



FINDLAY GALLERIES



FINDLAY GALLERIES

724 Fifth Avenue, 7<sup>th</sup> Floor • New York, New York 10019 • 212.421.5390 • [newyork@findlayart.com](mailto:newyork@findlayart.com)

165 Worth Avenue • Palm Beach, Florida 33480 • 561.655.2090 • [palmbeach@findlayart.com](mailto:palmbeach@findlayart.com)

[WWW.FINDLAYGALLERIES.COM](http://WWW.FINDLAYGALLERIES.COM)

蔡譜

LE  
PHO





Wally Findlay & Le Pho 1963

The sensitive, subtle, beautiful paintings by Vietnamese artist, Le Pho are a fascinating combination of Oriental artistry with influences of contemporary Western art. For the most part he 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 later painted on canvas, and on this sturdier material he achieved great richness and a completely unique surface texture, which suggests the delicacy of the silk formerly used.

Le Pho's work has a distinctive elegance, along with imagination and artistry, which immediately suggests a background of

culture and taste. Consequently, one is not surprised to learn that Le Pho was the son of the Viceroy of Tonkin (Viet Nam) and that his first one-man show in Paris was considered sufficiently important to be sponsored by the Embassy of Indo-China.

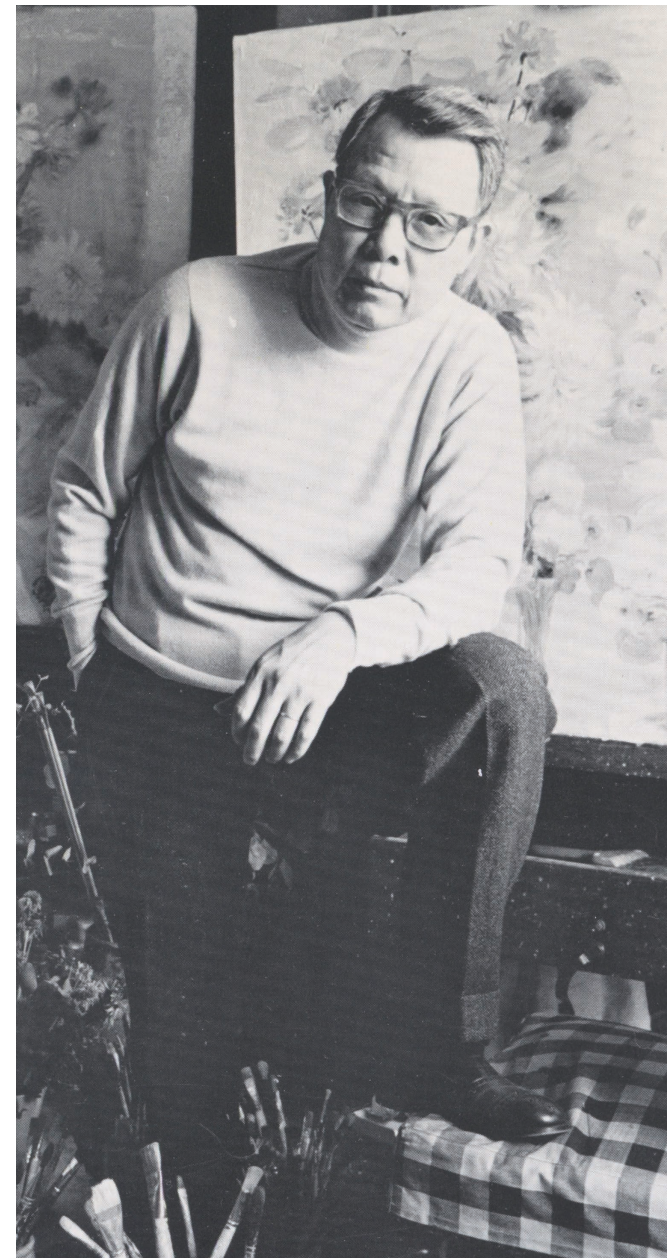
Born in Viet Nam on August 2, 1907, Le Pho had a cosmopolitan background even as a young art student. He first studied at the École des Beaux-Arts of Hanoi for five years from 1925 to 1930, and then at the École des Beaux-Arts in Paris during the following two years. In 1933 on his return to Hanoi he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

# LE PHO 黎譜

Le Pho's professorship in Hanoi came to an end when he was sent back to Paris in 1937 as a delegate to the International Exposition in Paris and served also as a member of the jury of this Exposition. Since that time, Le Pho remained a resident of Paris. His first one-man show there in 1938 was the first step toward his subsequent active and important painting career in Europe. 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, San Francisco, Chicago, and Palm Beach. Also he served as artistic advisor to the Embassy of Viet Nam in Paris; had been a prizewinner 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.

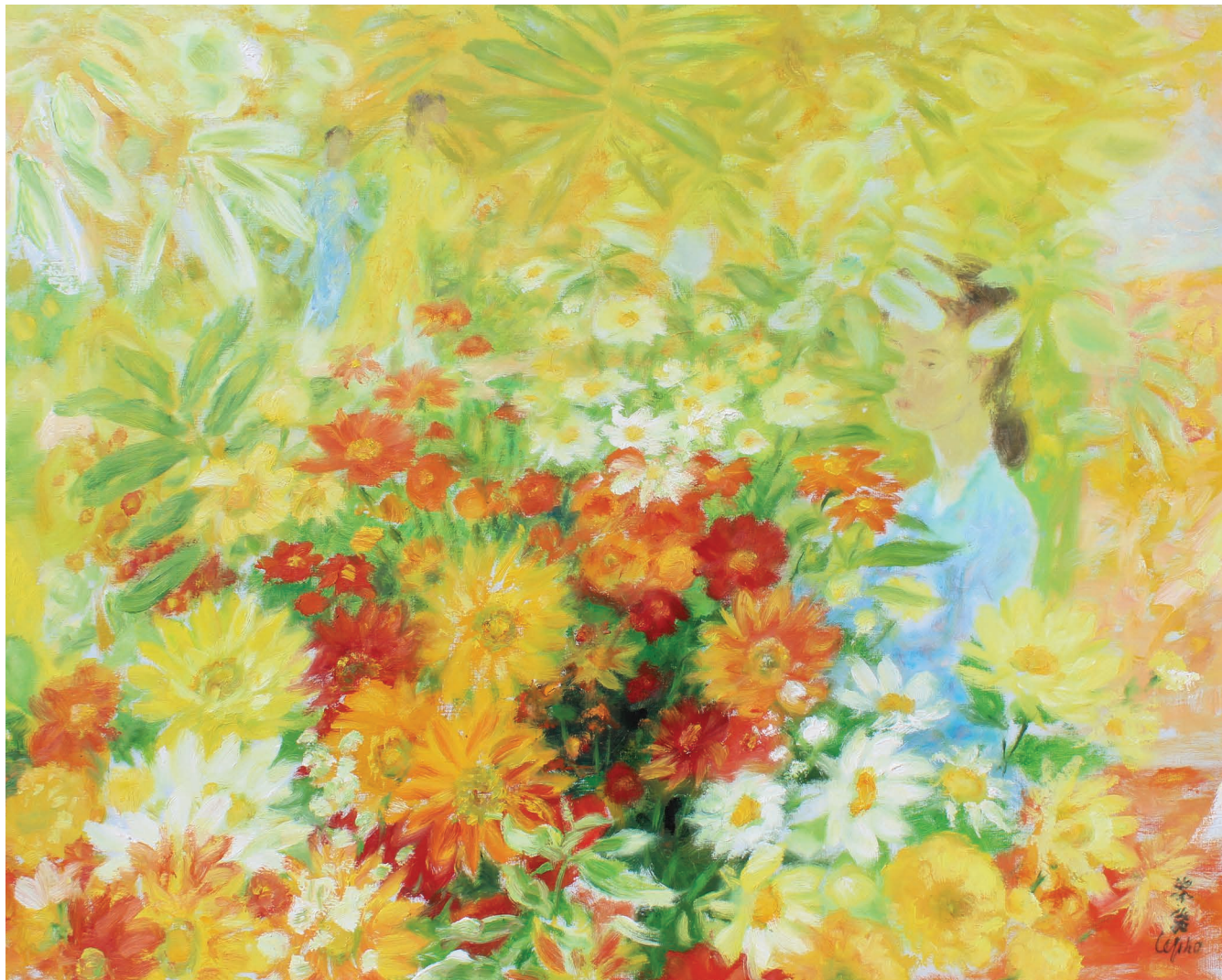


Wally Findlay, Simone Karoff, Pierre Le-Tan, Paulette Vaux, and Le Pho. Circa 1960



Le Pho in his studio, circa 1960





**COVER (Detail):**

**Les dahlias, 1979**

Oil on canvas

31 <sup>7</sup>/<sub>8</sub> x 39 <sup>3</sup>/<sub>8</sub> Inches

FG©139140

# ART PERIODS

## HANOI PERIOD

The Hanoi period, reflects his early life in Tonkin and his education at the École Supérieure de Beaux-Arts de l’Indochine in Hanoi under the mentorship of school founder, Victor Tardieu. Although The École Supérieure de Beaux-Arts de l’Indochine taught traditional Western painting and drawing techniques, Tardieu encouraged his students to return to their heritage and become “pure” Vietnamese or Asian artists.<sup>1</sup> The students were instructed to use typically Asian materials, such as silk, ink, lacquer, wooden boxes, and screen panels.<sup>2</sup> Le Pho’s style is a synthesis of East and West, as evident by his depiction of aristocratic Vietnamese women painted with ink on silk, executed in the western style of painting. In 1931, Le Pho left his homeland for the first time to accompany Tardieu to the 1931 Paris World Exposition. During his time in Paris, he experienced the powerful Proto-Renaissance works shown in the Louvre, which caused his works to take on a decidedly sacred tone. Although he begins to paint western religious scenes like the Nativity, the Madonna and Child, and the Pietá, he remains true to his Asian heritage by depicting Vietnamese figures rendered in ink and silk. Le Pho’s work during this period represents the seamless merging of two distinctly different styles of art.

1 Belcher, George. “Le Pho - Hau Impressionist Master.” *Vietnam Fine Arts Magazine*, 26 Sept. 2018.

2 Ibid.

## ROMANET PERIOD

After traveling away from the second world war, Le Pho was demobilized in Algiers where he met art dealer André Romanet, marking the beginning of the Romanet Period (also referred to as the Romantic Period). This period opened a brand new chapter for Le Pho and his art. While he continued to paint scenes that depict his Vietnamese heritage, his palette considerably brightens and with Romanet’s encouragement starts to utilize new mediums, oil and canvas, and his subject matter broadens to include florals. In 1940, Le Pho moves from Algiers to Nice, where he encounters Pierre Bonnard and Henri Matisse, two French artists who would come to have a profound effect on Le Pho’s career. As Paulette Vaux, Le Pho’s wife, recalled, “For Bonnard, my husband always felt humble, and he was timid before Bonnard. [Le Pho] admired Bonnard. Really. Bonnard was his teacher.”<sup>1</sup> During this period, Le Pho’s style becomes more impressionistic while maintaining his traditional subject matter, as evidenced by his soft pastel palette, the depiction of light in his paintings, and the presence of Vietnamese figures. As stated by art critic Waldemar George, Le Pho, “achieved a harmonious synthesis between Chinese painting and Impressionism, or rather Post-Impressionism.”<sup>2</sup>

1 Ibid; Belcher, George.

2 George, Waldemar. *Le Pho: The Divine Painter*. Wally Findlay Galleries, 1973.





## FINDLAY PERIOD

American art dealer, Wally Findlay, discovered Le Pho in Paris and in 1964 the pair entered an exclusive partnership, marking the start of the Findlay Period. It is this period where Le Pho’s work becomes even more vibrant and oil on canvas becomes his preferred medium. He continues to paint Vietnamese women and children in verdant gardens, on terraces, as well as lush flower bouquets. During the Findlay Period, Le Pho’s reputation grew exponentially and he enjoyed great financial success. As George Belcher remarks, “Findlay continuously sold his paintings to collectors in the US and elsewhere in the world.”<sup>1</sup> It was a golden period for Le Pho. He enjoyed generous patronage sales, while living happily in his newly adopted country, but always remaining loyal to his beloved Vietnam.

<sup>1</sup> Ibid; Belcher, George.

**Les anthuriums rouges, 1978**  
Oil on canvas  
36 1/4 x 25 9/16 Inches  
FG©136331







**Composition de fleurs, 1979**

Oil on canvas

44 <sup>7</sup>/<sub>8</sub> x 57 <sup>1</sup>/<sub>2</sub> Inches

FG©138244

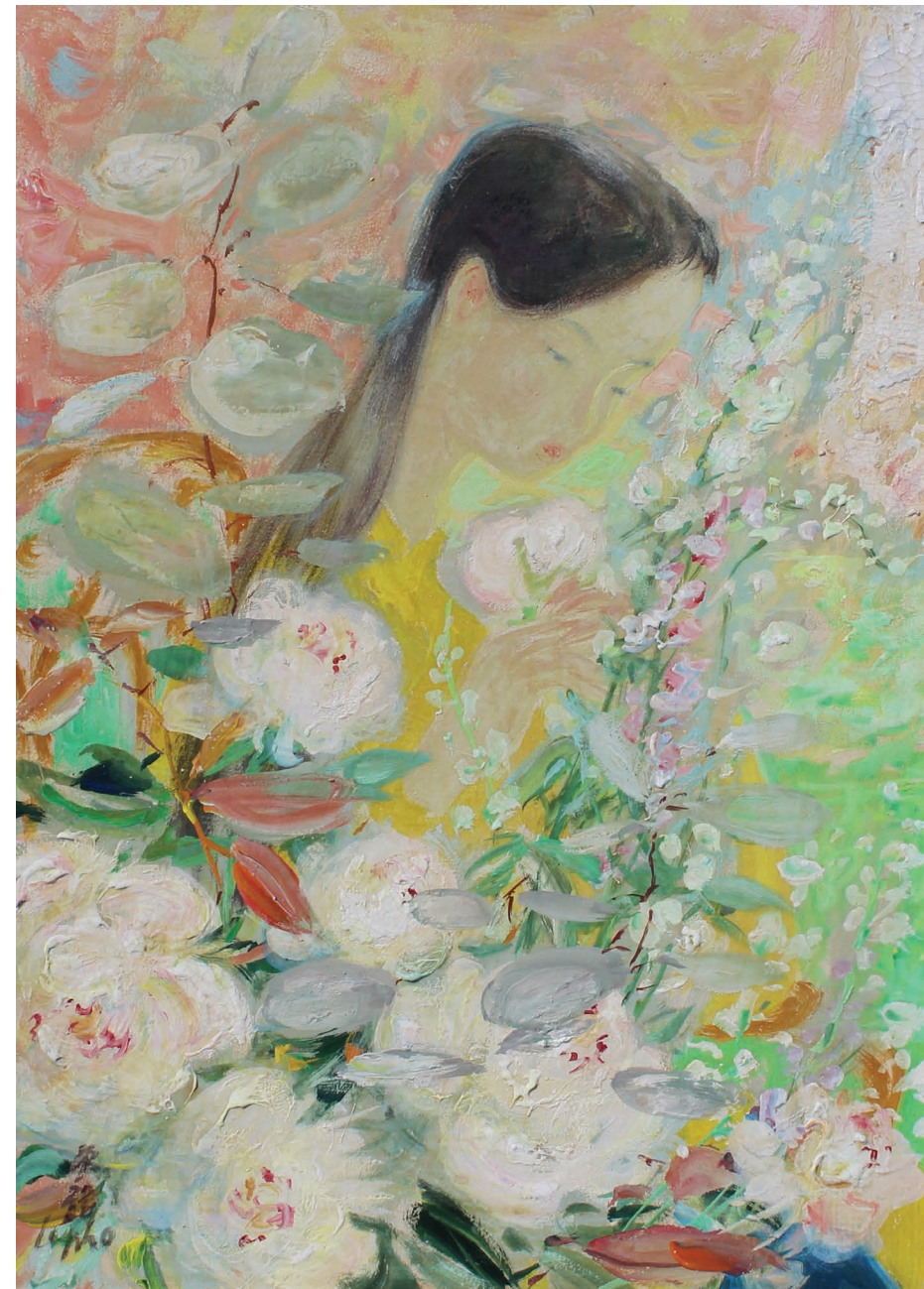


黎  
誌  
1979



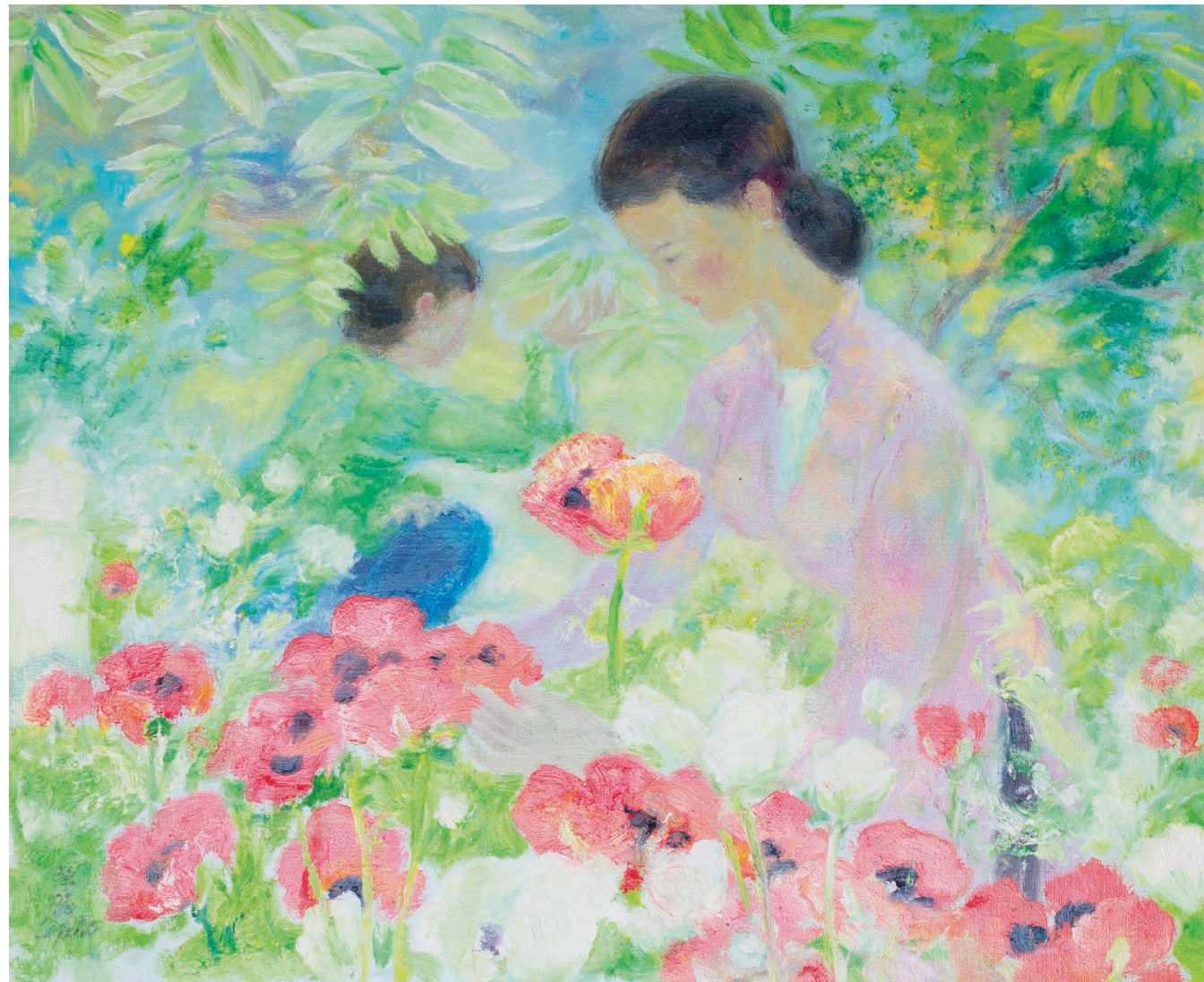


**La couturière, 1983** • Oil on canvas • 24 x 19 <sup>3</sup>/<sub>4</sub> Inches • FG©137792



**Jeune fille aux pivoines, 1966** • Oil on panel • 25 <sup>9</sup>/<sub>16</sub> x 18 <sup>1</sup>/<sub>8</sub> Inches • FG©138035



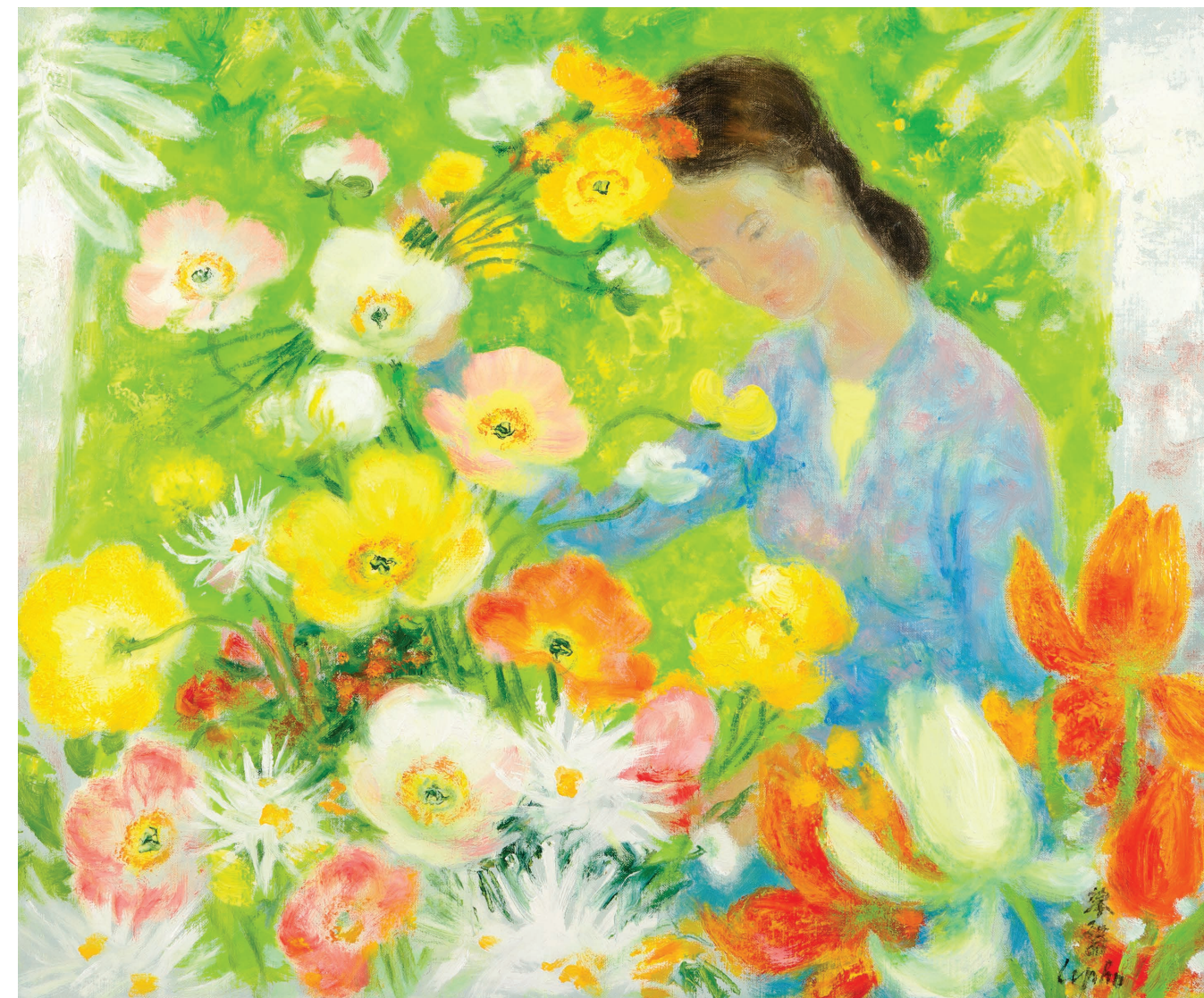


**Les coquelicots, 1975**

Oil on canvas

23 <sup>5</sup>/<sub>8</sub> x 28 <sup>3</sup>/<sub>4</sub> Inches

FG©137067



**La femme en bleu, 1984**

Oil on canvas

23 <sup>5</sup>/<sub>8</sub> x 28 <sup>3</sup>/<sub>4</sub> Inches

FG©134140





**Deux jeunes filles dans le jardin, 1975**

Oil on canvas

28 <sup>3</sup>/<sub>4</sub> x 36 <sup>1</sup>/<sub>4</sub> Inches

FG©137068







**Fleurs, 1969**  
Oil on canvas  
35 <sup>1</sup>/<sub>16</sub> x 45 <sup>11</sup>/<sub>16</sub> Inches  
FG©137065



**Fleurs, 1969**  
Oil on canvas  
28 <sup>3</sup>/<sub>4</sub> x 36 <sup>1</sup>/<sub>4</sub> Inches  
FG©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

**Le début de l'automne, 1982**

Oil on canvas

35 <sup>1/16</sup> x 45 <sup>11/16</sup> Inches

FG©138040







**Fleurs, 1972** • Oil on canvas • 25 <sup>9</sup>/<sub>16</sub> x 19 <sup>11</sup>/<sub>16</sub> Inches • FG©136650



**Bouquet devant la fenêtre, 1974** • Oil on canvas • 28 <sup>3</sup>/<sub>4</sub> x 21 <sup>1</sup>/<sub>4</sub> Inches • FG©136636





**Les tulipes jaunes et iris, 1975**

Oil on canvas

15 x 24 Inches

FG©134732



**Les tulipes et les anthuriums, 1977**

Oil on canvas

31 <sup>7</sup>/<sub>8</sub> x 39 <sup>3</sup>/<sub>8</sub> Inches

FG©134200





*“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 jaunes, 1983**

Oil on canvas

28 <sup>3</sup>/<sub>4</sub> x 39 <sup>3</sup>/<sub>8</sub> Inches

FG©138247







*"In the work of Le Pho we penetrate fully the fairy world which the Orientals, and in particular those of the Far East, are capable of depicting poetically on precious material such as silk. A native of Indo-China and spiritual heir to the best artistic traditions, Le Pho employs a technique which joins widely different concepts, some springing from the world of Occident, others from Oriental civilization. The effort to synthesize these two worlds is clearly evident in his work. But the viewer remembers above all the pure, almost elusive Oriental character which dominates the delicately lovely work of Le Pho."*

LA CROIX

**Composition, 1969**

Oil on canvas  
25 <sup>9</sup>/<sub>16</sub> x 18 <sup>1</sup>/<sub>8</sub> Inches  
FG©135143







**Solo Exhibition History**

- 1938** - First Solo Show in Paris
- 1941** - Exhibition at Galerie Lorenceau, Vichy
- 1941** - Exhibition at André Romanet’s Galeries d’Alger
- 1942** - Exhibition in Casablanca
- 1943** - Exhibition in Buenos Aires at the Galerie Joly Hessel
- 1946** - Exhibition at the Galleries Français, Paris
- 1948** - Exhibition at the Galerie Van Loo, Brussels
- 1959** - Exhibition at the Galerie d’Arte Decre, Nantes
- 1960** - Exhibition at the Galerie Aktuarius, Strasbourg
- 1961** - Exhibition at the Galerie Romanet, Paris
- 1962** - Exhibition in San Francisco
- 1963** - Exhibition in New York and Caracas
- 1964** - Beginning of Findlay Period
- 1972** - Solo Exhibition, Wally Findlay Galleries, New York (April 20 - May 21, 1972)
- 1973** - Solo Show, Wally Findlay Galleries, New York (June 19 - July 13, 1973)
- 1976** - Solo Show, Wally Findlay Galleries, Palm Beach
- 1979** - Solo Show, Wally Findlay Galleries, Palm Beach
- 1981** - Solo Show, Wally Findlay Galleries, Chicago
- 1983** - Solo Show, Wally Findlay Galleries, Palm Beach
- 1984** - Solo Show, Wally Findlay Galleries, Chicago
- 1985** - Solo Show, Wally Findlay Galleries, Palm Beach
- 1987** - Solo Show, Wally Findlay Galleries, Palm Beach, New York

**Group Exhibition History**

- 1928** - First group show in Hanoi with Vu Cao Dam and Mai Thu
- 1933** - Exposition Officielle des Beaux-Arts, “Le Salon”
- 1939** - Le Salon des Independents; Le Salon des Tuileries
- 1944** - “La Peinture Annamité. Exposition de peintures sur soie de Mai Thu, Vu Cao Dam, Le Pho;” June 2 - July 1, 1944
- 1945** - Les Salon des Independents
- 1945** - Group Shows with Vu Cao Dam and Mai Thu at the Galeries Roux Hentschel
- 1957-58** - Shows with Foujita in Lyon, Avignon, Nice, Bourdeaux
- 1975** - Asian Moods Group Show, Wally Findlay Galleries, New York
- 1985** - “Prélude au Printemps,” Wally Findlay Galleries, Chicago
- 2005** - “Asian Art,” Wally Findlay Galleries, Palm Beach
- 2007** - “The Allure of the East,” Wally Findlay Galleries, Palm Beach, New York
- 2014** - “Asian Masters,” Wally Findlay Galleries, New York
- 2016-17** - Departures: Intersecting Modern Vietnamese Art with R. Streitmatter-Tran is on view at Sarthe Gallery, Hong Kong
- 2018** - BRAFA 2018 Art Fair



FINDLAY GALLERIES

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

**New York**

212.421.5390  
newyork@findlayart.com  
724 Fifth Avenue, 7<sup>th</sup> Floor  
New York, New York | 10019

**Palm Beach**

561.655.2090  
palmbeach@findlayart.com  
165 Worth Avenue  
Palm Beach, Florida | 33480

W W W . F I N D L A Y G A L L E R I E S . C O M

Copyright © 2019, Wally Findlay Galleries Interntional Inc., All rights reserved. No part of the images or text in this catalogue may be duplicated without permission of Findlay Galleries. Prices and availability of artwork featured in this catalogue are subject to change without notice.