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**VIETNAMESE PAINTING IN 1925 - 1945
FROM CULTURAL PERSPECTIVE**

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INTRODUCTION

1. Reasons to choose the topic

In terms of culture and history of Vietnam fine arts, Vietnam Painting in 1925 - 1945 was a premise period. In this period, painting began to take shape while our country still under the domination of the French. A class of artists are trained methodically following Western art's model. Traditional aesthetics and Western aesthetic is not only not contradictory but also spectacularly reconciled. The shift from folk art to modern art is scholarly in which Painting marked specifically. With generations of talented artists: To Ngoc Van, Nguyen Phan Chanh, Nguyen Gia Tri, Nguyen Do Cung, Luu Van Sin, Tran Van Can, Mai Trung Thu, Le Thi Luu, Le Pho, Le Van De... and huge number of outstanding works that they leave is a big lesson for the next stages in Vietnamese Painting.

The paintings in the period 1925 - 1945 contains the problems of art history should be clarified. Research on the painting 1925 – 1945 phase from the cultural perspective in order to clarify its contribution in the history of Vietnam modern art is a necessity.

With the above reasons, we choose “*Vietnamese Painting in 1925 - 1945 from the cultural perspective*” as a thesis topic.

2. Research Overview

2.1. Research overview of Vietnamese painting in 1925-1945

Considering the artistic value of the painting in 1925 - 1945 as a cultural phenomenon in national characteristics and history. Although no comprehensive study of Vietnamese painting in 1925 -1945, but painting in this period has been mentioned in the literature, art history textbooks, journal articles by researchers such Nguyen Phi Hoanh, Thai Ba Van, Nguyen Do Bao, Le Quoc Bao, Le Thanh Duc, Nguyen Hai Yen, Bui Nhu Huong, Van Ngoc, Trinh Quang Vu, Nguyen Quan, Phan Cam Thuong, Tran Thuc, Nguyen Thanh Mai... with researches in many aspects from the authors, works, material to the events and achievements of Vietnam

painting in 1925 - 1945

2.2. Overview of research on acculturation between France and Vietnam in early 20th century

Acculturation France – Vietnam was mentioned by many researchers, such as: Tran Quoc Vuong with *Vietnam's Cultural Basis* (1997) Vietnam Education Publishing House; Tran Ngoc Them with *Discovering the identity of Vietnamese culture* (1999), Ho Chi Minh city Publishing House, Ho Chi Minh City; Phan Ngoc with *a cultural approach* (2000), Youth Publishing House, Tran Van Giau with *Vietnamese people's traditional spiritual value* (1980), Social Sciences Publishing House; Dao Duy Anh with *Overview of Vietnamese History and Culture* (1938), Ho Chi Minh City Publishing House; *Questions and answers about the culture of Vietnam* (1998), Ethnic Culture Publishing House - Culture and art Magazine (many authors); Do Lai Thuy with *Vietnam Culture seen from cultural type of people* (Culture and art Magazine, No. 2); Nguyen Tri Nguyen (2000), *the Approach culture from problems and phenomena*, Ethnic Culture Publishing House...

2.3. Overview of research on Vietnam's social history in the 20th century

Many scientific works of historians and culturist studied about social structure of the material culture, spiritual culture of Vietnam Social History in French colonial period. Some scientific work such as: Tran Trong Kim with *Outline of Vietnamese History* (1920), Tan Bac Trung Van Publishing House; Dao Duy Anh with *The Land of Vietnam through the ages* (Reprint, 2005), *Overview of Vietnamese History and Culture* (Reprint, 2000), Culture and Information Publishing House; Nguyen Van Huyen with *Annam Civilization* (1944), Writers' Association Publishing House; Ha Van Tan with *The issue of dividing the period and the historical period* (1967), Social Sciences Publishing House; Tran Quoc Vuong, Dinh Xuan Lam with *General History of Vietnam* (1997), Volume 2, Vietnam Education Publishing House; Tran Van Giau with *Contemporary history of Vietnam* (1963), Vietnam Education Publishing House; Le Thanh Khoi with *Vietnam History from origin to 1958*, (1982), translated and published in 2014, World Publishing House ... And thereby we see a clear picture of the process of pacification and colonization of French colonialism in Vietnam through many stages.

3. Research objectives and missions of the thesis

3.1. Research objectives

Research and analysis to determine the value and contribution of Vietnam painting in 1925 - 1945 from the cultural perspective in order to conceive comprehensively about Vietnamese painting in this stage. Assess its role in the development process of Vietnamese painting art and draw lessons for the development of painting in the context of today's globalization.

3.2. Research missions

- Identify the basic premise for Vietnamese painting's appearance in 1925-1945.

- Study of the Acquisition and change of genre, material and language of Vietnamese painting in 1925-1945.

- Study the trends in formation and characteristics of Vietnamese Painting in 1925-1945.

- Assessing the achievements, limitations of Vietnamese painting in 1925 - 1945 and to draw lessons for Vietnamese modern art.

4. Research objects and scopes of the thesis

4.1. Research objects

The thesis studied the paintings were created in 1925 - 1945 in Vietnam.

4.2. Research scopes

The thesis studied comprehensively process of formation, development and achievements, limitations of Vietnamese painting in 1925 - 1945

5. Methodology and research methods of the thesis

5.1. Methodology

Approach view of the thesis is based on the theory of acculturation which defines Vietnamese Painting in 1925-1945 as a result of the acquisition, changing process in art and culture respects:

+ In art respect, the acquisition and transformation of genres, material, language have created the formation trends and characteristics of Vietnamese Painting in 1925-1945, an element in Vietnam Fine Art.

+ In Culture respect, the acquisition and change in Vietnamese painting 1925-1945 have shown a new aesthetic concept at this stage, thus forming modern Vietnamese artists.

5.2. Research methods

The thesis used methods of analysis, synthesis; statistical methods, comparison; classification methods; interdisciplinary method of studying history and Fine art.

6. Contributions of the thesis

- The thesis researches comprehensively about Vietnamese painting in 1925 - 1945 from cultural perspective, clarify the position, role and contributions of Vietnamese painting this stage in the process of modern Vietnamese art in particular and ethnic Fine art history in general.

- Provides the material relating to Vietnamese Painting in 1925-1945 in a systematic way.

- The results of the thesis helps to draw the lessons for development of the next stages of Vietnamese painting.

- Used as reference for art schools, art education, for policymakers and cultural management.

7. Structure of the thesis

- Besides the introduction, conclusion, references and appendices, the main content of the thesis is structured in four chapters:

- Chapter 1. Rationale of topic and premise for the formation of Vietnamese Painting in 1925-1945

- Chapter 2. Acquisition and change of genre, material and visual language of Vietnamese Painting in 1925-1945

- Chapter 3. The formation of trends and characteristics of Vietnamese painting in 1925-1945

- Chapter 4. Achievements, limitations of Vietnam painting in 1925-1945 and lessons learned for modern Vietnamese Fine Art.

CHAPTER 1

RATIONALE OF TOPIC AND PREMISE FOR THE FORMATION OF VIETNAMESE PAINTING IN 1925-1945

1.1. Rationale of topic

1.1.1. Perspective approach of the thesis

The thesis of research Vietnamese Painting in 1925-1945 from cultural perspective is to see this as a cultural phenomenon. Vietnamese Painting in 1925-1945 from cultural perspectives shows us the picture of all aspects of daily life and beliefs of Vietnamese in this period. It also shows the notion, self-consciousness through views, and the new features in presentation of the work as a result of acculturation in the Vietnamese artists in 1925-1945.

1.1.2. Rationale of the thesis

The thesis approaches Vietnam painting bases on acculturation theory, which defines painting in particular and art in general is an element of culture. Vietnamese Painting in 1925-1945 is a particularly important stage of Vietnam Fine art as it is a premise for transformation of Vietnam Fine art on quality and quantity, more particularly, this stage have reached the suspicious achievements from cultural and art perspective.

1.1.3. Some basic concepts

1.1.3.1. Painting

Painting is the art of using color, shape arrays, lines ... to express emotion, express artistic ideas based on the aesthetic image of the artists before the beauty of the human, nature, society.

1.1.3.2. Trend Painting

Is the typical form of method, composed style of painting. Trend painting is formed on the creative basis of artists who share aesthetic notion and general awareness of philosophy, aesthetics, culture and society. Trend painting can be understood as the trend, artistic style of painting.

- Romantic Painting

Romantic painting was inspired from the contemporary novel, dramatic sequences as the subject compositions with more flexible graphics, brighter colors. The romantic paintings often convey the factors as happy, sad, lonely, dreamy ... Which are typical subjective nuances.

- Reality painting

Painting is called reality when the works are constructed and reflect what is in real life, set priorities and solve problems in a practical way to emphasize a normal daily life, not idealized, avoid all forms of causing "illusion".

1.1.3.3. Genre painting

To learn more about a certain painting we often divide it into genres. Normally there are four genres of painting: landscape, genre-painting, still lifes painting, portraits. This division depends on many factors, but mainly base on topic content that work presented.

1.1.3.4. Painting materials

Painting materials are material that artists use to create the form of compositions such as pigments, liquor, oil paint, pastels, lacquer ... The selection of suitable material with ideas and forte is important to contribute to the success of the work. Each material has its own advantages and a different technical expression, besides that each material has certain limitations.

1.1.3.5. Painting language

Painting language is the mechanism factors like shape, texture, color, line... used to build the iconic art, to express life plenteously and variedly, providing aesthetic emotion for the viewer.

1.1.3.6. Features of painting

Features painting here is understood as characteristic of a painting period, it is the basis for distinguishing the different stages of painting.

To divide the stages in the development process of a painting, it is based on specific characteristics which divided into different stages in the painting process.

1.1.3.7. Cultural identity

Cultural identity is the individual values of quality, personality, basic tendencies of potential power and cultural creativity of a nation in the history of existence and its development. It features traditional, distinctive originality.

The cultural identity makes the nation not mix with other nations. The Originality makes the world pay attention, to create powerful attraction.

1.1.4. Painting in Fine art and its role in the Vietnam Fine Arts in 1925-1945

1.1.4.1. Painting in fine art

In the kind of fine art in the world and even in Vietnam, the art of painting is in very important position, always be a pioneer in matters of social life and give enormous repercussions to the society.

1.1.4.2. Role of painting in Vietnam fine Art in 1925-1945

Indochina Fine Art College was founded in 1925. This is the mark of modern Vietnam Fine art. We realize the key role of the painting by its achievements, contributed marks when it comes to Vietnam Fine Art in 1925-1945.

1.2. Premise for the formation of Vietnamese Painting in 1925-1945

1.2.1. Political, social, cultural context

1.2.1.1. Vietnam in French colonial time

In 1858, Vietnam became a French colony. Social Vietnam during French colonial times is doped colonial society, semi-colonial, semi-feudal backwardness and volatile. The second half of the 19th century, Vietnam started with differentiation and forming additional classes such as workers, middle-class, intelligentsia and the urban bourgeoisie. A new social structure gradually formed and developed in the complex cultural context, this is the starting period for the exposure of Vietnam's traditional culture with Western culture, through importing French culture in both forced way and voluntary way.

1.2.1.2. The transformation of Vietnam culture in the context of colonial

Access to Western culture, Vietnam culture has received new features.

First, when access to Western culture, Vietnam culture have acquired analytical methods in thinking to figure out independent objective factors, and then combine them into specific structures for scientific base.

Second, the rational mind. French culture took rationality as the base, this is the basic spirit of French culture. When accepting rational mind, all older models are at risk of disintegration, tend to be rebuilt according to reason.

Third, the critical thinking. With critical thinking, all features of Vietnam culture will have the opportunity to get a more objective view.

Feudal intellectual Class- who are sensitive to contemporary culture, were split into three different attitudes:

- Against the communication, against Western culture. However, this reaction has become increasingly weakness by going against its rules.

- Accept passively, negative interactions, surrendered colonial in political. This is reflected in some opportunistic, mercantile people but not mainstream.

- Actively positive exchanges with France culture to find a way for national liberation. This is the progressive idea, consistent with development rules. Vietnam culture thereby latter had the opportunity to integrate with the progressive ideas of the West.

It can be said, Vietnam in French colonial time opens opportunities for East – West culture to reconcile with each other and show selective acculturation of Vietnamese people in general and Vietnamese artist in particular.

1.2.2. Vietnam Traditional Fine Art

1.2.2.1. Summary of Vietnam Traditional Fine Art

Vietnam traditional Fine art, sculptures in temples, pagodas, the cultural- historic monuments, folk painting ... That our forefathers left is very unique. The basic characteristics of traditional fine art are richly decorated, highly formalized, simple and independent in many famous works of round objects, reliefs, folk paintings Statue of *Phat ba nghin mat nghin tay*, Statue of *Adi Da*, *To Vu chan de*, relief temples, pagodas, painting *Thay do coc*, *Danh Vat*, *Hai dua*, *Danh ghen*, *Ngu ho*, *Ca chep trong trang*... has created great value in both terms of artistic and served in religious and cultural life of the community.

1.2.2.2. The characteristics of Vietnam traditional Fine Art

Vietnam traditional Fine art including traditional sculpture, folk sculpture, folklore paintings, triptych ... The characteristics of traditional art is richly decorated, highly formalized, simple and independent.

1.2.3. Exchange, acculturation with Western Fine Art

1.2.3.1. Exposure The Western aesthetic exposure before 1925

Before 1925, Vietnam painting had exchanged with French painting. Even just single activity but it had left some noticeable works (mostly paintings). The paintings are still with western classical academic.

1.2.3.2. Appearance of Indochina Fine Art College

Founded October 27, 1924 with the decree of Indochina governor general - Martial Merlin, Indochina Fine Arts College was established, the principal is Victor Tardieu- the French artist.

April 25, 1938, Indochina governor general signed a decree on reorganization Indochina Fine Arts College, which officially became the College of Fine and Applied Arts. October 22, 1942, Indochina governor general signed a decree on separation of the College of Fine Arts including painting, sculpture and architecture from the School of Applied Fine Arts.

In 1937, the early days and difficult time of the college stopped. Mr. Esvarist JONCHERE was appointed to be principal. In 1938, he focused on developing the art of lacquer and opened lacquer department, on the other hand he opened graphics and ceramics department.

- The major event of Indochina Fine Art College:

In 1931 opened colonial exhibition in Paris, the authors are the outstanding students of the Indochina Fine Arts College; In 1932, an exhibition of the college's students in Rome, Italy; In 1933, an exhibition of of the college's students in Cologne, France; In 1933, the exhibition of French artists' Salon in Paris include the artists: Nam Son, Le Van De, Le Pho; In 1934, the exhibition of of the college's students in Milan, Italy;

1935, 1937, the exhibition of the college's students in Belgium; In 1937, an exhibition of of the college's students in San Francisco, USA; In 1940, the exhibition of of the college's students in Japan; 1943, Galeri Hessel painting exhibition of Le Pho, Mai Trung Thu, Vu Cao Dam; In 1948, the exhibition of paintings and sculptures by artists who studied at the college has been held at the campus of the France University ...

- The activities of Fine art groups in French colonial times (1925-1945)

The activities of the group of associations (Association of encouragement art and fine art; Indochina artists Cooperatives; Annam Art Group) with art their exhibitions have left good repercussion for many people.

- Western Scholars and artists taught and researched at the Indochina Fine Arts College

According to a statistics, there are 16 Western scholars and artists have taught at the Indochina Fine Arts College. Including 11 painters, 2 sculptors, 1 architect, 2 archaeological experts. 11 of them won the Indochina award, 2 Roma award winners, 2 Madagacar award winners, 1 Blumenthal award winner.

- Vietnamese Scholars and artists taught at the Indochina Fine Arts College

There are six Vietnamese professors to teach at the college include: Nam Son; Georges Khanh; Nguyen Phan Chanh; Nguyen Xuan Phuong; Ngoc Van Street; Do Xuan Hop

- Statistics on the number of students studying at the Indochina Fine Arts College

The Indochina Fine Arts College was held 18 regular courses with a total

of 149 students, of which 13 courses are granted diploma for 128 people, 10 sculptors. There was 5 unfinished courses when 1945 August revolution succeeded and marked end of the art training of French colonial administration in Vietnam.

- Training programs of Indochina Fine Art College

Indochina Fine Arts College was founded and existed for 20 years (1925-1945). Initially there was only the painting faculty with training in 3 years. From 1926, training time was raised from 3 years up to 5 years. In 1927, the college opened architecture faculty. In 1928, Joseph Inguimberty conducted a research on oil painting and art of lacquer. During the working and studying time in Vietnam, he realized lacquer as a precious, luxury material and individual characteristics that Europe does not have. In 1932, the college opened sculpture faculty.

Conclusion

The characteristics of colonial society, the thickness of Vietnam traditional Fine Art meet changes in Vietnamese cultural – social in exchanges of French - Vietnamese culture and the establishment of Indochina Fine Arts College are the most basic premises for forming a brilliant period of Vietnam Painting (1925-1945).

CHAPTER 2

ACQUISITION AND CHANGE OF GENRE, MATERIAL AND VISUAL LANGUAGE OF VIETNAMESE PAINTING IN 1925-1945

2.1. Acquisition and change of genre of Vietnamese Painting in 1925-1945

2.1.1. In portrait

Since 1925, with graduated painter students from Indochina Fine Arts College, the art of portrait painting has turned to a new page. Modern painting techniques that they learned are very useful for describing the character portraits. The concept of beauty has completely changed. The dogmatic, serious, formulaic paintings were replaced by the liberal portraits by the bright color array. The beauty of the portraits of this period is not only by technic, style, color, but also by the deeply sadness, joy that nested inside character in real life.

2.1.2. In genre-painting

After 1925, genre-painting was a genre that captured the attention and achieved success in Vietnam painting of this period. The sketch artist, direct visual sketch, recorded the marks and mixed them with the imagination in their memories. The primary objective genre-paintings is human. Iconic characters are typical, filter from human activities with the psychological processes and relationships in their diversified life.

The content in genre-painting of Vietnam 1925 - 1945 is the innocent character not turned poetic. These paintings usually shows a simplicity of space and slow the time, perhaps it reflects the Vietnam social characteristics in colonial time.

2.1.3. In Landscape painting

In 1925 – 1945 Vietnamese artists were initially affected by impressionistic way from lessons by the French teacher, with scientific approach eyes plus the ability to describe the seemingly endless new materials (oil paint, watercolors, pastels). Whether be influenced by French painting in 19th-century, but the Vietnam landscape painting in 1925 - 1945 have distinct methods, perspectives. The distinction comes from Vietnam's landscapes, the scenes that take place in artists' soul from folk-song, village hall, cotton trees. But basically the distinction was as a result of the integration of the advantages of the two aesthetic conceptions East - West.

Landscape paintings of this period, while applying the perspective rule, but the landscape were manicured, selected and arranged reasonably (arranged in an available logical principle) in distance rate, creating interesting features. It is an approach to nature simply and romantically with subjective factors rather than chasing natural beauty objectively by Western way. The result of this interference creates a very specific taste, arousing Asian aesthetic features.

2.1.4. In still life painting

In Vietnam traditional fine art, because of "senseless" concept for objects, so still life painting did not exist independently as genre. In Vietnamese painting 1925 – 1945, there is a few still life painter, but still life painting still has significant achievements. Still life painting was no longer tied to the rigid form as before, it was a natural and more vivid.

2.2. Acquisition and change of material of Vietnamese Painting in 1925-1945

2.2.1. In oil Paint material

Perhaps due to high ability of "adaptation and Harmonization" of the Vietnamese, after only a short study time, many art students of Vietnam

have demonstrated its ability to capture and express this material successfully through their works. They are surprised about the incredible clever in using oil painting for paintings in the first exhibition of Vietnam, completely not naïve in handling light, color, space, painting style or physical description.

Overall and liberal views of Vietnamese artist has been helped by the oil paint material with ability to draw fast, in harmony with the emotions. Whether portraits, still live painting, landscapes are able to demonstrate in a shorter time than silk and lacquer material. We can see French culture and Vietnam culture standing next together as the acceptance that technical, new aesthetic concept with nationalistic feelings have happened simultaneously.

2.2.2. Silk material

Vietnam silk painting in 1925 - 1945 has no longer drawn symbolic way as before. Realism had on silk paintings based on Western scientific aesthetics. Ethnic consciousness is clearly shown as the change in awareness in this period is a favorable factor for the development of silk painting. The poetic scenery, the daily life activity are the preferred subjects for artists to express moony memories in soft silk material.

The silk material has been developed in Vietnamese painting in 1925 - 1945 with talented artists, has opened a trend of modern Vietnamese silk painting.

2.2.3. In Lacquer material

Vietnamese artists in 1925 - 1945 has contributed to help lacquer to overcome ancient principles. They reached to the boundary between modern and ethnicity, it probably arose from the painter's spirit. Besides using gold and silver as traditional materials, artists also add snail shells, egg shells to create their work for the new shades of lacquer.

2.2.4. In pastel, watercolor material

Vietnamese artists in 1925 - 1945 used pastel, watercolor for fast record activity happening in real life. Sometimes Pastels, watercolors were used as major material and created valuable works in Vietnam art collection. Especially watercolor materials was used in the art of silk painting very appropriately. Watercolor is clear and thin which makes laminated colored drawings on silk to promote high efficiency.

2.3. Acquisition and change of visual language of Vietnamese Painting in 1925-1945

2.3.1. In shaping

Vietnamese artists in 1925 - 1945 has created exciting coordination and effectiveness between scientific visual with Formalized, Metaphor in shaping in the works. The paintings didn't build shape, describe in detail carefully, and not be monotonous and unrealistic.

In painting of artist in Indochina time 1925-1945, we can see changing in shaping. It is a major turning point when compared to the graphics in Vietnam traditional fine art before.

2.3.2. In texture

Since they have learned to take deeply look into space from perspective rule, Vietnamese artists arranged texture of characters, still lifes, landscapes at pleasure. We can say in Vietnamese painting 1925 - 1945 texture was free, diversified. Artist can express their personality in building paintings and contribute to the special paintings at this stage

2.3.3. In color

Color in oil painting in 1925 - 1945 is very harmonious, less contrast; use more Yellow in many shades; described technic reached high level, the liner layers are not too complicated but still enough to create depth of color.

2.3.4. In lines

Since they have learned basic lessons such as still life graphics, human graphics, the Vietnamese artists in 1925 - 1945 has changed the vision of strokes in a painting. Rather than using line only as area edging borders as folklore paintings, they used lines more liberally and more flexibly while drawing. The lines are not necessary to cover a shape fully, they liberally appear, take part in the layout, increasing the efficiency of the space's depth by intentional pressing lines.

2.3.5. In painting style

Vietnam painting in 1925 - 1945 was affected by impressionism in painting style. Expressing style did not describe accurately but still brought a very realistic feel to drawn objects. This drawing way enables the artist who painted with very strong emotions, created the work more realistic than painting description. Perhaps that is reason why the Vietnamese artists in 1925 - 1945 mainly used expressing style to create their work.

Conclusion

With the founding of the Indochina Fine Arts College, modern Vietnam fine art has entered the era of light, integrated with currents of world contemporary art.

In the initial new stages, the Vietnamese artists caught up quickly and filtered the essence of human art to develop creativeness and emotion not in passive way. In the science of shaping, many people have found their own style to apply and created unique works. Perhaps more than nowhere, the national soul, human, nature, nation and Vietnam culture were the basic core of the thinking and feelings of the Vietnamese artist in 1925-1945.

Chapter 3

THE FORMATION OF TRENDS AND CHARACTERISTICS OF VIETNAMESE PAINTING IN 1925-1945

3.1. The formation of trends and characteristics of Vietnamese painting in 1925-1945

3.1.1. Romantic trend

Social mood in Vietnam historical time in 1925 - 1945 has attracted people's minds, and a required for appropriate aesthetic demand, which is fertile ground for developing Romantic painting. We could see, while understanding the new way of shaping from Europe and accessing to the works of world artists, Vietnamese artist craved innovation in accordance with the new trend. Influenced from the aesthetic bourgeois prevailing in the social life of Vietnam, especially in burgess's life with the corresponding artistic needs, so the works in this period characterized romantic, covering up most of the painting genres. Vietnamese artists found romanticism as a response to contemporary Vietnamese society, a society where they felt frustrated, tired, so they turned to the "ego" and defused "hurt" by dreamlike.

These paintings in romantic trend of Vietnam painting in 1925 - 1945 are not sophisticated, not religious, not melodramatic it hide a frugal soul, romantic, fragile as porcelain dishes "beautiful but fragile".

3.1.2. Realistic trend

After gradually notice that romantic trend can not fully express the abundant beauty of the real life, the Vietnamese artists were eager to experience, obtain viewers' sight by the spirit of the realistic vision.

Vietnam realistic painting in this stage was differences with the French realistic painting of Gustave Courbet, so it have given a florid name as "Thuc te nen tho" of painting. Maybe partly because of limitation of art of painting's language, partly because of the artist's indifference look or no clear attitude with conflict issues, pressing in colonial society in this period. With realistic views, the artists with their emotions quickly turned into paintings to reflect vivid life.

3.2. Characteristics of Vietnamese painting in 1925 – 1945

3.2.1. Apply the Western aesthetic knowledge

The paintings in 1925-1945 was built on the new art knowledges (imaging Anatomy, perspective Law, colors Science), making the paintings vary in form and content. However, they didn't forget the traditional, practically we saw the return to the source which was shown in paintings from the theme, style, technic, content and aesthetics.

3.2.2. Personal stamp in the work

Professionalism in creative, new knowledge background, national spirit are the basic features of Vietnamese artists in 1925-1945. All factors have created a generation of pioneered artists who contributed Vietnam modern painting.

3.2.3. Painting reflects real life

Painting in 1925-1945 escaped from religious, typification image of real life and associated with burgess. All things have formed the painting background for life as its inherent nature.

3.2.4. Diversity of materials

Vietnamese painting for the period 1925-1945 has appeared new materials which has made up the diversity of the materials. The diversity of materials has also provided painters with various selections of material that suit them. It also has helped create the various visual effects on the artworks by using the different technical characteristics interpretation of the materials.

Conclusion

Reality and romance are the two main painting trends of Vietnamese painting for the period of 1925-1945. Vietnamese painting has implemented a developmental leap in style, subject, type, and characteristics of art. Not purely are the color array, living activity scenes, portraits of young women, native landscape or just a simple bunch of flower, in after all that most natural is humanistic beauty which first generation artist in Vietnam has created from the interference between the aesthetics of Western art and aesthetics of the perennial tradition of the country.

Chapter 4

ACHIEVEMENTS, LIMITATIONS OF VIETNAM PAINTING IN 1925-1945 AND LESSONS FOR MODERN VIETNAMESE FINE ART.

4.1. Achievements, limitations of Vietnam painting in 1925-1945

4.1.1. Achievements

Vietnamese artists have aimed for Vietnam Fine art to develop in a new way - a modern nation, integrated into the contemporary art world and have left respectable worthy achievements.

- Begins of modern Vietnamese painting.
- Produces many masterpieces of painting.
- Appears many Vietnamese painters.
- Becomes well known in the world.
- Develops of traditional materials.
- Vietnamese Painting for the period 1925-1945 has become a national cultural heritage.
- Reflects the reality of Vietnamese contemporary society and express the artist's strong sense of national pride.

4.1.2. Limitations

Vietnamese Painting for the period of 1925-1945 has made great achievements, but the limitations of this period are inevitable. The limitations which may be due to the certain historical ties, traditional notions had created the hard-to-quit habit, and thinking of painters in the early exposure to the world of art was unavoidably overwhelmed and astonished.

4.2. Lessons learned for Vietnamese Painting in the context of globalization

4.2.1. Overview of Vietnamese Painting in the context of globalization

The integration of cultural exchanges with the world of Vietnam has been taking place with both positive and negative effects. Virtual and real value have been mixed, intertwined. In the field of art, Vietnamese young painters have never had the opportunity to assert themselves as present. Sensitive, dynamic and daring have been the general manner of the young artist appearing in Vietnamese fine art from 1986 up to date.

The wave of European and American art and culture has had increasingly strong influences on all aspects of the arts and cultural life in Vietnam, which has brought both negative and positive effects. This requires that we must learn selectively to promote the advantages and culling those are miscellaneous and peculiar. Therefore, the historical lesson of Vietnamese painting in 1925 - 1945 is a shining example, set the stage for contemporary art the way for contemporary art.

4.2.2. Lessons Learned

The achievements of Vietnam painting in 1925 - 1945 has been given us many lessons. There are three major pivotal significant lessons among them which have been always true for all the artistic subsequent development periods in Vietnam.

Firstly, art education is a prerequisite. Knowledge is an important part of the artist's talent. Understanding helps them observe more deeply & sophisticated which arise creativity. Only the combination of knowledge and emotional humanities can make a lifetime artwork.

Secondly, the acculturation is the immutable rule which can not be changed with every culture including fine art. It is known that before the French opened the art schools (especially the opening of Indochina Fine Arts College), Vietnamese art almost had not changed and developed in the long period. The French art exchanges were such the fresh water as cooling the roots of indigenous aesthetics which was somewhat stagnant and barren.

Thirdly, cultural identity in all circumstances must be the root role for the development. Vietnamese painting in 1925 - 1945 has shown that the value of cultural identity has always been preserved in the artist's conceptions and new aesthetic thought. It is obviously the critical factor which has brought great success for Vietnamese painting this period. French aesthetics and culture hasn't had not only eliminated the traditional culture of Vietnam but also supported them to develop, with the result that our traditional culture has changed fundamentally and progressively.

Conclusion

This period has contributed to the national artistic pride which has huge ancient art treasure with thousands of years of history that deserve the world recognition and respect. The acceptance selectively of the quintessence of European modern aesthetic has made phenomenal success, Vietnamese painting in 1925 - 1945 has created many exquisite Vietnamese cultural artworks. From the gifted student and then became the first teachers, 1925 - 1945 period Vietnamese artists have left to posterity not only the pinnacle artworks but also a role model for our Vietnamese fine arts today in the context of global integration .

Nearly a century has passed, it is long time enough for us to look back and evaluate the development path of fine arts in general and Vietnamese painting in 1925 - 1945 in particular. The achievement is great and worth respectful, we also recognize that what Vietnamese painting in 1925 - 1945 have brought to the development rule has become a prerequisite for our next steps of development.

CONCLUSION

Since the acquisition and transformation of modern artistic knowledge such as shaping anatomy, far and near law, science of color has formed on the specific characteristics of Vietnamese painting in 1925 - 1945. That is also the reason and the driving force of the painting development, creating major achievement for a painting development period premise of modern Vietnam. The founding of Indochina Fine Arts College has marked a new era for Vietnamese modern art. Vietnam Painting has implemented a developmental leap in style, subject, type, and features of art. Western aesthetic lessons have strongly promoted the development of Vietnamese painting. The lessons haven't conflicted with or held back traditional techniques but also helped promote them in combination with modern shaping notions. The beauty of art of painting in this period which is the result of national tradition and the cultural exchanges. Vietnamese Painting in 1925 - 1945 is highly appreciated which partly due to the interesting combination between the old traditions and the new.

There have been great artists who imprinted in the history of painting with their pinnacle artworks in this stage- the Vietnamese early modern art. Vietnamese paintings in the context of contemporary globalization has posed many new challenges to the art management agency, policy makers, art schools, artists, schools of aesthetic education. National cultural identity is extremely necessary in all branches of art including painting. The Vietnamese paintings in 1925 - 1945 is the most authentic testament of a paintings period. Although it is a rather short but glorious period in a time specific social history of the country.

LIST OF THE AUTHOR'S PUBLISHED WORKS RELATED TO THE THESIS'S TOPIC

1. Nguyen Van Cuong (2011), "Ethnicity in Vietnamese Painting for the period of 1925- 1945", *Arts Culture Magazine* (326), p.37.
2. Nguyen Van Cuong(2016), "Reality - a mainstream of Vietnamese painting for the period of 1925 - 1945", *Journal of Cultural Studies* (15), p.49.
3. Nguyen Van Cuong (2016), "Romance and Reality - Two mainstream of painting Vietnamese Painting for the period of 1925 - 1945", *Art Education Magazine* (17), p.51.
4. Nguyen Van Cuong (2016), "The acculturation through Vietnamese painting for the period of 1925 - 1945", *Arts and Culture Magazine* (383), p.49.