

BRIDGE TO THE SPIRIT WORLD

MIAN SITU

The location of this new release by Mian Situ is Canyon de Chelly in northeastern Arizona. Today it is a Navajo Tribal Trust land and home to the preserved ruins of the early Anasazi and Navajo tribes.

“When I was in Canyon de Chelly in May last year,” says Situ, “I saw a beautiful rainbow after a storm. The Navajo people believe that the gods travel on the rainbow because it moves so rapidly. They also portray the rainbow as the bridge between the human world and the other side. Navajo people have lived in Canyon de Chelly for generations and are still living there today, herding sheep and cattle and farming the land.”

Fine Art Giclée Canvas:

limited to 40 s/n. 27" w x 27" h.

\$950 unframed

Framed \$ _____

JOURNEY OF HOPE AND PROSPERITY

MIAN SITU

By the late 19th and early 20th centuries, Christian missionaries had been in China for several hundred years, which meant that many Chinese immigrants had encountered Christianity before they ever set foot on American soil. Women and children were known as “easy believers” by missionaries and two children devote their attention to the preacher in this image while other Chinese, particularly men, gather above decks to talk and smoke among themselves.

Journey of Hope and Prosperity is Artist Mian Situ’s third major Chinese immigrant painting portraying the onboard ship experience. (Previous Greenwich Workshop fine art releases *The Golden Mountain—Arriving San Francisco* and *Word of God* are both Sold Out at Publisher).

Mian Situ will once again show at the Masters of the American West Fine Art Exhibition and Sale, at the Autry National Center in Los Angeles. An original painting by Situ recently sold at auction for over \$575,000 but with a Greenwich Workshop canvas you can afford to bring home the work of this modern-day master.

Fine Art MasterWork™ Giclée Canvas:

limited to 35 s/n. 33"w x 38"h.

\$1500 unframed

Framed \$ _____

THE CALICO DRESS, FAMILY LAUNDRY, 1906

MIAN SITU

Because of the circumstances of turn-of-the-century Chinese immigrants to America, many of them had few alternatives to mining, working in restaurants or laundries. Operating a laundry required relatively little capital, education or English fluency. Often times, entire families lived crammed together in the back of their laundry storefronts. While the parents worked, the children helped however they could.

It was hot, 14-hour-per-day work and after lunch the young man ironing struggles to stay alert while the mother does the mending. Chinese culture, food and clothing may have been replicated in Chinatowns on the West Coast, yet everything surrounding the tight-knit communities was different. "I posed the daughter curiously trying on the calico dress brought in by their American customer," says the artist. Is she wondering what it feels like to be an American girl or is it only a strange costume?

Fine Art Giclée Canvas:

limited to 35 s/n. 25" w x 27" h.

\$850 unframed

Framed \$ _____

CHINESE FLOWER SHOP, SAN FRANCISCO, 1904

MIAN SITU

Chinatown was a vibrant commercial center where goods and services between the two cultures were exchanged and the success of the Chinese drew some negative attention as well. Anti-Chinese immigration laws had been passed and renewed and in 1904, a publicly traded company was incorporated with the goal of acquiring most of the land in Chinatown. Chinatown was one of the worst hit areas and the Chinese-American businessmen and landlords organized to rebuild quickly. That effort, combined with the recognition of the economic value of Chinatown and international pressure served to ensure that San Francisco's Chinese community would stay in the neighborhood they had started.

“In this painting I focused on the two Chinese children's expressions as they encountered an American girl” said the artist. “In my Chinatown scenes, I always try to incorporate an element of cultural crossroads.”

Fine Art Giclée Canvas:

limited to 35 s/n. 25"w x 25"h.

\$795 unframed

Framed \$ _____

DRESSED FOR THE FESTIVAL

MIAN SITU

Fine Art SmallWorks™ Giclée Canvas:

limited to 75 s/n.

12" w x 9" h.

\$250 unframed

Framed \$_____

GOLDEN SPIKE CEREMONY

MIAN SITU

With the Union asunder and in the midst of the American Civil War, Abraham Lincoln recognized that the building of the First Transcontinental Railroad was not a side project to be put aside and left dependent upon the outcome of the war. It was a task that defined the full potential of a unified nation. It would be started despite the war and stand as the restored Union's first great accomplishment after the war.

A nation set to burst forth on the world was foreshadowed that day. Mian Situ's *Golden Spike Ceremony* places us in the middle of that historic moment on May 10, 1869 at Promontory Summit in what was known then as Utah Territory. The railroads, which represented the day's apex of progress and technology, joined the nation. The diverse melting pot of peoples that would make the United States so great conceived, financed and literally with their hands, hewed out of the North American soil this vital commercial artery. They gathered around as Leland Stanford, president of the Central Pacific Railroad, drove the final spike that officially joined the Central Pacific and Union Pacific railroads. A single railroad tie-length apart sat the CP No. 60 "Jupiter" (blue) and the UP No. 119 (red). It is said that during the ceremony itself, the crowd was so thick that photographers could not get close enough to get a clear shot.

Fine Art MasterWork™ Giclée Canvas:

limited to 35 s/n. 52" w x 32" h.

\$2450 unframed

Framed \$ _____

PACIFIC CARRIAGE CO., SAN FRANCISCO, 1905

MIAN SITU

“The Pacific Carriage Company was the predominant carriage company operating out of San Francisco during the early 1900s,” says artist Mian Situ. “Their carriages provided luxury transportation throughout the city. The bowler-topped Irish hack-man has given this Chinese mother, daughter and young ones permission to inspect the carriage while he awaits his wealthy passengers.”

Mian Situ’s lush oil paintings, evocative snapshots of world history, gather more and more acclaim with every passing month. At the 2008 Coeur d’Alene Art Auction this past July, the original painting of *Pacific Carriage Co., San Francisco, 1905* sold for an astonishing \$225,000, shattering the high end of its expected auction price. There is still time to become an early collector of Mian Situ’s art, but it won’t be long before his work is as unattainable as that of Howard Terpning himself.

Fine Art MasterWork™ Giclée Canvas:

limited to 50 s/n. 38" w x 30" h.

\$1400 unframed

Framed \$ _____

THE RED BALLOON

MIAN SITU

In China, red is considered the most auspicious color, bringing prosperity, honor and good fortune. At the turn of the twentieth century, Chinese immigrants to the United States incorporated American traditions and inventions with their own. This young boy is fortunate enough to have a red balloon of his own, marked with the flag of his new homeland. Mian Situ's evocative, award-winning portraits cross cultural boundaries and resonate with the universal human experience.

Fine Art SmallWorks™ Giclée Canvas:

limited to 100 s/n. 9" w x 12" h.

\$275 unframed

Framed \$ _____

SAN FRANCISCO, APRIL 18, 1906

MIAN SITU

At five o'clock on that April morning San Francisco had just begun to stir from its slumber. A mere fifteen minutes later, the entire city was in turmoil as it shook with the force of a massive earthquake. For days, what was left of the city would burn.

On Sacramento Street near Chinatown, the great disaster has driven citizens of all ethnicities and classes from their homes and, as one, they head for safer ground, unsure what the next few hours will bring.

Collectors with their finger on the pulse of the art world already know that Mian Situ's star is rising fast. At the Autry National Center's 2008 Masters of the American West Fine Art Exhibition and Sale the original painting, which had a reserve price of \$150,000, sold for \$576,100. Situ was also the first recipient of the Gene Autry Memorial Award, given in recognition of the most outstanding presentation of three or more works.

Fine Art MuseumEdition™ Giclée Canvas

limited to 35 s/n. 60" w x 36" h.

\$3500 unframed

Framed \$ _____

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Fine Art Giclée Canvas:

limited to 100 s/n. 35"w x 21"h.

\$950 unframed

Framed \$ _____

CHINATOWN MARKET, SAN FRANCISCO, 1878

MIAN SITU

“This is a typical Chinese market in old Chinatown, right here in America. In a market like this, one could find the ingredients for the same food they ate in China and prepare it in exactly the same way,” says artist Mian Situ. “The market looked very similar to those in my childhood hometown in Southern China, where I was often sent on errands, so this painting was inspired by both personal childhood memories and late-19th century photographs of San Francisco.

Art of the West magazine recently designated Situ one of the “8 True Masters” of today’s Western art world. The original painting of *Chinatown Market, San Francisco, 1878* sold for \$179,200 at the 2007 Jackson Hole Art Auction, nearly \$90,000 above the highest estimated price.

Fine Art Giclée Canvas:

limited to 50 s/n. 36"w x 27"h.

\$1375 unframed

Framed _____

PREPARING FOR THE FESTIVAL, SAN FRANCISCO, 1904

MIAN SITU

On the fifteenth day of the first month of the lunar year, the center of every town, city and village in China glows with the light from hundreds of paper lanterns. The Shang Yuan festival (or lantern festival) draws families from their homes into the packed streets to bask in the auspicious red light of the new year. Riddles are written and solved and yuan xiao or sticky rice dumplings are eaten to celebrate harmony and happiness in every family.

The family in Mian Situ's *Preparing for the Festival, San Francisco, 1904* is a long way from China, but love and a pioneering spirit keep these important traditions alive in the land they now call home. Situ specifically composed this painting for and donated it to the silent auction at the 20th Annual Autry Gala this past September, where the winning bid reached \$150,000.

Fine Art Giclée Canvas:

limited to 50 s/n. 30"w x 38"h. \$1400 unframed

Framed _____

MAIO BEAUTY

MIAN SITU

The Miao are a group of culturally-related subgroups that live primarily in Southern China. Some of the subgroups include the Hmong, Hmu and Qho Xiong peoples; within these subgroups there are further divisions. Although the Miao themselves use various designations, the Chinese have traditionally classified them according to the most prominent color of the women's clothing.

The young subject of Mian Situ's *Miao Beauty* gracefully embodies the pride and determination of her people.

Fine Art SmallWork™ Giclée Canvas:

limited to 150 s/n. 8" w x 11" h.

\$250 Unframed

WORD OF GOD

MIAN SITU

By the late nineteenth century, Christian missionaries had been in China for several hundred years, which meant that many Chinese immigrants had encountered Christianity before they ever set foot on American soil.

The women and children (known as “easy believers” by missionaries) at the center of *Word of God* devote their attention to the preacher. The men stand near the edges of the crowd, distrustful and unwelcoming of the stranger in their midst and perhaps envisioning a future surrounded by such strangers.

The exquisite paintings of award-winning artist Mian Situ provide an evocative window into history when the collision of East and West impacted the future, not only for the men, women and children involved, but for entire cultures.

Fine Art MasterWork™ Giclée Canvas:

limited to 75 s/n. 45" w x 30" h.

\$1800 unframed

Unframed: _____

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Fine Art Museum Edition™ Giclée Canvas

Artist Proof Edition:

limited to 35 s/n. 60" w x 30" h.

\$200 unframed

Unframed: _____

TEN MILES IN ONE DAY, VICTORY CAMP, UTAH, APRIL 28, 1869

MIAN SITU

In 1862, the Pacific Railway Act provided funding for a transcontinental railway connecting California with the rest of the country. The Union Pacific Railroad was to build west from Omaha, Nebraska, and the Central Pacific Railroad would build east from Sacramento.

Victory Camp, located west of Promontory, was so called because Charles Crocker of the Central Pacific won a \$10,000 wager from the Union Pacific that his crews could lay more miles of track than the Union Pacific. The Central Pacific hired an additional crew of Chinese laborers. Working alongside the Irish track layers, they built over ten miles of track in twelve hours, a feat that has never been equaled. On May 10, 1869, the two tracks met at Promontory Summit in the famous Golden Spike ceremony. Local officials turned out to drive the ceremonial Golden Spike with the ceremonial silver sledgehammer, which made official the joining of the East and West Coast.

Fine Art Museum Edition™ Giclée Canvas:

limited to 30 s/n. 63" w x 30" h. \$2750 unframed

Framed \$ _____

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Fine Art MasterWork™ Giclée Canvas:

limited to 75 s/n. 37" w x 18" h. \$950 unframed

Framed \$ _____

WA GIRL

MIAN SITU

The Yunnan Province of southwest China is a mountainous and remote region that is home to 26 separate tribes including the Wa. The isolation of the province has protected the Wa from the incursion of modern influences that have overcome so much of China. Many of the tribal traditions and ways have survived to this day.

Most of artist Mian Situ's depictions of rural life in China focus on this region, and while it may be an unfamiliar world with unfamiliar customs, the emotions and dreams of the people in his paintings are universal.

Fine Art SmallWorks™ Giclée Canvas:

limited to 150 s/n. 10" w x 8" h. \$275 unframed

Framed \$_____

THE ENTREPRENEUR

MIAN SITU

Artist Mian Situ's inspiration for *The Entrepreneur*, a portrait-within-a-portrait, came from a real photograph dating from the 1890s. Like many recent arrivals to the United States, the man against the backdrop would have wanted something from America to send to his family overseas, and a photograph such as this was common. Situ speculates that the flower in the Chinese man's hand was most likely the photographer's idea, as a Chinese man would not have thought to hold a flower in something as important as a photograph. However, in an attempt to learn and fit in with the customs of their new country, such a man (and his family) would be inclined to do what was asked of them or what they were told "should be done in America." This man and his family have arrived in traditional Chinese dress for their visit to the "modern" American photo studio. The joining of old and new worlds, of east and west, is a central theme in Situ's work.

Fine Art Anniversary Giclée Canvas:

limited to 100 s/n. 41" w x 33" h. \$1895 unframed

Framed \$ _____

EVERYONE LOVES A COWBOY

MIAN SITU

There is no more unique an American icon than the cowboy. What child at one point or another has not dreamed of the opportunity to live the life of daring and freedom that the cowboy epitomizes? With the subtlety, elegance and grace of a fine art master, Mian Situ makes an epic statement on the emigrant experience, peeling back the curtain on the process through which cultures blend. The importance of this work was not lost on those that attended the 2004 Masters of the American West Fine Art Exhibition and Sale where it was honored with the Patrons' Choice Award. Situ is renowned for majestic works of art conveying the Asian-American experience of emigrating and opening a new world. Here we witness the other side of that experience, the assimilation of the American dream.

Fine Art Giclée Canvas:

limited to 150 s/n. 18"w x 23"h. \$850 unframed

Framed \$_____

SUTTER'S GOLD, 1850

MIAN SITU

Situ is a master at capturing the experience of the brave immigrants who built the American West. With rich and dramatic use of color, his paintings are snapshots of history in the making. "In the newly erected saw mill of Captain Sutter on the American River Fork, gold has been found in considerable quantities. This report was the start of the hysteria that radiated outward from the Sierras that initiated the Gold Rush of 1849. This brought the first wave of Chinese immigrants to the United States," says Situ, who has preserved this epic time in history that helped define America's West.

Fine Art Giclée Canvas:

limited to 75 s/n. 28" w x 23" h.

\$950 unframed

Framed \$ _____

THE OVERSEER, SAN FRANCISCO, 1905

MIAN SITU

The Overseer, San Francisco, 1905, recently showcased in the prestigious Autry National Center's annual Masters of the American West Fine Art Exhibition and Sale, is a prime example of how inspiration strikes, "I was on a crowded street in Wyoming when I saw a group of children in a line holding a knotted rope following their teacher," Situ says. "Traffic stopped and all eyes were on the procession reminding me of a similar custom practiced during the Qing Dynasty. Children from different families were entrusted to an overseer while the parents were at work and would be kept in queue by holding hands and hair. The San Francisco background is inspired by street scene photographs of San Francisco's Chinatown district during the early 1900s"

Fine Art MasterWork™ Giclée Canvas

limited to 50 s/n. 43" w x 34" h.

\$1750 unframed

Framed \$ _____

THE POWDER MONKEYS, CAPE HORN, 1865

MIAN SITU

The California Gold Rush and the opening of the West drove economic interest and demand for a Trans-continental Railroad. In 1863, the Union Pacific began laying track from Omaha to the west while the Central Pacific Railroad Company headed east from Sacramento, CA. The two rails would eventually connect on an historic day in May, 1869 in Promotory, Utah.

In *The Powder Monkeys*, artist Mian Situ honors the Chinese laborers, who in 1865, were hired for \$28 per month to do the very dangerous work of blasting tunnels and laying tracks. The Chinese, using techniques they learned at home, were lowered in baskets by rope from the top of cliffs. They hand drilled holes into the granite and packed them with black powder (and later nitroglycerine) to blast tunnels. Many workers risked their lives and perished in the harsh winters and dangerous conditions.

MasterWork™ Fine Art Giclée Canvas:

limited to 25 s/n. 47" w x 41" h. \$2750 unframed

Framed \$ _____

WA GIRL

MIAN SITU

The Yunnan Province of southwest China is a mountainous and remote region that is home to 26 separate tribes including the Wa. The isolation of the province has protected the Wa from the incursion of modern influences that have overcome so much of China. Many of the tribal traditions and ways have survived to this day.

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Greenwich Workshop Fine Art

SmallWorks™ Giclée Canvas:

limited to 150 s/n. 10" w x 8" h.

\$275 unframed

Framed \$_____

THE TOYMAKER OF ROSS ALLEY, SAN FRANCISCO, 1906

MIAN SITU

The elderly Chinese immigrant has brought his trade from China—sculpting small figures from dough, which he hand colors. These figures are prized and purchased by the children of Ross Alley in the heart of Chinatown. Originally known for brothels and gambling, Ross Alley is the oldest alley in San Francisco. Today, it is home to the Golden Gate Fortune Cookie Factory and murals depicting the everyday life of the Chinese American Community.

Fine Art Giclée Canvas:

limited to 75s/n. 37" w x 43" h

\$1400 unframed

Framed \$_____

THE GOLDEN MOUNTAIN—ARRIVING SAN FRANCISCO, 1865

MIAN SITU

By the mid-1800s, news of the discovery of gold in California reached its way across the Pacific and spread quickly throughout China. Trade relations had brought some Chinese to California as early as the sixteenth century, but the gold rush brought tens of thousands of emigrants in search of better economic opportunities and political freedom.

Thirty dollars was the fare for Chinese passage to America, and these passengers were restricted to an area of the upper deck unless foul weather forced them below. This painting depicts a first sighting of America, the “Golden Mountain.”

Fine Art MasterWork™ Giclée Canvas:

limited to 25 s/n. 49"w x 60"h.

\$4500 unframed

Framed \$_____