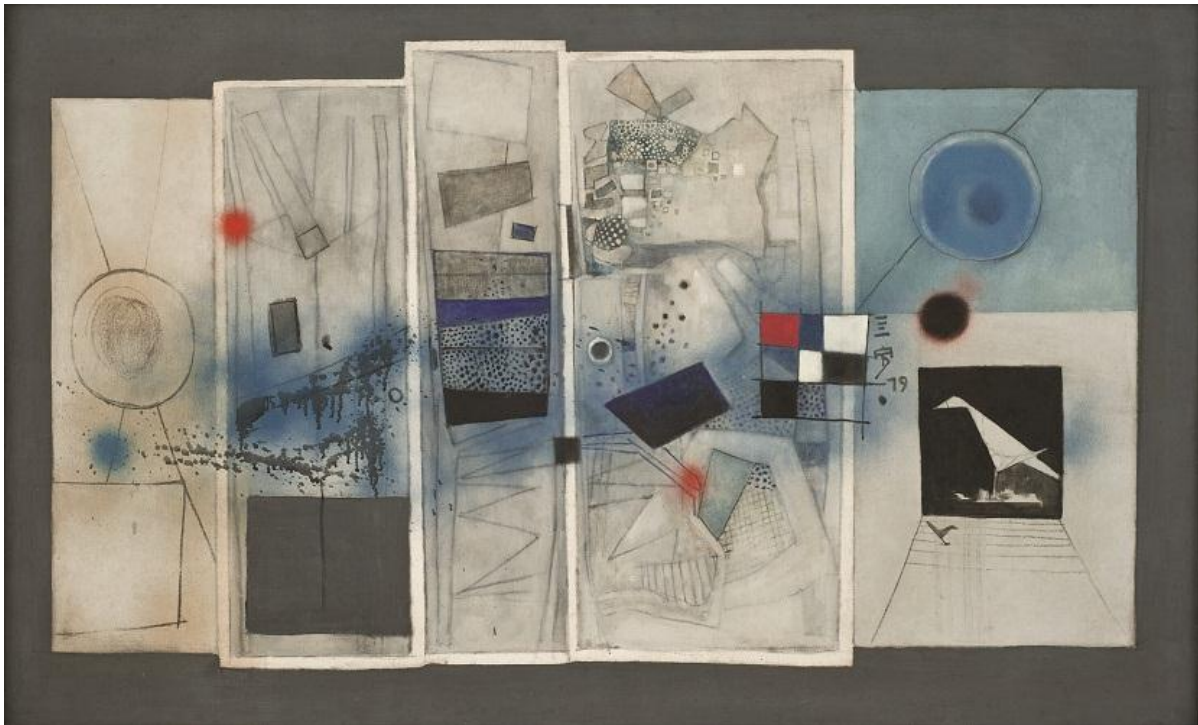


CHRISTIE'S 佳士得

PRESS RELEASE | HONG KONG | 7 APRIL 2014
FOR IMMEDIATE RELEASE

JOURNEYS INTO SOUTHEAST ASIAN ART

CHRISTIE'S HONG KONG PRESENTS:
CHINESE ARTISTS IN SOUTHEAST ASIA
A SELLING EXHIBITION OF ASIAN 20th CENTURY AND
CONTEMPORARY ART



CHEONG SOO PIENG
(SINGAPOREAN, 1917 – 1983)

Blue Composition

oil on canvas

92 x 153 cm

Painted in 1979

Hong Kong – Christie's is honoured to present **Chinese Artists in Southeast Asia**, a selling exhibition to be held in the James Christie Room in Hong Kong from 12 April through 30 April. This exhibition of 60 works from 26 artists is separated into four themes – *Connection*, *Home*, *Abroad*, and *Beyond*, relating to different stages in the collective experiences of Chinese artists in Southeast Asia, including Damrong Wong-Uparaj, Georgette Chen, Chen Wen Hsi, Cheong Soo Pieng, Le Pho, Lee Man Fong, and more. Breaking down the boundaries of nationality, generation, and artistic styles, this unique exhibition presents a new legacy for art in Southeast Asia and for future generations.



Connection

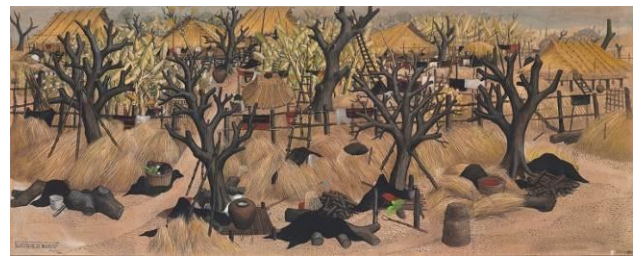


The aesthetic quality of Chinese ink painting is manifest across the work of both first, as well as second-generation artists, even while they sought to challenge traditional conventions as they embraced new surroundings and subject matter within Southeast Asia.

Following Christie's Hong Kong Autumn Auctions in 2013, when *Bali Life* achieved the world auction record price for any Southeast Asian art, a collection of works from Lee Man Fong (Indonesian, 1913 – 1988) is presented in the exhibition, including *Damai Indah (Peace and Beauty)* (illustrated left). The painting illustrates the ideals of peace, stability, and the hope for a better life in the rich landscape of Southeast Asia, that the new migrants aspired to.

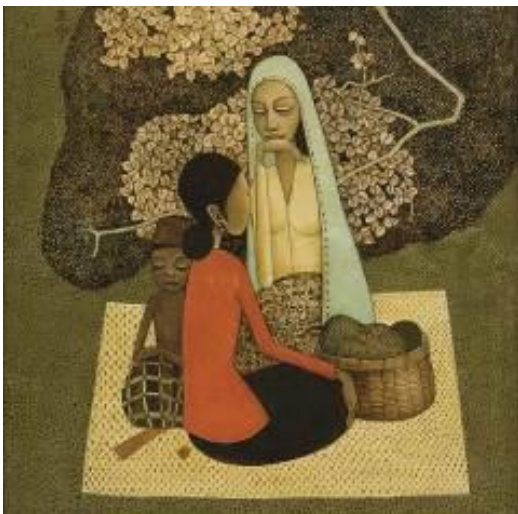
Home

Shifting their attention to the portrayal of scenes within the artists' new surroundings, painting became a means to represent the unique aspects of life in Southeast Asia. The culture and lifestyle in Southeast Asia presented the simultaneous idea of vitality as well as contemplative stillness. The overseas Chinese artists were quick to embrace their new home.



A highlight from Damrong Wong-Uparaj's (Thai, 1936 – 2002) oeuvre and his most significant work to come to market, *Panoramic View of a Thai Village* (illustrated right) will also be featured in the exhibition. The village scene is portrayed without the presence of human life, a characteristic feature of the artist's work, that allows for the uninhibited appreciation of the landscape. The relationship of respect between people and the land is presented, as evidenced by the worker's neatly arranged tools below the surrounding trees. Wong-Uparaj's art expresses the essence and familiarity of "home".

Abroad



The tremendous cultural and historical diversity of the region inspired artists to travel regularly to immerse themselves in the cultural experiences unique to the region, and to depict its people and land. The early émigrés were interested in capturing not just a sense of the local, but the regional as well, and from their travels emerges another body of work iconic to the art of the Southeast Asian region.

A highlight of this part of the exhibition is Cheong Soo Pieng's (Singaporean, 1917 – 1983) *Women With Jackfruit* (illustrated left). Cheong was a pioneer of the 'Nanyang' art style, and this painting is a masterpiece of his iconic brushwork from the late 1970s. Cheong manages effectively to capture the idyllic nature of village life and a deep sense of serenity; seen through the placid, heavy-lidded expressions of the figures, their elongated limbs in relaxed poses, and the overall surroundings of lush vegetation.

Beyond

Departing from the use of traditional media in non-traditional ways to depict subjects, which are also non-traditional, the works from these artists push the boundaries of both Eastern as well as Western art. From mixed



media works to contemporary Chinese ink painting, the works within this section of the exhibition present a visual language that extends beyond the region, and demonstrates the alignment of regional artists within a global aesthetic movement.

Blue Composition (illustrated on page 1) is a demonstration of the artist Cheong Soo Pieng working at the height of his artistic maturity and confidence. Cheong's adoption of the Miro-style of abstraction is clear in his use of bold colours within geometric shapes. The work represents a culmination of experiences and artistic experimentation while working in the Southeast Asian region, and its rarity and uniqueness make it an exceptional feature in the selling exhibition.

CHINESE ARTISTS IN SOUTH EAST ASIA

Date: 12 to 30 April 2014

Time: 10:00am to 5:30pm

Venue: James Christie Room, 22nd Floor,

Alexandra House, 18 Chater Road, Central, Hong Kong



ADDITIONAL HIGHLIGHTS (For details, please refer to the factsheet.)



GEORGETTE CHEN
(SINGAPOREAN, 1907 – 1992)
Still Life with Mooncakes and Lanterns
oil on canvas
66 x 43.5 cm



CHEN WEN HSI
(SINGAPOREAN, 1906 – 1992)
Heron
colour ink on rice paper
110 x 60 cm



LE PHO
(VIETNAMESE, 1907 – 2001)
La Femme Du Mandarin
(*The Mandarin's Wife*)
oil on canvas
81 x 130 cm

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Please click [here](#) for the highlight images and [here](#) for the exhibition web page.

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*Estimates do not include buyer's premium. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyer's or seller's credits.

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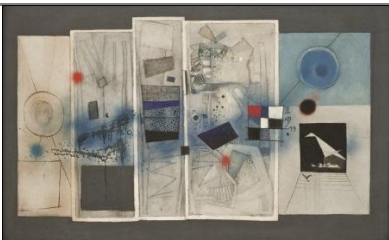
CHRISTIE'S 佳士得



CHINESE ARTISTS IN SOUTHEAST ASIA
EXHIBITION HIGHLIGHTS

| Exhibition: 10:00 to 17:30, 12 to 30 April 2014 |

| Venue: James Christie Room, 22nd Floor, Alexandra House, 18 Chater Road, Central, Hong Kong |



CHEONG SOO PIENG
(SINGAPOREAN, 1917 – 1983)

Blue Composition

oil on canvas

92 x 153 cm

Painted in 1979

Blue Composition is a demonstration of the artist Cheong Soo Pieng practicing at the height of his artistic maturity and confidence. Cheong's adoption of the Miro-style of abstraction is clear in his use of bold colours within geometric shapes. This is a painting that brings together its dynamic elements into an elegant and cohesive entirety, and is a true testament to the range and innovation of Cheong's artistic vision. Figurative elements like Cheong's stylized representation of the bird appears in the right-most quadrant of the painting, and reminds us of the quintessential individual style of the artist. The diffuse application of blue paint across the canvas is reminiscent of the techniques of Chinese ink painting. The work represents a culmination of experiences and artistic experimentation while working in the Southeast Asian region, and its rarity and uniqueness make it an exceptional feature in the selling exhibition.



LEE MAN FONG
(INDONESIAN, 1913 – 1988)

Damai Indah (Peace And Beauty)

oil on masonite board

90 x 122 cm

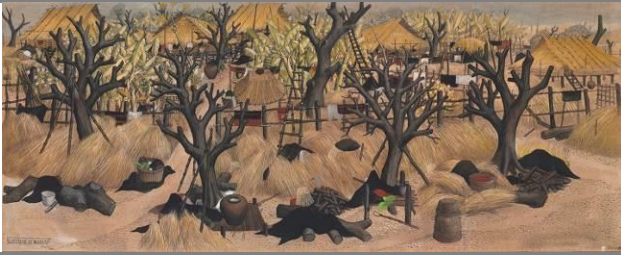
Painted circa 1960s

Peace And Beauty illustrates the ideals of peace, stability, and a better life contained within the rich landscape of Southeast Asia, that the new migrants hoped to achieve. As the converging flock of doves are depicted within a landscape of lush foliage, and bathed in dramatic light, the painting is a triumphant demonstration of the artist's ideas as well as technique.

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DAMRONG WONG-UPARAJ
(THAI, 1936 – 2002)
Panoramic Scene Of A Thai Village
 oil on canvas
 91 x 227.5 cm. (35 7/8 x 89 3/4 in.)
 Painted in 1960

Regarded as one of the most important Thai artists of his generation, Damrong Wong-Uparaj can also be counted among the generation of artists in Southeast Asia innovating and experimenting with varying mediums and styles. The village scene is presented without the presence of human life, a characteristic feature of the artist's work, and allows for the uninhibited appreciation of the landscape. Showing the respectful relationship between people and the land, as evidenced by the worker's neatly arranged tools below the surrounding trees, Damrong Wong-Uparaj's art expresses the essence and familiarity of "home".



CHEONG SOO PIENG
(SINGAPOREAN, 1917 – 1983)
Women With Jackfruit
 oil on canvas
 92 x 92 cm. (36 1/4 x 36 1/4 in.)
 Painted in 1976

Cheong Soo Pieng was a pioneer of the Nanyang art and this artwork is a masterpiece of his iconic brushwork during the late 1970s. Cheong manages to effectively capture the idyllic nature of village life and a deep sense of serenity; seen through the placid, heavy-lidded expressions of the figures, their elongated limbs in relaxed poses, and the overall surroundings of lush vegetation.



GEORGETTE CHEN
(SINGAPOREAN, 1907 – 1992)
Still Life with Mooncakes and Lanterns
 oil on canvas
 66 x 43.5 cm

Born in France, Georgette Chen was educated in New York and Paris. She also had living experiences in Shanghai, Hong Kong, Malaysia and Singapore. *Still Life with Mooncakes and Lanterns* is an eminent example of Georgette Chen's classic still life paintings. Despite her localized subject matter within this study of a Lunar New Year table setting, Chen's artistic approach is primarily Parisian, underlining her early studio training in France and inspiration from artists such as Cezanne and Corot. This composition indicates the pinnacle of Chen's artistic achievement and its vibrant, quintessentially Southeast Asian motifs are amongst those most desired by collectors today.

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CHEN WEN HSI
(SINGAPOREAN, 1906 – 1992)

Hérons

colour ink on rice paper
110 x 60 cm

Chen Wen Hsi migrated to Singapore after his education in Shanghai, bringing with him the aesthetics and technical skill of Chinese ink painting. A seminal figure in the burgeoning art scene of the 50s and 60s in Singapore, Chen Wen Hsi was part of the group of pioneer artists who set out to discover and depict a uniquely 'Southeast Asian' form of artistic expression. An adept ink painter, Chen was also interested in modernism and sought to blend the two distinct styles. While the simple lines and geometric abstraction of the forms of *Hérons* places the work within Western art historical ideas of cubism and abstraction, the persistence of the medium of ink on paper, as well as the continuation of the vertical scroll format of pictorial composition allows the work to express an interesting assimilation of Western and Eastern aesthetics.



LE PHO

(VIETNAMESE, 1907 – 2001)

La Femme Du Mandarin

(The Mandarin's Wife)

oil on canvas
81 x 130 cm

Le Femme Du Mandarin (The Mandarin's Wife) is an emblematic work from Le Pho. Complemented by a poem describing the lady's patient wait for her husband's return from military service, this is a work that expresses quiet longing and melancholy. A compelling painting that has been regarded as a masterpiece in 20th Century Vietnamese art, it has been praised for Le Pho's elegant rendering of the sitter. Her posture, joined hands, white áo dài, and discrete accessories, come together to highlight the beauty and simplicity of Le Pho's subject.

Please click [here](#) for the highlight images and [here](#) for the exhibition web page.

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