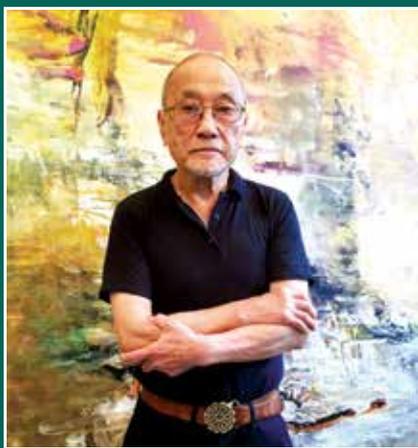


An abstract painting featuring a vertical, textured structure on the left side, possibly representing a tower or a column. The structure is composed of various colors including green, blue, yellow, and black. The background is a mix of light and dark tones, with prominent brushstrokes in shades of orange, pink, and blue. The overall style is expressive and gestural.

FINDLAY GALLERIES

亚洲艺术

ASIAN ART



CHUANG CHE

(b. 1934 )

Chuang Che was born in Beijing in 1934. His father, Chuang Shang-Yen, was a scholar and calligrapher who worked at the National Palace Museum. Che was thus introduced to calligraphy at a young age, an art that directly influences his painting. He studied in the Fine Arts Department at National Taiwan Normal University from 1954 to 1957. In 1966, he was awarded a J.D. Rockefeller III Fund travel grant to study in the United States, and, just a year later, his works were being collected by the Cleveland Art Museum and the Detroit Institute of Arts.



LE PHO

(1907 - 2001)

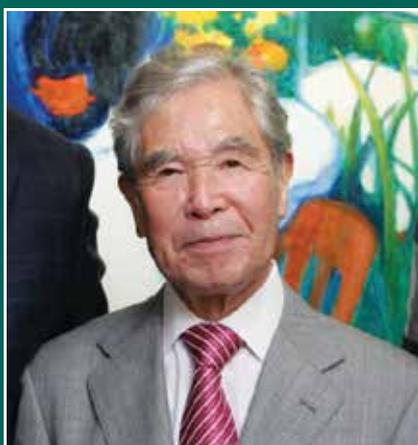
Born in Vietnam on August 2, 1907, Le Pho had a cosmopolitan background even as a young art student. He first studied at the École des Beaux-Arts of Hanoi from 1925 to 1930, and then at the École des Beaux-Arts in Paris during the following two years. In 1933 on his return to Hanoi he was appointed professor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



VU CAO DAM

(1908 - 2000)

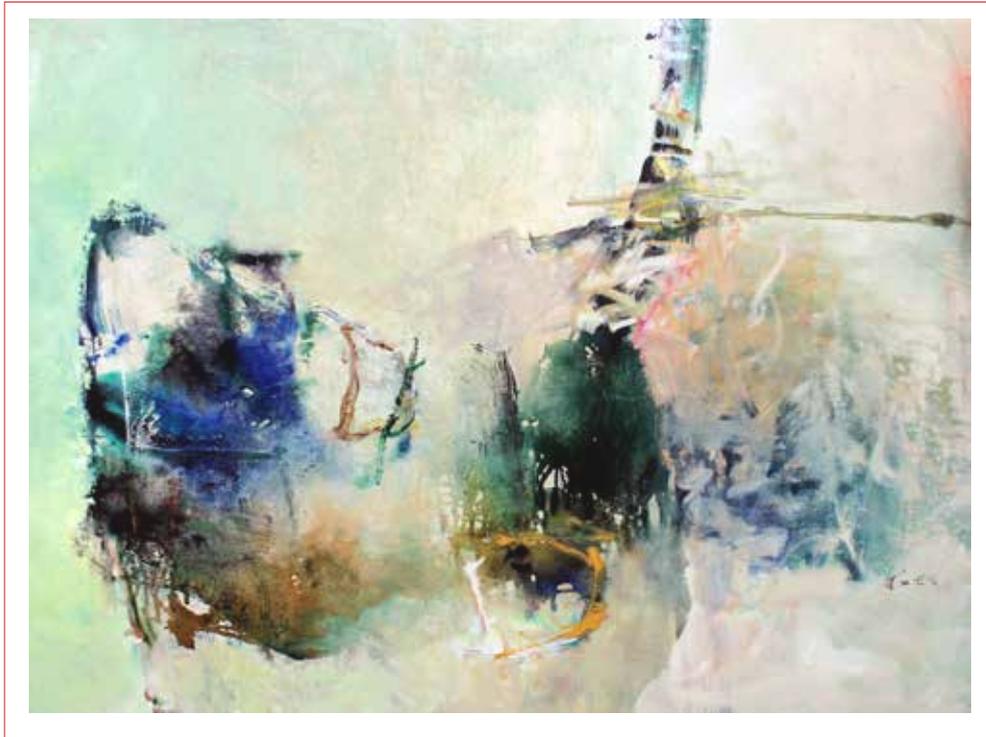
Vu Cao Dam was born in 1908 in Hanoi, North Vietnam. At the age of eighteen he began his studies at the École des Beaux-Arts in Hanoi. In 1931, when he was twenty-three, he was awarded a scholarship for travel and study in Paris, and that city became his home until 1949, when he left for the south of France. The Mediterranean 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.



TADASHI ASOMA

(1923 - 2017)

Tadashi Asoma was born in Japan in 1923. He received his education at Saitama Teachers College, Urawa, the Bijitsu Gakko, Tokyo, Académie de la Grand Chaumière, Paris and the Art Students League in New York. In 1958 he was the recipient of a Japanese Government scholarship to study painting in Paris. After Paris, he visited the United States and was fascinated with the American style of painting during that period. Eventually, Tadashi moved to New York with his family. He studied and painted in New York for three years before returning to Japan. In 1961 he returned to New York with his family and eventually settled there. In 1961 he had his first exhibition in the United States at the Japan Society in New York and San Francisco.



COVER: Chuang Che • Green Harbor, 2007 • Oil on linen • 49 9/16 x 65 7/8 Inches • FG137591

## Asian Contemporary Art

Asian Art has a broad history that dates beyond the Bronze Age. Throughout time many social and political influences have made an impact on what we see in Contemporary Asian Art. What we know as Asian Modern Art emerged during the 1860s through the mid 20th century, evolving into the contemporary art practices seen today. This movement exhibits the traditional practices of Asian Art while reacting to the changing times giving each artist the ability to express their personal beliefs.

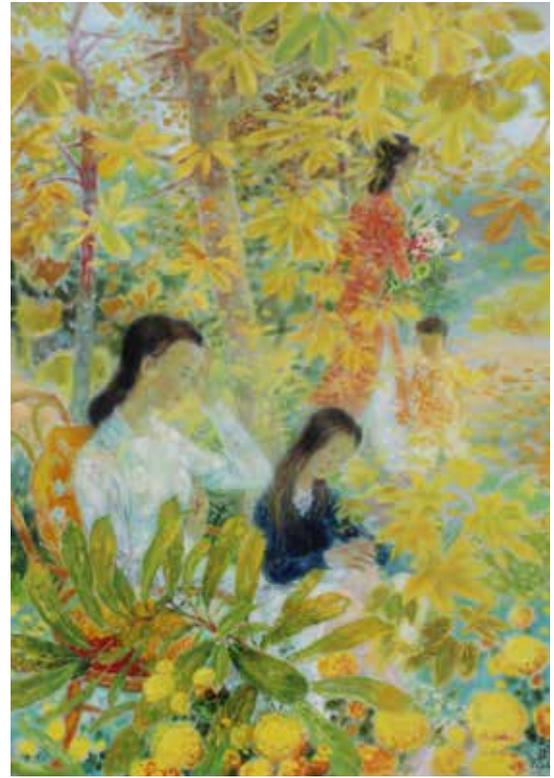
Beginning in the 1920s Communist China launched a cultural upheaval that lasted decades. This dramatic influence on many modern Asian artists brought forth innovative ideas and new creative techniques. The use of traditional Asian Art practices along with Western influences had a profound consequence on the artwork of this time.

The École des Beaux-Arts of Hanoi, founded by Victor Tardieu, has trained artists for more than 350 years. In 1925 Victor Tardieu co-founded the Hanoi College of Fine Arts in Vietnam where Asian artists were trained in the traditional western art theories laying the groundwork for artists like Le Pho who painted with oil on canvas and featured traditional Vietnamese landscapes.

During the 1960s the Fifth Moon Group was established in post-war Taiwan. This happened during the time of the Great Cultural Revolution in China. These artists led the charge of the Modern Art movement in post-war Taiwan. The Fifth Moon Group broke the ideals of traditional styles and brought Asian Art into the 20th century. Once again sparked by change, the exploration of new materials and new techniques created the avant-garde modern art of their day. Chuang Che, being a member of this group, gives us a prime example of abstraction created from nature, introducing lines and structure of traditional Asian art.

The sensitive, subtly beautiful paintings by Vietnamese artist Le Pho are a fascinating blend of Asian artistry and of contemporary Western art. For the most part Le Pho 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.

Le Pho's work has a distinctive elegance, 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.



Lumière d'automne, 1979 • Oil on Canvas • 63 3/4 x 44 7/8 Inches • FG139179



Composition de Fleurs, 1979 • Oil on Canvas • 44 7/8 x 57 1/2 Inches • FG138244

# TADASHI ASOMA 紅葉狩

*Japan*



The Rhododendrons • Oil on Canvas • 38 3/16 x 51 3/16 Inches • FG124593



Autumn, 1979 • Oil on Canvas • 58 x 77 7/8 Inches • FG136066



Through the Pine Trees • Oil on Canvas • 51 3/16 x 38 3/16 Inches • FG132977



Lilly Flower • Oil on Canvas • 31 7/8 x 39 3/8 Inches • FG131299

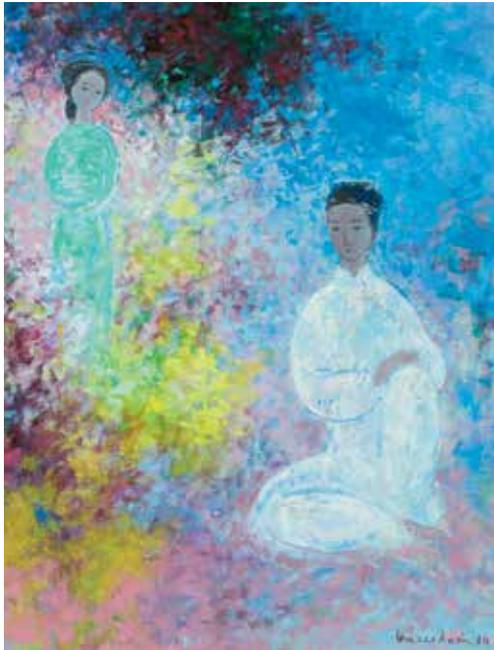
In the late 1950s, upon his arrival in the United States, Tadashi Asoma lived in an apartment near the East Village of New York. During the day he studied and painted and was involved in the Art Students League. At night, Tadashi supported his family by working in a restaurant.

The seventies were an emotional time for Tadashi Asoma. He moved his family to the tiny village of Garrison, New York, about forty miles outside of the city. It was in Garrison that Asoma came in touch with nature and found inspiration for his signature works.

Tadashi Asoma's paintings revel in color and portray the changing of the seasons with a sensitive expression. His sudden bursts of pure, brilliant color with splendid differences of touch and tone exemplify his natural originality and closeness with nature. The colors are luminously conceived for the landscape, their lightly feathered textures translating admirably to the glory and jubilant majesty of nature.

# VU CAO DAM 武草담

The French School of *Hanoi*



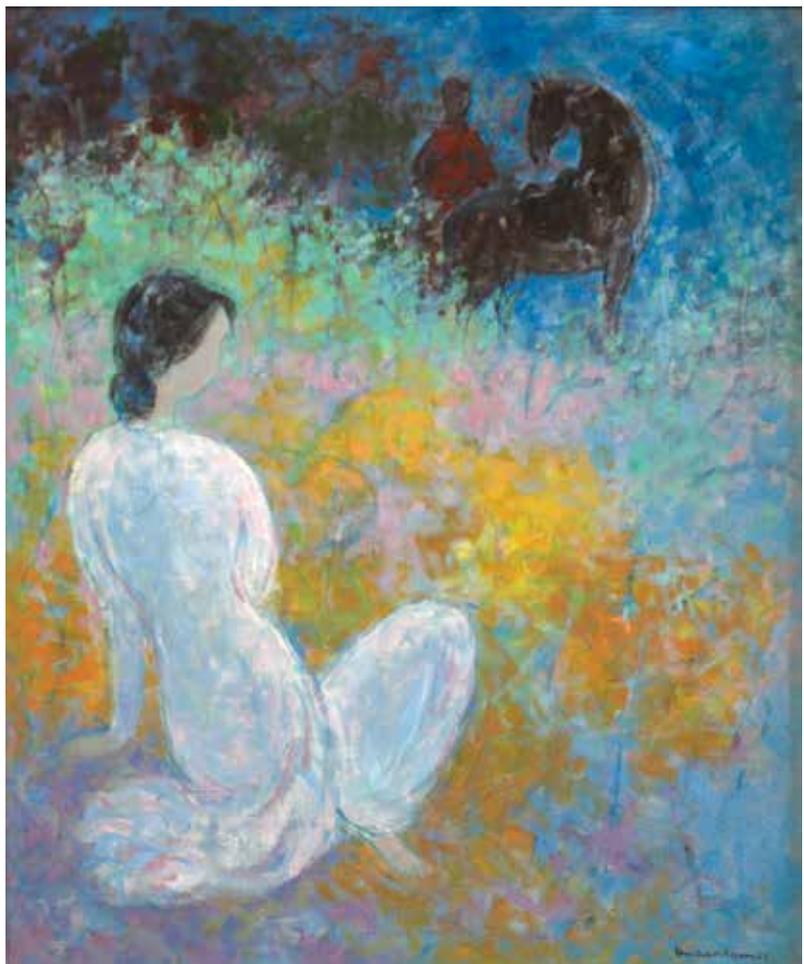
Composition • Oil on Canvas • 18 1/8 x 14 15/16 Inches • FG135711



Le Poète • Oil on Canvas • 14 15/16 x 18 1/8 Inches • FG135709

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 the stimulus of its vigorous artistic movements had an inevitable influence on him and his painting, yet he never turned away from his Vietnamese heritage. Vu Cao Dam succeeded in taking something from both cultures and producing an amalgam of the best in Eastern and Western art.

At first Vu Cao Dam had been interested in sculpture, but after his arrival in Paris he turned solely to painting. The Parisian museums and their inexhaustible treasure trove of masterpieces left a remarkable impression on the young art student. When not painting, Vu Cao Dam spent his time in museums examining the originals he had known in Hanoi as only reproductions.



Jeune Fille Assise • Oil on Canvas • 24 x 19 5/8 Inches • FG136665

# CHUANG CHE 庄喆

A Pioneer of *Taiwanese Modern Art*



Untitled, 1983 • Acrylic on Canvas • 46 x 33 1/2 Inches • FG207278



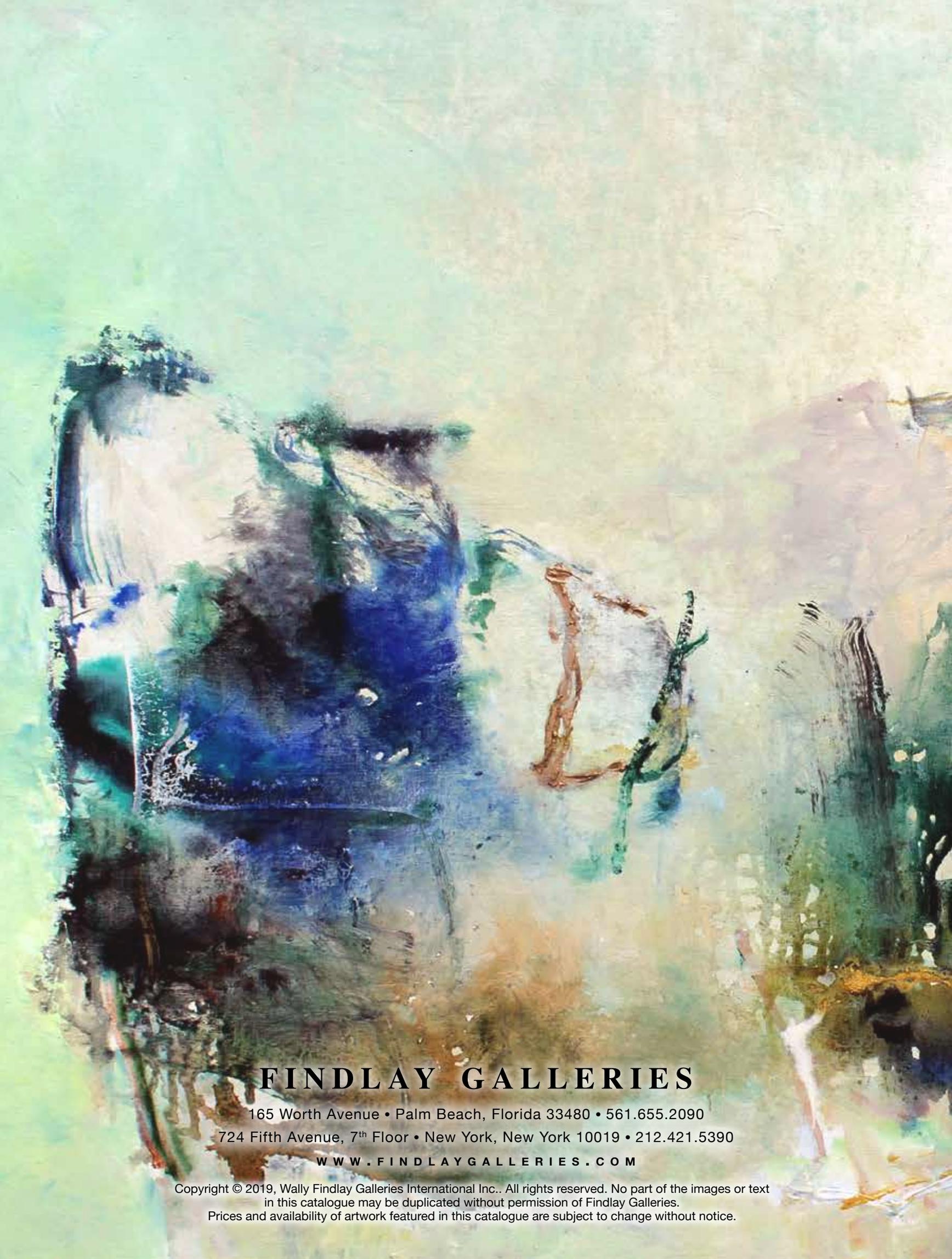
XVI • Oil and Acrylic on Canvas paper • 24 x 18 Inches • FG137596



Dream Cycle 2, 2010 • Acrylic and Oil on Canvas • 40 x 68 Inches • FG207182

Chuang Che's work merges the traditional techniques of his Chinese heritage with the Abstract Expressionist influences from his time spent in Europe and America. This meeting of East and West is consistently at the forefront of his work. He remarks: "No art can mature by itself; it has to absorb nutrition from the rest of the world's art. I've always had this ideal; to see a fusion of Chinese and Western painting."

Chuang Che has lived in the United States since 1973. His work has been exhibited in museums and galleries around the globe, in North and South America, Europe, and Asia.

An abstract painting with a textured, layered appearance. The color palette is dominated by various shades of green, from light lime to deep forest green, interspersed with vibrant blues and earthy browns. The brushstrokes are visible and expressive, creating a sense of movement and depth. The overall composition is non-representational, focusing on color and form.

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