

THE FIGHTING STRENGTH

BY
NGO THANH HUNG

**A thesis submitted in partial fulfillment of the requirements for
the degree of Master of Fine Arts Program in Visual Arts
at Mahasarakham University**

October 2012

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THE FIGHTING STRENGTH

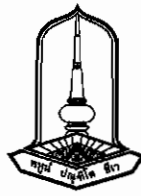
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The examining committee has unanimously approved this thesis, submitted by Mr. Ngo Thanh Hung, as a partial fulfillment of the requirements for the Master of Fine Arts Program in Visual Arts at Mahasarakham University.

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ABSTRACT

This visual arts creation thesis, “The fighting strength” was received from the inspiration to convey emotions, innermost feelings and desires of humans towards life through the images of water buffalo fights. The water buffalo is a cultural symbol of the wet rice civilization and through the fights of the water buffaloes, the artist expects to convey the message that human life is an endless struggle in every situation, space and time but most of all, in their wills. My paintings are created with the expressionism art style in an abstract space. The purpose for creating is to study the expression of the art content through different fighting positions and appearances of the water buffaloes, highlighting the natural strength seen in muscles, strong and sharp horns, angry looking eyes and a fierce fighting will. Another purpose is to study the creating process for paintings of oil colors on canvas texture techniques on the surface and emulation of materialistic factors and different emotions. Data is collected and categorized into 4 categories including: source of information, documentary data, influence from creative work by international and Vietnamese artists and also personal experiences. Subsequently, works are developed in following stages : making sketches and related steps including oil painting on canvas techniques to express the appearances and structures of the hands placed at many angles and to explore visual factors such as lines, shapes, sophistication of colors of time and space, texture techniques, Matière and the various surfaces of objects.

This creation was the new finding which has personality of the creator. The creation results discovered that the success gave an expression of the paintings are the artist’s reflections on his creating process with successful results in expressing the images of the water buffalo fights with the language of fine arts.

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CHAPTER I

INTRODUCTION

Primary Inspiration

Since the old days, Vietnamese culture was originated from the strong dependence of farmers on nature and their expectation to live in harmony with nature as expressed in the saying “clement weather, favorable terrain and concord among people” for better agriculture activities. The image of the water buffalo is closely connected to Vietnamese rural areas. The water buffalo cannot be separated from hard working farmers. The image of the water buffalo has been popularly used in Vietnamese culture. A symbol of Vietnamese culture, the Water buffalo was chosen to be the mascot for the 22nd Seagames. As a friendly and good-natured animal, the water buffalo has been a good friend to farmers in the wet rice civilization of Vietnam and other South East Asian countries. It symbolizes the wishes for productive crops, prosperity, happiness, physical strength and sportsmanship of Vietnamese people.

“The Fighting Strength” is originated from a water buffalo fighting festival in the district of Do Son – Hai Phong. This is an important festival of people from North Vietnam with bold cultural meanings. This festival is organized annually after Tet festival (in spring) until the beginning of the rainy season (around the 8th month on lunar calendar) with the purpose of showing the gratitude to God of Water by sacrificing the strongest water buffalo to confer favorable weather conditions for cultivation and a great crops that brings about prosperity and happiness to local people. With its enduring strength and extraordinary bravery seen in a robust appearance and strong horns, the water buffalo is also a dangerous fighter. Perhaps only in countries with long-standing wet rice civilization such as Vietnam, there are such festivities and customs relating to the water buffalo including water buffalo fighting festivals, water buffalo race, water buffalo killing festivals and water buffalo gratitude showing festivals.

Feelings on the power of nature from the images of the water buffalo when it is either good natured or aggressive with its robust and muscular appearance, strong and sharp horns, red and ferocious eyes that seem to be full of the fire for fighting in the atmosphere of the burning fight are presented with the style of abstract expressionism.

Works developed from the source of inspirations originated from the fights of the water buffaloes has their influence not only on myself but also on the audience as a reminder to improve the awareness on protecting, preserving and developing traditional and folklore cultural identities for future generations by cultural exchanges and introduction to other countries all over the world. On the other hand, this thesis is expected to express the belief in a vivid vitality implicit in every person that is the spiritual strength of Vietnamese people and their solidarity at wars and in daily life strengthened by the history of liberations to form the characters of Vietnamese people including strong spirits, bravery and resilience, sportsmanship, hard working and patriotism.

The fighting strength is presented not only with images of fighting water buffaloes and their physical strengths, large, robust and muscular appearance but also a sense of undauntedness, bravery and wisdom when fighting against their enemies no matter how large, fierce and aggressive the enemies are.

With this source of inspiration and strong emotions, I paint the fight of the water buffaloes with strong expressionist style in an abstract space to describe the natural strength of the water buffaloes in fighting positions and their fierce will of fighting in warm colors.

Concept

Water buffalo is a large animal which is physically strong, good natured and hard working. It has been connected closely to farmers since the old days and a cultural symbol of the wet rice civilization of Vietnam and other South East Asian countries.

The water buffalo is connected to the cultural and spiritual life of Vietnamese people. The images of rural children looking after their buffaloes while flying kites in the evergreen paddy fields, a child boy playing his flute, future talents reading books on the back of the buffaloes, etc. have been depicted in poetry, music and arts as a beauty

and cultural symbol of Vietnamese people. The water buffalo is also the sacrificing creature in important cultural festivities such as the Spring Ploughing Festival, the Water Buffalo Killing Festival (in the Highland) or the Water Buffalo Fighting Festival (Do Son – Hai Phong).

During my process of studying the topic of water buffalo fighting at various angles and with many compositions for expressionist presentation using strong lines and vivid colors to emphasize the natural strength and fighting spirit the fighting water buffaloes. I have selected the image of fighting water buffaloes for the concept. The source of inspiration, experience from reality and personal emotions also add strong feelings for the image of fighting water buffaloes in the works. This thinking direction has been the starting point that leads me on the way of seeking for next steps of art creativity.

Purpose of Creation

Study work presentations of different shapes, positions, eye features and horns of the water buffaloes to describe underlying characteristics of their robust and fierce appearance for exploring the innermost strengths as depicted at muscles externally and their bravery and extraordinary strengths internally.

Study the process of art creativity by oil painting on canvas with a focus on the beauty of visual elements from shapes and positions of the water buffaloes placed at many angles and by using various lines, directions, multi-dimensional and overlapping presentation, mattered to create conflict and contrast factors, etc. to create expressionist artworks in semiabstract space that can express the concept and inspiration of the thesis.

Scope of creation

1. Contents

Study different positions, appearance and characteristics, fighting scenarios that are fierce and strongly emotional with strong and martial movements, anger when attacking enemies to express their natural strength.

2. Forms

Forms, shapes, dominant red color, warm atmosphere, etc. to express the appearance of the fierce and muscular water buffaloes in strong colors. Emotions are generated from the space, time and directions of movements when water buffaloes are attacking each other.

3. Techniques

Oil painting on canvas to describe the appearance of the water buffaloes, the colors of time and space and the burning atmosphere of the fight. The water buffalo is depicted with different bold and insipid lines, light contrast to highlight its powerful muscles. Using painting trowels to treat with layers of *matière* to diversify the appearance, separation, roughness and softness and cutting lines to clarify fast and strong movements.

Operation of the creation

1. Data collection

1.1 Source of Inspiration

Materials and data on this field include strong impressions from the images of water buffaloes in the cultural space of festivities, especially the water buffalo fighting festival. The sources for inspiration are from : Images of fighting water buffaloes collected randomly, Paintings from various periods.

1.2 Documentary data

Realistic study (observing & sketching, etc.)

1.2.1 Sketches and case drawings of fighting water buffaloes from various regions.

1.2.2 Sketches and photos of various positions, compositions and images of water buffaloes when fighting.

1.2.3 Study from the mass media and the Internet.

1.2.4 Studies on the water buffaloes and Vietnamese folklore culture from Wikipedia website (in Vietnamese language).

1.2.5 Art photo collections about the water buffaloes and water buffalo fights from Wikipedia website. (in Vietnamese language)

1.2.6 Writings and studies on body language – from specialized magazines and Wikipedia website. (in Vietnamese language)

1.2.7 Study papers on wars in nature and of human beings – Specialized magazines and Wikipedia website. (in Vietnamese language)

1.3 Influence from creative work

1.3.1 Ideas by Kant - Heghel that Beauty in the nature of subjects are subjective.

1.3.2 Ideas by Lev Tolstoi about the art of expressing and conveying emotions of the artist on matters of human and the society.

1.3.3 Ideas by Schelling on beauty.

1.3.4 Expressionist ideas on creativity.

1.4 Fine arts experiments

1.4.1 Study texture techniques with trowels, plaster and Acrylic.

1.4.2 Study texture techniques with plaster and oil colors.

1.4.3 Study texture techniques with plaster, Acrylic and oil colors.

1.4.4 Study texture techniques with other materials.

2. Data analysis

2.1 Analysis for clarity of story, theme and concept

2.1.1 Analyze and select data, identify concepts.

2.1.2 Develop concepts, compositions. Experiment and select the most appropriate materials.

2.2 Analysis for form and symbols

2.2.1 Step 1 : Use visual elements to present different shapes and positions of the fighting water buffaloes. Study the internal and external structures of the objects, lines in details (outline, muscles, heads, horns, eyes, etc.)

2.2.2 Step 2 : Use strong colors and contrast between different shapes, hues, warm color mixture in abstract space to convey strong feelings and highlight the fights of water buffaloes.

2.3 Analysis for techniques

Analysis and experiments on different techniques and methods for presentation to meet the objectives of concepts.

After experiments, I have selected and decided on using the technique of texture with plaster and colors using cutting lines by trowels to create a roughness overlapping in irregular ways on the surface and strong curved lines by brushes to meet the objectives of concepts.

3. Creation of works

3.1 Making sketches

Sketches are completed with following steps :

3.1.1 Outlining with pencils.

3.1.2 Light – bold, light contrast with charcoal or pastel.

3.1.3 Color lining with pastel.

3.2 Creation of works

3.2.1 Analysing and selecting the satisfying sketches as advised by the supervisor.

3.2.2 Materials and tools : Plaster, Acrylic, oil colors, brushes, painting trowels, etc.

3.2.3 Process of composing :

3.2.3.1 Step 1 : Prepare canvas and frames.

3.2.3.2 Step 2 : Photogramme, develop and find prospects as in the selected sketches.

3.2.3.3 Step 3 : Apply texture techniques and matière...

3.2.3.4 Step 4 : Oil painting techniques : color lining, highlighting, special techniques etc.

3.2.3.5 Step 5 : Depth lining, detailed lining.

3.2.3.6 Step 6 : Finalizing.

4. Stages of disseminating works

4.1 Disseminating works in the form of exhibition

4.2 Writing documents in supplement to creation

4.3 The article of thesis should publish full paper in journal or international conference.

Definition of Terms

1. Abstract : A terminology for images produced from simplification and rearrangement of appearance of objects in nature, or for non - expressionist works with simple arrangements to satisfy the structural needs or needs for expressing of artists. Abstractionism exists in every art works but at different levels from complete expressionism to complete non - objective expressionism.

2. Balance : The interrelation of visual effects in a work to create a good sense of interactions.

3. Composition : Arrangement of space, shapes, colors, lines, etc. on a two - dimensional or real space.

4. Expressionist : The expression of concepts, feelings or meanings from the external structure or appearance.

5. Hue : The level of brightness and darkness, features of colors decided by brightness and darkness or by the level of light reflection from colors.

6. Style : Specific art features and dominant trends acknowledged in different historical periods and art movements related to the usage of tools for art expressions performed by artists to bring a sense of personality to their works.

7. Techniques : Methods and skills applied by the artist using specific equipments and materials to achieve a work of expressionism. Methods can have strong influence on the aesthetic features to concepts of the artist.

8. Visualization : Using art elements to create two - dimensional or three - dimensional images in works of sculpture or architecture.

9. Visual emotions : A way of thinking of which the mind has no other functions apart from its natural function to generate feelings on the seen images of objects.

10. Fighting Strength : The power of courage in combat.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

According to the creation, this thesis study focuses on title the fighting strength. To support the study purpose, the framework of process is selected accordingly. This chapter reviews related literature, covering the following topics :

1. Source of Inspiration
2. Documentary data
3. Influence from creative work
4. Fine arts experiments
5. Conceptual Framework

Source of Inspiration

Human societies are developing together with a trend to recollect ancient beauty and the origin of folklore culture and traditions from the past. I spent my childhood days on the back of the water buffalo when following my father to plough on home paddy fields and barren lands in the isolated countryside to sow the seeds of future and during those days, I dreamt of being able to pursue strong emotions from the beauty of traditional festivities. I select the image of the water buffalo to be the subject of my works, since the water buffalo is an image not only of my childhood but also many other people's childhood memories and dreams. The water buffalo has been a good friend to farmers in the wet rice civilization of Vietnam and other South East Asian countries.

During my process of study and completion of this thesis, I select to study the image of the fighting water buffaloes originated from a water buffalo fighting festival in the district of Do Son – Hai Phong. With the main conflicting image of two water buffaloes fighting with each other presented by large physical appearance, solid muscles, flexible heads and dangerous pointed horns and burning eyes, etc. in fiercely fighting positions which are full of surprises.

With the observation in reality of a fight, a small water buffalo won the fight against a large one, I would like to express the 2 important factors that are the natural strength and supernatural strength existing in every individual. The natural strength consists of muscular strength that is powerful, full of energy and valiance. On the other hand, I expect to emphasize another form of strength, supernatural and not possessed by all individuals, that is the strength of the will and vigour.

In “Fighting Strength”, I use the conflict between the two fighting water buffaloes to expose the profound and philosophical meaning of life, “life is a fight”. No matter how happy and sorrowful, wealthy or miserable our life is, we always have to fight and struggle. When we are fighting against an enemy in a particular circumstance, we have to have faiths in our will and wisdom to win the fight.



Figure 1 Wounded wild buffaloes, Paintings on Altamira cave walls



Figure 2 Wounded wild buffaloes, Paintings on Altamira cave walls



Figure 3 Water buffalo in peace time



Figure 4 Water buffalo in peace time



Figure 5 Water buffalo in life



Figure 6 Water buffalo in life



Figure 7 Buffalo in fighting



Figure 8 Buffalo in fighting



Figure 9 Buffalo in fighting



Figure 10 Buffalo in fighting



Figure 11 Buffalo in fighting



Figure 12 Buffalo in fighting



Figure 13 Water buffalo in fighting



Figure 14 Water buffalo in fighting



Figure 15 Water buffalo in fighting



Figure 16 Water buffalo in fighting



Figure 17 Water buffalo in fighting



Figure 18 Water buffalo in fighting



Figure 19 Water buffalo in fighting



Figure 20 Water buffalo in fighting

Documentary data

The image of the water buffalo is also presented in the world of poetry and fine arts, particularly in Dong Ho folk paintings in a joyful and strong way. Paintings are depictions of daily activities of the folks with a popular example of the child boy looking after his water buffaloes and playing the flute. The livelihoods of Vietnamese people are mostly agricultural therefore they have a respect and expectation to live in harmony with nature. The image of the water buffalo in poetry is also close to the hearts of Vietnamese people since the water buffalo is sometimes the bridge between the rural boy and his girl and this picture is a presentation of faithfulness. It confirms the strong connection between the water buffalo and rural people as it has been for centuries a unforgettable picture of the friendship between humans and their animals. It is difficult to make a list of works relating the image of the water buffalo. One must have seen the Dong Ho painting of the boy looking after his water buffalo and playing the flute, or

heard the children's song (Looking after the water buffalo is fun), images of the water buffalo in works of poetry by Nguyen Trai, Nguyen Khuyen ...

“The Water Buffalo” (Nguyen Van Bong) in the period of 1945 – 1954, the short story “The Bull Buffalo” in 1977 by Tran Van Thinh, the book “Buffalo Boy” by Son Nam which was later made into a work of modern picture by director Vo Nghiem Minh in 2003, the song “The paddy field of childhood” by Lu Nhat Vu, other Dong Ho and other paintings such as “Water Buffalo Fight”(lacquer) by Phan Anh Toan and works of similar themes by Le Dai Chuc (oil painting), Dang Mau Tuu (Acrylic), Le Uyen Huy, Pham Huy Thong, Le Kinh Tai, etc. with expressionist styles and the influence from foreign artists including Thawan Duchane (Thailand), Advard Munch, Jackson Pollock (USA), etc. Also there is the influence from cultures, sciences, society, psychology, animal anatomy, etc.

Materials and data with images of the water buffaloes depicted in works of literature and music such as the song “Responsible Furrows” by An Chung, the song “Little rural child” with recollections from the famous Dong Ho painting and the children's song “Looking after the water buffalo is fun”, images of the water buffalo in works of poetry by Nguyen Trai, Nguyen Khuyen or the great prisoner Ho Chi Minh when he was able to find peacefulness in the image of “children walking water buffaloes back to homes when the songs of flute music are lingering” (Sunset), “The Water Buffalo” (Nguyen Van Bong) in the period of 1945 – 1954, the short story “The Bull Buffalo” in 1977 by Tran Van Thinh, the book “Buffalo Boy” by Son Nam which was later made into a work of modern picture by director Vo Nghiem Minh in 2003, the song “The paddy field of childhood” by Lu Nhat Vu.

My creativity under this thesis focuses on the fights of the water buffaloes with strong feelings and description of every fighting position by expressions of their morphological structures to explore the innermost beauty and add visual effects to the image of the fight water buffaloes. My works are under the influence and close to ideas of Expressionism.

The idea by Immanuel Kant (1724 - 1804) that beauty is in the emotions of the subject is suitable in this case. The importance as stated by Kant significantly effecting my creativity is the critical role of the subject and the subjectiveness of beauty.

According to Hegel, the beauty of arts worth's our attention because it is the product of human intelligence while the beauty of nature is from lifeless objects and therefore useless. Perhaps with this point of view, Hegel agreed with Platon's idea that the origin of ideal beauty is God's prior ideas which human can still recall.

Lev Tolstoy defined arts as a form of conveying emotions to others and reflecting the issues of humans and the society. According to Tolstoy, to understand arts correctly, we need to abandon the habit of seeing arts as a tool for pleasures and an activity to create beauty. Since beauty is a subjective concept, no objective standards can be set to define what is and what is not arts.

Ideas by Schelling on beauty: the objective and the subjective, freedom and the absolute, the finite and the infinite, etc. are opposite dialectical categories and the concept of beauty is born from their intersections. "Beauty is not only the common or the ideal (the prius = truth), not only the reality (the prius is expressed in actions). Therefore beauty is only the inference and connection between one thing to another towards perfection. Where beauty is, the typical (the real) also exists at the same level and it defines itself. The prius is the entering of the finite into the infinite and is directly experienced".

Influence from creative work

Other Dong Ho and other paintings such as "Water Buffalo Fight" (lacquer) by Phan Anh Toan and works of similar themes by Le Dai Chuc (oil painting), Dang Mau Tuu (Acrylic), Le Uyen Huy, Pham Huy Thong, Le Kinh Tai, etc. with expressionist styles and the influence from foreign artists including Thawan Duchane (Thailand), Advard Munch (Germany), Jackson Pollock (USA).

1. ThaWan Duchanee (1939, Thailand) – "Bull", 2005, India ink.
2. Picasso
3. Le Uyen Huy (1949) Vietnamese - painting of water buffaloes, 2008, oil painting.



Figure 21 Artist : Thawan Duchanee

Title : Bull

Side : 80 x 112 cm.

Techniques : Cow ink on paper



Figure 22 Artist : Thawan Duchanee

Title : A Bull

Side : 35.4 x 43.3 inch.

Techniques : Oil on canvas



Figure 23 Artist : Picasso (Painted in 1989)

Title : Bullfight

Techniques : Oil on canvas



Figure 24 Artist : Le Uyen Huy (1949)
Title : Water buffaloes (2008)
Techniques : Oil painting



Figure 25 Artist : Le Uyen Huy (1949)
Title : Water buffaloes (2008)
Techniques : Oil painting

Fine arts experiments

During our creative practice, we carry out several experiments on painting techniques and presentation on various materials on canvas to seek for best suitable visual effects to present our concept. These experiments include :

1. Process 1 : Study painting and texture techniques using brushes and trowels in Acrylic and oil colors.

1.1 Step1 : Outline and develop outlines from selected sketches.

1.2 Step 2 : Use painting brushes and trowels for texturing of selected marks with white Acrylic.

1.3 Step 3 : Use painting brushes and trowels for color lining and highlighting the sketch.

1.4 Step 4 : Use oil colors for depth lining and detailed lining.

1.5 Step 5 : Finalizing



Figure 26 Sketch



Figure 27 Use painting brushes and trowels for texturing of selected marks with white Acrylic.



Figure 28 Use painting brushes and trowels for color lining and highlighting the sketch.



Figure 29 Use oil colors for depth lining and detailed lining



Figure 30 Finalizing

2. Process 2 : Study painting practices and textures by covering plaster on the already painted parts. Mix Acrylic and plaster at a random level oil colors then use trowels to present cutting lines on the surface, flip colors and water onto the surface to create a level of spreading, dry then apply oil colors.

2.1 Step 1 : Cover the already painted parts with plaster, then with acrylic. Use trowels to present strong cutting lines on the surface. The surface will then be displayed as follows.

2.2 Step 2 : Flip colors and water on to the surface. The result will be as follows.



Figure 31 Use trowels to present strong cutting lines on the surface



Figure 32 Flip colors and water on to the surface



Figure 33 Flip colors and water on to the surface



Figure 34 Flip colors and water on to the surface



Figure 35 Detailed lining



Figure 36 Finalizing

With visual effects obtained from the experiments, thanks to advice provided by the board of artists, I have selected the techniques of oil painting on canvas with acrylic and several texture techniques by painting trowels (Process 1) for completing our following creations.

Conceptual Framework

In the process of collecting and studying data, visualized images, academic knowledge, theories of philosophy, science – society and psychology, the analysis of the thinking process, experience and consciousness is critical.

1. Idea, Concept

After studying and screening data, the concept is better developed and works are created on the right track with finalization of eliminating several unnecessary details and highlighting the main focus, etc. At this moment, with the presentation of the images of the water buffaloes as finalized, I have obtained a certain level of successful expressions of our own outlook of life and emotions.

2. Form

I use every visual element that is carefully studied and experimented such as shapes, lines, hues, space, colors, etc. These visual elements are studied in their separate and common nature to create an art form with unity and attractions that reflect the art themes.

Lines are utilized with various forms to reproduce details of the fighting water buffaloes effectively. Thick and strong lines are combined with the texture and lines presented by trowels to create strong and vivid emotions. Presentations of straight and curved lines, prominent and concave lines, direction changes of lines, etc. create a conflicts of materials on the surface and in the space of the work.

From our concept and inspirations, I desire to describe two water buffaloes fighting with each other with impressions at various angles and positions to reflect the emotions and moods of human in reality and life. Composition and shapes are structured in an abstract space. Color using has been screened and irreducible. I use intensively strong and contrast light on a background of the red and black color mixture in an expressionist style and modern graphic methods in an abstract space to create a realistic work which is however different from most other works of realism so that the images of the fighting water buffaloes can carry the artist's emotions with a focus on the art theme.

3. Media, Techniques

Equipments used for this study include :

3.1 Camera : Taking photos necessary for studying and work creativity.

3.2 Computer : Analyzing and processing images, searching for related data, thesis composition, etc.

3.3 Pencils, charcoal, oil colors, brushes, trowels, etc. for work completion.

Technical elements and methods are the means to present the form and thence express the content and contribute to the success of the works. The common technique for the works is oil painting on canvas that can enable the feelings from the shapes, lines and compositions of the fights between water buffaloes at many angles. Other texture techniques also diversify the appearance of objects and make the works unique.

CHAPTER III

RESEARCH METHODS

This chapter gives an outline of the study design and procedure. The procedure of the study concluded from chapter two and other frameworks which involve with title of the fighting strength. This creation will be presented according to the following topics :

1. Sketches
2. Material and Equipment
3. Work creation

Sketches

If the construction requires a plan, an art works also requires a sketch. Sketching is a process of experiencing various emotions including hope, excitement and disappointment, etc. from the initial concepts to the sketching step. Sketching is seeking for the new and the unique characters for the composition.

Sketching is completed with the following steps :

1. Analyze and select data, images, photos and sketches of the water buffalo fighting festival.
2. Outlining with pencils, charcoal, colors to develop the shapes, colors and suitable style.



Figure 37 Sketches of water buffalo fights



Figure 38 Sketches of water buffalo fights



Figure 39 Sketches of water buffalo fights



Figure 40 Sketches of water buffalo fight



Figure 41 Sketches of water buffalo fights



Figure 42 Sketches of water buffalo fights



Figure 43 Sketches of water buffalo fights



Figure 44 Sketches of water buffalo fights



Figure 45 Sketches of water buffalo fights



Figure 46 Sketch with strong presentation of outlines



Figure 47 Sketches of water buffalo fights



Figure 48 Sketch with strong presentation of outlines



Figure 49 Sketches of water buffalo fights



Figure 50 Sketch with strong presentation of outlines



Figure 51 Sketches of water buffalo fights



Figure 52 Sketches of water buffalo fights



Figure 54 Sketch with strong presentation of outlines



Figure 55 Sketch with strong presentation of outlines

Material and Equipment

From experiments on painting techniques and textures to achieve the highest aesthetic and visual effective results, I use the method of oil painting on canvas with Acrylic and several textures by brushes and trowels. (Process 1)

Prepared available frames and canvas.

1. Taiwanese made oil colors - CROWN, 150 ml. tubes.
2. Acrylic Marie's - 300 ml.
3. Plaster
4. Brushes and trowels, etc.



Figure 56 Taiwanese made oil colors - CROWN, 150 ml. tubes



Figure 57 Acrylic Marie's - 300 ml.



Figure 58 Plaster



Figure 59 Brushes



Figure 60 Trowels

Work creation

1. Works in step 1

From the sketches, we analyze and select the most possible ones with advice from the supervisor to develop a complete work.

2. Works in step 2

Works are completed as follows :

2.1 Step 1 : Prepare materials and equipments: Frame, Canvas, Acrylic, oil colors, brushes, trowels, etc.

2.2 Step 2 : Scaling, developing and selecting from sketches.

2.3 Step 3 : Perform several texture techniques and Matière by trowels, brushes, plaster, Acrylic, etc.

2.4 Step 4 : Oil painting techniques. Color lining, color highlighting.

2.5 Step 5 : Depth lining and detailed lining.

2.6 Step 6 : Finalizing



Figure 61 Selecting from sketch



Figure 62 Perform several texture techniques and Matière by trowels, brushes, plaster, Acrylic



Figure 63 Perform several texture techniques and Matière by trowels, brushes, plaster, Acrylic



Figure 64 Oil painting techniques. Color lining, color highlighting



Figure 65 Depth lining and detailed lining



Figure 66 Finalizing

CHAPTER IV

RESULTS

This chapter intends to “The Fighting strength” the focus of this chapter is to illustrate to the results. Thus, the results of this creation are shown into the following topics :

1. Works before thesis
2. Thesis works

During the studying and creating process, I have completed a series of paintings with similar concepts and themes about the fights of the water buffaloes using all materials, documents, photos and figures, information and experiences that are collected. This has been a long process however, the paintings are still at the stage of being modified and finalized. The paintings, with proper supervision and gradual development, have their focuses strengthened to meet the requirements of contents. The working progress can be divided into 2 stages.

Works before thesis

1. Phase 1(1st evaluation)

The number of works developed at this phase includes 3 paintings of 150 x 200 cm. in Acrylic and oil colors.

- 1.1 Content

The content of the works successfully reflects the concepts of the fighting strengths of two confronting water buffaloes and the belief in spiritual strength and brings a sense of natural strengths to the audience.

- 1.2 Form

The image of the water buffaloes has been expressed in a robust and muscular appearance, fierce fighting movements, angry looking eyes and sharp horns.

- 1.3 Techniques

Techniques used present cutting and scratching lines on the surface using trowels and with malleable painting substances, acrylic and oil colors.

1.4 Problems and solutions

1.4.1 Dr. Vuthipong Roadkasamsri : Heavy weights of the buffaloes with bulky muscles should be depicted with strong colors and lines.

1.4.2 Mr. Pisit Huttagonvijit : The angry looking eyes must be depicted from many different angles. The eye shapes need to adapt to the difference in size as seen from every angle and the eyes should not be identical and equal in size.

1.4.3 Dr. Arkom Sangiamvibool : The technique for creating scratches on the surface is still confusing and consistent.

1.4.4 Assoc. Prof. Boontan Chettasurat : Fighting strengths should be improved using strong colors such as red.



Figure 67 Work before thesis phase 1 work 1

Size : 150 x 200 cm.

Technique : Acrylic and oil colors



Figure 68 Work before thesis phase 1 work 2

Size : 150 x 200 cm.

Technique : Acrylic and oil colors



Figure 69 Work before thesis phase 1 work 3

Size : 150 x 200 cm.

Technique : Acrylic and oil colors

2. Phase 2 (2nd evaluation)

The number of works developed at this phase includes 4 paintings of 147 x 214 cm. in Acrylic and oil colors.

2.1 Content

The content of the works successfully reflects the concepts of the confronting strength of the water buffalo in various fighting positions and the belief in the strength of the wills depicted in muscles, angry - looking eyes, sharp horns in burning atmospheres.

2.2 Form

Robust and muscular appearance, strong and sharp horns, red and ferocious eyes in the position of intense confronting.

2.3 Techniques

Techniques used present cutting and scratching lines on the surface using trowels and with malleable painting substances, acrylic and oil colors to achieve a visual impression.

2.4 Problems, solutions and progress

2.4.1 Prof. Preecha Thaonthong : The general comment is positive that the paintings are well developed to express the concepts, especially the new paintings which have more effectively described the fighting strengths in reasonable positions and better techniques.

2.4.2 Mr. Nonthivathn Chandhanaphalin : Compositions, lines and colors have expressed strengths of fighting positions. However, further study should be made about movements in reality to bring a better sense of validity and colors of dusts, winds and air in motions.



Figure 70 Work before thesis phase 2 work 1

Size : 214 x 147 cm.

Technique : Acrylic and oil colors



Figure 71 Work before thesis phase 2 work 2

Size : 147 x 214 cm.

Technique : Acrylic and oil colors



Figure 72 Work before thesis phase 2 work 3

Size : 147 x 214 cm.

Technique : Acrylic and oil colors



Figure 73 Work before thesis phase 2 work 4

Size : 147 x 214 cm.

Technique : Acrylic and oil colors

Thesis works

In this stage, I intend to complete the final painting together with composing this thesis with clear content and concepts while results from experiments are already seen, forms and techniques are identified and the dialectic relationship between the content and appearance of the works is finalized. The final painting is the reflection of results from the whole process of studying and adapting to academic requirements.

Intended works 1 paintings of size 147 x 214 cm. and one joined painting of size 200 x 340 cm.

1. Phase 1 (1st evaluation)

1.1 Content

The content of the works successfully reflects the concepts of the confronting strength of the water buffalo in various fighting positions and the belief in the strength of the wills depicted in muscles, angry-looking eyes, sharp horns in burning atmospheres.

1.2 Form

Robust and muscular appearance, strong and sharp horns, red and ferocious eyes in the position of intense confronting.

1.3 Technique

Techniques used present cutting and scratching lines on the surface using trowels and with malleable painting substances, acrylic and oil colors to achieve a visual impression.

1.4 Problem and resolution

1.4.1 Mr. Sakchai Uttitho, Mr. Pisit Huttagonvijit, Mr. Prasit Wichaya : Space look same, so, we should pay attention to the materials of the symbol and the space to pop it up , make the press and the point in the picture.

1.4.2 Asst. Prof. Apichat Shengkrai : The pictures which connected shouldn't show the linking. The size should smaller.

1.4.3 Dr. Arkom Sangiamvibool : Should look back the old works.



Figure 74 Thesis work phase 1 work 1

Size : 200 x 340 cm.

Technique : Acrylic and oil colors



Figure 75 Thesis work phase 1 work 2

Size : 200 x 340 cm.

Technique : Acrylic and oil colors

2. Phase 2 (2nd evaluation)

Problem and resolution :

2.1 Prof. Precha Thaonthong : About the layout, ideas, color, symbols are showed correctly. The ideas are good, the content of topic is determined specific, separated completely from the first feeling. Exploit the traditional topic to get the felling for the creation ideas. How can developed the directions to continue?

2.2 Prof. Decha Warashoon : Some works haven't clear layout about shape and power, but general, the works are done well, clearly, specially is in the last works, it shows the clearly technique, lines, color, the power and the development of its.



Figure 76 Thesis work phase 2 work 1

Size : 200 x 340 cm.

Technique : Acrylic and oil colors



Figure 77 Thesis work phase 2 work 2

Size : 200 x 340 cm.

Technique : Acrylic and oil colors



Figure 78 Thesis work phase 2 work 3

Size : 200 x 340 cm.

Technique : Acrylic and oil colors



Figure 79 Thesis work phase 2 work 4

Size : 200 x 340 cm.

Technique : Acrylic and oil colors

Conclusion

From collecting information, data and experiments on methods and techniques to the creating process, work composition has been on the right track with comments and supervision of the board of artists to meet requirements of content and concepts, proposed objectives and indicated the efficiency in several aspects the process of studying data and information, creative thinking, from the influence from previous paintings, etc.

From the achieved efficiency, we have acknowledged that there is no existence in life without an origin and that behind each form is its ontology. Blocks, lines, hues, pieces, space and colors are all formalistic factors with specific features however they must co-exist in harmony with the artistic content. To study these factors scientifically not only clarify the consciousness but also bring a sense of understanding in art creativity with a conscious and reasonable way of working. At last, creating an artwork is bringing spiritual values that are underlying in sub consciousness to the public. This is an enduring and hard-working process but full of inspiration and passions of the artist.

CHAPTER V

CONCLUSION, DISCUSSION AND RECOMMENDATION

The present creation aimed to for creating is to study ways of presentation through various shapes and positions of the hands to reveal fundamental features and structures to explore the inner thoughts and moods of the objects, then reflect personal outlook and view on life. Another purpose is to study the creating process for paintings of oil colors on canvas with a focus on the beauty of visual factors based on various appearances and structures of the hands placed at different angles. This chapter examines the extent to which the study problems have been resolution by the work, study and how the findings add to the existent literature. Conclusion about the creation purposes and the creation resolution are drawn based on the results findings. It will be presented according to the following topics :

1. Conclusion
2. Discussion
3. Recommendation

Conclusion

This visual arts creation thesis, The fighting strength was received from the inspiration to convey emotions, innermost feelings and desires of humans towards life through the images of water buffalo fights. The water buffalo is a cultural symbol of the wet rice civilization and through the fights of the water buffaloes, the artist expects to convey the message that human life is an endless struggle in every situation, space and time but most of all, in their wills. My paintings are created with the expressionism art style in an abstract space. The purpose for creating is to study the expression of the art content through different fighting positions and appearances of the water buffaloes, highlighting the natural strength seen in muscles, strong and sharp horns, angry looking eyes and a fierce fighting will. Another purpose is to study the creating process for paintings of oil colors on canvas texture techniques on the surface and emulation of materialistic factors and different emotions. Data is collected and categorized into 4

categories including: source of information, documentary data, influence from creative work by international and Vietnamese artists and also personal experiences.

Subsequently, works are developed in following stages: making sketches and related steps including oil painting on canvas techniques to express the appearances and structures of the hands placed at many angles and to explore visual factors such as lines, shapes, sophistication of colors of time and space, texture techniques, Matière and the various surfaces of objects.

This creation was the new finding which has personality of the creator. The creation results discovered that the success gave an expression of the paintings are the artist's reflections on his creating process with successful results in expressing the images of the water buffalo fights with the language of fine arts.

Discussion

Results of creativity leading to our discovery and development of art styles are seen as follows :

1. Concepts

Processing concepts developed from the fights of water buffaloes with emotions from the paintings and personal experiences to emphasize the content, express emotions, thoughts and desires of human towards life.

2. Form

The paintings have met artistic requirements and are able to present the beauty of the water buffalo fights at many different angles. Different structures (compositions) in each work have brought direct and understandable visual effects.

Visual languages are combined flexibly. The fighting positions of the buffaloes become the centers with various positions and angles. Warm and strong colors bring a sense of impressed conflicts in abstract space to general strong emotions for the paintings.

3. Techniques, materials and presentation

After the process of studying and experiments, the most suitable way has been found for work presentation. A separate style has been identified from the way the artist deals with oil painting techniques.

Thanks to the advice and consultation of supervisors and the board of artists, the paintings are well developed and stabilized with high emotional levels using artistic components, visual factors, composition, various line combinations and shapes, etc. to make a system and present the relationship between forms and contents.

Recommendation

With argumentative studies and experiments, the thesis has recommended different approaches such as studying in depths the fights of water buffaloes and their presentations by video arts, installation arts, mixed media to and so on to diversify forms and contents and better convey the meanings of the strength of struggles. With achieved results, though moderately, we have making our best efforts in the endless journey to arts.

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