

THE DEEP-SEA EMOTION

BY
NGUYEN ANH DUONG

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

October 2012

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The thesis would not have been accomplished if without the help from several people. First of all, I would like to express our most sincere appreciation to the Royal Thai Government for its sponsorship and support provided to our course. I would like to thank Professor Nonthivathn Chandhanaphalin, Dr. Phan Thanh Binh and the executive board of Rector of Hue College of Arts – Hue University for the implementation of the education cooperation project so that we are able to participate in our courses.

It is fortunate enough for us to have the opportunity to get to know many lecturers and friends from The Faculty of Fine and Applied Arts as well as others during our study. I would like to thank them all for their great assistance.

I would also like to thank advisor Assoc. Prof. Dr. Supachai Singyabuth and co – advisor Asst. Prof. Satit Tesana who has provided me with professional supervision throughout my creating process.

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BY

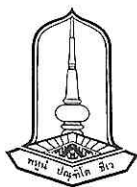
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The examining committee has unanimously approved this thesis, submitted by Mr. Nguyen Anh Duong, as a partial fulfillment of the requirements for the Master of Fine Arts Program in Visual Arts at Maharakham University.

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.....October.....2012



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ABSTRACT

This visual arts creation thesis, “the deep - sea emotion” was received from. The concept of this creation was the artworks are based on personal emotion to express the desire of creating a new look of things that seem to be forgotten. Those are the things possessing their own beauty and life as well as containing historical and culture value. It was Painting. This work had semi - abstract style. The data were collected and divided into four groups in this study which were : primary inspiration, documentary data, and influence creative work presses by Piet Mondrian - artist and Jackson Pollock artist, and data of the creation experiments. Then the creation was originated follow the processes : doing completely sketches, and then involving to work with acrylic mixed oil color painting.

This creation was the new finding which has personality of the creator. The creation results discovered that the success gave an expression of Among them are ships, which help mankind to transport on the water and other requirement of life. Those ships must confront a lot of struggle to survive. Day after day, with the terrible destruction, their life could last just a certain period of time. They can be deserted, left by the owners, decayed or worse, those can't overcome the challenge of weather could be sunk and quietly spend the last life on the ocean floor Each ship after wrecked still maintain beauty of itself or not? Day after day, whether its appearance changes or not? From the aspects of time and culture, these ships relates to historical journey. So they whether or not hide a historical and cultural treasure with variety of value and long - lasting vitality ?



The scope relates to shipwrecks and the layers of sediment covering them day after day. These ships move as if they want to stand highly, spark themselves to show the beauty covered by time and escape from all the tie.

The scope Relates to movement rhythm of the ships simplised and stylized, combining with semi-abstract style. Image of the ships present their themselves spirit. Using different procedure, escaping from original form, these ships just contain main lines to create strong impression, layer by layer to make the ocean look deep and sparkling. For small details, looking real or not is just not important. The image has the strong movement, containing the ship's spirit and vivid. All combine strictly.



TABLE OF CONTENTS

Chapter	Page
I INTRODUCTION	1
Primary Inspiration	1
Concept	1
Purpose of Creation	2
Scope Creation	2
Operation of the Creation	3
Definition of Terms	6
II LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK	8
Source of Inspiration	8
Documentary Data	11
Influence from creative work	12
Fine Arts Experiments	15
Conceptual Framework	17
III RESEARCH METHODOLOGY	18
Sketches	18
Material and Equipment	21
Work Creation	23
IV RESULTS	50
Work Before Thesis	50
Thesis Works	55
V CONCLUSION DISCUSSION AND RECOMMENDATION	59
Conclusion	59
Discussion	60
Recommendation	61



Chapter	Page
BIBLIOGRAPHY	62
VITA	65



LIST OF FIGURES

Figure	Page
1 Photograph data	9
2 Photograph data	10
3 Photograph data	11
4 Artist : Piet Mondrian, Title : Gray tree	13
5 Artist : Jackson Pollock, Title : No.5	14
6 Fine art experiments	15
7 Fine art experiments	16
8 Photograph data	18
9 Photograph data	19
10 Sketch of fossil	20
11 Acrylic color	21
12 Acrylic color	21
13 Water colors and Oil color	22
14 Instrument	22
15 Sketch by pencil (idea, composition)	23
16 Sketch by pencil (idea, composition)	24
17 Sketch by pencil (idea, composition)	25
18 Sketch by pencil (idea, composition)	26
19 Sketch by pencil (idea, composition)	27
20 Sketch by pencil (idea, composition)	28
21 Sketch by water color	29
22 Sketch by water color	30
23 Sketch by water color	31
24 Sketch by water color	32
25 Work in step 2	33



Figure	Page
26 Work in step 2	34
27 Work in step 3	35
28 Work in step 3	36
29 Work in step 3	37
30 Work in step 3	38
31 Work in step 3	39
32 Work in step 3	40
33 Work in step 4	41
34 Work in step 4	42
35 Work in step 5	43
36 Steps realize background	44
37 Accomplish background	45
38 Paint by Acrylic (water color)	46
39 Paint by Acrylic (solid color)	47
40 Paint general by Acrylic and covered Acrylic glue	48
41 Accomplish work	49
42 Work before thesis phase 1	51
43 Work before thesis phase 2	52
44 Work before thesis phase 3	53
45 Work before thesis phase 4	54
46 Thesis work phase 1	55
47 Thesis work phase 1	56
48 Thesis work phase 2	57
49 Thesis work phase 2	58



CHAPTER I

INTRODUCTION

Primary Inspiration

In the history, each group of people around the world experiences changes, development and create cultural heritage that featured their characteristic. They invent the useful tools for working and variety of purpose.

Among them are ships, which help mankind to transport on the water and other requirement of life. Those ships must confront a lot of struggle to survive. Day after day, with the terrible destruction, their life could last just a certain period of time. They can be deserted, left by the owners, decayed or worse, those can't overcome the challenge of weather could be sunk and quietly spend the last life on the ocean floor.

I have studied, searched many material and relied on variety of view to consider things and phenomenon such as “Beauty as quality of an object”, “Beauty as the feeling of pleasure”, “Beauty as relation”, “Beauty as emergent”, hence created my own view on the beauty. I believe that everything has their own beauty always relating to visual element and possessing characteristic.

Each ship after wrecked still maintain beauty of itself or not? Day after day, whether its appearance changes or not ? From the aspects of time and culture, these ships relates to historical journey. So they whether or not hide a historical and cultural treasure with variety of value and long-lasting vitality ?

Concept

In my opinion and emotion, these ships would have another life beneath the sea. Destroyed ships covered with sediment of time still contain value of the past and culture. Under the dark of water, they still remain the light from their gorgeous period, internal power and somehow movement as if they want to bring their own value for people to feel experience and.



Purpose of creation

Basing on the development of concept as well as requirement for the project, I have studied materials, images featuring the structure of wreckships, their destruction, decay and the substance covering on their surface which create layers of sediment.

Each ship, each movement and visual element make the audience contemplate historical value. The form is simple like intimate and escape from normal composition for rhythm of movement left. All combine to create a suite to reproduce the vivid scene beneath the ocean which hide deep significance of life and suggest everyone to listen and contemplate. The lively wreckships arouse tireless fighting spirit, self-define their value as if they would like to lighten, inspire and brighten.

To present the project's requirement, I have studied oil painting technique, combining with acrylic to create new painting process. As well, I've studied the movement, shaping rhythm and visual rule to create a semi - abstract style artwork. Along with the contrast of light and... to bring a strong visual impression.

Scope of creation

1. Scope of contents

The scope relates to wreckships and the layers of sediment covering them day after day. These ships move as if they want to stand highly, spark themselves to show the beauty covered by time and escape from all the tie.

2. Scope of forms

The scope relates to movement rhythm of the ships simplified and stylised, combining with semi - abstract style. Image of the ships present their themselves spirit. Using different procedure, escaping from original form, these ships just contain main lines to create strong impression, layer by layer to make the ocean look deep and sparkling. For small details, looking real or not is just not important. The image has the strong movement, containing the ship's spirit and vivid. All combine strictly.



3. Scope of techniques

Using oil color on canvas, combining making texture technique by acrylic to create the roughness of the ship on the ocean floor, to show the decay by the time and limelight as well as sparkle of the ocean. The ships are presented concisely, only keep their movement showed via the contrast between light and bold, colors as well as the change in direction of movement rhythm. Drawing lines are layered and overlapped to create the movement like underground waves deeply in the sea. Combining detailed drawing lines to present each detail inside the ships by using small - sized brush on the surface, to make it lively and create a brand new presenting way.

Operation of the creation

1. Data collection

1.1 Source of Inspiration

Searching and collecting data about wreckships found in archaeological sites via articles, books, studying magazines and internet.

1.2 Documentary data

Collecting practical picture data, sketch, studying structure, material and roughness in the surface of the ships.

1.3 Influence from creative work

Basing on all those data, analysed and studied structure, shape as well as material of the objects, combining knowledge of colors, lines, form, light, space, rhythm and other visual rules to build the sketch.

1.4 Fine arts experiments

Using pencil, iron pen, Indian ink, charcoal bar, water color during draft process.

2. Data analysis

2.1 Analysis for clarity of story, theme and concept

Synthesize and choose the sketches to find out the best one which suits to each criteria and requirement of the theme to perform the major work.



2.2 Analysis for form and symbols

From the initial sketches along with the requirements of the theme of the sediments deposited on the sea bottom boat, the image is filtered, condensed and takes the form of stylization to reflect the intense vitality and movement creating rhythm in the work.

Used harmoniously, the cool color in the painting offers the impression of the freshness and mystery of the ocean. Besides, the contrasting light and dark colors also expresses the depth of the work.

In the work, space is a space of fiction and fantasy, it does not comply with the rules to common perspective. The shapes are changed in size, dimension, color, freely suggestive texture in order that the work seems to have an illusory space. The face of painting is always focused sense of depth.

The visual elements help the work bring unifying harmony and have a closely and concretely laid - out composition. All boats bearing the motion as if they wanted rise up, this makes the rhythm of the waves, alternate shimmer. They contain layers of sediment eroded by time ... All of them shine at the same time and give the work a deeper meaning.

2.3 Analysis for techniques

Process of carrying out a work includes :

2.3.1 Surface treatment of the work with acrylic and gesso.

2.3.2 Combine colored sprinkles to create work quality in order to describe the rough materials of the boats sunk, the erosion and deposition on objects. Combine engineering drawing of oil - color by brush and spatula with alternate slash layer by layer to create the special depth of space in painting as well as to provide different visual elements.

3. Creation of works

3.1 Making sketches

Make sketches by charcoal, ink. This is the brainstorming phase as well as form layouts. Make sketches in watercolor or acrylic material. This is the phase of finding suitable color for the work. Make sketches by oil-paint with a small size, apply methods and techniques as a real work. This is an important phase because it not only



identifies and completes the layout, techniques but also prepares important steps to prepare for the next stage.

3.2 Creation of works

Synthesizing and collecting those methods, then draw final method and engineering drawing for the work

Draw the shape of the work by charcoal : this outline helps the next stage progress better.

Surface treatment with Acrylic by colored sprinkles and dyeing with the different consistence rate and diluted rate, thereby creating a distinctive color effects. This step makes the painting surface materials like to be corroded by time. (Let it dry)

Use spatula and sandpaper to brighten the corroded details and flatten painting surface. Then let it dry naturally.

Dye with Acrylic (second time) and cover waterproof and moisture resistant glue. Let it dry naturally. This is a step of detailed shape of the work. The covering glue will ensure that the painting surface is more durable, can avoid being sucked oil color causing dry and cracked.

Draw the lines of entire work with charcoal. This is the stage of adaptation corresponding to the sketch with correction and for completing.

Paint oil – color : separated image by patches of bright color quality with high consistence and coverage, then create the space configuration by using color with high transparence in order to maintain previous composition. In the phase of completing, use small blush for draw details to highlight the most important part.

Polish the surface of paintings by a dedicated solution to protect its durability.

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. Acrylic : is chemical compounds that contain the acryl group derived from acrylic acid, fast - drying paint containing pigment suspended in an acrylic polymer emulsion.

2. Accent colors : are colors that are used for emphasis in a color scheme. These colors can be bold or vivid and are used sparingly, to emphasize, contrast or create rhythm.

3. Analogous Colors : These are the colors that sit next to each other on the color wheel. For example: green, yellow - green, and yellow or red, red - orange, and orange.

4. Balance : Balance refers to the ways in which the elements (lines, shapes, colors, textures, etc.) of a piece are arranged.

5. Chroma : The chroma or saturation of a color is a measure of how intense it is. Think of it as “pure, bright color”, compared to a color diluted with white, darkened by black or grey, or thinned by being a glaze .

6. Complementary Colors : Complementary colors are those colors that are opposite one another on the color wheel. By using colors that are opposite one another, you create color schemes that have high contrast and so are brighter and more vivid. Some contrasting colors are : red and green or blue and orange.

7. Contrast : Contrast refers to the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) in a piece so as to create visual interest, excitement and drama. The colors white and black provide the greatest degree of contrast.

8. Emphasis : Is a principle of art which occurs any time an element of a piece is given dominance by the artist. In other words, the artist makes part of the work stand out, in order to draw the viewer's eye there first.

9. Oil color : Often an oil such as linseed was boiled with a resin such as pine resin or even frankincense; Other oils occasionally used include poppy seed oil, walnut oil, and safflower oil. These oils confer various properties to the oil paint.



10. Proportion : Is a principle of art that describes the size, location or amount of one element to another (or to the whole) in a work. It has a great deal to do with the overall harmony of an individual piece.

11. Sediment : Is naturally occurring material that is broken down by processes of weathering and erosion, and is subsequently transported by the action of fluids such as wind, water, or ice, and/or by the force of gravity acting on the particle itself.

12. Semi – abstract : Pertaining to or designating a style of painting or sculpture in which the subject remains recognizable although the forms are highly stylized in a manner derived from abstract art.

13. Shape : Is an element of art. Specifically, it is an enclosed space , the boundaries of which are defined by other elements of art (ie : lines, colors, values, textures, etc.) Shapes are limited to two dimensions: length and width.

14. Space : An element of art, space refers to distances or areas around, between or within components of a piece. Space can be positive (white or light) or negative (black or dark), open or closed, shallow or deep and two-dimensional or three - dimensional.

15. Style : Style is a fairly encompassing term which can refer to several aspects of art. Style can mean the technique(s) used to create the artwork. Style can also refer to the form of expression employed by the artist or the characteristic appearance of artworks.

16. Texture : Another element of art, is used to describe either the way a three - dimensional work actually feels when touched, or the visual “feel” of a two - dimensional work.

17. Value : Value or tone is a measure of how light or dark a color is, without any consideration for its hue.



CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

According to the purpose of the creation, this thesis study focuses on “the deep - sea emotion”. 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

In the development process of each society, peoples committee, history epoch, people all would like to move toward, with the hope to learn, conquer new knowledge, and in order to find your own origin they go back to history, culture, past to learn, study and discover aspects of culture which were faded, covered by the time then they feel that : inside the earth, under the ocean, places where we never think about them, they themselves contain a lot of history values.

Under the deep blue ocean, ships were covered by deposit layers which were formed by long time ago, now they are exposing as they want to tell us about their stories.





Figure 1 Photograph data



I have based on the point of “Beauty as relation” and I am deeply sensitive that : Time may be devastating to all but it also sharpens, cherish what survived over the ordeals and challenges. And then the corrosion, destruction of waves and tides as well as the geological phenomena, weather conditions, existent marine mammals... bring its surface the special visual elements special. The patchy and rough surfaces have evoked passions inside me. I have realized that inanimate objects which are considered to die themselves contain vehement potential vitality and also bear marks of time. So, whether the boats hide any vitality else?



Figure 2 Photograph data



Documentary data

In 2001, UNESCO held an important international meeting to protect Underwater Cultural Heritage (consisting of shipwrecks) and adopted “Convention on the Protection of the Underwater Cultural Heritage”. This convention set the standards of cultural heritage fields which consisted of seven conventions. They were adopted by the members of UNESCO. Creating an united form and adding, ensuring a full protection of all of the forms of cultural heritage.

Carcasses of ships were displayed out of time-sediments by the concerns of international community and marine archaeologies’ discovery. Some recently findings about ancient boats at the bottom of Hong river’s (Vietnam) were concerned and researched by offices involved and gave back to them the inherent historical values. The boats were taken out to light to come to the public. The information about history of ocean journeys, things which involved in our life were brought back. Besides, it also contained tracks, time’s erosions.



Figure 3 Photograph data



Influence from creative work

Through out documentation to find out creative inspiration and patterns for art works, I realized that in the history of world art has appeared many artists in her deep excitement about different titles, they create a rare achievement, they left the bold mark on the way of artistic development and achievement which are the precious heritage and always appreciated.

Piet Mondrian - artist (1872 - 1944) has developed a new genre of contemporary abstraction called neo - shaped (Neo - Plasticism). He said the painting should not only reconstruct a coarse contours of real objects, but also objects to show the basic lines along with the spirits made object. With this concept, Mondrian has reached the maximum simple colors used in painting and the curves are replaced by straight lines.

This concept has suggested to me a lot when looking for icons and building works. But when the ships were faded by time, now it just remains its the core essence, only a simulation on the form, structure and it is replaced by movement.

Jackson Pollock - artist (1912 - 1956), is affected by the movement of abstract expressionism. He has developed for his own new technique called “trickle”. Pour and drop techniques of Pollock painting is said to be the source of this “Action Painting”. His technique combine with the movement of his body, he controls the flow of the paint viscosity, gravity and absorption of paint on canvas. Flinging, dripping, pouring and splashing, he moved around the canvas full of energy, as a dance.

To learn the technical specifications for works, show the corrosion of time and sea creatures, rotting and dotting, I realized that technical “droppings” can meet the requirements of ideas, with the relationship and apply knowledge of visual arts I have found a particular direction have distinct personal style.





Figure 4 Artist : Piet Mondrian

Title : Gray tree

Size : 78.5 x 107.5 cm.

Techniques : Oil color on canvas





Figure 5 Artist : Jackson Pollock

Title : No.5

Size : 240 x 120 cm.

Techniques : Action Painting



Fine arts experiments

With the purpose of creating composition with new - fangled forms, depend on the type of object described to eliminate the weakness and the rough, bringing in the strength and the gentle breeze; I have used many different experimental methods, exploited the expression form of detail, real description and gradually transformed them into simple and concise things. After a long time of experience, explosion, exploitation, change and overcoming the shortcomings, putting more thought and feelings in creative activities; I have followed the correct idea set out, in both form and content expressing the right concept to make the work with personal style, perfect form and special interpretation.



Figure 6 Fine arts experiments





Figure 7 Fine arts experiments



Conceptual Framework

1. Idea, Concept

The artworks are based on personal emotion to express the desire of creating a new look of things that seem to be forgotten. Those are the things possessing their own beauty and life as well as containing historical and culture value.

2. Form

The image of wreck ships is simplified, concise, stylized and symbolized. The ships that have been destroyed for a long time could just maintain the core parts and thus their form is imitated of the original form. Structure and shape are changed on the term of size, direction, color to support the movement with rhythm as if the ships wanted to rise up themselves. Light combines with pattern and detail to create a sparkling beauty that lightens due to their own value.

At first, the artworks are applied with cold colors to express the harmony and depth of the ocean. But along with the development of concept and painting technique, they have more hot colors to look more contrast. Light is usually a symbol of something eternal. The changes between pale and dark when using similar colors express the friendliness and mutual support. Through the contrasting to help express the vividness and aspiration to live and get more height.

3. Media, Techniques

Oil color mixed acrylic painting.

4. Arts Style

Expressionism and semi - abstract.



CHAPTER III

METHODOLOGY

This chapter gives an outline of the study design and procedure. The procedure of the study concluded from chapter two and other framework which involve with “the deep - sea emotion”. This creation will be presented according to the following topics :

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

Sketches

Preparation for sketch is based on information and data having been collected. Main elements are selected from pictures as well as sketches of wreck ships, sediment, sea animals and their fossil. Therefore, the suitable materials could be decided to use for each step.



Figure 8 Photograph data





Figure 9 Photograph data





Figure 10 Sketch of fossil



Material and Equipment



Figure 11 Acrylic color



Figure 12 Acrylic color





Figure 13 Water color and Oil color



Figure 14 Instrument



Work creation

1. Work in step 1

From several sketches, step by step searching more and fixing mistake to select the final sketch that meets the requirement of topic and concept.



Figure 15 Sketch by pencil (idea, composition)





Figure 16 Sketch by pencil (idea, composition)





Figure 17 Sketch by pencil (idea, composition)





Figure 18 Sketch by pencil (idea, composition)





Figure 19 Sketch by pencil (idea, composition)





Figure 20 Sketch by pencil (idea, composition)





Figure 21 Sketch by water color





Figure 22 Sketch by water color





Figure 23 Sketch by water color





Figure 24 Sketch by water color



2. Works in step 2

In this step, the artworks are personalized but having realistic tendency. The foundation is painted by palette knife, applied raking and duping technique to feature the movement. The main objects, wreck ships, haven't been concise and generalizing yet. The overall has not featured the concept yet.



Figure 25 Work in step 2





Figure 26 Work in step 2



3. Works in step 3

In this step, the artworks begin developing but lack of database. The image of wreck ships are completely disappeared, altered by techniques including using palette knife, overlapping a lot colors and layers to make the painting deep. Thus, these artworks are restricted because of the lack of image clearness. They are just simply visually effective.



Figure 27 Work in step 3



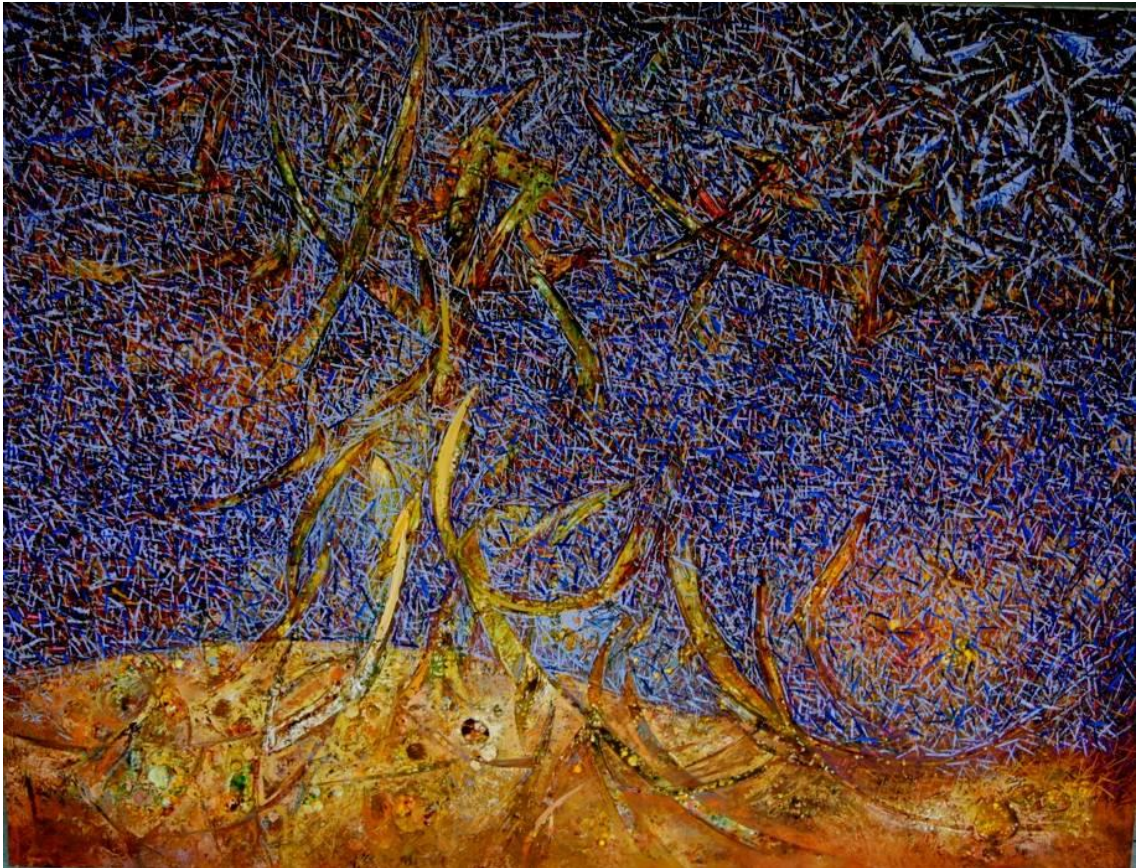


Figure 28 Work in step 3





Figure 29 Work in step 3





Figure 30 Work in step 3





Figure 31 Work in step 3





Figure 32 Work in step 3



4. Works in step 4

In this step, shape of the ships is more clear. Meanwhile, the elements such as rhythm, color and light are processed better to make the artwork look deeper.



Figure 33 Work in step 4





Figure 34 Work in step 4



5. Works in step 5

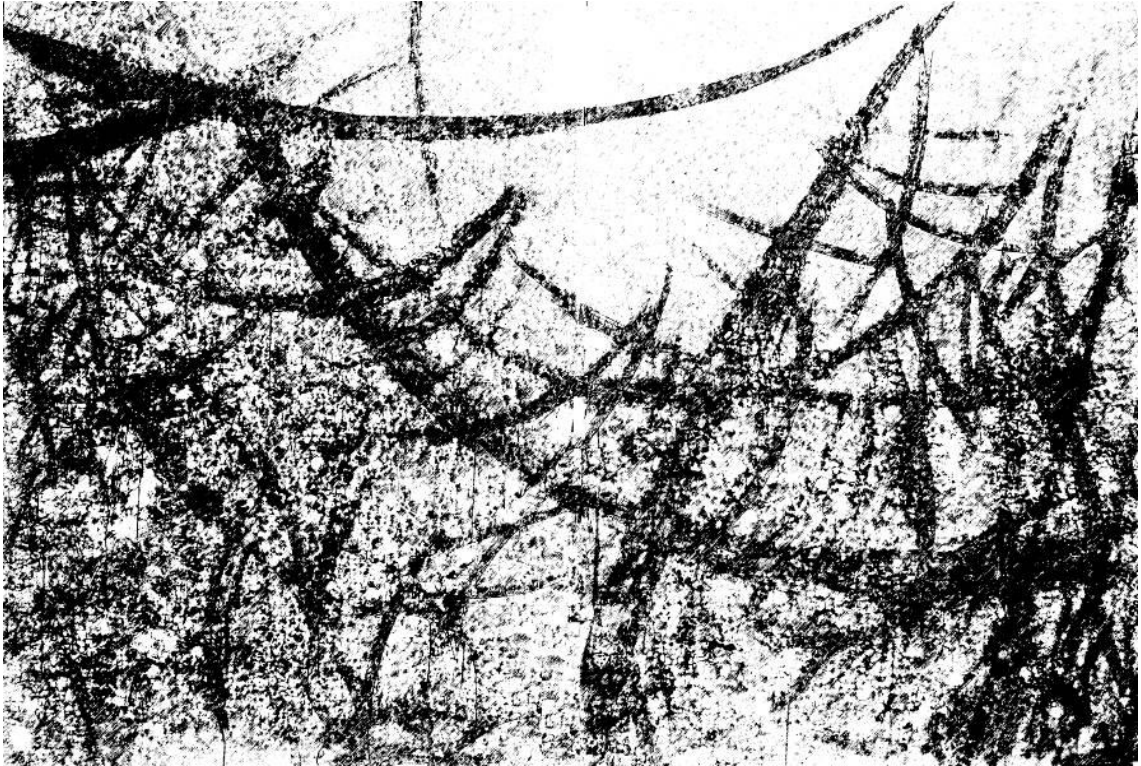


Figure 35 Work in step 5





Figure 36 Steps realize background





Figure 37 Accomplish background





Figure 38 Paint by Acrylic (waterly color)





Figure 39 Paint by Acrylic (solid color)





Figure 40 Paint general by Acrylic and covered Acrylic glue





Figure 41 Accomplish work

To sum up, based on various theories, result of creative experiment process, from the initiative versions that have not featured the concept clearly, concentrating more to searching on term of technique and procedure, the last steps artworks present the concept and develop it with clearer purpose.

From step 5, the artworks begin to be considered breakthrough in comparison with in previous steps. The ones from step 5 have defined the style and complete technique. From the effort of finding materials, technique to changes in dimension and frame proportion, the artwork is more visually impressive. As the same time, movement and shaping rhythm in semi-abstract style meet original requirement.



CHAPTER IV

RESULTS

This chapter intends to “the deep - sea emotion”. 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

Works before thesis

1. Phase 1 (1st evaluation)

Continue to carry out creatively the works of art with theme “the deep - sea emotion” along with penetration of the concept, changing the size of work, combine with technique found and developed.

1.1 Content

For the purpose of exploiting layouts having the expression forms which are simple and condensed to reappear carcasses of the boat sinking into the bottom of the sea, having experienced a long time, now it brings sparkling beauties. (Assoc. Prof. Boontan Chettasurat), (Dr. Arkom Sangiamvibool)

1.2 Form

Shape of the boat in this stage has been condensed, just left the main lines, which is a simulation on the form, structure focusing on the dark contrast. The work is painted with cool color, which creates a harmony and depth of the ocean. My work was commented that “the color and technique are coming to completion” (Dr. Vuthipong Roadkasamsri), “however should draw more colors to express the space in order that the picture has depth and many beautiful details” (Asst. Prof. Satit Tesana), “the image of the boat should be clearer and shouldn’t be developed to abstract form” (Dr. Suchat Sukna)



1.3 Technique

Continue developing the techniques expressed in the works in the previous stage. The surface of this work is treated carefully with the trickle technique with acrylic combining with patterns drawn detailed to create a vividness and depth for the work.

1.4 Problem and resolution

The work in this stage is appreciated to have breakthrough compare with the last ones. The efforts in expression technique and changing the frame's rate makes the work have visual impression. However, need perform the work's depth in order to create a layered space by adding more chromas and colors.



Figure 42 Works before thesis phase 1



2. Phase 2 (2nd evaluation)

2.1 Content

Continue performing the art work with the theme of the boat sinking into the bottom of the sea.

2.2 Form

Through the comments and advices of the art staff, the shape of the boats in this stage have been performed more clearly, “express the depth of the space, have movement of rhythm, and have development compare with the previous work”

(Prof. Preecha Thaothong)

2.3 Technique

The works in this stage continue using technique similar to the on in the last stage, is assessed “vivid and emotive” (Prof. Preecha Thaothong)

2.4 Problem, resolution and progression

The works (figure 43, figure 44) express well about the depth as well as the rhythm movement, however, should combine techniques in the final work (figure 44).

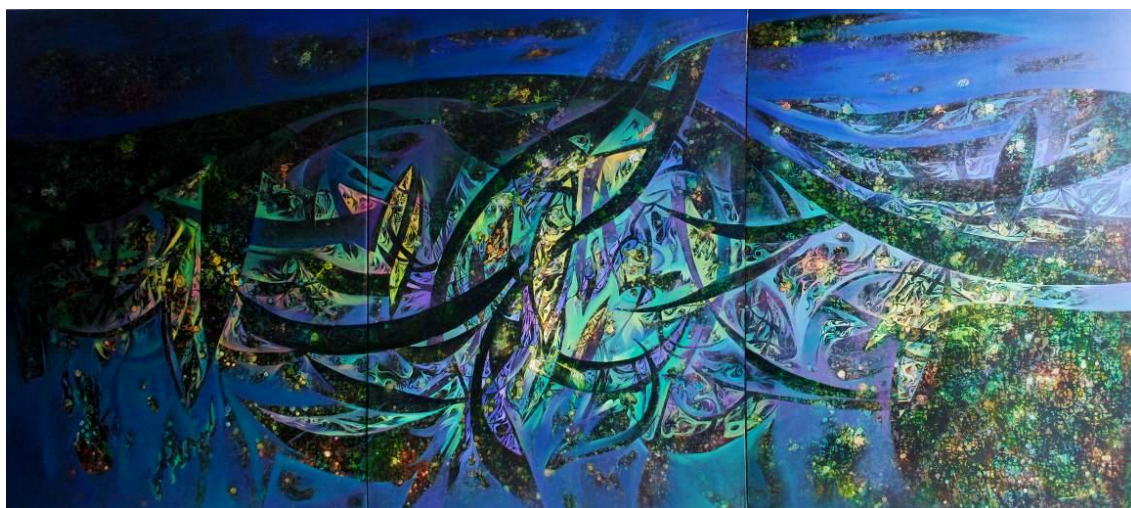


Figure 43 Works before thesis phase 2





Figure 44 Works before thesis phase 3





Figure 45 Works before thesis phase 4



Thesis works

1. Phase 1 (1st evaluation)

1.1 Content

Continue performing the art work with the theme “The deep - sea emotion”, “No matter what, these art work throughout the development process” (Mr. Pisit Huttagonvijit)

1.2 Form

Clearly form the shipwreck in deep-sea, “so keep distance and size of form, work no unite frame more than beauty”(Mr. Pisit Huttagonvijit)

1.3 Technique

The works in this stage continue using technique similar to the on in the last stage, “should be follow the fist sketch” (Dr. Arkom Sangiamvibool), “should make space to simple”, “incorporate and development the work (figure 46, figure 47) to show rough and rotting of the boat (Mr. Sakchai Uttitho)

1.4 Problem and resolution

Continue to show the work combined with comment from the arts expert.



Figure 46 Thesis works phase 1



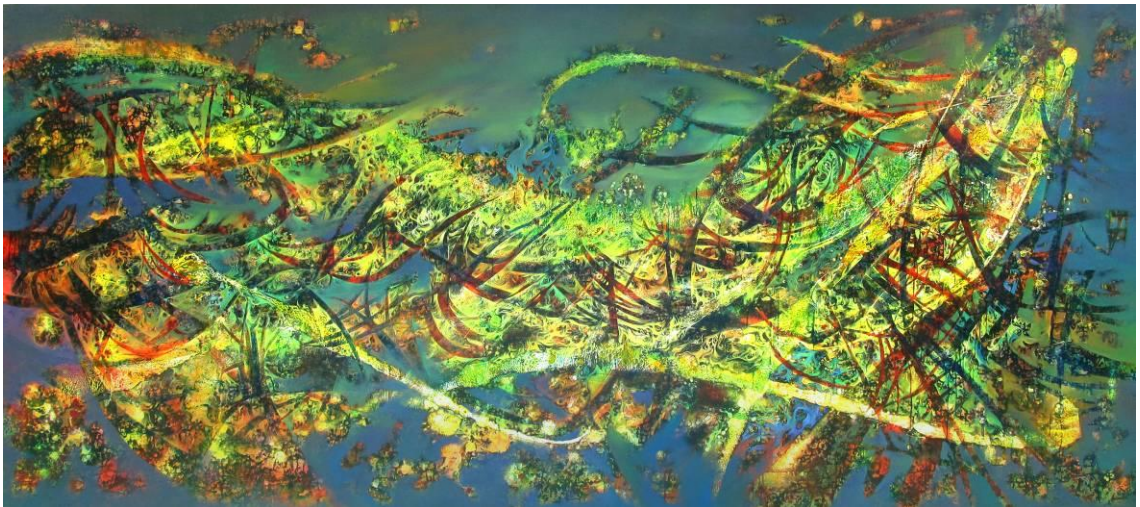


Figure 47 Thesis works phase 1



2. Phase 2 (2nd evaluation)

2.1 Content

Show to evident and emotion.

2.2 Form

The form of ship wreck is clear and significant.

2.3 Technique

To show creativeness and excellent.

2.4 Problem, resolution and progression

“Should be selected art work (figure 45) to take on the starting, since the work have many emotion. Maybe deleted unnecessary icon outside space, but do not completely lose” (Prof. Preecha Thaothong). Art work (figure 47) have more detail so prominent, so combined with compositions (figure 48, 49) to creative works of deep and focus” (Prof. Decha Warashoon)



Figure 48 Thesis works phase 2





Figure 49 Thesis works phase 2



CHAPTER V

CONCLUSION DISCUSSION AND RECOMMENDATION

The present creation aimed to visual arts 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 deep - sea emotion” was received from inspiration to emotion. The concept of this creation was the artworks are based on personal emotion to express the desire of creating a new look of things that seem to be forgotten. This work had semi - abstract style. The data were collected and divided into four groups in this study which were: primary inspiration, documentary data, and influence creative work presses by Piet Mondrian - artist and Jackson Pollock - artist, and data of the creation experiments. Then the creation was originated follow the processes : doing completely sketches, and then involving to work with acrylic mixed oil color painting.

This creation was the new finding which has personality of the creator. The creation results discovered that the success gave an expression of Among them are ships, which help mankind to transport on the water and other requirement of life. Those ships must confront a lot of struggle to survive. Day after day, with the terrible destruction, their life could last just a certain period of time. They can be deserted, left by the owners, decayed or worse, those can't overcome the hallenge of weather could be sunk and quietly spend the last life on the ocean floor Each ship after wrecked still maintain beauty of itself or not? Day after day, whether its appearance changes or not?



From the aspects of time and culture, these ships relates to historical journey. So they whether or not hide a historical and cultural treasure with variety of value and long - lasting vitality?

The scope relates to wreck ships and the layers of sediment covering them day after day. These ships move as if they want to stand highly, spark themselves to show the beauty covered by time and escape from all the tie.

The scope Relates to movement rhythm of the ships simples and stylized, combining with semi-abstract style. Image of the ships present their themselves spirit. Using different procedure, escaping from original form, these ships just contain main lines to creat strong impression, layer by layer to make the ocean look deep and sparkling. For small details, looking real or not is just not important. The image has the strong movement, containing the ship's spirit and vivid. All combine strictly.

Discussion

The results of the creation lead to the new findings which become the originality and personality of the creator as follow :

1. Concept

Decayed ships, covered by sediment of time wrecked on the deep ocean floor but remain value of the past. They seem to be lightening by themselves as if they have another life.

The art works base on individual emotional to express the desire of creating a new look at the things which seem to be forgotten. All things have their own beauty and life, containing historical and cultural values.

2. Form

Image of the ships is personated by their real spirit. Thanks to variety of forms, breaking the original forms, the ships are drawn concisely with only main lines layered to show the depth and glitter of the ocean floor. The moving rhythm of the ships is simplified and stylized, combines with semi - abstract style.



3. Technique, material, and presentation (media)

Using oil color on canvas, combining making texture technique by acrylic to create the roughness of the ship on the ocean floor, to show the decay by the time and marine animals, create limelight as well as sparkle of the ocean. The ships are presented concisely, only remain movement showed via the contrast between light and bold, colours as well as the change in direction of movement rhythm. Drawing lines are layered and overlapped to create the movement like underground waves deeply in the sea. Combining detailed drawing lines to present each detail inside the ships by using small-sized brush on the surface of technique to make it lively and create a brand new presenting way.

It takes a long time for me to comprehend information, data as well as practice seriously, apply and exploit knowledge of visual art. Thanks to the contribution of the panel of judges for the past times, I have practiced fully creative process, thus used materials and means as suitable as possible to build sketch and main works. The works look like a kind of symbolic art and step by step transform to semi-abstract art. The finished works were shown at two exhibitions in Hue city, Vietnam. Among them was a work that the panel of judges highly appreciated and gave annual excellent work award of the Hue city's Organization of art at 60th anniversary of Vietnam art exhibition.

Recommendation

From the original idea of the floating ships to wreck ships with layers of sediment, addition to individual emotion, the art works have been drawn to enclose my desire of creating a new look at the things seem to be forgotten. The ships containing their own life and beauty along with historic and cultural values need to be interested by the related boards and organization.



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