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THE FINE ARTS OF HA NOI
IN THE RENOVATION PERIOD

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INTRODUCTION

1. The rationale

1.1. The importance of a certain development phase of fine arts of a country or a nation is not only considered from art value of the art work itself, but also from cultural angle. International scholars tend to speak highly of period of the fine art history as outstanding achievements of that nation if fine art is paid of great attention and encourage for further development. In Viet Nam, especially in Ha Noi, the renovation period is considered as busy time for fine arts in its development progress. Artists of Ha Noi and their art works had created the face of fine arts that imbued with the cultural values of the capital city. However, the contribution of artists of Ha Noi in the formation of national cultural values though creative activities was not studied thoroughly in the analytical point of view. Studying the fine art of Ha Noi in the renovation period in the cultural angle is one of new directions in studying the fine art of Ha Noi so far in order to have sound and objective assessments of this period in the development process of the fine arts of Viet Nam in particular and the culture of Viet Nam in general, from this can draw experience lessons for contemporary art which is of great necessary.

1.2. With the depth of thousand years of history, Ha Noi had been a long time as the cultural center of the nation as well as the center of the traditional and unique fine arts. The L'école des Beaux-Arts de l'Indochine come into being in 1925 and also made this place as a cradle of the fine arts of Viet Nam. Attached closely with the history, people of Viet Nam, Ha Noi modern fine arts had seen ups and downs in the course of development. That were the creativity of art values
based on optimistic attitude of the fine arts when come along with the nation through half of the century of the two revolutions, then the stagnation and slow as heavily affected by the red-tape and central economy in more than 10 years after the unification April 30th 1975. In the context of economically deprived, the hardship in material life of the society had pulled back the need for art enjoyment which could not create the necessary environment, so personal creativity was greatly affected. Unlike Ho Chi Minh city, the fine arts of Ha Noi as capital city was somehow quite constrained in the red-tape and central economy period, so it had been separated from the common flow of the world fine arts. Renovation might be an inevitable way to come back to that path.

1.2. The Six National Party Congress of the Communist Party of Viet Nam from 15th to 18th December 1986; a year later, on 28th November 1987, The Sixth Polit-Bureau issued Resolution 05-NQ/TW on “reform and enhance the level of governance and management of literature, fine arts and culture; promoting the creativeness, taking the literature, fine arts and culture to the new high”. This was an valuable opportunity for Ha Noi fine arts. Though having various signs of reform since early of 80’s of XX century, but the Resolution 05-NQ/TW had put forward how artists should do to fully promote the individual creativeness and experiments in the fine arts that fully and legally encouraged and supported. On certain circumstances, the request for freedom in creation in the Resolution 05-NQ/TW had helped “untied” artists, taking it as basic for Ha Noi fine arts in particular and for Viet Nam in general to have better condition heading for the diverse and rich development, both in subject and way of presentation.
The increase in the number of international tourist to Ha Noi, after a long time absented, had brought about a new fresh air for the Fine Arts of Ha Noi. Besides the reception of cultural affection flows, there was also the foreign fine art trends and global cultural trends such as modernity, post-modernity with the spirit of consuming society that had public elements. It is assuming that if such conditions as opening, reforming and freedom in thinking and art practices, receiving global cultural trends, a busy fine arts market and improved economical life could change the face and the character of the Ha Noi fine art or not?

The real life is so dynamic and diverse, but there were quite a few work and paper concerning fine arts of Ha Noi in the renovation period in particular and of Viet Nam in general, especially employed theoretical cultural studies. The study, in the cultural point of view, would help to have sound recognition about the turning point of this period to the fine arts, in particular, and to the culture in general.

From these, applicant has chosen to study the Fine Arts of Ha Noi in the renovation period from the cultural point of view as the subject for the PhD thesis.

2. Objectives and task of study

2.1. Objectives of study

The thesis focuses to clarify the countenance of the Ha Noi fine arts in the renovation period; from this to evaluate the achievements as well as draw experiences from this development.

2.2. The task of study

In order to realize above-mentioned objectives, the thesis shall implement the following tasks:
- Systematization the theoretical point of view about fine arts, Ha Noi fine arts and renovation period which have been studied both domestically and internationally.

- Analyze the social-economic, political and cultural context before and after the renovation period to realize its effect to the fine arts of Ha Noi; clarifying the role of freedom in creation to the fine arts of Ha Noi in the renovation period.

- Define the face of the fine arts of Ha Noi in the renovation period through outstanding characteristics.

- Evaluate achievements, issues as well as lessons through the development of Ha Noi fine arts in the renovation period.

3. **Subject and scope of study**

3.1. **Subject of study**

Subject of this thesis is the fine arts of Ha Noi in the renovation period in the cultural point of view.

3.2. **Scope of study**

- *About content:* The thesis focuses to define, analyze the face of the fine arts of Ha Noi in the 1986-2006 period.

- *About the time and date:* The thesis focuses to define the face of the fine arts of Ha Noi in the 1986-2006 period.

4. **Methodology**

- Inter-sectoral method

- Documentation

- Consolidating, comparing and analyzing based on documents and papers.

- Interviewing.

5. **Questionnaire**
5.1. On the theoretical point of view, how important is the fine arts in the renovation period in the development of Ha Noi’s fine arts?

5.2. How is the face of the fine arts of Ha Noi in the renovation period as facing with changes in the condition of context such as open-door, freedom in creation and art practice, busy art market thanks to international tourist, economic and living standard improved as well as global cultural trends set foot in Viet Nam after renovation and open-door?

5.3. Is the face of the fine arts of Ha Noi in the renovation period the post-modern fine art?

5.4. What are the impacts of the fine arts in the renovation period as well as lessons learnt from these developments?

6. Contribution of the thesis

- On the theoretical point of view: the thesis employed theoretical achievements gained and supplement and contribute to diversify the study of culture and arts.

- On the practical point of view: The thesis consolidates practical issues, from this to sought out useful matter for the next development phase of the fine arts of Ha Noi in the renovation period.

- Outcomes of the thesis can be used as documentation for research and teaching of culture and arts.

7. Disposition of the thesis

Beside the Table of content, Protestation, Preface, Conclusion, References and Index, the content of the thesis consists of 4 chapters:

Chapter 1: Generalization of the study and theoretical basis of the thesis

Chapter 2: Factors affecting the fine arts of Ha Noi in the renovation period.
Chapter 3: The face of the fine arts of Ha Noi in the renovation period.

Chapter 4: Emerging issues and the lessons learnt from the achievements of the fine arts of Ha Noi in the renovation period

Chapter 1
GENERALIZATION OF STUDY AND THEORETICAL BASIC OF THE THESIS

1.1. Generalization
1.1.1. International studies

Studies on the fine arts of Viet Nam in the theoretical point of view:
(1) Analysis on the segmentation of the Viet Nam fine art history
(2) The duration of the renovation period

These two issues presented in: Nora Taylor (1997), The artist and the state: the politics of painting and national identity in Hanoi, Viet Nam, 1925-1995 (PhD) [199]; Boi Tran Huynh (2005), Vietnamese Aesthetics from 1925 onwards (PhD) [206].

All above papers acclaimed the importance role of L'École Superieur des Beaux-Arts de l'Indochine. In addition: Corinne de Ménonville (2003), La peinture vietnamienne, une aventure entre tradition et modernité [207].

(3) The concept of Viet Nam fine arts or Ha Noi fine arts was initially presented in some works, including those of Nora Taylor such as Nora Taylor (2007), Vietnamese Anti-art and Anti-Vietnamese Artists: Experimental Performance Culture in Ha Noi’s Alternative Exhibition Spaces [203].

Concerning the concept of fine arts/Art of Viet Nam, Nora Taylor (2004), Painters in Hanoi: an ethnography of Vietnamese art [201] further expanding with the concept of art society in Ha Noi.
Researches on the fine arts of Viet Nam in the renovation period

Researches focused on the role of school, cultural management, changing awareness on gender, society and impact of globalization of art market and tourism to the fine arts, gender, sexuality and globalism such as: Nora Taylor (1997), *The artist and the state: the politics of painting and national identity in Hanoi, Viet Nam, 1925-1995* (PhD) [199]; Nora Taylor (2004), *Painters in Hanoi: an ethnography of Vietnamese art* [201]; Boi Tran Huynh (2005), *Vietnamese Aesthetics from 1925 onwards* (PhD) [206]; Nora Taylor (2005), *Why have there been no great Vietnamese artists?* [202]; Natalia Kraevskaia, *Vietnamese Art- The art dealer’s view* [84]; Natalia Kraevskaia (8/2000), “Contemporary fine arts of Viet Nam – the change, stagnation, potential and strategy” [83]; Natalia Kraevskaia, Lisa Drummond (Uyên Ly translated) (10/2011), “Portrait of Ha Noi in the eyes of Vietnamese artists” [85]…

1.1.2. Domestic works

Researches on Vietnamese fine arts in the cultural point of view

Researches on fine arts in the cultural point of view in Viet Nam were still limited. In practice, the majority of these works focused on ancient fine arts, for example,: Chu Quang Trú (2002), *The culture of Viet Nam, from fine art point of view* [115]. Besides, there were several works on painting: Nguyễn Văn Cương (2016), *Painting of Viet Nam in the period 1925 – 1945 from cultural point of view* (PhD), The University of Culture of Ha Noi, which studied thoroughly the fine arts of Viet Nam in the period 1925 – 1945 from cultural point of view.

Researches on Vietnamese fine arts in the theoretical point of view

(1) Analysis on the segmentation of the Viet Nam fine art history: Nguyễn Quân (2010), *Fine Arts of Viet Nam in the 20 Century* [128];

(2) Presentation of concepts, including renovation of fine arts. It was mentioned in the *20 year of fine arts in the renovation period 1986-2006 Workshop* (2006) at the Fine Arts Institute, Fine Arts University of Ha Noi.

*Researches the fine arts of Ha Noi in the renovation period*

(1) About post-modernity of the fine arts in the renovation period

In the field of fine arts, during recent 10 years, the theory of the post-modernism has been of great concern. The first was the Workshop on Fine Arts of Viet Nam in the globalization context (24/9/2008) organized by Modern Fine Arts Department- Fine Arts Institute - Fine Arts University of Ha Noi. Besides, there were several papers on post-modernism of the fine arts by Lê Văn Sửu, including: Lê Văn Sửu (12/2012), “Theory and Practice of the fine arts in post-modernism” [133]; Lê Văn Sửu (3/2013), “The shift on art creation in the post-modern period” [132].

(2) About the methodology, characteristic and nature of renovation of the arts: Nguyễn Quân (2010), *Fine Arts of Viet Nam in the 20 Century* [28]; Bùi Như Hương (6/2002), “Painting in the 90 decade and renovations” [76]; Bùi Như Hương, Phạm Trung (2013), *Vietnamsese contemporay Art 1990-2010* [78]; Workshop on *Fine Arts of Viet Nam in the 20 Century organized by* Ha Noi University of Fine Arts on 10/5/2007. Besides, there were also other papers such as: Văn Đa (1994), “Painting in progress” [29]; Bùi Thị Thanh Mai


1.1.3. **Assessment and problem set forth for the following research work of the thesis**

- **Firstly,** both international and domestic scholars, as they studied about the fine arts of Viet Nam in general and of Ha Noi in particular, all approached the fine arts of Viet Nam from art history, art anthropology and art aesthetic point of view.

- **Secondly,** due to many reasons, studied about the fine arts of Viet Nam in general and of Ha Noi in the renovation period in particular only pointed out the symptom, realizing the difference between those of the fine arts of Viet Nam and the world.

- **Thirdly,** theoretical points just only subjective comments, assessments stemming from experience that were not clear, systematic and lacked of argument basic as foundation.

From the consolidation of works studied, the author of the thesis come to realize that it is needed to deeply focus to study fully the fine arts of Ha Noi in the renovation period under the post-modernism; from this to evaluate the achievement of the fine arts in the renovation period and experience learnt.

1.2. **Theory and concepts in the Thesis**

1.2.1. **Concepts and terminologies in the Thesis**
1.2.1.1. Fine arts

The fine arts in the XX century have developed into social and cultural trend that outbreak the connotation of traditional fine arts concept. Therefore, there is a tendency to use Art instead of fine arts with diverse connotation elements. The author of the thesis introduce a definition of fine arts that is the orientation for the study: fine art is a form of arts employed the plastic expression form such as lines, shape, color and light... with various materials and means of expression.

1.2.1.2. The fine arts of Ha Noi

Before renovation, Ha Noi, as capital city, was culturally close. The fine arts developed with the socialism style that had been existed for a long time. Therefore, after renovation, the pressure of exogenous cultural flows was so hard. Apparently, the pace of changing in the face of the fine arts of Ha Noi in the renovation period was completely different with that of other cities. To take it as a basic for the following studies, the author of the thesis defines the connotation of the concept of the fine arts of Ha Noi as follows: the fine arts of Ha Noi aims to art works of painters in general who live and work in Ha Noi. Therefore, in the scope of this Thesis, the fine arts of Ha Noi is the same as Ha Noi fine arts and it will be used the same throughout the thesis.

1.2.1.3. Renovation period

1986-2006 is the beginning period of the renovation. This period is considered as development circle of the Ha Noi fine arts that formed from 1986, peaked in 90’s and descended and stagnated after the economic crisis in 1998.

1.2.2. Theory

1.2.2.1. Post-modernism theory
In the scope of this Thesis, post-modernism is defined as the global culture trend that presents the multi-cultural factors, accepting the difference and hybrid to express the wish to integrate with the world; the skeptics to all axioms that are expected or hoped to become popularity, absoluteness or terminative; true and false mixed; commercialization of cultural products.

1.2.2.1. Employ the Post-modernism theory in realizing the face of the fine arts of Ha Noi in the renovation period

Firstly, the fine arts of Ha Noi in the renovation period, together with the urge of the requirement on freedom of creation stated in Resolution 05-NQ/TW, had condition to interact with foreign cultural flows, including post-modernism culture, in wider and deeper scale in comparing with those in the 80s of the XX century. However, opening and renovation context of Viet Nam in this period have certain differences in comparing with the inception of the post-modernism in the Western countries.

Secondly, painters who live and work in Ha Noi are more sensitive in approaching with the fine art market than those in the local provinces. Therefore, economic factor is an important one that has impact on the face of the fine arts in the renovation period.

Thirdly, according to Lyotard, the characteristic of the post-modernism is the diversity of various attitude and approaches. The characteristic of fine arts of Ha Noi in the renovation period was relatively diverse due to the freedom of creation was more focused than that of previous years. It was somewhat lost the homogenous and other values of the revolution fine art.

Fourthly, the fine arts as renovated will create certain progresses and achievements for the fine arts of Viet Nam, from this can emerge issues and draw lessons.
Conclusion of chapter 1

From generalization of the collection and study about the fine arts of Viet Nam in general and fine arts in the renovation period in particular, it can be seen that works of international and domestic scholars mainly approaches in the historical of the fine arts. The study of fine art, especially in the cultural point of view is still limited. The concept of the Ha Noi fine arts tool is an important contribution of the thesis and it will be used as basic for the other content of the thesis.

Chapter 2
FACTORS AFFECTING THE FINE ARTS OF HA NOI IN THE RENOVATION PERIOD

2.1. The thorough and comprehensive renovation of the country

2.1.1. The comprehensive renovation paved the way for economy and tourism developing, so forth changing living condition.

The comprehensive renovation of the country had been set forth by the VI Vietnamese Party Congress, aiming to attract foreign direct investment to re-construct the nation that helps increasing the foreign investment capital flows into Viet Nam. This was an important factor the decide the economic growth in general, and the development of the Ha Noi fine arts in particular in the following years.

2.1.2. The comprehensive renovation paved the way for fine arts developing.

Such socio-economic context is like fertile land for the development of the Ha Noi fine arts in the renovation period. Firstly, it was easy to recognize that the out-flow investment capital policy had attracted a lot of foreign organizations and corporations come to Viet
Nam, contributing greatly to the reconstruction of the country and economic development. Another benefit that policy brought about was the improvement in material living standard, settling problems in the consumption. Artist, especially painter, also benefited from this. Thirdly, open-door policies had brought along new flows of wind that make the fine arts of Ha Noi having quite different creation environment comparing with that in previous years.

2.2. The Culture Resolutions

2.2.1. Resolution 05-NQ/TW (1986) on renovation and improvement of the management skill in the field of literature, art and culture, promoting the creativity, taking the literature, art and culture to the new high: The gate to liberty in fine arts.

2.2.1. Resolution 03-NQ/TW (1998) on building the progressive and rich in national identity in culture and the art: The gate to comprehensive development in culture and art

2.3. The modernism thoughts in fine arts

2.3.1. Encouraging by the need for self-creativity

The revolution had brought about the great power to release the personal creation. As in the economic area, in the culture and art, before renovation, there were a lot of artists who wanted to break out and find the new way and language to change the face of the revolutionary fine art. Artists themselves always longed to have the untidiness and libration in creation, not until it was confirmed in the Resolution 05-NQ/TW. The need for self creation was accelerated through the following documents on culture and arts:

- National Fine Arts Exhibition 1980
- The 2nd Congress of the Viet Nam Fine Arts Association 1983
- Individual exhibitions
The meeting of General Secretary Nguyen Van Linh with artists.

2.3.2. Encouraging by cultural crossing

Cultural crossing plays the importance role in the renovation period. The number of artists who have chosen the new way of expressing in art is increasing.

Conclusion of chapter 2

All these conditions, together with the need for self-creation of artists, had been pushed up through series of events that had never been seen in the history of Viet Nam and become important factors that contributed to create new face for the fine arts of Ha Noi in the renovation period.

Chapter 3

THE FACE AND THE CHARACTERISTICS OF THE FINE ARTS OF HA NOI IN THE RENOVATION PERIOD

3.1. The face of the fine arts of Ha Noi in the renovation period

The first generation includes: Đặng Thị Khuê, Đỗ Thị Ninh, Lê Anh Vân, Đỗ Sơn, Hoàng Đình Tài, Lê Huy Tiếp, Nguyễn Quân, Bảo Toàn, Lương Xuân Đoàn, Lý Trực Sơn, Thành Chương…

The second generation has large amount of number than the first. The representatives: Trương Tân, Trần Lương, Hà Trí Hiếu, Phan Gia Hưởng, Trần Trọng Vũ, Phạm Quang Vinh, Nguyễn Thanh Bình, Nguyễn Tấn Cương, Đỗ Hoàng Tường, Trần Văn Thảo, Bùi Mai Hiền, Vi Kiến Thành, Nguyễn Xuân Tiếp, Đào Minh Tri, Phạm Luân, Phan Cẩm Thuỳ, Hoàng Hồng Cẩm, Nguyễn Kim Quang, Đăng Xuân Hòa, Hà Trang Bích, Đào Châu Hải, Trần Hoàng Cơ, Phan Phương Đông, Nguyễn Như Ý, Nguyễn Hữu Ngọc, Nguyễn Kim Quang, Vũ Thăng, Trịnh Quốc Chiến, Lưu Thế Hân, Trần Nguyên Hiếu, Đỗ...

### 3.2. Characteristics

#### 3.2.1. Mixing in concepts and forms

In the fine arts, the mixed points to the mixture of concepts, forms and mode of expression and different material. The fine arts of Ha Noi, as renovated, could not avoid the reception from outside world the art concepts and mode of expression. From modern fine arts trends such as Abstract, Super-realism, Expression…to the blossom of the new art experiments such as Performance art, Installation art, Pop Art, Video Art, Sound Art… are enthusiastically exploited by artists, especially painters. Such trends were received in a diverse ways and the most important things are all of above-mentioned are non-criteria. All criteria for an art work becomes relative. In terms of fine art, in the above-mentioned art forms themselves is the mixture of different forms, for example, performing art has in its the factor of performing and also the factor of plastic art; or Video art, it has also the factor of cinema and painting. Furthermore, as arrived in Viet Nam, these new art forms continue to mix with other indigenous factors such as theme, material…

Therefore, the fine art of Ha Noi in the renovation period was the outcome of the mixture of the Western culture and art concept. In other
word, the face of the fine arts of Ha Noi was quite hybrid and mixed. That mixture faded away the homogenous in the theme and way of expression.

3.2.2. Hesitating in cultural values inheritance

In the case of the fine art of Ha Noi in the renovation period, if considering the theory of Lyotard, the hesitation in cultural values inheritance had somewhat samilarity with the post-modernism skepticism.

Firstly, the hestation presented in the way of choosing the theme of fine arts, even devaluating the values of revolution fine arts. Traditional theme serving for political purposes was less appeared and faded out. Leading to the subjects of contemporary social issues, a new theme that strongly developed in the young artist generation of the renovation. Current social evils, messages on politics and society, criticism of consuming society, the fate of women in Vietnamese society, urbanization, politics and violation or corruption are new themes presented by artist, especially visual art artist.

Secondly, the hesitation in the reception of mankind cultural values penetrating into the country as opening door and renovating. Such values though received by different way by some artists, but there is controversial about the way of imparting the theory or concept of the Western contemporary fine arts, even contradiction arisen among different artist generations in the art community.

3.2.3. Emerging commercialization thought

The reproduction of consumption culture presents other angle of the post-modernism. In the concept of the post-modernism, the exclusiveness is not completely ultimate. Everything could be reproduce if there is a demand. In the fine arts of Ha Noi in the renovation period,
the reproduction of consumption culture could be seen in the mixture of fake and genius and commercialization in the art market.

**Conclusion of chapter 3**

According to the author of the thesis, approaching from cultural point of view, the face of the fine arts of Ha Noi had presented in outstanding characters and art trends. It can be said that the fine arts of Ha Noi in the renovation period had the spirit of post-modernism. These were not negative, because with the comprehensive renovation in all areas by that time, such characteristics emerged in the fine arts was inevitable.

**Chapter 4**

**EMERGING ISSUES AND THE LESSONS LEARNT FROM THE ACHIEVEMENTS OF THE FINE ARTS OF HA NOI IN THE RENOVATION PERIOD**

**4.1. Achievement of the fine arts of Ha Noi in the renovation period**

In the common trend of the world and in the integration process, the culture of Viet Nam becoming partly post modern is inevitable. But in the consciousness of the post-modernism in Viet Nam, there were only new concepts about art emerged in its 3 stages of development, not yet a philosophy of post modernism as in the Western world. The consciousness of the post-modernism presented through fine art with such characteristics as hybrid, skepticism and mixture of fake and genius and commercialization, so the fine arts of Ha Noi in the renovation period just only stayed at a specific post-modernism spirit. However, as well as in the literature, it as to confirm that the spirit of post modernism presented in the fine art of the renovation period had certain impacts to the development of the
fine arts of Ha Noi in the following years, and therefore had certain contribution to the culture of Viet Nam. Namely, personal libration, encourage the development of the diversity and promote the democratization in the fine art activities that were clear contributions to the post modernism spirit.

4.1. Personal libration

Personal libration means the opening and libration, making things better, no constrain, but facilitate for further development. In a certain point, the personal libration is understood as the respect of personality, personal creation and considering individual as independent character that has freedom in creation and imparting and selling their work. It was the great contribution of the fine arts of Ha Noi in the renovation period to the culture of Viet Nam. Personal creativity is the utmost factors in all art activities. It is needed to understand that artist cannot work if putting under discipline as those in other field. The nature of art creation is the freedom in creation that any intervention can cause the negative result. That is the reason why the shift of the fine art in early 80 decade of the XX century is fundamental basic for the inevitable change in the next development phase. Personal libration had born generations of renovated artists who were diverse in style and personal creativity.

4.1.2. Encourage for the development of the diversity

Homogenous and diversity are the two supplementary factors. Homogenous is the likeliness and diversity is the difference. These two factors always exist together, because the diversity plays the counterweight role with the homogenous in the scale that helps keeping the balance. It is always needed a relatively level in order to have both the diversity and homogenous, creating the balance and
harmoniousness. It is the difference that makes the enjoyment and it is the diversity that makes the fine arts in the world history now become richer. The post modernism spirit as entering into Viet Nam had contributed to diversify the tool for art expression. There were experimental concepts and trends that were controversial but still existed and used as tool to express the creativity talent of artist, because a diverse and rich fine art must be so. It can be said that hybrid, skepticism, devaluation of traditional values and the mixture of genius and fake and commercialization had changed the traditional culture in a certain point, but it made the fine arts of Ha Noi continuously renovated, not stopping at a few ways of expression, but growing numerously.

The movement in the fine art was going on proactively with the strong movement in the economy, therefore, it formed itself different point of views in creation as well as in trend. It can be pointed out point of views in creation such as completely new or traditional themes by modern language or not employing the traditional plastic art; combining technology factors such as computer, digitalization…In which, there was a trend that present seriously the mixture style, but there is one that mainly focused on newly received concept; some were contracted and afraid of new comer.

4.1.3. Promote the democratization in the fine art activities

Democratization is considered as pre-requisite condition to implement renovation and renovation facilitates the democratization process, not only in the culture and art field, further deepen. Initially, fine art activities socialize the exhibition, display, enjoyment and consumption of art works as a cultural product. Beside professional association, there are individuals or private galleries and artist
themselves can do such works. Democratization can be seen in the freedom of criticism. Other trend in the fine art of Ha Noi was published in the Today Fine Art Magazine and lately changed to Fine Art Magazine in the early years of renovation and it was used as forum for debate. Each artist, from young to age-old, had different point of view for art.

4.2. Emerging issues

4.2.1. Fading out the creativity of artist and deteriorating art working

Exhibition and regularly selling painting had changed the living standard and stimulate the art working and creating of artist. But with the strong financial power, galleries were easy to change the direction, fading out the creativity of artist and deteriorating art working of individual and then the whole art community. The better off in living condition made artist to sell out more paintings to maintain their life.

4.2.2. Simplifying the renovation leading to misunderstanding personal liberation in art

The face of Ha Noi fine arts in the renovation period conveys the post-modernism spirit because of not only reform featured. So, simplifying the renovation leading to misunderstanding personal liberation in art. Some works are expressed in new form such as Performing Art, Installation Art, which is a part of the negative, contrary to the fine traditions and culture of the nation.

4.3. Experience lessons

4.3.1. Focussing in culture exchange and integration

Focussing in culture exchange and integration but it is confirmed that the personal libration, the encouragement for the development of
diversity and democratization in fine art activities had further deepened the post modernism spirit in the fine arts of Ha Noi in the renovation period. It had the reciprocal and interactive relationship. Because, the more we speak highly of the personality, encouraging the development of the diversity and of democratization in the art creativity, the closer we approach with great impact from exogenous culture, making the mixing, hesitation and the commercialization developed at greater pace.

The face of the fine arts of Ha Noi in the renovation period with the spirit of the post-modernism culture leaded to contradiction trends which eliminated each other, but it also went along together that shown the importance of the limitation of freedom. What is the level of freedom and how is the freedom, but it should be subjective, considerate and tolerant.

4.3.2. Heightening true ability in art

The post-modernism spirit, especially with the commercialization characteristic, the over-hot development of primary fine arts market of Ha Noi as entering in to opening period had greater impact which damaged the fine art in a longer duration than that of other factors. However, the commercialization characteristic had also positive effect on the fine arts of Ha Noi, for example, from simple and symbolic market, the fine arts of Ha Noi had developed and operated in a more professional way. With such trend of commercialization, a lot of art works might lose the traditional cultural identity, but for the fine art market, the ultimate goal is to survive and develop profession, though want or not. It is not assumed that market decides every creative activity of artists; there are other factors that have impact such as practical life style and consumption culture from exogenous cultures. It
combined together to push fine art deeply into commercialization. Forging true ability in art is very importance.

Besides, it still has to accept the duality of the market. Immediately apply the mechanism of operation of the market economy to develop fine art. Therefore, it is necessary to foresee and anticipate ways to overcome its negative impact on the fine arts.

**Conclusion of chapter 4**

The post-modernism spirit presented in the fine art of Ha Noi in the renovation period had clear impact in the personal libration, encouraging the development of diversity and promoting the democratization in the fine art activities. From the recognition of the fine arts of Ha Noi after “untied” in creation, it can be seen three ways of treatment: the first is to respect, think considerately so the cultural values, new concepts can be absorbed and combined with traditional culture; the second is rapidly received, exposing boldly or resembling the same; the third is conservative and protective.

**CONCLUSION**

1. Fine arts is the classical term that not raising much disscusion until 20\(^{th}\) century. With the widening of the experimential art, especially in Western country, fine arts becomes Art. Today, Art includes not only painting, drawing and scuplture.

2. In the argument point of view, methodology used in approaching art from culture is developed by the author to search for the meaning and cultural value of a development period of fine arts through employing the post-modernism theory in studying the fine arts of Ha Noi in the renovation period to clarify how the post-modernism affects
the culture of Viet Nam. It is an important contribution of the thesis. The post-modernism theory with its characteristics such as multi-culture, accepting the diversification, differences and hybrid express the inspiration to integrating with the world. The suspicion with all trusts is considered or hoped to be the generalization, absoluteness or ultimate; the mixing between genius and fake; commercialization of cultural products proved to be an effective tool and based for the study of the fine art of Ha Noi in the renovation period.

3. The face of the fine arts of Ha Noi in the renovation period transformed as the changes in context conditions such as opening, renovation and freedom in thinking and art practicing, the busy fine art market thank to the foreign tourist and improvement of living standard as well as global culture trends entering into Viet Nam after opening and renovation. Especially in culture, from renovation actions as those in the National Fine Arts Exhibition in 1980, private exhibitions, especially the role of individual leader, the Party had issued specific Resolution for culture, recalling artists to untie themselves and spoke highly of the demand for freedom in creation. But it was only part of the whole renovation in the culture. The most important is the responsibility of artists. They had to be confident in creation, not self-deteriorating, deluding their ability and denying the past. They had to seek for true art values in order to eliminate the art trends that were not appropriate with the national culture.

4. In renovation period (1986-2006), Ha Noi was a meeting point of various cultural flows. Each factor of each flow co-existed, interacted and hybrid with each other. This hybrid had both positive and negative outcome. Looking in to the fine arts, it can be seen clearly the hybrid, skepticism and deeply commercialization as the
characteristic of the post modernism. But the fine arts of Ha Noi in the renovation period presented the post modernism specifically, unlike those in the Western countries. In practice, the condition for renovation of my country was completely different from socio-economic and politic condition of the outside world.

5. Freedom in creation allowed the satisfaction in demand for creation of artists themselves and demand for art enjoyment of public. That was the rule. The movement that loses and forms new values in the fine arts of Ha Noi in the renovation period had been occurring excitedly, therefore, it emerged various trends in art creation with the role as the way reacting to such changes.

Traditional-renovation trend had been developed based on the combination between renovation and internal power on the traditional cultural values and the responsibility of each artist to the demand for freedom in creation. The renovation trend adored the Western art, receiving rapidly, exposing baldly or resembling. The conservative became constrain for the development, because in whatever time and space, the more the diversity, richness, multi attitudes and style, the better the fine art. Conservative or rapidness, skepticism or negation are all the reactions of artists with the new and temptation of the fine art market.

6. The post-modernism spirit in the fine arts of Ha Noi in the renovation period with contradictions and negations but staying together and moving along had certain contributions to the culture of Viet Nam. That spirit effected to the culture through 3 ways: personal libration, encouragement for the development and democratization in the fine art. These are achievements that not every stage of development can do. From there, it can be said that the renovation
period is an important hinge period in the Ha Noi’s art history; paving the way to integrate into a deep, healthy and sustainable development in the future.

7. However, the greater the integration, the greater the problem of fading out the creativity of artist and deteriorating art working. Simplifying the renovation leading to misunderstanding personal liberation in art. Therefore, it is necessary to attach importance to integration and cultural exchange, drawn from the development of Hanoi art, which must always be objective, prudent and tolerant; Always have to adapt to diversity, rich. In particular, it is important to promote genuine art to reduce the harm of the market economy for fine art if you want to have a developed art.
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