idea in which he excels: the search for the moment in which light plays in poetic touches on the familiar forms of objects and of flowers.”

- LIBERTÉ - DIMANCHE



Les Jeunes Filles avec Fleurs, 1969 · oil on canvas · 31 ⁷/₈ x 39 ³/₈ inches · WFG© 135772



Fleurs · oil on canvas · 25 ⁹/₁₆ x 19 ¹¹/₁₆ inches · WFG© 129909



“Le Pho uses color to produce harmonies in his paintings that are more and more orchestrated. The women he depicts have sweetness of flowers, and the flowers he depicts sing a hymn to the morning, to the springtime, and to life.”

- NICE MATIN



Fleurs, 1972 · oil on canvas · 25 ⁹/₁₆ x 19 ¹¹/₁₆ inches · WFG© 136650

VU CAO DAM (1908 - 2000)



Vu Cao Dam is considered a pioneer of Vietnamese modern art celebrated for his masterful balance of traditional Vietnamese qualities with characteristics of Occidental art.

Born in 1901 in Hanoi, Vietnam, Vu Cao Dam's father, Vu Dinh Thi, was an intellectual and artist who studied the French language extensively and passed his admiration for French culture to his children. In 1926, Vu Cao Dam entered the École Supérieure des Beaux-Arts de l'Indochine in Hanoi as a sculpture student. Under the teachings of Victor Tardieu (1870 - 1937) he was introduced to Western oil paintings and sculpting styles, as well as taught traditional Vietnamese techniques. Upon graduation in 1931, Vu Cao Dam received a scholarship to study in France where he settled at the Cité Universitaire in Paris continuing his work in sculpture and painting. He also participated in the 1931 Exposition Coloniale Internationale at the Angkor Wat Pavilion and enrolled in the Far East section of the École du Louvre. The stimulus of the vigorous artistic movements in Paris had an inevitable influence on the artist, however, he longed for a synthesis between Indo-Chinese Painting and Occidental art.

During World War II Vu Cao Dam was forced to terminate his bronze casting work, as all metal was claimed by the German army occupying France. As a result he turned his concentration to painting, earning himself recognition and appreciation throughout Parisian art circles.

In 1956 Vu Cao Dam moved to southern France, where new inspiration came from Matisse's Chapel, and an acquaintance in Marc Chagall (1887 - 1985). Vu Cao Dam's characteristic dream-like settings, rendered in lush, inviting colors are often reminiscent of a Chagall-ian dreamscape with the infusion of Eastern subjects into an otherworldly plane. By the 1960s, gallerist Wally Findlay recognized the pioneering talent, earning Vu Cao Dam a contract with Wally Findlay Galleries and establishing the artist internationally.

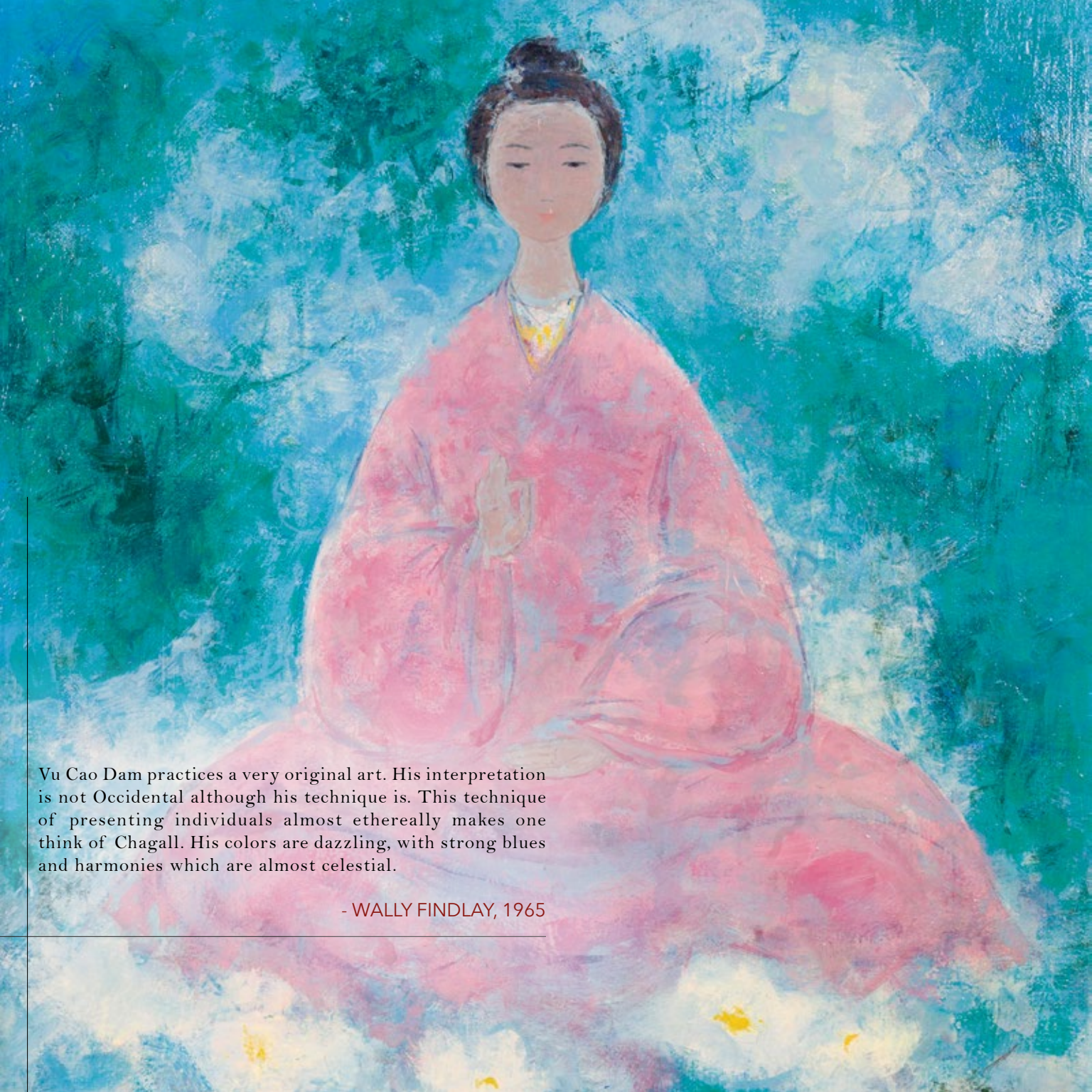
With the exception of some landscapes, Vu Cao Dam's works are mostly figurative, depicting women from his native country, traditional folklore and poems. His palette is dominated by delicate tones, strikingly contrasted against the dark features of his figures. His synthesis of disparate elements into a surreal atmosphere seamlessly forms a cohesive whole, exemplifying his masterful fusion of Oriental and Occidental themes and traditions.



Wally Findlay & Vu Cao Dam, 1964



Divinite, 1985 · oil on canvas · 18 ¹/₈ x 14 ¹⁵/₁₆ inches · WFG© 134139



Vu Cao Dam practices a very original art. His interpretation is not Occidental although his technique is. This technique of presenting individuals almost ethereally makes one think of Chagall. His colors are dazzling, with strong blues and harmonies which are almost celestial.

- WALLY FINDLAY, 1965



Composition, 1984 · oil on canvas · 18 ^{1/8} x 14 ^{15/16} inches · WFG© 135711



Maternite, Vence, 1956 · oil on panel · 16 1/8 x 13 inches · WFG© 131360



Le Cavalier, 1981 · oil on canvas · 19 ¹¹/₁₆ x 24 inches · WFG© 136664



Le Poète, 1984 · oil on canvas · 14 ^{15/16} x 18 ^{1/8} inches · WFG© 135709



“Oriental artists in a Western Post-Impressionist tradition.
The results hark back to the romantic fairytale world of
Art Nouveau.”

- STUART PRESTON, NEW YORK



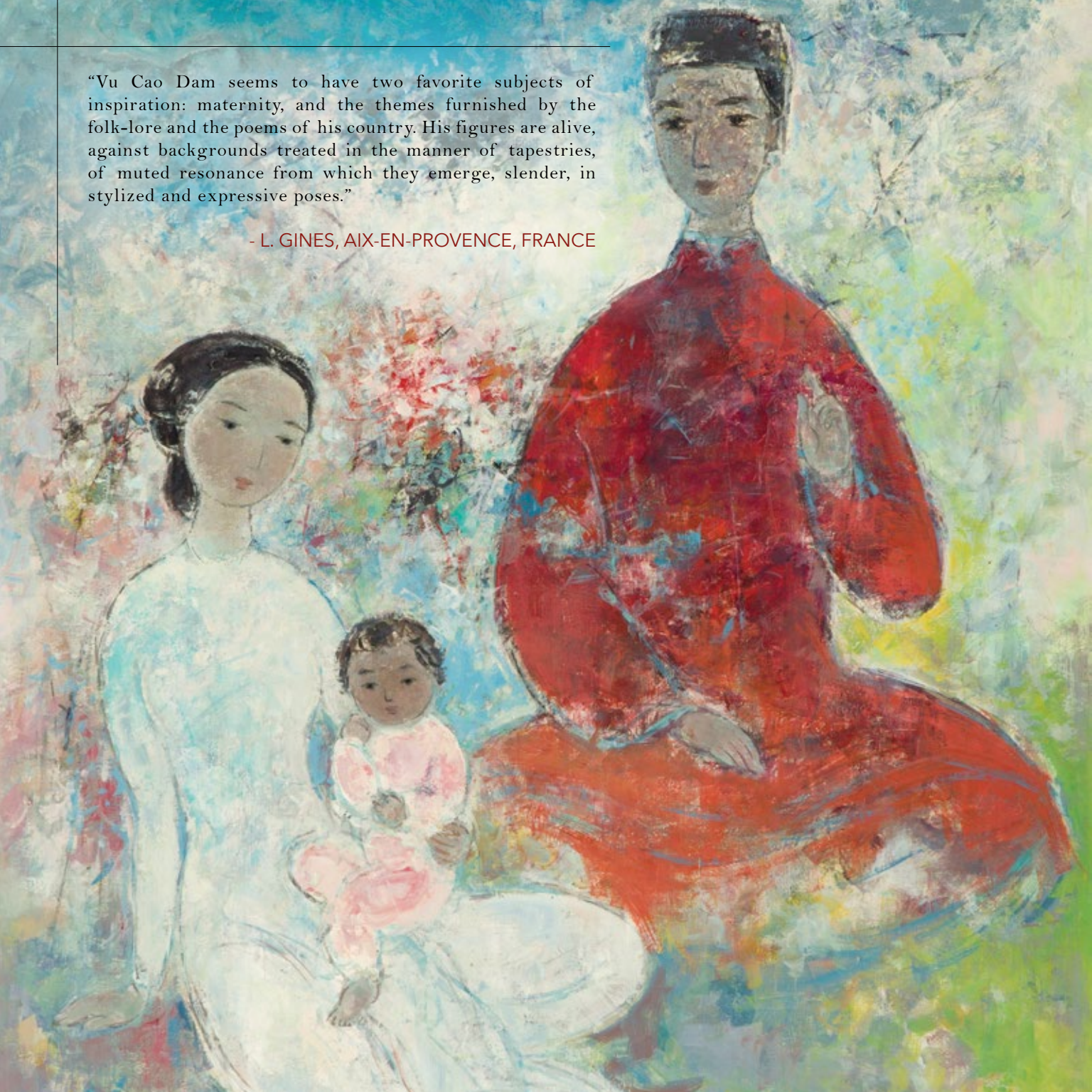
La Rencontre, 1977 · oil on canvas · 28 ³/₄ x 21 ¹/₄ inches · WFG© 135708



La Famille, 1973 · oil on canvas · 39 ³/₈ x 31 ⁷/₈ inches · WFG© 135399

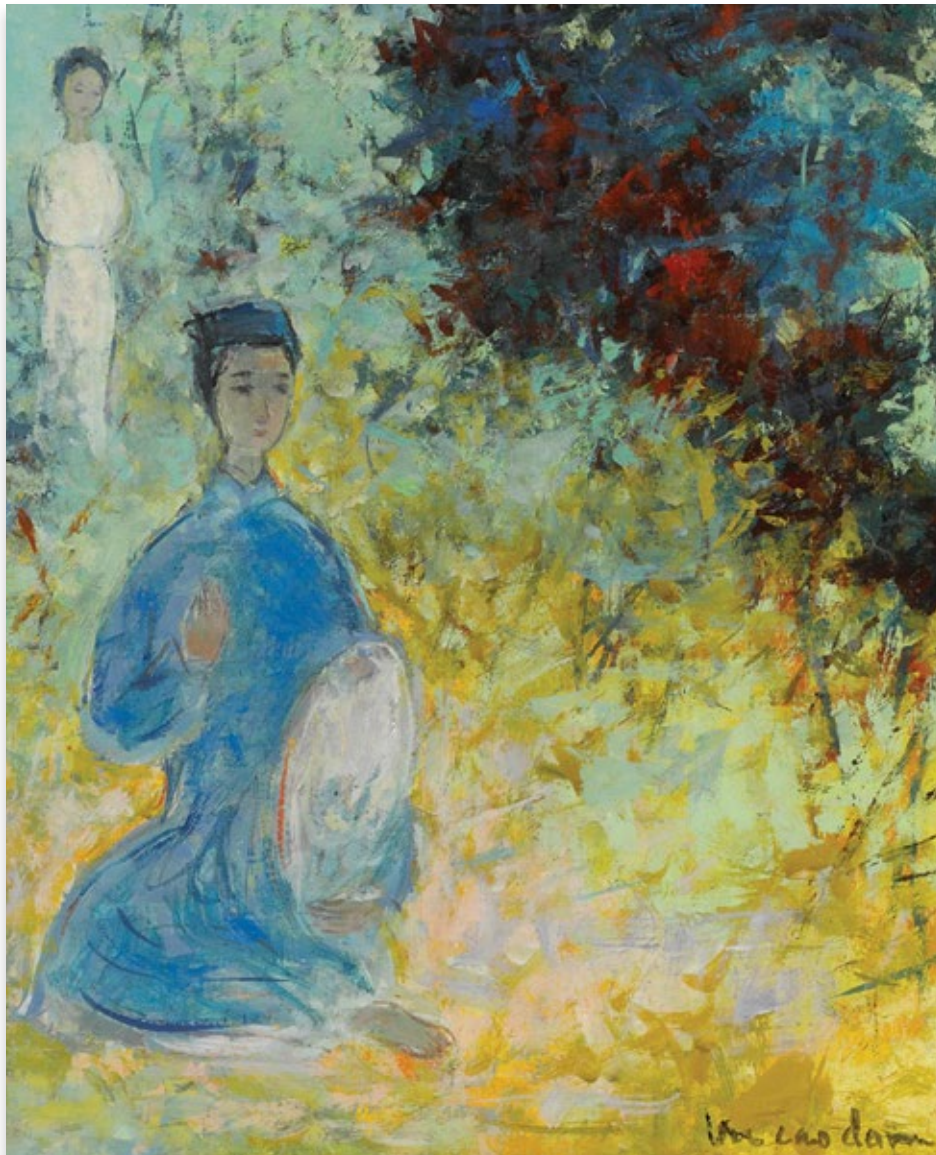
“Vu Cao Dam seems to have two favorite subjects of inspiration: maternity, and the themes furnished by the folk-lore and the poems of his country. His figures are alive, against backgrounds treated in the manner of tapestries, of muted resonance from which they emerge, slender, in stylized and expressive poses.”

- L. GINES, AIX-EN-PROVENCE, FRANCE





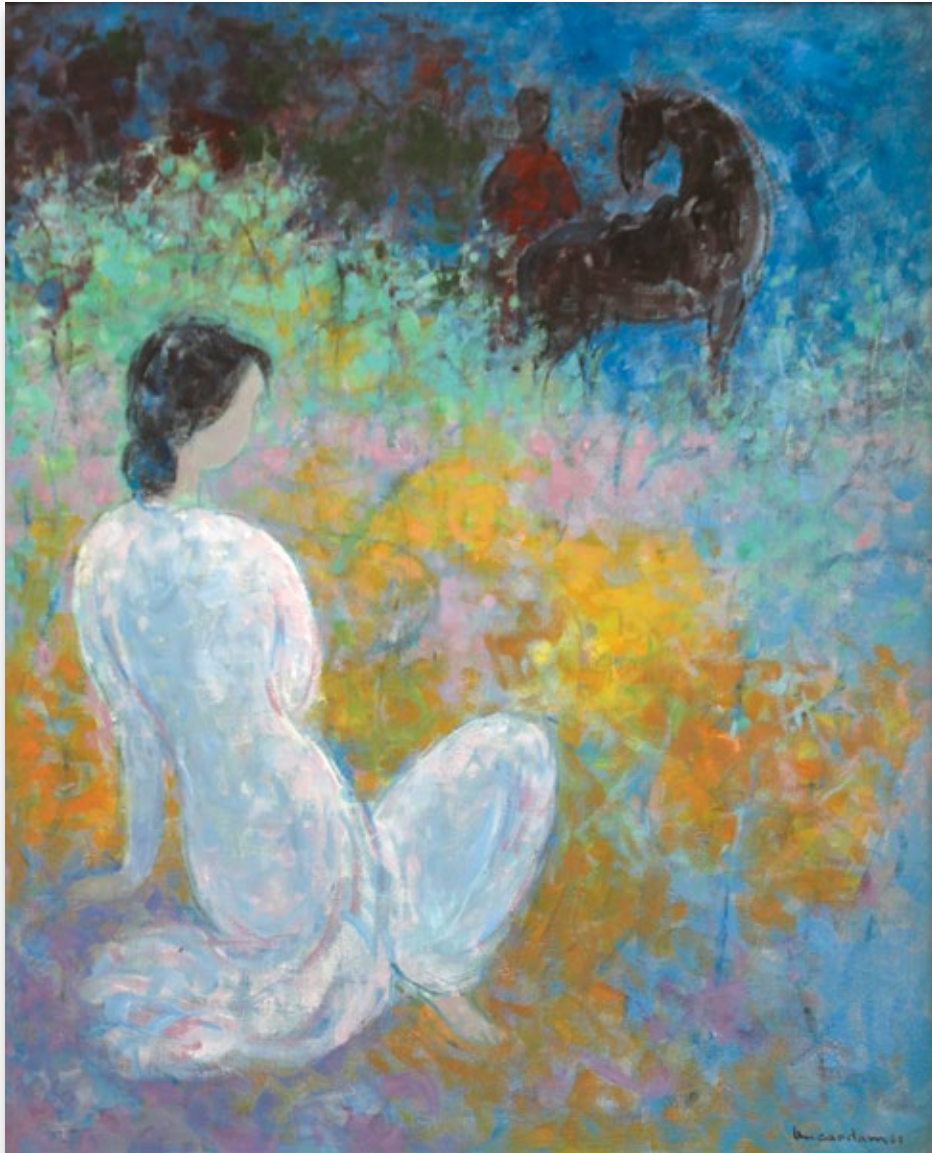
Le Poète, 1984 · oil on canvas · 31 ⁷/₈ x 39 ³/₈ inches · WFG© 135707



La Poète, 1969 · oil on canvas · 10 ⁵/₈ x 8 ¹¹/₁₆ inches · WFG© 134616



La Poète, 1973 · oil on canvas · 24 x 19 ¹¹/₁₆ inches · WFG© 135145



Jeune Fille Assise, 1981 · oil on canvas · 24 x 19 ¹¹/₁₆ inches · WFG© 136665



Composition, 1970 · oil on canvas · 24 x 18 ¹/₈ inches · WFG© 136662



“I am not interested in individual portraiture or the psychological study in my subjects, in the culture of the Orient women are jewels set in the midst of flowers and animals”

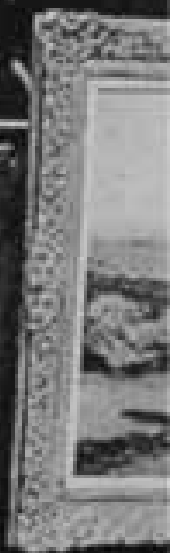
- VU CAO DAM, 1965



Jouer de Lune, 1976 · oil on canvas · 18 ¹/₈ x 25 ⁵/₈ inches · WFG© 135715



CHUONG VAN KICH
VU CAO DAM
PEINTURES VAN DIE



Mai Thu, Vu Cao Dam and Le Pho

WALLY FINDLAY GALLERIES



FOR FURTHER INFORMATION AND PRICING OF THESE ARTWORKS PLEASE CONTACT THE GALLERY:

PALM BEACH
+ 1 (561) 655 2090
PALMBEACH@WALLYFINDLAY.COM
165 WORTH AVENUE | PALM BEACH, FL | 33480

GALLERY HOURS:
MONDAY | SATURDAY : 10 AM | 6 PM

NEW YORK
+ 1 (212) 421 5390
NEWYORK@WALLYFINDLAY.COM
124 EAST 57TH STREET | NEW YORK, NY | 10222

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